

**galerie
binome**

MUSTAPHA AZEROUAL
ANAIIS BOUDOT
LISA SARTORIO
EDOUARD TAUFENBACH

Paris Photo

Galerie Binome 19 rue Charlemagne 75004 Paris
Tu-Sat 1pm-7pm and by appointment www.galeriebinome.com
director Valérie Cazin +33 1 42 74 27 25 +33 6 16 41 45 10

« Rare and precious » is the theme we propose around four artists whose specific photographic practice have freed them from image reproducibility.

Through a selection of daguerreotypes, photomontages, glass plate prints and photographic sculptures, Galerie Binome champions an original use of the photographic medium. The appropriation of traditional techniques and photographic archives give way to single-edition print, variation and a crafty approach of the creative design: **Mustapha Azeroual** and his materialization of lightening flashes; **Anaïs Boudot** and her pictorial gestures (scratches and painting) on glass and gelatin; **Edouard Taufenbach** and his ingenious silver based paper collages; **Lisa Sartorio** and her delicate deteriorations on photographs, folds on printed handkerchiefs. Besides, the preciousness of gold, bronze and cibachrome cannot but captivate. As they turn these works into objects, they bring viewers to link the temporality of the studio with that of a magic instant.



© Pauline Gouablin / Nicolas Melemin

“ Back on itself. As a Sufi dervish turns on itself, the photographer has turned around his mountain. In both cases, the center does not matter. The subject either. What matters is to prove that what makes things visible is not visible. We cannot « see » the light. We only discern the edges of what it reveals, slowly, to the eyes and to the spirit.”

[extract_Dyptique #35 Magazine] Marie Moignard regarding the Ellios series, *Praise of slowness*, «Sublimation» exhibition, October 2016, CDG Foundation, Rabat, Maroc

Considered as a rising star of contemporary art in France (Huffington post, Oct. 2015), Mustapha Azeroual, born in 1979, is a self-taught photographer of French-Moroccan background. A scientist by training, his work is based on observation and experimentation, particularly confronting traditional shooting and primitive printing techniques with the contemporary challenges faced by photography. Combining installations, objects and sequences, his work multiply the dimensions of photography medium beyond its presupposed limits (flatness and temporality). Represented by Galerie Binome (Paris, since 2013), his work is also present in Cultures Interfaces (Casablanca, Morocco) and Mariane Ibrahim Gallery (Seattle, USA). He takes part in various international fairs : Aipad New-York (2017), Art Paris (2016-17-18), Paris Photo (2016-18), Capetown (2016), 1:54 New-York (2016), Art Dubaï.

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), conducting this research between France and Morocco. For several years he's a permanent resident of La Capsule, Creative Photography Center of Le Bourget. He has joined Fresh Winds Residency (Dec 2015), as part of the Biennale of Contemporary Art of Gardur (Iceland).

«The tree and the photographer» - with the Resurgence series - was his first major exhibition in 2011 at the ENSBA of Paris, with the support of Françoise Paviot. In 2015, he presented Radiance#2 as part of the first BPMAC - Biennial of Contemporary Arab World Photography, then, Radiance#5 at Paris Photo 2016, a work particularly noticed by the international press, then his works included the «Sublimations» exhibition at the CDG Foundation. In 2017, he took part of the exhibitions «L'Œil plié» at Galerie Binome and «Essential landscape» at the Museum of African Contemporary Art Al Maaden (MACAAL, Marrakech) during the COP22. In the continuation of his residency at LESIA, he shown with the Iranian artist Sara Naim «The Third Image», an experimental proposal to four hands on the theme of light, at Galerie Binome during the 2nd edition of BPMAC.

In 2018, he is a finalist of the Camera Clara Prize and took part in international collective exhibitions; «Africa is no island» (MACAAL), «J'emporterai le feu» (Jaou Tunis), «Akal Argiles» (CDG). At Paris photo, he's showing the two parts of the Echo series for the first time: the light counter-forms of photographers' flashes, rendered as daguerreotypes (2D) and in bronze (3D).



Mustapha Azeroual, untitled (daguerreotype), Echo#1 series, 2015-18

unique piece - 20 x 16 cm

unique print on silvered copper-plate, gold toning, oak wood frame, anti-reflective glass

collaboration with Jean-Philippe Boiteux of éditions Malax

Echo#1, 2015-18

When observing the light, original object of fascination and condition of the act of seeing, we are immediately faced with a painful paradox: the condition of visibility is not visible.

In Echo#1 series, Mustapha Azeroual tries to photograph light, to show its structure and its impression through a collection of forms. Photography is therefore used to reveal light not only as a condition of visibility but as the first subjective form in which an object appears.

In his daguerreotypes series, Mustapha Azeroual focused on capturing flashes, on photographing and revealing light coming from portable and studio light for itself. For a fraction of second, the image creates the counter-form of its light source. This typological inventory-type approach initiates an aesthetic of light that the artist continued to explore with the Corps noirs pieces, that consists in a series of full shape objects conceived like light negatives. Through these bronze sculptures, Mustapha Azeroual recreates shapes inspired from lamp reflectors used in studio flashes, this time producing three-dimensional light objects. Bronze –a material that allows both sculpture cast and photographic negative– is blackened on the outer surface to become the opposite of the white light. It symbolizes “black body”, this radiation which, in physics, is used to define the temperature of the light deduced from the intensity of the luminous spectrum it emits.



Mustapha Azeroual, Corps noir, Echo#1 series, 2017

edition of 7 (+1AP) - Ø17 cm - height 12 cm - weight 4 kg
bronze



Mustapha Azeroual, Corps noir, Echo#1 series, 2017

edition of 7 (+1AP) - Ø17 cm - height 12 cm - weight 4 kg
bronze



« Every mystical discourse has this peculiar, dizzying, and perhaps frightful, of being conjointly an absolute openness on the possible and access to the unknown. Here then is the paradox: to seek the unknown as an answer, a quest or a complaint, in order better to find the unknown as such; infinitely pursued, the latter appears as a blinding light in the darkest night, and in which it is necessary to plunge. [...] , the mystical formulation is a movement consisting of turning incessantly around a hard, irreducible stone that would easily take the name of secret. »

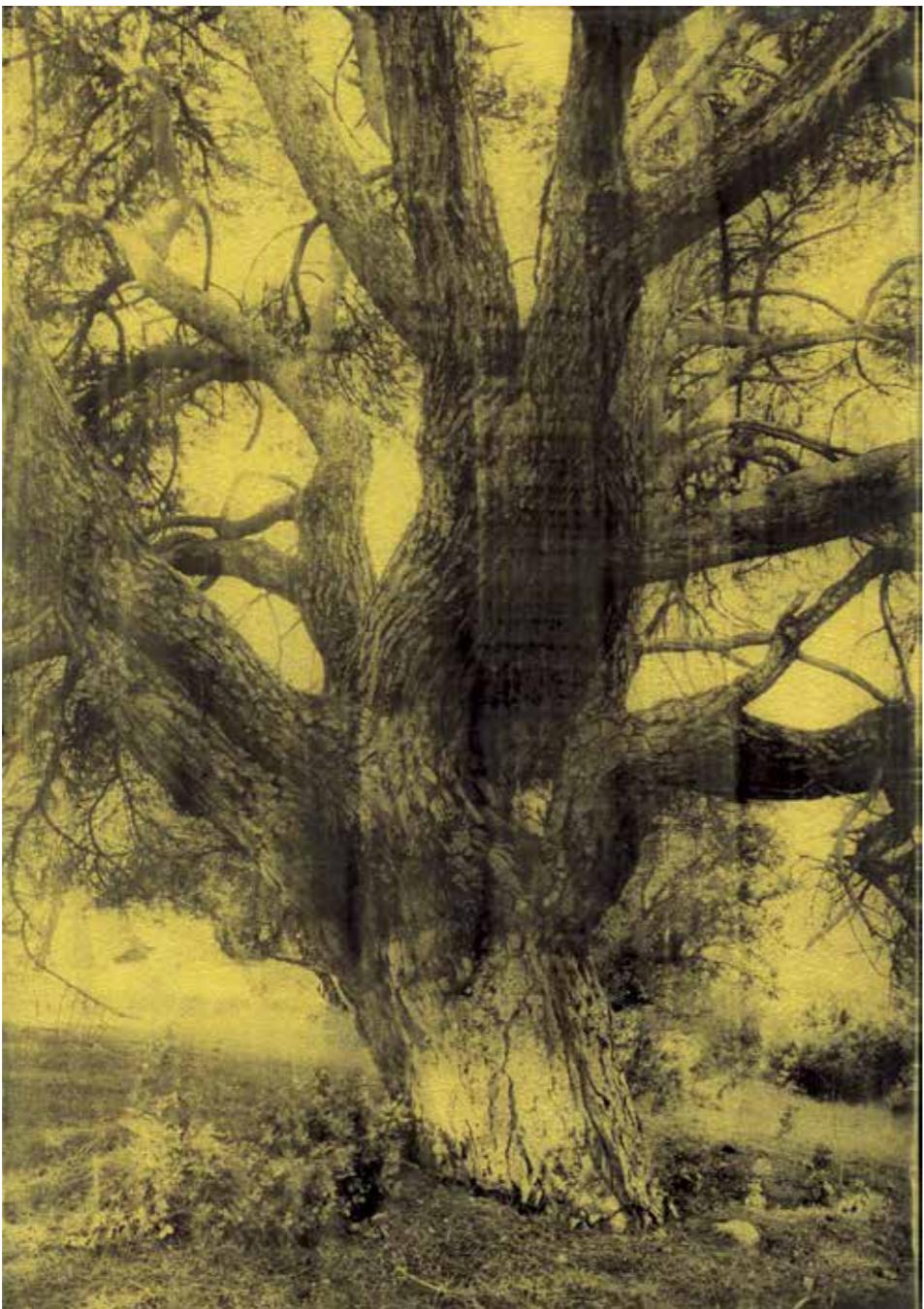
[extract] Léa Bismuth, art critic and independent curator, regarding the work La noche oscura of Anaïs Boudot, *La Casa de Velazquez Catalog*, 2017.

Born in Metz in 1984, Anaïs Boudot graduated from the École nationale supérieure de la photographie (ENSP) in 2010, and from Le Fresnoy-Studio national d'art contemporain in 2013. Her research is based on processes of 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. Galerie Binome has represented her since the exhibition «Mouvements de Terrain» (2016) in which she participated alongside Michel Le Belhomme. 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 continues her work based around processes for image formation and exploring photographic techniques. After the Fondation des Treilles Residency (2014), she continues her research through creative residencies, especially in Spain; Member of the French Academy in Madrid, Casa de Velazquez (2016-17), where she developed and produced La noche oscura series, she was in Bilbao Arte Residency in 2018.

The first pieces of silver prints on glass plates were exclusively shown by Galerie Binome at Unseen and Art Paris fairs in 2017. In early 2018, the gallery has devoted a retrospective of this series through her first solo exhibition; «La noche oscura», followed by the one at Boscherville's Abbey, curated by Christine Ollier, last summer, and many collective others through Spain and France : «Senderos ciegos» (Photo Espana), «La amenaza invisible» (Madrid), «Viva Villa!» (Cité internationale des arts, Paris), «Itinérances 2017» (Saragosse and Académie des Beaux-arts of Paris), «Ex-situ» (Madrid).

In Paris Photo, La noche oscura pieces are selected by the French independent curator Fannie Escoulen upon the invitation of the Ministry of Culture, on the path ELLES X PARIS PHOTO, which retraces the history of Photography through the prism of women.



Anaïs Boudot, untitled (tree#1), La noche oscura series, 2017-18
unique piece in edition of 3 (+1AP) – 30 x 21 cm
silver print on glass, gold paint, black wood frame (chassis)

La noche oscura, 2017

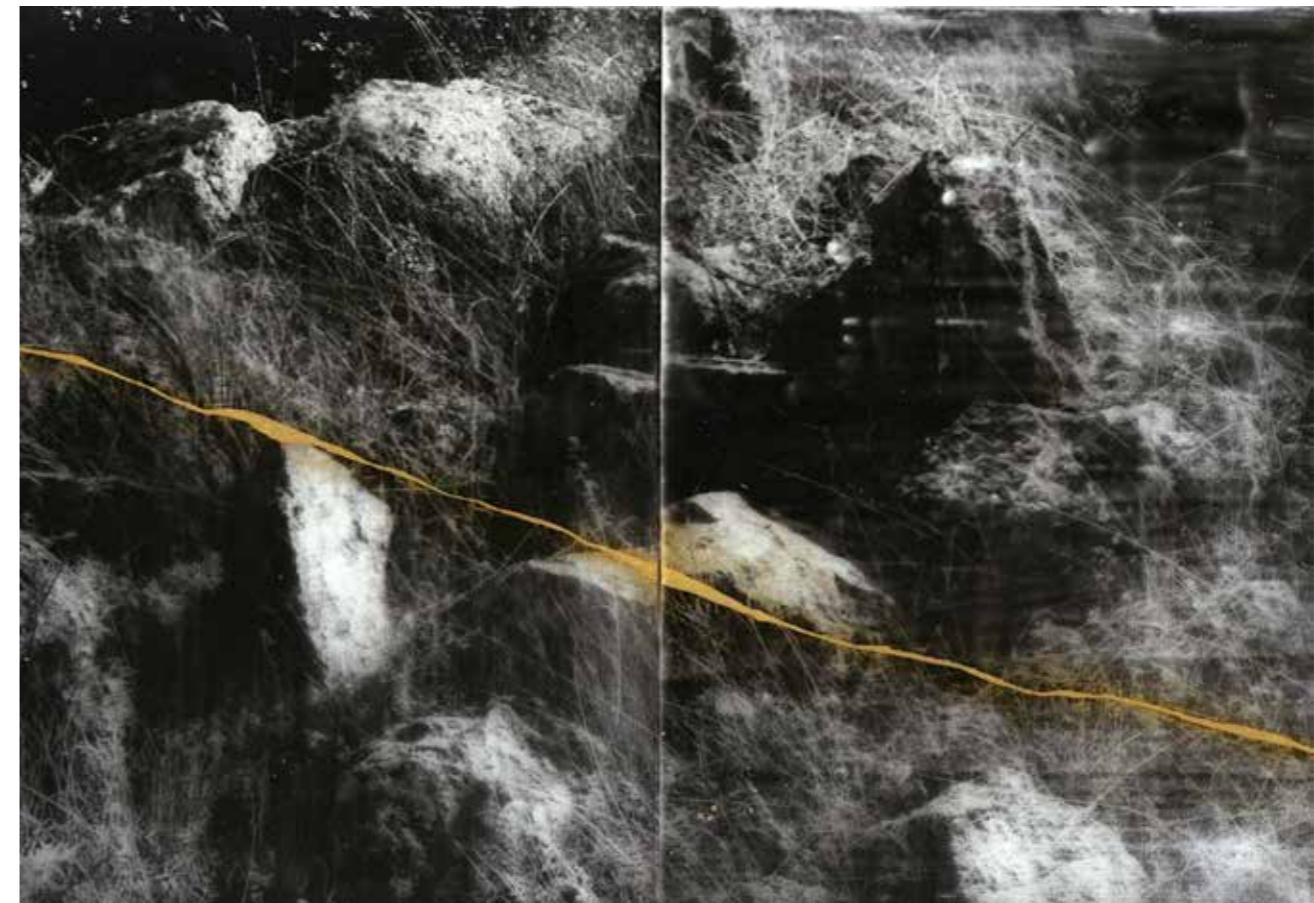
La Noche Oscura series was produced during Anaïs Boudot's art residency at The Casa de Velazquez in 2017. It forms a bright counter-point to a nocturnal and mysterious structures; a dark night promenade of the soul. Crossing the landscapes and cities of Spain (Toledo, Segovia, Avila) in the footsteps of Teresa of Avila and Jean de la Croix, she was in search of visions, and places of passages. She 'gleaned' images that highlight details from nature where stone and plant material intertwine.

Through their format and their golden background, these photographs achieve the status of object or even of a divinity's icon 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.



Anaïs Boudot, untitled (diptych leaves), La noche oscura series, 2017-18

unique piece in edition of 3 (+1AP) – 2x 21 x 15 cm
silver print on glass, gold paint, black wood frame (chassis)



Anaïs Boudot, untitled (diptych stones), La noche oscura series, 2017-18

unique piece in edition of 3 (+1AP) – 2x 21 x 15 cm
silver print on glass, gold paint, black wood frame (chassis)



« Lisa Sartorio belongs to that group of artists whose approach to photography consists of taking a critical look at the massive presence of images and their absolute availability in today's visual culture. The internet, social networks and video surveillance are participants in the new creative processes and bear witness to the way in which the image is being transformed.

Lisa Sartorio seizes this opportunity by creating visual experiences that disturb the relationship between the image and its pervasive presence, probing the visibility of the real and what develops both as it emerges and disappears. »

[extract] François Lozet, art critic, regarding Lisa Sartorio's work, 2013

Lisa Sartorio, Italian-born, graduated from the École des beaux-arts of Paris (1993) and attended the Institute of advanced studies in Fine Arts of Paris (1994). Trained in sculpture, her work then evolved to performance and visual arts. As an artist attached to the national scene of Cavailon Theater (2002-08), she also taught the semiology of the image (2007-10). Since 2017, she conducts a territorial residency which is overseen by MAC VAL (Contemporary Art Museum of Val-de-Marne) at Vitry-sur-Seine.

Her research questions the paradox of the hyper-reproducibility of images that makes us forget the content and meaning of what we see. Her works were shown on art fairs : Paris Photo, Art Paris, POLYPTYQUE, Variation (Media Art fair) Photo Basel and Slick, and through numerous international exhibitions : Museum of Design and Contemporary Applied Arts (MUDAC) of Lausanne, Museum of Modern and Contemporary Art (MAMC of Strasbourg), Kunsthaus of Nurémberg, Museum of Fine Art of Valence, Palais de Chaillot, Nuit blanche, Museums of Modern Art and Palais de Tokyo of Paris, Regional Center of Contemporary Art (CRAC19) of Montbéliard.

It integrates many public and private collections - MAMCS, Bibliothèque national François Mitterrand - BnF, Musée des beaux arts of Paris and Valence, CRAC of Montbéliard, Artothèque of Lyon - Collection Jacques et Evelyne Deret (Paris), Collection Laurent Savard (Lausanne), Collection Marcel Burg (Strasbourg).

By 2015, she presented her first monographic exhibition «Il était (X) fois» at the Galerie Binome and took part in the collective exhibition "Créer c'est résister" in the framework of Résonance, Biennial of Lyon.

In 2018, she took part in the important exhibition «Ligne de Mire» at the MUDAC (Lausanne) on the theme of firearms, through the prism of design and contemporary art. On the stand «without camera» (Galerie Binome, Art Paris Art Fair), she presented two new series questioning our relationship with images of wars and conflicts - Archéologie du paysage and La fleur au fusil - also shown on the occasion of her second solo exhibition «Faire surface» (Galerie Binome, May-July 2018), where Ici ou ailleurs was on the spotlight. Highly noticed, at POLYPTYQUE photofair (August 2018, Marseille). These unique pieces are selected on the path ELLES X PARIS PHOTO by the French independant curator Fannie Escoulen upon the invitation of the Ministry of Culture, which retraces the history of Photography through the prisme of women, and also actually shown in Paris as part of the 1st edition of the Tangible Image Biennale (Bit20).



Lisa Sartorio, Verdun, Archeologie of landscape series, 2017

unique piece in edition of 2 (+1EA) - 20 x 22 x 25 cm
20 pigment inkjet prints on cotton handkerchiefs
plinth in oak, protection cover in Plexiglas

Archéologie du paysage, 2017-18

As a vertical and symbolic immersion, the Archeology of landscape is a journey through time. In this series of photographic sculptures, Lisa Sartorio questions landscape beyond its visible surface and the feeling of peacefulness it provokes. Although it bears deep marks of History inside, that of a humanity built on wars and massacres, its surface shows no sign of it. Nothing is left of these tragedies, silence only remains.

Lisa Sartorio uses handkerchiefs as her photographic medium. She prints the same image on them: both a bucolic landscape and a place marked by tragic events. Folded and piled up, these handkerchiefs reveal only bits and pieces of the printed image. Fabric layer after layer, stratum after stratum, Lisa Sartorio gives them another dimension. A new unity of landscape appears in the concertinaing of lines created by the association of fragmentation and repeated folds. The original image is therefore rebuilt from this accumulation of fragments offered to the viewers' contemplation.

Photographs of violence are “photogenic” because they appeal to our emotional side: but here, horror is invisible.

Far from formal and spectacular pathos, Lisa Sartorio proposes to revisit the concept of monument. As a symbol of a shared memory, she tries to turn it into a private and tangible experience, in the secrecy of fabric folds as if to evoke forgotten sorrows.



Lisa Sartorio, untitled #23 (Syria War), Ici ou ailleurs series, 2018

unique piece – 43,5 x 43,5 cm, image 30 x 30 cm
pigment inkjet on Awagami Murakumo kozo paper, degradations
black metal frame, passe-partout, anti-reflective glass

Ici ou ailleurs, 2018

Based on the critical acknowledgement that images are flattened and disincarnated by media broadcast, Lisa Sartorio uses photographs of cities destroyed by bombings and prints them on Awagami kozo paper. She then manually works on the surface of this thick paper with very fibrous texture to perform several actions like exfoliating, folding and crumbling.

Through the deterioration of these topographic photographs, of which she keeps only the conflict name as subtitle for identification, she brings the viewer on the skin of the image like a peeled, fragile and sensitive surface. By molding the image with her own hands, she conjures up new signs. She loads the paper with experience while the flat photograph alone failed to evoke the story of a tragic moment.

Lisa Sartorio proposes a physically altered and sensitive form of these fleeting episodes, which marks and scars inevitably dissipated from our memory for lack of direct experience. The Ici ou ailleurs series thus increases the collapsing of the representation of contemporary conflict through media photography. And it restores our consideration for life and others by questioning the sense of touch and the distance we take with these images.



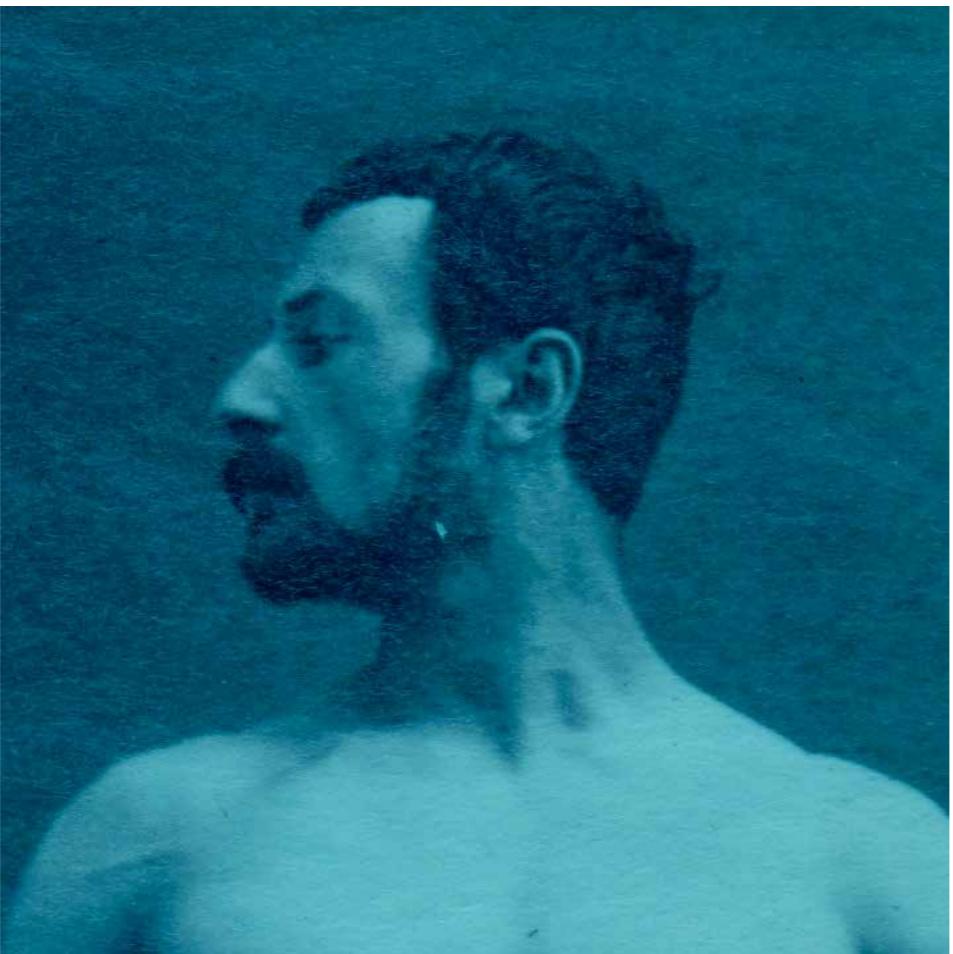
Lisa Sartorio, untitled #17 (Afghanistan War), Ici ou ailleurs series, 2018

unique piece – 43,5 x 43,5 cm, image 30 x 30 cm
pigment inkjet on Awagami Murakumo kozo paper, degradations
black metal frame, passe-partout, anti-reflective glass



Lisa Sartorio, untitled #13 (Syria War), Ici ou ailleurs series, 2018

unique piece – 43,5 x 43,5 cm, image 30 x 30 cm
pigment inkjet on Awagami Murakumo kozo paper, degradations
black metal frame, passe-partout, anti-reflective glass



« A surgical sense of omnipotence, the dream of creating new bodies with fragmented identities, constantly repeating as visual objects which need to be looked at before they can look. The series 'Cinema' can therefore be considered a metaphor of our own unnamed stories, of the technological prosthesis we fit to our lives to defeat the passing of time, of how we cut down our realities. »

[press article-extract] Daniele Bellonio, journalist, *Exploding plastic inevitable*, Cactus Magazine, issue#5 / Winter 17-18

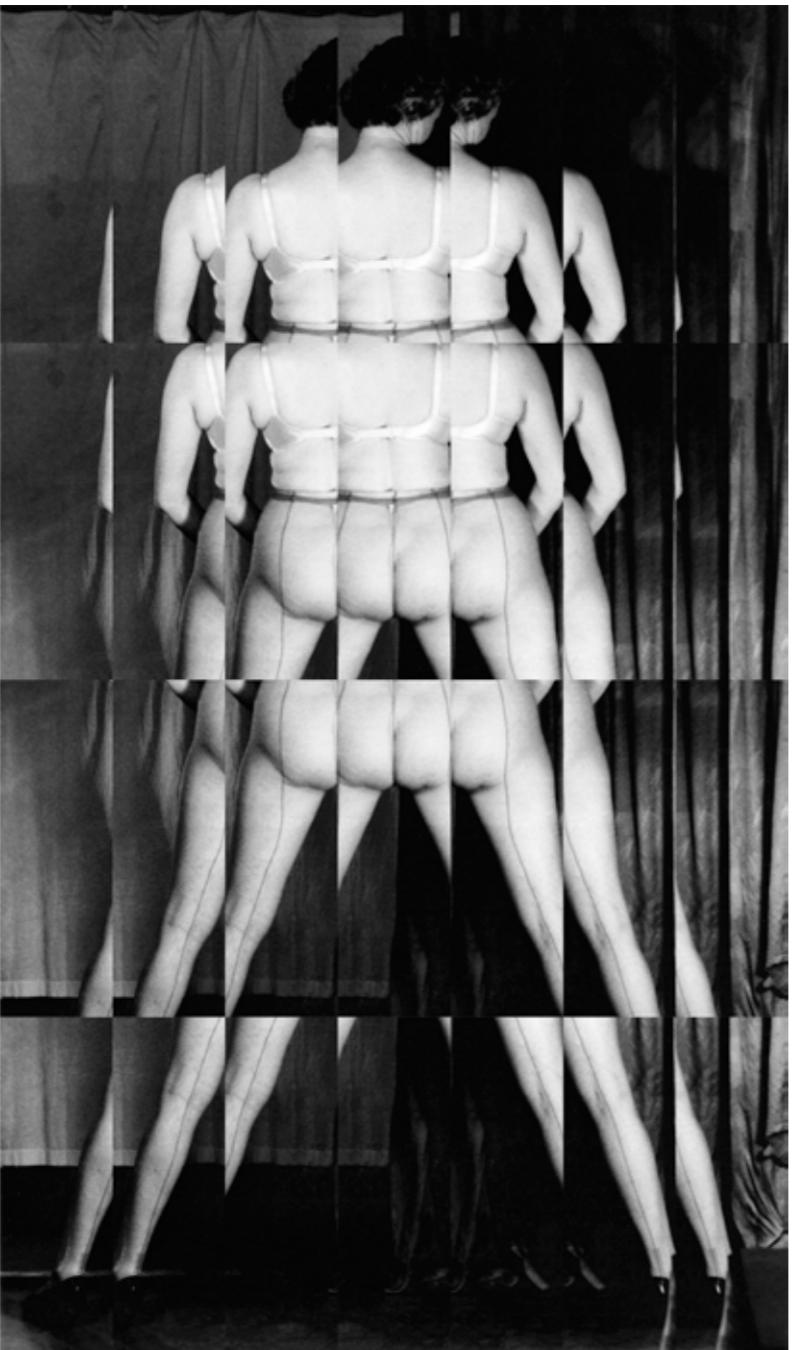
Born in 1988, Edouard Taufenbach lives and works in Paris where he graduated in Arts and digital media from Sorbonne University. He realizes ingenious collages, whose the composition is created after anonymous photographs, captations of a daily life scene which is multiplied, emphasizing their effect, sometimes up to loosing sight of the reference picture. With CINEMA : histoires domestiques series, he restitutes the movement of an imaginary movie camera. With SPÉCULAIRE, he creates photographic objects based on the Sébastien Lifshitz's Collection. Through these silver prints collages, he adds a new material dimension to the vernacular photographs, he does not revive what they have been but instead, what they become as objects of visual fantasies. Recently, he explains his personnal practice on a press interview in the last issue of Unseen Magazine.

He was the winner of Ici & Demain festival in 2014. Afterwards, he introduced a scale installation : SFUMATO for Nuit Blanche 2015, as well as a first solo show : HOMMAGE². In 2016, for his second solo exhibition in Paris he offered the CINEMA series of collages. At the beginning of 2017, he showed at Le 104, as part of Circulation(s) festival. Since then, he takes part of several collective exhibitions in France and especially in London (with Noorforart contemporary Gallery and Photographers Gallery). Galerie Binome features « Cinématique » at APPROCHE 2017, a parisian Salon dedicated to contemporary photography during Paris Photo, whose the master piece of CINEMA series Jean & Alain integrates the prestigious Neuflize OBC Collection.

In March 2018, on the occasion of his first solo show at Galerie Binome, Edouard Taufenbach presents his new series, SPÉCULAIRE. Since then, the series is acclaimed by critics, journalists and the public (especially Étienne Hatt, critic at Art press Magazine and Clémentine Mercier, journalist at Liberation newspaper). It follows from this, SPÉCULAIRE is highlighted at Unseen 2018, and actually at Paris Photo 2018 on the main sector and on Curiosa, the new one dedicated to erotic photographs. He also takes part with his HOMMAGE² series to the carte blanche PARIS PHOTO X ADP, a collective exhibition - with Denis Darzacq, Noémie Goudal and William Klein - dedicated to the French abstract photography shows at Paris Charles de Gaulle airport.

In December, SPECULAIRE series will be shown as part of the 1st edition of the Tangible Image Biennale (Bit20).

Spéculaire, 2018



Edouard Taufenbach, La créature du chamane
SPECULAIRE series, 2018

edition of 3 (+2AP) – 38 x 41 cm – collage 22 x 25 cm
8 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection
Sébastien Lifshitz, collage on Canson paper, laminated on aluminium
black frame, anti-reflective glass

[...] For this series, Edouard Taufenbach did not, as he usually does, work with photographs that he would have found, but rather from the collection of anonymous images that director Sébastien Lifshitz has been gathering over several decades. [...] Guided by Sébastien Lifshitz, Edouard Taufenbach has, to a greater extent, drawn photographs from it that celebrate the freedom of bodies, a freedom that blossoms in the realm of intimacy but also when in contact with nature, and in particular, water.

These images of leisure, pleasure and desire are multiplied and fragmented by Edouard Taufenbach who manually rearranges their parts, sometimes using different scales, in a composition stemming from a rule of mathematical nature. The latter is specific to each one of the original images which, in a way, impose it. It points to, highlights and amplifies a formal or narrative aspect. The curves of a body here, a gesture there. Conversely it also allows the complete reinterpretation of the image, the invention of a new one. Who would suspect that this bouquet of feminine silhouettes, the dynamism of which is reinforced by its vertical format, comes from a horizontal image featuring a rather sensible farandole of bathers? In any case Edouard Taufenbach has worked with an open jubilation that also sets the tone for some titles: Hommage à Pierre M., (Tribute to Pierre M.) for erotomaniac, cross-dressing and fetishist artist Pierre Molinier, or Hippolyte B. Junior, for Hippolyte Bayard, one of the inventors of photography who, for lack of recognition, staged himself as a drowned man.

In «Spéculaire», the action frozen by the snapshot is a consequence of fragmentation and repetition and seems to be taking place over time, well beyond the photograph, and thanks to the changes of scale, the gaze seems to be able to penetrate the depth of the image. These effects are reinforced by the paper cuts – almost facets – whose shimmer evokes glass and its reflections, when the artist does not produce real volumes, by folding the image or placing it under prisms, forcing the gaze to move. However, Edouard Taufenbach does not just animate flat and fixed images. He manages to inject life into these anonymous photographs of the past in which we usually cannot help but watch out for death at work.

[text-extract] Étienne Hatt, SPÉCULAIRE, February 2018



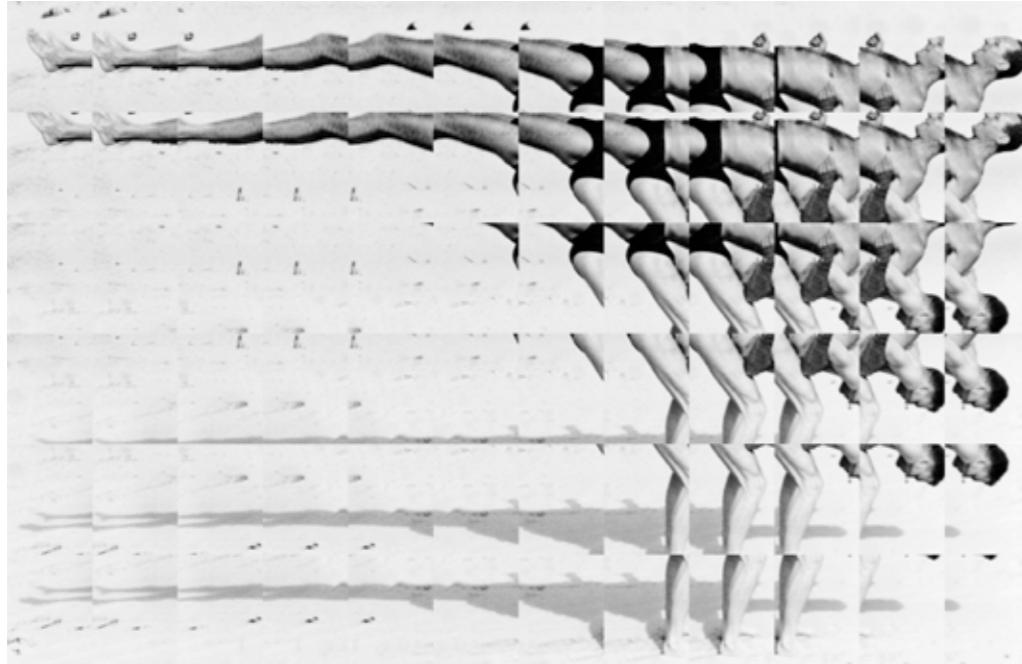
Edouard Taufenbach, Evening sun, SPECULAIRE series, 2018

42 x 60 cm – collage 26 x 43 cm
36 chromogenic prints of a photograph of Collection Sébastien Lifshitz
on Ilford ILFOFLEX paper - edition of 3 (+2AP) - or on Cibachrome paper - edition of 2 (+1AP)
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



Edouard Taufenbach, Arthur, SPECULAIRE series, 2018

edition of 3 (+2AP) – 38 x 41 cm – collage 22 x 25 cm
81 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



Edouard Taufenbach, Corps à corps, SPECULAIRE series, 2018

edition of 3 (+2AP) – 30 x 47 cm – collage 47 x 64 cm

72 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



Edouard Taufenbach, La mêlée, SPECULAIRE series, 2018

33 x 40 cm – collage 17 x 24 cm

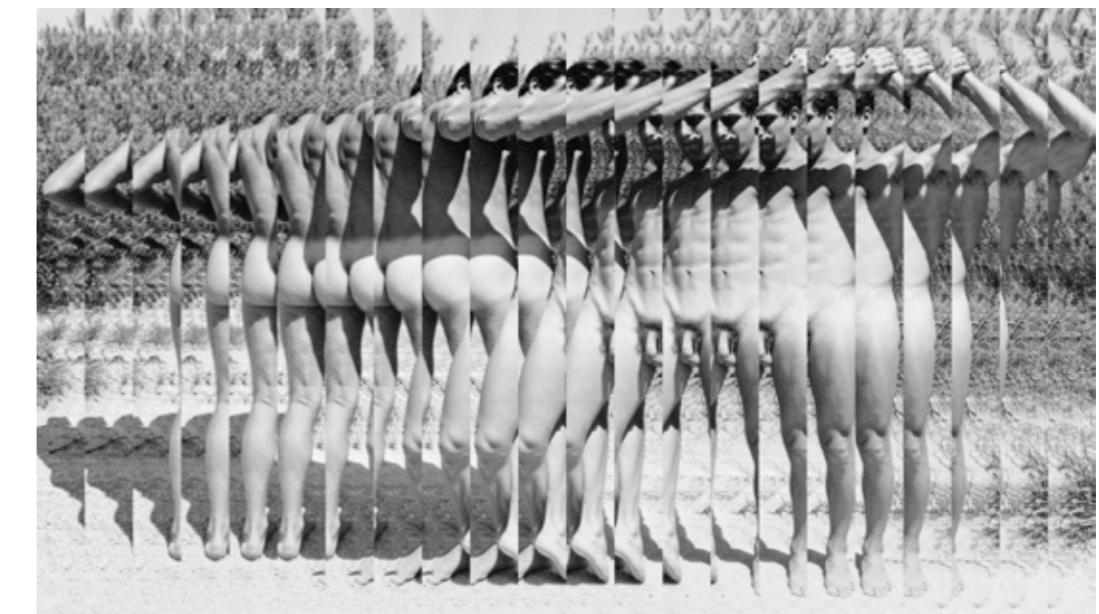
36 chromogenic prints of a photograph of Collection Sébastien Lifshitz
on Ilford ILFOFLEX paper - edition of 3 (+2AP) - or on Cibachrome paper - edition of 2 (+1AP)
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



Edouard Taufenbach, On my Fortuny, SPECULAIRE series, 2018

32 x 52 cm – collage 16 x 36 cm

21 chromogenic prints of a photograph of Collection Sébastien Lifshitz
on Ilford ILFOFLEX paper - edition of 3 (+2AP) - or on Cibachrome paper - edition of 2 (+1AP)
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass



**Edouard Taufenbach, Etienne danse avec Eadweard
SPECULAIRE series, 2018**

edition of 3 (+2AP) – 54 x 85 cm – collage 38 x 69 cm

23 silver prints on Ilford MGRC Cooltone paper of a photograph of Collection Sébastien Lifshitz
collage on Canson paper, laminated on aluminium, black frame, anti-reflective glass

Mustapha Azeroual - 1979 (France-Morocco)

Collections

MACAAL (Marocco), Coll. Lopez (Marocco), Coll. Marie-Ève Poly (Lyon)
Other private collections (Mexico, Monaco, Paris, Arles, Nancy, London)

Residences (extract)

- 2014 - 17 La Capsule, Center of photographic creation, Le Bourget, France
- 2015 Fresh Winds, Contemporary Art Biennial of Gardur, Iceland
- Creative residency ELLIOS#1, Oukaïmeden, Morocco
- L'Annexe, Art Center Les deux rives, Saint-Avertin, France

Award

- 2017 finalist Photo Camera Clara Prize, Fondation Grésigny, Paris

Solo shows (extract)

- 2017 / se-oc « The third image » with Sara Naim, BPMAC, Galerie Binome, Paris
- 2015 / oc « Light Engram#2 », Art center les 2 rives, L'Annexe, Saint-Avertin
- / jul « Light Engram », Maison Molière / Galerie Binome, Off Rencontres d'Arles
- 2014 / ju-jul « Reliefs# 2», Galerie Binome, Paris

Group shows (extract)

- 2018 / no « Akal Argiles », carte blanche : Fatiha Zemmouri, CDG Foundation, Rabat, Morocco
- / fe-ao « Africa is no island », MACAAL, Marrakech, Morocco
- / ja « Prix Camera Clara 2017 », Galerie Folia, Paris
- 2017 / mar « Essentiel paysage », [COP22] MACAAL, Marrakech, Morocco
- / fe-mar « L'Œil plié », Galerie Binome, Paris
- 2016 / no « L'objet photographique », Immix Galerie, Paris
- / oc « Sublimations », Fondation CDG, Rabat, Morocco
- / ma « Lignées », Eugène Carrière Museum, Gournay-sur-Marne, France
- / av « À dessein », Galerie Binome, Paris
- / ja Fresh Winds, Contemporary Art Biennial of Gardur, Iceland
- 2015 / no « Discours de la lumière », BPMAC, IMA-Mep, Galerie Binome, Paris
- / ap -ju « L'arbre, le bois, la forêt », Contemporary Art Center, Meymac, France
- 2013 « À distances... », Galerie HorsChamp, Paris
- 2011 « L'Arbre et le photographe », ENSBA, Paris

Éditions and Exhibition catalogues

- 2017 *Biennale des photographes du monde arabe contemporain*, ed. Snoeck, Paris
- 2016 *Essentiel paysage*, Fondation Alliances, COP22 2016 *Sublimation*, carte blanche Najia Mehadji, ed. Fondation CDG, Marrakech
- 2015 *Biennale des photographes du monde arabe contemporain*, ed. Snoeck, Paris *L'arbre, le bois, la forêt*, CAC Meymac, ed. Abbaye Saint-André Agenda HiCSA - Université Paris Panthéon-Sorbonne, Paris

Press Review (extract)

- 2018 / se Camera #21-22 / ELLIOS#2, Mustapha Azeroual, by Géraldine Bloch
- 2017 / fe Dyptique#37 / Mustapha Azeroual, Archéologue de la lumière, by Marie Moignard
- Libération / La Galerie Binome se plie en huit by Gilles Renault
- Le Monde / L'Œil plié à la Galerie Binome, by Claire Guillot
- L'Œil de la photographie / L'Œil plié : une exposition collective sur le thème du pli Christies / Why photography is buoyant - and the artists on the rise, by Florence Bourgeois
- L'Œil de la photographie / Décryptage de Paris Photo 2016, by Sophie Bernard
- France Fine Art / Paris Photo 2016, Mustapha Azeroual, interview by Anne Frédérique Fer
- Observatoire de l'art contemporain / Paris Photo: la photographie dans le mouvement de sa transformation by Maud Maffei
- 2016 / no Dyptique / Éloge de la lenteur, by Marie Moignard
- Grazia Maroc / Le Maroc au-delà des clichés, by Hugues Roy
- L'Œil de la photographie / Radiance#2
- RFI / Photos parlantes du monde arabe contemporain, audio slideshow sonore by Siegfried Forster
- L'Orient le Jour / Oui on peut montrer le monde arabe au-delà de ses clichés, by Philippine Jardin
- RFI / Le monde arabe pris en photo par une biennale pionnière, by Siegfried Forster
- SLASH / BPMAC, by Guillaume Benoit
- Camera #11-12 / La Capsule : photographic residency of Le Bourget
- Huffington Post Maghreb / Ces photographes marocains qui exposent à la BPMAC à Paris
- L'Œil #681 / Light Engram de Mustapha Azeroual
- OAI13 / Arles Expo#3 : Déconstruire la photographie, by Bruno Dubreuil
- L'Express Styles / Pierre Hardy (Hermès) en toutes lettres, by Louise Prothery
- Le Quotidien de l'Art / Slick, une foire conviviale
- Télérama / Relief #2
- 2014 / oc Top photography films / Unknown places, interview by Kai Behrmann
- 2013 / de L'orient Le Jour / Allégorie du visible, by Zéna Zalzal
- 2012 / fe

Anaïs Boudot - 1984 (France)

Education

- 2011-13 Le Fresnoy, studio national des arts contemporains, Tourcoing, France
 2008-11 École nationale supérieure de la photographie, Arles, France

Awards - Residency

- 2018 Bilbao Arte Residency, Spain
 2017 Member of Casa de Velazquez, Madrid, Spain
 2016 Winner, Grand Prix La Samaritaine de la jeune photographie, Paris
 2014 - 15 Fondation des Treilles Residency
 2011 Rencontres de la jeune photographie internationale, Niort, France

Solo shows (extract)

- 2018 / ju-se « La noche oscura », curator Christine Ollier, Boscherville's Abbey, France
 / ju « L'Empyrée », BLV Art 2018, Bilbao, Spain
 / ja « La noche oscura », Galerie Binome, Paris
 2017 / ja « Fêlures », Galerie Short Cuts, Namur, Belgium
 2016 / mar « Fêlures », le Pilori, Niort, France
 2015 / no « Éclats de la Lune morte », espace Arc-en-Ciel, Liévin, France
 / se « Panamnèse », L'Odyssée/Lille 3000, Lomme, France
 / jul « Lenteurs de l'immobile », Château de Luttange, France
 / ma « Exuvies », Galerie Le Lac Gelé, Nîmes, France
 / ja « Nocturama », Galerie Anne Perré, Rouen, France
 2014 / no « Fêlures », Les Bains Révélateurs, Roubaix, France
 / ap « Exuvies », Carré Amelot, La Rochelle, France
 « The day empties its images », Nord Artistes, Roubaix, France

Group shows (extract)

- 2018 / av-ma « Subliminaloops », Carbone 18, Saint Étienne, France
 / av « Arlette, une rencontre photographique », Les ateliers du vent, Rennes, France
 / ma-ap « Itinérances 2018 », Musée Dobré, Nantes, France
 / ja-mar « Une histoire de résidence », photographic found of Villa Pérochon, L'imagerie, Lannion, France
 2017-18 / no-fe « Ex-situ », Casa de Velazquez, Madrid, Spain
 2017 / de « Itinérances 2017 », Académie des Beaux-arts de Paris
 / oc-no « Traversées », La Villa Pérochon invited by 1+2 Residency, Musée Paul Dupuy, Toulouse, France
 / oc « Viva Villa! », Cité internationale des arts, Paris
 / jui-oc « Itinérances 2017 », Monasterio de Veruela, Véra de Moncayo, Saragosse, Spain

Expositions collectives (suite)

- 2017 / jui-se « La amenaza invisible », Sala Amadis, Madrid, Spain
 / ju-jui « Mettre en lignes », Galerie Binome, Paris
 « Senderos ciegos », Photo Espana, Institut français, Madrid, Spain
 / ju « Paysage. Fiction de la matière, matière à fiction », Palteforme, Paris
 / fe-mar « L'Œil plié », Galerie Binome, Paris
 / ja Portes ouvertes Casa de Velazquez, Madrid, Spain
 2016 / no « Por venir », Casa de Velazquez, Madrid, Spain
 Ma Samaritaine 2016, Maison du projet La Samaritaine, Paris
 / oc « Garden Party », Welchrome, Château d'Hardenlot, Condette
 / jui « Enjoy the Silence », Welchrome/Phenomena, espace 36, St-Omer
 « Brumes, Un compte d'aujourd'hui en sept tableaux », Château de Servières, Marseille
 / ma « Le pavillon des sources », Le triangle des Bermudes, Diedendorf
 « Histoires d'onde histoires d'eau », MuBA, Tourcoing
 « Mouvements de Terrain », Galerie Binome, Paris
 2015 / ja « Dédicades », Musée de la Chartreuse, L'inventaire, Douai
 Festival Voies-Off, Arles, France
 / jui « Une fois chaque chose », Musée du Touquet
 2014 / oc / au Nuit Blanche, Cinéma les Galeries, Bruxelles, Belgique
 Dresden Public Art View, Dresden, Germany
 « Music Vidéo Art », Heure Exquise, Palace of fine arts of Lille
 « Vidéo sur Court », Niort Festival, Nantes
 « Ballads », Visual Art University, Madrid, Spain
 2013 / ju / ju « The Flood Wall II », exp12, Berlin, Germany
 / mar Panorama 15, Studio Le Fresnoy, Tourcoing
 « You I Landscape », Carré Rotondes, Luxembourg
 2012 / jui « Pour l'instant - villa Pérochon », La bourse du travail, Arles

Éditions and Exhibition catalogues

- 2018 / no ELLES X PARIS PHOTO, curated by Fannie Escoulen, Paris
 Catalogue Casa de Velazquez 2017, Anaïs Boudot by Léa Bismuth
 2016 / fe Unlocked, Atopos
 2015 / fe Guide de l'art contemporain en NPdC, éditions Smac
 2013 / mar You I Landscape, catalogue, portfolio
 2012 / jul Catalogue Panorama 14, éditions Le Fresnoy
 « Qu'avez vous fait de la photographie ? », éditions Actes Sud
 2011 / jul Carte blanche, Rencontres internationales de la photographie de Niort

Press review - Publications

- 2018 / ja Boombang / Une voie dans la nuit, by H. Guette
 La critique / Allers Retours dans un temple noir, or et bleu, by C. Gattinoni
 France Fine Art / La noche oscura, interview by A.-F. Fer
 Artpress2 #45 / The Fresnoy effect, Proofing, by É. Hatt
 Télérama / La galerie Binome se plie en huit, par G. Renault
 Libération / L'Œil plié, by B. Philippe
 Le Quotidien de l'Art / Anaïs Boudot entre réalité et fiction, by N. Wolinski

Lisa Sartorio - 1969 (France)

Education

- 1993 Institut des hautes études en arts plastiques - IHEAP, Paris
- 1992 DNSEP with congratulation of the Jury, ENSBA Paris

Collections

- Musée d'Art moderne et contemporain de Strasbourg
- Bibliothèque nationale de France
- Artothèque de Lyon
- Musée des Beaux arts, Paris, Valence
- Collection Marcel Burg,, Strasbourg, Collection Evelyne et Jacques Deret, Paris
- Coll. Laurent Savard, Lausanne

Awards

- 1993 Prix de la Fondation ENSBA, Paris
- 1991 Salon de Montrouge

Solo shows (extract)

- 2018 /may-jul « Faire surface », Galerie Binome, Paris
- 2017 / se « Passage Pas Sage # 6 », Paris
- 2015 / ja-may« il était X fois galerie », Galerie Binome, Paris
- 2014 / se « Passage Pas sage » - performances, Galerie Sator, Paris
- 2013 / ma-au « Mauvais Genre ! », Le 19, CRAC de Montbéliard, France
- 2012 / se « Passage pas sage : Immersion » - performances, Galerie Sator, Paris
- / ao-oc « Les insérés les autres pas », Galerie R du Cormoran, Pernes-les-Fontaines
- / may-ju« Décora©tif », Galerie Binome, Paris
- 2011 / ma « Putain je t'aime 2 », Les 20 ans d'ARTE, Théâtre de Chaillot, Paris
- 2010 / oc « Putain je t'aime », Slick with FRASQ, Palais de Tokyo & Musée d'art moderne, Paris
- / mai « Re », Espace photographique de l'Hôtel de Sauroy, Paris
- 2009 / ju-jul « Sonographie, l'entre-temps », MACC, Fresnes, France
- 2007 / ju-jul « L'œil fendu », la Garance, Scène nationale de Cavaillon, France

Group Show (extract)

- 2018 / no Biennale de l'image tangible, la Villa Belleville, Paris
- / ma-ao « Ligne de mire », Musée de design et d'arts appliqués contemporains MUDAC, Lausanne, Switzerland
- 2017 / ju-ju « Mettre en lignes », Galerie Binome, Paris
- « The world is not enough », Galerie Widmertheodoridis Eschlikon, Switzerland

2016-17/

« L'œil du collectionneur », Musée d'Art moderne et contemporain de Strasbourg - MAMCS, Strasbourg, France

2016 « Photos graphies », Galerie des petits carreaux, Saint Briac sur Mer, France

« Mur/Murs», Festival des cultures urbaines ,Vitry-sur-Seine, France

« À dessin », Galerie Binome, Paris

2015 « Créer, c'est Résister », Résonance, Biennale de Lyon, France

2014-15 / de-fe « Fusillé pour l'Exemple. Les fantômes de la République » Arsenal, Musée de Soissons, Franc

2014 « Aus Gutem Hause », « Aus Gutem Grund », « Aus Gutem Stoff », Galerie Widmertheodoridis, Eschlikon, Switzerland

/ ja-ma « Nouveau Paysage », Galerie Binome, Paris

/ « Fusillé pour l'Exemple », Hôtel de Ville, Paris

2013 / no-de « Contournement », Galerie Binome, Paris

2012-13/ de-ja « Ensemble #2 », Galerie Binome, Paris

2010 / « Terrain d'entente. Allons lever la lune», Nuit Blanche Paris

production NoGallery, Le Générateur Arcueil

Publications, Editions (extract)

2018 / no ELLES X PARIS PHOTO, curated by Fannie Escoulen, Ministère de la Culture-Paris Photo, Paris

/ mai Ligne de mire, catalogue d'exposition, éd. MUDAC, Lausanne

2015 / oc Créer c'est résister, catalogue d'exposition, Résonance-Biennale de Lyon, éditions de la Bibliothèque de Lyon

2013 / se Lisa Sartorio, Philippe Cyroulnik, éd. Le 19, CRAC Montbéliard

Press Review (extract)

2018 /ju Art Press / Réparer les images par Etienne Hatt

/ju Fisheye/ Une photo, une expo, par Eric Karsenty

/mai France Fine Art/ Interview de Lisa Sartorio, par Anne-Frédérique Fer

/av Art Hebd Media / plein feu sur les armes à Lausanne par Samantha Deman

Actuart / Art Paris Art Fair par Eric Simon

2015-16/ no-ja Camera #11-12 / La Tentation Picturale à L'ère du numérique, par Isabelle Boccon-Gibod

2015 / no Parole d'artiste / interview-conférence avec Michel Poivert

/ fe L'express #3318 / Reprise de vues, par Annick Colonna-Césari

/ ja News art today / il était(x) fois, interview

2014 / ma Regard Sur Le Numérique / Lisa Sartorio par Camille Gicquel

/ ma ArtsHebdomédias#7 / Photographie contemporaine Lisa Sartorio

2013 / oc Le Monde / On ne s'ennuie pas à Slick, par Lunettes Rouges

/ oc France Info Tv / Slick les nouveaux talents, par Thierry Hay

/ oc ArtsHebdo-Medias / Semaine de l'art contemporain à Paris

/ oc Elle Décoration - hors-série#10 / Lisa Sartorio, attention performance

2012 / oc Le Monde / Foire off, mes coups de cœur, par Lunettes Rouges

/ oc Libération / Chic Art Fair -Bobines, par Jean-Marc Levy

/ mai Luxsure / Lisa Sartorio joue le «je» de la transformation

Edouard Taufenbach - 1988 (France)

Education

- 2014 MASTER Arts & Digital Media, Paris 1 - Panthéon-Sorbonne
- 2012 Bachelor Practise & aesthetic of cinema, Paris 1 - Panthéon-Sorbonne

Awards

- 2016 Festival Circulation(s), Paris
- 2015 nominee Fid prize, group show of the candidates, ÉSA, Tourcoing
- 2014 winner Prix coup de cœur, Festival Ici & Demain, Paris

Solo shows

- 2018 / ma « Spéculaire », Galerie Binome, Paris
- 2017 / no « Cinematique », Salon Approche, Le Molière, Paris
- / ja « Cinema : home stories », London Art Fair, Noorforart contemporary Gallery, London, United Kingdom
- 2016 / no « Cinema : histoires domestiques », Fotofever, Gratadou-Intuiti Gallery, Paris
- / oc-no « Cinema : histoires domestiques », Gratadou-Intuiti Gallery, Paris
- / ap « Hommage² », Spazio Nuovo Gallery, Roma, Italy
- 2015 / no « Hommage² », Intuiti Gallery, Paris, France
- / oc-no « Hommage² », Intuiti Gallery, Bruxelles, Belgium
- 2014 / no « Faire du souvenir une forme », Fotofever, Intuiti Gallery, Carrousel du Louvre, Paris, France

Group shows

- 2018 / de BIT20 - Biennale de l'image tangible, Carré 52, Paris
- PARIS PHOTO - CDG, aéroport Paris Charles de Gaulle, Paris
- 2017 / ju-jul « Mettre en lignes », Galerie Binome, Paris
- / ju «London alternative photographie collective », Photographers Gallery, London, United Kingdom
- / ap « Patchworks », Taverne Gutenberg, Lyon, France
- / ja-mar « Circulation(s) festival », 104, Paris
- 2016 / no « Over the real festival », Viareggio, Italy
- / ju « Nuit sacrée », Saint-Merry, Paris
- / fe-ap « EEN grote familie », curator Caroline Bouchard and Bart Ramakers, Alden Biesen, Bilzen, Belgium
- / ja-fe « Exposition collective #1 », Intuiti Gallery, Bruxelles, Belgium
- 2015 / no « The instants video festival », Marseille, France
- / oc « Nuit blanche », Paris
- / mar-ap « Videoforme festival », Clermont-Ferrand, France
- « Fid prize 2015 », ÉSA, Tourcoing, France

- 2014 / mar « Ici & Demain festival », Espace Pierre Cardin, Paris
- / fe-mar « Uchronie des objets techniques », ENSCI, Paris
- / fe « Machiniglitchs », Vector art + Festival game, curator Isabelle Arvers, Toronto, Canada

- 2013 / oc « Gamerz festival », curator Isabelle Arvers, Arcade PACA, Aix-en-Provence-Santa Cruz, Santa Cruz, Bolivia

Editions - Catalogs

- 2017 Catalog *Circulation(s)*
- 2015 *Sfumato*
- Fotocollect*
- Catalog *EÉN Grote Familie*
- Catalog *Fotofever*
- 2014-16 Catalog *Gamerz 9ème*
- 2013 Catalog *Gamerz 9ème*

Press review - Publications (extract)

- 2018 / no Beaux Arts #413 / [E. Taufenbach, Scalpel cinématographique](#), by L. Flinois
- / sep Another mag / [5 things to see at Amsterdam's most exciting photography fair](#), by Maisie Skidmore
- I'ts nice that / [Unseen Amsterdam's artistic director on how it's richest line-up yet inspires and informs](#), par Ruby Boddington
- Lens Culture / [Preview Unseen Photo Fair, Amsterdam 2018](#)
- / au Unseen Magazine #5 / [Interpreting archives](#)
- BBC - Culture / [Can language slow down time?](#) by James Harbeck
- Artension #150 / [Edouard Taufenbach](#), by Olympe Lemut
- / ap Tout ce que vous avez raté / [Interview of Edouard Taufenbach](#)
- / ma Libération / [Edouard Taufenbach, instants incisifs](#), by Clémentine Mercier
- ViensVoir / [Edouard Taufenbach ou la saccade décisive](#), by Bruno Dubreuil
- The Steidz / [Les passés recomposés d'Edouard Taufenbach](#), by Henry Guette
- France Fine Art / [Spéculaire](#), by Anne-Frédérique Fer
- Le Figaro / [Paris Photo 2017, portrait gallery](#), by Valérie Duponchelle
- France Fine Art / [Approche](#), by Anne-Frédérique Fer
- / oc Cactus #5 - Winter 16-17 / [Exploding Plastic Inevitable](#), by Daniele Bellonio
- / fe L'Œil de la photographie / [Edouard Taufenbach at the Circulation\(s\) Festival](#), by Sophie Bernard
- / ja L'uomo vogue#477 / Paris 75 new force creative in the city, by Dan Thawley
- / ja-fe L'officiel art #20 / Réappropriation, by Yamina Benai
- 2016 / au France Culture / [Edouard Taufenbach / L'art des jardins](#), by Victor Dekyvère
- / ap Traversale / [Edouard Taufenbach alla galleria Spazio Nuovo Contemporary Art](#)
- / ja Art press #429 / [Edouard Taufenbach](#), by Étienne Hatt
- 2015 / no Artshebdomédias / [Semaine de la photo à Paris - 2 foires, 2 biennales et 10 coups de cœur](#)
- 2014 / no Artshebdomédias / [Fotofever 2014 - Heureuse contagion](#), by S. Deman

Galerie Binome - biography

Galerie Binome opened in the Marais in Paris in October 2010 and is devoted to contemporary photography. In parallel to an annual program of solo and group shows, the gallery takes part in Mois de la Photo in Paris and regularly exhibits in international contemporary art and photography fairs. Member of the Comité professionnel des galeries d'art, Galerie Binome collaborates with various other key figures; curators, critics, private and public institutions.

Galerie Binome opens his program to emerging artists from contemporary art. The selection leans more specifically towards visual arts in search of new forms of photography. These artists, from a variety of backgrounds, from conceptual photography, sculpture, performance, drawing and writing, explore the boundaries of medium and supports. To define the domain of photography, its scope and limits, as well as the post-photographic condition, are at the center of the research carried out by the gallery.

Galerie Binome is directed by Valérie Cazin. Graduate in private law, she practiced with lawyers at the Court of Cassation for twelve years, specializing in copyright law. She founded Galerie Binome in 2010 after a course in visual history and scenography in 2010. Valérie Cazin regularly participates in photo folio reviews and is on the jury for photography competitions.

Since 2015, she collaborates with Émilie Traverse. Former student by ENSP in Arles and University of Rennes in visual art, Émilie Traverse is skilled as exhibition's curator and productor.

Represented artists

Mustapha Azeroual, Anaïs Boudot, Thibault Brunet, Laurent Cammal, Marie Clerel, Frédéric Delangle, Laurent Lafolie, Marc Lathuillière, Michel Le Belhomme, Jean-Louis Sarrans, Lisa Sartorio, Edouard Taufenbach, Jürgen Zwingel

Supported artists in 2018

Corinne Vionnet, Baptiste Rabichon

Collections - Acquisitions 2015 - 2018

Musée Guimet, Frédéric Delangle / FRAC Auvergne, Marc Lathuillière / Fondation des Treilles, livres d'artiste, Anaïs Boudot / Coll. Neuflize OBC, Edouard Taufenbach, Laurent Lafolie, Marc Lathuillière / FRAC Occitanie Montpellier, Thibault Brunet / FMAC Ville de Paris, Thibault Brunet / Musée français de la photographie, Thibault Brunet, Marc Lathuillière / Bibliothèque nationale de France, Marc Lathuillière, Lisa Sartorio, Thomas Sauvin, Léa Habourdin / International center of photography New-York, Marc Garanger / Artothèque de Lyon, Thibault Brunet, Lisa Sartorio / MACAAL (Maroc), Mustapha Azeroual / Coll. Jim and Ruth Grover (UK) / Coll. Marcel Burg (Strasbourg), Lisa Sartorio / Coll. Evelyne & Jacques Deret (Paris), Thibault Brunet, Lisa Sartorio / Coll. Viviane Esders (Paris), Thibault Brunet / Coll. Henri Seydoux (Paris), Thibault Brunet

Collaborations & partnerships 2015 - 2018

PARIS PHOTO X ELLES / PARIS PHOTO x ADP / CNAP, support for the participation to Unseen / Abivax, Photography Award, Paris, jury member / Polyptyque, Photography Fair Award, Marseille, jury member / SPEOS, master class in Photo Business / Festival Voies off 2018, Arles, jury member / Biennale de l'Image Tangible 2018, jury member / Rendez-vous à Saint-Briac, path of contemporary art, Brittany / EAC Paris, master class expert / Eyes in Progress 2016-18, mentorship / Photo folio reviews : Rencontres d'Arles 2016-18 - Voies off 2015-18 - Festival Circulations 2015-17 / BnF, on the associated path of the exhibition «Paysages français, une aventure photographique» / Photo-Forum, workshop / Fisheye hors-série, contributor / Variation Paris media art fair 2016, 17 / Mois de la Photo du grand Paris 2017 / Fotofilmic 2017 exhibition and jury member / Une autre histoire de l'art, History of art program by Bruno Dubreuil 2017-18 / Boutographies 2017, President of the jury / Collection Regard, Berlin et Goethe Institut «Natur und industrie» / LeBoudoir 2.0, speaker, Rencontres d'Arles 2016 / The Eyes Magazine, contributor / Institut du monde arabe and Maison européenne de la photographie - exhibitions on the path of Biennale des photographes du monde arabe contemporain 2015, 17 / NEMO, Biennale internationale des arts numériques, «L'art et le numérique en résonance (3/3) : conséquences» exhibition / Artothèque de Lyon, «Créer c'est résister» on Résonance path of Biennale de Lyon 2015 / Maison de la photographie Robert Doisneau and Agence Révélateur, «Ex time & Out time» of Frank Landron / La Maison Molière, «Light Engram» of Mustapha Azeroual, Rencontres d'Arles 2015 / CAC de Meymac, «L'arbre, le bois, la Forêt» / Art[]collector, Prix coup de cœur Jeune Création exhibition / CNAP, support for edition / Verlhac éditions, digital edition of the book *Le jardin sans maître* by Jean-Louis Sarrans / Les Nuits Photographiques, jury member 2015 / Efet Paris, jury member for the bachelor / La beauté sauvera le monde, Art Club / Barter, Paris Art club / Association France Inde Karnataka (FIK), charity auction of contemporary art at Piasa / Gens d'Images, Café Images / Sténoflex, initiation of Stenope

Fairs 2015-18

Paris Photo 2016, 17, 18 / Unseen 2017, 18 / Approche 2017, 18 / Polyptyque 2018 Art Paris 2015, 16, 17, 18 / Photo Basel 2016 / Slick art fair 2015

Press review

France Inter, Fisheye, IDEAT, Art Press, L'Express, Artension, Libération, The Steidz, SPBH, La Gazette Drouot, Le Journal des Arts, Unseen, France Culture-La Grande Table, Télérama Sortir, Fisheye, Le Monde, Diptyk, Le Quotidien de l'art, AMA, The Eyes, Gup, Télérama, Camera, Source, Mouvement, Polka, Grazia Maroc, Philosophie magazine, L'Express et L'Express Styles, La Croix, Lacritique.org, L'Eil de la photographie, parisArt, Christie's, Observatoire de l'art contemporain, Huffington Post, CNN ...

News 2018

Paris Photo

from November 8 to 11 - Grand Palais, Paris VIII^e

Main Sector [A13] Mustapha Azeroual, Anaïs Boudot, Lisa Sartorio, Edouard Taufenbach

Curiosa Sector [SC5] solo show : Edouard Taufenbach

A PPR OC HE, salon photographique

from November 8 to 11 - Le Molière, 40 rue de Richelieu, Paris I^{er}

« Rendez-vous » solo show : Marie Clerel

Fractal factory

until December 1st - from November 6 to 11, only by appointment
Galerie Binome, Paris IV^e

solo show : Marc Lathuilière

PRIX POLYPTYQUE 2018

in collaboration with Centre Photographique de Marseille
from December 7th to 22th - opening Thursday the 6th at 6 pm
Galerie Binome, Paris IV^e

Ariane Breton-Hourcq, Hélène David,
David Giancatarina, Maude Grübel, Doriane Souilhol

Contacts

Director Valérie Cazin +33 6 16 41 45 10
valeriecazin@galeriebinome.com

Collaborator Émilie Traverse +33 6 83 54 79 27
emilietraverse@galeriebinome.com

Since 2010 in Paris, Galerie Binome is dedicated to contemporary photography. Member of the Comité professionnel des galeries d'art, the gallery collaborates with various curators and institutions. Its annual program of exhibitions is opened to emerging artists from contemporary art, who explore the boundaries of the medium and the supports. This selection leans more specifically towards visual arts in search of new forms of photography. To define the domain of photography, its scope and limits, as well as the post-photographic condition, are at the center of the research carried out by the gallery.

Galerie Binome - www.galeriebinome.com

19 rue Charlemagne 75004 Paris

Tue-Sat 1pm-7pm and by appointment +33 1 42 74 27 25

