

GALERIE DIX9 Hélène Lacharmoise

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Photo I.a.

Virtual Connect + Collect

June 27 & 28, 2020

LEYLA CARDENAS
ROMAIN MADER
SEBASTIAN RIEMER
YANG YI

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Leyla Cardenas

Born in 1975 in Bogota where she lives and works, Leyla Cárdenas studied Fine Arts at Universidad de Los Andes in Bogotá and completed an MFA at the University of California Los Angeles (UCLA). Cárdenas installation, sculpture, 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. From her residency with archeologists at the Academy Jan van Eyck in Maastricht, Cardenas attempts to materialize time through textile that she partially unweaved. Her work has been shown in various public spaces such as Museo del Barrio in New York as part of the CIFO recipients exhibition, LACMA-Los Angeles, as part of Pacific Standard Time: LA/LA del Getty and at Museum of Fine Arts Houston (MFAH), OCMA Orange County Museum of Art as part of the California Pacific Triennale, Palais de Tokyo-Paris, Q21Museums Quartier-Wien, Museo de Arte de Zapopán- México, CAMRaleigh, Institute of Contemporary Art-SanJose (SJICA), Museo de Arte Moderno-Medellín, Maison de l'Amérique Latine-Paris, Apexart-New York, Banco de la República Bogotá, among others. In addition she has had solo shows in Bogotá, Paris, Madrid, Miami, San Jose (CA) and Los Angeles.

Recent awards and commissions include: recipient 2018 as a mid-career artist of Grant and Commission program of The Cisneros Fontanals Foundation, Premio Oma al Arte in 2016, artist in residency at Q21Museums Quartier Wien-Austria 2016, NEARCH-Art and Archeology "The Materiality of the Invisible" residency at the Jan Van Eyck Academie , Maastricht - NL 2015-2017. Cárdenas work can be found in public and private collections in Colombia, South America, Europe and throughout the States.

Deep Time Interpretation- second try, 2019



Leyla Cardenas

Deep Time Interpretation- second try, 2019

video mono-canal projection, color, sound, Reflective Mylar

6'

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The notion of deep time confirms that it is in the space where the value of time is stored. The beautiful quote: "In the presence of eternity, the mountains are as transient as the clouds" attributed to Ralph Ingersoll, well known public speaker of the 1930?s. The essence of this quote is found in the Qur'an, (Sura 27, Aya 88). Using the antipode as a geographical metaphor, the camera "reads" slowly through the stratigraphy of an eroded mountain, making a parallel between a "geological construction" and a "human construction". What you see upside down is a rammed earth wall found in a state of ruin near the outskirts of Bogotá. The second text as we go across the ground: "this world with all its details has been elaborated and annihilated, and will be elaborated and annihilated: infinitely" comes from Borges quoting Hume.

Credits:

Sound Composition: Melissa Vargas

Videography: Juan Carlos Pilonieta, Ramón Villamarín

Post-production: Laura Imery

Mutual Dissolution 1, 2019



Leyla Cardenas

Mutual Dissolution 1, 2019

serie Unweaved

Unweaved dye-sublimated fabric

200x120x 60 cm aprox (*installed is 1.60 wide) or 78'7x47,2x23,6 in

Unique artwork

Description:

version 1 of a series of 3 unique artworks.

The image is in direct relation with the video "Deep Time Interpretation (second try)".

It figures the quarry and the same ruin, outskirts of Bogota. Printed on fabric by the sublimation process, the veil is then partially un-weaved by the artist to materialize time.

Drawn Inward 2 (Tiré vers l'intérieur 2), 2019



Leyla Cardenas

Drawn Inward 2 (Tiré vers l'intérieur 2), 2019

serie un-weaved

Unweaved dye-sublimated fabric, slate stone

60x75x6 cm or 27,16 x 27,55 x 2,36 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

These images are from the old train station (no longer in use) in Bogota and from a quarry where they extract the same stone that is used in the building.

Leyla Cardenas



Leyla Cardenas

Ressasser, 2018

unweaved dye-sublimated fabric

70x85 cm or 27,5x23,6 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

Photo taken from inside a house in Tbilisi, Georgia.

Printed on fabric, then partially unweaved to materialize time

Under other conditions 1, 2019



Leyla Cardenas

Under other conditions 1, 2019

serie Unweaved

Unweaved dye-sublimated fabric, bronze

119x69 cm or 46,8x27,2 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

version 1 of a series of 3

The photography of a building in Bogota is printed on fabric that the artist partially unweaved to materialize time.

Irreversible, 2018



Leyla Cardenas

Irreversible, 2018

collaboration avec Ramon Villamarin

dye-sublimated fabric unweaved, mortar

Image: 70 x 100 cm or 27.5x39.3in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

This work is made from a photograph of an old building shot in Tbilisi, Georgia. Printed on fabric by the process of sublimation, the veil is then partly un-weaved to materialize time. It stands by itself and rests on the mortar fixed at its bottom, the veil on the top is fixed with pins on the wall.

Leyla Cardenas



Leyla Cardenas

11x11, 2018

unweaved dye-sublimated fabric, wood

11x11x230 cm or 4,3x4,3x90,5 in

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

The photography printed on fabric represents a carrier in Maastricht, NL. The textile is totally unweaved.

Contained Entropy #3 (Entropie contenue), 2016



Leyla Cardenas

Contained Entropy #3 (Entropie contenue), 2016

inkjet print, demolition rubble, inox

56 x 14 x 10 cm / 22 x 5 x 4 in

Unique artwork

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. LC006

Description:

Using found objects and places that accumulate strata of information, Leyla Cardenas explores photography as a sculpture to reveal the intersection of different experiences of time. This artwork is one piece, made from demolition rubbles set between a photograph mounted on inox.

Romain Mader

Born in Switzerland in 1988, Romain Mader studied photography at ECAL in Lausanne and got his master at the ZHdK in Zurich. 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. From his first series such as "Me with girls", he uses to represent himself in his works with great humour, while questioning the clichés that surround our world of images.

His famous project "Ekaterina" appears simply to document sex tourism in Ukraine, through the construction of a narrative in which the artist 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. Mader's embodiment of the role of western bachelor searching for a Ukrainian bride engages with a whole series of obvious stereotypes about such potentially exploitative situations. Yet what is most significant about the work, beyond the final balanced performance of its author, is that it is delivered in a photographic language that duplicates perfectly, almost uncannily, the conventions of contemporary documentary practice.

The strong performative aspect, that can be seen in Maders photographic and video works, gets renewed in his most recent works.

Bientôt, 2012



Romain Mader

Bientôt, 2012

serie Ekaterina

inkjet print

Image: 40x50 cm or 15,7x19,7 inch

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. RM003

Description:

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A book titled "Ekaterina" is published by Morel editions, London.

The project made the cover of the catalogue "Performing for the camera", exhibition on show at Tate Modern London in 2016.

Exhibitions:

"Platform", Winterthur Museum, Switzerland (2013)

"Performing for the camera", Tate Modern, London - curator Simon Baxter (2016)

"The following is a true story", FOAM museum, Amsterdam, NL (2017)

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Ekaterina #16 à #64, 2012



Romain Mader

Ekaterina #16 à #64, 2012

serie Ekaterina

Inkjet Print

Image: 46x70 cm or 18x27,5 inch

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM004

Description:

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A book titled "Ekaterina" is published by Morel editions, London.

The project made the cover of the catalogue "Performing for the camera", exhibition on show at Tate Modern London in 2016.

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Ekaterina #12, 2012



Romain Mader

Ekaterina #12, 2012

serie Ekaterina

Inkjet print

Image: 40x50 cm or 15,7x19,7 inch

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM058

Description:

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A book titled "Ekaterina" is published by Morel editions, London.

The project made the cover of the catalogue "Performing for the camera", exhibition on show at Tate Modern London in 2016.

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Ekaterina 93 to 100, 2012
inkjet print mounted on alu
Image: 14,6x17 cm each
Edition of 2 ex
courtesy Galerie Dix9

Ekaterina video, 2012

Ekaterina

We are the 16th june 2009.
My plane is landing at 15:05 on the ukrainian ground.

Romain Mader

Ekaterina video, 2012

série Ekaterina

4K video stereo (slides show)

6' 55

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

INV Nbr. RM001

Description:

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A book titled "Ekaterina" is published by Morel editions, London.

The project made the cover of the exhibition catalogue "Performing for the camera", exhibition curated by Simon Baker at Tate Modern London in 2016.

Exhibitions:

"Performing for the camera", Tate Modern, London, curator Simon Baker, 2016

"This is a true story", FOAM Museum, Amsterdam, NL, 2017/2018

"Probabilité 0.33", La Friche Belle de Mai, Marseille with Museum Nicephore Niepce, 2018

"Follow me!", OCAT Shanghai and Shenzhen, China, curator Peter Pfrunder and Han Shitao, 2017 2018

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Romain Mader



Romain Mader

Publicité #2, 2012

serie Ekaterina

C print

Image: 123x154 cm or 48,4 x 60,6 inch

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. RM009

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

Selection #3, 2012



Romain Mader

Selection #3, 2012

serie Ekaterina

inkjet print

Image: 64x80 cm or 25x31,4 inch

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. RM014

Description:

Creating fictional narrative within his images, Romain Mader realized the project "Ekaterina" in 2012. Travelling to the imaginary city of Ekaterina, the artist documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the work is made of photographs which form also a film looking like a photo novel. Performing himself the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever-posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A book titled "Ekaterina" is published by Morel editions, London.

The project made the cover of the catalogue "Performing for the camera", exhibition on show at Tate Modern London in 2016.

Mariage à Loèche-les-Bains, 2012



Romain Mader

Mariage à Loèche-les-Bains, 2012

serie Ekaterina

inkjet print

Image: 100x140 cm / 39x55 in

Edition of 6 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. RM002

Description:

Romain Mader aims to explore themes of gender-representation, loneliness and human behaviour in a connected world. Creating fictional narratives within his images, the Swiss artist realized the project "Ekaterina" in 2012. Travelling to an imaginary city inhabited only by women, the work documents his search for a girlfriend, clumsily posing with mail-order brides and passing through a series of fictional towns.

Between reality and fiction, irony and vulnerability, the project is made of photographs that also form a film looking like a photo-novel. Performing the main character in the story, Mader makes a kind of fictional documentary about sex tourism in Ukraine and plays with the aesthetics of documentary photography. The ever posing women, castle-like buildings and billboards of the ideal married life give the impression of a utopian lifestyle, however unobtainable in reality.

A monograph titled "Ekaterina" was published by Morel editions, London in 2016.

"Mariage à Loèche les Bains" is the cover picture of the exhibition catalogue "Performing for the camera", a show curated by Simon Baker at Tate Modern London in 2016.

Exhibitions:

"Performing for the camera", curator Simon Baker, Tate Modern, London, UK, 2016

"This is a true story", FOAM museum, Amsterdam, NL, 2017

"Follow me", curators Peter Pfrunder and Shi Hantao, OCAT Shanghai and OCAT Shenzhen, China, 2017- 2018

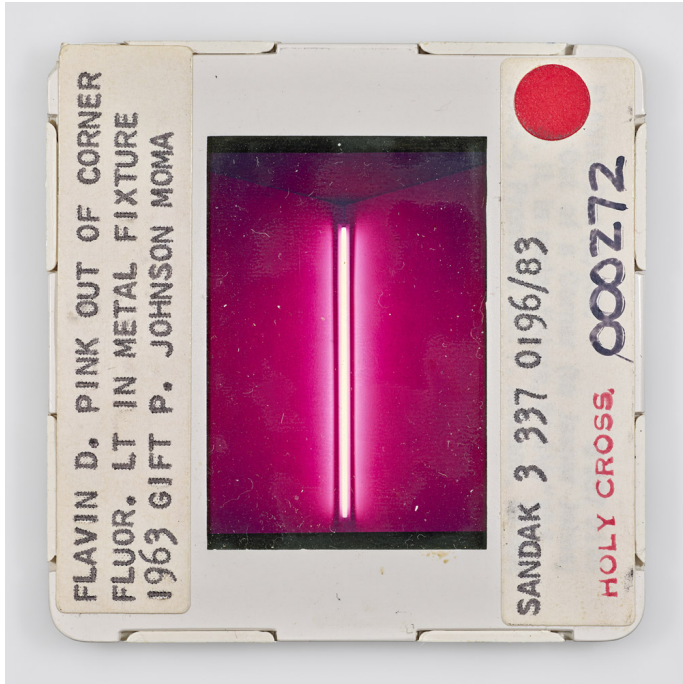
"Probabilité 0.33", La Friche Belle de Mai, Marseille with Museum Nicephore Niepce, 2018

Sebastian Riemer

Sebastian Riemer was born in 1982 in Oberhausen, Germany. Trained at the Academy of Art in Dusseldorf with Christopher Williams and Thomas Ruff, He is a rising figure of the new generation of the so-called "Ecole de Dusseldorf". He was in 2015 awarded of the Kunstpreisförderung of the North Rhine-Westphalia Art Foundation. Working with photography to investigate the image and its materiality, the artist questions the medium itself. He often works from existing documents found in archives, flea markets, internet or museums (photographies, paintings, slides, daguerreotypes, ...). In an attempt to be as objective as possible, 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: Biennale fur aktuelle Fotografie at Kunstverein Heidelberg in 2020, Museum Morsbroich in Leverkusen, Museum Folkwang in Essen, Goethe Institute Tel Aviv, Wittenberg in « Luther and the Avant-Garde », Kunsthaus Kornelimunster in Aachen, Parkhaus at Kunsthalle Düsseldorf, Pori Art Museum, Finland, Museum Kunstpalast in Dusseldorf, Deutsches Historisches Museum in Berlin, Multimedia Art Museum in Moscow. His works figure in public collections such as Kunstmuseum in Bonn, Museum Kunstpalast and City Museum in Düsseldorf, Israel museum in Jerusalem, as well as corporate collections (HSBC Germany and Philara Collection, Dusseldorf).

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FLAVIN D. PINK OUT OF CORNER FLUOR. LT IN METAL FIXTURE 1963 GIFT P.
JOHNSON MOMA SANDAK 3 337 0196/83, 2019



Sebastian Riemer

FLAVIN D. PINK OUT OF CORNER FLUOR. LT IN METAL FIXTURE 1963 GIFT P. JOHNSON MOMA SANDAK 3 337 0196/83, 2019
serie Stills

C-print under plexi + white aluminium powder coated frame

Image: 180x180 cm / 70.86x70.86 in

Frame: 185x185x5 cm or 72.83x72.83x1.96 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer 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.

GALERIE DIX9 Hélène Lacharmoise

Sebastian Riemer



Sebastian Riemer

WARHOL ANDY 1930-1987 HEAD MARILYN MONROE 4 1964 AMERICAN PAINTING PARIS. NATHIAS FELS GAL REALITES JULY 1972, 2019
serie Stills

C-print under plexi + white aluminium powder coated frame

Image: 180x180 cm or 70.86x70.86 in

Frame: 185x185x5 cm or 72.83x72.83x1.96 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

The slides from that new series by Sebastian Riemer 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.

GALERIE DIX9 Hélène Lacharmoise

Kodachrome DUPLICATE MADE BY Kodak LC176 LICHTENSTEIN SINKING SUN 1964. OIL&MAGNA ON CANVAS 68x80, 2019



Sebastian Riemer

Kodachrome DUPLICATE MADE BY Kodak LC176 LICHTENSTEIN SINKING SUN 1964. OIL&MAGNA ON CANVAS 68x80, 2019
serie Stills

C-print under plexi + white aluminium powder coated frame

Image: 180x180 cm or 70.86x70.86 in

Frame: 185x185x5 cm or 72.83x72.83x1.96 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer 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.

DUPLICATE Marcel Duchamp "Bicycle Wheel" Readymade 1951, 2019



Sebastian Riemer

DUPLICATE Marcel Duchamp "Bicycle Wheel" Readymade 1951, 2019

serie Stills

C-print under plexi + white aluminium powder coated frame

Image: 180x180 cm or 70.86x70.86 in

Frame: 185x185x5 cm or 72.83x72.83x1.96 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer 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.

MONDRIAN, PIET 1872-1944 PAINTING NO. I- 24 MODERN PAINTING 1921
SKIRA VOL 3. P small, 2019



Sebastian Riemer

MONDRIAN, PIET 1872-1944 PAINTING NO. I- 24 MODERN PAINTING 1921 SKIRA VOL 3. P small, 2019

serie Stills small

Pigment-print +white powder coated aluminium frame and museum glass

Image: 90x90 cm / 35.4x35.4 in

Frame: 92x92x4 cm ou 36.22x36.22x1.57 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 hélène Lacharmoise

Description:

The slides from that new series by Sebastian Riemer 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.

mdl_grl_08EA, 2018



Sebastian Riemer

mdl_grl_08EA, 2018

serie Girls

pigment print on Hahnemühle paper

Image: 206x148 cm / 81.1x58.6 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl13

Description:

This work comes from a small photography, exhibited in a window shop in Tel Aviv, where the artist had a residency in 2018.

The original photography was damaged by a too long exposure in the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement of the print and a same resolution all over the image. It also appears that only the indigo colour resisted over those years.

mdl_grl_03DE, 2018



Sebastian Riemer

mdl_grl_03DE, 2018

serie Girls

pigment print

Image: 206x150 cm or 81.1x59 in

Edition of 3 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl17

Description:

This work comes from a small photography, found in a window shop in Tel Aviv, where the artist had a residency in 2018.

The original photography was damaged by a too long exposure in the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement of the print and a same resolution all over the image. It also appears that only the indigo pigment resisted over those years.

Exhibitions:

Goethe Institut Tel Aviv, 2018

mdl_grl_01AB (small), 2018



Sebastian Riemer

mdl_grl_01AB (small), 2018

serie Girls

pigment print

Image: 99x71cm or 38.9x27.9 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR-girl02

Description:

This photograph was found in a window shop in Tel Aviv, where the artist had a residency in 2018. The original photograph was damaged by a too long exposure in the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement of the print and a same resolution all over the image. It also appears that only the indigo colour resisted over those years.

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Sergeant (Gun), 2015



Sebastian Riemer

Sergeant (Gun), 2015

series Press Paintings

Pigment print, steel frame, museum glass

Image: 114 x 140 cm / 45 x 55 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR015

Description:

A l'heure de la numérisation qui signe la disparition des archives papier en même temps qu'avec les progrès techniques disparaissent les traces de manipulation des images, l'actualisation de vieux tirages retouchés à la main donne une nouvelle dimension à la matérialité des images tout en révélant les trucages et montages grossiers des photos avant publication dans la presse.

Exhibitions:

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

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Soprano (Tyler), 2016



Sebastian Riemer

Soprano (Tyler), 2016

serie Press paintings

Pigment print, museum glass, metal frame

Image: 120 x 95 cm or 47.2x37.4in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

Exhibitions:

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

GALERIE DIX9 Hélène Lacharmoise

Boxer (Bruce), 2014



Sebastian Riemer

Boxer (Bruce), 2014

serie press paintings

pigment print, steel frame, museum glass

Image: 125x100 cm / 49x39 in

Edition of 5 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

Old Glory (Flag), 2017



Sebastian Riemer

Old Glory (Flag), 2017

series Press Paintings

Pigment Print, metal frame

Image: 107x166cm / 42.1x65.3

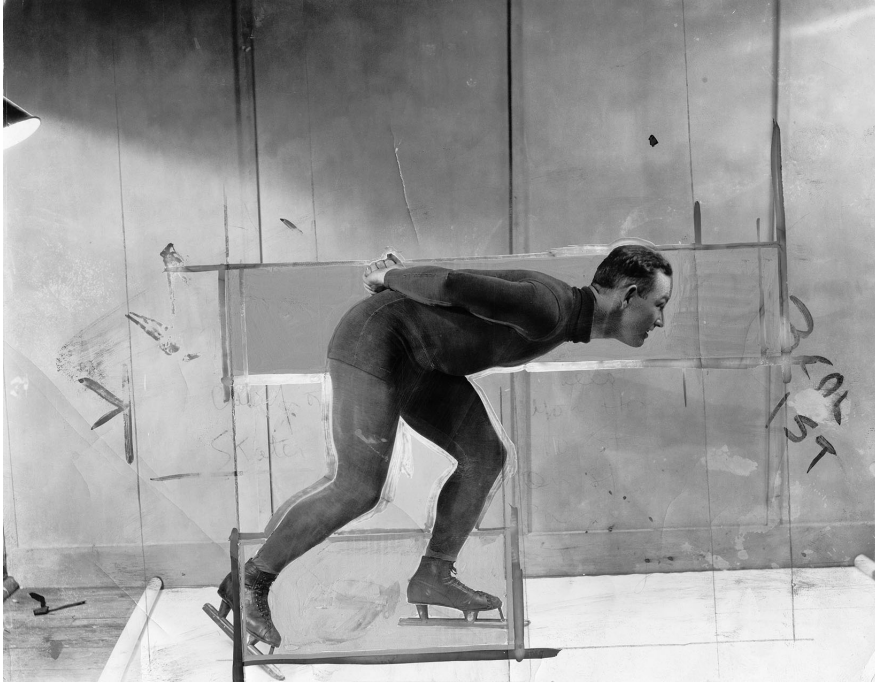
Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

Exhibitions:

"Retouched", Folkwang Museum, Essen, DE - Bogdomir Ecker /Sebastian Riemer/ Thomas Ruff - mai 2017 - curator Florian Ebner

Skater (Leow), 2017



Sebastian Riemer

Skater (Leow), 2017

serie Press Paintings

Pigment print + steel frame and museum glass

Image: 151x194cm / 59.4x76.3 in

Edition of 5 ex + 2 AP

Courtesy Galerie Dix9 - Hélène Lacharmoise

Description:

When the digitization marks the disappearance of the paper archives and, at the same time, with the technical advances disappear the traces of manipulation of the images, the updating of old hand-retouched prints gives a new dimension to the materiality of the images. It also reveals the rough structures and montages of the photos before publication in the press.

Exhibitions:

"Retouched", Folkwang Museum, Essen, DE - with Bogdomir Ecker /Sebastian Rielmer/ Thomas Ruff, 2017 - curator Florian Ebner

"Yesterday's News Today", Biennale für aktuelle Fotografie, Heidelberger Kunstverein, 2020 - curator David Company

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I:I, 2015



Sebastian Riemer

I:I, 2015

pigment print + cherry tree frame

Image: 160x160 cm / 63x63 in

Edition of 4 ex + 2 AP

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. SR023

Yang Yi

Born in 1971 in Kaixian, a city by the Yangse River, Yang Yi lives and works in Chengdu, China. He was trained as a graphist and specially studied photography at China Central Academy of Fine Arts in Beijing (2006-2007) for a duty of memory. He wanted to celebrate his native city and tell the drama that two millions people had to endure because of the Three Gorges Dam.

Called « Uprooted », the series makes present, past and future coexist with great accuracy.

This series received a huge success and was exhibited in various institutions in China and abroad.

GALERIE DIX9 Hélène Lacharmoise

Uprooted 05, 2007



Yang Yi

Uprooted 05, 2007

serie Uprooted

Lambda-print

Image: 100 x 70 cm / 39 2/5 x 27 3/5 inches

Edition of 11 ex + 1 AP

Courtesy Galerie Dix9 Hélène Lacharmoise

Description:

Started 15 years ago, the Three Gorges Dam will be achieved by 2009, after having inundated hundreds of square kilometers in Central China. Yang Yi, born in Kai Xian, a small city with 80 000 inhabitants, built some 1800 years ago on the banks of a tributary of the Yangtze river, knows he will see his native town submerged by waters.

Faced with that destiny, the young photographer decided to dedicate his first work to a world which will have disappeared tomorrow.

Called « Uprooted », the series makes present, past and future coexist with great accuracy.

Shot with a medium format camera, the photographs show the streets of a spectral town immersed in water. The buildings have been destroyed before inundation. The few remaining inhabitants, friends or neighbours, are wearing masks and snorkels. Like angels fallen from heaven, they act out their daily life to bring their beloved town to live. Whether shop keepers, children, mahjong players or grandfathers, all are posing for posterity.

Using digital retouching, Yang Yi perfects the creation of a world in suspense, all at once unreal and funny, and « dates » his photographs with sepia, to give them an old post card look.

« Uprooted » is a duty of memory. A present that already belongs to the past. For tomorrow, today is already the past.

GALERIE DIX9 Hélène Lacharmoise

Uprooted 06, 2007



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