

# GALERIE DIX9 Hélène Lacharmoise

## PARIS PHOTO

### Grand Palais Ephémère

11 – 14 Nov 2021

Preview Thursday Nov 10 – 11h-20h

Secteur général – booth B29  
+ Secteur Curiosa

For its eight exhibition at Paris Photo, Galerie Dix9 is pleased to present ICONS in the general section. The project brings together Anne Deguelle, Luca Resta and Sebastian Riemer who explore 20<sup>th</sup> century art history through different axes: legacy, contemporaneity and magnitude. It lives from the imminence of transformation wavering between the reference of iconic figures and the emergence into a new reality. Sebastian Riemer's "Stills" are sustained by the history of abstraction masters such as Malevitch. The source material is offered in large scale reproductions of old slides, highlighting the layers of time accumulated since then. In "repetere repetere" by Luca Resta, one believes to face tree trunks whose soul would have been partially freed, in a clear reference to Penone. They are in reality peeled and sculpted carrots. In her "Double portrait" of celebrities in their young age, Anne Deguelle points out how our perception may be deviated. The two portraits of Beuys are strictly identical and yet the eye detects or invents differences.

In the section Curiosa curated by Shoair Mavlian, directrice de Photoworks et ancienne conservatrice adjointe de la photographie à la Tate Modern, Anamary Bilbao explores the ideas of eternity and mortality, reality and dreams, belief and doubt. The pieces open a dialogue that suggests new connections and interpretations. Without ever aiming to close themselves in a specific narrative, the works seek to expose the indeterminacy contained in the imminence of what is about to happen.

Contact : Hélène Lacharmoise – [hlacharmoise@yahoo.fr](mailto:hlacharmoise@yahoo.fr) – tel : +33 (0)6 33 62 94 07

# Sebastian Riemer

Sebastian Riemer (b. 1982) studied at the Kunstakademie Düsseldorf under Christopher Williams and Thomas Ruff. Most recently his works were on display in two solo shows at Kunstverein Graftschat in Bentheim and Kunstverein Reclinghausen ("das Ende des XX Jahrhunderts"). In the past he was presented twice at Frac Rouen, France ("Two scenarios for one collection" and "Photography to the test of abstraction"), Biennale für aktuelle Fotografie in Heidelberg (Yesterday's news today), Folkwang Museum ("Ecker, Riemer, Ruff"), Museum Morsbroich ("Next Generations") Münchener Stadtmuseum ("Archivarische Empathie") and Kunsthalle Düsseldorf ("SUBJEKT und OBJEKT").

He is currently exhibited at The Israel Museum in Jerusalem with works from the museum collection ("How long is now"). as well as in the permanent collection of Kunstmuseum Bonn. He will be part of the Triennale für Fotografie in 2022 (Kunstalle Hamburg).

## Public collections:

Kunstmuseum, Bonn, DE, Museum Kunstpalast, Düsseldorf, City Museum, Düsseldorf, Folkwang Museum, Essen, Stadt Museum Munchen, Munich, Israel Museum, Jerusalem, Museum of Contemporary Art Helga de Alvear, Caceres, Spain, FRAC Normandie Rouen, France, Philara Collection, Dusseldorf, HSBC Germany.

## 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.

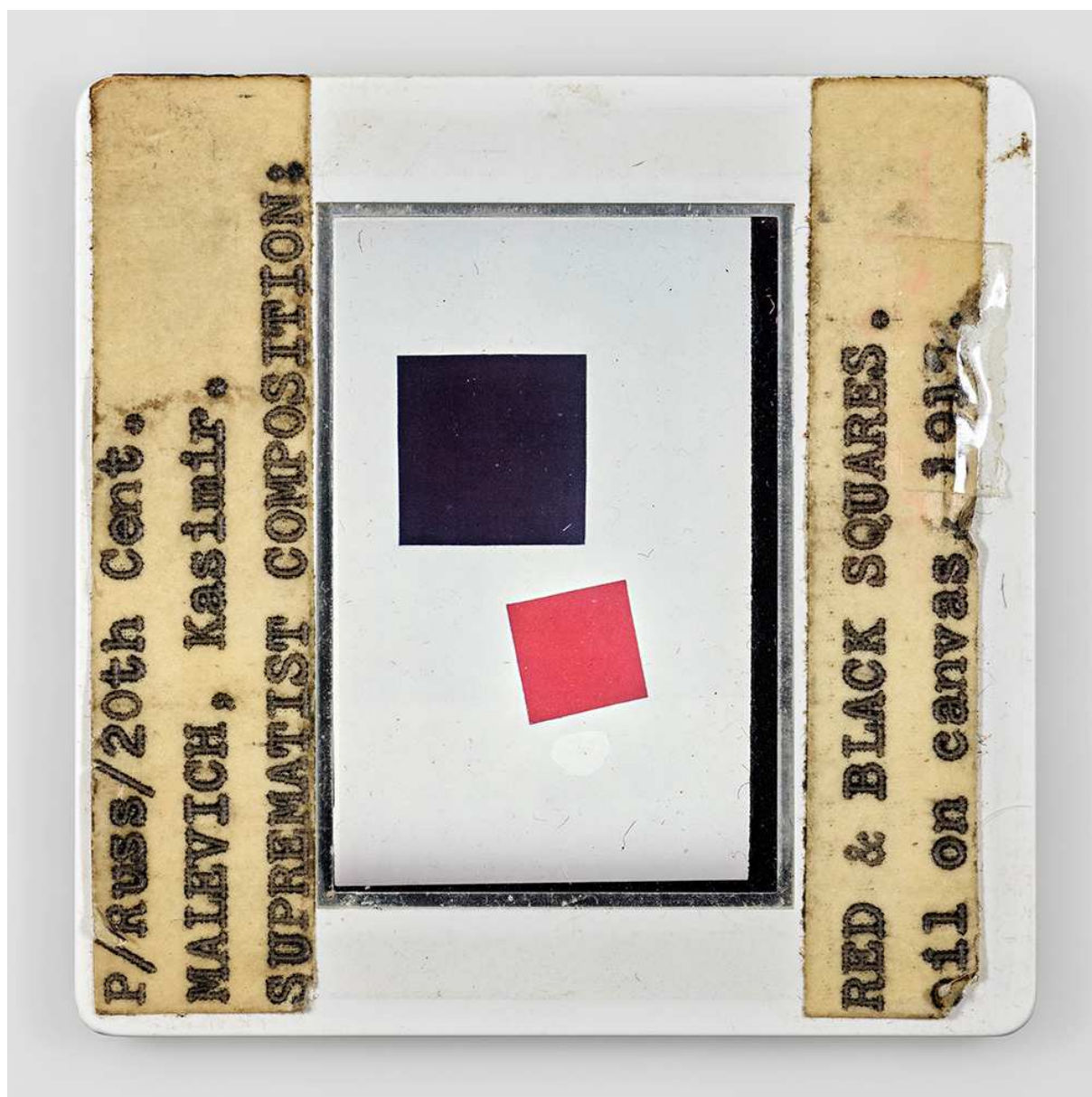
*L'image source de cette série est une diapositive. Par une reproduction en très haute définition et un agrandissement extrême du format, Sebastian Riemer met en lumière la source première de la diapositive et toutes les strates de temps qu'elle a accumulés dès lors, révélant ainsi ce que nous ne pouvons pas voir. Il apparait 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 Graftschat, Bentheim and Kunstverein Recklinghausen in Germany.

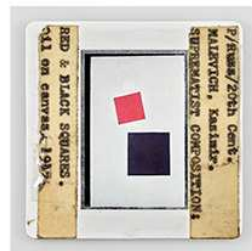
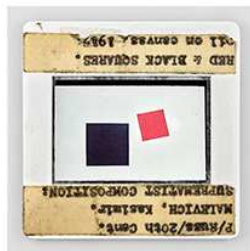
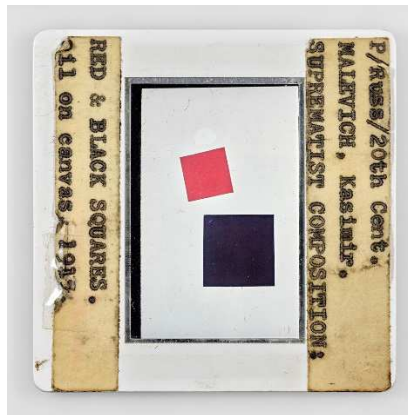
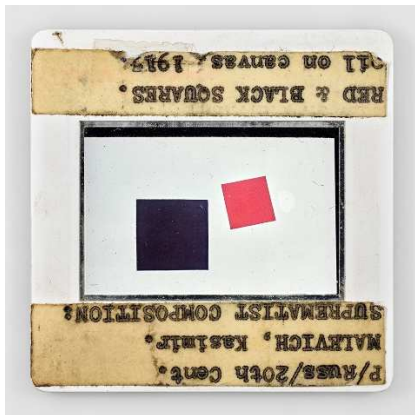
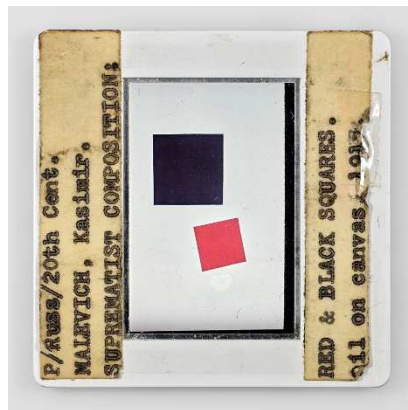
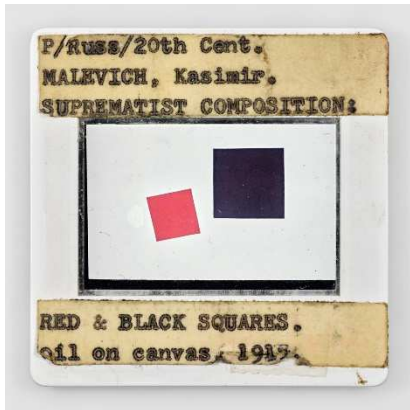
The series exists in 2 sizes :

180x180 cm or 200x200 cm, C-print or pigment 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



*P Russ 20<sup>th</sup> Cent MALEVICH Kasimir SUPREMATIST COMPOSITION RED&BLACK SQUARES oil on canvas, 1915  
pigment print, white powder coated aluminium frame, museum glass, 90x90 cm, 2019*



# Anne Deguelle

Always inquiring on some famous characters that mark our time and linked to specific places, Anne Deguelle works on topics as diverse as literature, art or religion questioning Beuys, Duchamp and the bottle of Benedictine, Raymond Roussel and his presence in Palermo or Radegund in her chapel in Chinon. She also questioned the rug covering Sigmund Freud's sofa (second solo exhibition at Galerie Dix9), offering a new lecture on the Freudian symbolic universe. The carpet has been reproduced in lace by the Alençon workshop (ordered by Mobilier National in France).

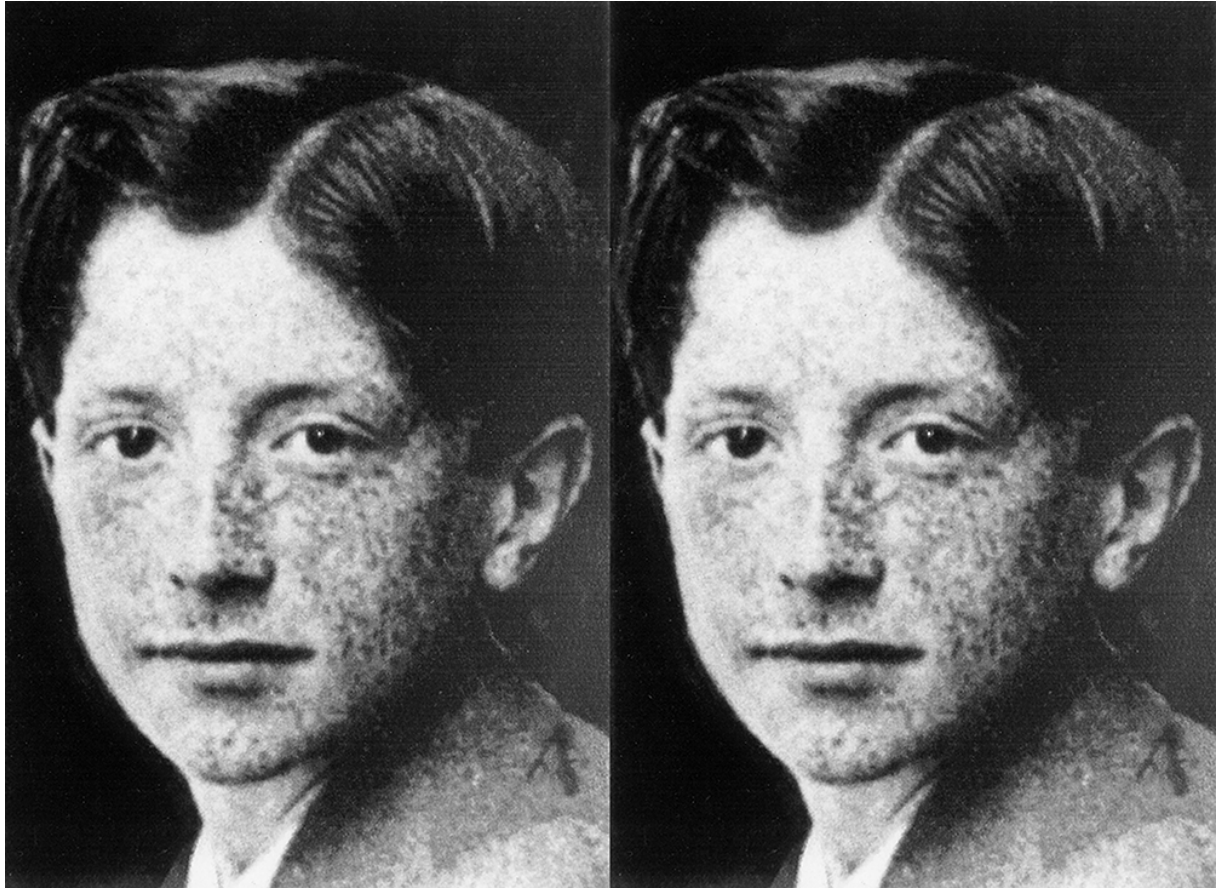
Anne Deguelle has been shown in many exhibitions in France and abroad. Her works figure in numerous public collection. To name a few: Musée Reina Sofia Madrid, Musée Serralves Porto, Portugal, MACBA, Museum of contemporary art in Barcelona, Spain, Archives in the Essonne, France, BNF, Bibliothèque Nationale de France, Paris, Mobilier National France, Collection of artist books Centre Pompidou, Paris, Yale University, Department of rare books, USA, Museum Zadkine, Paris, Museum of Valence, France, Neues Weserburg Museum, Brême, Germany, Museum MacVal, Vitry-sur-Seine, France, FNAC Fonds national d'art contemporain, Paris, FRAC Basse-Normandie, FRAC Auvergne, FRAC Midi-Pyrénées/Museum of Contemporary Art, les Abattoirs, Toulouse, Fonds d'art contemporain de la Ville de Paris, Artotheque de Caen, Artotheque du Limousin, Artotheque du Lot, Fonds municipal de Gennevilliers, France, Contemporary art center in Saint-Priest, France, Museum of glass, Carmaux, Fonds d'art contemporain, Nanterre.

## Double Portrait

In her project "Double Portrait" that features two photographs of celebrities in their young age, facing the viewer, Anne Deguelle points out how our perception may be deviated. The two portraits are strictly identical and yet the eye detects or invents differences.



*Double Portrait, Beuys, 2021*  
inkjet print black and white, 120x80 cm each image



*Double Portrait, Duchamp, 1997*  
silver print black and white, oakwood framed, 145x190 cm

# Luca Resta

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 Viagarini, cultural art center in Milan, Italy and at Asterides, Marseille, France.

Boxes, disposable objects and paper tapes are some of the elements that Luca Resta 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 artistic vocabulary—series and homologation, replication and standardisation, industrial accumulation, mechanical iteration ...—enters into dialogue with his devices and his manual ability. From his visual experiences, multiple sculptural, sound, or architectural projects arise, thanks to which Luca Resta goes beyond the mere objects to explore the related and representative sociocultural logic, as well as to propose other ways of meeting between individuals and forms. Eventually, the aesthetic power of his artistic approach, hidden behind the idea of "common" form, appears thanks to new ways of looking.

Luca Resta has exhibited in various exhibitions in France and Italy and entered public collections such as Momenta Art, New York, USA, Viagarini Collection, Milan, IT, BACO - Base Arte Contemporanea, Bergamo, IT, OTO Sound Museum, Zurich, CH, Ta(r)dino 6 Art Platform, Baku, Azerbaijan

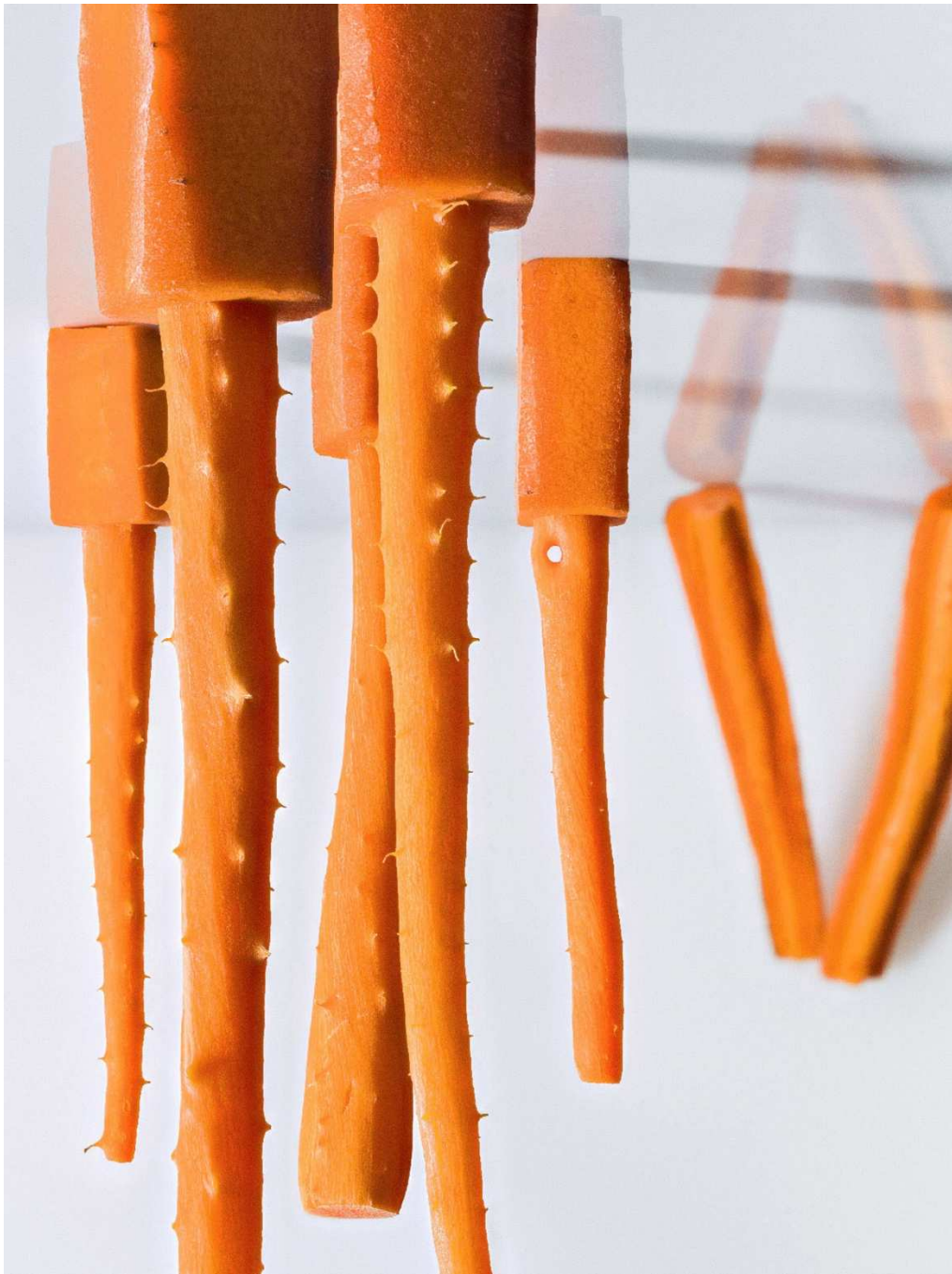
## Ripetere, ripetere

One believes to face tree trunks whose soul would have been partially freed, in a clear reference to Penone. But these are in fact peeled carrots, sculpted by the artist. Shot with a macro optique, it is made of 75 overlaid shots.





*Ripetere, ripetere, 2018*  
Lambda print under plexi, 200x150 cm



*Ripetere, ripetere*, 2018  
Lambda print under plexi, 167x125 cm

# Anamary Bilbao

AnaMary Bilbao was born in Sintra, Portugal in 1986. She lives and works in Lisbon.

She is currently ending 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 received 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 was nominated for a grant of EDP Foundation, MAAT Museu de Arte, Arquitectura e Tecnologia in Lisbon.

A conceptual artist born in Portugal, 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.

The series of photographs proposed for the section Curiosa at Paris Photo come from negatives found by chance in flea markets by Portuguese artist Anamary Bilbao. They make part of the project “J’avale la vague qui me noie le soleil de midi”, where Bilbao explores the ideas of eternity and mortality, reality and dreams, belief and doubt. The pieces open a dialogue that suggests new connections and interpretations. Without ever aiming to close themselves in a specific narrative, the works seek to expose the indeterminacy contained in the imminence of what is about to happen. All the works live from this tension, from the uncertainty of the images’ content, from the narratives that begin and that accentuate the fictionality that, at times, plunge into a biting theatricality. The book “Le bleu du ciel” by Georges Bataille was taken as starting point for these works.



*Découvre le ciel dans le bas, 2021*  
series « J'avale la vague qui me noie le soleil de midi »  
Inkjet print on cotton paper, 162 x 214 x 4 cm, unique piece



*I am still not sure how long we will stay here and where we will go then, 2021*  
series "J'avale la vague qui me noie le soleil de midi"

2 inkjet prints on cotton paper  
161,2 x 123,2x4 cm and 121,3x88,7x4 cm

Unique piece



*daydreams III, 2021*

series « J'avale la vague qui me noie le soleil de midi »  
inkjet print on cotton paper d'encre sur papier coton  
96,5 x 136,6 x 4 cm framed



*Les fleurs sont toujours éphémères, 2021*  
series « J'avale la vague qui me noie le soleil de midi »  
inkjet print on cotton paper  
Image : 43x41 cm