

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, Reggio Emilia, New York)

2020

- Upcoming “Vita come saliente avidità” Short Film, Anfiteatro Santa Maria Capua in Vetere, Capua Italy
- The Sand Threshold, Mars, Milan, Italy
- Ex Machina Festival, Scicli, Italy
- “Villaco” screened at “Acque Sconosciute”: Cinema Galleggiante

Il Cinema Galleggiante, by Microclima with the collaboration of Ocean Space / TBA21-Academy, Pentagonum Stiftung, Palazzo Grassi - Punta della Dogana - Pinault Collection

- Group Show “Libertà”, Lajoneart, curated by Luca Beatrice, Castello di Lajone, Italy
- Open Studio at Fonderia Artistica Battaglia, Milan, Italy
- Residence La Fornace, Milan, Italy

2019

- Residence Fòcare, Cilento, Italy
- “Stato Sottile” a project made at Volvo Studio with the support of Lightbox and Via Farini, Milan, Italy
- Solo stand at Artverona “Back to Italy”, Verona, Italy
- Video Projection at Border Crossing, Palermo, Italy
- Group show “Estate, Autunno”, at State Off, Milan, Italy
- 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

- Video scenography for “Salome”, directed by Marina Bianchi at Teatro Filarmonico, Verona, Italy
- 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

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”

Statement

I work with sculpture, video, performance and sound.

In each project, a narrative is articulated and expands across multiple layers and languages.

I'm interested to explore the relationship between the natural world and human being, a relation that swing between instinct and rationality.

To understand this relation I use the "fragment" as poetic figure the fragment acquires validity in and of itself, so I examine how the different fragments are added or subtracted from each other starting from a common root.

Another centrepiece is the human body saw as an element from which investigate both physical and mental limitations.

Embedded potential and voltage as an engine, where Nature represents the example to be followed to maintain the balance between seemingly opposite elements capable of becoming one.

The materials I use, both in sculpture and performance, are almost always organic, subjected at the action of time, in perpetual transformation, wax, soya, wetsuits of insects, put in dialogue and contrast with other materials linked to artistic tradition, such as bronze, a material that nevertheless maintains a profound transformation over time while remaining "eternal".

In my sound practice, I use the same criteria of fragments and modelling that I use in sculpture. I mostly use field recordings that I manipulate through effects, cut, distortions, and that are played live with the possibility of creating multiple compositions with the same elements.

My interest is to build narratives, environments, niches that lead into stories, tales in a sense, where all the elements are connected but they can live from themselves.

Nature teaches us that when something is connected and information flows to multiple points the functioning is better, exchange, interactions, individuals being part of a whole but maintaining their own identity.

WORKS

Vita come saliente avidità 2020 (in progress)
A project made with Foderia Artistica Battaglia, Milano

Vita come saliente avidità is a broad project that embraces sculpture, performance and video. The living being is made up of encounters, clashes, relationships with the environment and with “the other”, and these intersections are often marked by rituals, whether they are more or less conscious, social or private. The ritual has always been a deep part of the lives of living creatures, The cornerstones of the project’s research and development are the rituals of love and battle in the animal and human world; from which stands out the vision of the “naked” man, the human being as a fragile creature in the face of the vastness and uncontrollable forces of Nature. Unlike many animals and plants, man has no natural defense or offense, we have no claws, thorns or tusks, we are made of flesh and bone, we no longer even have fur, we are the so-called “acquired predators”. We have always had to create objects that allow our body to defend, attack and protect. Studying how animals approach and clash with each other when they have to conquer or fight for love, territory and power was the incipit for the development of the “performative” part of the project. I then worked closely with fighters from different backgrounds of martial arts, mixed fights and knife fighting, finding common movements and points of contact. The first sculptural part of the project came to life during the “Open Studio” residence at the historic Fonderia Artistica Battaglia in Milan, where I spent two months modelling waxes for cutting weapons. (This phase is of formal research and will continue to develop over time, leading to the production of new weapons that will be available during the fight.) The project is divided into three acts: Dressing, Fight and Care. In the first act, the fighters, perform a ritual of dressing each other. They apply semi-hot wax to their bodies that creates a layer of “skin”, a shell, an armor.

The second act is a ritual of battle, of struggle, where the fighters can use their bronze weapons and their knowledge of free body. It is in this phase that the armor is manipulated, transformed and shaped by the collision of bodies and weapons. The actions carried out in the fight are form generators and the weapons become real tools of combat and sculptural modeling. As in the sacrifices of the ancestors, the pain and suffering of the body are a way that leads to transcendence. There is a tendency to eliminate, cover up, hide what is broken, what has suffered or had trauma, and scars tend to be a source of shame. But it is from the experiences that leave traces that we can better understand ourselves and be stronger.

To get to the third act, a ritual that exalts the importance of wounds and trauma, at the conclusion of each fight at least two parts of wax-armor are cast in bronze, eternal metal. These armors are worn again by other fighters, in a gesture where the body of the other and the wounds inflicted on it are taken care of, rethinking about themselves and the ends that separate forms and bodies.

With the passing of time and the repetition of the project we will create a sort of impossible, fantastic armor, composed of several bodies, and at the same time we will produce new weapons that can be used.

The video part of the project, presented in a short version for the fair, is the epilogue of what will later become an artist’s short film. It was shot inside the spaces of Fonderia Battaglia in Milan.

<https://vimeo.com/399424973>



Animo Convulso 2020

For the winning of “Level 0 award”, a work inside Cappella dei Notai, at Galleria Achille Forti, Verona

Bronze, Harpagophytum Procumbens, iron structure

The installation consists of three elements: the diadem, the fruit of the Devil’s Claw and an audio sound.

The diadem - a regal element that, like the crown, is a symbol of dignity and authority - in this case, its hooked tips take on an enigmatic meaning, projecting us into a sort of medieval age, into the vertigo of the silences that those places and times, full of light and shadows, evoke in the anxiety of a transcendental dimension often invoked and at times reached. The dried fruit of Harpagophytum Procumbens, the so-called Devil’s Claw, a miraculous plant from South Africa, also has strong ambivalent meanings: used since the dawn of civilization for its powerful anti-inflammatory properties, in nature, with its hooked form, it can cause wounds and pain. A nature, therefore, with a double entity and essence: beneficial and healing, but also cruel and destructive.

The sound part records the “passage”, the trampling of visitors on the original wooden floor of the Cappella dei Notai: the sound, which alludes to a sort of rhythmic dance, takes us back to a hic et nunc, a real present, but at the same time abstract, where the dialectic between historical and contemporary art places us beyond the chronicle and inside the history of ideas.



<https://vimeo.com/488125207>

Stato Sottile 2019

A project made for Art Encounters at Volvo Studio Milano, Six Steps Forward for One Step Back.

Thanks to VIAFARINI e Lightbox

Live Sound Performance by Matilde Sambo with a durational performance with “Seb” Palomares

METEMPSICOSIS (from late gr. μετεμψύχωσις, from μετά or ἐμψύχωσις, i.e., expressing the idea of the reanimation of a body). - The primitive conceptions about the soul agree in considering it (see soul; animism) as independent in its existence from the body, in the same way that the tenant from the house in which he dwells; hence, according to these conceptions, the idea that the soul can leave the body temporarily during sleep or ecstasy, or permanently for death, whether after this the soul continues to exist for itself without any body or whether it enters again into another body of man or animal or plant and even of an inorganic substance. On this popular conception the ancient religions and philosophies have constructed theories capable of explaining, on the one hand, man’s physical constitution and his origin and, on the other, his moral constitution and his fate. To this second purpose has served the doctrine of metempsychosis, that is, the theory that the soul after death passes continuously from one body to another, until it has become completely independent and free from matter. This doctrine is then more easily accepted where the belief that the number of souls is limited is widespread.

The installation, which can vary from time to time in shape and size, is made of an organic material, soy; a material used mainly in Chinese cuisine. As soon as I came into contact with this so called “soy skin”, I saw a potential that went beyond the merely culinary one; its thin and organic aspect immediately made me think of the skin, of the folded remains, left by an animal but also by a human being.

The leaves are moist and dark brown, they have a very strong smell that can invade the space.

The most fascinating part is the ability of this simple material to transform; in fact, it is initially wet and elastic, which allows me to shape it, to make it take folds and forms of its own but also to lay it down and insert it in the space, giving a skin to the walls or the floor, inserting it in crevices and pertugi.

However, as soon as it is left in the air, it transforms, dries and changes color, becoming very fragile, just touching it breaks into pieces, but if it is wet again it returns to its elastic state, again modelable.

This material, resistant but at the same time very fragile, I thought of it in the Volvo space as a large expanse on the ground, positioned at different times so that the color and texture are different and the metamorphosis is perceptible.

Subsequently, a performer, during the evening, will continue this operation of covering the space, with the freedom to use it also on himself, sewing some parts on himself.

Next to the performer, a microphone that amplifies the sound of the material, both wet and broken.

In fact, the action will also take shape in the destruction, the performer is free to walk on top of the already dry sheets, he can try to repair them with the seams and every sound will enter my mixer and become one with the rest of the sounds I produce live.

The idea of something constantly changing, an attempt to repair something that is on the verge of disappearing, the fragment and the human attempt to absorb something outside of itself, are elements that come back as constants in my research and work, whatever the material and medium I use; and in the theme of sustainable I think it is perfectly in line with the current times, where we find ourselves with an earth that we have battered and that we are now trying to restore, walking on the ruins and trying to survive. However, the Earth will live on regardless of us, taking care of “her” means saving us as a human race.



Fervore operoso e ascetico distacco / Orecchie d'altri 2019

Works made during BOcs art Residency, Cosenza

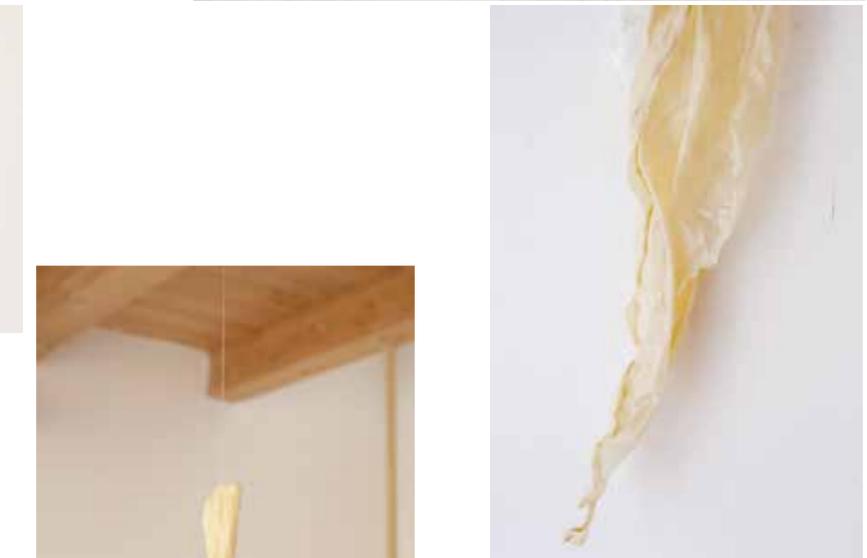
Tortoise shell with wax and stone, paraffin, iron, mixed wax, bean's skin, butterfly

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-56BOeeK5IQaHIsCMP7LzqOdpbuD2sw-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's 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.



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.

<https://vimeo.com/289262565>

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>

Installed at VIR open Studio, Via Farini, Milan
Installed at aA29 Project Room, P.Caiazzo 3, Milan 2018



Villaco

Video HD loop, Stereo Audio

*The artifice emulates nature.
Reality is perceived through filters that obfuscate our perception.
By crossing passages, construction and constraints, we move
away from places to reach other places. We try to get closer to
the nature but every natural place hides artifices.*

<https://vimeo.com/434373779>

Screened "Acque Sconosciute":
Il Cinema Galleggiante, by Edoardo Aruta e Paolo Rosso (Microclima) with the collaboration of Ocean Space / TBA21-Academy, Pentagram
Stiftung, Palazzo Grassi - Punta della Dogana - Pinault Collection



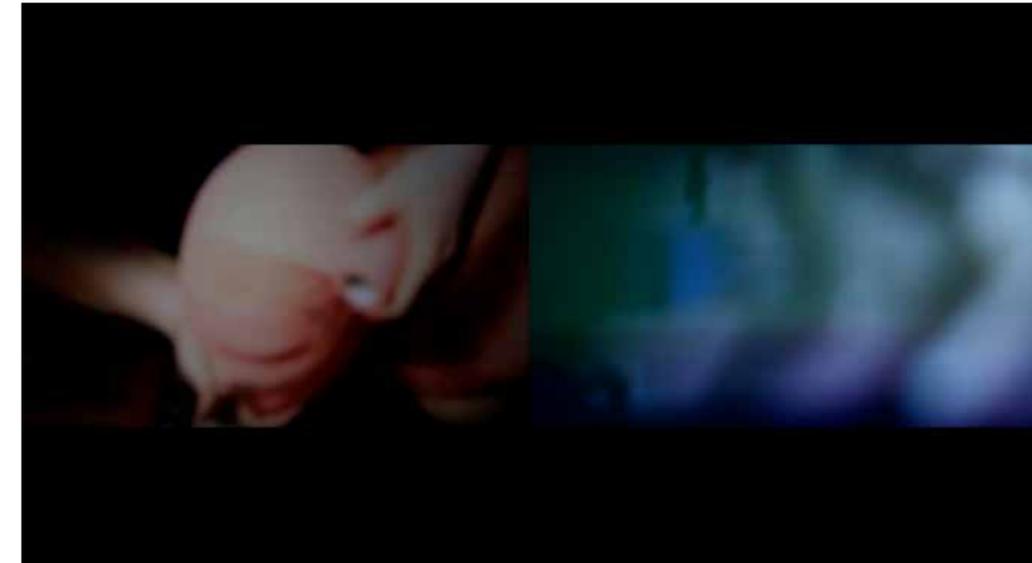
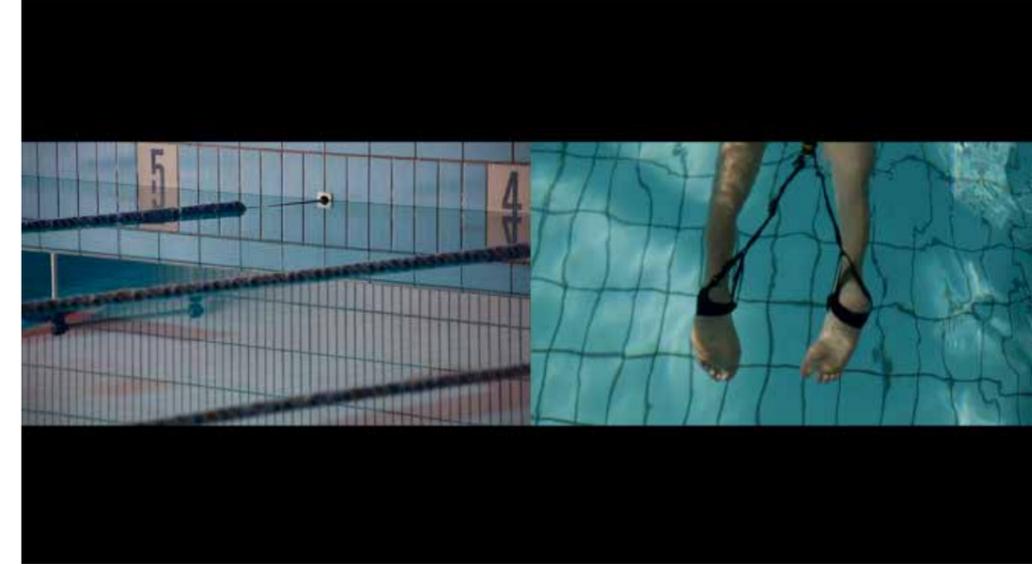
To the last

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>

Presented at Venice International Performance Art Week Venice 2018



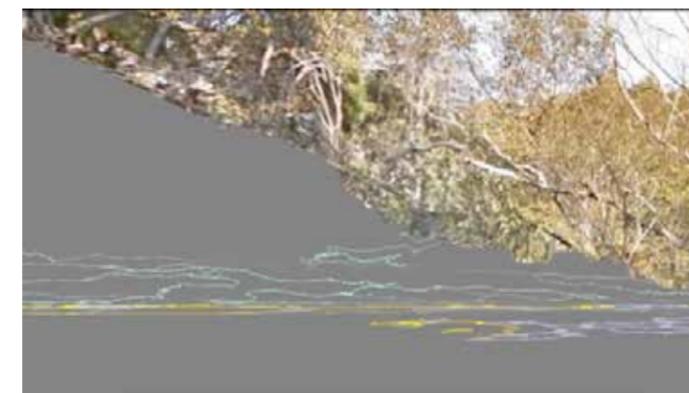
Beyond you 2018
Visual Live for sound.

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____/