

NATHALIE NOÉ ADAM





Artist statement

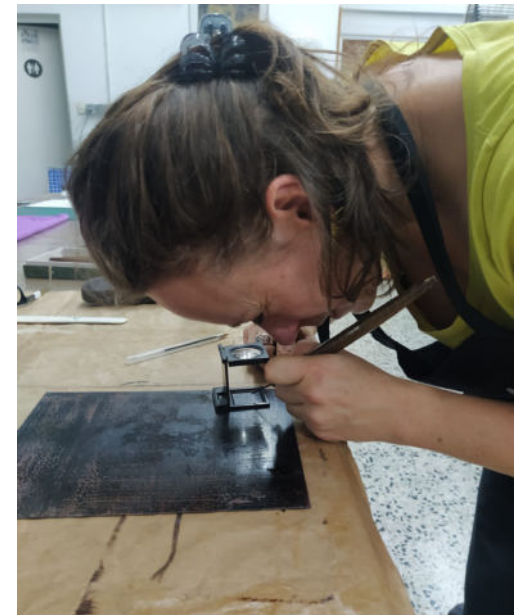
« I am guided by the evolving, growing and transforming of living beings. The perpetual cycle of life, including the passage through death is a major point in my work. I forge links between post-industrial societies and the relationships that human beings summon with their natural environment. Impermanence and the eternal return of history connect all things.»

Biography

Nathalie Noé Adam was born in Luxembourg and grew up in France.

She exhibited in several European cities including Paris, London and Berlin. Since three years she participates in the Luxembourgish art week on the printmakers' booth. Experimental printmaking is one of her passions.

Drawing takes a central place in the work of N.N.A. But she also sets up installations with various materials and begins collaborations with artists using other mediums. She thus initiates interdisciplinary projects and passes from the solitary studio to the active volcanoes of Colombia then to the theater stages before returning again to her white paper. She collaborates with the artist collective Bombyx based in Luxembourg.





Exhibition vue. Urcuninas, le souffle de la Terre. Urban Gallery Marseille 2024
A duo show with the colombian artist Edwin Cuervo.



Le Fantasme Galeras. 14'30
Altitude: 4278m
Nathalie Noé Adam & Edwin Cuervo

[Link to the video](#) Password: galeras

El Gran Chaitan. 9'00 (ES, STFr)
Altitude: 4070m
Nathalie Noé Adam & Edwin Cuervo

[Link to the video](#) password: LosAndariegos

Travesía Cumbal. 15'00 (ES, STFr)
Altitude: 4764m
Nathalie Noé Adam & Edwin Cuervo

[Link to the video](#) password: DonRichard

The artists recount their ascent of 3 volcanoes of the Colombian Andes, Galeras, Cumbal, Azufral or Chaitan. They extract the deep resonances that touched them. Those of the flora, wild, obstinate, developing under extreme conditions. Those of steep rocks, magmatic scree, colored by sulfur, metamorphosed by fumaroles, those finally captivating colors and enveloping mists.

They experience another human-nature relationship. The volcano, the perfect symbol of the earth, of life, of its metamorphosis, is the medium that allows access to «a time before», to penetrate the thickness of a relationship with the surrounding world, to experience the porosity of human existence.



Las chispas liquidas, 2024

The liquid crisps.

*Linoleum print on dyed mulberry tree
paper, wood*

Nathalie Noé-Adam

Nathalie Noé-Adam's work unfolds through a variety of media: from drawing to engraving, in association with video and curating. Her practice of drawing and video is based on the same questioning of the mutations of living beings and the place of Humanity in the cycle of life. By focusing on objects that may belong to the registers of the infinitely large or the infinitely small, she leads the viewer to observe the world that surrounds him or her on a different scale than that of his or her own body. Do her drawings represent microscopic views of living organisms or are they cosmic dust spreading through the universe after the big bang? The cartography of the living that she proposes to us hesitates between abstraction and hyperrealism.

This uncertainty about the scale and nature of the objects highlights the strange relationships between living organisms. It is particularly the way in which she takes hold of dust, a material at the crossroads of science and religion, poetry and geology, that best shows in her works how she puts in tension the beginning and the end of all things in a cycle of which Humans are only one of the actors.

Her video *Ode to Mud* is a continuation of this reflection on organic matter and the living. She pushes her reflections on the materiality of mud and its extreme plasticity, but also on its metaphorical meaning. A key material for modelling invented by human beings, but also a material in «constant transformation» in nature itself

through the action of water and sun, mud is also present in many cosmologies. If, from the beginning, it can give birth to Adam as well as to the Golem, thus taking on a double symbolism in the registers of good and evil, climate change further accentuates its instability and duality. While staging the means by which human beings interacts with his environment: body, hand, tool..., she puts humanity back into a spatio-temporal whole larger than that of a civilisation, of which she has, in another series, only staged the "remains", residues-works passed through the filter of artistic creation.

Graduated from the Ecole supérieure d'art et de design de Marseille-Méditerranée and from the University of Aix-Marseille, Nathalie Noé-Adam frequently presents her work internationally, alternating between the Luxembourg, French, German and Austrian scenes. She has also carried out projects in Asia (China, India) and South America.

www.nathalie-noe-adam.com
nathalienoeadam@gmail.com

Pierre - Territoire #1, 2019
Graphit on awagami paper
92 cm x 64cm





Vagin Tellurique, 2019

The telluric vagina.

Graphit and color pencil on aquarel paper.

200 cm x 325 cm



El Cumbal. El Azufral. El Galeras. 2024
Monotype prints, collage and pencil on muberrytree paper.



Géologie d'un résidu IV, 2020
Copper Etching on Arches paper
18 cm x 21 cm



Darkness, 2023
Pencil on paper.
29.7 x 42 cm



Flux, 2023
Pencil on paper.
29.7 x 42 cm

Mi-cycle, 2022
Mixed media on paper (from top to bottom)
Perforated Canson, Mulberry paper laminated on paper, cut and engraved Doré paper.
Main paper 140 cm x 110 cm.

Mental Mutations Urban Gallery Marseille 2022

*The drawing is a clever mix between what is part of knowledge of making, the glance and the intuition of the artist. The works shown in the exhibition **Mental Mutations** are born from Nathalie's reflections on what is observation and what would be an abstract visual evocation of mental work. The artist uses meditation to guide her line. Meditation has taken a central place in Nathalie's life and she naturally integrates it into her work. In the **Mentals** series, she begins each drawing after having performed a meditation. Thanks to this technique she links the visible to the thought, the representation to the energy that guides it. Thus the line is freed from the object and follows the evocative thought. She refers to metaphysical questions of human existence to create works that tell us about the interference between the human being, his body, his action, and the external world that surrounds him.*

Piera Safriouine, galerist.





Mi-cycle, 2022

Mixed media on paper (from top to bottom) Perforated Canson, Mulberry paper laminated on paper, cut and engraved Doré paper. Main paper 140 cm x 110 cm.

Exhibition Antidote Fiction, 2022

In the frame of Esch European capital of culture 2022, Centre d'Art Nei Liicht, curated by the artist.

*Nathalie Noé Adam proposes a new cosmology in **Une Fin Certaine**. Last summer, the cicada came out of the ground to climb the tree and sing. Perhaps it was the last time. And what if next summer the cicadas did not come out of the ground, if they remained buried there forever? It is with "ifs" that we create fiction. It is with hypotheses that we create scientific research. Only by imagining a potential sequel can we arm ourselves for the future. In the video installation, **Une Fin certaine**, archival images of industrial buildings (Arcelor Mittal _ ARBED Dudelange) which are torn down coexist with recent images of a cicada's moult. The disparity between images shot on Super 8 and on a smartphone point to different temporalities. As many interwoven stories or civilizations could exist at the same time. The world of insects does not necessarily end at the same time as the world of human industrial civilisation. And yet each story is related to the other. Drawing installations support the life cycles highlighted in the video installation and create a scenic universe around it.*

Une Fin Certaine, 2022
A shure Ending - Video still



Une fin certaine, A shure Ending 2022
4'. Video installation.

On the right hand, digitalised Super 8 film of the dismantling of the steelworks in 1986, on the left hand, digital video images of the moulting of a cicada.

Sound: Fabien Bourdier
Archives: Emile Lorenzini
[Une fin certaine - link](#)

Exhibition vue **Antidote Fiction**, 2022

left hand

Le dépôt selon Michelangelo, 2022

Charcoal on mulberrytree paper

45 cm x 300 cm

right hand

Antidote la naissance, 2022

Mixed Media on paper

Principal paper: 140 cm x 120 cm

Cigale-spirale, 2022

Rodoid Print

20 cm x 15 cm



Cibler le vivant - Centre d'Art Tignous Montreuil-2020

At a time when ecology is becoming a fundamental concern, a necessary action point, this exhibition focuses on what is still there, on the fragile and transient forms of life that fill the world. To take the living as a target, to transcribe it, to magnify it, to reveal it or on the contrary to dissimulate it, to conceal it, to probe the vibrations of a palpitating world. To take the vulnerability of the living beings as keystone, to wonder about the possible relations between subjects triggering life and destructive tools. The tool as an extension of the living body helps to gain strength, precision and productivity. This crutch can be a support as well as a destructive tool. The dehumanization of the war weapon establishes a distance between the man and the living. The distance evoked here becomes «a metaphorical void»¹, an interval conducive to the evocation, certainly ideal, of a tool which would help the man but which would be erased for the profit of the artistic gesture. For the exhibition Cibler le Vivant, the artists have created

1 Gordon Matta Clark



Restes d'une civilisation, 2019

Leftovers of a civilisation

Print on washi paper

60 cm x 60cm

Double Foyer, 2019

Mixed technic on washi paper

120 cm x 62cm



microprocesses that develop like the cyclical phases of a living being. A namely, the capture of the dust as first and last instance of life, the materialization of an impalpable body, the consciences and the organic memory and their programmed or not end. What about the disappearance of these lives? Will it be necessary to use supports and medicated prostheses to save their existence? The work tool between the artist and the work can be the expected solution to maintain the life in its cycle and not to break the natural impulse of this continuity. Each artistic proposal will tend sometimes to magnify the living, sometimes to hide it but always to spread, inexorably, forms of life which would want to be epidemic.

Samantha Beck curator of the exhibition



Las rocas sensibles, 2024

The sensible stones.

Linoleum print, pencil, lithographic graining sand on collage.

140 cm x 64 cm