

galerie
binome

A P P R O C H E

RENDEZVOUS

MARIE CLEREL

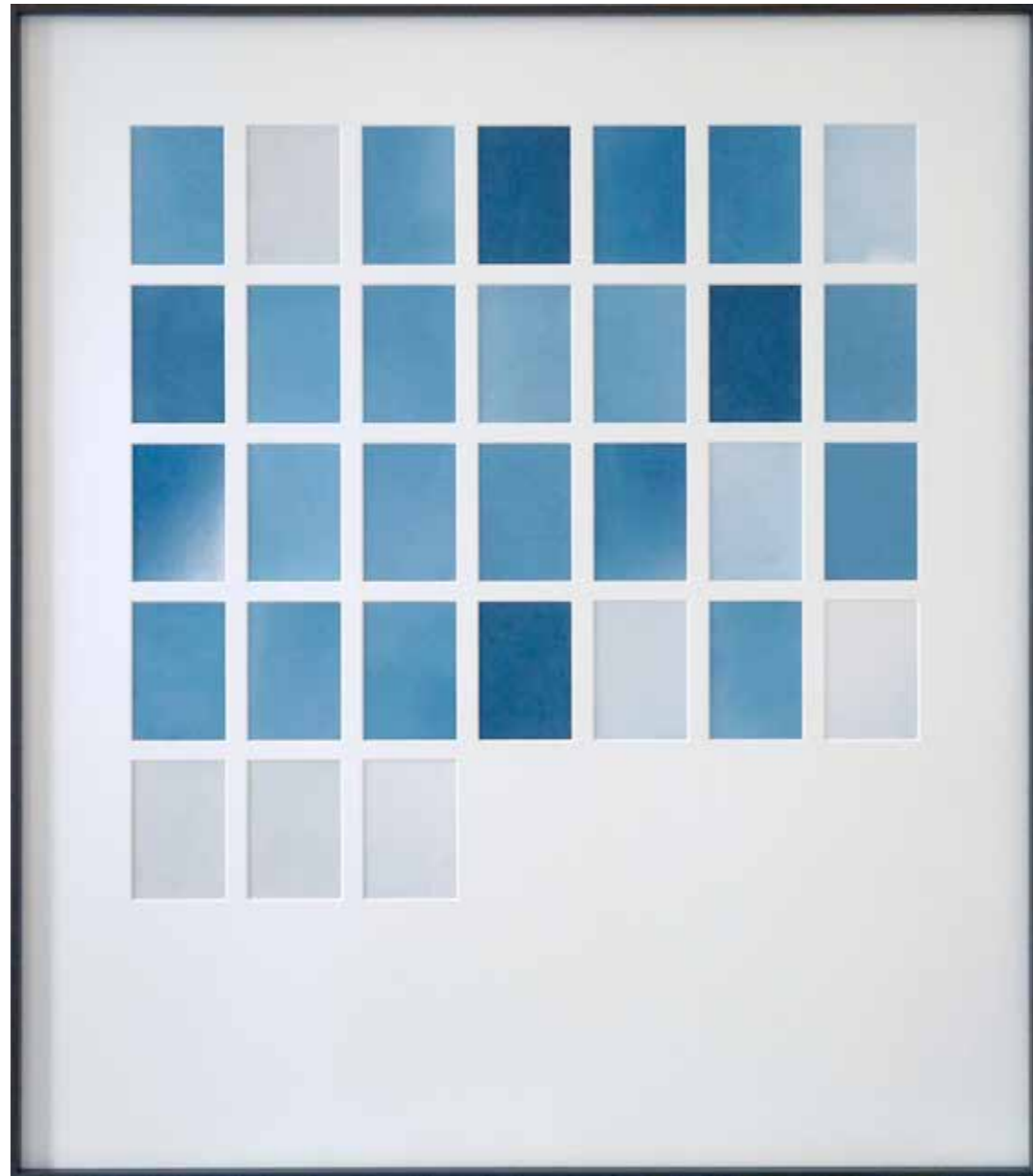
Galerie Binome 19 rue Charlemagne 75004 Paris
Tu-Sat 1pm-7pm and by appointment www.galeriebinome.com
director Valérie Cazin +33 1 42 74 27 25 +33 6 16 41 45 10

‘ Since September 1, 2017, my phone has been ringing everyday at noon. It is the “C” calling - “C” like Sky (ciel), Cyan, Cyanotype.’ Marie Clerel

Marie Clerel deconstructs photography. Without film or contact, her photography gets to very root of the medium and turns light into a poetic subject of investigation.

Presented by Galerie Binome at Salon Approche, the exhibition «Rendez-vous» will unveil two new pieces from the sans titre (ciels) series, as well as the Midi series - twelve months- for the first time showcased in its entirety, in the form of a yearly calendar.

The artist is taking this opportunity to move her research laboratory and wall into the space of the Molière window display. An occasion to share with us her experiments on various mediums through her daily rendez-vous with the sun.



Marie Clerel, octobre 2018, Midi series, 2017-18

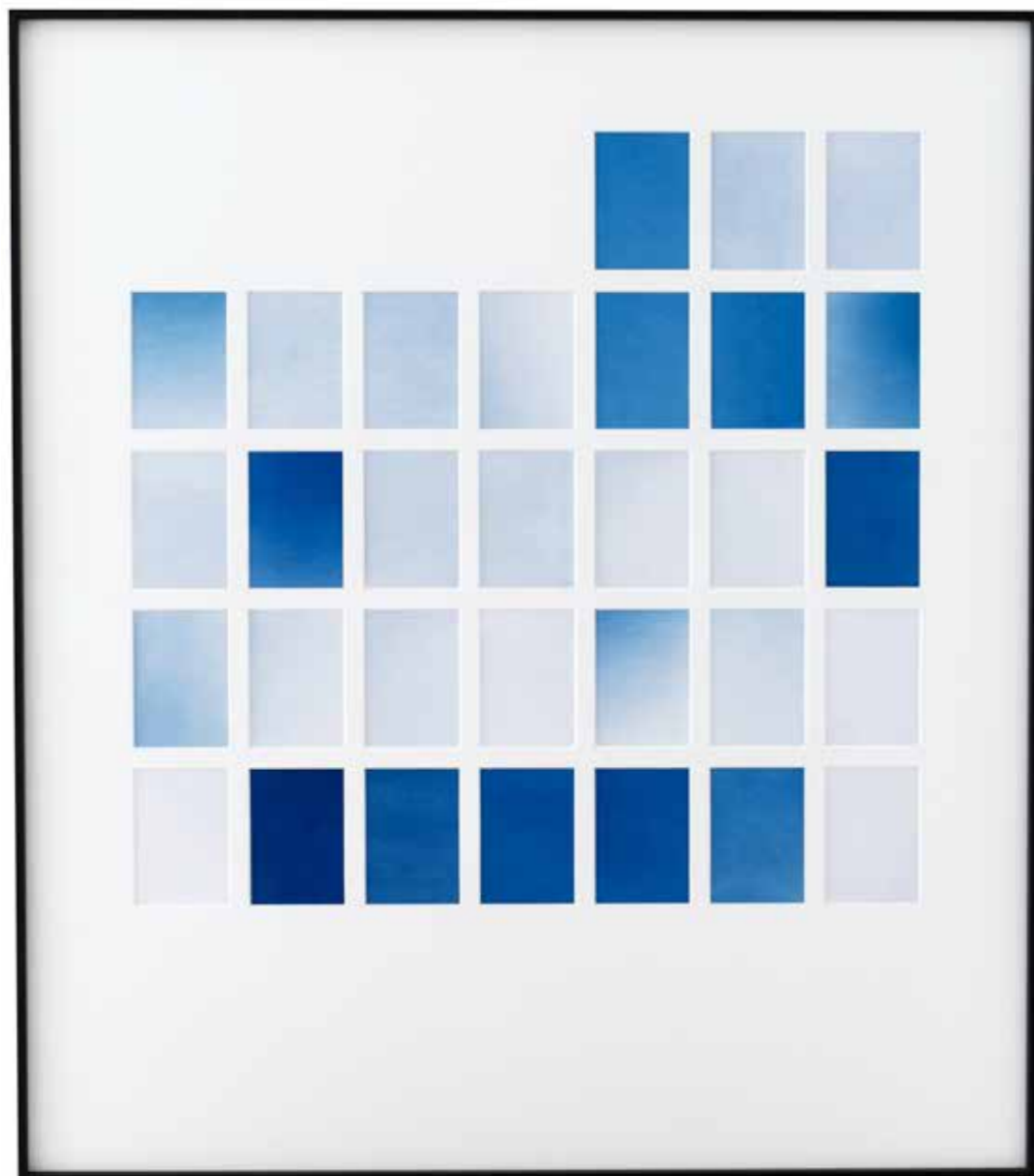
unique piece in edition of 2 (+1AP) - 80,5 x 70,5 cm
31 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, anti-reflective glass

Midi, 2017-18

Every day at noon, since the first of September 2017, 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 cyanotype – creating a more or less blue image depending on the weather. When it is sunny with no clouds, the chemicals produce a deep blue print. When it is cloudy, it shows little or no sensitivity, and only a pale blue appears. 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.

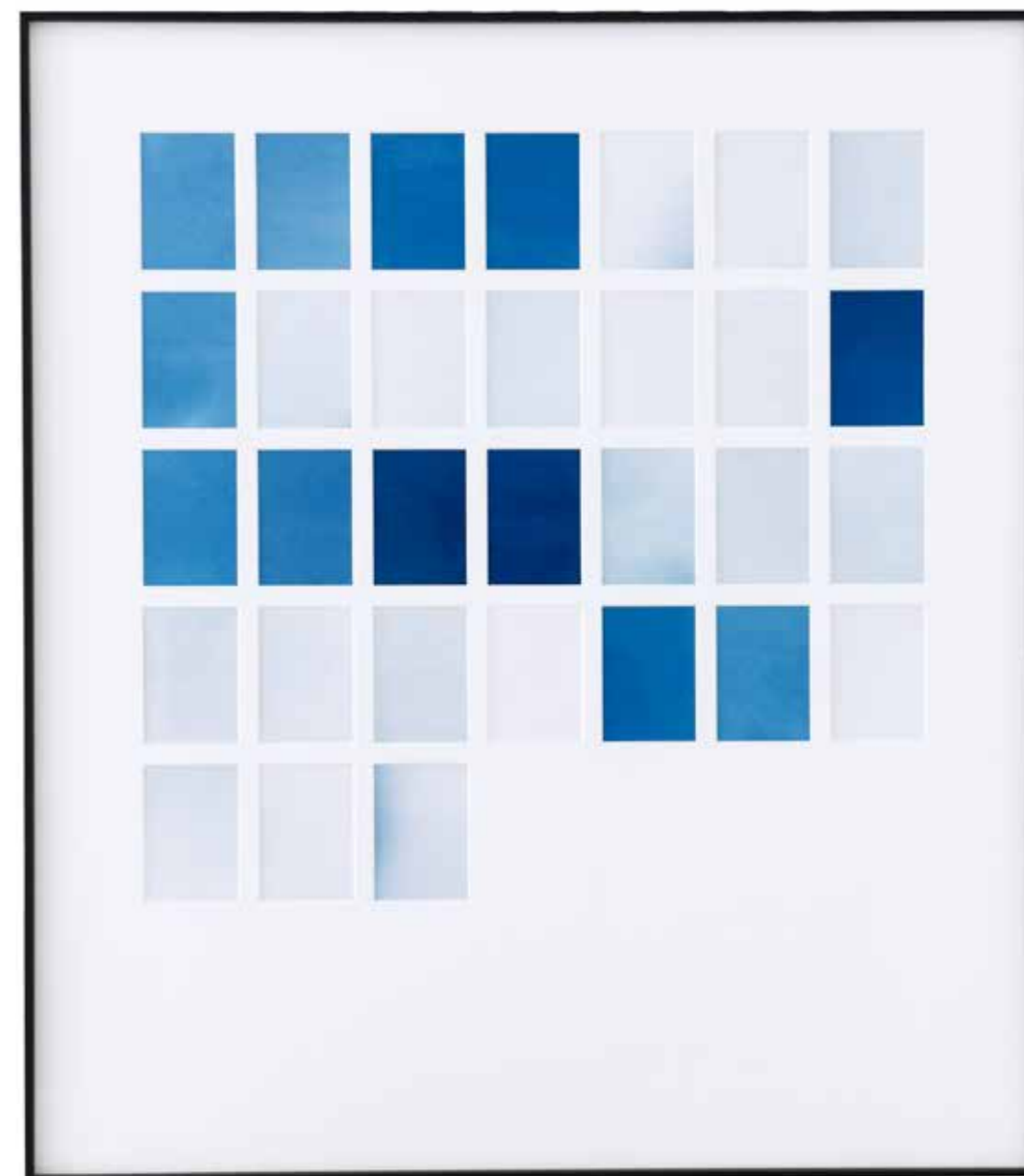
Like skies, these calendars in shades of blue suggest cloud covers, mist, plane trails or bright nights.

Behind a very standardized work protocol, Marie Clerel frees herself from conceptual rigor and plays with the hazard of weather and seasons.



Marie Clerel, décembre 2017, Midi series, 2017-18

unique piece (+1AP) - 80,5 x 70,5 cm
31 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, anti-reflective glass



Marie Clerel, janvier 2018, Midi series, 2017-18

unique piece in edition of 2 (+1AP) - 80,5 x 70,5 cm
31 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, anti-reflective glass



Marie Clerel, Sérignan, 26/09/18 17:00
sans titre (ciels) series, 2016-18
unique piece - 185 x 130 cm
contactless cyanotype print on coton, wood chassis, white frame

sans titre (ciels), 2016-18

A rendezvous with the sky she also keeps when travelling, with the untitled “Ciel”, her second series of contactless cyanotypes. Here, the sunlight reveals the marks of the folds left by the cotton fabrics she carries from the chemical bath to the site of exposure in full sun : a place and a schedule, from which the unique piece derives its title.

Stretched on the frame, the fabric is then brought back to the planeness of photography. Like an optical illusion, only the memory of the troubled surface of the fabric remains.



Marie Clerel, Sérignan, 29/09/18 16:30
sans titre (ciels) series, 2016-18
unique piece - 185 x 130 cm
contactless cyanotype print on coton, wood chassis, white frame



Marie Clerel, Sérignan, 29/09/18 16:30 (detail)
sans titre (ciels) series, 2016-18



‘ The young artist Marie Clerel coated canvas with a light-sensitive product, and exposed them to places where she was invited. Depending on the light of the place, the blue cyanotype is more or less bright, and folds are drawn. In the final canvas - yet completely flat - we find these false folds that the light has drawn, as a reminder of the nature of photography, which makes ghosts appear, and makes believe what is no longer. ’

[press article] *Quand les artistes font des plis*, Le Monde, February 10, 2017
by Claire Guillot, journalist and Deputy Chief of the section Culture’s
Le Monde newspaper

Marie Clerel was born in 1988 in Clermont-Ferrand. She lives and works in Paris. In 2012, she graduated with a Bachelors degree in Fine arts from the University of Paris 1 Saint-Charles, then she joined the École nationale des beaux arts of Lyon, where she received her DNSEP with the honors in May 2016.

Observation and questioning about the nature of images are the fundamental elements of Marie Clerel’s artworks. She becomes a “contactless cyanotype” specialist, but also overflows the question of the limits of the photographic medium - through in situ installations, mixing varnishes applied to the wall, reactive painting, projections - which solicit the perception of the viewer in response to his presence in the exhibition space. Without film or contact, her photography gets to very root of the medium and turns light into a poetic subject of investigation. This research on the materiality of the image and her attraction to the primitive practices of photography open to the interests of contemporary art. In this regard, she has taken part in «L’Inventaire des Brouillards» at the Graphem Gallery (curator: Camille Paulhan), a collective exhibition on the theme of the trace and imprint, through various graphical expressions.

Her first solo show was presented at AMT project gallery in Bratislava (Slovakia) in 2015, following by the selection of the sans titre (plis) series as part of the group show «Remediate the Everyday» at the atelier W in Paris. In 2016, she took part in the 66th edition of Jeune Création at the Thaddaeus Ropac Gallery (Pantin), and in «À dessein» and «Second hands», two collective exhibitions at Galerie Binome. In 2017, as a follow-on to its participation in Art Paris Art Fair and the group show «L’Œil plié», where the sans-titre (ciels) master piece was notified by Le Monde newspaper (*Ces artistes qui font des plis*, by Claire Guillot), she was the Laureate of Biennale Jeune Création, Watch This Space #9, including in a residency with 50°Nord and her second solo exhibition « N’y Voir que du Bleu ».

In 2018, her works is shown at Art Paris Art Fair on the ‘cameraless’ stand of Galerie Binome, and at Unseen Amsterdam, where she is selected as a Premiere Talent.

Marie Clerel - 1988 (France)

Education - Training

2016 DNSEP, ENSBA Lyon, France
2015 assistant of the artist Petra Feriancova, Bratislava-Naples
2014 DNAP, ENSBA Lyon, France
2012 Bachelor Fine Arts, Paris 1 Panthéon-Sorbonne-Saint-Charles, France

Award, residency

2016 Biennale Watch this Space#9 award, creative residency
Tourcoing, France
2016 finalist Prix Fondation Renaud, Lyon, France
2015 Jeune Création 66th edition, Paris

Fairs

2018 APPROCHE, Paris / Unseen, Amsterdam / Art Paris Art Fair
2017 Art Paris Art Fair

Solo show

2018 / no « Rendez-vous », Salon Approche, Le Molière, Paris
2017 / oc-no « N'y voir que du bleu », Biennale Watch this Space#9,
Galerie Commune, Tourcoing, France
/ mar « Chasser le lumière », performance, Caroline Saves, « Jeux de reins,
Jeux de vilains », Lyon, France
2015 / fe-ma « 63 minutes of sunlight (from A to B) », AMT Project Gallery,
Bratislava, Slovakia

Group show

2018 / mar « Cleptomanie sentimentale », rue du Marché, Lyon, France
2017 / no « L'Inventaire des brouillards », galerie Graphem, Paris
/ fe-mar « L'Œil plié », Galerie Binome, Paris
/ ma « Double Trouble », Maison de l'Image et du Son, Villeurbanne, France

2016 / no « L'objet photographique », Immix Galerie, Paris
/ se « Signs of the Times », Prix Fondation Renaud, Lyon, France
/ ju-jui « Second Hands », Galerie Binome, Paris
/ av « À dessein », Galerie Binome, Paris
/ ja Jeune Création 66th edition, Galerie Thaddaeus Ropac, Pantin, France
2015 / no « Remediate the Everyday », Atelier W, Pantin, France
2013 / no « By Post », with Cupboard Collective, Art Licks
Weekend, London, United Kingdom
2011 / ma Young International Contest of Contemporary Art-YICCA,
Factory Art Gallery, Berlin, Germany

Collaborations - Editions (extracts)

2015 *J+K* (Jullius Koller & Kveta Fullierova), Sputnik Edition, Bratislava, Slovakia
2013 Carte blanche à Joseph Elm. Fac'tory, MARQ#2, Musée d'Art Roger Quillot,
Clermont-Ferrand, France

Press review - Publications

2017 / fe Le Monde / Quand les artistes font des plis, by Claire Guillot
L'Œil de la photographie / L'Œil plié
ViensVoir.OAI13.com / L'œil plié ou l'infini dans la photographie,
by Bruno Dubreuil
2016 / ja Le Chassis / Un pas de côté, entretien avec Marie Clerel,
by Lola Bonnelarge
2012 DRONE #2 / « Pattern and Sampling »
2011 DRONE#0 / « Archéologie(s) »

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 producer.

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. Neuflyze 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'Œil 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

[A13] Main Sector « Rare and precious » group show :

Mustapha Azeroual, Anaïs Boudot, Lisa Sartorio, Edouard Taufenbach

[SC5] Curiosa Sector « Spéculaire » 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 Lathuillère

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

group show : Ariane Breton-Hourcq, Hélène David,

David Giancatarina, Maude Grütbel, 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.

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COMITÉ PROFESSIONNEL
DES GALERIES D'ART

paris
art

