



Niyaz Najafov, *Untitled, series Flowers*, 2018
oil on cardboard, 15x21 cm

Galerie Dix9 is pleased to introduce

SONGS OF LOVE

Debora Hirsch, Karine Hoffman, Esmeralda Kosmatopoulos,
Nina Kovacheva, Romain Mader, Tracey Moffatt, Niyaz Najafov,
Nemanja Nikolic, Anila Rubiku, Marija Sevic and Illan Vogt.

6.9 – 21.9. 2019

Opening Thursday, September 5 / 5pm–9pm

GALERIE DIX9 Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire

Tuesday- Friday: 2pm 7pm, Saturday 11am-7pm

site : <http://www.galeriedix9.com>

contact: Hélène Lacharmoise : +33(0)6 33 62 94 07 - hlacharmoise@yahoo.fr

SONGS OF LOVE

Love between two human beings has always been a theme of predilection in the history of art, in a broad sense, be it the visual arts, literature, music or cinema. Since many artists of Galerie Dix9 have also approached this theme in diverse facettes, it seems appropriate to confront their views in the same exhibition.

As a general concept, ubiquitous in human societies, love most often refers to a deep sense of tenderness and empathy towards a person. The term is generic and has characteristics specific to the various relationships to which it applies. The exhibition is limited to the relationship of couples, those that exist between two adult beings. Under the title *Songs of Love*, inspired by Jean Genet's film, it aims to illustrate the universality of love and its excesses through works by contemporary artists from different countries. In this way, it questions the state of our societies in their relationship to individual freedom, social justice and gender equality.

The video *Love* by Tracey Moffatt could serve as a canvas for the exhibition project. A subversive montage of extracts from Hollywood films, the work of the Australian artist is conceived as a tribute to the glory of cinema. But the «happy end» is here the beginning of a narrative in which relations between a man and a woman gradually degenerate to a tragic and brutal end. The *Love Drawings* or the video *Kiss* by Serbian Nemanja Nikolic belong to the same cinematic register: they represent frame by frame some scenes of passionate kissing inspired by American movies. The series *Flowers*, resulting from an almost obsessional need to paint them, by Niyaz Najafov, celebrate a song of bucolic love through a mode of timeless seduction between two beings, whereas the photographs by Nina Kovacheva account for the love frolics of her *Thousand and One Nights*. *Request for marriage* is the happy end of the fictional documentary *Ekaterina* by Romain Mader, even if it originates from a predetermined outcome of sex tourism in Ukraine.

Without love, one feels lonely, so one feeds on dreams, especially when the loved one is away. In their cells, prisoners engrave their desperate declaration in stone, which Greek Esmeralda Kosmatopoulos magnifies by representing these drawings in neon set on a golden background. Others find stratagems to communicate through the walls, as so beautifully filmed by Jean Genet in his movie *A song of love*, where each of the two men tries to be present to the other. And painting by Karine Hoffman recalls that even Narcissus, who, according to the version reported by Pausanias, consoles himself of the death of his adored twin sister, spending his time contemplating himself in the water of the spring, the features of his own face reminding him of those of his twin.

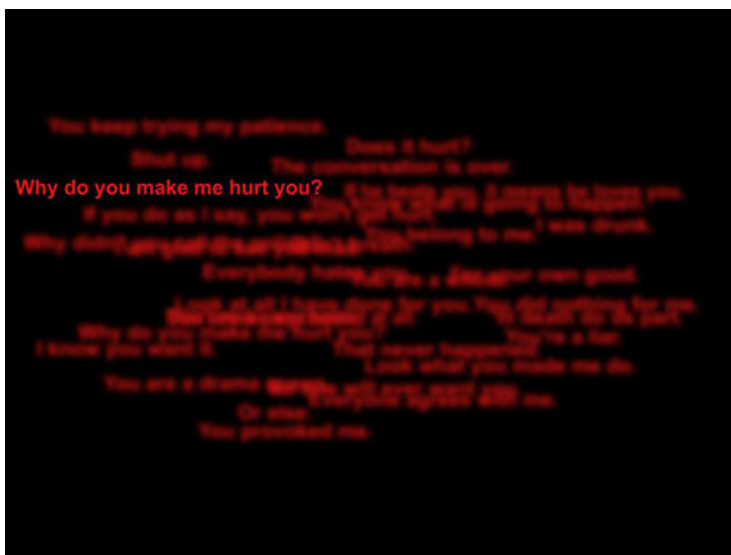
But as a commonplace idea, love does not always last and, undoubtedly linked to other psychological elements, sometimes begets behaviors with a dramatic end. Women beaten by their partners are still a phenomenon frequent in our modern societies, whatever the social milieu. Their victim status is not easily recognized, here as elsewhere. And their defense to save themselves still comes up against the prejudices of unequal societies. Anila Rubiku testifies to this in her project realized in a prison of Tirana, where many of the inmates are women who have killed their husbands. Her portraits are an illustration of an arbitrary imprisonment, without any form of trial. The assaults are often accompanied by verbal violence, as evidenced by the video *Iconography of Silence*, in which Debora Hirsch has recorded the words of the aggressors, collected from an association of beaten women. The video is projected through a mirror, where the viewer finds himself integrated in this verbal violence. But leave the last word to Illan Vogt and his weaving in paper of *Ulysses* by Joyce. Tribute to a masterpiece of modern literature that destroys the myth of the faithful Penelope tirelessly waiting for the return of a missing husband.



Tracey Moffatt, *Love*, 2009
video, colour, sound, 21'



Esmeralda Kosmatopoulos, *Libro d'Oro*, 2018
neon, gold leaves, 135x24 cm



Debora Hirsch, *Iconography of Silence*, 2018
video, Ipad, frame, 38,2x31,5 cm



Nemanja Nikolic, *Kiss*, 2018
ink and charcoal on book pages, 41x28,5 cm

THE ARTISTS

Debora Hirsch

Brazilian artist born in Sao Paulo and living in Milan, Debora Hirsch feeds her research of a scientific knowledge acquired during engineering studies. She develops a metaphysical approach to art where different realities are mixed together.

<http://www.galeriedix9.com/fr/artistes/bio/10779/debora-hirsch>

Karine Hoffman

Painter first and foremost, Karine Hoffman feeds her paintings with traces of memory ghost. Through her personal history, the French artist proposes a painting of forgetting, a painting that evokes the possibility of a personal and collective reconstruction.

<http://www.galeriedix9.com/fr/artistes/bio/10166/karine-hoffman>

Esmeralda Kosmatopoulos

Born in 1981 in Greece, Esmeralda Kosmatopoulos lives between Paris and New York. Her work questions the definition and construction of identity, personal memory and collective histories in the post-Internet era. She is herself an interpreter / transmitter, creating links between the past and the present, the real and the virtual and finally between them.

<http://www.galeriedix9.com/fr/artistes/bio/9924/esmeralda-kosmatopoulos>

Nina Kovacheva

Born in Bulgaria, Nina Kovacheva lives and works in Paris. Her work involves video, photography and drawing, sometimes in collaboration with Valentin Stefanoff, especially for video installations in public spaces. One of the characteristics of her artistic approach is her interest in the body as an evocative object.

<http://www.galeriedix9.com/fr/artistes/bio/4722/nina-kovacheva>

Romain Mader

Born in 1988 in Switzerland, Romain Mader studied at ECAL in Lausanne and ZHdK in Zurich. Performing for the camera, he questions with humour various social topics. His project *Ekaterina* on sex tourism in Ukraine was exhibited at Tate Modern in London and made him get the Paul Huf Prize in 2017 with a solo show at the FOAM Museum, Amsterdam. The artist investigates the nature of photography and its link with reality.

<http://www.galeriedix9.com/fr/artistes/bio/9722/romain-mader>

Tracey Moffatt

Born in 1960 in Brisbane, Australia, Moffatt is one of Australia's most renowned contemporary artists. Working predominantly in photography, film and video, Moffatt is known as a powerful visual storyteller. The narrative is often implied and self-referential, exploring her own childhood memories, and the broader issues of race, gender, sexuality and identity. Moffatt represented Australia at the Venice Biennial in 2017.

Niyaz Najafov

A self-taught Azeri artist, Niyaz Najafov paints obsessively, tireless worker like the workers he identifies with. Like Dufy, he paints bunches of flowers in the chain - but not only that. Each flower, alone, remains strong. His portraits are raw and sophisticated at the same time, in the style of Francis Bacon according to the critic Lorenzo Belenguer. Niyaz represented his country at the 53rd Venice Biennale.

<http://www.galeriedix9.com/fr/artistes/bio/10986/niyaz-najafov>

Nemanja Nikolic

Born in 1987 in Serbia, Nemanja Nikolic just got his PhD at the Faculty of Fine Arts in Belgrade. He excels in drawing, animation and painting. One of the specificities of his approach is linked to his fascination with cinema. His work is a story of a generation whose childhood was marked by events tumultuous history of which the dramatic end of the Socialist Federal Republic of Yugoslavia. If he does not attach himself to the period of war or that of the post-war period, the context of the artist's creations is linked to these societal changes, both political and socio-economic.

<http://www.galeriedix9.com/fr/artistes/bio/8720/nemanja-nikolic>

Anila Rubiku

The work of Anila Rubiku, Albanian artist, is anchored in the social. A type of art that opens our eyes to the world around us, past, present and future. As the artist says: «art can not change things in the immediate future, but it can educate». His art is not equipped with big words or philosophical subjects that interests very few people. His work speaks of life as it is lived.

<http://www.galeriedix9.com/fr/artistes/bio/4835/anila-rubiku>

Marija Sevic

Born in 1987 in Serbia, Marija Sevic was graduated in painting at the Academy of Fine Arts in Belgrade in 2011. Co-Founder of U10, an artist run space, she had residencies in France and several exhibitions in Serbia and abroad, including soloshows at MAC in Roma, London or Brasilia.

Illan Vogt

Born in 1986 in France, Illan Vogt associates the magic of a childhood spent among books and his father as a writer, and an education in Arts Appliqués in Rennes where he learned how to weave paper. A fan of literature, he cuts books, weaves and transforms them in a material as soft as textile. He embodies *Ulysses* by Joyce, a novel whose architecture is itself an incredible weaving of correspondances.