



Niyaz Najafov, *Untitled*, series *Flowers*
oil on cardboard, 97x 77 cm, 2021

Galerie Dix9 is pleased to introduce

ROSE(S) C'EST LA VIE!

AnaMary Bilbao, Françoise Coutant, Anne Deguelle,
Esmeralda Kosmatopoulos, Louisa Marajo,
Romain Mader, Niyaz Najafov, Sebastian Riemer,
Paula de Solminihac, and Katya Tönnissen.

02.09 – 23.09. 2023

Vernissage Thursday September 7 / 5pm – 8pm

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GALERIE DIX9

ROSE(S) C'EST LA VIE!

Bouquets of roses, again and again. Of any size. On any support. In improbable vases. These paintings signed Niyaz Najafov are at the origin of the exhibition «Rose (s) c'est la vie!» as a hymn to life and the dream. Under this title - a nod to Duchamp - which gives the «la», the exhibition was built around flowers, a motif with great symbolic power that crosses the history of art and that still seizes many contemporary artists today.

Niyaz Najafov paints bouquets of roses of Absheron, emblematic flower of his native Azerbaijan. Using any medium that falls to his hand, from an invitation card recovered in the galleries to a piece of wood found in the street, Niyaz also paints on canvas of more traditional large sizes. Witnesses of an exacerbated sensitivity, his bouquets sometimes overflow the frame in oil paintings where the material fights with the color in a great virtuoso impulse.
<https://www.galeriedix9.com/fr/artistes/bio/10986/niyaz-najafov>

In previous centuries, flowers were coveted symbols in religion, art or politics. The bouquet of lilies and roses in a vase in the center of a Ghirlandaio's painting is highlighted by Anne Deguelle who associates it with the floral motifs of the Qashq'ai carpet that covered Freud's sofa. *Composite/Ghirlandaio* is a photography, where the two images are superimposed, can be analyzed as an invitation to consider flowers as an allusion to dreams.

Dream and love, flower and happiness are often combined together. The beauty of the rose has always served to seduce, magnify, celebrate a happy event or pay tribute. The image of the stage arrangements created by Pina Bausch, especially the 6000 pink carnations on the Nelken stage, have imprinted an iconic image in our memory even though the show itself has not been seen in real. *Tribute to Pina* by Anne Deguelle, is a tribute restored in the form of a wall diary made from roses that were offered or picked, dried, and treasured over the years.
<https://www.galeriedix9.com/fr/artistes/bio/8/anne-deguelle>

In the same idea we could quote *Flash Flower* by Sebastian Riemer: a photograph that was retouched with paint to accentuate the sharpness of the image and the magnificence of a bouquet before being published it in the press.
<https://www.galeriedix9.com/fr/artistes/oeuvres/3/sebastian-riemer>

Yet there are flowers that are born, seem to die and then regenerate, like the lotus. *Victoria* de Paula de Sominihac is inspired by this Amazonian plant that opens during the day and closes at night. The work is made with pages of newspapers - newspapers that every day give new information. And to distinguish its individuality, each sheet is painted with a specific shade of white paint.
<https://www.galeriedix9.com/fr/artistes/bio/8207/paula-de-solminihac>

Indeed flowers do not always last, they are ephemeral like the dandelion achenes by French Françoise Coutant. And as the photograph by Ana Mary Bilbao reminds us. Exploring the ideas of eternity and mortality, belief and doubt, the works of the Portuguese artist live from the uncertainty of the content of the images. The image here comes from the detail of a negative on glass and looks like a truncated film extract. It is associated with a poem by Georges Bataille: I dreamed of a flower/Who would never die. /I dreamed of a love/Who would always last. /Why it is necessary, alas, that on Earth/Happiness and flowers are always ephemeral.
<https://www.galeriedix9.com/fr/artistes/bio/11623/anamary-bilbao>

The flower is finally a symbol of femininity magnified in *Detox* by Katja Tönnissen's ceramics in a spirit reminiscent of Georgina O'Keeffe's flower paintings, so close to the female sex. In a more feminist vein, the sculpture *St Kits* suggests a generously open flower where a tiger, a symbol of virility, in many cultures, tries to impose itself - but here a vulgar and ridiculously tiny plastic toy.
<https://www.galeriedix9.com/fr/artistes/bio/12210/katja-tonnissen>

Similarly, Esmeralda Kosmatopoulos uses a rose to signify the power of women. In *The real beauty comes from the inside (Simone)*, a rose dominates, planted at the top of a phallic totem in terracotta.
<https://www.galeriedix9.com/fr/artistes/bio/9924/esmeralda-kosmatopoulos>

Flowers are also an attribute used by Femen members to signify their belonging to the feminist movement, as portrayed by Romain Mader in *Moraliste #1*.
<https://www.galeriedix9.com/en/artistes/bio/9722/romain-mader>

Flowers and other living plants remain a fragile component of our global eco system as pointed out in *Coconut trees on fire* by Louisa Marajo.
<https://www.galeriedix9.com/en/artistes/bio/11386/louisa-marajo>

They should be considered not as a «nature morte», but rather as a «still life». Rose(s) c'est la vie! , the silent life of things.



Anne Deguelle, *Composite - Ghirlandaio*
pigment print, 119x88cm, 2010



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



Katya Tönnissen, *St Kits*
ceramics, plastic toy, 60x50x50 cm, 2023



Sebastian Riemer, *Flash Flower*
130x105 cm, Flex print, 2016



Romain Mader, *Moraliste #1*
inkjet print, 30x24 cm, 2012



Esmeralda Kosmatopoulos
the real beauty comes from the inside (Simone)
terra cotta, plastic, concrete, fabric, 2023