

Dominant Suns

duo show

Laurence Aëgerter
Mustapha Azeroual

ART ROTTERDAM 2021

1-4 July



For 10 years, the Binome Gallery has been exploring new forms and the limits of photography. For Art Rotterdam, it is presenting DOMINANT SUNS, a duo show by artists Laurence Aëgerter and Mustapha Azeroual, whose protean works revisit traditional creative processes, such as tapestry or gum bichromate, in a very contemporary approach. In dialogue with the great builders of cathedrals or modern painters, the works translate a form of obsessive relationship with light.

Conceived for Laurence Aëgerter's solo show at the Musée du Petit Palais in Paris, in dialogue with Jean Monet's book, *Soleils couchants sur la Seine à Lavacourt* (2020) is a large tapestry, sumptuous in its play of light and material. The French artist, who has lived and worked in Amsterdam for 25 years, created it with the textile laboratory of the Tilburg Museum. The presentation of this work was acclaimed by the public and the press.

Highly noted in 2019 at Unseen and Paris Photo, the *Radiance* series by Mustapha Azeroual is now part of the JP Morgan (US), MACAAL (Morocco) and AMart (Fr) collections. Last lenticular work in the series, *Radiance #7* (2020) is an inventory of the colours of light in the setting sun. The viewer is fascinated by the variations in light that are activated as he moves, as if it were up to the viewer to trigger the course of the Sun.

This movement within a photographic work is also found in Aëgerter's series *Cathédrales hermétiques*. Completely black on the exhibition wall, the photographs of the nave of the churches hidden under the layer of heat-sensitive silkscreen reveal themselves before our eyes under the effect of a sunbeam placed on the works. Exhibited at Rencontres d'Arles (2019), this series has joined the public collections of the BnF (national French library) and the Neederlands Fotomuseum.

In dialogue, like burning suns, Azeroual's *Monade* series is emblematic of his research into light, the raw material of photography. It is also part of his recurrent practice of using gum bichromate, which he challenges in more ways than one by working without a camera and using fluorescent pigments, capable of revealing a latent image under different lighting conditions. Works from this series have already joined the collections of Marieke and Pieter Sanders (NL) and AMart (Fr). It was also shown in a double exhibition *La photographie à l'épreuve de l'abstraction* at the Centre Photographique d'Ile de France and the FRAC Normandie Rouen. In 2021, the Italian luxury house Ferragamo dedicated a major exhibition to *Monades* series in its salons on the Avenue Montaigne.

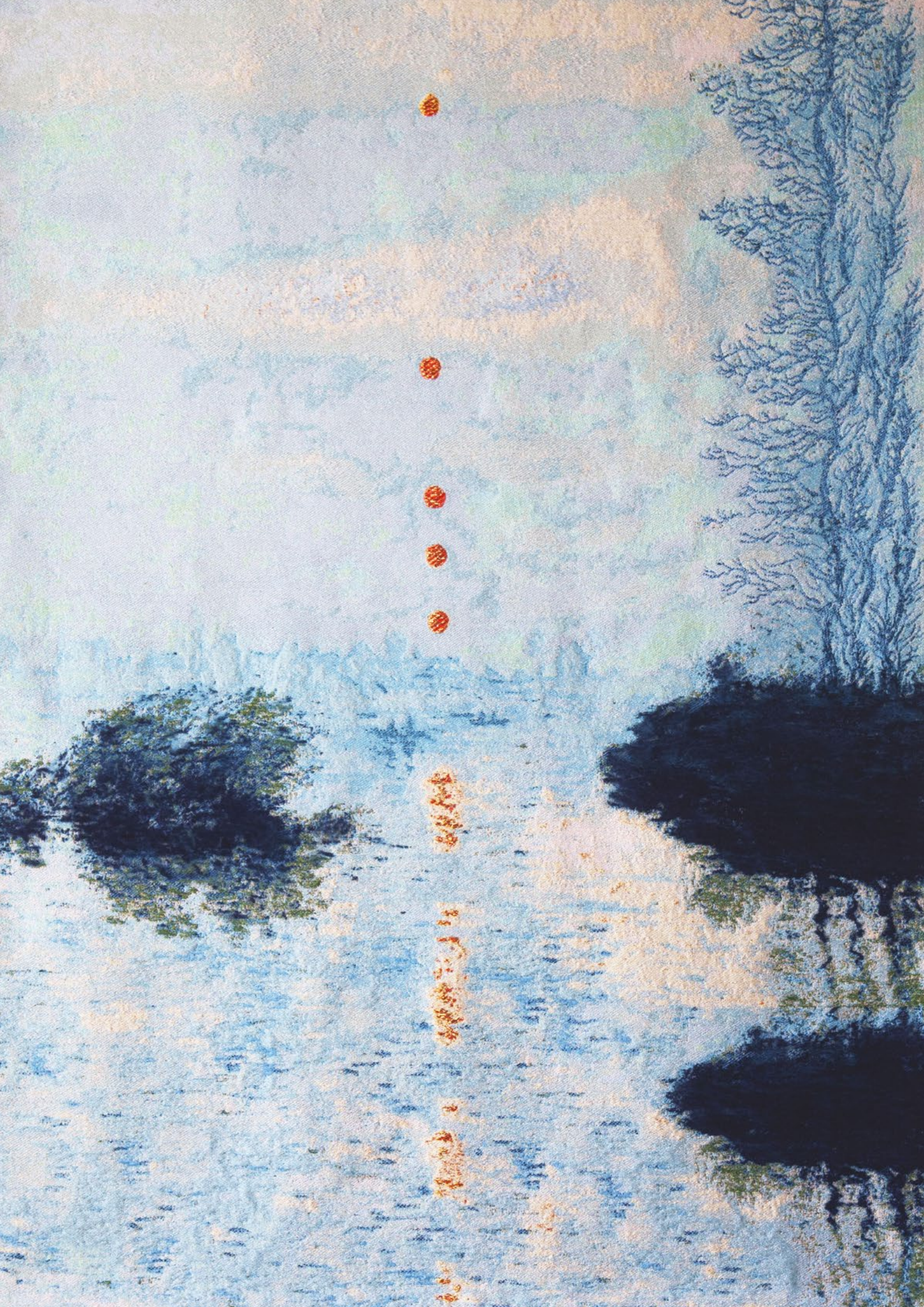
on the left : Mustapha Azeroual, *Monade #43*, *Echo* series, 2021, 130x95,5 cm

LAURENCE AËGERTER

Soleils couchants sur la Seine à Lavacourt, 2020

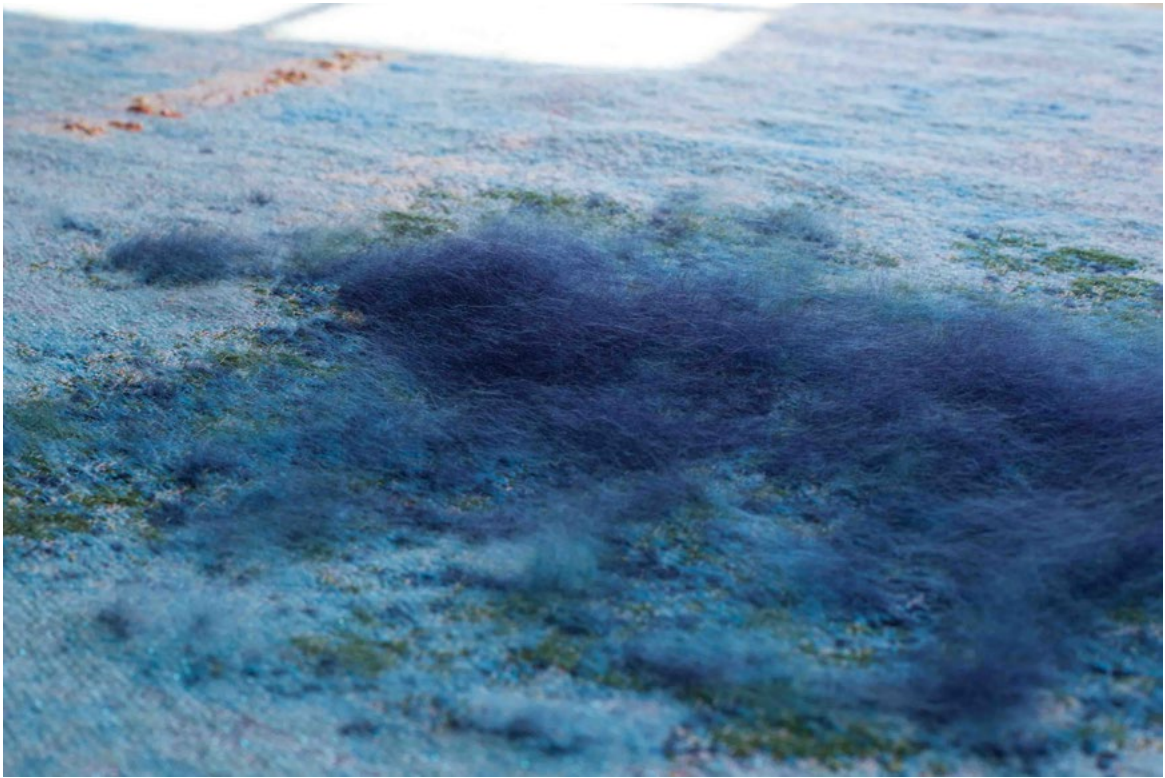
Produced for her solo exhibition at the Musée du Petit Palais in Paris, the Jacquard tapestry *Soleils couchants sur la Seine à Lavancourt* was inspired by Claude Monet's painting *Soleil couchant sur la Seine à Lavancourt*, painted in 1880 and held in the museum's collections. This painting continues Laurence Aëgerter's research on cathedrals, a theme dear to Monet, and refers to his obsession with light. This painting of a reflection of the sun on the water, serene, banal and at the same time spectacular, engages Laurence Aëgerter to respond in a mirror-like way, playing on the asymmetry of the motif and our perception through effects of texture and brilliance. In this interpretation, the Sun is repeated five times in the air, like a ricochet offering an extension to the existing landscape, in a form of utopian ecstasy.

on the right : Laurence Aëgerter, *Soleils couchants sur la Seine à Lavacourt*, 2020
[detail of the tapestry]





exhibition view *Ici mieux qu'en face*, Musée du Petit Palais, 2020-21

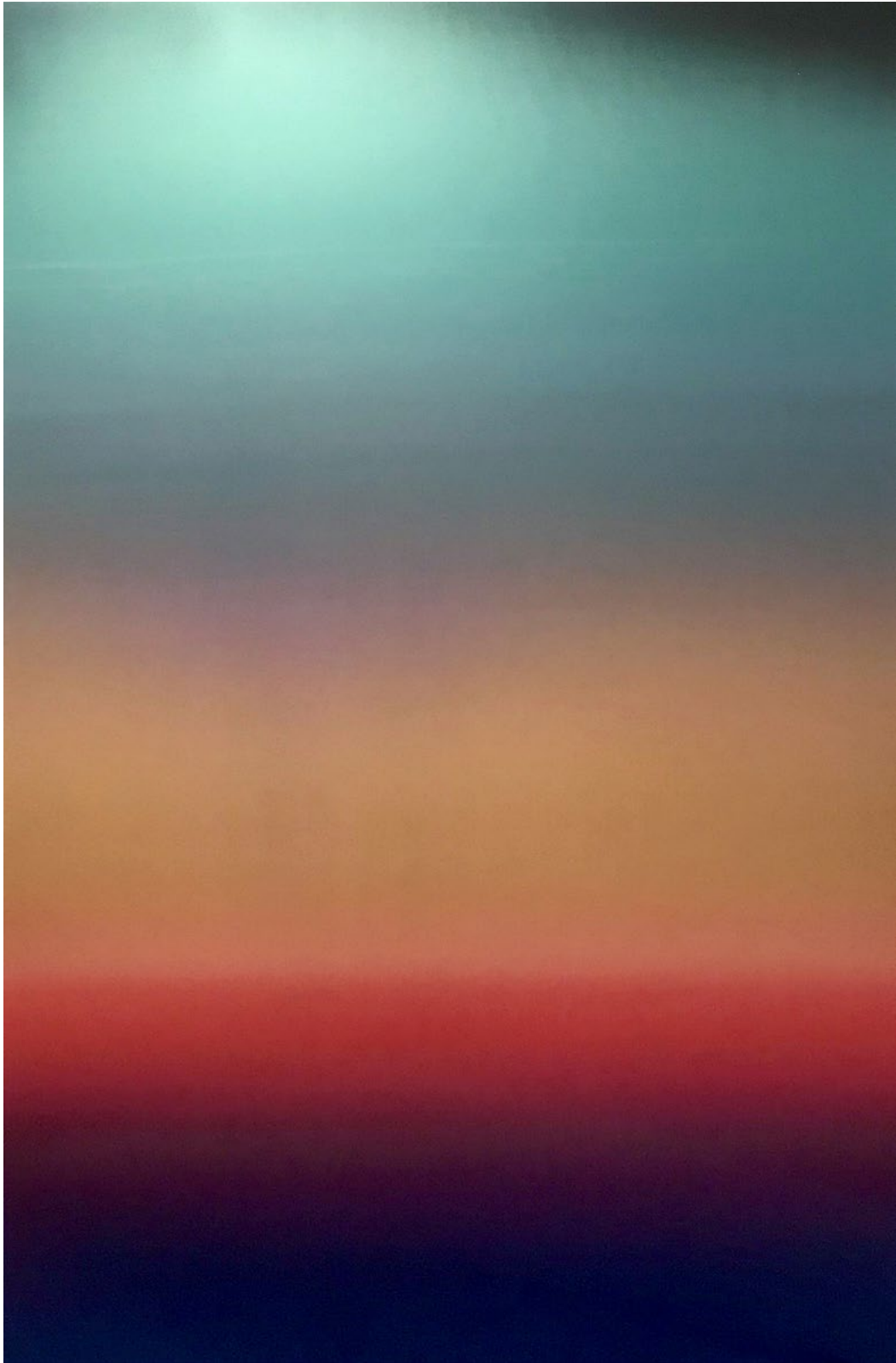


Laurence Aëgerter, *Soleils couchants sur la Seine à Lavacourt*, 2020
[detail of the tapestry]

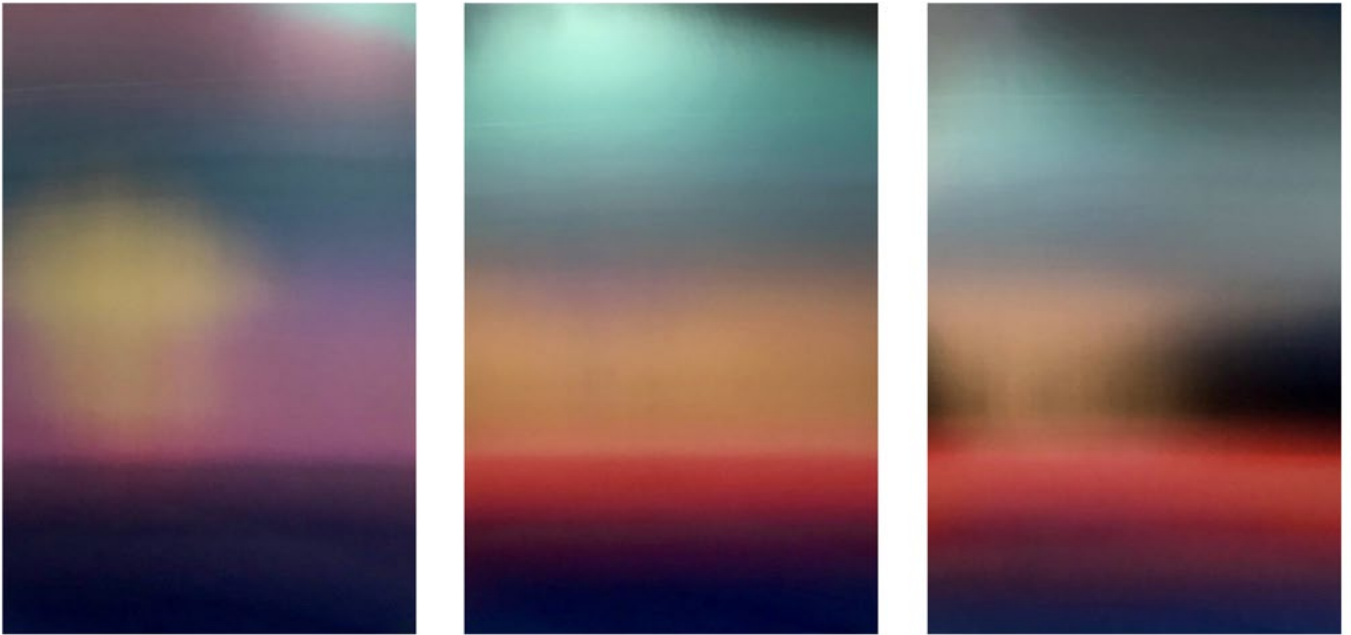
MUSTAPHA AZEROUAL**Radiance#7, 2020**

Initiated in 2014, the *Radiance* project aims to create an archive of light, and by extension of colour. At sunrise and/or sunset, two key moments of the day with regard to the chromatic variations of light, Mustapha Azeroual takes photographs of the same landscape with a camera. He takes several shots on the same film plane; negatives that he then assembles digitally. The making of the images, through this double superposition, transforms the landscape into an abstract form, and reduces it to a horizon line. At the end of this synthesis, the artist retains four or five images that he transfers onto a single support, the lenticular, a technical process which, associated with movement, allows for a linked reading. Each movement of the viewer re-enacts the repetitive cycle of natural light. In a privileged relationship with the work, two people side by side can never perceive the same nuances.

In this way, *Radiance* goes beyond the notion of the photographic moment, associated with the single image, to address the sequence in moving images. An experience of time, which Mustapha Azeroual combines with the experience of light as a synthesis of colours. Like these points of light at dawn and dusk, *Radiance* is a sensation, an image-experience stretched to infinity.



Mustapha Azeroual, *Radiance #7*, 2020
UV inkjet print of 4 images on lenticular support
laminated on Dibond and aluminum frame
edition of 9 (+2AP) - 180 x 120 cm



Mustapha Azeroual, *Radiance #7*, 2020
different points of view



Mustapha Azeroual, *Radiance #7*, 2020

exhibition view *Mustapha Azeroual x Salvatore Ferragamo*, 2021

VISUAL

LAURENCE AËGERTER**Cathédrales hermétiques, 2016-19**

Cathédrales hermétiques consists of a series that was born from a book published in the 1950s by the ministry of tourism to promote spiritual architecture in France. Aëgerter selected interiors over the scope of ten centuries to explore the different architectural modes of provoking a spiritual experience.

In this body of work, Aëgerter silkscreened three photographs of a Romanesque church (Saint-Benoit-sur-Loire, 10th century), a Gothic church (Coutances, 12th century) and a modern church (Sainte-Jeanne-d'Arc, Nice, 20th century) with a black layer of ink reactive to the heat of the sun. Later she included in this series the three Provençal sisters of Cistercian architecture: Sénanque, Silvacane and Le Thoronet, whose architectural design echoed her meditative quest.

These church interiors begin in darkness and are slowly revealed when exposed to sunlight, like photography in a darkroom; a cycle that takes about an hour.

Through this juxtaposition of eras, Laurence Aëgerter pays tribute to the monumentality of these works of art. She shifts the history of architecture but also that of the photographic technique. Yesterday's immutability meets today's fleetingness. Laurence Aëgerter herself says that she builds "small monuments to Time". But with this imperceptible temporal experience, she creates and invites us to a temple of meditation and contemplation.



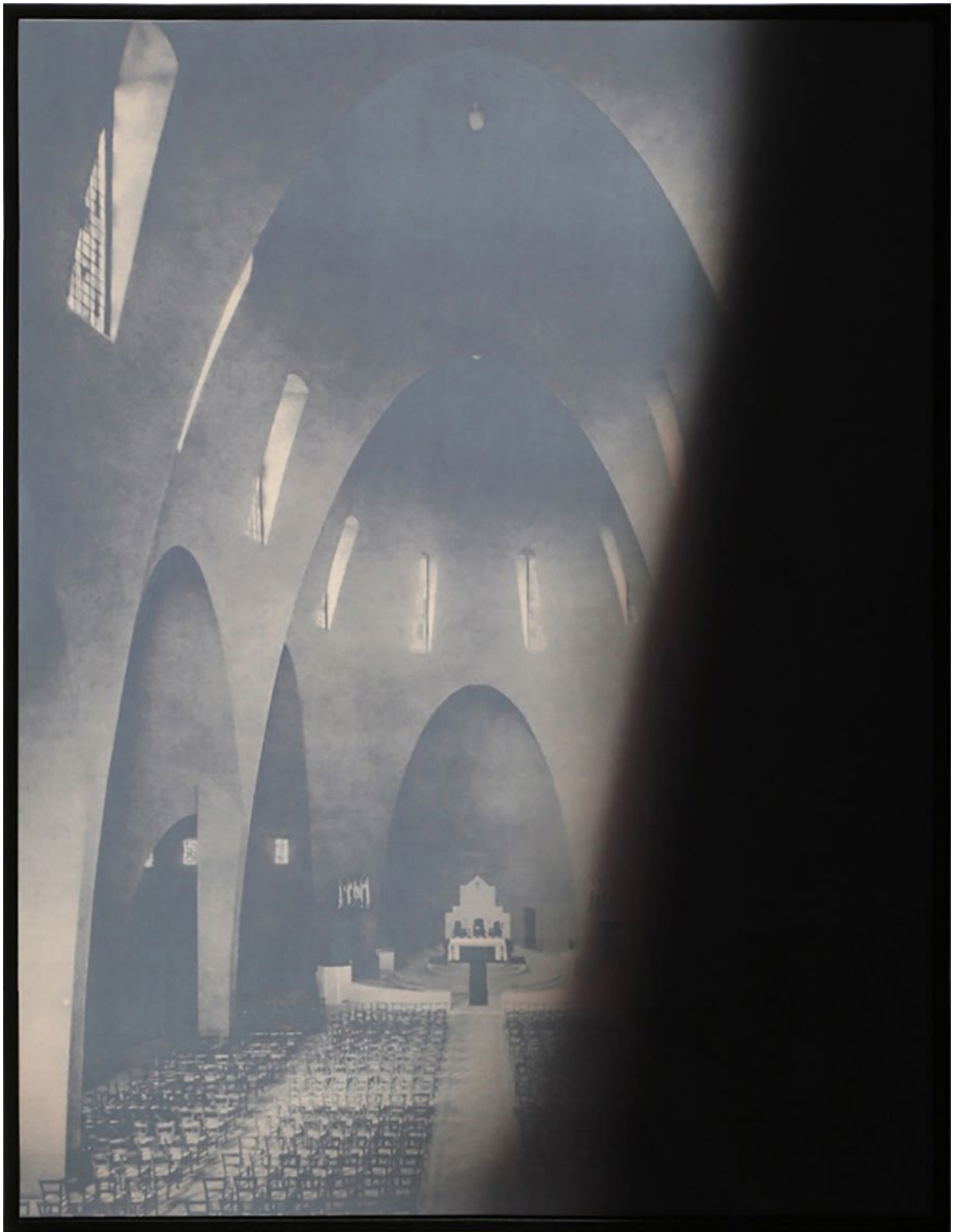
Laurence Aëgerter, *Sainte-Jeanne d'Arc de Nice*, *Cathédrales Hermétiques* series, 2016
unrevealed

ultrachrome silk-screen printing with thermo-sensitive ink

laminated on Dibond, black wood frame

edition of 6 (+2AP) - 85 x 65 cm

edition of 3 (+2AP) - 112,5 x 86 cm



Laurence Aëgerter, *Sainte-Jeanne d'Arc de Nice*, *Cathédrales Hermétiques* series, 2016
work in process of revelation
ultrachrome silk-screen printing with thermo-sensitive ink
laminated on Dibond, black wood frame
edition of 6 (+2AP) - 85 x 65 cm
edition of 3 (+2AP) - 112,5 x 86 cm



Laurence Aëgerter, *Sainte-Jeanne d'Arc de Nice, Cathédrales Hermétiques* series, 2016

The same work in three states: work revealed, in process of revelation, unrevealed
ultrachrome silk-screen printing with thermo-sensitive ink

laminated on Dibond, black wood frame

edition of 6 (+2AP) - 85 x 65 cm

edition of 3 (+2AP) - 112,5 x 86 cm

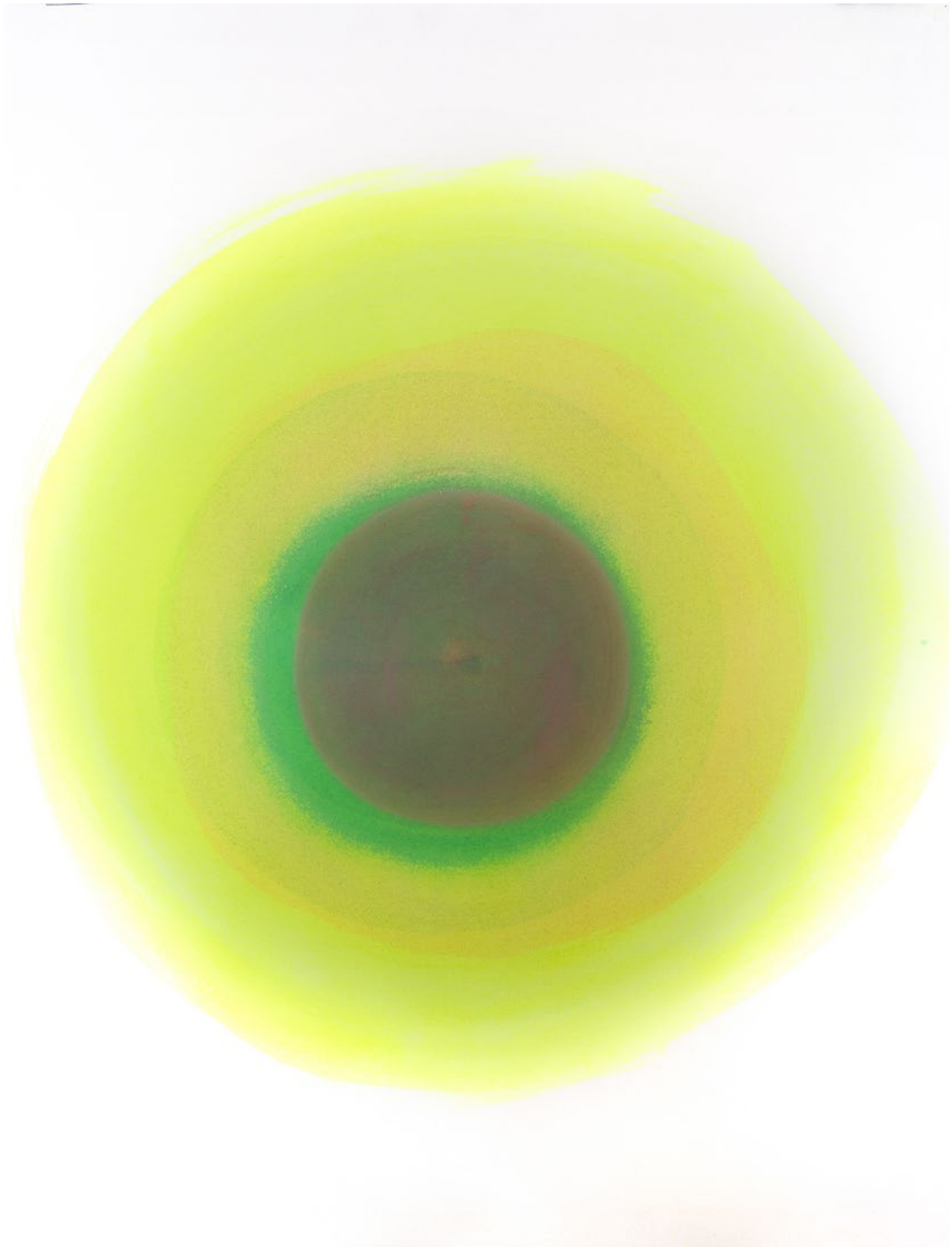
MUSTAPHA AZEROUAL**Monade, 2019-21**

The question of light as the raw material of photography has been at the centre of Mustapha Azeroual's research for several years. Obtained by simple flashes on the photosensitive surface, the *Monade* series attempts to fix - to freeze - light, which is, by definition, invisible and impalpable. To do this, the artist frees himself from the question of motif and from any reference point in space. With no horizon line, no scale or orientation, he chooses light as the absolute expression of this series. Through these flash impacts repeated at different intervals of time, Mustapha Azeroual invites the viewer into a visual dynamic, reinforced by the technique of printing with gum bichromate, which creates density and matter on the surface of the work. Mustapha Azeroual affirms here his remarkable mastery of this ancient process, inherited from the 19th century, which he develops in polychromy and according to a rather unusual colour palette, partly composed of fluorescent pigments. By playing with this accumulation of layers of light and coloured pigments, the artist makes every effort to sculpt and reify light, the subject and object of the series. Suddenly, light, which by nature escapes us, seems to materialise.

Strangely evanescent, these apparently empty forms are transformed into spaces of contemplation and meditation. At the same time, the pure beauty of the light and the particular chromatic strength give these works a kind of aesthetic timelessness that Bruno Nassim Abouddrar, as an art historian, has perfectly expressed by classifying the artist in the filiation of colour field painting (*Chronique Rothko et ses frères*, Diptyk magazine, June 2020).



Mustapha Azeroual, *Monade #33*, *Echo* series, 2021
multi-layer print with polychrome bichromate gum
laminated on Dibond, aluminium frame, anti-reflective glass
unique piece - 100 x 70 cm



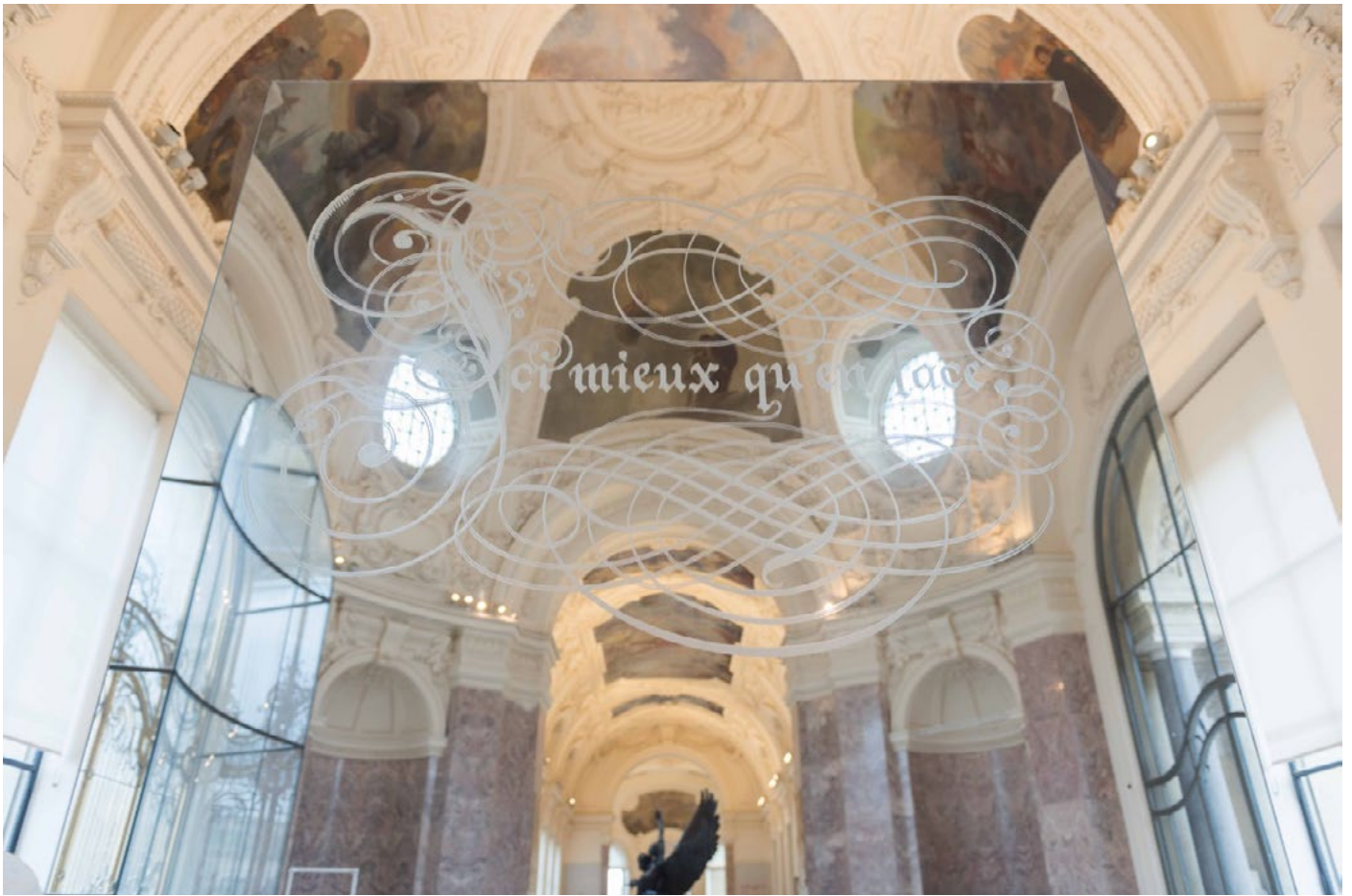
Mustapha Azeroual, *Monade #8, Echo series*, 2019
multi-layer print with polychrome bichromate gum
laminated on Dibond, aluminium frame, anti-reflective glass
unique piece - 76 x 56 cm



exhibition view *Mustapha Azeroual x Salvatore Ferragamo*, 2021

LAURENCE AËGERTER**Ici mieux qu'en face, 2020**

Inspired by a 17th century Dutch mirror discovered in a museum in Amsterdam, Laurence Aëgerter has designed this mirror for her solo exhibition at the Musée du Petit Palais in Paris (2020-2021). The title «Ici mieux qu'en face»(Here better than there), which has become the title of the exhibition, was meticulously engraved by hand by the artist. The work is a metaphor for the double and escape, a central theme in Aëgerter's work.



exhibition view *Ici mieux qu'en face*, Musée du Petit Palais, 2020-21
mirror, hand-engraved



Laurence Aëgerter, *Ici mieux qu'en face*, 2021 [détail of the mirror]



Laurence Aëgerter, *Ici mieux qu'en face*, 2021
produced at Ateliers Bernard Pictet Paris

LAURENCE AËGERTER**PDUT927-1811261337 (Van Ruysdael), 2019**

At the Musée du Petit Palais, as part of her solo exhibition *Ici mieux qu'en face* (2020-2021), Laurence Aëgarter has continued her dialogue with art history. Here the artist undertakes to divert a small painting by the Dutch painter van Ruysdael. The mirror of her studio, which she places on the horizon, reflects the sky in a vast expanse of water, in which two church towers are projected. The theme of the double and illusion, dear to the artist, can be found in this work.



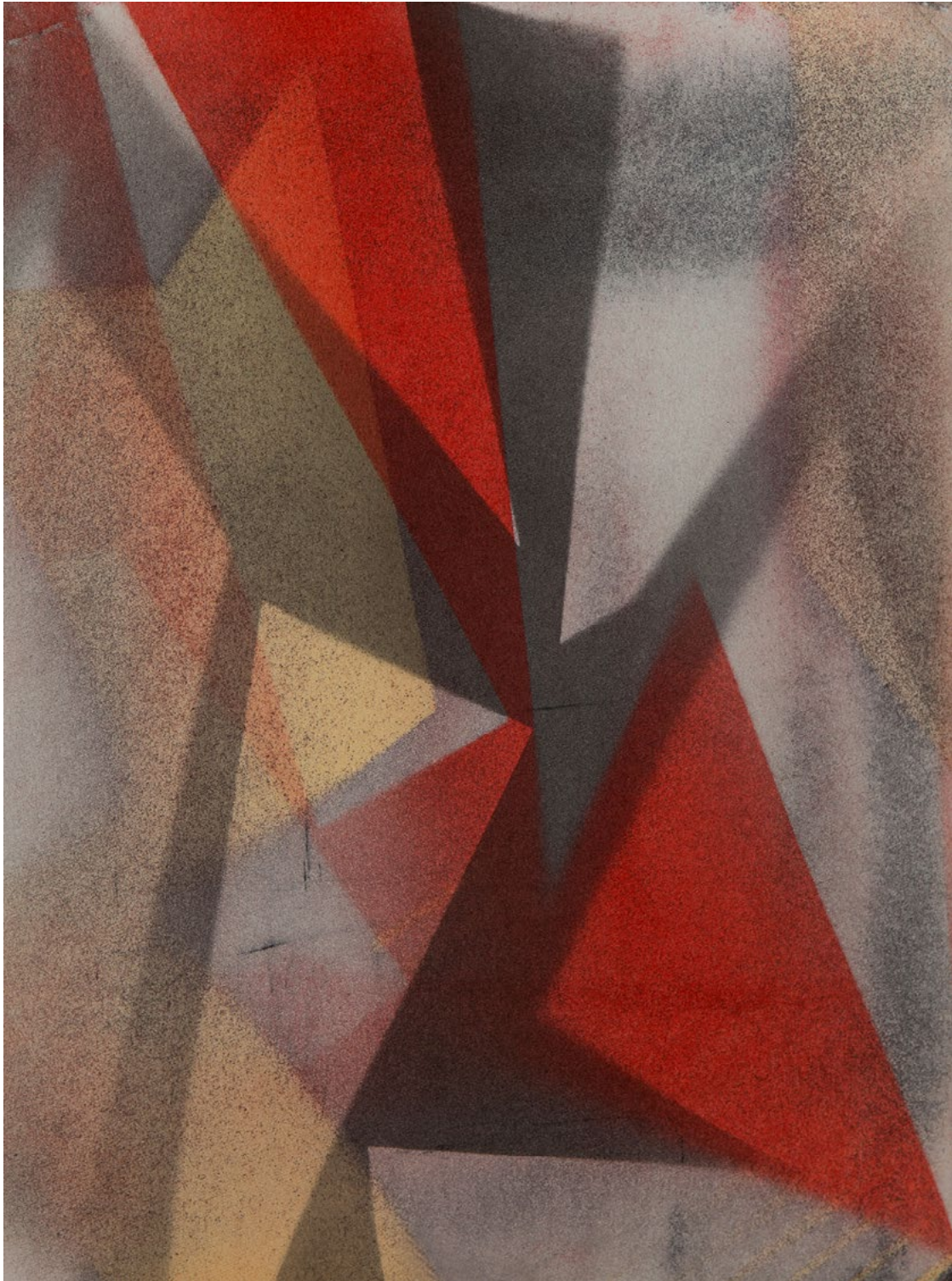
Laurence Aëgerter, *PDUT927-1811261337 (Van Ruysdael)*, *Compositions catalytiques* series, 2019
ultrachrome print, laminated on Dibond, wood frame
edition of 6 (+2AP) - 41 x 46 cm

MUSTAPHA AZEROUAL**Actin, 2019**

With the *Actin* series, Mustapha Azeroual confirms his mastery of the gum bichromate print, a technique inherited from the 19th century, which he develops in polychromy and according to a rather unusual colour palette, partly composed of fluorescent pigments. Immediately projected into abstract forms, the viewer understands that representation is not the subject of this photographic work.

The *Actin* series brings together photograms, photographs without a camera, each work of which is the synthesis of several superimposed prints. Layer after layer of photosensitive emulsion, through a series of overlaps, covers and successive openings, from one water bath to another, Mustapha Azeroual writes the traces of his gestures on the paper. Shapes are revealed in the actinic light of the UV and accumulate in increasingly tenuous gradations of pigments. This progressive withdrawal of colour also signals the exhaustion of light, the aesthetic axis of the series. Colour, in fact, is not the primary issue but rather a means, the pigments acting rather as a contrast product to better reveal the interplay and forces of light present.

Going back to the source of photography, considering light not only as a vector of the visible, but for its own sake. Here we find a motto of the artist's work, to analyse light as a sensitive material and to develop forms capable of embodying it. In this research, colour is present as never before in his use of gum bichromate. A new inclination that also seems to be influenced by the singular luminosity of Morocco, where the artist has installed his laboratory for two years (2018-2019).



Mustapha Azeroual, *Actin #06*, 2019
multi-layer print with polychrome bichromate gum
laminated on Dibond, aluminium frame, anti-reflective glass
unique piece - 32 x 24 cm



Mustapha Azeroual, *Actin #03*, 2019
multi-layer print with polychrome bichromate gum
laminated on Dibond, aluminium frame, anti-reflective glass
unique piece - 32 x 24 cm



Mustapha Azeroual, *Actin*, 2019
exhibition view *Actin*, Galerie Binome, 2019

MUSTAPHA AZEROUAL**Corps noir, Echo series, 2017**

In the series *Corps noir*, Mustapha Azeroual creates a series of objects conceived as solid forms, like negatives of light. With these bronze sculptures, the artist recreates forms inspired by the reflector bowls found on studio flashes, this time generating three-dimensional bodies of light. Bronze - a material that allows for the printing of sculptures like the negative in photography - is blackened on its outer surface, to define itself as the opposite of white light. It symbolises the «black body», the radiation which, in physics, characterises the temperature of light deduced from the intensity of the light spectrum it emits.



Mustapha Azeroual, *Corps noir*, *Echo* series, 2017

bronze

edition 3/7 - ca. Ø 17 cm - height 12 cm - 4 kg

edition 1/7 - ca. Ø 16 cm - height 9 cm - 4 kg



© Naomi Jansen

« Laurence Aëgerter practices the art of displacement. For many years, she has never stopped reappropriating reality, bypassing it and reinventing it. She takes, fragments, plays with the icons of our collective unconscious, draws her images here and there from the Internet, encyclopaedias, books, reproductions of works of art, in order to give them new life and other spaces of freedom. »

[text excerpt] Fannie Escoulen, curator, Laurence Aëgerter, *Cathédrales hermétiques*, exhibition catalogue Les Rencontres d'Arles, Actes Sud, 2019

LAURENCE AËGERTER - PORTRAIT

Laurence Aëgerter (1972) lives and works between Amsterdam, where she has lived since 1993, and Marseille. She is the winner of the Nestlé International Photography Prize at the Festival Images Vevey 2016 and the Prix du livre d'auteur at the Rencontres d'Arles 2018.

Laurence Aëgerter grew up in a family of antique dealers. As a child, she dreamed of being a detective, police commissioner or secret agent. Her passion for investigative work in unfamiliar territory finally took shape halfway between art and anthropology. In the 1990s, she obtained two doctorates in art history, the first at the University of Aix-en-Provence, the second at the Vrije Universiteit in Amsterdam, dedicated in particular to trompe-l'œil in 17th century Flemish painting. In 2001, she began to devote herself to artistic creation and joined the Gerrit Rietveld Academy, from which she graduated in visual arts in 2005. Since then, her work has received international recognition and her works have been included in major public and private collections and exhibited in prestigious institutions. Like her solo show *Ici mieux qu'en face* on display at the Musée du Petit Palais in Paris in 2020-21.

Laurence Aëgerter speaks fluent French, English, Dutch, German and Italian. Language, identity and memory are the three pillars of her visual research. Through the prism of the human sciences - from history, art history, psychology to neurology - and their multiple iconography - vernacular images, archival images from museum collections or taken from illustrated books and the Internet - Laurence Aëgerter investigates our realities. Sometimes serious, sometimes playful, her works combine appropriation, translation and poetic displacement. They question the signifying power of the images that precede us, succeed us, surround us and pass us by, unconsciously. Laurence Aëgerter's works, whether in the form of an intimate or monumental photographic piece, an in situ installation, a collaborative project or an artist's book, are attempts to answer questions that are shared but whose statement has been commonly forgotten. In this hypersensitivity to images bordering on synesthesia, Laurence Aëgerter invites us to reconnect with our senses, and to conciliate sense and the essence of the world.

Laurence Aëgerter - 1972 (France)

Education

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

Awards - Residency

2020-21	residency, Manufacture de Sèvres, Paris
2018	laureate Prix du livre d'auteur, Les Rencontres d'Arles, France
2016	laureate Nestlé International Photo Prize, Festival Image Vevey, Swiss
2014	laureate NRC Charity Awards, Netherlands

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	Nederlands Fotomuseum, 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

Polyptyque (2021), Art Rotterdam (2021) , Art Paris (2020, 2021)
Paris-Photo (2021)

Solo shows (extract)

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

Group shows (extract)

- 2021 / 07 « Nouvelles distances », curator Fannie Escoulen, Jeu de Paume, Paris
2020 / 11 ELLE x Paris Photo, online
/ 06 « Au bout du plongeur, le grand bain », Galerie Binome, Paris
2019 / 04 « Wonderland », Castle Assumburg, Heemskerk, Netherlands
2018 / 05 « Rendez-vous with Frans Hals », curator Ann Demeester,
Frans Hals Museum, Haarlem, Netherlands
/ 06 « L'histoire d'après », Galerie Les Filles du Calvaire, Paris
2017 / 03 « Arithmetic of photographic perception », curator Norbert Moos,
Forum für Fotografie, Cologne, Germany
2016 / 02 « I Wanted to Be a Photographer », curator Fannie Escoulen
et Anna Planas, Fondation Colectània, Barcelone, Spain
/ 01 Quicksan NL#02 », Nederlands Fotomuseum, Rotterdam, Netherlands
2015 / 10 « Making Africa - A continent of contemporary design », Guggenheim Bilbao,
curator Amelie Klein and Okwui Enwezor, Bilbao, Spain
2015 / 11 « Avoir Lieu », Mois européen de la photographie, Luxembourg
2014 / 10 « Tristes Tropiques : illustrations hors texte », curator Azu Nwagbogu,
Lagos Photo Festival, Lagos, Nigeria
2011 / 07 « From Here On », Les Rencontres d'Arles, France

Publishing and Artists' books

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

Editions and Exhibition catalogues

- 2020 *Laurence Aëgerter, Ici mieux qu'en face*, monograph, Actes Sud edition
Conversations, vol 3, Rémi Coignet, published by The Eyes Publishing, Paris
- 2019 catalogue *Rencontres d'Arles 2019*, "Cathédrales Hermétiques", Fannie Escoulen,
published by Actes Sud, Arles
- 2018 *Sur le vif. Photographie et anthropologie*, Camille Joseph and 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, Spain
- 2017 *Entretiens : Perspectives contemporaines sur les publications d'artistes*,
« Laurence Aëgerter », Jérôme Dupeyrat, published by Incertain sens, Rennes
- 2015 *Arts of Display*, Frits Scholten, Netherlands Yearbook for the History of Art #65,
éditions Brill, Leyde, Netherlands
- 2013 catalogue *From Here On*, Museo Arts Santa Monica Barcelone, Spain
- 2010 "Perec et l'art contemporain", Jean-Luc Joly, *Les Cahiers Georges Perec* #10,
Bordeaux, France

Press review (extract)

- 2021 / 06 La Revue de la céramique et du verre / « De daguerréotype en lithophanie »
by Sabrina Silamo and Delphine Frouard
/ 03 The Gaze of a Parisienne / « Ici mieux qu'en face » Laurence Aëgerter
by Florence Briat-Soulié
Le Monde / Laurence Aëgerter, l'infiltrée au musée by Lunettes Rouges
/ 02 Art Press / Laurence Aëgerter, Ici mieux qu'en face by Camille Mancy
- 2020 / 12 Glint #24 / En eau profonde Laurence Aëgerter tisse le bonheur by Caroline Coiffet
/ 11 Le Journal des Arts N°556 / Le Petit Palais poétisé par Laurence Aëgerter
by Christine Coste
/ 10 Télérama / Détournement de Chefs-d'œuvres by Frédérique Chapuis
/ 09 Figaro / Art Paris, envers et contre tout by Béatrice de Rochebouet
/ 07 Fisheye #42 / Au bout du plongeur, le grand bain
Télérama / L'ivresse des petits fonds by Frédérique Chapuis
/ 06 ArtPress / Le chef d'œuvre du moment : Longo Maï de Laurence Aëgerter
by Maud de La Forterie
La gazette Drouot / Laurence Aëgerter, Anaïs Boudot et Douglas Mandry.
Au bout du plongeur, le grand bain by Sophie Bernard
- 2019 / 08 Le Monde / Arles 3 : recherches, by Lunette Rouges
/ 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
by C. Olsina
Le Point / Rencontres photo d'Arles 2019 : architecture et environnement,
by D. Quilain
Art Press #468 / L'art de l'évasion de Laurence Aëgerter, by F. Escoulen
Art Press - Hors série / La photographie. Pratiques contemporaines, « Un objet
intertextuel », by R. Coignet, F. Escoulen
- 2018 / 08 CNN / A photographic treatment for people with dementia, by M. Bender, USA
/ 07 Le Monde / Rencontres d'Arles : fréquentation en hausse pour la semaine
d'ouverture, by C. Guillot
/ 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



© Pauline Gouablin / Nicolas Mélémeis

« Mustapha Azeroual, 38 years old, is perhaps the future of photography. In five years, from Dubai to Paris via Beirut, he has distinguished himself at all the major market events. During the FIAC 2014, the Huffington Post placed him among the ten rising stars of contemporary art. This autumn Christie's has identified him as one of the five photographers to collect at the Paris Photo fair. [...] Mustapha Azeroual's photographs are nevertheless enigmatic, even abstract, always the result of a complex and mysterious process. One might be tempted to describe him as a «craftsman of conceptual photography», so much so that the plastic demands of his work are matched by a deep theoretical reflection. »

[extract] Diptyk Magazine #37 - Marie Moignard about the series *Ellios, In Praise of Slowness*, exhibition «Sublimation», October 2016, CDG Fondation, Rabat, Morocco

« This experimental tradition has today taken on a new face. The culture of digital image standards has given rise to a desire for matter and volume, as if to respond intuitively to the virtual of screens. The argument is certainly too simple, but it allows us to understand a generation that understands «the photographic» outside the primacy of the image and seeks to reinvent photography on the basis of new sensitive experiences. Installations, films, sculptures, intermediary actions: how can we name the richness of the proposals present today in art galleries? We meet the singular creations of Aurélie Pétreil and Stéphanie Solinas, those of Constance Nouvel, Mustapha Azeroual, Marina Gadonneix or Isabelle Le Minh.

It is too early, in the context of the historical narrative, to analyse these proposals that so singularly displace photography; but what we do know about all these artists with solid photographic training and practices is that they take the medium to new horizons. We like to see here what we will call, for the time being, a «recomposed photography», worked by the replacement of images, the activation of ante-digital processes or even the exploration of space through photographic installation. [...] »

[extract] *50 years of French photography from 1970 to the present day*, Michel Poivert, Textuel, with the support of the Ministry of Culture, 2019

Mustapha Azeroual (1979, French-Moroccan) is a self-taught photographer. A scientist by training, he bases his research on the observation of the processes of appearance of the image and its manifestations, transmitted to the viewer through experimentation with the media of diffusion. Combining installation, volume and sequence with old photographic processes, he updates the historical techniques of photography and printing, while opening up the field of investigation of the photographic image beyond its presupposed limits (flatness and temporality). The question of the photographic and the materiality of the image is at the heart of his creative process.

While pursuing his research between France and Morocco, he develops several projects between art and science, in partnership with research institutes in Paris and Strasbourg. He is also resident at the Capsule, Centre de création photographique du Bourget.

Represented by Galerie Binome since 2013, his work has been exhibited in numerous galleries and museums in France, Europe, the United States and the Middle East. His works are notably part of the collections of MACAAL (Morocco), JP Morgan (USA), Centre national d'art plastique (Fr), Musée français de la photographie (Bièvres, Fr), AmArt (Fr) and Pieter & Marieke Sanders (NL). Numerous publications in the French and international press now refer to his research.

In 2019, the Binome gallery organised Actin, his third solo show, and the French Institute in Beijing presented the exhibition Turbulences (until February 2020). AmArt films also produced *Au-delà du visible*, a documentary film about his research and practice. In July 2020, he was the winner of the national photographic commission «Image 3.0» initiated by the Ministry of Culture and the National Centre for Plastic Arts in partnership with the Jeu de Paume. Invited by the Salvatore Ferragamo fashion house in Paris in spring 2021, he is preparing a second solo exhibition this summer with the art centre La Chapelle des dames blanches in La Rochelle.

Mustapha Azeroual - 1979 (France-Maroc)

Collections

CNAP, MACAAL (Maroc), JP MORGAN (USA), Musée français de la photographie (Bièvres, Fr), AmArt (FR), Lopez (Maroc), Marie-Ève Poly (FR), Philippe Castillo (FR), Pieter & Marieke Sanders (NLD) autres collections privées (France, Mexique, Allemagne, Royaume-Uni...)

Awards - Residency (extract)

- 2020 Laureate of national photographic order « Image 3.0 » initiated by the Ministry of Culture and the Centre national des arts plastiques in partnership with the Jeu de Paume.
- 2017 Finalist Camera Clara prize 2017
- 2014 - 21 La Capsule, Center of photographic creation, Le Bourget, France
- 2015 Fresh Winds, Contemporary Art Biennial of Gardur, Iceland
Creative residency ELLIOS#1, Oukaïmeden, Morocco
L'Annexe, Art Center Les deux rives, Saint-Avertin, France

Fairs

Art Rotterdam (2021), Art Paris (2021), Paris Photo (2016, 2018, 2019)
Unseen (2019), Galeristes (2020)

Solo shows (extract)

- 2021 / 07 « Vestige de la lumière », Chapelle des Dames Blanches, La Rochelle
/ 03 « Mustapha Azeroual x Salvatore Ferragamo », Ferragamo & Galerie Binome, Paris
- 2020 / 11 « Turbulences », Institut Français de Pékin, Beijing
- 2019 / 04 « Actin », Galerie Binome, Paris
- 2018 / 11 11^e Rencontres internationales de la photo, Galerie Institut français,
Complexe culturel Sidi Mohammed Ben Youssef Bandjou, Fès, Morocco
- 2017 / 12 finaliste Prix Photo Camera Clara, Fondation Grésigny, Paris
/ 09 « The Third Image » avec Sara Naim, Biennale des Photographes du Monde
Arabe Contemporain IMA/MEP, Galerie Binome, Paris
- 2015 / 10 « Light Engram#2 », Centre d'art des 2 rives, L'Annexe, Saint-Avertin
/ 07 « Light Engram », Maison Molière / Galerie Binome, Off Rencontres d'Arles
- 2014 / 07 « Reliefs# 2 », Galerie Binome, Paris

Group shows (extract)

- 2021 / 06 « Le feu qui forge », Galerie de l'Atelier 21, Casablanca, Morocco
curator Salma Lahlou
« Mediterranean sea focus festival of video art », Maritam week program,
Palma de Mallorca
- 2020 / 09 « La photographie à l'épreuve de l'abstraction », Centre Photographique Ile de
France et Frac Normandie Rouen
- 2019 / 02 « SCIENCE fiction », Centre photographique Rouen Basse-Normandie
- 2018 / 11 « TRIBE: contemporary photography from arab world »,
The American University Museum, Washington DC, USA
- 2018 /11 « Akal Argiles », Fondation CDG, Rabat, Morocco
- / 02 « Africa is no island », MACAAL, Marrakech, Morocco
- / 01 « Prix Camera Clara 2017 », Galerie Folia, Paris
- 2017 / 03 « Essentiel paysage », [COP22] MACAAL, Marrakech, Morocco
- / 02 « L'Œil plié », Galerie Binome, Paris
- 2016 / 11 « L'objet photographique », Immix Galerie, Paris
- / 10 « Sublimation », Fondation CDG, Rabat, Morocco
- / 03 « Lignées », Musée Eugène Carrière, Gournay-sur-Marne, France
- / 04 « À dessein », Galerie Binome, Paris
- / 01 Fresh Winds, Biennale d'art contemporain de Gardur, Iceland
- 2015 / 11 « Discours de la lumière », Biennale des Photographes du Monde
Arabe Contemporain
IMA/MEP, Galerie Binome, Paris
- / 04 « L'arbre, le bois, la forêt », Contemporary Art Center, Meymac, France
- 2011 « L'Arbre et le photographe », ENSBA, Paris

Publishing and Editions

- 2020 *La photographie à l'épreuve de l'abstraction*, published by Hatje Cantz, Berlin
- 2019 *50 ans de photographie française de 1970 à nos jours*, Michel Poivert
avec le soutien du ministère de la Culture, published by Textuel, Paris
Sélections de nos conservateurs d'art 2019, Paris Photo, published by J.P Morgan, Paris
- 2018 *La Photographie contemporaine*, Michel Poivert, published by Flammarion, Paris
- 2017 *Biennale des photographes du monde arabe contemporain*, published by Snoeck, Paris
- 2016 *Essentiel paysage*, Fondation Alliances, COP22 2016
Sublimation, carte blanche Najia Mehadji, published by Fondation CDG, Marrakech, Morocco
- 2015 *Biennale des photographes du monde arabe contemporain*, published by Snoeck, Paris
L'arbre, le bois, la forêt, CAC Meymac, published by Abbaye Saint-André

Documentary film

- 2020 « Au-delà du visible », film directed by Jean-Marc Gosse, production AM Art films.
Official selection of the 39th International Festival of Films on Art.

Press review (extract)

- 2021 / 03 Ideat / Lumineux Phénomènes by Béatrice Andrieux
Luxe Tentations / L'art et la mode en fusion dans un flagship par Agnès Lamarre
Soon Magazine / Mustapha Azeroual x Salvatore Ferragamo
by Mario de Castro
First Luxe Mag / Salvatore Ferragamo expose Mustapha Azeroual avenue
Montaigne by Frédérique de Granvilliers
L'Œil de la photographie / Galerie Binome & Salvatore Ferragamo : Mustapha
Azeroual by Coline Olsina & Jean-Baptiste Gauvin
Comité Montaigne / When fashion meet art by Daniela Petrel
- / 02 France Fine Art / Interview of Mustapha Azeroual by Anne-Frédérique Fer
Médiapart / Dissoudre les images, l'abstraction photographique contemporaine
by Guillaume Lasserre
- / 01 Libération / Déclics pour nouvelles pistes, by Clémentine Mercier
Le point Afrique / Mohamed Thara : « Ce qui m'inspire, c'est l'être humain »
by Fouzia Marouf
- 2020 / 11 L'oeil / Le retour en force de la photographie abstraite, by Christine Coste
/ 10 Artais / La photographie à l'épreuve de l'abstraction, by Sylvie Fontaine
Point Contemporain / La vague blanche : 20 ans d'art contemporain marocain
by Mohamed Thara
/ 09 Art and About Africa / The White Wave : 20 years of Moroccan contemporary Art
by Mohamed Thara
Faguowenhua.com / Turbulences by Mustapha Azeroual
- / 06 Diptyk / Rothko et ses frères, by Bruno Nassim Abouddrar
/ 02 Life if Marocco / «Monades» Mustapha Azeroual, by Claudine Naassens
- 2019 / 11 Le Monde / Portraits, paysages, abstractions...
nos coups de cœur à Paris Photo : Lumières du jour, by Claire Guillot
/ 11 ArtPress - Hors série #52/ L'épreuve de la matière, la résurgence des procédés
anciens, by Héloïse Conesa

- 2018 / 11 Le Monde / Le marché de la photographie contemporaine est en plein boom,
by Roxana Azimi
- / 09 Camera #21-22 / ELLIOS#2, Mustapha Azeroual, by Géraldine Bloch
- 2017 / 02 Diptyk#37 / Mustapha Azeroual, Archéologue de la lumière, by Marie Moignard
- Libération / La Galerie Binome se plie en huit, by Gilles Renault
- Le Monde / L'Œil plié à la Galerie Binome, by Claire Guillot
- L'Œil de la photographie / L'Œil plié : une exposition collective sur le thème du pli, by Sophie Bernard
- 2016 / 11 Christies / Why photography is buoyant - and the artists on the rise
by Florence Bourgeois
- L'Œil de la photographie / Décryptage de Paris Photo 2016, by Sophie Bernard
- France Fine Art / Paris Photo 2016, Mustapha Azeroual, itw
by Anne-Frédérique Fer
- Observatoire de l'art contemporain / Paris Photo: la photographie
dans le mouvement de sa transformation by Maud Maffei
- / 10 Diptyk / Éloge de la lenteur, by Marie Moignard
- 2015 / 12 Grazia Maroc / Le Maroc au-delà des clichés, by Hugues Roy
- L'Œil de la photographie / Radiance#2
- / 11 RFI / Photos parlantes du monde arabe contemporain, diaporama sonore
by Siegfried Forster
- L'Orient le Jour / Oui on peut montrer le monde arabe au-delà des clichés
by Philippine Jardin
- RFI / Le monde arabe pris en photo par une biennale pionnière,
by Siegfried Forster
- SLASH / BPMAC, by Guillaume Benoit
- Camera #11-12 / La Capsule : résidence photographie, Bourget
- / 10 Huffington Post Maghreb / Ces photographes marocains qui exposent
à la biennale des photographes du monde arabe contemporain à Paris
- / 07 L'Œil #681 / Light Engram de Mustapha Azeroual

galerie

binome

Dedicated to contemporary photography, the Binome Gallery opened in 2010 in the Marais in Paris. Alongside an annual programme of solo and group shows, it regularly participates in international contemporary art and photography fairs. As a member of the Professional Committee of Art Galleries, the Binome Gallery develops numerous collaborations with personalities from the world of art and photography, curators, private and public institutions.

It opens its programme to emerging artists of contemporary art. The selection is more specifically oriented towards the visual arts in search of new forms in photography. Coming from various horizons, from conceptual or plastic photography, sculpture, performance, drawing or writing, the artists explore the boundaries of the medium and the supports. The definition of the photographic field, its extent and limits, are at the heart of the gallery's research.

Gallery News

A Brief Crack of Light

June 10 - July 24, 2021

Douglas Mandry - solo show

Art Rotterdam

June 01 - July 04, 2021

Laurence Aëgerter & Mustapha Azeroual - duo show
art fair - Van Nelle Factory, Rotterdam

Polyptyque 2021

August 27 - September 18, 2021

Laurence Aëgerter - group show

Art Paris

September 09 - September 12, 2021

Laurence Aëgerter, Mustapha Azeroual, Baptiste Rabichon & Fabrice Laroche,
Douglas Mandry, Laurent Millet - group show

Unseen

September 17 - September 19, 2021

Thibault Brunet, Guénaëlle de Carbonnières, Marc Lathuillière,
Lisa Sartorio - group show

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