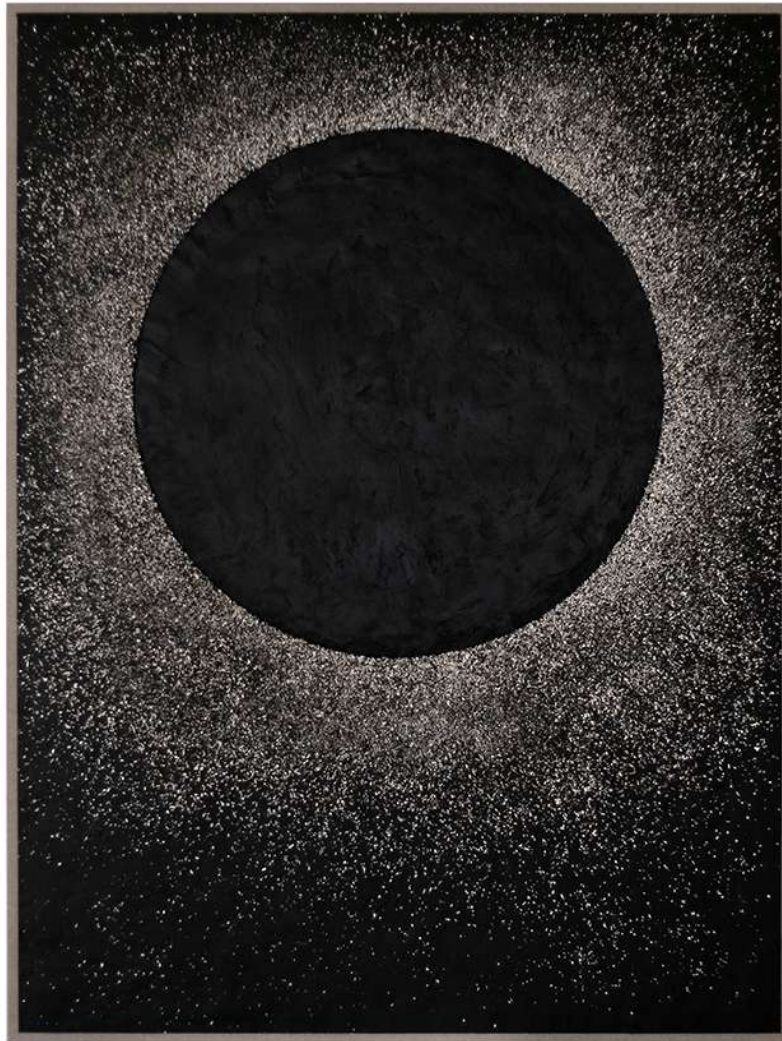


GALERIE DIX9 Hélène Lacharmoise

MATERIAL Mexico 2025

Jorge Rosano Gamboa
Paula de Solminihac

Expo Reforma, Mexico city
booth B32



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Transmutation

The project for Material brings together Paula de Solminihac (1974, Santiago de Chile) and Jorge Rosano Gamboa (1984, Mexico) who, through a conceptual practice, work on memory and present artworks whose forms question the relation between figuration and abstraction. Initiated from a physical reality, those works undergo a radical transformation operated by the artists, leading to a transmutation of the images that finally represent only abstract traces of the original sources, without becoming pure abstraction in the sense of mental gesture.

A mid career artist, focused on the making itself as the problematic center of the current creative, artistic and educational field, **Paula de Solminihac** constantly moves from the empirical and corporal work to the intellectual and conceptual one. She produces singular works where privacy and artistic practice are closely linked. For over twenty years, her artistic investigation was mainly focused on ceramic, a material that attracts her attention because of the radical transformation that occurs through fire, and fundamented from the perspective of contemporary archeology. Paula de Solminihac seeks to put attention on processes rather than objects, systematizing the study of material activity as a specific field of art.

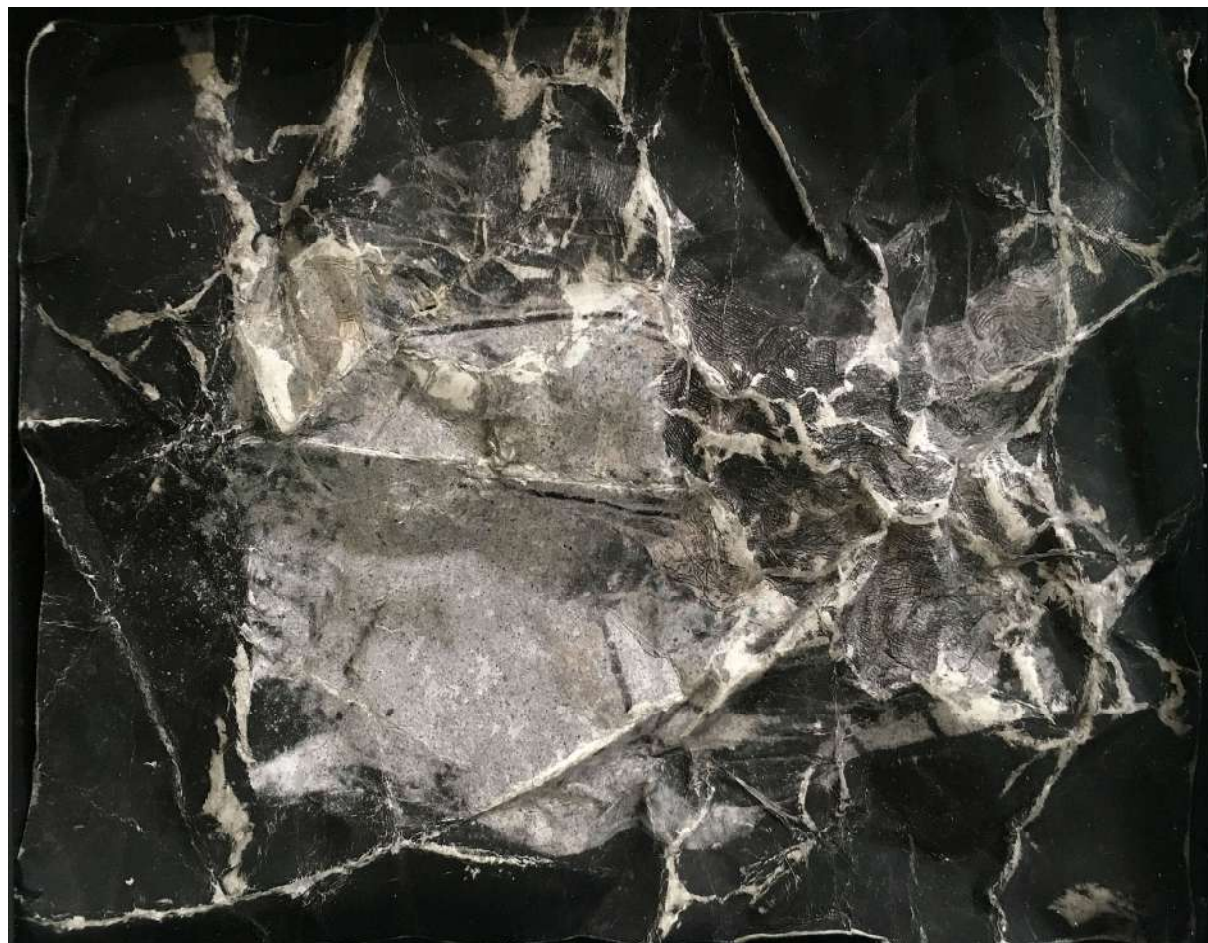
Paula has been teaching creative workshops at the Art School of the Catholic University for more than twenty years. She is the founder and director of NUBE LAB, linking through research she is doing with her work from art with nature, materialities and sustainability. For some time now, her ecological concerns and her efforts have directed her works towards making art more public (she won the FAENA art prize in Miami 2022). Her work has been exhibited in venues such as the Biennale in Sydney, the Museum of Clay in Asuncion, the Beijing International Art Biennale. She has been a fellow of the Rockefeller Foundation and some of her works are part of the collection of Deutsche Bank Foundation(Geneve), Lara Foundation (Singapore), AMA Foundation (Santiago) and Sayago & Pardon collection (California)

Between contemporary art and vernacular, ritual, divine and profane, **Jorge Rosano Gamboa'** work creates fabricated and manipulated spaces and objects where absence becomes visible, where image and ghost are one and the same. His recent artistic endeavors delve into the vibrant and multifaceted realm of Mexican and Latin American culture, drawing profound inspiration from the rich artistic traditions of a mixed culture, the captivating narratives of folklore, and the evocative language of magical thinking and poetry.

A visual artist living in Mexico, Jorge Rosano Gamboa is graduated from La Esmeralda in Mexico (2011) followed by a master at SOMA (2017). His research has been enriched with several residencies from Mexico to Berlin, Houston and Los Angeles. He will stay in Japan in 2025 with Casa Nano. He had solo shows in Mexico and abroad such as London, Berlin, Roma or Omaha, US. Recently he was at LaNao, Mexico, 2023. He has also been featured in museum group exhibitions in Mexico such as the Museum of Contemporary Art, Museo Antiguo Colegio de San Ildefonso, the Museum of Contemporary Art of Querétaro, the Centro de la Imagen, Capilla del Arte (Universidad de las Américas Puebla), and Casa Wabi. He participated twice in the Photography Biennial in Mexico (2016 and 2018).

He will have two solo shows in Paris next fall at Galerie Dix9 and the Mexican Cultural Institute.

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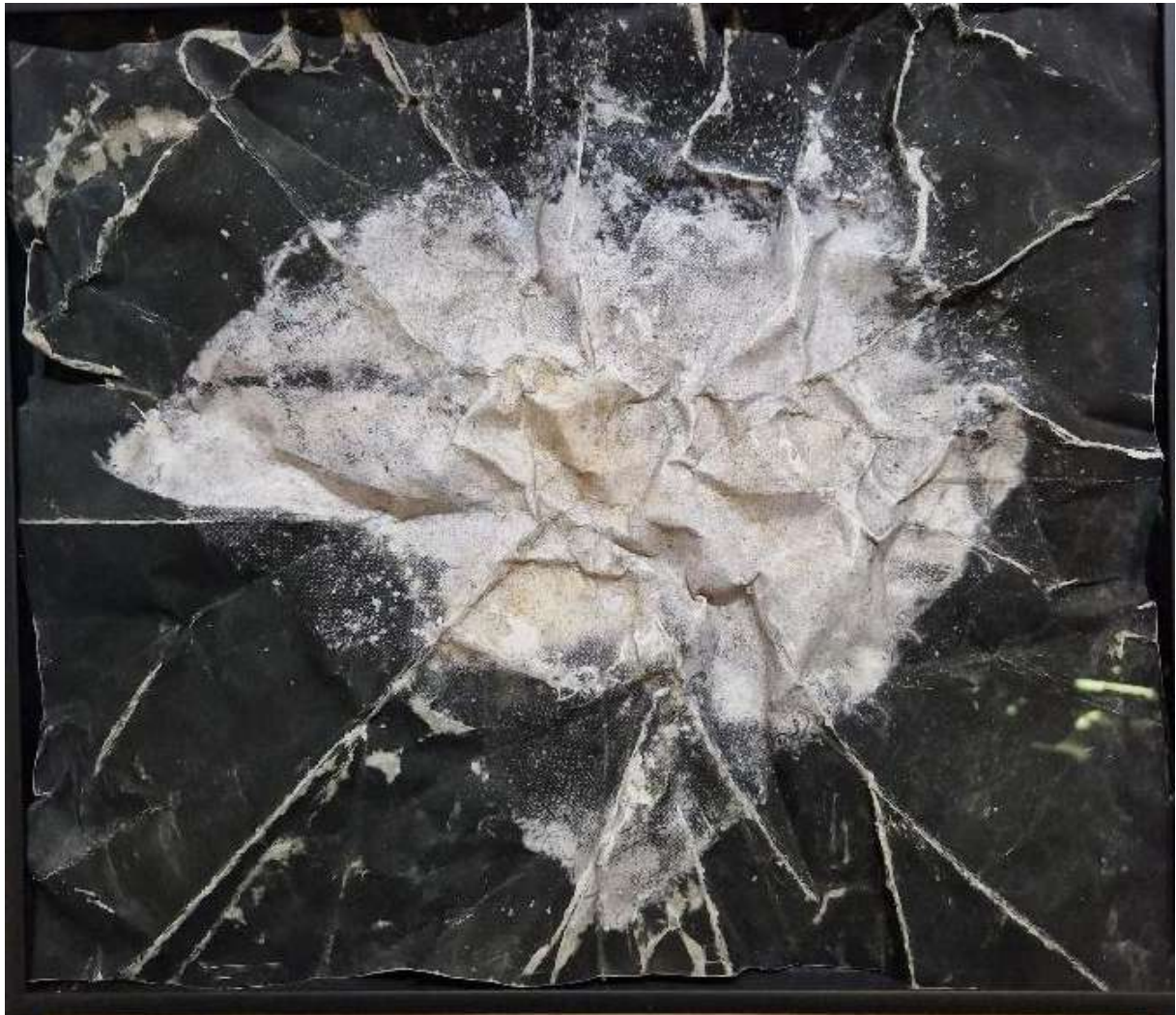


Paula de Solminihac, *Black Bark #5*
natural print on inkjet print, 29 x 22cm or 11.4 x 8,6 in + frame, 2016

Unique artwork

Inspired by the artist 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 a certain time. 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.

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Paula de Solminihac, *Black Bark #6*
natural print on inkjet print, 30 x 40 cm or 11.8 x 15,7 in + frame, 2016

Unique artwork

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Paula de Solminihac, *Black Bark #2*
natural print on inkjet print, 40 x 60 cm or 15,7 x 23,6 in+ frame, 2016

Unique artwork

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Paula de Solminihac, *Black Bark #1*
natural print on inkjet print, 40 x 60 cm or 15,7 x 23,6 in+ frame, 2016

Unique artwork

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Paula de Solminihac, *Black Bark #8*
natural print on inkjet print, 40 x 60 cm or 15,7 x 23,6 in, 2016

Unique artwork

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Paula de Solminihac, *Archeological matters in floor box #2*, 2024
Clays wrapped in cotton fabrics in a black iron box.
40 x 32 x 4 cm or 15,7 x 12,5 x 1,6 in

Unique artwork

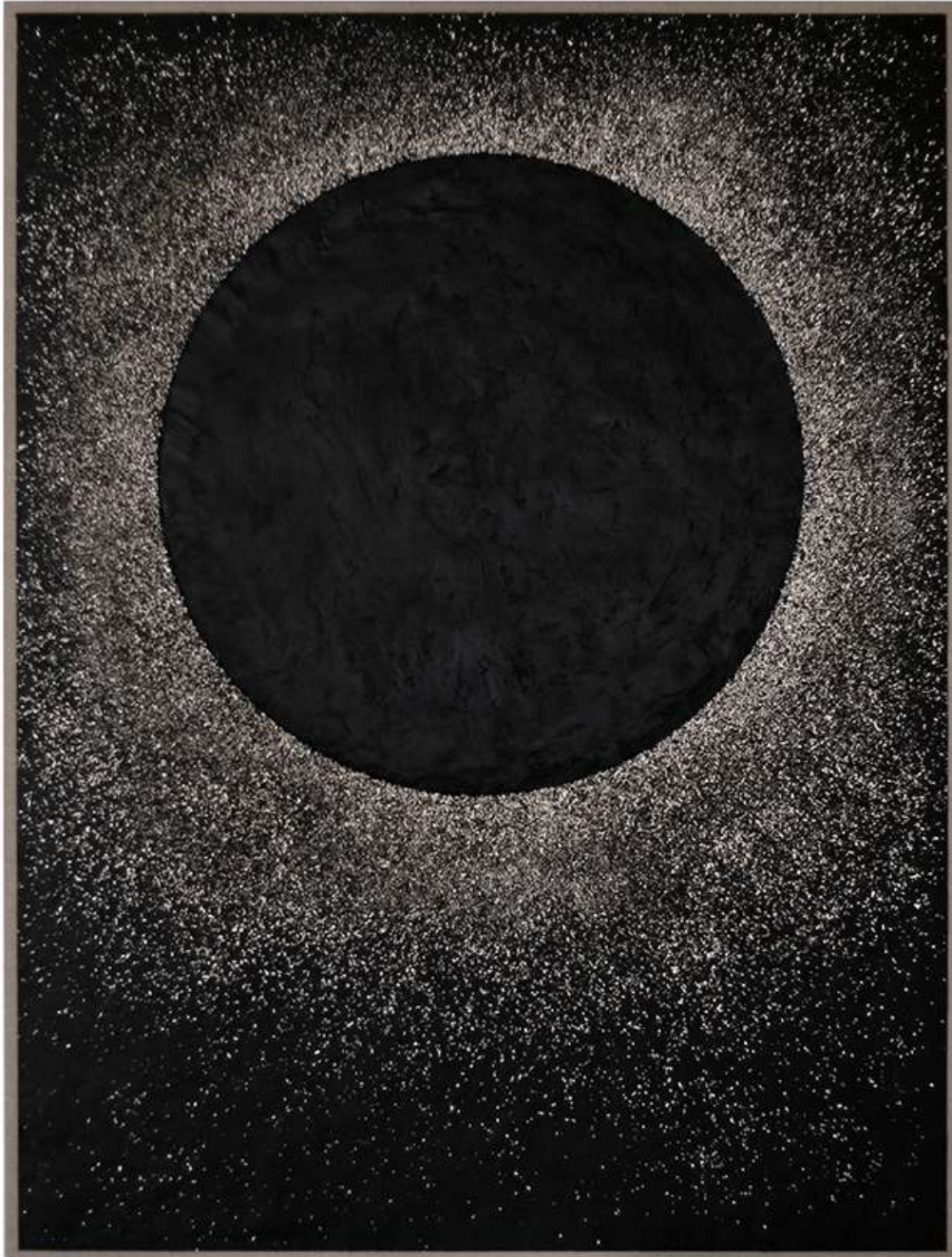
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Paula de Solminihac, *Diary Pages #8*, 2015
sketches, proofs and remains on paper, ceramics and other materials from the artist diary
60x40 cm or 23,6 x 15,7 in
Unique art work

The circle is often present in the work of the artist whose approach is inspired by themes developed by the contemporary archaeology, such as the metamorphosis of materials and the cycle of life.

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Jorge Rosano Gamboa, *Ergosphere I*, 2025
Encaustic, animal bones, and ashes on linen, 120x90 cm or 47,2 x 35,4 in

Unique

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"This twilight is slow and painless;
It flows down a gentle slope
And resembles eternity."
From "Elogio de la sombra" by Borges

In astrophysics, the ergosphere is a region located outside the outer event horizon of a rotating black hole but the fragment above from a Borges' poem felt particularly fitting to illustrate the feeling of this series of pieces. For this work, the artist used fragments of bones and ashes from animals that perished in a forest wildfire in the town where he grew up in Mexico. To affix the materials to the canvas, he used an ancient technique called encaustic, made from copal resin, beeswax and blackbone pigment.



Jorge Rosano Gamboa, *Ergosphere V*, 2025
Encaustic, animal bones, and ashes on linen, 25x30 cm or 9,8 x 11,8 in

Unique

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Jorge Rosano Gamboa, *Ergosphere II*, 2025
Encaustic, animal bones, and ashes on linen, 80 x 60 cm or 31,4 x 23,6 in

Unique

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Jorge Rosano Gamboa, *Ergosphere IV*, 2025
Encaustic, animal bones, and ashes on linen, 30 x 25 cm or 11,8 x 9,8 inches

Unique

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Jorge Rosano Gamboa, *Nothing Remains Within Me but an Endless Wound I*, 2025
Wool, gold leaf, encaustic and cochineal on a wooden frame
40 x 40 x 4 cm or 15,7 x 15,7 x 1,6 inches each

installation of 12 unique items

The Tzotzil people of San Juan Chamula in Chiapas, Mexico, are a unique Indigenous community that has resisted colonization and preserved many of their pre-Hispanic traditions. They have appropriated the main church as a space for rituals that defy Catholic logic, embodying a syncretism of a deep Mexico, rich in magic yet steeped in pain. The works of this series are created with symbolic materials. It is made of the wool used for the Tzotzil armments, derived from sheep considered sacred as representations of Christ's flock. Gold leaf symbolizes the divine, while cochineal pigment mimics an open wound on the sheep's skin. Each piece is inspired by the Stations of the Cross in churches, but specifically the abstraction that Elsworth Kelly created for his "Temple of Light".

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Jorge Rosano Gamboa, *Hic Stans*, 2025
38 x 28 x 28 cm or 14,9 x 11 x 11 inches
Chro­med terrestrial globe

"Hic-stans" means "the infinite greatness of space" or "a state of being here," and it refers to the concept of a place or space that holds immense, almost limitless significance or meaning, often transcending its physical boundaries and encompassing a vast sense of possibility or spiritual importance. This idea is frequently associated with the writings of Jorge Luis Borges, particularly his short story "The Aleph" where a single point in space contains the entirety of the universe.

This piece is inspired by Borges' extraordinary vision, best explained by quoting him directly: "I saw in a cabinet in Alkmaar a terrestrial globe between two mirrors that multiplied endlessly... I saw the circulation of my dark blood, I saw the mechanism of love and the alteration of death... I saw the Aleph, from every angle, I saw in the Aleph the earth, and in the earth once again the Aleph, and in the Aleph the earth. I saw my face and my viscera, I saw your face, and I felt vertigo and I cried... because my eyes had seen that secret, hypothetical object, whose name men usurp, but which no man has truly seen: the inconceivable universe..."

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Jorge Rosano Gamboa, *Hic Stans*, 2025
38 x 28 x 28 cm or 14,9 x 11 x 11 inches each
Sketch of the installation with 6 chromed terrestrial globes

Single item, edition of 18 + 2AP
Installation of 6 globes