



Alida Cervantes, *Untitled, serie La Reina Quiere Coco*
oil on aluminium, 30,5x40,6 cm, 2019

La Galerie Dix9 is pleased to present

LE BOUDOIR

Shahnaz Aghayeva, AnaMary Bilbao, Alida Cervantes,
Anne Deguelle, Thierry Facon, Anne-Marie Filaire,
Karine Hoffman, Adrien Lamm, Niyaz Najafov et
Sebastian Riemer.

curated by Geraldine Bloch and H el ene Lacharmoise

03.12.2022 – 14.01. 2023

Opening Saturday December 3 / 5pm – 8pm

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LE BOUDOIR

Boudoir : small living room, elegantly decorated cabinet, for the special use of ladies, in which they retire when they want to be alone or talk with intimate people. In the darkness of a boudoir are a thousand and one stories that we will not know. Closed door, narrow frame, unclear lights and contours. Solitary place, between two doors, neither inside or outside, but at the confines of oneself. Place of intimacy, body and objects at hand. Place of desire and conspiracy. Masculine imagination, heightened femininity. Women caricatured, «daguerreotyped», invisibilized. They refrain from capsizing. Unclear images, hidden treasures, some veiled. In the latency of the boudoir, the works wait to be visited. From a little love and «commerce» comes this tired beauty.

Underground energy fuels the practice of Shahnaz Aghayeva (Azerbaijan). On the surface of her works, a common current spreads, twisting the surface, enlivening the figures and reconfiguring the form. Penetrating the intimate world of women seen by an artist who is also a woman, Shahnaz represents a body halfway between abstraction and figuration, archetype and singularization, forms that are often found in the Azeri universe. <https://www.galeriedix9.com/fr/artistes/bio/11129/shahnaz-aghayeva>

«Flowers are always ephemeral» is a photography representative of the work of AnaMary Bilbao (Portugal) who explores the ideas of eternity and mortality, reality and dreams, belief and doubt. Without ever seek to confine herself in a precise narrative, her works live from the uncertainty of the content of the images and seek to expose the indeterminacy contained in the imminence of what is about to happen. <https://www.galeriedix9.com/fr/artistes/bio/11623/anamary-bilbao>

Fantasy, grotesque and black humor perfume the semi-narrative and ambiguous paintings by Alida Cervantes.(1972, Mexico) Her works examine hierarchies, challenge dominant historical narratives and create imaginary spaces where sex, love and often repressed emotions dominate, as in the series «La reina quiere coco». Her pictorial exuberance is not unrelated to the heritage of Mexican colonial painting that she knows how to play, especially in the representation of sometimes monstrous beings. <https://www.galeriedix9.com/fr/artistes/bio/11833/alida-cervantes>

The work of Anne Deguelle (France), through what she calls her «Diary», follows the principle of a personal diary made of notes, fragments or «little nothings» which, by associating themselves, bring out meaning. These notations incorporate reactivated or created pre-existing objects. Here a «bouderie» in the form of a curiosity cabinet: a photo of the Odessa staircase updated, a glass drop reminiscent of Air de Paris, a bronze olive branch, a tribute to Liliane Durand-Dessert... <https://www.galeriedix9.com/fr/artistes/bio/8/anne-deguelle>

Between poetic gesture and documentary concern, between a personal quest for an elsewhere and observation of the fractures of history, Anne Marie Filaire (France) travels to Near East and makes photographs inhabited by anxiety more than by men, often absent from the frame. «Le Miroir» is one of the rare photographs that the artist took in the privacy of a bedroom. <https://www.galeriedix9.com/fr/artistes/bio/11944/anne-marie-filaire>

Mysterious paintings by Karine Hoffman (France) whose canvases look like an archipelago grouping autonomous islands characterized by a work on the entanglement of temporal strata. A bed, an armchair, a bathtub, all details that may suggest that the place was occupied, that a story took place, but no clue is precise enough to hold on to a real narrative thread. <https://www.galeriedix9.com/fr/artistes/bio/10166/karine-hoffman>.

Adrien Lamm (France) presents a group of small sculptures assuming the diversity of their bills (soap, molding, wax..) while questioning their status as objects, proposing to give the illusion of being offered within reach of our hands. <https://www.galeriedix9.com/fr/artistes/cv/11884/adrien-lamm>

«The bride» by Niyaz Najafov (Azerbaijan), testifies to an exacerbated sensitivity that translates into magnetic figures, even tortured, in oil paintings where matter battles with color in a great virtuoso momentum. <https://www.galeriedix9.com/fr/artistes/bio/10986/niyaz-najafov>

In contrast to this virulent expressionism, the wise portraits of women from daguerrotypes dating from the nineteenth century to whom Sebastian Riemer (Germany) gives new life through his Polaroids. <https://www.galeriedix9.com/fr/artistes/oeuvres/3/sebastian-riemer>



Anne Marie Filaire, *Le Miroir-Sharjah*
silver print, 64x81cm, 2007



AnaMary Bilbao, *Les fleurs soient toujours éphémères*
inkjet print on cotton paper, 43x41cm, 2021



Karine Hoffman, *Deep Sleep 2*
24x19 cm, oil on canvas, 2021



Alida Cervantes, *Untitled, serie Saint*
ink, acrylic and charcoal on paper, 102x77 cm



Adrien Lamm, ensemble of sculptures
soap, wax plaster, 2022



Niyaz Najafov, *La Mariée*
oil on canvas, 100x40 cm