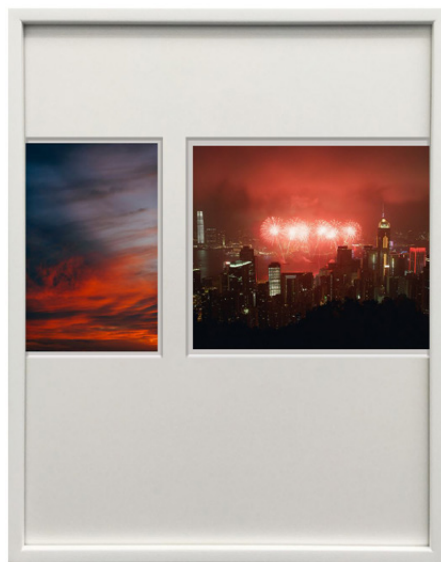


## ROMAIN MADER

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 that appears simply to document sex tourism in Ukraine with irony and a strong performative aspect. He was then exhibited at Tate Modern, London in "Performing for the camera" curated by Simon Baker.

The series Keep that fire burning 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. It is a work about regrowth, sights of salvation but mainly about a conflicting journey that seems to be well propagated in our modern societies.

Romain Mader was born in 1988 in Switzerland. He studied photography at ECAL in Lausanne, before his Master Arts in Fine arts, ZHDK Zurich (2018). He got several grants and awards, such as Paul Huf Award winner, FOAM Museum, Amsterdam, NL (2017)



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## PHOTO BASEL

### SEBASTIAN RIEMER



A rising figure of the Dusseldorf school, trained at the academy with Thomas Ruff and Christopher Williams, Riemer questions the image in photography as well as its materiality. Against the contemporary practices that manipulate the image with digital tools, he focuses his gaze and gesture on a detail or on the multiple layers that make up the original image. His works are in many public collections.

The image sources of the series Stills 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 Obsolete today, they have been replaced by digital images.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.

## GALERIE DIX9

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 in 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.

The series Girls comes from small photographs found in a shop in Israel while the artist had a residency in 2017. They have been in a shop window during several years. This explains why the original photographs were damaged by the sun. The disappearance of the photographic emulsion is revealed through an extreme enlargement made with great technicity and a same resolution all over the image. Collection Israel museum



## LEYLA CARDENAS

A rising figure in the Colombian art scene, Leyla Cárdenas explores reality in a sculptural gesture that aims to spatialize and materialize time. Her works question urban ruins, demolition sites and abandoned spaces as indications of social transformations, losses and lost memories. Her approach recalls that of the archaeologist who analyzes the different layers of a fragmented reality. The artist thus proceeds by deconstruction as a means of construction. The superficial skin becomes a way to explore and dig to reveal different strata of time. Like palimpsests, materials and fragments recovered from a site become humble documents in which present, past and future tenses are contained and recorded.



Drawn Inwards 2, unweaved dye sublimated fabric, slate stone

Works on textiles document endangered buildings, which often retains only the facade. Photographed by the artist, the wall becomes a printed image on a fabric in light veil whose frame is partially unweaved, revealing the fragility of the process. The gradual disappearance of the place is thus materialized in the support itself of the work. By unweaving the fabric, appear the layers of time.

Reversed Geology, pigment inkjet print on Bambou Hahnemühle paper mounted on brass, mortar



## VINCENT LEMAIRE



Pendrillon (INTHL1), photograph and photogram

«Pendrillon» is the French word for tormentor, one of those long curtains that hang on either side of the stage in a theatre. Their purpose is to screen the wings from the audience. The title expresses how the French artist plays on the thin border that separates the real and the counterfeit. Using photograms and photographies that he produces in his workshop, Lemaire has freed himself from the logic of space and time, as well as from any attempt at justification. He has no qualms about combining fragments of Robert Ryman monochromes – a tribute to the treatment of matter as a physical element – with views of the artificial Monkey Rock at the Vincennes Zoo. Pendrillon depicts disturbing perspectives: real mountains among landscapes that simply do not exist as well as videogame screenshots. Vincent Lemaire is graduate of Beaux-Arts de Paris (Atelier Boltanski).

## CAMILLE FALLET

A graduate of the Royal College of Arts in London and the Ecole Supérieure des Beaux-Arts in Nantes, Camille Fallet carries out a work that addresses the issues of local experience and its transcription in the form of lyrical documentary. His series titled «American Re-Photographs» is an actualisation of «American Photographs» by Walker Evans. It was recently shown at the Biennale for actual photography curated by David Campany. Soon at Hampton museum, NL. Currently, Camille Fallet has a solo show as a guest of honor at Centre Photographique Marseille with a project on Glasgow, part of Rencontres d'Arles



She looks like Alabama Cotton Tenant Farmer Wife 1936, pigment print, 44x50cm