

RU Exhibition:

The House of Confluence: Far and Near

The House of Confluence
 Sanja Andjelković - Renea Begolli - Alina Grabovsky
 Nate Hester - Zahra Jewanjee - Jacob Ott
FAR and NEAR
 Curated by Data Chigholashvili

RU House at Colonels Row
 Building #404B on Governors Island
Opening July 13, 11am - 5pm
On view July 12 to 28, 2024
 Fridays through Sundays, 11am - 5pm

RU
RESIDENCY UNLIMITED



About the *House of Confluence: Far and Near*

Presented by Residency Unlimited and curated by RU Guest Curator **Data Chigholashvili**, this group exhibition at the RU House on Governors Island showcases the work of six resident artists: **Sanja Andjelković** (Serbia/Austria), **Renea Begolli** (Kosovo), **Alina Grabovsky** (Austria), **Nate Hester** (USA), **Zahra Jewanjee** (United Arab Emirates) and **Jacob Ott** (Switzerland).

From far and near means coming together from different places as the artists do in the show. It reflects how practices and approaches from far and near – especially through international residencies and exchanges – can offer unique perspectives, influence each other, confluence, and further flow. “Far and Near” invites you to consider a perspective of seeing, approaching, and perceiving from different points, to examine cracks through which new meanings emerge, and to question the limits of reaching distant discoveries that once might have felt like a prophecy. The explorations of a complicated relationship between individual and collective also show up in “Far and Near.” What’s far can stay near, sometimes be a ghost, and sometimes dear. And what’s seemingly near – in time and space – might be further than what seems far but feels more near.

The House of Confluence

Art residencies are like confluences – people from different places travel, gather, and work for some time, and various ideas, approaches, and practices flow with each other. NYC, a unique urban confluence, has bodies of water flowing around, and where some of them confluence, there is a historically layered island – once referred to as Paggank (meaning nut island) by the native Lenape, later reserved for colonial governors, then used as a military base that was decommissioned in the 1990s. Governors Island is now open to the public, art, culture, and education. The row of former houses has a new function now – every year from May to October, various organizations become temporary hosts with activities through the “Organizations in Residence” program of Governors Island Arts. Residency Unlimited (RU), a renowned international art residency program in NYC, is an organization in residence at one of these houses. For some time in 2024, this becomes “The House of Confluence” where various approaches coalesce through exhibitions and open studio events.

About the Curator

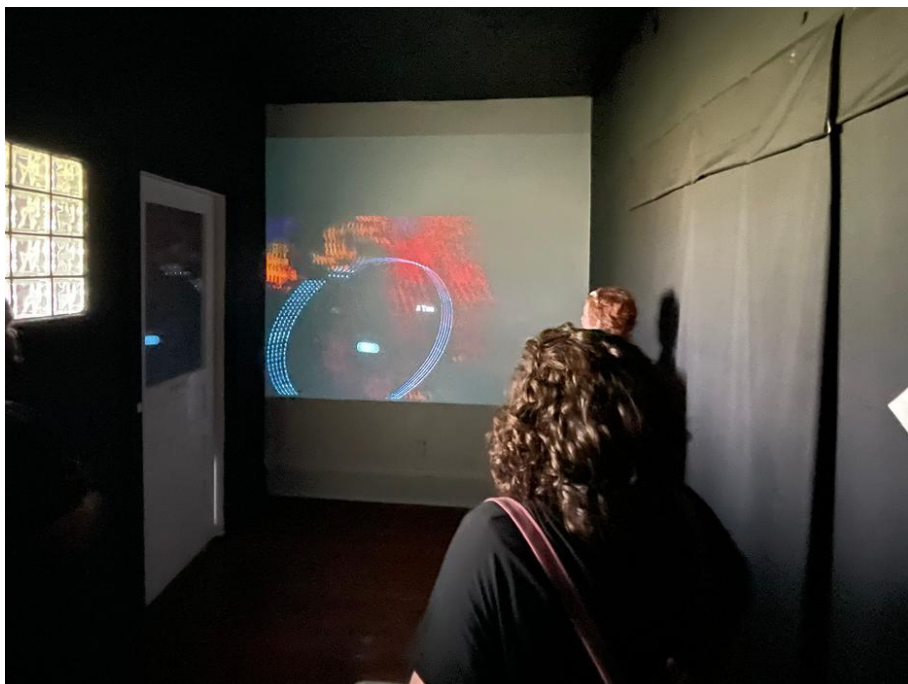
Data (David) Chigholashvili works at the intersection of social anthropology and contemporary art. Their research, curatorial practice, and art projects explore topics around visual and urban anthropology, ethnography, socially engaged art, natural and built environments, public space, migration, foodways, memory, queering, archives, and/or museums. Data’s projects are strongly related to the specificities of contexts and often include collaborative, educational, and/or participatory aspects.

Data has worked in arts and culture independently, also as the Curator of International Programs at the State Silk Museum, and was in the team of an artist-run organization and residency GeoAIR. They have participated in many residency and fellowship programs, presented at different conferences and events internationally, as well as written for various platforms and edited publications.

July 13 Opening Reception



July 13 Opening Reception



Click [**here**](#) to see more images from the opening reception

Works on view by Alina Grabovsky



Untitled (2024)

Oil on canvas
84" x 56"



***Catch Me Daddy* (2024)**

Oil on canvas
12" x 16"



***Turn It Up* (2024)**

Oil on canvas
12" x 16"

Works on view by Renea Begolli



Skies Extended: Blue Ladders (2024)

Installation, cut and
sewn organza (5
pieces)

205" x 26"

169" x 26"

165" x 22"

134" x 22"

213" x 24"

you can't look up directly at the sun (2024)

Video

7:19



Works on view by Nate Hester

Ain't Afraid of No Ghost (2024)

Mixed-media
installation
Dimensions
variable



Works on view by Jacob Ott

Silence (2024)

Sound
7:29 minutes



Untitled (2024)

11 pages, pencil & pen on paper, glass
Dimensions variable



Untitled (2024)

11 pages, pencil and pen on paper, glass
Dimensions variable



Untitled (2024)

11 pages, pencil and pen on paper,
glass
Dimensions variable

Works on view by Zahra Jewanjee



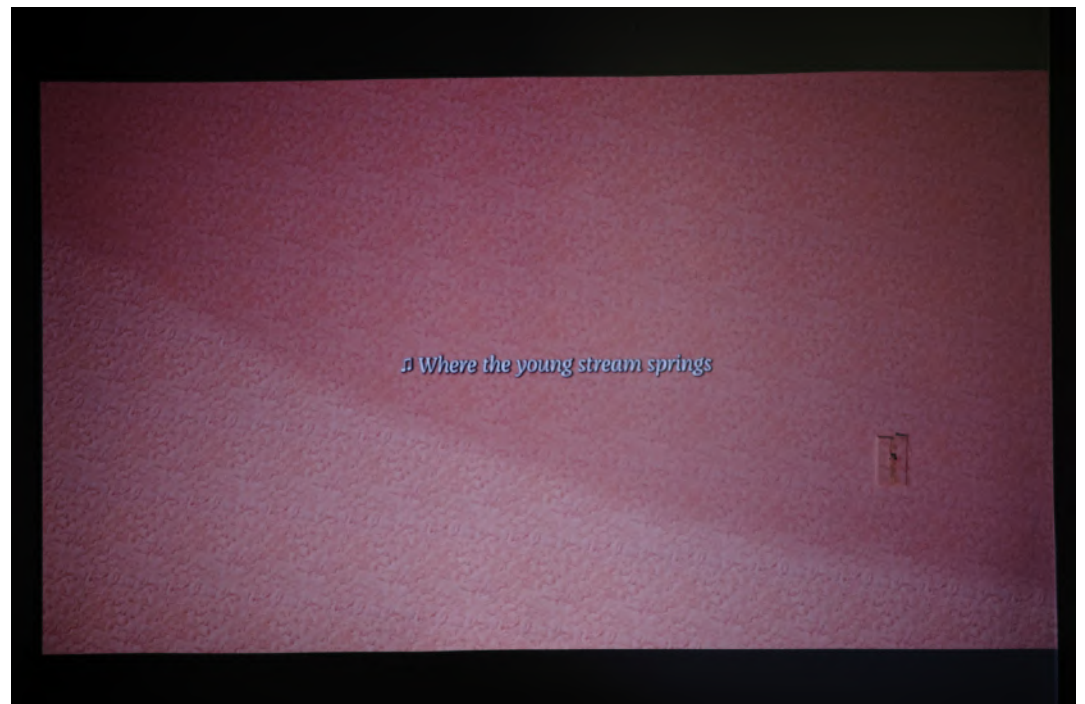
Outsiders (2023)

Acrylic and oil on
linen
18" x 24"

Work on view by Sanja Andjelković

Look up! I am no canopy- I am a messenger (2023)

CGI version
17:14 minutes



About Sanja Andjelković



Sanja Andjelković is an audio-visual and textual investigative artist based in Novi Sad and Vienna. Her investigations usually include a tint of discomfort. She doesn't investigate murders per se but makes connections between the current world order with an allegorical/analogical world order and its murders/suppressions/marginalizations. She is interested in parallels and examines how the idea of 'home' changes within the historical, geographical, social, and environmental context. She draws references from different current phenomena and works with archives from different state institutions to create multilayered works.

Sanja Andjelković is the winner of the 2023 Dimitrije Bašičević Mangelos Award.

About Renea Begolli



Renea Begolli is a visual artist and researcher based in Pristina, Kosovo. Her artistic work explores intimacy, gender, memory, isolation, body, spaces, ecological and social issues, primarily expressed through paintings, drawings, installations, and video art. She is currently pursuing her Master's Degree in Painting at the Faculty of Arts, University of Prishtina. In 2021, she completed the same program for her Bachelor's Degree and studied at Bournemouth University, BA (Hons) in Sociology and Social Anthropology during a one-semester exchange with Erasmus+.

Renea Begolli is the winner of the Artist of Tomorrow Award 2023 organized by Stacion CCA in Pristina.

About Alina Grabovsky



Alina Grabovsky's paintings include abstract and figurative elements. Complete or undamaged objects are rarely found in them. In many cases, there are only parts of a human body, indeterminable poses, or absurd dramatic scenes. Some of them refer to everyday life, leisure time or erotic moments, but the figures and objects are never fully revealed. In terms of technique, she proceeds like a sculptor, starting from an abstract color surface and working out concrete elements. The undeveloped parts are intended to protect the integrity of the subjects. This vagueness serves as some kind of protection and it preserves the characters from identification and (over)determination. At the same time, it offers the possibilities of personal experience and self-perception. Thus identity becomes the subject of constant progression and interaction with the (social) environment. Through the encounter with the "Other" (otherness), strategies of integration have to be developed.

About Nate Hester



Nate Hester's trans-disciplinary work (drawings, projected animations, textiles, ceramics, immersive installations of household ephemera, tags, and interactive encounters) explores the charming if disquieting incongruities of the places, communities and bodies to which we all yearn to belong. In the face of sadness and "saudade"—the Portuguese concept of nostalgia for the future—Nate calls forth the curiosity and playfulness of his own inner child, with the explicit hope that it invites audiences to connect to their own native and enduring bliss.

About Zahra Jewanjee



Zahra Jewanjee is a multidisciplinary artist and educator who oscillates between painting, sculpture, and photography. Inspired by nature and informed by Science and Sufism, Zahra is fascinated by how humans, birds, and microbes all form groups for protection and a sense of belonging, driving her to emulate the interplay between structure and spontaneity. She perceives collective behaviors as manifestations of organized chaos—a harmonious interplay of countless elements, each contributing to a greater whole in ways that are both intricate and beautifully chaotic. Process-driven experiments have led her to invent a fictional language, Zuban-e-Kursi (“the language of a chair”), assigning English letters to chair parts as symbols. These self-imposed algorithmic environments encode text as hidden layers that become containers to break free from habitual silos, reclaiming agency and transcendence, offering visual poetry and an anthropological response. Zahra is the recipient of the 2024 Pollock-Krasner Grant and the 2024 Djerassi Artist Residency Program.

About Jacob Ott



Jacob Ott works with various media – from sculpture, object, painting and installation to film, sound and performance. The form of his work derives from an investigation of the habits and symbols that shape social arrangements and institutions. Much of Ott’s work deals with fundamental elements of art production as well as the individual components and infrastructures of the institution of art itself. In doing so, he tries to create autonomous or context-specific artworks as well as works and exhibition formats that form their own context for other artworks. Through simple, seemingly illogical interventions as well as a de-naturalization of the natural, Ott’s work opens up a possible reflection on the often arbitrary or violent divisions and rules that come with the increasing cultivation of our world by us humans.