

Vanessa Safavi, Biography

Of Iranian and Swiss descent Vanessa Safavi was born in 1980 in Lausanne, Switzerland. She lives and works between Berlin and Switzerland. In her work, Safavi conjures contrasting polarities of cultural concepts by appropriating its visual language of signs and materials. Lately, her work has increasingly focused on the body addressing conceptual systems of language and personal narratives she explores and questions the contemporary identity of the body in the constant optimisation of technologies and its cultural impacts in our hyper-organised societies that has definitely driven it to a new sphere of identity and to a complex, vulnerable and schizophrenic fragility. Her work recalls the fragility of our bodies and the poetry that emerges from them.

Her most recent solo exhibition include “Turns and Returned” The Breeder, Athens (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). Vanessa Safavi is a recipient of the 2012 Illy Present/Future Prize and has exhibited internationally since 2010.

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 – 20th edition, 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