

GALERIE DIX9 Hélène Lacharmoise

Art Antwerp

booth A30

Anne Deguelle, Niyaz Najafov, Luca Resta

Location : Jan van Rijswijcklaan 191

From 15 December 2023 to 17 December 2023

Opening date 14 December 2023

art
antwerp

For its first participation in Art Antwerp, Galerie Dix9 presents three artists who pay attention to the vernacular. Luca Resta, like Niyaz Najafov and Anne Deguelle, seized everyday objects (pizza box, roses in a vase, banal photography) and created a disturbance in the perception of the works then created. The figure of Duchamp can be understood as a tribute to the father of ready made (vernacular objects elevated to the status of works of art).

Moreover, the three artists question the deceptive appearance of things, the improbability of the vases, the unreality of the boxes, the false perception of two portraits that seem different when they are strictly identical.

Anne Deguelle



Anne Deguelle

Double Portrait, Marcel Duchamp, 1997

serie Double Portrait

silver print black & white + oak frame with passepartout

Image: 149x192x5 cm framed

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 H el ene Lacharmoise

Portrait of Marcel Duchamp at the age of 13, just before his work began to be conceived.

These two portraits are strictly identical, no deviation, and yet the eye detects or invents differences.

Tiny psychological differences seem to be revealed, a determined look at one, more tender on the other, or the reverse.

Marcel and Rose in an infra-thin separation.

Collection Museum Macval, Ivry sur Seine, France

Anne Deguelle



Anne Deguelle

Air Rose de Marcel - portrait olfactif de Marcel Duchamp, 2006

blown glass, label printed recto verso + metal box

16 x 9 cm

Edition of 6 ex

courtesy Galerie Dix9 H el ene Lacharmoise

Mus ee d'art moderne Weserburg, Br eme (Allemagne)

Anne Deguelle



Anne Deguelle

L'original retrouvé, 2007

print on white paper mounted on cardboard, label, pin

30,5x21cm, including thread

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

The mythical bottle holder of Marcel Duchamp from 1914 forever disappeared but always reproduced, was finally found. But we will still not know if Suzanne has misplaced the end of the letter with the title of the said ready made, or if Marcel has finally never written the little sentence to copy...

exhibition : Centre Pompidou, Paris, « Allégories d'oubli » 2014

Luca Resta



Luca Resta

Airport security control souvenir, 2022

serie Oggetti scocciati (Objets scotchés)

plastic bottles, paper tape, steal, glass

75x41x112 cm

Unique artwork

courtesy Galerie Dix9 H el ene Lacharmoise

The series "oggetti scocciati" figure sculptures composed of objects covered in paper tape. The artwork is an obvious homage to Giorgio Morandi. The coating process, meticulously made with paper tape, refers to the essence of Morandi's ritual, who used to cover real bottles with a layer of oil paint, composing the set for his still lifes before portraying them in his paintings.

Luca Resta



Luca Resta

Mozarella di Seriate, 2023

serie Monuments

carrare white marble, pigments, ink

47x30x15cm

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 H el ene Lacharmoise

MONUMENTS is a series of sculptures composed by ordinary objects mostly reproduced in marble or stone. In these hyper-realistic sculptures, the material is moulded to depict our daily life objects' shapes; thus it disappears, transforming itself into a symbol.

Luca Resta



Luca Resta

Soy sauce, 2023

serie Monuments

Carrara white marble, pigments, ink, copper leaf

30x22.5x26.5cm

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 H el ene Lacharmoise

Luca Resta



Luca Resta

Ciao mamma, io esco - ARMATURA IX, 2019

serie Monuments

helmet, scotch, resin

32x27x25 cm

Unique artwork

courtesy Galerie Dix9 H el ene Lacharmoise

Luca Resta



Luca Resta

Superposition #2, 2016

paper tape, architecture

50x70 cm

Edition of 3 ex + 1 AP

courtesy Galerie Dix9 H el ene Lacharmoise

SUPERPOSITION is a performative installation in which I slowly cover spaces, by applying paper tape's strips horizontally, in order to obtain a thin and uniform membrane covering them completely. It is a slow and repetitive action which develops from the bottom to the top, simulating the movement of a printer and questioning time, space, context and artistic work as a social and economic practice. This performative installation is activated each day, for all day, and lasts as long as the duration of the exhibition in which it is exhibited.

The work here is issued from a three-day performance at Palais de Tokyo in Paris during the festival "Do disturb" in 2016. Where the artist had emphasized the architecture of the place by covering the steps of a staircase with paper tape, covering an area of 3,650 m (73 rolls).

Niyaz Najafov



Niyaz Najafov

Untitled 2, 2021

serie Flowers

Oil on canvas

195 x 130 cm

Unique artwork

Courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. Untitled 2

Niyaz Najafov



Niyaz Najafov

Untitled, 2021

serie Flowers

oil on canvas

195x130 cm

Unique artwork

courtesy Galerie Dix9 hélène Lacharmoise

Niyaz Najafov



Niyaz Najafov

Untitled 9, 2022

serie Flowers

oil on canvas

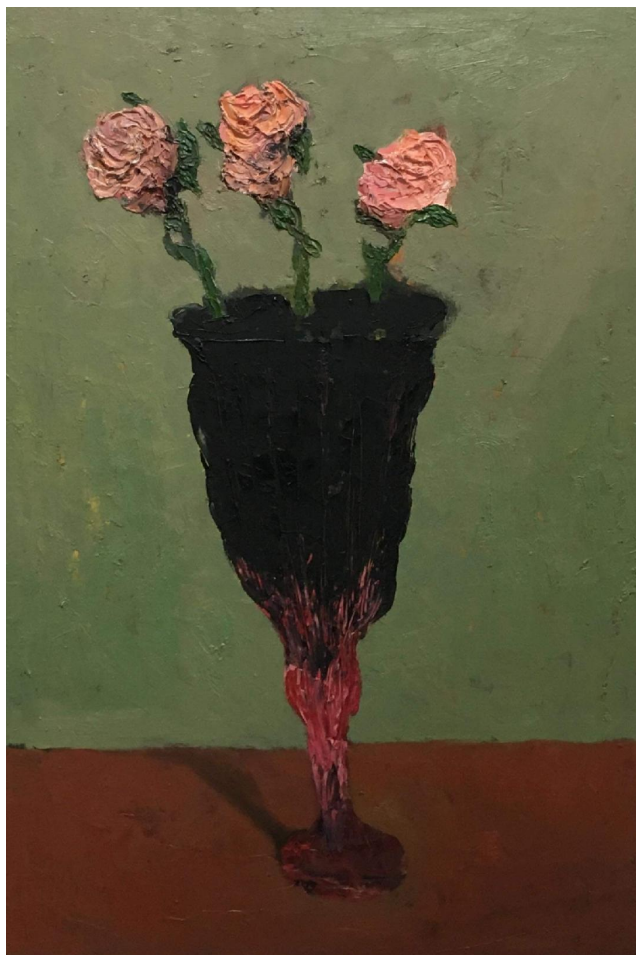
195x130 cm

Unique artwork

courtesy Galerie Dix9 Hélène Lacharmoise

INV Nbr. Untitled 9

Niyaz Najafov



Niyaz Najafov

Untitled, 2020

serie Flowers

oil on plywood

56 x 81 cm + frame

Unique artwork

courtesy Galerie Dix9 H el ene Lacharmoise

INV Nbr. niyaz25

Niyaz Najafov



Niyaz Najafov

Untitled, 2019

serie Flowers

oil on cardboard

14,7 x 20,7 cm + frame

Unique artwork

courtesy Galerie Dix9 H el ene Lacharmoise

INV Nbr. niyaz29

GALERIE DIX9 Hélène Lacharmoise

Niyaz Najafov, Anne Deguelle and Luca Resta

Niyaz Najafov (1968, Bakou)

Niyaz is an artist at heart, even if he came late to art. Inspired by other self-taught artists like Paul Gauguin and Francis Bacon, it only took him five years to represent his country at the 53rd Venice Biennale. Painting is a real outlet for his existential anguish. He paints with frenzy and humor mainly self-portraits or bunches of flowers in improbable vases. Niyaz systematically works on brush drawing effects, figuratively. Great virtuoso of color and composition, he plays on the pictorial and the figural to give this musicality so characteristic to his painting. In the series *Flowers*, taking a traditional pictorial formalism, he paints on any support that he finds: from traditional canvas to pieces of wood, cardboards or plastic. Throughout 2016 to date, he has painted on single-size invitation cards from various exhibitions. By night, he sticks these flowers on various corners of streets in Paris, or parasite other's exhibitions. Settled in France for about ten years, his works have been exhibited in many countries, from Paris to Moscow, Venice, London, Berlin, Geneva or Sidney, and figure in several national and international collections.

Anne Deguelle (1943, France)

Through the diversity of her practices, Anne Deguelle questions the nature of works of art and the work of artists and emblematic characters of the twentieth century. By lingering on details usually neglected by art history or criticism, because considered anecdotal, she throws confusion into our perception and memory, proposing a re-definition of what is designated by the notions Art and Work. For instance she questioned Beuys, Duchamp and the bottle of Benedictine, Raymond Roussel and his presence in Palermo Radegund in her chapel in Chinon or the rug covering Sigmund Freud's sofa, offering a new lecture on the Freudian symbolic universe.

Her works figure in a great number of public collections.

Luca Resta (1982, Italy)

Lucas Resta did a master degree at the Academy of Fine Arts in Bergamo, Italy. Boxes, disposable objects and paper tapes are some of the elements that the artist works with in order to reveal the discrepancy between reality and representation. In the small object as in the environmental installation, the creative process disguises as an ordinary image. The ephemeral nature of his works meets the viewer thanks to the aesthetic potential that, while hiding behind the idea of "common" form, reappears thanks to new ways of looking at it. His works put on stage everyday experiences through endless collections and acute irony. Although stemming from the main theme of repetition and serie, he tries to push himself beyond the limits of representation through new forms of interdisciplinary contemporary creation.