



L'Atlas invites

Zahorian & Van Espen (Bratislava)

Press pack
January 2025

4, cour de l'Île Louviers
75004 Paris

Free entrance from Tuesday
to Saturday, 12 to 7 pm
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For the exhibiton

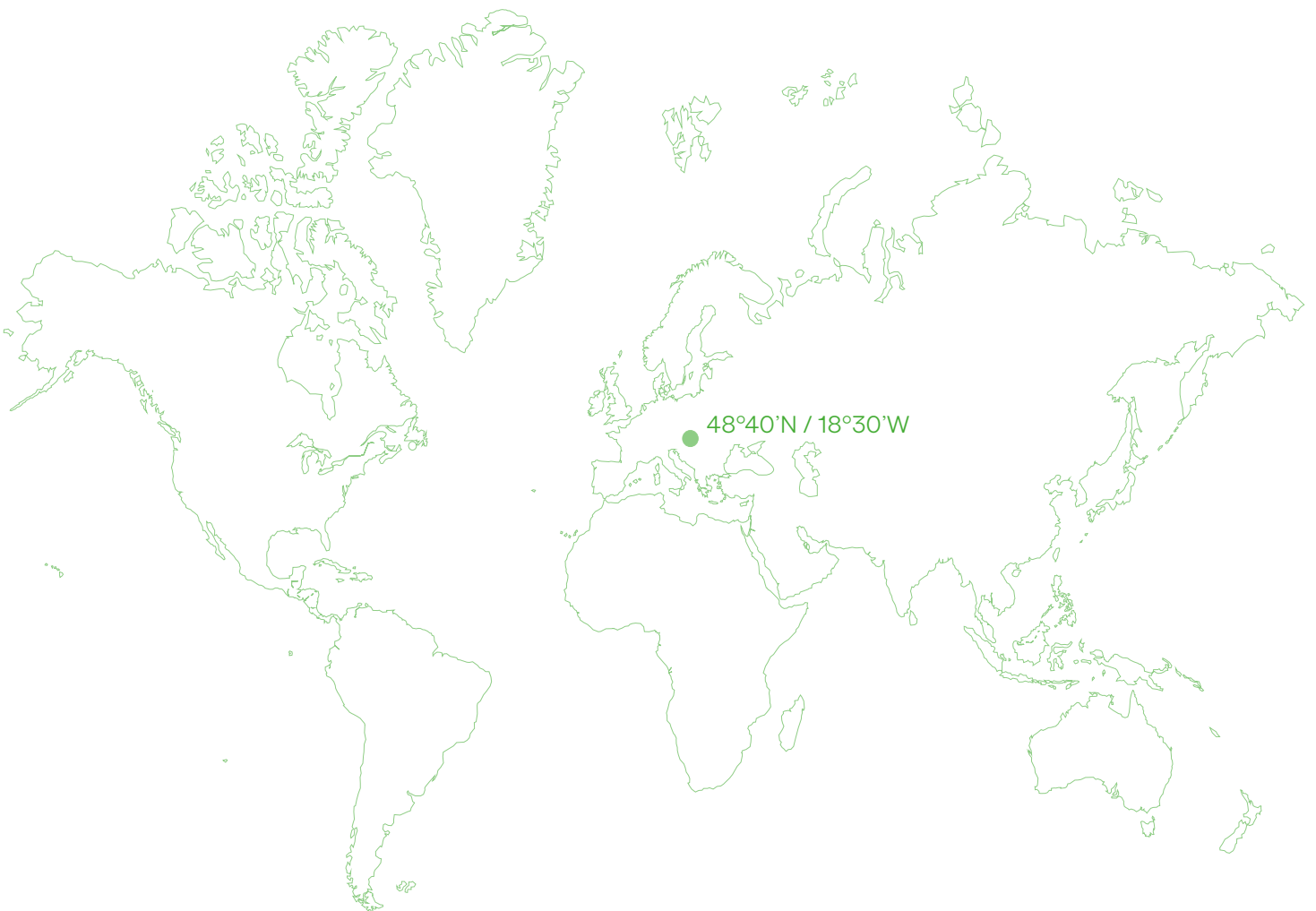
Eye of the storm

15.01.25—08.03.25

with

Milan Adamčiak, Adéla Babanová, Jakub Choma,
Juraj Kollár, Jaroslav Kyša, Vladimír Ossif, Lucia
Papčová, Lucia Sceranková, Kateřina Vincourová
and Sara Zahorian

Opening Wednesday January 15 from 6 to 9pm

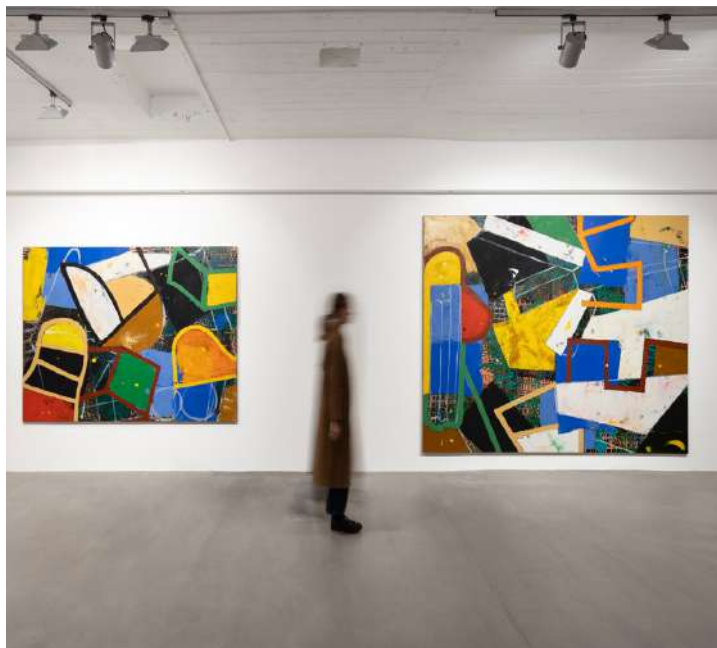


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I Zahorian & Van Espen

L'Atlas is pleased to announce its new collaboration with Slovakian gallery Zahorian & Van Espen.

The exhibition *Eye of the storm*, curated by Silvia Van Espen, will bring together ten artists from the contemporary Central European scene: Milan Adamčiak, Adéla Babanová, Jakub Choma, Juraj Kollár, Jaroslav Kyša, Vladimír Ossif, Lucia Papčová, Lucia Sceranková, Kateřina Vincourová and Sara Zahorian.



About :

ZAHORIAN & VAN ESPEN is a contemporary art gallery based in Prague and Bratislava. Since its foundation in 2011, it has become one of the leading galleries in the Central European region, representing both established artists and emerging talent. The gallery develops a program based on a unique curatorial approach, seeking to connect local artists to the global art scene, both in its gallery spaces and at international fairs.

The gallery is also dedicated to supporting the production of artworks and publishing catalogues and monographic editions dedicated to their artists. In addition, the gallery offers numerous conferences to promote contemporary art to the general public, thus playing a central role in the European cultural landscape.

« *Should artists collapse when the times are changing?* »¹

This question, posed in 1967 by Jonas Mekas, a Lithuanian filmmaker and poet in exile in the United States (1922-2018), resonates today in a unique way. It invites us to decipher the present by looking at what is no longer there or at what is passing away; not to worry about it, but to find a paradoxical source of encouragement. Because it is courage we need today, as Mekas has already emphasized in his *Film Journal* book: « Today it takes so much courage to believe in the future and that good will prevail! »

Today, more than ever, we reflect on our place in a world that is very quickly changing, threatened, and sometimes even threatening. It invites us to become more resilient, more effective, sometimes to the point of exhaustion. This world occupies us essentially, keeps us busy, and also worries us. Ultimately, it inhabits us; sometimes it completely overwhelms us, and we can't move on. We are incentivized to meditate, to be Zen, to relax, to engage in personal development and therapy, to work on ourselves again and again, and to disconnect from the constant flow of online information...

Sometimes we feel helpless, disoriented, stuck in a dead end. Nature presents itself as an emergency exit or a possible third way. We go to the mountains, buy organic, tend to the garden, bathe in the sea, and travel to exotic destinations. And so we are increasingly confronted with various contradictions: city or countryside, remote work or local work, throwing away or sorting, buying or exchanging, plane or train, car or bicycle,...? We remain in permanent tension...

So should we leave « the world » (city, society, or even civilization)? We know very well it would hardly be possible, at least not for most of us. Perhaps we can move away from it a little, live on its edge, in less disturbed, less

agitated areas. We can participate in the creation of oases, gardens, islets, and archipelagos where different societies intersect.

And be offline... We who hate emptiness, what kind of world will we live in now? And in what kind of future? Because who can predict what the coming months and years will bring? Who can have a clear vision of the future in these turbulent times? Do we not lack new plans or projects?

« *The creation of works and of oneself refers man in an intimate act to prehistoric infinity, to the nothingness of determination from which man draws radical strength in the dispute and in the creativity that are intertwined.* »²

Or, on the contrary, we can immerse ourselves in the heart of the city, in the middle of the zone of turbulence, at the confluence of tensions and currents. Stand in the ruptures of a fluctuating world. Perhaps we will be able to find the eye of the storm. As dervish dancers, as peaceful warriors, we will be able to practice the art of balance, calm our fears, forge bonds, and develop solidarity.

We can perceive the current situation as a challenge to develop the continuation of the story of our existence, to break free from the history that has always been written by the victors, to break free from the narrative of a system that is running out of breath, and to invent a previously unknown, new, and different logic and paradigms, or to risk other dreams. And this exhibition invites us to do so.

1. Rodolphe Olcèse, « Les artistes doivent-ils s'effondrer quand les temps changent ? Pour saluer Jonas Mekas (1922-2018) », in *The Conversation*, published : January 24, 2019.
2. Damascius le diabolique, *Les premiers principes*, Paris, ed. Ernest Leroux, 1898.

Milan Adamčiak

Born in 1946 in Slovakia
Died in 20217 in Slovakia

Milan Adamčiak was one of the first Czechoslovak artists who began systematic research into intermedia overlaps. His research was conducted mainly in creative practice, in the fields of experimental poetry, action art, and the so-called new music.

During the second half of the 1960s he created cycles of diverse kinds of typographic grids, in which the graphic and semantic realisation overlapped with an acoustic rhythmisation of the text.

Panphilia by Milan Adamčiak is a site of interaction, contact, and combination, exploring the relation between author and imaginary co-authors – performers, in which visual imagination of music becomes real.

Panphilia consists of various unrealized projects that exist only in the form of manuals and instructions, as follows: concerts for a fictive orchestra, a fictive music publisher, and legal documents with a fictive author's heraldry.

The word « Panphilia » actually comes from the Greek language and means a state of loving or accepting all things. Panphilia in its genealogy activated by Milan Adamčiak has its roots in Dada and Pataphysics. Because its source is everyday life, it becomes an alternative to any established institutions of art and it brings to light a different experience with this world. Panphilia has something very spontaneous and immanent in itself. It is a gift.



Milan Adamčiak, *Panphilian open post / Unknown Object*, 2016, installation, mixed media

Adéla Babanová

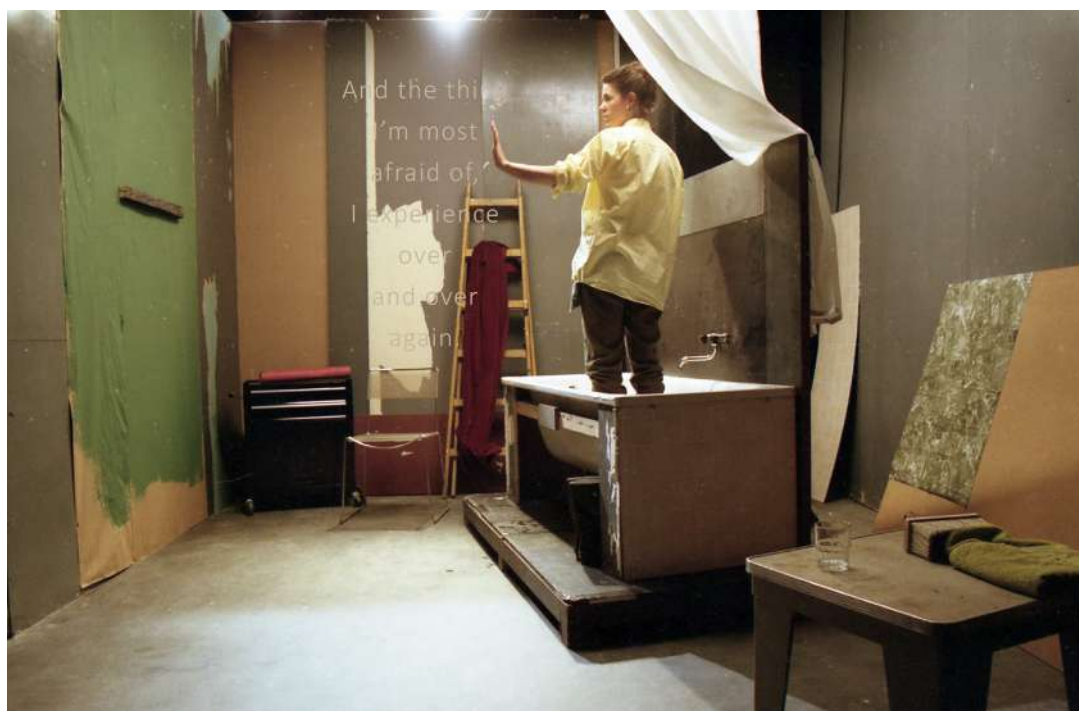
Born in 1980 in Czech Republic
Lives and works in Prague (Czech Republic)

Adéla Babanová graduated from the Academy of Fine Arts in Prague in 2006. She is an artist who has consistently explored video art, film, and installation within the gallery context. Her works challenge the boundaries between fine art and film by blending various cinematic and television genres with spatial video installations and architecture. She creates feature dramas with a deep, magical atmosphere and sound, often divided into multiple monumental video channels. Since 2006, she has collaborated with her brother, the music composer and scriptwriter Džian Baban.

The Law of Time (2023) thematizes our subconscious, fears and dreams of ours that relate to the near future. The story builds an atmosphere of uncertainty in a world that has narrowed down to a few rooms that most resemble a theatre stage or a movie set. Two artists who built these

hermetically sealed environments, and voluntarily enclose themselves in them, are the main protagonists. The couple constantly oscillates on the edge between reality and fiction.

Babanová's work has been presented at many solo and group exhibitions, including at the National Gallery in Prague, Czech Rep.; Zachęta National Gallery of Art, Warsaw, Poland; and Kumu Art Museum, Tallinn, Estonia. She has also participated in many film festivals, such as Karlovy Vary International Film Festival; Jihlava International Documentary Film Festival; Prague International Film Festival – Febiofest; and LOOP Barcelona, Spain. Her videos and films are part of several museums collections, including the Prague City Gallery, Kunsthalles Prague and FRAC Basse-Normandie in France.



Adéla Babanová, *Emily* (from *The Law of Time*), 2024, print on paper and plastic film, 26 x 39 cm, edition : 1/6

Jakub Choma

Born in 1995 in Slovakia
Lives and works in Prague (Czech Republic)

Jakub Choma graduated in 2023 at the Academy of Arts, Architecture and Design in Prague. Starting from a background in painting, he transitioned to spatial realizations, assemblages, objects, and installations. His work is based on almost laboratory-like experiments with various materials, such as cork, plexiglass, and aluminium, but it also heavily draws on digital visual culture and the aesthetics of gaming environments, which strongly influence his generation.

Choma's expression challenges techno-optimism, and his work embodies a kind of decadence of the digitally-material structures of contemporary society. He is interested in themes such as hyper-productivity and exhaustion, which are characteristic of neoliberal society, as well as DIY culture, popular science, and portable technologies.

While still at his studies, he was awarded the Jindřich Chalupecký Award for 2020, the most prestigious Czech art prize for emerging artists. Choma exhibits prolifically both at home and abroad: most recently *We Are Smelly, Atomised, Chemical, Vanilla, Succumb, Exhausted, Delirious, Digestive, Spiritual, Labourers* (2024) at ZAHORIAN & VAN ESPEN in Bratislava. He is currently preparing his solo exhibition for Heidelberger Kunstverein, Germany (Opening 1 of March 2025). His works are in the National Gallery Prague, Collection of Modern and Contemporary Art, and several private collections.



Jakub Choma, *Continual Interruption (Reminder)*, 2018, mixed media on cork, 180 x 84,5 x 30 cm

Juraj Kollár

Born in 1981 in Slovakia

Lives and works in Bratislava (Slovakia)

Juraj Kollár studied at the Academy of Fine Arts and Design in Bratislava and at the Academy of Fine Arts in Prague (Czech Rep.). He is an artist who never ceases to enthral, with his truthful approach to creative work and his unflinching determination to discover. And all this while ceaselessly examining the basic elements that led him to painting in the first place: colours and forms.

Through his paintings, Kollár challenges the viewer to look beyond the limits of what he/she sees on the surface. He does not seek straightforward or literal portrayals, but rather a visual expression of the complexity of thoughts and emotions.

In 2009 he received the Igor Kalný Prize (Czech Rep.) and the 3rd Celeste Prize (Germany) in that same year. In 2010 he was a finalist in VÚB (Slovakia) Painting of the Year. Works by him are part of the collections of the Slovak National Gallery, National Gallery in Prague, and Bratislava City Gallery. His work has been presented at many solo exhibitions; we may mention the most recent: *Composition of Blue*, ZAHORIAN & VAN ESPEN Bratislava (2022), *Salty Air*, Oravská galéria in Dolný Kubín, *On Board*, Nitra Gallery, 2022, and *Juraj Kollár : En Plein Air*, Rosenbaum Contemporary, Boca Raton, Florida, USA.



Juraj Kollár, *Mandarins*, 2023, oil on canvas, 40 x 30 cm

Jaroslav Kyša

Born in 1981 in Slovakia

Lives and works in Bratislava (Slovakia)

Jaroslav Kyša studied in the Studio of Free Creativity 3D at the Faculty of Arts at the Technical University in Košice and in the Studio of Spatial Communication + at the Academy of Fine Arts in Bratislava, where he currently works as an assistant. He aims to reflect on contemporary society and confront the viewer with the constantly changing present and our uncertain future.

Through use of the laws of physics and nature in his multimedia works, he contemplates humanity and its geopolitical issues. By challenging fundamental human beliefs and knowledge of physical principles, he encourages questioning general certainties in our post-truth world.

Order of Waves (2020) is an experimental film that shows the author in private minimalistic performances, whose forms disturb the established image of a character and the properties of time narrative.

He has completed residencies in New York (ISCP and Brooklyn Langer Residency), Leipzig (Halle 14), and Slovenia (CELEIA). In 2011 he was awarded the Szpilman Award, and in 2017 he won the main prize of the NOVUM Foundation, Slovakia. His works are part of the collections of the Slovak National Gallery in Bratislava, East Slovak Gallery in Košice, Považská Galéria in Žilina and Bratislava City Gallery, Slovakia.



Jaroslav Kyša, *Order of Waves*, 2020, video, 149 minute

Vladimír Ossif

Born in 1954 in Slovakia
Lives and works between Paris
(France) and Bratislava (Slovakia)

Vladimír Ossif studied at the Academy of Fine Arts and Design in Bratislava, and later at the Ecole National Supérieure des Arts Décoratifs in Paris. He is a painter who remains faithful to free geometric abstraction. Looking at his live, pulsating images, we are struck by the fact that the artist's frequent changes of life setting serve him as a constantly new source of inspiration and also as a spiritual cleansing.

Ossif himself says that he likes to change the places where he lives, that it gives him the necessary energy to make art. Images, he believes, carry the traces of life. Hence movement becomes characteristic of his work. Motifs in the paintings have an explosive function, and the individual

shapes collide with one another, overlap and enter into confrontation; in particular cases the painter negates them with a single sweep of his brush.

He regularly exhibits his work at solo and group exhibitions. Of his solo projects we may mention those at BronxArtSpace, New York, USA; Rödl&Partner Gallery, Nürnberg, Germany; PPM Ventures, München, Germany; Gallery Henry, Pau, France; City Gallery, Opole, Poland. Works by Vladimír Ossif are represented in state and private galleries, museums and collections (Musée d'Art Moderne, Paris; Casa de Velázquez, Madrid; Fonds Cantonal d'Art Visuel, Geneva; National Gallery in Bratislava and Prague).



Vladimír Ossif, *Untitled*, 2011, acrylic on canvas, dyptich, 178 x 117 cm each

Lucia Papčová

Born in 1987 in Slovakia
Lives and works between Ružomberok
(Slovakia) and Brussels (Belgium)

Lucia Papčová graduated from the Academy of Fine Arts in Vienna. During her doctoral studies at the Academy of Fine Arts and Design in Bratislava, she was a visiting student researcher at Central Saint Martins in London.

Lucia Papčová works in the mediums of video and photography. In her analogue photographs or landscapes, or in the stories of the protagonists in her videos, an image surfaces from individual recognisable fragments.

Landscape Studies, a series from 2019, demands attention. A long and concentrated gazing, until the image eventually becomes manifest. That remains always, as it were, intuited, without clear contours. Identification demands time and patience. Also inclining us to slow down is Lucia's interest in contemplation, i.e. marking a space for observation.

She has participated in exhibitions in Europe and USA, including Albertina Museum in Vienna, Slovak National Gallery in Bratislava, Museum od Art Olomouc, Kunstlerhaus Klagenfurt, Sudek Atelier in Prague, Kunsthalle Bratislava, Essl Museum in Klosteneuburg, Christian Duvernois Gallery in New York City. She was awarded CEE Calling AIR in Klagenfurt, Civitella Ranieri Fellowship, AIR at Residency Unlimited in NY, AIR Krems and Essl Award CEE VIG. Her artwork is included in Albertina Museum Collection, Nitra Gallery, P. M. Bohúň Gallery and private collections in Slovakia, Germany, Portugal and USA.



Lucia Papčová, *Landscape Studies #4*, 2019, gelatin silver print on paper, 100 x 80 cm

Lucia Sceranková

Born in 1985 in Slovakia
Lives and works between Prague
(Czech Republic) and Bratislava
(Slovakia)

Lucia Sceranková graduated from the Academy of Fine Arts in Bratislava and the Academy of Fine Arts in Prague. She completed an internship at the School of Arts and Cultures in Newcastle and a residency at the Cité Internationale des Arts in Paris.

Lucia Sceranková explores the intermedia and multimedia space, primarily based on photographic techniques. She experiments with the path between sensory perception and technological representation. For her photography, which surrounds every second of our lives and is everywhere we go, represents a kind of « two-way traffic » between how it depicts the « external » reality and, in turn, how we perceive reality after experiencing the captured image.

However, her media research and creation are not technocratically detached; on the contrary, they are highly engaged, civil, and intimate. Sceranková not only notices the extraordinary within the « given », but also constructs very complex,

quietly dramatic situations. Sculptural, architectural, theatrical, and cinematic dimensions may be found in her art practice, where she explores topics of fragility, insecurity, our relationship with the natural world, and our perception in the digital age.

She has been nominated for several major awards for young artists: in addition to the Start Point Prize 2011, she was also nominated for the prestigious Jindřich Chalupecký Prize in 2014 and Vaclav Chad Award within Zlin Youth Salon in 2015. Since graduating, she has created projects for many solo and collective exhibitions. The domestic exhibitions included shows at the National Gallery in Bratislava, National Gallery in Prague; internationally she has been represented at the NARRACJE #12 contemporary art festival in Gdansk, the XIII Havana Biennial / colateral, the Forum Box gallery in Helsinki, and a solo exhibition with her sister Pavla at the Pump House Gallery in London.



Lucia Sceranková, *Stairs*, 2015, inkjet print, 125 x 154 cm, edition of 5

Kateřina Vincourová

Born in 1968 in Czech Republic
Lives and works in Prague (Czech Republic)

Kateřina Vincourová studied at the Academy of Fine Arts in Prague. She entered the Czech art scene in the post-revolutionary atmosphere of the 1990s, a period when Czech society was in transition to the market economy. She was one of the first artists who addressed the themes of expansion of the market, ecological issues, commercialisation, and consumerism.

Her oeuvre draws from the intimate environment of home, translated through combinations of seemingly random found materials of quotidian usage into sculptural forms and installations. Her work is composed with an intense inner tension and a natural, yet, at first sight, imperceptible instability.

Sorceress for Peace (2016) is a hand holding a white flag. We can affirm that a political appeal is present here, and at first glance, there is a quotable reaction to world conflicts and a desire for peace. But Vincourová's works

are so fragile that she has a tendency to hide a similar agenda and rather stress their intimacy. There is never a single story, but rather several stories in parallel.

In 1997 she became the first female laureate of the Jindřich Chaloupecký Prize. Subsequently (1999-2000) she received a stipend from DAAD (Deutscher Akademischer Austauschdienst) in Berlin, which helped her to become established on the international scene. Of the latest exhibitions, we may mention *Bittersweet Transformation: Alina Szapocznikow, Kateřina Vincourová and Camille Henrot*, curated by K. Bucher Trantow, Universalmuseum Joanneum, Kunsthhaus Graz, Austria, 2016 and *Arteria*, American University Museum at Katzen Arts Center, Washington D.C., 2018. Currently she is preparing her solo exhibition for Galerie Rudolfinum, Prague, Czech Rep. (Opening in Oct 2025).



Kateřina Vincourová, *Enchantress of Peace*, 2016, installation, mixed media

Sara Zahorian

Born in 1991 in Czech Republic
Lives and works between Paris
(France) and Slovakia

Sara Zahorian graduated from the Academy of Fine Arts in Prague. In her practice, she puts in contrast the experience of an individual (personal emotions, memories, intimate situations) next to the global significance of our civilization.

Working with the ideas of eternity and time, she looks back on our history and future, while trying to contextualize our current state of life. She alternates between large scale painting and hand-embroidery on a smaller scale using a variety of materials and beads, which she processes as a diary. How does one person's life on earth affect the direction of humanity?

She has had exhibitions in Slovakia, Czech Republic, and France. Her most recent exhibition was a group show, *Apollo's Decathlon, a Cultural Olympiad*, at the Museum of Contemporary Art at Chateau de Montsoreau, France. She was awarded a special prize at Painting Of The Year held by VÚB Bank Foundation, Sao Paolo, and was a finalist at STRABAG Artaward International in Vienna.



Sara Zahorian, *The Fragile Equilibrium*, 2022, acrylic on canvas, 195 x 130 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 Révélations 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.

VI

Incoming exhibition

Galeria Foco
Lisboa, Portugal
39°30'N / -8°0'W

20.03.25 — 17.05.25

Galeria Foco, founded in 2017 by French architect Benjamin Gonthier, is an iconic contemporary art space located in Lisbon's multicultural Intendente district. It is housed in a former car dealership on the ground floor of a building designed by renowned architect Alberto Pessoa.

Foco stands out for its commitment to supporting emerging artists, both Portuguese and international, by offering them a platform to express bold and experimental artistic visions. The exhibitions, which span a wide range of disciplines – painting, photography, sculpture and installations – are carefully orchestrated to foster an enriching dialogue between artists, collectors and the public, thus fostering a total immersion in the creative process.

In parallel with its exhibition programming, the gallery is involved in performance art through the Novo Festival, an unmissable summer event that brings together performances, exhibitions and debates. This festival actively contributes to the artistic and cultural vitality of Lisbon, creating spaces for exchange and reflection.

With a growing international ambition, Foco now participates in prestigious art fairs, such as Contemporary Istanbul, Arco Madrid, Arco Lisbon, Art Paris, Art Brussels and Artissima in Turin. This strengthens its presence on the world contemporary art scene, affirming its key role in promoting contemporary artistic creation.



VII

Practical informations and Contacts

Contacts

Paula Aisemberg, Director of artistic projects of Emerige
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Photo : Aurélien Mole