



L'Atlas invites

Ab-Anbar (London)

For the exhibition

The Earth has Shifted

18.01.24—16.03.24

Press pack
January 2024

4, cour de l'Île Louviers
75004 Paris

Free entrance from Tuesday
to Saturday, 12 to 7 pm
and by appointment
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with

Marlon de Azambuja, Fadia Haddad, Mohammad Ghazali,
Hussein Nasreddine, Neda Razavipour,
Hessam Samavatian, Azzedine Saleck,
Baktash Sarang and Nil Yalter

Curator Sarina Basta, Radicants

Opening Thursday 18th January from 6 to 9pm

The eternal inner reconstruction

22.02.24—16.03.24

Baktash Sarang

Opening Thursday 22th February from 6 to 9pm

54°0'N / -2°0'W



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I Ab-Anbar

For the first exhibition of the year, L'Atlas invites the iranian-londoner gallery Ab-Anbar for two successive exhibitions. *The Earth has Shifted* gathers nine artists under the curation of Sarina Basta, from the group Radicants :

Fadia Haddad, Mohammad Ghazali, Hussein Nassereddine, Nil Yalter, Hessam Samavatian, Azzedine Saleck, Baktash Sarang, Neda Razavipour and Marlon de Azambuja.

Following, a solo show of the iranian artist Baktash Sarang, *The eternal inner reconstruction*.

The Earth has Shifted - Last year, geophysicists published a study reporting a change in our planet's rotational axis caused by our excessive use of water, shifting how the earth's mass is distributed. Therefore, the artists in *The Earth has Shifted*, have been invited to think about an Earth off-kilter, off-axis, where experiences or ruptures have left a trace or shift in our environment, difficult to convey or describe, yet present in our psyches.

The eternal inner reconstruction - After his multidisciplinary projects which focused on the phenomenology of space and place, seeking for a more precise meaning to the word « limitation », Baktash Sarang works on the design and construction of architectural structures close to the human body, as well as relationships between the individual, his own body and bodily boundaries, inspired by philosophical and political theories from Gilles Deleuze and Michel Foucault.



About :

In Persian, ab means « water » and anbar « reservoir ». This is how the contemporary art gallery Ab-Anbar, opened in Tehran in 2014, defines itself : as the architectural expression of a physical space which hosts a malleable and life-essential content. Involved in the crossed-stories of art and history, it represents worldwide artists, whose work overcomes esthetical, political, social and psychological borders. Since 2020, Ab-Anbar is settled in London, with a new space opened in September 2023 in the historical neighbourhood of Fitzrovia. Its ambition is to support dialogue between artists, collectors, museums and curators, toward inclusion and understanding of marginalised realities.

II *The Earth has Shifted*

At the turn of the millennium, Earth's spin started going off-kilter, and nobody could quite say why.

Raymond Zhong, "Something Was Messing with the Earth's Axis. The Answer Has to do with us"
in *The New York Times*, June 28, 2023

It was with some surprise that geophysicists have measured a change in our planet's rotational axis, data which started to be made public in the past year. The explanation : large amounts of water pumped out of the earth for household and agricultural use have shifted how the earth's mass is distributed. And yet, even though everything is now slightly off-kilter, on the surface things remain the same.

In 1960, less than two decades after the nuclear disaster of Hiroshima and Nagasaki, writer Marguerite Duras was commissioned by filmmaker Alain Resnais to write a script about this tragedy. Duras' task, puts forth a quandary : how does one attempt to convey that which is incommensurable, which is inadmissible, which is unfathomable ? Through the dialogue of the characters, set in Hiroshima, one of the main protagonists admits that the sequence of events was beyond what could be conveyed by a flat denial of any possible memory or description of the aftermath of the event. Within the banality of a romantic affair, a decade after the bomb, everyday life unfolds on the Peace Square in Hiroshima, and yet nothing will ever be the same.

The artists in *The Earth has Shifted*, have been invited to think about an Earth off-kilter, off-axis, where experiences or ruptures have left a trace or shift in our environment, difficult to convey or describe, yet present in our psyches.



Marlon de Azambuja, *Cruzeiro do Sul*, 2021

Marlon de Azambuja

Born in 1978 in Porto Alegre (Brazil)
Works and lives in Paris

Marlon de Azambuja works across a range of media including sculpture, installation, photography, and drawing. His work explores architecture and urbanism and the power-structures and norms that emanate from public space design choices. De Azambuja is particularly interested in the history of Modernist architecture in Brazil and how this has affected collective consciousness and affected people's lives. Frequently using found materials, De Azambuja's work is often site-specific and strongly tied to the location he physically intervenes in.

De Azambuja is recognized as one of the leading contemporary artists in Brazil, and his work has received critical acclaim for its thought-provoking exploration of social and political issues.

De Azambuja has exhibited internationally in numerous solo and group exhibitions, including at Alternder Warehouses, Hamburg; MEIAC, Spain ; and Kadist Art Foundation, San Francisco. His work is in various notable collections, including the Ministry of Culture, Spain; Kadist Art Foundation, San Francisco ; Museo Oscar Niemeyer, Brazil ; and Nomas Foundation, Rome.



(1)

(1) MARLON DE AZAMBUJA
Nocturna, 2022, spray painting powder
and natural leaves on aluminium



(2)

(2) MARLON DE AZAMBUJA
Cruzeiro do Sul, 2021, concrete

Mohammad Ghazali

Born in 1980 in Tehran (Iran)
Works and lives in Paris (France) and
Berlin (Germany)

Mohammad Ghazali holds a BA in
photography from the Islamic Azad Art
and Architecture University of Iran.

In his photography, Ghazali engages
with the relation between urban spaces
and individual life stories. The urban
environment serves as the territory in
which he explores the city's capacity
to host communal life. Ghazali's work
articulates the relationship between
open, common spaces and personal
histories, often without the presence
of human figures. He investigates the
boundaries that separate and unite
the author and the spectator, focusing
on the margins of photographic
mechanics and chemistry.

He has exhibited in more than 20
national, international shows and was
awarded 1st prize in the 9th Tehran
Photography Biennale in 2004 for
his work *Self Portrait* which was
acquired by the Tehran Museum of
Contemporary Art for its permanent
collection.



(1)



(1) MOHAMMAD GHAZALI
*Dredge #11 - Center for astronomical studies
south Jamalzadeh*, 2017, analog photography,
39 x 29 cm

(2) MOHAMMAD GHAZALI
Sabzeh Square, 2009-2017, analog photography,
150 x 131 cm

Fadia Haddad

Born in 1959 in Beirut (Lebanon)
Lives and works in Paris (France)

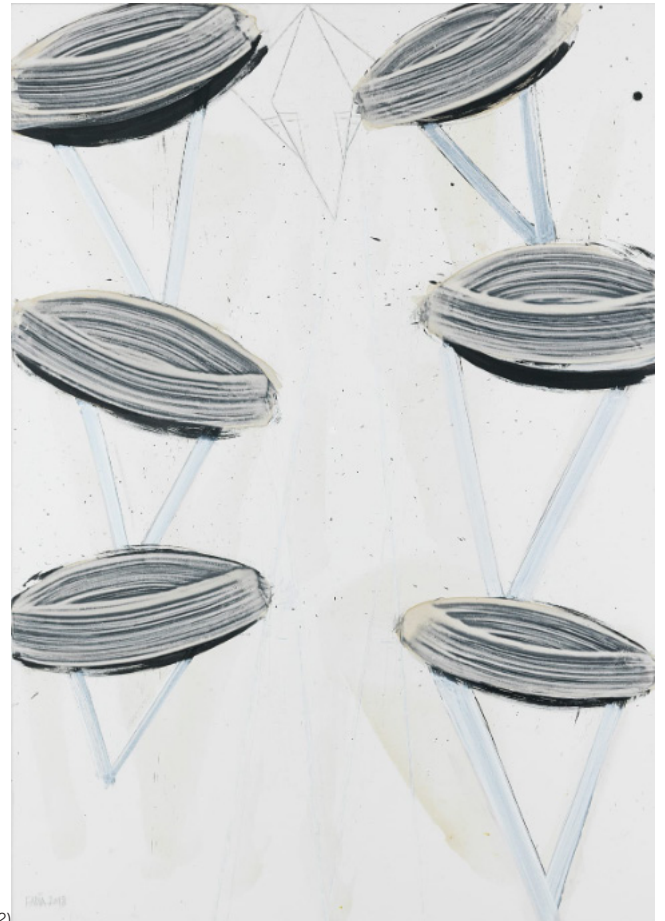
After graduating from the Lebanese Academy of Fine Arts in Beirut in 1984, Haddad continued her studies at L'École Nationale Supérieure des Beaux-arts in Paris until 1988.

From her very beginnings, her work was included at the Salon de la Jeune Peinture (Young painters showcase), followed by various exhibitions in Paris and Montrouge, Fondation Pernod Ricard and the Institut du Monde Arabe.

Her series of « Masks », produced over a twenty year period, is a process of dances around the canvas revealing the music rhythms in the painting. Whether Haddad paints « Birds », « Landscapes » or « Masks », her work exudes a truth profoundly observed and reconceived about life. Her

paintings reflect an equal measure of the emptiness and the excesses of our time. It is through the symbolic reach of her work, the vigour of her gesture, the raw or mixed colours, that her stories unveil on the canvas.

Her work is part of numerous private and public collections : Barjeel Art Foundation, UAE ; Patrimoine de l'Humanité, Geneva ; Artistic Memories of the 20th Century, New York ; Sursock Museum, Beirut ; Institut du Monde Arabe, Paris ; the CNAP, Paris; PINTO, Paris. In 2011, Harry Bellet consecrated a monograph to her work in a publication from Descartes and Company, *Traversée*.



(1) FADIA HADDAD
Mask, 2011, pigments and acrylic glue on paper,
69 x 52 cm

(2) FADIA HADDAD
Mask, 2018, pigments and acrylic glue on canvas,
162 x 114 cm

Hussein Nassereddine

Born in 1993 in Beirut (Lebanon)
Works and lives in Paris (France) and
Beirut (Lebanon)

Hussein Nassereddine is a multidisciplinary artist living and working between Beirut (Lebanon), and Paris (France).

His work in installation, writing, video and performance originates from a practice around language that builds fragile monuments - some verbal, some sonic, some tactile - rooted in collective histories and resources of poetry, ruins, construction and image-making.

His works, performances and texts have been presented in museums, biennales and institutions around the world, including the Kochi-Muziris Biennale ; Jameel Art Center, Dubai ; MISC, Athens ; and Beirut Art Center among others.

His first book *How To See The Columns As Palm Trees* was published in 2020 with independent publishers Kayfa ta.



HUSSEIN NASSEREDDINE
A Few Decent Ways To Drown, 2022, limestone, steel, carbon paper and sunlight,
320 x 300 x 27cm

Neda Razavipour

Born in 1959 in Beirut (Lebanon)
Lives and works in Paris (France) and
Lucerne (Switzerland)

Having studied art as a practice for investigating space, stage, and installation at the École Nationale Supérieure des Arts Décoratifs EnsAD in Paris, Neda Razavipour explores the question of balance, a condition that continually shifts between the extremes of order and chaos. This search affects the individual as well as entire societies, spaces and structures. For this reason, Razavipour's artistic works are usually conceived site-specifically developing in a precisely thought-out choreography over several days, weeks or months.

Often using action or performance, the artist manipulates the stable structure of the artwork. Razavipour's scenarios can be compared to a scientific process, which repeatedly

generates results, but continues to gather new experiences, from the reactions of the audience.

Razavipour has received international acclaim, participating in a number of group shows around the world including : *Recalling the Future*, curated by Hamed Yousefi and David Hodge at Brunei Gallery (SOAS University), *London and Inside Iran*, curated by Gertjan Zuilhof and Bianca Taal shown at the Rotterdam International Film Festival to name two. On top of this, Razavipour has had a number of solo exhibitions such as *Les Trésors du Temps*, *Installation and Photography*, with Tatjana Erpen, curated by Cornelia Ackermann and Susann Wintsch, at Trudelhaus, Baden, Switzerland.



NEDA RAZAVIPOUR
Edge of Chaos, 2015, plexiglass, ceramic, crystals
and glass, 60 x 60 x 60 cm

Hessam Samavatian

Born in 1984 in Tehran (Iran)
Lives and works in Vienna (Austria)

Hessam Samavatian studied photography at the University of Applied Arts Vienna under Gabriele Rothemann and graduated in 2017 with the extensive diploma *Im Schatten Kein Schwarz* (No black in the Shadows).

In his mostly installative works, photography becomes an independent theme and motif and correspondingly, often assumes unusual forms. His work explores the optical-chemical properties of photography, such as the light sensitivity of analogue materials, or the technical standards of image formats produced by large manufacturers.

He is also concerned with the metaphorical readability of photography as shadow or vessel and the symbolism of terms such as « candela » – or an interest in representations which diverge from

the traditional « decisive moment » of most photography.

Samavatian's work has been exhibited widely internationally and is held in numerous private and public collections. Born in Iran and living in Vienna since 1998, Samavatian repeatedly finds himself confronted with the cultural differences between the European and Persian/Iranian conceptual worlds.



(1)



(2)

(1) & (2) HESSAM SAMAVATIAN
Plaster Casts, 2023 (since 2015), plaster, pigments, photosensitive emulsion, 25 x 19 cm

Azzedine Saleck

Born in 1987 in Paris
Lives and works in Paris (France) and
Nouakchott (Mauritania)

Azzedine Saleck is a poet and an artist currently living between Paris and Nouakchott. Of Mauritanian and American descent, raised in Mauritania and France, Azzedine Saleck captures the complexity of fragmented cultural influences at the intersection between language and form.

His practice involves language-based sculptures, and the design of spaces that create intimacy and affective responses. Dislocating references, Saleck's recreation of fictional spaces and habitat refer to and induce ritualistic behavior. These resulting situations capture and

trigger transformational moments of awareness. They act as testimonies of moments of subjective and collective histories.

Saleck has exhibited at the Gulbenkian Foundation, Paris, and the Confort Moderne, Poitiers, Southard Reid gallery in London, and the artist run space Treize in Paris, Villa Arson in Nice and Centre Pompidou in Paris. His work is published in *Talismans*, *The desert between us is only Sand*, Gulbenkian Foundation, 2018, *Year*, 2014, *Alter Zombie*, 2015



AZZEDINE SALECK

We reached an agreement, it was mostly silent, 2017, plaster, cotton and wood, 250 x 250 x 160 cm

Nil Yalter

Born in 1938 in Cairo (Egypt)
Lives and works in Paris (France)

Born in Cairo, Nil Yalter has spent most of her life between Turkey and Paris. Since she moved to the country in the early 1960s, she has established herself as a pioneer of feminist video art in France and produced an extensive body of work around questions of identity, anticipating in her work what would come to be known as an intersectional perspective.

Her works recount the daily lives, living conditions and discrimination faced by immigrant working families, condemning the systems that maintain these inequalities. Using photography, writing and quasi-archaeological samples, the artist draws on the research tools of sociology and anthropology to produce works that are both conceptual and sensible.

Throughout her career, Nil Yalter has sought to materialize the memory of communities whose narratives are often invisibilized.

In 2019, the MacVal devoted a solo exhibition to her entitled «TRANS/HUMANCE». In 2018, she received the AWARE (Archives of Women Artists, Research and Exhibitions) honorary award. Nil Yalter is the recipient of the Golden Lion for Lifetime Achievement of the Venice Biennale 2024. Next summer, Adriano Pedrosa, curator of the Venice Biennale 2024, will devote an entire room in the Arsenale to her work.



NIL YALTER
Shaman, 1979, video in black
and white, edition 1/5

IV

The eternal inner reconstruction

After his multidisciplinary projects which focused on the phenomenology of space and place, seeking for a more precise meaning to the word « limitation », Baktash Sarang works on the design and construction of architectural structures close to the human body, as well as relationships between the individual, his own body and bodily boundaries, inspired by philosophical and political theories from Gilles Deleuze and Michel Foucault.

Baktash Sarang was born in Tehran (Iran) in 1981. He lives and works between Paris and Tehran. He is an interdisciplinary artist who creates work about the human body and its connection to its surroundings and habitat. He makes use of diverse mediums including drawing, architecture, sculpture and most recently installation and model-making.

Sarang trained in fine arts at IRIB art school, before going on to receive his BA degree in visual arts from Azad University of Art and Architecture in 2005. After graduation, he moved to France, where he undertook a course in Metal sculpture at Haute Écoles des Arts du Rhin, HEAR in Strasbourg (2012). He was selected as artist in residence at Académie des Beaux-Arts, Institut de France, Fondation Dufraine, before going on to study at Université Paris 1 Panthéon Sorbonne, Paris, France, where he was awarded his MA in 2015.

In recent years, alongside drawings, he has been working on installation projects with links to architectural issues. For his MA thesis, *Tower of Silence (Tower of Babel)*, Sarang examined the fall of utopian projects, taking inspiration from historical Iranian towers and the relationship of the human body to architectural spaces to create his sculptures. Sarang has held several solo exhibitions and participated in multiple group exhibitions and biennales, including the International Architecture Biennale di Venezia (2018).



(1)

(1) Baktash SARANG, *The eternal inner reconstruction*, pencil on paper, 150 x 100 cm, 2023



(2)

(2) BAKTASH SARANG
In Search of a Utopian Body II, 2018
UV flatbed print on canvas, 134 x 98 cm

V

L'Atlas

Created and supported by Emerige, L'Atlas, galerie des mondes invites international galleries, foundations, or institutions to exhibit one or more artists from contemporary scenes that are underrepresented in France. In partnership with these major stakeholders in the world of contemporary art abroad, L'Atlas proposes an original and innovative model : a joint curation of the 5 annual exhibitions by Emerige's art projects Director Paula Aisemberg and the invited partner. These exhibitions come with a cultural programme (conferences, meetings,

readings, screenings, or concerts) and educational visits or workshops aimed at a wide audience. L'Atlas allows its partners to set up a branch in the heart of the Parisian capital for two months, in line with the calendar of major artistic events (fairs, biennials, etc.). L'Atlas is an open door to the world, a showcase for the most dynamic private or public actors and a meeting place for artists, professionals, and the general public

VI

The Emerige group

As a patron of culture and a passionate defender of contemporary creation year after year, Emerige supports events in France and abroad that promote the French art scene. Through its grant "Bourse Révélation Emerige" created in 2014, it offers the young generation of visual artists the opportunity to make a name for themselves and to join leading galleries. Convinced that art can change everyday life, Emerige encourages the bringing together of culture with all audiences, especially the youngest. It supports artistic and cultural education programs such as « Une journée de vacances à Versailles », the Collège de France Foundation, the

« Festival d'Automne » and Gérard Garouste's association « La Source ». Laurent Dumas. As first signatory of the charter « 1 immeuble, 1 oeuvre », Emerige contributes to the rise of art in the city by installing a work in each building it builds. Nowadays, this is more than 60 works installed and more than 100 000 residents who have access to art daily.

VII

Event

Poetry reading

Hussein Nassereddine
and Chahla Chafiq

Saturday January 20
From 5 to 7pm

Saturday January 20, from 5 to 7pm, L'Atlas organises a poetry reading with the artist Hussein Nassereddine and the writer Chahla Chafiq, followed by a conversation with the participants. A guided tour of the exhibition will precede the event.

More informations to come.

VIII

Incoming exhibition

Gallery Artbeat
Tbilisi, Georgia
54°0'N / -2°0'W

22.03.24 — 25.05.24

Gallery Artbeat is a pioneering contemporary art gallery based in Tbilisi, Georgia representing midcareer and emerging Georgian artists. Between 2014-2017 the gallery started its journey as a project space, a moving gallery using a shipping container for site-specific exhibitions to introduce contemporary art in peripheral locations where museums and galleries don't function. In October 2017 the gallery found its permanent home in the heart of Tbilisi. The gallery has a significant presence on the international art scene, collaborating with major institutions and museums and taking part in art fairs such as NADA Miami, Paris Internationale, Artissima, Art Cologne. Its aim is to support artists throughout their artistic journeys, foster cultural activities both locally and abroad, collaborate with international galleries and organisations and mark Georgia on an international art map.



IX Practical informations and Contacts

Contacts

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Photo : Aurélien Mole