



Michel Le Belhomme, serie *Les deux Labyrinthes*, 2014
courtesy Galerie Binôme, visuals HD available on request

En mai, la Galerie Binôme ou in May, the Binôme Gallery opens with the photographer Michel Le Belhomme the 2nd section of a cycle dedicated to the landscape's representation. The exhibition *Antinomies* crosses two series both built in continuation and contradiction of each other. *La Bête Aveugle* (2009-2013) and *Les Deux Labyrinthes*, unpublished work. This visual dialogue marks also the first stage in 2014 of a long career, from the Musée des Beaux-Arts de Calais, PhotoEspaña to the Grand Prix Fotofestival of Łódź in Poland, including several photography festivals in Europe and in the United States.

Detached from a romantic and touristic vision of the landscape, photographic researches of Michel Le Belhomme develop an ambiguous report of the representation, between document and fiction : *At the beginning of this postmodern and transversal 21st century, the question of the otherness obsesses us less. Agreed, there is some incomprehensible, outside, somewhere else, heterogeneous, modifications, etc. There are many sorts of otherness, but it is necessary to operate in a critical perspective, the image is always the reflection of a tear. Only created in deformation and demolition, the image is in resistance against it «legend».* Advocating an analytical photography, his images place the spectator in a situation of visual precariousness, in search for a meaning to detangle the truth from the false.

Disturbing scales, the environment deconstruction, installations in situ... Each image opens at first, a sphere of experiment, dealing with the reality. Where are we and what exactly do we see? Michel Le Belhomme repeats he *always has this obsessive fear of satisfaction from the immediate effect and he prefers the floating state of the metamorphosis.* In *La Bête Aveugle*, looped journey in his domestic space, he corrupts the grammar and creates hybrid forms whose apparent order hides the chaos. A duality of spaces, between dominant and dominated, refuge and precariousness, clarity and blindness, opening and confinement, which puts as many riddles than it brings «bêtes» in this tentacular series, from now composed by more than 200 images. *«The strength of this work actually resides in his power of suggestion - because nothing is expressed directly - transcending the particular anecdotal to reach a more universal anguish: no one is immune against the wave which capsizes sometimes towards the reason, sometimes towards the delirium. Inner storm warning!»**

* Espaces sans issues of Eric Van Essche, Director of the ISELP and professor of art history in La Cambre Brussels

Les deux labyrinthes, new current series, joins in the previous one as a continuation, relying on the same principle of exploration. But it establishes at the same time an «hors champ» of *La bête Aveugle* as soon as it comes for Michel Le Belhomme to extract himself from his home to do the experience of the territory. It is another looped journey, in periphery of an expected vision of the landscape, which is structured as an initiatory wandering, between contemplative wandering and labyrinthine confinement. Every image makes, at first, a thorough inventory of evidence and a reconfiguration. Here, again, the artist experiments with representation scales by regaining the control of the ordinary in a poetic and semiotic game, by misappropriation of characteristic elements, as he does with a road map or an Earth globe.

Minimalist for the implemented economy of means, his esthetics is nevertheless more sophisticated than it seems, fed by references and elements from pictorial, sculptural language or others. The title *Les Deux Labyrinthes* sends us back to a Borges's novel, « *Les deux rois et les deux labyrinthes* », where the Argentinian author presents the modest and secret complexity of the desert. In *La Bête Aveugle*, Gustave Flaubert's sentence according to which « *the window, in province, replaces the theater and the walks* » inspired the dumb window as a display color calibration. While the white house split into two parts, reminds us of Gordon Matta Clark's performances in the 1970s. When we look at it, the empty spaces fill up and there are everywhere saturation of the space. A profusion quite in restraint, line of maturity in the work of this artist who meditates on the Cartesian doubt.

MICHEL LE BELHOMME / UPCOMING

Monument Musée des Beaux-Arts, Calais - France / **PhotoEspaña**, Madrid / **Finalist Grand Prix Fotofestival** Lodz - Poland / **Festival Photolreland** Dublin - Ireland / **Format IN** Festival of Photography Derby - UK / **Encontros da Imagem** Braga - Portugal / **Photoville** New-York - USA



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MICHEL LE BELHOMME / PAST

Exhibitions selection // Jeune création 2001 / Salon de Montrouge 2004 / Boutographies Montpellier 2011 / Manifesto Toulouse 2012 / Biennale de photographie et d'architecture Brussels 2012 / FIF International Festival of Photography Brazil 2013 / Do you see what I see solo show Dubai 2013 / There are more things with David Favrod Galerie Exposure 12 Berlin 2013

Awards selection // SFR-Jeunes Talents 2010 / Prix LACRITIQUE.ORG - Voies Off Arles 2010 / Bourse du Talent #48 Paris 2011 / Prix QPN Nantes 2012 / ARCHIPHOTO 2012 / FOLIOPORT 2013 / Grand Prix Fotofestiwal Lodz 2014

LANDSCAPE CYCLE / GALERIE BINÔME / JANUARY - JULY 2014

nouveau paysage / mustapha azeroual - thibault brunet - michel le belhomme - Joséphine Michel
Lisa Sartorio - Corinne Vionnet - and guests with les nuits photographiques / 23 January - 22 March 2014

antinomies / michel le belhomme / 2 May - 7 June 2014

reliefs #2 / mustapha azeroual / 12 June - 26 July 2014

USEFUL INFORMATION

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exhibition / Friday 2 May - Saturday 7 June 2014

opening / Friday 2 May starting at 18h30

opening hours / Tuesday - Wednesday 13h - 19h / Thursday - Saturday 11h - 19h

subway Saint-Paul & Pont-Marie

Within walking distance of the Maison Européenne de la Photographie

Galerie Binôme is a member of Photo District Marais

