



Jorge Rosano Gamboa, *Mask 2 series Este pueblo está lleno de ecos*
(*This town is full of echoes*)

Old tile, marbles, fragment of the novel *Pedro Paramo* by Juan Rulfo,
25 x 50 x 6 cm approx, 2023

Galerie Dix9 is pleased to introduce

CURIOSITIES

Françoise Coutant, Anne Deguelle,
Jorge Rosano Gamboa, Niyaz Najfov,
Sophia Pompéry, Paula de Solminihac, Yang Yi

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GALERIE DIX9 Hélène Lacharmoise

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GALERIE DIX9

CURIOSITIES

At the time when the centenary of the Surrealism Manifesto is being celebrated, this exhibition presents creations of contemporary artists that one could imagine appearing in a cabinet of curiosities - singular works where strangeness and wonder mix and disturb our usual perception of the visible. Here is an assemblage that recalls dada and surrealism where poetry and unreality, art and nature, art and popular tradition are combined. Elsewhere, these are the mysteries and magic born of the transgression of matter, of the confusion between the real and the artificial, between the true and the false.

An emblematic work of contemporary archaeology by Paula de Solminihac (Chile), *Hard shell collar* is like a necklace from another time, mounted from soft shells made from the pages of the artist's diary mixed with linen. The form is molded around a quantity of dark sand, later removed. Conversely Sophia Pompéry (Germany) imagines the future through the remains of current objects found in an undetermined future, as vestiges of today. This is what appears on the crystals that have been growing on a toothbrush.

Diversion? Irony? Hammer or crystal compass, the transgressions made by Anne Deguelle (France) seem to challenge the traditional use of vernacular objects by reproducing them in a precious material...and giving them the status of art work.

Niyaz Najafov (Azerbaijan) paints roses in improbable vases, defying the idea of reality as well as every elementary notion of perspective, whose rules he knows yet defies. All the poetic magic of these oil paintings is part of this «gaucherie» magnified by vibrant touches, even violent ones, and an innate sense of color.

Works with a dreamlike aura, the *stair of pearls*, is a wandering sculpture that leads nowhere, by Françoise Coutant (France). Or consider those elements taken from nature by Anne Deguelle, magnified into works of art without the slightest transformation by the artist, such as a snake moulting (*el sueño del serpiente*) or a piece of petrified wood.

The photographs of Yang Yi (China) are digital manipulations equal to the assemblages and collages by surrealists. Conceived as the memory of his native village engulfed by the Three Gorges dam, each image of the series starts from a scene of traditional life with an incongruity born from the masks and snorkels worn by each protagonist. The use of the magic tool Photoshop creates a new temporality by creating a sky made of water, reality to come during the announced flood.

The assemblage operated by Jorge Rosano Gamboa (Mexico) is a more traditional practice but the mask thus created remains no less magical : from an old terracotta tile, the glass-beaded eyes reveal a fragment of text from Juan Rulfo's cult novel *Pedro Paramo*, which paved the way for magical realism.



Paula de Solminihac, *Hard shell collar*, 2015
paper of the artist diary, linen, paint, 82x63x24cm



Niyaz Najafov, *Untitled*
oil on plywood, 58x81cm, 2020



Yang YI, *Uprooted #14*
inkjet print 100x70cm, 2009



Sophia Pompéry, *White charms*
tooth brush, cristals