

Galerie Dix9 is pleased to introduce

INTERPRETATION OF TIME – ACT 2

with : Aristide Barraud, Françoise Coutant,
Camille Fallet, Katia Kameli, Vincent Lemaire,
Louisa Marajo, Clément Perrin, Sophia Pompéry,
Sebastian Riemer and Paula de Solminihac.

30.08 – 26.09.2020

Opening Sunday 30.08 / 12h–19h

GALERIE DIX9 Hélène Lacharmoise

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Camille Fallet, *Two Family Houses in Bethlehem Pennsylvania*
pigment print, 95x120 cm, 2016

INTERPRETATION OF TIME – ACT 2

As a follow up to the exhibit *La Fabrique du Temps* (Interpretation of Time), with its theme of analyzing the interpretation of time and its materialization, Act 2 focuses on an approach where the predominant idea is the resurgence of the past in the present world. Testimony of a world gone or collapsing, reactivation of a past image or an abandoned place, revelation of the horrors of time or fantasies of a golden age, so many proposals of artists from diverse backgrounds questioning the relevance of memory and history in the present world and to come.

How can we not wonder what has changed and what has not changed in nearly a century in deep America by looking at the work by Camille Fallet? Revisiting a visual mythology of the 1930s, the artist takes the same point of view, in the same place, to photograph and then print in black and white the same street scene entitled *Two Family Houses in Bethlehem, Pennsylvania* by Walker Evans.

As a counterpoint to this apparent immutable setting, some abandoned places, bleak spaces left out of urban history, are extirpated from oblivion to be reborn to a possible existence in *Precair immo* by Clément Perrin. Seemingly far-fetched and utopian, this project aims to reclaim public space to restore a viable appearance to possible housing for the homeless. Between documentary and noisy advertising, the video of a redevelopment operated by the artist with means of fortune gradually stigmatizes the syndromes of a present of abandonment.

Witnesses of a ravaged and extinct world, like survivors of a disaster caused by elements such as water and fire, Paula de Solminihac's works refer to the fragility of culture in the face of assaults of nature and time. Her contemporary approach to archaeology refers in particular to the chain of transformation enunciated by Lévi Strauss, which led her to use her own diary to experiment with a new dimension. The cascaras, a kind of cocoon fossil, are like shells made with the paper of this diary and linen. They took shape by wrapping a ball of wet black sand. Presented as a necklace (*Collar*), the cascaras symbolize this alchemy of transforming the useless into useful. The recurrence of the circular form is also a sign of the production cycle and an eternal restart.

It is also by referring to her own history that Louisa Marajo analyses a world that is collapsing and translates into an artistic approach where everything mingles and turns into a kind of perpetual chaos. Thus a photograph depicting the Caribbean Sea becomes the field of a graphite drawing where debris from installations in her workshop seem to flow with the foam (*L'Écume de la Mer*). Here, two temporalities clash, one real, the other imaginary.

Through a complex weaving of clichés, postcards and political photographs covering Algerian school books, Katia Kaméli presents a dynamic reading that circulates the gaze on the writing of history and the role of images in the making of a national narrative. *Soyez les Bienvenus* (Welcome to you) is a well-known Algerian politeness that ironically recalls the violent French colonization during the landing in 1830.

In *Variable (s3)*, Vincent Lemaire aims to represent the relativity of time by confronting two time cycles. Three images of the same photograph of Mars represent a first cycle that repeats three times. A false landscape in counter-form unfolds in the lower part of these three prints and represents a single cycle that unfolds from image to image. This white landscape was made from fragments of asphalt recovered in the alley of the building that saw the artist grow. Mars Photography repeats itself, like a disk that jumps, to always return to the same place, recalling the immutable planetary rotation by which we are all governed. The missing landscape, made with these relics of the past, tirelessly pursues its way. Representation of a relative time that could be as well past as future.

The result of his investigations carried out for three years on what disappears and what remains, those who leave and those who stay, Aristide Barraud presents an original and representative work of his artistic approach in which the calligraphic text is combined with silver print photography. This approach to time full of nostalgia is part of an emphasis on the social issues questioned by the artist.

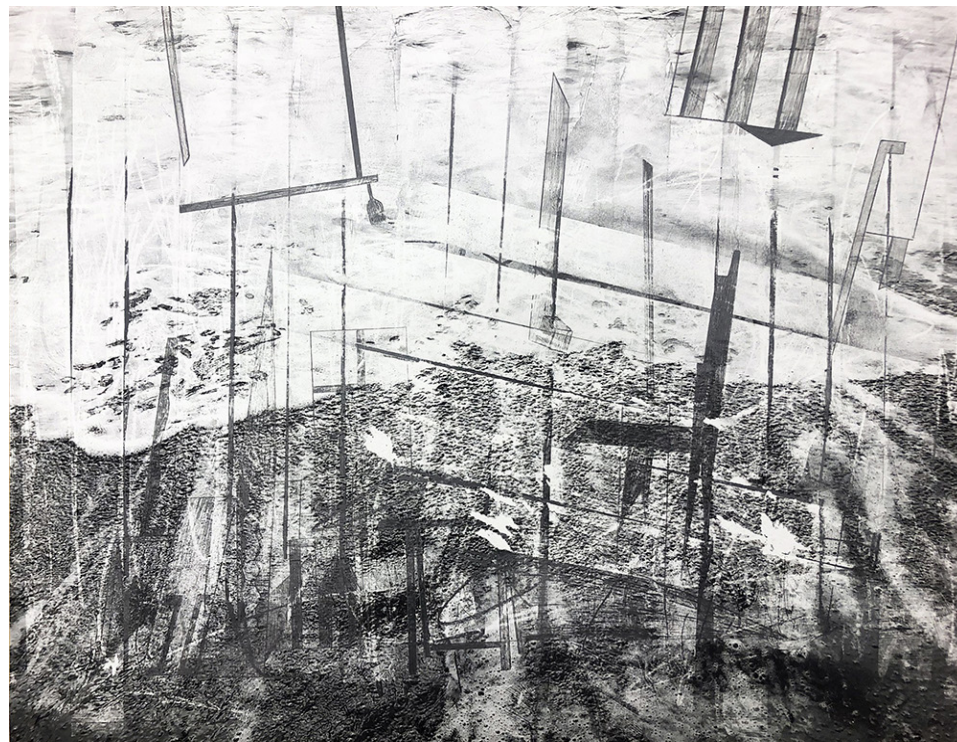
Françoise Coutant materializes with poetry the flow of time in her *Stairs in dust*, when Sebastian Riemer reveals in his *Girls* series the erosion of a photographic image too long exposed in a Tel Aviv window store : burned by the sun's rays, the colours disappear and the photographic emulsion goes to shreds.

Against the archaeological process, Sophia Pompéry leads us into the future where objects of today's everyday life, like a toothbrush, will have the appearance of vestiges of past time.

In these times of profound upheavals of all kinds, such approaches to time question the opportunity to preserve memory, even seemingly trivial things, and to envision the world of tomorrow.



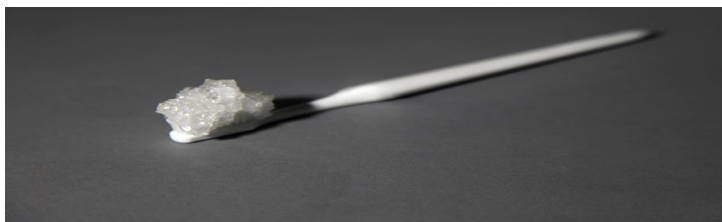
Paula de Solminihac, *Collar*
82x63x24 cm, paper, linen, metal, 2015



Louisa Marajo, *L'Ecume de la Mer*
90x67 cm, pencil on print, paper bamboo Hahnemühle, 2020



Clément Perrin, *Précair'Immo N°4*
video colour, sound, 16/9, 4'13



Sophia Pompéry, *White Charm*
toothbrush, alun, 2014



Sebastian Riemer, *mdl_grl_02DA*
99x71 cm, Pigment print, 2018

THE ARTISTS

Aristide Barraud

Born in 1989 in Saint-Cloud, a former professional rugby player, Aristide Barraud ended his career at twenty-six years after being injured in the attacks of November 13, 2015. He recounts his reconstruction in his book *Mais ne sombre pas*. Animated by poetry, video and photography from an early age, he was chosen by JR to be part of the first promotion of the «Kourtrajmé» Art & Image School. Graduated in History at La Sorbonne, he places his photographic, writing and painting work between what disappears and what remains. From his photographs in silver print, he cuts out the negatives to create new images on which he places his writings. He is invited to exhibit at Palais de Tokyo in September 2020.

Françoise Coutant

In a genre that traditionally uses heavy and noble materials, the artist, suddenly disappeared, creates sculptures with singular lightness. A lightness that she seeks not only in the fragile materials she uses (feathers, dandelion achenes, eggshells or snails, poppies...), but also in the words she applies to reveal the idea that underlies the forms. Light therefore, her works delicately fix something as evanescent as dreams, ranging from the real to the unreal, even the surreal.

Camille Fallet

A graduate of the Royal College of Arts in London and the Ecole Supérieure des Beaux-Arts in Nantes, Camille Fallet carries out a work that addresses the issues of local experience and its transcription in the form of lyrical documentary. His research is also that of earlier 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.

Katia Kameli

The practice of French-Algerian artist and director Katia Kameli is based on research : the historical and cultural fact nourishes the plural forms of her imaginary plastic and poetic. In her approach as a «translator» where she questions the notions of original and copy, she rewrites stories and highlights a global history, made up of porous borders and reciprocal influences in order to open a reflexive and generating way of a critical look at the world.

Vincent Lemaire

Born in 1983 in Paris, Vincent Lemaire is a graduate of the Beaux-Arts of Paris. Fascinated by space and geological time, he constantly experiments with the medium photography, creating devices where he performs crossovers between various techniques and image sources: photogram, negatives, internet...He likes to accumulate, index the qualities of spaces to create obscure calendars.

Louisa Marajo

Born in 1987 in Martinique, the artist plays with mediums and creates what she calls scaffolding, both mobile and reusable. Her installations plunge us into a labyrinth where painting transforms and mixes with photography to venture towards sculpture in a chaotic and orderly staging. An artistic approach that questions her own history in order to analyze a world that falls apart.

Clément Perrin

Born in 1995 à Cergy, France, Nathan studied at Beaux Arts in Toulouse. After three years divided between his artistic practice, his urban explorations and his passion for graffiti, he leaves the world of art, caught up in the call of the sea. In January 2020, he joined the first Art and Image promotion at the Kourtrajmé school. His work is influenced by the writings of the situationists, as well as by Hakim Bey's TAZ, and revolves around the reappropriation of public space and the formation of counter-powers. He was also invited to the Palais de Tokyo in September 2020.

Sophia Pompéry

Born in 1984 in Berlin, Sophia Pompéry studied at the Weissensee University before participating in the Institute of Spatial Experiments directed by Olafur Eliasson. Her universe is made up of the observation of little things of everyday objects and of physical and optical phenomena that go unnoticed . Using a minimum of means, her approach at once conceptual and minimalist produces poetic works that leads the viewer to question.

Sebastian Riemer

Born in 1983, student of Christopher Williams and Thomas Ruff, Riemer asserts himself as a rising figure of the new generation of the Düsseldorf School. In his resolutely conceptual approach to the photographic medium, he strives to reveal the materiality of the image and the strata of time it contains. He often starts from an existing image from an obsolete technique, or a «photographic ruin» resulting from a poor conservation, of which he feels the informative richness and quality both aesthetic and poetic.

Paula de Solminihac

Born in 1974 in Chile, Paula de Solminihac lives and works in Santiago. For more than ten years, her artistic research has focused on the earth and the processes using this material, both from the historical and anthropological point of view and from the formal point of view. Working on creative processes, and on-site artistic production, the artist focuses on the generative value of doing and the awareness of being, Malevich's vision of the supremacist world. .