



Leyla Cardenas, *Under other conditions, detail*, 2019
unweaved dye sublimated fabric, bronze, 119x69 cm

Galerie Dix9 is pleased to introduce

INTERPRETATION OF TIME

artists: Leyla Cardenas, Karine Hoffman, Katia Kameli,
Vincent Lemaire, Sebastian Riemer, Paula de Solminihac,

Extension until June 27, 2020

GALERIE DIX9 Hélène Lacharmoise

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

Tuesday to Friday 2pm - 7pm, Saturday 11am - 7pm

website : <http://www.galeriedix9.com>

contact: Hélène Lacharmoise : +33(0)6 33 62 94 07 - hlacharmoise@yahoo.fr

INTERPRETATION OF TIME

The vast physical and metaphysical subject, the definition of time, its origin and its nature, and from there, the multiple approaches to apprehend it, have constantly nourished human concerns for millennia: whether it is a question of making an objective time necessary for social organization (to establish calendar, dates...), but also of measuring a subjective time, an inner dimension of our consciousness. The flow of the most widespread time in monotheistic societies proceeds from a horizontal reading, dating the historical events before and after a year zero which would be the birth of Jesus Christ. Archaeologists, for their part, reason by stratification, adopting a vertical reading close to the Chinese conception.

Referring to this approach, studied during a residency with archaeologists at the Jan van Eyck Academy in Maastricht, Leyla Cardenas created «Interpretation of Deep Time», a video installation. In the video, 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. As the base of the projection is on the bottom of the wall, the image merges in to the ground but explodes and is diffused because of a reflective surface on the floor. Those images of eroded mountains heightened by the presence of frail geological traces, become complex meditations on time, transformation and the cycles of destruction.

The transubstantiation from tangible solid to ghostly shell is what got Cardenas working with prints on veil. From her photographic records of the last standing walls of long gone buildings, the artist intends to give some materiality to this ghostly images of sediments or disappearance. A woven fabric consists of two opposing linear structures - the warp and the weft. The crisscrossing warps and wefts of these fabrics define a two-dimensional plane - as all weavings do - but Cardenas has been experimenting making this in to a 3D grid that mixes information, sources, scales and a non-verbal narrative.

Inspired by «relic radiation», a name given to the oldest image obtained from the universe, Vincent Lemaire produces photograms of broken fluorescent tubes. From portraits of family ancestors on negative, he makes prints on silver paper by superimposing these photograms. In the resulting «Family Radiation» installation, the rectilinear and random motif superimposed on these portraits confronts human time with that of the universe. The duality between the verticality of the portraits and the horizontality of the motif reorients the look at each moment and reminds us of the relativity of time at the scale of the universe.

Sebatian Riemer encourages the viewer to re-experience the aesthetic aspect as well as the signifying of the photographic image. It is the case especially when, working on found images, such as *Soldier*, he shifts the pictorial content by technical manipulations or reproduction in a new format. Although the images coming from various sources illustrate the times and people of the past, they are also subject to question the contemporary image.

In his series «Uprooted» shot in the region of the Three Gorges, flooded by a gigantic dam, Yang Yi translates three times in the same image. His photographs taken in the medium format show a ghostly city submerged by water. The inhabitants, equipped with masks and tubas, pose for posterity, replaying their everyday life. Thanks to the digital retouch, the Chinese artist creates an unreal and strange world at the same time as he «dates» his images by giving them the sepia tones of old postcards: a testimony of a subjective time today disappeared.

Karine Hoffman's work looks like an archipelago of autonomous islands characterized by the entanglement of time strata. Her images fit into uncertain intermediate time spaces. The twilight atmosphere and the formal chaos of her paintings produce a feeling of suspended time, a primordial moment when the layers of memories can come to settle. Details may suggest that the place has been occupied, that a story has occurred there, but no evidence is accurate enough to cling to a real narrative thread.

In an approach related to contemporary archaeology, Chilean Paula de Solminihac interleaves present time and past time. With clay as her main object, the artist experimented with various techniques and observed the production cycles and the metamorphosis of the elements. Her books in terracotta are a re-presentation of an object of the past, a symbol of culture, always present as such in today's societies, an object that would have passed through time.

Katia Kameli is also investigating books, more precisely the multiple and crossed sources that have been able to feed the «Fables» by Jean de La Fontaine. Over time, each move and translation of ancient manuscripts has enriched the stories, an evolution that the artist translates by collages. In so doing, she combines the iconographies from different versions, made in different periods of time, whose intertextuality she emphasizes by gilding interventions on the sheet.

What kind of time are we facing then?



Vincent Lemaire, *Rayonnement familial*, 2019
 Installation of 30 photographs-photograms printed on paper
 Ilford baryte brillant, wood cardboard, glass, fabric adhesive
 231,5 x 191 cm (each photo 45,5 x 31 cm)



Katia Kameli, *La souris métamorphosée en fille*, 2017
 fine art print, gilded with gold leaves 22 carats on paper Awagami,
 29,5 x 25,5 cm + frame



Yang YI, *Uprooted #14*, 2007
inkjet print, 150x100 cm



Karine Hoffman, *Espace Game 6048*, 2019
oil on canvas, 35x27 cm



Sebastian Riemer, *Soldier*, 2013
Fuji flex print, 96x164 cm



Paula de Solminihac, *White Book*, 2014
terra cotta 35x26x16 cm

THE ARTISTS

Leyla Cardenas

Born in Colombia, Leyla Cardenas lives and works in Bogota. Her works question urban ruins and abandoned spaces to reveal social transformations and lost memories. Directly related to the physicality of space, they analyze the different constituent layers of things and places. Superficial skin becomes a path to explore and dig for different strata of time. In a sculptural gesture, the artist examines the remains of seemingly empty spaces and reveals the recovered fragments as documents/witnesses of a past time.

<http://www.galeriedix9.com/fr/artistes/bio/8125/leyla-cardenas>

Karine Hoffman

Above all, Karine Hoffman nourishes her paintings with traces of ghost memory. Through her personal history, the French artist proposes a painting of oblivion, a painting that evokes the possibility of a personal and collective reconstruction. It does not describe a circumscribed event, easily discernable; on the contrary, it stages a multitude of open and unfinished micro-events, the collision of which returns to the mechanism of the dream. What the artist puts on the canvas is an attempt to "rescue" and a project to preserve an ever-endangered world.

<http://www.galeriedix9.com/fr/artistes/bio/10166/karine-hoffman>

Katia Kameli

The practice of Katia Kameli, a French-Algerian artist and film maker, is based on research. The historical and cultural fact nourishes the plural forms of her plastic and poetic imagination. She considers herself as a «translator», where the notions of original and copying are questioned. She rewrites stories and sheds light on a story, global, made up of porous borders and reciprocal influences in order to open up a reflexive path and generate a critical look at the world.

<https://katiakameli.com/expositions/>

Vincent Lemaire

French artist Vincent Lemaire is a graduate of Fine Arts National School in Paris. Fascinated by the space universe and geological time, he constantly experiments with the medium photography, creating devices where he operates crosses between various techniques and image sources: photogram, negatives, internet...He likes to accumulate, index the qualities of spaces to create obscure calendars.

https://www.20100lemaire.com/assets/vincentlemaire_fr.pdf

Sebastian Riemer

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

<http://www.galeriedix9.com/en/artistes/oeuvres/3/sebastian-riemer>

Paula de Solminihac

Born in Chile, Paula de Solminihac lives and works in Santiago. For more than ten years, her artistic research has focused on clay and the processes using this material, both from a historical, anthropological and formal point of view. Giving priority to artistic production on site, the artist attaches herself to the generative value of doing and the consciousness of being by-doing, proper to the vision of the supremacist world of Malevich.

<http://www.galeriedix9.com/fr/artistes/bio/8207/paula-de-solminihac>

Yang Yi

Yang Yi was born in the Three Gorges region in Central China where her family had lived for several generations. Trained as a graphic designer, he studied photography at the University of Beijing. Faced with the announced death of his hometown after the opening of a gigantic dam in 2009, the artist devoted several years of his life to producing a work of memory at the end of a world.