

GALERIE DIX9 Hélène Lacharmoise

PHOTO BASEL

booth A6, first floor

14.09 – 19.06.2022

Preview Monday 13.6, 18h – 21h



AnaMary Bilbao
Louisa Marajo
Romain Mader
Sebastian Riemer

Volkshaus Basel (10 mn walk from Art Basel)

Contact : hlacharmoise@yahoo.fr – tel : +33 (0)6 33 62 94 07

Sebastian Riemer

Series Stills

The image sources of that series are slides. Those 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 Obsolete today, they have been replaced by digital images.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.

L'image source de cette série est une diapositive. Par une reproduction en très haute définition et un agrandissement extrême du format, Sebastian Riemer met en lumière la source première de la diapositive et toutes les strates de temps qu'elle a accumulé dès lors, révélant ainsi ce que nous ne pouvions pas voir. Il apparaît que les images des diapositives ne proviennent pas directement des oeuvres d'art. A regarder la grille d'impression et les points colorés, il s'agit plutôt de reproductions à partir de livres ou imprimés. En outre, l'image reproduisant des oeuvres d'art d'une part, les annotations inscrites sur les bords blancs d'autre part, témoignent de l'utilisation manifeste de ces diapositives pour illustrer des cours d'histoire de l'art.

The series was very recently exhibited in two solo shows by Riemer under the title “*das Ende des XX Jahrhunderts*” at Kunstverein Grafschaft, Bentheim and Kunstverein Recklinghausen in Germany.

The series exists in 2 sizes :

180x180 cm or 200x200 cm, C-print under plexi, white powder coated aluminium frame.
edition of 3

90x90 cm, pigment print, white powder coated aluminium frame, museum glass.
edition of 5



*FLAVIN D PINK OUT OF CORNER FLUOR LT IN METAL FIXTURE 1963 GIFT P
JOHNSON MOMA SANDAK 3 337 0196 83 HOLY CROSS 000272*



Wall, Jeff (b 1946) *Diagonal Composition* 1993 *Transparency in a lightbox* 40 x 45cm, edition of 10 Cologne, Johnen & Schoettle Photography, 2022



*Ptg/U.S./ 20th Cent LICHTENSTEIN. Roy - Woman in Armchair after Picasso
Plastic paint on canvas - Coll: M. Boulois, Paris, 2022*

MAGRITTE 1
La Trahison des



images

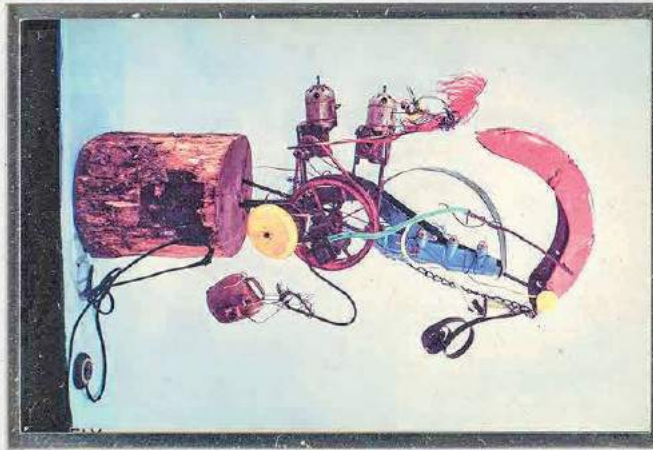
1922

MAR72H8

3

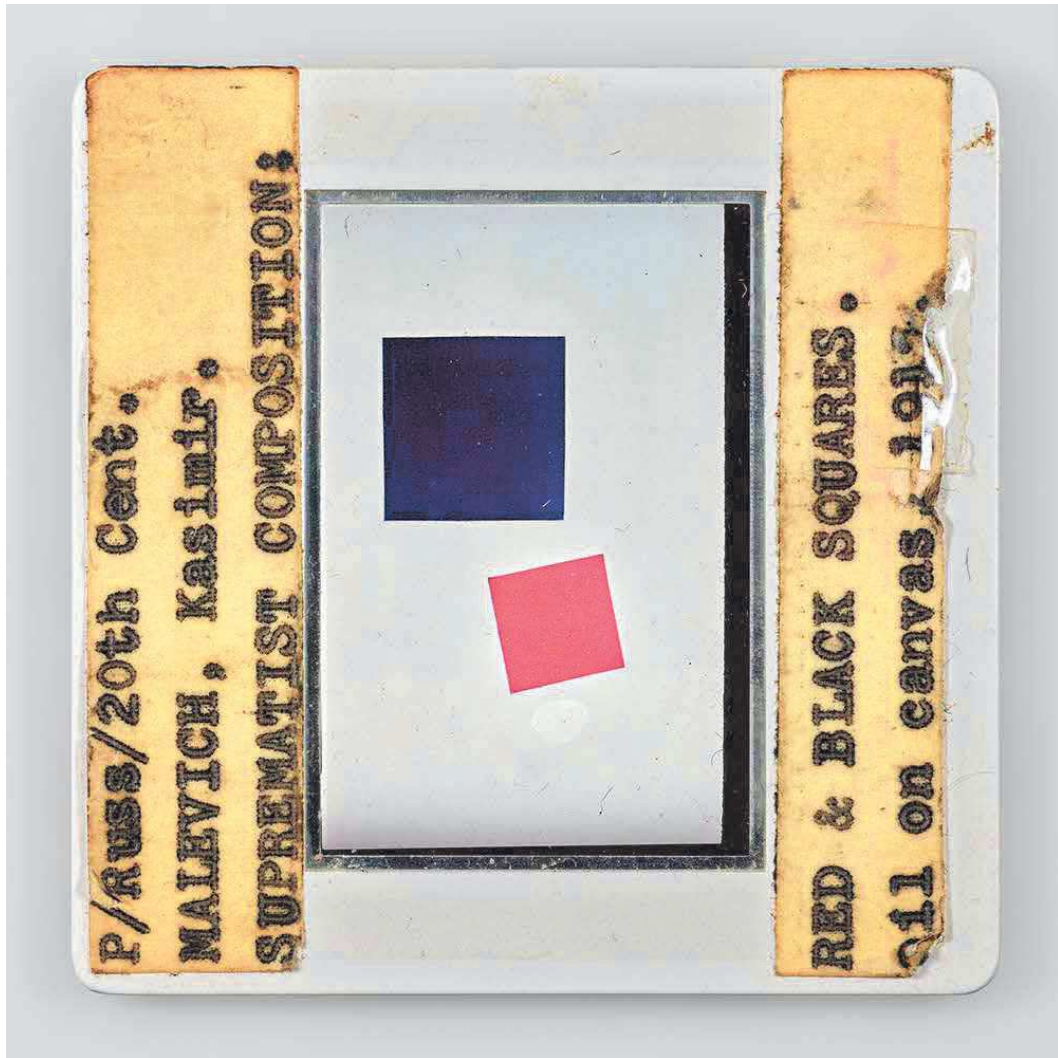
MAGRITTE 1 La Trahison des images 1922, 2020

S/~~USA~~/20th Cent.
TINGUELY, Jean
BALUBA Nr. 3, 1959

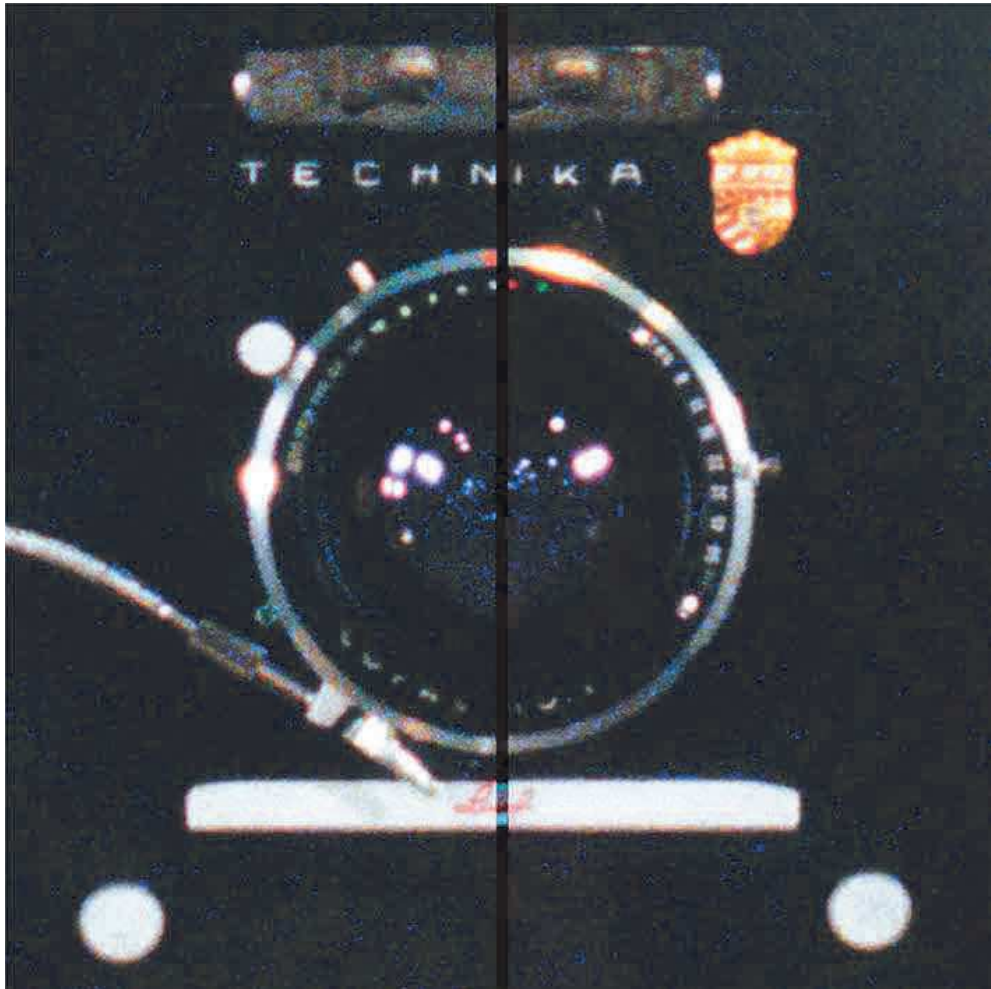


(Baluba is the name of an
African tribe in the Congo)

S / USA / 20th Cent. SWITZ. TINGUELY, Jean BALUBA Nr. 3. 1959 (Baluba is the name of an African tribe in the Congo.), 2021



P_Russ_20th_Cent_MALEVICH_Kasimir_SUPREMATIST_COMPOSITION_RED&
BLACK_SQUARES_oil_on_canvas_1915-0grad_2019



Abstract Detail PfW, 2015
33x33cm, metallic C-Print

(from a photography by Jeff Wall)

Louisa Marajo

Born in Martinique in 1987, Louisa Marajo lives and works in Paris. She is graduated from the School of Art and Design in St Etienne and Sorbonne, Paris. Although she defines herself as a painter, her works are scaffolding: mobile and reusable. Everything is in motion. Her installations plunge us into a labyrinth where painting transforms and mixes with photography to venture towards sculpture in a staging that is both chaotic and orderly. Drawing adds a new body space to her imagination.

It is a research where the artist questions her own history in order to analyze a world that falls apart. Since 2018, Louisa Marajo is interested in the ecological catastrophe of sargasso (accumulation of toxic algae on the beaches of the Caribbean). Marajo has been exhibited in some prestigious institutions such as Perez Museum in Miami or Clement Foundation. She is participating in various biennales in 2022: Dakar, Kinshasa and Bamako.

«Pallet Sargassum» is a sample on how Marajo uses to mix mediums in a same work. The pallet symbolizes both chaos and reconstruction. Although it appears to be an object or a sculpture in aluminium, the work is also a UV print of compiled photography representing images of sargassum and installation of the artist's studio



Pallet sargassum, 2019
Print on brushed aluminium, 80x120x3cm

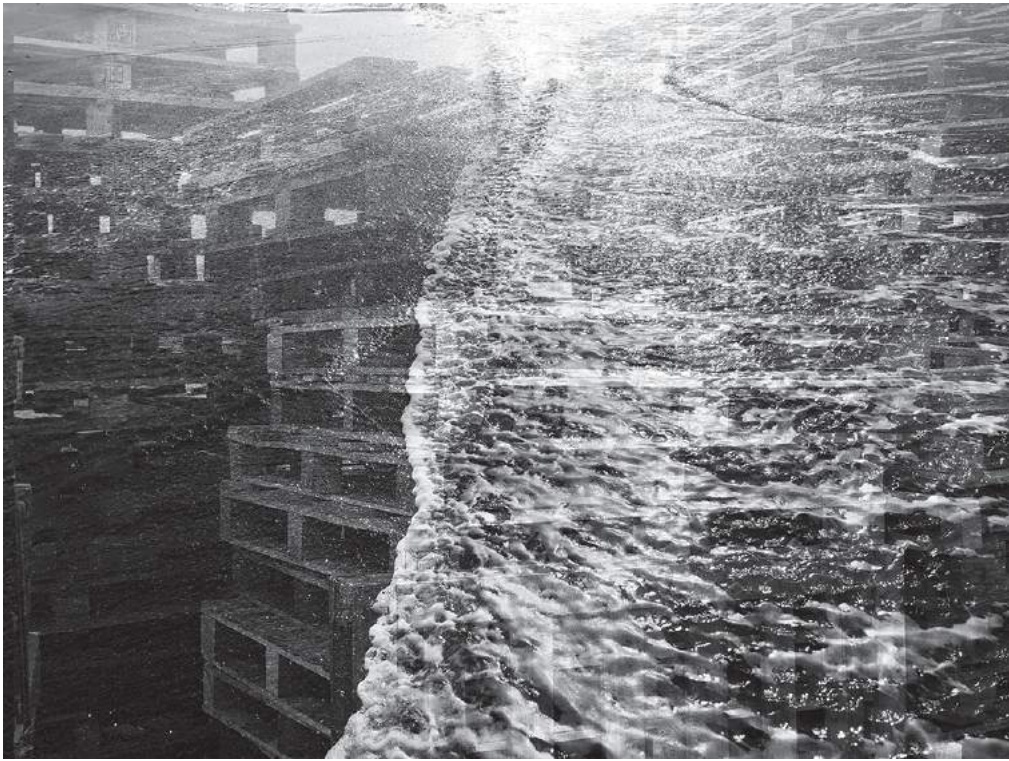


Les chantiers de la mer IV, 2020
Inkjet print on Bamboo paper, 53x38,4cm



Reflet, 2020

inkjet print on Bamboo Hahnemuhle paper 290g, 63 x 48 cm



Traces, 2020

inkjet print on Hahnemuhle paper, 63x48cm



Brulures de l'existence, 2021
wood, photography collage, paint, nails



Coconut Totem II, 2021

Photography and painting on wood, nails, 75x45x30 cm



Rond de bois, 2021

Photography collage, paint on wood, nails, 37x24x24 cm





Ruins flowers fire, 2021
photography collage, paint on wood, nails, 130x35x16 cm

AnaMary Bilbao

A conceptual artist born in Portugal in 1986, Anamary Bilbao started working mainly with drawing and with a particular interest in the repetition of the same plastic procedures, testing the visual equivalent of the ratio between remembrance and forgetfulness. From 2016 onwards she begins to work with old negatives and photos that she finds in flea markets. Intervening directly on these surfaces, the final images usually comprise a double gesture of erasure and creation. Currently, she articulates documentation from different sources (photography, drawing, sound, moving image). Her work has been showing a growing interest in literature, making reference to names like Louis Auguste Blanqui, Arthur Rimbaud or Georges Bataille, among others. Through the combination of these elements and references, the work seeks to start fictional narratives that put into question the idea of a single truth. As the artist states, «the gap that allows the space for doubt is the open space from where everything can emerge, because there is no truth beforehand, only connections, interruptions, and incompleteness - a piece can never end in itself.

Anamary Bilbao studied Painting and Cinema / Moving image / Ar.Co, School of Visual Arts in Lisbon and currently finishing her PhD in artistic studies – Art and Mediations (FCSH – Universidade Nova de Lisboa and School of Arts – Birkbeck, University of London | department of Film, Media and Cultural Studies) / Foundation Calouste Gulbenkian and FCT - Foundation for Science and Technology. She was nominated for EDP Foundation's New Artists Award, MAAT - Museu de Arte, Arquitectura e Tecnologia and got a grant for a research residency in Johannesburg, South Africa (2018) and grant for a research I in the department of Film, Media and Cultural Studies at Birbeck, University of London (2018 – 2019). She is currently in a residency at ISCP in New York.

Recent solo exhibitions include *J'avale la vague qui me noie le soleil de midi* at Foundation Leal Rios, Lisbon, 2021, *Apologia da Floresta e Outras Impressões*, Livraria Galeria Zé dos Bois, Lisbon, 2021, *From the Ground Up*, at the Center for Arts Águeda in Aveiro, PT (2020) *Almost Blue*, Curated by Natxo Checa at Galeria Zé dos Bois / Novo Negócio in Lisbon (2019) and *Lighted by a Searing Light*, Travessa da Ermida, Lisbon (2019). Recently she also figures in *No Reino das Nuvens*, curated by Vitor dos Reis, at the Museum of Art in Sintra, PT(2021), *FPM #2*, Curated by João Silvério, at the PLMJ Foundation, Lisbon (2020) *Through Windows*, Curated by Miguel Mesquita, gallery Uma Lulik, Lisbon (2020), *FOCUS*, Curated by João Ribas, in Toronto, CAN(2019), EDP Foundation's New Artists Award at the museum of Art, Architecture and Tecnologia, Lisbon (2019). Her works are in several public collections in Portugal such as Collection António Cachola / MACE, Collection of contemporary art Figueiredo Ribeiro / quARTel, Collection SILD - Julião Sarmento, Foundation Leal Rios, Fundation PLMJ, Câmara Municipal de Sintra and Fundacion EDP / MAAT.



découvre le ciel dans le bas, 2021
inkjet print on cotton paper, 160x220 cm
Piece unique

Romain Mader

Series Sorry about the rain, 2022

Born in 1988 in Switzerland, Romain Mader studies fine arts at ZHdK, Zurich and photography at ECAL in Lausanne. Questioning the nature of photography and its relationship with reality, Mader's work explores themes of gender-representation, loneliness and romance by creating fictional narratives within his images. The Swiss artist got several awards with his project *Ekaterina*, a video made of photographs with a strong performative aspect. He made the cover of the catalogue of the exhibition "Performing for the camera" at Tate Modern, London curated by Simon Baker.

Sorry about the rain is the latest work in which Mader uses images and metaphors to depict a life crisis filled with anxiety, self-doubt and pursues different lines of ideas as a way to overcome it. The artist statement explains that he did a master's degree in art as a therapist, read motivational books, listened to talks with gurus, posed as a nude model, traveled to countries where he couldn't understand anything, ordered blind in restaurants, faced his fears and desires and sought inner peace. The images of his new project speak of courage, choice, limitations, happiness but especially of life.

Mader's work has been exhibited in various public shows: Tate Modern, London, Musée d'art de Pully, Images in Vevey, OCAT in Shanghai and Shenzhen, FOAM museum in Amsterdam, Planches Contact in Dauville. Mader's work was the recipient of the 2017 Paul Huf Award with his project «Ekaterina».



Nobody wins nobody loses, 2022
Inkjet print, 100x84 cm