



TEMPO 2 : en partant de là et trois jours en arrière

Chapter 1 : en partant de là...

17 November – 2 December 2023

Quentin Broquet
Assia Ermolova
Armineh Negahdari

In her book *Our Emotional Makeup*, Vinciane Despret wrote: "To build the landscapes in which other versions of knowledge may have been elaborated in the encounter with new versions of emotion, I'm going to invite you to a journey. Or, more precisely, to a disorientation."¹

This is perhaps the most fitting way to approach this two-chapter exhibition. Imagined as a disorientation through a polyphony of practices, emotions and sensations, "en partant de là et trois jours en arrière" [leaving there and three days ago] brings together a group of artists – Quentin Broquet, Jeanne Chopy, Assia Ermolova, Eugénie Faurie, Armineh Negahdari and Émilie Richelet – who, from the outset, have one thing in common: a shared studio space. However, this journey quickly reveals links between the different practices as we witness a palette of perceptions and feelings – from anger to fear, from nostalgia to joy – that weld, assemble, draw, capture, sew and shape a softly distorted landscape.

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Some might mistakenly confuse the "there" referred to in the title with the studio the artists have shared over the course of the year. But this "there" should rather be understood as a multiple "there", an ambivalent place that avoids its placeness. Coming from diverse horizons, the artists featured in this first chapter reveal their own "there". This distorted landscape is vaguely outlined in space through fragments of cities, inhabited by unsettling figures, while a dominant motif is revealed: emptiness.

This emptiness is all encompassing, in its fullness, like a deafening silence: Assia Ermolova's work is proof of this. The skeleton of a rocket stands in the space, embodying a veritable power play: the form here is not borrowed directly from that of the spacecraft, but rather from Soviet playgrounds, where children climb on structures that mimic military forms. Entitled *Silence*, this sculpture pinpoints the absurdity of a reality in which symbols of power are omnipresent and overwhelming, even in childhood. Yet desperate humor is always present in Assia Ermolova's work: a tongue pressed against the metal structure evokes a childhood fear of the artist who grew up in Russia - that of licking cold metal. The structure then reveals itself as the site

of an ambiguous sensation oscillating between playfulness and anxiety. A group of pigs watch over the scene, reminiscent of icons or portraits of authority figures, as if to say: it's better to hold your tongue.

Silence and emptiness are simultaneously containers and contained in Quentin Broquet's work. In the series *Archéologisme* presented here, fragments of an unspecified urban space are presented like relics, evoking how affect and memory are intrinsically linked to place. In an approach akin to that of an archaeologist, the artist brings neglected places back to life. The status of his boxes becomes ambiguous: hung on the wall, they take on the pictorial quality of a portrait in their composition, but once placed on a pedestal, the image of the coffin is unavoidable. Grief and nostalgia, however, have not simply reached their end; as their receptacles are constructed from transport materials, they are carried away, set in motion. The disorientation continues.

And while Assia Ermolova's and Quentin Broquet's works seem to create emotional landscapes - vast as they are - the elusive characters in Armineh Negahdari's drawings penetrate these spaces. Dominant lines interrupted by scribbles suggest a stammering of the every day. Eating, caressing, whispering, then spitting, vomiting, stinging, throwing, touching one's ass, all before doing a full split. Armineh's line is resolutely affective, as it seems to have blossomed from a boiling "there", from a feverish energy, before evaporating into a devouring emptiness.

This chapter, with its elusive title, reveals a jolting sense of disorientation. "Cities, like dreams, are made up of desires and fears, even if the thread of their discourse is secret, their rules absurd, their perspectives deceptive; and every thing hides another,"² as Italo Calvino wrote in *Invisible Cities*, the book from which our title is taken. Let's replace 'the cities' here with the 'theres' from which we depart, those that maintain a loose, yet visceral, grip.

Katia Porro

¹ Vinciane Despret, *Ces émotions qui nous fabriquent*, Paris, Points, 2022.

² Italo Calvino, *Invisible Cities*, Boston, Mariner Books, 1978.

Quentin Broquet (born 1988) lives and works in Clermont-Ferrand. With a Master's degree in visual arts from Paris 1 Panthéon-Sorbonne University, he holds a CAPES certification and has been teaching visual arts since 2014.

Quentin Broquet's research questions the notion of the protocol, which takes on a variety of forms, from photography to painting, video and sculpture.

Quentin applies a series of rules to reveal the formal and singular aspects of the everyday, fragmenting reality and exposing its pieces.

Assia Ermolova was born in 1995 in Rostov-on-Don, Russia, she lives and works in Clermont-Ferrand. In 2018, she entered the Master 2 program in graphic design and book art at Moscow University. She continued her studies in France, graduating in 2022 with a DNSEP from the ESACM. Since then, she has taken part in a residency organized by the association Les Ateliers, as well as a research and creation residency at the Triangle Arts Association in New York. For the past ten years, Assia Ermolova's visual work has focused on the relationship between art and the sacred, and on deciphering the media. Her installations and performances evoke an aesthetic linked to Russia and its folklore. She confronts places of authority and power with popular practices and the symbolism of storytelling. Her work recounts a utopia of fallen justice, the interplay of conventions and traditions, and the need for humanity in the face of current events. Double-edged, her works present themselves as allegories, with tricks and traps, going beyond metaphorical narratives, avoiding the moral of stories, and questioning the place of art and politics in contemporary society at every opportunity.

Armineh Negahdari was born in Tehran in 1994 and currently lives and works in Clermont-Ferrand. In 2018, she did a masters in painting at the University of Tehran. She then continued her studies in France and graduated from the ESACM in 2022. She has recently showed her work at the 16th edition of nopoto in Paris (2022) ; the 28th edition of the exhibition Première at the contemporary art centre of Meymac (2022-23) ; at the Centro de Arte Oliva à São João da Madeira (2023) ; at Grand Café de Saint-Nazaire (2023) ; at Cultuurcentrum de Werft (2023) ; and at the gallery Marcelle Alix alongside Liz Magor before presenting her first solo show there(2023). In 2024, she will participate in a group show at the Palais de Tokyo.

"Armineh Negahdari resizes canvas or paper to find the right format for her drawing, which she can then rework over time. Her way of cropping doesn't take perpendiculars into account. The bodies she depicts - and there are many of them - appear through clouds of matter, when they are not depicted distinctly, with their heads as irregular as pebbles, their attitudes ambivalent, withdrawn or explicitly beside cruel and dramatic actions. In this spectral world, where matter is organized into small storms, where the void seems to materialize something as immense as a desert or an ocean, where characters literally traverse their own darkness, give birth to stones or one last wave of the hand, Armineh Negahdari chooses to be spontaneous and welcome a polysemy that makes everyone want to negotiate with forces as negative as they are positive, without fear of imbalance. "

- Cécilia Becanovic

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Group show of artists in residency at Les Ateliers, Clermont-Ferrand supported by the DRAC Auvergne-Rhône-Alpes

Chapter 1: en partant de là...

with Quentin Broquet, Assia Ermolova, Armineh Negahdari

17 November – 2 December 2023

Chapter 2 : ...et trois jours en arrière

with Jeanne Choppy, Eugénie Faurie, Émilie Richelet

8 December - 23 December 2023

- 1 Assia Ermolova, *Gardien*, water beads, 2023
- 2 Assia Ermolova, *Écolier-es*, water beads, 2023
- 3 Assia Ermolova, *Silence*, steel tubes, silicone tongue, 2023
- 4 Armineh Negahdari, *Dans le brouillard*, oil paint, pencil, oil pastel, 2023
- 5 Quentin Broquet, *Sans titre*, série *Archéologisme*, wood, foam and rubble, 2023
- 6 Armineh Negahdari, *La main des ombres*, series of 5 drawings, oil paint, charcoal, pencil, 2023
- 7 Quentin Broquet, *Sans titre*, série *Archéologisme*, wood, foam and rubble, 2023
- 8 Armineh Negahdari, *Oblique*, charcoal, oil paint, 2023

