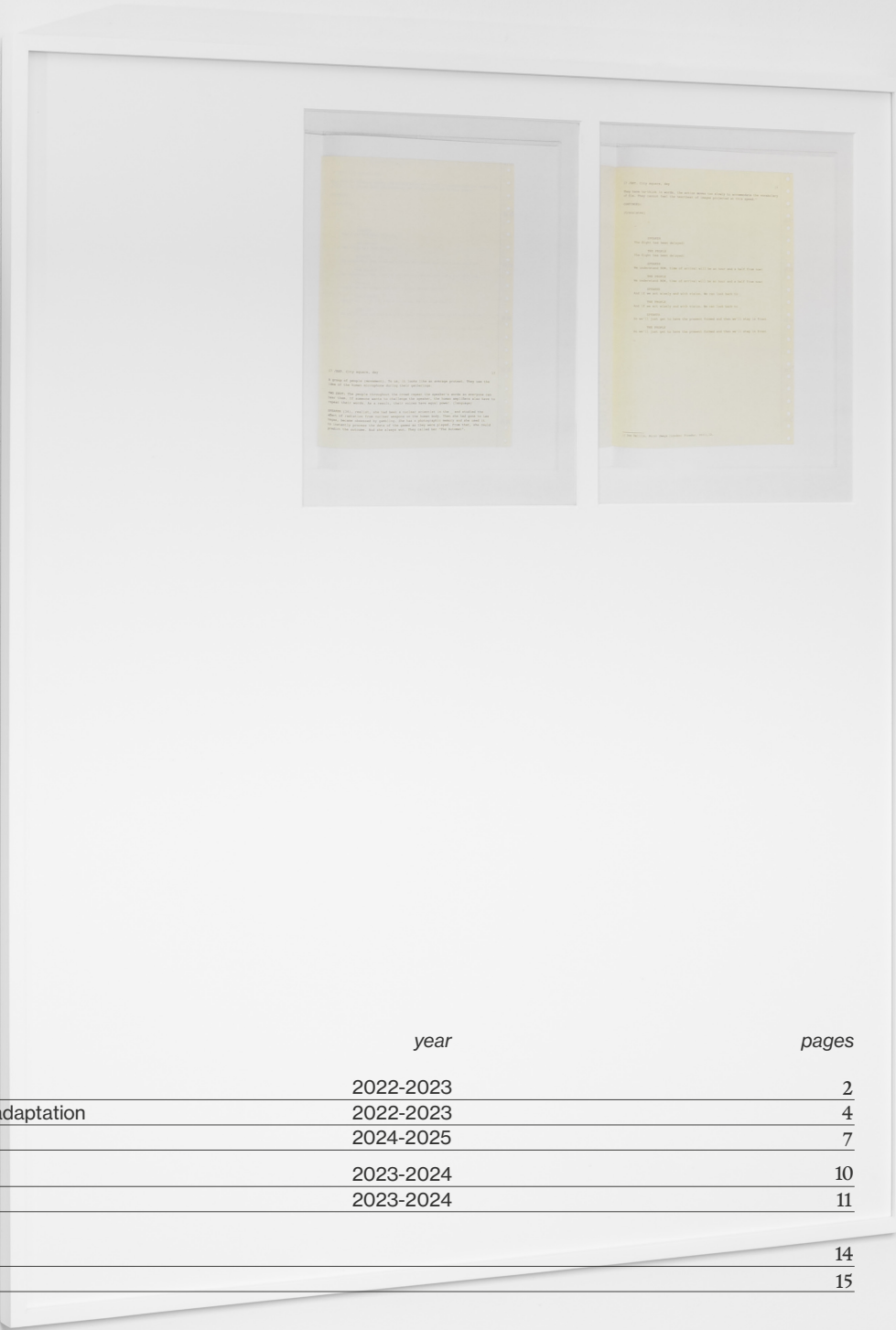
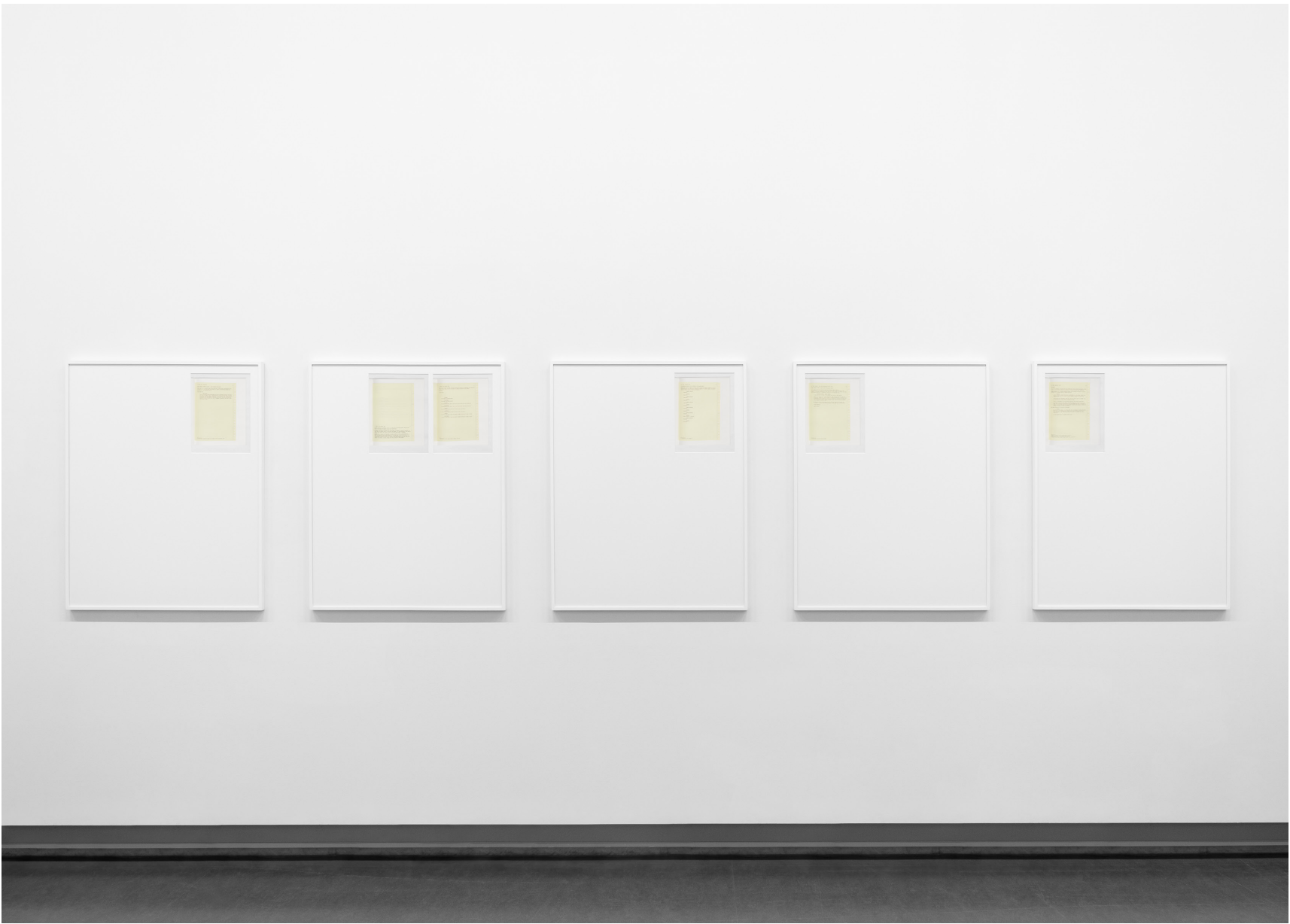




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Dogs in Cars are a Dying Breed – pilot; selected pages (2022-2023)

17 /EXT. City square, day

17

A group of people (movement). To us, it looks like an average protest. They use the idea of the human microphone during their gatherings.

TWO SHOT: The people throughout the crowd repeat the speaker's words so everyone can hear them. If someone wants to challenge the speaker, the human amplifiers also have to repeat their words. As a result, their voices have equal power. (language)

SPEAKER (34), realist, she had been a nuclear scientist in the and studied the effect of radiation from nuclear weapons on the human body. Then she had gone to Las Vegas, became obsessed by gambling. She has a photographic memory and she used it to instantly process the data of the games as they were played. From that, she could predict the outcome. And she always won. They called her "The Automat".

17 /EXT. City square, day

17

They have to think in words, the action moves too slowly to accommodate the vocabulary of film. They cannot feel the heartbeat of images projected at this speed."

CONTINUED:

(translates)

SPEAKER
The flight has been delayed!

THE PEOPLE
The flight has been delayed!

SPEAKER
We understand NOW, time of arrival will be an hour and a half from now!

THE PEOPLE
We understand NOW, time of arrival will be an hour and a half from now!

SPEAKER
And if we act wisely and with vision. We can look back to _

THE PEOPLE
And if we act wisely and with vision. We can look back to _

SPEAKER
So we'll just get to have the present formed and then we'll stay in front

THE PEOPLE
So we'll just get to have the present formed and then we'll stay in front

© Don DeLillo, *Point Omega* (London: Picador, 2011), 12.

series of 6 inkjet prints on paper, 30x23.2cm each (93x76cm framed)
A screenplay (for lack of any substitute terminology to offer you at this time) starring Nam June Paik, Kurt Waldheim, Vladislav Surkov and returning to theaters as a follow-up to her smash-hit *Barbarella*, the Speaker.



Dogs in Cars are a Dying Breed – (proposal for a) theatrical adaptation (2022-2023)



mixed media installation consisting of two engraved wooden crates*, green laser projection, bureau secretaire, Art-deco teapot and an inkjet print on paper with remains of *Anastasia Kusmi* tea (O-ring shape)
 *157x200x116cm & 76x305x137cm



An invitation, and a stage set that could be dismantled at any moment. This, I believe, is what Yves Montand meant when he (I am assuming that the letter is genuine) stated that the conventionalised shell disappeared to hold Paolozzi's *Newton*.





Dogs in Cars are a Dying Breed – a billboard (2024-2025)



site-specific installation – documentation video: <https://vimeo.com/1123257014>

What if we start advertising our way of being in time? Upon the invitation of 019 collective, artist Sam De Buysere has designed a billboard that attempts to do precisely that. It prompts visitors to reflect on time itself, to consider duration, and to start devising their own narrative of time.

On a rotating advertising panel, the following text appears as a succession of verses: (1) *And it's about time* (2) *And it's about time And this* (3) *And it's about time And this is what it looks like*. This extending and cyclical flow makes the visitor aware of the passing of time, but also of the accumulation of moments and the amount of information a single moment can contain. The first phrase fuels the confusion with a double meaning. What is there to say about time? Or what is long overdue? The sequence increases from a doubtful utterance to the beginning of a narrative, an announcement of a story. And then it starts again. We are left in suspension and will never know what 'it' looks like. The cadence builds and culminates. Again and again.

The phrases on the billboard are based on the first track of the album *Being Funny in a Foreign Language* by the British alternative rock band The 1975. The song reflects on adolescent memories, overanalyzing them in hindsight. It evokes both nostalgia and regret, as if time itself is experienced multiple times. The reference is both an associative content-related link and a playful preference. Such references are characteristic of De Buysere's work, which shapes new wholes from fragments of cultural and technological history, as well as from pop culture. In this sense, his practice can be seen as a form of fictitious history writing, or even sampling bits of history into new mixtapes.

How does one design a visual identity for the unfolding of time? The verses are set in the unstable font *Seismic* by Fraser Muggeridge Studio. Form and content overlap like branding, and the sentences on the billboard seem to slightly fall apart and slip away. Again, De Buysere acts like a producer who brings together various bits of information and formal aspects, acknowledging other authors and designers.

Once evening falls, a green laser beam becomes visible, illuminating the rotating slats of the billboard from the side. Like a lateral sniper, it sharpens its focus to deliver a glancing shot. It brings an element of almost surgical precision into play, as well as a certain alertness. The one uttering the sentences on the billboard seems under threat and never actually starts the story.

excerpt from a text written by Louis De Mey (September 2025)





untitled (2023-2024) – archival pigment print, 60.5x91cm (74.5x104.5cm framed)

In short, you are, for a moment, facing a photograph of something perfectly whole and stable, a coherent human presence within, whose strength comes from its source — a makeshift that would constitute: *tennis shoes prevent skidding.*

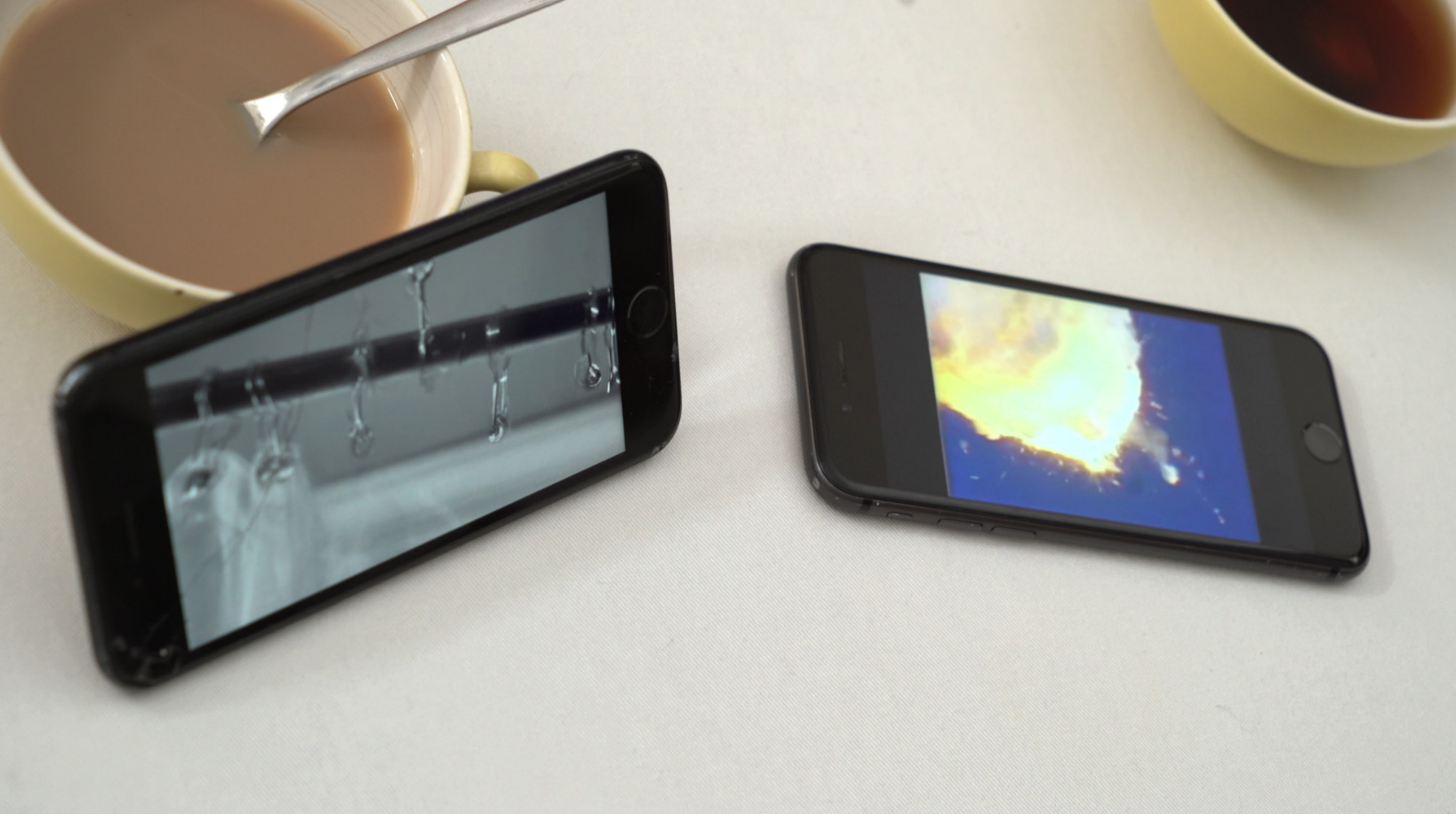


a conversation with Atom Egoyan (2023-2024)



single channel video projection, color, 8'06" – contact me for a viewing copy

This is (at the time of writing this, halfway through its construction) an eight-minute video with no sound. The video reveals a cloying and dubiously constructed stunt, saved only by recalling the Belgian surrealist tradition and the insight with which Egoyan holds forth on the subject of his own work.



Dogs in Cars are a Dying Breed – a billboard is the most recent iteration of a series of works. This series began with a screenplay *Dogs in Cars are a Dying Breed – pilot*, written by De Buysere in 2022. The main character, the Speaker, is loosely based on Jane Fonda's interpretation of Barbarella. The futuristic bombshell astronaut enters into a charged conversation with other characters that include Nam June Paik and Kurt Waldheim. Sam De Buysere hides behind these charismatic characters to speculate on alternative histories and futures. The conversation is set in the zero point of our time system, Greenwich. The screenplay culminates into an act of resistance against linear, scientific time: 'History itself has stopped, is this where it will all end?'

In 2023, the artist continued to build on this screenplay with the installation *Dogs in Cars are a Dying Breed – (proposal for a) theatrical adaptation*. The installation is centered on a fictional theater adaptation by Yves Montand of the screenplay. It is presented as a constellation of two wooden crates, a teapot and a desk upon which the typed theater proposal rests. A laser beam connects the three elements. The crates are branded with a logo devised by the artist, ready for shipment. One of them supposedly contains Eduardo Paolozzi's sculpture *Newton*, which is a central reference in the proposal. As such, the installation functions as a twisted time capsule that contains a monument for the scientist who conceived of the notion of absolute time.

Fact and fiction become utterly blurred in the work of De Buysere (b.2000, Belgium). He hides behind a screen of (auto)fiction, disguised as cultural references, to investigate the contemporary. The Author is always present, but is watching us from a distance amid a crowd of figures. He hides in plain sight, fully in the present, and yet entirely lost in time.

excerpt from a text written by Louis De Mey (September 2025)

2021-2023 MFA in Visual Arts, School of Arts KASK & Conservatoire, Ghent
 2021-2022 Intern & assistant editor at Trigger Magazine, FOMU, Antwerp
 2018-2021 BA in Visual Arts, School of Arts KASK & Conservatoire, Ghent

Residency at ABA Air Berlin Alexanderplatz (May-August 2026)

Artist residency supported by Flanders State of the Art, Berlin

a new edition of Prismatron (2025)

Commissioned by 019 in collaboration with Fraser Muggeridge Studio: a new edition of the *trivision-style* rotating billboard located on the north façade of the former welding factory that 019 occupies. Site-specific work at 019, Dok-Noord 5L, Ghent

Crit & Connect at Masereel (2025)

Eighteen selected artists: *Erisa Bakalli, Sébastien Bovie, Anne Beumer, Sam De Buysere, Rachel Daniëls, Chiara Di Luca, George Dhauw, Mya Berger, Elise Lepage, Amir Kojasteh, Jelle Martens, Carla Martin, Hadrien Loumaye, Nancy La Rosa, Chantal van Rijt, Karen Vantvelt, Tim Bruggeman and Yasman Nozari* – participated in one-on-one feedback sessions with visiting artists: *Melissa Gordon, Kelly Schacht and Willem Oorebeek*, as well as visiting curators: *Nicolaus Schafhausen, Stella Lohaus, and Sorana Munsya*. Feedback sessions & workshops at Masereel centre for contemporary art, Kasterlee

2024 edition of @artcontestasbl (2024)

Selected by *Carine Bienfait, Simon Delobel, Liliane De Wachter, Bas Hendriks and Catherine Mayeur* (jury): *Sam De Buysere, Ellen Dhondt, Xavier Dufaut, Benjamin Installé, Jacob Lambrecht, Shino Matsuura, Shervin/e Sheikh Rezaei, Siemen Van Gaubergen, Mao Wu and Liao Zhixin*. Group exhibition at La Maison des Arts, Brussels

Laureate 'Mathilde E. Horlait-Dapsens Foundation' prize (2023)

Awarded upon graduation from the MFA program at the School of Arts KASK & Conservatoire in Ghent for additional artistic development. Grant supported by Artistieke Stichting – Horlait-Dapsens, Brussels

Import - Export, Friperie: Selected Bales (2023)

Invited by *Mekhitar Garabedian: Sam De Buysere, Miles Fischler, Axel Korban, Thor Salden, Stine Sampers and Joud Toamah*. Duo book presentation & exhibition at BOEKS, Ghent

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