

GALERIE DIX9 Hélène Lacharmoise

KNOKKE art fair

booth B11

06.08 – 15.08.2022

Preview Friday 05.08, 20h – 23h



Galerie Dix9 is thrilled to announce its participation in KNOKKE art fair with Niyaz Najafov and Luca Resta in a dialogue around the Silence shape of things.

A multitude of flowers, painted and repeated over the years by Azeri artist Niyaz Najafov, encounter Italian Luca Resta's repeating, meticulous gestures and their displacement of the shape and function of objects. Now together, these two artists intermingle still lives, transforming the booth into a rarefied space where sharp irony and beauty dominate obsessions and layers of meaning. Beyond this, both artists work with found or reused material and question the vernacular while referencing renowned painters.

With the support of  Centre national des arts plastiques (National Center for Visual Arts).

Location: Grand Casino Knokke, Zeedijk-Albertstrand 509, Knokke-Heist
For more information about the fair, please visit the website: www.knaf.be

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Niyaz Najafov

Series Flowers

Niyaz Najafov, a former bodyguard in Azerbaijan, channels his existential anguish into art. Najafov believes he was born an artist and his life has been about making sense of the world around him through the eyes of an artist. As a self-taught painter, he creates magnetic and often tortured figures presented as imaginary characters. He also paints bouquets of flowers, exclusively roses in vases. Niyaz paints continuously, over and over again, in a frenetic, even compulsive way. He paints hundreds of flowers on any surface, of any size, always with oil, giving each flower its own individuality. The bouquet compositions are artificial and the represented flowers are a pure product of the artist's imagination. If we admire Najafov's paintings without context, we can only find them touching and beautiful, but outdated. This is indeed wanted by the artist who, by a gesture of irony, makes him appear as a painter of past tradition, largely as a result of his reactivation of "poncifs"- those clichés of traditional formalism like floral motifs, which date from the murals of ancient Egypt to the decoration of the Palace of Versailles where still lives became a theme taken on by seventeenth century nobility. This is what makes his work so intriguing. Furthermore Najafov's figurative expressionism is animated by the same poetry as the bouquets painted in sequence by Raoul Dufy, of whom the artist is obviously inspired. The viewer is touched by the thickness of the paint, with petals in deep relief. Not to mention a sense of movement with these flowers that seem to want to get outside the painting.

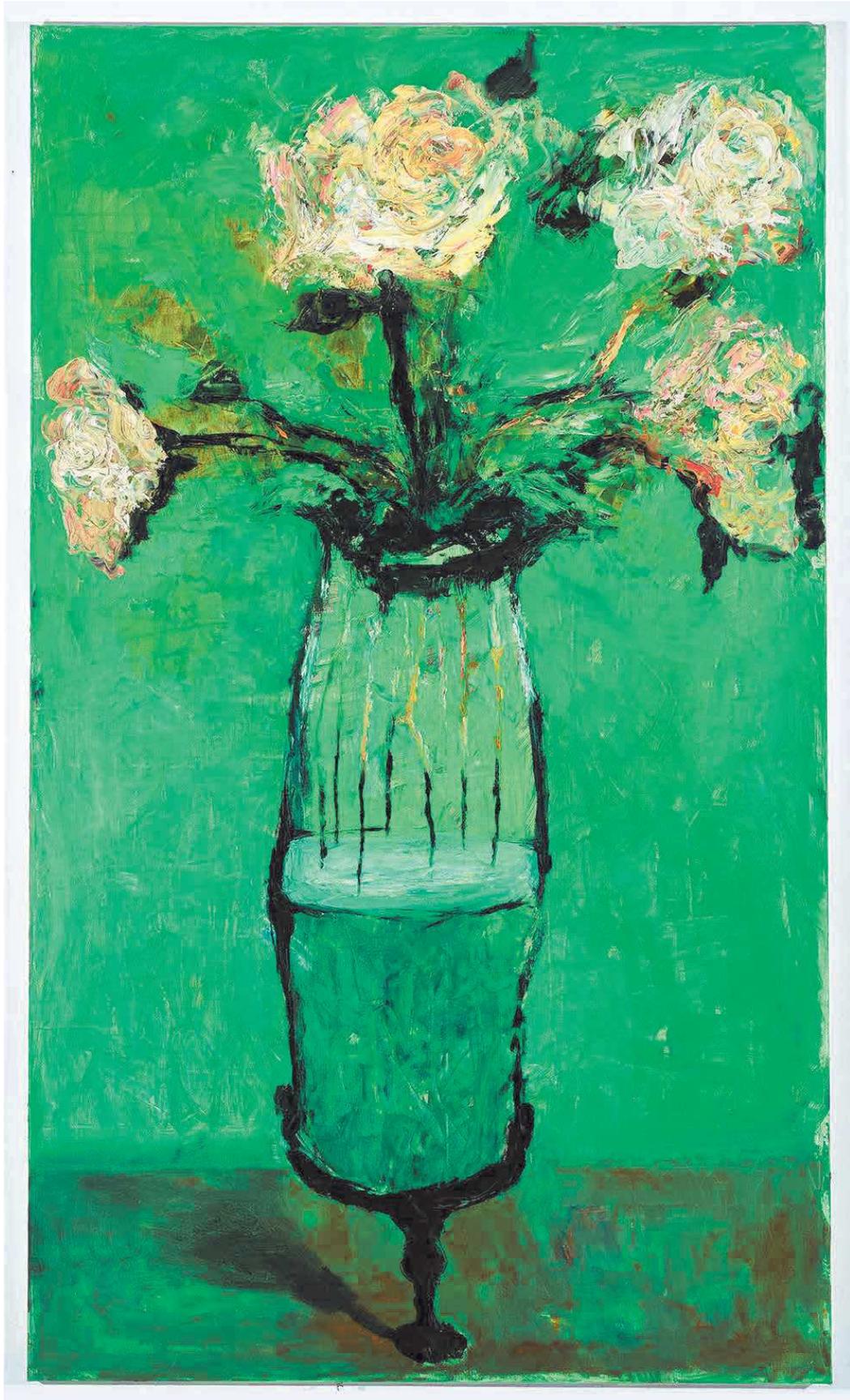
Niyaz Najafov was born in Baku, Azerbaijan, in 1968. He lives and works in Paris. Originally trained as a soldier, as well as a professional sportsman, he feels to be an artist before anything else. Inspired by other self-taught artists such as Paul Gauguin and Francis Bacon, it was only in 2003 that he began to experiment with oil paint. He paints self-portraits, landscapes and roses in a vase. In a short span of time, Najafov has been touted to be the next "Francis Bacon" and has since been chosen to represent his country at the 53rd Venice Biennale in 2009. Najafov is at the forefront of Azerbaijan's Contemporary art scene and his expressive oil paintings and sculptures have been exhibited in prestigious international fairs and exhibitions in UK, Switzerland, Italy, USA, Denmark, Egypt and France. His works figure in important private collections as well as in institutions (Museum of Modern Art in Baku, Museum of contemporary art in Rovereto, Italy, Mobilier National in France).

Ancien soldat de l'armée en Azerbaïdjan, Niyaz Najafov est un peintre autodidacte, virtuose dans la touche et la couleur. Dans une sorte de fièvre combattant une angoisse existentialiste, Il peint continuellement, encore et encore, de façon frénétique, voire compulsive. Il peint, toujours à l'huile, des figures magnétiques et torturées. Mais aussi des fleurs dans des vases improbables, sur n'importe quelle surface, souvent en réemploi, tels que cartons d'invitation, morceaux de bois, couvertures de livres, de toute taille, donnant à chaque fleur sa propre individualité. Les compositions de bouquet sont artificielles et les fleurs représentées sont un pur produit de l'imagination de l'artiste.

Né en 1968 à Bakou, installé en France depuis 2010, Najafov est une figure importante de la scène contemporaine azeri. Ses œuvres ont été exposées dans de nombreux pays, notamment à la Biennale de Venise en 2009. Elles figurent dans d'importantes collections privées et institutions telles que Musée d'art moderne de Bakou, Musée d'art moderne de Rovereto, Italie, Mobilier National, France.



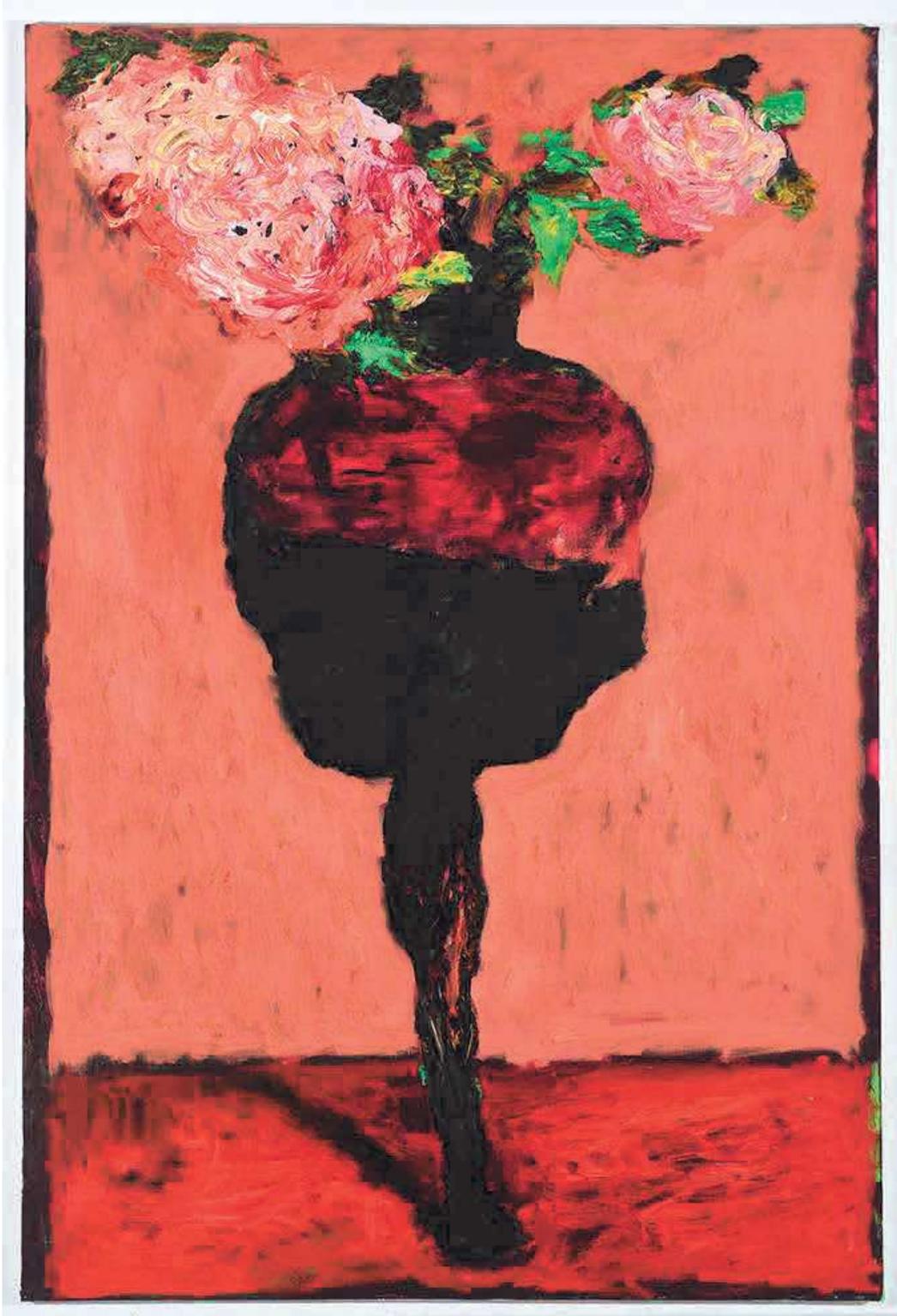
Untitled, oil on canvas, 195x130 cm, 2022



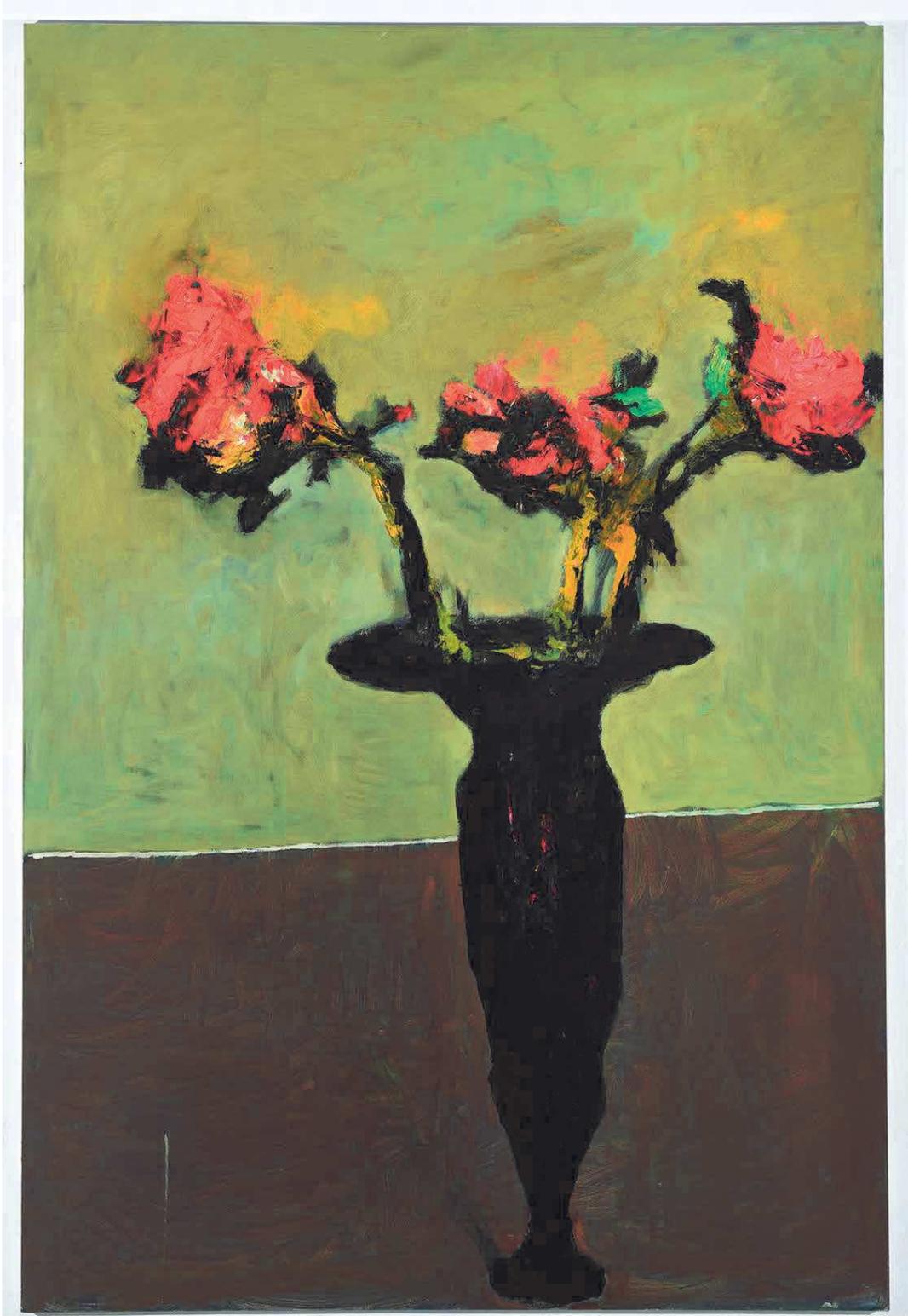
Untitled, oil on canvas, 195x114 cm, 2022



Untitled, oil on canvas, 195x130 cm, 2022



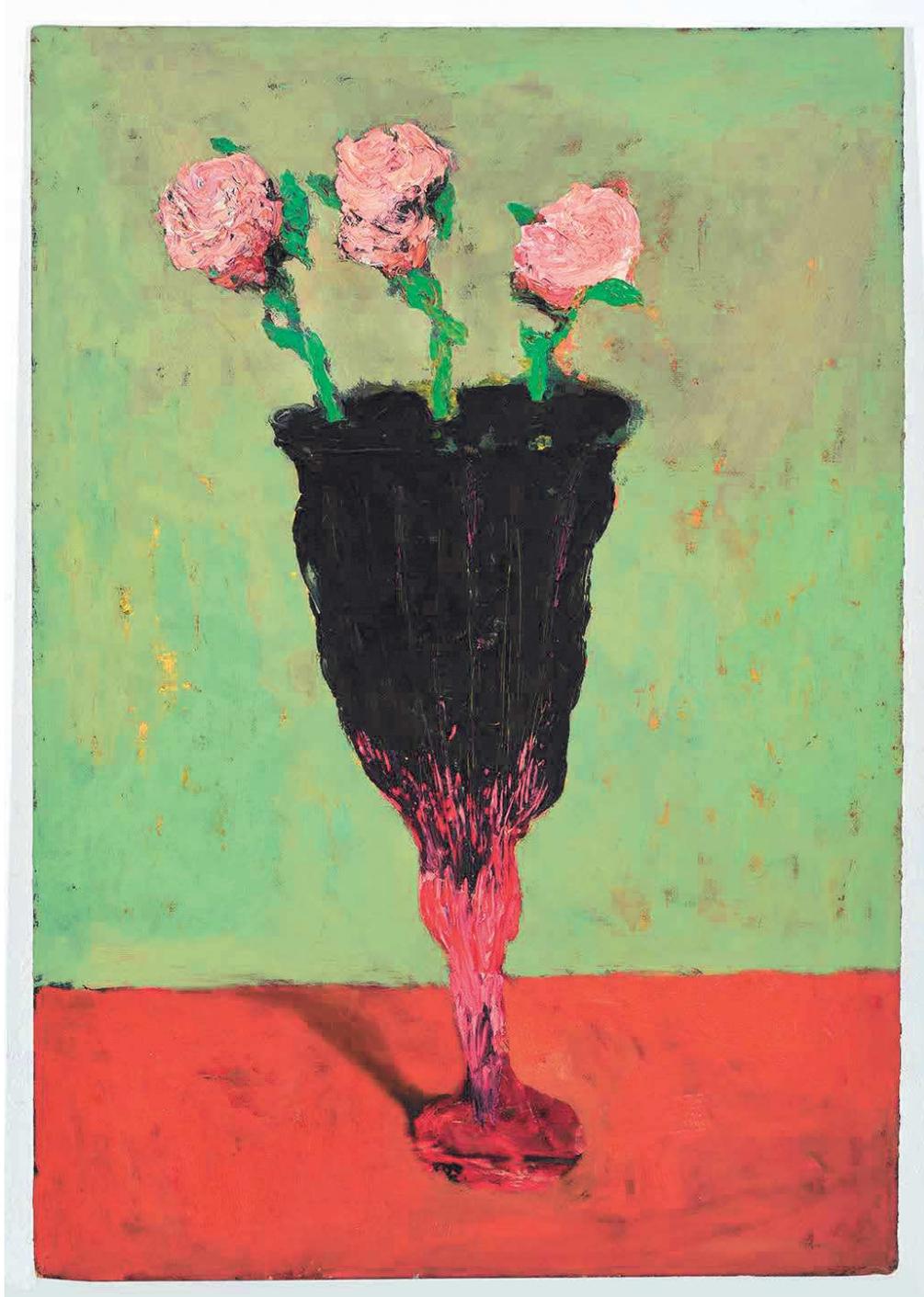
Untitled, oil on canvas, 195x130 cm, 2022



Untitled, oil on canvas, 195x140 cm, 2022



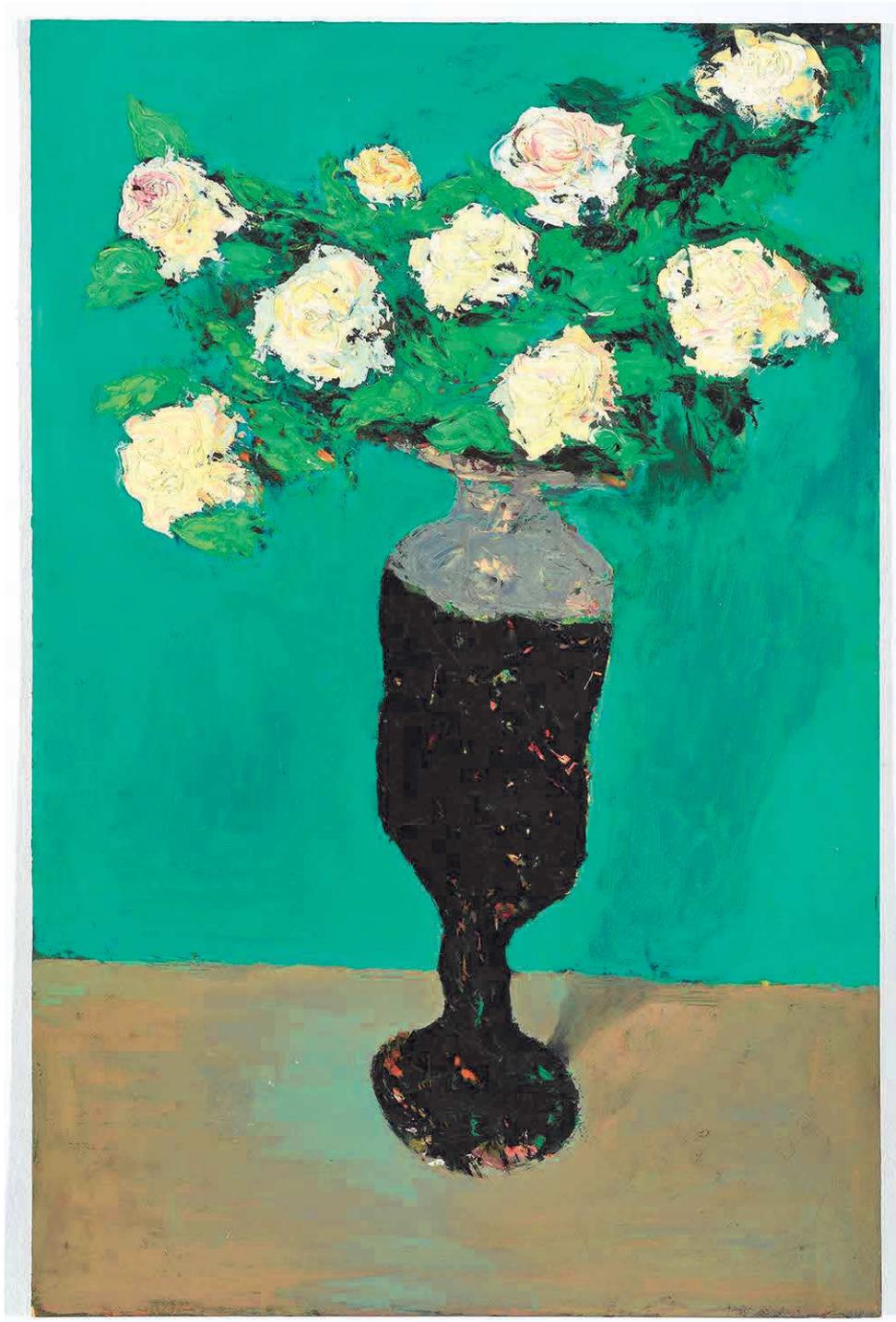
Untitled, oil on canvas, 195x97 cm, 2022



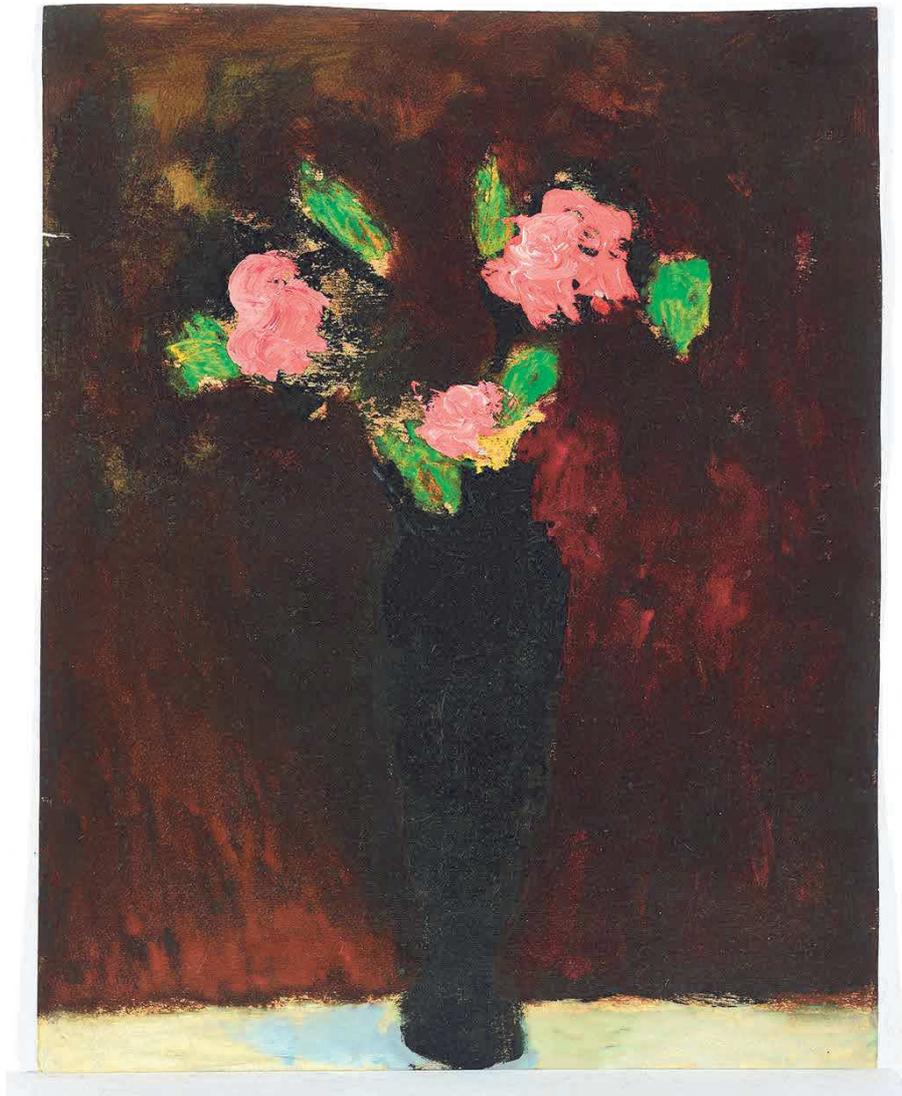
Untitled, oil on plywood, 56x61 cm



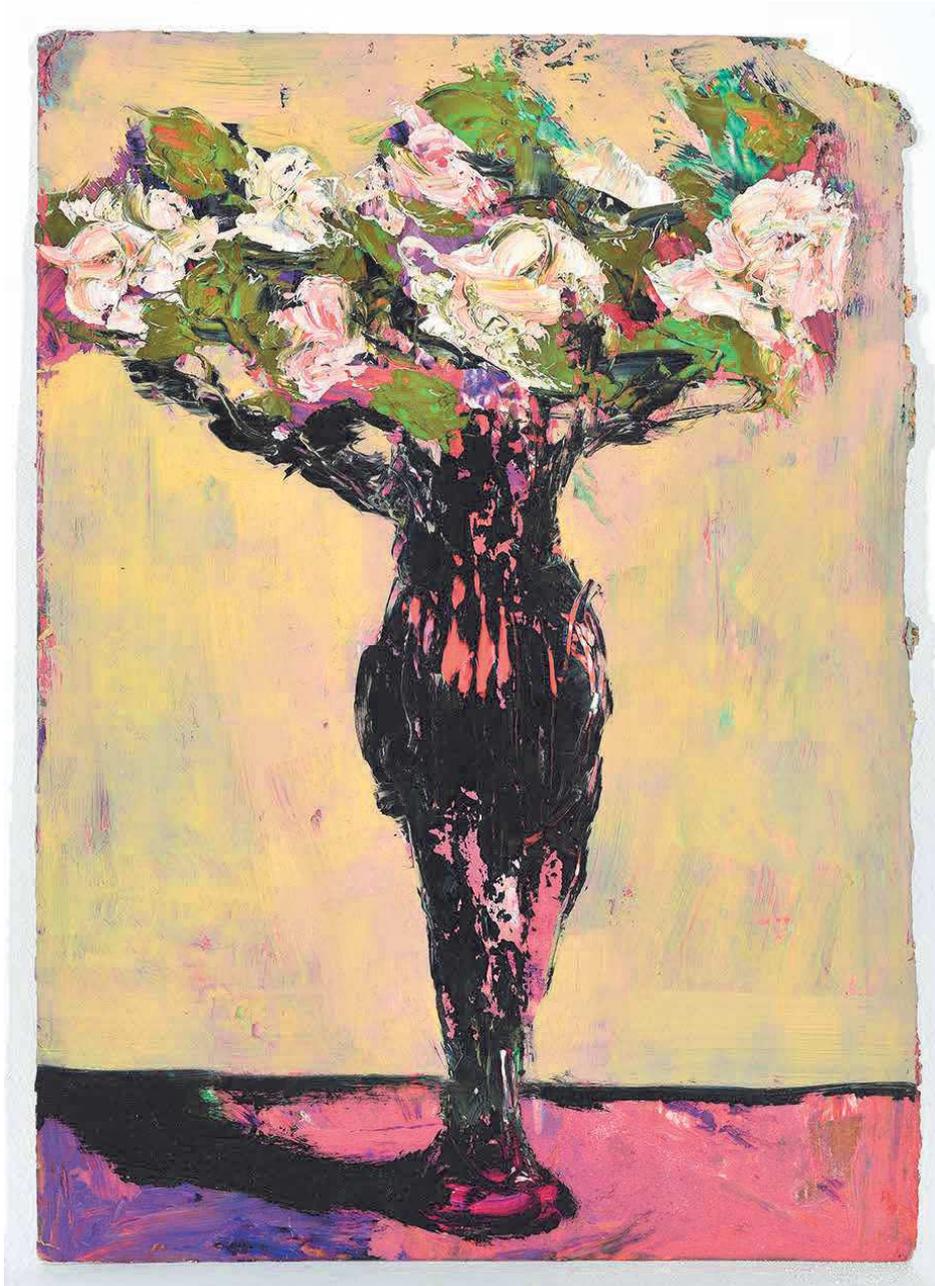
Untitled, oil on cardboard, 97x77 cm



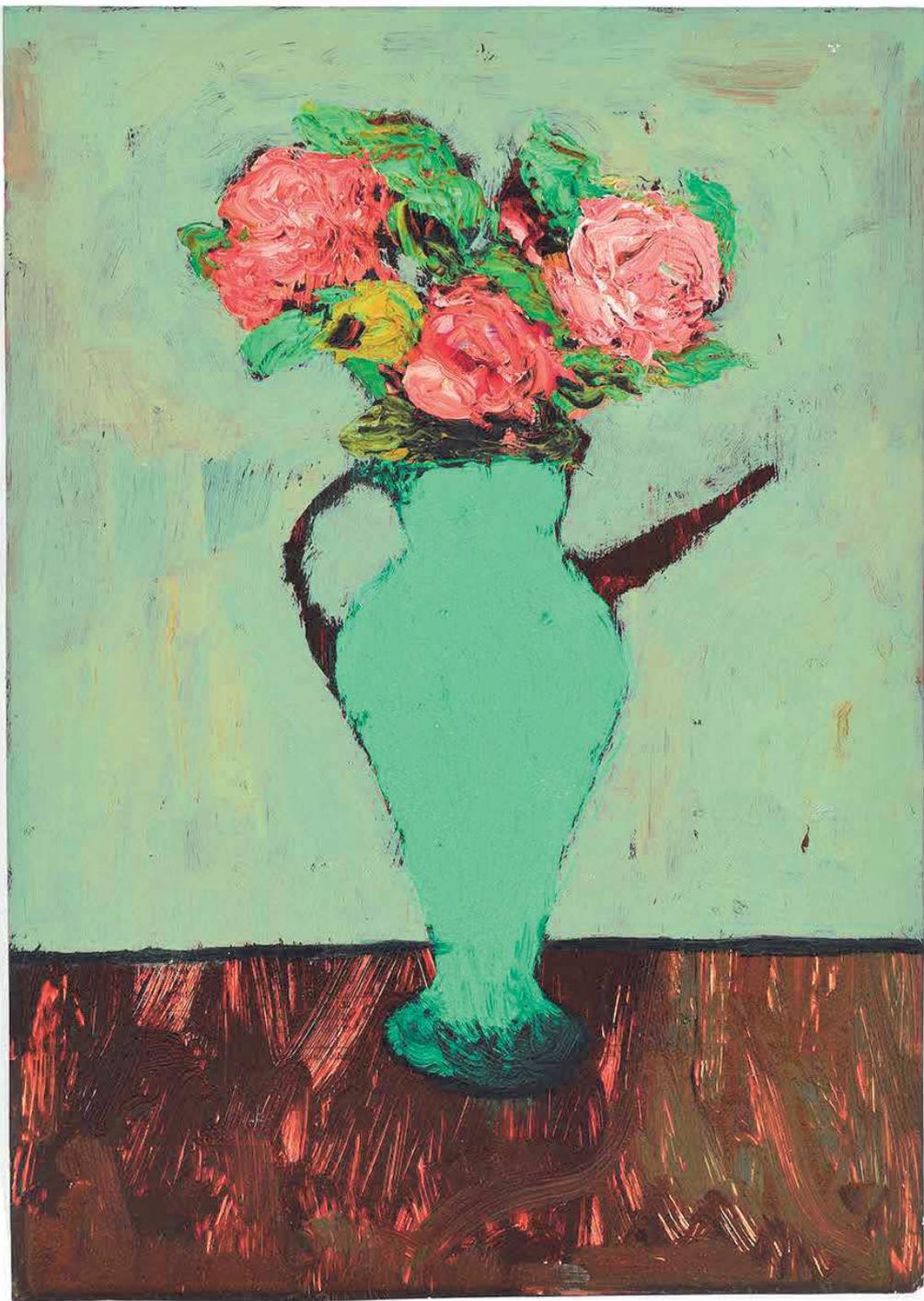
Untitled, oil on wood, 92x60 cm



Untitled, oil on cardboard, 60x47 cm



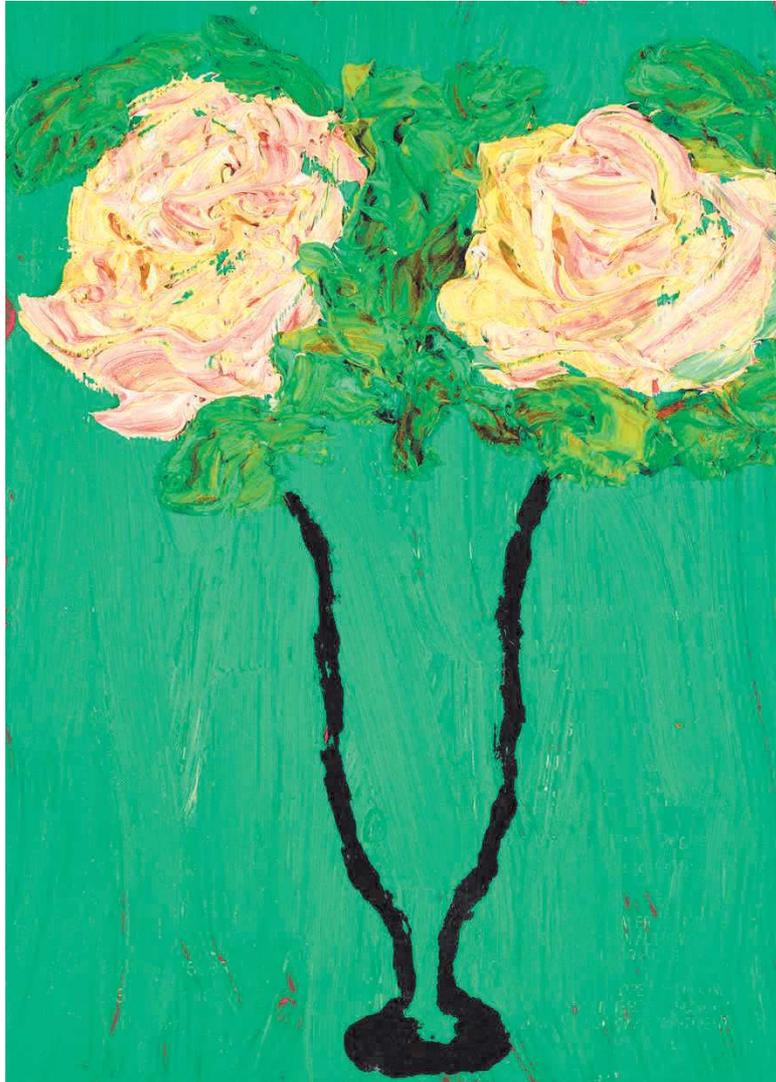
Untitled, oil on cardboard, 45x32,5 cm



Untitled, oil on plastic board, 45x31,7 cm



Untitled, oil on cardboard, 121,5x39,5 cm



Untitled, oil on invitation card, 15x21 cm



Untitled, oil on invitation card, 15x21 cm



Untitled, oil on invitation card, 15x21 cm



Untitled, oil on invitation card, 15x21 cm



Untitled, oil on invitation card, 18,5x18,5 cm

Luca Resta

A graduate of the Academy of Fine Arts in Bergamo, Luca Resta enters the logic underlying collecting and other practices of replication. Starting with found items, he creates different series of objects, gestures, images and sounds using sculpture as his main medium. While exploring the potential and limits of various materials, he also investigates practices where material disappears to make room for the new shaped object, and vice-versa. Consecutive and meticulous gestures here become devices to explore social constructs and their logic. The series "oggetti scocciati" figure sculptures composed of objects covered in white paper tape. The artwork is an obvious homage to the Italian painter 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 lives before portraying them in his paintings. Plastic bottles of various size revisited by Luca Resta appear to be ceramic, but are a false ceramic with a chalky aspect. In the series "monuments" – "shut up and dance" Resta sculpted mobile phones and laptops in black marble. In these hyper-realistic sculptures, the material is moulded to depict the shapes and objects of our daily lives thus making them disappear, transformed into symbols. The main question that could come to mind is: What are we looking at?

Born in 1982 in Italy, Luca Resta did a master degree at the Academy of Fine Arts in Bergamo, Italy. He made artist residencies in the Foundation Spinola Banna per l'Arte in Turin, Italy, at Viafarini, cultural art center in Milan, Italy and at Asterides, Marseille, France. Luca Resta has exhibited in various exhibitions in France and Italy and entered public collections such as Momenta Art, New York, Viafarini Collection, Milan, IT, BACO - Base Arte Contemporanea, Bergamo, IT, OTO Sound Museum, Zurich, Ta(r)dino 6 Art Platform, Baku, Azerbaijan.

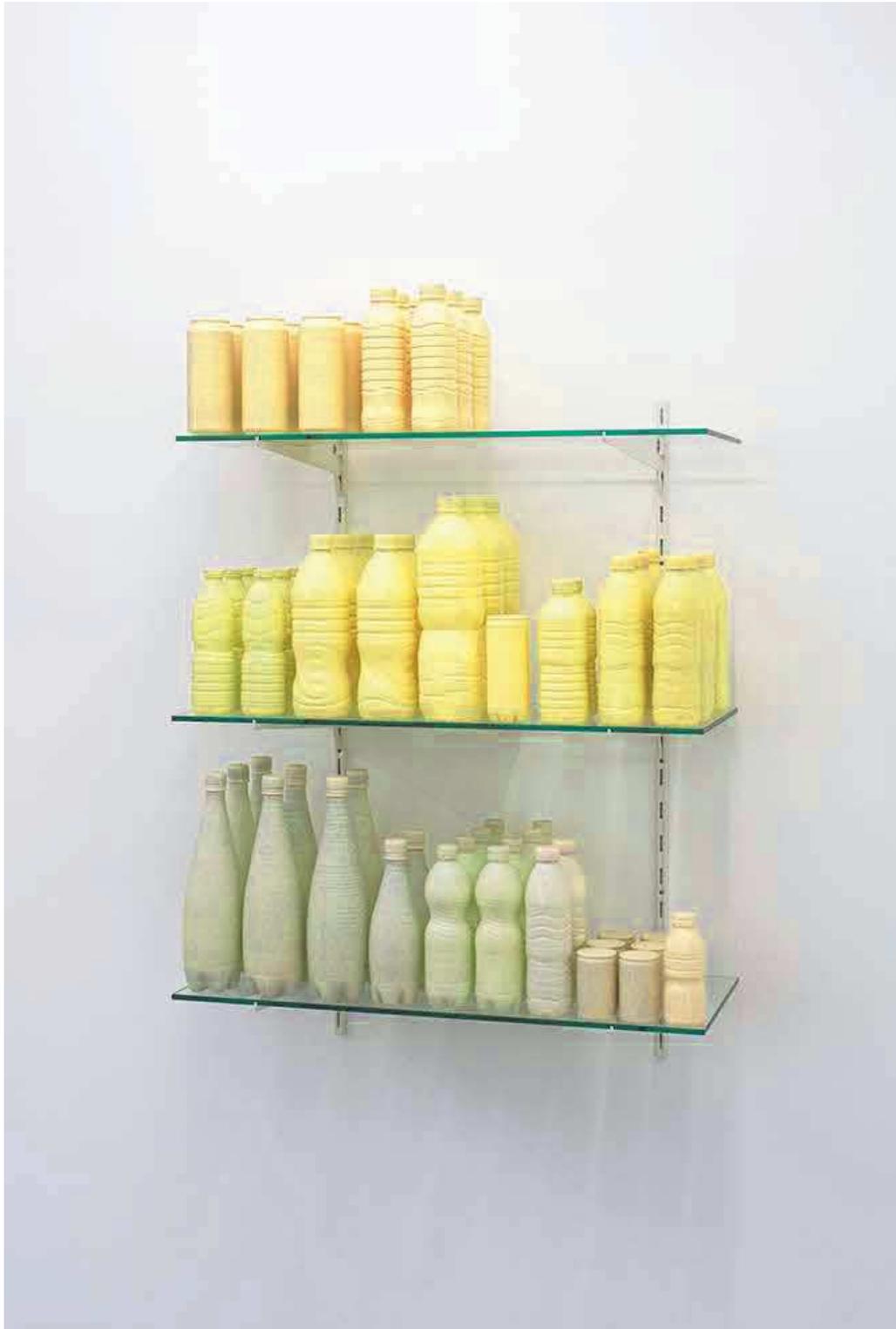
Diplômé de l'Académie des Beaux-Arts de Bergamo, Luca Resta entre dans la logique de la collecte et d'autres pratiques de réplification. A partir d'objets trouvés, il crée différentes séries d'objets, de gestes, d'images et de sons en utilisant la sculpture comme médium principal. Tout en explorant le potentiel et les limites de divers matériaux, il étudie les pratiques où le matériel disparaît pour faire place au nouvel objet façonné, et vice-versa. Des gestes consécutifs et méticuleux deviennent ici des dispositifs pour explorer les constructions sociales et leur logique. La série « oggetti scocciati » figure des objets recouverts de ruban de papier blanc. L'œuvre est un hommage évident au peintre italien Giorgio Morandi. Le procédé de revêtement, méticuleusement réalisé avec du ruban de papier, fait référence à l'essence du rituel de Morandi, qui couvrait les vraies bouteilles avec une couche de peinture à l'huile, composant l'ensemble pour ses natures mortes avant de les représenter dans ses peintures. Les bouteilles en plastique revisitées par Luca Resta semblent être en céramique, mais sont une fausse céramique avec un aspect crayeux. Dans la série « Monuments » – « Tais-toi et danse » Resta sculpte des objets tels que téléphones mobiles ou boîte de pétard en marbre noir. Dans ces sculptures hyper-réalistes, le matériau est travaillé pour représenter les formes et les objets de nos vies quotidiennes, les faisant disparaître, transformés en symboles. La principale question qui vient alors à l'esprit est la suivante : que cherchons-nous?

Né en 1982 en Italie, Luca Resta a fait un master à l'Académie des Beaux-Arts de Bergamo, en Italie. Il a fait des résidences d'artistes à la Fondation Spinola Banna per l'Arte à Turin, en Italie, à Viafarini, centre d'art culturel à Milan, et à Asterides, Marseille. Il a figuré dans diverses expositions en France et en Italie et est entré dans des collections publiques telles Momenta Art, New York, Viafarini Collection, Milan, BACO - Base Arte Contemporanea, Bergamo, IT, OTO Sound Museum, Zurich, Ta(r)dino 6 Art Platform, Bakou, Azerbaïdjan.



waiting for the best fucking days (Series OGGETTI SCOCCIATI)

wood, paper tape 100 x 120 x 10 cm, 2020



Aeroporto security control souvenir (series OGGETTI SCOCCIATI)
plastic bottles, paper tape, steal, glass 75 x 41 x 112 cm, 2022



Pandora's gift (series Monuments)

Carrara white marble, pigments, ink, 4,5x4,5x18 cm, 2020



Ciao mamma, io esco / ARMATURA IX (series Monuments)

helmet, scotch, resin 32 x 27 x 25 cm, 2019



TSORPM #4 / élevags de cadres
gun powder on paper, different sizes, 2017