

SAMUEL YAL

Lives and works near Paris, France.

Samuel Yal is a French sculptor and film director born in 1982.

Samuel Yal was in residence at Casa de Velásquez in Madrid in 2015 - 2016. He received Georges Coulon Prize for sculpture in 2016 and the First Prize of sculpture from Institut Bernard Magrez in Bordeaux in 2017. Samuel Yal explores the human body and the face in his works. He mainly uses porcelain. Samuel Yal is represented by Galerie Ariane C-Y since 2014.



Samuel Yal, *Réparation*, porcelain and gold, 7 x 14 x 11 cm, 2017.

Samuel Yal casted in own face in raw porcelain. He carried the cast for long minutes only to drop it, left without strength. The fragments were put back together with *Kintsugi*, an oriental conservation technique. Here, the body collapses but is mended back together. The scars are made sublime.

More infos : www.arianecy.com / galerie@arianecy.com

WE ARE HERE VENICE :

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10 20121 Milan

NOEVUS

SAMUEL YAL

GALERIE ARIANE C-Y

INVITED BY MAGAZZINO GALLERY

IN COLLABORATION WITH WE ARE HERE VENICE

AN EXHIBITION DEDICATED TO NOVEMBER 12

DECEMBER 8 2019 - JANUARY 12 2020

878 DORSODURO - 30 123 VENICE

Last November 12, Venice and its lagoon were severely flooded. Venice is the result of a dynamic process between people and their natural environment overtime, however the city is now threatened by more and more exceptional floods.

Magazzino Gallery wishes to draw awareness to this issue. The gallery invited Galerie Ariane C-Y, based in Paris, to develop a project with an artistic angle. Samuel Yal's short-film *Noevus* evokes the life of a woman who is born from the tide. She could be Venice, going through metamorphosis and threatened by destruction.

We are Here Venice has joined the project with its knowledge of the situation and its commitment to protect Venice and its lagoon. **All the donations will be given to the community of Pellestrina, an island than suffered dramatically from the exceptional floods.**

NOEVUS : AN ANIMATED FILM IN PORCELAIN

Samuel Yal produced *Nœvus*: an 8 min short-film in stop-motion made of porcelain. Stop-motion is a technique used in animated movies. A row of photographs, more than twenty for each second, creates movement. Here the artist shot a series of sculptures in porcelain. The table next to the screen shows rows of sculptures that were actually used to shoot the scene where the female body emerges from the tide. It took the artist two years to create the whole film.



The first screening was in Paris in April 2016. Since then, the film was awarded multiple prizes all over the world, from Japan to Mexico. It was in official selection for the César and at the Annecy festival of animated film.

Nœvus was both a project of animated film and sculpture. Galerie Ariane C-Y presented a vast exhibition in April 2016 in Paris. Some sculptures born from the aesthetics of the film are presented here in Venice, like *Nœvus - Tête liquide* and *Nœvus - Tête or*.



Samuel Yal, *Nœvus - Tête liquide*, enamelled porcelain, 10 x 25 x 19 cm, 2016.



Samuel Yal, *Nœvus - Tête or*, enamelled porcelain an gold, 25 x 14 x 16 cm, 2016.

Samuel Yal created his second film as an artistic manifest. The result is 8 minutes of pure poetry. The birth, life and death of a female figure born from the tide. A cosmogony. *Nœvus* explores Samuel Yal's main subjects: the advent of a body, how it projects itself into space, the presence, the absence, the immaterial dimension of the human being.

TEXT WRITTEN BY THE ARTIST FOR VENICE

"New images of flames : Annecy Town Hall is on fire, Friday November 14. My city of birth is on my mind. And when I think of it I also think about Venice: Annecy, the Venice of the Alps, bursts into flames for the real one, it immolates itself. Water, fire, Annecy and its animated film festival... It is all linked with *Nœvus*, the film was selected a few years back and screened during the festival. The film starts with a tide made of debris, it gives a rhythm to the first images, and finished with gold in a last combustion.

On the next day, I am asked to screen *Nœvus* in a Venetian gallery. The film was thought as a meditation on the strength of the elements. The Acqua Alta of November 12 has drawn awareness to the threat on Venice in a world that had forgotten its own vulnerability. This world we build as much as it builds us. We imposed on it a drastic metamorphosis that hits us today, in our own bodies. The film expressed the fantasy of a body, the one of a puppet, that creates with the elements a composite body made of destruction, blossoming, opening, condensation, corrosion, fragmentation, multiplying, combustion... It covers so many physical states, as much as mental ones.

The present images of catastrophes bear witness of the destructive energy of the elements (fire, water, earth, air). They make our sense of control over things irrelevant. It revives an inner sense of what we are made of: the cosmos that lives through us. When we realise the possibility of extinction, we experiment unprecedented mental states close to what Art produces. There is no message, no solution; at best it enlarges the conscious of our presence into the world."

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