

Samoa Rémy
Born 1974
in Mendrisio, Switzerland.
Lives and works
in Oslo, Norway.

2000-2002
Master-degree
in Printmaking,
The National Academy
of Art and Design, Oslo.
1997-1999
Guest-student,
National Academy of
Fine Arts, Oslo
1994-1999
Academy of Fine Arts,
Florence.

Solo exhibitions:

- 2014 Villa Bernasconi, Genève. (Coming)
- 2014 Museo Cantonale d'Arte Lugano, Switzerland. (Coming)
- 2014 Kunstmuseet KUBE, Ålesund, Norway. (Coming)
- 2014 iza (International institute of Architecture), Vico Morcote, Switzerland. (Coming)
- 2012 Galleri Trafo, Asker, Norway.
- 2011 Galleri Norske Grafikere, Oslo.
- 2011 La Rada, Space for contemporary Art, Locarno, Switzerland.
- 2008 Biblioteca cantonale di Bellinzona, Switzerland.
- 2007 Villa Bernasconi, Genève.
- 2004 Sagene kirke, Oslo.
- 2002 Sala del Torchio, Balerna, Switzerland.

Group exhibitions:

- 2011 "Impression", Kunsthaus Grenchen, Grenchen, Switzerland.
- 2011 Swiss Art Awards, Basel.
- 2010 Museo Cantonale d'Arte Lugano, Switzerland.
- 2009 Swiss Art Awards 2009, Basel, Switzerland.
- 2006 Museo della stampa, Soncino, Italy.
- 2005 Galleria Officina Arte, Magliaso, Switzerland.
- 2003 Galleri Norske Grafikere, Oslo.
- 2003 Kunstindustrimuseet, Oslo.
- 1998 Galleri Asur, Oslo.
- 1997 The Crypt of the church San Lorenzo, Florence.
- 1996 Pinacoteca Züst, Rancate, Switzerland.
- 1996 Via di Mezzo 21, Florence.
- 1995 Teatro Studio, Florence.

Awards and grants:

- 2013 Manor Art Prize, Switzerland.
- 2013 Project-support awarded from Billedkunstneres Vederlagsfond, Norway.
- 2013 Art grant from the state of Norway.
- 2012 Art grant from Ingrid Lindbäck Langaards Stiftelse, Norway.
- 2012 One year Art grant from the state of Norway.
- 2011 Project-support awarded from Norwegian Printmakers Association.
- 2011 Art grant from the state of Norway.
- 2010 Project-support awarded from Norwegian Printmakers Association.
- 2010 Art grant from the state of Norway.
- 2010 Exhibition support awarded from Arts Council Norway.
- 2009 Exhibition support from the State of Norway.
- 2009 Art grant awarded from Norwegian Printmakers Association.
- 2008 Art grant from the state of Norway.
- 2007 Project-support awarded from Norwegian Printmakers Association.
- 2007 Artist in residence, Villa Bernasconi, Grand Lancy, Genève.
- 2004 Prize for research and development in printmaking, Arild Wahlstrøm Foundation, Oslo.
- 2001-02 IS Scholarship from the Norwegian Research Council.

Public collections:

- 2013 The art collection of Credit Suisse, Zürich, Switzerland.
- 2012 The art collection of Canton Zürich, Switzerland.
- 2012 The collection of Kunsthaus Grenchen, Switzerland.
- 2011 The art collection of Canton Ticino, Switzerland.
- 2007 The National Museum, Oslo, Norway.

Public commissions:

- 2013 Artistic intervention in Credit Suisse's office at Europaallee, Zürich.
- 2012 Artistic intervention in the new building at the secondary school of Balerna, Switzerland. (Celorja Architects)

Artist in residence:

- 2014 Atelierstipendium Landis & Gyr Stiftung, Zug, Switzerland.
- 2007 Villa Bernasconi, Grand Lancy, Genève.

Publications:

- 2008 Artist's Book in collaboration with Fabio Pusterla, Grafica d'arte Lythos, Como, Italy.
- 2007 Artist's Book in the series "Divân", Josef Weiss Edizioni, Mendrisio, Switzerland.

Bibliography:

- 2010 "Geronimo", Radio svizzera italiana (rsi), 29.04.2010.
- 2010 "Che c'è di nuovo?", Museo Cantonale d'Arte di Lugano, catalogue.
- 2008 "Imagines faciunt saltus", Elio Schenini, catalogue.
- 2008 "Foglio volante sera", interview Radio svizzera italiana (rsi), 23.10.2008.
- 2008 "Finestra aperta", interview Radio Svizzera italiana (rsi), 24.11.2008.

Samoa Rémy

In the installation entitled “*Strategie ohne Strategie*” reference is made to civilizations that have disappeared, to the fall of an empire, to the cycle of human history and to the concept of tactic or strategy (a factor that characterises both victory and defeat). Throughout the installation there is the continuous presence of two poles: on the one hand, for example, we find an external surface, a hard and unchanging “shell” or “housing” in contrast to the presence of the constant alteration and the continuous movement which has its origin inside the form itself.

The exhibition space is divided in two: in the first room we find three works of art whereas a video is projected in the second.

Room no. 1:

- “*The ones who survived*”. An enlargement (1,3 x 1,7 metres) of an old photograph that shows a very long corridor of a glyptothek along the walls of which are aligned myriad busts and sculptures. These create a row of majestic guardians of the long passageway which the photograph shows in an accentuated perspective towards a distant exit.

- “*Synchronous I*” and “*Synchronous II*”. This is a work of art made up of two drawings and two sculptures which almost act as custodians flanking the large photograph mentioned above. The two framed drawings - which both measure approximately 100 x 80 cm - each show a contour of the bust of a Roman emperor. Hung next to each of the drawings is a pair of artificial lungs that calmly breathe, each run by a so-called Bipap machine. The two Bipap machines are individually hidden inside two pedestals. The visitor can see that the two pairs of artificial lungs breathe slowly and in an alternating way, with a continuous rhythm in which the sound of the breathing recalls that of two persons in the middle of sleep.

- “*Division leads to multiplication*”. A pair of rubber boots has each boot cut in two on its frontal vertical axis, with the exception of the last piece of the boot’s shaft that remains intact. The boot is turned inside out in such a way as to create a possible space for three feet. The work transmits the force of the action that turns the inside towards the outside.

Room no. 2:

- “*Strategie ohne Strategie*”. The room is a space in complete darkness with a loop video projection of approx 2 x 2,75 metres. The Full HD video is without sound.

The projection shows a metal horse that slowly rotates. The horse is hollow and is divided in two along its horizontal axis. Inside the horse there is some leavening bread dough. The dough is not visible at first but as soon as it leavens enough it raises the upper part of the horse. In this way an opening is created on the horizontal plane of the horse and gradually the hidden dough moves beyond the perimeter that contains it and the fissure opens. The boundary of the initially unchangeable space - in this case the form of the metal horse - is expanded due to the pressure from the rising dough.

Here the figure of the horse takes the place of the human body and, in looking at the video, one has the sensation of a body in decline where the form changes precisely because what is hidden comes out from the perimeter which ought to have contained it. The soft and malleable matter manages to dilate the volume of the metal horse. The video clearly refers to the myth of the Trojan horse.











Metamorfoosi 2012

Permanent artistic intervention in the new building of the secondary school of Balerna, Switzerland

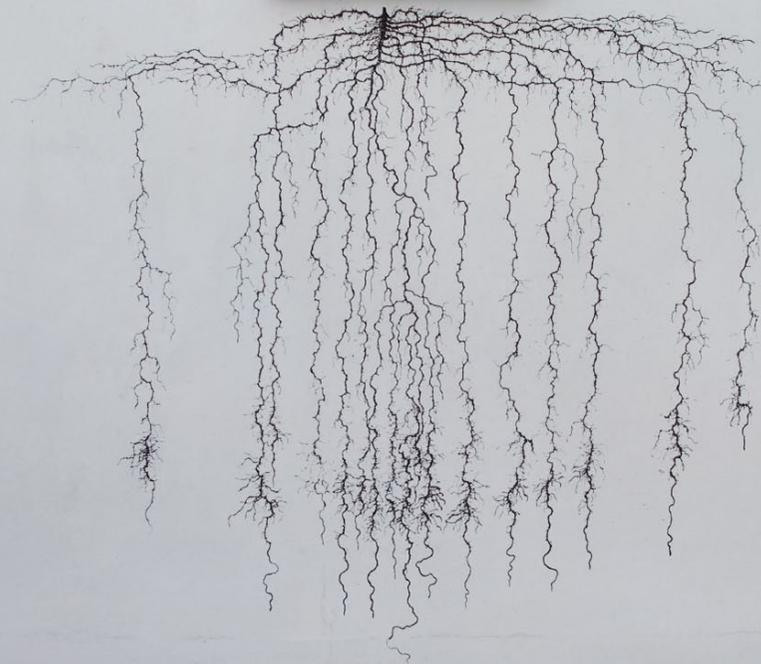
The artistic intervention "*Metamorfoosi*" is a narration whose theme pivots around that of growth. The title refers to transformations which can occur in a human being when a dichotomy is created between belonging to what each one of us comes from, and something new which starts growing inside oneself. The potential that is to be found in becoming.

The first image that is visible on entering the building is a serigraph that represents the imprint of the artery system of a foot, printed on the ceiling of the stairs leading from the groundfloor to the first floor. On climbing a number of steps one can then see the serigraph of an enlargement of a fingerprint on the ceiling of the stairs. Both images are like a trace of a passage that has always existed in the concrete and lead to the main part of the artistic intervention. This is a composition on the high walls of the last floor of the stairwell where the natural light enters from a glass roof. The composition is made up of seven framed images that represent pressed and dried flowers or plants taken from antique herbariums. Each flower is combined with the image of a serigraphed root printed directly on the wall below the framed plant. Evidenced in this way is the horizontal axis which divides what is visible and lies above ground from what is hidden below ground.











Along
the
axis
of
the
mind
2011

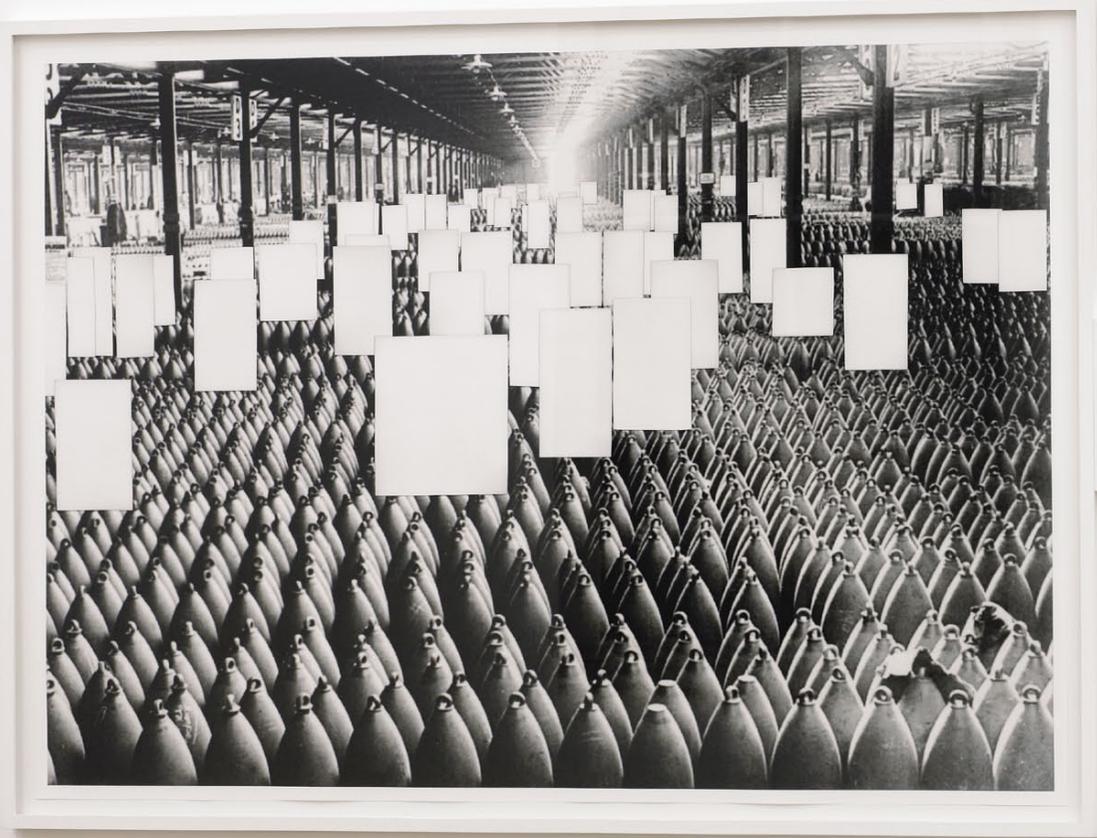
Installation
of
digital
prints

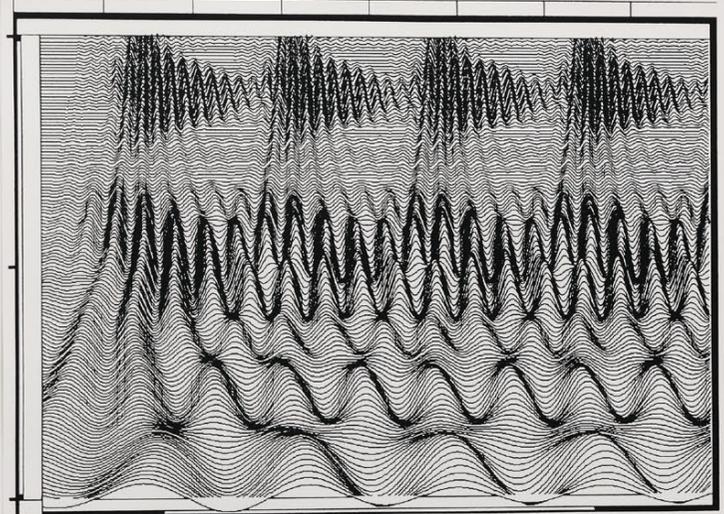
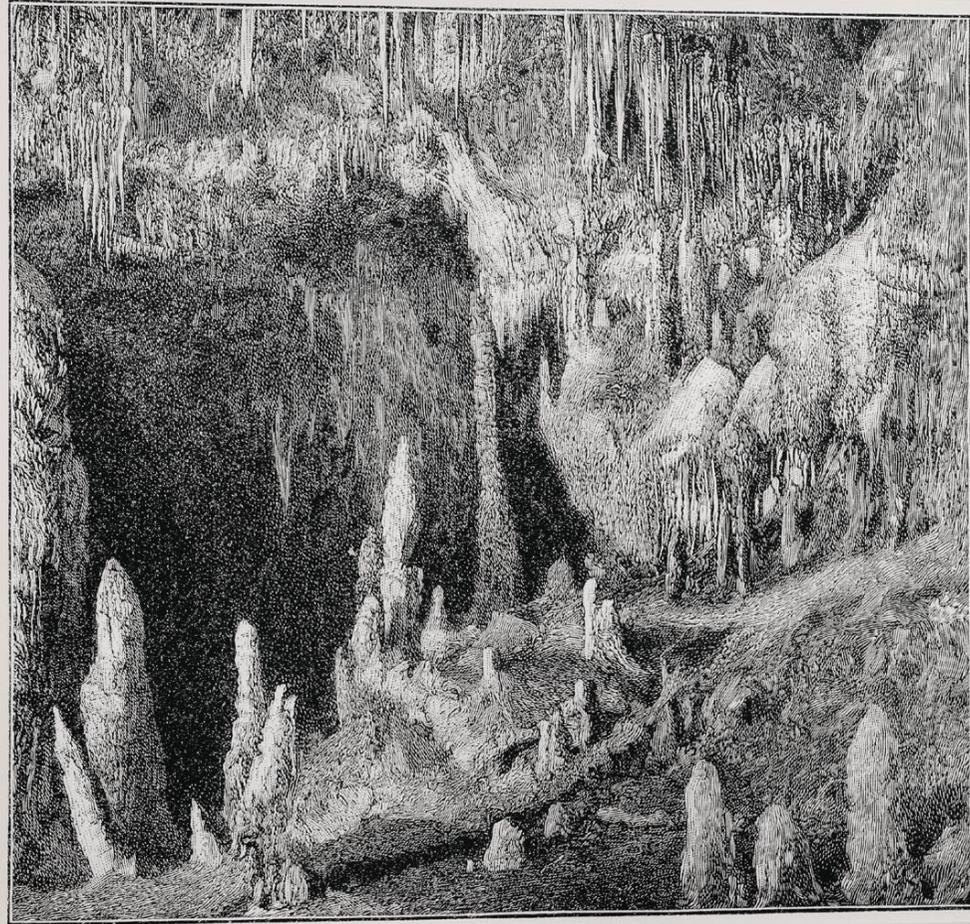
“Along the axis of the mind” is an installation made up of 21 images hung in couples along the walls of the exhibition space, with the exception of a composition formed by three adjacent images. Some of these pictures are illustrations taken from books of different kinds and are part of the “archive” of images which over the years I have created from library research. The other representations, instead, are my own drawings. Through the choice of the images, through their re-elaboration, by way of my drawings and the preferences on my part in combining and connecting these different images, I have tried to create a ‘whole’ that instills a subtle upheaval of the order and control generally created by the human being.

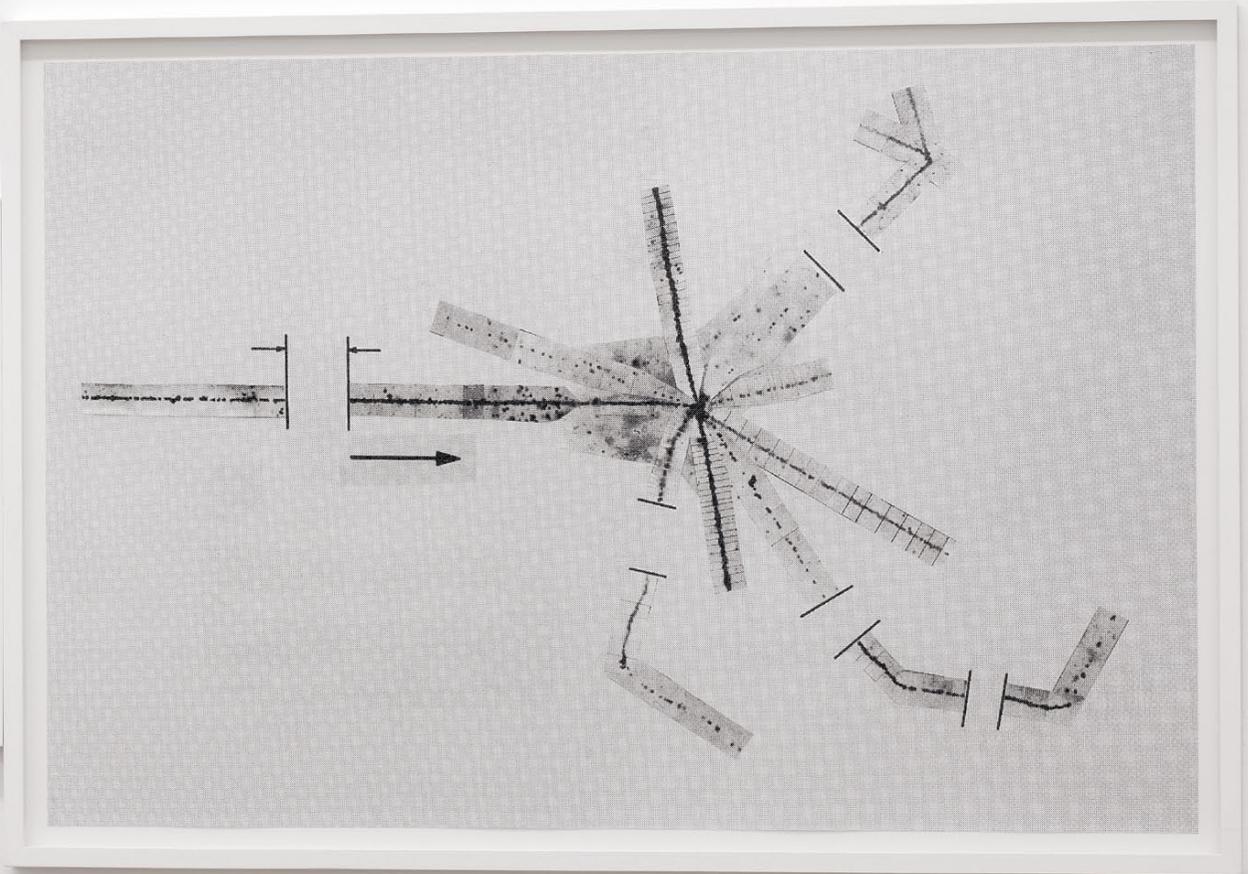
Connecting this reflection to one of the images in the installation: a photograph from the second decade of the twentieth century, which shows an impressive perspective from the interior of an English weapon factory. In the original photograph the whole floor area of the factory is covered with thousands of systematically placed bombs, while the workers who are controlling the products are dispersed more randomly in the enormous hall. My point of departure for this project was the reflection or, better, the question: what could make possible the change of events? Which is the moment where an unstable situation inclines towards one which will be tragic? I thought about the structure of any conflict, and the fact that this photograph put in evidence the aspect of production in the weapon-industry was fundamental for me. I then covered each worker in the factory-hall with a rectangular piece of paper, and this created a group of around fifty white “canvases”: a gesture which evidences the trace of a presence and accentuates the perspective of the enormous space. By “censoring” the connection between production and product, a tension, or void, is created.

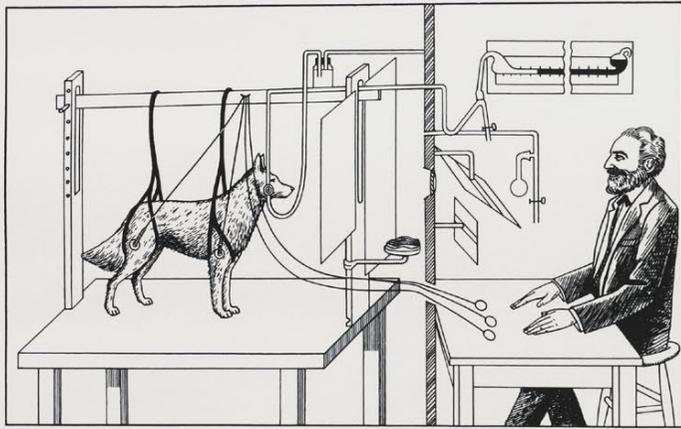
Throughout the entire project there is a search for absence, for the interval that re-establishes a certain equilibrium between opposing forces.

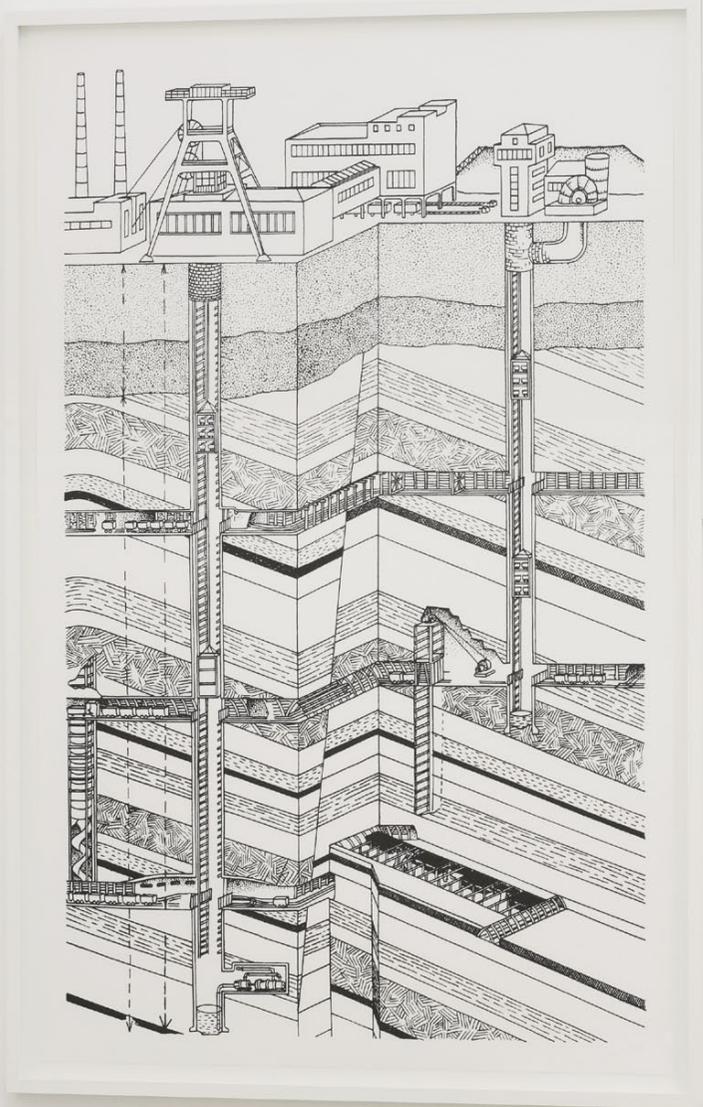




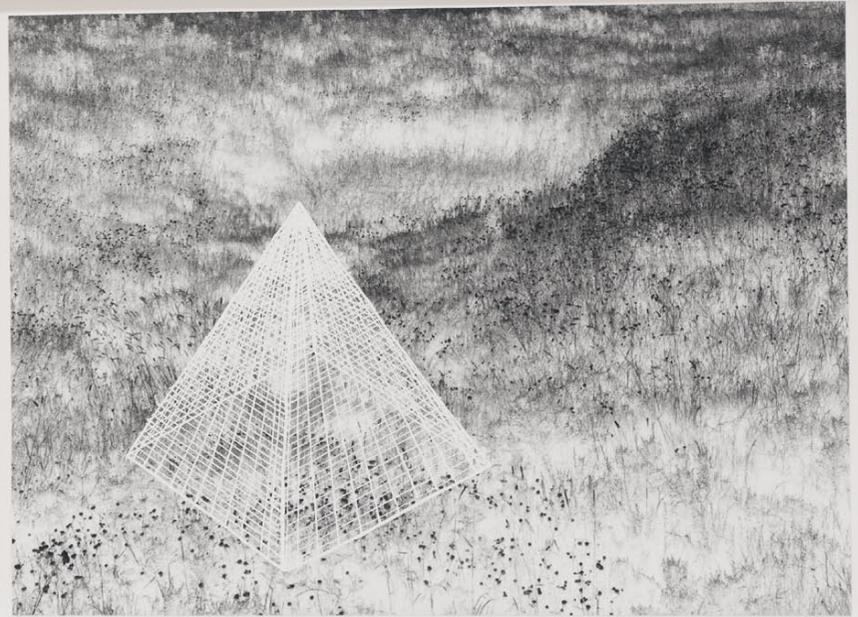
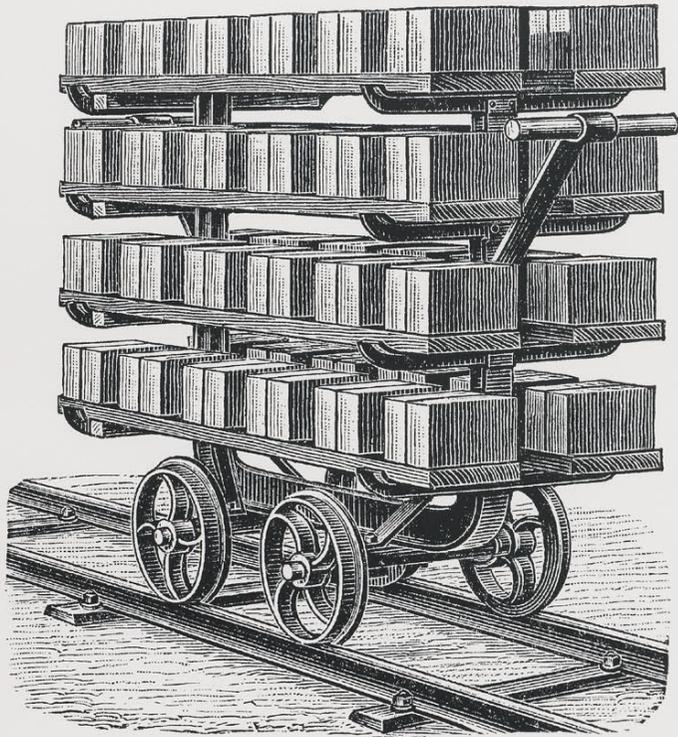


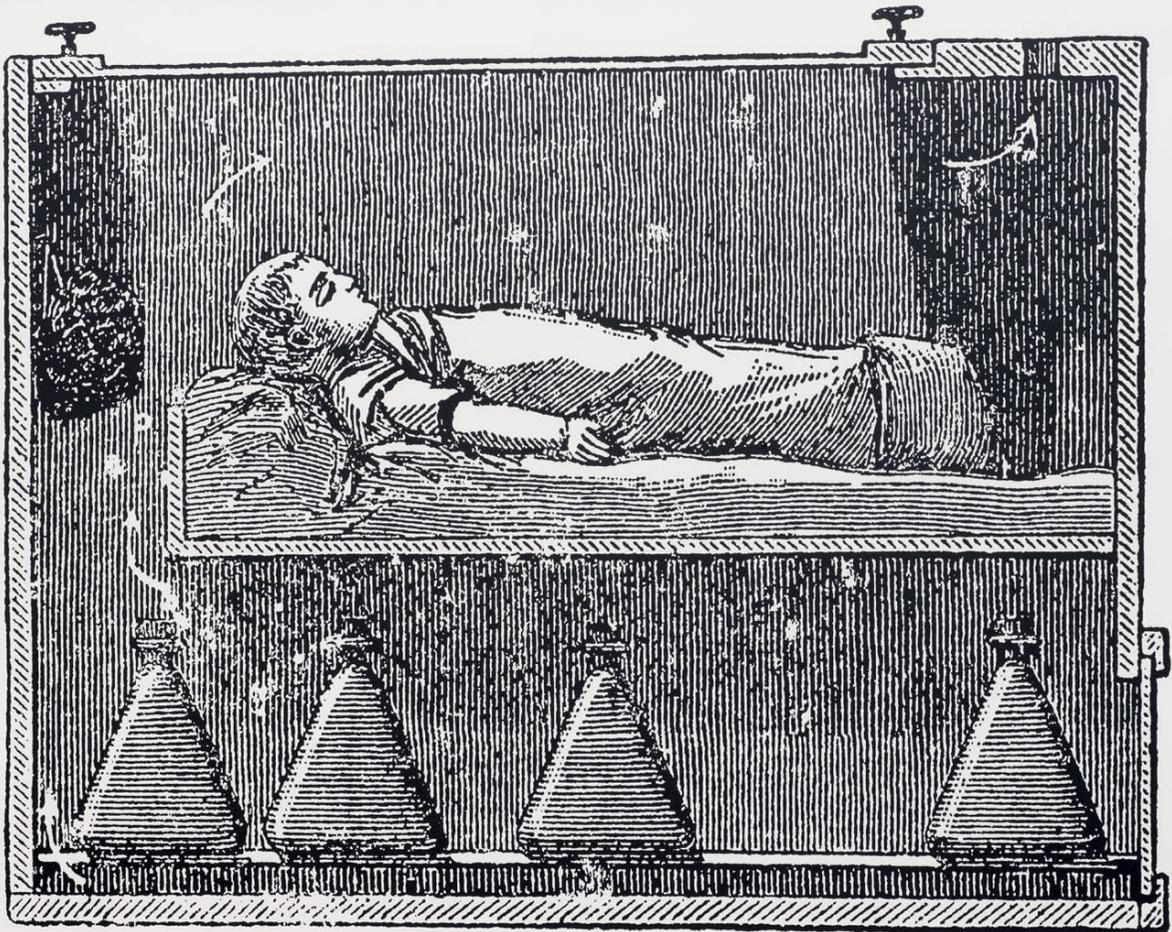


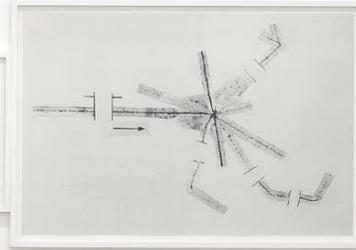
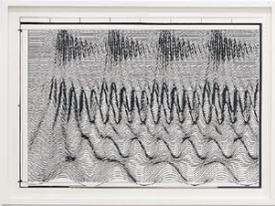


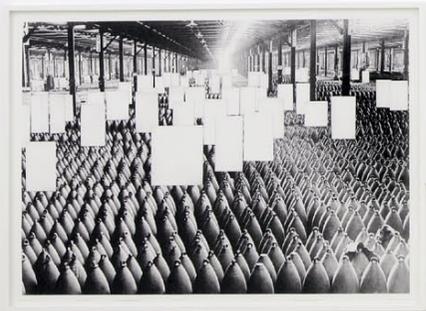
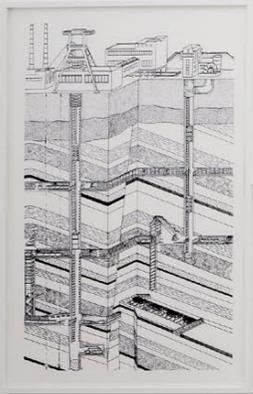






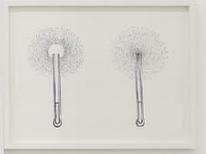
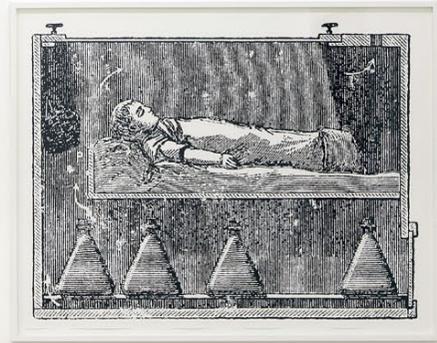






7







**Ante
Verbum**
2011

Width
ca 100 cm
Depth
ca 100 cm
Height
ca 100 cm

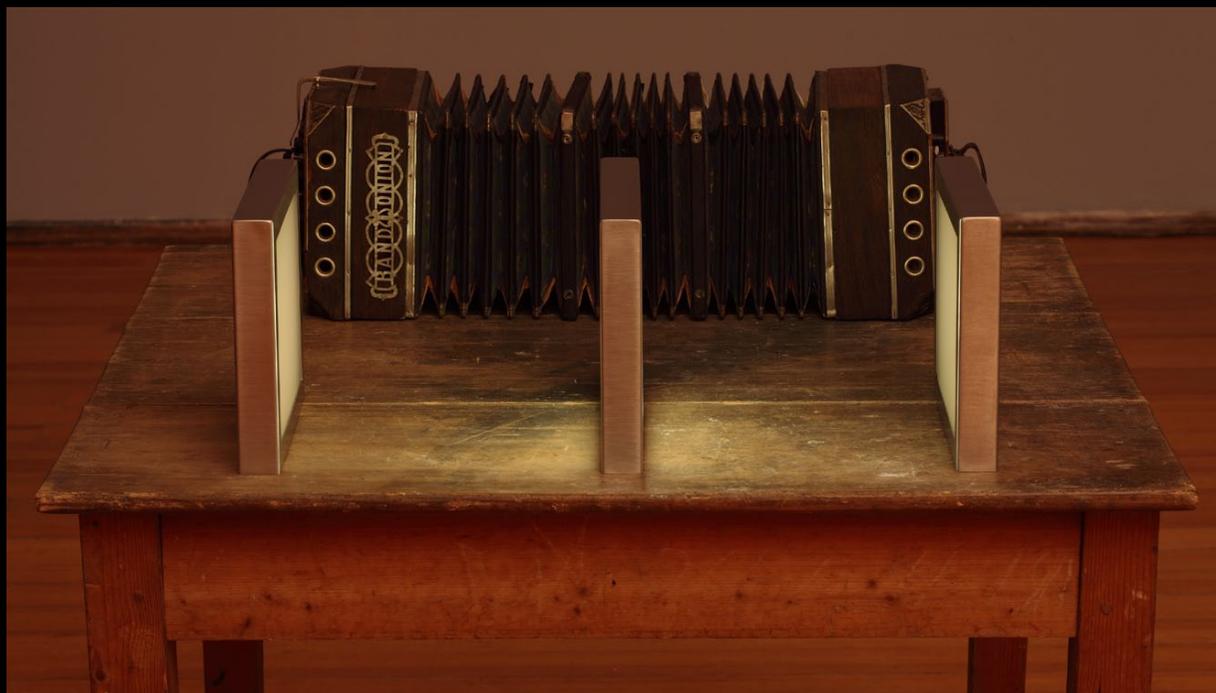
“*Ante Verbum*” is a small installation, a ‘stilleben’ of contemplative origin which expresses my reflections regarding memory, the uprooting from a place and the actuality of the term ‘nostalgia’.

Three light-boxes are placed parallel to an old and non-functional bandoneón, an instrument that has the musical characteristic of creating sound when the keyboard is pressed and the air is compressed and expanded in its bellows. Both the bandoneón and the light-boxes are placed on an old and worn table.

The three light sources modulate the work’s cadence: the two external boxes are illuminated for a few seconds only towards the surface which is directed towards the inside where one has the central box. The light which the two external boxes emit synchronically increases and decreases and, at the moment in which they go out, the central box simultaneously lights up. The latter is lit for a few seconds on both sides and, in this way, communicates with both the external boxes. The sequence is repeated ad infinitum.

The light sources give new life to the architecture of the bandoneón, an instrument which historically emigrated from Europe to South America and which precisely due to its history was an object used by the emigrants/immigrants in order to awaken memories of origins, long gone places and past emotions.

Besides referring to the movement of the air inside the bellows of the bandoneón, the presence of the three light sources provokes a sort of perceptive shifting. The sound is transcribed in light and expresses a type of communication which comes prior to that of language.





**Oltre
il visibile**
(Attraverso
nr. 2)
2011

Width
20 cm
Depth
12 cm
Height
10 cm

This art-work consist of a small open box dating from the middle of the twentieth century placed on a metal shelf. The box contains 6 eye prostheses, and the internal padding of the lid has been substituted with an image that shows the entrance of a cave.

“*Oltre il visibile*” (*Attraverso nr. 2*) is a work that evidences the antithetical connection between seeing and not seeing, between the visible and the hidden or unattainable. I wanted to convey the force and strength that lies in the metaphor of the human body (even when what evokes this is a prosthesis, an object that is extraneous to the body). The image with the entrance of the cave which resembles an eye socket, instead, refers to what is hidden and is directly connected to the metaphor of the subconscious.

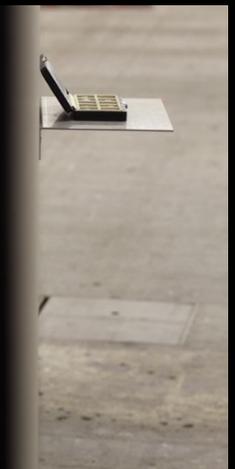
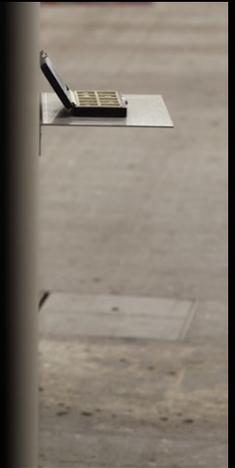
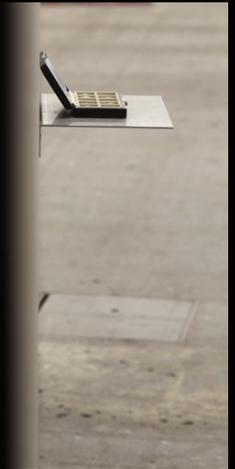


Alba
(Attraverso
nr. 3)
2011

Video
10 min
(in loop)

The video “Alba” - (*Attraverso nr. 3*) is showed in a dark room, and it has no sound. It shows a very big and apparently red drop of water which moves slowly upwards, like a rising sun, but which suddenly disappears.

The moving image of the red drop connected by formal analogy to the ocular prosthesis in the little box exhibited on the outer wall of this room (*Oltre il visibile* (*Attraverso nr. 2*), poses questions regarding the invisible connections that unites the human body and the hemisphere of the earth. This image (which goes in loop) might also resemble a tear or a drop of blood, or a slowly flowing “stream” of glowing lava.



Ponti
tra
sfere
parallele
2010

Installation
with
digital print

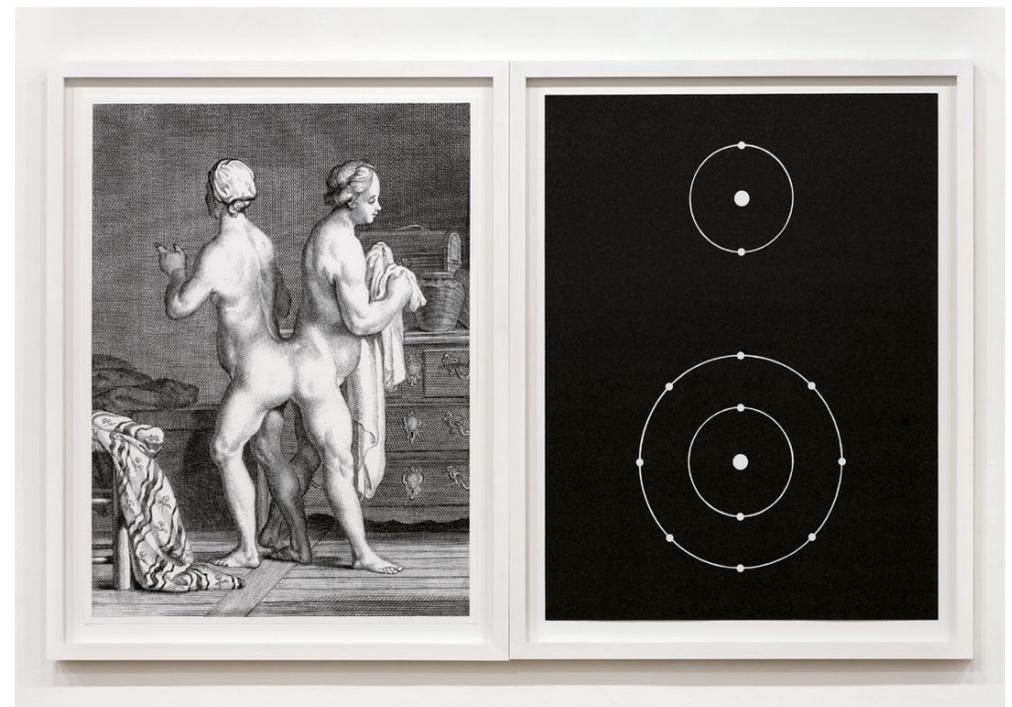
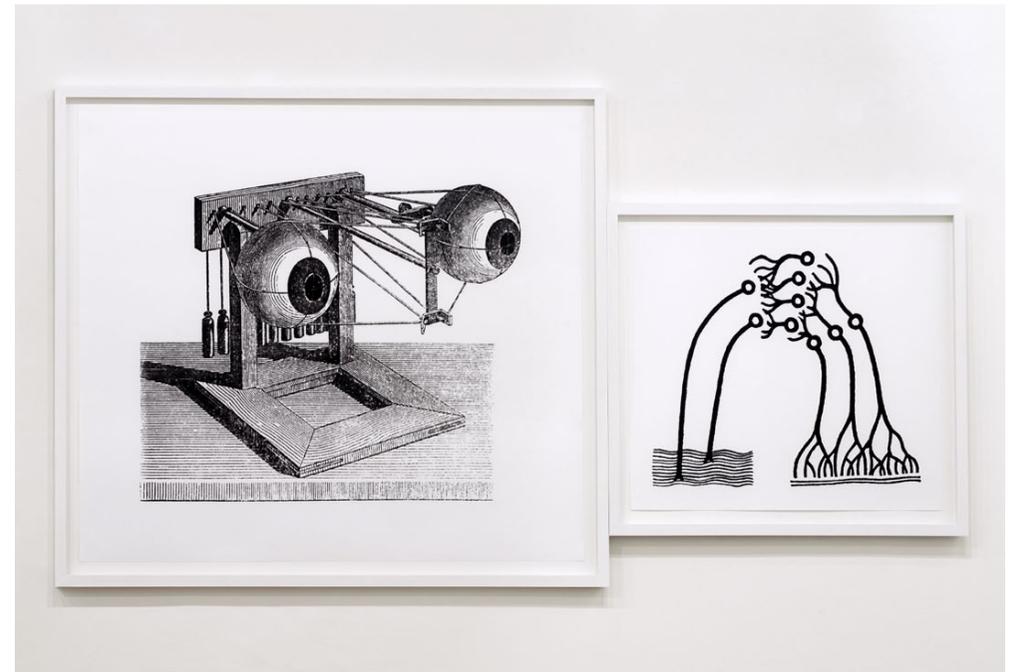
"*Bridges between Parallel Spheres*" is an installation made up of 15 images hung in couples along the walls of the exhibition space (with the exception of the last of these which remains 'alone') and a circular form with 12 images placed like the hours on a watch face.

For this installation I began with a nineteenth-century illustration of a landscape in which the foreground is dominated by an elegant horse. However, in my final image the horse is inexistent: only its white and ethereal profile remains to bear witness to its physical presence or disappearance. At the same time I drew two staircases, suspended in midair. One ascends while the other descends with a movement of tension, the one towards the other, although without meeting or joining.

In thinking about the two representations I have described, and by means of analogy, I drew on the characteristics of noble gases: these are elements that have the properties of being invisible and odourless and which neither amalgamate nor react with other elements. This point saw the beginning of the successive chain of images. My way of proceeding, however, is not linear but based on continuous references, both visual and regarding content.

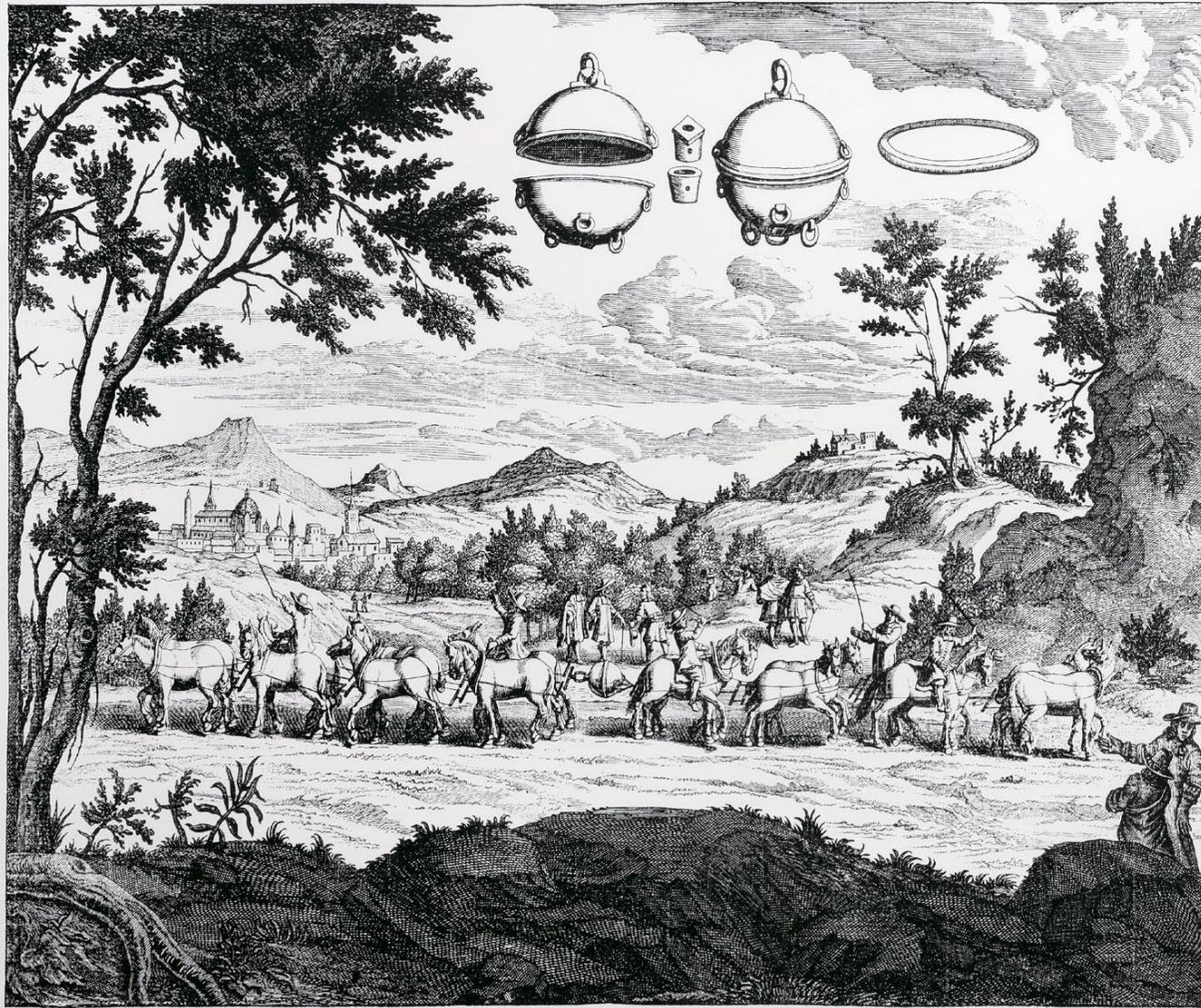
With this project my intention was to create a tension between elements that are not always similar or related but which nevertheless have a common relation.

Also with the choice of the two groups of subjects which alternate on the circular form I was referring to this ambivalence. The sap or vascular systems found in fruit transport their vital essence and are part of a reality that is not visible and not known in everyday life. I was interested in flanking this with an element that accentuated and expressed the passing from a state of light to one of absence of light. An object that evidenced the possibility a choice. The light switch is a reference to the gesture establishing or interrupting a connection.

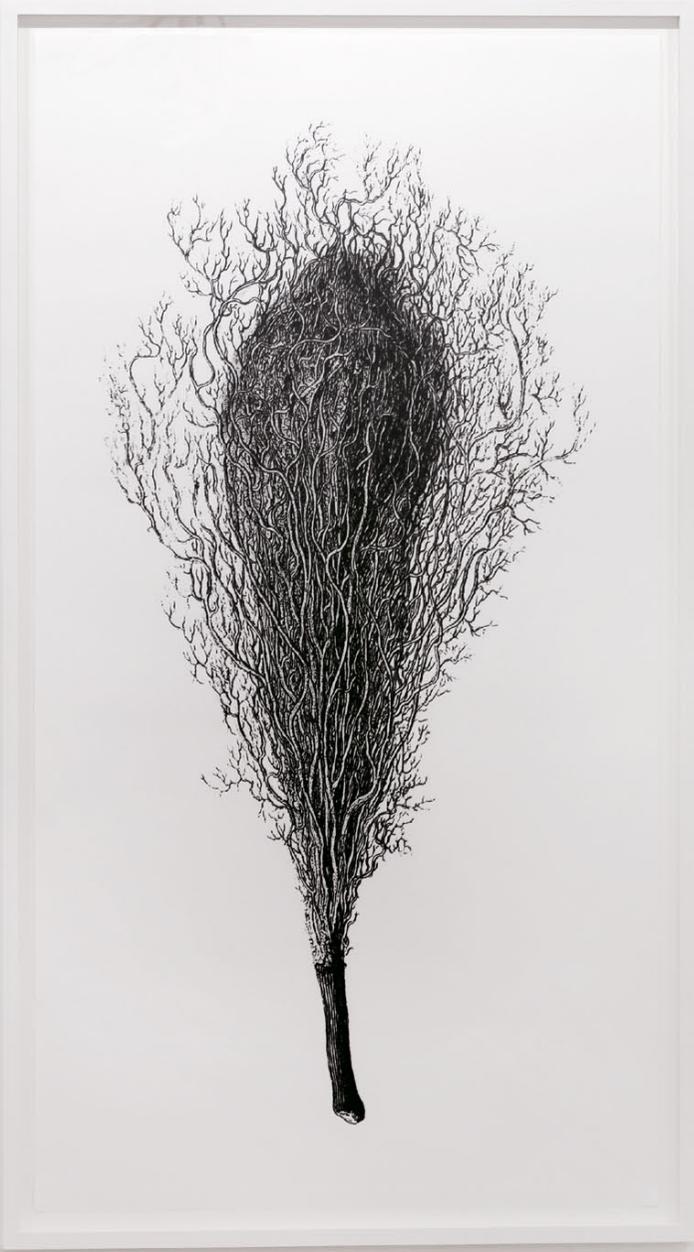


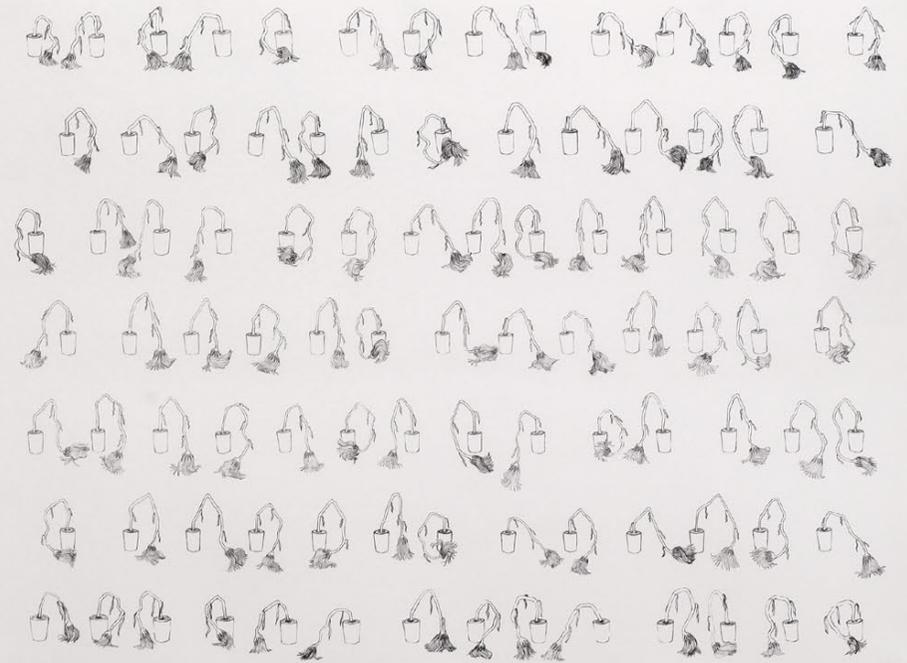
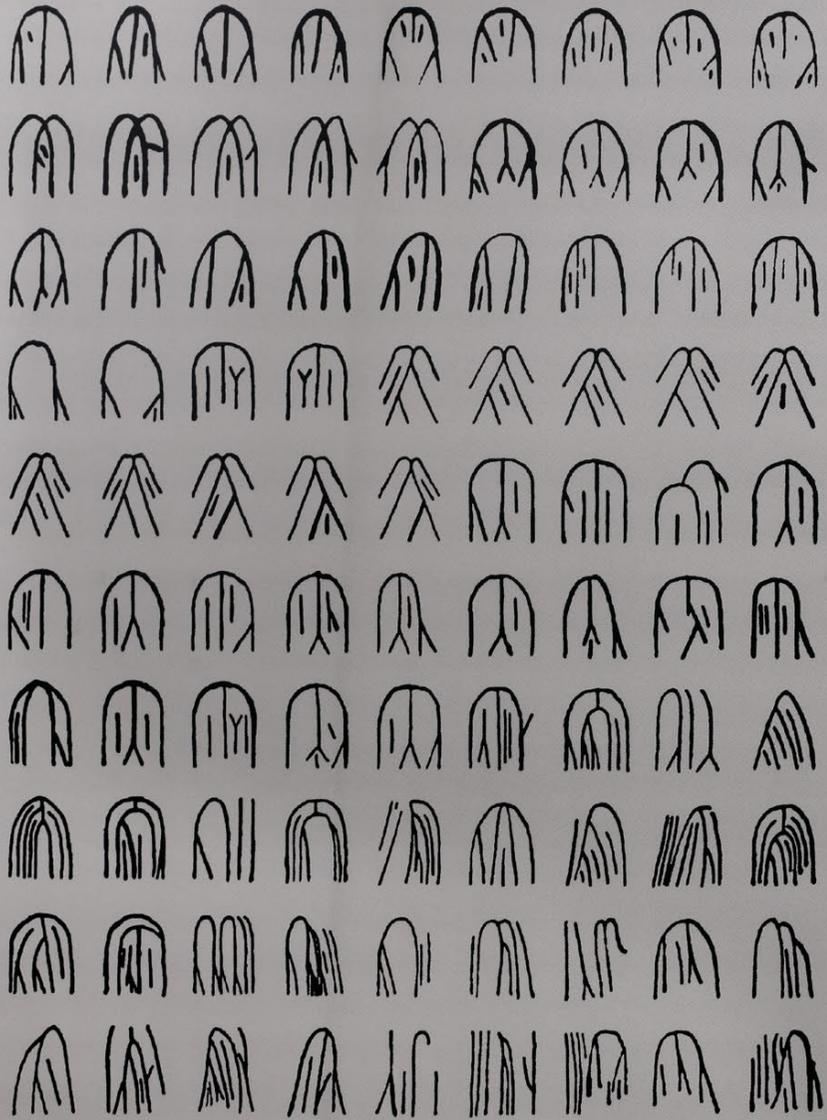


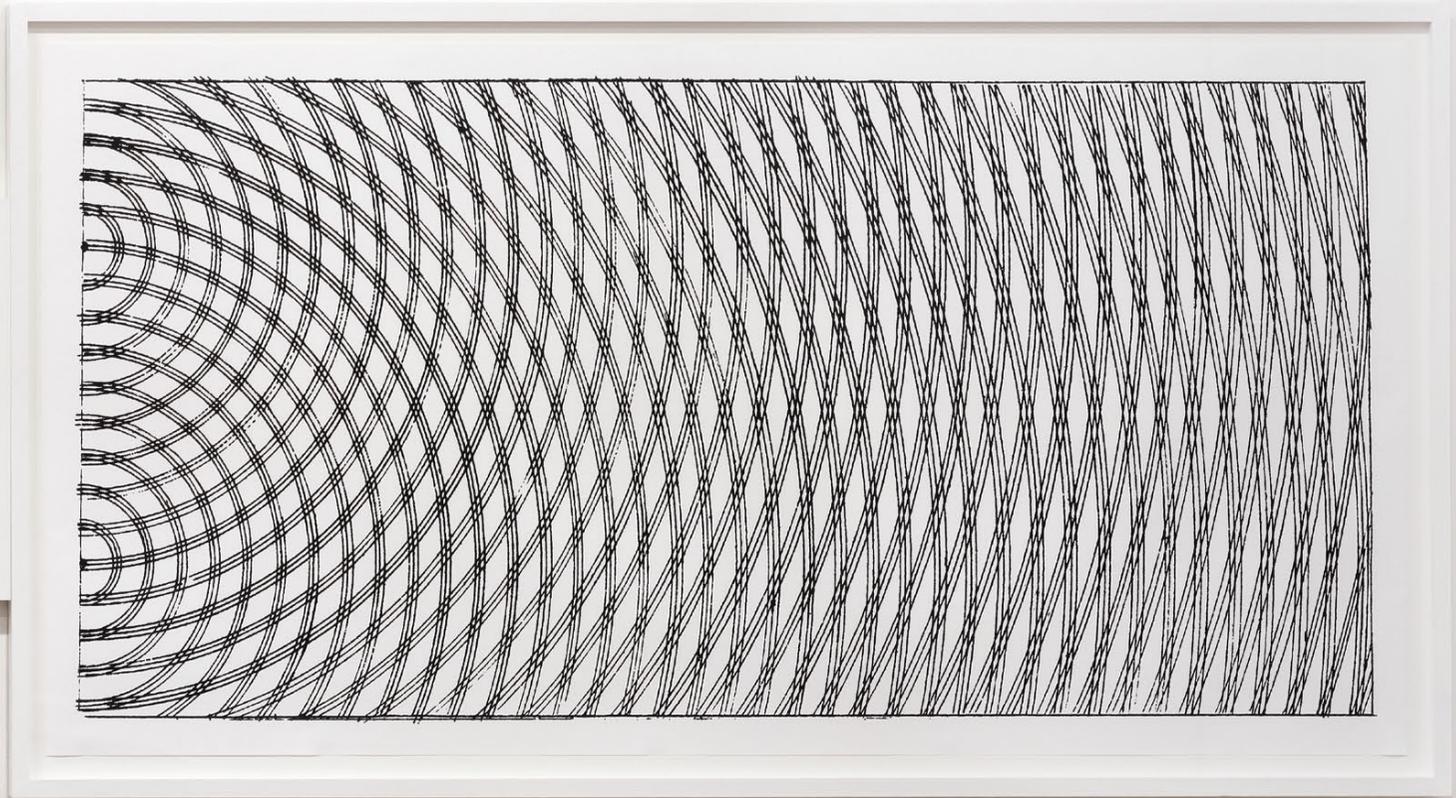


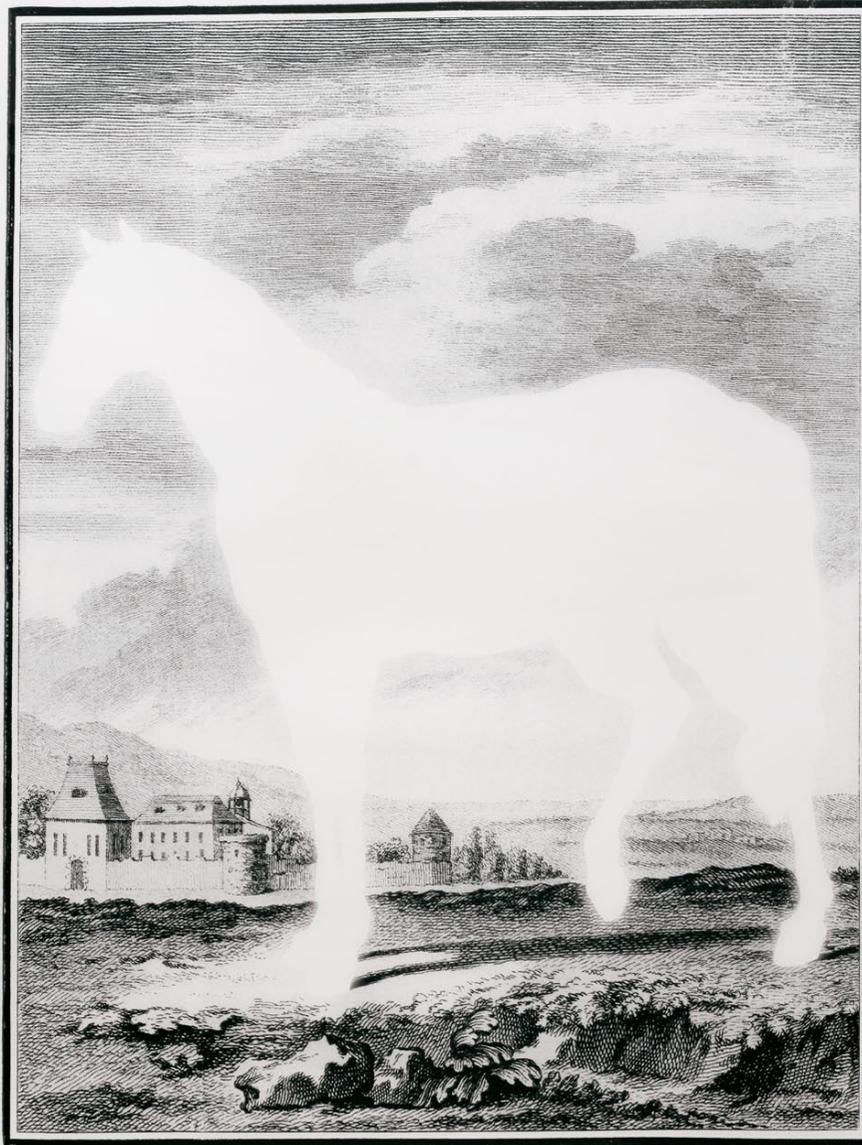










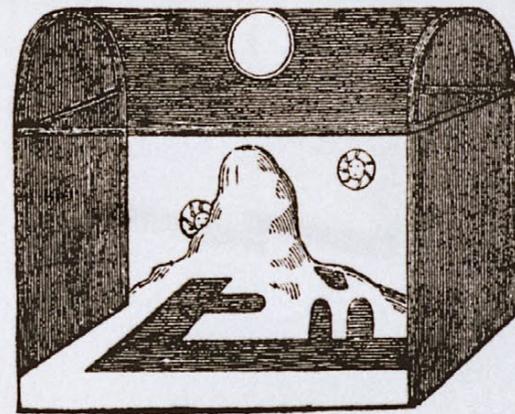


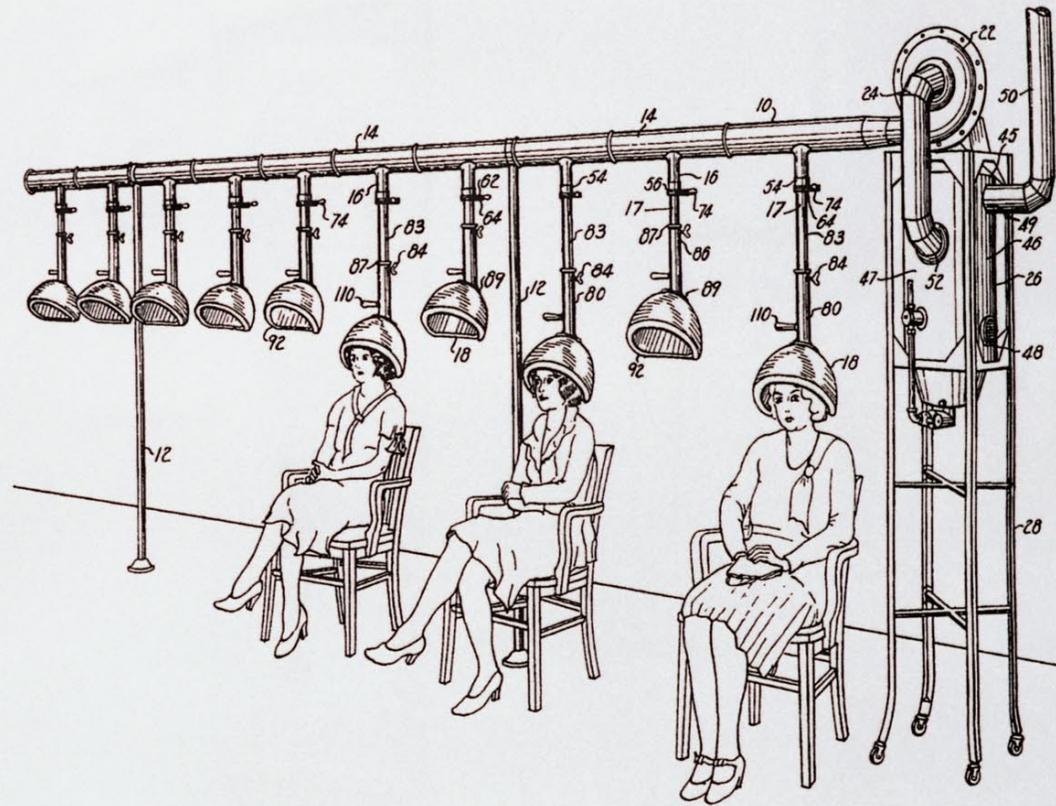
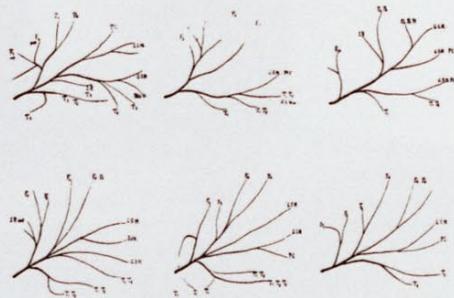
No
occlusion
Swiss art
awards
2009

"No occlusion" is an installation made up of 12 images hung in couples. The similarities between the forms in the images which are next to each other are present in all of this project, and evoke links/connections at both a visual and conceptual level. I was interested in the "course" or "path" which the image creates in us where the continuous communication between the image, the eye and thought creates a rhythm similar to the back-and-forth of a ping pong ball.





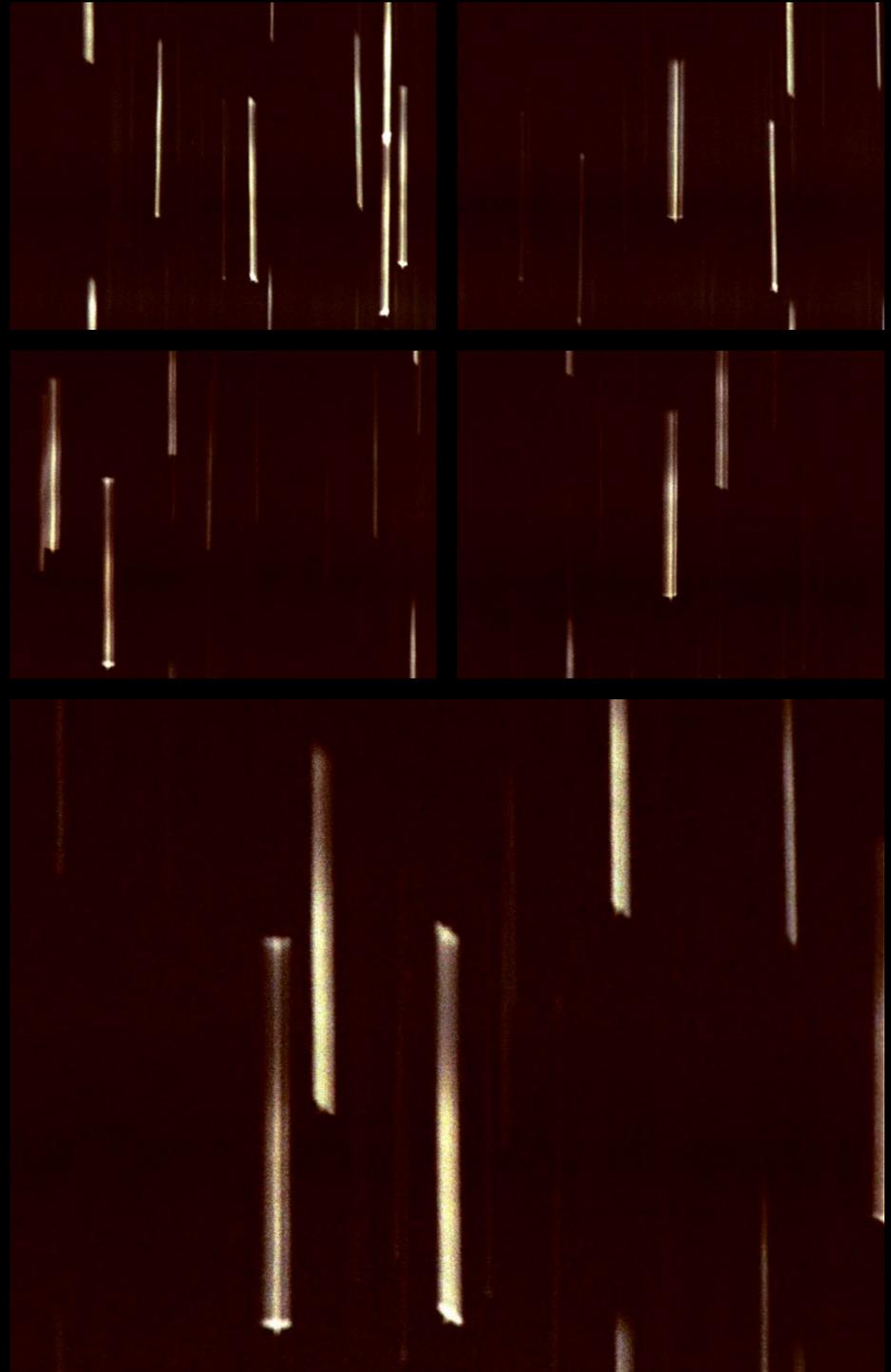




Runde
2010

Filmed
in 16 mm
Format:
HD
Duration
2' 50"

The projection "*Runde*" shows the flight of a group of seabirds. I filmed from the top of a rocky crag with the cine-camera directed towards the sea's surface which was about 300 metres below the camera lens. The movement of the birds, that appear and disappear, was strongly influenced by the wind which arrived from the ocean, whirling in a recess of the rock. I tried to create a circular rhythm and the result of this film shows an image that is not completely definable, to a greater degree recalling the representation of polyphonic sounds.



**Imagines
faciunt
saltus**
2008

Length
16 m
Width
9 m
Height
1 m

“Themes can be split up *ad infinitum*. Just when you think you have disentangled and separated them, you realize that they are knitting together again in response to the operation of unexpected affinities.”
Claude Lévi-Strauss, The Raw and the Cooked

The installation “*Imagines faciunt saltus*” comprises a ramified wooden form on which 114 books/engravings are exhibited. Each book or engraving is covered by a piece of plexiglass and a translucent film. This film veils the text in such a way as to render it diffused and illegible whereas the chosen part of the image remains visible.
The decontextualisation of the images taken from books of various kinds is the basis of the project. When the illustrations are placed within a context that differs from their original one, and the text that belongs to them is rendered unreadable, new readings of the images appear. In this way the creation of connections between juxtaposed units of different origin emerges.





