



*Painting No 1. Modern Painting, 2019*  
C-print, 180x180 cm

Galerie Dix9 is pleased to introduce

## PHOTOGRAPHIC REVERSIBILITY

Sebastian Riemer

From October 11 to November 16, 2019

Opening Thursday October 10 / 5pm-9pm

**GALERIE DIX9** Hélène Lacharmoise

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# PHOTOGRAPHIC REVERSIBILITY

**Key to Sebastian Riemer's practise is an objective approach towards the materiality of a technical image as well as the history of such an object. Constantly developing new processes to analyze existing images, he reflects not only on the medium itself but also on the truth that lies within the layers of time inside its matter.**

**For his third solo exhibition at Galerie Dix9, the artist has worked on technically obsolete historical photographic objects such as slides or handcolored black and white prints. Both analytical and empathic he transforms these objects from the 20th Century and brings them into the now. By underlining the aesthetic and poetic qualities of technical imagery through the ideas of «photographic ruins» or even «photogenic photographs» Riemer expands the understanding of the contemporary dimension of the usage of photography.**

In his new series, shown here for the first time, the artist focuses on art history slides. These slides 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 Obsolete today, they have been replaced by digital images.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. In the hands of the artist, the slide becomes more than a historical document, an archive, or an educational tool. Riemer's photographs suggest that the image of a picture container, the slide, has almost surreal qualities, such as the uncertainty of what we are actually looking at. The evident becomes questionable as the small script or typewriting becomes huge and somehow loses its readability. Also the poor quality of the art reproductions becomes evident as not taken from actual art works but rather from printed matter as the offset grid is indicating.

The tensioning of these different layers and Riemer's attachment to the problem of stratification are his privileged entries to return to the insoluble problem of the loss of the aura. Through the re-re-production as super size slides Riemer's work becomes auratic in the sense of the need to be seen in person to perceive its full meaning: An answer to the question of why today someone should put a photograph on a wall. A proposal to understand photographs as objects rather than image holders.

In this case, the stack on which the artist works and the choice of slides extracted from art history refers directly to the problem of the superposition of knowledge and the transmission that binds: student and professor, artist and viewer, artist and disciple. Today, Sebastian Riemer renews the photographic approach of objectivity: the objectified image is not enough, it goes beyond the frame, it goes through the thickness of art.



*Button Boy, 2019*  
pigment print, diameter 65 cm



# PHOTOGRAPHIC REVERSIBILITY



*Kent acrylic/linen; 1970-71, 2019*  
C-print, 180x180 cm



*Wetzler 1930, 2019*  
silver gelatin print, 165x126 cm

# BIOGRAPHY

Born in 1982 in Oberhausen in Germany,  
Sebastian Riemer lives and works in Dusseldorf

## EDUCATION

Master of Fine Arts, Kunstakademie Düsseldorf  
(2003-2010)  
Master Student of Thomas Ruff (2006)  
Akademia Sztuk Pieknych, Krakow, Poland  
(2006)

## AWARDS / RESIDENCIES

Kunsthalle, Academy, Dusseldorf, (2017)  
Residency Bronner, Tel Aviv, Israel (2017)  
Prize of the best young artist, Foundation of the  
Land Rhenany Westphalia (2015)  
Residency in Istanbul (2012)  
Audi Art Award Neue Fotografie (2012)  
Residency Multimedia Art Museum Moscow(2011)  
Lovells Art Award (2008)  
DAAD-Grant (2006)  
German Youth Photoprice (2014)

## SOLO EXHIBITIONS

### 2019

*Photographic Reversibility*, Galerie Dix9, Paris  
*Archivarische Empathie*, Stadtmuseum, Munich

### 2018

*In plain Air*, SCAG Contemporary, Vienna, AT  
*Panorama (1)*, Artist's Studios, Tel Aviv, Israel  
*Grls Bbylon*, Setareh Gallery, Düsseldorf

### 2017

*Quadrat and Mädchen*, Goethe Institut, Tel Aviv

### 2016

*Noise*, Setareh Gallery, Dusseldorf, DE

### 2015

*De l'authentique aujourd'hui*, Galerie Dix9, Paris  
*Bauhaus*, Baustelle Schaustelle, Essen, DE  
1 :1, Parkhaus, Kunsthalle Düsseldorf

### 2014

Paris Photo, Galerie Dix9 Hélène Lacharmoise

### 2013

*Spolia, a new photography*, Galerie Dix9, Paris

### 2012

Galerie Clara Maria Sels, Düsseldorf

### 2010

Galerie Clara Maria Sels, Düsseldorf  
*Autobahnportraits*, Epson Kunstbetrieb,  
Düsseldorf  
*Wasted Life*, Oktoberbar, Düsseldorf

### 2009

*TANSTAFL*, Konsortium, Düsseldorf  
*Granica*, Galerie Mikro Düsseldorf  
Fotografia, Fabrystrefa, Lodz, Poland

### 2007

*Obrazy okien i portrety z autostrady*, Galeria  
Zpafiska, Krakow, Poland

## GROUP EXHIBITIONS (sélection)

### 2019

Paris Photo, Galerie Dix9  
*Polke und die Folgen*, Akademiegalerie, Düsseldorf  
*Next Generations*, Aktuelle Fotografie made im  
Rheinland, Museum Morsbroich, Leverkusen, DE

### 2018

Paris Photo, Galerie Dix9 Hélène Lacharmoise

### 2017

*Every Cult Its Castle*, Spinnerei, Leipzig, DE  
*10 ans!* Galerie Dix9 Hélène Lacharmoise, Paris  
*Academy (Working Title)*, Kunsthalle, Dusseldorf,  
*German 8*, White Box art center, Beijing, China  
*Luther et l'Avant-Garde*, Wittenberg, DE  
*Retouched*, curator Florian Ebner, with Thomas  
Ruff and Bogomir Ecker, Folkwang Museum,  
Essen, DE

*Portraits of artists from Düsseldorf from 1800 to  
today*, Akademie-Galerie, Dusseldorf, DE

### 2016

Paris Photo, Galerie Dix9 Hélène Lacharmoise  
Photo London, Galerie Dix9 Helene Lacharmoise  
*Her First Meteorite*, Rose Gallery, Los Angeles  
Photo Basel, Galerie Dix9, CH  
*That's how the light gets in*, Kunsthaus  
Kornelimunster, Aachen, DE

### 2015

Paris Photo, Galerie Dix9  
*Back to the future*, Podbielski gallery, Berlin  
*Sweet water*, birlik apt, Istanbul, Turkey  
Clash! Setareh gallery, Dusseldorf

### 2014

Art International Istanbul, Galerie Dix9, Turkey  
*Beyond Black*, Setareh Gallery, Düsseldorf  
*Dystotal*, Pori Art Museum, Finland  
*Die Grosse*, Kunstpalast Museum, Dusseldorf

### 2013

*10 Jahre, 10 Fotos*, Kunstpalast, Düsseldorf  
*Portrait et rêve*, Grafisches Kabinett Düsseldorf

### 2012

*Rhume des foins*, Edisyon, Istanbul  
*An der Rändern der Kunst*, Markus Ambach  
Projekte, Düsseldorf  
Kunstaussstellung, Kunstpalast, Dusseldorf

### 2011

*Forever Young*, Deutsches Historisches  
Museum, Berlin  
*Nur gucken, nix kaufen*, School of Photography  
Rodchenko, Moscow  
*Fascinating Documents*, Multimédia Art  
Museum, Moscow

### 2010

Biennial New Talents, Cologne, DE

### 2008

*Foto Folgen*, Academy of Fine Arts, Hamburg

### 2007

*Mit einem Weg zehn Wege sparen*, Parkhaus,  
Düsseldorf  
*Andergraunt, KIK* - Kunst im Keller, Düsseldorf

### 2004

03-04, NRW-Forum, Düsseldorf

## COLLECTIONS

The Israel Museum, Jerusalem, Israel  
Kunstmuseum Bonn, Germany  
Kunstpalast Dusseldorf, Germany  
HSBC Germany  
City Museum Dusseldorf  
Philara Collection, Dusseldorf