

**galerie
binome**

**Thibault Brunet
Marie Clerel
Edouard Taufenbach
Baptiste Rabichon**

Unseen

**Photo fair 2018
stand #33**

with the support of  Centre national des arts plastiques
National Center for Visual Arts, France

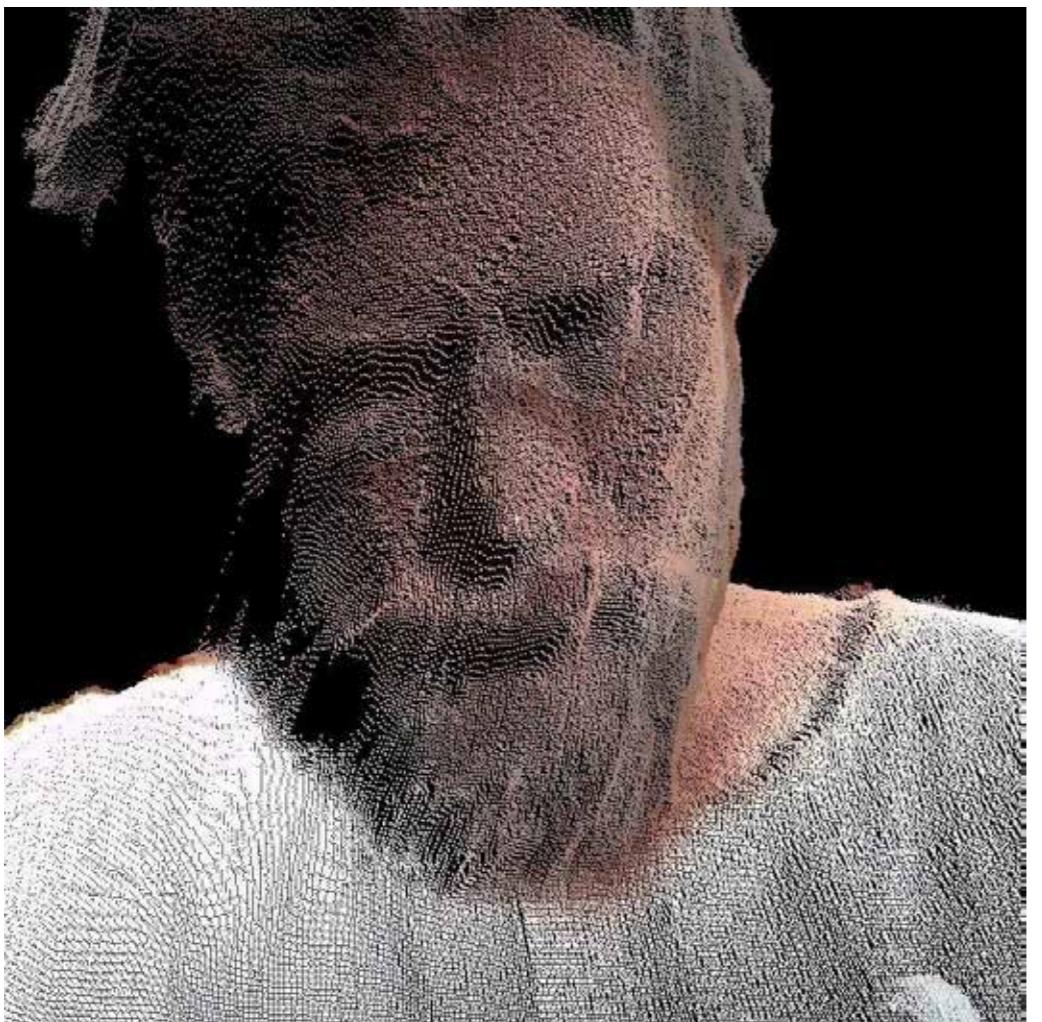
Galerie Binome 19 rue Charlemagne 75 004 Paris
Tue-Sat 1pm-7pm and appointment +33 1 42 74 27 25
Valérie Cazin press@galeriebinome.com www.galeriebinome.com

galerie binome

Galerie Binome's booth focuses on the young French contemporary photography through works created without camera. Thibault Brunet (1982), Marie Clerel (1988), Baptiste Rabichon (1987) and Edouard Taufenbach (1988) boldly tackle issues regarding light and reproducibility from primitive practices up to amateur uses and today's derived tools and forms.

Under this year's spotlight, **Thibault Brunet** celebrates the 10th anniversary of the "Vice City" series started in 2007 and recently edited in its entirety (*Melancholia*, P. Bessard editions, 2017) : a landscapes study created via his video game avatar. Following his researches on virtual worlds, which aesthetics paradoxically recalls German romantic painting, Thibault Brunet presents "Territoires circonscrits" (2016-18), another much-acclaimed 3D-scanner landscape series (Etant donnés residency award 2017, « Imprimer le monde » exhibition at Centre Pompidou (Beaubourg) in 2017, FRAC Occitanie public collection). As for **Baptiste Rabichon** (BWM 2017 Prize), he plays with Paris Orly airport X-ray scanners. In the middle of a hyper-safe surveillance atmosphere, the artist creates free and colorful compositions, unique chromogenic prints mixing film and digital techniques. Following in Man Ray's and László Moholy-Nagy's footsteps, he revisits the genre of still life and suggests a new objectivity based on a uninhibited dematerialization. **Marie Clerel** (**Premiere category**) pushes photogram to its limit through the means of a contactless cyanotype technique : "Dog ears" are books pages marked by a fold, and "Sans titre (ciel)" is a folded sheet covered with cyanotype and exposed to direct sunlight, leading to a photograph of the sky. Stretched on canvas, the surface of this blue monochrome retains only the trompe-l'œil marks of the fabric folds. Between conceptual art, painting, sculpture, this photographic work stands at the crossroad of artistic genres, like **Edouard Taufenbach**'s "Spéculaire" series. Noticed during Unseen 2017, for this edition he exhibits photographic objects created after archival images from the Sébastien Lifshitz's Collection. The source image praises hedonism through the free expression of naked bodies. Edouard Taufenbach then breaks down and multiplies these images, and emphasizes their effect sometimes up to losing sight of the reference picture. Through soliciting the participation of the viewer, he gives a second life to these vernacular photographs, to which he sometimes adds a new physical and material dimension. Through photographic paper cut-outs and collages, he does not revive what the photograph have been but instead, what they become as objects of visual fantasies.

BOOTH PRESENTATION



© Thibault Brunet, self-portrait

« Thibault Brunet acknowledges the dilution of reality by a virtual world and photography by synthetic images. »

[exhibition text] « Répercussions » Galerie Binome, November 2015
by Étienne Hatt, journalist, critic and Chef editor of
Photography section at Art press magazine

Thibault Brunet (1982) is a photographer of the virtual represented by Galerie Binome since 2012. His work plays with the codified genres in photography to question our relationship to virtuality in a society where reality as a whole is being digitalized. Shortly after graduating from the ENSBA of Nîmes, he distinguished himself from 2008 with outstanding series based on video games. For several years, he has travelled through virtual worlds with his camera looking for landscapes and faces - Landscapes, First Person Shooter, and Vice City series - and more recently architectures in Google Earth with Typologie du virtuel series. In 2016, during two months of his New-York residency with the partnership of Leica Geosystem, as part of the John Kobal Photo London award, the new series Territoires circonscrits, which virtualizes real landscapes, takes off.

His works draw the attention of institutions and competitions : Winner of the residency Etant donnés, exchange between the French Institute and the United States (2017), Winner of Photo London John Kobal Residency award (2016), Public Prize of Sciences Po for contemporary art (2014), Prix Coup de cœur Art-Collector - Jeune Création (2014), Winner Carte Blanche PMU / Le Bal (2014), European Month of Photography Berlin, Vienne, Luxembourg, Los Angeles (2012-13), FOAM Talent 2013, Institut d'Art Contemporain de Villeurbanne (2013), Finalist of Aperture Fondation New York Prize (2012), Mois de la Photo Paris (2012), Winner of [reGeneration2] of Musée de l'Élysée (2011). He's also present in prestigious public collections such as the French National Library (BnF), Municipal funds for art contemporary art (FMAC) of Paris, FRAC Occitanie and the Elysée Lausanne Museum, and in private Collections : Alain Servais; Henry Seydoux; Evelyne & Jacques Deret; Viviane Esders.

In 2017, he shows « Soleil noir », a personnal exhibition at Contemporary Art Center of Pont-en-Royans. He takes part of « Mutations-créations / imprimer le monde », at Centre Pompidou (Beaubourg), La Nuit des images at Musée de l'Élysée, and « Paysages français, une aventure photographique » at BnF, in parallel with his presence at « France augmentée » and Paris Photo with Galerie Binome. After *Les immobiles* (2015) and *Typologie du virtuel* (2016), *Melancholia*, his second monographic photobook is published with Bessard ed. and the support from the CNAP. Between 2017 and 2018 he is shown in international solo and group exhibitions, in Israel, Cameroon, China, Suiss and Germany, actually in the Netherlands with « SIMULACRUM II » a group show at the Fries Museum in Leeuwarden.



Thibault Brunet, untitled #9, Territoires circonscrits series, 2016-18

edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, anti-reflective glass

Confined Territories, 2016-18

Ten years after his first series of landscapes and portraits created within video games, Thibault Brunet plays with the codified genres in photography to question our relationship with virtuality in a society where reality as a whole is being digitalized.

Started in 2015, the « Territoires Circonscrits » project is a study inspired by photographic missions of the last century (FSA, DATAR). On the French coastline, equipped with a 3D scanner to capture 360-degree shots of his surroundings, Thibault Brunet produces images which could almost be 3D models. By developing these landscapes in virtual reality, he plays on the ambiguity of the image's position to uncover its narrative potential. Distanced from reality, these areas are the setting for an almost cinematic scene.

He used cutting-edge equipment from Leica Geosystems which reproduced the space in a point cloud. More akin to drawing than to photography, the rendition breaks the barriers of representation. The landscape is no longer defined by the horizon or the frame, stretching out to form a sphere around the camera and slipping away as it moves away from the photographer. While the sun shines on the visible, this instrument filters reality to reveal a distorted and fantastic universe.

This new image repository also evokes memories of the first shots taken using a view camera: the equipment is heavy, making it difficult to carry around, and the passage of time is made evident by the long exposure. The rigid landscape, waiting, is a direct homage to German Romantic Painting, a recurring theme in his research.



Thibault Brunet, untitled #15, Territoires circonscrits series 2016-18

edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, anti-reflective glass



Thibault Brunet, untitled #12, Territoires circonscrits series, 2016-18

edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, anti-reflective glass



Thibault Brunet, 12-10-2007 22h40, Vice City series, 2007-17

edition of 5 (+2AP) - 20 x 20 cm, frame 50 x 40 cm
pigment inkjet on Fine Art Hahnemühle Harman paper under passepartout
white frame, anti-reflective glass

Vice City, 2007-17

The Vice City collection deals with landscape. In the video games, it holds a secondary role, set as a simple background for the plot. The slow motion of Thibault Brunet's walks led him to explore the spaces that are usually forgotten by players. The pictures show side spaces, barren and industrialized areas. The aesthetics reminds us contemporary photo shooting, Japanese engraving and painting. Confusion is over the nature and the origins of these floating pictures.

' The Vice City series, recently exhibited in Paris, Berlin and Vienna, demonstrates how Thibault Brunet's photography is connected to digital creation. The artist explores the world of video games (*Grand Theft Auto*) as a meta-wanderer. Freeing himself from the fun and hyperactive gamer stance, he lets his avatar wander freely to appropriate the virtual world and capture, as a modern vagabond, moments of beauty. His poetical urban beauty in deserted regions invites contemplation.

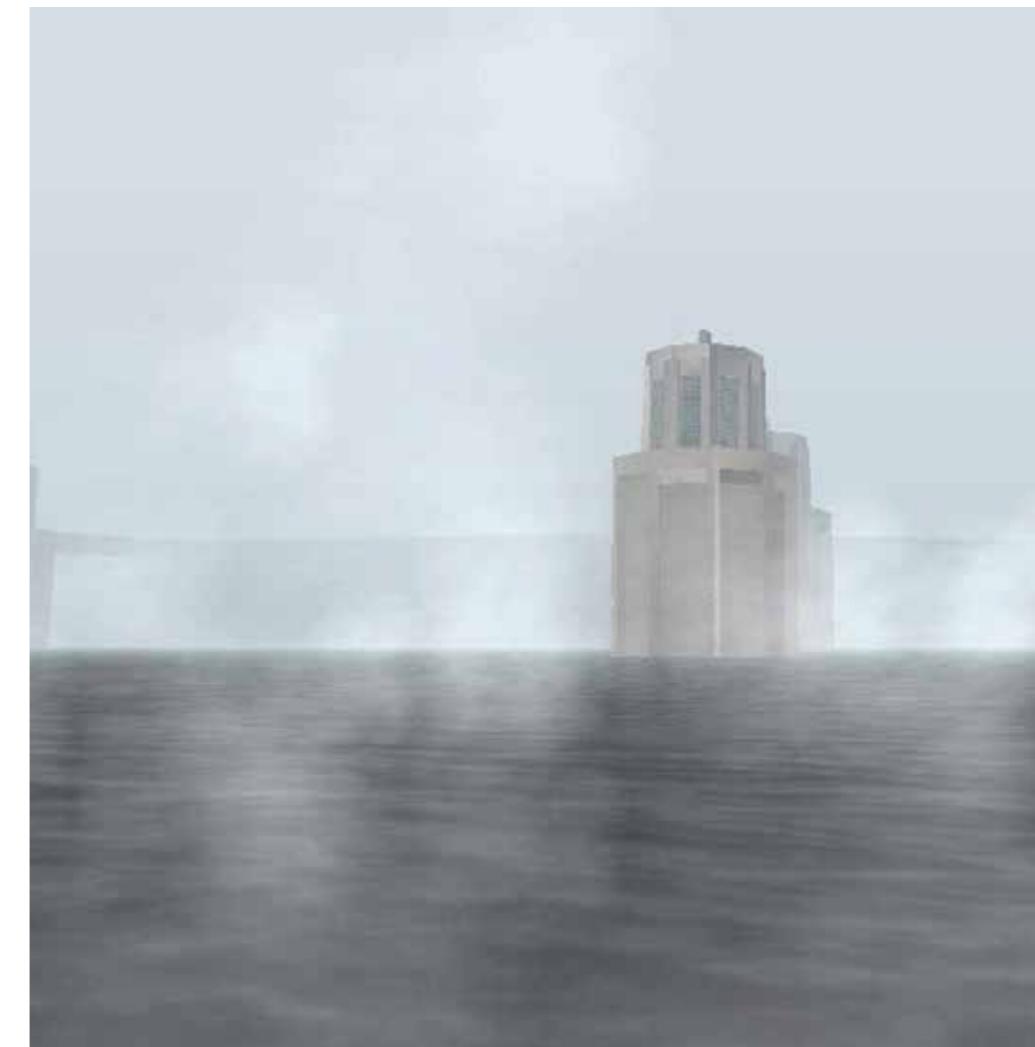
Questioning the in-between and ambiguity, Thibault Brunet creates hybrid images, between artifice and reality, photographic character and pictorial tradition. The artist thus inverts the nature and function of video games by giving this popular medium artistic and historic depth. A pertinent way of questionning an unusual path, as yet little explored in contemporary creation: the aesthetic elements of video games, diverted and transformed into a work of art.'

[extract] Amélie Adamo, *Wandering in a virtual world*,
ETC Magazine, Montréal, 2013.



Thibault Brunet, 17-05-2012 18h00, Vice City series, 2007-17

edition of 5 (+2AP) - 20 x 20 cm, frame 50 x 40 cm
pigment inkjet on Fine Art Hahnemühle Harman paper under passepartout
white frame, anti-reflective glass



Thibault Brunet, 03-01-2012 19h10, Vice City series, 2007-17

edition of 5 (+2AP) - 20 x 20 cm, frame 50 x 40 cm
pigment inkjet on Fine Art Hahnemühle Harman paper under passepartout
white frame, anti-reflective glass



© Marie Clerel, selfportrait

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

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

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

Observation and questioning about the nature of images are the fundamental elements of Marie Clerel's artworks. She has become a "contactless cyanotype" specialist, but also overflows the question of the limits of the photographic medium - through in situ installations, mixing varnishes applied to the wall, reactive painting, projections - which solicit the perception of the viewer in response to his presence in the exhibition space. Without film or contact, her photography gets to very root of the medium and turns light into a poetic subject of investigation. This research on the materiality of the image and her attraction to the primitive practices of photography open to the interests of contemporary art. In this regard, she will take part next November with Galerie Binome to APPROCHE, a salon devoted to artists who appropriate the photographic medium, at Le Molière during Paris Photo 2018.

A first exhibition was dedicated to her at AMT project gallery in Bratislava (Slovakia) in 2015, followed by the presentation of the sans titre (plis) series as part of the group show « Remediate the Everyday » at the atelier W in Paris. In 2016, her work was shown at the Thaddaeus Ropac Gallery (Pantin) at the 66th edition of Jeune Création, and at Galerie Binome as part of two collective exhibitions « À dessein » & « Second hands ». In 2017, as a follow-on to its participation in the group show « L'Œil plié » exhibition, where sans-titre (ciels) series was shown as a master piece, Marie Clerel was the Laureat of Biennale Jeune Création, Watch This Space #9, that including in a residency with 50°Nord and a solo exhibition « N'y Voir que du Bleu ».

This year, she took part in Art Paris Art Fair with a cyanotype ephemeris, that takes the form of a calendar. The full annual calendar will be exclusively presented for the Salon APPROCHE in November, on the occasion of « Rendez-vous », her first solo exhibition with Galerie Binome.



Marie Clerel, Pontbriand, 26/08/18 18h00, sans titre (ciels) series, 2018

unique piece - 185 x 130 cm
cyanotype proof on coton, wood chassis, white frame

untitled (skies), 2016-18

A rendezvous photogramm series with the sky

Each photographic print has for title the date of its creation. These images, results of a cameraless process, capture traces of their handlings as well as the skies in front of them. In the evening, fabrics are folded, torn up and beaten, away from the light, in order for chemicals to spread all over the surface. The next day, they are directly placed on the ground or on a roof, fully exposed to the sun. Covered with cyanotype, the canvas reacts like skin under the sun. Depending on the time of day, weather or exposure time, its tint varies and shadows are more or less visible. It can turn dark or stay clear if a cloud comes up.

The folds accounts for the handlings of the previous day like landscapes printed on by the oblique light. Bumps and holes remain even after the fabric has been put under water to fixate the print. The stretched and ironed fabric keeps the marks of a moment in time.



Marie Clerel, page 83 « L'incident, maintenant, va faire pli, comme le pois sous les vingt matelas (...) » - page 83 'The incident, now, will fold, like the pea under the twenty mattresses (...)'

Dog ears series, 2018

unique piece - 20,5 x 14 cm
cyanotype proof on Canson paper, double anti-reflective glass, aluminium weld

PREMIERES

Dog ears, 2018

Photograms of books' pages marked by a fold

I fall asleep on the book, I fold the page, they call me, I fold the page, I'm bored, I fold the page. At the top, I fold the page that I have just finished or on which I was interrupted, at the bottom, I fold the one I want to remember. To fold a page is a fold in reading time. In the book object, it marks a real and figurative pause. Each title corresponds to the page number and the last words read, before moving on and looking elsewhere...

Negative impressions of these folded pages, the cyanotype photographs of the Dog ears series mark interstices between the time of the novel and that of reality. In whole and in part, through subtle colour variations, places of transition are built, like abstract forms of the eye and mind's nooks and crannies.

MARIE CLEREL - DOG EARS



Marie Clerel, page 34 « (...) de l'œil qui cherche à toucher. »
page 34 '(...) of the eye that seeks to touch', Dog ears series, 2018

unique piece - 20,5 x 14 cm
cyanotype proof on Canson paper, double anti-reflective glass, aluminium weld

PREMIERES



Marie Clerel, page 88 « Brigitte Lahaie, m'avait tellement hantée (...) »
page 88 'Brigitte Lahaie, had haunted me so much (...)', Dog ears series, 2018

unique piece - 20,5 x 14 cm
cyanotype proof on Canson paper, double anti-reflective glass, aluminium weld

PREMIERES



© Baptiste Rabichon

« A cross between a camera obscura and a computer screen, between chemistry and pixel, Baptiste Rabichon experiments with new ways of producing images. [His works] combine analogue and digital photography, revisiting the primitive techniques of cameraless photography and distorting high technologies. »

[exhibition text] « Ne jamais en faire un substantif », Panorama 19
Le Fresnoy - Studio national d'art contemporain
Sep-Dec 2017, by Étienne Hatt

Born in Montpellier in 1987 Baptiste Rabichon lives and works in Paris. After oenology studies he went to the Dijon ENSA in 2009, then, to the École nationale supérieure des beaux-arts of Lyon in 2011 and finally to ENSBA of Paris in 2012 where he attended the workshops of Claude Closky and Patrick Tosani. He graduated in 2014 from the Ecole nationale supérieure des beaux-arts of Paris. In 2015, he enrolled in the Studio National des Arts Contemporains - Le Fresnoy and graduated in 2017 with honors.

Baptiste Rabichon has a very special relationship with images which is both passionate and extremely critical. He uses traditional methods of photography (photograms, cyanotypes, pin holes) as well as state of the art photography technologies which he perfectly masters.

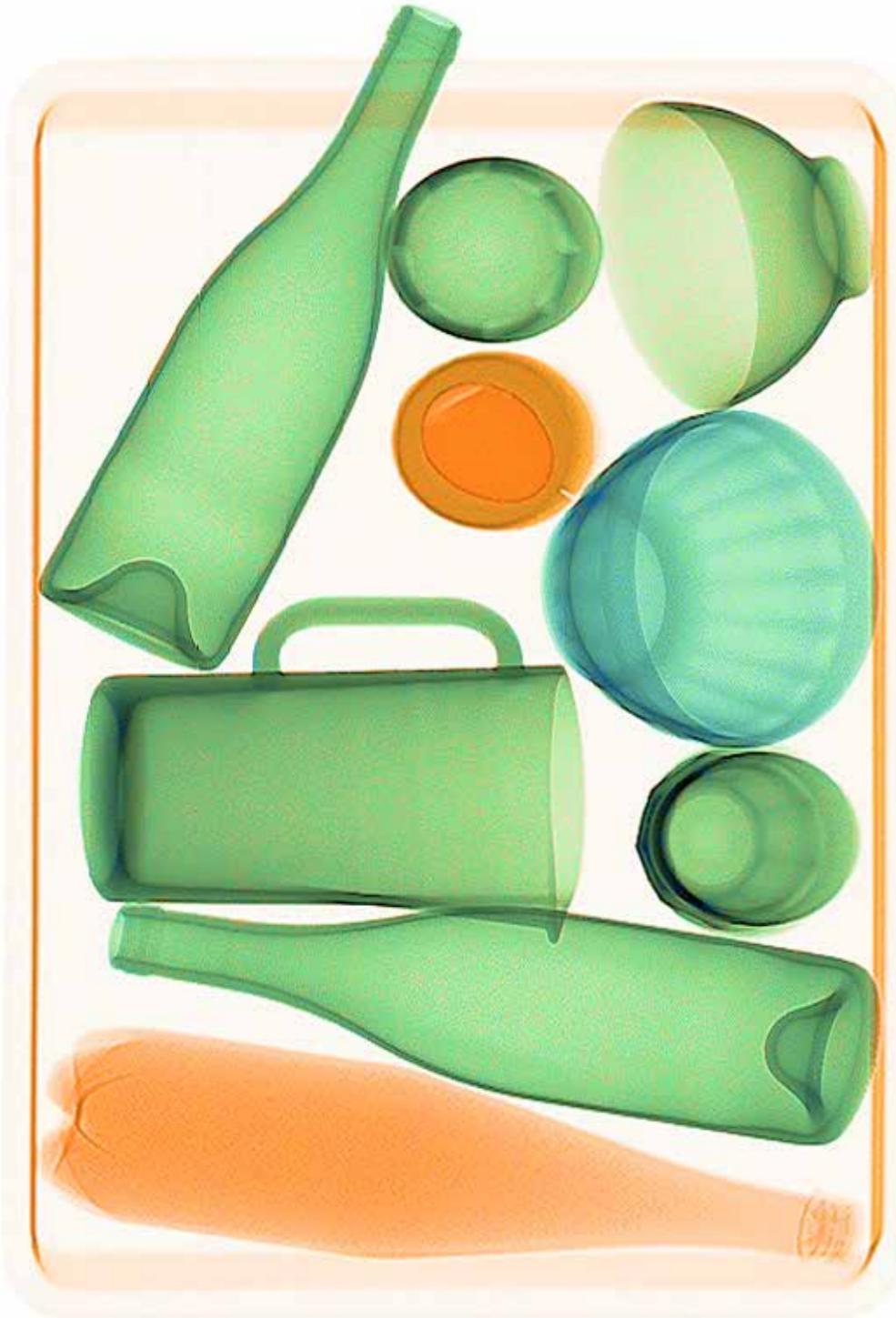
Baptiste Rabichon is the 2017 laureate of the BMW Art&Culture Residency Award. His exhibition « En ville », curating by François Cheval, is programmed by Arles, Les Rencontres de la photographie 2018 and shown at Cloître Saint Trophime until the 23th of September. Then a solo show will be dedicated to him during Paris Photo 2018.

The Orly series was presented at Art Paris Art Fair 2018 on Galerie Binome's booth for their first collaboration, and at 63th Salon de Montrouge 2018 where it received The Moly-Sabata / Albert Gleizes Foundation Residency Award.

After *Scanners Frolics* and *Libraries* (RVB books editions), his third book *En ville* (coedition Éditions du Trocadero and BMW Art&Culture) following the eponym exhibition was launched this Summer.

In 2015 for his first solo exhibition « Tout se délitait en parties », at the Crous art gallery in Paris, he exhibited a series of art works mixing photographs and photograms. Since his series of art works combine digital and analog photographs on the same support.

Between 2016 and 2017, he was exhibited at the Fresnoy, at the Collection Lambert in Avignon, and more recently, « There should have been roses » shown from December 2017 to March 2018 at Lianzhou Museum of Photography in China, and presented by François Cheval, curator and ex-director of The Nicéphore Niépce Museum.

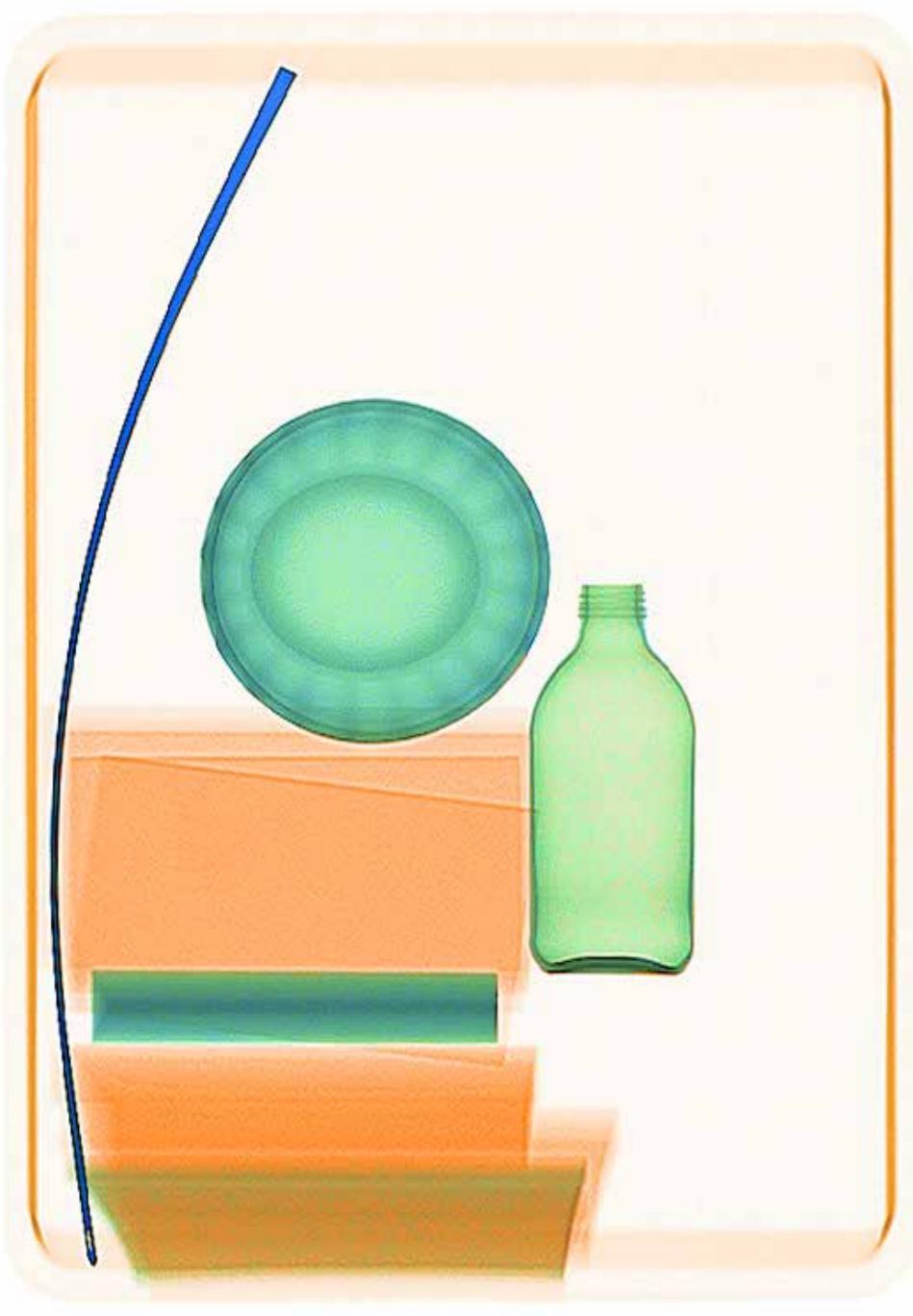


Baptiste Rabichon, Orly series, 2017

unique piece - 58 x 42,5 cm
chromogenic proof on Kodak Duraclear film, double glass, black frame

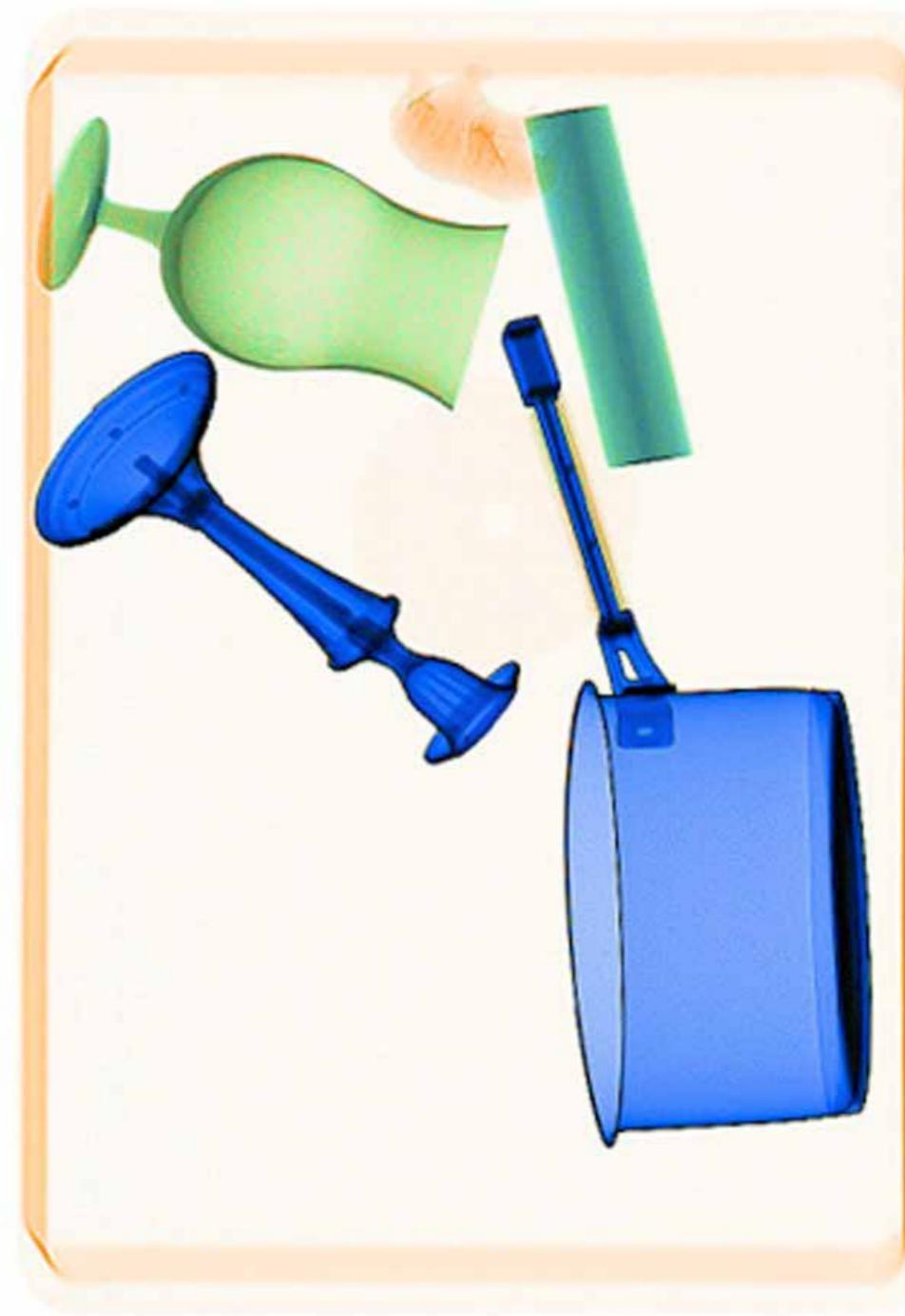
Orly, 2014-17

With the Orly series, Baptiste Rabichon plays with Paris-Orly airport X-ray scanners. In the middle of a hyper-safe surveillance atmosphere, he creates at scale some free compositions with various objects (candlestick, cookware, books, bottles ...) and naturel elements (fruits, shells, ...), whose colors pertain to density of the materials. These images are transposed on Duraclear (transparent film) in a unique chromogenic prints, thus mixing film and digital techniques. Following in Man Ray's and László Moholy-Nagy's footsteps, he revisits the genre of Still Life and suggests a new objectivity based on a uninhibited dematerialization. In that way, Etienne Hatt says that "Baptiste Rabichon's images aim at making visible a reality that escapes the human eye and camera lens. [...] These photographs are examples of Baptiste Rabichon's work with airport scanners, which safety purpose he twists around to unearth the artistic potential and create translucent objects still lives as well as repetitive and random abstract photographs. In its formal diversity, Baptiste Rabichon's wide-ranging research thus seems to have as common denominator the phrase announced by Vilém Flusser in *Pour une philosophie de la photographie* (1996) (*Toward a Philosophy of photography*) : 'To be free is to play against all the cameras.' "



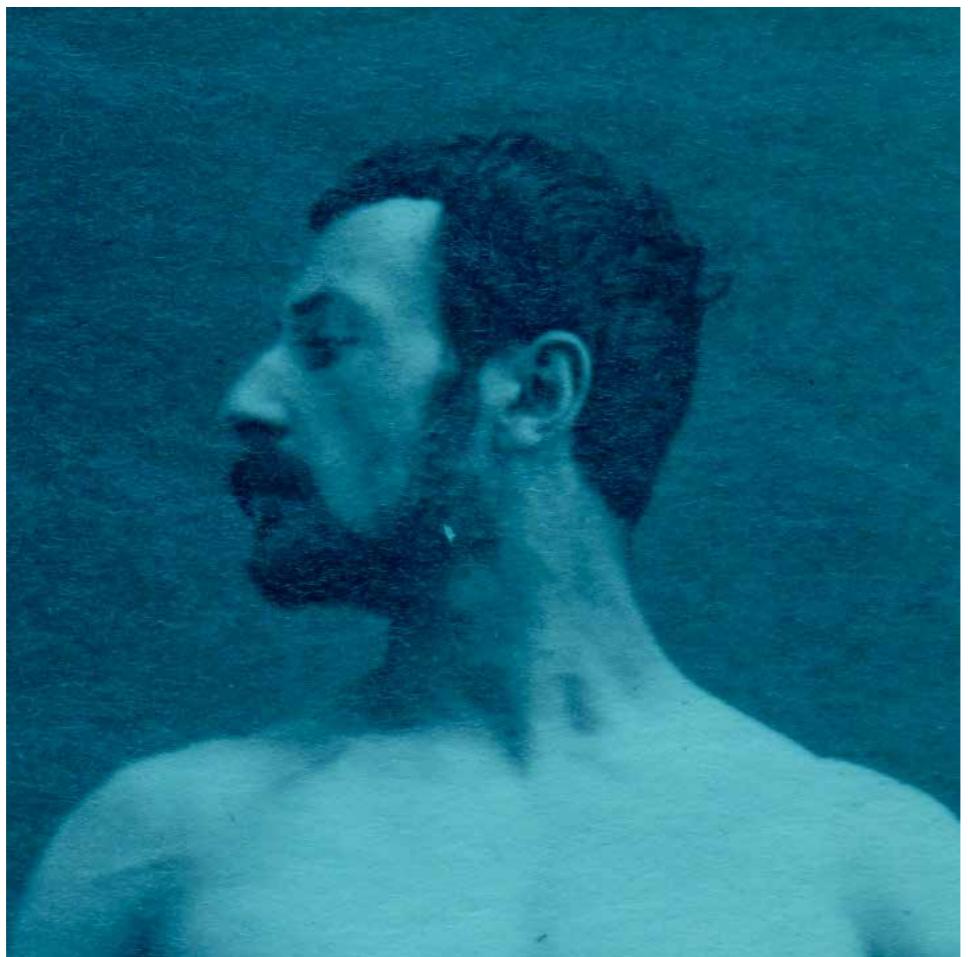
Baptiste Rabichon, Orly series, 2017

unique piece - 58 x 42,5 cm
chromogenic proof on Kodak Duraclear film, double glass, black frame



Baptiste Rabichon, Orly series, 2017

unique piece - 58 x 42,5 cm
chromogenic proof on Kodak Duraclear film, double glass, black frame



© Edouard Taufenbach

« 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] *Exploding plastic inevitable*, Cactus Magazine, issue#5
Winter 17-18 by Daniele Bellonio

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

Galerie Binome features « Cinématique » at APPROCHE, a parisian Salon dedicated to contemporary photography during Paris Photo in November 2017, whose the master piece of CINEMA series Jean & Alain (150x150 cm) integrates the prestigious Neuflize OBC Collection. In March 2018, on the occasion of his first solo show at Galerie Binome, Edouard Taufenbach presents his new series, SPÉCULAIRE. Since then, the series is acclaimed by critics, journalists and the public (especially Étienne Hatt, critic at Art press Magazine and Clémentine Mercier, journalist at Liberation newspaper). It follows from this that SPÉCULAIRE is highlighted at Unseen 2018, then at Paris Photo 2018 in the main sector and on Curiosa, the new one dedicated to erotic photographs. He actually lines up a group show exhibition for Aéroport de Paris curated by Christoph Wiesner.

He was the winner of Ici & Demain festival in 2014. Afterwards, he introduced a scale installation : SFUMATO for Nuit Blanche 2015, as well as a first solo show : HOMMAGE², in Paris, Brussels and Rome. In 2016, for his second solo exhibition in Paris he offered the CINEMA series of collages. At the beginning of 2017, he showed at Le 104, as part of Circulation(s) festival 2017. Since then, he takes part of several collective exhibitions in France and especially in London (London art fair with Noorforart contemporary Gallery and Photographers Gallery « London alternative collective » exhibition).



Edouard Taufenbach, Le costume de bain, Spéculaire series, 2018

edition of 3 (+2AP) - 40 x 37 (collage - 24 x 21 cm)

30 analog reprints of a vintage photograph from Sébastien Lifshitz's Collection
collage on Canson paper laminated on aluminium, black frame, anti-reflective glass

Specular, 2018

The SPÉCULAIRE series is composed of silver photographic objects created after archival images from the Sébastien Lifshitz Collection.

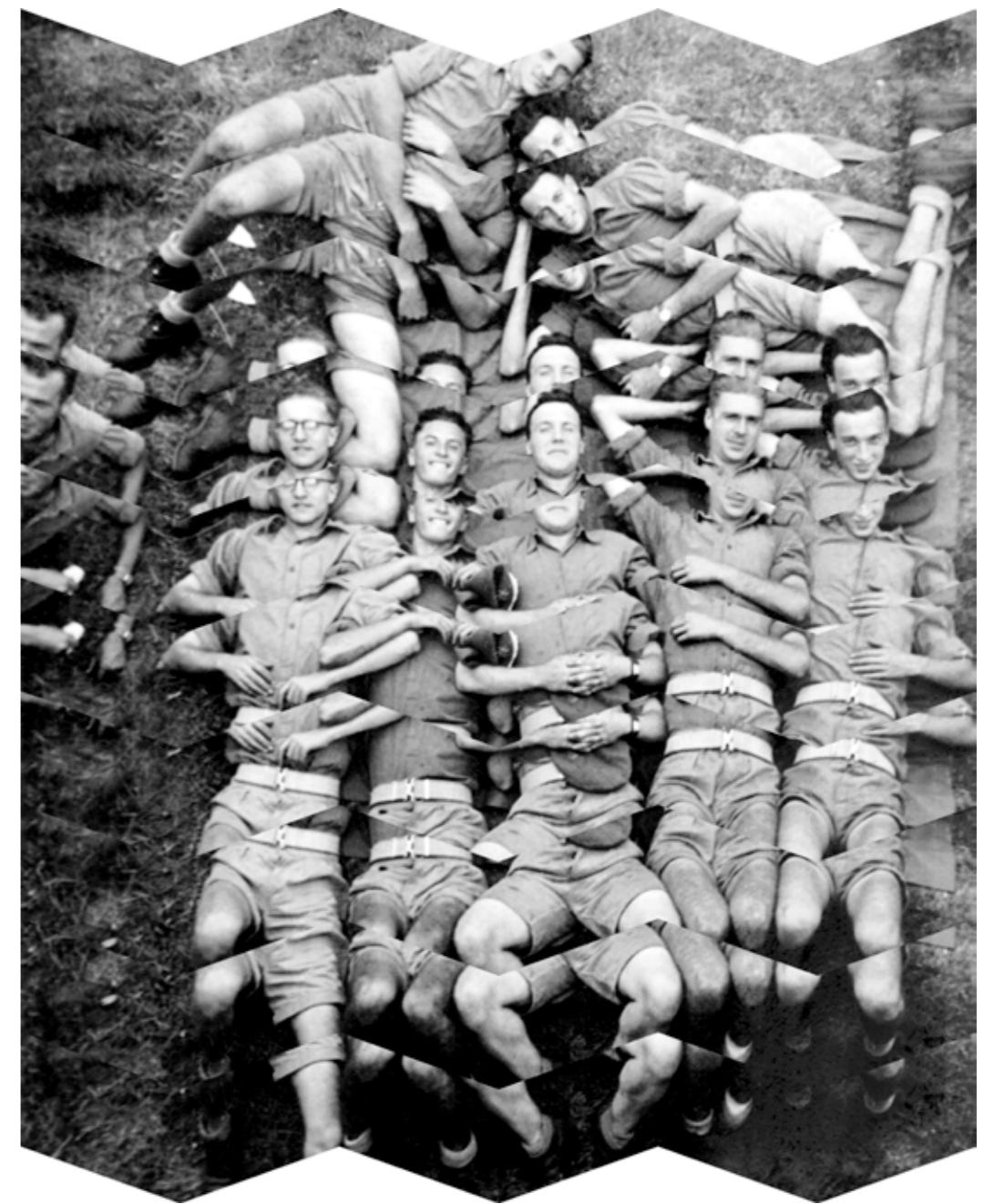
The source image praises hedonism through the free expression of naked bodies, in the realm of intimacy but also when in contact with nature. Taufenbach multiplies, fragments and rearranges the parts of these images, sometimes using different scales, in a composition stemming from a rule of mathematical nature, establishing new narratives of his own design.

« In Spéculaire, the action frozen by the snapshot is a consequence of fragmentation and repetition and seems to be taking place over time, well beyond the photograph, and thanks to the changes of scale, the gaze seems to be able to penetrate the depth of the image. These effects are reinforced by the paper cuts – almost facets – whose shimmer evokes glass and its reflections, when the artist does not produce real volumes, by folding the image or placing it under prisms, forcing the gaze to move. However, Edouard Taufenbach does not just animate flat and fixed images. He manages to inject life into these anonymous photographs of the past in which we usually cannot help but watch out for death at work. » Étienne Hatt about «Spéculaire», a solo exhibition by Edouard Taufenbach at Galerie Binome, March 15th, 2018.



Edouard Taufenbach, **Simone**, Spéculaire series, 2018

edition of 3 (+2AP) - 57 x 59 (collage - 42 x 44 cm)
77 analog reprints of a vintage photograph from Sébastien Lifshitz's Collection
collage on Canson paper laminated on aluminium, black frame, anti-reflective glass



Edouard Taufenbach, **La quille**, Spéculaire series, 2018

edition of 3 (+2AP) - 52 x 44 (collage - 36 x 28 cm)
60 analog reprints of a vintage photograph from Sébastien Lifshitz's Collection
collage on Canson paper laminated on aluminium, black frame, anti-reflective glass

Galerie Binome - biography

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

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

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

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

Represented artists

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

Supported artists in 2018

Corinne Vionnet, Baptiste Rabichon

Collections - Acquisitions 2015 - 2018

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

Collaborations & partnerships 2015 - 2018

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

Foires 2015-18

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

Revue de presse - parutions récentes

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

Thibault Brunet - 1982 (France)

Awards

- 2017 / winner Étant donnés, Institut français, The Cultural Services of the French Embassy in U.S.A, FACE foundation
- 2016 / winner Photo London John Kobal Residency award
- 2014 / winner public prize of Science Po for Contemporary Art, Paris
- winner Carte Blanche award, PMU/Le Bal, Paris
- winner Coup de Cœur Art-Collector Prize, Jeune Création, Paris
- 2013 / FOAM Talents, Amsterdam
- 2012 / winner Bourse du Talent, BNF, Paris
- finalist Aperture Foundation Prize, New-York
- 2011 / [reGeneration2], Lausanne

Collections

- Musée français de la photographie, Bièvres, 2017
- FRAC Languedoc-roussillon, 2013, 2017
- Artothèque of Lyon, 2015, 2017
- FMAC Paris, 2016
- MUSA Vienna, 2013
- BNF Paris, 2012
- Musée de l'Elysée Lausanne, 2010
- Michaelis Galleries Capetown, 2010
- Coll. Alain Servais, Brussels
- Coll. Evelyne & Jacques Deret, Paris
- Coll. Viviane Esders, Paris
- Coll. Marie-Ève Poly, Lyon
- Coll. Henri Seydoux, Paris

Fairs

- Unseen, Amsterdam, 2017-18
- Paris Photo, 2016-17
- FIAC Paris (FMAC), 2016
- Variations, Media art fair, 2016-17
- PhotoLondon, 2016-17
- Photo Basel, 2016
- Art Paris , 2015-16-17
- YIA, Paris, 2014
- Slick, Paris, 2013-14-15
- Dock Art Fair, Lyon, 2013-14

Solo shows (extract)

- 2018 /fe-ma «Territoire circonscrit , Musée des Beaux-arts Le Loque, Swiss
- 2017 / ap « Soleil noir », Art Center La Halle, Pont en Royans, France
- 2015 / no « Typologie du virtuel », Heinzer Reszler Gallery, Lausanne, France
- / oc « Répercussions », Galerie Binome, Paris
- / mar Espace Saint Cyprien, Toulouse, France
- / fe Fondation Sûnol, Barcelona, Spain
- / ja Carte Blanche PMU, Le Bal, Paris
- 2014 / ap « Entropie », Galerie Le carré d'Art, Rennes, France
- 2013 / no « Vice City », Mois de la Photographie, Galerie Binome, Paris
- 2012 / oc « Vice City », EMOP, Computer Spiele Museum, Berlin, Allemagne
- / ma « First Person Shooter », 4RT Contemporary, Brussels, Belgium

Group shows (extract)

- 2018 /se-oc « Simulacrum II », Fries museum, Leeuwarden, Netherlands
- /jul-no « Extension Labyrinthe » La Chartreuse, Villeneuve les Avignon, France
- /fe-av « Déjà vu » duo show with Isabelle Le Minh, curator Sonia Voss, Kehrer Galerie, Berlin, Germany
- / ja-mar « Gut Gespielt. Der Mensch und sein Avatar », Altefabrik, Rapperswil, Swiss
- « Escape », FRAC Occitanie Montpellier, France
- 2017-18 / no « Newwwar. It's Just a Game », Art Center Bandjou Station, Cameroun
- / oc-ja « Paysages français, une aventure photographique », BnF, Paris
- 2017 / no-de Seconde Nature - 5th international photography festival of Tel Aviv, Israel
- / no « If art can start a new again », Hypermedia Era - 8th international
- photography festival, Lishui, China
- / oc-de « France augmentée », Galerie Binome, Paris
- / mar-ju « Mutations créations / Imprimer le monde », Centre national d'art et de culture Georges-Pompidou (Beaubourg), Paris
- 2016 / se « Matin-Midi-Soir », Galerie RueVisconti, Paris
- / oc « Passage2 », Spinnerei, Leipzig, Germany
- / oc « Conséquences », Biennale Nemo, Maison Populaire, Montreuil
- / ap-ma « À dessein », Galerie Binome, Paris
- 2015 / se « Passage », Focus Biennale de Lyon, Capitainerie, France
- / ma Art-collector, Coup de Cœur, Le Patio, Paris
- / mar France(s) Territoire Liquide, CCAM, Nancy, France
- 2014 / oc Jeune Création, 104, Paris
- / ju France(s) Territoire Liquide, Tri Postal, Lille, France
- / ja-mar « Nouveaux paysages », Galerie Binome, Paris
- 2013 / se « Rendez vous 13 », Institut d'art contemporain, Villeurbanne, France
- / se Foam Talents, Unseen photo fair, Amsterdam, Netherlands
- / ma MOP, Lucie Foundation, Los Angeles, USA
- / oc Mois de la photographie, distURBANce, MUSA, Vienna, Austria
- 2012 / mar « Obsessions », La Filature scène nationale de Mulhouse, France
- / de Bourse du Talent, BnF, Paris
- 2011 / de « 3rd Night vision » commissaire Jenifer Hosborn, Vancouver, Canada
- / no FotoWeekDC, Washington DC, United-States
- 2010-12 [reGeneration2] Galerie Carla Sozzani (Milan, IT), Miami Dade college (USA), Rencontres d'Arles (FR), Fototeca del Centro de las Artes (Monterrey, MX), Galerie Azzedine Alaïa (Paris, FR), Aperture (NY, USA)
- Musée de l'Élysée (Lausanne, CH), Festival de photographie (Pingyao, CN)

Editions

- 2017 / oc *Melancholia*, Pierre Bessard editions, support by CNAP, Paris
- 2016 / oc *Typologie du virtuel*, La Pionnière editions, Paris
- 2015 / ja *Les Immobiles*, Filigranes editions, PMU / Le Bal, Paris

Press Review (extract)

- 2018 / ap Art Press #454 / *Melancholia*, by Etienne Hatt AESTHETICA / [5 to see this weekend](#)
- 2016 / no Christies / [Why photography is buoyant](#), by Florence Bourgeois
- / ja Fisheye #16 / [Dossier Images automatisées](#), by Gwenaëlle Fliti
- 2015 / oc The Eyes #5 / [Dossier French touch : scénographie de l'illusion](#), by Dominique Baqué

Marie Clerel - 1988 (France)

Education - Training

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

Award, residency

- 2016 winner Biennale Watch this Space#9 award, creative residency Tourcoing, France
2016 finalist Prix Fondation Renaud, Lyon, France
2015 winner Jeune Création 66^{ème} edition, Paris

Fairs

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

Solo show

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

Group show

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

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

Collaborations - Editions (extracts)

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

Press review - Publications

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

Baptiste Rabichon - 1987 (France)

Education

- 2015-17 Le Fresnoy - Studio national d'art contemporain
- 2012-14 DNSEP, ENSBA Paris
- 2011-12 DNAP, ENSBA Lyon
- 2009-11 ENSA Dijon
- 2007-09 BTS Viticulture-Œnologie

Awards-Residency

- 2018 winner Moly-Sabata residency award
winenr 63th Salon de Montrouge award
- 2017 winner BMW Prize, Art&Culture residency award, Ecole Les Golelins, Paris
Flash France, Institut Culturel Français, New-Delhi, India
- 2016 winner Écritures de lumière, creativ residency at Musée Nicéphore Niépce, Chalon-sur-Saône, France
nominee, Bourse Révélation Émerige
- 2015 nominee HSBC Prize for the photography
nominee Prix Icart

Solo shows (extract)

- 2018 /ma « En ville », curator François Chelval, Cloître Saint-Trophime, Rencontres d'Arles, France
/ mar-ma « Dame de cœur », Galerie Paris-Beijing, Paris
- 2017 / de-ja « There Should Have Been Roses », curator François Chelval, Lianzhou Museum of Photography, China
- 2016 / no « Les discrètes », 71B, Paris
- 2015 / ma-jul « Libraries », RVB Books gallery, Paris
- 2015 / fe « Tout se délitait en parties », Galerie du Crous, Paris

Group shows

- 2018 / ap-ma « 63^{ème} Salon de Montrouge », Le Beffroi, Montrouge, France
/ ap « Dos au mur », 18 rue Larrey, Paris
/ « Mutations », Fondation Gujral, Delhi, India
- 2017 / no « Surfaces sans cible », 22 Visconti gallery, Paris
/ oc-de « Zadigacité », Delta Studio, Roubaix, France
/ se « Ne jamais en faire un substantif », Roman, Panorama 19, Le Fresnoy - Studio national des arts contemporains, Tourcoing, France
/ ju-jul « Emulsions », Galerie Arnaud Deschin, Paris
/ ap « Incarnations », Galerie Jean Collet, Vitry, France
/ ja « Les yeux levés vers ces hauteurs qui semblaient vides », Le Cric, Nîmes, France

Group shows

- 2016-17 / de-ju « Rêvez !... », Collection Lambert, Avignon, France
- 2016 / no « Une inconnue d'avance », Villa Emerige, Paris
/ no « Ma samaritaine », Samaritaine, Paris
/ oc Panorama 18, Le Fresnoy, Tourcoing, France
/ ap « La représentation de l'échelle », Immix Galerie, Paris, France
/ mar ICM, Prix Icart exhibition, Paris
/ fe Art Up !, Grand Palais, Lille, France
- 2015 / ju « Supplices de l'instable », 24 rue Davoust, Pantin, France
« Mulhouse 015 », Biennale de Mulhouse, France
« Chers objets (2) », Galerie Immanence, Paris
« Chers objets (1) », Réfectoire des cordeliers, Paris
« 50 x 70 », Espace Beaurepaire, Paris
/ ja Prix HSBC, HSBC, Paris
Prix Icart, Espace Pierre Cardin, Paris
- 2014 / de « Learning distances », 6b, Saint-Denis, France
/ oc « Variation », Espace des Blancs-Manteaux, Paris
« Cul », Espace Le Huit, Paris
- 2013 / fe « Hollywood Caillou », Galerie des Multiples, Paris
« 5191 », IESA, Paris, France

Editions

- 2018 *En ville*, Éditions du Trocadéro-BMW, Paris
- 2015 *Scanners Frolics*, Rose Éditions, RVB Books, Paris
- 2015 *Libraries*, RVB Books, Paris

Press review - Publications (extract)

- 2018 / ju L'express / [Les étranges balcons de Baptiste Rabichon](#), by Nathalie Marchetti
/ may France Culture / [La photographie étouffée de Baptiste Rabichon](#), by Aude Lavigne
Les Inrockuptibles / [Salon de Montrouge : focus](#), by Julie Ackermann
BeauxArts / [Baptiste Rabichon, jeune pouss aux rayons X](#), by Louise Vanoni
- 2017 / ju Connaissances des arts / [Le photographe Baptiste Rabichon lauréat 2017 de la résidence BMW](#)
Fisheye / [Baptiste Rabichon, lauréat résidence BMW2017](#)
France Fine Art / [Baptiste Rabichon](#), by Anne-Frédérique Fer
L'Œil de la photographie / [Le prix de la résidence BMW remit à Baptiste Rabichon](#)
- 2016 / oc Le Quotidien de l'art / [Baptiste Rabichon, aux limites de l'abstraction](#), by Natacha Wolinski
/ se Beaux-arts / [5 artsites à découvrir à Panorama 19](#), by Julie Ackermann
Beaux-arts / [Data, algorithme, 3D... : la beauté au temps du numérique](#), by Julie Ackermann

Edouard Taufenbach - 1988 (France)

Education

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

Awards

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

Fairs

2018 Paris Photo (Main & Curiosa Sectors)/ Unseen, Amsterdam / Art Paris
 2017 APPROCHE, Paris / Unseen, Amsterdam

Solo shows

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

Group shows

2018 Aéroport Paris project, curator Christoph Wiesner, France
 2017 / ju-jul « Mettre en lignes », Galerie Binome, Paris
 / j « London alternative photographie collective », Photographers Gallery,
 London, United Kingdom
 / ap « Patchworks », Taverne Gutenberg, Lyon, France
 / ja-mar « Circulation(s) festival », 104, Paris
 2016 / no « Over the real festival », Viareggio, Italy
 / ju « Nuit sacrée », Saint-Merry, Paris
 2015 / no « The instants video festival », Marseille, France
 / oc « Nuit blanche », Paris
 / mar-ap « Videoforme festival », Clermont-Ferrand
 « Fid prize 2015 », ŒSA, Tourcoing, France

2016 / fe-ap « EEN grote familie », curator Caroline Bouchard and Bart Ramakers,
 Alden Biesen, Bilzen, Belgium
 / ja-fe « Exposition collective #1 », Intuiti Gallery, Bruxelles, Belgium
 2014 / mar « Ici & Demain festival », Espace Pierre Cardin, Paris
 / fe-mar « Uchronie des objets techniques », ENSCI, Paris
 / fe « Machiniglitches », Vector art + Festival game, curator
 Isabelle Arvers, Toronto, Canada
 2013 / oc « Gamerz festival », curator Isabelle Arvers, Arcade PACA,
 Aix-en-Provence-Santa Cruz, Santa Cruz, Bolivia

Editions - Catalogs

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

Press review - Publications (extract)

2018 / au Unseen Magazine #5 / Interpreting archives
 BBC - Culture / Can language slow down time? by James Harbeck
 Artension #150 / Edouard Taufenbach, by Olympe Lemut
 Tout ce que vous avez raté / Interview of Edouard Taufenbach
 Libération / Edouard Taufenbach, instants incisifs, by Clémentine Mercier
 ViensVoir / Edouard Taufenbach ou la saccade décisive, by Bruno Dubreuil
 The Steidlz / 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 the Circulation(s)
 Festival, by Sophie Bernard
 / ja L'uomo vogue #477 / Paris 75 new force creative in the city,
 by Dan Thawley
 / ja-fe L'officiel art #20 / Réappropriation, by Yamina Benai
 2016 / au France Culture / Edouard Taufenbach / L'art des jardins, by Victor Dekyvère
 / ap Traversale / Edouard Taufenbach alla galleria Spazio Nuovo
 Contemporary Art
 / ja Art press #429 / Edouard Taufenbach, by Étienne Hatt
 2015 / no Artshebdomédias / Semaine de la photo à Paris - 2 foires,
 2 biennales et 10 coups de cœur
 2014 / no Artshebdomédias / Fotofever 2014 - Heureuse contagion,
 by Samantha Deman

News 2018

FRACTAL FACTORY

solo show : Marc Lathuillière
from October 12 to December 1st
Galerie Binome, Paris IV^e
galeriebinome.com

Paris Photo

from November 8 to 11
Grand Palais, Paris VIII^e
Main sector : Mustapha Azeroual, Anaïs Boudot, Lisa Sartorio, Edouard Taufenbach
Curiosa sector : Edouard Taufenbach
parisphoto.com

A PPR OC HE, salon photographique - «Rendez-vous»

from November 8 to 11
Le Molière, 40 rue de Richelieu, Paris Ist
solo show : Marie Clerel
approche.paris

Contacts

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valeriecazin@galeriebinome.com

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

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

Galerie Binome - www.galeriebinome.com

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