

Laurent Millet

A PPR OC HE

12 - 24 November 2021

GÉOMÉTRIES CÉLIBATAIRES



Laurent Millet, untitled #06, À peu près Euclide series, 2021
multi-layer print with gum bichromate in four-colour process
laminated on Dibond, framed under anti-reflective glass
unique print in an edition of 5 (+2AP) – 50 x 40 cm

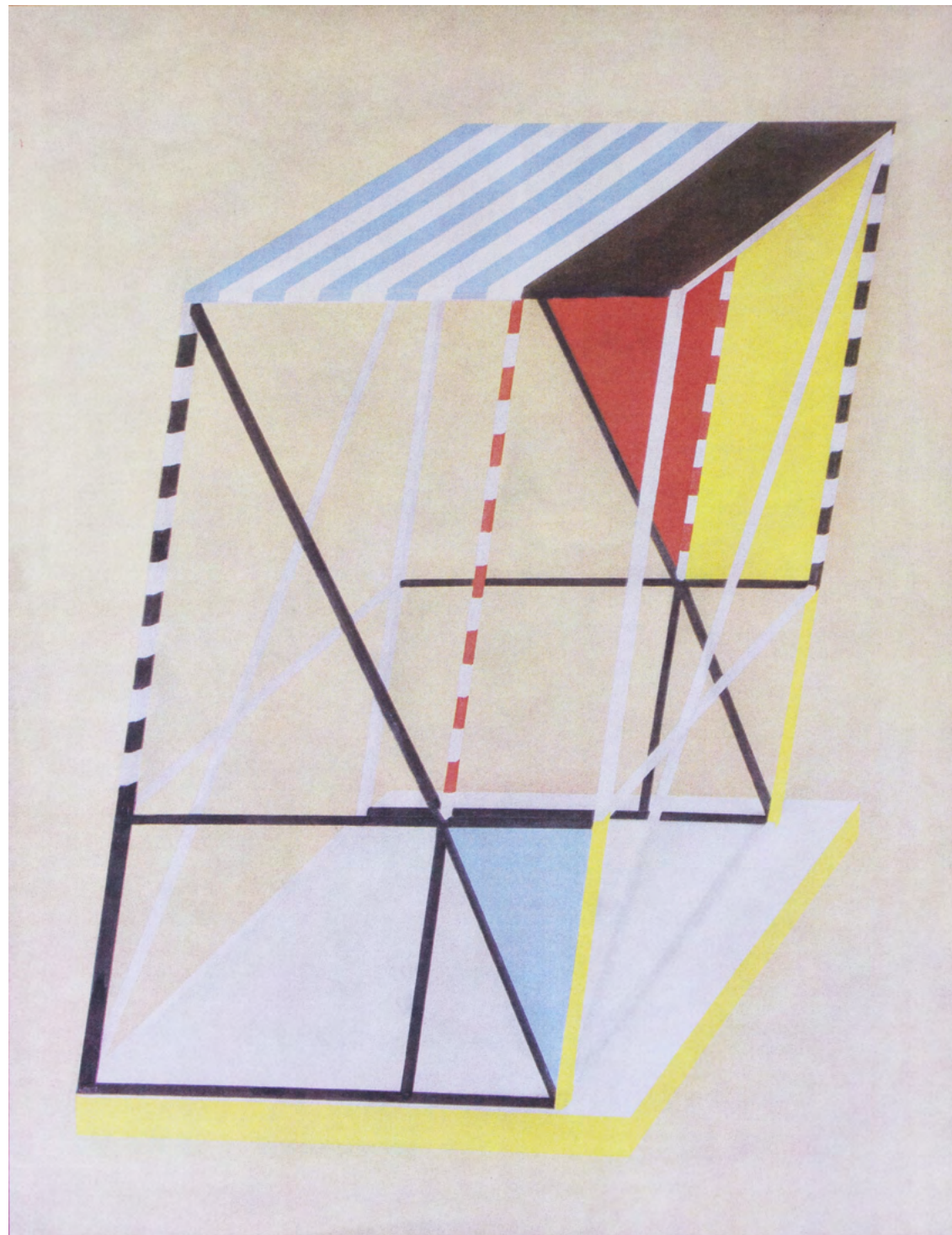
VISUAL

Laurent Millet's hybrid photographic works take root in space via other media, such as sculpture, drawing, or site-specific installation. Out of time, they explore a multitude of printing techniques, ambrotype, salted paper, cyanotype, gelatin-silver and very recently gum bichromate. The making of the image, and by extension of the imaginary, is at the heart of his plastic research. Straddling narrative and more formal characters linked to architecture, he also questions the place of the artist in the creative process.

The « Géométries célibataires »* presented at APPROCHE bring together three bodies of work, *À peu près Euclide*, *Cyanomètre* and *Children's Corner*. Works with a scholarly and playful inspiration, declined from mathematical treatises and measuring instruments, in support of which the artist invents new rules for construction games. From ancient and scientific rectitude to the aesthetics of form and the poetics of colour, between rigour and discrepancy, Millet plays the score with as much spirit as a Jacques Tati or a Memphis group.

*trad. « single geometries »

GÉOMÉTRIES CÉLIBATAIRES



Laurent Millet, untitled #08, À peu près Euclide series, 2021
multi-layer print with gum bichromate in four-colour process
laminated on Dibond, framed under anti-reflective glass
unique print in an edition of 5 (+2AP) – 50 x 40 cm

À PEU PRÈS EUCLIDE

À PEU PRÈS EUCLIDE 2021

Trained in contemporary art and photography, Laurent Millet combines his practice of photography with all the other arts: drawing, video, installation, and performance.

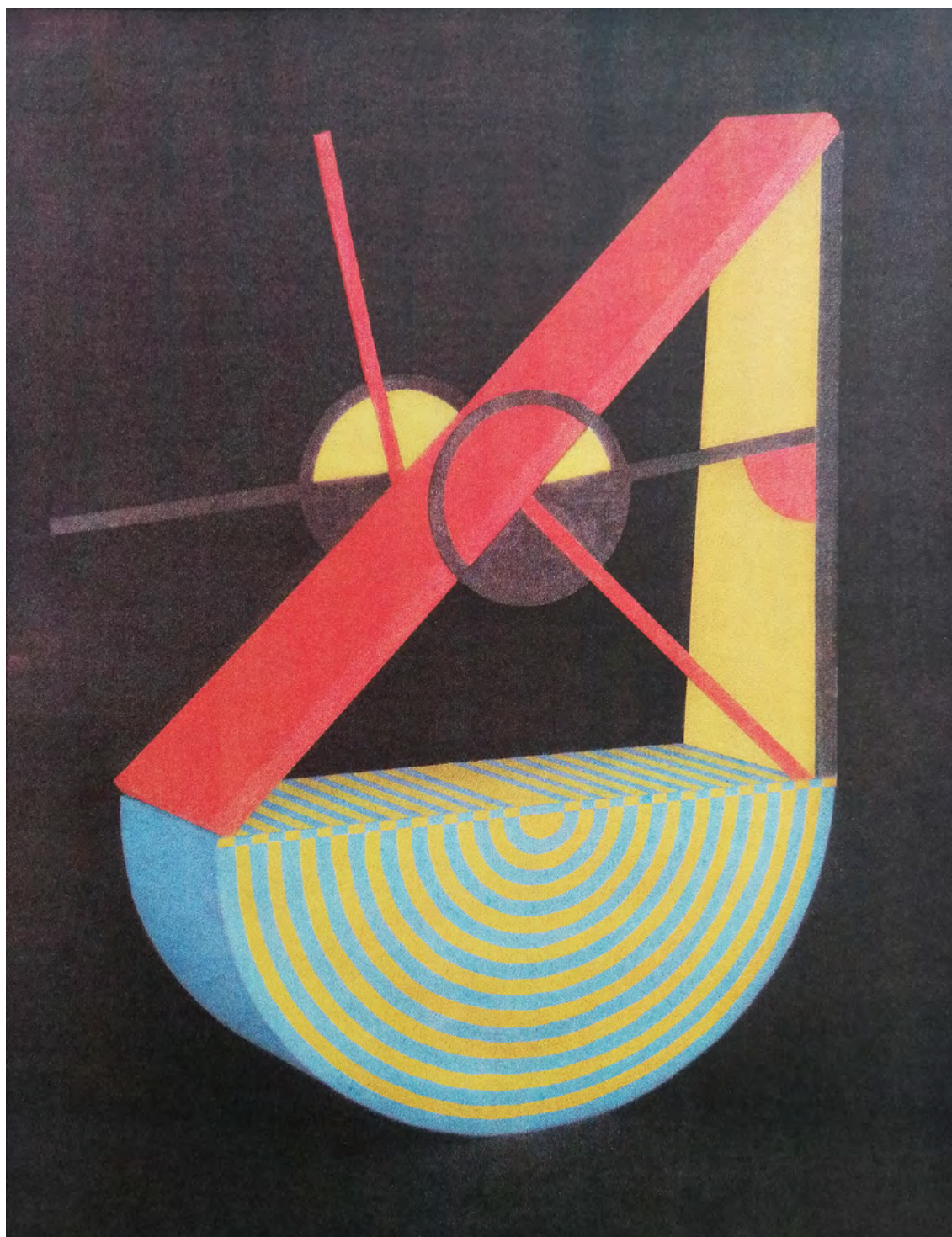
Using several devices that he often combines, he builds a vocabulary that is situated at the limits of the visible and questions its relativity, between perception and imagination. Observatories, architectures, models, tools and measuring devices are recurrent in the artist's work, contributing to the construction of what he calls a «measured reverie».

À peu près Euclide opens a new chapter in this dreamy science. Here, his drawings of sculptures intended to support the strange epitaphs listed in Valère Novarina's *Discours aux animaux* and the creation of forms arising from a playful foray into the diagrams of a treatise explaining Euclidean geometry conceived by Oliver Byrne have come together. Based on the three primary colours, the graphic language elaborated in 1850 by this educational engineer composes a systemic and visually very strong whole, in which Laurent Millet has detected a premonition of the modernist imagination, whose aesthetic forms were often accompanied by pedagogical and social utopias. One thinks of De Stijl, the Bauhaus, but also the theosophical paintings of Hilma af Klimt.

By interpreting these forms as he pleases in the creation of his models, Laurent Millet assimilates them to a score, extrapolating their principles all the more easily as he seems to have intuitively grasped their spirit. Photographed from an angle that often makes us see them slightly overhanging, these forms create the illusion of spatial depth. Their design and colours are reminiscent of the pop extravagance of the Memphis group design objects. Their colourful motifs, reminiscent of seaside resorts or the circus, sometimes give them a rhythm. They combine their childlike joviality with a walk between worlds that we can guess is both playful and attentive, of which they would be the milestones, situated somewhere between the stele and the trophy.

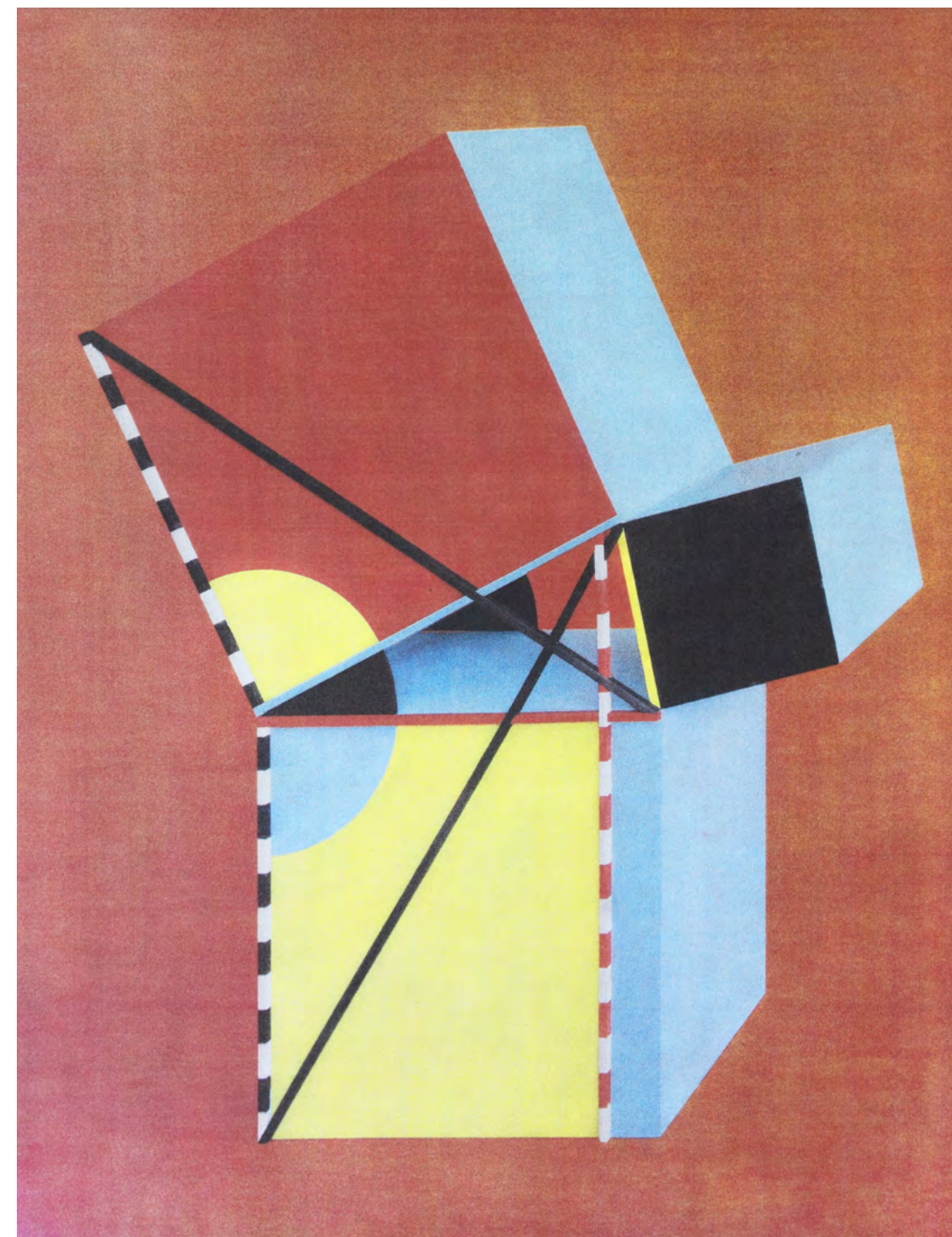
Marguerite Pilven

À PEU PRÈS EUCLDE



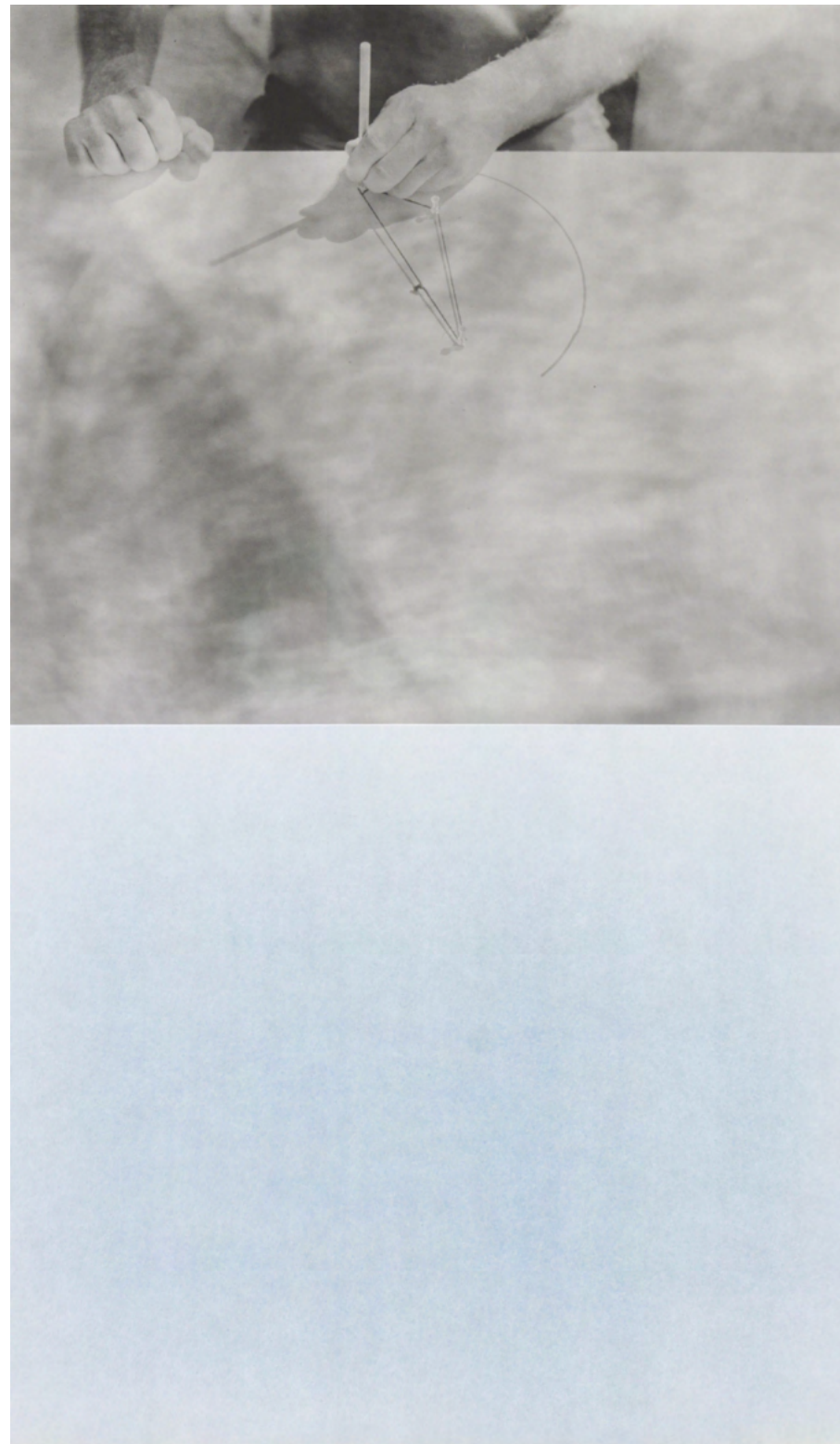
Laurent Millet, untitled #01, À peu près Euclide series, 2021
multi-layer print with gum bichromate in four-colour process
laminated on Dibond, framed under anti-reflective glass
unique print in an edition of 5 (+2AP) – 50 x 40 cm

À PEU PRÈS EUCLIDE



Laurent Millet, untitled #07, À peu près Euclide series, 2021
multi-layer print with gum bichromate in four-colour process
laminated on Dibond, framed under anti-reflective glass
unique print in an edition of 5 (+2AP) – 50 x 40 cm

À PEU PRÈS EUCLIDE



Laurent Millet, Cyanomètre 1, Cyanomètre series, 2017
20 x 25 camera shots on negative paper,
cyanotype and digital print
unique print in an edition of 7 - 70 x 40 cm

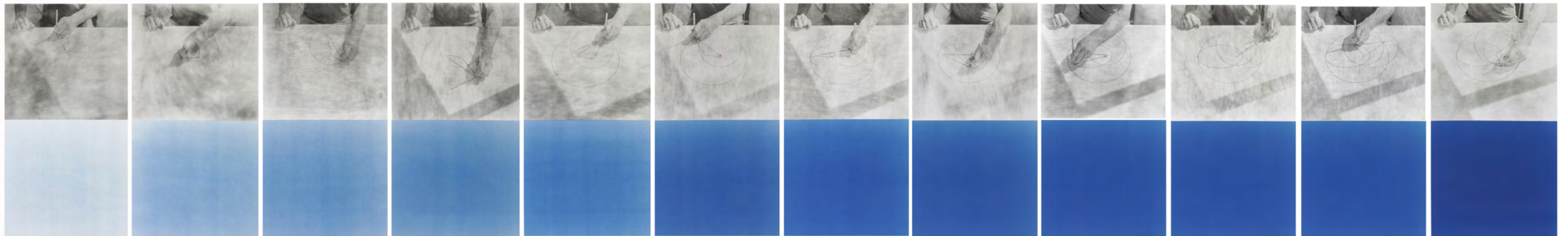
CYANOMÈTRE 2017

« Laurent Millet readily points out the decisive character of the place where he lives. An estuary - with its tides, climate and vernacular. An estuary - with its tides, its climate and its vernacular practices - forms a workshop-laboratory where he enhances each observation as a naturalist or anthropologist with an artistic experience. Whereas all previous generations had turned to representations (media) in order to divert or appropriate them, Millet makes a kind of «return» to Nature to see if this old muse of inspiration is still likely to nourish artistic expression. But he returns to it with his culture as a contemporary artist. We can perhaps detect here a figure of the artist proper to the turn of the millennium, for whom a new experience with nature is possible - a kind of naturalist conceptualism. »

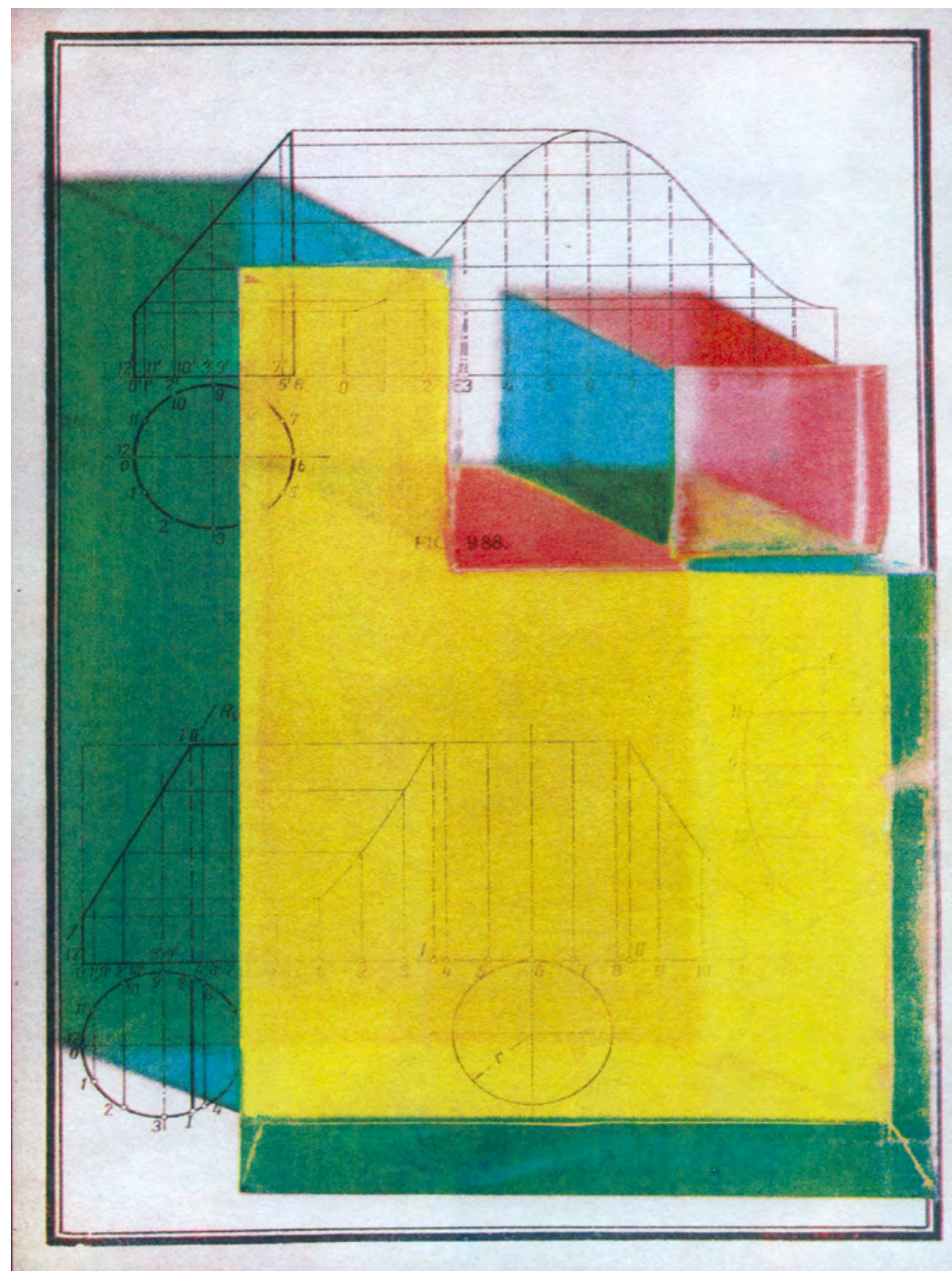
[extract] Laurent Millet, Le carré noir de la nature, Michel Poivert

Inspired by an instrument invented by Saussure in the 18th century to measure the blue of the sky, Laurent Millet's work combines this ancient instrument with photographic chemistry.

The inked blue used by Saussure is replaced by the blue of the cyanotype, whose conditions of appearance are linked to light. The blue of the sky and the invention of the cyanometer, to which this work refers, measure a landscape experience and split up a contemplative temporality. The artist also establishes an analogy between the object of study of the cyanometer, the blue of the sky, and the materialisation of a cyan blue obtained by the action of sunlight on a photosensitive support (cyanotype technique). A digital print in black and white accompanies each station of this colour chart, which goes from the lightest to the darkest. The artist's hands can be seen tracing ellipses, in reference to the stars and the representations of the curve of their movements as they vary the light. Placed close to each other, these different writings describing the same object, the blue of the sky, seem to play on the impossibility of having a representation of this atmospheric and changing phenomenon, which is the result of a lack of light of this atmospheric and changing phenomenon, elusive in its infinity. The work confronts the pictorial nature of this subject with its optical analysis (tracking down the phenomena of nature and breaking down its movements being part of the «photographic programme» since its invention), and with its scientific description.

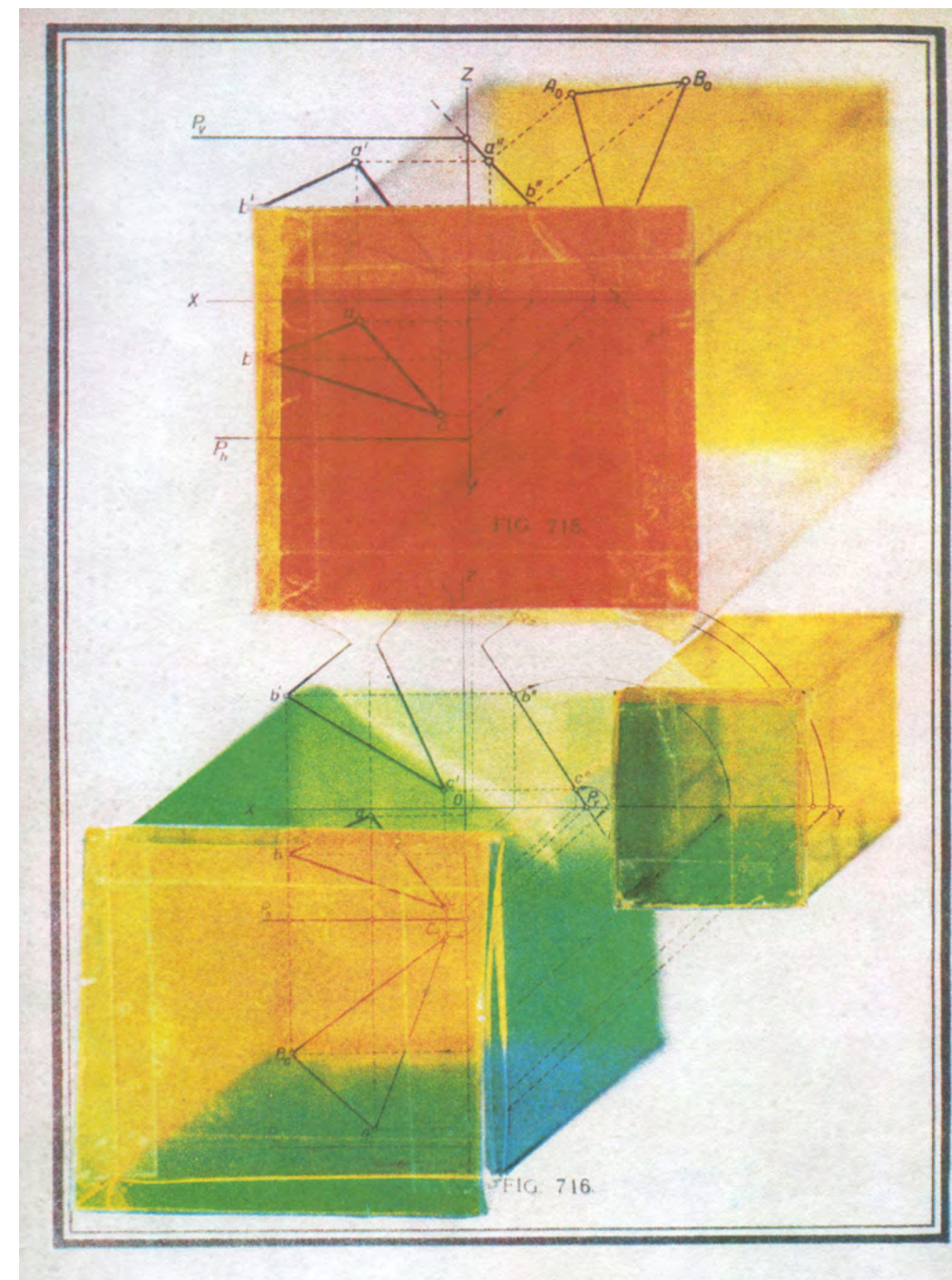


Laurent Millet, Cyanomètre series, 2017
20 x 25 camera shots on negative paper,
cyanotype and digital print
unique print in an edition of 7 - 70 x 40 cm
edition from 1/7 to 3/7 - complete series of 12 plates



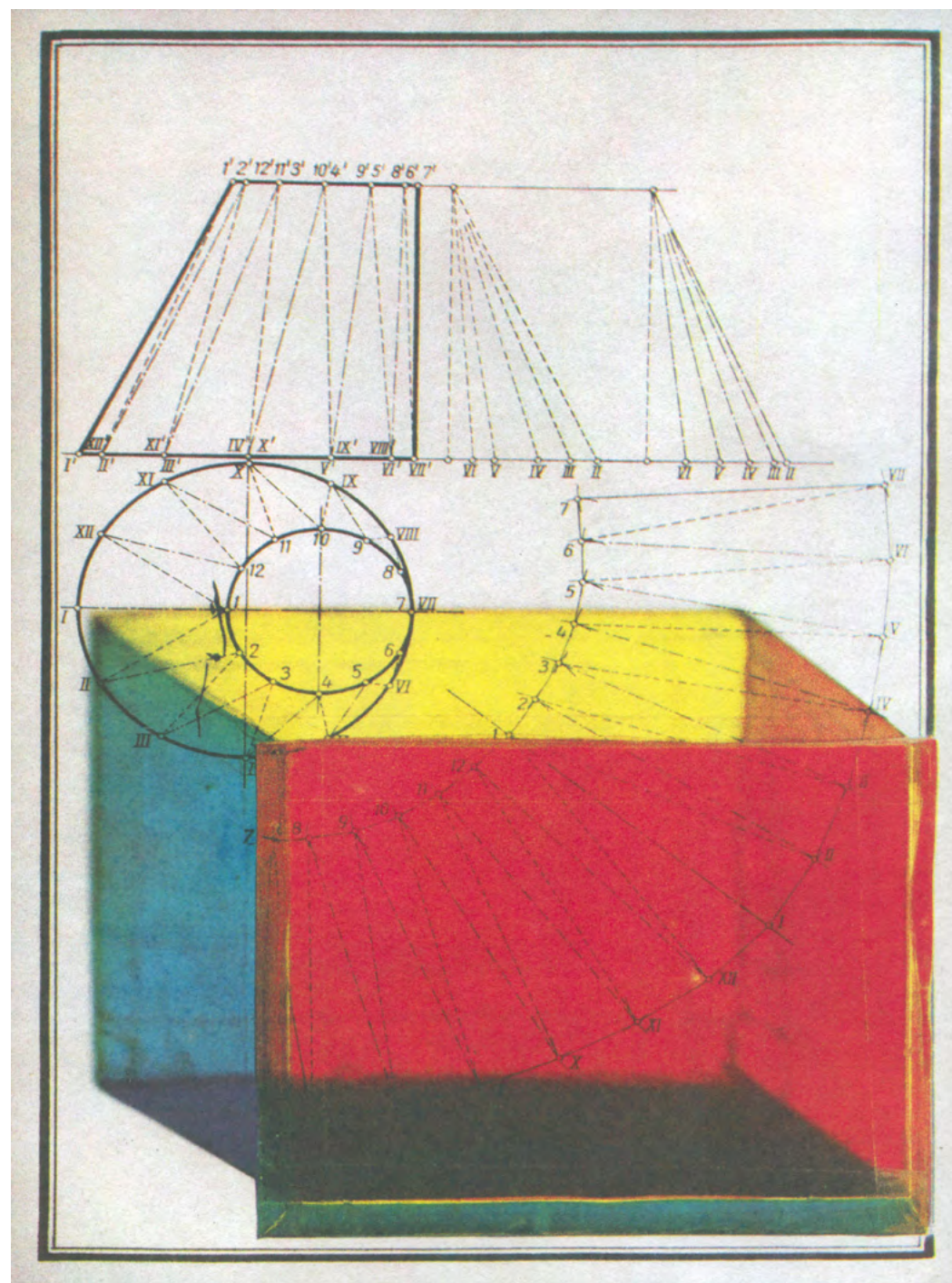
Laurent Millet, untitled #04, Children's Corner series, 2014-20
 multilayer print with gum bichromate in four-colour process
 laminated on aluminium, flush-mounted frame in stained wood
 edition of 5 (+2AP) - 25 x 18 cm

CHILDREN'S CORNER



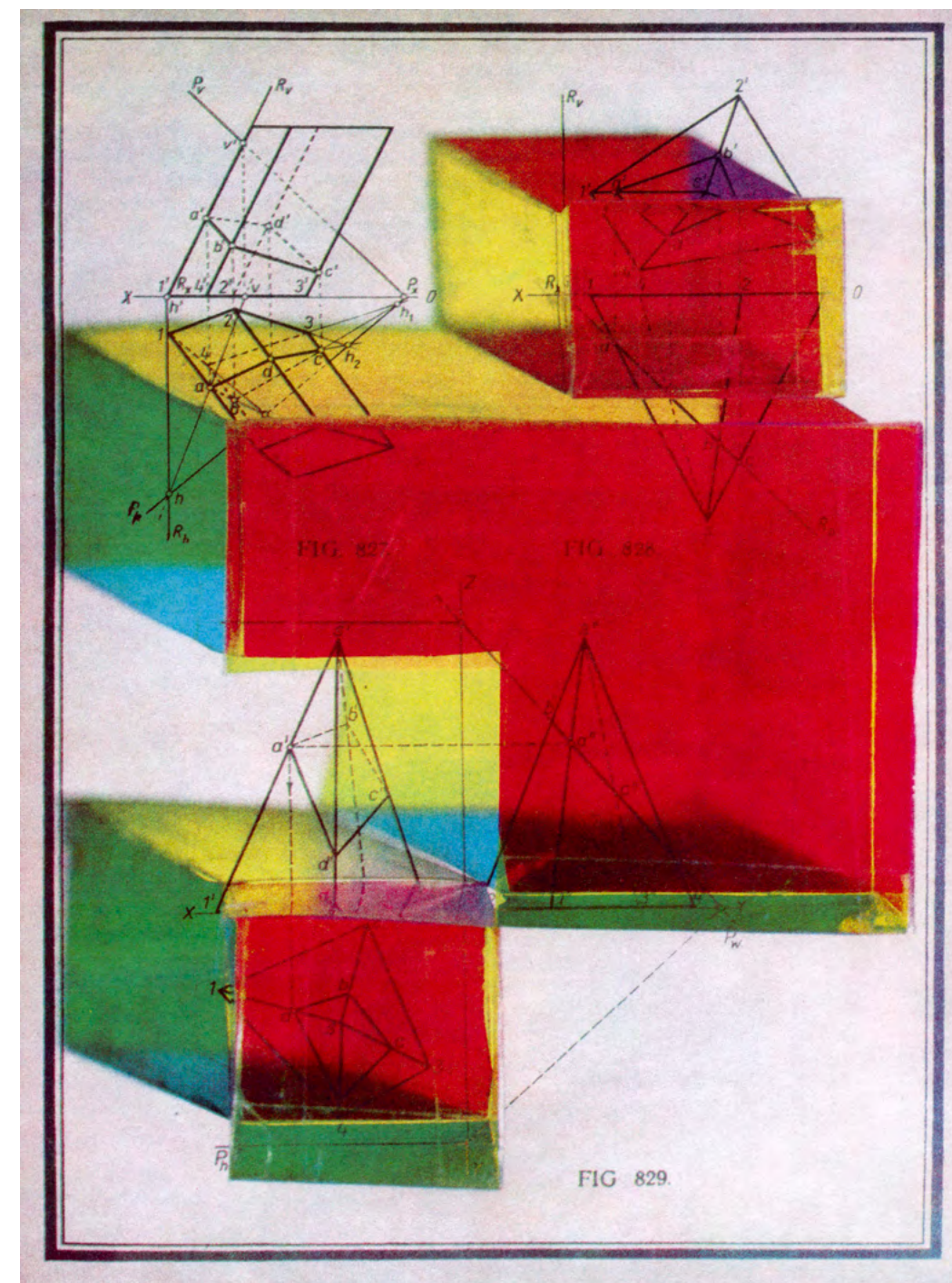
Laurent Millet, untitled #09, Children's Corner series, 2014-20
 multilayer print with gum bichromate in four-colour process
 laminated on aluminium, flush-mounted frame in stained wood
 edition of 5 (+2AP) - 25 x 18 cm

CHILDREN'S CORNER



Laurent Millet, untitled #01, Children's Corner series, 2014-20
 multilayer print with gum bichromate in four-colour process
 laminated on aluminium, flush-mounted frame in stained wood
 edition of 5 (+2AP) - 25 x 18 cm

CHILDREN'S CORNER



Laurent Millet, untitled #10, Children's corner series, 2014-20
 multilayer print with gum bichromate in four-colour process
 laminated on aluminium, flush-mounted frame in stained wood
 edition of 5 (+2AP) - 25 x 18 cm

CHILDREN'S CORNER



© Doria Ardiet

« Laurent Millet composes the chapters of an imaginary encyclopaedia, populated with objects that he constructs and photographs in natural settings or in his studio. His assemblages are hybrids of traditional, scientific and architectural objects, or works by artists whose work he loves. Each of these constructions is an opportunity to question the status of the image: its history, its place, the physical phenomena associated with it and its modes of appearance. »

[extract], Eric Simon, *Exposition Photographique Contemporaine: Laurent MILLET « L'Astrophile »* Actuart, 2018

Born in 1968 in Roanne, Laurent Millet lives and works in La Rochelle. He also teaches at the Ecole supérieure d'art et de design d'Angers (TALM). Nadar Prize 2014 for Les Enfantillages Pittoresques (Filigranes Editions), Niépce Prize 2015, member of the Casa de Velazquez (2007 to 2009), among other awards, his work has been the subject of numerous publications and exhibitions - Musée de la Chasse et de la Nature, BnF, Maison Européenne de la Photographie, Musée d'Histoire Naturelle, Rencontres d'Arles, Musée Niépce de Chalon sur Saône, Centre Photographique de Rouen - including a first retrospective at the Musée des Beaux-Arts in Angers in 2014. His works are present in prestigious collections in France (BnF, FNAC, Mep...) and in the United States (Los Angeles County Museum, MoMA in San Francisco, Chicago Art Institute, Museums of Fine Arts in Houston and Santa Fe...) where he is also represented by the Catherine Edelman Gallery in Chicago. He joined the Binome Gallery in 2019, which is organising his first solo exhibition, *Un architecte comme les autres*, in 2021.

Laurent Millet's hybrid photographic works take root in space via other mediums, such as sculpture, drawing, or site-specific installation. Out of time, they explore a multitude of printing techniques, ambrotype, salted paper, cyanotype, gelatin-silver and very recently gum bichromate. The making of the image, and by extension of the imaginary, is at the heart of his plastic research. Straddling narrative and more formal characters linked to architecture, he also questions the place of the artist in the creative process.

Laurent Millet- 1968 (France)	
Collections	
[France]	CNAP, Bibliothèque Nationale de France; Maison Européenne de la Photographie; Musée Nicéphore Niépce; Galerie du Château d'Eau, Toulouse; Musée Français de la Photographie de Bièvres; Musée des Beaux Arts d'Angers; Musée des Beaux Arts de La Rochelle; FRAC Nouvelle-Aquitaine Limousin; Collection d'art c ontemporain du département du Var; Artothèques de Toulouse, Grenoble, Annecy, Caen, Lyon, Pessac,Vitré, La Rochelle, Angers
[Europe]	CGAI, A Coruña, Spain; Caixa Geral de Depositos, Portugal
[USA]	San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Santa Barbara Art Museum; Chicago Art Institute; Los Angeles County Museum; Boise Art Museum, Idaho; Center For Creative Photography, Université d'Arizona, Tucson; New Mexico Museum of Art, Santa Fé
Awards et Residencies (selection)	
2015	Niépce Prize, France
2014	Nadar Prize, France
2013	Residence at Bandung, Indonesia with Artsociates, Centre Intermondes, Institut français, France
2007-09	Member of the Casa de Velazquez, Académie de France, Madrid, Spain
Fairs (selection)	
	Approche (2021), Art Paris (2021, 2013), Paris Photo (2021, 2019, 2018, 2015), Paris Photo Los Angeles (2014), Art Rotterdam (2014), Pulse Miami (2013), Drawing Now (2013), Photo London (2016)
Solo shows (selection)	
2021	<i>Un architecte comme les autres</i> , Galerie Binome, Paris
2019	<i>L'Astrophile</i> , École d'Arts du Choletais, Cholet, France
2018	<i>Translucent Mould Of me</i> , Galerie Divyton, Université d'Angers, France <i>Laurent Millet</i> , Centre d'art contemprotain de Ponmain, France
2018	<i>L'Astrophile</i> , La Galerie Particulière, Paris
2017	<i>Somnium</i> , Catherine Edelman Gallery, Chicago, IL, USA
2015	<i>Somnium</i> , Festival Manifesto, Toulouse, France <i>Pierres constellées</i> , Biennale de Melle, France <i>Presentiae</i> , La Galerie Particulière, Bruxelles, Belgium
2014	<i>Somnium</i> , La Galerie Particulière, Paris <i>Les enfantillages pittoresques</i> , Musée des Beaux Arts d'Angers, France <i>L'herbier</i> , Vols de nuit, Marseille
2013	<i>Drawing Shadows to Earth</i> , Art Sociates, Bandung, Indonesia <i>De la même étoffe que nos rêves</i> , Estivales, Imagerie de Lannion, France
2012	<i>Déconstructions</i> , CAUE, Limoges, France

LAURENT MILLET - CV

2012	<i>Je croyais voir un piège</i> , Musée de La Chasse et de la Nature, Paris
2011	<i>Déconstruction</i> , Moulin du Roc, Rencontres Photographiques, Niort, France
2010	<i>The last days of Immanuel Kant</i> , Robert Mann Gallery, New York, USA
2009	<i>Les Tempestaires</i> , Les Rencontres d'Arles, France <i>Les derniers jours d'Emmanuel Kant</i> , artothèque de Grenoble, France <i>Les Zozios</i> , Musée de Vladikavkaz, Republic of North Ossetia, Russia
2007	<i>Inevitable fatum</i> , Mai photographique de Quimper, France <i>Grand Village</i> , Laterna magica 2007, Festival Fotokino, Galerie de l'école des beaux-arts, Marseille
2006	<i>Petites Machines à Images</i> , CGAI, Santiago de Compostela, Espagne
2005	<i>Les Monolithes</i> , Les Zozios, Robert Mann Gallery, New York, USA <i>Les Zozios</i> , Galerie Spectrum, Spain
Group shows (selection)	
2021	<i>Faire un monde</i> , Méandres, Huelgoat <i>When our eyes touche</i> , curated by Hans Rosenstrom et Satu Herrala, Maison Louis Carré, Bazoches-sur-Guyonne et Institut français, Paris
2020	<i>Noir & Blanc, une esthétique de la photographie</i> , collection de la Bibliothèque nationale de France, Grand Palais, Paris
2018	<i>À tire d'aile, figures de l'envol</i> , Centre photographique Rouen, France
2017	<i>Paysage français, une aventure photographique</i> , BnF, Paris <i>Horizons</i> , collection du département du Var, Abbaye de la Celle, France <i>A body of art</i> , La Galerie Particulière, Paris <i>Paysage, fiction de la matière, matière à fiction</i> , les Bains Révélateurs, Roubaix
2016	<i>Déconstruction Photographique</i> , Paris <i>Imaginaires Géographiques</i> , Pont Scorff, France
2011	<i>Trucville</i> , Chapelle du Géneteil, Château Gontier, France <i>At the water's edge</i> , Robert Mann Gallery, New York, USA
2009	<i>Les nuages... Là bas... Les merveilleux nuages</i> , Musée d'art moderne André Malraux, Le Havre, France
2008	<i>After Height</i> , Aperto, Montpellier, France Artists of Casa de Velazquez, Espace Pierre Cardin, Paris et Institut Français, Madrid, Spain
2007	<i>A New Reality: Black-and-White Photography in Contemporary Art</i> , Zimmerly Art Museum, New Brunswick, USA <i>Epilogues</i> , Robert Mann Gallery, New York, USA
2006	<i>One or two of each</i> , Jack Fisher Gallery, San Francisco, USA
2003	<i>Le pire est à venir</i> , Musée Nicéphore-Niépce, Châlon-sur-Saône, France
2002	<i>Histoires Naturelles</i> , Musée national d'Histoire naturelle, Paris
2000	<i>Family Tree, five artists</i> , Robert Mann Gallery, New York, USA <i>20/20 Twentieth Century Photographic Acquisitions</i> , Museum of Fine Arts of New Mexico, USA
1999	<i>American Pictorialism: From Steiglitz to Today</i> , Catherine Edelman Gallery, Chicago, USA <i>Conscious Line</i> , Anne Reed Gallery, USA
1998	<i>Underexposed</i> , Stockholm, Sweden

LAURENT MILLET - CV

Editions - Publications

2020	<i>Les acquisitions des collections publiques</i> , le Bec en l’air éditions, Préface Franck Riester, ministre de la Culture
2019	<i>50 ans de photographie française</i> , Michel Poivert, éditions Textuel
2014	<i>Les Enfantillages Pittoresques</i> , textes Michel Poivert Musée des Beaux-Arts d’Angers, Filigranes éditions, Paris Prix Nadar 2014
2012	<i>Je croyais voir un piège</i> , Catalogue, Éditions des Cendres
2009	<i>Là-bas les merveilleux nuages</i> , Musée d’art moderne André Malraux, Le Havre
2008	<i>Petites Machines à images</i> , textes François Seigneur, Filigranes éditions
2006	<i>Réinventer le Visible</i> , Catalog, MEP Éditions, Paris
2005	<i>Laurent Millet, les Lieux de l’instant</i> , catalogue avec le support du CNDP, Isthme éditions

Press reviews (selection)

2021	/ 02	L’Humanité / Laurent Millet, Le Corbusier et le chien, by Magali Jauffret Réponses Photo / Laurent Millet, architecte sur rendez-vous, by Carine Dolek Télérama / Laurent Millet - Un architecte comme les autres, by Frédérique Chapuis
	/ 01	L’Œil de la photographie / Galerie Binome : Laurent Millet - Un architecte comme les autres La Gazette Drouot / Galerie Binome : Laurent Millet - Un architecte comme les autres, by Sophie Bernard France Fine Art / Interview de Laurent Millet, by Anne-Frédérique Fer
2019	/ 11	Art Press - Hors série #52 / L’épreuve de la matière, la résurgence des procédés anciens, by Héloïse Conesa
	/ 11	Le journal des arts #532 / Le portfolio de Paris Photo, by Christine Coste
	/ 11	L’oeil #728 / Paris Photo : 10 tendances à découvrir, by Christine Coste
2018	/ 03	Art Press / Laurent Millet, by Étienne Hatt
2015	/ 06	Télérama / Laurent Millet, prix Niépce 2015
	/ 03	L’Express - Le vif / Praesentia
	/ 03	Arts libre - Libre Belgique / Une encyclopédie imaginaire, by Jean Marc Bodson
2014	/ 10	La Croix / Laurent Millet, à la rencontre de la nature pour construire des images, by Armelle Canitrot
	/ 09	Le Journal des arts / Laurent Millet en lignes de connivence, by Christine Coste
	/ 08	Libération / L’âme glaneuse de Millet, by Brigitte Ollier
	/ 07	L’Œil #669 / Laurent Millet, by Vincent Delaury
	/ 07	L’humanité / Laurent Millet, Une poétique de l’espace, by Magali Jauffret -
	/ 05	Télérama sortir / Flous artistiques, by Frédérique Chapuis

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.

Actualités de la galerie & des artistes

En rémanence

14 October - 28 November 2021

Lisa Sartorio - solo show

PhotoSaintGermain

4 - 20 November 2021

with Mille Cailloux & The Eyes Publishing editions

Galerie Binome

Paris Photo

11 - 14 November 2021

Laurence Aëgerter, Anaïs Boudot, Thibault Brunet, Laurent Millet,

Baptiste Rabichon & Fabrice Laroche, Lisa Sartorio

Grand Palais Éphémère, Champs-de-Mars, Paris 7e

Approche

12 - 14 November 2021

Laurent Millet - solo show

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