

galerie

binome

EDOUARD TAUFENBACH

LA MÉTHODE

31/01 - 14/03/20

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

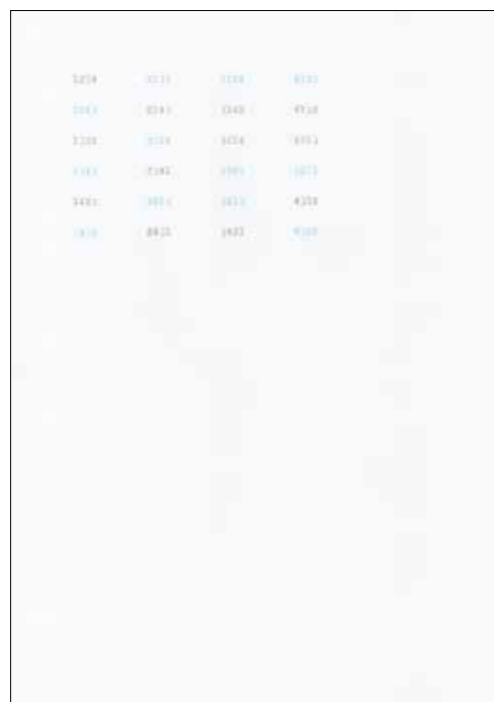


Edouard Taufenbach,
96 variations on Josef Albers' *Homage to the Square* series
cyanotype and palladiotype – unique collages – 32,5 x 32,5 cm

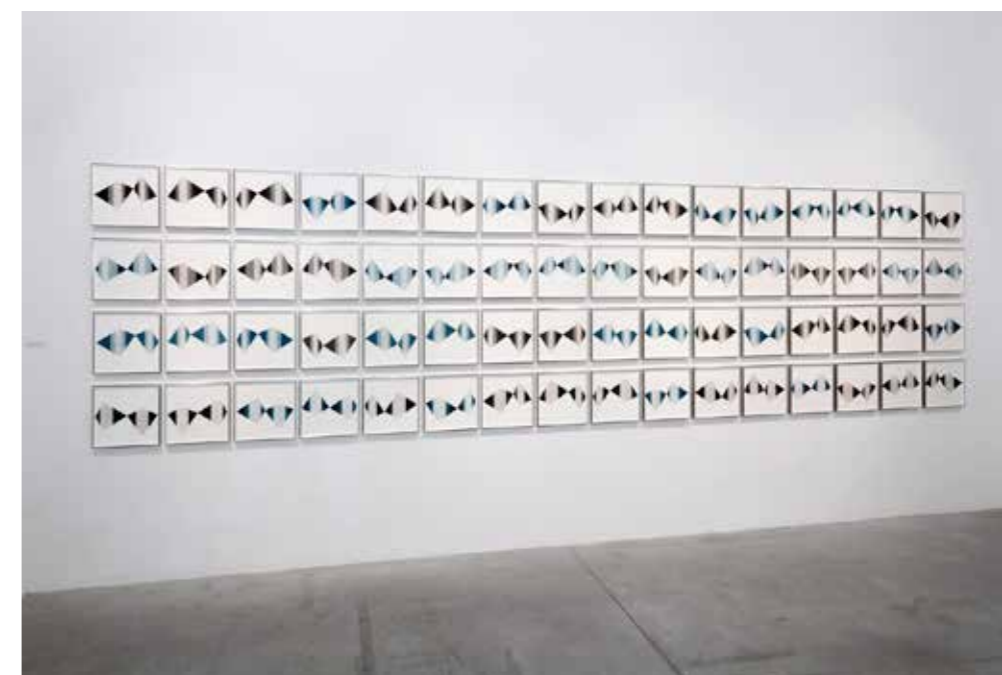
LA MÉTHODE (The Method) is a set of 96 unique collages, variations in cyanotype and palladiotype on Josef Albers' *Homage to the Square* series. It is an exercise in style that exhausts all the possible sequences obtained by a protocol of cutting and re-assembling the primitive shapes of the squares painted by Albers.

At first sight, the abstract perspectives of this new body of work by Edouard Taufenbach are surprising when compared to the figuration of the artist's earlier works through the staging of vernacular photographs. The panel is in the shape of an instruction manual presented as a preamble, it is a restitution of the stages of research, and demonstrates the uncovering of a thought/creation process: deconstructing and reformulating. This deconstruction and re-assembly of the original image, like the cutting of rushes from a film that allows for new filmic forms, already prevailed in the *CINEMA series: Histoires domestiques* (domestic stories) (2015) and *SPÉCULAIRE* (2017). As such, *LA MÉTHODE* is not so much a turning point as a radicalised expression of its practice, purified of all subject matter, to retain only the minimalist tension of the underlying form. From this geometrical grammar and constantly renewed repetition, a musical force also emerges. Each proposition, like a link in a rhythmic chain, takes up and amplifies the previous one. His video sound work *SFUMATO* (2015), apart from the cyclic variation of the blue of the sky, already played the same score in a loop. The set of viewpoints that have been composed since this triangulation of Albers' squares, from the same vanishing point inside the frame, will then reproduce a system where the artist's obsession is turned into a method. And, if we remember Edouard Taufenbach's first photographic work, *HOMMAGE²* (2015)*, *LA MÉTHODE* does resonates as a reset within a perpetual cycle.

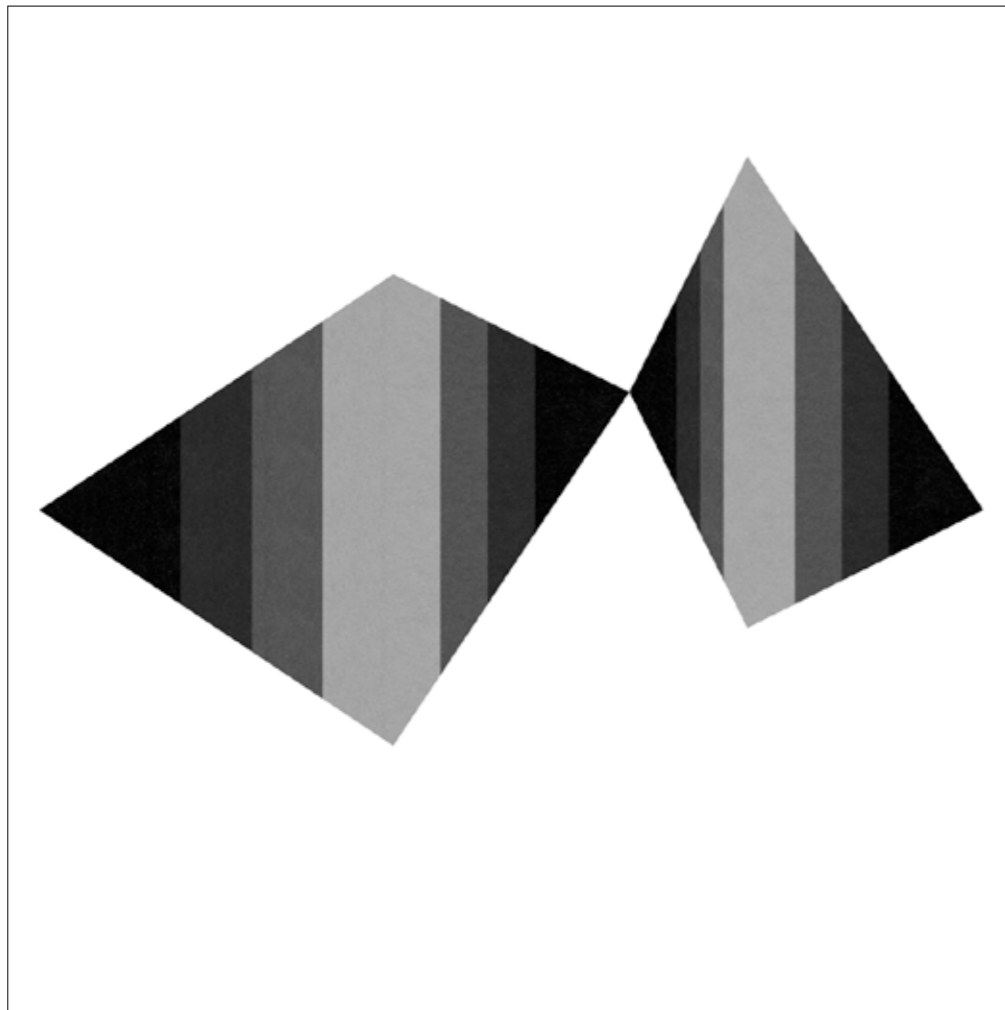
* *HOMMAGE²* is shown in the permanent gallery of Aéroport de Paris as part of the Carte Blanche Paris Photo: "French abstraction in photography" as seen by William Klein, Edouard Taufenbach, Noémie Goudal and Denis Darzacq (since October 2018, Terminal 2E).



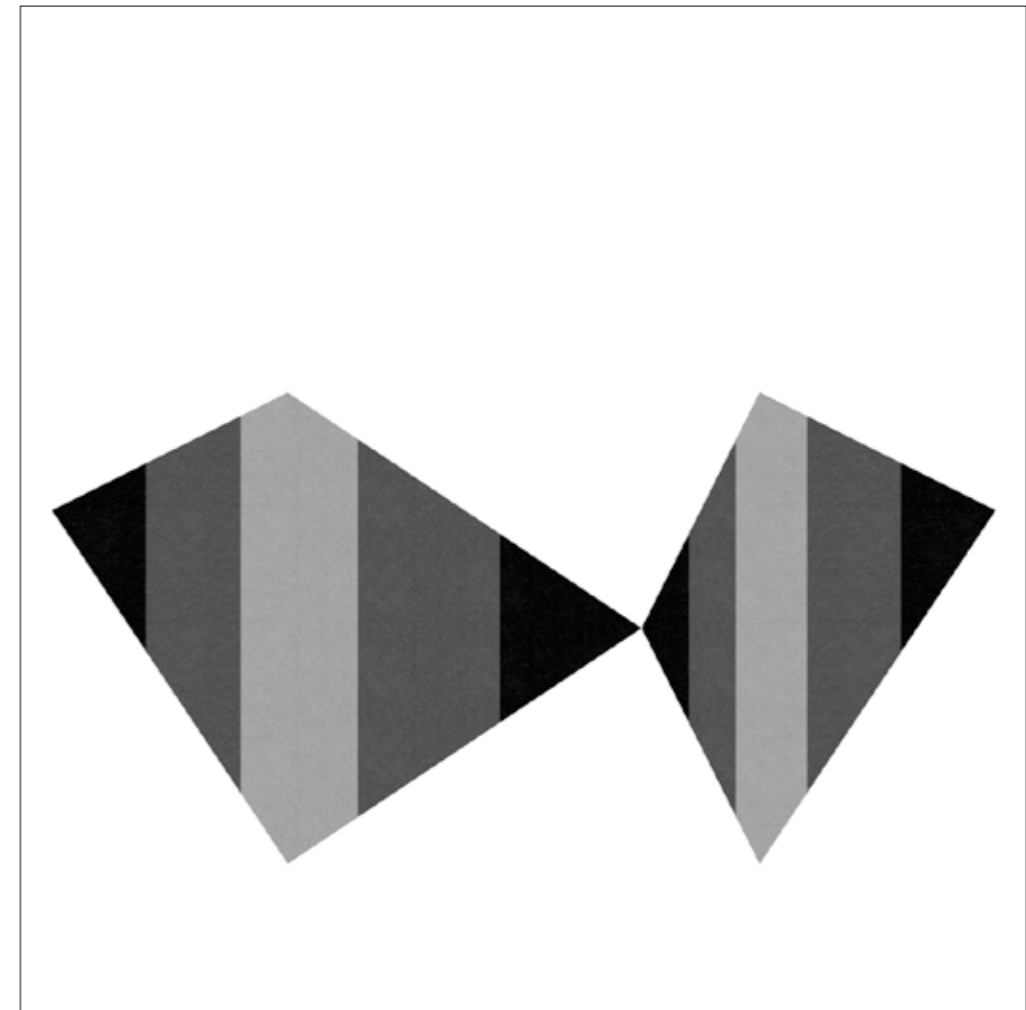
Ordre d'apparition des séquences (Order of the sequences's appearance), Ordre des planches (Order of the collages)
 Edouard Taufenbach, LA MÉTHODE - Mode d'emploi (instruction manual) series, 2019
 unique pieces – 32,5×24,5 cm
 black and blue carbon ink on paper, aluminium mounting, steel folded framing, antireflective glass



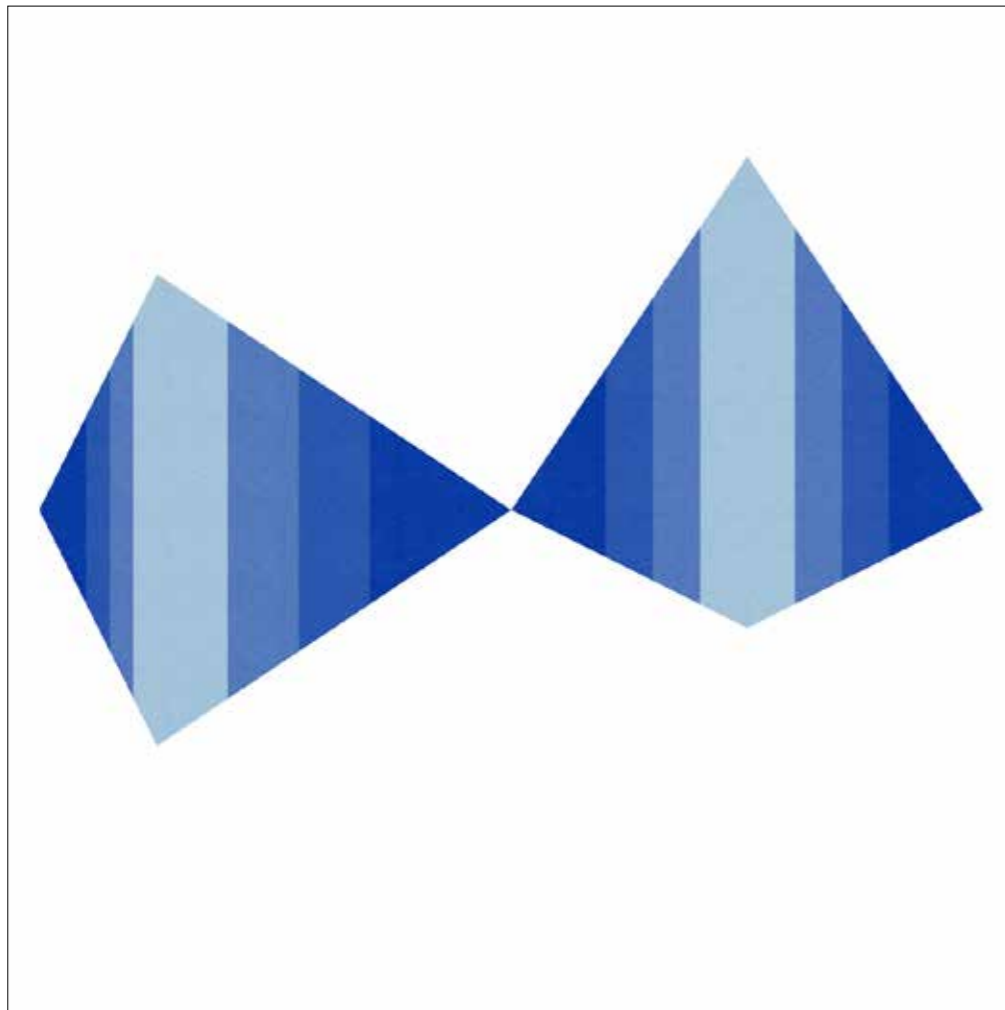
Edouard Taufenbach,
 96 variations on Josef Albers' *Homage to the Square* series
 cyanotype and palladiotype – unique collages – 32,5 x 32,5 cm



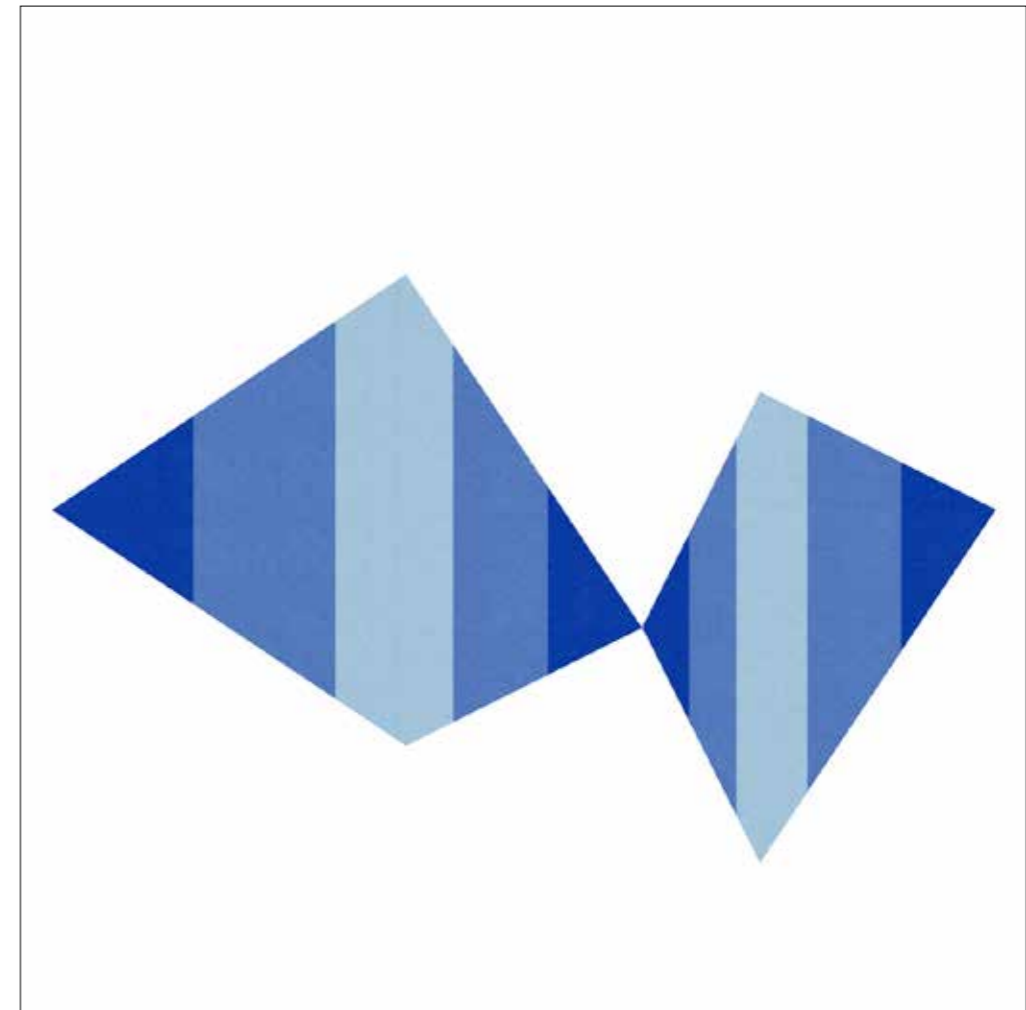
Edouard Taufenbach, Planche 1 - 1234, LA MÉTHODE series, 2019
unique piece – 32,5×32,5 cm
variation on *Homage to the Square* series by Josef Albers on palladiotype
collage on Sennelier paper, aluminium mounting, steel folded framing, antireflective glass



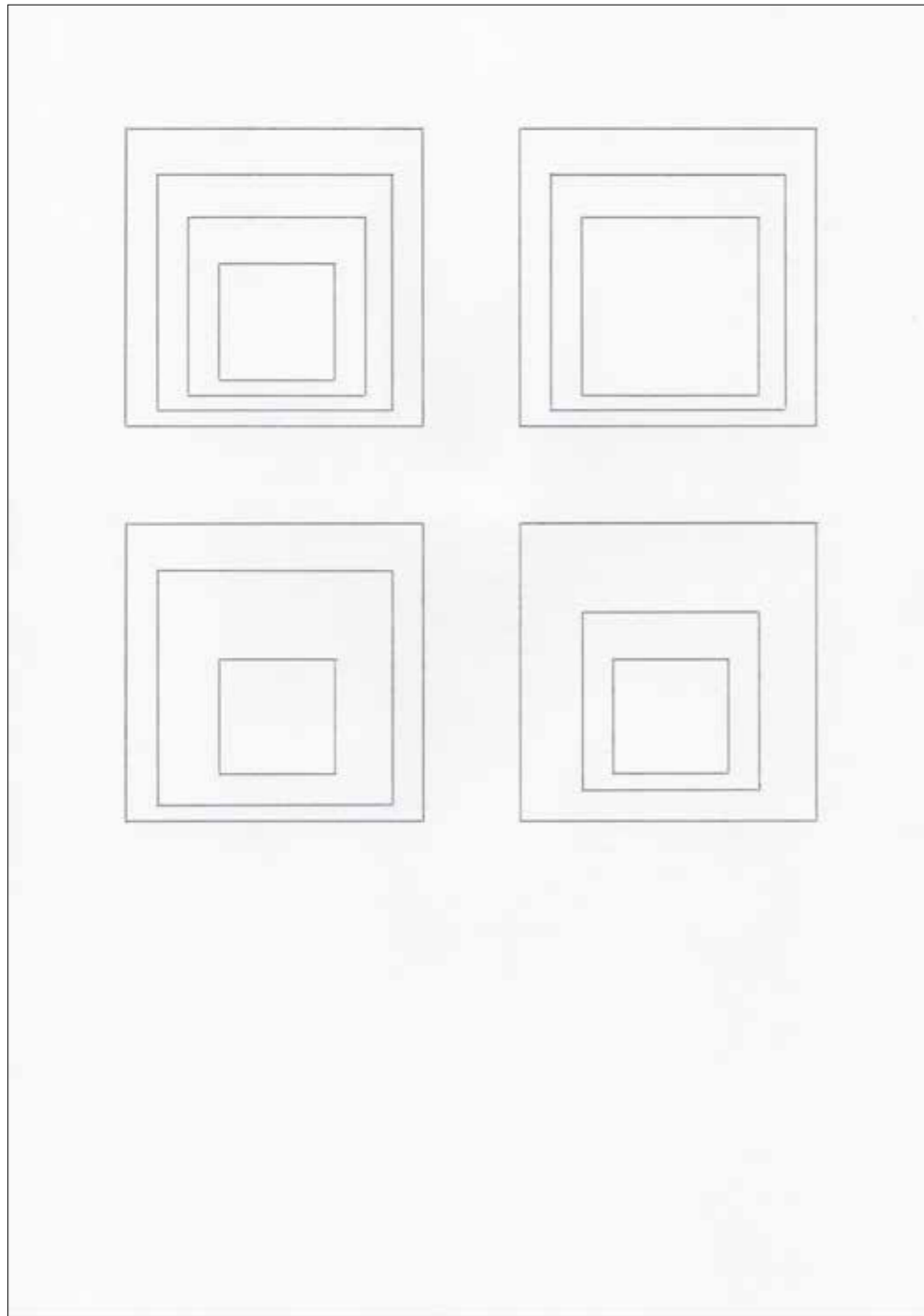
Edouard Taufenbach, Planche 6 - 4132, LA MÉTHODE series, 2019
unique pieces – 32,5×32,5 cm
variation on *Homage to the Square* series by Josef Albers on palladiotype
collage on Sennelier paper, aluminium mounting, steel folded framing, antireflective glass



Edouard Taufenbach, Planche 25 - 3124, LA MÉTHODE series, 2019
unique piece – 32,5×32,5 cm
variation on *Homage to the Square* series by Josef Albers on palladiotype
collage on Sennelier paper, aluminium mounting, steel folded framing, antireflective glass



Edouard Taufenbach, Planche 42 - 1432, LA MÉTHODE series, 2019
unique piece – 32,5×32,5 cm
variation on *Homage to the Square* series by Josef Albers on palladiotype
collage on Sennelier paper, aluminium mounting, steel folded framing, antireflective glass



4 formes

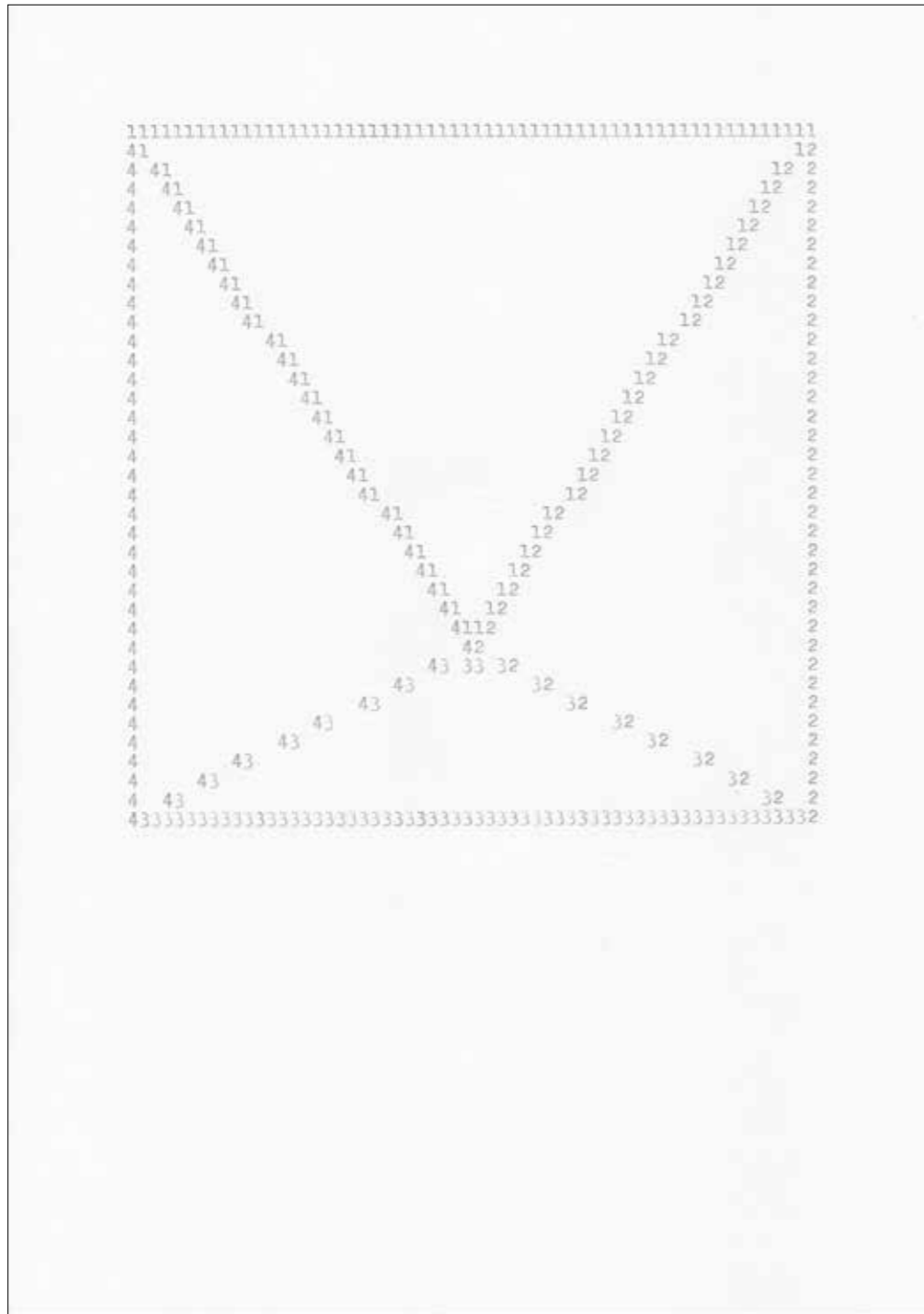
Edouard Taufenbach, LA MÉTHODE - Mode d'emploi
(instruction manual) series, 2019

unique piece – 32,5×24,5 cm
black and blue carbon ink on paper, aluminium mounting, steel folded framing, antireflective glass

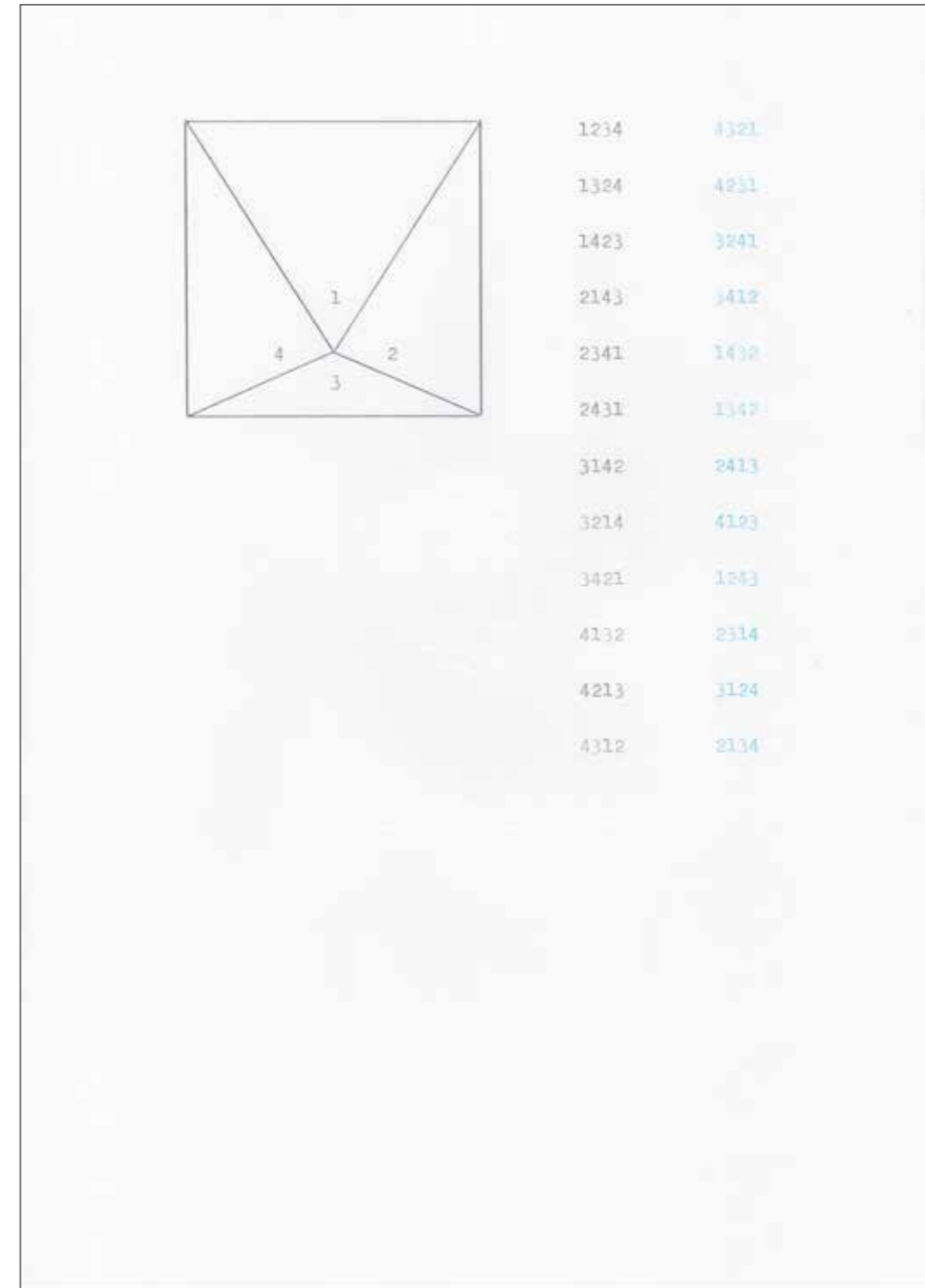


Négatif Albers A, Négatif Albers B
Négatif Albers C, Négatif Albers D
Edouard Taufenbach, LA MÉTHODE - Mode d'emploi
(instruction manual) series, 2019

unique pieces – 32,5×24,5 cm
original negatives fixed on Sennelier paper, aluminium mounting,
steel folded framing, antireflective glass



Albers vide
 Edouard Taufenbach, LA MÉTHODE - Mode d'emploi
 (instruction manual) series, 2019
 unique piece – 32,5×24,5 cm
 black and blue carbon ink on paper, aluminium mounting, steel folded framing, antireflective glass



Les séquences
 Edouard Taufenbach, LA MÉTHODE - Mode d'emploi
 (instruction manual) series, 2019
 unique piece – 32,5×24,5 cm
 black and blue carbon ink on paper, aluminium mounting, steel folded framing, antireflective 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

Edouard Taufenbach is a French artist born in 1988, based in Paris where he graduated in Art and Digital Media at Sorbonne University. His research combines photography, art video and plastic expression. Award winner of Festival Ici & Demain 2014, Edouard Taufenbach first stands out with *SFUMATO*, a video installation designed for Nuit blanche 2015. He is the winner of the Swiss Life Prix à Quatre mains Award with « Le Bleu du ciel », a duo project with the musician Régis Campo in 2020.

Working around the concepts of trace and memory, he is distinguished by several series of photographic collages from anonymous vernacular images. *HOMMAGE²* in 2015, cubist reinterpretation of a family album, earned his first solo exhibition in Paris and Brussels (Galerie Intuiti), and then in Roma (Spazio Nuovo Gallery). With *CINEMA: domestic stories*, revealed in 104 during Circlation(s) Festival 2017 and in Salon APPROCHE 2017, he restores the imaginary movement of a camera.

In March 2018, for his first solo show at Galerie Binome, he unveiled *SPÉCULAIRE*, a collage series based on the Sébastien Lifshitz's Collection, created as photographic object with visual fantasms in repetition and forms accumulation. *SPÉCULAIRE* joined also Galerie Binome's collective proposals, «cameraless» at Unseen Amsterdam 2018, «rare et précieux» at Paris Photo 2018, and two solo show presentations in the emerging sectors Curiosa at Paris Photo and Discovery at Photo London 2019. The series has also been exhibiting in France and in Europe: Biennale de l'Image Tangible - Bit20 (Paris, 2018), «Moving the image» (Camberwell College of Art, London, 2019), «Love my way» (Villa Romaine, Hyères Festival, 2019), Athens Photo Festival 2019, «L'été dernier» (Alliance Française, Malaga 2019) ... and numerous publications in the French and international press: New-York Times, British Journal, Art Press, Fisheye, Beaux-Arts, Libération, Le Monde, Les Inrocks, ... His works are included in prestigious national private collections such as Neufize OBC's, and international ones in Italy, United Kingdom, Netherlands, Switzerland or USA.

In January 2020, Edouard Taufenbach has showcased at the Galerie Binome, *LA MÉTHODE*, a set of unique collages in cyanotype and palladiotype on Josef Albers' *Homage to the Square* series, where the system of deconstruction and reformulation of forms is pushed to the point of obsession. Edouard Taufenbach is currently preparing the release of his first monograph *L'Homme dans le miroir* (*The Man in the Mirror*), scheduled for March with L'Artiere Editions. Early in April, *SPÉCULAIRE* works will integrate the Galerie Binome proposal for Art Paris, «Au bout du plongeur, le grand bain» (stand A11). This year, his ongoing project SPII is supported by the Villa Medici's short-term residency program in Rome. *HOMMAGE²* is presented at the permanent gallery of Aéroport de Paris-Charles-de-Gaulle as part of Carte Blanche Paris Photo exhibition dedicated to «L'abstraction française en photographie (French Abstraction in photography)», until 2022.

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 - Residency

- 2020 winner of Swiss Life Prize, in duo with Régis Campo
winner of short-term residency, Villa Medici, Rome, Italy
2016 winner of Circulation(s) Festival, Paris
2015 finalist of Fid Prize, ÉSA, Tourcoing
2014 winner of Prix coup de cœur, Ici & Demain Festival, Paris

Fairs

- 2020 Art Paris - group show «Au bout du plongeur, le grand bain»
2019 Photo London Discovery, curator: Tristan Lund - solo show
2018 Paris Photo; Paris Photo Curiosa - solo show; Unseen Amsterdam; Art Paris
2017 Unseen Amsterdam; Salon Approche - solo show; Art Paris

Collections

Collection Neuflyze OBC (FR), Coll. Marcel Burg (FR), Coll. Jim & Ruth Grover (UK) and many private collections in Belgium, France, Germany, Italy, Netherlands, Switzerland, United States, United Kingdom

Solo shows

- 2020 / ja-ma « La Méthode », Galerie Binome, Paris
«L'été dernier», Alliance Française de Málaga, Spain
2019 / se « Vibration », Biennale les jours de lumière,
Festival d'art contemporain, Saint Saturnin
/ ju « Spéculaire », Athens Photo Festival, Benaki Museum, Athènes, Greece
/ ma « SPECULAR », Photo London-Galerie Binome,
curator: Tristan Lund, Discovery Section, Somerset House, London
2018 / no « SPÉCULAIRE », curator: Martha Kirszenbaum, Curiosa Sector,
Paris Photo-Galerie Binome, Grand Palais, Paris
/ ma-may « SPÉCULAIRE », Galerie Binome, Paris
2017 / no « Cinématique », curators: Emilia Genuardi and Léa Chauvel Levy
APPROCHE - Galerie Binome, Le Molière, Paris
/ ja « Cinema : home stories », London Art Fair , Noorforart contemporary
Gallery, Londres, United Kingdom
2016 / no « Cinema », Fotofever, Galerie Gratadou-Intuiti, Paris
/ oc-no « Cinema : histoires domestiques », Galerie Gratadou-Intuiti, Paris
/ ap « Hommage² », Spazio Nuovo Gallery, Rome, Italy
2015 / oc-no « Hommage² », Galerie Intuiti, Paris, Brussels

Group shows (selected)

- 2018-22 «L'abstraction française», Paris Photo - CDG
2019 / ap-ju «Moving the image : photography and its actions»,
curator Duncan Wooldridge, Camberwell University, London, United-Kingdom
/ ap-may «Love my way», curators: Jean-Pierre Blanc and Pau Avia,
Grand Salon de la villa Romaine, Hyères, France
/ fe ARTSIDA9 / Contemporary Art Museum of Montréal, Canada
2018 / de BIT20, curator: François Salmeron, Carré 52, Paris
PARIS PHOTO - CDG, curator: Christoph Wiesner, Terminal 2,
Paris Charles de Gaulle airport, Paris
2017 / ju-jul «Mettre en lignes», Galerie Binome, Paris
/ ju «London alternative photographie collective»,
Photographers Gallery, London, United-Kingdom
/ ap «Patchworks», curator: Antonin Tricard,
Taverne Gutenberg, Lyon, France
/ ja-ma CIRCULATION(S) festival, 104, Paris
2016 / no « Over the real festival », Viareggio, Italy
2015 / no «The instants video festival», Marseille, France
/ oc «Nuit blanche», Paris
/ mar-ap VIDEOFORME festival, Clermont-Ferrand, France
/ ma FID PRIZE 2015, ÉSA, Tourcoing, France
/ fe-ap «EEN grote familie», curator Caroline Bouchard and Bart Ramakers,
Alden Biesen, Bilzen, Belgium
/ja-fe «Exposition collective #1», Galerie Intuiti, Bruxelles, Belgium
2014 /ma «Ici & Demain festival», Espace Pierre Cardin, Paris
/fe-ma «Uchronie des objets techniques», ENSCI Paris
/fe «Machiniglitchs», Vector art + Festival game, Toronto, Canada
2013 /oc «Gamerz festival», curator: Isabelle Arvers, Arcade PACA,
Aix-en-Provence-Santa Cruz, Santa Cruz, Bolivia

Editions - Catalogs (selected)

- 2020 *L'image dans le miroir*, monograph, L'Artiere Éditions, Italie
2018 *Take the picture: Capture, Collect, Archive, photograph*
curator: Andrew Kensett, DCCP
2017 *Catalog Circulation(s)*

Press review - Publications (selected)

- 2020 / fe L'œil de la photographie / Edouard Taufenbach et Régis Campo lauréats de la 4^{ème} édition du Prix Swiss Life à 4 mains
- /ja Connaissance des arts / Prix Swiss Life à 4 mains, by Agathe Hakoun
- 2019 /ju Fisheye #37 / Photo London, Œuvres à la découpe, by Éric Karsenty
- /may Aetlist / Photo London First Timers, by Zoltan Alexander
- Le Journal des arts / Photo London 2019 cultive sa différence, by C Coste
- FAD / Photo London 2019 opens this week, by Mark Westall
- Le Vadrouilleur urbain / Galerie Binome présente Edouard Taufenbach
- Le Monde / Sous la menace de l'orage du Brexit, la foire Photo London mise sur les artistes émergents, by Claire Guillot
- / ap On this date in photography / April 23: static, by James MMCardle
- /ma MIA Le journal / Approche - Edouard Taufenbach
- /fe Radio Campus Paris - En pleine forme / Les artistes iconographes
- Le Quotidien de l'art#1653 / Photo London 2019 plus international, by Sophie Bernard
- /sep 1000 words / Speculaire, by Duncan Wooldridge
- 2018 / no New York Times / 8 Artists at the Paris Photo Fair Who Show Where Photography Is Going, by Daphné Anglès
- Artlist / Paris Photo 2018 Round Up, by Zoltan Alexander
- Les Inrockuptibles / Paris Photo célèbre les corps féminins, queer, trans..., by Ingrid Luquet-Gad
- 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
- Libération / Edouard Taufenbach, instants incisifs, by Clémentine Mercier
- / ma 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
- 2017 / no 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 Circulation(s), by S. 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 Benaï
- 2016 / au France Culture / Edouard Taufenbach / L'art des jardins, by V.Dekyvère
- / ap Traversale / Edouard Taufenbach alla galleria Spazio Nuovo
- / ja Art press #429 / Edouard Taufenbach, by Étienne Hatt

Galerie Binome - biographie

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.

Since 2015, she works with Émilie Traverse. Graduated by the Ecole nationale supérieure de la photographie in Arles, and the University of Rennes. She is the coartistic director, skilled as producer and exhibition's curator.

They regularly take part in photo folio reviews and in photography competitions as member of jury.

Represented artists

Laurence Aëgerter (2020), Mustapha Azeroual, Anaïs Boudot, Thibault Brunet, Laurent Cammal, Marie Clerel, Frédéric Delangle, Laurent Lafolie, Marc Lathuillière, Michel Le Belhomme, Douglas Mandry (2020), Laurent Millet, Lisa Sartorio, Edouard Taufenbach

Collections - Acquisitions 2015 - 2020

Musée français de la photographie, Bièvres, Mustapha Azeroual, Thibault Brunet, Marc Lathuillière / Artothèque de Caen, Lisa Sartorio / Collection Pieter & Marieke Sanders (NL), Mustapha Azeroual / Coll. AM Art, Mustapha Azeroual, Lisa Sartorio / Coll. Evelyne & Jacques Deret (Paris), Thibault Brunet, Lisa Sartorio / JP MORGAN Chase & Co, (New-York), Mustapha Azeroual, Anaïs Boudot / Musée de l'Armée, Lisa Sartorio / FRAC Auvergne, Marc Lathuillière / Musée Guimet, Frédéric Delangle / Coll. Entreprise Neuflyze, Edouard Taufenbach, Laurent Lafolie, Marc Lathuillière / FRAC Occitanie Montpellier, Thibault Brunet / FMAC Ville de Paris, Thibault Brunet / Bibliothèque nationale de France, Marc Lathuillière, Lisa Sartorio, Thomas Sauvin, Léa Habourdin / ICP, International center of photography New-York, Marc Garanger / Artothèque de Lyon, Thibault Brunet, Lisa Sartorio / MACAAL (Maroc), Mustapha Azeroual / Coll. Marcel Burg (Strasbourg), Lisa Sartorio / Coll. Viviane Esders (Paris), Thibault Brunet / Coll. Henri Seydoux (Paris), Thibault Brunet

Collaborations & partenariats 2015 - 2020

AM ART Film / La Maison Molière, «Radiance» de Mustapha Azeroual, Off Rencontres d'Arles 2019 / L'oeil et la nuit, Institut des Cultures d'Islam, Paris / Science fiction, Centre photographique Rouen Normandie / Photo folio reviews, Rencontres d'Arles 2016,17,18,19 / EFET School Paris, membre du jury / Prix Polyptyque, Marseille, membre du jury 2018, 19 / Art Collector Invest, Art Paris 2019 / Centre d'art actuel Le Radar, Bayeux «Faire surface» / Centre photographique Marseille, exposition du Prix Polyptyque 2018 / Masterclass, Prix Le Bal de la Jeune Création, expert intervenant / Certification formation continue ENSP, Arles, membre du jury / PARIS PHOTO X ELLES / PARIS PHOTO x ADP / CNAP, soutien aux galeries - participation à Unseen / Prix Abivax 2018, Paris, membre du jury / SPEOS, master class en Photo Business / Festival Voies Off 2018, Arles, membre du jury / Biennale de l'Image Tangible 2018, membre du jury / Rendez-vous à Saint-Briac, parcours d'art contemporain / EAC Paris, master class expert / Eyes in Progress 2016-18, mentorship / Lectures de portfolio; Voies Off, Arles, expert 2015-18; Festival Circulations, Paris expert 2015-17 / BnF, parcours associé à l'exposition «Paysages français, une aventure photographique» / Photo-Forum, workshop / Fisheye hors-série, contributeur / Variation Paris media art fair 2016, 17 / Mois de la Photo du Grand Paris 2017 / Fotofilmic 2017 exposition et membre du jury / Une autre histoire de l'art, par Bruno Dubreuil 2017-19 / Boutographies 2017, Président de jury / CNAP, bourse de soutien à la première édition / Collection Regard, Berlin et Goethe Institut «Natur und industrie» / LeBoudoir 2.0, intervenant, Off Rencontres d'Arles 2016 / The Eyes Magazine, contributeur / Institut du monde arabe et Maison européenne de la photographie - expositions parcours BPMAC 2015, 17 / NEMO, Biennale internationale des arts numériques, «L'art et le numérique en résonance (3/3) : conséquences» / Artothèque de Lyon, «Créer c'est résister», parcours Résonance de la Biennale de Lyon 2015 / Maison de la photographie Robert Doisneau et Agence Révélateur, «Ex time & Out time» / La Maison Molière, «Light Engram», Off Rencontres d'Arles 2015 / CAC de Meymac, «L'arbre, le bois, la Forêt» / Art[]collector, Prix coup de cœur Jeune Création exhibition / Verlhac éditions, livre numérique *Le jardin sans maître*, Jean-Louis Sarrans / Les Nuits Photographiques, membre du jury 2015 / Efet Paris, membre du jury Bachelor / La beauté sauvera le monde, Art Club / Barter, Paris Art club / Gens d'Images, Café Images / Sténoflex, initiation au Sténopé 2015-19 / France Fine Art 2015-20 / parisart.com 2015-20

Fairs 2016-20

Art Paris 2015, 16, 17, 18, 19, 20 / Paris Photo 2016, 17, 18, 19 / Unseen 2017, 18, 19 / Photo London 2019 / Galeristes 2019 / Approche 2017, 18, 19 / Polyptyque 2018, 19 / Photo Basel 2016

Press review

Libération, ARTE TV, The Guardian, IDEAT, Le Journal des Arts, Lacritique.org, La Gazette Drouot, Les Echos, L'Œil, Art Press, Le Monde, Télérama Sortir, L'Express Style, Point Contemporain, Camera, The New York Times, La Libre, France Inter, Fisheye, Artension, Libération, Meero, The Steidz, SPBH, Unseen, France Culture-La Grande Table, Fisheye, Diptyk, Le Quotidien de l'art, AMA, The Eyes, Gup, Source, Mouvement, Polka, Grazia Maroc, Philosophie magazine, L'Express, La Croix, Christie's, Observatoire de l'art contemporain, Huffington Post, CNN...

Actualités 2020

« Au bout du plongeur, le grand bain »

20 mars - 2 avril 2020, vernissage jeudi 19 mars de 18h à 21h

Galerie Binome, Paris

group show : Laurence Aëgerter, Anaïs Boudot, Douglas Mandry

ART PARIS - « Au bout du plongeur, le grand bain »

2 - 5 avril 2020

stand [A11] - Grand Palais, Paris

group show : Laurence Aëgerter, Anaïs Boudot

Douglas Mandry, Edouard Taufenbach

Contacts

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mardi - samedi 13h-19h et sur rendez-vous +33 1 42 74 27 25



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