

THE BREEDER



VANESSA SAFAVI

The Breeder participates at Condo London 2019, hosted at The Approach, with a presentation of works by Vanessa Safavi.

Vanessa Safavi uses the conceptual systems of language and a personal narrative to explore in her work the experience of the de-articulated body, questioning the relationship between the brain and the flesh. Her work recalls the weakness of our bodies and also the poetry that emerges from them. She employs the modernist idiom of geometric abstraction and the fluorescent-flavoured vernacular of contemporary pop culture, delineating a landscape where both languages are spoken fluently. Silicone is a recurrent medium in her works as the artist is interested in its materiality and is fascinated by its analogy with the human body and skin.

Vanessa Safavi (1980) is Swiss-Iranian and she lives and works in Berlin. She has been awarded the Luci d'Artista award in Turin (2013).

Selected solo shows: "Turns and Returned" at The Breeder (2018), "The Cook and the Smoke Detector", ChertLüdde, Berlin (2017), "Medulla Plaza", Kunstverein Graftschaft, Bentheim (2016), "Amygdala", The Breeder Playroom, Athens (2015), "Airbags", MOTINTERNATIONAL, Brussels (2015), "cloud metal cities", Kunsthalle São Paulo, Sao Paolo (2014), "La Nuit Liquide", The Breeder, Athens (2014); "One Torino", Castello di Rivoli, Turin (2013), Kunsthaus Glarus, "After the Monument Comes the People", Kunsthalle Basel, Basel (2012), "I Wish Blue could be Water", CRAC Alsace (2012), "Les Figures Autonomes", Centre Culturel Suisse, Paris (2011).

Selected group shows: Objects like us, The Aldrich Contemporary Art Museum, Ridgefield, USA (2018), Meaning can only grow out of intimacy (Limbs, Water, Nostalgia), curated by Elise Lammer, Les Urbaines, Lausanne (2016), Che il vero possa confutare il falso, AgiVerona Collection, Palazzo Pubblico/Santa Maria della Scala/Accademia dei Fisiocritici, Sienna, curated by Luigi Fassi and Alberto Salvadori (2016), Inflected Objects # 2 Circulation – Mise en Séance, Frans Hals Museum | De Hallen Haarlem, Netherlands (2016), The transparent tortoiseshell and the un-ripe umbrella, Glasgow Sculpture Studios, Glasgow (2016), Swiss Art Awards, Basel (2015), milk revolution, curated by Ilaria Marotta and Andrea Baccin, American Academy, Rome (2015), Emmy Moore's Journal, curated by Quinn Latimer, SALTS, Basel (2013), Strange Comfort (Afforded by the Profession), curated by Adam Szymczyk and Salvatore Lacagnina in collaboration with Annette Amberg and Roos Gortzak, Kunsthalle Basel, Basel (2010).

#vanessasafavi #TheBreederGallery @the_breeder_gallery

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Vanessa Safavi, Uterine Furries (I)
2018
Plastic bucket, colored silicone
58x38x18 cm



Vanessa Safavi, Untitled
2018
Silicon, frame
58x46x7.5 cm



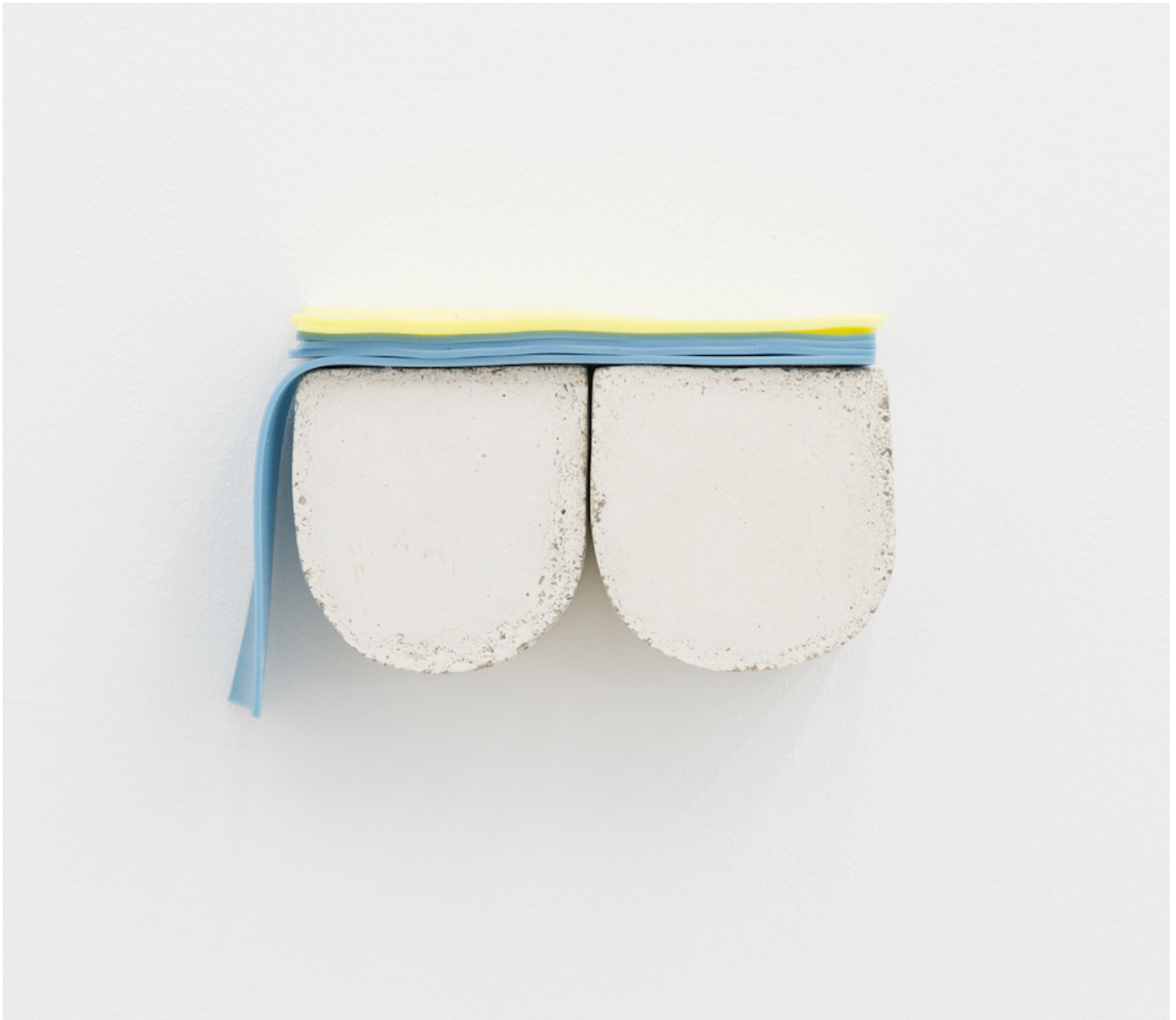
Vanessa Safavi, Untitled
2018
inkjet print, frame
80x55 cm
ed of 5 +1AP



Vanessa Safavi, Untitled
2018
Concrete, silicone straps
31x47x6 cm



Vanessa Safavi, Untitled
2018
Concrete, silicone straps
29x15.5x5 cm



Vanessa Safavi, Untitled
2018
Concrete, silicone straps
12.5x20x5 cm



Vanessa Safavi, Untitled (diptych)
2018
Inkjet print, framed
26.5x21.5x3.2 cm & 35.5x27x3.5 cm



Vanessa Safavi, He slowly stretched out his wife on a bed of rose, denials and doubts and whispered to her ears
sandy and imperceptible words until her body finally took the shape of a drawer

2017

silicon, wood frame

28x22x10 cm



Vanessa Safavi, Untitled
2018
silicon, concrete, wood
20 x 30 x 5 cm.



Vanessa Safavi, Untitled
2018
silicon
44x33 cm