

GALERIE DIX9 Hélène Lacharmoise

Sebastian Riemer (* 1982, Düsseldorf)



The series Achrome is made from found slides representing film stills. The slides were very bad preserved. The artist reveals the materiality of those images whose colours are spoiled by molds.

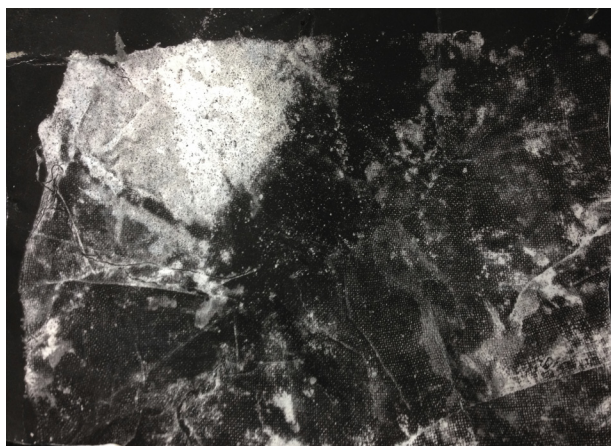
Trained at the Academy of Art in Düsseldorf, Sebastian Riemer was master student of Thomas Ruff. He was in 2015 awarded of the Kunstpreisförderung of the North Rhine-Westphalia Art Foundation. Working with photography to question the image and its materiality, the artist questions the medium photo itself. Against the contemporary practices that manipulate the image with digital tools, he focuses his gaze and gesture on a detail or on the multiple layers that make up the original image. His works have been exhibited in several institutions in Germany and abroad: Museum Folkwang in Essen, Kunsthau Kornelimünster, Aachen, Parkhaus at Kunsthalle Düsseldorf, Pori Art Museum, Finland, Museum Kunstpalast, Düsseldorf, Deutsches Historisches Museum, Berlin, Multimedia Art Museum, Moscow. He is currently in the exhibition "Luther and the Avantgarde" in Wittenberg. His works figure in public collections such as Kunstmuseum in Bonn, Museum Kunstpalast and City Museum in Düsseldorf, as well as corporate collections (HSBC Germany and Philara Collection, Düsseldorf)



In her recent series « Les fantômes de Bassam » shot in Ivory Coast, Edith Roux focuses on the ruins that allow the cohabitation between several temporalities and introduce a critical approach on colonisation. Mixing past and present photographs, the artist shot today's ruins of colonial houses in Grand Bassam and inserts some black and white figures issued from old postcard. The visible materiality of the postcard and the fantomatic aspect of those characters express forgotten times that come in dialogue with present day

Edith Roux (* 1963, Paris)

Graduate from Ecole Nationale de la Photographie, Arles, Edith Roux is fascinated with mutating areas, and her photography is hybrid, both documentary and fiction. The places shown are real and virtual at the same time. Questioning social issues in various countries both serious and worrying, the artist always expresses with a touch of poetry. Her works figure in major public institutions such as Bibliothèque Nationale de France, Fonds National d'Art Contemporain, Maison Européenne de la Photographie in Paris, Noorderlicht, Groningen, NL or Museum of Photography, Braga, Portugal



Paula de Solminihac (* 1974, Chile)

Rising figure of the Chilean art scene, Paula de Solminihac produces singular works where privacy and artistic practice are closely linked. For over ten years, her artistic investigation has its focus on ceramic and is fundamented from the perspective of contemporary archaeology: the artist seeks to put attention on processes rather than objects, systematizing the study of material activity as a specific field of art.

Inspired by a residency in Galapagos where it is forbidden to take away any item, Black Barks are singular works mixing chemical and natural prints. Using black prints from previous works, the artist wrapped some stones or clay lumps in those paper prints before immersing them in sand and water during several months. She then unwrapped the elements that let a natural print on the original prints. The result of this double print let appear a transmutation of images that appear like a constellation of a hidden universe where everything merges: micro and macro, below and above.



Romain Mader (*1988, Switzerland)

Romain Mader studies fine arts at ZHdK 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. His work has been exhibited at Tate Modern, London, Musée d'art de Pully, Images in Vevey, and published in 2016 in a monograph titled « Ekaterina » by Mörel Books in London. Mader's work was the recipient of the 2017 Paul Huf Award.

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 the imaginary city of Ekaterina. 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.