



L'Atlas invites  
**Meessen (Brussels)**

For the exhibition  
*Absences, mues et macules*  
**06.09.24—25.10.24**

Press pack  
September 2024

4, cour de l'Île Louviers  
75004 Paris

Free entrance from Tuesday  
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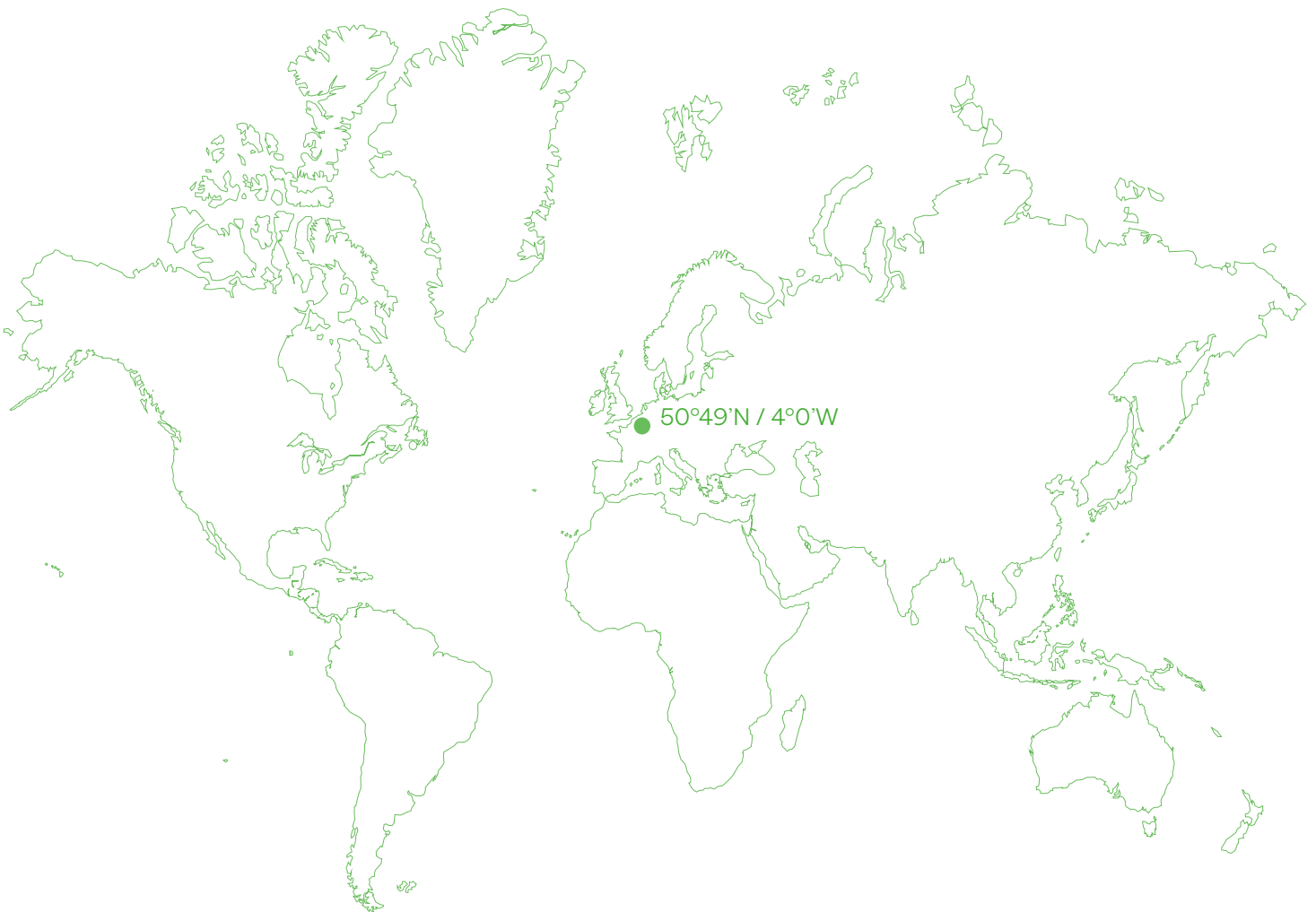
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with

Ignasi Aballí, Léa Belooussovitch, Marc Buchy,  
Lieven De Boeck, Hreinn Friðfinnsson, Ellen Harvey,  
Rinko Kawauchi, Nicolás Lamas, Benoît Maire,  
mountaincutters, Christopher Orr,  
Cornelia Parker, Benoît Platéus, Claudio Parmiggiani,  
Jorge Méndez Blake, Evariste Richer, Solène Rigou,  
Namsal Siedlecki, José María Sicilia, Thu Van Tran,  
Chaim van Luit and Xie Lei

Opening Friday September 6 from 6pm to 9pm



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# I Meessen

L'Atlas is pleased to announce its new collaboration with Belgian gallery Meessen. The exhibition *Absences, mues et macules* will gather twenty one artists from multiple backgrounds : Ignasi Aballí, Léa Belousovitch, Marc Buchy, Lieven De Boeck, Hreinn Fridfinnsson, Ellen Harvey, Rinko Kawauchi, Nicolas Lamas, Benoît Maire, mountaintcutters, Christopher Orr, Cornelia Parker, Benoît Platéus, Claudio Parmiggiani, Jorge Méndez Blake, Evariste Richer, Solène Rigou, Namsal Siedlecki, José Maria Sicilia, Thu Van Tran, Chaim van Luit and Xie Lei.

As its title suggests, *Absences, mues et macules* is an open exhibition. Under a title allowing us to understand the work of contemporary artists defended by Meessen, a contemporary art gallery established in Brussels since 2008, the exhibition aims to open lines of flight while offering relevant parallelisms on the notions of absence, loss and erasure. The practice of the artists gathered is based on conceptual rigor while not shying away from a certain visual seduction.



About :

Meessen is a contemporary art gallery that brings a group of strong, international artists. The gallery occupies three floors in a house built in 1911, including a «Wunderkammer», offering a particular look on the theatre of the world. The gallery also publishes catalogues and editions in close collaboration with the represented artists, in order to promote and distribute their work.

## II *Absences, mues et macules*

Whether via erasure (Aballi, Lamas, Sicilia), erosion (Fridfinnsson, Kawauchi, Lamas), framing (Platéus, Rigou, Xie), blurring (Belousovitch), recovery (mountaincutters, Richer, van Luit), lacuna (Maire), chemical transformation (Siedlecki, van Luit), combustion (Parmiggiani), the works collected here call upon gestures which may seem a priori iconoclastic but which turn out, in a constant paradox, reveal the density of each work.

Going against the tide of gigantism and immediacy, *Absences, mues et macules* brings together artists who could be described as conceptual romantics developing common preoccupations with emptiness, disappearance and silence. They take the opposite view of the need to show everything immediately and question us about the inextricable links that exist between all presence and all absence.

## Ignasi Aballí

Born in 1958 in Barcelona (Spain)  
Where he lives and works

Ignasi Aballí offers a conceptual reflection on the representation and perception of mediums such as painting, the object, photography, fiction, film and video. His work, which started in the 1980s, invents and reorganises texts, images, materials and processes, exploring presence and absence, the material and immaterial, the visible and the invisible, transparency and opaqueness, appropriation and creation to relate the overabundance of images in modern-day society to the lack of meaning we can assign to them.

Aballí was awarded the prestigious Joan Miró Prize in 2015, and represented Spain at the 59th Venice Biennale 2022.

Ignasi Aballí presented solo exhibitions at MACBA in Barcelona (2005), Fundação de Serralves in Porto (2006), IKON Gallery in Birmingham (2006), ZKM in Karlsruhe (2006), Pinacoteca do Estado de São Paulo, Brazil (2010), Museo Artium in Vitoria, Spain (2012), Museo Nacional Centro de Arte Reina Sofía, Madrid (2015), Fundación Joan Miró, Barcelona (2016), Museo de Arte de la Universidad Nacional de Colombia, Bogotá (2017), Galeria Kula (Split), and the Museum of Contemporary Art in Zagreb, Croatia (2018).

He has taken part in the 52nd Venice Biennale (2007), the 8th Sharjah Biennial (United Arab Emirates, 2007), the 11th Sidney Biennial (1998), the 4th Guangzhou Triennial (2012), and the 13th Cuenca Bienal (Ecuador, 2016).



*Untitled (Dust)*, 2011  
Dust, vinyl letterpress, plexiglass and metal

## Léa Beloousovitch

Born in 1989 in Paris (France)

Lives and works in Brussels (Belgium)

Touching an aesthetic of the disappearance, Léa Beloousovitch's works question our attitude towards violence, graphic violence in particular related to our society highlighting the vulnerability of a peculiar moment and witnessing the artist's humanity.

The drawing resumes the clear, brightly-colored image sourced from the press, capturing on the field people in distress without any detour. The manual transcription allows the visual information coming from the photographic medium to become more tolerable.

The image appears as evanescent as a ghost, like the imprint of his source in our memories. Nevertheless its power is still there, in this intimate transcription of a tale of such brutality

that makes the eye look away. Despite being physically close to the work, the viewer is yet kept far from the harsh reality: it is precisely this gap between the signified and the signifier, that has been emphasized here.

Graduated from La Cambre in 2014, Léa Beloousovitch was nominated for the 2016 edition of the Prix Révelations Emerige, she is also the winner of the 2018 edition of the Young Talents prize of the Fédération Wallonie-Bruxelles. In 2020, she was rewarded by the Prix des partenariats Musée d'art moderne et contemporain Saint Etienne Métropole in France.



*Burned to ashes (Wombat)*, 2023  
Coloured pencils drawing on wool felt  
50 x 40 cm

## Marc Buchy

Born in 1988 in Metz (France)  
Works and lives in Metz and Brussels  
(Belgium)

Very early in his practice, Marc Buchy committed himself to never learning dance or astronomy, claiming this choice as an artistic gesture seeking to affirm the value of amateurism. The question of knowledge, its sharing, its appropriation, its circulation and its disappearance, has since then been central to his practice. In his works, often conceptual, sometimes immaterial, he develops processes and protocols, sometimes involving the participation of the public, always conscious of his contexts of creation and presentation.

Marc Buchy obtained a bachelor's degree in photo-video at the Institut Supérieur des Arts de Saint-Luc in Tournai (2010), then a master's degree in visual arts at the Luca School of Arts

in Brussels (2012), and completed his studies with the post-graduate degree from the IHEAP in New York (2015).

Founding member and organizer of the artist-run space Greylight Projects in Brussels from 2012 to 2020, he has participated in group exhibitions in Belgium (Société, Centrale for Contemporary Art, Iself, etc.) and internationally (Friche la Belle de Mai, Marseille; In Extenso, Clermont-Ferrand; CAN, Neuchâtel; Material, Zurich; The Others Art Fair, Turin; Galeriji SC, Zagreb; Antena, Chicago). His work has also been the subject of presentations and monographic exhibitions at BPS22 (Charleroi) and the Nei Licht Art Center (Luxembourg), among others.



*Eis Dolomiti*, 2024  
Mix media



## Lieven De Boeck

Born in 1967 in Brussels (Belgium)  
Where he lives and works

Lieven De Boeck's work can be seen as a research about language and space, going from literature, art, architecture and urbanism to the different strategies of organizing, distributing and handling information. He researches how context defines meaning, how strategies construct that context, and how spaces are appropriated in the process. De Boeck aims to go beyond that fixed definition and to find new paths of reading within the given structures.

In Lieven De Boeck's recent artistic practice he explores the heteronormative attitudes that dominate the current artworld and presents alternative ways to exhibit and experience art. As a queer individual Lieven learned from a young age in becoming unnoticed as a survival strategy when confronted with gender expectations, while at the same time experiencing the limited spaces for queerness society offers. The association between gender and the form in which art appears is tested by using queerness to probe social norms in our neoliberal society.

Lieven's PhD research, *The Archives of Disappearance, a Field Guide to Getting Lost*, is based on the premises that our understanding of art is dominated by rationality, leaving out the emotional. Inspired by the thinking of the Brazilian artist Hélio Oiticica, Lieven adopts the view that art can be experienced through emotional resonance by transcending its physical form. Lieven De Boeck appropriates Oiticica's concepts in a queer way, challenging conventional notions of authorship or cultural appropriation. Through critical reflections on the limitations of heteronormative spaces, Lieven questions the role of art in allowing queerness challenging societal norms.

Lieven De Boeck had solo exhibitions at the Frac Paca, Marseilles (France), the Museum Dhondt-Dhaenens and Extra City Kunsthall in Antwerp (Belgium), Kunstraum München (Germany), LMAK projects, New York (USA), as well as at the Fonderie Darling in Montreal (Canada). In 2017 the first monography of the artist was published.



*The World Unmade*, 2012-2014  
Rubber and Tipp-ex corrector  
Diameter 18 cm



## Hreinn Friðfinnsson

Born in 1943 in Baer Dölum (Iceland)  
Died in 2024 in Amsterdam  
(Netherlands)

For the past 50 years, Hreinn Friðfinnsson has been celebrated for his lyrical and poetic use of everyday objects. His work investigates our understanding of time and the world around us. He is a natural storyteller, and his vocabulary, underscored by a delicate sense of humour, playfully combines a sense of narrative with perceptual ploys.

Friðfinnsson is not only one of Iceland's leading Conceptual artists, but he himself can be considered a landscape, an atmosphere, a state of mind. His work has inspired younger generations of artists, such as Olafur Eliasson and Philippe Parreno, who have supported his work throughout the years. He is an artist's artist in the truest sense of the phrase, but this has meant that his work has remained relatively unknown to the broader public.

Hreinn Friðfinnsson's conceptual work has been characterized as poetic and playful, dealing often with storytelling, nature and time. It can be almost anything: a photograph, a story, a tracing, an atmosphere, a

quasi-scientific experiment, a paint stirring stick or a secret. A split second up in the air between the years 1975 and 1976, one shoe searching for the other one to form a pair. His works are often structured around dualities and reversals. Both in form and content they are hard to pin down. The works remain in state of flux even after their conception, often older works are reused or expanded upon.

Hreinn Friðfinnsson has been living in Amsterdam since 1971. He has exhibited internationally since the 1970s and had solo exhibitions at respected institutions such as the National Gallery (Reykjavík), the Serpentine Gallery (London) and Bergen Konsthall (Norway). In 2019-2020 a major retrospective *To Catch a Fish with a Song: 1964-Today* took place at KW Institute of Contemporary Art in Berlin and Centre d'Art Contemporain in Geneva. Amsterdam based venues such as Gallery 845 (1970's), Galerie van Gelder (1990's), Kunstverein (2015) and Eenwerk (2018) have hosted solo shows.



*Fruits of Labour*, 2010  
Residues of pencil sharpenings

## Ellen Harvey

Born in 1967 in Kent (UK)

Lives and works in Brooklyn (USA)

Ellen Harvey is a British-born conceptual artist living and working in Brooklyn. Her work frequently pairs traditional representational aesthetics with seemingly antithetical post-modern strategies, such as institutional critique, mapping, appropriation and pastiche to explore diverse but related issues such as the political meaning of ornament, the ecological implications of the picturesque, the social consensus represented by the museum and the relationship between art and nostalgia.

She has exhibited extensively in the U.S. and internationally, including in the 2008 Whitney Biennial. Her work has been the subject

of solo museum exhibitions at the Centre for Contemporary Art Laznia (Gdansk, Poland), Museum der Moderne Salzburg (Austria), Turner Contemporary (Margate, UK), Barnes Foundation (Philadelphia), the Groeninge Museum (Bruges, Belgium), the Corcoran Gallery of Art (Washington DC), the Bass Museum (Miami Beach, Florida), the Center for Contemporary Art (Warsaw, Poland), the Pennsylvania Academy (Philadelphia) and the Whitney Museum at Altria (New York), among others. Her recent exhibition at Turner Contemporary was selected by Frieze as one of the five best institutional shows in the UK in 2021.



*My Collection Inadequately Documented/My Living-room with Walk-in. 2009*  
Oil on wood panel  
51 x 51 x 3,5 cm

## Rinko Kawauchi

Born in 1972 in Shiga (Japan)  
Lives and works in Chiba (Japan)

The photographic work of Rinko Kawauchi is rooted in a transversal vision of reality; she captures the banality of everyday life, and transposes it into a poetry of the ordinary, celebrating the beauty of the world.

Nature is omnipresent but is sometimes distorted; the chosen framing, the light intensity or, on the contrary, the deep darkness disrupt an easy interpretation of the image. Kawauchi endeavours to reveal the delicacy and impermanence of the world, to observe lifecycles, to perceive natural phenomena as metaphors of human emotions, while distrusting clichés and stereotypes of what is a « good photograph ». The concept of space is crucial in her work, which also conjures up Japanese

aesthetics; it is not surprising to find a spring, a waterfall, a river, a lake, a mountain, a tree, undergrowth, a shrine, a cityscape or the sky. Likewise, a concern for detail is preponderant; it produces an ambiguous feeling of intimacy and proximity to the subject of the photograph.

Rinko Kawauchi was shortlisted in 2017 for the Prix Pictet and received in 2023 the Outstanding Contribution to Photography Award 2023. She exhibited at the Fondation Cartier, Paris (France), the Contemporary Art Museum Kumamoto and at the Tokyo Metropolitan Museum of Photography (Japan), at the Kunst Haus Vienna (Austria), the Fotomuseum Antwerp (Belgium), at the Minneapolis Institute of Arts (USA).



*Untitled (The river embraced me)*, 2016  
Chromogenic print  
58 x 58 cm  
Edition of 3 ex

## Nicolás Lamas

Born in 1980 in Lima (Peru)  
Lives and works in Brussels (Belgium)

The practice of Nicolás Lamas is fed by a reflection on space, time, culture and science. Lamas formalises his interrogations through diverse media, whereby he questions the codes of 'showing' and confronts objects that seem opposite at first as to let new meaning and questions emerge.

Through his eyes, matter often presents itself as a complex archaeological site characterized by a range of inanimate materials, life forms, technological artefacts, times in collapse and linguistic references. These structures combine fiction, life and inertness while triggering a space of transaction between the human linguistic way of apprehension and other forms of activating perception. Both the human and non-human negotiate a dynamic entanglement with each other. Similarly, Lamas' oeuvre defies stability. Yet, there are recurrent approaches in his practice such as an interest for industrial

products, the traces of humanity on nature or the body/technology entanglement; he also puts forward an aesthetic relationship between his work and rituals that invoke ephemeral images created by impulsive composition and interdependent making<sup>1</sup>.

Nicolás Lamas' most relevant solo exhibitions were held at CCC OD, Tours (France), Fundació Joan Miró (Spain), Ladera Oeste (Mexico), P///// AKT (Netherlands), De Vrienden van het S.M.A.K. and Meessen De Clercq (Belgium), Spazio ORR (Italy), Sabot (Romania) and Galería Lucía de la Puente (Peru). His work was recently shown at mumok and MAK (Austria), HOW Art Museum Shanghai (China), M.O.C.O., La Kunsthalle Mulhouse (France), Witte de With (Netherlands), CCCC (Spain) and the Museum of Modern Art Warsaw (Poland).



*Column, 2016*  
Snake skin and metal chain  
228,4 x 7 x 3 cm

1. Excerpt of the text *Matter exists differently here* by Alejandro Alonso Diaz.



## Benoît Maire

Born in 1978 in Pessac (France)  
Lives and works in Bordeaux (France)

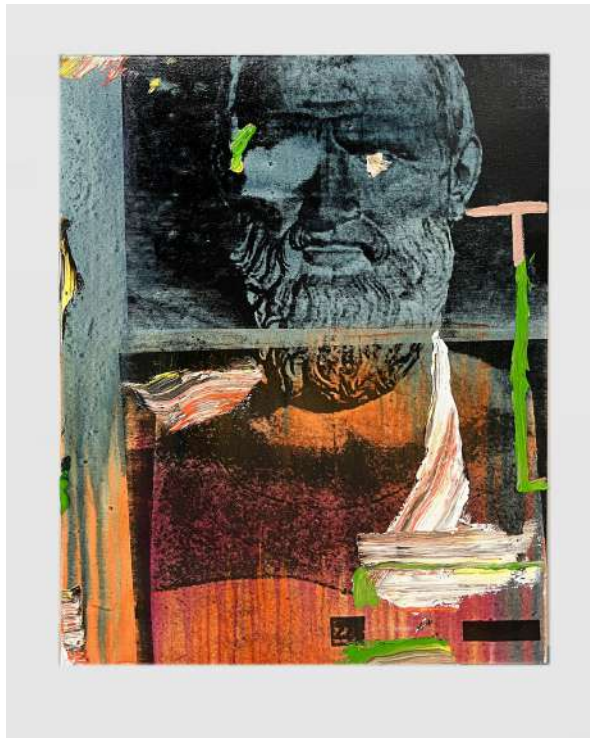
Benoît Maire can be described as a visual philosopher. His practice draws on disciplines such as history, art history, philosophy, psychoanalysis and mathematics. Belonging to a generation that has renewed the practice of conceptual art, he deliberately overcomes the separation between idea and object, nature and culture.

Benoît Maire's work is a puzzle in which the enigmatic quality of the objects and images - whether manufactured by him or by others - and their disconcerting juxtaposition questions their uncertain origin. In this sense, the artist's work is fundamentally a collage practice, where he arranges images, objects, documents or texts, following an underlying range of references that are the intellectual foundations of his approach. The unique relationship

that Benoît Maire weaves between plastic form and philosophy in the wake of conceptual art makes him one of the most important artists of his generation on the European scene.

Several institutions have devoted solo exhibitions to Benoît Maire, including the Bielefelder Kunstverein (Germany), CAPC musée d'art contemporain de Bordeaux, the Palais de Tokyo in Paris, the Kunsthalle Mulhouse and the FRAC Aquitaine in Bordeaux (France), the David Roberts Foundation in London and Spike Island in Bristol (UK), the Vleeshal in Middelburg (Netherlands), the Fondazione Giuliani in Rome (Italy). In 2018, an important monograph was published.

Winner of the Fondation d'entreprise Pernod Ricard Prize in 2010, Benoît Maire was also in residency at the Palais de Tokyo and at the Villa Medici in Rome.



*PL14 K souveraine comme Hippocrate, 2024*  
Silkscreen ink, oil paint and acrylique spray paint on canvas  
80 x 60 cm

## mountaincutters

Formed in 1990 in Marseille (France)  
Live and work in Brussels (Belgium)

A hybrid identity, the duo mountaincutters mainly practices in-situ sculpture, radically contaminating the space of the places where he/she exhibits. Echoing this troubled identity is an aesthetic uncertainty, which favours transitory situations and unfinished forms for a priori fortuitous compositions, with a wild beauty.

Corrupted materials and soiled objects, dust and rust invading surfaces and floors, broken concrete, coarse ceramics, water in a continuous circuit, mountaincutters' installations are traces of improbable activities, suspended between construction and destruction, architecture and archaeology, sometimes resembling an abandoned building site.

Mountaincutters' sculptural practice has something literary about it. It is accompanied by a parallel work of writing, a raw poetry written in the first person, which opens an organic

counterpart to the material structures, between programme and potential commentary on what might happen in the space. Sometimes it is the presence of images that initiates the beginnings of a narrative. From then on, it is an unfathomable mystery that emerges from this «work», which is understood here in the double etymological sense of work and opera, i.e. linked to the pain, to the modification of bodies, but also to the enigma of creation<sup>2</sup>.

The duo mountaincutters graduated from the Ecole Supérieure d'Arts et de Design Marseille Méditerranée. Their work has been presented in numerous group exhibitions in Belgium, France and internationally. In 2021, their work was the subject of an exhibition at La Verrière-Fondation d'entreprise Hermès curated by Guillaume Désanges. In 2023, a solo exhibition was dedicated to them at the Palais de Tokyo in Paris.



*Supplique pour le beau temps (Archives), 2023*  
Pigment print on cotton paper  
161,5 x 85,7 x 4 cm  
Edition of 3 ex + 1 EA

2. Text written by Guillaume Désanges, Chairman of the Palais de Tokyo (Paris)

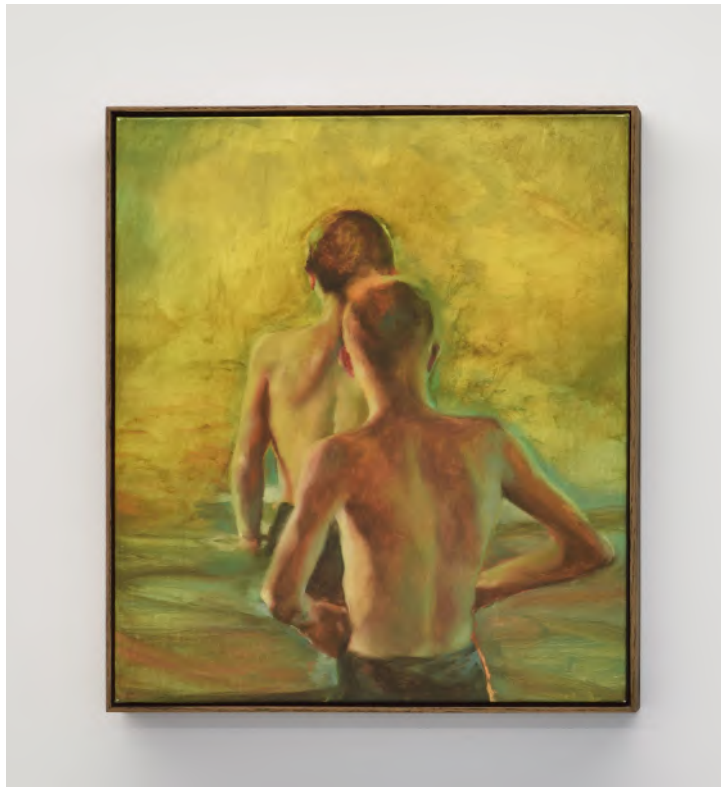
## Christopher Orr

Born in 1967 in Helensburgh (Scotland)  
Lives and works in London (United Kingdom)

Christopher Orr is a contemporary British artist known for his evocative and mysterious paintings. His work is characterized by a striking use of color and composition to create scenes that oscillate between the real and the imagined. The human figures in his works often appear suspended in vast, undefined environments, suggesting a tension between presence and absence, knowledge and ignorance.

Orr explores themes of contemplation and solitude, inviting viewers to immerse themselves in a world where

the boundaries between the everyday and the fantastical are blurred. His paintings capture moments of uncertainty and revelation, where the figures seem to perceive aspects of reality that escape others. Influenced by art history and contemporary concerns, Orr offers a reflection on the human experience in the face of an unpredictable future.



*Our Vision Touched the Sky, 2023*  
Oil on canvas  
60 x 50 cm



## Cornelia Parker

Born in 1956 in Cheshire (United Kingdom)  
Lives and works in London (United Kingdom)

For several years, Cornelia Parker has been interested in chance and the destructive forces produced by natural elements or by the hand of man. She crushes, burns, makes fall or explode, then reassembles, reconstitutes, resuscitates, like in a cartoon.

She is thus known for her installations such as *Cold, Dark Matter: An Exploded View*: a garden shed that the British army blew up at the artist's request, and of which she hung the fragments, as if the time of the explosion had remained frozen; a lamp, placed in the center of the staging, sends the shadow of all this debris onto the walls. This installation paradoxically mixes catastrophe, silence and contemplation.

On a completely different scale, she is fond of the imprints and traces left by historical figures: in her microphotographs, the dust deposited on Freud's couch (*Marks Made by Freud, Subconsciously*, 2000) and the traces of chalk on Einstein's blackboard (*Einstein's Abstracts*, 1999) are all tiny yet symbolic testimonies of a bygone existence.

Cornelia Parker obtained a Master of Fine Arts degree from the University of Reading in 1982. In 1997, she was nominated for the Turner Prize, the highest English art award. The following year, she exhibited at the MoMA in New York the painting *Meteorite Lands on the Houses of Parliament*, consisting of the imprint left by a piece of meteorite on a map of London.

Her work has been the subject of numerous exhibitions around the world, including at the Serpentine Gallery in London, the ICA in Boston and the Venice Biennale. More recently, she exhibited at the Metropolitan Museum of Art in 2016 and the Whitworth Museum in Manchester in 2017. Cornelia Parker is a member of the Royal Academy of Arts in London, an Officer of the Order of the British Empire and was elected "Laureate Artist" for the 2017 UK general election. A monograph was dedicated to her in 2013 by the publisher Thames & Hudson.



*Meteorite lands on Bagdad, Louisiana, 2001*  
*Meteorite Lands in the Middle of Nowhere (The American Series)*  
Open road map with scorch and burn marks  
39 x 57 cm

## Benoît Platéus

Born in 1972 in Chênée (Belgium)  
Lives and works in Brussels (Belgium)

Benoît Platéus is one of the most important Belgian artists of his generation. Having witnessed the digital revolution and the dematerialization of images, he seeks to overcome their visible nature, to free them from their fixity.

He uses photography, video, drawing and sculpture to transform everyday images and spaces that he distorts, saturates, enlarges, erases or reverses. A tireless observer, Benoît Platéus introduces a distance between objects and their perception to make them fall on the other side, in a space of variable dimensions and multiple interpretations. His works reveal the poetic force of the interstitial and of the trace.

Winner of the Jeune Peinture Belge award in 2003, a retrospective exhibition was devoted to Benoît Platéus's work in 2019 at Wiels, Brussels (Belgium) and at the Bonner Kunstverein, Bonn (Germany). His work has been shown at Kunsthall Aarhus (Denmark), Sauvage, Düsseldorf (Germany), Bozar, Brussels, IKOB Eupen and Albert Baronian (Belgium), in the US at Karma, New York, signs and symbols, New York, Skibum MacArthur, Los Angeles and HighLight Gallery, San Francisco, in France at Palais de Tokyo, Maison Rouge, Fondation Hippocrène and Centre National de la Photographie, Paris (France), at SIC, Helsinki (Finland) and at Mamoc, Beijing (China).



*Belgian Gelateria*, 2024  
Oil on canvas  
80 x 90 cm

## Claudio Parmiggiani

Born in 1943 in Luzzara (Italy)  
Lives and works in Parma (Italy)

Claudio Parmiggiani focuses his practice on the themes of memory, absence, silence and the spiritual.

He expresses himself through powerful images made with basic, by times "immaterial", materials such as soot and smoke. His practice comprises of sculptures and large installations, and he is widely recognized for his *Delicazione*, two-dimensional works created with smoke and soot.

The works of Claudio Parmiggiani can be found in many collections including the Centre Pompidou (France), the Stedelijk Museum in Amsterdam (Netherlands), the Museum of Modern Art in Tel Aviv (Israel), the Museo de Bellas Artes in Havana (Cuba), the National Gallery of Iceland (Iceland), the Mamco in Geneva (Switzerland), the Fondation Cartier (France), and the François Pinault collection (France).



*Senza titolo*, 2018  
Smoke and soot on wood  
150 x 115 cm

## Jorge Méndez Blake

Born in 1974 in Guadalajara (Mexico)  
Lives and works in Mexico City  
(Mexico)

« My work is a meditation of the possibilities and results of connecting architecture, classic literature and culture. My point of departure is always literature, authors and fiction, mainly classic easily recognizable authors. From there I search for gaps or stories that are not completed or related with each other and use different media to make comments around them. My interest is to connect distant topics, objects and situations that you wouldn't be supposed to see connected and find new meanings and exits around them ».

Jorge Méndez Blake uses literature as a conceptual tool. His work explores the potential connections between literature, architecture and culture in general. He creates associations between these different disciplines to question history and the notion of fiction. Formally, his works oscillate between minimalist radicality and

symbolic actions, such as the action undertaken in New York in 2012 when he lent in one day all the books of Jorge Luis Borges from the Manhattan libraries to deposit them on Meessen De Clercq's booth at Frieze New York.

Jorge Méndez Blake had solo exhibitions at Marfa contemporary, Marfa, at the MCA Denver and the Museum of Latin American Art in Los Angeles (USA), the MUAC and Museo Tamayo in Mexico City (Mexico) at the Museo d'Arte Contemporanea Villa Croce in Genova (Italy), Kunsthalle Mulhouse (France), the Museo Cabaña, Guadalajara (Mexico), the MARCO, Monterrey (Mexico) . He created a site-specific work for the Bass museum, Miami in 2022 as well as for the Palm Springs Museum in 2023. A solo exhibition is planned in Buffalo AKG Art Museum, Buffalo (USA) in 2025.



*Empty Bookshelf (small) I, 2011*  
Colored pencils on paper  
37 x 29,5 x 3,5 cm



## Evariste Richer

Born in 1969 in Montpellier (France)  
Lives and works in Paris (France)

Evariste Richer's practice is rooted in the notions of matter, space and time, together with the different conceptions of reality they give rise to. Working in a scientific-exploratory mode, he challenges our systems of measurement and our perceptual and spatial conventions.

Richer explores places; to comprehend the world, he discerns, divides up, classifies and maps out. As it were, he establishes a nomenclature incorporating a poetic vision with scientific rigour. The exhibition venue becomes a terrain for experiment for this artist/surveyor, who makes systematic use of the inventory and the grid as approaches to an exhaustive treatment of his subjects.

In their relationship with the universe, his works perturb the perception of a viewer caught between microcosm and macrocosm.

For his nomination to the Prix Marcel Duchamp 2014, Evariste Richer showed his works at FIAC, Paris, at the Musée des Beaux-Arts de Rouen and at the Wilhelm Hack Museum, Ludwigshafen (Germany). He has also had solo exhibitions at the Palais de Tokyo in Paris (France), at the Centre International d'Art et du Paysage Ile de Vassivière and at the Kunstverein Braunschweig, Braunschweig (Germany).



*The Near Face of the Moon, 2021*  
Dices  
200 x 200 cm

## Solène Rigou

Born in 1996 in Paris (France)  
Where she lives and works

Solène Rigou practices drawing with various techniques and supports: colored pencils on wood or projection screen, ink or graphite on paper, around the theme of memory and remembrance. She uses objects, places, hands to evoke visual or emotional experiences.

The motif of the hands does not impose a presence on the one who looks at them. Everyone can see their own experience, can connect them to a memory, to a moment that belongs to them. Catch memories, even those that we have not lived, those that we no longer remember.

As her reminiscences progress, Solène Rigou develops a sort of pictorial autobiographical journal, retracing her memories. It allows her to recreate a moment lived and work long hours, for several days, from photographs.

Solène Rigou studied visual arts at the École Nationale Supérieure des Beaux-Arts in Paris in the studios of Jean-Michel Alberola (2015-2018) and Stéphane Calais (2018-2020).

In 2019, she was awarded the Prix du Dessin Contemporain des Beaux-Arts de Paris and won the 2<sup>nd</sup> Pierre-David Weill Drawing Prize in 2022. The artist has also participated in several group exhibitions in Paris at the Beaux-Arts (2019), at the Villa Belleville (2019), at La Fab. (2020), as well as in several Parisian art galleries (2019-2021). Her works are also part of the collections of the Beaux-Arts de Paris, Agnès b and Bellier.



Marie-Yae, 2024  
Coloured pencils on wood  
27 x 20 cm

## Namsal Siedlecki

Born in 1986 in Greenfield (USA)  
Lives and works in Seggiano (Italy)

Namsal Siedlecki's work is characterized by a constant attention to the transformation of organic and inorganic materials. A contemporary alchemist, Siedlecki questions both the transition from one physical state to another (such as solidification, fusion, liquefaction, etc.) and the transformation carried out by man in an artisanal or traditional way.

For her first solo exhibition at the Meessen gallery entitled *Anneal Soak* (which refers to a process of cooling glass), the artist provoked chemical reactions to push matter into states that are commonly difficult to observe. The idea of transformation here has

a metaphorical aspect applicable in everyone's life and opens up the field of possibilities.

In 2019, Siedlecki won the GAMEC Prize for Young Artist, the Italian Council Prize for the Arts and the XX Premio Cairo for Contemporary Arts. His work has recently been shown at the Museo Novecento in Florence, the MAXXI museum in Rome, the Villa Medici - Académie de France in Rome, the Palazzo Reale in Milan, the Fondazione Sandretto Re Rebaudengo in Turin, the Magazzino gallery in Rome, and Chert Lüdde in Berlin, among others.



*Viandante, 2024*  
Tank with coppersulfate solution, copper



## José María Sicilia

Born in 1954 in Madrid (Spain)  
Where he lives and works

Nature and light are essential elements in the practice of José María Sicilia, which he approaches each time in an unexpected way to widen the enigma.

Throughout his work, the artist has always paid particular attention to the tenuous, the fragile, the surreptitious. Over time, he has explored new areas and increased the complexity of his technique, working with materials such as beeswax, silk, bronze and Japanese paper. Inhabited by a desire to endlessly explore and praise the beauty of the world, Sicilia translates into a visual language the harmony and celebration of life.

Public and private collections acquired his works, such as the Solomon R. Guggenheim Museum and the Museum of Modern Art of New York (USA), the Centre Georges Pompidou, Paris and the collection of the City of Paris (France), the National Gallery of Australia, Canberra (Australia), the Museum of Modern Art, Gunma (Japan), as well as numerous Spanish collections (Museo Nacional Centro de Arte Reina Sofía, Museo Municipal de Arte Contemporáneo Madrid, Fundació Museu d'Art Contemporani Barcelona).



*Eco (We have what's left)*, 2012  
Bronze  
55 x 46 x 2,5 cm

## Thu Van Tran

Born in 1979 in Ho Chi Minh City (Vietnam)  
Lives and works in Paris (France)

Working across a range of forms and materials, Thu Van Tran uses her own experience as a cultural outsider – a Vietnamese woman living in France – to explore physical and cultural displacement and history of colonialism, subjects that have become poignantly relevant in today's climate.

In 2022, Thu Van Tran had a strong presence in the exhibition *Reclaiming the Earth* at the Palais de Tokyo in Paris as well as at the Carnegie Biennale in Pittsburgh (USA) with an in situ realization. In 2023, the MAMAC in Nice will devote a solo exhibition to her, while the Bourse de Commerce - Collection Pinault in Paris gives her

a prominent place in its exhibition *Before the Storm*.

Thu Van Tran has had solo exhibitions at Ladera Oeste (Guadalajara, Mexico), Kunsthaus Baselland (Switzerland), n.b.k. Neuer Berliner Kunstverein, Berlin, the Macleay Museum in Sydney (Australia), the CREDAC in Ivry-sur-Seine, the Plateau-Frac Ile-de-France and La Maison Rouge, Paris (France). She was also nominated for the Marcel Duchamp Prize in 2018 and presented her work at the Centre Pompidou the same year. In 2017 she participated in the international exhibition of the 57th Venice Biennale, curated by Christine Macel



*Colors of Grey, 2024*  
Pigments and lime on linen canvas  
130 x 195 cm

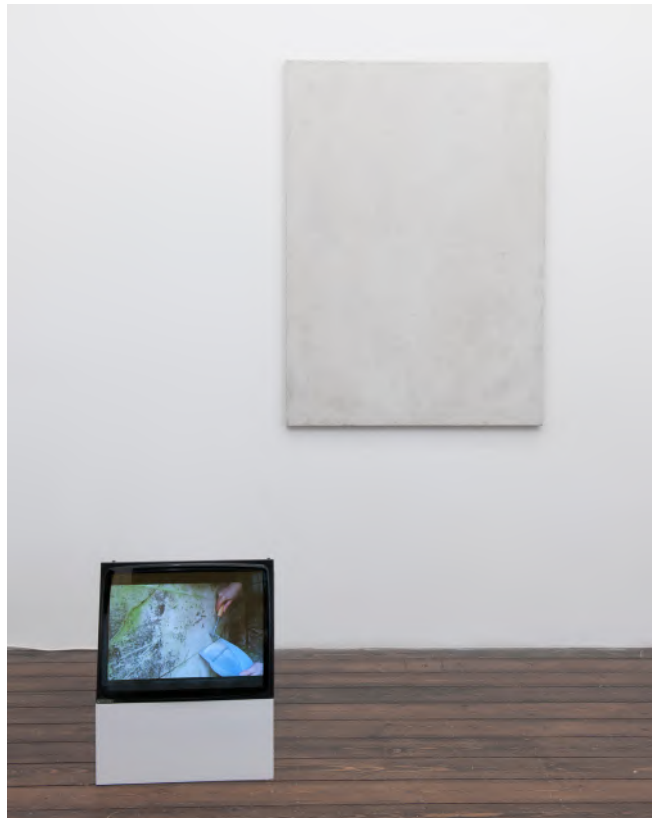
## Chaim van Luit

Born in 1985 in Heerlen (Netherlands)  
Lives and works in Maastricht  
(Netherlands)

Chaim van Luit explores virgin spaces and probes concealed places rich in silent memories: wastelands, caves or even metro corridors. As an archaeologist and storyteller, Chaim van Luit talks about memory, forgetting, history and fictions, driven by a constant desire to uncover the hidden, to reveal the concealed.

A tireless walker, he criss-crosses his region in search of underground spaces. With a metal detector he looks for artefacts from the Gallo-Roman period, the Middle Ages, the Second World War or from much more recent times. He sees the earth as the repository of buried knowledge. The objects and underground spaces bear the scars of time and encourage fiction by being placed in a new context. He never stops searching the countryside. To find what? He doesn't know himself, but finding something always brings great joy.

Chaim van Luit's work has been the subject of various solo exhibitions at Meessen De Clercq (Brussels), tegenboschvanvreden (Amsterdam), P/////AKT (Amsterdam), Bonnefantenmuseum (Maastricht) and Workshop Gallery (Beirut). He has also participated group exhibitions such as the Royal Museum of Fine Arts Antwerp (Antwerp) and the Palais Curtius (Liège) in Belgium, the German Rudolf-Scharpf-Galerie/Wilhelm-Hack-Museum (Ludwigshafen), in the Netherlands at the Centraal Museum (Utrecht), Garage (Rotterdam), Jan van Eyck Academie (Maastricht), and in France at the Nuits de la photographie as part of the Rencontres d'Arles (Arles).



*Entartet (Marc Chagall), 2015*  
White lime pigments on raw linen and video  
133 x 93 cm

## Xie Lei

Born in 1983 in Huainan (China)  
Lives and works in Paris and Madrid  
(Spain)

« My paintings explore an uncertain world, worrying situations in turmoil created by my imagination. They start out from reality, but escape from it (...) They have their own language, a tension which hopes to offer the viewer a gap in the edifice ».

In his paintings, Xie Lei is able to strike a balance between the manifest and the latent, between intense moments of emotion and reflection. He reminds us that the invisible is indissociable from the visible, and at the same time, he takes away the idea of beauty and replaces it with the concept of the sublime.

After graduating from the Central Academy of Fine Arts in Beijing, Xie Lei came to study at the École Nationale Supérieure des Beaux-Arts in Paris and obtained a PhD in visual arts in 2016 (ENS Paris - ENSBA Paris). His work is included in public and private collections such as MAC VAL and the Colas Foundation (France), the Burger Collection in Hong Kong, the X Museum in Beijing and the Thyssen-Bornemisza Art Contemporary (TBA21) in Madrid. Xie Lei was a resident at Casa de Velázquez - L'Académie de France in Madrid in 2020-21 and in residence at the Boghossian Foundation in Brussels in 2022.



*Hands, 2024*  
Oil on canvas  
50 x 40 cm

# IV

# 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.

# V

# 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 and Elizabeth Garouste's association « La Source Garouste ».

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.

Information to come.

## VII

## Incoming exhibition

Rolf Art  
Buenos Aires, Argentina  
-34°0'S / -54°0'W

30.10.24 - 21.12.24

Rolf Art, located in Buenos Aires and founded in 2009 by Florencia Giordana Braun, is the only art gallery specialized in technical image in Argentina. Focused on contemporary Latin American visual arts, the gallery represents and promotes a selected group of artists & Estates that explore the limits of the image in its several expressions. The curatorial profile challenges the given conjuncture considering the social, political and economical background of artistic production as a determining factor for art's interpretation.

In order to promote the production and appreciation of contemporary art, Rolf Art develops a solid global program comprising research and archive work, exhibitions, sustained participation in leading international art & photo fairs, editorial and audiovisual projects, educational and training courses, institutional collaborations, and public and private acquisitions management; positioning the work of Latin American artists internationally and contributing to the legitimation of the visual expressions from the Latin American region worldwide.

<https://rolfart.com.ar/>





### Contacts

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### Address

4, cour de l'Île Louviers, 75004 Paris  
Free entrance from Tuesday to Saturday, from 12 to 7pm and by appointment



Photo : Aurélien Mole