



*Maison du quartier Nzima, series Les Fantômes de Bassam,
115x154,7cm, 2016*

Galerie Dix9 is pleased to introduce

FROM ONE HORIZON TO ANOTHER

Edith Roux

13.10 -18.11 . 2017

Opening Thursday October 12 . 6pm-9pm

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire
du mardi au vendredi de 14h à 19h, le samedi de 11h à 19h et sur RDV
Tél : 33(0)1 42 78 91 77
<http://www.galeriedix9.com>

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From one horizon to another

In her latest work made in the Ivory Coast, Edith Roux questions France's relationship with its former colony.

In an attempt to contribute to the decolonization of the imaginary, her research thrives with postcolonial theories and mainly refers to the archive.

Through her conceptual approach of photography mixed with hybrid works that are both documentary and fictional, Edith Roux deals with the question of the conditions of images' production.

Here she attempts to deconstruct some images we have of the colonial era that still haunt the present, in order to open up a new space of possibilities. The vernacular images, the thickness of time, the dialectical relationship of the Former with the Now become supports to these visual propositions.

Les Fantômes de Bassam (2016) is a series of 18 photographs that were shot in the historic town of Grand Bassam - a city located about 40 kilometers to the East from Abidjan. The city was the first economical, colonial and administrative capital of Ivory Coast, as well as the largest harbour of the country. Notice the functionalist colonial architecture and urbanism of the former French district of the city, which is today abandoned. Also, The surrounding N'zima neighborhood reveals the permanence of traditional cultures.

The ruin is of particular interest for the artist, thanks to its inherent ability to make several temporalities coexist. The fragment is in a state of in-between : it refers to what no longer exists but still remains a vestige. The photographs in Grand Bassam show inhabitants staged in their own role. Edith Roux then inserts characters from postcards dating from the colonial era. Only the grain, as well as the grid or the black & white print reveal the origin of these incrustations. The confrontation of present and former elements in the picture is intended to arouse questioning. Are these settlers from old times representing the figures of the repressed in History? Which forms of colonialism hide behind these faces, erased by Time ?

In the installation *Les Portés* (2017), photographs of various sizes are affixed on the wall. They are issued from postcards made in Ivory Coast between 1908 and 1937. Some are shown integrally, perpendicularly to the wall. Others reveal only a portion of the image, as if the rest was hidden in the wall. These postcards portray settlers in Ivory Coast, carried in hammocks or chairs by Africans who are probably Ivorians.

In some of the images, the artist has erased some elements so that one can only see the settlers appearing in a situation of «carried», as well as the text of the postcard. The pixelated background refers to the present time. The men who seem to be floating in space are left in an absurd or even ridiculous position.. In other images appear only the carriers and captions. Erasing certain parts of the images means to give a representation of the Ivorians in a situation which is no longer of servility. Nevertheless, on those images, the bodies of the native Ivorians appear as being marked by this period.. The gestures of carrying stay in suspense while the raised arms are transformed into a surge of resistance. Are they precursors of hope towards the desire of an Africa that will walk on a path that it has chosen itself?

The video *The Defilé* (2016) takes place on the beach of Grand Bassam where street vendors sell their merchandise to tourists. But the sound of their voices, covered by the one of the sea, does not reach the tourists' ears who are securely watching behind the blue fence, alongside the camera. Stuck between a horizonless sea and the blue fence, these vendors who come from different countries in Africa keep on parading. But how fragile is the fence ? A crack splits the side of a beam. Could it fall at any time ?

With *Melêh Nian Bêh* (2016), the spectator is looking at an old postcard from the colonial time in the Ivory coast dating back to the beginning of the 20th century. Much to the surprise of the spectator, the postcard is animated and the woman starts talking. Her eyes move and face the spectator. She says, «melêh nian bêh,» in nzima, her native language, which means «je vous regarde» in French. By trying to escape a masculine, colonial gaze, the woman is defying a frozen narrative of history.

From one horizon to another, the movements made in the images by Edith Roux aim to set in motion the historical narrative in the current geopolitical context in which decolonization of the imaginary seems to be a step towards future.

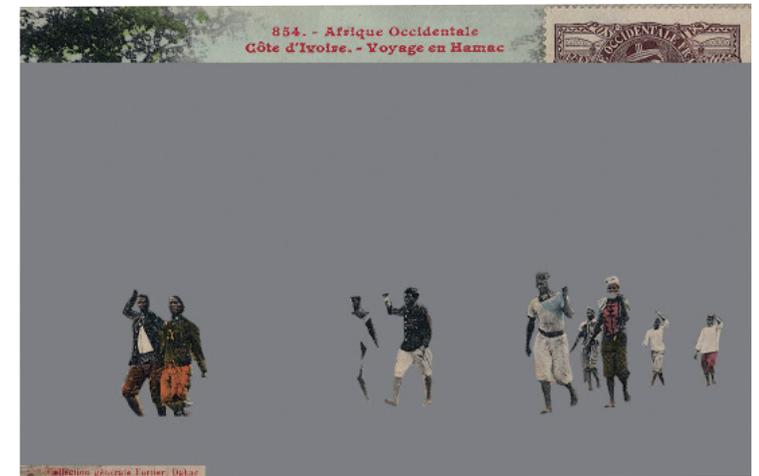
From one horizon to another



Le Défilé, HD video, colour, sound, 6'9, 2016



Ancien cercle sénégalais, series Les Fantômes de Bassam
ink jet print, 115x141cm, 2016



Les Portés, Installation details, 2017

BIOGRAPHY

Born in 1963 in France, lives and work in Paris

Ecole Nationale Supérieure de la Photographie, Arles
History of Art at Emory University, Atlanta, USA

Solo exhibitions (selection)

2017

Les Dépossédés, Artothèque de Grenoble, France
From one horizon to another, Galerie Dix9, Paris

2016

Nemausus, galerie Negpos, part of Rencontres Images et Villes, Nîmes, France

2015

Les Dépossédés, Sous silence, Rencontres photographiques de Lorient, France

Sous silence, Screen Space, Melbourne, Australia

2014

Seuil, Corniche des Maures, Jemmapes art space, Le Mois de la Photo, Paris

Les dépossédés/Dystopie, Le Granit art center, Belfort

2013

Les Dépossédés, Sous silence, Galerie Dix9, Paris
Galerie du Château d'eau, Toulouse, France

Musée d'art et d'archéologie, Aurillac, France

Observatoire photographique du PNTH, Centre Régional de la photographie, Douchy-les-Mines; France

2012

Les Dépossédés, Galerie le Bleu du ciel, Lyon, France

Les Dépossédés/Sous silence: L'Imagerie, Lannion, FR

Euroland et Sous silence, Palais Rihour, Lille, FR

Minitopia, Médiathèque l'Odyssée de Lomme, Lille, FR

Passages, galerie Intérieur, Lille, FR

2009

Walled out/Minitopia, Galerie Dix9, Paris

2006

Archipaysages, galerie La Ferronnerie, Paris

2005

Euroland, Galerie Villa des Tourelles, Nanterre, FR

Euroland/Underscape, Galerie La Ferronnerie, Paris

2004

La traversée du paysage, le 19, Contemporary art space, Montbéliard, FR

1999

Passages, la Galerie de photographie, Montpellier, FR

1998

Espace Saint-Cyprien, Forum de l'image, Toulouse, FR

1997

Passages, Encontros da Imagem, Braga, Portugal

1996

Shanghai, la Chambre Claire, Mois de la Photo, Paris

1993

Photographie et architecture, Rencontres

Internationales de la Photographie, Arles, FR

1992

L'esprit d'une collection, Musée Réattu, Arles, FR

Group exhibitions (selection)

2017

Paysages français:une aventure photographique
1984-2017, BNF, Paris

Photo Basel, Galerie Dix9/Hélène Lacharmoise

Limites/ Frontières/ Paysages, galerie Le Passage, Etel, France

2016

Paris Photo, Galerie Dix9 Hélène Lacharmoise

City after city, Triennale de Milan, Italy

Rencontres Images et Ville, Nîmes, FR

2015

Seuil, corniche des Maures, Rencontres d'Arles -
collection du Conservatoire du Littoral

Etonnantes affinités, collection du Château

d'Eau, Toulouse, Couvent des Jacobins

Famille et communauté, Galerie du Faouédic,

Rencontres photographiques de Lorient, FR

2014

Economie Humaine, espace d'art contemporain HEC,

Jouy en Josas, curateur P. Ardenne et B. Polla

Mondes futurs, La Terrasse, espace d'art, Nanterre

Villes en mutation, Captures, Espace d'art

contemporain, les Voûtes du port, Royan

2013

Musée de la photographie, Lishui, China

Nuit de la photo, Le Bleu du ciel/Biennale de Lyon

Are you talking to me?, festival des Explorateurs,

Toulouse, FR

Sous silence, Musée Les Abattoirs, Toulouse, FR

2012

Sous silence, Centre d'art le Bal, Paris

Sous silence, la Saison Vidéo, Lille, FR

2011

Musée d'architecture de Tallinn, Estonia

The Empty quarter gallery, Dubai

Metropolis-City life in the Urban age, Noorderlicht

Photofestival, Groningen, Netherlands

2010

Une seconde nature, Les Transphotographiques, Lille

2009

Slick art fair, Paris, Galerie Dix9

La ville à 360°, Galerie du cloître, Ecole des Beaux-Arts, Rennes

Observer la ville, galerie Villa des Tourelles, Nanterre

2008

Dreamscape, Festival QPN, Le Lieu Unique, Nantes

2007

Rêves de cités, de Brasilia aux gated communities,
galerie La Ferronnerie, Paris

Biennale de la photographie de Canton, Musée des

Beaux-arts de Canton, China

Foire Art Amsterdam, Netherlands

2006

Urbi et Orbi, Biennale de la photographie, Sedan

Dreamscape, Festival Photo/Video, Biarritz, FR

2005

Bon voyage, Centre d'art Le Quartier, Quimper

Trophées, Galerie La Ferronnerie, Paris

Festival Nature et Paysage, La Gacilly, Bretagne

Villes imprévisibles, Forum de l'Architecture,

Lausanne, Switzerland

2004

Métamorphose du réel, Encontros da Imagem, Braga,
Portugal

Dreamscape, Festival Visa pour l'Image, Perpignan

2003

Regarde il neige, Contemporary Art Center,

Vassivière, FR

Global detail, Noorderlicht Photofestival, Groningen, NL

2001

Sense of space, Noorderlicht Photofestival, Groningen

2000

Usine, friche industrielle du chemin vert, Paris

1999

Regards sur le monde rural, La Filature, Mulhouse FR

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