

# Noémie Goudal: And yet it still moves

10 October – 19 December 2025

Opening reception | Thursday 9 October, 6–8pm



*What fascinates me is the ability to see a landscape not as something fixed, but as a living, moving entity – constantly shifting, evolving, becoming. Even what seems stable is in quiet motion, reminding us that place, like time, is always in flux.*

– Noémie Goudal

Edel Assanti is pleased to present *And yet it still moves*, Noémie Goudal's fifth solo exhibition at the gallery. Premiered at Centre Pompidou in 2024 as part of her Marcel Duchamp Prize presentation, Goudal's photographic work *Rocks* and her latest film *Grand Vide* (both 2024) are featured alongside a new photographic series, *Delta* (2025).

Encompassing film, sculpture, photography and performance, Goudal's work is underpinned by rigorous research at the intersection of ecology and Earth sciences. Her practice revolves around the construction of intricate, illusionistic interventions in the landscape. The exhibition's title echoes Galileo's phrase, which refers to the idea that the Earth is a moving body within the universe, a dynamic, ever-changing system. Spanning three rooms, *And yet it still moves* continues Goudal's artistic dialogue with the field of paleoclimatology, examining the vastness of geological time and

the inherent instability of our planet's surface. Measured in millions of years, the notion of "deep time" reveals geographies of landscapes as transient moments in a cycle of continuous flux.

The exhibition opens with *Rocks*, a moving image work that uses optical illusion as a visual metaphor for our misleading perception of permanence in nature. A pinned photograph depicts a stratified rocky landscape, overlaid with a looped, torch-lit video projection. The projector's beam appears to cut through the still image, disrupting the photograph's material surface. This interplay between moving light and static surface evokes the immense geological timescales embedded in rock formations, drawing attention to the imperceptible processes – tectonic pressure, sedimentation, and erosion – that shape the Earth. Against this backdrop, Goudal invokes the cataclysmic impact of the Chicxulub meteorite, which struck Earth 66 mil-

lion years ago. The collision expelled billions of tons of black carbon, sulfur and silica into the atmosphere, triggering a prolonged nuclear winter that halted photosynthesis for two years and extinguished three-quarters of animal species. Through this tension, *Rocks* is a meditation on the slow violence of tectonic change, contravening the human impulse to categorise and freeze what is, by nature, always shifting.

In the central gallery, three new photographs – *Delta I, II and III* – serve as a connective thread, drawing together the adjacent rooms and unifying the works across the exhibition. The series takes as a departure point the preserved Carboniferous vegetation of Mazon's Creek, Illinois, USA – a river delta where, approximately 309 million years ago, a fast-moving mudslide and subsequent unique environmental conditions allowed for the preservation of plant matter in iron silicate, a rock-like casing.

Using Goudal's documentation of specially staged environments, the works simulate an opaque window onto a historic vegetal ecosystem that will never be fully visualisable, opening an incision into the fabric of the Earth. This arrangement invites viewers to navigate the shifting temporal and spatial dimensions of the landscape, suggesting a continuum rather than a fixed perspective.

The final room presents Goudal's 2024 film *Grand Vide*, commissioned as part of the artist's Prix Marcel Duchamp presentation. The film depicts a dark, cavernous rock formation that progressively explodes in hypnotic slow motion, exposing piercing shafts of light from within. Goudal delves into the geological and conceptual magnitude of the Great Rift, examining the Tanzanian segment – one of the most visibly expressive sites of the Earth's continuous deformation. Through a sequence of collapsing staged photographic sets choreographed with theatrical precision and underscored by a visceral soundtrack, the artist simulates the invisible forces of tectonic movement and erosion. The instability of the photographic imagery mirrors the temporality of natural form. Through the use of architectural structures and fabricated landscapes, Goudal blurs the boundaries between the real and the constructed, offering a meditation on the uncertainty that underpins our perceptions of the natural world.

## BIO

Noémie Goudal (b.1984) graduated from the Royal College of Art (UK) in 2010 with an MA in Photography. She was shortlisted for the Prix Marcel Duchamp 2024.

Recent solo exhibitions include *Tilt*, The Dock, County Leitrim, UK (2025); *Contours of Certainty*, Mostyn, Llandudno, Wales (2024); *Inhale Exhale*, FRAC Auvergne, Clermont-Ferrand, France (2024); *ANIMA*, Tate Modern, London, UK; Venice Theatre Biennale, Venice, Italy and Centre Pompidou, Paris, France (2023); *Post Atlantica*, Les Rencontres d'Arles, Arles, France (2022); *ANIMA*, Festival d'Avignon, Avignon, France (2022); *Décantations*, La Vitrine, Frac Île-de-France, Paris, France (2022); *Echos toujours plus sourds*, Musée Delacroix, Paris, France (2021); *Observatorium*, Kunstverein Hildesheim, Hildesheim, Germany (2019); *Telluris*, Ballarat International Foto Biennale, Ballarat, Australia (2019); *Telluris*, Musée des Beaux-Arts Le Locle, Le Locle, Switzerland (2019); *Stations*, The Finnish Museum of Photography, Helsinki, Finland (2018).

Selected group exhibitions include *Second Nature: Photography at the Age of the Anthropocene*, Nasher Museum, Durham, NC, USA (2024-2026); *Sharjah Biennial 16: to carry*, Sharjah City, AE (2025); *Marcel Duchamp Prize 2024*, Centre Pompidou, France (2024); *Un Manifeste du regard sur la Nouvelle Aquitaine*, Frac Nouvelle-Aquitaine La MÉCA, Bordeaux, France (2024); *New Worlds: Women to Watch 2024*, National Museum of Women in the Arts, Washington, USA (2024); *PHOTO 24*, Melbourne Photo Biennale, Melbourne, Australia (2024); *Bella Vista*, Centre d'Art Contemporain, Saint-Nazaire, France (2021); *Accelerate Your Escape: Gary Hume Explores the Hiscox Collection*, Whitechapel Gallery, London, UK (2020); *Inner Space*, Lisbon Architecture Triennale, National Museum of Contemporary Art, Lisbon, Portugal (2019); *MELTDOWN: A Visualization of Climate Change*, Horniman Museum, London, UK (2019).

Goudal's work is held in public collections including Centre Pompidou, Paris, France; FOAM Museum, Amsterdam, The Netherlands; Fotomuseum Winterthur, Switzerland; High Museum of Art, Atlanta, USA; Kadist, Paris, France; Kiran Nadar Museum of Art, New Delhi, India; Moderna Museet, Stockholm, Sweden;

Victoria & Albert Museum, London, UK and The New Art Gallery Walsall, Walsall, UK. Noémie Goudal lives and works in Paris.

## ABOUT EDEL ASSANTI

Edel Assanti was founded in 2010 by Jeremy Epstein and Charlie Fellowes. Having been located in London's Fitzrovia since 2014, in 2022 we opened our 4,000 square foot gallery in a renovated Grade II listed building on Little Titchfield Street.

Edel Assanti works with international artists whose practices engage with the complex realities of the moment in which they live. The gallery stages 4-5 ambitious, narrative driven exhibitions per year, tending towards interdisciplinary, research-led work. Biannual, expansive group exhibitions provide a platform to bring together non-represented artists in explorations of emerging themes of artistic interest.

Our premises play host to a dynamic events programme in parallel to gallery exhibitions, encompassing performance, talks and live music. The gallery's digital presence includes a series of short films and artist interviews published to accompany exhibitions. In 2021 Edel Assanti founded London Gallery Weekend (LGW), an annual celebration of London's diverse gallery community bringing together 130 contemporary commercial galleries. Now in its fifth year, Edel Assanti remains at LGW's helm. Chief amongst LGW's initiatives is a wide-ranging partnership with Art Fund, enhancing the relationship between London's galleries and regional museums across the UK.

We are proud to support several public arts institutions each year, and are currently members of Modern Art Oxford's Director's Circle, Gold Patrons of the Royal Academy of Arts and Patrons of Camden Art Centre.

## CONTACT US

For further press information and high-res images, please contact: [athena@edelassanti.com](mailto:athena@edelassanti.com)

## IMAGE

Noémie Goudal, *Grand Vide*, film, 8min, 2024 © Noémie Goudal. Courtesy the artist and Edel Assanti.