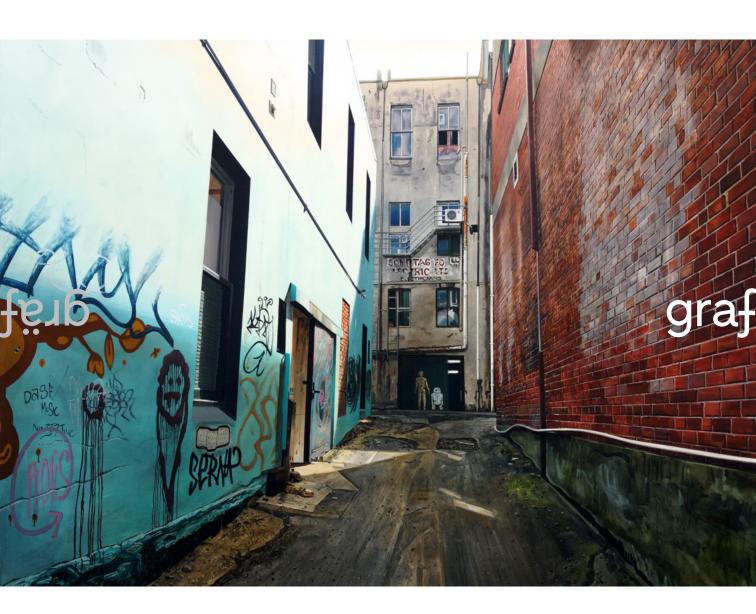
SAM FOLEY





1. Graff -Short for graffiti, 'There is mad graff in Brooklyn.'



Fig 1. Teufels Tür, Teufelsberg, Berlin, oil on canvas, 160 x 110 cm



Fig 2. revmonkey (Michael Greaves), acrylic on linen, 34 x 34 cm

If you asked me to trace the genesis of this collection, this is how the story would go.

I returned to Berlin for the summer of 2017. Being in the habit of splitting my practice between Dunedin and Europe for the last

decade (mostly Berlin, Switzerland also, with some Norway), this trip was markedly shorter with only 6 weeks instead of the usual 4 to 5 months. Part of this trip was with two old friends and fellow artists Pete Wheeler (my man in Berlin) and Michael Greaves

(Otago School of Art). First up we caught the 'Old World' train over to Prague to check on fellow painter Greg Lewis. Following Prague, we

were on to Kassel in Germany for

Documenta, an International art fair that takes place every 5 years. A couple of days later we were back in Berlin for Michael's exhibition opening, of which we made quite

opening, of which we made quite the event and where I purchased one of his small canvases (fig 2.)

Whilst back in Berlin and feeling like more of a tourist with this

that now hangs at home.

shorter trip, I cycled deeper into West Berlin and up to Teufelsberg. The literal translation of the place

name means Devil's Hill and the

hill itself was erected from the rubble of Berlin's decimation during WWII. The complex was a Cold War listening post built

and run by the Yanks to listen in on the East. Following the fall of the wall it fell into disrepair and essentially became a squat for

Berlin historically boasts a large population. The place now operates as a museum with wall to wall, floor to ceiling graffiti and

punks and anarchists of which

art sprayed liberally across the rambling, overgrown, falling down compound, complete with two enormous but decrepit geodesic

domes atop.

through the source material I had gathered I was immediately drawn to one image in particular, painting it on my return to Dunedin later that year (fig 1.). Looking at

this painting there's nothing that

identifies it as being in Berlin or

Back at Pete's studio and running

even Germany. Interestingly, it could be anywhere, even though there is a written visual language in use. I was also intrigued by the build-up of layers of line and colour in the seemingly random manner of many artists working the same wall or canvas over a long period of time.

occurs that Michael's exhibition in Berlin was relevant to this collection as the way I see it, his approach is a kind of automatic painting, building up layers randomly, but in response to the previous mark made or layer

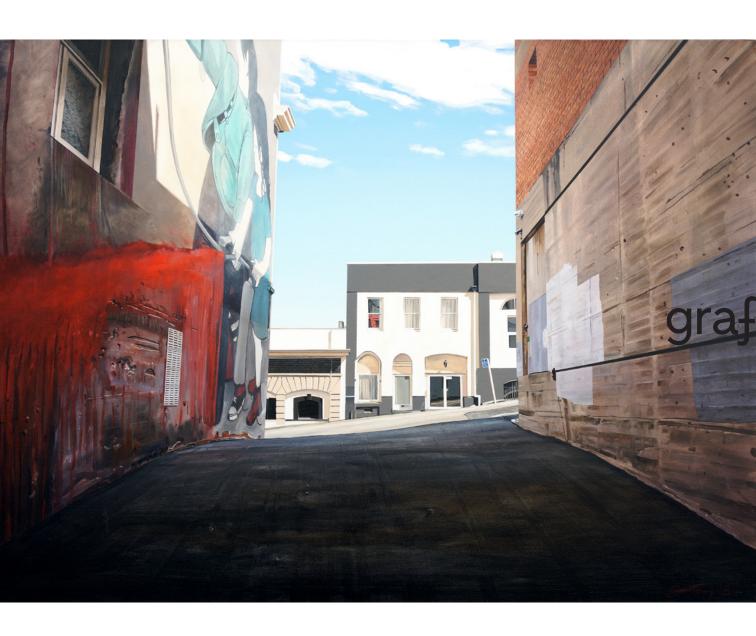
Looking back in retrospect it

added. There is a comparison to be made between my gathering of these many artists and their mark making into a singular composition as the painting of Teufelsberg (fig 1.) does and Michael's painting method.

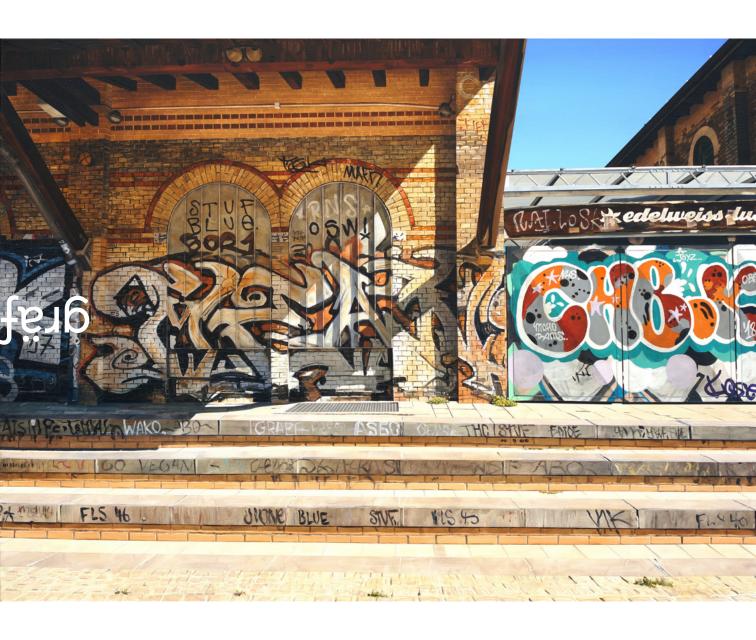
Although graffiti and street-art

Although graffiti and street-art has often appeared in my work, in the past it has been incidental to environment, whereas now this subject has taken front and centre. The new collection explores the language of graff in multiple international and local urban environments, highlighting many similarities and contrasting the

differences



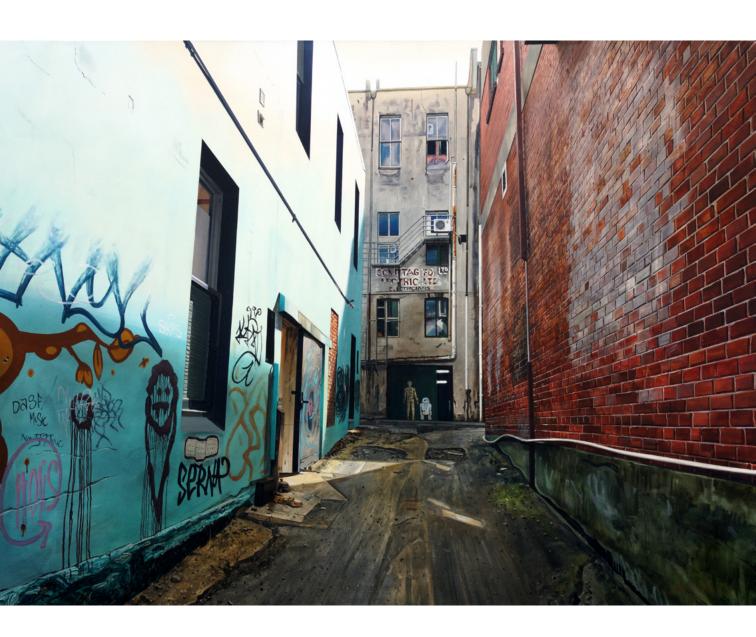
Alleyway off Police St, Dunedin, oil on canvas, 150 x 110cm





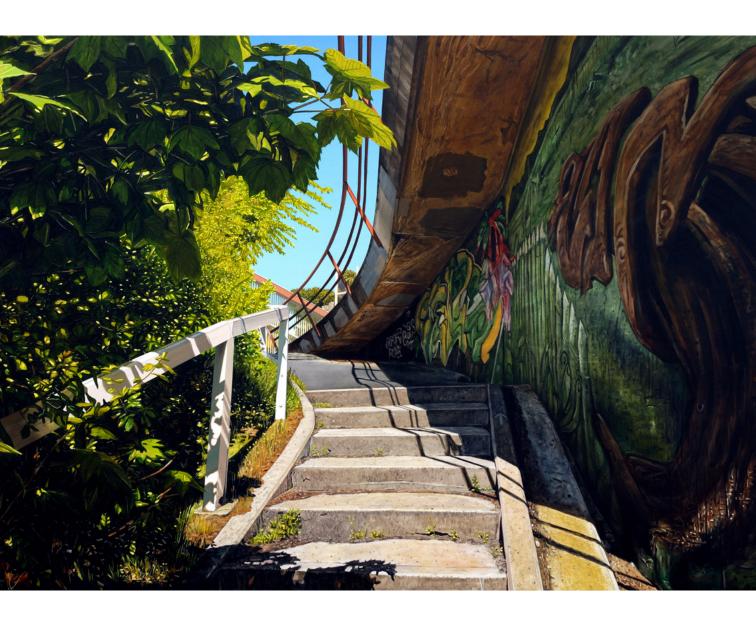
Alleyway off Bond St I, Dunedin, oil on canvas, 150 x 110 cm





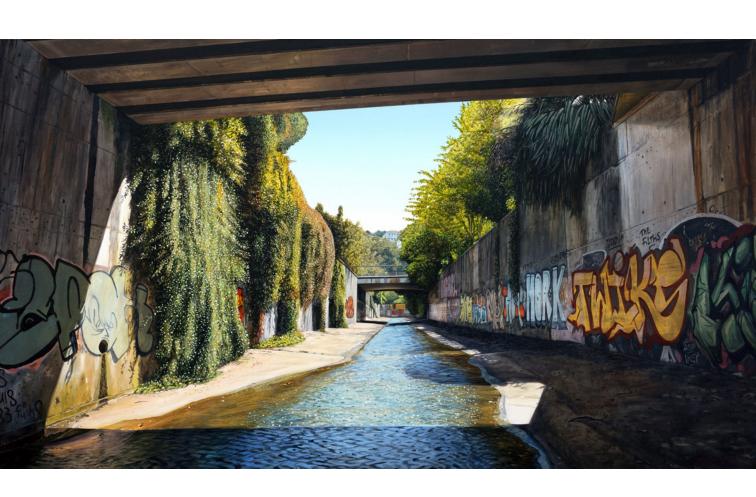
Alleyway off Bond St II, Dunedin, oil on canvas, $150 \times 110 \text{ cm}$

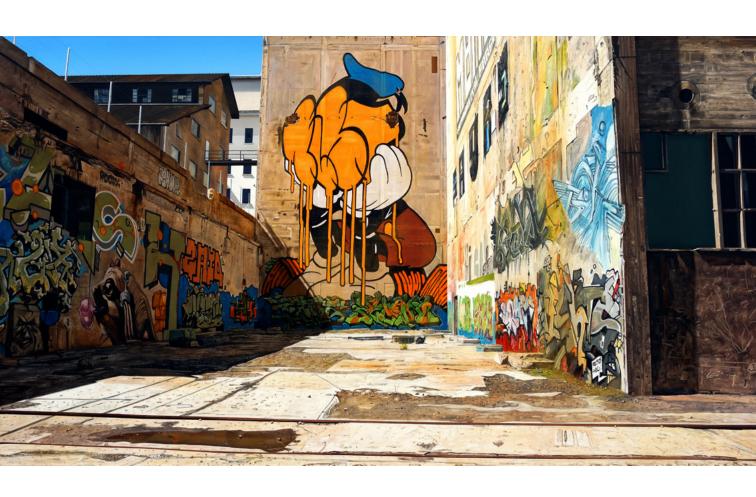


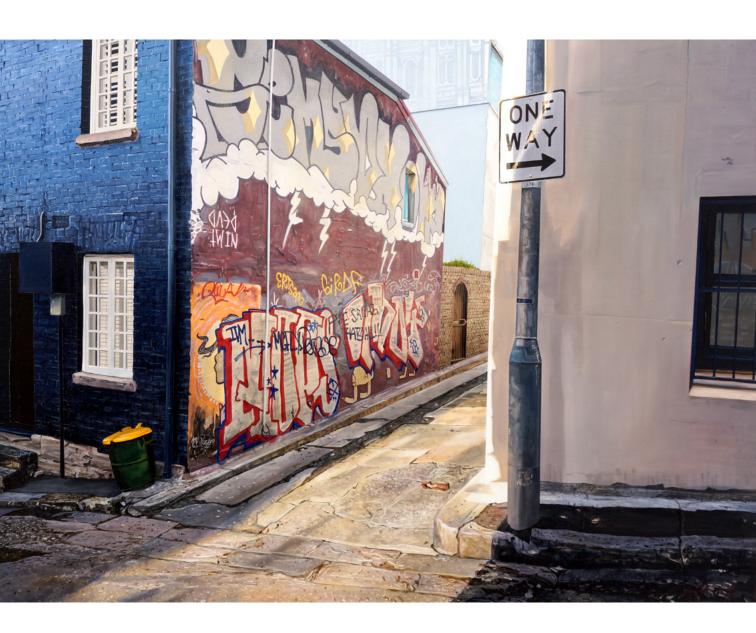


Steps to Canongate from Rattray St, Dunedin, oil on canvas, 180 x 130 cm











Car park off George St, Dunedin, oil on canvas, 150 x 110 cm

About the Artist Sam Foley was born in Wellington in 1977. He grew up in Dunedin, where he attended Otago School of Art, receiving a Bachelor of Fine Art in 1998.

Switzerland.

Over the last decade, he has split his practice between Dunedin, Berlin, Switzerland and Norway.

In 2013 he was the recipient of the Kaipara Foundation Wallace Arts Trust Award, which included a four month residency at the cultural centre Altes Spital in Solothurn,

Selected Solo Exhibitions: 2019 - Nocturne, The Wallace Arts

Centre, Auckland, NZ

2019 - Graff, The Artist's Room and Dowling St Studios, Dunedin, NZ

2017 - Dowling St, The Artist's Room and Dowling St Studios, Dunedin, NZ 2016 - LAKE, Artbay Gallery,

Queenstown, NZ 2016 - Rennande Vatn (Running Water), S9 Galeri, Oslo, Norway

2015 - Moving Image Paintings, Pataka Art + Museum, Porirua, NZ 2015 - Something About the Water, Galerie 9. Solothurn, Switzerland 2014 - Harbour, The Artist's Room

Solothurn, Switzerland 2012/14 - Rennande Vatn, Tours various locations around Norway 2013 - Into the Deep, Whitespace,

and Dowling St Studios, Dunedin, NZ

2014 - Kontraste, Galerie 9.

Auckland

2012 - Running Water, Dowling St Studios, Dunedin 2011 - Tiefschwarz. The Artist's Room. Dunedin

2011 - Tiefschwarz, Atelier Bar-Am,

2 Goethestr, Berlin, Germany 2011 - Domain, Whitespace, Auckland

2010 - Otira, Centre of Contemporary Art, Christchurch 2010 - Detour, Ashburton Art Gallery Prizes and Awards: 2013 - The Kaipara Wallace Arts Trust

Award 2010 - People's Choice Award, The Wallace Art Awards, Auckland

2009 - People's Choice Award. The Wallace Art Awards, Auckland

2009 - People's Choice Award, Norfolk House Realist Invitational, Dunedin 2008 - People's Choice Award,

Norfolk House Realist Invitational. Dunedin 2007 - Merit Award (1st equal), Parklane Art Awards, Auckland

Lane Art Awards, Auckland 2005 - The Downie Stewart People's Choice Award, Cleveland Art Awards. Dunedin

Cleveland Art Awards, Dunedin 1998 - Merit Award, Oil on Canvas, Southland Young Contemporaries,

2006 - Highly commended, Park

2003 - People's Choice Award,

Invercargill