



HULA (NATIVE) 2015  
pigment print, 164 x 123 cm

Galerie Dix9 is pleased to présent

# THE AUTHENTIC OF OUR TIME

## Sebastian Riemer

From November 12 to December 19. 2015

**GALERIE DIX9** Hélène Lacharmoise

19, rue des Filles du Calvaire 75003 Paris - M° Filles du Calvaire  
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# THE AUTHENTIC OF OUR TIME

**While most photography today is experienced handheld on our phones or laptops, Sebastian Riemer work takes the viewer to a point where a photograph can be re-experienced as as picture of both aesthetic and meaningful impact.**

Especially while he is working on found images and already existing pictorial content which he shifts into new reproduction techniques and formats, Sebastian Riemer's work makes one think of the properties and meanings of the media photography. Although the images from various sources - ranging from 19th Century Daguerreotypes to post war 20th century Press Photos - may reflect on times and persons of the past, they still evoke urgent questions of our understanding of contemporary imagery.

«Das Originale unserer Zeit» (The authentic of our time) is a slogan of a German tableware producer and was used during the early nineties to fulfill the desire of the customers for contemporary goods in a postmodern time. By taking a photograph of this slogan at one of the flagshipstores of this brand, shortly before it was demolished, Riemer creates a work which delivers an almost emblematic title for his second solo show at Galerie Dix9.



TEMPLE, polaroid, 11 x 9 cm, 2015

Sebastian Riemers photgraphic work challenges the viewer to re-examine his idea of photography as being an envelope for content but also its tradition and function. Not only by his highly precise technical and theoretical approach, but also by choosing his subjects with the care of a surgeon, Riemer's works are switching in the perception between being messenger and message.

***"With a withdrawn, solemn, almost august expression on her face, she begins the lascivious dance which is to rouse the aged Herod's dormant senses." 1.***

Sebastian Riemer resorts to the conglomerate of extant images that constitute our cultural history. In *The authentic of our time*, black-and-white press photos of dancers correspond with photographs of dilapidated temple buildings.

In art historical terms, the depiction of the dance is certainly one of temptation. Its archetypal personification is the figure of Salome, aspiring the head of John the Baptist which she successfully claims by seducing King Herod and impairing his senses with her mesmerizing dance. Particularly in the context of temple representations, the ritual act of dance has thematically come to represent divine appeasement, as this beguiling process—the enactment or performance of movement—always promises a potential for temptation and manipulation.

Sebastian Riemer consciously makes use of this connotative aspect of dance, transferring it to the functional semantics of photography. With its absolute claim for authenticity, photography captivates its viewers, contributing to the creation of our reality without being exposed as a possible liar. This strategy is particularly apparent in colonialist photographs insofar as exoticism may be seen as the product of nineteenth-century staged photography, which, supposedly objective in its depiction, created "the savage stranger" in the first place.

*1. Huysmans, Joris-Karl: À rebours, Paris 1884*

Katherina KLANG  
Art historian

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With his appropriations of retouched vintage photographs, the conceptually based photo artist calls into question the traditional – and on many levels still relevant – role of photography as a bearer and transmitter of objective truth. The analogue retouching of vintage photographic documents for press, advertising and propaganda purposes – from today's standpoint almost primitive – becomes downright grotesque through the enlargement of the images to life-size. The manual retouching of especially press photos raises questions of authenticity and the "honesty" of the photographic media. At the same time, by appropriating vintage photographs, Riemer also questions the role of the photographer in the age of post-modern, digital reproduction.

In his most recent series of Polaroid images of vintage Daguerreotypes from the mid-19th century, Riemer breathes new life into two groundbreaking photographic techniques, both of which have fallen into oblivion. Downloaded from the Internet, these images thus make reference to the debt owed by artists of the digital age to the rich tradition of analogue photography, which in turn is deeply indebted to the medium of painting.

As a result, the boundaries between photography and painting – two theoretically mutually distinct media, which nevertheless clearly thrive on each other – become blurred and even defunct.

Gérard A. Goodrow  
Art critic and curator



CHERRY BLOSON, pigment print, 164 x 91 cm, 2015

# BIOGRAPHY

**Born in 1982 in Oberhausen, Germany  
Lives and works in Dusseldorf**

## EDUCATION

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

## PRIZES / RESIDENCIES

Prize of the Rhenany Westphaly Foundation (2015)  
Reidency in Istanbul (2012)  
Audi Art Award Neue Fotografie (2012)  
Résidency at Multimedia Art Museum, Moscou (2011)  
Lovells Art Award (2008)  
DAAD-Grant (2006)  
German Youth Photoprice (2014)

## SOLO EXHIBITIONS

### 2015

*The authentic of our time*, Galerie Dix9 Hélène Lacharmoise, Paris  
*Bauhaus*, Baustelle Schaustelle, Essen  
1 :1, Parkhaus, Kunsthalle Düsseldorf

### 2014

Paris Photo, Galerie Dix9, Hélène Lacharmoise

### 2013

*Spolia, a new photography*, Galerie Dix9 Hélène Lacharmoise, 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

### 2007

*Obrazy okien i portrety z autostrady*, Galeria Zpafiska, Cracovie

## GROUP EXHIBITIONS

### 2015

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

### 2014

InternationalArt Istanbul, Galerie Dix9 Hélène Lacharmoise  
*Beyond Black*, Setareh Gallery, Dusseldorf  
*Dystotal*, Pori Art Museum, Finlande  
*Die Grosse*, Kunstpalast Museum, Dusseldorf

### 2013

*Portrait and a dream*, Grafisches Kabinett Düsseldorf

### 2012

*Hay Fever*, Edisyon, Istanbul  
*An den Rändern der Kunst*, Markus Ambach Projekte, Düsseldorf  
*Grosse Kunstausstellung NRW*, Museum Kunstpalast, Dusseldorf

### 2011

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

### 2010

New Talents Biennial, Kunststation St. Peter, Cologne



P2, instant photo, 11 x 9 cm, 2015

### 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

Kunstmuseum Bonn, Germany  
Kunstpalast Dusseldorf, Allemagne  
HSBC Allemagne  
City Museum, Dusseldorf  
Philara Collection, Dusseldorf