

GROUP SHOW

**Thibault Brunet
Guénaëlle de Carbonnières
Marc Lathuillière
Lisa Sartorio**

**UNSEEN 2021
17 - 19 September**

With the support of  Centre National des Arts Plastiques
(National Centre for Visual Arts), France



Lisa Sartorio, *untitled #47 (Iraq war) Ici ou ailleurs series*, 2018-21
degraded pigment ink print on Awagami Murakumo kozo paper
metal frame under passe-partout, anti-reflective glass
unique piece - 63,5 x 63,5 cm, image 50 x 50 cm

VISUAL

In search of new forms and perspectives in photography, the Galerie Binome brings together four artists whose work reverses the course of time in photography, by proposing a vision of the future, like an archaeology of the future. These are vestiges of anticipation that also extend beyond the photographic plane through three-dimensional effects and movements in the image. From the old printing processes and the use of B&W to the most innovative techniques, the selection crosses the works and unique objects of Lisa Sartorio and Guénaëlle de Carbonnières, the photographic mirrors of Marc Lathuillière and the 3D models of Thibault Brunet.

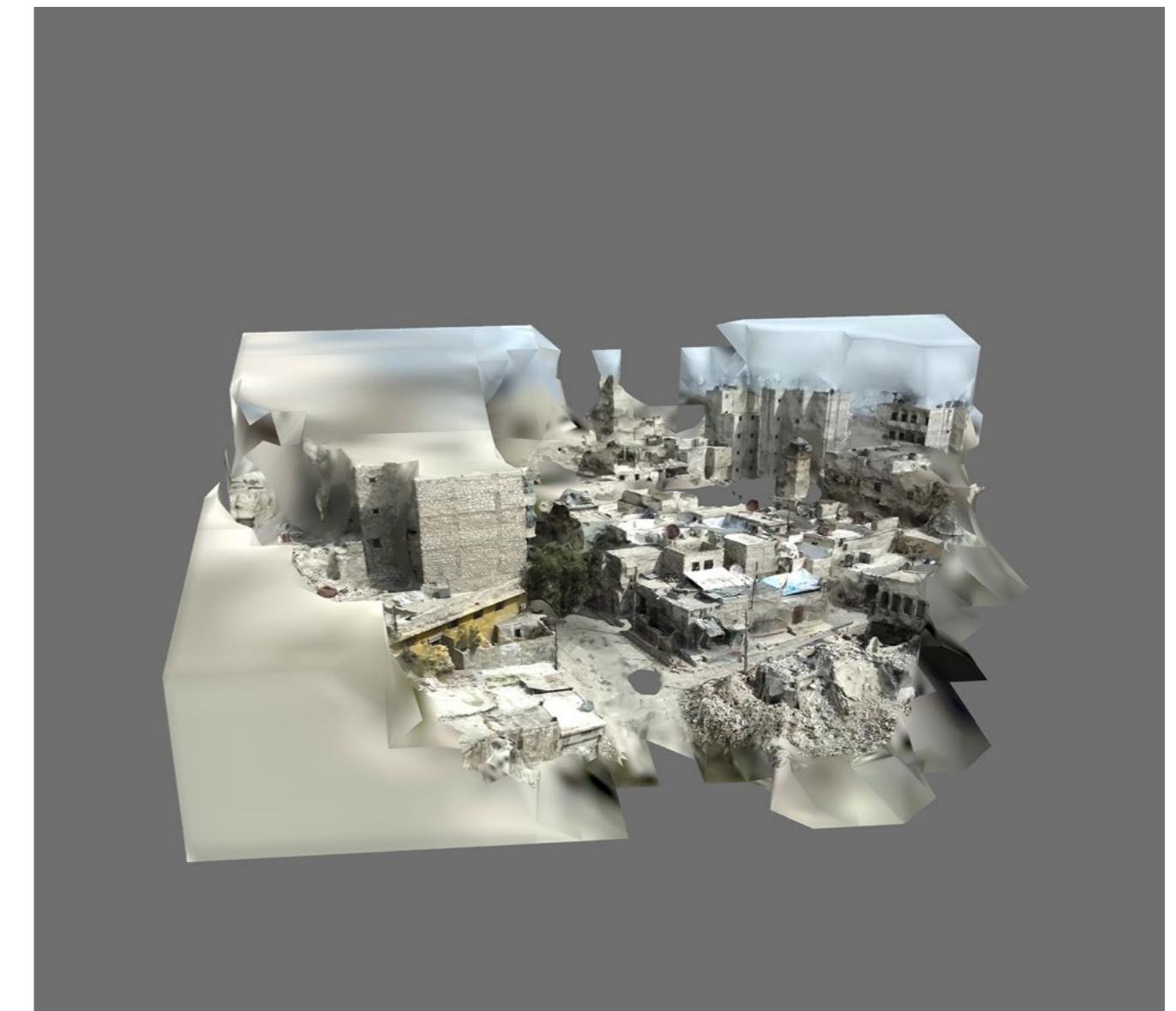
ARCHEOLOGY OF THE FUTURE

THIBAULT BRUNET
Boîte noire, 2019

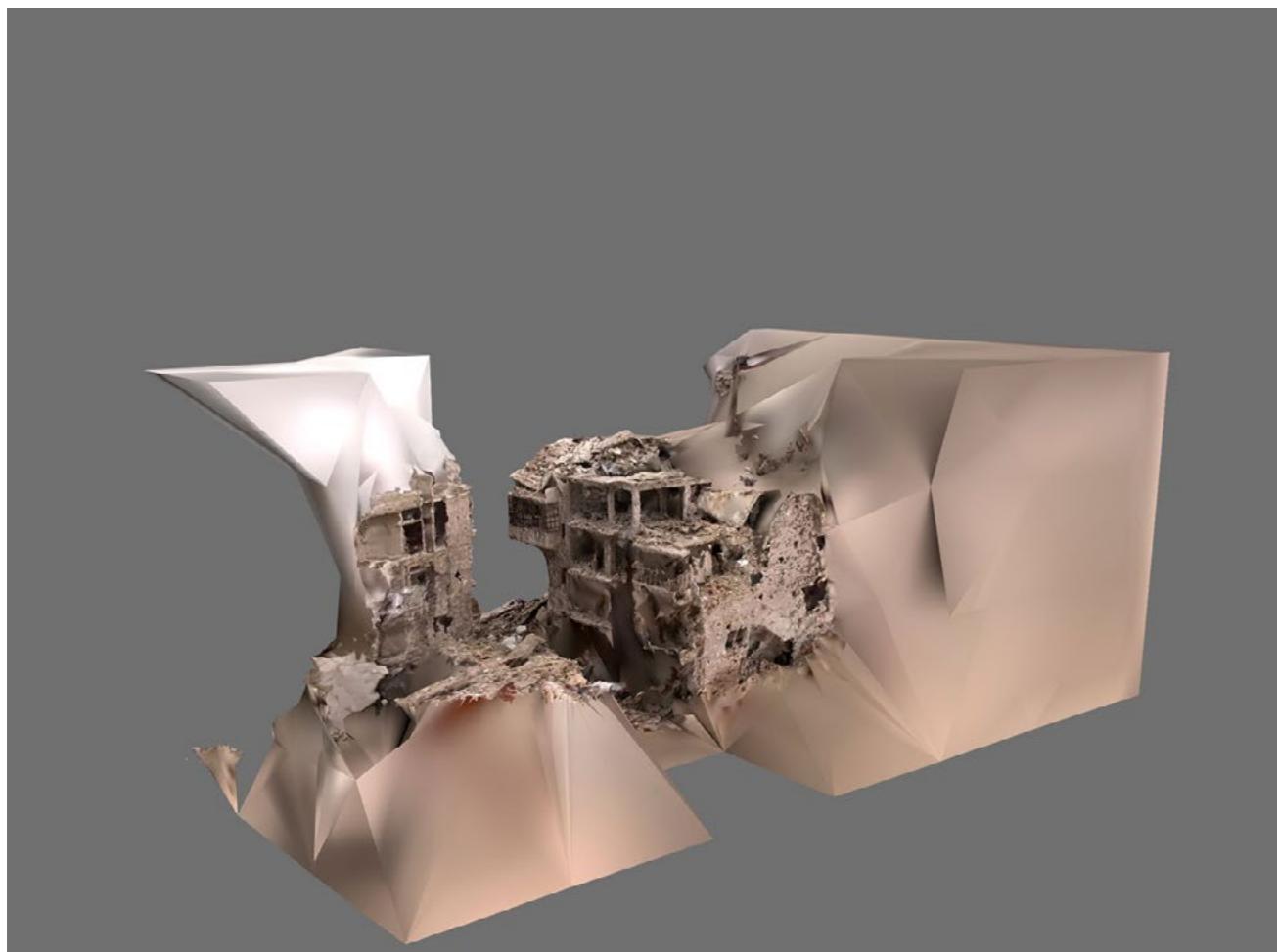
The *Boîte noire* series was born out of a strange feeling of being a voyeur and contemptor of an excitement conducted away from ethical considerations in favor of an algorithmic aesthetic.

«The views made from YouTube videos sorted to retain only those of the media, translated into jpeg, then modeled in 3D arrange the ruins of war in Aleppo and Damascus in the form of a membrane almost organic and closed on itself. Halfway between the museographic restitution and the video game, these models seem derealized and para-dimensionally re-corporated at the same time.» [extract] «Input Output», by Marion Zilio, Boîte noire 2019.

The object seems circumscribed by a carnal envelope, whose sandy color of the bricks and the blue-gray cinder blocks of the buildings evoke a bruised skin. These quasi-organic membranes, closed on themselves, recover their function of black boxes, by preserving the memorial trace of the disasters of the war. A memory as if frozen in marble that calls up the history of the cycle of civilizations, from their birth to their decline. Is it a world on the verge of collapse, an anticipated prefiguration of its remains? Or forms in gestation and the announcement of a new era?



Thibault Brunet, *untitled #1*, Boîte noire series, 2019
pigment inkjet print on Epson fine art cotton smooth bright paper
laminated on Dibond, tone on tone lacquered wood frame, anti-reflective glass
edition of 5 (+2AP) - 50 x 56 cm



Thibault Brunet, *untitled #2*, Boîte noire series, 2019
pigment inkjet print on Epson Fine art cotton smooth bright paper
laminated on Dibond, tone on tone lacquered wood frame, anti-reflective glass
edition of 5 (+2AP) - 50 x 68 cm

VISUAL



Exhibition view
Galerie Binome « La peau du monde », 2020
Thibault Brunet solo show

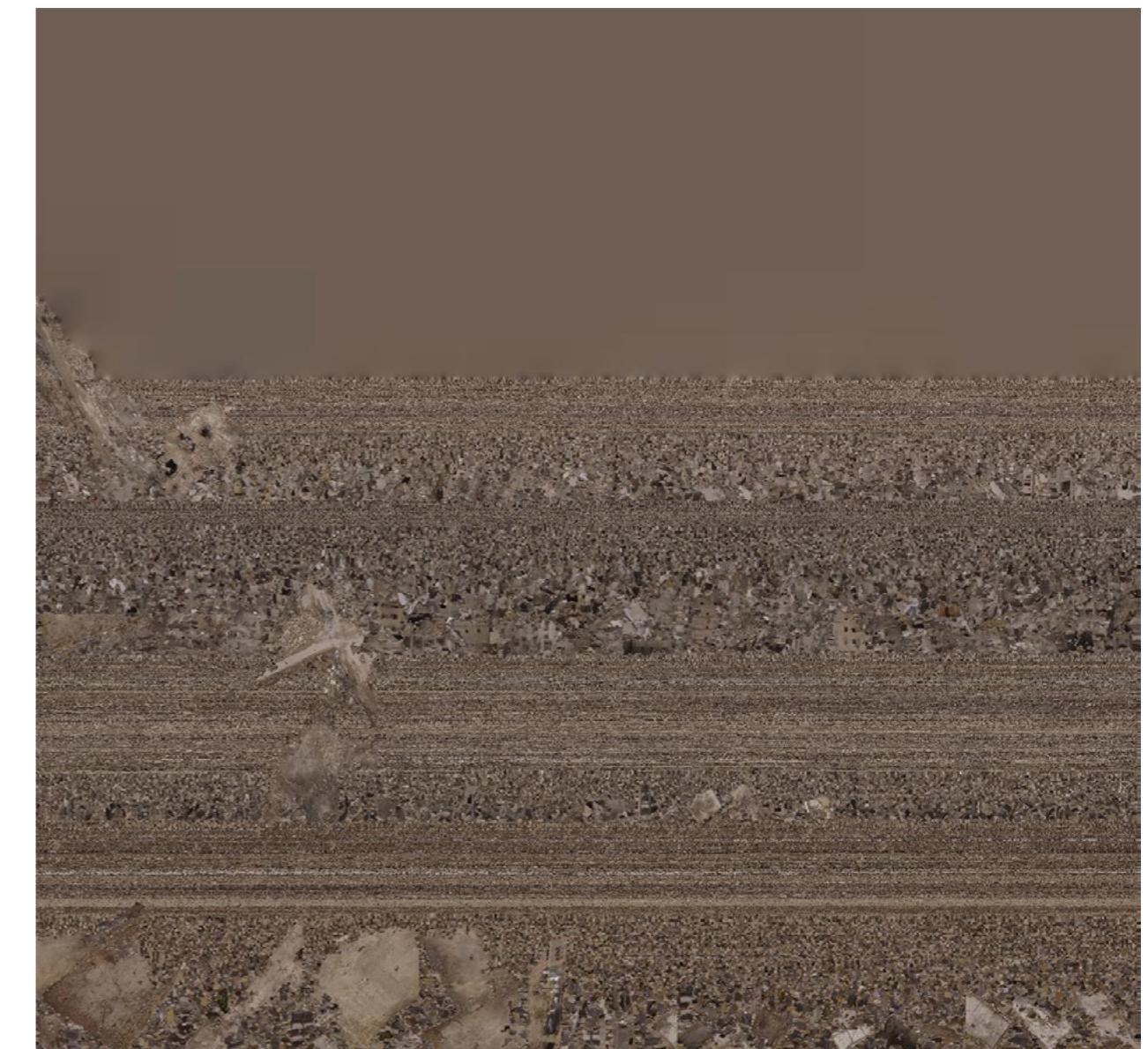
VISUAL

THIBAULT BRUNET
Skin, 2020

The images called *Skin* (2020) form a contiguous work with and complement the pieces in the Boîte noire series (2019). In digital language, «Skin» is understood as the matrix elements that make up a three-dimensional digital form. Through a process of unfolding, Thibault Brunet lays out the textures of the buildings, which are spread out like the loose bricks of a Lego box before the model is constructed.

The software sorts the textures by size, from the most dense information to the least detailed pixels. Visually, this ordering simulates a perspective, the view of a desert of stones to infinity, up to the limit of perception of the gaze fixed on the horizon line. This pure fiction of landscape is even more disturbing when considering the similarity with the deserts of Syria, such as the one crossed by the road that leads from Damascus to Palmyra.

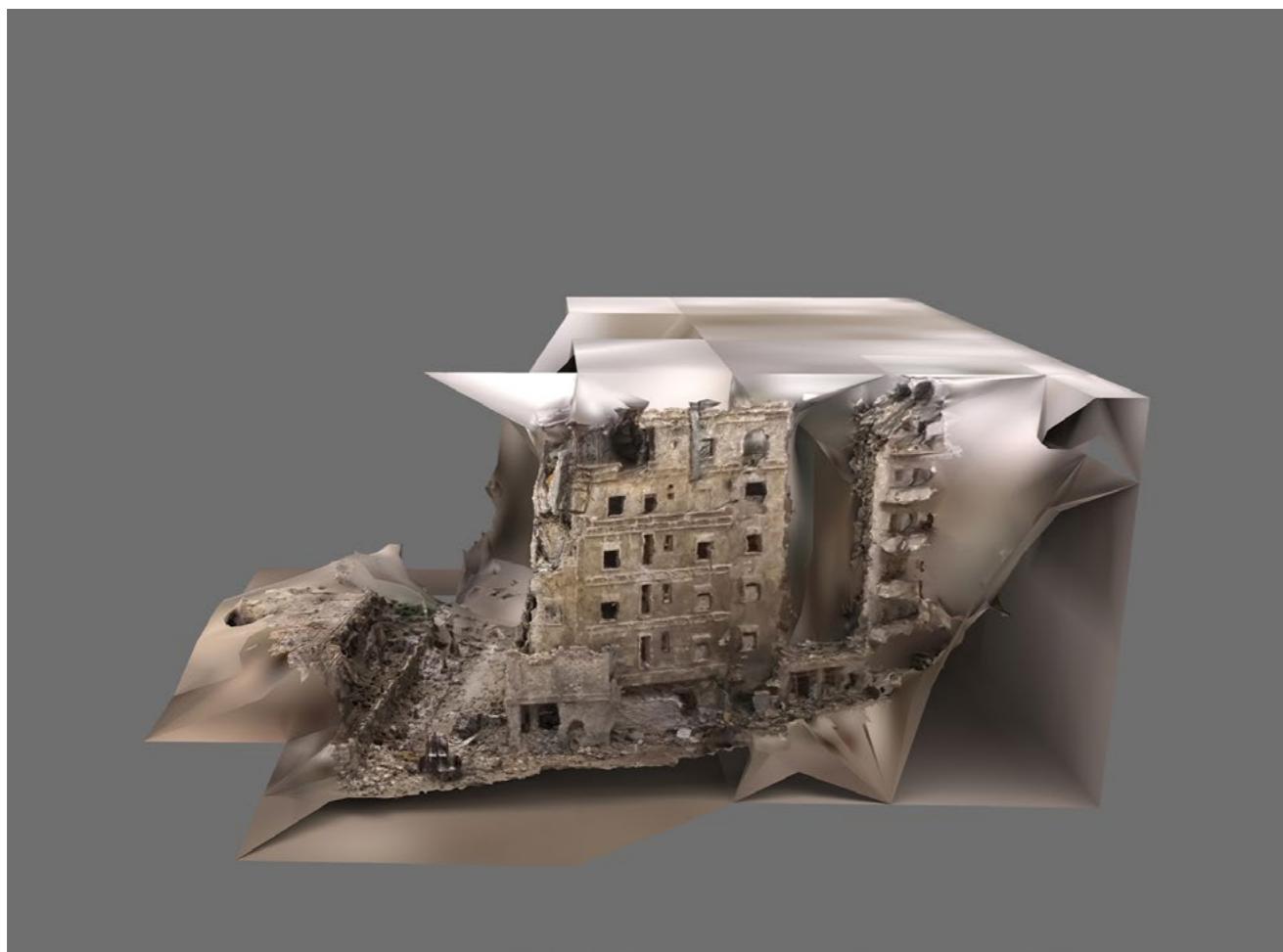
Thibault Brunet presents these skins indifferently, as the beginning of the models that correspond to them or as an extension, in a double movement of construction or disintegration. To stretch the organic metaphor, they would be according to the stem cells suitable to regenerate an epidermis or the scales of an emaciated skin.



Thibault Brunet, *skin #4*, Boîte noire series, 2020
pigment inkjet print on Epson Fine art cotton smooth bright paper
laminated on Dibond, tone on tone lacquered wood frame, anti-reflective glass
edition of 5 (+2AP) - 50 x 50 cm

SKIN

VISUAL



Thibault Brunet, *untitled #3*, Boîte noire series, 2019
pigment inkjet print on Epson Fine art cotton smooth bright paper
laminated on Dibond, tone on tone lacquered wood frame, anti-reflective glass
edition of 5 (+2EA) - 50 x 72 cm

VISUAL



Thibault Brunet, *skin #3*, Boîte noire series, 2020
pigment inkjet print on Epson Fine art cotton smooth bright paper
laminated on Dibond, tone on tone lacquered wood frame, anti-reflective glass
edition of 5 (+2AP) - 50 x 50 cm

VISUAL

GUÉNAËLLE DE CARBONNIÈRES
Submergées, 2020-21
Captures fossiles, 2020-21

Aquarists have a choice of numerous reproductions of ruins, evoking the monuments of the Acropolis or the temple of Angkor, to transform the aquarium into a phantasmagoria. Of course, the scale, colours and finishes of these bric-a-brac shop relics turn them into kitsch objects, but isn't our perception of them, in the context of a new imaginary world, made up of concerns about rising water levels and ocean pollution, turning these innocent miniatures into new fetishes? They reflect our inexorable sinking, like the inhabitants of Atlantis before us. On the condition that we find the means to translate this new vision of things into plastic form.

This is the aesthetic proposal of Guénaëlle de Carbonnières in her series entitled Les Submergées. The artist took advertising photographs of these products sold in pet shops and subjected them to a photographic operation: placed in contact with a photosensitive analogue medium, they produce prints in which the ruins appear in negative, playing with all the chemical effects of the emulsion, made of gleams and drips that transform these modest objects into imaginary incunabula of lost civilisations. They are also reminiscent of the first photographs, the calotypes and their blurred outlines through which the light had to pass to produce their print on a medium sensitised with silver salts.

In a second phase, the negatives used to make Submergées are included in blocks of resin to become, in this new «recording» operation, Captures Fossiles. It is a miraculous catch for ruins, a way of warding off the disappearance of what is the very product of the ravages of time. These photographic objects are in turn small frozen aquariums, like the amber that locks up insects for millennia. At a time of recycling and consumption ethics, Les Submergées and Captures Fossiles have something of a modern fable about them: have the images themselves not become the decorative ruins of our lost world?

The ruin of images [extract] by Michel Poivert, 2021



Guénaëlle de Carbonnières, *Colisée #2*, Submergées series (aquariums ruins), 2020-21
silver print by contact, metal white frame, anti-reflective glass
unique piece in an edition of 3 - 40 x 30 cm



Guénaëlle de Carbonnières, *Ruine, Grèce*, Captures fossiles series, 2020-21
resin sculpture including a photographic negative
unique piece in an edition of 3 - ca 12 x 15 x 7 cm

On the left

Guénaëlle de Carbonnières, *Temple grec #1*, Submergées series (aquariums ruins), 2020-21
silver print by contact, metal white frame, anti-reflective glass
unique piece in an edition of 3 - 40 x 30 cm

VISUAL

MARC LATHUILLIÈRE
Fractal Spaces, 2013-18

Interrogation on our relationship to the industrial era and its representation, Fractal Spaces is a corpus of photographs of peri-urban landscapes captured from plant cover. The images were taken in the Rhône Valley, the most industrialized region in France. Photographed during the budding season, between winter and spring, the landscapes represented mimic, in order to divert them, the established codes of territorial photography: factories, industrial zones, low-income housing estates... are represented at a distance, under a pale sky and without human figures. These stereotypes of contemporary imagery are challenged by two forms of masking.

The first, the intertwining of branches in front of the built-up background, reverses the perspective: it is not, as is usually the case in topographic photography, nature that is altered here, but rather nature that is on the lookout for threatened industrial spaces. It is a question of placing the point of view on the side of the non-human, vegetal or animal. This one questions the current process of deindustrialization, generated in particular by a networked economy in which our relation to the world extends in fractal arborescences.

The second masking is through the technique used: a transparent print mounted on a mirror. The reflection of vegetation and architecture in the sheen, on successive planes, suggests a more specular than documentary reading. The piece is activated by the viewer, invited to situate himself in relation to the landscape in which he is reflected. In the logic of the writings of Eduardo Viveiros de Castro and Philippe Descola, it is thus an attempt to go beyond, in the era of the Anthropocene, the break between nature and culture, viewer and landscape, subject and object.



Marc Lathuillière, *La friche*, Fractal Spaces series, 2013-18
lambda print on transparent film, laminated on mirror, aluminum frame
edition of 3 (+2EA) - 80 x 120 cm



details

Marc Lathuillière, *Les cheminées* Fractal Spaces series, 2013-18

VISUAL



exhibition views

Marc Lathuillière, *Fractal factory*, 2018, Galerie Binome
Art Paris art fair, 2019

VISUAL

LISA SARTORIO
Ici ou ailleurs, 2018-20

«This morning again, images of war invaded my daily life. Images of history that insidiously insert themselves into my own. Images that are more and more violent, more and more barbaric, in order to succeed in extracting themselves from the mass and becoming visible. These images supposed to inform us are so numerous, the same ones multiplied to illustrate press articles, that they become transient. Reduced to a catchphrase, they sow in me the doubt of their origin, of their function, of their truth. As if the war was an immutable and interchangeable state, whose representation would correspond to an archetype anchored in the collective unconscious. The war is real, but I lack its reality because I have not experienced it. I am only the passive witness of these atrocities constantly repeated.»

Starting from the critical observation with regard to disembodied images smoothed out by media broadcasting, Lisa Sartorio seizes photographs of cities ravaged by bombing, which she prints on Awagami kozo paper. She then comes to work manually on the surface of this thick paper with an extremely fibrous texture, and carries out various treatments of the order of gumming, folding or crumbling.

By deteriorating these photographs of places, of which she only keeps the name of the conflict as an identification, she brings the viewer to the epidermis of the image, like a peeled, fragile and reactive surface.

By modeling the image with her fingers, she summons new signs. She charges the paper with an experience, when in its flatness, the photograph was no longer sufficient to evoke the story of a tragic moment.

Of these fleeting stories, whose traces and stigmata inevitably tend to fade from our memories because they are not lived, Lisa Sartorio proposes to restore a materially sensitive and impacted form. The series Here or Elsewhere redoubles the collapse of the representation of contemporary conflicts by media photography. She restores our consideration of the other and of the living, by questioning through the sense of touch, the distance taken with these images.



Lisa Sartorio, *untitled #34 (Eritrean war)* Ici ou ailleurs series, 2018-21
degraded pigment ink print on Awagami Murakumo kozo paper
metal frame under passe-partout, anti-reflective glass
unique piece - 43,5 x 43,5 cm, image 30 x 30 cm



Lisa Sartorio, *untitled #46 (Donbass war)* Ici ou ailleurs series, 2018-21
degraded pigment ink print on Awagami Murakumo kozo paper
metal frame under passe-partout, anti-reflective glass
unique piece - 43,5 × 43,5 cm, image 30 × 30 cm

VISUAL



exhibition view *Paris Photo*, 2018
Lisa Sartorio, *Ici ou ailleurs* series, 2018-21

VISUAL



© Thibault Brunet, auto-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 mag

THIBAULT BRUNET - PORTRAIT

Thibault Brunet (1982, French) plays with the codified genres in photography to question our relationship to virtuality in a society where the world is on its way to being fully digitalized. He distinguished himself since 2008 with outstanding series based on video games travelling through virtual worlds - *Vice City*, *First Person Shooter* series - and Google Earth - *Typologie du virtuel* series. Since 2016 with the *Territoires circonscrits* series, he works on the digitalization of the real world using a 3D scanner with the technological partnership of Leica Geosystem.

In autumn 2019, Thibault Brunet presented Boîte noire, his third solo exhibition at Galerie Binome and unveils his latest eponymous series Boîte noire, developed as part of the residency at the Institut français, Étant donnés 2017, which combines a series of images in 3D and a virtual reality game. In 2020, supported by the La Capsule residency and NEMO the Biennial of digital arts, Thibault Brunet continues this series through the creation of wall tapestries in collaboration with an Aubusson workshop. In 2021, he is developing Minecraft Explorer, a virtual scientific exploration mission in partnership with the Conscience collective and guest scientists from CNRS, IGN and INRA laboratories. Two first public presentations of the project took place at the Museum of Contemporary Art in Lyon and at the Fiminco Foundation.

Frequently awarded (including Foam Talent 2013, Laureate Carte Blanche PMU /Le Bal 2014, Laureate Photo London John Kobal Residency award 2016, Laureate Étant donnés 2017, Laureate residence Jane Philip Awards 2018, Prix du livre d'auteur MAD-ADAGP 2019, Art Collector 2021), his work was notably supported by several residencies in Europe and the USA, and was shown in major institutions - Cercle Cité (LU), Musée des beaux-art du Locle (CH), Fries Museum (NL), Centre Georges Pompidou Beaubourg (FR). It has been integrated prestigious international public collections.

THIBAULT BRUNET - BIOGRAPHY

Thibault Brunet - 1982 (France)

Awards - Residencies

- 2021 Laureate Art Collector #15
Finalist, Meijburg Art Comission
- 2020 / Laureate of the public photographic commission of Seine-Saint-Denis chronicles « Respirations »
Artist's book revelation Award 2019 ADAGP, Paris
- 2019 / Creation residency - La Capsule cultural Centre André Malraux, Le Bourget
Jane Phillips Award, Mission Gallery, Swansea, United Kingdom
- 2017 / Étant donnés, Institut français, The Cultural Services of the French Embassy in U.S.A, FACE foundation
- 2016 / Photo London John Kobal Residency Award
- 2014 / Public Prize of Science Po for Contemporary Art, Paris
Carte Blanche Award, PMU/Le Bal, Paris
Coup de Cœur Art-Collector Prize, Jeune Création, Paris
- 2013 / FOAM Talents, Amsterdam
- 2012 / Bourse du Talent, BNF, Paris
Finalist Aperture Foundation Prize, New-York
- 2011 / [reGeneration2], Lausanne

Collections

Artothèque of Lyon, 2020, 2017, 2015 ; Musée français de la photographie, Bièvres, 2017 FRAC Languedoc-roussillon, 2013, 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; Gérard Heulluy, Paris; Philippe Castillo, Paris

Solo shows (extract)

- 2021 / 01 « Minecraft explorer » - performance at MAC Lyon, France
- 2020 / 09 « La peau du monde », Galerie Binome, Paris
- 2020 / 01 « Ruines particulières », Némo Biennal - La Capsule, cultural Centre André Malraux, Le Bourget
- 2019 / 10 « Boite noire », Galerie Binome, Paris
- 2018 / 02 « Territoire circonscrits », Musée des Beaux-arts Le Loque, Swiss
- 2017 / 04 « Soleil noir », Art Center La Halle, Pont en Royans, France
- 2015 / 11 « Typologie du virtuel », Heinzer Reszler Gallery, Lausanne, France
/ 10 « Répercussions », Galerie Binome, Paris
/ 03 Espace Saint Cyprien, Toulouse, France
/ 02 Fondation Sûnol, Barcelona, Spain
/ 01 Carte Blanche PMU, Le Bal, Paris
- 2014 / 04 « Entropie », Galerie Le Carré d'Art, Rennes, France
- 2013 / 11 « Vice City », Mois de la Photographie, Galerie Binome, Paris
- 2012 / 10 « Vice City », EMOP, Computer Spiele Museumn, Berlin, Germany
/ 05 « First Person Shooter », 4RT Contemporary, Brussels, Belgium

Group shows (extract)

- 2020-21 / 11 « Comme un parfum d'aventure » - MAC Lyon.
- 2020 / 11 « Melting point*» - Festival accès(#20 - Bel Ordinaire, Grande galerie, Billère
/ 09 « Photographier les ruines hier et aujourd'hui » - Bnf François-Mitterrand, Petit auditorium, Table ronde
« Paysages » - Centre Jacques Brel, Thionville
- 2019-20 / 07 « Ressemblance garantie » The portrait in the collections of the Musée français de la photographie, Musée français de la photographie, Bièvres, France
- 2019 / 03 « Acta est fabula », FRAC Occitanie, ESBA Nîmes, France
« Réminiscences », Festival Multiplica, Rotondes, Luxembourg
/ 02 « Points-of-view », Cercle Cité, Luxembourg
- 2018 / 11 BIT20, Biennale de l'image tangible, Red Studio, Paris
/ 09 « cameraless », Galerie Binome, Unseen, Westergasfabriek, Amsterdam, Netherlands
« Simulacrum II », Fries museum, Leeuwarden, Netherlands
/ 07 « Extension Labyrinthe » La Chartreuse, Villeneuve les Avignon, France
/ 02 « Déjà vu » duo show with Isabelle Le Minh, curator Sonia Voss, Kehler Galerie, Berlin, Germany
- 2017 / 01 « Gut Gespielt. Der Mensch und sein Avatar », Altefabrik, Rapperswill, Swiss
« Escape », FRAC Occitanie Montpellier, France
- 2017-18 / 11 « Newwwar. It's Just a Game », Art Center Bandjou Station, Cameroun
/ 10 « Paysages français, une aventure photographique », BnF, Paris
- 2017 / 11 « Seconde Nature », 5th international photography festival of Tel Aviv, Israel
« If art can start a new again », Hypermedia Era - 8th international photography festival, Lishui, China
/ 10 « France augmentée », Galerie Binome, Paris
/ 03 « Mutations créations / Imprimer le monde », Centre national d'art et de culture Georges-Pompidou (Beaubourg), Paris
- 2016 / 10 « Passage2 », Spinnerei, Leipzig, Germany
/ 09 « Matin-Midi-Soir », Galerie Rue Visconti, Paris
« Conséquences », Biennale Nemo, Maison Populaire, Montreuil
/ 04 « À dessein », Galerie Binome, Paris
- 2015 / 09 « Passage », Focus Biennale de Lyon, Capitainerie, France
/ 05 Art-collector, Coup de Cœur, Le Patio, Paris
/ 03 France(s) Territoire Liquide, CCAM, Nancy, France
- 2014 / 10 Jeune Création, 104, Paris
/ 06 France(s) Territoire Liquide, Tri Postal, Lille, France
/ 01 « Nouveaux paysages », Galerie Binome, Paris
- 2013 / 09 « Rendez vous 13 », Institut d'art contemporain, Villeurbanne, France
Foam Talents, Unseen photo fair, Amsterdam, Netherlands
/ 05 MOP, Lucie Foundation, Los Angeles, USA
/ 10 Month of photography, distURBANce, MUSA, Vienna, Austria
- 2012 / 12 Bourse du Talent, BnF, Paris
/ 03 « Obsessions », La Filature scène nationale de Mulhouse, France
- 2011 / 12 « 3rd Night vision » commissaire Jenifer Hosborn, Vancouver, Canada
/ 11 FotoWeekDC, Washington DC, USA

Fairs

Paris Photo, 2016-17-19-20-21, Galeristes 2019, Art Paris 2015-16-17-19, Unseen 2017-18-19-21, FIAC Paris (FMAC) 2016, Variations Media art fair, 2016-17, PhotoLondon 2016-17, Photo Basel 2016, YIA Paris, 2014, Slick, Paris 2013-14-15, Dock Art Fair, Lyon, 2013-14

Editions

2017 / 10 Melancholia, Pierre Bessard editions, support by CNAP, Paris
2016 / 10 Typologie du virtuel, published by La Pionnière, Paris
2015 / 01 Les Immobiles, published by Filigranes, PMU / Le Bal, Paris

Press review (selection)

- 2021 / 06 Newlines / Shooting the war in Syria by Olympe Lemut
2020 / 09 Fisheye #43 / La photographie prend du relief by Maxime Delcourt
/ 07 Artension / Photographier la peau du monde by Jean-Jacques Gay
/ 02 Le journal des arts / Thibault Brunet reconfigure la ruine by Christine Coste
2019 / 12 Almanart / Thibault Brunet scrute l'intérieur de la Boîte à la Galerie Binome
/ 11 Ideat - Hors série spécial photo / Boite noire, Galerie Binome by Natacha Wolinski
ARTE TV / L'atelier A - Thibault Brunet
/ 10 Libération / «Boîte noire», conflit intérieur by Clémentine Mercier
France Fine Art / Boîte noire, interview by Anne-Frédérique Fer
/ 06 Connaissance des Arts / Art Tech : cet été, plongez dans la VR ! by Anne Gleyze
/ 02 Le Quotidien / Les arts numériques à l'honneur aux Rotondes by Pablo Chimienti
2018 / 11 ParisART / Biennale de l'image tangible
/ 07 AESTHETICA / 10 to see this weekend
/ 04 Art Press #454 / Melancholia by Etienne Hatt
AESTHETICA / 5 to see this weekend
2017 / 12 Le regard à facettes / « France augmentée » by M. Berthou Crestey
/ 11 La gazette Drouaut #38 / Paris photo 2017 toujours positif ! by S.Bernard
2016 / 11 Christies / Why photography is buoyant by Florence Bourgeois
/ 01 Fisheye #16 / Dossier Images automatisées by Gwenaëlle Fliti
2015 / 11 Le Monde / Piqûres d'utopies by Philippe Dagen
/ 10 THE EYES #5 / Dossier French touch : scénographies de l'illusion
by Dominique Baqué
/ 02 Art Press / Les Immobiles, Carte blanche PMU 2014 by Étienne Hatt
/ 01 L'Œil de la photographie / Carte blanche PMU 2014 : Rencontre avec
Léa Habourdin et Thibault Brunet by Ericka Weidmann
ARTAISSIME / Découverte Thibault Brunet - Carte Blanche Le Bal/ PMU 2014;
Thibault Brunet & Léa Habourdin by Sylvie Fontaine



© Guénaëlle de Carbonnières, auto-portrait

« My work evokes the rise of the oceans and the disappearance that this will entail for our heritage: the archaeological losses will be abysmal, since in barely 50 years, certain places will already be overtaken by the waters. Thus, it is part of a process of awareness-raising in relation to the Anthropocene era. »

Guénaëlle de Carbonnières

GUÉNAËLLE DE CARBONNIÈRES - PORTRAIT

Initially trained in philosophy, Guénaëlle de Carbonnières proceeded in the opposite direction: self-taught in art and then an associate teacher in plastic arts, it was after the beginning of her professional life that she began an artistic practice. The artist wanted to examine the contours of argentic photography in an attempt to grasp its core: its materiality, notably with the series *Empreintes mobiles*. In this way, she investigates another kind of intimacy: that of experience, the processes of memory merging with the life-and-death of these unstable images.

This practice has moved towards drawing and photographic installations and has gradually evolved towards a questioning of collective memory and what can materially sign it: heritage. Archaeological sites are vectors for questioning our relationship with the past and the conditions of appearance of images. The image becomes a territory for exploring intimate or collective memory: accidents, incisions, infusions, burns, destruction are evoked or directly perforate the residues of the past, in an attempt to find a trace of them.

Her work has been shown in various cultural venues in France (Michèle Chomette Gallery, MAPRAA Lyon, Françoise Besson Gallery...), and has been nominated for the Fotofever Prize and the International Photography Grant in 2020. She is currently preparing several solo and group exhibitions that will take place between 2021 and 2022 (Renaud Fundation, MAPRAA Lyon, AMAC Chamalières).

GUÉNAËLLE DE CARBONNIÈRES - BIOGRAPHY

Guénaëlle de Carbonnières (1986, France)

Education

- 2013-14 Master 2 Arts et Médias Numériques, Panthéon-Sorbonne Paris I
2012 Admission to the Agrégation externe d'Arts Plastiques
2009 Admission to the CAPES externe d'Arts Plastiques
2007-08 Master 1 Aesthetic & Philosophy of Art, Sorbonne Paris IV
2004-07 Philosophy licence, Sorbonne Paris IV

Residencies

- 2022 Fondation Renaud, Lyon
2015 Caserne de Reuilly, Jardin d'Alice, Paris
2013 Shakirail, Collectif Curry Vavart, Paris

Awards and nominations

- 2021 finalist for the Boesner creation trophy
2020 nominated for the Fotofever Prize, Paris
nominated for the International Photography Grant
2015 5th Prize of the galerie Michèle Chomette
2014 4th Prize of the galerie Michèle Chomette

Solo shows

- 2022 Fondation Renaud, Lyon
Duo show with Michel Eisenlohr, Galerie Parallax, Aix-en-Provence
/ 07 « Galerue » in resonance with Galerie Françoise Besson, Lyon
/ 03 Galerie Françoise Besson, Lyon
2021 online exhibition, Corridor Elephant
2020 / 11 Conditions des soies theater and Bibliothèque Municipale of Lyon
/ 02 « Stratigraphies », MAPRAA, Lyon
2015 « Surfaces sensibles » L'Âge d'or, Paris
« Voiles », Duo show with Anne Dietrich, Caserne de Reuilly, Paris

Group shows (extract)

- 2022 « Dix/dix », Renaud Fondation, Lyon
2021 / 10 Lyon Art Paper, Palais Bondy
/ 09 International Triennial of engraving of Chamalières
/ 09 Trophée Boesner, Galerie Tatry, Bordeaux
/ 04 « Disparitions », Galerie Wyrd, Strasbourg
/ 02 « L'œil du cœur », Galerie Françoise Besson, Lyon
2020-21 « Dix/dix », virtual exhibition, Renaud Fondation, Lyon
2020 « Sortie de réserve », Collective installation petite Galerie Françoise Besson, Lyon
2015 « Le trou », Galerie Michèle Chomette, Paris
« Le dessin dans tous ses états », MPAA Broussais, Paris
« Tout est bon », Caserne de Reuilly, Paris
2014 / 11 « La photographie à cœur ouvert », Galerie Michèle Chomette, Paris
« Espaces », MPAA Broussais, Paris
/ 06 « Janus », Galerie Michèle Chomette, Paris

Collections

Artothèque du Musée Paul-Dini de Villefranche-sur-Saône; Coll. Françoise Besson, Lyon;
Coll. Philippe Castillo, Paris

Publications

- 2021 The ruin of images by Michel Poivert
« 10/10 » exhibition catalog, Fondation Renaud
Revue fantôme n°5
Triennale de Chamalières 2021 catalog
« Disparitions », Galerie Wyrd, Strasbourg

Press review - conferences

- 2021 / 02 Ecoutez-Voir conference, Carré-sur-Seine
2020 / 02 Emission, Radio Canut
2016 Participation to the colloque Du fantôme, Paris 1 University, Paris



« No, it is not the «literature of the absurd» that I am, in the first place, tempted to evoke, when I think of Marc Lathuillière's photographs; but rather those strange science-fiction short stories where the characters, captured in a temporal rift, are led to repeat indefinitely the same gestures. »

[extract_book] *Musée National*, preface by Michel Houellebecq, writer, poet and essayist, editions de La Martinière, Paris, Oct 214

MARC LATHUILLIÈRE - PORTRAIT

Since 2004, photographer and multimedia artist Marc Lathuillière has developed a deconstructive approach to documentary photography. Shaped by his studies in Political Sciences, his works often show strong anthropological contents, exploring the representation of contemporary societies in their relationship to time and environment. Interventions in the images and in their reading, installations, performances and texts are used to probe cultural boundaries as well as the limits of representation. At the origin of this approach, his main series Musée national, has seen him shooting the portrait of about a thousand French people wearing the same mask for the last 15 years.

His work has been shown in important exhibitions in France and abroad: Sorbonne ArtGallery (2020), Bangkok Photo and Photoszene in Cologne (2018), Le Creux de l'enfer art center (Thiers) for the Lyon Biennale, La Friche La Belle de Mai with anthropologist Marc Augé in Marseille, Paris Photo, the Strasbourg Museum of Modern and Contemporary Art and French Landscapes at the Bibliothèque nationale de France (BnF) (2017), the Mulhouse Photography Biennale (2016), Austerlitz Station in Paris (2015), Ithaque in four museums of La Rochelle (2012), Museum Siam in Bangkok (2011), Palais de Tokyo and French May in Hong Kong (2004).

Also developing a writing practice, he regularly collaborates with authors. In 2014, he curated a double exhibition for the Month of Photography in Paris with Michel Houellebecq, who wrote the foreword of his second photo book, *Musée national* (La Martinière). Represented by Galerie Binome (Paris), this work is featured in important collections such as the BnF, the Neuflize Vie Foundation, the French Museum of Photography, the Vera Michalski collection and the FRAC Auvergne.

MARC LATHUILLIÈRE - BIOGRAPHY

Marc Lathuillière (1970, France)

Awards - Residencies

- 2021 / 06 Fondation Seguin pour l'innovation, Varagnes (Annonay)
 « Luces distantes» laureate of the CNAP support for documentary photography
 / 02 Centre intermondes/Maison des écritures, La Rochelle
- 2020 / 11 Laureate of the art and science grant « Experiments 2020 » - Project MATER, Paris-Saclay University
- 2019 / 09 Fondation Zervos, Véselay
- 2018 / 07 Toot Yung Art Center, Chiang Mai, Thailand
 / 02 Casa No Me Olvides, Barranquilla, Colombia
- 2017 / 04 Fondation Jan Michalski, Montricher, Swiss
- 2016 / 05 L'Imagerie, Lannion
 / 03 Les ateliers de l'image, Centre photographique de Marseille
 / 02 Moly-Sabata, Fondation Albert Gleizes, Sablons
- 2013 L'attrape-couleurs, Lyon
- 2011-12 Centre Intermondes and international film festival, La Rochelle
- 2010-11 Ecritures de lumière, DRAC Auvergne, Clermont-Ferrand
- 2007-08 Le CoLLombier, Cunihat, Puy-de-Dôme

Collections

FRAC Auvergne, Musée français de la photographie (Bièvres), BnF (Paris), Coll. Neuflize OBC (Paris), Musée de la photographie André Villers (Mougins), Coll. Sténopé (Clermont-Ferrand), Coll. Marcel Burg (Strasbourg), Coll. Jean-Claude Mosconi, Coll. Vera Michalski, Coll. Philippe Castillo (Paris)

Solo shows (extract)

- 2017-22 « Musée national », Galeries Lafayette, Clermont Ferrand
- 2020-21 / 12 « Tous en même », Institut Français of Irak, online exhibition
- 2020 / 10 « Crecer, resistir », Sorbonne Art Gallery, Paris
- 2018 / 10 « Fractal Factory », Galerie Binome, Paris
- 2017-18 / 10 « Fabrique nationale », Art center le Creux de l'enfer, Thiers
- 2017 / 05 « L'anthropologue et le photographe, Centre photographique de Marseille La Friche La Belle de Mai, Marseille
- 2016 / 06 « C'est encore moi », Étivales photographiques du Trégor, L'Imagerie, Lannion
- 2014 / 02 « Musée national », Month of photo, Galerie Binome, Paris
 / 11 Galerie de portraits, Gare d'Austerlitz, Gares & Connexions SNCF
- 2013 / 05 « Les Dérivants », L'attrape-couleurs et Extra ! Nuits sonores, Lyon
- 2012 « Ithaque », Ville de la Rochelle : Musée des beaux-arts, Musée d'histoire naturelle, International film festival, Tours de la Rochelle
- 2011 « Musée National », Médiathèque of Sélestat
 « The fluorescent people », Museum of Siam, Bangkok, Thailand
- 2010 « Mémoire d'été », Château de Noirmoutier
- 2009 « France Face Perdue », Centres français, Vientiane, Luang, Prabang, Laos
 « Biting Photographs », performed conference, California State University, San Bernardino, USA
- 2008 « Tour de France », Nicéphore + festival, Clermont-Ferrand
- 2006 « Auvergne Revue », Le CoLLombier, Cunihat
 « Transkoreana », Tang Gallery, Bangkok, Thailand

Group shows (extract)

- 2021 / 04 « Nourrir le corps nourrit l'esprit », Saint-André Abbey, contemporary art centre, Meymac
- 2020 / 02 « Paysages, présages » curator : Körper collectif, le 6B, Saint-Denis
- 2019 / 11 « Quelque chose noir » Galerie Gradiva, Saint-Germain
 / 06 « Ressemblance garantie », Musée français de la photographie, Bièvres
 / 05 « Nord », Espace Arts et Liberté, Charenton Le Pont
- 2018 / 10 « Utopies fluviales : prologue », Art Center La Maréchalerie, Versailles
 / 09 « Self Reflection - Wer bist du! », Photoszene Festival, Centre d'art Artmx e.V., Cologne, Germany
- 2017 / 06 « French connection », Photo Bangkok festival, University Gallery, Thailand
- 2017 / 11 Paris Photo, stand A11, Galerie Binome, Grand Palais, Paris
 / 10 « Paysages français, une aventure photographique », BnF, Paris
 « France augmentée », Galerie Binome, Paris
- 2016 20 ans de Collection d'Entreprise Neuflize OBC, Siège Neuflize, Paris
 « L'œil du collectionneur », MAMC of Strasbourg
- 2015 / 07 « L'autre et le même », Biennal of photography of Mulhouse
 / 05 « Self-Reflexion », festival Kolga Tbilisi Photo, Georgia
 « La Nuit de l'Instant », Marseille
- 2014 / 03 « Ex-Péri-Mental » (work on paper), le L.A.C, Sigean
- 2013 / 12 « Métamorphose(is) », Le ventre de la baleine, Pantin
- 2014 / 01 « Nouveau paysage », Galerie Binome, Paris
 / 09 « Une journée de coincidences », parcours d'art contemporain, Paris
 / 01 « Avant l'aube », Plateforme, Paris
- 2013 / 01 « Se dérober », Musée de la photographie André Villers, Mougins
- 2011 / 02 Festival Chroniques Nomades, Honfleur
- 2010 / 09 CARNE, parcours d'art contemporain, Paris
- 2009 / 01 « Just Married », Centre culturel français, Phnom Penh, Cambodia

Publications - Editions & exhibitions catalog (extract)

- 2018 Collection naked, stamp, published by Jannink
- 2017 Paysage français, une aventure photographique, published by BnF, Paris
- 2016 Art en gares - connexions artistiques 2015, Gares et Connexions SNCF, published by Débats publics
- 2015 Centre Intermondes : 10 ans de résidences, Edouard Mornaud et Guy Martinière, Centre intermonde, la Rochelle
- 2014 Musée national, published by La Martinière, preface : Michel Houellebecq
- 2006 Transkoreana, the unwritten journey in the hands of the koreans, catalogue, Tang Gallery, Bangkok, Thailand
- 2004 Transkoreana, le livre, published by NOONBIT, Séoul, South Korea

Press review (selection)

- 2020 / 12 Neue Zürcher Zeitung / Michel Houellebecq ist ein ziemlich un gefährlicher Zeitgenosse, by Claudia Mäder
 / 11 Art-icle / Une sociologie du masque chez Marc Lathuillière ? by Léon Mychkine
- 2019 / 10 Le Point / La France avec un masque, by Christophe Ono-Dit-Biot and Michel Houellebecq
 / 09 Photocaptionsist / Refracting, by Hélène Conesa
- 2018 / 10 France Inter - Regardez-voir / Marc Lathuillière ou l'art du masquage, by B.Patient
- 2017 / 06 Paris art-Photo critique / L'anthropologue et le photographe, by F. Salmeron
- 2015 / 07 Mouvement / Hôtel France, conversation avec Michel Houellebecq et Marc Lathuillière by M. Poivert



« Lisa Sartorio is one of those artists who are interested in photography by critically examining the massive presence of images and their absolute availability in today's visual culture. The Internet, social networks and video surveillance are involved in new creative processes that testify to the new transformation of the image. Lisa Sartorio seizes on this by creating visual experiences that disrupt the relationship between the image and its omnipresent appearance. She questions the visibility of the real and what is constructed at the same time in its appearance and disappearance. »

[excerpt] François Lozet, art critic, about the work of Lisa Sartorio, 2013

Trained in sculpture at the École des Beaux-Arts in Paris and at the Institut des Hautes Études en Arts Plastiques, Lisa Sartorio's work has evolved towards performance and visual arts.

Her photographic work questions the impact of documentary images within our consumerist societies. Their dematerialized circulation and hyper-reproducibility contribute to mass consumption, leading to a loss of content and meaning in what we see. If the impact of these documentary images has become obsolete, how can we then give back to seeing and thinking this passing image? The whole of her photographic research begins exactly there, in the future of the image produced, like an archaeological object whose use has been lost and whose examination aims to rediscover its function. In her various series, she works on disfiguring and transforming the image to give it back a body, a sensitive surface of expression and experience, in an aesthetic policy of questioning and reinventing the world and meaning.

Her work has been presented in numerous exhibitions in France and abroad: Musée des armées, Paris - MUDAC, Lausanne - Musée d'Art moderne et contemporain, Strasbourg - MAMCS, Kunsthaus Nürnberg - Musée des beaux-arts, Valence - Maison d'art contemporain Chaillioux - Palais de Chaillot - Musée d'Art Moderne/ Palais de Tokyo - 19 CRAC de Montbéliard. Since 2012, she has been represented by the Binome Gallery with whom she has had three solo exhibitions - Décoractif (2012), Il était x fois (2015) and Faire surface (2018) - and several proposals for international photography and contemporary art fairs. She was notably selected for the Women Photographers in their studios in the framework of Paris Photo 2019 and ELLES X Paris Photo in 2018.

Her photographic works have been included in prestigious public collections: BnF, Musée des armées, Musée d'art contemporain et moderne de Strasbourg, Musées des Beaux-arts de Paris et de Valence, CRAC de Montbéliard, Artothèques de Lyon et de Caen.

Lisa Sartorio - (1969, France-Italy)

Education

- 1993 Institut des hautes études en arts plastiques - IHEAP, Paris
1992 DNSEP avec félicitations du Jury, ENSBA Paris

Collections

Musée de l'Armée - Bibliothèque nationale de France, BnF - Artothèque de Lyon - Musée des beaux arts Paris Musée des beaux arts Valence - Artothèque de Vitré numerous private collections in France, Swiss, Netherlands, United Kingdom, USA, including collections of Marcel Burg (Strasbourg), Evelyne & Jacques Deret (Paris), AM Art (Paris), Philippe Castillo (Paris)

Awards

- 1993 lauréate Prix de la Fondation ENSBA, Paris
1991 lauréate Salon de Montrouge

Solo shows (extract)

- 2020 / 01 « Refaire surface », solo show, pop-up event, Galerie Binome, Paris
2019 / 02 « Faire surface », solo show, Centre d'art actuel Le Radar, Bayeux
2018 / 05 « Faire surface », Galerie Binome, Paris
2017 / 09 « Passage Pas Sage # 6 » - performances, Galeries Papillon, Isabelle Gounod Vincent Sator Christian Berst, Under Construction, Paris
2015 / 01 « il était X fois galerie », Galerie Binome, Paris
2014 / 09 « Passage Pas sage » - performances, Galerie Sator, Paris
2013 / 05 « Au plus près / Mauvais Genre ! », Le 19, CRAC of Montbéliard
2012 / 09 « Passage pas sage : Immersion » - performances, Galerie Sator, Paris
/ 08 « Les insérés les autres pas », Galerie R du Cormoran, Pernes-les-Fontaines
/ 05 « Décora@tif », Galerie Binome, Paris
2011 / 03 « Putain je t'aime 2 », Les 20 ans d'ARTE, Théâtre de Chaillot, Paris
2010 / 10 « Putain je t'aime », Slick en coll. avec FRASQ, Palais de Tokyo et Musée d'art moderne, Paris
/ 05 « Re », Espace photographique de l'Hôtel de Sauroy, Paris
2009 / 06 « Sonographie, l'entre-temps », coll. avec Laborintus, MACC, Fresnes
2007 / 06 « L'œil fendu » - vidéo, la Garance, Scène nationale de Cavaillon «Mur/Murs», Festival des cultures urbaines ,Vitry-sur-Seine
« À dessein », Galerie Binome, Paris
2015 « Créer, c'est Résister », Résonance, Biennale de Lyon
2014 / 12 « Fusillé pour l'Exemple. Les fantômes de la République » Arsenal, Musée de Soissons
2014 « Aus Gutem Hause », « Aus Gutem Grund », « Aus Gutem Stoff », Galerie Widmertheodoridis, Eschlikon, Swiss
/ 01 « Nouveau Paysage », Galerie Binome, Paris
« Fusillé pour l'Exemple », Hôtel de Ville, Paris
2013 / 11 « Contournement », Galerie Binome, Paris

Group shows (extract)

- 2018 / 11 ELLE X Paris Photo - parcours - edition
2018 / 11 Biennale de l'image tangible, la Villa Belleville, Paris
/ 03 « Ligne de mire », Musée de design et d'arts appliqués contemporains MUDAC, Lausanne, Suisse
2017 / 0 « The world is not enough », Galerie Widmertheodoridis Eschlikon, Suisse
2016-17 « L'œil du collectionneur », MAMCS, Strasbourg
2016 « Photos graphies », Galerie des petits carreaux, Saint Briac sur Mer
2012 / 12 « Ensemble #2 », Galerie Binome, Paris
2010 « Terrain d'entente. Allons lever la lune», Nuit Blanche Paris production NoGallery, Le Générateur Arcueil

Publications - Editions and exhibitions catalog (extract)

- 2019 / 11 Faire Surface, film made by Stanislav Valade, AM Art films production - Fondation Angel Orensanz Center for the Arts award, New York (USA) of Festival AVIFF Cannes 2020
2018 / 11 ELLES X Paris Photo, curator : Fannie Escoulen, Ministère de la Culture-Paris Photo, Paris
/ 05 Ligne de mire, exhibition catalog, published by MUDAC, Lausanne, Suisse
2015 / 10 Créer c'est résister, exhibition catalog, Résonance-Biennale de Lyon, published by Bibliothèque de Lyon
2013 / 09 Lisa Sartorio, Philippe Cyroulnik, published by Le 19, CRAC Montbéliard

Press review (extract)

- 2021 / 02 The spirit of the eye / Lisa Sartorio : l'image à la recherche du point d'apparition by F.Donini Ferretti
2019 / 10 Connaissances des Arts / Coups de cœur à Galeristes 2019
/ 10 Art Press #470 / Constellations parisiennes by Aurélie Cavanna
/ 02 Viens Voir / Peut-on mettre ses doigts sur les photos? (fr-eng) by Bruno Dubreuil
2018 / 12 La critique.org / L'image tangible, by Valentina Vannelli
/ 11 The New York Times / 8 Artists at the Paris Photo Fair Who Show Where Photography Is Going, by Daphné Anglès
Fisheye #33 / 10 femmes qui font la photo «Fannie Escoulen»
Le Temps / Photographie : où sont les femmes? by Caroline Stevan
/ 07 Art Press #457 / Réparer les images by Etienne Hatt
/ 06 Fisheye #31 / Une photo, une expo, by Eric Karsenty
/ 03 France Fine Art/ Interview de Lisa Sartorio, by Anne-Frédérique Fer
/ 04 Art Hebdo Media / Plein feu sur les armes à Lausanne by Samantha Deman Actuart / Art Paris Art Fair by Eric Simon
2015 / 11 Camera #11-12 / La Tentation Picturale à L'ère du numérique, by Isabelle Boccon-Gibod
2015 / 11 Parole d'artiste / interview-conférence with Michel Poivert
/ 02 L'Express #3318 / Reprise de vues, by Annick Colonna-Césari
/ 01 News art today / il était(x) fois, interview
2014 / 04 Regard Sur Le Numérique / Lisa Sartorio by Camille Gicquel
/ 03 ArtsHebdomédias#7 / Photographie contemporaine Lisa Sartorio
2013 / 10 Le Monde / On ne s'ennuie pas à Slick, by Lunettes Rouges
France Info Tv / Slick les nouveaux talents, by Thierry Hay
ArtsHebdo-Medias / Semaine de l'art contemporain à Paris
Elle Décoration - hors-série#10 / Lisa Sartorio, attention performance
2012 / 10 Le Monde / Foire off, mes coups de cœur, by Lunettes Rouges
Liberation / Chic Art Fair -Bobines, by Jean-Marc Levy

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

It opens its programming 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.

The Binome Gallery is directed by Valérie Cazin. She has a degree in private law and worked for twelve years with lawyers at the Cour de cassation, specialising in copyright. After training in visual history and scenography, she founded the Binome Gallery in 2010. She regularly participates in portfolio readings, workshops and juries for photography competitions.

News

Polyptyque

27 august - 18 september 2021
Laurence Aegerter - group show

Lisa Sartorio - solo show

14 october - 27 november
Galerie Binome

Photo Saint-Germain

4 - 20 november 2021
The Eyes et Mille Cailloux publishing

Paris Photo

11 - 14 november 2021
Laurence Aegerter, Anaïs Boudot, Thibault Brunet, Laurent Millet, Lisa Sartorio,
Baptiste Rabichon & Fabrice Laroche

A ppr oc he

12-14 november 2021
Laurent Millet

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