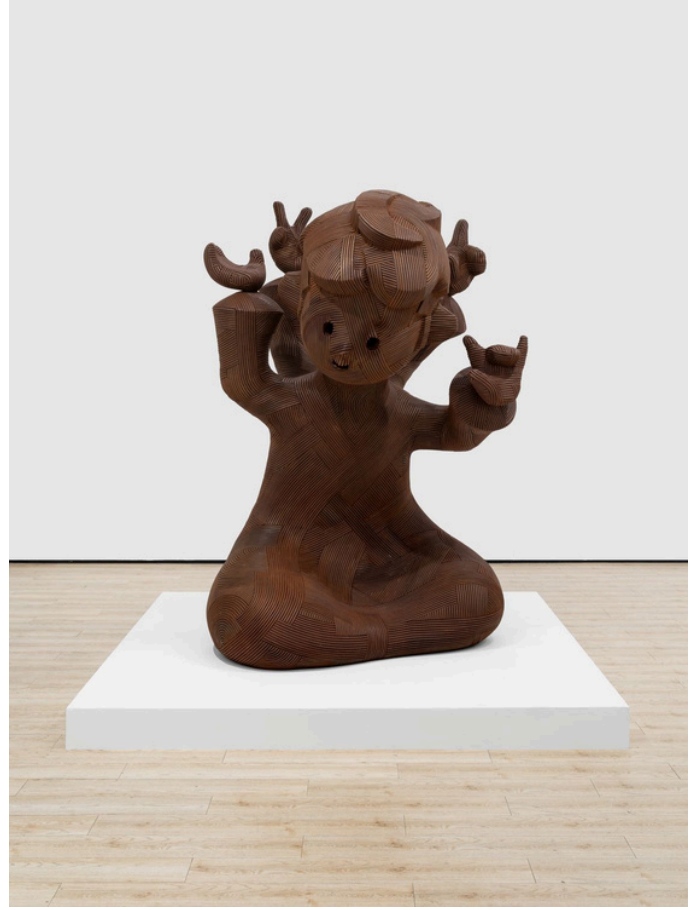




César, *Pouce*, 1965 / 1988, Ed 3/8 of Edition of 8 ex + 4AP, Polished bronze, varnished Fondeur Bocquel, 350 x 200 x 142 cm. © Nicolas Brasseur, Courtesy of the Estate and Almine Rech.



En Iwamura, *Neo Jomon: Prince of the underground*, 2024, Weathering steel, 200 x 140 x 125 cm. © Alessandro Wang, Courtesy of the Artist and Almine Rech.

I WAS HERE

July 9 - August 31, 2025 | Bodrum Loft, Türkiye

Art meets the nature of Bodrum Loft through a collaboration between Bodrum Loft, Artsa Consultancy and Almine Rech Gallery. Renowned for its galleries in Paris, Brussels, London, New York, Monaco, and Shanghai, Almine Rech is holding its very first exhibition in Turkey this summer. The exhibition aims to evoke traces left by humans and reflect on the notion of existence.

There are moments that continue to exist long after we are gone, leaving behind a trace. This exhibition is shaped exactly by these traces: a breath, a touch, an existence that lingers in the moment. Like a fingerprint on what you touched, or in the heart where you left a trace; *I was here, remember me*. Set in the landscape of Bodrum Loft, where sun carves rock and wind bends trees—these works mark space without claiming it. They ask for nothing but attention. They mark only their right to exist.

Known for transforming everyday material into monumental presence, César Baldaccini anchors this exhibition with his iconic *Pouce*—a sculptural enlargement of his own thumb that speaks to individuality through form. Cast in bronze with startling detail, the work transforms a simple gesture into something both intimate and commanding. As a key figure in Nouveau Réalisme, César mined the remnants of the industrial world and infused them with new life, reconfiguring waste into reverence. His work does not just represent memory—it insists upon it.



Alejandro Cardenas, *The Ravener*, 2023, Edition 1/3 from an edition of 3 + 2 APs, Bronze, marble, steel, 173 x 57 cm. © Ugo Carmeni, Courtesy of the Artist and Almine Rech.



Agustin Cardenas, *Anele*, 1960–83, 2/3 From an edition of 3, Brown-patinated bronze, 264 x 19 x 20 cm. © Courtesy of the artist and Almine Rech.

Agustín Cárdenas, a Cuban-born sculptor who studied in Havana and later moved to Paris, brought a new sensuality to modern sculpture. As part of the Group of 11, he resisted rigid artistic conventions and embraced abstraction rooted in the organic. Working in bronze, marble, and wood, his flowing forms evoke portals, fossils, limbs, and spirits.

They feel both ancient and futuristic—mythical artifacts from an unnamed world. Each sculpture is a gesture toward presence—a suspended motion, a silent witness, part memory, part invocation.

Alejandro Cardenas, son of Agustín, explores a visual language where the human form merges with futuristic architecture and symbolic pattern. Drawing from design, surrealism, and magical realism, his painted figures—elongated, faceless, serene—inhabit pristine dreamlike interiors. Their gestures suggest longing, introspection, and detachment, yet they resonate deeply. These figures seem to ask: what does it mean to remain, even after departure? They suggest presence not as visibility, but as trace—as what is left behind when the body moves on.

En Iwamura draws from Japanese philosophy, particularly the concept of 'Ma', the space between things, a breathing room where presence and absence coexist. His figures balance ritual, humor, and ambiguity. 'Neo Jomon: Prince of the Underground' is part guardian, part spirit—a layered presence grounded in site-responsive dialogue. His forms provoke a personal spatial reading, as if echoing the contours of the environment itself. They speak not with language, but with placement and weight.



Ryan Schneider, *Deities Ascending*, 2022, Edition 2/3 - Edition of 3, Bronze, 237 x 40 x 42 cm. © Hugard & Vanoverschelde Photography, Courtesy of the Artist and Almine Rech.



Tia-Thuy Nguyen, *Out to the Eternity (Đi đến vĩnh hằng)*, 2025, Stainless steel and quartz, 90 x 70 cm, 35 1/2 x 27 1/2 in. © Courtesy of the Artist and Almine Rech

In this context, presence becomes residue: subtle, poetic, and undeniable. It is the moment when form holds feeling, when material extends the memory of the maker or the viewer. It is not loud, but lasting.

Tia-Thuy Nguyen, working between Vietnam and France, shrouds dead oak trees in fabric, transforming what is no longer living into sites of gentle rebirth. The artist's practice is informed by Buddhist philosophy, the Law of Conservation of Energy, and a desire to witness transformation through care. Through acts of conservation and reinvention, Nguyen blends artistic, maternal, and spiritual labor into sculptural experience. Her work is a breath held between life and afterlife, between what is lost and what remains.

Ryan Schneider's radiant deities rise from painted fields as emblems of force and introspection. His figures, rendered in bold hues and energetic lines, straddle myth and emotion. *Deities Ascending* positions ritual not as historical residue, but as a living, embodied gesture—an offering of presence rooted in transformation. They do not tell stories; they hold them.

To be remembered is not only to be seen. It is to linger in a space after one has left, to be carried unknowingly by another. These artists do not leave behind conclusions or explanations. They leave behind impressions—marks of a self that once moved through the world and chose, quietly, to leave a trace.