

GALERIE DIX9 Hélène Lacharmoise

Art Rotterdam 2025

Main section - booth D06

with Leyla Cardenas, Alexander Morozov, Niyaz Najafov,
Sebastian Riemer and Paula de Solminihac



Projection section and Intersections

The Plot by Nemanja Nikolic

+ talk on Saturday 17h30 : how Hollywood shaped socialism



Contact : hlacharmoise@yahoo.fr – tel : +33 633 62 94 07

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Main section - booth D06

Exploring Stillness and Transformation in Contemporary Art

The project for Art Rotterdam examines the nuanced differences between the French term "nature morte" ("dead nature") and the English "still life." Works by German photographer Sebastian Riemer and Azerbaijani painter Niyaz Najafov explore these dual perspectives, where "dead nature" reflects decay and impermanence, while "still life" captures a moment of stasis.

Sebastian Riemer's series "STILLS" engages with themes of preservation and obsolescence through the use of discarded 35mm slides. His meticulous reproductions transform these slides into sculptural photographs, collapsing layers of meaning and illustrating the tension between original art and its reproduction, emphasizing the "dead nature" of analog media. A notable example in the presentation is a slide of Jeff Wall's "nature morte." Niyaz Najafov complements this with expressive paintings that breathe life into still objects. His dynamic brushstrokes reveal the vitality pulsing beneath the roses in improbable vases that he obsessively paints, challenging the notion of stillness in "nature morte."

Additionally, works by Paula de Solminihac, Alexander Morozov, and Leyla Cárdenas further enrich the theme. Solminihac's ceramic books embody fragility and permanence, while Morozov's tempera painting "Fleurs de Sorcière" evokes the mystical life within nature. Cárdenas' textile piece, revealing lichens growing on concrete near a polluted river, symbolizes nature's resilience and resurgence.

Together, these artists offer fresh insights into the timeless relevance of still life and "nature morte," inviting the audience to reflect on the relationship between life, decay, and rebirth

Artists :

Leyla Cardenas – born in 1975 in Colombia - lives and works in Bogota
Alexander Morozov – born in 1974 in Ukraine, USSR - currently lives in Paris
Niyaz Najafov – born in 1968 in Azerbaidjan - lives and works in Paris
Sebastian Riemer – born in 1982 in Germany - lives and works in Dusseldorf
Paula de Solminihac – born in 1974 in Chile – lives and works in Santiago

With the support of CNAP,  Centre National des Arts Plastiques (National Center for visual arts) France

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Leyla Cardenas, Entrelacer I
photography sublimated on silk polyester, partially unweaved, mounted on black dibond
160x65x3 cm, 2023 - Unique

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Leyla Cardenas, Entrelacer I (detail)

A mid career artist, Leyla C ardenas examines urban ruins and abandoned spaces to uncover social transformations and lost memories. In a sculptural gesture, she deconstructs to reconstruct, employing a variety of mediums. Since her residency with archaeologists at the Jan van Eyck Academy in Maastricht, the artist has been developing projects that use textiles to materialize time, which she views as stratified. Textiles, composed of warp and weft threads, are associated with the representation of space and time, becoming the medium for her photographs, which are printed through sublimation. She then partially or entirely unweaves the textile, leaving behind only the "threads of time." Each piece is unique, sometimes existing in three versions, and results from a process entirely conducted by the artist—from photography to the arrangement of the artwork, including the manual unweaving. Only the sublimation process is handled in a laboratory.

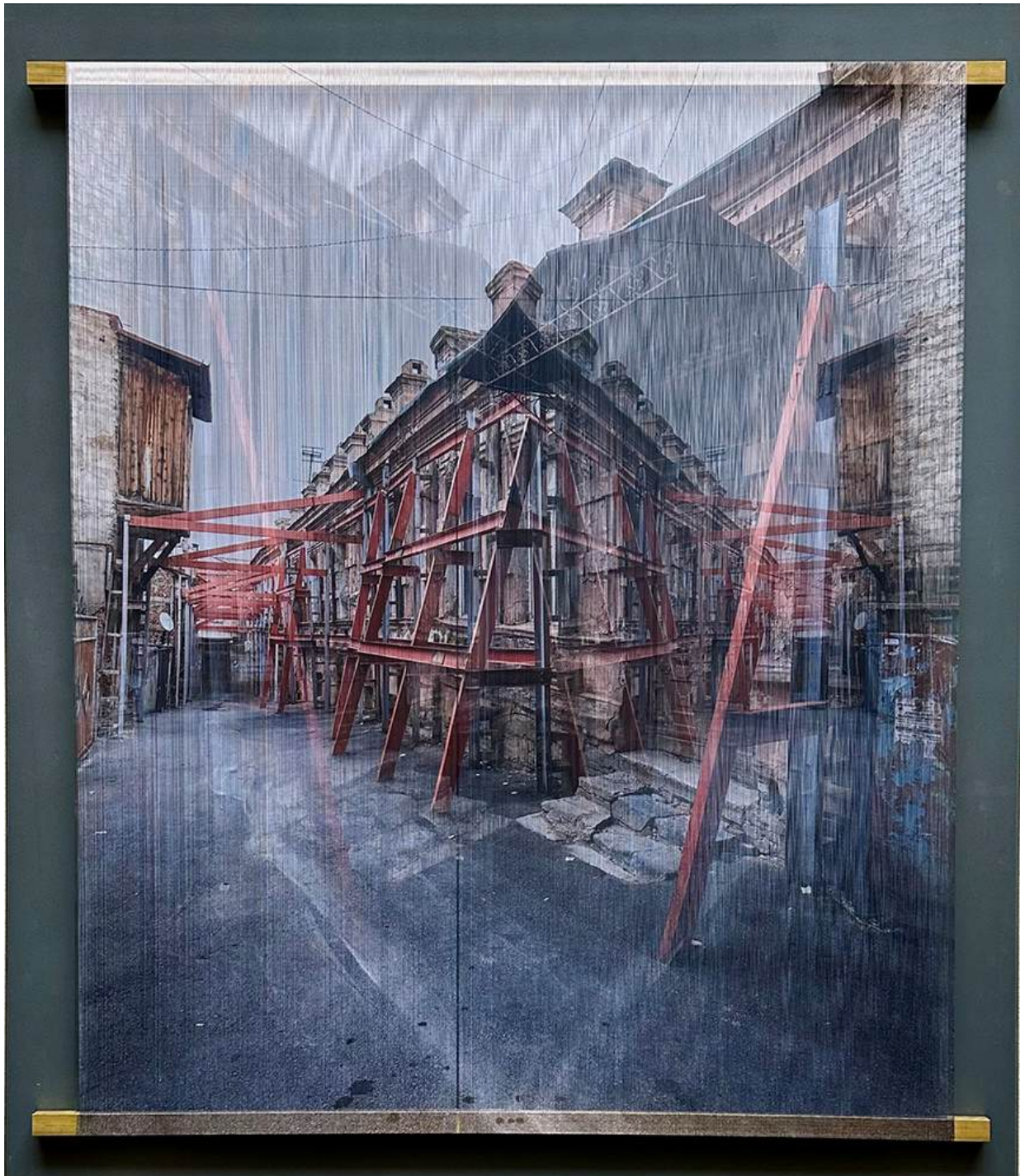
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Leyla Cardenas, Irreversible
photography sublimated on silk polyester, partially unweaved, mortar, wood
81,5 x 70 x 3 cm, 2024

Unique

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Leyla Cardenas, Endless reviewing I
Unweaved dye sublimated photography on silk polyester, bronze, 2023

Unique, version 1/3

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Alexander Morozov, Éclairage public (public light)
tempera on wood, 44×33×3 cm, 2024

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Alexander Morozov, Fleurs de sorcière (Witch flowers)
tempera on wood, 44×33×3 cm, 2024

Alexander Morozov, a quite famous Russian painter of Ukrainian origin, who left Russia in 2022, creates some "image-objects": tempera on wood, protected by several layers of varnish, that represent fragments of a lived reality. Morozov seeks more to transmit a process than a result. The first step in this work consists in capturing, by digital photography, what he calls the "interstices of reality. These optical prints are then transformed. They are captured by the meticulous technique of tempera on wood: «levkas». The levkas is a white coating posed as the background of the icon. It reflects the pigments so as to obtain a surface particularly bright. The main component of this coating is calcium carbonate, an organic fossil. This gives the technique an «original» connotation. In this sense, levkasé is traditionally considered a metaphysical receptacle for icons. Morozov 's works figure in several public museums in Russia and abroad.

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Niyaz Najafov, Untitled
oil on canvas, 195x135 cm, 2021

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Niyaz Najafov, Untitled
oil on canvas, 195x135 cm, 2021

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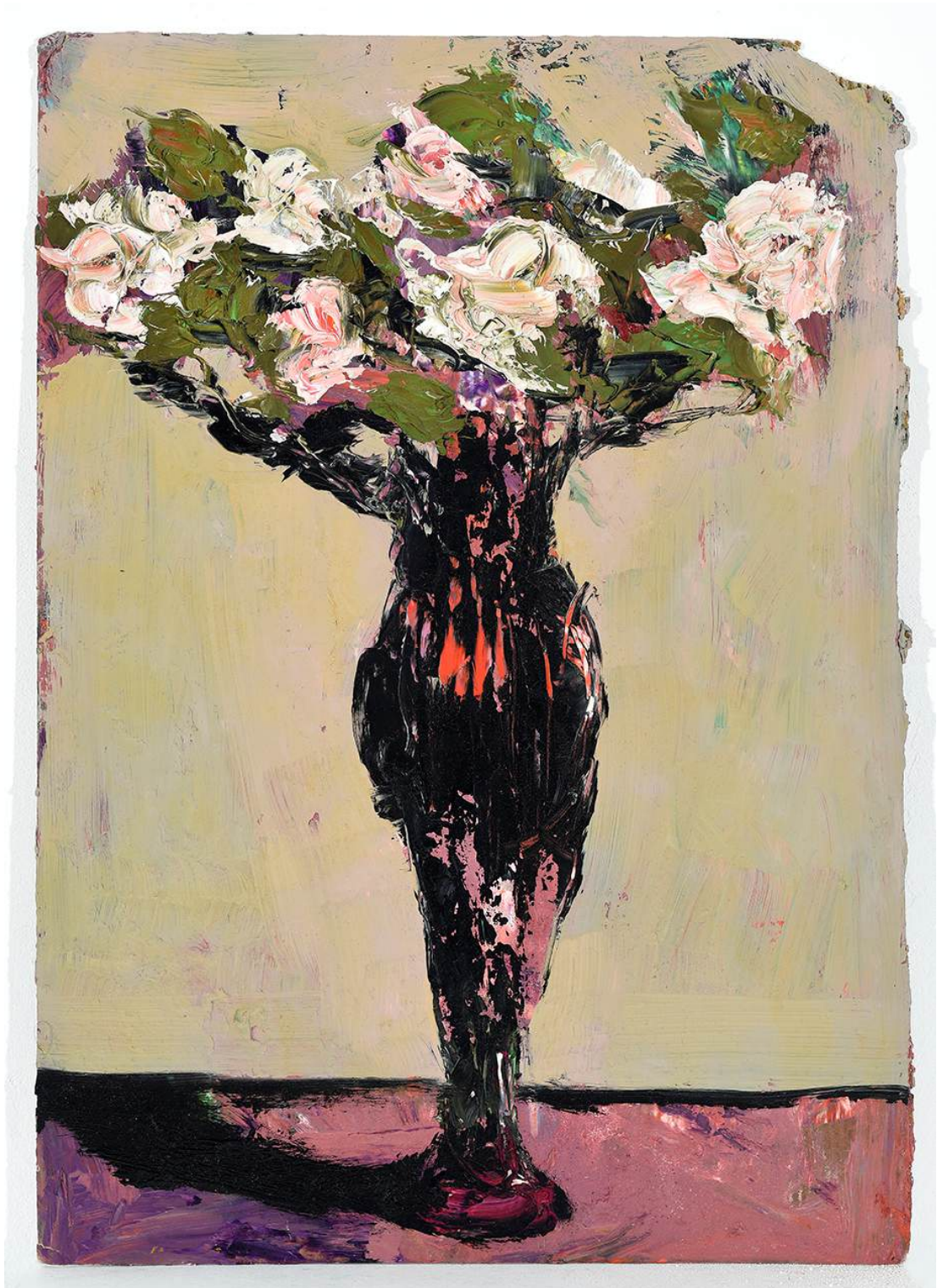
Niyaz Najafov, Untitled
oil on canvas, 195x135 cm, 2021

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Niyaz Najafov, Untitled
oil on plywood, 81 x 56 cm + frame

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Niyaz Najafov, Untitled
oil on cardboard, 81 x 56 cm + frame

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Niyaz Najafov, Untitled
oil on cardboard, 60 x 47 cm + frame

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Niyaz Najafov, Untitled
oil on cardboard (invitation card from gallery), 21x15 cm

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Niyaz Najafov is an unclassifiable and self-taught painter who channels his existential anguish into art. Najafov believes he was born an artist and his life has been about making sense of the world around him through the eyes of an artist. Like Raoul Dufy, he paints hundreds of flowers where poetry and violence coexist. He paints endlessly with oil some roses in improbable vases on any support he can find. Virtuoso in colour, he works with brushstroke effects in a figurative manner. The musicality of his work is due to the pictorial and figural aspects of his painting. He paints also landscapes and figures. Inspired by other self-taught artists such as Paul Gauguin and Francis Bacon, it took him just five years to represent his country at the 53rd Venice Biennale. Najafov has also exhibited in Paris, Moscow, Berlin, and Geneva, and his works are part of several national and international public and private collections.

Untitled, oil on cardboard, 21x15 cm



Niyaz Najafov, Untitled, oil on cardboard, 40 x 122 cm

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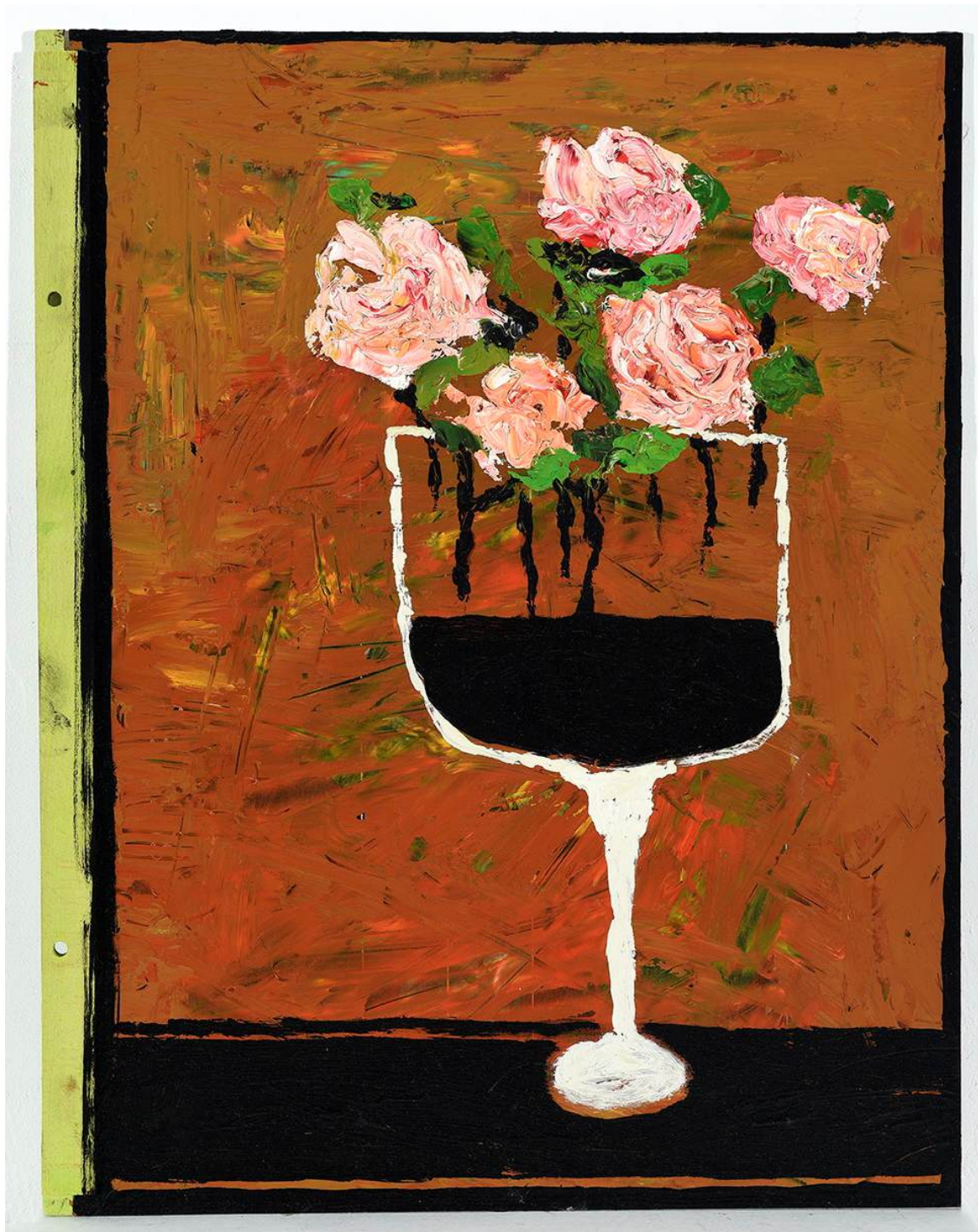
Niyaz Najafov, Untitled, oil on plastic board, 45 x 31 cm

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Niyaz Najafov, Untitled, oil on wood panel, 92x60 cm

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Niyaz Najafov, Untitled, oil on wood, 40 x 30 cm



Sebastian Riemer, *Wall Jeff (b 1946) Diagonal Composition 1993 Transparency in lightbox 40 x 45cm edition of 10 Cologne, Johnen Schoettle Photography* – series Stills
pigment print, museum glass, white powder coated aluminium frame, 90x90 cm + frame, 2022

Edition of 5 + 2 AP (exists in 200x200 cm – edition of 3)

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MAGRITTE 1 La Trahison des images 1922 MADE IN U.S.A. U.S.PAT. NO.3,013,354 3 MAR72H8 pigment print, museum glass, white powder coated aluminium frame, 90x90 cm + frame, 2020

A rising figure of the third generation of the Düsseldorf School, trained at the Academy with Thomas Ruff and Christopher Williams, Sebastian Riemer questions the materiality of an image and seeks to reveal its layers of time.

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. Scratches, dust or scotch reveal the traces of time that were accumulated since then, revealing what we normally could not see with our eyes. It appears that the slides were shot from a book, not from the original art work – which means at least 4 layers of time.

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Paula de Solminihac, Cloud red book
Terra cotta, 24 x 33 x 20cm, 2015

A mid career artist, focused on the making itself as the problematic center of the current creative, artistic and educational field, Paula de Solminihac constantly moves from the empirical and corporal work to the intellectual and conceptual one. She produces singular works where privacy and artistic practice are closely linked. For over twenty years, her artistic investigation was mainly focused on ceramic, a material that attracts her attention because of the radical transformation that occurs through fire, and fundamented from the perspective of contemporary archeology. Paula de Solminihac seeks to put attention on processes rather than objects, systematizing the study of material activity as a specific field of art.

She has been teaching creative workshops at the Art School of the Catholic University for more than twenty years. She stayed in 2016 at the Rijksakademie, Amsterdam for Internship Innovation in Teaching. She is the founder and director of NUBE LAB, linking through research she is doing with her work from art with nature, materialities and sustainability. For some time now, her ecological concerns and her efforts have directed her works towards making art more public (she won the FAENA art prize in Miami 2022).

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Paula de Solminihac, White book
terra cotta, 33x27x18cm, 2015



Paula de Solminihac, Black book
terra cotta, circa 33x27x18cm, 2015

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Projection section

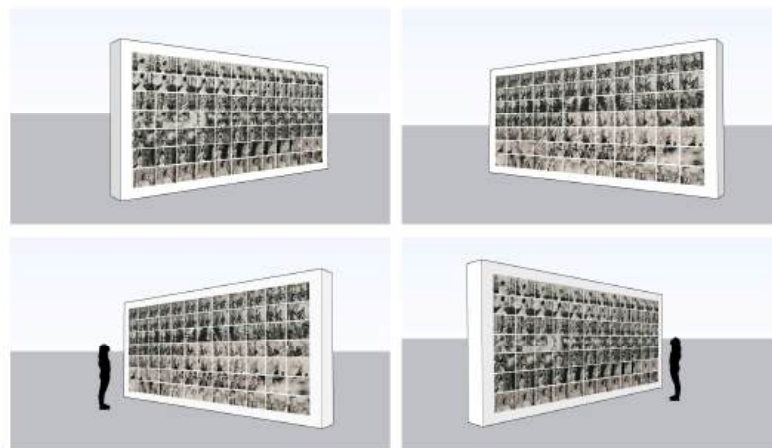
The Plot by Nemanja Nikolic

The Plot is a project developed over four years, consisting of 5,000 drawings and a ten-minute animated film. It collages fragments of Cold War-era Western films (USA, UK) onto pages of Yugoslav books, maps, and encyclopedias on socialism. Yugoslavia uniquely blended socialism with American pop culture, with Hollywood shaping society through entertainment and propaganda. Growing up during the transition from socialism to neoliberalism, the artist explores these contradictions, reexamining the cultural and ideological dialogue.

Conceptually and formally, the practice of Nemanja Nikolic is connected to the mediums of drawing, painting and animation. His fascination with the seventh art is a starting point for his specific approach of art. His first series of video animation were marked by the intensive experimentation with the expressive potential of classical drawing which in the same time drew him into more complex visualizations inspired by the language of moving image. Nikolic first animations often referred to Hitchcock's films, finding in their poetics some conceptual preferences and directions for further development in themes, form and style in his art practice. In his paintings, Nikolic develops his own way of transposing audio-visual elements that movie is made of, starting by deconstructing a film, breaking down and visually analysing rhythm and composition, relationships of colour and form, sensory perception and intuition.

Intersection

Installation with sequences of drawings, part of the video animation *The Plot*



Talk by the artist : How Hollywood shaped socialism

Saturday March 29 at 17h30 at the fair

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Moonraker

Set of two sequences, inspired by *Moonraker*, James Bond series by Lewis Gilbert (1979).
The sequence #6 is made of 53 drawings, the sequence #45 is made of 40 drawings. Those drawings
are made with Sumi ink over lithographically printed maps of Belgrade dated 1950's.

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Gun Crazy, 2020 - 2022

Set of two sequences, inspired by "Gun Crazy" directed by Joseph H. Lewis (1950). The sequence #85 is made of 50 drawings, the sequence #61 is made of 44 drawings. Those drawings are made with Sumi ink over lithographically printed maps of Belgrade dated 1950's.