

a p p r o c h e

an innovative salon devoted to experimentation
of the photographic medium

3rd edition

8 — 10 November 2019
Opening 7 November

Le Molière
40 rue de Richelieu
Paris 1

press release

approche.paris #approcheparis

introduction

a ppr oc he is pleased to present a preview of the 13 artists chosen for the third edition of the salon, 12 of whom are represented by a gallery.

a ppr oc he is a boutique art fair designed as an exhibition with a curatorial gaze, bringing down the symbolic barriers between the worlds of photography and contemporary art. A boutique art fair consisting exclusively of solo shows, combining so-called traditional photographers with artists who use photography in three dimensions, on non-traditional media such as wood, leather, Perspex, glass and metal, going beyond the frame into the territory of installations.

We have invited art critic Étienne Hatt to bring his perspective to our third salon to help curate a plural and ambitious artistic content. The opportunity to experience the photographic medium will once again be reflected in our 2019 selection. Through our featured artists' diverse nationalities, backgrounds and ages you will discover 12 personalities who reveal their personal stories and questionings through their works.

Most of these artists were born in the 1980s or later, resulting in a generation concerned with nature and environmental issues (Anaïs Boudot, Douglas Mandry, Benoît Jeannet). The use of collage, mixed media and a certain connection to geometry confirm the necessity for some artists to adopt a form of automatic writing to counterbalance their psychological activities (Jonny Briggs, Noé Sendas, Lindsay Calidocott). Some artists invite us to understand migrant children's concerns through references to the past and a dialogue of memory (My-Lan Hoang-Thuy, Lebhoang Kgnaye). The appropriation of images for their representation and their material serve as a starting point for the creation of composite works revealing the tensions of the current world (Cathryn Boch, Pugnaire & Raffini). Last, others are still exploring photography for its fundamental properties, delving deeper into color semantics in the darkroom and the magic of photosensitivity (Laure Tiberghien, Thomas Paquet, Sébastien Reuzé).

Talented galleries support these artists. We are delighted to welcome six new galleries from all over the world this year for our third salon, which will once again be held in Le Molière, a private mansion. It is a perfectly sized and ideal setting in which to foster encounters and discussions between a ppr oc he artists, galleries, collectors and enthusiasts.

Emilia Genuardi & Elsa Janssen

editorial

For a long time, we believed that photography was nothing but a window on the world, sometimes a mirror held out to the photographer, and more rarely, a mirror held up to itself. But in recent years, a new story has been emerging, as if to brush aside the strong interest in documentaries of the 1990s and 2000s. It highlights the medium's constant renewal, emphasizing its properties and physicality, its production and distribution. It has its roots in pioneers, photogram enthusiasts like Anna Atkins, showcasing the modern, like the theorist and practitioner László Moholy-Nagy, and finds an extension in the current vibrancy, as shown in the a ppr oc he salon.

Research today is heading in all directions as, while the notion of medium seems more topical than ever, that of essence is outdated. The time when photography could be reduced to a simple imprint of reality is long gone. The current situation is as stimulating as it is confusing because we must be willing to see photography explore paths that seem counter-intuitive, through the darkroom, the Internet or Photoshop. We must be willing to see techniques and images reevaluated in order to renew their artistic potential or probe their cultural value, as in this third edition of a ppr oc he. We must be willing to see it give free rein to its power to disrupt reality and abstraction, to see it use non-conventional but meaningful materials and media, and finally to see it rub shoulders with volume and space to overcome the flatness that appeared to be its state.

Convinced of the current renewal's historical importance, a ppr oc he, which is as much a show as an exhibition, intends to help people to find their way in these new photographic territories through its highly-curated choices.

Étienne Hatt

2019 artists

01 Cathryn Boch

Galerie Papillon (FR)

02 Anaïs Boudot

Galerie Binome (FR)

03 Jonny Briggs

Ncontemporary (IT)

04 Lindsay Caldicott

Christian Berst Art Brut (FR)

05 My-Lan Hoang-Thuy

Secteur a ppr oche (FR)

06 Benoît Jeannet

Galerie Eric Mouchet (FR)

07 Lebohang Kganye

AFRONOVA Gallery (ZA)

08 Douglas Mandry

Bildhalle Gallery (CH)

09 Thomas Paquet

Thierry Bigaignon (FR)

10 Florian Pugnaire & David Raffini

Ceysson & Bénétière (FR)

11 Sébastien Reuzé

Meyer Zevil Art Projects (FR)

12 Noé Sendas

mc2 gallery (IT)

13 Laure Tiberghien

Lumière des roses (FR)

2019 artists



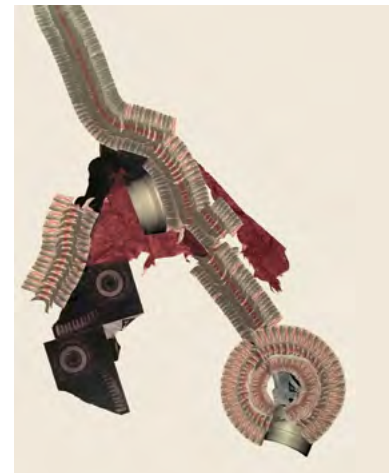
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13



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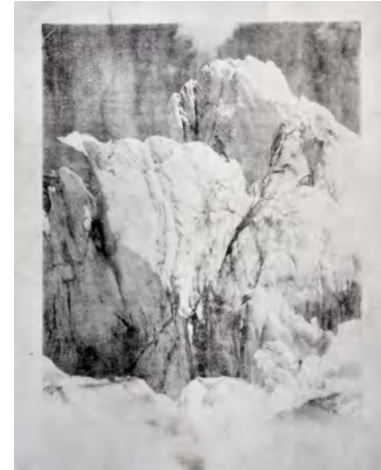
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10



12



08



09



05



01



03



02



06

01 Cathryn Boch

Born in Strasbourg in 1968
Lives and works in Marseille

Cathryn Boch never leaves the paper medium she works with unscathed, grabbing and perforating it with a sewing machine needle, until it blisters. Her work uses aerial photographs, old photos of industrial sites, maps, tracing paper, topography, etc., as well as newspaper clippings, which she coats with sugar, picking out the contours with yarn. The fragility of this paper, the perforated tracing paper and the proliferation of yarn also reveal a rapidly changing environment.

Cathryn Boch's work deals with territories and the impermanence of borders, as well as the social, political and ecological issues embedded in them, as part of a relationship with the world that is intertwined and linked to the experience of mental space. These landscapes-bodies wear their own stitched fabrics. In Cathryn Boch's view, borders, territory-migration-occupation-alteration boundaries, are all scars that echo the chaos of impending human and planetary metamorphoses.

Cathryn Boch graduated from the École supérieure des Arts décoratifs de Strasbourg in 1996, has received numerous residencies abroad and exhibited at Mamco in 2009. She won the Drawing Now Award in 2014. Her works feature in the public collections of the Frac Picardie and PACA, the FMAC and the Centre Georges Pompidou. Her work is also to be found in several renowned private collections. Cathryn Boch has just completed a one-year research residency at the Art 3bisF centre in Aix-en-Provence. The works created in this context were shown during the 3rd solo exhibition that the Galerie Papillon devoted to her work from May to July 2019.

Galerie Papillon

Founded in 1989 by Claudine Papillon, Galerie Papillon is now managed by Marion Papillon. The gallery is recognized for its personal editorial line, its commitment to the French art scene and its sensitivity to works on paper. It brings together artists that have a common sense of poetry, irony and boldness. Its team is being renewed and relies also on younger artists and foreign artists.

Galerie Papillon
13, Rue Chapon
75003 Paris
www.galeriepapillonparis.com



← *Kenya*
2012, daily press photography,
sewing, sugar icing on paper,
21 × 14 cm / 8,2 × 5,5 in,
unique piece

→ *Untitled*
2019, press photography, digital
print, collage, wooden stick,
sewing, 214 × 115.6 × 35 cm /
84,2 × 45,5 × 13,7 in, unique
piece

© Cathryn Boch / Courtesy
Galerie Papillon

02 Anaïs Boudot

Ce qu'il reste des vagues

Born in Metz in 1984

Lives and works between France and Spain

Anaïs Boudot walks; on a mountain, in a forest, as close to water as possible, wandering territories to glean materials she will then use to create images. Halfway between a mystical quest and a photographic mission, her approach continues in the laboratory where, as an alchemist-artist, she extends her experiences with natural elements. Within that technical exploration of analogue printing on glass, she gives prominence to movement and welcomes accidents. And then, in darkness, light suddenly appears, golden or silver, but also bright slivers and breakage. Alone or as polyptychs, her images possess great materiality and attract perception. The gaze interferes with real or represented interstices, makes the connection between these temporal rifts; a wave unfolds, and then withdraws.

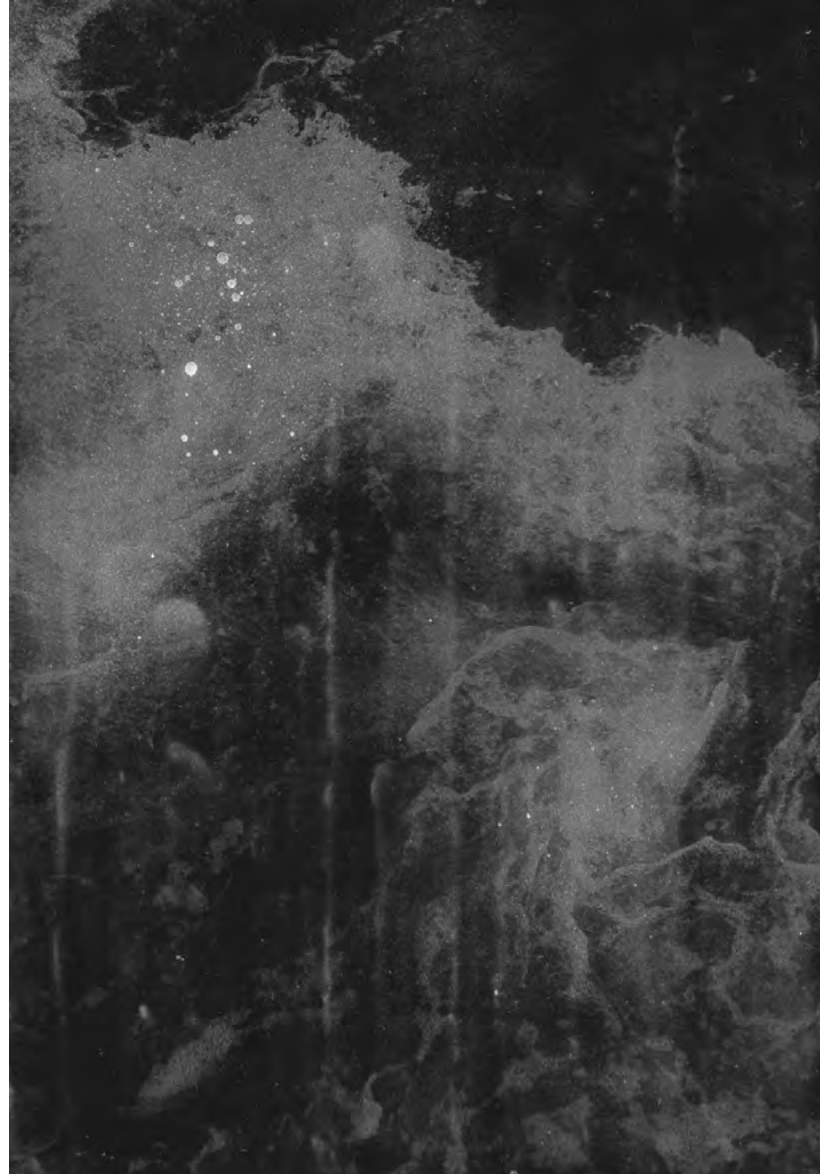
For a project on her, *Ce qu'il reste des vagues* (what's left of the waves) gathers three corpuses of enigmatic images that are out of time and closer to feeling. *La noche oscura* series was created in the Spanish Sierra through her residency at Casa de Velazquez, and continued in France for the *Epilogue* part. Whereas *Le reste des vagues* and *Un rayon dans cette mer sur une lune* series were made in Bilbao Arte Residency. These unique gelatin silverprints question the process of appearance of the image in photography.

Graduated of the ENSP of Arles (2010) and the Studio national des arts contemporains Le Fresnoy (2013), Anaïs Boudot won the Grand Prix la Samaritaine de la jeune photographie (2016) took part in various residencies – Arte Bilbao (2018-19), Casa de Velazquez (2016-17), Fondation des Treilles (2015), CACP Villa Pérochon (2011). In 2019, she took part in group shows such as *Pareidolia, les lignes de la nature* at the MUba of Tourcoing, *Espagne déshabillée* at the French Institut of Madrid, and *Le Laboratoire de la nature* at Le Fresnoy.

Galerie Binome

Galerie Binome was founded in 2010. Located in the heart of Paris in the Marais district it is devoted to contemporary photography. Its annual solo and group exhibition program has embraced on emerging visual artists from a wide variety of backgrounds and practices, exploring new forms of photography, challenging the medium's conceptual and formal boundaries. Galerie Binome showcases in international contemporary art and photography fairs.

Galerie Binome
19, rue Charlemagne
75004 Paris
galeriebinome.com



← *Sans titre (arbre1), La noche oscura serie*

2017 – 18, gelatin-silver print on glass, golden paint, black wood chassis, 30 × 21 cm / 12 × 8 in, single piece in an edition of 3

→ *Le reste des vagues*

2019, gelatin-silver print on glass, silver and gray acrylic paint, 32 × 23cm / 12,5 × 9 in, unique piece

© Anaïs Boudot / Courtesy Galerie Binome

03 Jonny Briggs

Broken Nature

Born in Berkshire in 1985

Lives and works in London

Jonny Briggs' research has long been focusing on his socialised bubble of familiarity within the family, using photography, sculpture and installation as a means to analyse the existing contradictions between the memory of the personal past and the present as well as the limits of the social impositions.

Since the beginning of his career, the artist has often used his childhood home as a setting for creating his staged images, focusing on both the inside of the house and the external garden, creating a continuous link between the notion of internal and external spaces. For *Approche* a selection of new works will analyse the relation often existed in Jonny Briggs' works between the domestic setting and the natural outside world. The private sphere and the public world are often put in direct contrast by the artist to create a sense of misplacement and confusion for the viewer.

The artist's attempt to go beyond the confined limits of the familiar house is also a reminder of the human tendency to sacrifice most of the natural self to fit in with various social groups.

Jonny Briggs was raised in London, where he would go on to attend the Royal College of Art, obtaining an MA in Fine Art Photography in 2011. He had exhibitions within important institutions such as Saatchi Gallery London, Moscow Young Artist Biennale, Moscow – Mark Rothko Art Center, Latvia – Fondazione Fotografia Modena, Modena – Photoforum Pasquart, Biel – Zabłudowicz Collection, London – Open Eye Gallery, Liverpool – FOAM Talents, Unseen Amsterdam – Camden Arts Centre, London – Pole Image Haute-Normandie, Rouen.

Ncontemporary

Ncontemporary was established in London as a roving project specializing in showcasing emerging international talent. They opened a permanent space in a former garage in Knightsbridge in 2015, where solo and group exhibitions were held with artists Patrick Tuttofuoco, Gregory Hayes, Domenico Antonio Mancini, Julie Roch-Cuerrier, Raffaella Crispino, Naomi Leshem and many others. Ncontemporary relocated to Milan, Italy in 2017.

Ncontemporary

Via Giovanni Lulli, 5

20131 Milan, Italie

ncontemporary.com



← *Into the Black*
2011, c-type print, 110 × 114 cm
/ 43,3 × 44,8 in, edition of 5

→ *Prayer*
2019, c-type print and carved
hammer, 37 × 27 × 30 cm /
14,5 × 10,6 × 11,8 in, approx,
unique piece

© Jonny Briggs / Courtesy
Ncontemporary gallery

04 Lindsay Caldicott

Fragments and Fractals

Born in Leicester in 1956

Died in 2014

Lindsay Caldicott's work is so brilliant that it momentarily silences dichotomies between art brut and contemporary art. Lindsay Caldicott's tragic fate, in the absence of providing a framework for interpreting her work, prompts us nonetheless to search for the substance of her art, to attempt to understand its very essence.

At first glance, what is striking is the way in which her collages are structured into geometric ensembles interspersed with mishaps, shapes that become obsessively intertwined and repetitive. However, in Lindsay Caldicott's works, there is a chromatic harmony that is rarely in doubt, ranging from grey to sanguine and from russett to flesh-coloured tones. For flesh is the prima materia of this fractal universe. It then becomes clear that these lineaments are made primarily from a myriad of x-ray fragments, cut with a scalpel and assembled with the utmost surgical precision.

The solo show entitled *Fragments and Fractals* takes a look back at Lindsay Caldicott's very particular work, somewhere between geometric abstraction and figurative fragments. Lindsay Caldicott trained as a therapeutic radiography technician at the age of 16. She worked in the x-ray department of a Dutch hospital for a few years before taking a break in her career and successfully studying Fine Arts at Middlesex Polytechnic in London.

She suffered from severe psychological issues due to a distressing childhood and succeeded in coping with them until 1990, when a severe episode forced her to leave her job. She then spent most of the next 24 years in a psychiatric hospital, until her death in 2014.

Christian Berst discovered her work in 2016 and organised her first solo exhibition in Paris in 2019

Christian Berst Art Brut

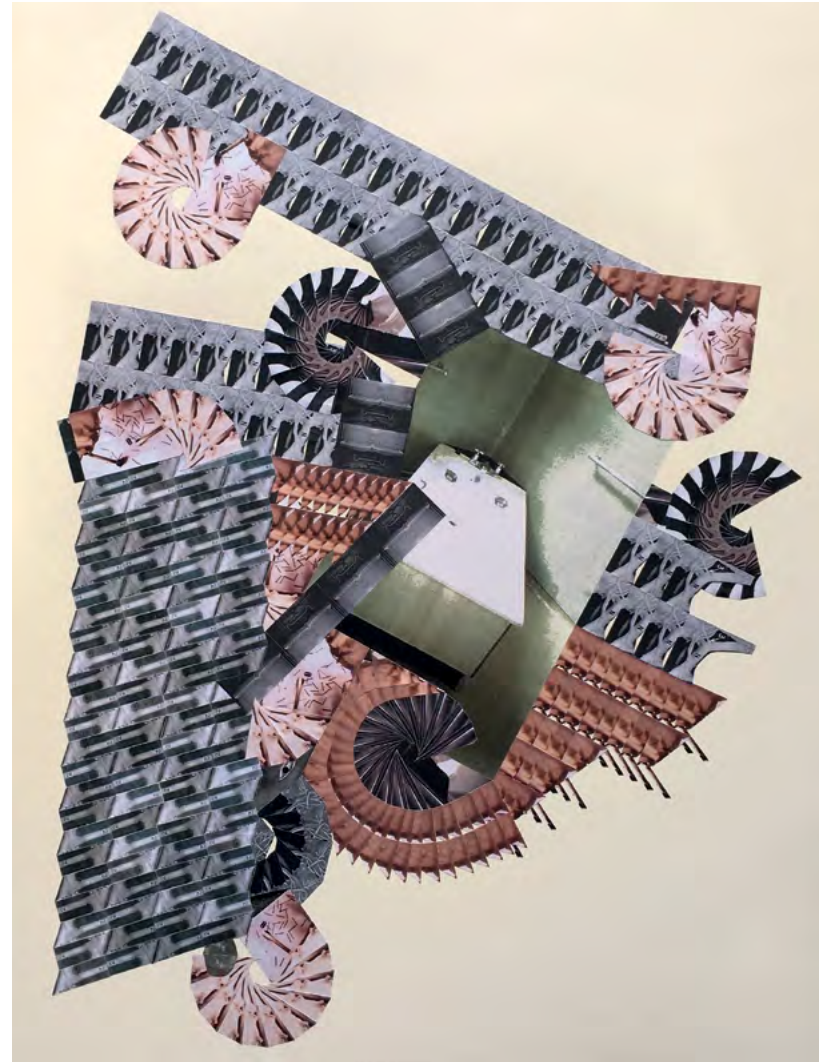
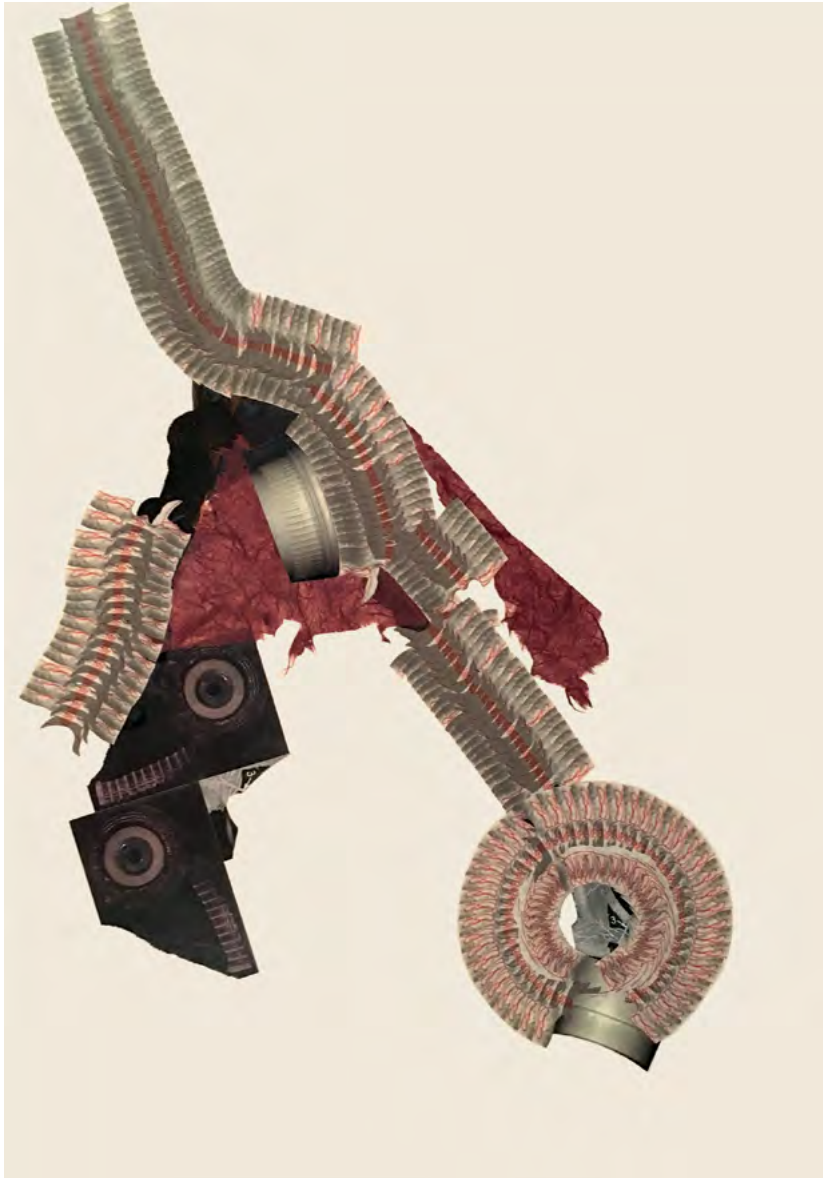
The gallery Christian Berst shows since 2005 that art brut cannot be confined neither in a period of time nor in a geographical perimeter not even in a formal spectrum. What is at stake here is rather the notion of individual mythology, dear to Harald Szeemann. By putting its passion at the service of creators off the beaten track, whether they are "classics" already recognized by museums and art collections or contemporary discoveries destined to recognition by the art world, the gallery strives, through its exhibitions and publications, to introduce an ever-growing public to the mysteries of art brut.

Christian Berst Art Brut

3-5, passage des Gravilliers

75003 paris

www.christianberst.com



← *Untitled*
circa 2000, photocollage,
59,5 × 42 cm / 23,43 × 16,54 in,
unique piece

→ *Untitled*
circa 2000, photocollage,
84 × 59,5 cm / 33 × 23,4 in,
unique piece

© Lindsay Caldicott / Courtesy
Christian Berst art brut

05 My-Lan Hoang-Thuy

Serviteurs et relations

Born in Bourg-La-Reine in 1990

Lives and works in Paris

Initially trained in graphic design, My-Lan Hoang-Thuy's work as a whole is influenced by the practice of publishing. Images and writings become tools and the raw material she stretches, spreads and handles to create an alternative reading. It is not only the representation contained in these images that interests her, but also the process of creating them, what is hidden from view that acts as a revealing element.

Flowers, nudity, intimacy are all subjects or motifs that form My-Lan's very intimate iconography.

Two visual cultures are intertwined in her work, one western and the other from the Far East. She was born to Vietnamese parents who came to France in the 1970s and initially experienced this other culture through her parents' customs such as flower offerings. She would soon discover this country and its hyper-saturated landscapes.

a ppr oc he will unveil a new series of works built from intimate images printed on "sheets of paintings". Will also be presented a set of works made from scans of bouquets of flowers. Adjustment of settings, little miracle of technique, a new image is created. My-Lan Hoang-Thuy, through these frictions, is constantly searching for a link between her past and present; between two cultures with opposing hues and in which the artist does not have the same degree of freedom.

My-Lan Hoang-Thuy was born in 1990. She graduated from the Paris Fine Arts School. Her practice questions collage and relies on craftsmanship. She was nominated for the Prix des Amis des Beaux-Arts de Paris and the Salon de Montrouge in 2018, and also took part in the "Their Spring" exhibition at the Galerie Papillon and Intoto 6 at the Fondation d'Entreprise Ricard. Her work will soon be shown at the Fiminco Foundation's Salon Jeune Création and at the Pompidou Centre as part of the Dust project headed by Thomas Fougérol and Jo-Ey Tang.

Secteur a ppr oc he

As an independent salon, a ppr oc he aims to promote and defend artists with multiple backgrounds. It is in this context that in 2018, the a ppr oc he sector was created to open the selection to artists not represented to date by a gallery.



← *Untitled*

2018, inkjet print on paper
80 × 120 cm / 31,5 × 47,2 in,
edition of 3

→ *Acne*

2019, inkjet printing on acrylic
paint, variable format, unique
piece

© Courtesy My-Lan Hoang-
Thuy

06 Benoît Jeannet

Escape From Paradise

Born in 1981

Lives and works in Neuchâtel, Switzerland

Benoît Jeannet sees his work as a polymorphic approach to photography. He diverts original applications by using an experimental approach to the photographic act. He considers his darkroom and photography as a malleable tool, mixing media and building a specific visual language to express the movements of the world he bears witness to.

Benoît Jeannet is presenting the *Escape from Paradise* series at a pp roche, a research project in which the Pacific is transformed into an iconography observation lab.

Escape from Paradise is a study of Hawaiian iconography and myths. In the photographer's studio, the island became an observation lab, a microcosm of 20th century history: the Dole Food Company's plantations, the history of the Hawaiian shirt, the 1944 Chicago Convention, the invention of the atom bomb and the advent of the Internet, among others, have shaped our mental perception of Hawaii. These popular imagery components act as a form of diluted propaganda object. The series combines contemporary artifacts to form an installation, as a sort of visual archaeology of the future.

Benoît Jeannet graduated from Vevey Photography School (2012) and then from the ECAL University of Art and Design in Lausanne (2015) and holds a master's degree in visual arts from HEAD Geneva University of Art and Design (2019). He was awarded the Broncolor Light Award at Vevey's Festival Images in 2019 for his series *Escape from Paradise*. His work has been shown in numerous exhibitions in France and abroad, including at the Festival Images, Vevey, Jimei × Arles Photo festival, Jimei (China), Foam Museum, Amsterdam and the Rencontres de la photographie, Arles.

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



← *Untitled*
2019, archive photographs from
the National Archive & Re-
cords Administration and *Life*
Magazine, December 1951,
inkjet prints, 40 × 50 cm /
15,7× 19,7 in, unique pieces

→ *Eyewitnesses of the
noiseless flash*
2019, Hawaiian shirts and
epoxy resin, variable dimen-
sions, unique pieces

© Benoît Jeannet / Courtesy
Galerie Eric Mouchet

07 Lebohang Kganye

Ke Lefa Laka / Her Story

Born in Katlehong, South Africa in 1990

Lives and works in Johannesburg, South Africa

Although primarily a photographer, Kganye often incorporates her interest in sculpture, performance, installation and film.

The loss of her mother, and the only link with her extended family, in 2010, triggered in Lebohang Kganye the fundamental need to trace her ancestral roots. She found many photos and clothes which had always been there but which she had ignored over the years. The idea of “the ghost” started to emerge in her work. Her reconnection with her mother became a visual manipulation of “herour’ histories”. Kganye began inserting herself into her pictorial narrative by emulating these snaps of her from my family album; her way of marrying the two memories. The photomontages became a substitute for the paucity of memory, a forged identification and imagined conversation. She confronts her collected and altered photographs; the artist’s and her family’s, as material for both memory and fantasy. She explores fictional history by using archives to merge illusive characters with “real” characters in a new universe.

Kganye was awarded the Jury Prize at the Bamako Encounters Biennale of African Photography in 2015 and the CAP Prize 2016 in Basel and more recently the Camera Austria Award for the 2019 Artist of the Year. She has participated in major exhibitions internationally, including The Prada Foundation in Milan, MACAAL in Marrakesh, Digital Africa in Tokyo or Iziko National Gallery in Cape Town. Kganye’s work forms part of prestigious collections, such as the Walther Collection New York or The Pigozzi Collection Geneva.

AFRONOVA Gallery

AFRONOVA Gallery, based in Johannesburg, is the brainchild of the dynamic duo Emilie Demon and Henri Vergon who are developing and consolidating an innovative model of gallery together with some of the most progressive and influential artists in South Africa and the Southern Hemisphere. For twenty years, they have been nurturing relationships with a Pan-African and international network of like-minded curators, institutions, critics, private foundations and collectors.

AFRONOVA Gallery

70, 8th Street Parkhurst 2193

Johannesburg, South Africa

www.afronova.com



← *Ke bapala seyalemoya bosiu ka naeterese II*
2013, inkjet print on cotton rag paper, 42×42 cm / 16,5×16,5 in, edition of 5

→ *Ke tsamaya masiu II*
2013, inkjet print on cotton rag paper, 42×29,7 cm / 16,5×116,9 in, edition of 5

© Lebohang Kganye / Courtesy AFRONOVA Gallery

08 Douglas Mandry

Those may last forever

Born in Geneva in 1989

Lives and works in Zurich, Switzerland

Douglas Mandry works both on exploring territories and the history of photography. In an always more digitalized world, his work is a constant reaction to technological acceleration and its consequences on the man-nature relationship. Photography being known as a tool for the observation of nature and scientific research, it has become for him a way to question our relationship to time, space and memory through an experimental and sculptural practice, which merges traditional photographic processes with natural and man-made elements. Alternating journeys in the wild, experimental lab sessions and photographic archive deep diving, his practice brings up questions of memory, sustainability and how we cohabit with images — by extension with nature and its representation.

His project *Monuments*, part of the a ppr oc he exhibition, merges natural, man made and photographic material related to the issue of melting glaciers in Switzerland, addressing a critical look at the way we deal with a phenomenon that we ourselves generated. The installation is composed of melting ice photograms coming from the Aletsch glacier, and unique lithographs print on geotextile from gathered alpine images from the early 20th century. The geotextile, also called glacier blanket, was collected after a season spent on the Andermatt glacier.

Those may last forever is a critical statement on ephemerality, in a journey through disappearing Swiss glaciers.

Douglas Mandry is a Swiss artist, born in 1989 in Geneva and graduated from ECAL University of Arts in 2013. His work has been exhibited at the C/O Berlin (“Back to the Future”, 2018), Centre de la Photographie de Genève (“When the Air Becomes Electric”, 2019), Plat(t) form 15 at the Fotomuseum Winterthur, finalist at the Swiss Federal Design Awards 2015, nominated 3 times to the Paul Huf Award and to the Prix Pictet Commission (2019).

His first book, *Equivalences* was published in 2019 by RVB BOOKS.

Bildhalle Gallery

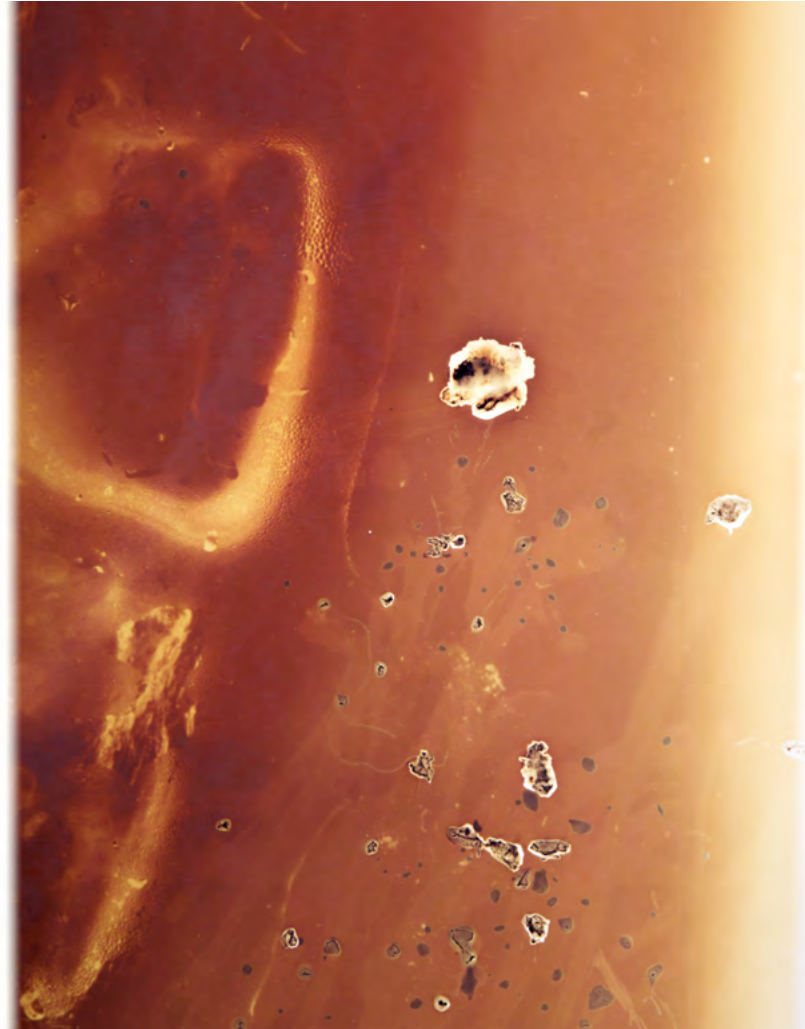
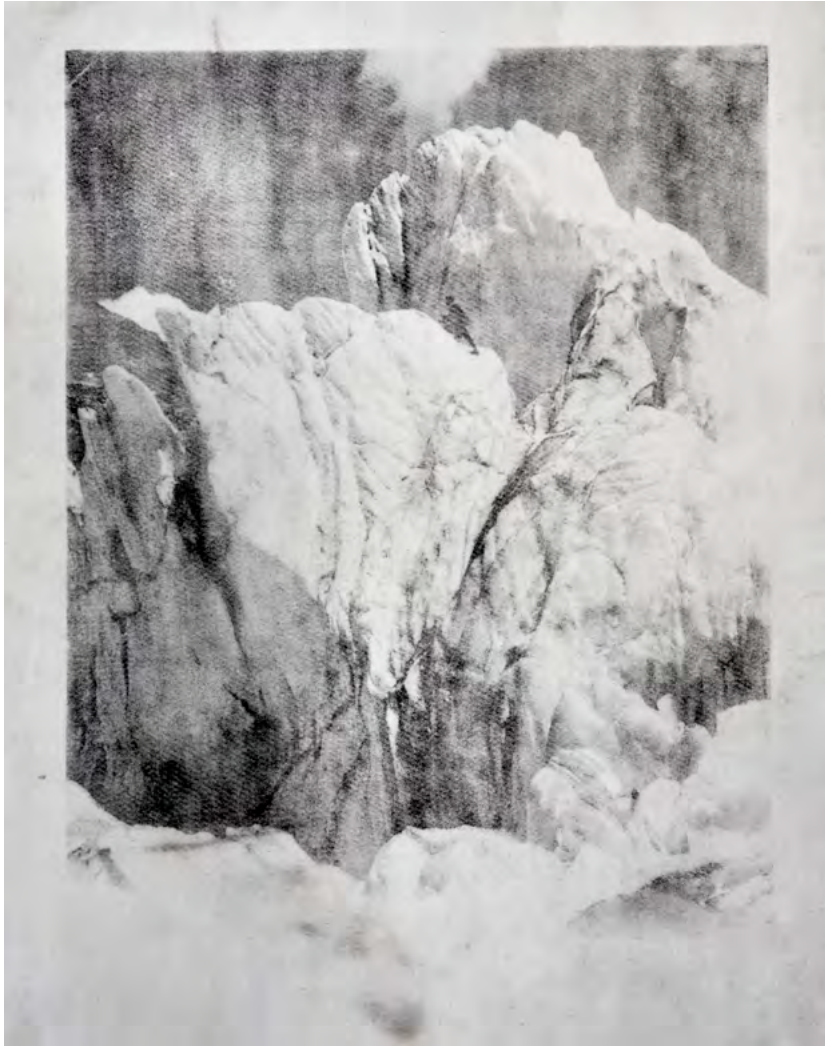
The gallery Bildhalle, founded by Mirjam Cavegn in 2013, deliberately takes on the responsibility of a long-standing Swiss tradition regarding photography and its distribution as an artistic medium. In the interplay between selected established photographers of the 20th Century and those of a younger generation who aims to keep extending the medium, Mirjam Cavegn shapes an ambitious gallery program with the aim of positively influencing the reception and recognition of artistic photography. In just a few years, Bildhalle has established itself as one of today’s most respected photography galleries in Switzerland.

Bildhalle Gallery

Stauffacherquai 56

8004 Zürich, Suisse

www.bildhalle.ch



← *Eismeer*
2019, lithography on geotextile
(glacier cover), steel nails,
114 × 130 cm / 45 × 51 in,
unique piece

→ *Monument/Aletsch #3*
2018, ice photogram digitally
printed on glass, 50 × 70 cm /
19,6 × 27,5 in, edition of 5

© Douglas Mandry / Courtesy
Bildhalle Gallery

09 Thomas Paquet

L'Ombre des heures

Born in Paris in 1979

Lives and works in Paris

Thomas Paquet's work revolves around the notion of space and time. Far from the information overloads and the speed excesses of the digital realms, Thomas quietly explores with matter. He envisages photography as an art which cannot be separated from its craft. As such, film is often at the core of his creation process and it is common for him to employ alternative techniques such as Polaroid, wet collodion prints or cyanotype. But most importantly his work is an invitation to go beyond our own expectations of reality, blurring the lines between science and poetry, materiality and abstraction, objectivity and subjectivity.

Thomas Paquet exposes his light sensitive papers through a strict protocol. The artist records with infinite patience the shadow of a gnomon, this astronomical instrument that projects a shadow as it follows the course of the sun on the celestial dome. Repeating these shadow captures throughout the year, and juxtaposing the resulting cyanotypes chronologically, these artworks provide us with imprints of various lengths, like scale-free abstract partitions where the shades of bleu evoke the infinite of the sky. Going from an immaterial experience to a tangible proof revealing the invisible to the eye, Thomas Paquet invites us to go beyond our own representation of reality and guides us through a poetic feel of the passage of time.

Galerie Thierry Bigaignon

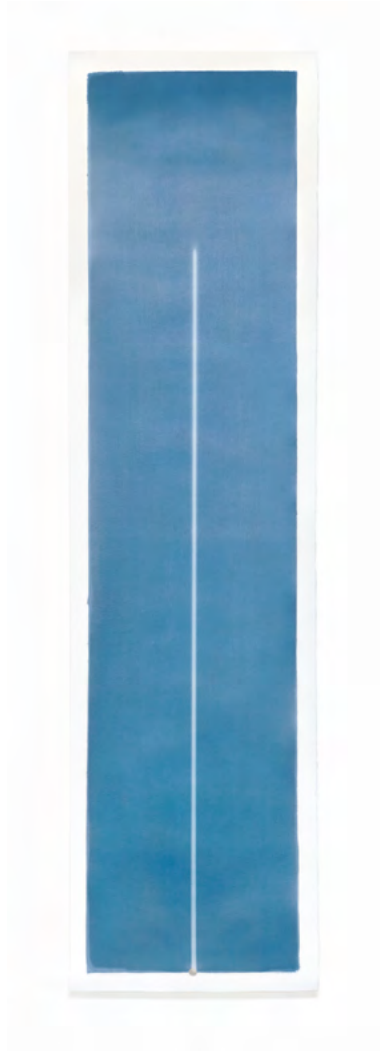
Galerie Thierry Bigaignon is exclusively dedicated to photography. With a strong international focus the gallery defends a certain vision of photography, one which is strong, demanding and eclectic. Exhibit after exhibit, the gallery presents, supports and defends the unique vision of its artists, whether they be emerging, mid-career or established worldwide, in their quest to challenge the medium and explore the full extent of its possibilities.

Galerie Thierry Bigaignon

9, rue Charlot

75003 Paris

www.thierrybigaignon.com



← 24S18-13h50, *L'ombre des heures* series
2018, cyanotype on cotton paper, 54 × 200 cm / 21,2 × 78,7 in, unique piece

← 03J19-14h04, *L'ombre des heures* series
2019, cyanotype on cotton paper, 54 × 200 cm / 21,2 × 78,7 in, unique piece

→ *Intuition bleue #1*
2019, ambrotype on blue tinted glass, 18 × 24 cm / 7 × 9,4 in, unique piece

10 Florian Pugnaire & David Raffini

Fahrenheit 134

Born in Nice and Bastia in 1980 and 1982

Live and work in Brussels, Belgium

Since 2006, in parallel with an individual practice, Florian Pugnaire and David Raffini have been pursuing a collaborative work around the issues of the recycling of the industrial object towards the status of a work of art, until its decomposition in space time.

Here is the information: *Fahrenheit 134*. The highest temperature ever reached on the surface of the planet nearly a century ago, in the Death Valley (56,7°C). On a desolated urban background, with sadly magnificent sunsets and landscapes dried out by a scorching heat, the story builds around the truths and legends related to the territories visited by the protagonist.

The debris thus collected gave life to a sculpture, which stands like a stele in the exhibition space. A memorial made of rubble and dust, fragments of history captured in stone. At the same time, an archeology of the future is shown through photographs. Shots representing a lost world, precisely defined but destructured due to the erosion of their medium. Images of modern ruins become shadows of themselves through the destruction of their constitutive materials. Between fiction and archive, Florian Pugnaire and David Raffini create a hybrid form of storytelling through movie, installation works and photography.

Florian Pugnaire and David Raffini met during their studies at Villa Arson, Nice, where they graduated in 2007; they carried on studying together at the Freynoy National Studio of Contemporary Arts in Tourcoing, France. The two artists are united by the same central research in their creative work: to render visible the processes in art, in particular mutations of everyday objects into art. Laureates of the Ricard Prize in 2015, their work has been exhibited in a range of solo and group shows such as Le Portique in Le Havre (2018), Le Jardin des Tuileries (FIAC Hors les Murs, 2017) and Le Palais de Tokyo (2017).

Ceysson & Bénétière

Founded in Saint-Étienne in 2006, the Ceysson & Bénétière gallery has expanded its locations in Luxembourg, Paris then New York. Multiplying exhibition spaces is for us, within the context in which artistic creation develops and spreads nowadays, a matter of showing to best effect the artists we have decided to promote.

Ceysson & Bénétière

Saint-Étienne / Luxembourg / Paris / New York

23, rue du Renard

75004 Paris

www.ceyssonbenetiere.com



← *Sub City*
2019, photographic printing on
steel with cement frame,
38 × 100 cm / 15 × 39 in,
unique piece

© Florian Pugnaire & David
Raffini / Courtesy Ceysson &
Bénétière

11 Sébastien Reuzé

Trip

Born in Neuilly-sur-Seine in 1970

Lives and works in Bruxelles

The work of Sébastien Reuzé's consists of a research on photography, its uses and its applications in the study of contemporary myths. Plastic research, sociological research and scenographic research are all part of it.

For a project on the road, Sébastien Reuzé shows a selection of images from his project *Colorblind Sands*, a journey, a reflection upon photographic road trip. It explores the semantics of color, the experience of time and place, and the possibilities for analog printing in the darkroom. An imaginary journey through the history of American photography.

Color, or the lack of it, is an on-going source of inspiration. The development of an idea, which inevitably begins with the notion of "color", plays a significant role in this project. Each work is printed in a hue that lends it a specific tension. *Colorblind Sands* is an attempt to cultivate a mental landscape. An environment that defies description and sends you on a schizophrenic, psychological trip. The focus is on the dissolution of the self, upon a mental unravelling. Fact and fiction coalesce in Reuzé's work.

Time occasionally makes its presence felt in this series of photographs. The works lead us into an ambiguous temporality. Are these images related to the past, present or future?

Sébastien Reuzé's work has been shown in a variety of solo and group exhibitions in various places in Europe such as the Centre de La Photographie de Genève (2016) or the Catherine Bastide Project in Marseille (2017) etc. In 2019, the FOMU, Antwerp's photography museum, devoted a solo exhibition to his work. Publishing is an important part of his approach. He is co-founder of the collective label Herman Byrd, an art-loving avatar who is devoted to publishing. In 2018, he published *Colorblind Sands Randomsuperpoz*, a signed and numbered artist's book, printed in 70 copies, with the famous Belgian publishing house, Art Paper Editions.

This presentation is made with extracts from a text written by Eva Wittocx for the publication *Colorblind Sands* of Sébastien Reuzé.

Meyer Zevil Art Projects

Philippe and Christine Benadretti opened the Galerie des petits carreaux in Paris in 2011 and then established in Saint-Briac-sur-Mer. In the fall of 2019, the gallery changes its name to Meyer Zevil Art Projects, on the occasion of its installation in a larger venue on the Domaine de la Ferme du Golf de Lancieux, aiming at supporting visual artists by producing more ambitious exhibitions, diversifying its audiences, and engaging new collaborations in a more international framework.

Meyer Zevil Art Projects

Le Grand Vaupiard

35800 Saint-Briac-sur-Mer

Domaine de la Ferme du Golf

22770 Lancieux

galeriedespetsitscarreaux.com



← *Colorblind Sands* series
2012 – 2014, lambda print,
80 × 120 cm / 31,5 × 47,2 in,
edition of 5

→ *Colorblind Sands* series
2012 – 2014, lambda print,
80 × 120 cm / 31,5 × 47,2 in,
edition of 5

© Sébastien Reuzé / Courtesy
Meyer Zevil Art Projects

12 Noé Sendas

Hermès au repos

Born in Brussels in 1972

Lives and works in Lisbon and Berlin

Noé Sendas explores a range of media in his work: photography, sculpture, video or collage. Explicit and implicit references to artists and literary, cinematographic or musical works are among the materials he uses. Noé Sendas explores intellectual reflection and visual arts practice: the body, as both a theoretical and physical entity; perception mechanisms of the exhibition viewer.

At a pop oc he, he will shows works from the series *Resting Hermès*. For this series, produced in his former studio in Lisbon, Sendas decided to order 31 identical second-hand books on Amazon: *Les Merveilles de L'Art Antique*, a book from 1946 edited by Georges Daux. In this series, the artist obsessively reappropriates Hermes. Perhaps Sendas is addressing the history and role of the artist's self-depiction? Hermes: the messenger between humans and gods, the artist: connecting the visible to the invisible. Sendas likes to plays with time, space and repetition to guide and place us in temporal suspension, constantly in a state of balance between narrative tension, aesthetics and profound resonance.

Noé Sendas studied at the School of the Art Institute (Chicago), the Royal College of Arts (London). His work has been exhibited in various institutions around the world such as the Kunsthalle in Bonn, the Plateau in Paris, the Calouste Gulbenkian Foundation and the Berardo Museum in Lisbon. His work is found in many public and private collections in North and South America as well as Europe, including the Caixa Geral Depositos/Culturgest Collection (Lisbon); the Contretype Centre d'Art Contemporain pour la Photographie Collection (Brussels), and the Pedro Cabrita Reis Collection (Lisbon).

mc2gallery

mc2gallery was founded in 2009 by Vincenzo Maccarone, then a young collector, and Claudio Composti, an art curator who grew up in the art world thanks to his father, along with many of the most important trans-avant-garde artists and Italian poor art. Mc2gallery specializes in photography and aims to discover promoting and representing young emerging Italian and foreign artists, who mainly use photography as an artistic medium, without neglecting the attention for painting, sculpture, video or installations.

mc2 Gallery

Via Lulli 5

20131 Milan, Italie

Lustica Bay Marina, The Chedi Hotel

85323 Tivat, Montenegro

mc2.gallery



← *L'Hermes au Repos (scala)*
2019, sculpture, wood / iron /
glass / acid free canvas tape /
offset inks on paper,
172 × 100 × 50 cm / 67,7 × 39,3
× 19,6 in, unique piece

→ *PEEP N15*
2014, inkjet print on luster
paper, 18 × 13 cm / 7,1 × 5,1 in,
edition 3+2, vintage frame,
unique 24 × 18 cm / 9,4 × 7,1 in

© Noé Sendas / Courtesy mc2
Gallery

13 Laure Tiberghien

Dialogue

Born in Paris in 1992

Lives and works in Paris

Laure Tiberghien is an explorer. She explores the possibilities offered by silver photographic paper's sensitive surface in the darkness of her laboratory.

She photographs without a camera, which is reminiscent of the spirit of invention that inspired the first decades of photography. It has nothing to do with a melancholy experience of this medium. Her artistic approach, inspired by scientific photography, is closer to that of an alchemist. "What interests me is to depict invisible things that only appear by using photographic materials". Through her experiments, she has freed herself from the subject and returned to the simplest photographic tool, the image in its very physicality. The one thing it captures, without trapping it, is the direct action of light rays on a sensitive surface.

When contemplating these photographs, we are reminded of abstract painting, which she does not hide her interest in but does reject as a comparison that would turn her into a painter of light. Her images are compositions whose shapes and colors are meticulously thought out and recorded in sketchbooks before she enters the darkroom. In other respects, the way the photographer works with light (which is not controlled as a painter would a color palette), the randomness (which she welcomes), the choice of paper (Cibachrome or chromogenic, depending on the desired result) all make her work a strictly photographic act.

Laure Tiberghien, a young photographer who graduated from the Beaux-Arts de Paris in 2016, has shown her work in various solo and group exhibitions, notably in Arles, in the Espace Van Gogh in 2017. In 2019, she and her gallery, Lumière des Roses, won the Prix Découverte Louis Roederer at the Recontres d'Arles.

Lumière des roses

Philippe and Marion Jacquier established the Lumière des Roses gallery in Montreuil in 2004. Their pioneering work in exploring and promoting anonymous photography quickly made them known to both collectors and French and international institutions. For the past 15 years, they have taken part in Paris Photo where they showcase the results of their "photographic harvests". In 2017, they began collaborating with contemporary artists whose works resonate with the collection of old photographs that forms the gallery's cornerstone.

Lumière des roses

12-14, Rue Jean Jacques Rousseau

93100 Montreuil

www.lumiere-des-roses.com



← *Rayon#12*
2019, unique print on chromogenic paper, 50 × 40 cm / 19,6 × 15,7 in

→ *Square#1*
2019, unique print on chromogenic paper, 30 × 40 cm / 11,8 × 15,7 in

© Laure Tiberghien / Courtesy
Galerie Lumière des roses



Emilia Genuardi, co-founder and 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 a ccr oc he, an events management company, that produces a ppr oc he.



Elsa Janssen, 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 a ccr oc he.



Étienne Hatt, art co-art director 2019 edition

Étienne Hatt was born in 1976 and started out as VU' gallery director before joining *artpress* magazine's editorial team. He is currently their assistant editor-in-Chief writing a monthly column on photography. He is also Director of Programs for the experimentation Centre of the Collège international de Photographie du Grand Paris and is responsible for creating a series of filmed conversations for exhibitions at le Jeu de Paume.

partners

media



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.

<https://daily.artnewspaper.fr/>

others

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→ To download the press release & images please click [here](#)

general informations

access

Le Molière
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Paris 1

Parking Lot: Croix des Petits Champs
Metro: Palais Royal Musée du Louvre (line 1 & 7) ou Pyramide (line 7)
Bus Lines: 73, 39, 48 (bus stop Palais Royal Musée du Louvre)

opening times

Thursday 7 November
11 am – 2 pm Press preview
2 pm – 10 pm Opening, by invitation only

Friday 8 November
11 am – 1 pm By invitation only
1 pm – 7 pm Open to the public, upon reservation

Saturday 9 November
11 am – 1 pm By invitation only
1 pm – 10 pm Open to the public, upon reservation

Sunday 10 November
11 am – 1 pm By invitation only
1 pm – 6 pm Open to the public, upon reservation

→ Reservations on approche.paris