

**galerie  
binome**

Lisa Sartorio

# EN RÉMANENCE

14/10 - 28/11/2021

Galerie Binome 19 rue Charlemagne 75004 Paris  
tuesday-saturday 1pm-7pm and by appointment +33 1 42 74 27 25  
[info@galeriebinome.com](mailto:info@galeriebinome.com) [www.galeriebinome.com](http://www.galeriebinome.com)



Lisa Sartorio, *Gysophila Panicula, Les Mutantes series*, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper,  
cut-outs and weaving  
plexiglas frame on wooden base, american chrome mirror case  
unique piece - 73 x 57 cm

The Binome Gallery is pleased to present Lisa Sartorio's « En rémanence ». The exhibition brings together three new corpuses in which the artist continues the work previously initiated on the surface and in the skin of the image.

In 2020, the creative residency that installed Lisa Sartorio in the forest of Rambouillet awoke buried memories. Like samples of bark or branches, the sculpted images of the *Angle mort* series shape relics, tangible material to rehabilitate sacrificed destinies. In the *Légendes* series, Lisa Sartorio encapsulates the peelings of gummed-up images in books from a collection on the Second World War, a way of returning to the reader the blank page of an increasingly circumscribed imagination. In *Les Mutantes*, a series that mirrors the artist's preoccupations with disfigurement, the portraits woven from strips of images operate like reconstructive surgery on the surface of these martyred faces.

Under the artist's fingers, the consciousness of the gaze is awakened.

EN RÉMANENCE

*The flapping*<sup>1</sup>

By dint of circulation, the images in our hands have become smoothed out, with their imprints released. They screen reality. They are the screen for reality. Black screen, white noise, digital, deaf and dumb. Our words have become images. Square flat<sup>2</sup>. Lurking in the infra-thinness, they no longer say what we have told them. Lisa Sartorio seeks them out to embody them, to give them a new skin, a second wind. She draws from their flow to bring out the stories they retain, to resurrect the silent disasters, to represent the wounded identity or to repair it. Lisa Sartorio also says that the images are «gregarious» – with this word she already gives them a body: they crowd together and look alike, gathered in their parade, they form a mass. We still can't see anything. Emptied of their substance, the matter that gave them meaning has dissipated into the stowed epidermis.

How can we make these images operative, images that have become surfaces riddled with emptiness? To bear witness and to inform is to burst the face. Lisa Sartorio attaches herself to this skin of beings and things, examines it, kneads it, in order to make it a membrane to be spoken and pores to be dilated. The new skins she creates with the pain of others, which she acknowledges<sup>3</sup>, are remanent. With the three new series *Légendes*, *Angle mort* and *Mutantes*, Lisa Sartorio aims to revive memories or failed feelings by replaying the path of survival.

What is left when the images disappear?

Captions. They are often next to them, to accompany them. As we know, the images are then carried away by the words that create other images. This is also how History is told. By the words that we like to proclaim or whisper, the rumour that swells with the taste of smoke<sup>4</sup>. Worried about our threatened imaginations, Lisa Sartorio scratches, erases until the image disappears. To reduce it to dust and to kill it. The remaining white square bears witness to the appearance. The artist offers us the void, not the one that the images drew until then, the one that we can now inhabit with our beliefs, our regrets, our miracles, our secrets. This is what *Légendes* is about, these few volumes from the collection *La deuxième Guerre Mondiale*<sup>5</sup> that the artist has gleaned to remove some of her images and seal the rest of her pages.

<sup>1</sup> Georges Didi-Huberman, *Phalènes. Essais sur l'apparition*, 2, Paris, Éditions de Minuit, coll. « Paradoxe », 2013, p.9  
Uses the metaphor of the flapping of a moth's wings to speak of the fragility or transience of the image, or the image as an apparition.

<sup>2</sup> Don Delillo, *Le silence*, Actes Sud, 2021

<sup>3</sup> Susan Sontag, *Devant la douleur des autres*, « En quoi protester contre la douleur se distingue-t-il d'en prendre acte ? », Christian Bourgois éditeur, 2003, p.48

<sup>4</sup> Don Delillo, « Le nuage en suspend », in *Bruits de fond*, Babel, 2018.

<sup>5</sup> *La deuxième Guerre Mondiale*, éditions Time-Life, 1980.

*On the bones of the dead*<sup>6</sup>

Our history has zones of white, invisible, products of erasure. If *Légendes* can replay them, *Angle mort* reveals them with the bark of birch trees<sup>7</sup> and entrusts them to the silence of Murakumo<sup>8</sup>. For the artist, these trees are like relays or witnesses to a landscape of shadows with ghosts crossing over. Passers-by of stories, they contain chapters entirely gagged to make mass graves roar. Lisa Sartorio takes on their skin, imitates their flesh, to tell what their veins have drunk from: the sap of the dead at their feet. Through displacement, the artist erects a monument to them.

Reincarnation

If «the philosophers of the pure idea (...) think of the surface only as a make-up, a lie: *that which hides* the true essence of things», we prefer «to think of the surface as *that which falls* from things: that which comes directly from them, that which is detached from them (...), like the shreds of a tree bark»<sup>9</sup>. Also killed by erasure, *Les Mutantes* are women who have been disfigured by the vitriol thrown in their faces. It is difficult to look at their image. In this return to the flesh that Lisa Sartorio operates, she now forces us to look at them, more truthfully. New perspectives. Surfaces, we say, the artist repairs them in the image and through her gesture, she reweaves their altered skin with plants whose names they now bear. The artist proceeds to a partial covering in order to transform silence – or the cry – from disfigurement to trans-figuration through hybridisation.

*En rémanence*: it is an ebb, a jolt, an attempt to breathe what they have lost into the images, to create the images that remain<sup>10</sup>, to make those that persist appear. A kind of flapping.

Claire Luna

Art historian, art critic and independent curator

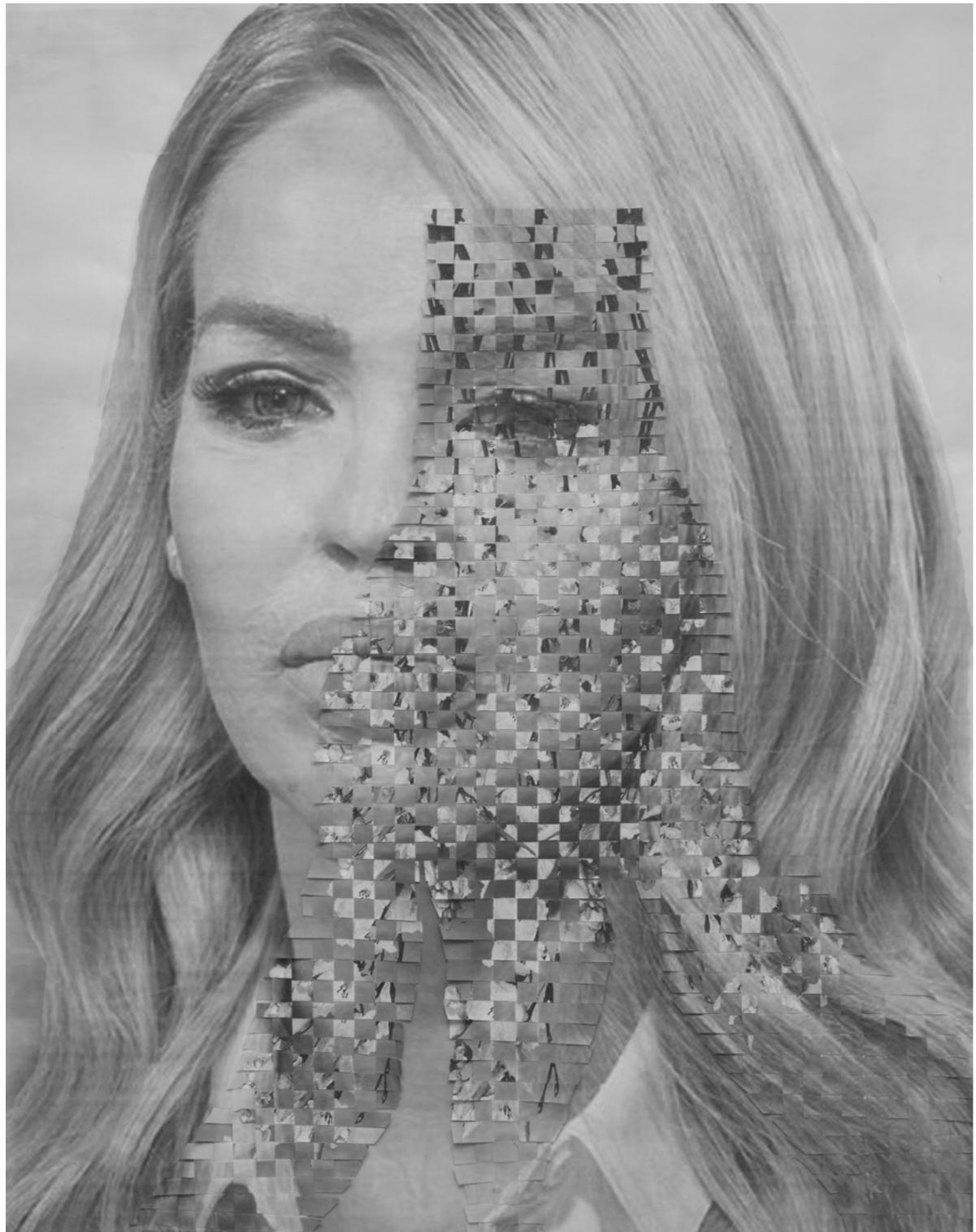
<sup>6</sup> Olga Tokarczuk, *Sur les Ossements des morts*, éditions Noir sur blanc, 2012

<sup>7</sup> In *Ecorces*, Georges Didi-Huberman begins and ends his account of his trip to Auschwitz II-Birkenau with the bark of birch trees, the only survivors and witnesses of Birkenau, from which he also brought back a few pieces. Birkenau means the place of the birches

<sup>8</sup> Murakumo means cloud mass in Japanese and is also the name of the paper Lisa Sartorio uses for the series *Angle Mort*.

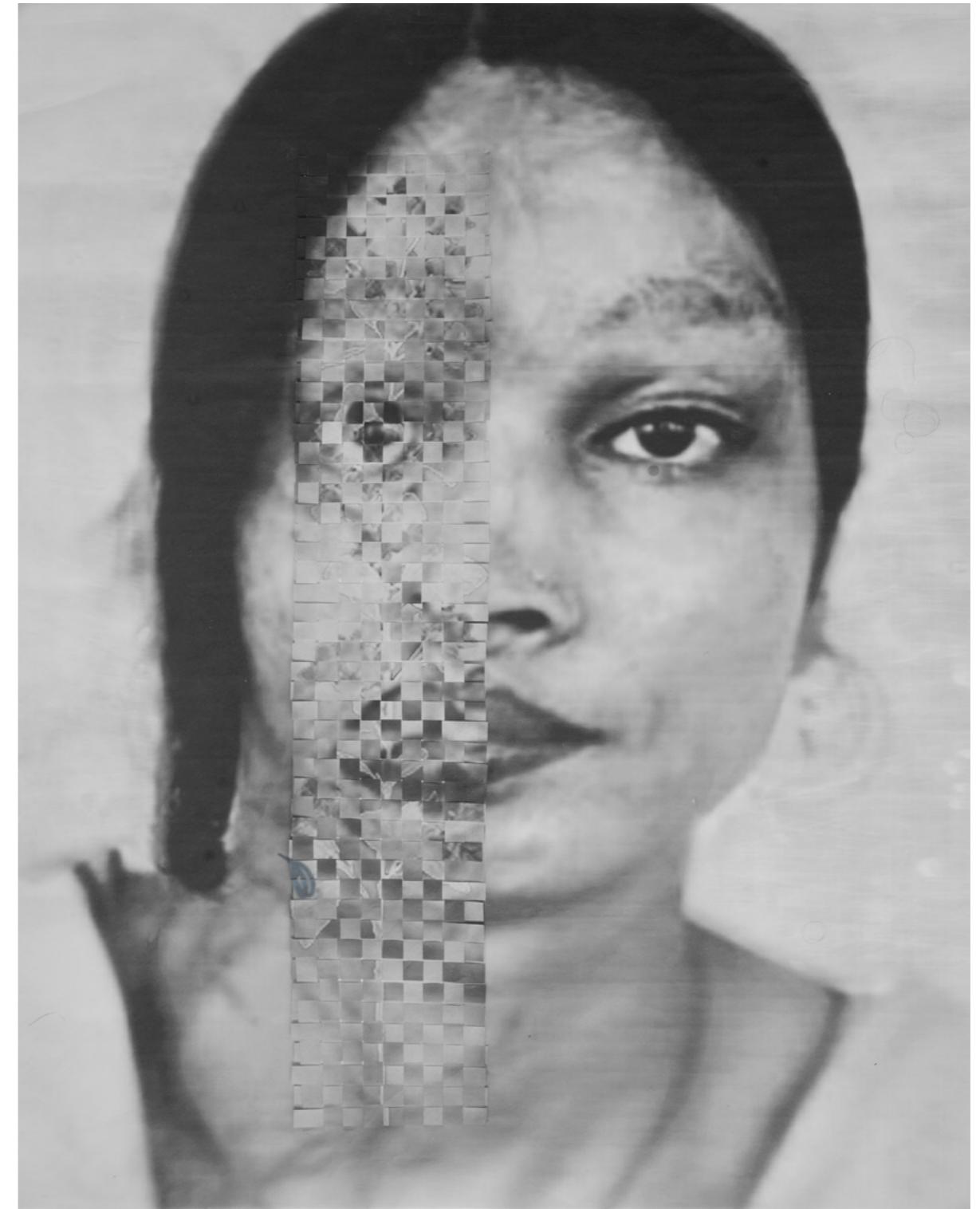
<sup>9</sup> Georges Didi-Huberman, *Ecorces*, Les éditions de minuit, 2011, p.68.

<sup>10</sup> Georges Didi-Huberman, *La survivance des lucioles*, Les éditions de minuit, 2009.



Lisa Sartorio, *Prunus Triloba*, Les Mutantes series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper,  
cut-outs and weaving  
plexiglas frame on wooden base, american chrome mirror case  
unique piece - 73 x 57 cm

LES MUTANTES



Lisa Sartorio, *Chaenomeles Japonica*, Les Mutantes series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper,  
cut-outs and weaving  
plexiglas frame on wooden base, american chrome mirror case  
unique piece - 73 x 57 cm

LES MUTANTES



Lisa Sartorio, Rosa Rugosa, Les Mutantes series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper,  
cut-outs and tears  
white wooden box frame, anti-glare glass  
unique piece - 131 x 104 cm

LES MUTANTES



Lisa Sartorio, untitled 5 (R 504 Road of Bones), Angle Mort series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper,  
tears and moulding on birch branches  
plexiglass frame  
unique piece - 50 x 40 x 10 cm

ANGLE MORT



Lisa Sartorio, untitled 1 (voie du camp de Sobibor), Angle Mort series, 2019  
pigment inkjet prints on Awagami Murakumo Kozo paper  
tears, mille-feuille montage  
plexiglass frame  
unique piece - 29 x 33,5 x 23,5 cm

ANGLE MORT



Lisa Sartorio, untitled 4 (R 504 Road of Bones), Angle Mort series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper  
tears, mille-feuille montage  
plexiglass frame  
unique piece - 72 x 30 cm

ANGLE MORT



Lisa Sartorio, untitled 6 (Forêt de Treblinka), Angle Mort series, 2021  
pigment inkjet prints on Awagami Murakumo Kozo paper  
tears, moulding on birch branches  
unique piece - 39 x 51 x 11 cm

ANGLE MORT



Lisa Sartorio, La bataille d'Angleterre, Légendes series, 2021  
from the archive of the volumes of the collection *La deuxième Guerre Mondiale*, Time-Life Editions, 1980  
gumming and residues, drawer box with canvas and copper hot stamping  
unique piece - 31 x 29 x 8 cm & bulbs - 17,5 x 1,7 cm

LÉGENDES



*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.*

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

*Sartorio plays with the effects of concealment and revelation, of surface and depth in order, without covering up all the deformities, to draw the spectator's voyeuristic gaze towards the humanity of the mutilated.*

[extract] Etienne Hatt, Réparer les images, ART PRESS #457, 2018

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) Faire surface (2018) and En Rémanence (2021) - 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 - Artothèques de Lyon et de Caen - Musée des beaux arts Paris - Musée des beaux arts Valence - Musée d'art moderne et contemporain de Strasbourg  
 numerous private collections in France, Suisse, Pays-Bas, Royaume-Uni, États-Unis, dont les Collections Marcel Burg (Strasbourg), Evelyne & Jacques Deret (Paris), Philippe Castillo (Paris), Jos Ruijs (Pays-Bas)

**Awards**

1993 Laureate Prix de la Fondation ENSBA, Paris  
 1991 Laureate Salon de Montrouge

**Solo shows (extract)**

2021 / 10 *En rémanence*, Galerie Binome, Paris  
 2020 / 01 *Refaire surface*, solo show, pop-up event, Galerie Binome, Paris  
 2019 / 02 *Faire surface*, 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 Binome, Paris  
 2014 / 09 *Passage Pas sage* - performances, Galerie Sator, Paris  
 2013 / 05 *Au plus près / Mauvais Genre !*, Le 19, CRAC de 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

**Group shows (extract)**

2021 / 04 *Circuits courts* MAMCS, Strasbourg  
 2018 / 11 ELLE X Paris Photo - parcours - édition Biennale de l'image tangible, la Villa Belleville, Paris  
 / 05 *Ligne de mire*, Musée de design et d'arts appliqués contemporains MUDAC, Lausanne, Suisse  
 2017 / 06 *The world is not enough*, Galerie Widmertheodoridis, Eschlikon, Swiss  
 2016-17 *L'œil du collectionneur*, MAMCS, Strasbourg  
 2016 *Photos graphies*, Galerie des petits carreaux, Saint Briac sur Mer  
*Mur/Murs*, Festival des cultures urbaines , Vitry-sur-Seine  
*À dessein*, Galerie Binome, Paris

2015	<i>Créer, c'est Résister</i> , Résonance, Biennale de Lyon
2014-15 / 12	<i>Fusillé pour l'Exemple. Les fantômes de la République</i> Arsenal, Musée de Soissons
2014	<i>Aus Gutem Hause</i> , « Aus Gutem Grund », « Aus Gutem Stoff », Galerie Widmertheodoridis, Eschlikon, Swiss
/ 01	<i>Nouveau Paysage</i> , Galerie Binome, Paris
/	<i>Fusillé pour l'Exemple</i> Hôtel de Ville, Paris
2013 / 11	<i>Contournement</i> , Galerie Binome, Paris
2012-13 / 12	<i>Ensemble #2</i> , Galerie Binome, Paris
2010 /	<i>Terrain d'entente. Allons lever la lune</i> Nuit Blanche Paris production NoGallery, Le Générateur Arcueil

**Publications, Editions (extract)**

2019 / 11	<i>Faire Surface</i> , film made by Stanislav Valadeand produced by AM Art films Festival AVIFF Prix de la Fondation Angel Orensanz Center for the Arts (New York, USA), Cannes (2020), MIFAC Prix du meilleur court métrage (2020)
2018 / 10	Elles X Paris Photo, curated by Fannie Escoulen, Ministère de la Culture-Paris Photo, Paris
/ 05	<i>Ligne de mire</i> , catalogue d'exposition, éd. MUDAC, Lausanne, Swiss
2015 / 10	<i>Créer c'est résister</i> , catalogue d'exposition, Résonance-Biennale de Lyon, éd. de la Bibliothèque de Lyon
2013 / 09	<i>Lisa Sartorio</i> , Philippe Cyroulnik, éd. Le 19, CRAC Montbéliard

**Press reviews (extract)**

2021 / 10	France Fine Art / <i>Interview de Lisa Sartorio</i> , by Anne-Frédérique Fer
/ 06	Newlines / <i>Shooting the war in Syria</i> by Olympe Lemut
/ 02	The spirit of the eye / <i>Lisa Sartorio : l'image à la recherche du point d'apparition</i> by F.Donini Ferretti
2019 / 10	Connaissances des Arts / <i>Coups de cœur à Galeristes</i>
/ 02	Art Press #470 / Constellations parisiennes by Aurélie Cavanna
2018 / 12	Viens Voir / <i>Peut-on mettre ses doigts sur les photos?</i> by Bruno Dubreuil
/ 11	La critique.org / <i>L'image tangible</i> , by Valentina Vannelli
2017 / 10	The New York Times / <i>8 Artists at the Paris Photo Fair Who Show Where Photography Is Going</i> , by Daphné Anglès
/ 07	Fisheye #33 / <i>10 femmes qui font la photo</i> , selection by Fannie Escoulen
/ 06	Le Temps / <i>Photographie : où sont les femmes?</i> by Caroline Stevan
/ 05	Art Press #457 / <i>Réparer les images</i> by Etienne Hatt
/ 04	Fisheye #31 / <i>Une photo, une expo</i> , by Eric Karsenty
2016 / 11	France Fine Art / <i>Interview de Lisa Sartorio</i> , by Anne-Frédérique Fer
/ 04	Art Hebdo Media / <i>Plein feu sur les armes à Lausanne</i> by Samantha Deman
2015-16 / 11	Actuart / <i>Art Paris Art Fair</i> by Eric Simon
/ 03	Camera #11-12 / <i>La Tentation Picturale à L'ère du numérique</i> , by Isabelle Boccon-Gibod
2015 / 11	Parole d'artiste / <i>interview-conférence</i> with Michel Poivert
/ 02	L'Express #3318 / <i>Reprise de vues</i> , by Annick Colonna-Césari
/ 01	News art today / il était(x) fois, interview
2014 / 05	Regard Sur Le Numérique / <i>Lisa Sartorio</i> by Camille Gicquel
/ 04	ArtsHebdomédias#7 / <i>Photographie contemporaine Lisa Sartorio</i>
2013 / 10	<i>Le Monde</i> / <i>On ne s'ennuie pas à Slick</i> , by Lunettes Rouges
/ 03	France Info Tv / <i>Slick les nouveaux talents</i> , by Thierry Hay
/ 02	ArtsHebdo-Medias / <i>Semaine de l'art contemporain à Paris</i>
/ 01	Elle Décoration - hors-série#10 / <i>Lisa Sartorio, attention performance</i>
2012 / 10	Le Monde / <i>Foire off, mes coups de cœur</i> , by Lunettes Rouges
/ 05	Libération / <i>Chic Art Fair -Bobines</i> , by Jean-Marc Levy
	Luxsure / <i>Lisa Sartorio joue le «je» de la transformation</i>

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.

### Gallery news

#### **PhotoSaintGermain**

4 - 20 november 2021

with the editions Mille Cailloux & The Eyes Publishing  
Galerie Binome

#### **Paris Photo**

11 - 14 november 2021

Laurence Aegerter, Anaïs Boudot, Thibault Brunet, Laurent Millet,  
Baptiste Rabichon & Fabrice Laroche, Lisa Sartorio  
Grand Palais Éphémère, Paris VII<sup>e</sup> - stand F14

#### **A ppr oc he**

12-14 november 2021

Laurent Millet - solo show  
Le Molière, Paris Ier

### Contacts

Director Valérie Cazin +33 6 16 41 45 10  
[valeriecazin@galeriebinome.com](mailto:valeriecazin@galeriebinome.com)

Assistant Nolwenn Thomas +33 6 70 51 17 82  
[assistant@galeriebinome.com](mailto:assistant@galeriebinome.com)

19 rue Charlemagne 75004 Paris  
tuesday-saturday 1pm-7pm and by appointment +33 1 42 74 27 25  
[www.galeriebinome.com](http://www.galeriebinome.com)



COMITÉ PROFESSIONNEL  
DES GALERIES D'ART

Partenaire média :  
