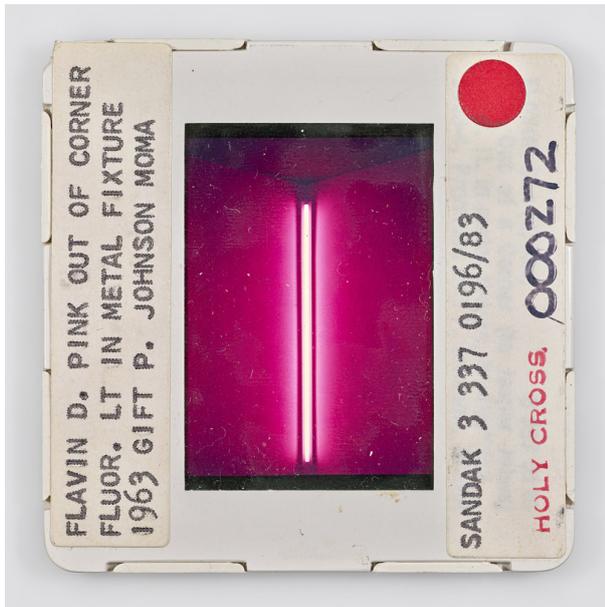


# GALERIE DIX9 H el ene Lacharmoise



The series Stills is made from old slides once used to represent the visual canon during lectures. The source material is visually offered to the beholder in the form of large scale ultra high resolution reproductions. It highlights the materiality and all the traces of time that were accumulated since then, revealing what we normally cannot see with our eyes.



The transubstantiation from tangible solid to ghostly shell is what got Cardenas working with prints on veil. From her photographic records of the last standing walls of long gone buildings, the artist gives some materiality to this ghostly images of sediments or disappearance. A woven fabric consists of two opposing linear structures - the warp and the weft. The crisscrossing warps and wefts of these fabrics define a two-dimensional plane - but Cardenas has been experimenting making this in to a 3D grid that mixes information, sources, scales and a non-verbal narrative.

Sebastian Riemer (\* 1982, D usseldorf)

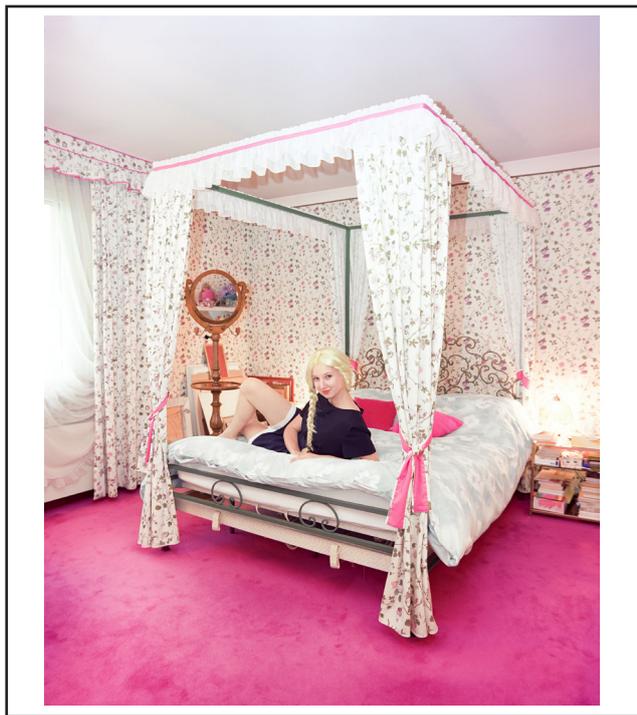
Student of Christopher Williams and Thomas Ruff, Riemer asserts himself as a rising figure of the new generation of the D usseldorf School. In his resolutely conceptual approach to the photographic medium, he strives to reveal the materiality of the image and the strata of time it contains. He often starts from an existing image from an obsolete technique, or a «photographic ruin» resulting from a poor conservation, of which he feels the informative richness and quality both aesthetic and poetic. His works have been exhibited in several institutions in Germany and abroad: Morsbroich museum in Leverkusen, Stadt museum Munich, Goethe Institut Tel Aviv, Folkwang Museum in Essen, White Box in Beijing, Kunsthaus Kornelimunster in Aachen, Parkhaus at Kunsthalle D usseldorf, Pori Art Museum, Finland, Kunstpalast Dusseldorf, Deutsches Historisches Museum, Berlin, Multimedia Art Museum, Moscow. Recently he had a show with Thomas Ruff at the Biennale for actual Fotography in Heidelberg and will show in «Photography and Abstraction» at FRAC Rouen, France. His works figure in public collections such as Kunstmuseum in Bonn, Museum Kunstpalast and City Museum in D usseldorf, Israel museum, Frac Rouen as well as corporate collections (HSBC Germany and Philara Collection, Dusseldorf)

Leyla Cardenas (\* 1975, Bogota)

With a MFA in sculpture from UCLA, Los Angeles, C ardenas installation, sculpture and mixed-media work delves into urban ruins and cities landscapes as indications of social transformation, loss and historical memory. Remains, fragments, discarded structures, are used as material for her work, with a sculptural strategy that is as much destructive as constructive. Recent projects include Museo del Barrio, New York 2019, Cuenca Bienal, Ecuador 2018, «Home-So different, So appealing» at LACMA as part of Pacific Standard Time: LA/LA del Getty and at Museum of Fine Arts Houston (2017), California Pacific Trienal at OCMA(2017). Recent awards : CIFO Grant recipient 2019, Winner Oma Award 2016 (Artbo), NEARCH-Art and Archeology, residency at the Van Eyck Academie, Maastricht, 2015-17.



Pompéry began the project Himmelsberg during a residency in the Swiss mountains where she was inspired by the landscape. What sets a photograph of a mountain panorama apart from that of a valley? Are there objective «truths» for the answer or appraisal? Ultimately, we instinctively trust a camera's objectivity.



The project Ekaterina appears simply to document tourism in Ukraine, through the artist's construction of a narrative in which he seeks a bride in an imaginary city inhabited only by women. The real issue of this speculative trade in spouses underpins a photographic and filmic project which seems to 'document' its subject, but which also, through the presence of the artist as subject of the work, manages also to expose the performative aspect of investigative projects of this kind.

## Sophia Pompéry (\* 1984, Berlin)

Graduated from the Weissensee School of Art in Berlin under Karin Sander and Eran Schaerf, Sophia Pompéry was participant at the Institut für Raumexperimente with Olafur Eliasson. She won several grants and made residencies in Germany, Italy, Istanbul, and St Petersburg. Pompéry produces video works and objects that derive from her interest in everyday objects and physical phenomena. Minimalistic in the choice of material her conceptual works are motivated by a desire to slow down the sense of time. Their poetical ephemera leads the viewer into a state of contemplation. She had several solo show in public institutions such as Kunstverein Osnabrück, Staatliche Kunsthalle Baden-Baden, Wiesbaden Kunstverein, or Arter in Istanbul, Public collections include : Kunstmuseum, Bonn, Artothek of Neuer Berliner Kunstverein, Spectrum Science Center, Museum der Technik Berlin, Library Kandinsky at Centre Pompidou Paris, Vehbi Koç Foundation, Istanbul, Sammlung René Block, Berlin, Sanofi Aventis Art Collection.

## Romain Mader (\*1988, Switzerland)

Romain Mader made a master of fine arts at ZHdK in Zurich and photography at ECAL, Lausanne. Questioning the nature of photography and its relationship with reality, Mader's work explores themes of gender-representation, loneliness and romance by creating fictional narratives within his images. The strong performative aspect, that can be seen in Maders photographic and video works, gets renewed in his most recent works. Romain Mader has been exhibited at Tate Modern, London, Fotogalleri Vasli Souza, Malmo, OCAT in Shanghai and Shenzhen, China, FOAM museum, Amsterdam, Musée d'art de Pully, Images in Vevey, CH. His project Ekaterina was published in 2016 in a monograph by Mörel Books in London. Mader's work was the recipient of the 2017 Paul Huf Award.