

GALERIE DIX9 Hélène Lacharmoise

ARTISSIMA, Turin

5 – 7 Nov 2021

Preview Thursday Nov 4 – 15h-20h

Section Dialogue / Monologue

Light blue booth 3

For its fourth exhibition at Artissima, Galerie Dix9 is pleased to present **Art: unedited history**. The project brings together Sophia Pompéry and Sebastian Riemer in a dialogue in which both conceptual artists take an unusual and unedited look at art and how we approach it. Through different techniques, they proceed by enlargement of the source image to reveal what we cannot see at first glance. Each in his own way reveals details passed unnoticed and little studied: the calligraphy of a punctuation mark, or the deformations of a work of art due to successive strata of its reproduction.

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Sebastian Riemer

Sebastian Riemer (b. 1982) studied at the Kunstakademie Düsseldorf under Christopher Williams and Thomas Ruff. Most recently his works were on display in two solo shows at Kunstverein Graftschat in Bentheim and Kunstverein Reclinghausen ("das Ende des XX Jahrhunderts"). In the past he was presented twice at Frac Rouen, France ("Two scenarios for one collection" and "Photography to the test of abstraction"), Biennale für aktuelle Fotografie in Heidelberg (Yesterday's news today), Folkwang Museum ("Ecker, Riemer, Ruff"), Museum Morsbroich ("Next Generations") Münchener Stadtmuseum ("Archivarische Empathie") and Kunsthalle Düsseldorf ("SUBJEKT und OBJEKT"). He is currently exhibited at The Israel Museum in Jerusalem with works from the museum collection ("How long is now"). as well as in the permanent collection of Kunstmuseum Bonn. He will be part of the Triennale für Fotografie in 2022 (Kunstalle Hamburg).

Public collections:

Kunstmuseum, Bonn, DE, Museum Kunstpalast, Düsseldorf, City Museum, Düsseldorf, Folkwang Museum, Essen, Stadt Museum Munchen, Munich, Israel Museum, Jerusalem, Museum of Contemporary Art Helga de Alvear, Caceres, Spain, FRAC Normandie Rouen, France, Philara Collection, Dusseldorf, HSBC Germany.

Series Stills

The image sources of that series are slides. Those slides were once used to represent the visual canon during lectures. Obsolete today, they have been replaced by digital images. 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 could not see with our eyes. The same way the visible world is projected on our retina, the slides are seen here upside down. This is the direction they need to be inserted into the apparatus to present an upright image.

L'image source de cette série est une diapositive. Par une reproduction en très haute définition et un agrandissement extrême du format, Sebastian Riemer met en lumière la source première de la diapositive et toutes les strates de temps qu'elle a accumulé dès lors, révélant ainsi ce que nous ne pouvions pas voir. Il apparaît que les images des diapositives ne proviennent pas directement des oeuvres d'art. A regarder la grille d'impression et les points colorés, il s'agit plutôt de reproductions à partir de livres ou imprimés. En outre, l'image reproduisant des oeuvres d'art d'une part, les annotations inscrites sur les bords blancs d'autre part, témoignent de l'utilisaton manifeste de ces diapositives pour illustrer des cours d'histoire de l'art.

The series was very recently exhibited in two solo shows by Riemer under the title "das Ende des XX Jahrhunderts" at Kunstverein Graftschat, Bentheim and Kunstverein Recklinghausen in Germany.

The series exists in 2 sizes :

180x180 cm or 200x200 cm, C-print under plexi, white powder coated aluminium frame. Edition of 3
90x90 cm, pigment print, white powder coated aluminium frame, museum glass. Edition of 5



Warhol Pepsi Cola 1962 Wallraf 71 b) Portertown (R) Products, Inc, 2020



MOD-PTG-LICHTENSTEIN,R-1963-DETAIL OF DROWNING GIRL-NEW YORK,NY-
MUSEUM OF MODERN ART-153 X 92CM ART SINCE 1940-P.262_9.19_03
091592 HOLY CROSS, 2020

20th Cent. Art
Guerrilla Girls
Trent l'Oscar Billboard



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Sophia Pompéry

Sophia Pompéry (*1984 Berlin) studied contemporary sculpture at Weißensee Academy of Art Berlin under the Professorship of Karin Sander and Eran Schaerf. She began her career as one of the first students of the Institut für Raumexperimente (Institute for Spatial Experiments), under the direction of Olafur Eliasson. Producing video works, photographs and objects, all these subtle and ambiguous works have their origin in scientific observations of physical phenomena. Pompéry explores this comprehensively from a perceptual perspective: with a penchant for the absurd she illustrates the unreliability, ambivalence and conundrum of perception. Media reversal and transformation are important aspects in Pompéry's minimalist and refined works, which astutely bridge the fields of art, philosophy and physics. Almost incidentally and with a unique formality, Sophia Pompéry utilises everyday phenomena to illuminate great philosophical questions.

Minimalistic in the choice of material, Pompéry's 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. Her works figure in various collections such as Vehbi Koç Foundation, Istanbul Kunst Museum, Bonn, Artothek of Neuer Berliner Kunstverein, Spectrum Science Center, Foundation of German Technical Museums, Berlin, René Block Collection, Berlin, Sanofi, France-Germany or Kandinsky Library, Paris.

Und Punkt (Full Stop)

In her project "Und Punkt", Sophia Pompéry features the final full stops from fifteen German love stories published over the last three centuries. The artist photographed the culminating full stop from the first original printed edition of each novel with the use of an optical and scanning electron microscope. The final art work is very minimalist: printed on paper, each full stop is identified with the title of the novel which is embossed in the paper. The project was realized in cooperation with the National Library of Berlin and the Rathgen Research Laboratory, the leading institution for conservation science, art technology, and archaeometry at the National Museums in Berlin. An accompanying catalogue was published within the scope of Goldrausch Art IT program, promoting emerging artists based in Berlin.

UND PUNKT

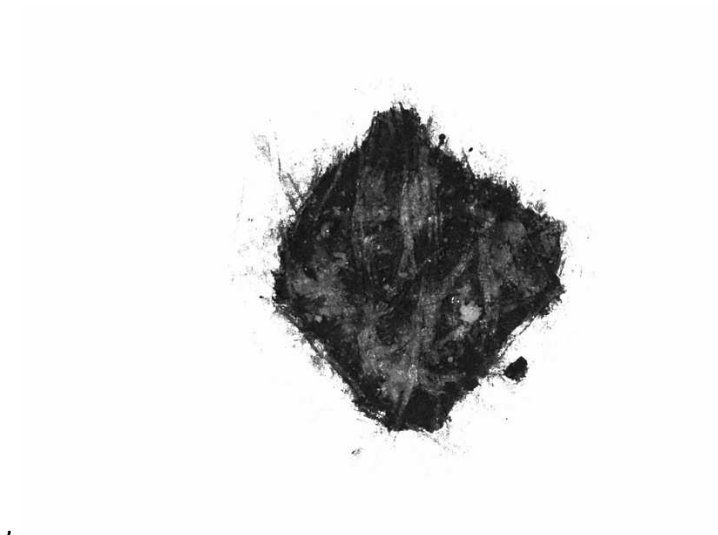
Sophia Pompéry

- Nº 01 Der letzte Punkt aus Die Leiden des jungen Werther, Johann Wolfgang von Goethe
[1. Aufl.]. – Leipzig: Weygand, 1774
- Nº 02 Der letzte Punkt aus Aquis submersus, Theodor Storm
[1. Aufl.]. – Berlin: Paretel, 1877
- Nº 03 Der letzte Punkt aus Jolanthes Hochzeit, Hermann Sudermann
[1. Aufl.]. – Stuttgart: Cotta, 1892
- Nº 04 Der letzte Punkt aus Der Grune Heinrich, Gottfried Keller
[1. Aufl.]. – Berlin: Hertz, 1889
- Nº 05 Der letzte Punkt aus Angst, Stefan Zweig
[1. Aufl.]. – Leipzig: Reclam, 1925
- Nº 06 Der letzte Punkt aus Trauinnovelle, Arthur Schnitzler
[1. Aufl.]. – Berlin: S. Fischer, 1926
- Nº 07 Der letzte Punkt aus Und sagte kein einziges Wort, Heinrich Böll
[1. Aufl.]. – Köln: Kiepenheuer & Witsch, 1953
- Nº 08 Der letzte Punkt aus Seelenlandschaft mit Pocahontas, Arno Schmidt
Erschienen in „Rosen & Porree“ [1. Aufl.]. – Frankfurt am Main: Stahlberg, 1959
- Nº 09 Der letzte Punkt aus Malina, Ingeborg Bachmann
[1. Aufl.]. – Frankfurt am Main: Suhrkamp, 1971
- Nº 10 Der letzte Punkt aus Alberta empfängt einen Liebhaber, Birgit Vanderbeke
[1. Aufl.]. – Berlin: Fest, 1997
- Nº 11 Der letzte Punkt aus Der Traum vom Paradies, Stefanie Zweig
[1. Aufl.]. – München: Langen Müller, 1999
- Nº 12 Der letzte Punkt aus Liebesterklärung, Michael Lenz
[1. Aufl.]. – Frankfurt am Main: S. Fischer, 2003
- Nº 13 Der letzte Punkt aus Die Nacht mit Alice, als Julia ums Haus schlich, Botho Strauß
[1. Aufl.]. – München: Hanser, 2003
- Nº 14 Der letzte Punkt aus Angstblüte, Martin Walser
[1. Aufl.]. – Hamburg: Rowohlt, 2006
- Nº 15 Der letzte Punkt aus Adam und Evelyn, Ingo Schulze
[1. Aufl.]. – Berlin: Berlin Verlag, 2008

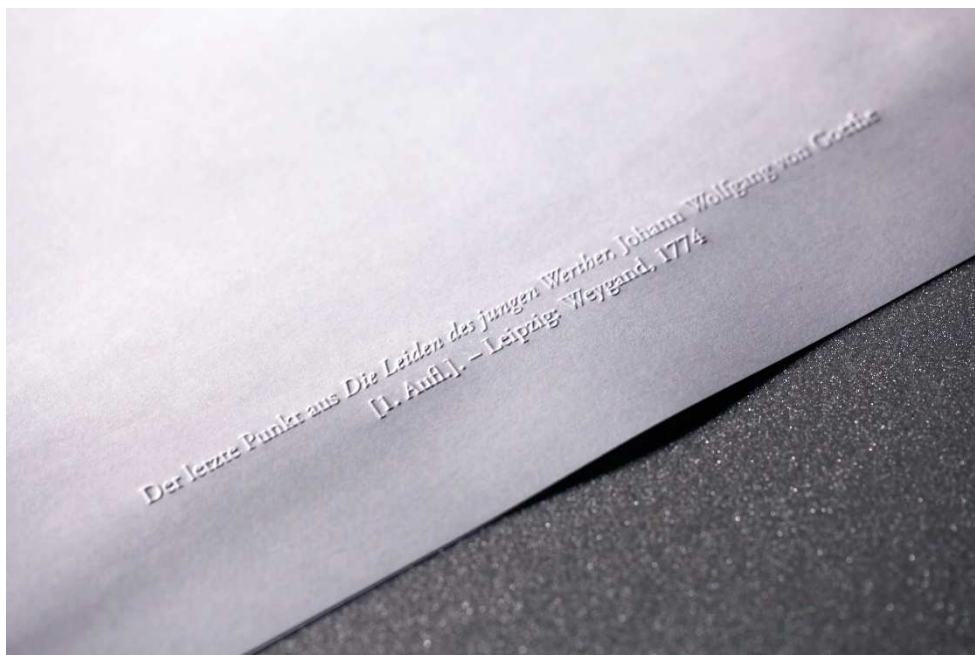


Punkt #1, the final full stop of of "*The Sorrows of Young Werther*" by Goethe.

Pigment print and emboss, 40x30 cm + frame, 2013



Detail of the full stop



Detail of the emboss

