



L'Atlas invites

Atelier Goldstein (Frankfurt) & La «S» Grand Atelier (Vielsalm)

Press pack
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75004 Paris

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www.latlasparis.com
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info@latlasparis.com
01 43 31 91 84



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with

Rita Arimont, Richard Bawin, Julius Bockelt,
Marie Bodson, Nicolas Clément, Laura Delvaux,
Gabriel Evrard, Hans-Jörg Georgi, Tina Herchenröther,
Julia Krause-Harder, Joseph Lambert,
Pascal Leyder, Barbara Massart, Snezana Milenkovic,
Florence Monfort, Markus Schmitz, Elke Tangeten,
Franz von Saalfeld and Juewen Zhang

Curator Noël Le Roux



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I Atelier Goldtsein & La « S » Grand Atelier

L'Atlas is pleased to invite Atelier Goldstein and La « S » Grand Atelier to exhibit the works of some of the artists whose work they support, curated by Noëlig Le Roux.

As an exhibition dedicated to the Bruno Decharme Collection, an exceptional collection of Art Brut (given to the Centre Pompidou in 2021), opens at the Grand Palais, L'Atlas has chosen to invite these two studios.

Atypical structures in the contemporary art landscape, these adapted spaces were born under the impetus of individuals convinced that support could enable artists with intellectual disabilities to develop their practice and emerge on the contemporary scene.



Exterior view of Atelier Goldstein



Exterior view of La « S » Grand Atelier

About:

Atelier Goldstein represents contemporary artists facing barriers in the mainstream art sector. Since 2001, the center has developed a unique program that provides artistic support to enable artists to develop their own visual language and help them integrate into the broader art sector.

Atelier Goldstein has contributed to the integration of artists into renowned national and international museums. These include Documenta XV (Munich), Lenbachhaus (Munich), Arp Museum (Rolandseck), Bahnhof (Rolandseck), Remagen (Frankfurt), Schirn (Frankfurt), Kunsthalle (Frankfurt), Maison Rouge (Paris), Museum Folkwang (Essen), Herrenchiemsee (Munich), Museum of Old and New Art (Hobart), and Kunstforum (Vienna). Atelier Goldstein artists are also represented in the Federal States Modern Art Collection, the Lenbachhaus Collection in Munich, and the Museumslandschaft Hessen Collection in Kassel.

Since 2013, Atelier Goldstein has operated its own exhibition space, Galerie Goldstein, which hosts exhibitions, artist residencies, lectures, workshops, and concerts.

Founded in 1992 in Vielsalm by Anne-Françoise Rouche, La « S » Grand Atelier has patiently built its cultural and societal project on the values of respect and the promotion of artists with intellectual disabilities. La « S » also hosts contemporary artists in residence for co-creation projects with its so-called disabled artists.

Initially recognized as a Center for Expression and Creativity (2001) for the promotion of amateur practices, La « S » Grand Atelier has expanded and intensified its practices with a view to gaining professional legitimacy. In 2019, La « S » Grand Atelier was certified as a Center for Outsider and Contemporary Art by the Contemporary Visual Arts Department of the Ministry of Culture of the Wallonia-Brussels Federation. Since its creation, the works of the artists of La « S » Grand Atelier have been exhibited at the Maison Rouge (Paris), the MIAM (Sète), the Collection de l'Art Brut (Lausanne), the LAM (Villeneuve d'Ascq), the Centre Pompidou (Paris), and will soon be at the BPS 22 (fall 2025) in Charleroi.

Their works are also represented in public and private collections.

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These alternative spaces, with their hybrid forms and the potential to act as pilot projects for the institution, place artists with intellectual disabilities at the heart of their projects, providing them with spaces for work and presentation. The artists also have access to materials and tools, technical and logistical assistance, and a dedicated team composed primarily of artists. These art centers are also places of exchange, where guest artists perform and collaborate through residencies. They are also attended by professionals (critics, curators, curators, dealers, collectors), as well as an amateur public who attend exhibitions or other events scheduled within their walls.

As Baptiste Brun points out about La « S » Grand Atelier, these spaces create «an environment conducive to helping artists with disabilities free themselves from the unthought-of elements of their situation, such as technical incapacity, stereotyping, or automatism.»¹ The artists who work there are recognized and identified as artists in their own right—and not as art brut artists or outsiders—without their disability being hidden. They progress from the margins to the center, acquiring the right to train, to be recognized, and to pass on their knowledge in turn.

While these spaces share a common purpose, they each have their own unique identity, forged by a unique history to which their geographical location plays a significant role.

La « S » Grand Atelier was thus founded in 1992 in Vielsalm, on the outskirts of a small town in the Belgian Ardennes countryside. Far removed from the art circuits of major cities, its director, Anne-Françoise Rouche, chose in 2006 to invite artists in residence to collaborate with the artists of La « S ». These invitations encouraged new collective practices and opened up new perspectives for exchange and experimentation. The richness of these residencies has encouraged some external artists to return regularly after their initial experience for new co-creation projects.

Over the years, La « S » Grand Atelier has become a model of sharing and creative interweaving, where talents flourish freely and the barriers between art worlds are broken down.

1. Baptiste Brun, « Ave Luia ! Innocents (belges) ne sont pas ceux qu'on croit. Mixité, contamination et impureté à La « S » Grand Atelier », Les Cahiers du Musée national d'art moderne, winter 2023/2024, n°166, Paris, Centre Pompidou, 2024, p.145.

Atelier Goldstein was founded in 2001 in Frankfurt by Christiane Cuticchio. After professional experience working with young people with intellectual disabilities and recognizing the artistic talents of some of them that had previously been overlooked, this former set designer and costume designer committed herself to creating a space adapted to the constraints faced by artists with disabilities. Over the years, the studio has grown with a team of artists from the fields of painting, graphic design, sculpture, photography, film, and music. Since the departure of Christiane Cuticchio, the studio has been run by the duo Sophia Edschmid and Sven Fritz.

Since 2013, Atelier Goldstein has also managed its own exhibition space, the Goldstein Gallery, which hosts exhibitions, artist residencies (recently invited guests include Irène Gérard and Michiel de Jaeger of La « S » Grand Atelier), conferences, workshops, and concerts. The studio also supports the teaching of art through the Goldstein Academy, established in 2016. Atelier Goldstein artists Julius Bockelt, Julia Krause-Harder, Franz von Saalfeld, and Markus Schmitz work there as lecturers, teach in primary schools, lead professional development courses, and provide further instruction at art colleges.

Rita Arimont

Born in 1967 in Malmedy (Belgium)
Lives and works in Vielsalm (Belgium)

Rita Arimont joined La « S » Grand Atelier in 2001.

She assembles a variety of objects made of textiles, plastic, or cardboard, containers and contents from her studio. She wraps them, covers them with paper, rope, wool thread, vinyl, adhesive tape, or cellophane, making them disappear, but in a pale color palette dominated by white, beige, variations of yellow, and transparencies.

Her practice took a new direction with her discovery of jacket epaulettes, which quickly became her favorite material. Made of foam, they are easily malleable. Rita Arimont connects them together, giving them all sorts of shapes depending on whether she hangs them, pins them to the wall, or places them on the floor.

As part of the collective work *Avé Luia*, Rita Arimont adorns foam Christs on the Cross with epaulettes, which she carefully sews with a variety of colored threads.

Rita Arimont's works have been exhibited at the Galerie des Drapiers in Liège, 2012; the abcd/Art Brut Gallery, Paris, 2015; the MADmusée, Liège, 2010 and 2014; the Maison des Métallos, Paris, 2010; the Art & Marges Museum, Brussels, 2013 and 2016; and the Bundeskunsthalle, Bonn, 2016-2017.

Her works are held in public and private collections, including the MADmusée, Liège; the Antoine de Galbert Collection, Paris; the Abcd Collection, Bruno Decharme, Paris; and the Centre Pompidou, Paris.



Crucifix series, 2014-2016
Assemblages. Metal crosses, wool threads, fabrics, and foam shoulder pads.
Variable dimension
© La «S» Grand Atelier

Richard Bawin

Born in 1955 in the Democratic Republic of the Congo
Died in 2013 in Belgium

From the early 1990s until his death, Richard Bawin was one of the most iconic artists in the history of La « S » Grand Atelier. In the late 1970s, he was also one of the very first artists to attend the Créahm in Liège, which was paving the way for creativity among people with intellectual disabilities. Highly independent, Richard Bawin realized his vocation as an artist and displayed a highly coherent approach. He worked in an organized and systematic manner.

A versatile artist, he practiced painting, linocutting, collage, sculpture, and video. Richard Bawin drew on his memory and his collection of video cassettes and vinyl records to inform his work. The titles of his works are often evocative of his favorite films or singers.

In March 2007, La « S » Grand Atelier offered him a retrospective in its exhibition spaces. He was able to invite other artists in residence for this occasion, and he invited them to explore the theme of cinema. From that moment on, Richard Bawin decided to explore new media: animation, video, and singing, new disciplines that generously

complement and enrich his creative universe.

Richard Bawin also embarked on an original and fruitful collaboration with Thierry Van Hasselt, comic book author and founder of Frémok publishing house, with whom he created an offbeat story based on the charismatic character of Jean-Claude Van Damme. The two creators regularly collaborated and created a unique form of comic strip.

At the end of 2008, his involvement in the music workshop sparked the Won Kinny White project, live recordings in which Richard Bawin transposed his personal universe into a raucous and powerful song using an imaginary language.

At the end of his life, he divided his time between diligently practicing linocuts and his vocal work with the bands Won Kinny White and The Choolers. In 2010, in addition to a concert in Liège and a notable appearance at the Angoulême Comics Festival, Richard Bawin embarked on a tour of exhibitions and concerts across Europe.



© La «S» Grand Atelier

Julius Bockelt

Born in 1986 in Frankfurt (Germany)
Where he lives and works

Julius Bockelt's artistic practice finds its roots in music, more precisely in the layering of sounds and the resulting vibrations and interferences. In his multi-genre artistic work, he explores whether his concept of « vibration » can be rediscovered in new forms.

In his works, he deals with natural and physical phenomena. He observes, reconstructs, and attempts to artistically capture and understand mostly ephemeral processes. He draws vibrations, observes and archives cloud formations, preserves soap bubbles, and works with experimental photography.

All his works revolve around cause and effect. What drives him is the «how.» This theme also underlies his drawings. He begins with a thin line, followed by all the others in the form of superposition, shifting, and doubling. Each individual line describes a vibration and is drawn freehand. The result is fragile compositions with linear or undulating patterns whose superpositions recall the moiré effect.

Julius Bockelt is a lecturer at the Goldstein Academy. In 2022, he received the Alois Ammerschläger Foundation Cultural Prize.

His recent exhibitions include Poétique de la ligne, Domaine de Chaumont-sur-Loire, 2025; Relikte aus der Zukunft, Kunst | Haus 2226, Lustenau, 2024; I Love The Movement That Displaces Lines, Galerie Christian Berst, Paris, 2023; Pocorart World Exhibition, Chance and Necessity and..., 3331 Arts Chiyoda, Tokyo, 2021; Studies in Verberation, Gallery Of Everything, London, 2019; The Museum of Everything, MONA, Hobart, 2017; Tell it Slant, Frith Street Gallery, London, 2016.

His works are included in the following collections: Museum of Everything, London; Bruno Decharme Collection, Paris; Centre Georges Pompidou, Paris; Hessen Kassel Heritage, Hessen; Hannah Rieger Collection, Vienna.

He is represented in France by Christian Berst Gallery.



© Holger Priedemuth

Marie Bodson

Born in 1992 in Liège (Belgium)
Lives and works in Vielsalm (Belgium)

Marie Bodson joined La « S » Grand Atelier in 2012. Her practice is multifaceted. She draws in ink, pencil, or graphite, and experiments with digital techniques, embroidery, monotype, and painting on photographs.

She also regularly collaborates with other artists on sculptures, performances, and the design of graphic narratives. Marie Bodson's visual universe is informed by pop culture, movie stars, and celebrities from the world of music.

While she sometimes paints directly from these images, she sometimes meticulously traces their shapes and lines onto various media, which are then reworked using different

techniques such as linocutting, collage, and digital art. Marie Bodson has also developed a series of embroidered fabric books and editions similar to photo novels, in which she tells personal and intimate stories, memories, and fictions in which she portrays herself with her idols.

Marie Bodson's works have been exhibited at the Bundeskunsthalle, Bonn; at the Comptoir du Livre, Liège; at the Art & Marges Museum, Brussels; at the abcd-art brut/Bruno Decharme gallery, Paris; at the Hôtel Saint Simon, Angoulême; at the MIAM, Sète; and at PHOTO BRUT BXL.



Sans titre (couple et enfant)
Photograph enhanced with gouache
© La «S» Grand Atelier

Laura Delvaux

Born in 1975 in Bujumbura (Burundi)
Lives and works in Vielsalm (Belgium)

After practicing pastel drawing, during which she affirmed her taste for color, Laura Delvaux turned to assemblage and weaving. Using brightly colored wool threads, she sews and intertwines fabrics and objects, partially making them disappear. These wool cocoons primarily contain dolls, stuffed animals, and toys.

For the collective work *Avé Luia*, she covers and magnifies statues of the Virgin Mary with layers of braided thread, forming an envelope as hard as stone around them.

In 2022-2023, she participated in the group exhibition *MODESTES FICTIONS & AUGMENTED REALITIES* at the Musée International des Arts Modestes, Sète. Laura Delvaux also participated in the *Knitting Dolls*

project, which was the subject of a traveling exhibition across Europe, as well as various group exhibitions, including: *Kunst & Zwalm*, Ghent Biennale of Contemporary Art, 2011; *À plates Coutures*, Frankfurt, 2011; *Champ Brodé*, Galerie Les Drapiers, Liège, 2013.

Her works are included in the collections of the MAD Musée, Liège; the Museum of Everything, London; Sylvart – Bassurels, Lozère; the Antoine de Galbert Collection, Paris; the Abcd Collection, Bruno Decharme, Paris; and the Centre Pompidou, Paris.



Madones series, 2014-2016
Fabrics, lace, wool yarn, plaster figures
Variable dimensions
© La «S» Grand Atelier

Gabriel Evrard

Born in 1991 in Braine L'Alleud
(Belgium)

Lives and works in Vielsalm (Belgium)

Gabriel Evrard began working at La « S » Grand Atelier in 2012 while attending specialized training. After an internship there, he quickly developed his drawing skills. He then embarked on a prolific graphic oeuvre fueled by his interest in music and rock bands, the world of cinema and animated films, as well as manga, which he reinterprets through sharp lines using markers, colored pencils, graphite, and pastels.

His work has been exhibited at Friche Belle de Mai, Marseille, 2017-2018; at the Angoulême International Comics Festival, 2017; at Art & Marges, Brussels, 2017 ; and at Art Outsider, New York and Paris, 2017, 2018, and 2019.

Gabriel Evrard's drawings are regularly published in collective works of illustration and graphic design and by Le Dernier Cri (Marseille).

His works are included in the collections of the Lam, Lille Métropole Museum of Modern, Contemporary, and Outsider Art; the Musée du Docteur Guislain, Ghent; the abcd Bruno Decharme Collection, Paris; and the Antoine de Galbert Collection, Paris.



© La «S» Grand Atelier

Hans-Jörg Georgi

Born in 1949 in Frankfurt (Germany)
Where he lives and works

Hans-Jörg Georgi's flying objects represent the future of aviation. Conceived as autonomous flying cities, independent of fossil fuels and stationary maintenance, they serve as a refuge for humanity, replacing an Earth that has become uninhabitable.

The dream of flight and the idea of a humane, utopian world are at the heart of his artistic creation. For some thirty years, Georgi has brought this vision to life through hundreds of drawings and more than 180 cardboard airplanes. Although he also devotes himself to the tradition and present of aviation by building real-life aircraft models, each multi-story aircraft he creates abruptly ends this narrative. It elevates transit to a permanent state, eliminates the destination of the journey, and transforms the means of transportation into a means of continuous existence. The airplanes appear at times heavy and cumbersome, at others light and almost alive.

Some are modeled after real aircraft types, others resemble futuristic beings or human-machine hybrids. Their surfaces appear deliberately imperfect, as if patched together, used, almost alive. In Georgi's work,

technology and fantasy blend into a visionary narrative of hope, survival, and community.

Hans-Jörg Georgi's exhibitions include: *Art Brut. In the Intimacy of a Collection. Donation Decharme at the Centre Pompidou*, Grand Palais, Paris, 2025; *Ewiges Leben, Einzelausstellung*, Goldstein Galerie, Frankfurt/Main, 2025; *Bewegung! Frankfurt und die Mobilität*, Historisches Museum Frankfurt, 2024; *Fabrica Rosa*, Forma, Paris, 2023; *Noah's Planes*, Galerie Christian Berst, Paris, 2022; *Atelier Goldstein im Lenbachhaus*, Munich, 2022; *documenta fifteen*, Kassel, 2022; *Traverser la nuit, Works from the Antoine de Galbert Collection*, MAAT, Lisbon, 2022; *L'envol*, La Maison Rouge, Paris, 2018; *The Museum of Everything, MONA, Hobart*, 2017; *ABCD Collection – Bruno Decharme*, La Maison Rouge, Paris, 2014.

His works are included in the following collections: Museum of Everything, London; Bruno Decharme Collection, Paris; Centre Georges Pompidou, Paris; Antoine de Galbert Collection, Paris; and Hessen Kassel Heritage.



© Holger Priedemuth

Tina Herchenröther

Born in 1998 in Frankfurt (Germany)
Where she lives and works

Tina Herchenröther pursues a performative approach in her works. Her physical expression in gestures and poses is directly reflected in her drawings and paintings. In doing so, she establishes a special connection with pop culture figures, adopting their postures while simultaneously subverting their identities through drawing and painting.

Herchenröther's fearless use of materials and techniques gives each image ample scope for the unexpected and the intuitive. She works with lacquer, acrylic, colored pencils, and pastels on paper or canvas—the boundaries between drawing and painting blur.

Thematically, the artist addresses the desires, thoughts, and life world of a younger generation. One series, for example, addresses the evidence of diversity and love as a universal force.

The artist designs her canvases with confidence. Against a white background, her figures stand out

clearly with their strong, contrasting colors. In the coloring, composition, and arrangement of the figures, as well as in the free interpretation of physiognomy, body proportions, and limb arrangement, she works within determined, almost libertarian frameworks. The naturalistic image is not the focus. The figures, whose anatomy often deliberately defies logic, are formed from dance lines—they refer to an image of humanity beyond normative body ideals.

Tina Herchenröther's work has been exhibited in the following exhibitions, among others: *With Own Power*, Kunst Galerie Fürth, 2025; *Relikte aus der Zukunft*, Kunst | Haus 2226, Lustenau, 2024; *love / love – Eine Ausstellung über Liebe*, Künstlerhaus Dortmund, 2023, Atelier Goldstein im Lenbachhaus, Munich, 2022; *Etüden, Sehen.Tasten.Hören*, Goldstein Galerie, Frankfurt am Main, 2019.



© Holger Priedemuth

Julia Krause-Harder

Born in 1973 à Kronberg im Taunus (Germany)
Lives and works in Frankfurt (Germany)

Julia Krause-Harder's work is characterized by a deep fascination with paleontology and geography, and demonstrates a deep understanding of the Earth's geological history. In her art, Krause-Harder explores the boundaries between scientific thought and artistic practice. With freedom and ease, the artist confidently extends her own knowledge into the realms of the imagination.

Since the mid-2000s, Julia Krause-Harder has been working on dinosaurs and their sculptural representation. Her stated goal is the sculptural representation of all dinosaur species. To achieve this, she uses collected everyday objects and materials, such as plastics, metals, and wood, as well as toys, ribbons, and quick-release binders, which she assembles into anatomically accurate, life-size creatures.

Textile images constitute another body of work. Using fabrics and threads, she creates formal and narrative compositions. Julia Krause-Harder worked on *The Creation of the World* for nearly three years, creating a textile world map measuring over 600 square meters at a scale of 1:80

million. She composed it from various materials such as fur, silk, gauze, tarpaulins, wool, nylon, fabric, leather, and lace.

Julia Krause-Harder is a lecturer at the Goldstein Academy.

Her work has been selected for the following exhibitions: *Landscape Map, Group Exhibition*, Musée Visionnaire, Zurich, 2025; *The World Map*, Kunstmuseum Marburg, 2024; *Relikte aus der Zukunft*, Kunst | Haus 2226, Lustenau, 2024; *Cartography*, Galerie Plein Jour, Douarnenez, 2022; *Atelier Goldstein im Lenbachhaus*, Munich, 2021; *Pocorart World Exhibition, Chance and Necessity and...*, 3331 Arts Chiyoda, Tokyo, 2021.

Her works are included in public and private collections, including the Museum of Everything, London; the Dommuseum, Frankfurt am Main; the Hannah Rieger Collection, Vienna; and the Contemporary Art Collection of the Federal Republic of Germany, Bonn.

She is represented in France by Christian Berst Gallery.



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Joseph Lambert

Born in 1950 in Belgium

Lives and works in Vielsalm (Belgium)

Joseph Lambert spends his days at La « S » Grand Atelier writing, knitting « words », signs understood only by him that cling to each other to form a visual phrase, which forms a stratum, a geological layer in the clay of the text, as if the landscape were surveying itself while winding, in its twist. Text, texture, textile, a knitting of signs.

Joseph Lambert has constructed a singular graphic universe composed of lines of writing created with graphite, colored pencil, marker, or ballpoint pen on paper or cardboard. His lines unfold across the sheet like a geological cross-section, creating sinuous and colorful landscapes.

Joseph Lambert also attended the woodworking workshop at La « S » Grand Atelier for several years, thus maintaining a woodworking practice that had been dear to him since his professional years in a wood processing company, before joining

the workshops at La « S » Grand Atelier in 2005. Alongside his drawing practice, he developed creations based on furniture pieces. For several years, he has devoted himself entirely to drawing.

Presented in the collections of the Musée national d'Art moderne thanks to the abc Collection donation made by Bruno Decharme, his work has been exhibited at La maison rouge in 2015 and at the LAM (Villeneuve-d'Ascq) in 2018, in the exhibition Les refuges du récit.

Pascal Leyder

Born in 1988 in Bastogne (Belgium)
Lives and works in Vielsalm (Belgium)

Pascal Leyder has been a frequent visitor to La « S » Grand Atelier since 2008. He pursues a prolific drawing practice characterized by rapid execution without second thoughts and a dense composition bordering on saturation.

He regularly collaborates with the artist and publisher Pakito Bolino, with whom he designs and publishes illustration and graphic design works (Editions du Dernier Cri). He also participates in La « S » Grand Atelier's collective projects, such as those of Army Secrète and Ave Luia. He draws live during concerts with the band « Schoolers Division » and designed the cover for their album. In 2023, he received the Daniel and Florence Guerlain Prize.

His works are included in the following collections: Lam, Lille Métropole Museum of Modern, Contemporary and Outsider Art; Museum of Everything, London; Collection abcd-art brut / Bruno Decharme, Paris; Collection Antoine de Galbert, Paris; Pompidou Center, Paris; Museum of Doctor Guislain, Ghent; Florence and Daniel Guerlain Collection, Paris.



© La «S» Grand Atelier

Barbara Massart

Born in 1987 in Liège (Belgium)

Lives and works in Vielsalm (Belgium)

Barbara Massart works at La « S » Grand Atelier since 2012.

Interested in fashion, she began designing clothing and accessories, which over time have built a collection centered around a universe primarily inspired by nature and the aquatic world. Her strong taste for storytelling, evident particularly in the narratives she creates around her textile creations, has led her to experiment and explore other artistic mediums such as ceramics, paper embroidery, drawing, and printmaking, with which she further develops her animal world.

Barbara Massart's career is also characterized by a major artistic collaboration with Nicolas Clément. Together, they designed and produced Super 8 video short films in which Barbara Massart appears wearing her creations.

Barbara Massart's works are also at the origin of the collective and performance project *Post Animale*, in which she has been actively involved since 2018.

Since then, she has engaged in two long-term collaborations that will be presented at BPS22 in Charleroi as

part of an exhibition of artists from La « S » Grand Atelier next fall.

Her work has been exhibited in the following exhibitions: *Kermesse à La S*, La « S » Grand Atelier, 2023; *Barbara dans les Bois*, *Santa Barbara*, and *Barbara III. Barbara Massart and Nicolas Clément*, Galerie du Lapin Perdu, Tournai, 2023; *Barbara Massart & Nicolas Clément*. Graphic Itineraries 2022 of the Pays de Lorient, Galerie du Lieu, Lorient, 2022; *MODEST FICTIONS & AUGMENTED REALITIES*, Group Exhibition, La « S » Grand Atelier. International Museum of Modest Arts, Sète, 2022-2023; *Ludd's Anger*, *Barbara Massart and Nicolas Clément*, BPS 22 / Art Museum of the Province of Hainaut, Charleroi, 2021; *Performance by Barbara Massart and the POST ANIMALE collective*, Kunstencentrum Vooruit, Ghent, 2020.

Her work is included in public and private collections: the collection of the Georges-Pompidou National Center for Art and Culture, Paris; the abcd-art brut collection / Bruno Decharme, Paris; the Antoine de Galbert collection, Paris; the BPS 22 collection / Art Museum of the Province of Hainaut, Charleroi.



Santa Barbara, 2017
Super 8 film, negative film
© La «S» Grand Atelier

Snezana Milenkovic

Born in 1971 in Germany
Lives and works in Frankfurt
(Germany)

Snezana Milenkovic's ink drawings and paintings, mostly large-scale, reference plant and animal life and oscillate between abstraction and figuration.

Milenkovic develops her visual worlds through movement—her works appear as snapshots of a process of inner growth. They are driven by an intuitive manipulation of color, line, and surface, combining the precision of drawing with the openness of painting.

Motifs such as birds, jellyfish, flowers, and shells are always visible, but without being definitively representational. Rather, the artist translates them into organic lines that unfold freely across the image surface.

Her work has been exhibited numerous times, including: *Was ihr wollt*, Goldstein Galerie, Frankfurt am Main, 2024; *NO34 Was ihr wollt III, Werke aus dem Atelier Goldstein*, Goldstein Galerie, Frankfurt am Main, 2018; *NO33 4 Zines, Publikationen und Ausstellung*, Goldstein Galerie, Frankfurt am Main, 2018; *NO14 Tierkunde I*, Goldstein Galerie, Frankfurt am Main, 2015; *Face To Face*, Atelier Heerenplats, Rotterdam, 2013.



© Holger Priedemuth

Markus Schmitz

Born in 1980 in Cologne (Germany)
Lives and works in Frankfurt
(Germany)

Markus Schmitz creates paper cutouts that are often based on complex drawings. These exhibit a whimsical and ornamental line language. Concrete motifs such as people, landscapes, vehicles, but also organic forms are condensed into visual nodes, somewhere between control and impulse, conscious composition and intuitive flow.

In the cutouts, the fineliner lines become negative spaces in a two-step process. The perspective shifts, as the drawing now appears as a trace, and the line becomes visible not by its presence, but by its absence.

In other works, he combines paper cutouts with magazine pages. Thanks to the double-sided material, new readings of advertising and text emerge, both poetic and critical. Paper cutouts are experiencing an independent contemporary development thanks to Schmitz. His works, often layered multiple times,

move beyond the two-dimensional framework and develop an interplay of shapes, shadows, and voids. This creates a depth that defies the imagination and transforms the familiar into a mystery.

Markus Schmitz is a lecturer at the Goldstein Academy.

His works have been featured in the following exhibitions, among others: *Relikte aus der Zukunft*, Kunst | Haus 2226, Lustenau, 2024; *The Best from All Worlds*, Atelier Goldstein, Stadthaus Ulm, 2017; *Illusion und Konsequenz*, *Trabant*, *Heike&Toni*. Das mobile Museumsshop-Projekt, Kunsthalle Mainz, 2008; *Atelier Goldstein im Kleisthaus*, Kleisthaus, Berlin, 2008.



© Holger Priedemuth

Elke Tangeten

Born in 1968 in Waimes (Belgium)
Lives and works in Vielsalm (Belgium)

Active at La « S » Grand Atelier since 2012, Elke wanted to focus her practice on textile design, which has become her sole form of artistic expression.

After experimenting with various techniques such as knitting and embroidery, she finally found her calling by exploring the technique of sewing photographs, which she also practices extensively on religious images, particularly those depicting the Virgin and Child.

Her attraction to devotional objects is also evident in the series of small sewn and knitted pouches she began for the group exhibition Ave Luía at the «S» Grand Atelier, which, she believes, function a bit like ex-votos.

Her works have been featured in several exhibitions: *Viva la revolucion Grafika*, Friche Belle de Mai, Marseille, 2017-2018; *Photo Brut (Collection of Bruno Decharme & compagnie)*, Rencontres d'Arles, 2019; Curatorial exhibition by Bruno Decharme, Outsider Art Fair in Paris, Pop Galerie, 2019; *ObsessionS*, Millenium Iconoclast Museum of Art (MIMA), Brussels, 2019-2020.



Sans titre (deux bébés), undated
Sewing in wool thread from a magazine page
41,5 x 36,5 cm
© La «S» Grand Atelier

Franz von Saalfeld

Born in 1961 in Ingelheim am Rhein (Germany)
Lives and works in Frankfurt (Germany)

Growing up in a family of artists, Franz von Saalfeld developed a vast body of work from a young age, depicting his own life and everyday life in a small German town.

His detailed drawings and watercolors transport the viewer into fascinating snapshots of urban life. Von Saalfeld brings to life the bustle of crowds, the endless lines of cars, and the dense rows of houses. Each work tells its own story and invites the viewer to immerse themselves in the vibrant life of the city, always searching for the poetry hidden in the seemingly ordinary.

These stories become even more vivid in his handmade film reels, which translate his observations into another medium.

Franz von Saalfeld is a lecturer at the Goldstein Academy.

His works have been exhibited internationally, including: *Bewegung! Frankfurt und die Mobilität*, Historisches Museum Frankfurt, 2024; *Relikte aus der Zukunft*, Kunst | Haus 2226, Lustenau, 2024; *Tagledimde / Middlegate III*, Geel, 2023; *Atelier Goldstein im Lenbachhaus*, Munich, 2022; documenta fifteen, In Kooperation mit Project Art Works, Kassel, 2022; *Pocorart World Exhibition, Chance and necessity and...*, 3331 Arts Chiyoda, Tokyo, 2021.

The works of Franz von Saalfeld are part of the following collections: Lenbachhaus Munich; Hessen Kassel Heritage; Contemporary Art Collection of the Federal Republic of Ger



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Juewen Zhang

Born in 1995 in Berlin (Germany)
lives and works between Langen and
Frankfurt (Germany)

Since 2019, Juewen Zhang has been studying Fine Arts in Heiner Blum's class at the Offenbach University of Art and Design.

His large-scale charcoal drawings and paintings are characterized by a particular form of naturalistic precision. Through intensive observation of his surroundings, he creates works that not only depict reality but also reveal the material and the working process in all their depth. The artist directs the gaze to seemingly incidental body parts and everyday objects.

With his hairline drawings, he challenges the tradition of classical portraiture with a calm wit and conceptual acuity, breaking with the centuries-old entronement of the face as the standard of identity and individuality. Juewen Zhang manages to develop a closeness to the person depicted, although he avoids the face, shifting the gaze and directing it to an almost blind spot—the hairline—that we rarely perceive on ourselves. For him, the stingray becomes the main identifying motif: in extreme close-up, it fills the entire sheet.

Juewen Zhang works from positive to negative, first priming large sheets of paper with charcoal, then erasing hair by hair with a pointed pen, with hyperrealistic precision.

The artist also has a great passion for Vans shoes. For him, Vans are « the most beautiful shoes in the world », and he expresses this in a unique artistic form. His paper Vans models, which measure up to four meters long, literally confront the viewer.

His works have been exhibited mainly in Germany: art Düsseldorf, Messebeteiligung der Galerie3, 2025; *First entry, OK!* Offenbach Kunsthalle, Offenbach am Main, 2024; *Mountains and Mist*, Mountains, Berlin, 2024; *Relikte aus der Zukunft*, Kunst | Haus 2226, Lustenau, 2024; documenta fifteen, Kassel, 2022; *Sempff*, Magma Maria, Offenbach am Main, 2021.

Juewen Zhang's work is part of collections in Germany: Hessen Kassel Heritage; Artothek — Art Collection of the German Bundestag; Kolumba — Art Museum of the Archdiocese of Cologne.



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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.

VII

Event

Performance

On the occasion of the opening, Julius Bockelt and Sven Fritz, co-director of Atelier Goldstein, will perform a musical performance.

Julius Bockelt
Sven Fritz

Wednesday June 11
7 pm

VII

Incoming exhibition

Stallmann Galleries
Berlin, Germany
51°0'N / 9°0'W

For the months of July and August, Stallmann Galleries is pleased to invite Daniel Spivakov to Paris to use L'Atlas as his studio. The gallery space offers a distinctive environment, different from the traditional studio setting. Within this unique context, Daniel Spivakov has chosen to create his works in situ, exploring how the spatial qualities of the space can influence both the creative process and the resulting exhibition.

Studio
18.07.25 - 10.09.25

The series Daniel is preparing for Paris takes as its starting point his last exhibition in Berlin, *Midnight Political Blues* (opening in June 2025), and incorporates images drawn from the political context of past and present events. These images are combined with personal photographs. The development of the works dedicated to the Paris exhibition will unfold gradually over the coming months, inviting the public to immerse themselves in the evolving narrative of the project.

Exhibition
15.09.25 - 25.10.25

VIII

Practical informations and Contacts

Contacts

Paula Aisemberg, Director of artistic projects of Emerige
Joséphine Dupuy Chavanat, Vice director of artistic projects of Emerige
Juliette Martineau, Gallery Manager
jmartineau@latlasparis.com / 01 43 31 91 84
www.latlasparis.com

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