



Sebastian Riemer, *Warhol Pepsi Cola 1962 Wallraf 71*, series Stills
pigment print, 90x90 cm, 2021

Galerie Dix9 is pleased to introduce

PRESENT PERFECT

Anne Deguelle, Camille Fallet
Nemanja Nikolic, Sebastian Riemer

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GALERIE DIX9 Hélène Lacharmoise

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

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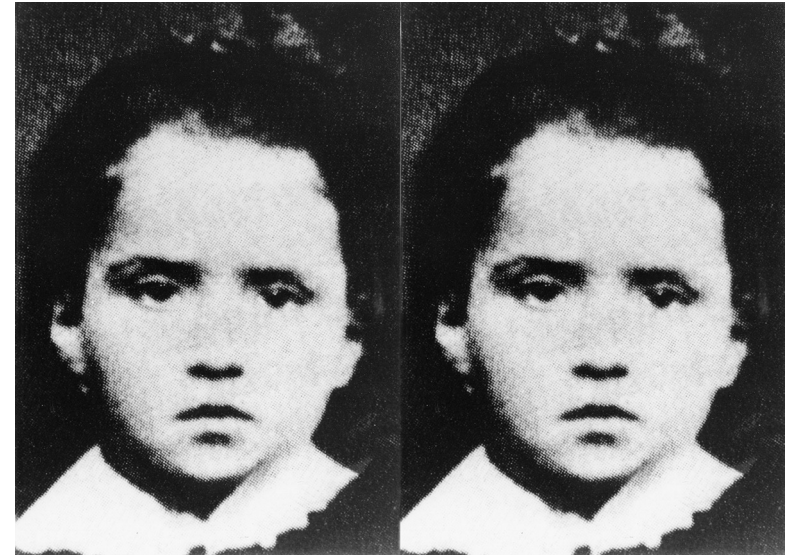
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PRESENT PERFECT

The profound changes that have marked the history of art of the 20th century deal with emblematic figures who never cease to elicit the gaze of many contemporary artists. By limiting itself to photography and video, the purpose of this exhibition is to illustrate how, by avoiding to do «in the manner of», some current approaches compose and give a new reality to the icons of the past. *Present Perfect* brings together the works of four contemporary artists who explore the art of the 20th century through different axes: heritage, contemporaneity and celebrity.

The series *Stills* by Sebastian Riemer refers directly to iconic artworks by famous artists such as Duchamp, Malevich, Lichstenstein, Magritte or the Guerilla Girls. The source image of that series are slides that show artworks. By a reproduction in very high definition and an extreme enlargement of the format, the printing grid highlights that they were shot from books or printed material. Both the image itself and the annotations written on the white edges (captions of the works, or even their source file) testify to the manifest use of these slides for art history audience.

Investigating through the destiny of great figures of art, from Beuys to Duchamp, in order to understand how history is reshaped, Anne Deguelle draws from the early youth of these future heroes to capture their adolescent image. In doing so, she emphasizes in her *Double Portraits* the role of perception that transfigures reality: facing two photographs strictly identical, the eye nevertheless seems to detect differences between the two images.



Anne Deguelle, *Double Portrait, Gertrude Stein*
silver print, 2 x (80x120 cm)

Between documentary and lyricism, the work of Camille Fallet is also nourished by a search for previous images, linked to a personal imagination. When he revisits Walker Evans, the artist reactivates the works of the great pioneer of documentary photography. In doing so, he questions at the same time the notion of author in photography. *She Looks Like Alabama Cotton Tenant Farmer Wife 1936*, is exemplary of this form of reactivation: this is a portrait in color, not black and white, of a young girl today who looks strangely like the farmer wife shot in 1936 by Evans.

Animation is the means by which Nemanja Nikolic pays tribute to the seventh art, especially to the great period of American cinema. *Double Noir* tells the story of a man in pursuit of his own double with only protagonist Humphrey Bogart. The sequences of the newly created fiction are drawn with white chalk on blackboard and are inspired by several films featuring the iconic actor of the film noir. A reactivated and composed past to give shape to a new film.



Nemanja Nikolic, *Double Noir*,
video still and drawing with white chalk on blackboard, 70x100 cm



Camille Fallet, *Color Photo Studio*
pigment print, 44x50 cm, 2018



Sebastian Riemer, *Magritte La Trahison des images*
pigment print, 90x90 cm, 2021

THE ARTISTS

Anne Deguelle

French artist, always investigating on great figures or specific places, Anne Deguelle works on themes as diverse as literature, art or religion. Delving into the universe of the character or place, she raises an anecdotal detail, an aspect that has often gone unnoticed, which becomes the thread running through a work of analysis with hypothetical questions and answers. Anne Deguelle looked at Beuys, Duchamp and his bottle of Bénédictine, Raymond Roussel and his presence in Palermo (first solo exhibition at Galerie Dix9), Radegonde at the chapel of Chinon or Dürer and the engraving of *Mélancolie*. She also made a project based on Sigmund Freud's rug covering his famous sofa, whose lace reproduction - a breathtaking needle work commissioned by the Mobilier National - is currently on display at the Musée de la Dentelle in Alençon.

Anne Deguelle's works belong to several public collections in France and abroad. *Double Portrait, Duchamp* for instance is part of the collection of Macval, museum of contemporary art of the city Vitry sur Seine, France.

Camille Fallet

Graduate of the Royal College of Arts in London and Ecole Supérieure des Beaux-Arts in Nantes, Camille Fallet conducts a work that questions the experience of the place and its transcription in the form of a lyrical documentary. His research is also that of previous images, linked to a personal imagination. In this associative visual memory, the notion of cutting, in the dual sense of extraction and sequence, holds an essential place. He was this summer guest of honor of the Photographic Center Marseille which dedicated its space to the presentation of the last project of the artist, focused on the city of Glasgow. This exhibition was part of the program of the Rencontres d'Arles.

The series *American Re-Photographs*, directly inspired by *American Photographs* by Walker Evans, a key work in the history of photography, was exhibited in 2021 at the Biennale of Photography in Mannheim, curated by David Campany and will be soon at the Hampton museum, NL. Some Fallet's works of that series are in the collection of FRAC PACA.

Nemanja Nikolic

Graduated from the Faculty of Fine Arts in Belgrade (2010), Nemanja Nikolic received his PHD in art studies at the same faculty in 2019. Through a conceptual artistic approach, his works raise number of issues and topics on post-conflict and transitional reality, from the trends of historical revisionism, to the position of a common individual and his/her everyday existence in the deterioration of economic and other crises we are facing as societies.

Trained in painting, Nemanja Nikolic excels in drawing and has earned many prizes. Since his early works, he has focused on exploring the expressive potential of classical drawing, and has rapidly developed his search for more complex patterns of the moving image, a conceptual approach that seems almost natural when one knows the artist's fascination with the seventh art, a specificity of his artistic approach. His works are in important public and private collections. To name a few, *Double Noir* and *Panic Book* are in the collection of the Lucas Museum of Narrative Art in Los Angeles.

Sebastian Riemer

Student of Christopher Williams and Thomas Ruff, Riemer is a rising figure of the new generation of the Düsseldorf School. In a conceptual approach to the photographic medium, he strives to reveal the materiality of the image and the strata of time that it contains. He frequently starts from an existing image that may be a technique that is now obsolete, or a «photographic ruin» resulting from bad conservation, of which he perceives the richness and the quality both aesthetic and poetic. Working with objectivity, Riemer does not intervene on the image itself, which thus keeps all traces of its history, such as stains, tears, mould, burns or touch-ups. With extreme technical precision, the new image thus created becomes a new photographic object.

Already acquired by public institutions, the series *Stills* has made the object of two personal exhibitions of Riemer in Kunstverein (Bentheim and Recklinghausen) in Germany in 2021. A catalogue has been edited by Sturz Bucher, Berlin.