

galerie
binome

LAURENCE AËGERTER
ANAÏS BOUDOT
DOUGLAS MANDRY

at the end
of the diving
board,
the big bath

02/06 - 01/08/20

Galerie Binome 19 rue Charlemagne 75 004 Paris
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Echoing the fragile future of our environment, the Binome Gallery offers the opportunity to assess the contemporary horizon from three artistic points of view as many landscapes when facing the depth of our memories. Between redeeming exaltation and critical apprehension, the works of Laurence Aëgerter, Anaïs Boudot and Douglas Mandry approach the theme of water, the fundamental element of life, through the prism of the photographic medium, like the meeting of nature and technology in the Anthropocene era.

Through their shared history in the 20th century, water and photography discovered their mutual attractiveness. Photography has accompanied our summer holidays by the sea and winter holidays in the mountains and has extended these moments of ecstasy in family albums, sold a lot of postcards and prints freezing these moments of communion in front of summits and oceans. Water is associated with leisure and pleasure and appears at first glance as the place of archetypes, while its notorious fragility betrays the semblance of eternity. In the hands of the artists, it tells us about its various states: solid, liquid, its evanescence even more so, namely the potential for transformation that accompanies the plasticity of photography.

PRESENTATION - GROUP SHOW



Laurence Aegerter, *Midnight bath (corals)*, Longo Maï series, 2013 - 2020
edition of 5 (+2EA) – 270 x 130 cm
jacquard tapestry in mixed yarn including Mohair wool, lurex, and phosphorescent yarns

Reporting on what has been and what is happening. **Douglas Mandry** draws his images from the former century iconography, from 1930s and 40s vintage photographs. He uses a lithographic process to transfer photographs of snow-covered mountains from the 1930s and 1940s, directly from the used «ice caps», now used in Switzerland to try and slow down the melting of the glacier. From the shroud to the mourning of a mythical era, from the survival blanket to the attempt to preserve it through «high-technology», the Monuments series bears the scars of our dreams caught up by their excesses.

In the form of Jacquard tapestries, **Laurence Aegerter** offers extraordinary bathing scenes, suspended bodies seen from the seabed from a low angle. Woven with phosphorescent threads, the tapestries of the *Longo Maï* series resist for a much longer* time even when plunged into darkness. The irradiated bodies of these ghost-swimmers evoke both the burning memory of these moments of ecstasy and the pointless hope of watching them last; it is an ode to life advocating the pleasure of the moment.

A wave of time that advances and retreats, a fraction of images captured amongst multiple comings and goings, this is what **Anaïs Boudot** declines again with *Le reste des vagues* (the rest of the waves). In this series of photographs printed on glass plates, the images are processed in chemical baths through layers of time, water and light. Around one rock, Anaïs Boudot creates sequences of swell and foam whose vaporous and glittering materiality is reinforced by projections of silver paint. Here, in the evidence of the perpetual inconstancy of the sea, the waves become fragments of a hypnotic prose. There, meanders and whirlpools still remain legible on the surface of the eroded stones of the series *Un rayon dans cette mer sur une Lune* (a ray in this sea on a moon).

Water and photography have the fluidity to accompany the movement of our gaze on the world, as well as our uncertainties. From the diving board, evaluating the scale of the macro and the micro, weighting the eras and the moment, they seem very precious in their propensity to accommodate our projections...

* Longo maï: «much longer» in Occitan, meaning «long may it last.»



“ Laurence Aegerter practices the art of shifting. She has never ceased to reclaim, circumvent, reinvent reality. She collects, divides, plays with the icons of our collective unconscious, drawing images from the internet, encyclopedias, books or art reproductions to bring them back to life, providing them with new spaces of freedom.”

[texte extract] Fannie Escoulen, curator,
« Laurence Aegerter, Cathédrales hermétiques », exhibition catalogue
Les Rencontres d'Arles, Actes Sud, 2019

1972, Marseille (FR)
Lives and works in Amsterdam and Marseille.

The thought of all things passing and nothing staying put can be surprisingly soothing, since change is the most constant element of life. Aegerter's extensive oeuvre comprises of photographic series, site-specific installations, community projects and artist's books, addressing the permanent transformation that lies in the essence of things. By making an inventive use of archives and existing images from illustrated books to museum collections, she examines the archive that shapes our collective memory. Displacement and translation play an important part in her work. Her transcultural and transhistorical practice reflects on the meaning of the image in relation to identity and shared memories. In recent years she shifts her focus to the fragile edges of the human mind and applied her playful appropriation of images in collaborative projects involving, among others, patients dealing with mental health issues, neurologists, psychiatrists, and psychologists.

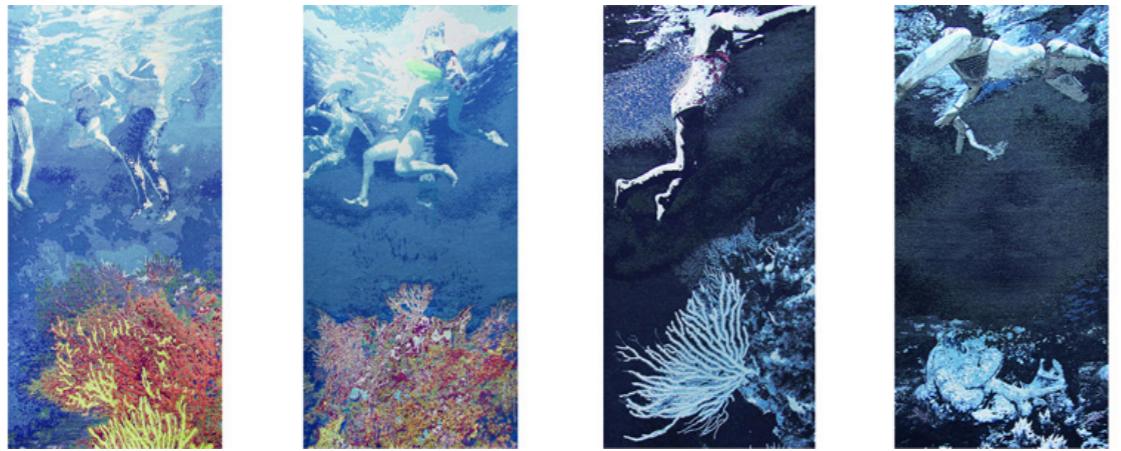
She has exhibited in several international solo and group shows and made site-specific installations and art in community projects in assignment for a number of cities and museums.

Recent solo exhibitions include: 'Le Louvre', Mamac Nice, 'Arithmetic of photographic perception' Forum für Fotografie Cologne, 'Herbarium Cataplasma' Fries Museum Leeuwarden; 'The Modernists and More' Hermitage Museum Amsterdam.

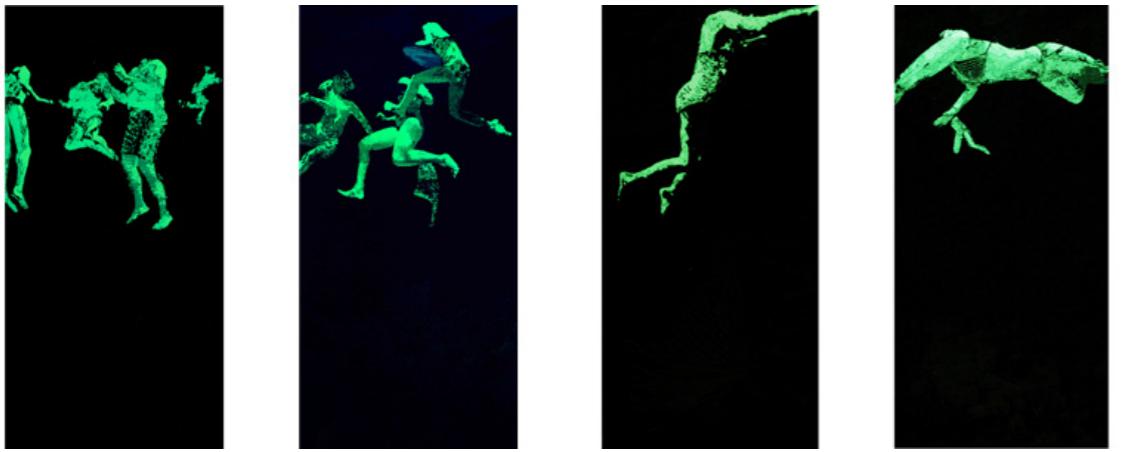
Recent group shows: 'From Here On' Arts Santa Monica Museum, Barcelona/FoMu, Antwerp/Les Rencontres de la Photographie, Arles; 5e Lagos Photo Festival Nigeria; 'Conceptual Photography' Art Affairs Gallery Amsterdam, 'Making Africa' Guggenheim Museum Bilbao, Frans Hals Museum Haarlem and 'Quick scan' II Fotomuseum Rotterdam.

Aegerter won the Nestlé International Prize for Photography, Festival Images Vevey 2015 and the Author Book Award at the Rencontres Internationales de la Photographie, Arles 2018.

Her works are included in private and public collections of a.o. Paul Getty Center Los Angeles, The New York Public Library, The Metropolitan Museum of Art New York, Dolhuys Museum of the Mind Haarlem, Fries Museum Leeuwarden, Museum van Loon Amsterdam, MAMAC Nice and BnF Bibliothèque Nationale de France, Paris.



day view



night view

Laurence Aëgerter, Longo Maï (2013 - 2020), complete set of four tapestries
from left to right : Midday bath (corals), Midday bath (board), Midnight bath (corals),
Midnight bath (octopus)

edition de 5 (+2EA) – 270 × 130 cm
Jacquard tapestry in mixed yarns, including Mohair wool, Lurex and phosphorescent theards



Exhibition view of the Midday bath (corals and board) from the Longo Maï series, Château Borély, Collection of the Museum of decorative arts, earthenware and fashion in Marseille



© SMITH

« 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 on the Spanish territory; she is a member of the French Academy in Madrid, Casa de Velazquez (2016-17), where she developed and produced La noche oscura series, and Bilbao Arte Residency in 2018 and 2019.

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).

The series was showcased at Paris Photo in 2018, selected twice on the paths ELLES X PARIS PHOTO - which retraces the history of photography through the prism of women selected by the French independant curator Fannie Escoulen upon the invitation of the Ministry of Culture - et JP MORGAN. 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 presented her second solo show What's left of the waves at Approche Paris.



Anaïs Boudot, sans titre #11, Un rayon dans cette mer sur une lune serie, 2019

unique in edition of 3 (+1AP) – 39 x 29 cm

silver print on glass, silver paint
black wood frame - chassis



Anaïs Boudot, sans titre (triptyque #4), Le reste des vagues serie, 2019

unique piece – 3x 30 x 21 cm / 32 x 66,5 cm

silver print on glass, silver paint
black wood frame - chassis



“ Douglas Mandry chose to print views of 1920s glaciers on geotextile, a fabric used to slow the melting of ice. The confrontation of photographs taken to promote mountain tourism with the textile that is supposed to protect these same glaciers that are now threatened creates a dialogue that is as tragic as it is moving.”

[extract] Coline Olsina for Blind, about the work *Monuments* by Douglas Mandry,
Approach 2019: Photographic Explosions, 2019

Born in 1989 in Geneva, Douglas Mandry lives and works in Zurich. He graduated in 2013 with a Bachelor's degree in visual communication from the École cantonale d'art de Lausanne (ECAL). His work has been exhibited in prestigious institutions dedicated to photography - «Back to the Future» exhibition at C/O Berlin in Germany or Plat(t)form 2015 at the Fotomuseum Winterthur in Switzerland - and presented at important European prizes and events: winner Foam Talent 2020 and festival Circulation(s) 2019, nominated for the Pictet 2019 and Paul Huf Award in 2015, 2016 and 2019, finalist for the Swiss Design 2015 prize.

In 2020, he joins the Galerie Binome which makes a first presentation of his works on the occasion of the exhibition «Au bout du plongeoir, le grand bain» (from June 2 to August 1), as well as on the Art Paris fair (Stand A16 in September 2020). At the same time, he took part in two major exhibitions: «Nach uns der Sinflut» at the Kunsthaus in Vienna (Austria) and «On Earth» at the Foam Museum in Amsterdam (Netherlands).

His works are already present in prestigious collections: De Nederlandsche Bank, Credit Suisse, Kanton Zürich, Stadt Winterthur, Swiss Re and Zürcher Kantonalbank. His work has also been published in the French press (dossier «Conte d'hiver» in Fisheye #40 in January 2020, Art Press, Beaux-arts) and internationally (Foam magazine, British Journal Photography, Art Newspaper); his first monograph Equivalences was published by RVB Books (Paris, 2019).

In his research, Douglas Mandry sees the photographic medium as a territory that he experiments in a clever mix of old and contemporary techniques, digital and analog processes, pictorial and chemical experimentations. Landscape as a natural space subject to human transformations is a subject of predilection. He thus creates a mise en abyme between landscape practiced by man and his own practice of the image, while operating the meeting of the concepts of memory, nature and technology. The question of representation remains central, and in the age of the anthropocene, his works manifest the paradigm shift that is taking place before our eyes.



Douglas Mandry, Rhonegletscher Eisgrotte (2300 m), Monuments series, 2019-20

unique piece – 126 x 142 cm
lithography on geotextile (used glacier blanket), rust, steel nails
Anthracite wood frame, anti-reflective glass



Douglas Mandry, Glacier des Bossons, Monuments series, 2019-20

unique piece – 62 x 76 cm
lithography on geotextile (used glacier blanket), rust, steel nails
Anthracite wood frame, anti-reflective glass

Laurence Aëgerter - 1972 (France)

Education

- 2001-05 Gerrit Rietveld Academy, Amsterdam, Pays-Bas
 1991-97 2^{ème} Doctorat Histoire de l'art, Vrije Universiteit, Amsterdam, Pays-Bas
 1^{er} Doctorat Histoire de l'art, Faculté des Lettres, Aix-en-Provence, France

Awards - Residency

- 2020-21 résidence, Manufacture de Sèvres, Paris
 2018 lauréat Prix du livre d'auteur, Les Rencontres d'Arles, France
 2016 lauréat Nestlé International Photo Prize, Festival Image Vevey, Suisse
 2014 lauréat du NRC Charity Awards, Pays-Bas

Collections (extract)

- USA The New York Public Library, New York ; Paul Getty research Center Institute, Los Angeles ; Spencer Museum of Art, Kansas
 FR Bibliothèque nationale de France - BnF, Paris; Château Borély, Musée des arts Décoratifs et de la Mode, Marseille ; Musée d'art moderne et d'art contemporain - MAMAC, Nice; Musée Georges de La Tour, Vic-sur-Seille
 NL Dutch Ministry of Foreign affairs ; Amsterdam Museum ; AMC Hospital, Academisch Medisch Centrum, Amsterdam ; Museum van Loon, Amsterdam; Museum Voorlinden, Wassenaar; Museum Het Dolhuys, Museum of Psychiatry and the Mind, Haarlem ; Fries Museum, Leeuwarden

Fairs

- 2020 Paris Gallery weekend - Galerie Binome, group show, Paris
 2016 Unseen Amsterdam - Galerie Caroline O'breen, Pays-Bas

Solo shows (extract)

- 2020-21/ oc-fe « Ici mieux qu'en face », commissariat Fannie Escoulen, Christophe Leribault et Clara Roca, Musée du Petit Palais, Paris
 2020 / 03-05 « Nachtjagd (Wilde Sau / Zahme Sau) », Machinery of me, Arnhem, Pays-Bas
 2019 / 07-09 « Cathédrales Hermétiques », commissariat F. Escoulen, Les Rencontres d'Arles, France
 2017 / 03-07 « Arithmétique de la perspection photographique », Forum Für Fotografie, Cologne, Allemagne
 2016 / 09-10 « Photographic Treatment[©] », Festival Images Vevey, Suisse
 2015 / 03-05 « Herbarium Cataplasma », commissariat Kie Ellens, Fries Museum, Leeuwarden, Pays-Bas
 2013 « The Modernists and More », Hermitage Museum Amsterdam, Pays Bas
 2010 / 02-05 « Le Louvre », commissariat Rebecca François, MAMAC, Nice, France
 « Seek & Hide », Museum van Loon, Amsterdam, Pays-Bas
 2009 « Appropriations », commissariat Marieke Wiegel, Institut Néerlandais, Paris

Group shows (extract)

- 2020 / 06-08 « Au bout du plongeoir, le grand bain », Galerie Binome, Paris
 2019 / 04-10 « Wonderland », Castle Assumburg, Heemskerk, Pays-Bas
 2018 / 05-09 « Rendez-vous with Frans Hals », commissariat Ann Demeester, Frans Hals Museum, Haarlem, Pays-Bas
 / 06-07 « L'histoire d'après », Galerie Les Filles du Calvaire, Paris
 2017 / 03-07 « Arithmetic of photographic perception », commissariat Norbert Moos, Forum für Fotografie, Cologne, Allemagne
 2016 / 02-04 « I Wanted to Be a Photographer », commissariat Fannie Escoulen et Anna Planas, Fondation Colectània, Barcelone, Espagne
 / 01-03 « Quickscan NL#02 », Nederlands Fotomuseum, Rotterdam, Pays-Bas
 2015 / 10-02 « Making Africa - A continent of contemporary design », Guggenheim Bilbao, commissariat Amelie Klein et Okwui Enwezor, Bilbao, Espagne
 2015 / 11 « Avoir Lieu », Mois européen de la photographie, Luxembourg
 2014 / 10-11 « Tristes Tropiques : illustrations hors texte », commissariat Azu Nwagbogu, Lagos Photo Festival, Lagos, Nigeria
 2011 / 07-09 « From Here On », Les Rencontres d'Arles, France

Editions and Exhibition catalogues

- 2017 *Photographic Treatment[©], Daily Photo Dose 1-5*, éditions Dewi Lewis Publishing, Stockport, Royaume-Uni
 2015 *MEER VREUGDE MET KAMERPLANTEN*
Healing plants for hurt landscapes, design par Erik Kessel
 2014 *Cathédrales*, éditions RVB Books, Paris, France
 2011 *Tristes tropiques, illustrations hors texte*, en coll. avec Ronald van Tienhoven, éditions Filigranes, Paris, France
 2010 *An Alphabetical Index of Some of the Stories*, commande du Stedelijk Museum Bureau Amsterdam and CBK Zuidoost
10 Days, 22 Months
 2009 *Catalogue des Chefs-d'œuvre du Musée du Louvre*
 2007 *180° Encyclopaedia*
 2006 *LA LA LA LA*, Neroc VGM, Amsterdam, Pays-Bas
 2005 *A meeting on paper*, Neroc VGM, Amsterdam, Pays-Bas

Editions and Exhibition catalogues

- 2020 *Conversations, vol 3*, Rémi Coignet, éditions The Eyes Publishing, Paris
2019 *Rencontres d'Arles 2019, "Cathédrales Hermétiques"*, Fannie Escoulen, éditions Actes Sud, Arles
2018 *Sur le vif. Photographie et anthropologie*, Camille Joseph et Anaïs Mauuarin Gradhiva - Musée Quai Branly #27, Paris
2017 *Photographie et mémoire*, catalogue Mois européen de la photographie, "Avoir Lieu", Leonora Bisagno, Luxembourg
2017 catalogue *Arithmetik der fotografischen Wahrnehmung*, Norbert Moos, Forum für Fotografie, Cologne, Allemagne
2017 *Entretiens : Perspectives contemporaines sur les publications d'artistes*, « Laurence Aëgerter », Jérôme Dupeyrat,, éditions Incertain sens, Rennes
2015 *Arts of Display*, Frits Scholten, Netherlands Yearbook for the History of Art #65, éditions Brill, Leyde, Pays-Bas
2013 catalogue *From Here On*, Museo Arts Santa Monica Barcelone, Espagne
2010 "Perec et l'art contemporain", Jean-Luc Joly, *Les Cahiers Georges Perec* #10, Bordeaux, France

Press review (extract)

- 2019** / 08 Le Monde / Arles 3 : recherches, par Lunette Rouges, France
/ 07 The New York Times / 6 Photographers to Look Out For at the Arles Festival, by D. Anglès, USA
Blind / Rencontres d'Arles 2019 : Laurence Aëgerter, magicienne de l'ombre par C. Olsina, France
Le Point / Rencontres photo d'Arles 2019 : architecture et environnement, par D. Quilain, France
Art Press #468 / L'art de l'évasion de Laurence Aëgerter, par F. Escoulen, France
Art Press - Hors série / La photographie. Pratiques contemporaines, «Un objet intertextuel», par R. Coignet, F. Escoulen, France
2018 / 08 CNN / A photographic treatment for people with dementia, par M. Bender, USA
/ 07 Le Monde / Rencontres d'Arles : fréquentation en hausse pour la semaine d'ouverture, par C. Guillot, France
/ 06 Art.es #73-74 / Belated eyes, by Ignacio Castro Rey, Espagne
2017 / 09 Unseen #4 / Laurence Aëgerter, Photographic Treatment Pays-Bas
2015 / 09 Unseen Magazine / Laurence Aëgerter, by S. Wright, Pays-Bas
2014 Beaux-Arts - Hors série / 'Les arts décoratifs à Marseille, France
WhiteHot Magazine of contemporary art / Laurence Aëgerter at the Hermitage Amsterdam, by P. Laster, Pays-Bas
2013 / 01-02 ART in Print, vol 2 #5 / The Somnambulic Archive, USA
2012 / 07 FOAM Magazine / Laurence Aëgerter, by S. Hau, Pays-Bas

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

- 2019 nominée Prix Fondation François Schneider, France
 2018 résidence, Bilbao Arte, Espagne
 2017 résidence, Membre de la Casa de Velazquez, Madrid, Espagne
 2016 lauréate Grand Prix La Samaritaine de la jeune photographie, France
 2014 - 15 résidence Fondation des Treilles, France
 2011 résidence Rencontres de la jeune photographie internationale, Niort, France

Fairs - Galerie Binome

- 2020 Paris Gallery weekend - Galerie Binome, group show, Paris
 2019 Approche - solo show « ce qu'il reste des vagues », Paris
 Salon Polyptyque - group show, Marseille, France
 Art Paris - group show, Paris
 2018 Paris Photo - group show, Paris
 2017 Unseen Photo Fair - group show, Amsterdam, Pays-Bas

Solo shows

- 2019 / 06-07 « Habitar las rosas y otras cosa », duo show, Bilbao Arte, Espagne
 2018 / 06_09 « La noche oscura », commissariat Christine Ollier, Abbaye Boscherville, France
 / 06 « L'Empyrée », BLV Art 2018, Bilbao, Espagne
 / 01 « La noche oscura », Galerie Binome, Paris
 2017 / 01 « Félures », Galerie Short Cuts, Namur, Belgique
 2016 / 03 « Félures », le Pilon, Niort, France
 2015 / 11 « Éclats de la Lune morte », espace Arc-en-Ciel, Liévin, France
 / 09 « Panamnèse », L'Odyssée/Lille 3000, Lomme, France
 / 07 « Lenteurs de l'immobile », Château de Luttange, France
 / 03 « Exuvies », Galerie Le Lac Gelé, Nîmes, France
 / 01 « Nocturama », Galerie Anne Perré, Rouen, France
 2014 / 11 « Félures », Les Bains Révélateurs, Roubaix, France
 / 04 « Exuvies », Carré Amelot, La Rochelle, France
 « The day empties its images », Nord Artistes, Roubaix, France

Group shows

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| <p>2020 / 06-08
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 2018 / 04-05
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 2012 / 07</p> | <p>« Au bout du plongeoir, le grand bain », Galerie Binome, Paris
 « La mémoire se fond-elle dans le paysage », commissariat Luba Jurgenson & Philippe Mesnard, Centre universitaire Sorbonne-Malherbes, Paris
 « Pareidolia - Les lignes de la nature », MUba Eugène Leroy, Tourcoing, France
 « Le laboratoire de la nature », Le Fresnoy, Tourcoing, France
 « Subliminaloops », Carbone 18, Saint-Étienne, France
 « Arlette, une rencontre photographique », Les ateliers du vent, Rennes, France
 « Itinérances 2018 », Musée Dobré, Nantes, France
 « Une histoire de résidence », Fonds photographique de la Villa Pérochon, L'imagerie, Lannion, France
 « Ex-situ », Casa de Velazquez, Madrid, Espagne
 « Itinérances », Académie des Beaux-arts de Paris
 « Traversées », La Villa Pérochon sur invitation de la résidence 1+2, Musée Paul Dupuy, Toulouse
 « Viva Villa! », Cité internationale des arts, Paris
 Itinérances 2017, Monasterio de Veruela, Véra de Moncayo, Saragosse, Espagne
 « La amenaza invisible », Sala Amadis, Madrid, Espagne
 « Mettre en lignes », Galerie Binome, Paris
 « Senderos ciegos », Photo Espana, Institut français, Madrid, Espagne
 « Paysage. Fiction de la matière, matière à fiction », Palteforme, Paris
 « L'Œil plié », Galerie Binome, Paris
 Portes ouvertes Casa de Velazquez, Madrid, Espagne
 « Por venir », Casa de Velazquez, Madrid, Espagne
 Ma Samaritaine 2016, Maison du projet La Samaritaine, Paris
 « Garden Party », Welchrome, Château d'Hardenlot, Condette
 « Brumes, Un compte d'aujourd'hui en sept tableaux », Château de Servières, Marseille, France
 « Le pavillon des sources », Le triangle des Bermudes, Diedendorf
 « Histoires d'onde histoires d'eau », MuBA, Tourcoing
 « Mouvements de Terrain », Galerie Binome, Paris
 « Dédicades », Musée de la Chartreuse, L'inventaire, Douai
 Festival Voies-Off, Arles, France
 « Une fois chaque chose », Musée du Touquet, France
 Nuit Blanche, Cinéma les Galeries, Bruxelles, Belgique
 « Vidéo sur Court », Niort Festival, Nantes, France
 « Ballads », Visual Art University, Madrid, Espagne
 « The Flood Wall II », exp12, Berlin, Allemagne
 Panorama 15, Studio Le Fresnoy, Tourcoing, France
 « You I Landscape », Carré Rotondes, Luxembourg
 « Pour l'instant - villa Pérochon », La bourse du travail, Arles, France</p> |
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Editions and Exhibition catalogues (selected)

- 2018 / 11 catalogue *Elles X Paris Photo*, commissariat Fannie Escoulen, Paris
2017 catalogue Casa de Velazquez 2017, Anaïs Boudot par Léa Bismuth
2016 / 02 catalogue *Unlocked*, éditions Atopos, Athènes, Grèce
2015 / 02 guide de l'art contemporain en Nord - Pas-de-Calais, SMAC
2013 / 03 catalogue *You I Landscape*, triennale Jeune Création contemporaine, Carré Rotondes, Luxembourg
2012 / 07 catalogue *Panorama 14*, Le Fresnoy, Tourcoing
« *Qu'avez vous fait de la photographie ?* », éditions Actes Sud, Arles
2011 / 07 catalogue *Carte blanche*, Rencontres internationales de la jeune photographie, Niort

Press Release (selected)

- 2019 / 11 La Critique.org / Approche, l'attestation d'une recherche image multiforme,
par C.Gattinoni
Photo-Theoria / Approche, par N. Daghigian
Art Press - Hors-série #52 / L'épreuve de la matière, la résurgence des procédés anciens, par H. Conesa
By Frenchies / Anaïs Boudot
France Fine Art.com / Interview d'Anaïs Boudot, par A.-F. Fer
L'Œil #728 / Paris Photo : 10 tendances à découvrir, by C.Coste
The Art Newspaper / Approche estompe les frontières entre photographie et art contemporain, par B.Marcellis
L'Express Styles / Et si l'on se remettait à photographier en noir et blanc ?,
by G. Crouzet
2018 / 10 Boombang / Une voie dans la nuit, by H. Guette
La Critique.org / Allers Retours dans un temple noir, or et bleu, par C. Gattinoni
France Fine Art.com / La noche oscura, interview par A.-F. Fer
2017 / 03 Artpress2 #45 / The Fresnoy effect, Proofing, by É. Hatt
/ 02 Télérama / La galerie Binome se plie en huit, par G. Renault
/ 02 Libération / L'Œil plié, par B. Philippe
2016 / 11 Le Quotidien de l'Art - Hors-série / Anaïs Boudot entre réalité et fiction,
par N. Wolinski

Douglas Mandry - 1989 (France)

Education

2013 Bachelor communication visuelle, École cantonale d'art de Lausanne - ECAL, Suisse

Awards - Residency

2020 lauréat Prix FOAM Talents, Pays-Bas
2019 nominé Prix Pictet Commissions
2015-16-19 nominé Foam Paul Huf Award, Pays-Bas
2015 finaliste Swiss Design Awards, Suisse
2014 nominé Prix Voies-Off Arles, France

Fairs (selected)

2020 Paris Gallery weekend - Galerie Binome, group show, Paris
2019 Approche - Galerie Bildhalle, solo show, Le Molière, Paris
2016-17-18 Unseen Photo Fair - Galerie Bildhalle, solo show, « Slump », Amsterdam
2016 Photo London - Galerie Bildhalle, Londres
2015 Kunst 15 International Art Fair, Zurich
Art Basel, Basel

Collections

De Nederlandsche Bank, Crédit Suisse, Kanton Zürich, Stadt Winterthur,
Swiss Re, Zürcher Kantonalbank et collections privées

Editions - Catalogs

2019 *Equivalences*, éditions RVB BOOKS, Paris, France

Solo shows

2019 « Pristine® », La Placette, Lausanne, Suisse
2018 / 10-11 « Equivalences », Bildhalle Galerie, Zurich, Suisse
2016 / 10-11 « Unseen Sights », Bildhalle Galerie, Zurich, Suisse

Group shows

2020 / 06-08 « Au bout du plongeoir, le grand bain », Galerie Binome, Paris
/ 03-06 « On Earth », Foam Museum, Amsterdam, Pays-Bas
/ 02-04 « Curated Andermatt », commissariat Sandra Nedvetskaia
The Chedi Andermatt, Suisse
2019 / 03-06 « When the air becomes electric », Centre de la Photographie
Genève, commissariat Marco Poloni, Suisse
/ 03-05 Circulation(s), festival de la jeune photographie européenne,
commissariat François Cheval & Audrey Hoareau, Le 104, Paris
2018 / 09-12 « Back to the Future », C|O Berlin, Allemagne
2017-18 / 12-02 « The Sky Seemed Not A Sky », commissariat Eline Verstegen
2015 « Plat(t)form 15 », Fotomuseum Winterthur, Suisse
2014 / 10 « 10 Jahre Jungkunst », Winterthur, Suisse
/ 08 « Fotopub Festival », Novo Mesto, Slovénie
2013 / 07-09 « Dritte Runde », Bildhalle Zürich, Zürich, Suisse
« Nature(s) », La(b) Galerie Artyfact, Paris, France
« Ecal Photography », Display Gallery, Londres, Angleterre
« Ecal Photography », Galerie Azzedine Alaïa, Paris, France
« Ecal Photography », Corso Como 10, Shanghai, Chine
« Ecal Photography », Galeria Carla Sozzani Milan, Milan, Italie

Press review - Publications (extract)

2019 / 11 Art Press / [Dans le panier d'Art Press : STEINGLETSCHER 191016 #002 de Douglas Mandry](#), par A. Cavanna
Blind / [Approche 2019 : explosions photographiques](#), par C. Olsina
The Art Newspaper / [Treize artistes réunis pour le salon approche 2019](#)
Beaux Arts / [Douglas Mandry, la carte et le territoire](#), par I. Boittiaux
British Journal of Photography / [Equivalences by Douglas](#), by M. Warner
Konbini / [Le festival Circulation\(s\) 2019 ouvre bientôt ses portes pour célébrer la photographie contemporaine](#), par L. Lanot
Numero / [Le festival Circulation\(s\) dévoile sa sélection de photographes européens](#), par A. Dechandon
/ 01 AnOther / [Seven Extraordinary Photography Books to buy this month](#),
by B. Hutton
2018 / 12 Wallpaper / [Photography desk](#), by S. Gladstone
L'Œil de la photographie / [Equivalences, Douglas Mandry](#)
/ 10 AnOther / [The Artist Manipulating Photography to create surreal studies of Nature](#), by B. Hutton
Unseen Platform #3 / [Monuments by Douglas Mandry](#), by H. Pezzack
FOAM #49 / [Unseen Sights](#), by M. Kooiman
Lensculture / [Malleable Reality](#), by A. Strecker

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.

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 productor and exhibition's curator. They regularly take part in photo folio reviews and in photography competitions as member of jury.

Represented artists

Laurence Aegerter (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 Neuflize, 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 & partnerships 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...

Upcoming events

« At the end of the diving board, the big bath »

2 June - 1 August 2020

Galerie Binome, Paris

group show : Laurence Aëgerter, Anaïs Boudot, Douglas Mandry

Paris Gallery Weekend - « At the end of the diving board, the big bath »

visits to some forty modern and contemporary art galleries

2 - 5 July 2020

Galerie Binome, Paris

group show : Laurence Aëgerter, Anaïs Boudot, Douglas Mandry

parisgalleryweekend.com

Art Paris

10 - 13 September 2020

Unseen - Amsterdam

19 - 21 September 2020

Paris Photo

12 - 15 November 2020

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