



L'Atlas invites

Portes ouvertes sur l'art (Paris)

Press pack
October 2025

4, cour de l'Île Louviers
75004 Paris

Free entrance from Tuesday
to Saturday, 12 to 7 pm
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info@latlasparis.com
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portes ouvertes sur
l'art

For the exhibition

Untitled (Passport)

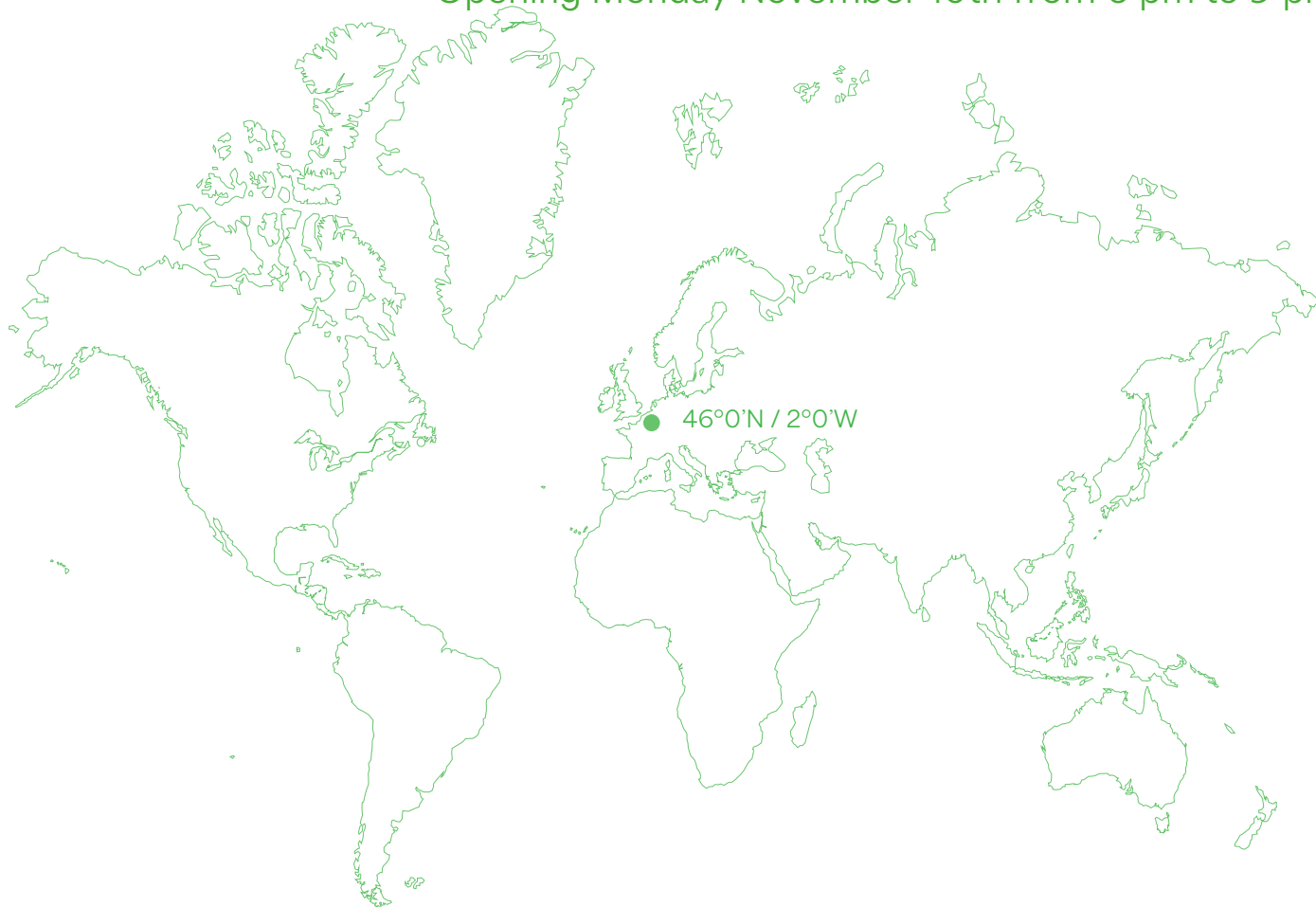
10.11.25—20.12.25

with

Kamal Aljafari, Hélène Amouzou, Sara Farid,
Felix Gonzalez-Torres, Zahra Khodadadi, Sara Kontar,
Anna Jermolaewa with Oksana Serheieva,
Daria Panteleeva, Misha Zavalny
and Liudmila Zinchenko

Curators Julien Frydman and Allyn Aglaïa

Opening Monday November 10th from 6 pm to 9 pm



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I Portes ouvertes sur l'art

L'Atlas invites the association Portes ouvertes sur l'art for an exhibition dedicated to photographic processes and the moving image.

For the month of November, dedicated to photography thanks in particular to Paris Photo, Portes ouvertes sur l'art has chosen to entrust the curatorship of the exhibition to Julien Frydman and Allyn Aglaïa, respectively founder and director, and curator and programming director of OFFSCREEN Paris.

Under their curatorial direction, Untitled (Passport) will bring together the work of ten artists: Kamal Aljafari, H            , Sara Farid, Felix Gonzalez-Torres, Zahra Khodadadi, Sara Kontar, Anna Jermolaewa with Oksana Serheieva, Daria Panteleeva, Misha Zavalny, and Liudmila Zinchenko.

About :

Founded in 2017, the association Portes ouvertes sur l'art promotes artists in situations of exile in France, with a spirit of openness and inquiry. Initially, a collective of French and Syrian art professionals pooled their skills and networks to support Syrian artists in Paris. Since then, the association has expanded its scope to include artists from other cultural and political contexts.

Its goal is to share the work of these artists with the public in collaboration with the art world. Curators are invited to meet the artists and organize exhibitions and events. The association's initiatives stem from a collective process carried out with artists, curators, and partners. The association's members are volunteers, and projects evolve according to needs and opportunities, with rigor and respect.

II

Untitled (Passport)

The exhibition title comes from a work by Felix Gonzalez-Torres, *“Untitled” (Passport #11)*. One of the artist’s signature paperstacks, the work consists of an “endless supply” of stacks of small booklets approximately the size of a passport. Rather than solidifying identity or containing visas to cross constructed and constricted borders, the booklets contain only photographs of birds flying against the open sky. Stacked and available for visitors to take home, these “passports” grant entry to the psychic spaces where the edges blur, and anchor the show in the borderless sphere of memory and imagination.

The artists gathered here, both established and emerging, rework photography and found archival imagery, rendering abstraction and absurdity into violent histories; reproduce balletic interludes that once interrupted regular TV programming each time there was a coup d’état; photograph themselves as a ghost — here, but only barely; and reconstruct their mother’s fantasies of a country she never saw but that the artist now inhabits in exile.

Other highlights include Anna Jermolaewa, an artist exiled from Russia, who will present *Rehearsal for Swan Lake* (2024) in collaboration with Ukrainian ballet dancer and choreographer Oksana Serheieva, for the first time since its debut at the 2024 Venice Biennale. During the vernissage, on November 10 at 7pm, Serheieva will perform live in dialogue with the installed work.

Palestinian filmmaker Kamal Aljafari will notably present for the first time in Europe *Camera of the Dispossessed* (2023), an installation based on his award-winning *A Fidai Film* (2024). The artist will be in conversation on December 6 at 4:30 pm.

Kamal Aljafari

Born in 1972 in Ramla
Lives and works in Paris

Camera of the Dispossessed (2023), a multichannel installation, is presented in Europe for the first time following its premiere at the Sao Paulo Biennial. The work presents excerpts of the artist's award-winning *A Fidai Film* (2024). Set in the summer of 1982, the Israeli army invaded Beirut. During this time, it raided the Palestinian Research Center and looted its entire archive. The archive contained historical documents of Palestine, including a collection of still and moving images. Taking this as a premise, the work aims to create a counter-narrative to this loss, presenting a form of cinematic sabotage that seeks to reclaim and restore the looted memories of Palestinian history. It's a poignant exploration of identity, memory, and resistance, told through a unique blend of documentary and experimental filmmaking techniques. The 7 channel work is presented on vintage monitors.

Kamal Aljafari is a Palestinian filmmaker and artist. His work is largely affiliated with the world of documentary, although he employs a variety of different procedures and formats that position the visual arts in dialogue with the essay film and experimental cinema. One of the hallmarks of his process lies in the manipulation of images in an attempt to extrapolate their figurative nature, as in his treatment of domestic surveillance footage.

Aljafari received an MFA from Academy of Media Arts Cologne (2003). His films have screened at festivals and museums worldwide, including Fondazione Prada, Sharjah Film Platform, Locarno Film Festival, Anthology Film Archive, Nuova Orfeo, Curtas Vila do Conde, London Film Festival, Toronto Palestine Film Festival, Golden Apricot Yerevan International Film Festival, Sarajevo Film Festival, International Film Festival Rotterdam, EXiS, Viennale, Clermont-Ferrand Short Film Festival, and the 35th Bienal de São Paulo.

He is the recipient of major awards from FIDMarseille, Pesaro Film Festival, and Visions du Réel, among others. A full retrospective of his work to date was held at IndieLisboa in 2024. Writing about his films has appeared in *Variety*, *cineuropa*, *Middle East Eye*, *Off Screen*, and elsewhere. Aljafari has taught at The New School and the German Film and Television Academy Berlin. He has received a fellowship from the Film Study Center-Radcliffe Institute at Harvard University. He is currently a fellow at the Institute for Ideas and Imagination, Columbia University (2024–2025) and is developing a fiction film, *Beirut 1931*, set to be shot in Jaffa.



Kamal Aljafari, *Camera of the Dispossessed*, 2023, multichannel installation

Hélène Amouzou

Born in 1969 in Kouvé
Lives and works in Bruxelles

Amouzou created this series of intimate self-portraits in her attic in Brussels during the years she was awaiting asylum in Belgium. For almost twenty years, Amouzou was without official status. In many of the photographs, Amouzou is barely there – a ghostly blur, the result of experimenting with long exposures, while she moved around in the frame. Nudes are interspersed with still lives and portraits, revealing a probing interrogation of a self in question.

Hélène Amouzou is a photographer from Togo whose work explores themes of identity and exile. Amouzou's self-portraits have been exhibited in Belgium, France, the Netherlands, and the United States. In 2010, she received the Médiatine Prize. Her work is held in collections including Brooklyn Museum (USA), March Gallery (USA), S.M.A.K (Belgium), SMART (Belgium), Tropenmuseum (Netherlands), Fotomuseum Den Haag (Netherlands), and KANAL-Centre Pompidou Brussels (Belgium).



Hélène Amouzou, *Molenbeeck (#47)*, 2007-2011, analog photography

Sara Farid

Born in 1979 in Ralwalpindi
Lives and works in Paris

This cyanotype series documents and reimagines women's protests around feminism in France combining analog photographic processes such with documentary storytelling to examine memory, trauma, and belonging. Forced to leave Pakistan in 2018, Farid was struck by the convergences and differences in discourses around feminism in her two homes. Using this early photographic process, the cyanotypes capture gestures of defiance and solidarity, preserving moments of women's collective action in a medium that is simultaneously archival and ephemeral.

Sara Farid is a Pakistani-born photojournalist and visual artist living in exile in Paris, whose work explores gender-based violence, migration, and the idea of home.

Since beginning her journalism career in 2003, she has documented the lives of marginalized and persecuted communities, focusing on religious and sexual minorities as well as the systemic patriarchy restricting women's freedom. Her work has been published in international outlets including The New York Times, The Guardian, Le Monde, and The Wall Street Journal.

Her work has been exhibited at the Maison Européenne de la Photographie (2023), the Conversations exhibition at La Fabrique de la Solidarité (2023), Festival Visions d'Exil at the Cité Internationale des Arts (2018, 2020, 2024), and the Pavillon Carré de Baudouin (2020).



Sara Farid, *Manifestation « Levons le voile sur les violences faites aux femmes »*, organisée par les militantes de FEMEN devant le musée du Louvre à Paris, le 24 novembre 2024. 2024, cyanotype

Felix Gonzalez-Torres

Born in 1957 in Guáimaro

Died in 1996 in Miami

One of the artist's signature paperstacks, *«Untitled» (Passport #11)* work consists of an “endless supply” of stacks of small booklets approximately the size of a passport. Rather than solidifying identity or containing visas to cross constructed and constricted borders, the booklets contain only photographs of birds flying against the open sky. Stacked and available for visitors to take home, these “passports” grant entry to the psychic spaces where the edges blur, and anchor the show in the borderless sphere of memory and imagination.

Felix Gonzalez-Torres was an American artist born in Guáimaro, Cuba. He lived and worked in New York City between 1979 and 1995. He was one of the most significant artists to emerge in the late 1980s and early 1990s.

Major exhibitions include Smithsonian National Portrait Gallery and Archives of American Art, Washington, DC, (2024-2025); the Bourse de Commerce–Pinault Collection, Paris (2022); a six-part traveling retrospective at WIELS Contemporary Art Center, Brussels, the Fondation Beyeler, Basel, and Museum für Moderne Kunst, Frankfurt (2010-2011); and many others.

Work by the artist is held in institutional collections worldwide, including Art Institute of Chicago; Centre Pompidou, Paris; Brooklyn Museum, New York; Fondation Beyeler, Basel; Hamburger Kunsthalle, Hamburg; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York; Pinault Collection, Paris; and many others



Detail of *«Untitled» (Passport #11)*, 1993. Installed in Felix Gonzalez-Torres. Rockbund Art Museum, Shanghai, China. 30 Sep. – 25 Dec. 2016. Cur. Larys Frogier and Li Qi.

© Estate Felix Gonzalez-Torres

Courtesy Felix Gonzalez-Torres Foundation

Anna Jermolaewa

Born in 1970 in Leningrad
Lives and works in Vienna

Oksana Serheieva

Born in 1986 in Odessa
Lives and works in Puchberg

Rehearsal for Swan Lake – realized in collaboration with Ukrainian ballet dancer and choreographer Oksana Serheieva — refers to a memory from Jermolaewa's teen years: In times of political unrest, for instance the death of a head of state, Soviet television replaced their regularly scheduled broadcast with *Swan Lake*... in a loop for days. In Soviet cultural memory, Tchaikovsky's famous ballet became code for a change in power. In *Rehearsal for Swan Lake*, a group of ballet dancers rehearse selected scenes, turning *Swan Lake* from a tool of censorship and distraction into a form of political protest – here, the dancers rehearse for regime change in Russia.

This work will be shown for the first time since the Biennale Arte 2024 in Venice, where Jermolaewa presented it in the Austria pavilion. It is unfortunately still timely.

For the opening on November 10 at 7pm, Oksana Serheieva will perform her solo live.



Anna Jermolaewa and Oksana Serheieva, *Rehearsal for Swan Lake*, 2024, video 4k (180 min.), ballet barre, mirror, performance

Anna Jermolaewa

Born in 1970 in Leningrad
Lives and works in Vienna

Oksana Serheieva

Born in 1986 in Odessa
Lives and works in Puchberg

Anna Jermolaewa was born in 1970 in Leningrad and is currently based in Vienna. She graduated with a degree in Art History from the University of Vienna (1998) and from the New Media class of Peter Kogler at the Vienna Academy of Fine Art (2002). She served as Professor for Media Art at the University of Arts and Design, Karlsruhe, Germany from 2005 to 2011, and since 2018 has been Professor for Experimental Design at the University of Art and Design Linz, Austria.

Throughout her career, Jermolaewa has developed an artistic practice rooted in concepts and installation, employing multiple media to explore social and political issues, the interplay of humor and seriousness in human life, and the poetics of everyday existence.

She has held solo exhibitions at Padiglione Austria, LX. Esposizione Internazionale d'Arte, La Biennale di Venezia, Italy (2024); Schlossmuseum Linz, MAK Vienna (2022); Kunstraum Weikendorf, Austria (2018); Museum of the History of Photography, St. Petersburg (2017); 21er Haus, Vienna (2016); Zacheta National Gallery of Art, Warsaw (2015); Victoria Art Gallery, Samara (2013); Camera Austria, Graz (2012); Kunsthalle Krems (2012); Institute of Contemporary Art, Sofia (2011); Kunstverein Friedrichshafen (2009); XL Gallery Moscow (2008); and Museum Moderner Kunst, Passau (2004).

Biennials include: 6th Moscow Biennale of Contemporary Art, Moscow, Russia (2015); "The School of Kyiv," Kyiv Biennial, Ukraine (2015); "Sweet Dew – after 1980. 20th Anniversary of the Gwangju Biennale," Gwangju Museum of Art, Korea (2014); 2nd Ural Industrial Biennial

of Contemporary Art – Production of Meanings, Yekaterinburg, Russia (2012); 7th Berlin Biennale für zeitgenössische Kunst – Forget Fear, Berlin, Germany (2012); Triennale Linz 1.0 – Gegenwartskunst in Österreich, Linz, Austria (2010); 3rd Biennial Prague, "Young Artists from Central Europe," Prague, Czechoslovakia (1999); and "dAPERToTutto (APERTO over ALL)," 48th Biennale di Venezia, Venice, Italy (1999).

Oksana Serheieva is a Ukrainian ballet dancer and choreographer based in Puchberg, Austria.

In 2005, she graduated from the Odessa School of Arts and Culture, where she studied ballet and choreography teaching. Soon after, she joined the troupe at the Odessa National Academic Opera and Ballet Theatre. On Odessa's largest stage, as well as on tours across Europe and Asia, Oksana danced in numerous productions, including solo roles in Don Quixote, Swan Lake, Carmen Suite, Sleeping Beauty, Giselle, La Bayadère, Firebird, and Carmina Burana.

In 2014, expecting her first child, she left the troupe and moved to Cherkasy. The following year, she opened a classical ballet school, which grew to nearly one hundred students and developed a repertoire including The Nutcracker, Sleeping Beauty, Thumbelina, and Gifts for Christmas, performed every six months at the Cherkasy Regional Philharmonic. The school was successful—students also participated in national and international competitions, earning several prizes—but it was forced to close on February 24, 2022, the day of Russia's full-scale invasion.

Zahra Khodadadi

Born in 1991 in Kabul
Lives and works in Nice

Zahra Khodadadi is a Hazara visual artist and photographer from Afghanistan. She graduated in Fine Arts from Kabul University in 2014 and has been working in photography since 2012.

Her artistic practice began with landscape and street photography, documenting the everyday realities and lifestyles of her community. Over the years, her work has evolved toward deeply personal and engaged projects. Between 2019 and her sudden departure from Kabul in August 2021, she explored themes of family, unity, equality, and identity, portraying the diversity of family life in Afghanistan—from traditional expressions to modern forms.

Since 2022, Khodadadi has focused on documenting the consequences of war. Through images of vehicles destroyed by explosions, suicide attacks, and improvised devices, she creates a poignant visual testimony to violence, insecurity, and the resilience of Afghan society.

Her work has been presented in numerous national and international exhibitions, including *Fragments of Hidden Life* (Kabul, 2015–2016); *Representing Afghanistan* (Kuala Lumpur, 2019); *If There is a War, There is Still Life* (OsloMet, Norway, and UN Headquarters, New York, 2021); *Khoda Hafez* at Galerie Dominique Fiat (Paris, 2022); *Geneva Art Fair* (2022); *La Peur de la Beauté* (Italy, 2023); and *Festival Présence Photographie* (Montélimar, France, 2025).

Beyond exhibitions, Khodadadi is an ambassador for the Fearless Collective, amplifying voices through art and activism. She has also participated in international residencies, including *Triangle-Astérides* at La Friche la Belle de Mai (Marseille, France, 2021) and the *École Nationale Supérieure d'Art de la Villa Arson* (Nice, France, 2022–2023).



Zahra Khodadadi, *Students swimming after their graduation party*, 2023, 160 x 109 cm, Digital print on matte Fine Art paper

Sara Kontar

Born in 1996

Lives and works in Paris

Therefore, I Cut is an artistic photography documentary project following three women in exile through the intimate ritual of cutting each other's hair. A simple yet profoundly symbolic act, it opens a space for stories, memories, and resilience. By focusing on haircutting—a gesture tied to change and adaptation—the project delves into what it means to cut, to be cut off, and how these actions reflect the experience of exile.

Sara Kontar is a Syrian artist, photographer, and filmmaker whose work explores exile, identity, and migration. Working across documentary and experimental photography, installation, video, and film, she investigates both the personal and collective dimensions of displacement.

In 2015, the war forced her to leave Syria, first for Turkey and then for France, accompanied by her twin

brother—a journey documented in her installation *Towards a Light* (2021–2022). She studied at the École Nationale Supérieure des Arts Décoratifs, Paris, specializing in animation cinema, and wrote a master's thesis on her experience of exile, *Ici, là-bas et entre-deux*, graduating in 2023.

Her work has been exhibited at the Palais de Tokyo, Sharjah Art Foundation, Tbilisi Photography & Multimedia Museum, and C Gallery. She has received multiple awards, including the Magnum Inge Morath Prize. A member of photographic foundations including VII Foundation and Magnum Foundation, she founded Al-Ayoun in 2021, a platform connecting Syrian visual storytellers through exhibitions, screenings, and workshops.



Sara Kontar, *My mother's hair*, de la série *Therefore I cut*, 2023, analog photography, 50 x 40 cm, edition of 5

Daria Panteleeva

Born in 1987 in Russia
Lives and works in Paris

This experimental photo-essay collages archival family photographs and contemporary polaroids to explore the layering of imagination, memory, and the lived experience of the city. The artist's mother dreamed of traveling to France, and adored French culture, but never had the opportunity to visit. When Panteleeva was exiled from Russia and moved to Paris, her lived experience of the city was intricately interwoven with her memories of her mother's fantasies of the place. Echoing in her head as she explored her new home was the phrase "Bonjour Paris! Bonjour maman!"

Daria Panteleeva is a queer, transdisciplinary artist of Russian origin. She works across video art, cinema, photography, sound, installations, opera, performance, poetry, and dramatic writing. In recent years, she has realized several exhibitions and performative projects in France and across Europe.

Her work includes curatorial and artistic contributions to the exhibition *Visibilité: L'amour et la fierté LGBTQIA+* (Espace ReForum, Paris); participation in the exhibitions *Présence* and *Quand la nature mort, je dissous dans sa mémoire* within the

framework of the Open Studios at the Cité Internationale des Arts (Paris); the performance *Exclusion Zone*, presented at the opening of *Censure* at Poush (Aubervilliers); the in situ 3D audio walk *Nora Always Loved Ursa Major* (Berlevåg, Norway); the visual poem *Ikke smelter* (Berlevåg, Norway); and the self-reflective work *Born to Be...* (Cologne, Germany). In 2025, she participated in the group exhibition *Spring Cannot Be Canceled* at Galerie Friches et Nous La Paix (Paris).

Before moving to France, Panteleeva staged over twenty-five productions in Russia and abroad, including at the Mariinsky Primorsky Theatre, Mikhailovsky Theatre, Khabarovsk Musical Theatre, and Azerbaijan State Musical Theatre. As a dramaturge, she has written original plays, librettos, and adaptations, several of which were selected for international competitions. Her poetry has been published in literary anthologies. Since December 2024, she has been a member of the artistic collective KITTEL.



Daria Panteleeva, *Toujours là*, from the series *Bonjour Paris! Bonjour maman!*, 2025, digital collage created with a photographic archive and an original Polaroid

Misha Zavalny

Born in 1985 in Kyiv
Lives and works in Paris

Waiting Hall is a series of color lithographs based on photographs the artist took during his travels before the pandemic. The liminal space of the u-topic nowhere of the airport becomes emblematic of the disjunction of exile, in which home is neither the impossible place of origin, nor the still uncertain place of refuge. image

Misha Zavalny graduated from the National University of Ukraine, specializing in book publishing, and later from the École Nationale Supérieure des Beaux-Arts de Paris (Wernher Bouwens studio) and the Fresque et Art en Situation program (Virginie Pringuet studio). He develops a practice at the intersection of printed image and photography.

Since the beginning of the war in Ukraine, his work affirms his position against the Russian invasion and testifies to his solidarity with his country. Through his projects, he conveys the fragility of the world and the necessity of remaining attentive to societal upheavals. Without depicting war directly, his works translate its inner resonances. For Zavalny, practicing art is a way to give, share, and enter into dialogue with society while opening a space for reflection.

Recent projects and exhibitions include *Dislocations* at Palais de Tokyo (Paris), *Formes de la ruine* at Musée des Beaux-Arts de Lyon, *Pastel XXL* at Musée d'Orsay, and *Tout Art Contre la Guerre* at Palais de Tokyo (Paris).



Misha Zavalny, *Borispol Airport*, 2020, lithography, 42 x 45 cm

Liudmila Zinchenko

Born in 1964 in Selijarovo
Lives and works in Paris

In this series, the artist researches photographs of Ukrainiens who were killed in the ongoing war, and prints them on paper using her blood in a corporeal exploration of guilt and implication.

Liudmila Zinchenko is a photographer, filmmaker, and screenwriter. She began her career as a photojournalist for various media outlets before turning to fine art photography in the 1990s. She later expanded her practice to filmmaking and writing. Since the beginning of the war in Ukraine, she has been living in France, where she was granted political asylum.

Her recent projects explore biological processes applied to contemporary art, using materials such as flowers, chlorophyll, and her own blood.

Zinchenko has exhibited widely, including *Subjectivité Moscou* at the Museum of Architecture (Moscow, 2008) and at the Bibliotheca Alexandrina (Egypt, 2010); *Au bout du monde* at Galerie Electrozavod

(Moscow, 2019); *Le même sang* (Étaules, 2023); and *Les prémices* at Galerie Les Bains du Nord (Dijon, 2024).

She has won the Grand Prize Silver Camera in Moscow (2002 and 2006) and was nominated for Best Craft Film at the International Kansk Video Festival (2014) for her film *Embroiderer*, which screened at the Berlinale in 2015 and 2016. In 2019, she received the Special Jury Prize "For the Pursuit of Beauty in Digital Noise" for *Les merveilleuses aventures de Niels* at the Spirit of Fire Film Festival, Siberia.

Zinchenko teaches photography at the École Nationale Supérieure d'Art (ENSA) Dijon as part of the PAUSE program at the Collège de France. She was a professor at the Rodchenko School of Photography and Multimedia, Moscow, from 2008 to 2022, before going into exile in France. She has been a member of L'Atelier des Artistes en Exil since 2023.



Liudmila Zinchenko, Victoria Amelina, l'écrivaine ukrainienne, est morte le 1er juillet 2023, après avoir été blessée lors d'une frappe de missile russe sur un restaurant de Kramatorsk le 27 juin, 2023, blood on paper

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.

Performance

Oksana Serheieva

For the opening, Ukrainian ballet dancer and choreographer Oksana Serheieva will perform a piece in resonance with Anna Jermolaewa's work Rehearsal for Swan Lake.

Monday November 10th
7:30 pm

Talk

More details to come.

Kamal Aljafari
Allyn Aglaïa

Saturday December 6th
4:30 pm

Contacts

Paula Aisemberg, Director of artistic projects of Emerige
Joséphine Dupuy Chavanat, Manager 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
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