

Mustapha Azeroual

Anaïs Boudot

Thibault Brunet

Marie Clerel

Laurent Lafolie

Michel Le Belhomme

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galerie binome

Galerie Binome supports and fosters the research of artists involved in a new approach to photography, whose images are based on new technology or traditional photographic process, or most of the time both :

« Sans titre (ciels) », a photogram in cyanotype on cotton sheet by **Marie Clerel** ; « Radiance », five synthesis of sunsets and sunrises shot with a large format camera and printed on lenticular film by **Mustapha Azeroual** ; « Fêlures », as back-and-forth mouvement of the sea waves associated to analogical and digital medium by **Anaïs Boudot** and « 1956 », the reappearance of an archive of Colette Defives's negatives by **Laurent Lafolie**, as an extension of her photographic work.

Along with these experiments, **Michel Le Belhomme** discusses our relation to the real in trompe-l'oeil figures, constructions and photographic models with « Les deux labyrinthes » series, while **Thibault Brunet** disrupts our perception of landscape with « Territoires circonscrits », 3D scanner shots taken along the French coasts in collaboration with Leica Geosystem.

Beyond the divergence of their vision, these approaches are engaged in a new writing of images through rethinking the limits (and the history) of the photographic medium.



View of Galerie Binome's booth at Paris Photo 2016 : Mustapha Azeroual,
«Radiance#5, 2016, edition of 9 (+2AP) - 170 x 122 cm.

Radiance#5

Started in 2013, the Radiance project looks into the way photography can grasp colors, coming from the standpoint that photography only has a limited control over the colors it captures and reproduces on film.

For Mustapha Azeroual, the photographic process is seen as a phenomenon, an autonomous and changing element to create unique images, where the spectator point of view, spatially and sensitive meaning are crucial.

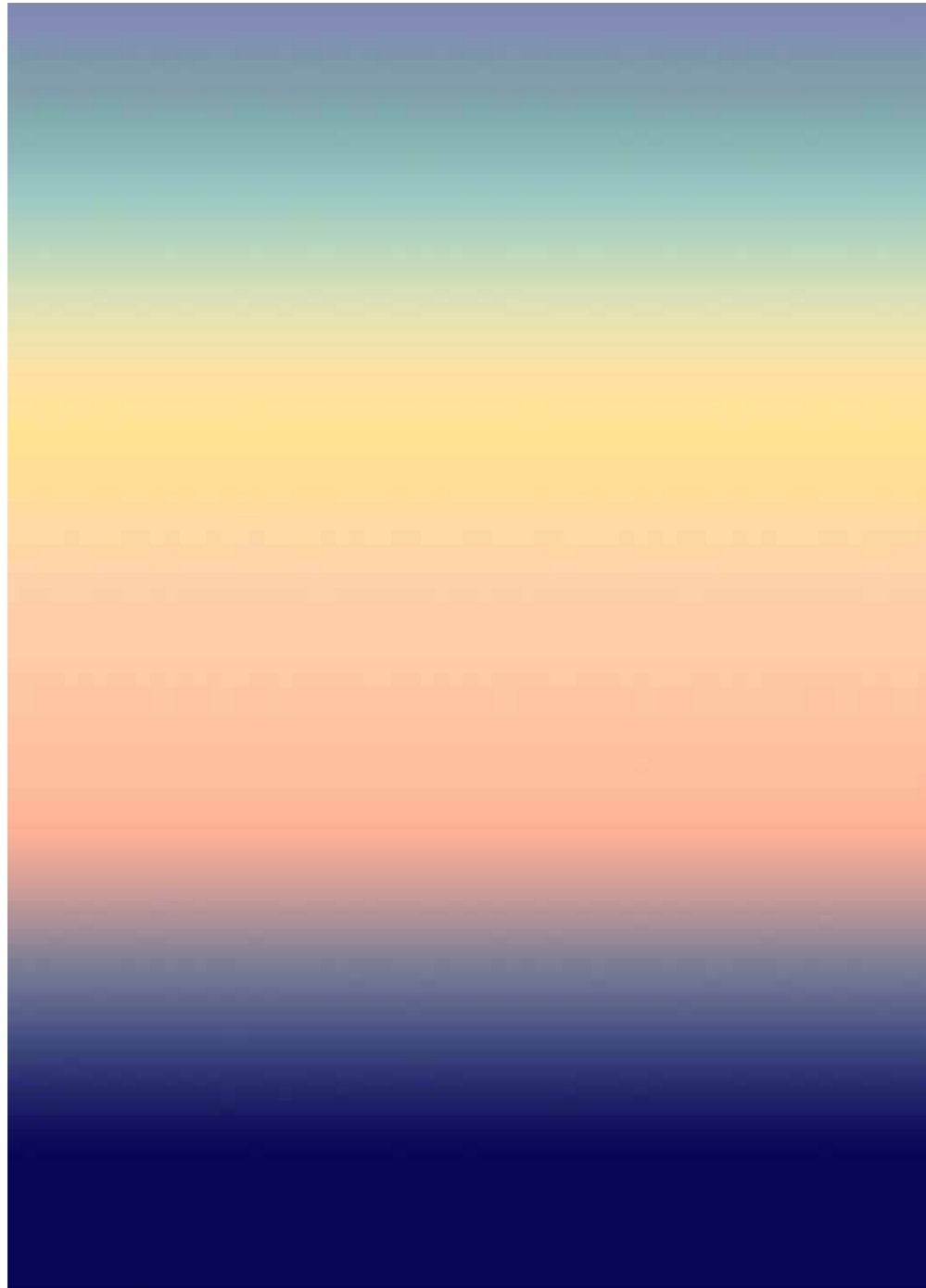
The lenticular printing series consists in two artworks : *Radiance#2* (2013) et *Radiance#5* (2016). It intertwines traditional- for the take- and contemporary techniques –for the printing process.

Radiance#5 (2016) juxtaposes a series of five images:

« Mustapha Azeroual creates a digital artifact from colors he captures with view a camera at sunrise and sunset. The artist amounts the landscape to the horizon, a borderline from which he starts and vanishes. The vibrant lenticular surface revives the cycle of light in such an unstable color chart that two people next to each other can hardly see the same hues.

The image rebuilds with each new viewer. Mustapha Azeroual sends us back to the origins of landscape and its infinite expansion, to light as a field and the conditions of its eruption. »

[extract] Marguerite Pilven, Mustapha Azeroual, *Reliefs#2*
exhibition, June 2014



Mustapha Azeroual, *Radiance#5* (extract), 2016
one of the five photographs, which assembled, constitute the final work
edition of 9 (+2EA) - 170 x 122 cm
UV inkjet print on lenticular film, laminated on Dibond
aluminium frame

Considered as a rising star of contemporary art in France (Huffington post, October 2015), Mustapha Azeroual, born in 1979, is a Franco-Moroccan self-taught photographer. A scientist by training, his work is based on observation and experimentation, confronting traditional shooting and printing techniques with the contemporary challenges faced by photography. Combining installation, object and sequence, his work multiply the fields and dimensions of photography.

Represented by Galerie Binome (Paris, since 2013), his work is also present in Cultures Interfaces at Casablanca (Morocco) and Mariane Ibrahim Gallery at Seattle (USA). He takes part in various international fairs Paris Photo (2016), Aipad New-York (2017), Capetown (2016), Art Paris (2016-17), 1:54 New-York (2016), Art Dubai. For several years he is a permanent resident of La Capsule, Creative Photography Center of Bourget, and joined Fresh Winds Residency (December 2015), as part of the Biennale of Contemporary Art Gardur in Iceland. He is currently developing the Ellios project, a study of light in partnership with the LESIA (observation pole of the sun from the Observatory of Paris-Meudon).

In 2015-16, he showed *Radiance#2* during the first Biennale des photographes du monde arabe contemporain, then, *Radiance#5* at Paris Photo, a series particularly notes by international press (Diptych Mag, Cristies, Huffington Post, RFI, L'Orient le jour, Grazia Maroc, L'Œil de la photographie).

In 2017, he takes part in « Sublimations » à la fondation CDG à Rabat, «L'Œil plié» at Galerie Binome and « Essentiel paysage » at the MACAAL (Marrakech) during the COP22. Until to April, Cultures Interfaces gallery organizes his first retrospective in Morocco in « Archéologies de la lumière » solo show exhibition.



Anaïs Boudot, untitled, « La noche oscura » series, 2017
unique piece in edition of 3 (+1AP) - 2 x 21x15 cm (diptych), 3 x 21x30 cm (triptych)
silver print on glass, gold paint, wood frame (chassis)



La noche oscura (The dark night), 2017

« La Noche Oscura » series is still in progress, produced during Anaïs Boudot's residency at The Casa de Velazquez (Spain) in 2017. It forms a bright counter-point to the nocturnal and mysterious structures, the dark night promenade of the soul described by Jean de La Croix. These images were 'gleaned' by Boudot during her long walks in the Sierra.

The images highlight details from nature, where stone and plant material intertwine, sometimes almost to the point of saturation. Through their format and their golden background, these photographs achieve the status of object or even of an icon the divinity of which would be natural and disorderly. Some of these pieces reveal a golden fracture, like a fault through the image, but it also links parts. It recalls the Japanese technique *kintsukuroi* consisting of repairing broken ceramics with gold, therefore sublimating the breakage, giving value to what has been broken and then repaired without throwing it out.

Fêlures (Cracks), 2014-15

« Fêlures » is a series of 29 photographs in which Anaïs Boudot combines technical photography processes, using digital and analogic in turn; the image evolves in a long process. If the « Fêlures » series, images are rooted in pictorialism, Anaïs Boudot adds a unique texture, appropriating the blurry, the lack of definition and sometimes some accidents, closer to mental images, or even a charcoal drawing, than a photograph.

The transience of things is conveyed here, through the sea and its endless waves, but also through these layers that appear to tear the image. In the silence of these photographs, a fragile world where everything flees is conveyed, like the swathes of a curtain ready to be raised, questioning what goes on behind, what will happen next. There is no violence within these folds and tears; paradoxically the gentleness of passing time is felt. It is as if the images are caught in a frozen movement and emanate 'a buoyant and poetic presence'.



Anaïs Boudot, « Fêlures » series, 2014-15
edition of 8 (+2AP) - 50 x 50 cm,
pigment inkjet on Fine Art Etching rag paper, oak wood frame,
anti-reflection glass

Born in Metz in 1984, Anaïs Boudot graduated from the École nationale supérieure de la photographie in 2010, and from Le Fresnoy-Studio in 2013. Galerie Binome has represented her since the exhibition « Mouvements de Terrain » (Movement of the Earth) in which she participated alongside Michel Le Belhomme.

In 2016, she was awarded the Grand Prix Samaritaine de la jeune photographie, chaired by Sarah Moon and Antoine Arnault, for her black and white photographic work tinged with pictorialism and surrealism, making use of the architectural volumes and the light specific to the places.

She is currently a member of the Casa de Velazquez in Madrid.

Anaïs Boudot continues her work based around processes for image formation and exploring photographic techniques. A constant back and forth between film and digital photography, showing or diminishing the boundary that demarcates them, she attempts to examine the means that set this medium apart.

In photography, but also through installations and video, she creates hybrid, enigmatic and hypnotic images, that are timeless and as close as possible to experiencing.

The landscape and light are central to her concerns. Boundaries between space and temporality are porous, experienced as mental spaces in the realm of recall. Drawing on the notions of 'presence/absence', perceptual disturbance and the confines of the visible, her approach is voluntarily committed to these interstices created between time and movement.



Thibault Brunet, « Territoires circonscrits », sans titre #15, 2016
edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper, laminated on
aluminium, black frame, anti-reflection glass

**Territoires circonscrits (Confined Territories),
2016-17**

Ten years after his first series of landscapes and portraits created within video games, Thibault Brunet plays with the codified genres in photography to question our relationship with virtuality in a society where reality as a whole is being digitalized.

Launched in 2015, the « Territoires Circonscrits » project is a study inspired by photographic missions of the last century (FSA, DATAR). On the French coastline, equipped with a 3D scanner to capture 360-degree shots of his surroundings, Thibault Brunet produce images which could almost be 3D models. By developing these landscapes in virtual reality, he plays on the ambiguity of the image's position to uncover its narrative potential. Distanced from reality, these areas are the setting for an almost cinematic scene. The second part of the project, conducted in late 2016 in New York, enabled him to delve deeper into the issue of narration and potential cinematic references.

He used cutting-edge equipment from Leica Geosystems which reproduced the space in a point cloud. More akin to drawing than to photography, the rendition breaks the barriers of representation. The landscape is no longer defined by the horizon or the frame, stretching out to form a sphere around the camera and slipping away as it moves away from the photographer. While the sun shines on the visible, this instrument filters reality to reveal a distorted and fantastic universe.

This new image repository also evokes memories of the first shots taken using a view camera: the equipment is heavy, making it difficult to carry around, and the passage of time is made evident by the long exposure. The rigid landscape, waiting, is a direct homage to German Romantic Painting, a recurring theme in his research.



Thibault Brunet, Territoires circonscrits series, untitled #14, 2016
edition of 5 (+2AP) - 100 x 150 cm
pigment inkjet on Fine Art Hahnemühle Harman paper, laminated on
aluminium, black frame, anti-reflection glass

Thibault Brunet (1982) is a virtual photographer represented by Galerie Binome since 2012. Shortly after graduating from the Ecole supérieure des Beaux Arts in Nîmes, he distinguished himself from 2008 with outstanding series based on video games. For several years, Thibault has travelled through virtual worlds with his camera looking for landscapes and faces « Landscapes », « First person shooter », « Vice City » (2007-13) and more recently architectures in Google Earth « Typologie du virtuel » (2014-17).

These series draw the attention of several institutions and competitions : Winner of [reGeneration2] of Musée de l'Élysée (2011), Finalist of Aperture Fondation New York Prize (2012), FOAM Talent 2013, Mois de la Photo Paris (2012), European Month of Photography Berlin, Vienne, Luxembourg, Los Angeles (2012-13), Institut d'Art Contemporain de Villeurbanne (2013), Public Prize of Sciences Po for contemporary art (2014), Prix Coup de cœur Art-Collector - Jeune Création (2014), Winner Carte Blanche PMU /Le Bal (2014), Winner of Photo London John Kobal Residency award (2016).

His work is also present in prestigious collections such as the French National Library (BNF), Fonds Municipal d'art contemporain (FMAC) of Paris and the Elysée Lausanne Museum.

In 2016, he shows his artwork at Paris Photo, Photo Basel, Art Paris and FIAC (FMAC collection). During two months of New York residency with the partnership of Leica Technology, as part of the John Kobal Photo London award, « Territoires circonscrits » series take off.

In 2017, the photography *untitled#14* of « Territoires circonscrits » series is actually showed at « Mutations-créations / imprimer le monde » exhibition at Centre Pompidou (Beaubourg). « Soleil noir » will be his upcoming solo show exhibition at Contemporary Art Center of Pont-en-Royans. He will take part in « Paysages français, une aventure photographique » - group show exhibition at BnF from october to January 2018. After *Les immobiles* (Filigranes ed.) and *Typologie du virtuel* (La Pionnière ed.), *Melancholia*, his second monographic book published with Bessard editions and the support from the CNAP is being prepared for a release planned for autumn 2017.



View exhibition of « L'Œil plié », Galerie Binome, Feb-Mar 2017
Marie Clerel, « sans titre (ciels) », La Bourboule, 20/10 16h00., 2016
unique piece - 200 x 130 cm

Sans titre (ciels), untitled(skies), 2016

In this series, each photographic print has for title the date and place of its creation. These images, results of a cameraless process, capture traces of their handlings as well as the skies in front of them.

In the evening, fabrics are folded, torn up and beaten, away from the light, in order for chemicals to spread all over the surface. The next day, they are directly placed on the ground or on a roof, fully exposed to the sun.

Covered with cyanotype, the canvas reacts like skin under the sun. Depending on the time of day, weather or exposure time, its tint varies and shadows are more or less visible. It can turn dark or stay clear if a cloud comes up.

The folds accounts for the handlings of the previous day like landscapes printed on by the oblique light. Bumps and holes remain even after the fabric has been put under water to fixate the print.

The stretched and ironed fabric keeps the marks of a moment in time.



Marie Clerel, « sans titre (ciels) », Lille, 10/09 10h30., 2016
unique piece - 130 x 185 cm
Cyanotype on coton, wood chassis

Marie Clerel was born in 1988 in Clermont-Ferrand. She lives and works in Lille.

In 2012, she was graduated by a Bachelor's degree (Licence) in fine arts from the University of Paris 1 Saint-Charles, then she joined the École nationale des beaux arts in Lyon, where she received her DNSEP with the congratulations of the jury in May 2016. She is represented by the Galerie Binome since January 2017.

In 2015, a first solo show exhibition is dedicated to her at AMT project gallery in Bratislava (Slovakia), followed by the presentation of the « sans titre (Plis)» series as part of the group show « Remediate the Everyday » at the atelier W in Paris Pantin.

In 2016, her work was shown at the Thaddaeus Ropac Gallery (Pantin) at the 66th edition of Jeune Création, at the Galerie Binome as part of the collective exhibitions « À dessein », then « Second hands », and at the Immix Galerie (Paris). The cyanotype *Lille, 10/09 10h30.* of the « untitled (ciels) » series was recently presented in « Collective Signs of the Times » at the Réfectoire des Nonnes in Lyon.

In 2017, as a follow-on to its participation in the group show exhibition, and in the Art Paris fair with Galerie Binome, Marie Clerel will introduce her second solo show at Tabya, a contemporary art space in Thessaloniki (Greece).



Laurent Lafolie, « 1956 », 2016
edition of 7 (+2AP) - 174 x 126 cm
117 Piezography® prints on washi kozo paper, stained and waxed wood
frame. Based on Colettes Defives's photographs.

1956, 2012-16

The « 1956 » series comes from the archive of negatives taken with a view camera by Colette Defives, a female photographer working in the north of France, near the Belgian frontier. The series consists of one hundred and seventeen ID picture prints going from a near-white to a near-black color range that progressively bend under the weight of ink density.

Beyond this progression, which also materializes the passing of time, the panel provides three reading levels: the cycle of life, a universal portrait of sort, the social face book of a community of individuals, and the implicit tribute to this female photographer. Two protocols enter in dialogue sixty years apart.

Ab-, 2016

In linguistics, the prefix “ab-“ refers to the notion of removal and separation. As the title of this series, it mostly evokes the absence of someone or something.

In June 2016, Laurent Lafolie did a creative residency in Indonesia, during which he photographed women faces.

He then printed these portraits with platinum palladium on an almost transparent silk veil. Barely visible, the representation of the face addresses the issue of abstraction and the intangible. With no religious reference in his use of veil, Laurent Lafolie draws our attention on this notion in philosophy and psychoanalysis as an imaginary and symbolic space. In language (tear the veil away, unveil, lift the veil...) and societies, this notion has always been essential in the relationship we have with others and ourselves. While the veil is a way to conceal, alter or divide us from the reality/truth of something, it is also a place of projection: “on the veil, absence is painted” (Jacques Lacan).

* Platinum palladium is a contact printing process with both visual and tactile qualities. The resulting aspect and texture resemble that of engraving.



Laurent Lafolie, « Ab- », 2016
edition of 5 (+2AP) - 80 x 65 cm
platinum-palladium print on natural silk, anti-reflection glass, maple
wood frame. Lawangwangi (Indonesia) residency project.

Laurent Lafolie was born in 1963 in France, he works with the photographic medium since 1980. He collaborates with theaters's directors at the first part of his artworking life, then, with contemporary choregraphs from 1994. Since 2005, it focuses on independant art projects wich are a work on the mechanism of perception of the images, using essentially the face as medium.

Also known as one of the best photography printers of his generation, the choice of supports (washi, tracing, glass, silk) and processes of printing (contact, platinum, UV printing, carbon ink) put further his research to the rank of artistic stake. The photographic chemistry is continually an object of research and improvement.

His art pieces have in common to use the transparency and the invisibility as an escape point for the viewer. The presentation devices play on the layout and the agencement of the images : suspension and superposition, inversion, cumulation and transfer within table boxes, sculptures and installations. Laurent Lafolie creates photographic objects, whose the viewer changes both the reception and the reading of the images by his movements around and in front of the art pieces.

In recent years, he has realized several residencies of creation in France and abroad (Indonesia, Iceland, South Korea). In addition to many group shows exhibitions, including « Second hands » at Galerie Binome in 2016

Laurent Lafolie's artwork is regularly the subject of important solo shows : in Matane (Canada) in 2017, « Phainesthai » in 2016 at Galerie Binome, at the Lawangwangi Creative Space in Bandung (Indonesia), and at the JM Gallery in Heyrimaeul-Gil (South Korea), in 2015.



Michel Le Belhomme, « Les deux labyrinthes »
#109 after Fischli and Weiss, 2016
edition of 5 (+2AP) - 105 x 75 cm
inkjet print on Hahnemühle Fine Art lisse paper, laminated on Dibond,
white frame, anti-reflection glass

Les deux labyrinthes (the two labyrinths), 2014-17

While I hold a great respect for classical traditions of photography, I believe it is indispensable to place them in perspective. « The Two Labyrinths » explores its most blatant legend : landscape and its representation. Landscape, the ultimate romantic subject, most often expresses itself from the angle of the contemplative or the breathtaking. Etymologically, a landscape is a layout of traits, characters, and shapes of a limited space. It's a portion of space that is represented or observed, subject to a point of view.

But it is to be seen firstly as a system, perfect theorem of time and space, of flows and crossings, of borders and intermixing. In this series, I firmly choose to stand 'in conflict' with the landscape, as a vision and as a product of space and despite its apparent obviousness I assume it can be put in perspective and thus reinvented. To do so, I humbly place myself in a structuralist approach of the spectrums of exploration, analysis and experimentation of this visible production.

To experience landscape is to practice it, to place it in contradiction, thus creating a peripheral vision. The visible then asserts itself through deconstruction and alteration. Without moving away from the primary function of an image, which is to show, this series elaborates hybrid and fanciful creatures, images of images, representations of representations, resonances of multiple echoes.

Halfway between dreamt-up images, suspended between documentation and fiction, and a visual experience with floating absurdity and metaphorical irony; reality swiftly moves from obviousness to abstraction, from fullness to emptiness, from mockery to simulation. The visible thus becomes minimalistic, ghost-like, a breathtaking void, a work of fiction.

[text] Michel Le Belhomme, *The two labyrinths*, 2016



Michel Le Belhomme, selfportrait

Michel Le Belhomme was born in 1973 in France. He studied at Rennes Art School with Tom Drahos art education (1999). Then he went on to study at the University Rennes2 learning a Diploma superior of Arts Education. In 2010, he was one of the winners in the Mission Jeunes Artistes (Toulouse) and he won the first prize lacritique.org-Voies Off, in Arles.

In 2015, he won the first Solas photography prize (Ireland) and the first Voies Off photography prize (Arles).

In 2016, he's nominated for the Merck Preis Darmstädter Tage der Fotografie in Deutschland (April 2016). After « Mouvements de Terrain » group show at Galerie Binome (Februray to March 2016), which he's also scenograph and art curator, he takes part of the Journées photographiques de Bienne, Bieler Fototage in Switzerland (May 2016).

Far from a romantic and touristic vision of the landscape, Michel Le Belhomme's photographic research develops an ambiguous relationship to representation, between document and fiction. Advocating an analytical photography, his images place the spectator in a position of visual instability, seeking for a meaning in order to tell between what's true and what's false.

« Michel Le Belhomme practices the slow sculptural protocol which makes paintings in the wake of Brassai's involuntary sculptures and of Patrick Tosani's ready mades, with their corrected scale and point of view. From Brassai, he learned the use of cheap materials and their great power of transformation. From Tosani, he learned how to work on the singularity of objects and their metamorphoses in a play of proximity, disrupted by distance and the variation in scale. »

[extract] Christian Gattinoni, art critic and independent curator, 2015