

# a p p r o c h e

AN INNOVATIVE ART FAIR DEVOTED  
TO THE PHOTOGRAPHIC MEDIUM

Second edition, Paris

9th – 11th nov 2018

LE MOLIÈRE

40 rue de Richelieu

75001 Paris

[approche.paris](http://approche.paris)

PRESS KIT

# INTRODUCTION

a ppr oc he is a salon devoted to experimental photography practices. It is designed as an exhibition and will present, at the Molière from November 9th-11th 2018, at the same time as Paris Photo, works by 15 artists represented by 12 galleries as well as the a pp roc he sector, highlighting two talented artists under the age of 40 who are not currently represented by a gallery.

a ppr oc he selects artists who use photography on non-traditional media exploring issues of photosensitivity. The first edition was held in November 2017 at the Molière, a private mansion in the heart of Paris. The fair's success was encouraging, with more than 4,500 visitors over 4 days, exceptional sales as well as artistic recognition from collectors and professionals.

There are new developments in 2018 for a ppr och e, with an increase in non-French galleries as well as a corpus of international artists (7 French artists out of 15 in total). The a ppr oc he sector has also been set up.

a ppr oc he was cofounded by Emilia Genuardi and Sophie Rivière in 2017. Creating this art fair was an obvious choice for these two specialists in contemporary photography: the desire to bring artists from the visual arts and photography worlds together in a new setting.

Elsa Janssen has joined forces with Emilia Genuardi in 2018: together they will produce and handle art direction for this new, independent art fair.

# EDITO

Fourteen artists will be presented for this second edition of a ppr oc he in November of this year. They are of different nationalities, generations and artistic education, but share nonetheless the same quest: to explore the photographic medium.

Focusing on such a selection of artists is to perceive the experimentation currently offered by photography. Noting that chemistry and techniques discovered in the first half of the 19th century are still being used but also transformed by artists (Juliana Borinski, Marie Clerel, Vittoria Gerardi). Appreciating how books, archival images and anonymous photos constitute an infinite image library; in the hands of collector artists, these become the media they carve, cut, fold or glue (Emmanuelle Fructus, Thomas Sauvin & Kensuke Koike, Ruth Van Beek). Being surprised by the renewal of the documentary approach; all subjects have

an artistic value, the photographic inventory proves to be increasingly conceptual, combining images, drawing, sculpture and video (Daniel Shea, David De Beyter, Bruno Fontana, Marianne Csaky). Understanding once again that photography isn't about taking images but making them: it is a hybrid and ever-changing medium, revealing the ingenuity of artists who, from analog to digital via Polaroid, have been able to invent new visual languages through their gestures (Erik Dietman, Louis-Cyprien Rials, Maya Rochat).

This second edition of a ppr oc he proposes rich and varied content that immerses us in turn in collective memory, the history of abstraction or even the observation of reality. Collectors and viewers will be guided through a series of discoveries and intrigues, inciting them to consider the photographic interplay at work.

Emilia Genuardi and Elsa Janssen

## THE 2018 ARTISTS

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# DAVID DE BEYTER      Damage Inc

Born in Roubaix in 1985  
Lives and works in Tourcoing, France

In 2014, David De Beyter discovered, on the fringes of autocross racing, the “Big Bangers” practice of demolishing cars. Since then, the artist has conducted aesthetic, topological and anthropological research, questioning the stakes at work in this amateur practice that cultivates the “pure” beauty of an act. The gestural, audio and material violence at the heart of the Big Bangers is devoid of any political, social or moral demands. In his installations, David De Beyter bears witness to the aesthetic stakes of these practices and the critical brutality of an act, which, unintentionally, speaks of our Western civilization.

Decontextualizing and recontextualizing the physical elements of this amateur practice, David de Beyter’s proposal for a p p r o c h e will combine photography, collage, sculptural wreckage and video to present a pluralistic and fragmented perspective of this particular alternative culture. He composes a reflection as fascinating as it is disturbing of a humanity that produces its own ruins through pleasure.

David de Beyter graduated from the photography workshop run by the Higher National School for Visual Arts in La Cambre, Brussels in 2008, and Le Fresnoy National Studio for the Contemporary Arts in Tourcoing, 2010. His photographs have been shown in numerous exhibitions in France and abroad. In 2018, his work was chosen for the prestigious FOAM Talent photography exhibition.

## CEDRIC BACQUEVILLE GALLERY

Cédric Bacqueville opened his gallery in Lille in 2004. With a desire to present a program that is both accessible and rigorous, Cédric Bacqueville ensures he works with artists from different generations and horizons: from David De Beyter (born 1985) to Jan van Munster (born 1939). His location enables him to travel easily throughout Europe and accompany his artists to various exhibitions and fairs. Bacqueville is passionate and knowledgeable about photography techniques and has a privileged relationship with various artists who use this medium.

Galerie Cédric Bacqueville  
6 & 32 Rue Thiers 59000 Lille  
[galeriebacqueville.com](http://galeriebacqueville.com)



Damage Inc #9  
2018

Unique work – 32×46 cm  
Aluminium Offset Plates.  
Courtesy Galerie Cédric Bacqueville



Trophy III  
2018

Unique work – 50×90×30 cm  
Hood, steel.  
Courtesy Galerie Cédric Bacqueville

# JULIANA BORINSKI Ex oriente lux

Born in 1979 in Rio de Janeiro  
Lives and works in Paris

Juliana Borinski's photographs are produced without a camera. The images are empty; no trace of any world has been recorded. They are photographs of what photography primitively was: chemistry activated by light on a flat surface.

Juliana Borinski questions the medium and reconnects with the experiments of photography's early days. She explores a range of techniques, using a microscope, radiography; working with damaged negatives and broken slides; she turns accident into her subject matter. At odds with the current era and its immaterial images, Juliana Borinski delves into the depths of the photographic object. However there is no nostalgia for film photography here: the artist draws as much from old techniques as from cutting-edge technology: these electronic microscope images are made without light, from electrons.

Her series "From the Color Dark Room" will be shown at a ppr oc he: for this ensemble, Juliana Borinski has produced photograms using off-cuts of color filters. The colored shapes overlap one another creating geometric vertigo. These unpublished images echo the constructivist and minimalist aesthetic dear to the artist.

Juliana Borinski is a Brazilian-German artist. She graduated from the Academy of Media Arts in Cologne, being taught in particular by Valie Export and Siegfried Zienlinski, and spent two years studying at the Villa Arson National Fine Art School in Nice, France. Her work has been exhibited in various museums and international arts centers such as La Vitrina de Lugar a Dudas (Santiago de Cali, Colombia) and the Fondation Henri Cartier-Bresson (Paris).

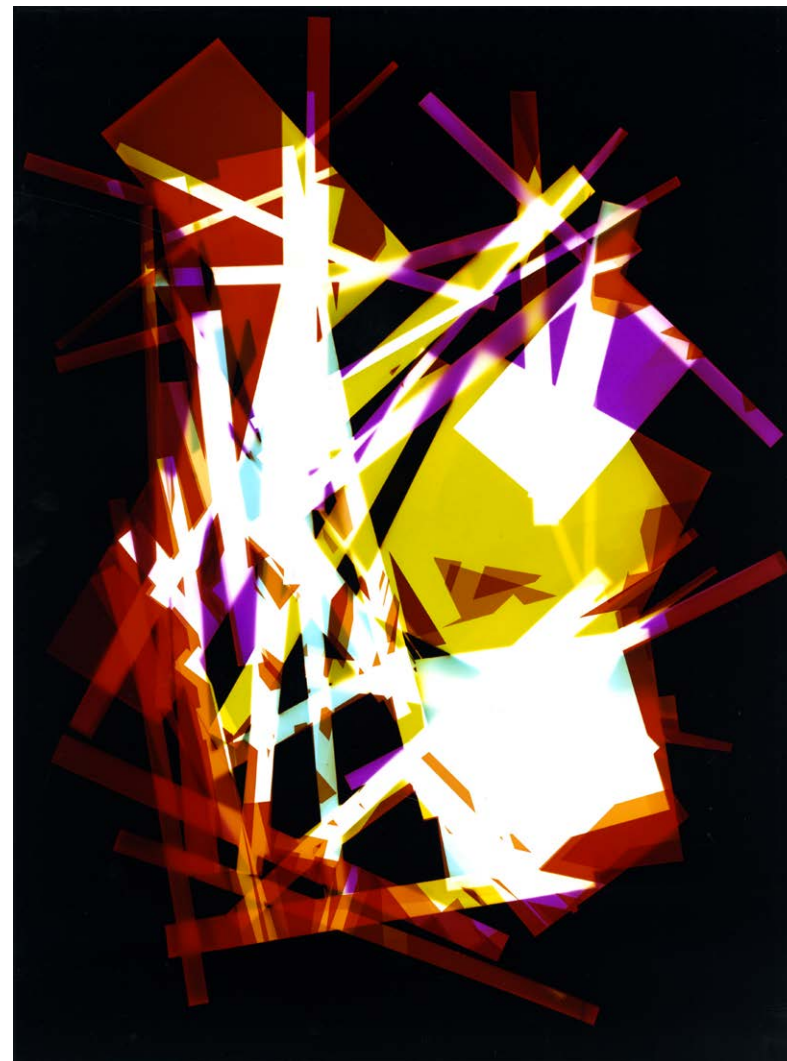
## A PPR OC HE SECTOR

Every year, a ppr oc he invites two artists under the age of 40 who are not currently represented by a gallery.



Series I from the color dark room n°I  
2013

Photogram – 40,6 cm×30,5 cm  
Courtesy Juliana Borinski



Series I from the color dark room n°II  
2013

Photogram – 40,6 cm×30,5 cm  
Courtesy Juliana Borinski

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# MARIE CLEREL      Rendez-vous

Born in 1988 in Clermont-Ferrand  
Lives and works in Paris

“Since the first of September 2017, my phone rings every day at midday.  
The reminder is called C – “C” for Clear Sky, Cyan, Cyanotype.”      Marie Clerel

Marie Clerel unravels photography. Using no negatives or direct contact, her photography goes back to the origins of the medium and uses light as the subject of poetic questioning. Every day at noon, for more than a year Marie Clerel has had an appointment with the sun to expose, for the same amount of given time, a sheet of UV sensitized photo paper, using the chemistry of cyanotypes. In these daily gestures, each micro-variation of the material – the roughness of the paper, any manual application – resonates with the, also ever-changing, weather. An appointment she keeps with the sun even when traveling with the untitled “Ciels” (Skies), her second series of cyanotype prints. The sun’s light reveals the imprint of folds recorded by large pieces of cotton fabric she moves around, from the chemical bath to their place of exposure outdoors. The subsequent stretching on the frame returns the fabric to the flatness of a photograph. Only the trace of the cotton’s twisted form remains as an optical illusion.

She graduated from the Université Paris 1 with a degree in Visual Arts, and then obtained a Masters in Fine Arts from Lyon’s National Fine Arts School in 2016. She started collaborating with the Galerie Binome in the same year.

## GALERIE BINOME

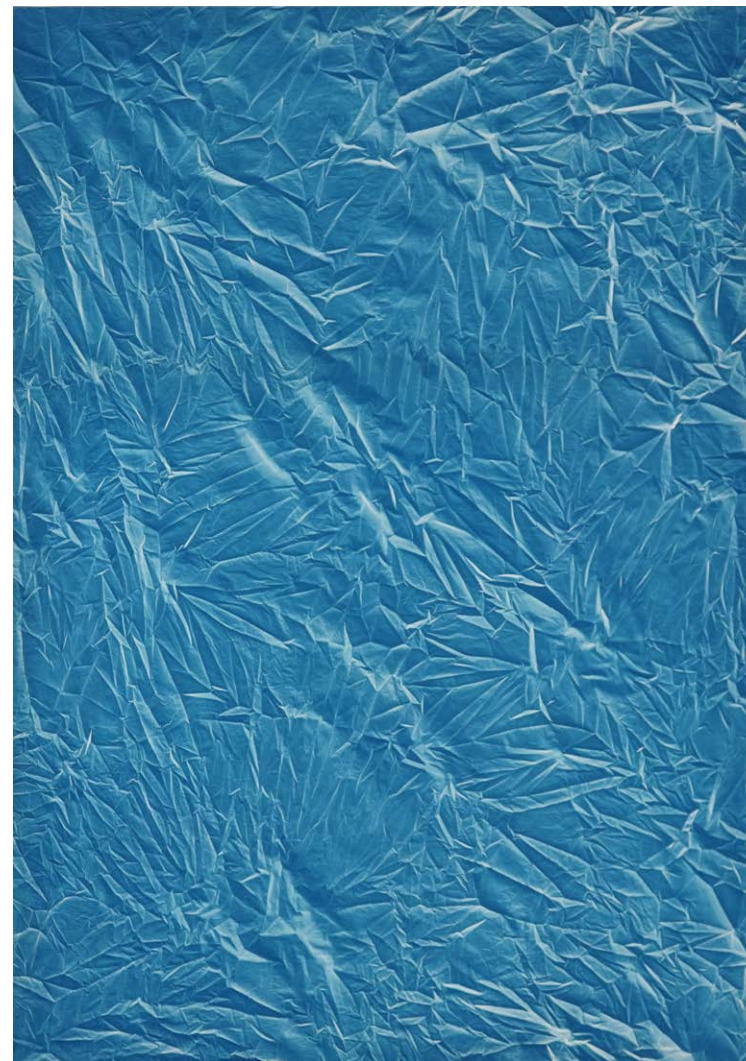
Since 2010, the Galerie Binome in Paris has been dedicated to contemporary photography and more specifically visual arts searching for new forms of photography. Its program of exhibitions and international fairs is open to emerging contemporary artists exploring the boundaries of the medium and its media. The definition of the photographic field and the post-photographic condition are at the heart of research conducted by the gallery.

Galerie Binome  
19, rue Charlemagne 75004 Paris  
[galeriebinome.com](http://galeriebinome.com)



Midi series 2017-18  
Janvier 2018

Unique work – 80,5×70,5 cm  
31 contactless cyanotype prints on ordinary  
white paper, aluminum veneered wood frame,  
anti-reflective glass.  
Courtesy Galerie Binome



Untitled series (ciels)  
Courtesy Galerie Binome  
2017

Unique work – 185×130 cm  
Contactless cyanotype print on crumpled,  
then ironed and stretched cotton, wooden frame,  
white wood shadow box.  
Courtesy Galerie Binome

# MARIANNE CSAKY Time tunnel

Born in 1959 in Budapest

Lives and works in Brussels and Budapest

Unique light boxes, photos sewn with silk, photo-sculptures, superimposed photos; Marianne Csaky explores the scope for exploiting photography's vast potential by opening it up to other media and art forms. Time Tunnel, the solo show presented at a p p r o c h e, is a coherent sample of more than a decade's work.

Who would turn down the chance to go back in time? Or leap into space? Searching for ways to create these theoretical possibilities through art takes on a dimension that is both profoundly personal and universally pertinent for Marianne Csaky. Starting with either new or archive photographs, she uses her inventive combination of media and genres to present her research in works of great aesthetic value. This research deals with issues of memory, personal and community narratives, intercultural understanding and the kaleidoscopic construction of both individual and collective identity. Why travel back in time if you don't try to revisit your past in order to better understand your present, or maybe even change certain parts of it?

Her work, the choice of themes mentioned above, as well as the freedom expressed in her cross-genre solutions and techniques are in perfect harmony with her vision and way of life. Marianne Csaky is based in Brussels and was born in Hungary, is a renowned cultural nomad and has worked in many countries and continents, in particular Belgium, Hungary, China, Korea, the United States, France, Germany, Finland and Sweden.

## INDA GALLERY

INDA Gallery was founded in 2006 and showcases work by renowned international contemporary artists as well as young talents. A marked but not exclusive line in their programming is the presentation of female artists, with photographic work being a key medium at INDA. The INDA gallery works with a network of art historians and curators, endeavoring to highlight various pioneering experiences and achievements in art from the 1980s to the present day.

Király utca 34. II/4.  
H-1061 Budapest  
Hungary  
[indagaleria.hu](http://indagaleria.hu).



Time leap, Light boxes  
Garden Series  
2008

Ed.: 2/3 + AP – 9×6×9 cm.  
Film sheet, mirror, lamp, wire.  
Courtesy Inda Gallery



Pierced space  
Beijing  
2017

Ed.: 1/2 + AP – 28×42×43 cm.  
Photo-object. Photo, wood.  
Courtesy Inda Gallery

# ERIK DIETMAN Polaroidioties

Jönköping, Sweden, 1937  
Paris, 2002

Erik Dietman is a multidisciplinary artist who sculpts, draws and manipulates both form and word. His works bears witness to the extent to which image and form are present in his daily thought-process. In the 1970s, he liked using the Polaroid as it enabled him to instantly fix the images he saw around him. Erik Dietman then worked on these Polaroids, sometimes even attacking them while they developed. He drew into the thickness of the transforming matter, almost sculpting it. In 1993 and 1994, Erik Dietman printed and enlarged all of what are now called his “Polaroidioties” at Rank Xerox for solo exhibitions at the Blois School of Art and the Filature in Mulhouse.

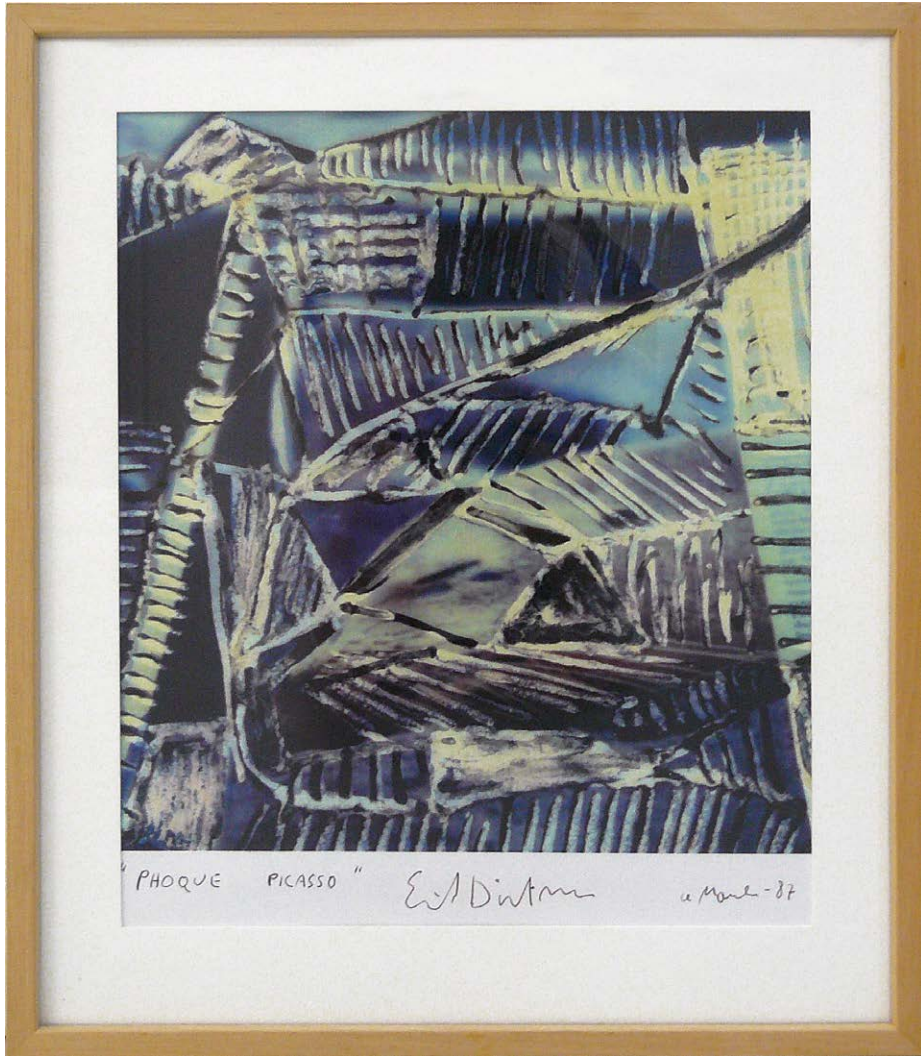
The titles and words of these “Polaroidioties” (“Polaroidiocies”) highlight his sense of humor which is also clearly visible in the lines, blurring, additions, scratches and other transfigurations of the images. More than a hundred Polaroids lead us through his travels and remind us to what extent the personalities of art history are part of his family. Fifteen reproductions of these Polaroid works illustrate the collection by Roland Topor, “Erik Dietman: Vingt années d’études critiques” published by La Hune Editeur.

Erik Dietman’s multifaceted work (sculpture, drawing, writing, painting) emerged naturally as one of the 20th century’s most original contributions to art. Dietman left Sweden in 1959 and moved to Paris where he met members of the Fluxus and Nouveau Réalisme groups. Throughout his life, he produced work in his studio, but also throughout his travels. His work has been shown in large exhibitions in both France and Europe, such as at Paris’ Modern Art Museum (1975), the Georges Pompidou Center (1994) and at the Venice Biennale (1997). A solo show curated by Nicolas Bourriaud will be held at La Panacée (Montpellier) in October 2018.

## GALERIE PAPILLON

Galerie Papillon is renowned for its characteristic editorial line and its commitment to the French art scene. It has been directed by Marion Papillon since 2007 and brings together artists who share a sense of poetry, irony and daring. The development of her team relies also on foreign artists. The gallery was created by Claudine Papillon in 1989 and also benefits from historic work around iconic artists such as Erik Dietman.

Galerie Papillon  
13 rue Chapon 75003 Paris  
[galeriepapillonparis.com](http://galeriepapillonparis.com)



Phoque Picasso  
1987

Enhanced and enlarged Polaroid,  
printed on paper.  
© Courtesy Galerie Papillon



Camp militaire de Canjuers  
1974

Enhanced and enlarged Polaroid,  
printed on paper.  
© Courtesy Galerie Papillon

# BRUNO FONTANA      Silent forms

Born in 1977 in Livry-Gargan  
Lives and works in Paris

By transforming and adding volume to the photographic image, Bruno Fontana has upended the manner in which we perceive, raising questions of the real and unreal. He likes to play around with photography's potential in order to reveal its materiality. Bruno Fontana focuses on our present or recent past and places himself in the role of witness ready to save the planned obsolescence of things in a memorial and patrimonial approach. After the apartment blocks, housing estates and working-class housing, Bruno Fontana deals with a new forgotten object in his series "Silent Forms" presented at a ppr oc he: the grain silo. He erases the surrounding environment to concentrate on the object itself, and resists the temptation of both serial typology and nostalgic imagery. On the contrary, he reveals the great typological wealth of French silos. Treated like a gem thanks to printing directly onto aluminum, despite being a poor material, he sanctifies this motif enabling it to enter the exhibition space by cleverly exploiting the tension that juxtaposing these forms produces.

Bruno Fontana has had an unusual career path. He is self-taught and has, over time, crafted his gaze, slowly affirming his artistic preoccupations. His work has been exhibited in various solo and group shows in both France and abroad; his typological series on suburban homes were brought to light in the exhibition "Levitt France: a Suburban Utopia" at the Rencontres d'Arles. Winner of various awards, Bruno Fontana notably won the SFR Jeunes Talents prize at Arles in 2013.

## GALERIE DES PETITS CARREAUX

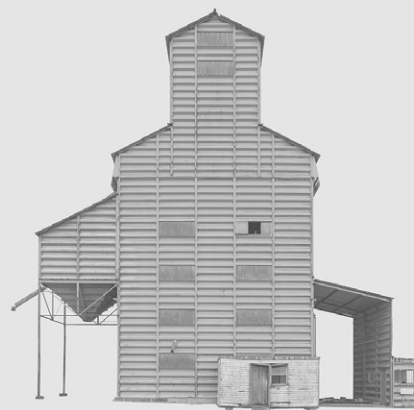
Philippe and Christine Benadretti, in association with Christine Larroque, opened the Galerie des petits carreaux in 2011. The Galerie des petits carreaux's aims are twofold. Firstly, the close ties they have established with Brittany have led them to discover numerous artists from this area and secondly, the gallery places great importance in exhibiting artists from urban areas. Furthermore, their travels in Chile have led them to discover several young Chilean artists who will be part of future exhibitions both in Brittany and Paris.

Galerie des petits carreaux  
Le Grand Vaupiard 35800 Saint Briac sur Mer  
[galeriedespetitscarreaux.com](http://galeriedespetitscarreaux.com)



Silent forms 01  
2018

32×32 cm/68×68 cm/102×102 cm  
Sublimation printing on metal.  
Courtesy Galerie des petits carreaux



Silent forms 02  
2018

32×32 cm/68×68 cm/102×102 cm  
Sublimation printing on metal.  
Courtesy Galerie des petits carreaux

# EMMANUELLE FRUCTUS      Rendez-vous

Born in 1972

Lives and works in Paris.

Collecting anonymous photographs has been the focus of Emmanuelle Fructus' work for the past few years. In 2006, she founded, "Un Livre – Une Image", a structure that enables her to explore the world of snapshots by acquiring collections of documentary images. Observing, recording and classifying these images provides food for thought on amateur practices: many images are produced in large numbers, often revealing themselves to be stereotyped and mundane.

These hundreds of thousands of images have usually been abandoned. This is where Emmanuelle Fructus' work begins. She tirelessly cuts out these photographic characters using small scissors, like a seamstress. These incongruous actors may come from the end of the 19th century or the 1970s. She removes these human forms from their context to classify them according to their density, brightness and colorimetry on small, rectangular pieces of white cardboard where each character is repositioned in a neutral space devoid of history. A new order for things. Each work must contain more characters in each series, there are never enough. As with series of figures and dates, these works also deal with our history, that of the missing, the survivors and the living.

Emmanuelle Fructus has an MPhil in Photography from the Gobelins School of Visual Arts in Paris. She became an iconographer and teaches the History of Photography in various schools. In 2008, she created her first works; in 2016, she presented "Entre Nous", an installation at the Société Française de la Photographie. She currently divides her time between her creations and anonymous photography.

## UN LIVRE UNE IMAGE

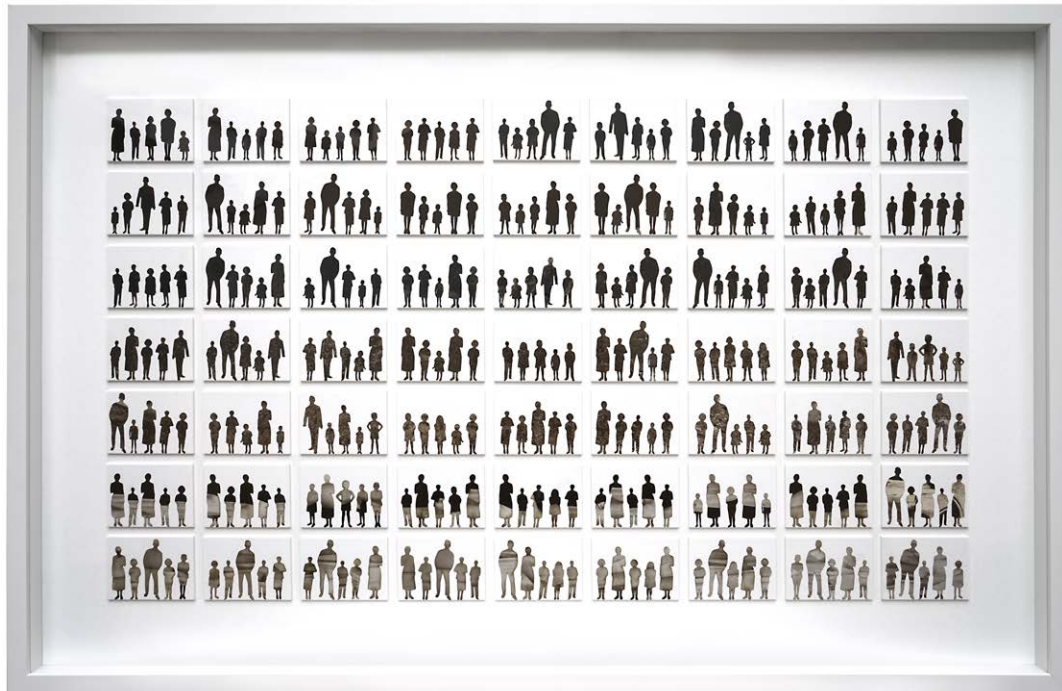
In 2006, Emmanuelle Fructus decided to create Un Livre – Une Image where she distributes photography books and promotes anonymous photography. She scours sales, flea markets and the Internet to collect images.

Those that particularly catch her attention are mainly so-called "poor" images, those by amateurs produced within their private circles. She makes up thematic collections, photographic inventories in order to bear witness to the diversity and wealth of these amateur practices from the 1880s to the beginning of the 1970s, as many aesthetic as documentary perspectives.

Un livre une image

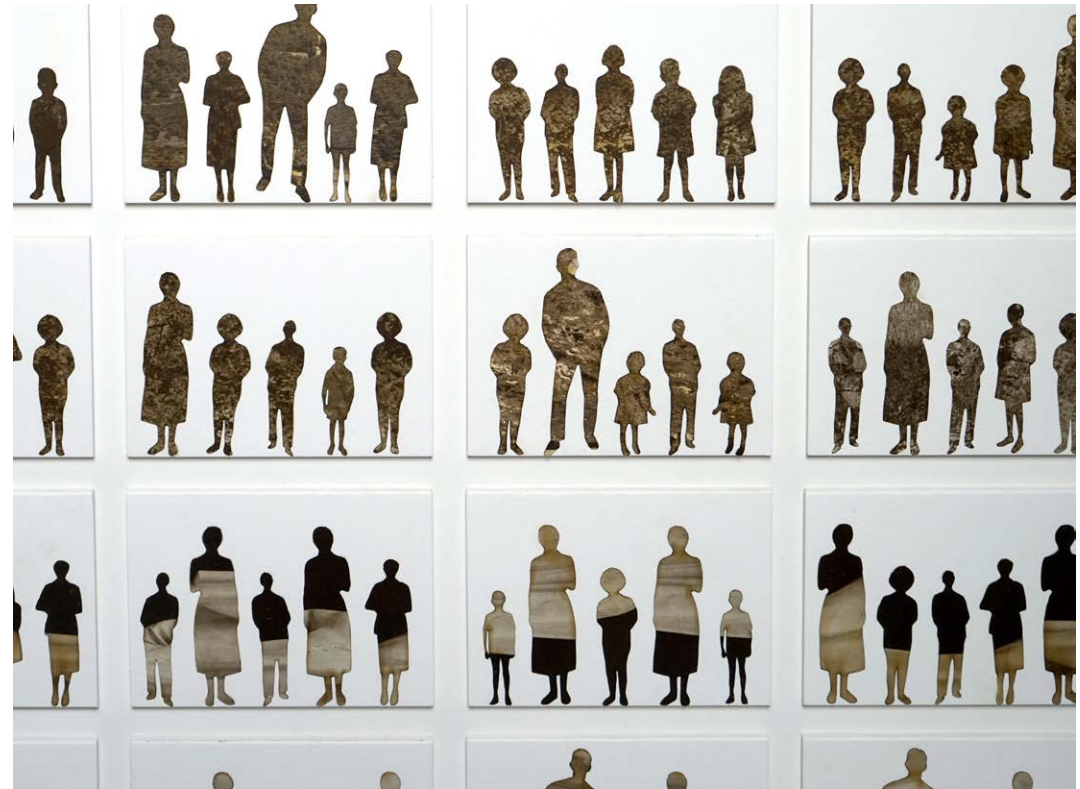
17, rue Alexandre Dumas 75011 Paris

[unlivreuneimage.free.fr](http://unlivreuneimage.free.fr)



315  
2017

69,2×106,6 cm  
Cut out silver prints stuck to neutral cardboard.  
Courtesy Emmanuelle Fructus



315 (détail)  
2017

69,2×106,6 cm  
Cut out silver prints stuck to neutral cardboard.  
Courtesy Emmanuelle Fructus

# VITTORIA GERARDI      La ligne imaginaire

Born in 1996 in Venice  
Lives and works in London.

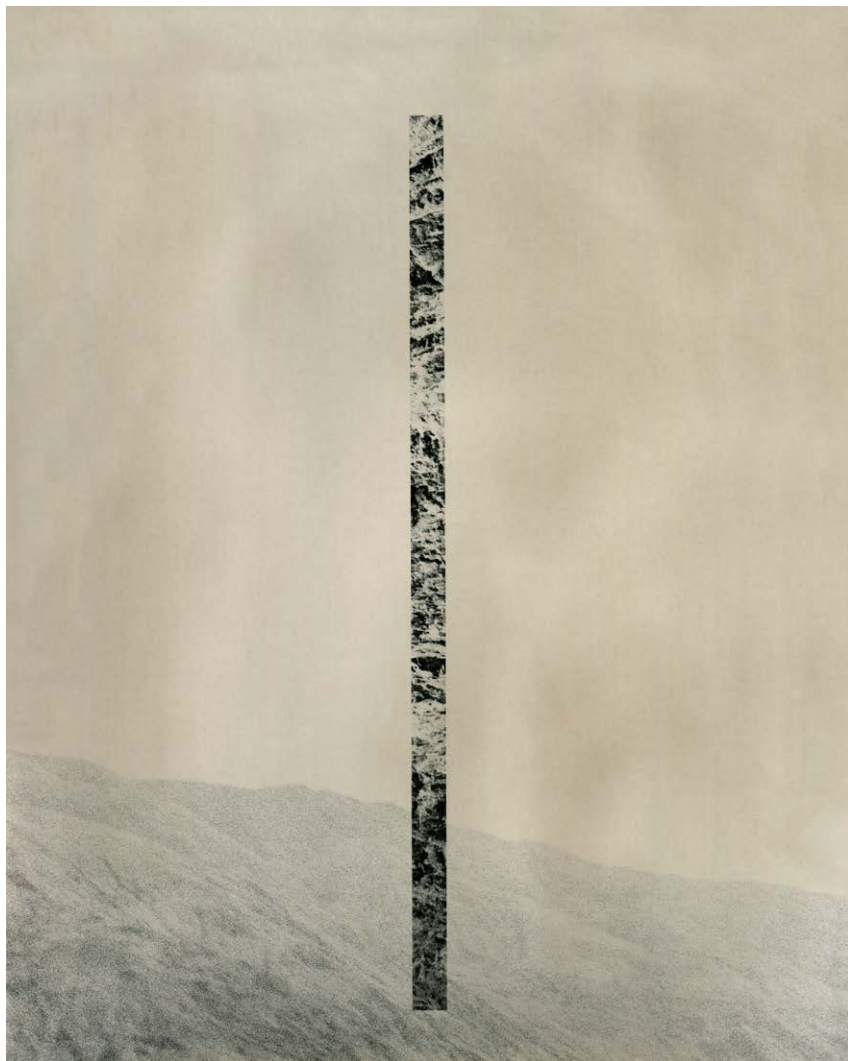
Vittoria Gerardi offers us both a visual and mental experience of landscape. In her series, “Confine”, the Italian artist presents her own perception of the American landscape, and more particularly, that of Death Valley, an arid and hot desert. She uses parts of negatives as fragments of landscapes, to construct symbolic boundaries between matter and time, space and light, to better scar the landscape with an imaginary horizon. Using alternative analog techniques, the artist highlights the violent and extreme elements of the landscape. The synergy between chemicals and the sensitivity of silver paper on the one hand, and the fine line between the factor of chance and taking over in the dark room on the other, results in unique and non-reproducible prints, with very specific tonal qualities. Several pieces from her latest project on Pompeii will be previewed at a p p r o c h e. Vittoria looks at the experience of time within the ancient city limits, where past and present rub shoulders. The unreality of this interaction is highlighted through the use of the photography medium and plaster sculpture.

Vittoria Gerardi started exploring photography at the age of 16. She decided to go to New York to study at the International Center of Photography. She studied both traditional and alternative techniques there. In 2016, she moved to London, producing her first series entitled “Confine”. In 2017, Thierry Bigaignon curated her first solo show in Paris.

## GALERIE THIERRY BIGAIGNON

The Galerie Thierry Bigaignon is exclusively devoted to the photography medium. The gallery focuses on an international program and defends a certain vision of photography: contemporary, eclectic and rigorous photography. The Galerie Thierry Bigaignon affirms its founding principal exhibition after exhibition: providing a new and rigorous gaze on the work of leading artists, whether emerging, developing or globally recognized.

Galerie thierry Bigaignon  
9 rue Charlot, 75003 Paris  
[thierrybigaignon.com](http://thierrybigaignon.com)



Confine 64

Silver print.  
Courtesy Galerie Thierry Bigaignon



VI 16  
15-17  
2018

Unique – 18×16×11 cm, 18×15 cm  
Plaster, Gelatin Silver Print.  
Courtesy Galerie Thierry Bigaignon

## 9 ALICE GUITTARD In Ruins

Born in 1986 in Nice  
Lives and works in Paris

Alice Guittard's artistic approach is never predetermined, drawn from chance encounters, travels and books read throughout her life. Stories are at the heart of her work, whether entirely fictional or inspired by coming-of-age novels, unfolding through her photographs, sculptures, books, videos and performances.

Alice Guittard started exploring the potential of marble in 2016 and took up gravestone carving. Having visited the cemeteries and marble workshops around Paris collecting fragments, she decided to give the stones a voice using images. She transfers black and white photographs, using silver salts in the darkroom in a photosensitive emulsion process, onto these pieces of stone that would have otherwise disappeared. The reconstructed images mould to the mineral surface's irregularities and serendipitous surprises, creating visual ellipses, which echo each other. At a p p r o c h e she will show works produced during her residency on the site of Scolacium in Italy in 2018. Unable to use stones from the archeological site, she wandered round the ruins like an amateur archeologist, her first love. She slowly collected a set of "contemporary ruins" (car accident debris, train metal sheeting, beach chairs, pieces of tiles) on which she developed photographs taken during her stay.

Alice Guittard was born in Nice, France and grew up in the hinterland of southern France at the foot of the mountains, a landscape that remains a major source of inspiration, both for its materiality and as a virgin territory to explore. She studied Geography and Archeology after high school. A year later, she turned to art, graduating from Villa Arson in 2013. Alice Guittard has exhibited in group exhibitions at the Palais de Tokyo, Paris and The Friche, Marseille (2017), and was awarded the second Emerige prize in 2017. Two solo exhibitions of her work will be held in 2019, one at The Pill in Turkey and the other at Villa Pisani in Stra, Italy.

### DOUBLE V GALLERY

The Double V Gallery was inaugurated in 2016 and is a unique exhibition space where various media, generations and celebrities of the art world all rub shoulders. Through cycles of exhibitions, performances, screenings and book presentations, Double V commits to becoming a distribution platform for the international scene, focusing on emerging artists such as Ugo Schiavi, Alice Guittard and Manoela Medeiros while engaging with more established artists such as Olivier Millagou, Daphne Corregan and Gerard Traquandi. Encounters between artists, curators, critics and above all visitors are at the heart of the gallery's policy, providing a new vision of the art gallery, placing emphasis as much on pleasure and emotion as culture and learning.

Double V Gallery  
28 rue Saint-Jacques 13006 Marseille  
[double-v-gallery.com](http://double-v-gallery.com)



In-ruins 03  
2018

Photosensitive emulsion on accidented car hood.  
51x46 cm  
Courtesy de l'artiste & Double V Gallery



In-ruins 08  
2018

Photosensitive emulsion on accidented car hood.  
11x10,5 cm  
Courtesy de l'artiste & Double V Gallery

# LOUIS-CYPRIEN RIALS      Perspectives minérales

Born in 1981 in Paris  
Lives in Paris and the rest of the world

Louis-Cyprien Rials is both a photographer and video maker whose work is that of a storyteller shaped by dreams, aesthetics, travels and encounters. Louis-Cyprien has honed his reflection and artistic approach through his personal journey, his exploration of the world and several stays abroad in countries such as Japan (2005-2008) as well as successive trips to various countries in Eastern Europe, Asia and the Middle East. He photographs and documents forms and landscapes as well as areas that are off-limits to the public that he considers “unintentional natural parks”. Through photography and video, his work charts a world without humans.

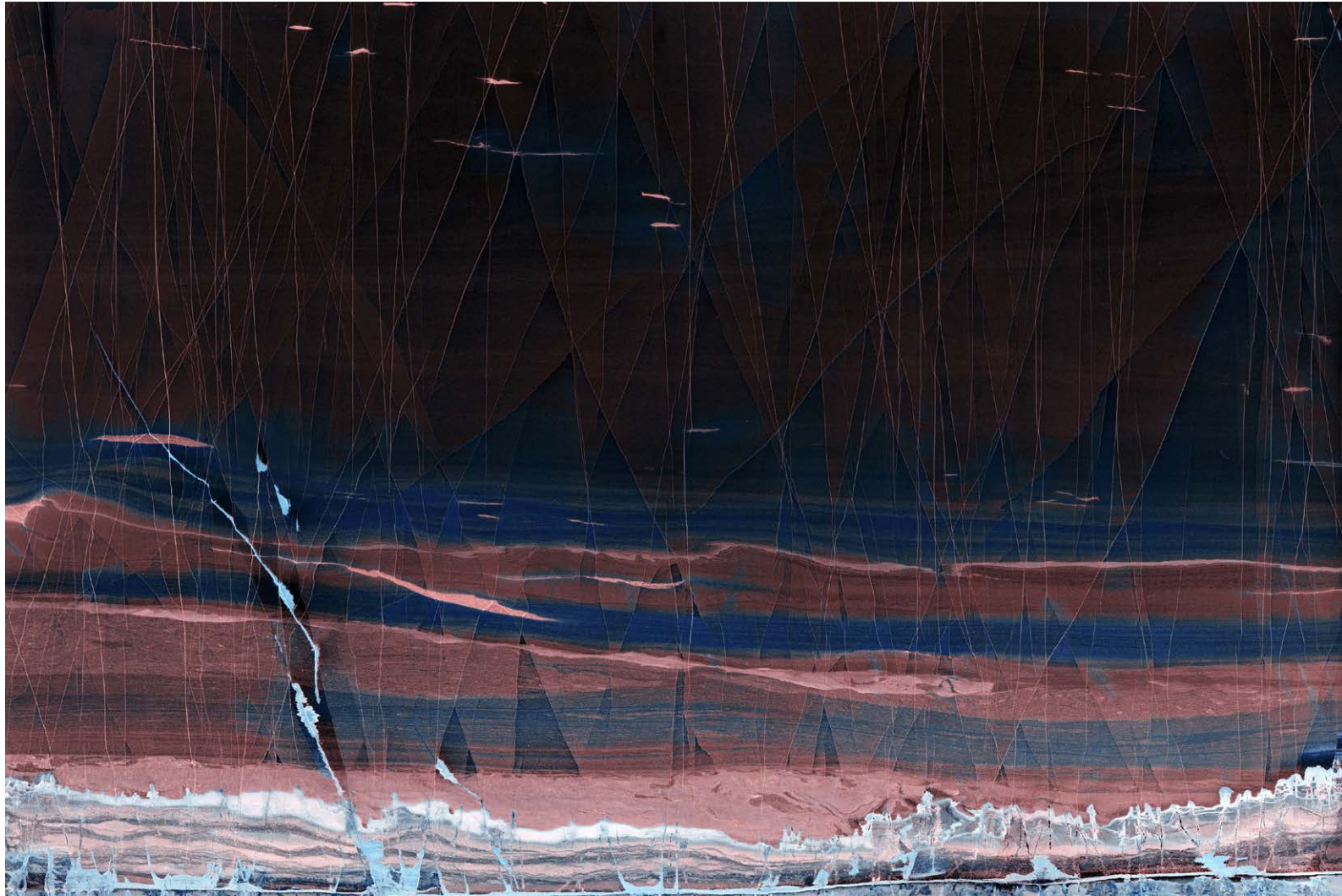
Louis-Cyprien is a solitary explorer who also knows how to travel without moving: since 2006 his research has focused on the particular subject of the mineral and more specifically “image stones”. He collects stones from around the world that he photographs, enlarging the images obtained and altering their color intensity. This gives rise to prints that look familiar but are free for the imagination and pareidolia: the brain’s capacity to make out clear elements from vague forms. “Perspectives Minérales”, shown at a p p r o c h e, goes back over this unusual journey, and reveals new photographic horizons.

Louis-Cyprien studied theatre at drama school before becoming a visual artist. In 2014 he was a resident at the Bahrain Center of Photographic Art, was selected for the Révélation Emerige award in 2016 and had his first Parisian solo show at the Galerie Dohyang Lee in the same year. In 2017 he won the SAM Contemporary Art prize. This prize will result in an exhibition of his work at the Palais de Tokyo in Paris in 2019, as well as his first solo show at the Galerie Eric Mouchet.

## GALERIE ERIC MOUCHET

Eric Mouchet has been an art dealer and collector for more than 20 years and opened a gallery in Saint-Germain-des-Prés in 2014 dedicated to contemporary art and emerging artists. The gallery also produces exhibitions and books on modern art and established artists such as Le Corbusier, Eiko Hosoe, Hudinilson Jr. and Robert Mapplethorpe. These two facets form the foundations of the gallery’s philosophy and are an integral part of their identity. This enables the gallery to consider and assist emerging artists and their work.

Galerie Eric Mouchet  
45 rue Jacob, 75006 Paris  
[ericmouchet.com](http://ericmouchet.com)



Et puis, vint la nuit  
2016

130x90 cm  
Pigment print on Hahnemühle paper.  
Courtesy Galerie Eric Mouchet

# MAYA ROCHAT      Give me space

Born in 1985 in Morges, Switzerland  
Lives and works in Lausanne

“There are no rules in my process. I find it interesting to see how the eye reacts to different techniques overlapping each other, and want to create something that is only truly readable in the physical, analogue world.”      Maya Rochat

Seen Fifteen is pleased to present the work of Maya Rochat at Approche 2018, where we will create a site specific installation within the space at La Moliere. Maya Rochat’s work is largely photography-based and evolves at the crossover point between installation, painting, collage, performance and video. She produces total artworks that seep into life and transfer equally from one media to another (books, banners, photographs, videos, cars). From the outset, Maya Rochat was able to develop such a personal and bold style thanks to a serendipitous encounter between the processes and media at the heart of her practice. She imposes a break from the flow of images we are currently confronted with. Using portraits of her friends, landscapes, found details, she creates a fluid world where analog images are interspersed with digital interventions and where textures blend. For many photographers, the printing stage is the final part of the creative journey, but for Maya Rochat it is the beginning of the experimental process. She confronts surfaces head on using tools and materials (fluorescent spray paint, transparent banners) whose effects cannot be reproduced digitally, highlighting the physicality of multi-layered images.

Maya Rochat graduated with a bachelor’s degree in photography from Lausanne Art School in 2009, as well as graduating from Geneva’s Art and Design School. She has had numerous exhibitions since 2008 (Palais de Tokyo, Abattoirs de Toulouse; art residencies and awards (Leenaards Grant in 2017, Abraham Hermanjat Grant in 2016, Pro Helvetia’s Aspiring Visual Artists prize in 2015). Maya Rochat’s work is currently on show in the exhibition, “Shape of Light: 100 Years of Photography and Abstract Art”, Tate Modern, London (until 14th October 2018)

## SEEN FIFTEEN GALLERY

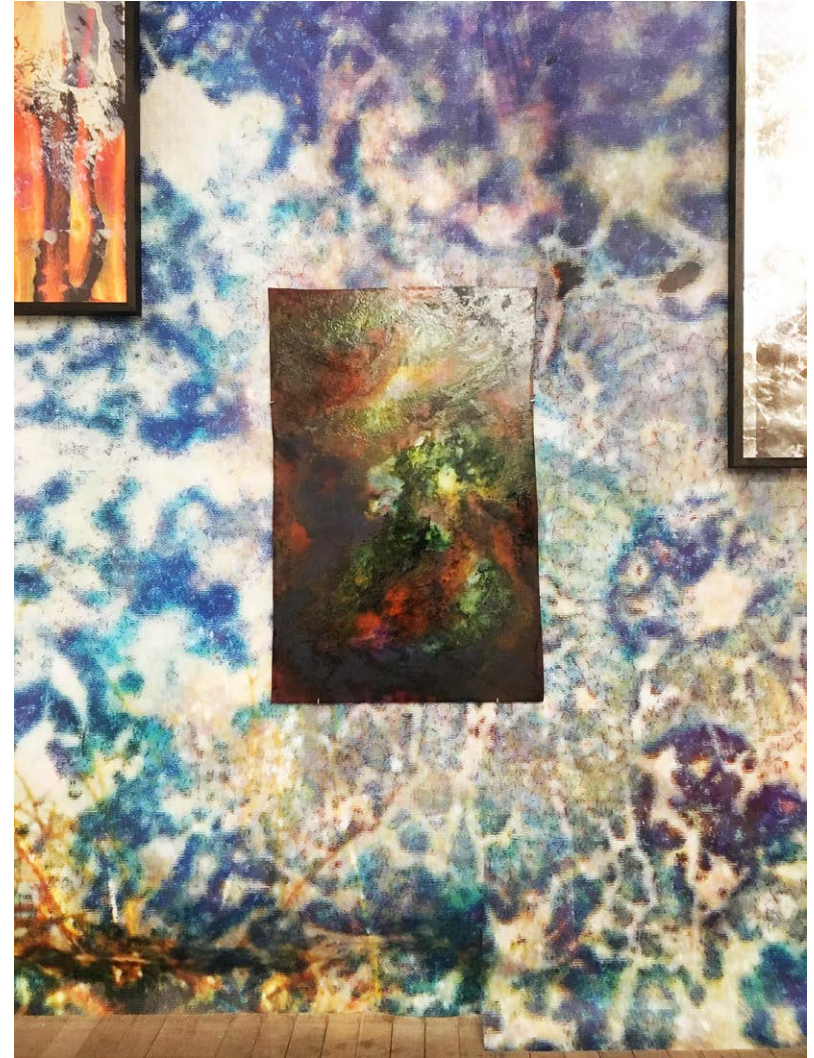
Seen Fifteen is a contemporary photography space based in Peckham, South East London. The gallery was founded in 2015 by Vivienne Gamble upon graduation from her MA Photography (History and Theory) at Sotheby’s Institute of Art, London. The artistic programme at Seen Fifteen is dedicated to the work of contemporary photographers, with a specialist focus on photography’s “Expanded Field” and artists who push the boundaries of the medium.

Unit B1.1  
Bussey Building  
Copeland Park  
133 Copeland Road  
London SE15 3SN  
[seenfifteen.com](http://seenfifteen.com)



A rock is a river (Magic stones)  
2017

Edition 1/1 – 110×165 cm  
Inkjet print on mat paper spray painted  
by hand, framed.  
Courtesy Seen Fifteen Gallery



Living in a painting

Vue de " The Shape of Light:  
100 Years of Photography and Abstract Art "  
Group show at Tate Modern, London  
(02.05.2018 – 14.10.2018)  
Courtesy Maya Rochat et Tate Modern

# DANIEL SHEA

Born in 1985 in Washington DC  
Lives in New York

The formal qualities of Daniel's photographs bear witness to his parallel practice as a sculptor. Using a variety of visual mediums. His acute eye for shape and contour, the graphic elements within a composition, is softened by a developing painterly feel for texture and color. Daniel is continually investigating the possibilities of photography; his images are the result of both intuition and calculation. Shea's work explores the complexity and ambiguities of urban development in his home city, New York. Shea presents us with a seductive and disconcerting world of concrete, steel and glass, which traverses the boundaries of fact and fiction.

Daniel is intrigued and energized by the density and chaos of the city. In his projects, such as his latest body of work '43-35 10th Street', he has addressed urbanization and industry, and particularly the effects of their decline on landscape and community.

Daniel Shea followed a BFA at Maryland Institute College of Art, Baltimore, MD (2007), he gained an MFA from the University of Illinois at Chicago, Chicago, IL, in 2013. In 2018, Daniel was chosen as the winner of the twelfth Foam Paul Huf Award. This annual prize, given to a photography talent under 35 years, consists of an exhibition at Foam Fotografiemuseum Amsterdam. Daniel Shea exhibition will be featured in November 2018 at Foam.

## GALERIE WEBBER

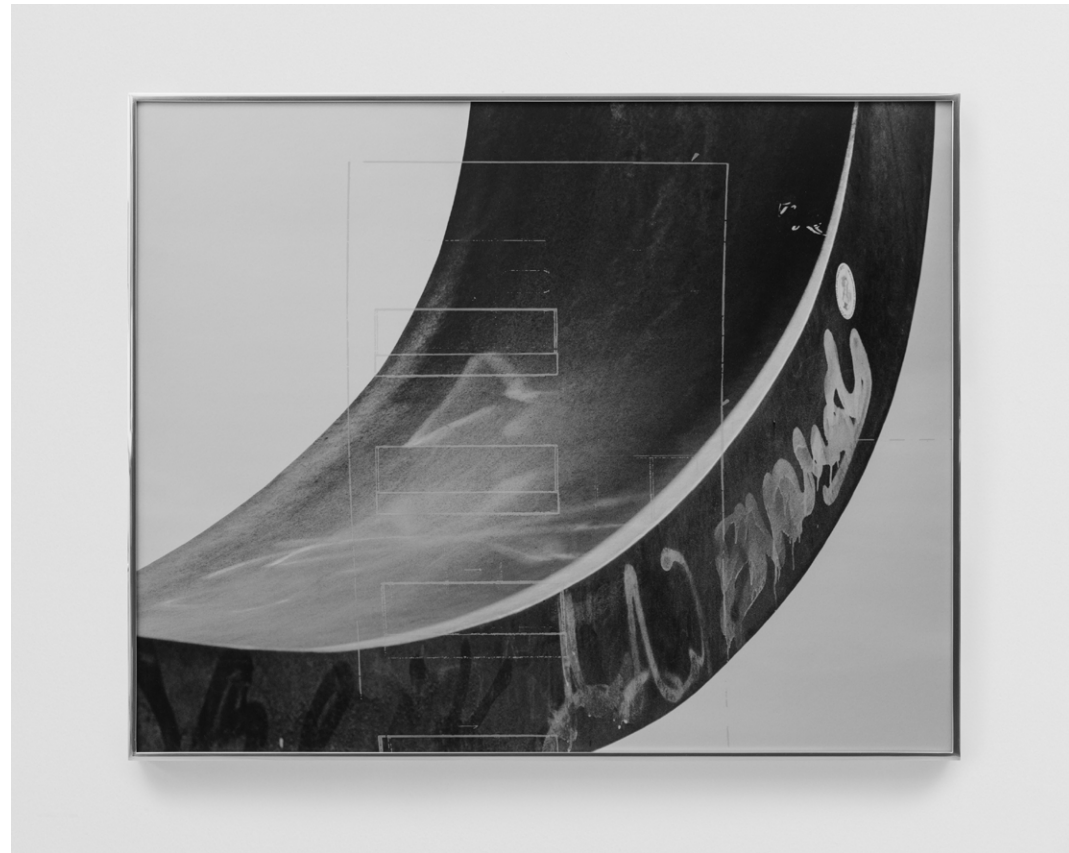
In November 2014, Webber launched the Webber Gallery in the heart of London's gallery district – Fitzrovia. The space is dedicated to showcasing and supporting the personal work of both represented and affiliated artists. Through its innovative program of artist talks, exhibitions and book launches, Webber gallery explores contemporary photographic themes in an immersive and engaging manner.

Webber Gallery  
18 Newman St, Fitzrovia, London  
[webberrepresents.com](http://webberrepresents.com)



LIC21  
2017

Archival Pigment print, Acrylic  
Wood frame 22" x 32"  
Courtesy Webber Gallery



Fire II  
2017

Archival Pigment print, Sand-Etched Glass  
Metal frame 24" x 30"  
Courtesy Webber Gallery

## THOMAS SAUVIN

Born in 1983 in Paris  
Lives and works in Paris and Beijing

## KENSUKE KOIKE

Born in 1980 in Nagoya, Japan  
Lives and works in Venice and Sempas, Slovenia

## No more no less

In 2015, the French artist Thomas Sauvin acquired an album made in the early 1980s by a photography student at a Shanghai university. This exercise book contains original negatives, silver prints and handwritten comments by an anonymous professor, and shows the conscientious work of a student learning the rules of conventional portraiture. Fate gave it a new existence by placing it in the expert hands of Kensuke Koike, a Japanese artist based in Venice, whose work combines collage and found photos.

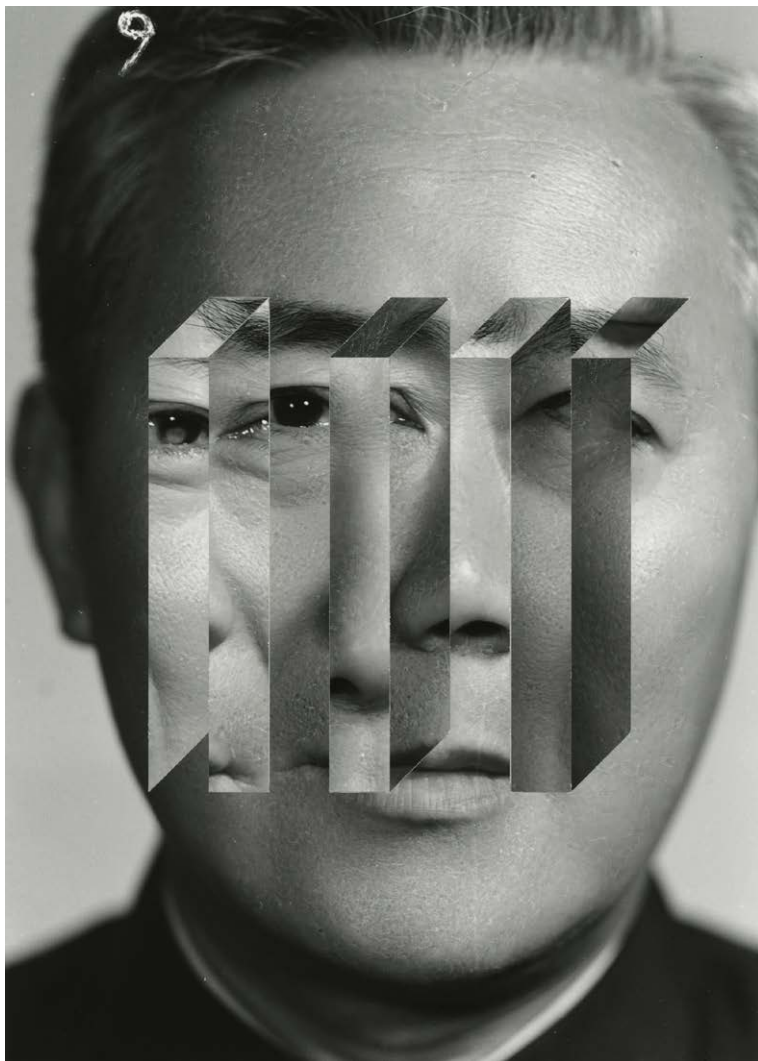
The series, “No more, no less”, which resulted from the encounter between Koike and Sauvin, consists of new silver prints made from the album’s original negatives. The resulting prints are subjected to the sharp imagination of Koike who, using only a blade and adhesive tape, deconstructs and reinvents the images. These purely manual interventions, however, all respect one strict rule: nothing is removed; nothing is added, “No more, no less”. Within this framework, combining freedom and constraint, Koike and Sauvin minutely explore the possibilities of an image that consists only of itself.

Thomas Sauvin has lived and worked in Paris and Beijing for the past fifteen years. He is both artist and collector, owning more than half a million negatives collected and grouped together under the title, Beijing Silvermine, that he archives, studies, analyzes and transfigures. These images are from the daily lives of anonymous people documenting China between 1985 and 2005. Thomas Sauvin collaborates with artists, graphic designers and sociologists who spend time with him, studying and transfiguring this wealth of images thus putting them in a new light.

Kensuke Koike is a Japanese artist based in Venice. He is renowned for his collages and started working with images in 2012 after having bought a handful of vintage photos in an antiques shop in Milan. He now owns around 20,000 photos, postcards and other ephemeral documents that he cuts using scissors, scalpels and even pasta machines, transforming everyday life into dreams.

### SECTEUR A PPR OC HE

Every year, a ppr oc he invites two artists under the age of 40 who are not currently represented by a gallery



No more no less 16-1  
2017

18x24 cm  
Photo collage.  
Courtesy Thomas Sauvin et Kensuke Koike



No more no less 12-1  
2017

18x24 cm  
Photo collage.  
Courtesy Thomas Sauvin et Kensuke Koike

## RUTH VAN BEEK

Born in Zaandam in 1977

Lives and works in Koog aan de Zaan, Holland

## How to do the flowers, act I

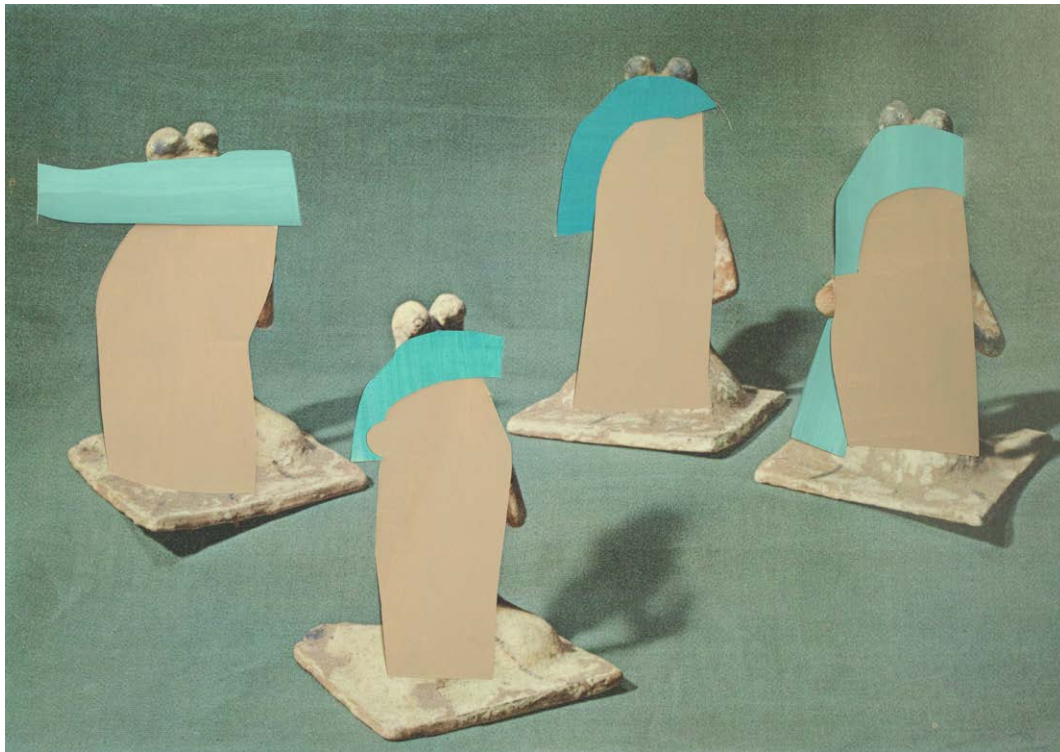
The Dutch artist, Ruth van Beek has been collecting images of all kinds for years: press cuttings, photo albums, old books and fragments of websites. Her archives consist of varying types of image: documents relating to daily life in the 50s and 60s, landscapes, images of archeological digs, a series of floral arrangements and even images of natural disasters. At first glance, this collection may appear heterogeneous, but the aesthetic it outlines perfectly informs the artist's universe. Van Beek physically intervenes on these images: she folds them, cuts them up, adding pieces of paper she has painted in carefully worked colors. New, both abstract and figurative, images emerge from this process intriguing the viewer with their surreal dimension. The materialization of van Beek's images can take varying forms: framed photographs, installations and traditionally bound or leporello books. Through her exhibitions the formal world of her work can be discovered. For the exhibition *How to do the flowers, Act 1*, Ruth uses her latest book as a counselor. In the presentation the walls will be the stage and different images will be brought together.

Ruth van Beek studied photography at the Gerrit Rieveld Academy in Amsterdam, graduating in 2002. Van Beek's work has been shown in both solo and group shows worldwide: FOMU (Belgium), ETAL Gallery (USA), The Ravestijn Gallery (Holland), Les Rencontres d'Arles (France), Flowers Gallery (UK) and Fraenkel Gallery (USA). Her images are regularly published in various publications such as Foam Magazine, The New York Times and The British Journal of Photography. Van Beek has published three artists' books with RVB Books.

### THE RAVESTIJN GALLERY

Jasper Bode and Narda Van't Veer founded the Ravestijn Gallery in Amsterdam in 2012 with a focus on inquisitive and provocative approaches to contemporary photography. Bode and Van't Veer bring together several decades of experience curating photography exhibitions and representing a diverse group of photographic talents in the Netherlands and abroad. As well as its exhibition calendar and participation in international fairs, the gallery owns a vast collection of 20th century art works and photographs.

The Ravestijn Gallery  
Westerdok 824-1013 BV Amsterdam  
[theravestijngallery.com](http://theravestijngallery.com)



The situation room  
(Four figures with blue hair)  
2016

Unique piece – 60×80 cm  
Collage with archival inkjet print  
and painted paper.  
Courtesy The Ravestijn Gallery



Untitled  
(Figure 19)  
2018

Unique piece – 17×14 cm  
Collage with archival inkjet print  
and painted paper.  
Courtesy The Ravestijn Gallery

## EMILIA GENUARDI

Cofounder – Director

It is undoubtedly Emilia Genuardi's multicultural background that has given her a curiosity and appetite for artistic encounters. She was born in Tehran and grew up in Rome then Luxemburg, studying Art History at Manchester University. She decided to settle in Paris in 2000 and start her career in the world of photography. She has collaborated as a photographer's agent, specialist for auction houses and art director.

These various experiences confirmed her passion for photography and she progressively moved into contemporary art. In 2017 she cofounded the a ppr oc he boutique art fair with Sophie Rivière; Léa Chauvel-Levy ensures the art direction by her side. She went into partnership with Elsa Janssen the following year and cofounded Accroche, an events management company, that will produce the second edition of a ppr oc he.



## ELSA JANSSEN

Associate and Art Co-Director

Elsa Janssen specializes in programming cultural events. She started her career as Head of Cultural Events for the Galeries Lafayette group for whom she was director of cultural events from 2007 to 2017. For ten years she developed and ran the Galerie des Galeries, Galeries Lafayette Haussmann's cultural space, organizing more than 40 exhibitions.

She is passionate about art in all its forms, endeavouring to develop projects with artists from all horizons (fine arts, fashion and design): including Philippe Katerine, Claude Lévêque, Olivier Saillard, Maurizio Cattelan, Alex Prager, and Xavier Veilhan. In 2017 she set up her own art direction consultancy business and met Emilia Genuardi: they cofounded Accroche.

## Partenariats Médias



### THE ART NEWSPAPER

THE ART NEWSPAPER is a world leader in the art press, launching its French editions in March 2018. The group was founded in 1990 and is published in London and New York (an international edition in English) as well Italy, Greece, Russia and China. THE ART NEWSPAPER is a reference for all involved in the field of art throughout the world and is respected for its investigative work, its independence and unrivalled global vision in the art press. THE ART NEWSPAPER relies on a network of 50 correspondents located in 30 countries and its French version, in digital and paper form, provides both national and international news. An editorial team based in Paris and headed by Philippe Régner covers all French art news. THE ART NEWSPAPER has chosen France to launch its first daily edition, in digital form, thereby expanding the group's publications.  
[www.artnewspaper.fr](http://www.artnewspaper.fr)  
<https://daily.artnewspaper.fr>

## fisheye

Fisheye magazine deciphers the world through the lens of photography, keeping a close eye on the practices of a new generation who approach photography without any complexes. With columns on politics, economics, society, the world, portrait, fashion, art, video, equipment, web projects, history etc., Fisheye has no limits and keeps an eye on emerging talents. Documentary photography, reportage, graphic research, poetic approaches, road trips, mobile photography or old photography processes: all have their place at Fisheye, on the walls of the Fisheye Gallery or on the Net, thanks to the website [www.fisheyemagazine.fr](http://www.fisheyemagazine.fr)

## Autres partenaires

*Champagne*  
**BRUNO PAILLARD**  
*Reims - France*

Photo*Saint*Germain

## Practical information

Le Molière  
40 rue de Richelieu  
75001 Paris

### ACCESS

Parking lot – Croix des Petits Champs  
Metro – Palais Royal Musée du Louvre  
Lines 1 & 7 ou Pyramides, line 7  
Bus – Lines 73, 39, 48  
Bus stop: Palais Royal Musée du Louvre

### OPENING TIMES

Press preview:  
Thursday 8th Nov 2018: 11am–2pm

Private view (By invitation only):  
Thursday 8th Nov 2018: 2pm–9pm

By invitation only:  
Friday 9th & Saturday 10th Nov: 12pm–2pm  
Sunday 11th November: 11am–1pm

Public opening times, reservation required:  
Friday 9th & Saturday 10th Nov: from 2pm–7pm  
Late opening Saturday 10th Nov until 10pm  
Sunday 11th November: de 1pm–5pm

Free entrance upon reservation  
Reservations on [approche.paris](http://approche.paris)

## Contacts

### PRODUCTION & ART DIRECTION ACCROCHE

Emilia Genuardi  
Co-Founder, Director  
T. +33 (0)6 10 49 74 98  
[emilia@accroche-production.com](mailto:emilia@accroche-production.com)

Elsa Janssen  
Associate and Art Co-Director  
T. +33 (0)6 59 67 76 42  
[elsa@accroche-production.com](mailto:elsa@accroche-production.com)

Carole Vigezzi  
Coordinator  
T. +33 (0)6 77 61 57 65  
[carole@accroche-production.com](mailto:carole@accroche-production.com)

[accroche-production.com](http://accroche-production.com)

### MEDIA RELATIONS

Catherine and Prune Philippot  
+33(0)1 40 47 63 42  
[cathphilippot@relations-media.com](mailto:cathphilippot@relations-media.com)  
[prunephilippot@relations-media.com](mailto:prunephilippot@relations-media.com)  
[relations-media.com](http://relations-media.com)

To download the press kit click [HERE](#)