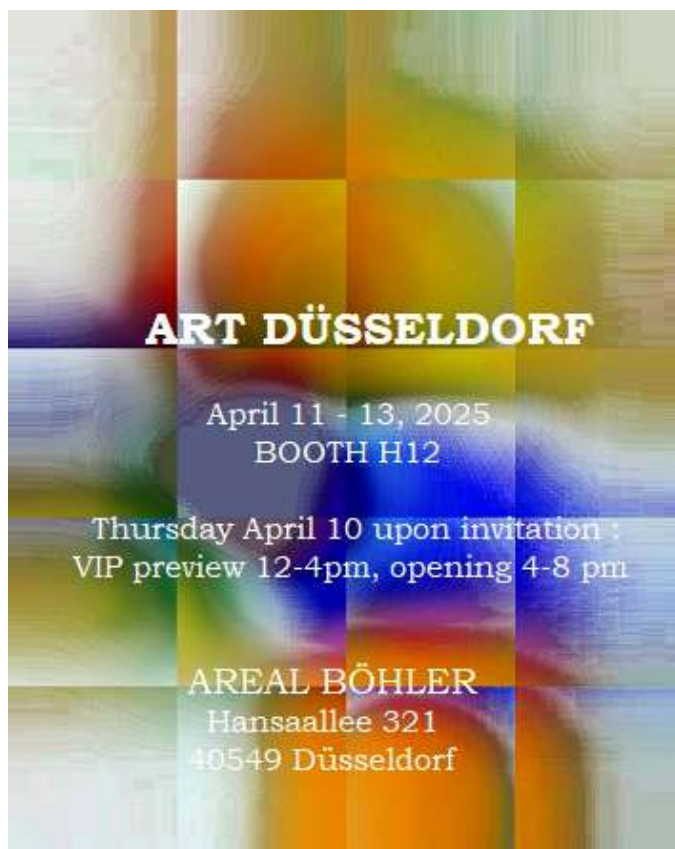


GALERIE DIX9 Hélène Lacharmoise



solo show Sebastian Riemer - booth H12

+ Katya Tönnissen - sculpture spot

For its first participation to Art Düsseldorf, Galerie Dix9 presents a solo show of Sebastian Riemer, a rising figure of the third generation of Dusseldorf school, focused on his last series titled *Screens*—an exploration into the relationship between human creativity and technological processes, particularly artificial intelligence, without actually utilizing AI as a tool. This unique approach, combining photography with simple algorithms, is a key aspect of Riemer's work and provides a thought-provoking perspective on the evolving role of technology in image-making.

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In Riemer's own words, "*Artificial Intelligence in the context of image generation, alongside the integration of technical images with blockchain technology as NFTs, will fundamentally revolutionize our image world and our understanding of it.*" Under this premise, Riemer set out to explore what kind of images might be "interesting" for both human observers and machines. The raw material for his works originates from stock image databases—images that, rather than reflecting a visible world, serve as representations of the capitalist structures that have led to the dominance of technology companies, whose products are reshaping our way of life in unprecedented ways.

These stock images are initially reduced by Riemer to an almost unrecognizable level—a handful of pixels. From this starting point, he uses very rudimentary algorithms to generate new images from the near-nonexistent information. Images that previously held mainly communicative and narrative value are thus transformed into pieces that are almost entirely experiential in their aesthetics, resisting the logic of image commodification.

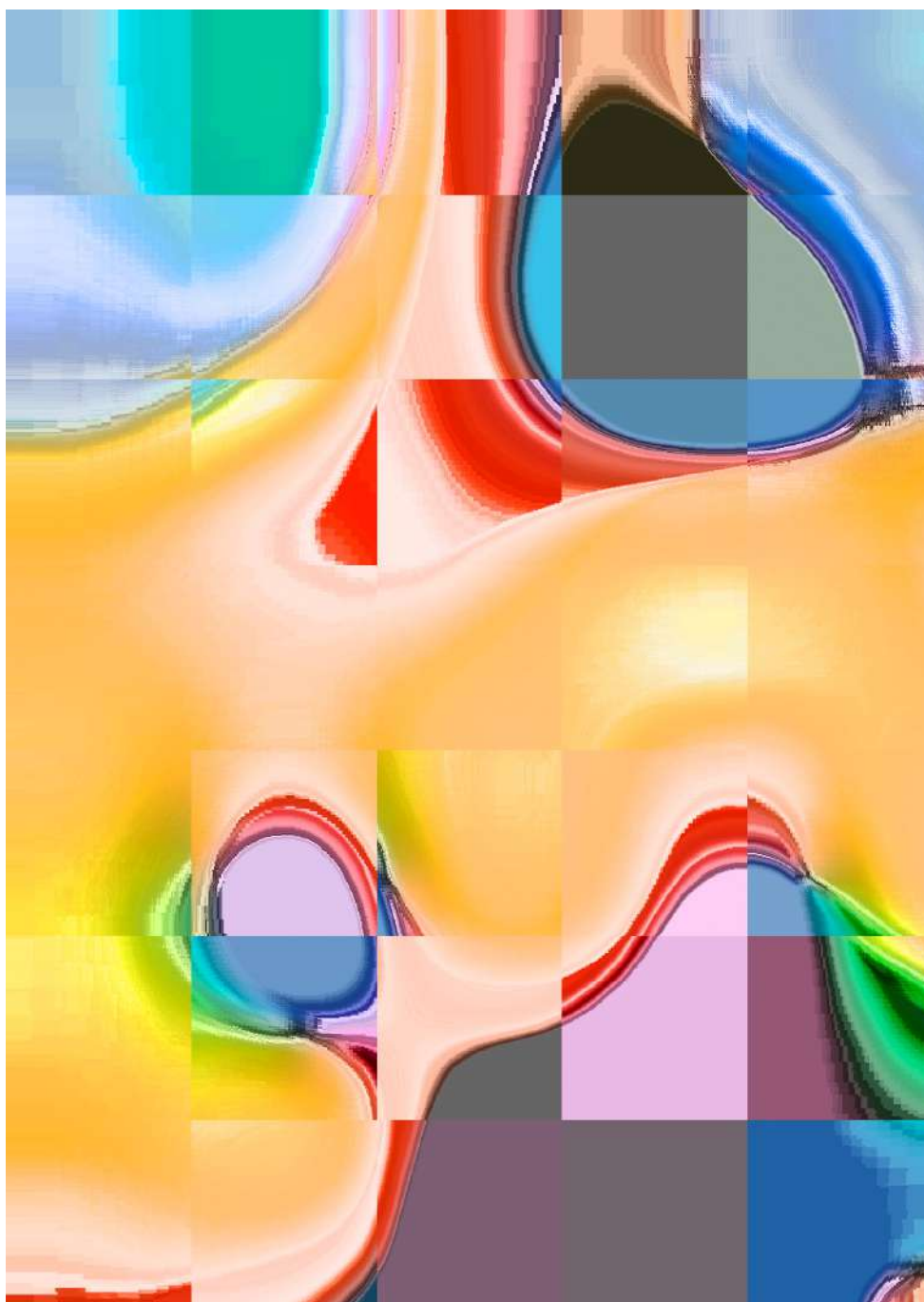
The resulting works reveal how image information is computed from virtually nothing—how gradients emerge only to abruptly break off again without any apparent reason. The key feature of these photographic-like images is the smooth flow of visual elements, something that traditional photography strives to maintain for the sake of illusion. When technical transmission errors disrupt these flows, they are considered artifacts, interfering with the seamless transition of images from our devices directly into our minds.

Riemer's images focus on these disruptions. They place at their center what photography usually seeks to avoid—creating a visual experience composed entirely of breaks and glitches. This is achieved by running very simple algorithms against each other, revealing an inner functioning of technical image processing that was never intended by its programmers. Technically, these images could have been made more than 20 years ago, yet Riemer is fascinated by the idea of using "stone-age" tools (in the context of information technology) to comment on contemporary technology. He creates works *about* AI without actually using AI.

For viewers, it becomes clear how even these simple algorithmic images evoke an aesthetic complexity that is difficult to grasp. The line between Riemer's intervention and the autonomous generation by the algorithm is almost indiscernible. The boundaries between the machine and the artistic subject are thus thoroughly blurred, raising questions about authorship—whether in analog or AI-generated images. Simultaneously, these works make it aesthetically evident how fundamental computational operations remain anchored in a binary cosmos, and how the speculation surrounding authorship, genesis, and the value of technical images will captivate us even more strongly in the future.

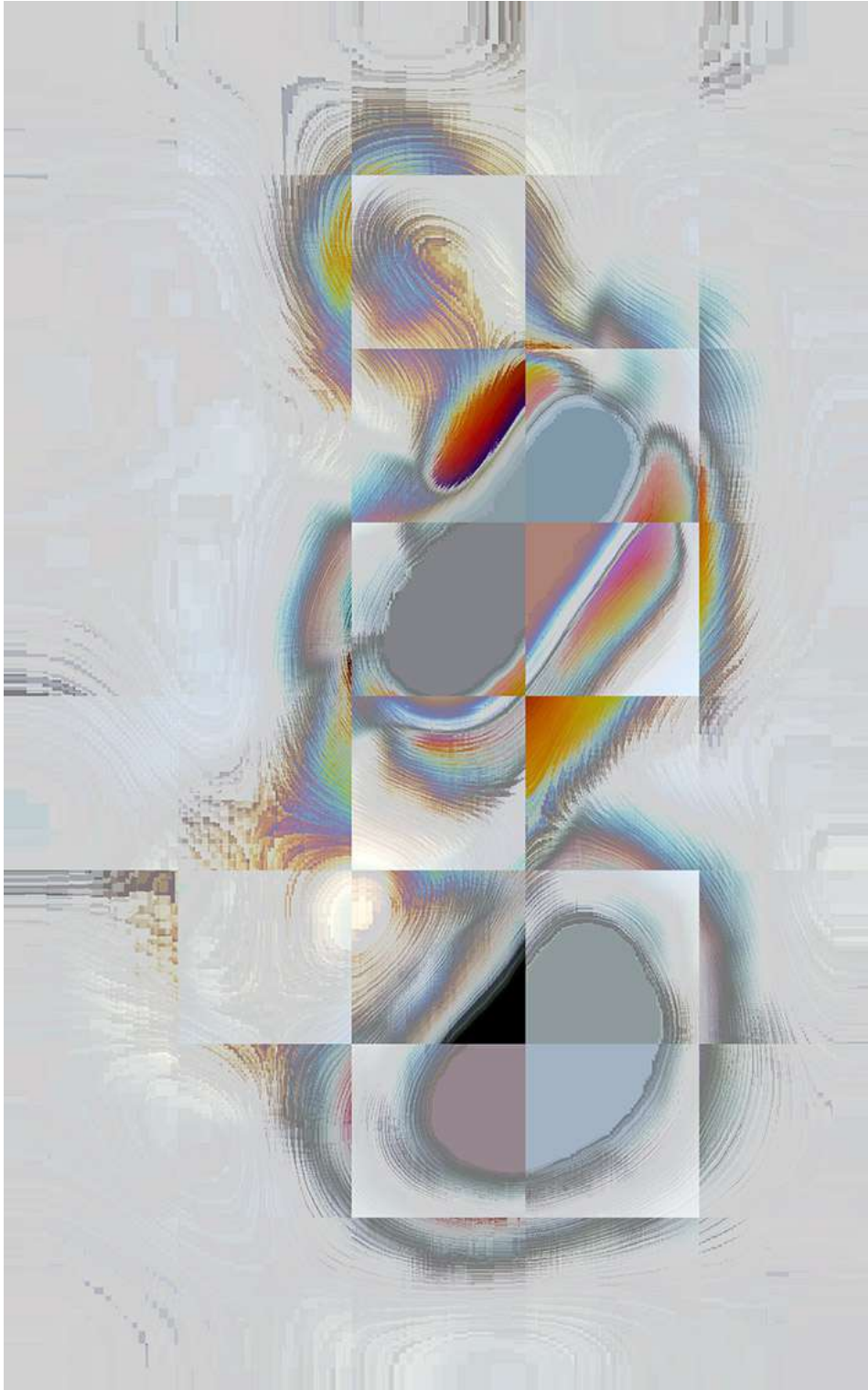
Riemer's *Screens* series invites audiences to reflect on the relationship between art, technology, and perception. It explores the potential and limitations of images in a liminal state—existing between past and future, machine and human, dissolution and creation. This series is both a response to and a critique of our current image culture, deeply enmeshed in technological change, while resisting the convenience and aesthetic predictability that typically accompanies algorithmic image generation.

GALERIE DIX9 Hélène Lacharmoise



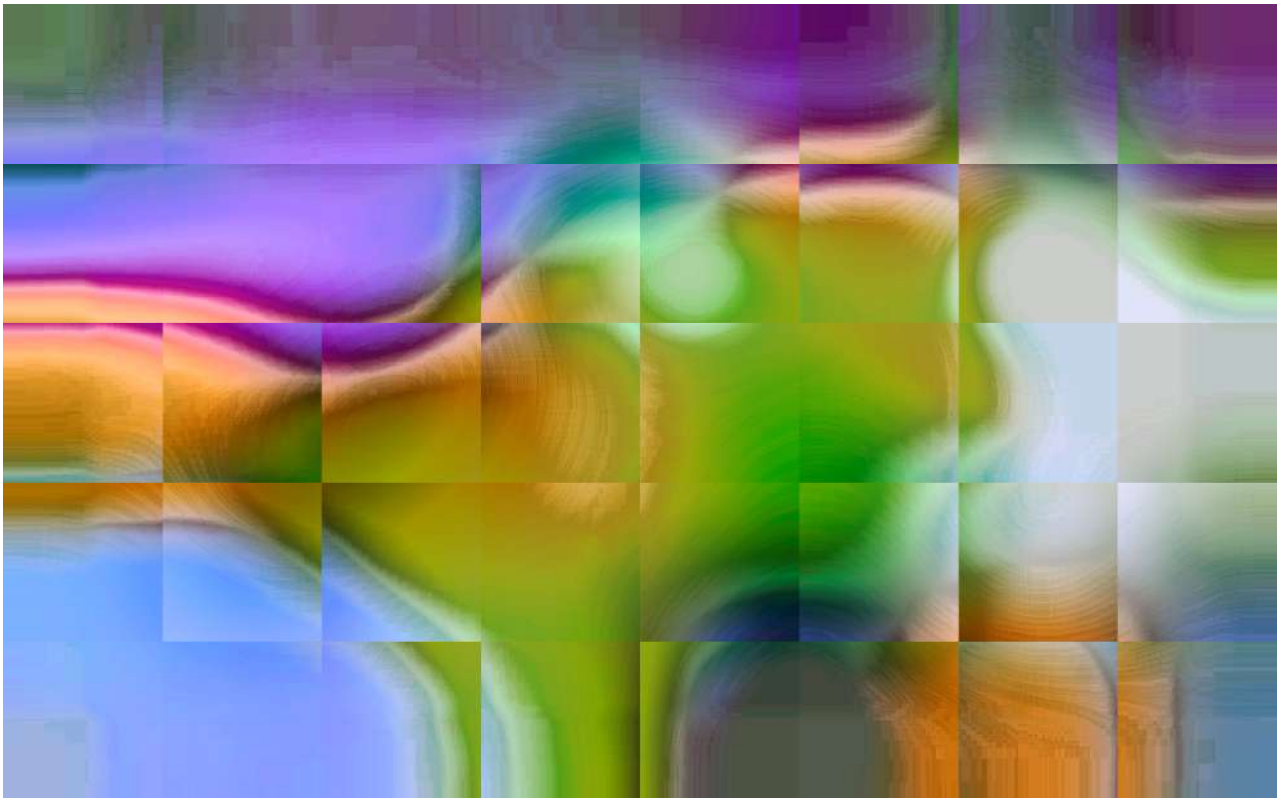
Sebastian Riemer, *De Gi*, 2025
199x146cm, pigment-print, museum glass, grey powder coated aluminium frame

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Sebastian Riemer, *Spo Wo*, 2025
225x146cm, pigment print, museum glass, grey powder coated aluminium frame

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Sebastian Riemer, *Ne Fra*, 2024
146 x 225 cm, pigment print, museum glass, grey powder coated aluminium frame

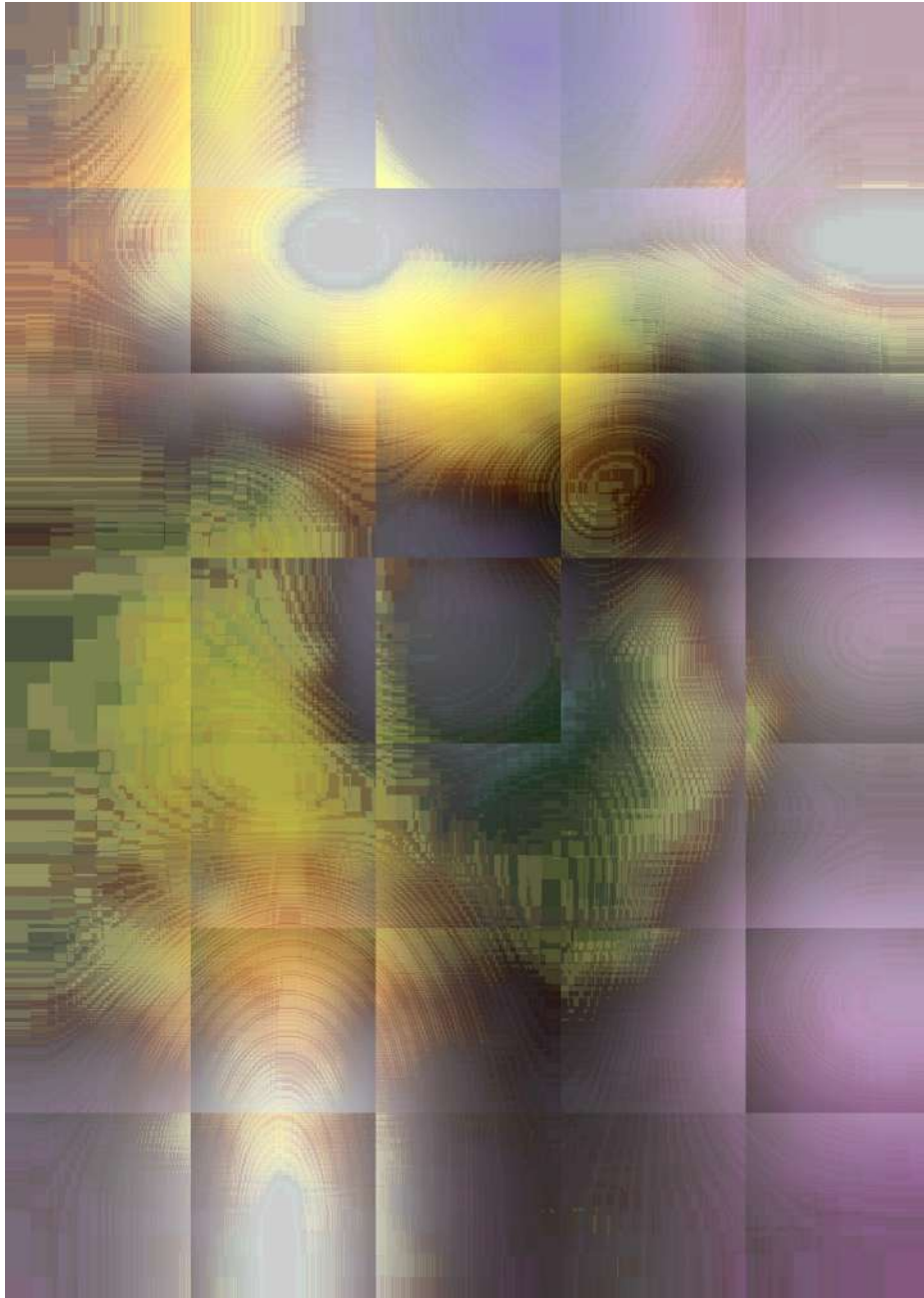
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Sebastian Riemer, *Ba Fu*, 2024

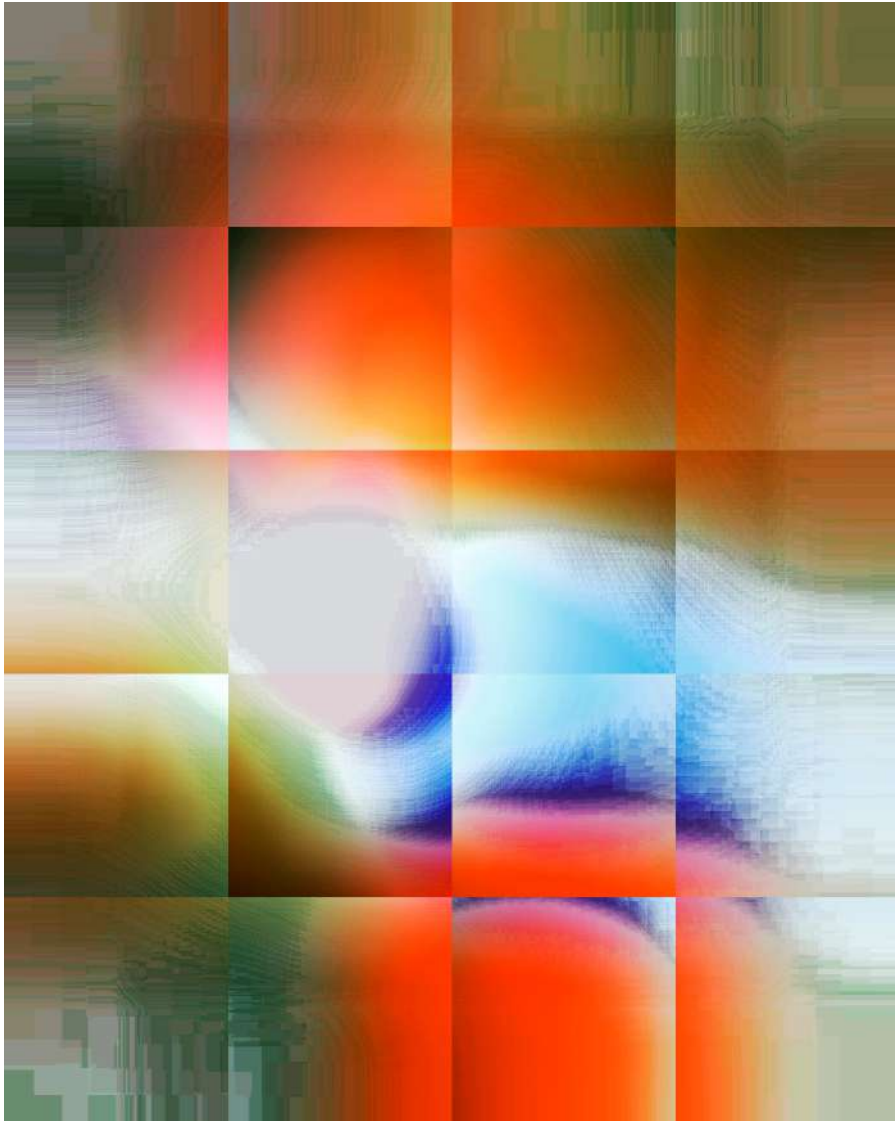
76 x 125 cm, pigment print, museum glass, grey powder coated aluminium frame

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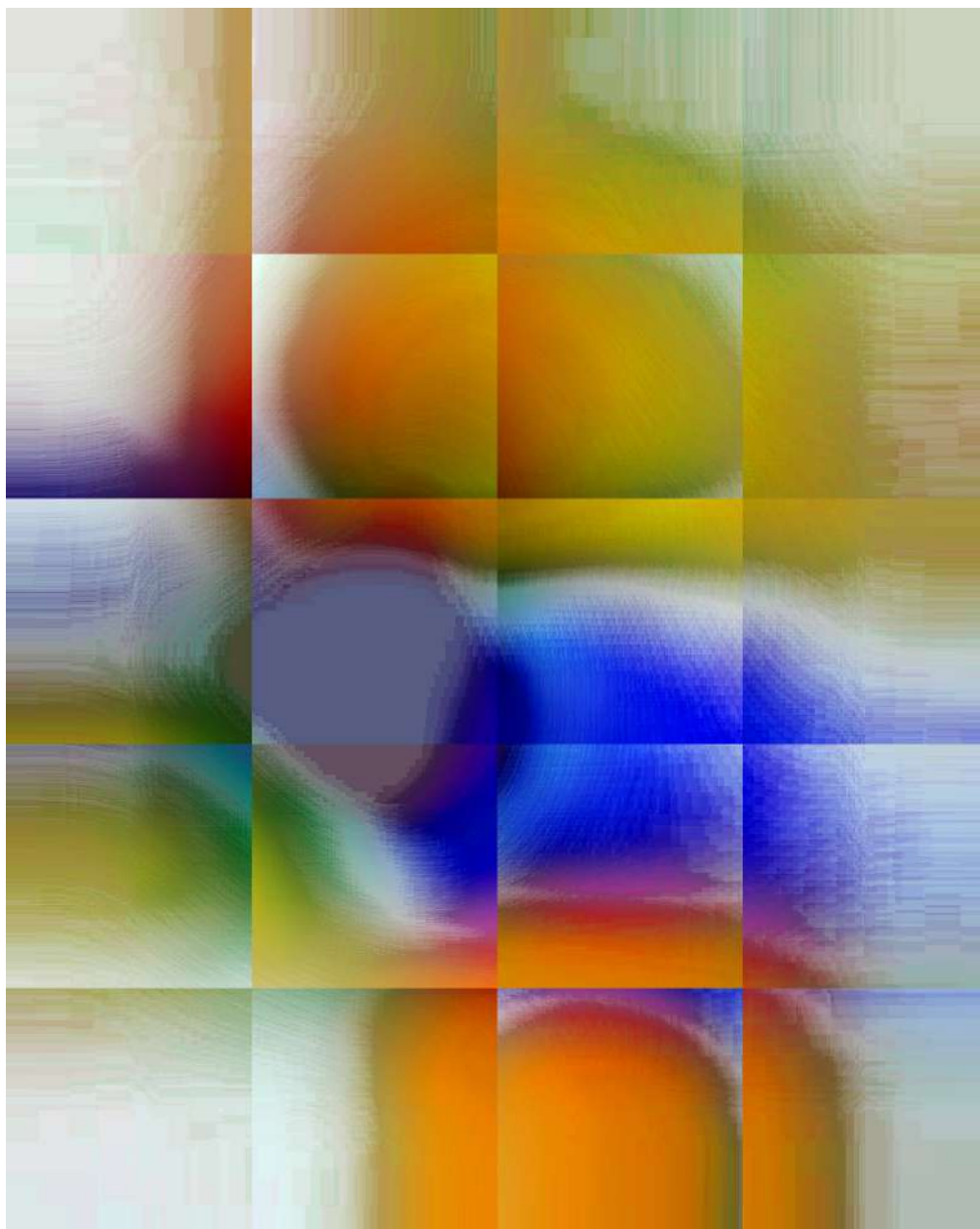
Sebastian Riemer, *Flo Ma*, 2022
199 x 146 cm, pigment print, museum glass, grey powder coated aluminium frame

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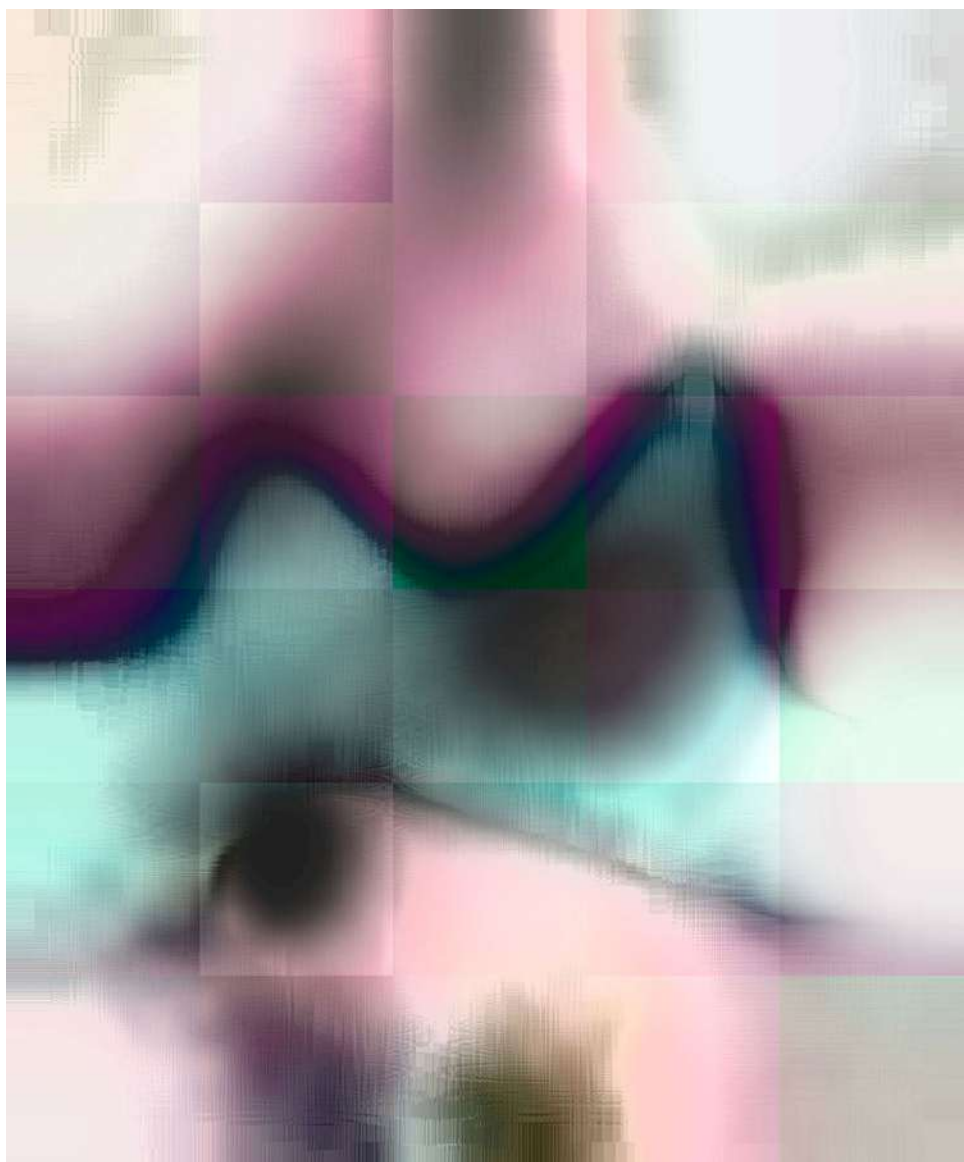
Sebastian Riemer, *Bu Mae*, 2022
76 x 66 cm, pigment print, museum glass, grey powder coated aluminium frame

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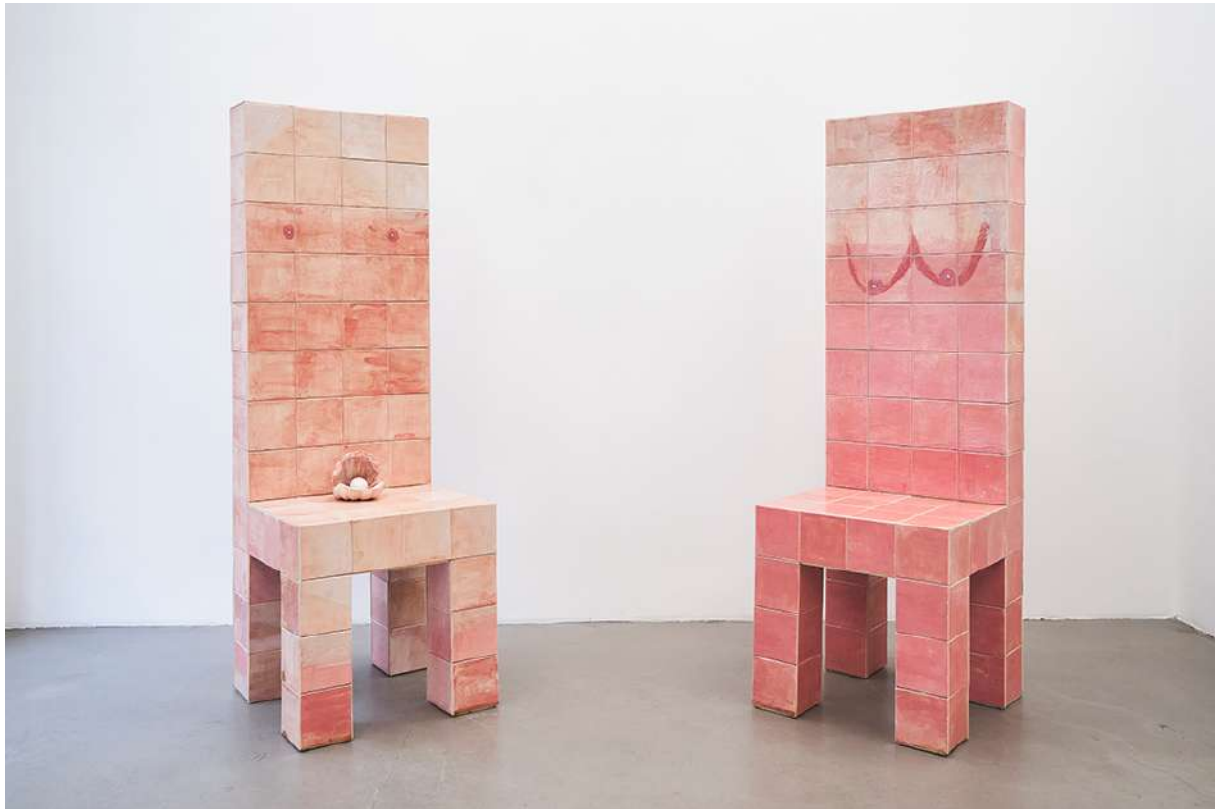
Sebastian Riemer, *Bue Ma*, 2022
76 x 66 cm, pigment print, museum glass, grey powder coated aluminium frame

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Sebastian Riemer, *Athle Tro*, 2023
89 x 76 cm, pigment print, museum glass, grey powder coated aluminium frame

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Katya Tönnissen, *Bahamas*, 2021
wood, ceramics, 180 x 60 x 60 cm each chair

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Sebastian Riemer

Whether taking an everyday object into a very plastic abstraction, or re- photographing an existing photograph, Sebastian Riemer draws our attention to the actual fragments remained at the edge of the unveiling. Born in 1982 and trained at the Academy in D usseldorf, where he studied with Thomas Ruff and Christopher Williams, the German artist questions the image in photography as well as its materiality. Working by series, he works with great objectivity with an equal sharpness throughout the whole picture.

I work with photography, he says. „The idea of photos as windows to the world is for me obsolete. They are objects in their own rights. I don't like some things to disappear unattended. I rather take them photographically and show them. Here I see myself as a collector and archivist of photographic created images that don't deny their origins from a direct visual experience.“

His works have been exhibited in several institutions in Germany and abroad (from Moscow to Tel Aviv, Finland, France and China), as well as in biennial of photography (Heidelberg 2020) or Triennial (Hamburg 2022) . His works figure in public collections such as the Kunstmuseum in Bonn, Museum Kunstpalast and City Museum in D usseldorf, Stadt Museum Munchen, Israel Museum, Jerusalem, Museum of Contemporary Art Helga de Alvear, Caceres, Spain, FRAC Normandie Rouen, France - as well as in corporate collections like Philara Collection, D usseldorf, JP Morgan bank and HSBC Germany.

Katja T onnissen

With an ironic look at things, Katja T onnissen's sculptures – whose works are often generated by travel memories – question the relationship between the intimate and the public. Working mainly with ceramics, the artist plays with the cultural-historical significance and symbolic content of floral or mineral motifs.

Born in 1982 in Emmerich, Katja lives and works in Dusseldorf. After a master at the Kunst Akademie in Dusseldorf, she has been awarded residency grants that have taken her from Tel Aviv to Venice, recently in Mallorca and China. She has been exhibiting in various institutions in Germany and abroad. Her works figure in several public and private collections such as Kunstmuseum Solingen, Kunstpalast and museum Hetjen in Dusseldorf, Philara collection, Dusseldorf, Collection von Rundstedt, Germany and Collection Johannes Becker, Cologne.