

GALERIE DIX9 Hélène Lacharmoise

CONTEMPORARY ISTANBUL

Booth T8-08

Preview Sept 16: 14h – 20h, Sept 17, 18: 11h-15h
Public days Sept 17, 18: 15h-20h, Sept 19 – 22: 11h-20h

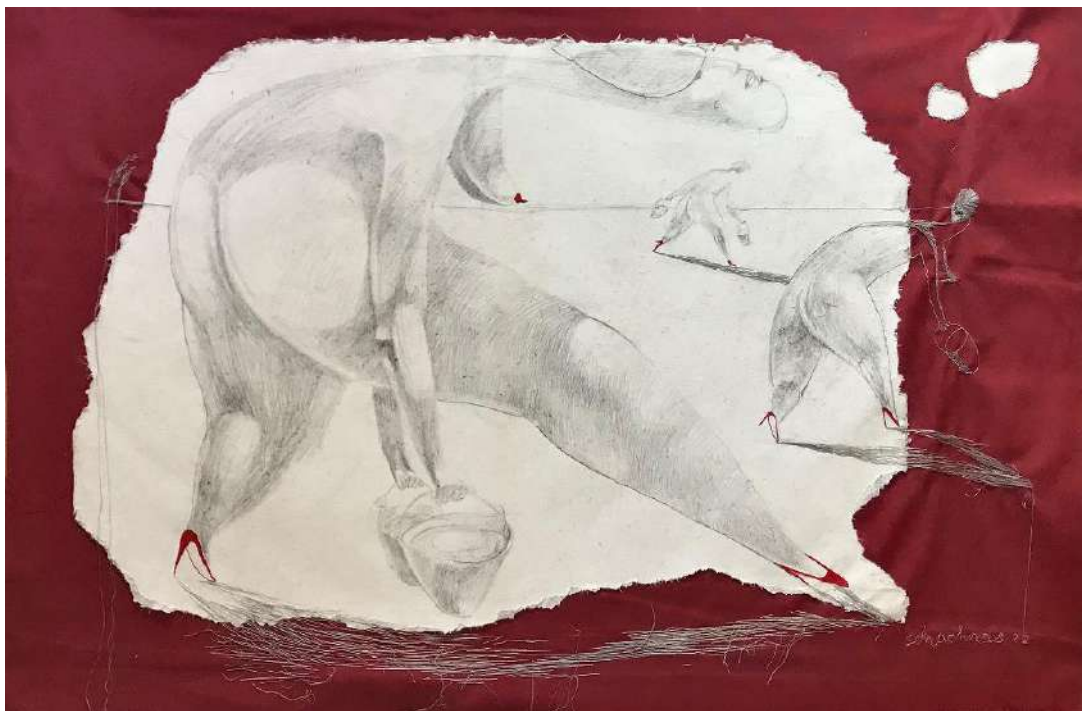


Shahnaz Aghayeva
Leyla Cardenas
Alida Cervantes
Sebastian Riemer

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Shahnaz Aghayeva

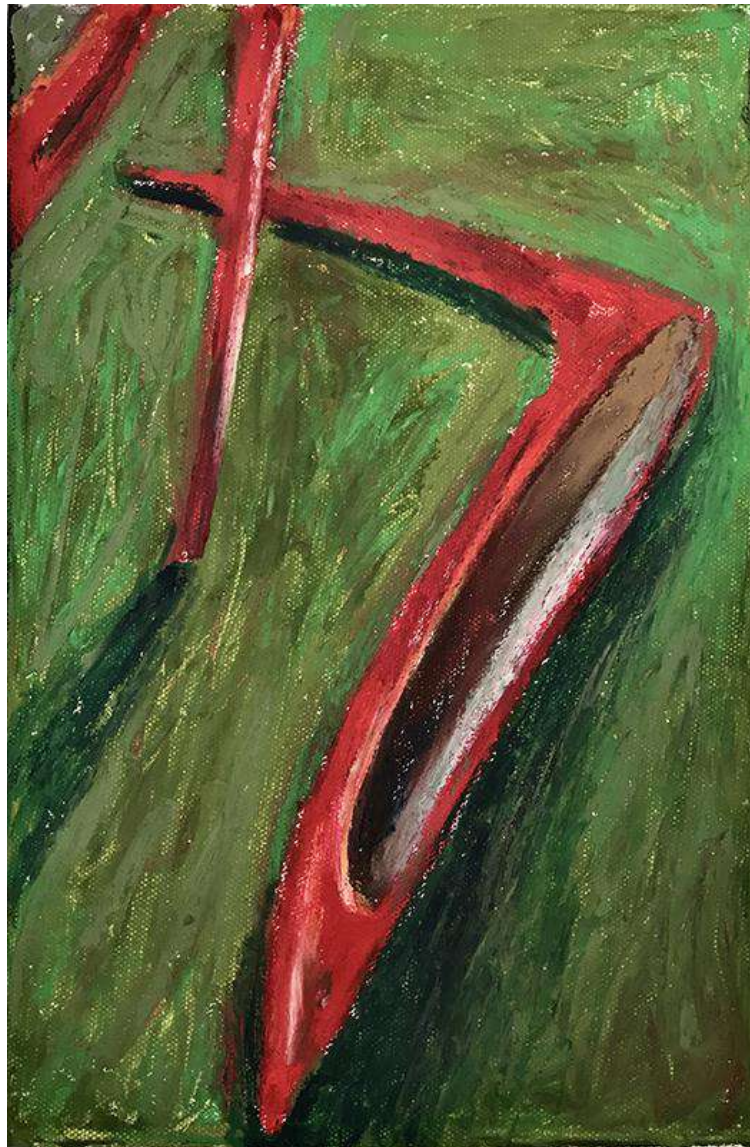
Born in 1984 in Azerbaidjan, Shahnaz Aghayeva lives and works between Bakou and Istanbul. An innate underground energy innervates her practice. She is joyfully visceral, subtly sensual, sometimes even vile eruptive. On the surface of her graphic works, like in her sculptures and performances, a same trend twists the surface, animates the figures and represents the form. Always experimenting new processes and new materials(metal, linoleum, wood, glas, cardboard..), Sachnaz defines herself as a woman artist. Both a woman and an artist who questions the female condition. She aims to show the entire female world as a kind of protest act. Assuming that the perception of women in our societies, and especially in Eastern cultures, is dominated by a male gaze and does not reflect the reality, when not false, she aims to reveal that part of female society that only women know about. Women bring up and influence the life of other women, reproducing a model, including wounds that may provoke self-deception. A reality totally ignored by men. By confronting preconceptions of the male gaze on gender to the viewer, the artist purpose is to influence the future formation of the female perception by women themselves and by humanity as a whole. To push the aesthetic framework of the concept of femininity in a traditional society.



Personal search, 2022

80x120 cm, handmade fibrous paper, cloth, embroidery

Shahnaz represents exclusively women, with recurrent patterns such as long hair, a mythological symbol, that represents the female attempt to organize her own life through intimate care; protuberant chest with red heads like those drawn by Louise Bourgeois. Between abstraction and figuration, the stylized images of nude women are classical in her composition, but manipulation of scale and perspective reflects women's changing identity and sexual freedom as society shifts and adapts to contemporary gender identities.



Grounding, 2022
oil pastel and oil bar on canvas, 20x30cm



Everything has been done, 2022
watercolour and embroidery on Fabriano paper, 26x36cm

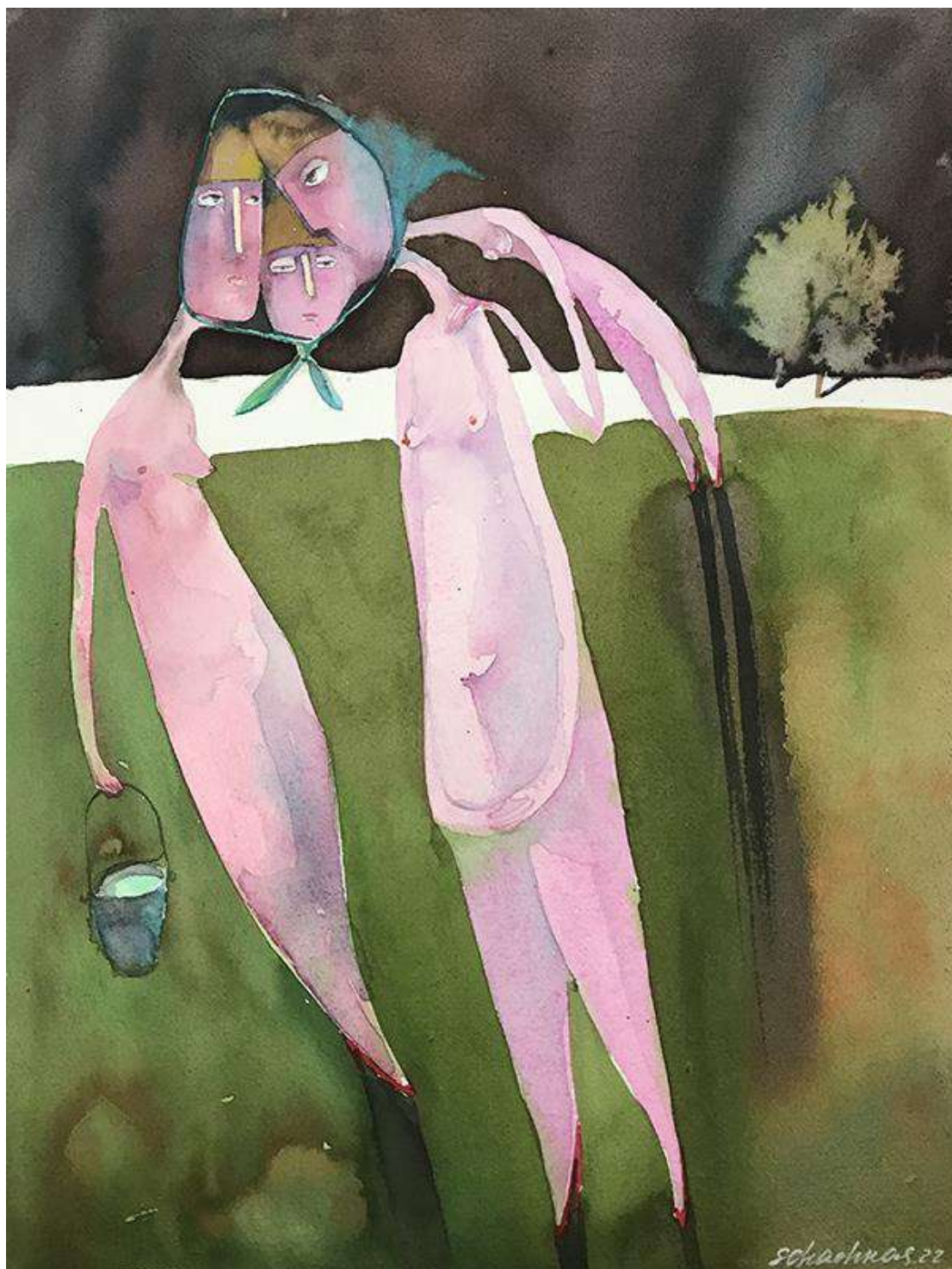


Hard work, 2022
oil pastel and oil bar on canvas, 120x100cm



Madonna with fish, 2022

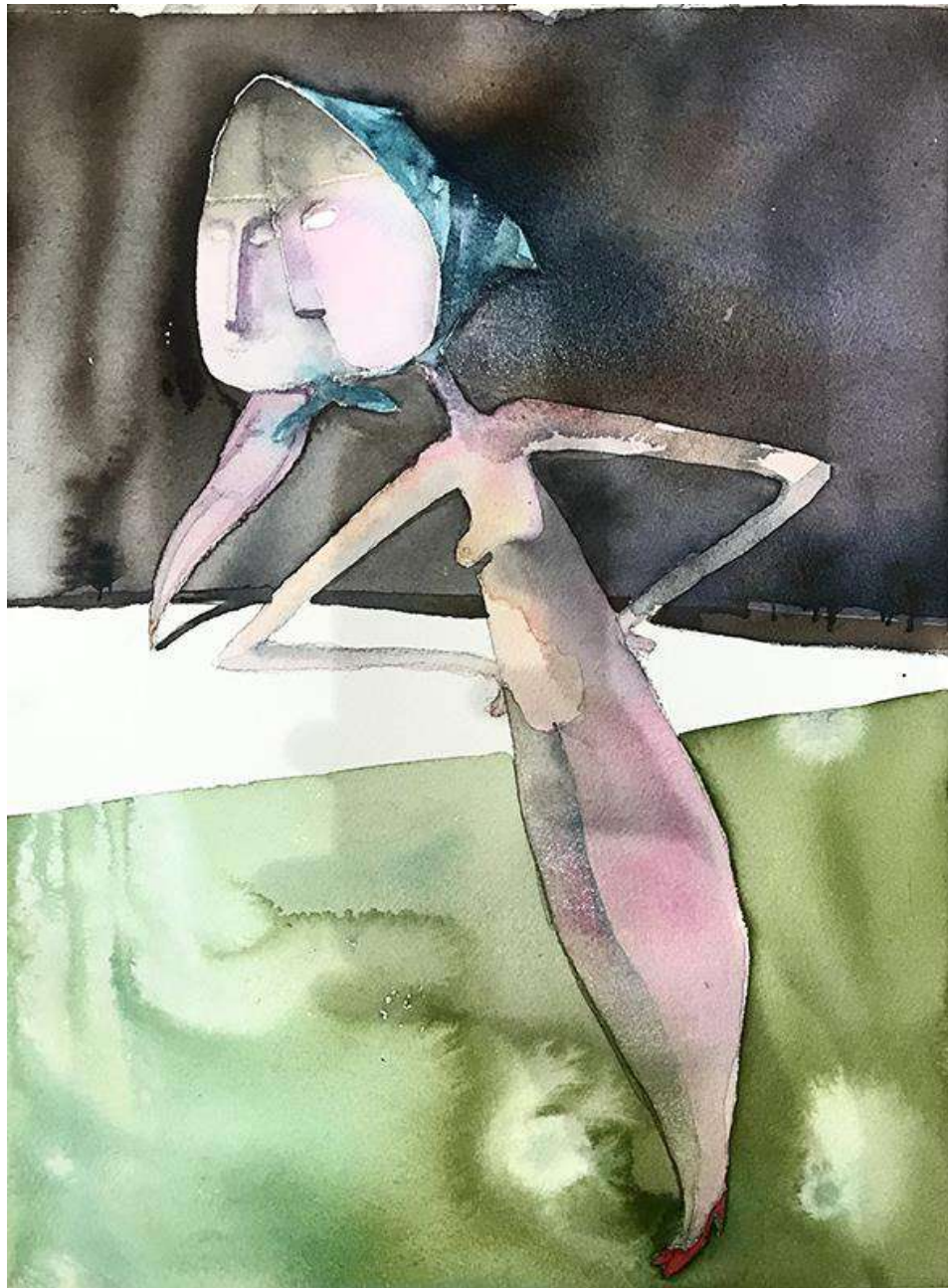
woodcut, gold foil epoxy on Hahnemühle handmade paper, 106x80cm



Untitled, 2022
watercolour on Fabriano paper, 42x30cm



Waiting for a miracle, 2019
woodcut, aluminium foil, edition 2/3, 90x104 cm



What is the soul from afar, 2021
watercolour and embroidery on Hahnemühle paper, 41x31 cm

Leyla Cardenas

A mid-career artist, 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.

Living in Bogota, Colombia, Leyla Cárdenas studied Fine Arts at Universidad de Los Andes in Bogotá and completed an MFA at the University of California Los Angeles (UCLA). Her work has been shown in various public spaces such as Museo del Barrio, New York, LACMA-Los Angeles, LA/LA del Getty, Museum of Fine Arts Houston, Orange County Museum of Art, Palais de Tokyo-Paris, Q21 Museums Quartier-Wien, Institute of Contemporary Art-San Jose among others. She is currently exhibited at Biennale in Lyon and Museo de Arte de Zapopán-México, as part of the Cisneros Foundation collection. Cárdenas work can be found in various public and private collections in Colombia, South America, Europe and throughout the USA.



Drawn inwards 2, 2019

unweaved dye-sublimated print on fabric, slate stone, 69X70X6 cm

Works on textiles document endangered buildings, which often retains only the facade. Photographed by the artist, the wall becomes a printed image on a polyester silk 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.



Unweaved Portal, 2022

unweaved dye-sublimated polyester silk, wood, metal, 128x175x1,5 cm



Mutual dissolution, 2019
unweaved dye sublimated fabric, 200x120x 60 cm

Alida Cervantes

Born in 1972, Alida Cervantes is a Mexican artist who lives and works between Tijuana, Mexico and San Diego, California. Her artwork is an exploration of power relationships. Her paintings, drawings, and mixed media work examine hierarchies, question dominant historical narratives, and create imagined spaces where sex, love, and emotions both flow and are repressed. As an inheritor of Mexico's colonial cultural discourse, her work draws from her own experiences of oppression and desire as a white upper class Mexican woman. Her daily commute across the Mexico/US border provides the springboard into her investigations of racial, gender, and class relationships and perceptions on both sides of the border. She uses fantasy, the grotesque, and dark humor in semi narrative, ambiguous works that implicate wider narratives of colonial and post-colonial representation.

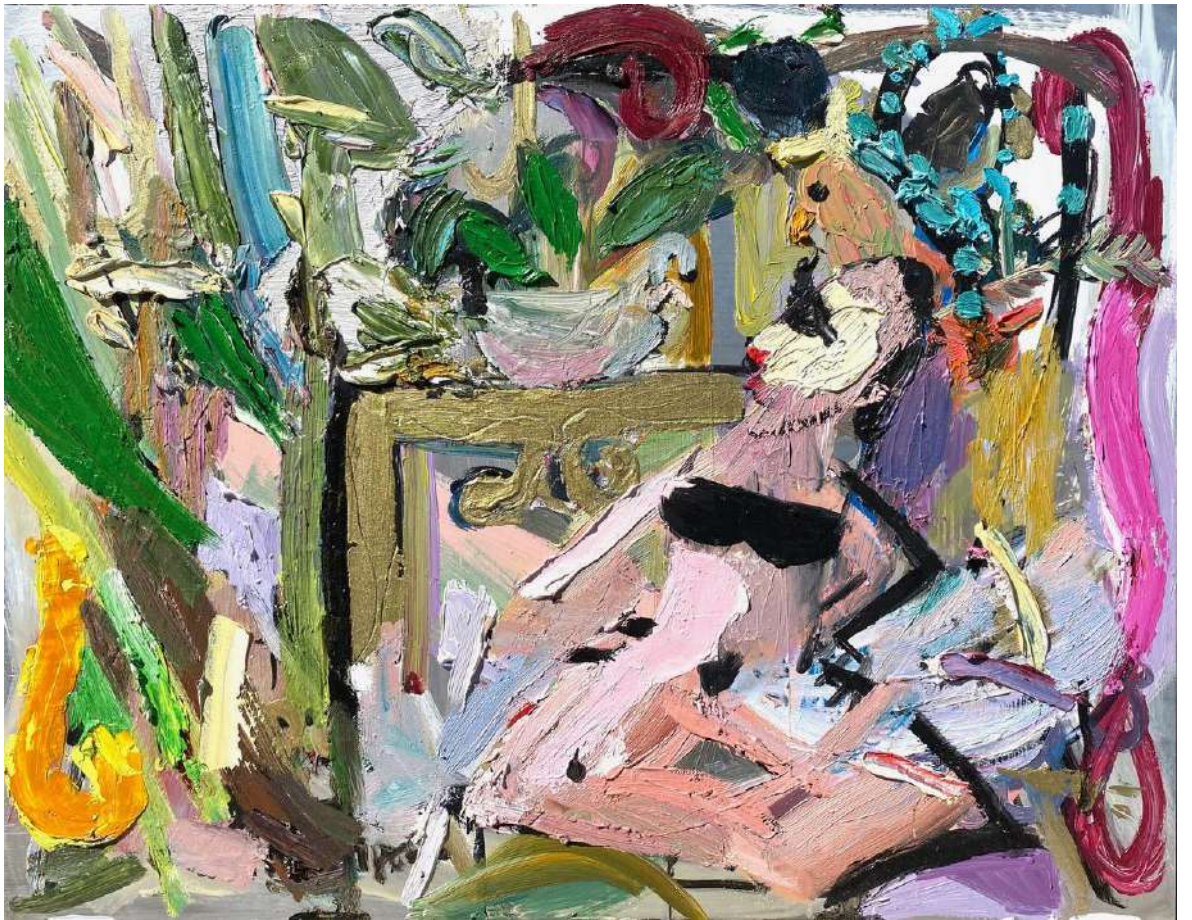
Alida Cervantes studied at Florence's Scuola di Arte Lorenzo de' Medici in Italy and earned her MFA from the University of California, San Diego. Her work is part of the Museum of Contemporary Art, San Diego, the Charles Saatchi Collection, London, as well as the Jorge Perez collection in Miami.



Untitled, series La reina quiere coco, 2019
oil on aluminium, 30,5x40,6 cm



Untitled, series La reina quiere coco, 2019
oil on aluminium, 30,5x40,6 cm



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oil on aluminium, 30,5x40,6 cm



Untitled, series La reina quiere coco, 2019
oil on aluminium, 30,5x40,6 cm



Untitled, series La reina quiere coco, 2019
oil on aluminium, 30x30 cm



Untitled, series Saints, 2017
ink, charcoal and acrylic on paper, 102x77 cm



Untitled, series Saints, 2017
ink, charcoal and acrylic on paper, 102x77 cm

Sebastian Riemer

A rising figure of the Dusseldorf school (master with Thomas Ruff and Christopher Williams), Riemer questions the medium photo itself. In a very objective process, without retouching the original image, he focuses his gaze and gesture on a detail or on the multiple layers that make up the original image. He proceeds by series, such as retouched press photos, slides, paintings, found images, etc...

His works have been exhibited in several institutions in Germany and abroad: Museum Folkwang in Essen, Kunsthau Aachen, Kunsthalle Düsseldorf, Pori Art Museum, Finland, Kunstpalast, Dusseldorf, Deutsches Historisches Museum, Berlin, Multimedia Art Museum, Moscow. He was recently exhibited in the Triennial of Photography in Hamburg and the museum of Modern Art in Bremen, and the Israel Museum in Jerusalem. His works figure in several museum collections such as Kunstmuseum in Bonn, Kunstpalast Dusseldorf, City Museum Dusseldorf and Munich, the Israel Museum in Jerusalem as well as famous corporate collections.



WARHOL ANDY 1930 1987 HEAD MARILYN_MONROE 4 1964 AMERICAN_PAINTING PARIS
NATHIAS FELS GAL REALITES JULY 1972, 2019

Pigment print, white powder coated aluminium frame, museum glass, 90x90 cm

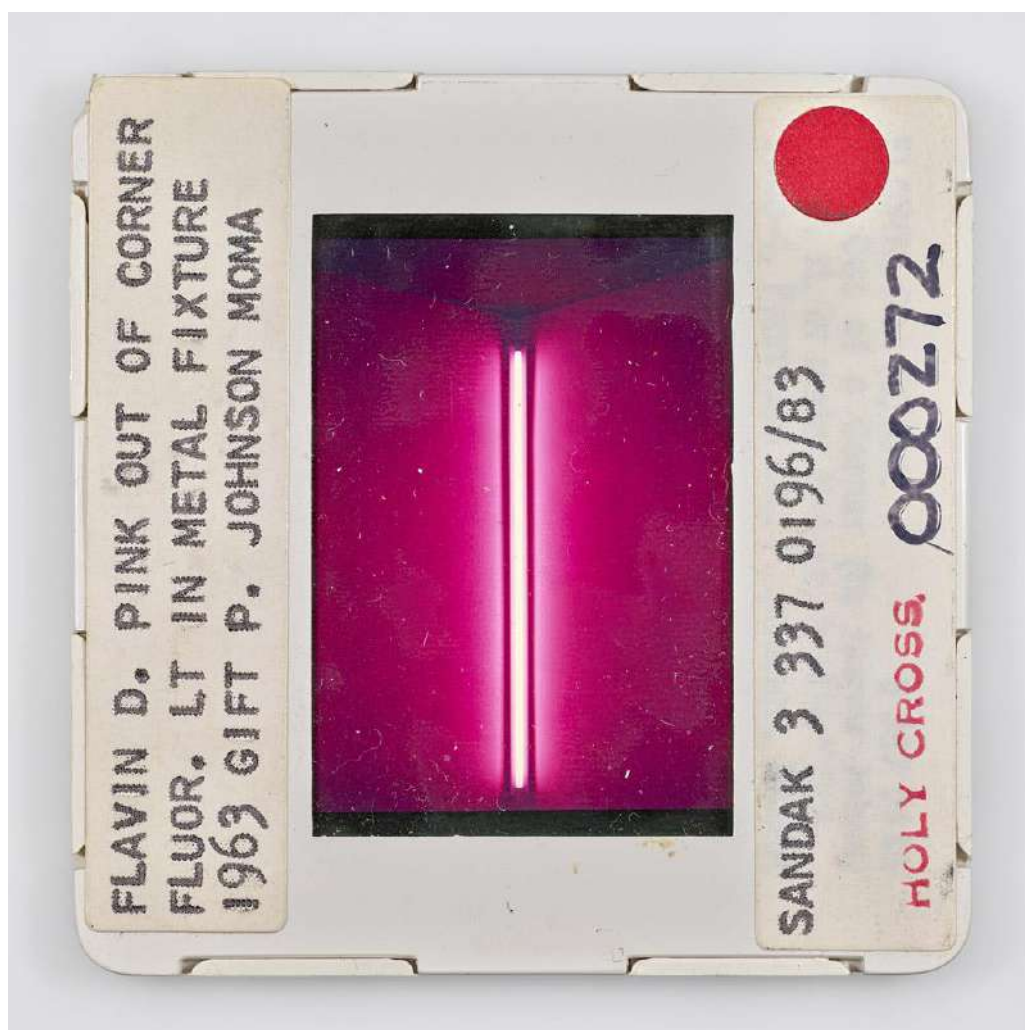
The works of that series exist in two sizes :
90x90 cm + frame
180x180 cm or 200x200 cm +frame



Warhol Pepsi Cola 1962 Wallraf 71 b) Portertown (R) Products, Inc, 2020
Pigment print, white powder coated aluminium frame, museum glass, 90x90 cm



MOD PTG LICHTENSTEIN R-1963 DETAIL OF DROWNING GIRL NEW YORK, NY MUSEUM OF MODERN ART 153 X 92CM ART SINCE 1940-P.262 9.19 03 091592 HOLY CROSS, 2020
Pigment print, white powder coated aluminium frame, museum glass, 90x90 cm



FLAVIN D PINK OUT OF CORNE FLUOR LT IN METAL FIXTURE 1963 GIFT P JOHNSON MOMA
SANDA 3 337 0196 83- HOLY CROSS 000272, 2019

Pigment print, white powder coated aluminium frame, museum glass, 90x90 cm