

PORTFOLIO MATILDE SAMBO

Matilde Sambo (Venice, Italy 1993) Graduated in Visual art IUAV University, in Venice. Now based in Milan.

Rappresented artist by aA29 Project Room Gallery (Caserta, Milan)

2019

- Residency “BOCS art Residency”, Cosenza, Italy
- Played at Pasinger Fabrik GmbH Munchen, Munich, Germany during the exhibition “Das Mittelmeer Mediterranean”
- Played at Magazzini Docks, Venice, Italy
- ”Falsità in buona coscienza”, Solo show at aA29 Project Room Milan, Italy
- ”Dark New Age”, group show at Spazio Gamma, Milan, Italy
- ”Friends”, group show at Spazio Thetis, Venice, Italy
- Residency “AD USUM PEREGRINORUM”, Rocca Porena di Cascia, Umbria, Italy
- Formentera Film Festival - Extrafest, with the film “Performing the body, performing the text - Collective Signatures”. Formentera, Balearian Islands, Spain
- Played at Argo16, Venice, Italy

2018

- Residency “Collective Signatures”, Formentera, Balearian Islands, Spain
- Trigger Parties at Marsélleria, Milan
- Group Show at Villa Memo Giordani Valeri, Treviso, Italy
- Residence VIR Farini, Milan from September to July
- Played at Argo16, Venice, Italy

2017

- Played at t-space Milan
- Collective exhibition “Doxa, sounds from society” with her video “I NEED MORE” at Istituto Romeno della Cultura, Venice - Played guitar and electronic at Loup studio in Rovereto on video projections
- Residence VIR Farini, Milan from September to December
- Wrote, filmed and edited the short film “I NEED MORE”

2016

- Video installation “To the last” at the Venice International
- Performance Art Week at Palazzo Mora (Venice)
- Performed as a musician at Venice International Performance Art Week at Palazzo Mora (Venice) - Video installation “To the last” at Immagini e Conflitti at Villa della Zonca (Treviso)

2015

- Milano Film Festival: “All These Things I Used To Have” selected in the section “Video espanso” as one of the best videos of the last three years -Creative Summit: The Curriculum at la Biennale di Venezia: performer for the artist Pedro Lash in his performance “HOW TO KNOW”
- Filmed and edited the short movie “Più Niente” (still in progress)

2011

- Played at “Festival Sconfini”, Modena, with Mauro Sambo

2010

- Played at “Teatro Fondamenta Nuove”, Venice, with Mauro Sambo - Played at “Festival dell’acqua”, Valstagna, with Mauro Sambo

2007

- Played at “Palazzo Fogazzaro”, Schio, during the Mauro Sambo’s performance “I’d prefer not”

WORKS

Fervore operoso e ascetico distacco / Orecchie d'altri 2019

Works made during BOcs art Residency, Cosenza

Tortoise shell with wax and stone, paraffin, iron, mixed wax, bean's skin, butterfly

Starting from a need of "care", respect for the wound, and the ability to recreate objects from the past; the wax returns as one of the main materials to shape and repair in the series "Fervore operoso e ascetico distacco" (1st and 2nd pictures)

In "Orecchie d'altri" (3rd picture) a focus on the sense of hearing, two small paraffin sculptures that refer to the Roman votive offerings on stone, this work is presented with an audio that everytime can change. The audio is made with a series of field recordings made by the other artists in residence.

All this works are made on the past research about fragments, on the remains and the possibility of rebirth. Materials like wax and "bean's skin" are transformed but can return to their original state at any time.

Everything is contained in a sentence "Two steps forward and one backward" where sedimentation and development are essential but the ability to take away and to look at the world with objective detachment it becomes a rule of life.



Falsità in buona coscienza 2019
Solo Show - at aA29 Project Room, Milan

Bronze sculptures, wax sculptures, natural object, video, photo

ARTRIBUNE - INTERVIEW - Alessandra Galletta

<https://www.artribune.com/professionisti-e-professionisti/who-is-who/2019/06/intervista-matilde-sambo-aa29-project-room-milano/?fbclid=IwAR2FT-56BOeeK5IQaHlsCMP7LzqOdpbuD2sw-LKj9f2g1cw-XcN6DibA6dfY/>

Article Art For Breakfast - Gianluca Gramolazzi

<https://artforbreakfast.it/2019/06/02/matilde-sambo-aa29-project-room/>

“The artist’s recent research, and in particular the project developed for the present exhibition, is to be considered from the point of view of the topic of the limit, or rather, from its cancellation and blurriness. Binary pairs of seemingly opposite concepts are shown, in Sambo’s work, as a continuum, and the boundaries between them become labile.

The exhibition presents a series of works that question, through simple strategies of intervention or overlapping, the separation, to begin with, between nature and artifice: shells modified in an almost imperceptible way, or strands of hair, wax and thorns that form small compositions that the artist distributes around the gallery, often installing them in places that are difficult to access for the viewer’s gaze. In addition to this set of works, there are some sculptures belonging to the series Cantus ab aestu, which Sambo realises using cicadas moults found on trees as casts.

The irrelevance of the visibility of the object, or at least of its permanent visibility, is also to be found in the second series of works on display La material non è mai al suo posto (Matter is never in its place): it consists in “fake” relics exhibited in four reliquaries—modelled by the artist and cast by Fonderia Artistica Battaglia—which contain stalactites found in a cave. The relic in this case alludes to a continuous cycle, to a kind of closed loop in which artificial and natural, sacred and profane, true and false are reversed and mixed until they become indistinguishable. Thus, the cave takes the place of the profaned temple in which the relic was found, the stalactite, which in turn, when exhibited becomes artifice.

Finally, Omeostasi, belonging to the Untitled-Monitors and Materials series, consists of a video installation on two monitors in which the artist documents a session of “manipulation”. In one of the monitors the gaze is focused on the masseur’s hands, in the other on the patient’s reactions, which passes from intense laughter to anguished crying. This work therefore also raises questions about the act of believing, not as a religious element as is the case of the relic, but in a kind of therapy that in Western culture is considered “alternative” and not scientific, and at the same time puts the accent on the unclear limit between joy and suffering. The work also considers the transformation of the hands from limbs that human animals have in common with other species, to tools that distinguish us, perhaps, from non-human animals.

Matilde Sambo’s first solo exhibition invites us, then, to rethink the world, or at least part of it, in cyclical and non-contradictory terms.“

Text: Gabriela Galati



La materia non è mai al suo posto - 330hz 2019
Dark New Age, group show at Spazio Gamma, Milan
video installation, plexiglass sculpture, plaster sculpture, wax sculpture, rocks, shells

“In the near future when the planet is covered by networks of commercial enterprises, electrons and lights are chasing each other everywhere. But the world is not yet computerized enough to make nations and ethnic groups disappear.”

It was 1995, when “Ghost in the Shell” was released in the cinemas, a Japanese anime that would soon become a must of the world’d underground culture, a touchstone for anything made of images and vaguely trying to frame the future of the human species on earth. The most awoken ones can read in the watermarks of our time what twenty years ago was just a faded outline. The development of a global infrastructure - of which the web is a visible interface, but not its totality - merges the paradigm of thought structure/surface of mechanical civilization into something new and still difficult to frame, while it is clear that the two large entities that have shaped modernity in their image and likeness, supporting each other, now begin to have rather divergent interests and views, initiating earthquakes of exceptional magnitude. We’re referring to the capitalist mode of production and the nation state. The first, in advanced countries, has reached a stage of overwhelming power, a sort of controlled overdrive that cannot withstand long, the limit is approximated in recent years in technologically advanced countries with the development of automation. Robotic work is the most technically perfect thing you can imagine. The defect of the machines is that they do nothing. The maximum production capacity therefore coincides with the tendency to destroy the consumer. No consumer, no profit. End of capitalism? Absolutely not, our C has already demonstrated many times that it knows how to outsource its crises by renewing itself cyclically, shifting its interests from production and distribution to finance, and then starting to invest materially in a more convenient area, thus shifting its contradictions on a larger scale. Observing the phenomena on a scale is a key to discovering links that are at first glance imperceptible. Here is a practical example: young people without technology clog their social boards with images aimed at raising awareness on environmental issues, but everyday life through images is really not sustainable.

Using a tablet to watch one hour of video per week consumes more electricity each year than two new refrigerators that are continuously on. Also in those shared images there are signs with the words “THERE IS NO PLANET B”. ESA, NASA and about ten other space institutes don’t seem to agree very much, so much so that the expenses of the countries involved in the space race are increasing twice as much each year. The symbolic prestige and thirst for adventure that this new human frontier arouses is undeniable, but a couple of figures must be added: the president of the Italian Institute of Technology estimates that 3 billion people is the maximum number of inhabitants on earth if everyone had a Western lifestyle. Something that many people are struggling to have, ergo there is no room for all under these conditions. Second question: in 2017 NASA sighted between Mars and Jupiter 16 PSYCHE, an asteroid containing a very high concentration of iron, nickel and gold estimated at 10,000 quadrillion dollars, the entire world economy is worth 73. Pure nerd speculation? Possible, but with an historical precedent called colonialism, huge amounts of silver, gold and other metals put into the European economy thanks to the fact that our ancestors possessed good ships and an irrefutable argument called gunpowder. It is there that Anthropocene is born, a model of domination and exploitation organized on a global scale, for which, sooner or later, History will call the White Man to account.

Let us return to our Abel, the nation-state, which until now has been an unsurpassed form of human political organisation. The main protagonist of the international political affairs of the last centuries risks not so much simply to lose his control or his integrity, but rather to seem a type of organization inadequate to cope with the new circumstances. For some problems, it is too broad to act effectively; for others, it is too narrow. As a result, there are many pressures today for upward and downward transfers of authority and for the creation of structures that are better able to respond to the forces of change of today and tomorrow. It seems quite obvious that these transfers are and will be anything but painless, the systemic chaos on the horizon is leading the world into a global civil war without a new Subject able to create hegemony and a new balance. The Middle East conflicts are a perfect example of this stagnation. Years of total chaos with no side capable of prevailing and organizing life, systematic destruction and mass impoverishment that makes it impossible to allocate for lack of primary resources such as water. The result is forced migrations to the same states that have organized or at least not opposed the looting of entire populations, images that can resurface ghosts that mankind seemed to have left behind.

Does art have anything to do with this? Much more than you might think. In its upper floors it is the herald of the processes of substitution of international laws: untraceable transactions, obscure warehouses like free ports in spaces guarded by private police where the works are only worth as a commodity of exchange. In the intermediate floors it is very useful for second world governments eager to enter into the good banquet of the first, conquering with calibrated mass-media operations a facade in step with the dominant imagination. In the lower floors, the war of all against all takes place in a figurative way, with tangible consequences in the formation of terrible communities that move only for homophilia, with the fear of not being able to get there, the “where” is not clear even to them. So far nothing particularly new, the vertical control of power over art has always existed, the element of novelty lies in the absence of dialectical consequences of a language regimented by marketing that results in empty aesthetics, in the frightening lack of space for debate and criticism, reduced to frills by the dominant narrative, opaque and persistent blanket that prevents a real grip on existence. Every individual with a good intellect is led to doubt that such a system can produce something interesting for themselves and for subsequent eras. Having said that, our message is anything but nihilistic. To this panorama the two Rebels are called to oppose, finding in Jungian metaphor of the passage to the forest the necessary energies to formulate first of all a fundamental question: to the question “Who is man?” if the majority is preparing to answer “An algorithm made of flesh” they will answer “matter, intellect and experience”



Cantus ab aestu 2019

Brass precision casting

In Cantus ab aestu, a work conceived for the exhibition “Friends” at the Thetis space in Venice, the artist installs twenty brass cicadas distributed over one of the trees in the park. The brass cicadas of Sambo are small monuments, casts starting from the wetsuits that after being abandoned like old skins, have a chance of rebirth, becoming monuments to the immortality.

The wetsuits abandoned by the cicadas take on new life: The circular time generates a copy that is not artificial copy, but the different-but-similar.

In this way Cantus ab aestu makes a return to the beginning, closes the circle to reopen it, working at the same time as a monument that commemorates the cycles of life and death.



Installed at Spazio Thetis during “Friends”, Venice 2019

UNTITLED - MONITORS AND MATERIALS 2018

Two monitors

The strength of the mind is able to intervenes on the body and make it sick.

The body wriggles, memories and traumas re-emerge.

The medical treatment, visible in the two monitors, intervenes on the internal body with pressures on the external body, either directly on the organ or through points distant from it.

There is no surgery, but you can reach and move things in the patient that go beyond the physical body.

Mind and body come together.



Installed at VIR open Studio, Via Farini, Milan 2018

Quando le mani furono liberate 2018

Performance and video installation

When the man became “Homo Erectus”, those which were previously locomotor arts became instruments. Hands released themselves.

Hand: organ of sense that is extensible, the only organ that moves beyond the body, that moves in space in an active way, which makes possible a direct and material knowledge of the world.

Natural instruments capable of constructing “artificial” instruments.

Hand as an instrument of care: reflexology belongs to man since ancient times, to act on points that are the reflection of other parts of the body.

Reflection (in biology): involuntary response to a stimulus

Reflection (in physiology): “Reflex act” provoked by an excitement in a sensory neuron, is expressed with an action of motor movement connected to the first, with an independent movement independent of the will.

If I do not see I do not believe, but in addition to the sight, to make sure something is true, I have to touch it.



Installed at VIR open Studio, Via Farini, Milan 2018

Fairy Cage 2018

Video loop HD / audio

The video installation shows the relationship between man and nature.

The fascination for nature has always been part of humanity, the wonder of discovering the existence of beings so different from us. Beings who can teach us something about ourselves.

But man overwhelm everything that surrounds him, supported by the force of anthropocentric.

<https://vimeo.com/267803273> Password: FAIRYCAGE



Installed at VIR open Studio, Via Farini, Milan

Installed at aA29 Project Room, P.Caiazzo 3, Milan 2018

To the last

HD Video loop / sound

When the body is not enough, it is compressed, banded, pushed to the limit. When the limit is exceeded, the body reaches the break and the line between pain and pleasure becomes “perversion”.

<https://vimeo.com/218612190>



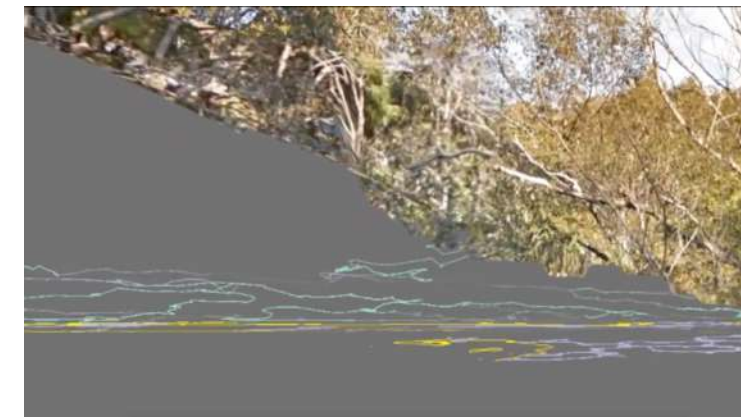
Beyond you 2018
Visual Live for sound.

A digital journey inside the Earth.

This project is made as a visual for live sound performance.

<https://vimeo.com/193908531>

Presented at :
Argo16, Venice
Loup Studio, Rovereto Serra dei Giardini, Venice
T- Space, Milan



<https://www.matildesambo.com>
<https://soundcloud.com/user-147309605>
https://www.instagram.com/____tide____/