

GROUP SHOW

**Laurence Aëgerter
Anaïs Boudot
Thibault Brunet
Laurent Millet
Baptiste Rabichon &
Fabrice Laroche
Lisa Sartorio**

**PARIS PHOTO 2021
11 - 14 November 2021**



galerie binome

Through a play of quotations and appropriations, from ancient techniques to the latest innovations, the six projects brought together demonstrate the medium's capacity for regeneration.

Four-handed laboratory performance, Rabichon & Laroche's chromogenic prints revisit the autochromes of Albert Kahn's gardens. Anaïs Boudot's interventions on anonymous glass plates dialogue with the experiments of Picasso and Brassai. Revealing the genius of the great cathedral builders, Laurence Aegerter's black and heat-sensitive monochromes awaken under the action of the sun. Laurent Millet traces Carlo Scarpa's famous funerary complex in layers of gum bichromate, while Lisa Sartorio places her photographic volumes in transparent boxes like reliquaries. At the cutting edge of image technology, Thibault Brunet constructs an archaeology of the landscape in the evocation of the cycle of civilizations.

on the left
Baptiste Rabichon & Fabrice Laroche, Boulogne la neige 1916,
Les intermittences du cœur series, 2019 (detail)

PRESENTATION

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.

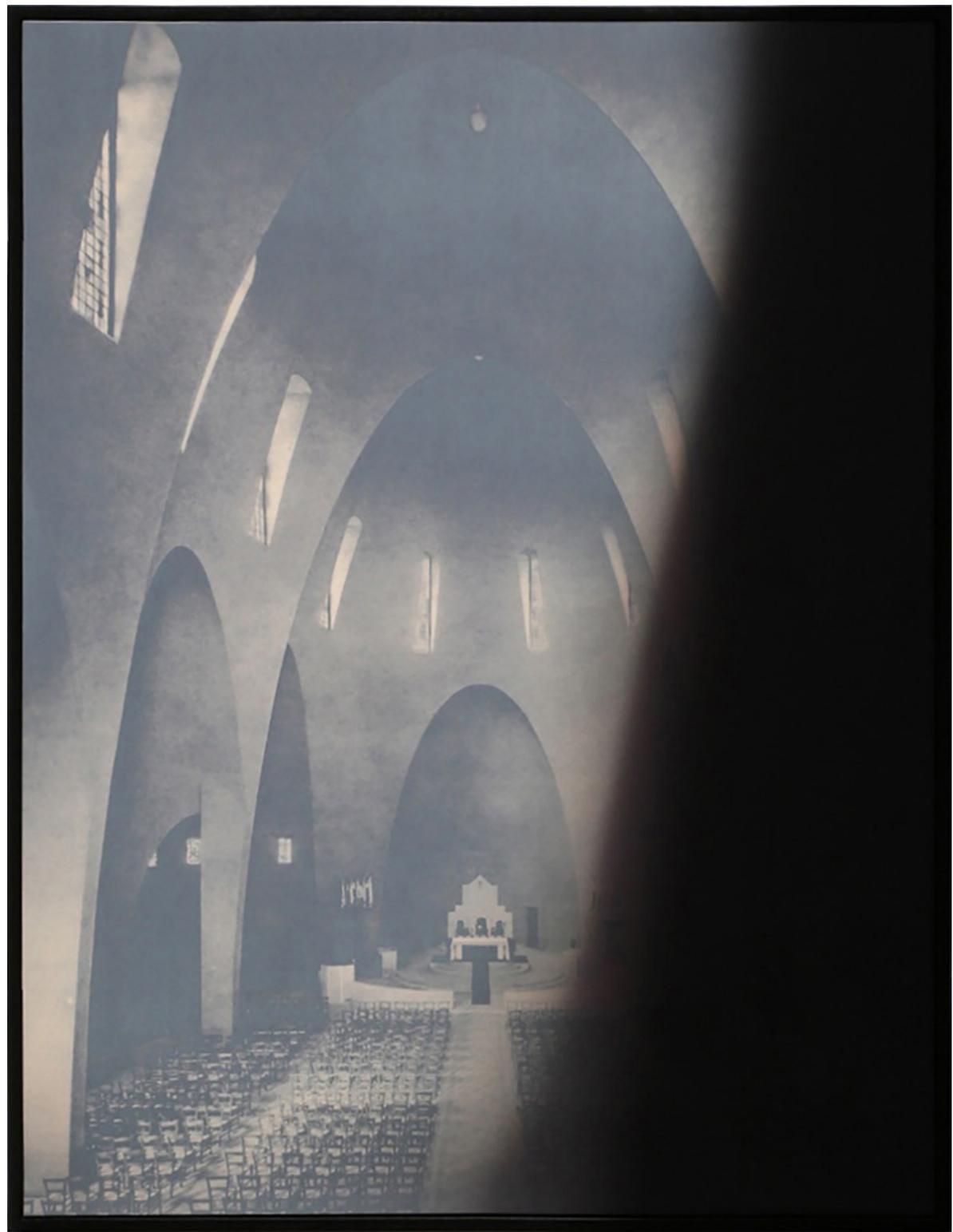
In this body of work, Aëgerter silkscreened three photographs of a Romanesque church (Saint-Benoit-sur-Loire, 10th century), a Gothic church (Coutances, 12th century) and a modern church (Sainte-Jeanne-d'Arc, Nice, 20th century) with a black layer of ink reactive to the heat of the sun. Later she included 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, Cathédrales Hermétiques series, 2016-19
revealed and unrevealed presentation of three works from the series
from left to right : *Notre-Dame de Coutances* (2016), *Saint-Benoît-sur-Loire* (2016),
Sainte-Jeanne d'Arc de Nice (2016)
ultrachrome silk-screen printing with thermo-sensitive ink
laminated on Dibond, black wood frame
edition of (+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

CATHÉDRALES HERMÉTIQUES



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

CATHÉDRALES HERMÉTIQUES

ANAÏS BOUDOT
Les oubliées, 2021

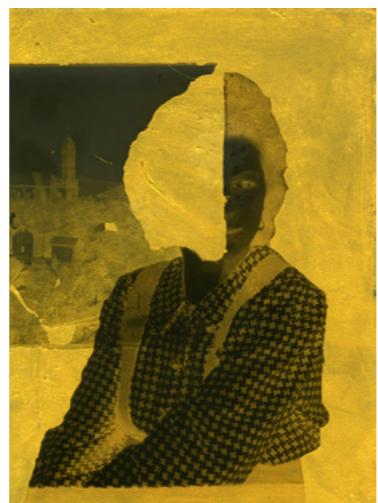
The series *Les oubliées* is the fruit of a collaboration with Editions The Eyes for the collection «vis-à-vis artistique» which proposes a dialogue between artists of different generations. The book brings together historical works on glass plates by Picasso and Brassai and those of Anaïs Boudot.

Facing these two sacred monsters of modern art, Anaïs Boudot takes up her own collection of anonymous faces on glass, to rework them in gelatin. Among these portraits of anonymous people from the 20s, 30s and 40s, women's faces stand out. Whereas with Picasso and Brassai the scratching of the gelatine is akin to a «surgical act that is much more intrusive in order to bring out the plasticity of the work», Anaïs Boudot chooses the gilding to restore these images of unknowns, to sublimate the image of these women, these muses who were so little considered by these masters and who were forgotten by art history. Anaïs Boudot's work is part of this instinctive and experimental approach, that of making the invisible visible.

The book *Les oubliées - Picasso, Brassai, Boudot* published by The Eyes Publishing was launched in October 2021.



Anaïs Boudot, *Le Gant*, *Les oubliées* series, 2021
anonymous silver glass plate, gelatin intervention, gold paint
black metal frame and passe-partout
unique piece - 12 x 9 cm / frame 35 x 29 cm



Anaïs Boudot, Dora, Françoise, Vénus, Vierzon,
La communiane, La déchirure,
Les oubliés series, 2021
anonymous silver glass plate, gelatin intervention, gold paint
black metal frame and passe-partout
unique pieces - 12 x 9 cm / frame 35 x 29 cm

LES OUBLIÉES

Anaïs Boudot, La félée, La pêche, Fernande au tableau,
Persona, La pochette, Le jardin
Les oubliées series, 2021
anonymous silver glass plate, gelatin intervention, gold paint
black metal frame and passe-partout
unique pieces - 12 x 9 cm / frame 35 x 29 cm

LES OUBLIÉES

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.

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 5, Boîte noire series, 2019
pigment inkjet print on Epson fine art cotton smooth bright paper laminated on
Dibond, tone on tone lacquered wood fame, anti-reflective glass
edition of 5 (+2AP) - 50 x 66 cm

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 1, 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



Thibault Brunet, **untitled 4, série Boîte noire, 2019**
pigment inkjet print on Epson fine art cotton smooth bright paper laminated on
Dibond, tone on tone lacquered wood fame, anti-reflective glass
edition of 5 (+2EA) - 50 x 72 cm



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

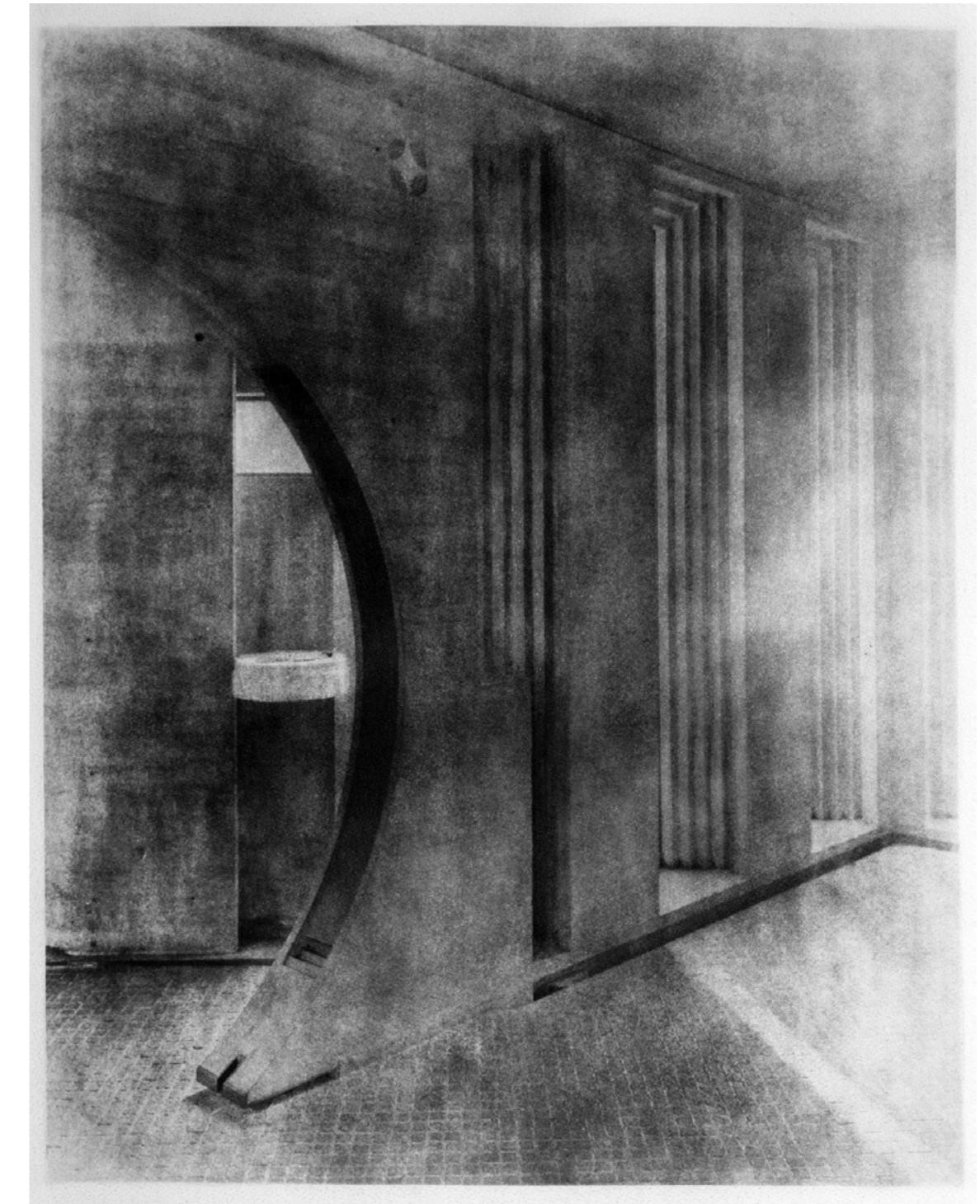
BOÎTE NOIRE

BOÎTE NOIRE

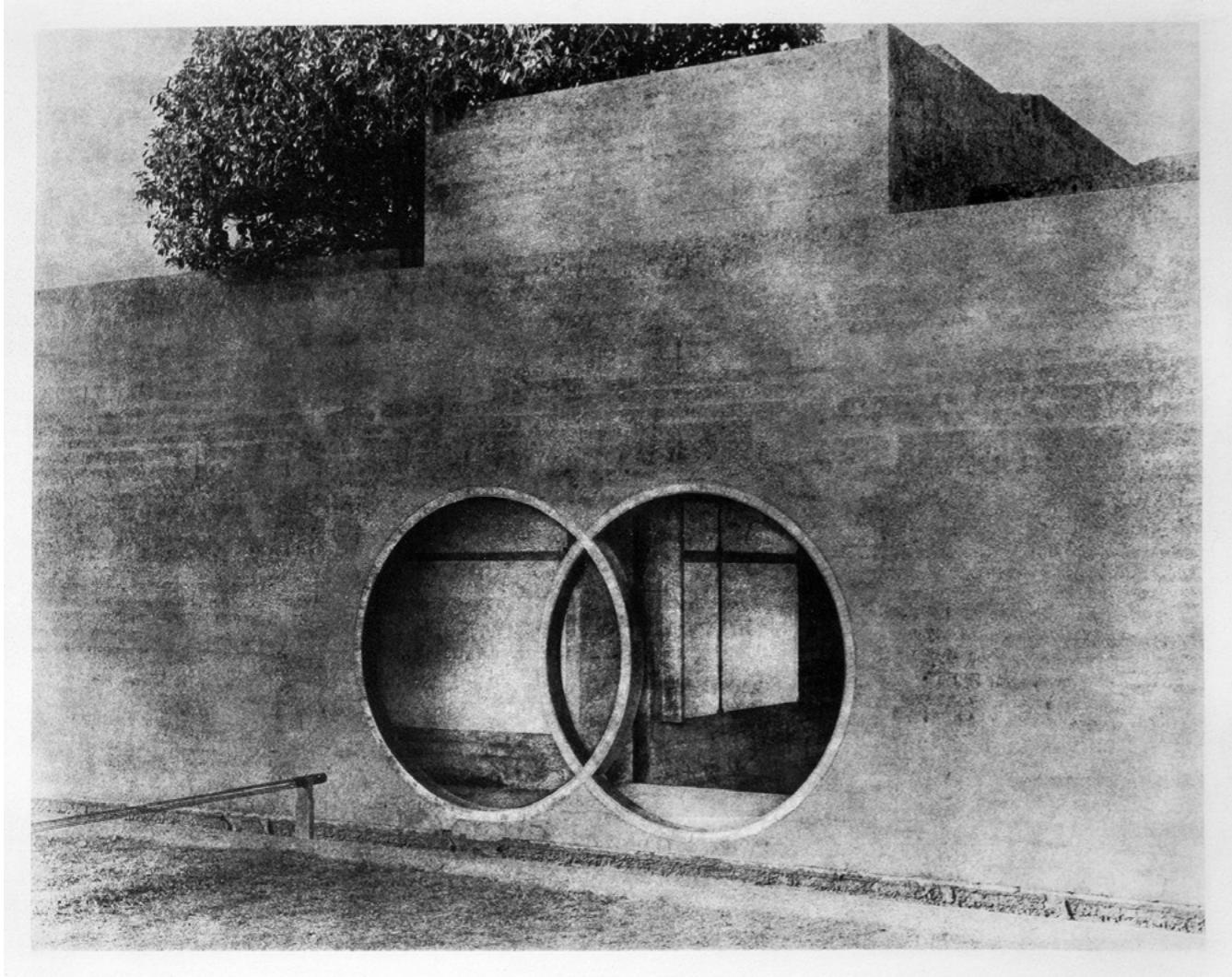
LAURENT MILLET
Brion Vega, hommage à Scarpa, 2020

Walking for five days in a row, on two occasions, through the famous funeral complex designed by Carlo Scarpa for the family of the industrialist Giuseppe Brion, founder of the firm Brionvega, Laurent Millet translates the effect that this architectural ensemble has on him, whose extraordinary capacity for expansion and tension towards the immaterial. The technique of gum bichromate makes it possible to evoke the granular texture of the concrete, its sculptural qualities, and to preserve the precision of the architectural design while erasing its details. This aesthetic choice was to prove very similar to the preparatory charcoal drawings made by Scarpa, which the photographer later discovered. This treatment with gum bichromate also underlines the reference to Adolphe Appia's theatrical sets from the early days of modernity, which greatly inspired Carlo Scarpa, also a set designer.

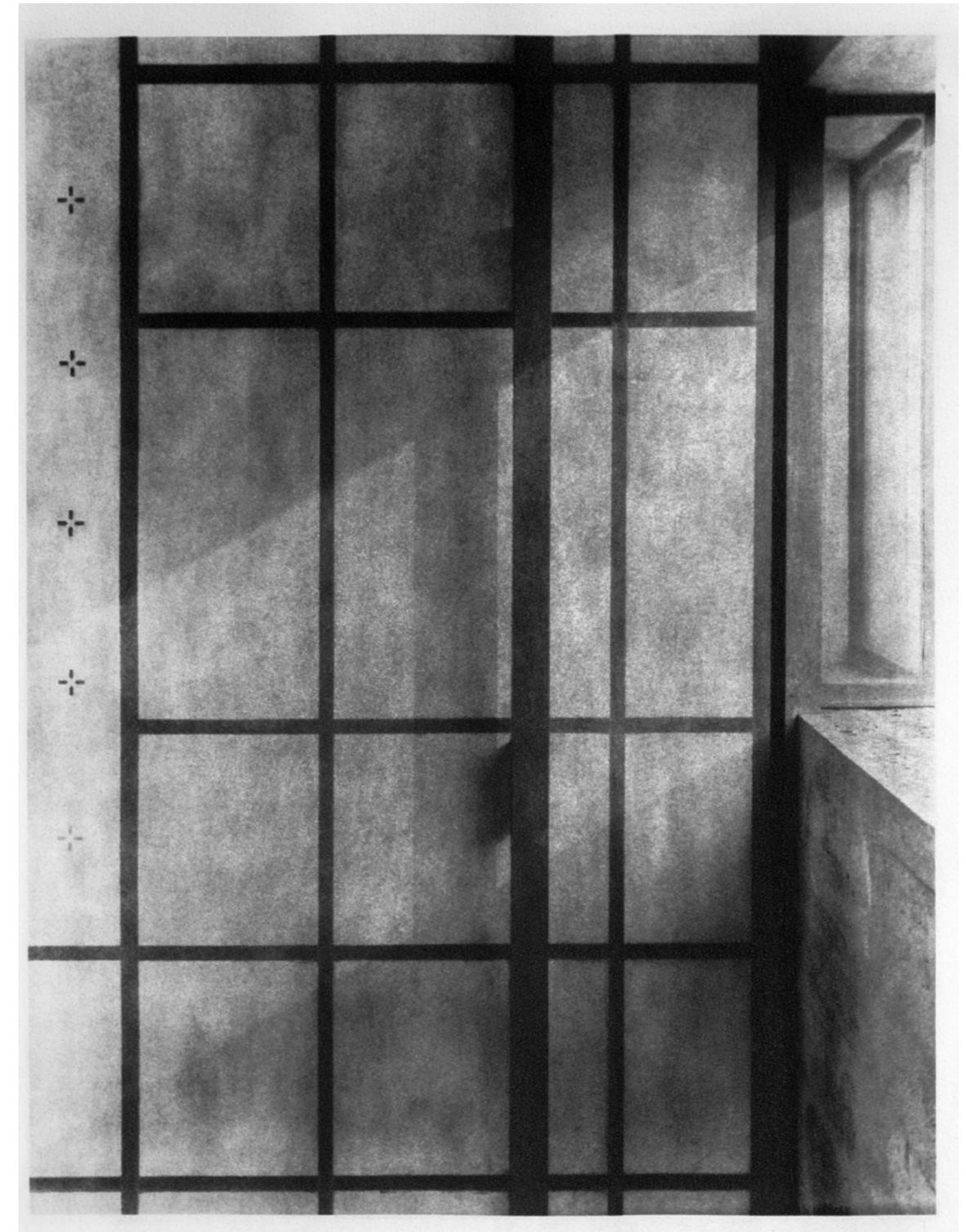
Laurent Millet's images thus bring this architecture back to the aesthetic references and issues that underlie it. There is a similarity between the gap created by Millet's chosen distance from reality and the gap between Scarpa's drawings and what was actually built; what prevails is an idea of architecture.



Laurent Millet, *untitled 4, Brion Vega, hommage à Scarpa* series, 2020
room shooting 20 x 25 on paper, monochrome gum bichromate print on drawing paper
black frame in wood veneer on metal and anti-reflective glass
edition of 3 (+2AP) - 55 x 65 cm



Laurent Millet, untitled 1, Brion Vega, hommage à Scarpa series, 2020
room shooting 20 x 25 on paper monochrome gum bichromate print on drawing paper
black frame in wood veneer on metal and anti-reflective glass
edition of 3 (+2AP) - 55 x 65 cm



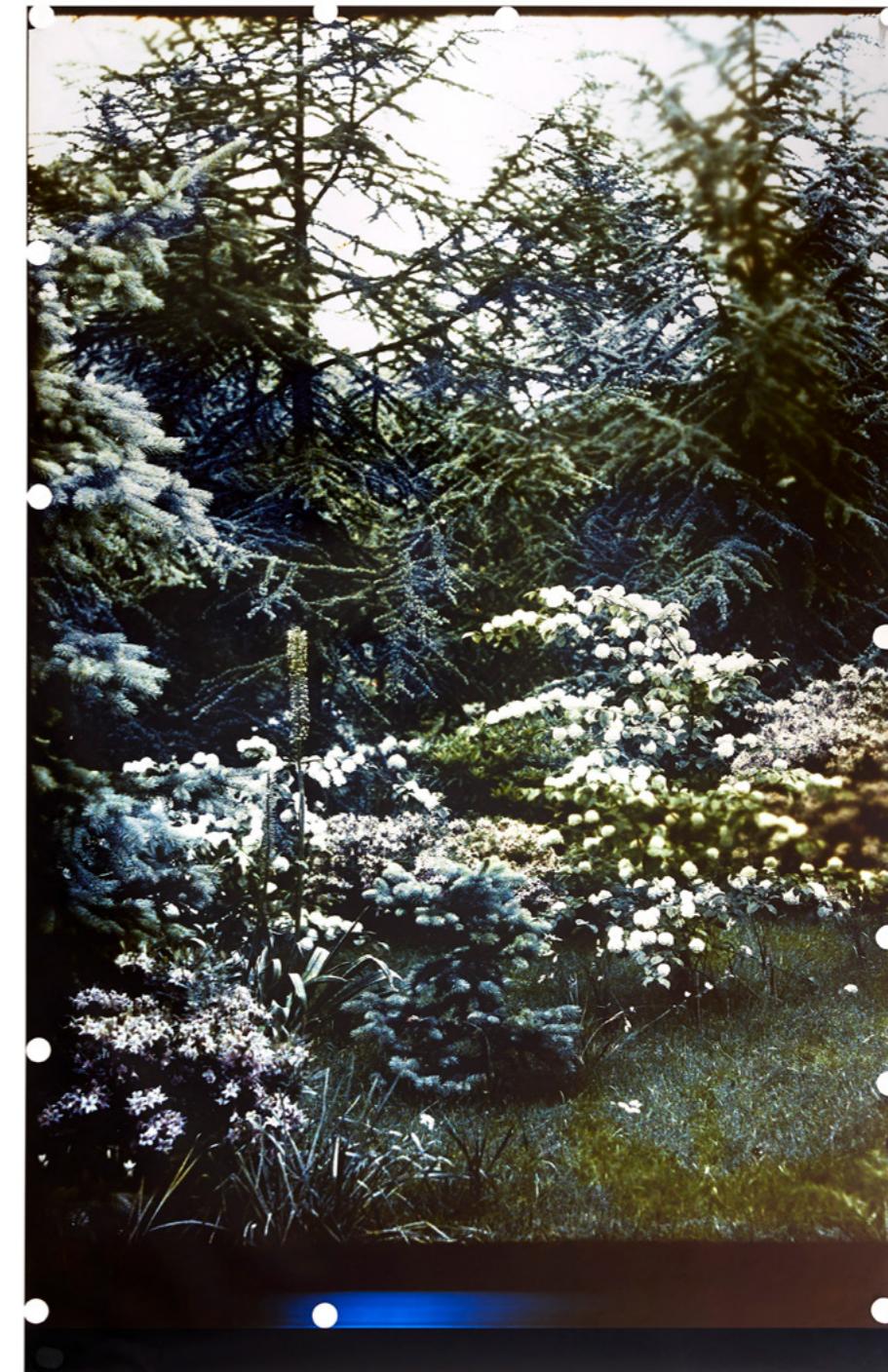
Laurent Millet, untitled 8, Brion Vega, hommage à Scarpa series, 2020
room shooting 20 x 25 on paper, monochrome gum bichromate print on drawing paper
black frame in wood veneer on metal and anti-reflective glass
edition of 3 (+2AP) - 65 x 55 cm

BAPTISTE RABICHON & FABRICE LAROCHE
Les intermittences du cœur, 2020

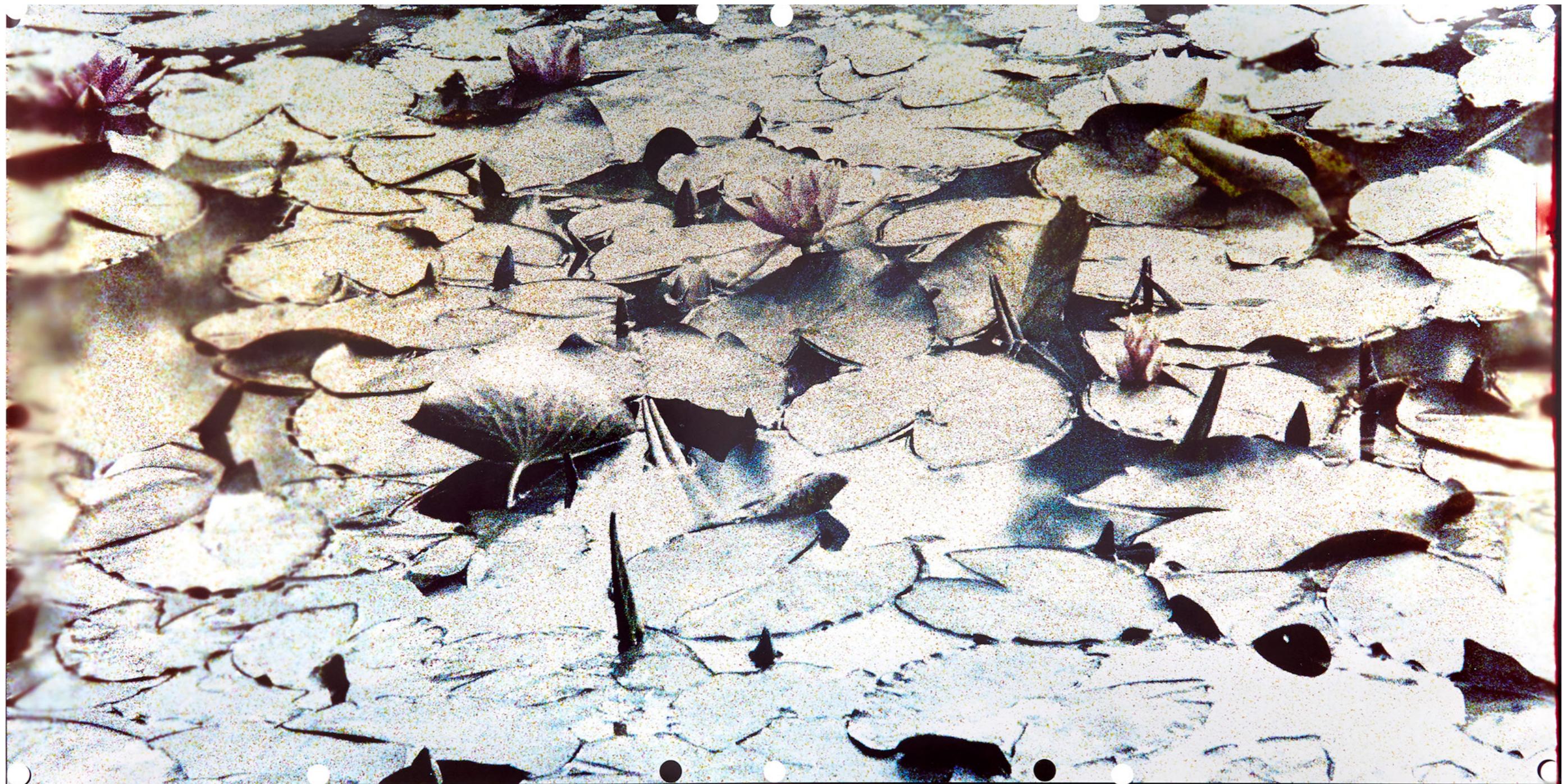
A laboratory performance developed by Baptiste Rabichon and Fabrice Laroche, Les intermittences du coeur is a series of chromogenic prints made from original autochromes, by definition irreproducible. Beyond the technical challenge represented by these large analogue colour prints, the duo plays on the magic of revelation in more ways than one, exalting intimate relationships with the image. A crazy photographic adventure, like those that have built the history of photography since its origins, between invention and passion.

« Laroche and Rabichon's project is not only a challenge; it is a real diversion from the canonical nature of photography, since the creation of a negative from autochrome photographs is a real challenge. negative from autochromes is truly unnatural. It is to generate a stasis, to add a stage to the history of a mode which is suddenly increased, in an almost iconoclastic way, by the fabrication of an artefact. A potentially reusable negative - a « multiple », as it were. If there is something subversive at work in the way the two photographers have approached the production of this series, their stance is fully in keeping with the tradition of Man Ray when he invented rayograms, or of Paolo Gioli, combining Polaroid film, pinhole camera and transfer to paper. « Nothing is lost, nothing is created, everything is transformed », Lavoisier proclaimed in his time. The very principle of creation finds its justification in this formula and Les Intermittences du cœur is a new illustration. »

[extract]- Les Intermittences du cœur, la photographie en question by Philippe Piguet - September 2020



Baptiste Rabichon & Fabrice Laroche, untitled 3,
Les intermittences du cœur series, 2019
contact chromogenic print on RC paper
from original autochrome (circa 1910-17) of Albert Kahn's
gardens in Boulogne-Billancourt, Jeanne's collection
laminated on Dibond, box frame and anti-reflective glass
unique piece in an edition of 3 (+3AP) – 206 x 132 cm



Baptiste Rabichon & Fabrice Laroche, Boulogne le marais juin 1913, Les intermittences du cœur series, 2019
contact chromogenic print on RC paper
from original autochrome (circa 1910-17) of Albert Kahn's gardens in Boulogne-Billancourt, Jeanne's collection
laminated on Dibond, box frame and anti-reflective glass
unique piece in an edition of 3 (+3AP) – 132 x 257,5 cm

LISA SARTORIO
Angle Mort, 2019-21

The series *Angle Mort* questions the landscape beyond its visible surface, beyond its quietness, in those depths marked by the shadows of history. Here, the forest and the trees become witnesses and a living testimony of history.

They are imbued with memory, with ghostly presences that history has left behind. They traverse a disappearing past that seeks, in the present and in art, an experience that can generate an artefact against oblivion (Paths to the Sobibór and Belzec Camps, R504 Route of Bones). The works in this series are made from casts of branches, trunks or bark of birch trees, the sacred tree of the Celts, the link between the terrestrial and the celestial world. It is the tree of knowledge that also carries the horrors of history.

From the forest to the human, from the past to the present, from death to life, from the technological image to the handprint, this series reinterprets the notion of monument, not in the fossilization of history but in a motility, necessary for the movement of memory.

Within Lisa Sartorio's work, *Angle Mort* continues to question the photographic medium in its function of testimony and information, at a time when these two roles seem increasingly threatened.

ANGLE MORT



Lisa Sartorio, untitled #5 (R504 Road of Bones),
Angle mort series, 2019-21
pigment inkjet prints on Awagami Murakumo Kozo paper
tears, moulding on birch branches
plexiglass frame
unique piece - 50 x 40 x 10 cm

ANGLE MORT



Lisa Sartorio,untitled #4 (R504 Road of Bones), Angle mort series, 2019-21
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, 2019-21
pigment inkjet prints on Awagami Murakumo Kozo paper
tears, moulding on birch branches
plexiglass frame
unique piece - 39 x 51 x 11 cm

ANGLE MORT



© Naomi Jansen

« « Laurence Aegerter 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. »

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

PORTRAIT

Laurence Aegerter (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 Aegerter 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 Aegerter 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 Aegerter 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 Aegerter'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 Aegerter invites us to reconnect with our senses, and to conciliate sense and the essence of the world.

LAURENCE AËGERTER - BIOGRAPHY

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

Award - Residencies

- 2020-21 résidence, Manufacture de Sèvres, Paris
2018 lauréate Prix du livre d'auteur, Les Rencontres d'Arles, France
2016 lauréate Nestlé International Photo Prize, Festival Image Vevey, Swiss
2014 lauréate du NRC Charity Awards, Netherlands
2009 résidence Red A.I.R, Stedelijk Museum Bureau, Amsterdam, Netherlands

Collections (selection)

- USA MoMA, New York; The New York Public Library, New York ; Paul Getty Research 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 Musée de la photographie, Rotterdam ; 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

- 2020 / 10 *Ici mieux qu'en face*, curated by Fannie Escoulen, Christophe Leribault and Clara Roca, Musée du Petit Palais, Paris
/ 03 *Nachtjagd (Wilde Sau / Zahme Sau)*, Machinery of me, Arnhem, Netherlands
2019 / 07 *Cathédrales Hermétiques »*, curated by 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*, curated by 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*, curated by Marieke Wiegel, Institut Néerlandais, Paris

Group shows (selection)

- 2021 / 08 *Récits contemporains*, curated by Magali Avezou, Polyptyque & Centre Photographique Marseille
/ 07 *Nouvelles distances*, curated by Fannie Escoulen, Jeu de Paume, Paris
2020 / 11 *ELLE x Paris Photo*, online
/ 06 *Au bout du plongeoir, le grand bain*, Galerie Binome, Paris
Photos around books, Camera Austria, curated by Reinhard Braun, Graz, Austria
2019 / 04 *Wonderland*, Castle Assumburg, Heemskerk, Netherlands
2018 / 05 *Rendez-vous with Frans Hals*, curated by Ann Demeester,
/ 03 *Big Botany: Conversations with the Plant World*, Spencer Museum of Art
curated by Stephen H. Goddard, Kansas, USA
Frans Hals Museum, Haarlem, Netherlands
/ 06 *L'histoire d'après*, Galerie Les Filles du Calvaire, Paris
2017 / 03 *Arithmetic of photographic perception*, curated by Norbert Moos, Forum für Fotografie, Cologne, Germany
2016 / 02 *I Wanted to Be a Photographer*, curated by Fannie Escoulen and Anna Planas, Fondation Colectània, Barcelone, Espagne
/ 01 *Quickscan NL#02*, Nederlands Fotomuseum, Rotterdam, Netherlands
2015 / 10 *Making Africa - A continent of contemporary design*, Guggenheim Bilbao, curated by Amelie Klein and Okwui Enwezor, Bilbao, Spain
2015 / 11 *Avoir Lieu*, Mois européen de la photographie, Luxembourg
2014 / 10 *Tristes Tropiques : illustrations hors texte*, curated by Azu Nwagbogu, Lagos Photo Festival, Lagos, Nigeria
2011 / 07 *From Here On*, Les Rencontres d'Arles, France

Publishing and artists' books

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

Catalogues - Publications

2020	<i>Laurence Aëgerter, Ici mieux qu'en face</i> , monograph, Actes Sud editions
2019	<i>Conversations, vol 3</i> , Rémi Coignet, The Eyes Publishing editions, Paris catalogue of <i>Rencontres d'Arles 2019</i> , "Cathédrales Hermétiques", Fannie Escoulen, Actes Sud editions, Arles
2018	<i>Sur le vif. Photographie et anthropologie</i> , Camille Joseph and Anaïs Mauuarin Gradhiva - Musée Quai Branly #27, Paris
2017	<i>Photographie et mémoire</i> , catalogue Mois européen de la photographie, <i>Avoir Lieu</i> , Leonora Bisagno, Luxembourg
2017	catalogue <i>Arithmetik der fotografischen Wahrnehmung</i> , Norbert Moos, Forum für Fotografie, Cologne, Germany
2017	<i>Entretiens : Perspectives contemporaines sur les publications d'artistes</i> , <i>Laurence Aëgerter</i> , Jérôme Dupeyrat,, Incertain sens editions, Rennes
2015	<i>Arts of Display</i> , Frits Scholten, Netherlands Yearbook for the History of Art #65, Brill editions, Leyde, Netherlands
2013	catalogue <i>From Here On</i> , Museo Arts Santa Monica Barcelone, Spain
2010	<i>Perec et l'art contemporain</i> ", Jean-Luc Joly, <i>Les Cahiers Georges Perec</i> #10, Bordeaux, France

Press reviews (selection)

2021	/ 06	Marseille / <i>Laurence Aëgerter au Petit Palais</i> by Patrick Boulanger, de l'Académie de Marseille <i>La Revue de la céramique et du verre / De daguerrotype en lithophanie</i> by Sabrina Silamo and Delphine Frouard
	/ 03	The Gaze of a Parisienne / <i>Ici mieux qu'en face, Laurence Aëgerter</i> by Florence Briat-Soulié
	/ 02	Le Monde / <i>Laurence Aëgerter, l'infiltrée au musée</i> by Lunettes Rouges
2020	/ 12	Art Press / <i>Laurence Aëgerter, Ici mieux qu'en face</i> by Camille Mancy
	/ 11	Glint #24 / <i>En eau profonde Laurence Aëgerter tisse le bonheur</i> by Caroline Coiffet
	/ 10	Le Journal des Arts N°556 / <i>Le Petit Palais poétisé par Laurence Aëgerter</i> by Christine Coste
	/ 09	Télérama / <i>Détournement de Chefs-d'œuvres</i> by Frédérique Chapuis
	/ 07	Figaro / <i>Art Paris, envers et contre tout</i> by Béatrice de Rochebouet
	/ 06	Fisheye #42 / <i>Au bout du plongeoir, le grand bain</i> Télérama / <i>L'ivresse des petits fonds</i> by Frédérique Chapuis
	/ 06	ArtPress / <i>Le chef d'œuvre du moment : Longo Maï de Laurence Aëgerter</i> by Maud de La Forterie
		La gazette Drouot / <i>Laurence Aëgerter, Anaïs Boudot et Douglas Mandry.</i>
		<i>Au bout du plongeoir, le grand bain</i> by Sophie Bernard
2019	/ 08	Le Monde / <i>Arles 3 : recherches</i> , by Lunette Rouges
	/ 07	The New York Times / <i>6 Photographers to Look Out For at the Arles Festival</i> , by D. Anglès, USA
		Blind / <i>Rencontres d'Arles 2019 : Laurence Aëgerter, magicienne de l'ombre</i> by C. Olsina
		Le Point / <i>Rencontres photo d'Arles 2019 : architecture et environnement</i> , by D. Quilain
		Art Press #468 / <i>L'art de l'évasion de Laurence Aëgerter</i> , by F. Escoulen
		Art Press - Hors série / <i>La photographie. Pratiques contemporaines, «Un objet intertextuel»</i> , by R. Coignet, F. Escoulen
2018	/ 08	CNN / <i>A photographic treatment for people with dementia</i> , by M. Bender, USA
	/ 07	Le Monde / <i>Rencontres d'Arles : fréquentation en hausse pour la semaine d'ouverture</i> , by C. Guillot
	/ 06	Art.es #73-74 / <i>Belated eyes</i> , by Ignacio Castro Rey, Spain
2017	/ 09	Unseen #4 / <i>Laurence Aëgerter, Photographic Treatment</i> Netherlands
	/ 09	Unseen Magazine / <i>Laurence Aëgerter</i> , by S. Wright, Netherlands



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« What she invites at every moment is above all the experience of the gaze that doubts, throws up its fringes, gets its feet caught in the carpet of the invisible, that elusive thing to which it is necessary, in spite of everything, to give a form, and therefore a kind of truth. » Léa Bismuth

PORTRAIT

Born in Metz in 1984, Anaïs Boudot graduated from the École des Beaux Arts de Metz in 2007, from the Ecole Nationale Supérieure de la Photographie d'Arles in 2010 and from Le Fresnoy - studio national d'art contemporain - in 2013. Anaïs Boudot pursues her work around the processes of image appearance and the exploration of photographic techniques.

Anaïs Boudot's works are fragments of nature and places reported in a refined, mysterious form. Cinema is an important source of inspiration for the artist, who readily cites Alexander Soukourov, Andreï Tarkovski and Jean Cocteau. Like these cinematographic universes, Anaïs Boudot's aesthetic is imbued with references to painting and surrealism, and evokes above all the experience of a remembered, dreamed or fantasized image.

Anaïs Boudot's approach is also based on a technical knowledge of the photographic medium which allows her to develop hybrid writings mixing silver and digital or to reappropriate old techniques in order to choose the most appropriate means for her projects. Her photography often expresses a subjectively felt relationship with time, tense between memory and the expectation of an unveiling.

ANAÏS BOUDOT - BIOGRAPHY

Anaïs Boudot - 1984 (France)**Education**

- 2011-13 Le Fresnoy - Studio national des arts contemporains, Tourcoing, France
 2007-10 École nationale supérieure de la photographie, Arles, France
 2002-07 École des Beaux-Arts, Metz, France

Collections

- FR FCAC Marseille, AM Art, Philippe Castillo
 USA P Morgan

Awards - Residencies

- 2021 residence Fondation des Treilles, France
 finalist Prix Fondation François Schneider, France
Los paisajes invisibles, Bilbao Arte, Spain
 2019 nominated Prix Fondation François Schneider, France
 residence, Le champ des impossibles, Perche en Nocé, France
 2018 residence, Bilbao Arte, Spain
 2017 residence, Membre de la Casa de Velazquez, Madrid, Spain
 2016 laureate Grand Prix La Samaritaine de la jeune photographie, France
 2014-15 residence Fondation des Treilles, France
 2011 residence Rencontres de la jeune photographie internationale, Niort, France

Fairs

- Paris Photo (2018, 2021), Art Paris (2019, 2020), Approche (2019), Polyptyque (2019), Unseen (2017), Estampa Fair (2016)

Solo shows (selection)

- 2021 / 11 *La Noche oscura*, Espace Saint-Cyprien, Toulouse
 / 06 *Jour et Ombre*, Le Champs des Impossibles, écomusée du Perche, Prieuré de Sainte-Gauburge, Saint-Cyr-la-Rosière
 2018 / 06 *La noche oscura*, curated by Christine Ollier, Abbaie Boscherville, France
 / 06 *L'Empyrée*, BLV Art 2018, Bilbao, Spain
 / 01 *La noche oscura*, Galerie Binome, Paris
 2017 / 01 *Félures*, Galerie Short Cuts, Namur, Belgium
 2016 / 03 *Félures*, le Pilori, Niort, France
 2015 / 11 *Éclats de la Lune morte*, espace Arc-en-Ciel, Liévin, France
 / 09 *Panamnée*, L'Odyssée/Lille 3000, Lomme, France
 / 07 *Lenteurs de l'immobile*, Château de Luttange, France
 / 03 *Exuvies*, Galerie Le Lac Gelé, Nîmes, France
 / 01 *Nocturama*, Galerie Anne Perré, Rouen, France
 2014 / 11 *Félures*, Les Bains Révélateurs, Roubaix, France
 / 04 *Exuvies*, Carré Amelot, La Rochelle, France
The day empties its images, Nord Artistes, Roubaix, France

Group shows (selection)

- 2021 / 06 *Le champ des impossible*, Parcours art et patrimoine en Perche .02
 / 01 *Paysage de mémoire*, Centre du patrimoine Arménien, Valence
 2020 / 12 *Sans réserve*, Galerie Binome, Paris
 / 06 *Au bout du plongeoir, le grand bain*, Galerie Binome, Paris
 2019 / 11 *La mémoire se fond-elle dans le paysage*, curated by Luba Jurgenson & Philippe Mesnard, Centre universitaire Sorbonne-Malherbes, Paris
 / 10 résidence 1 + 2, Fondation des Treilles, Cugnaux
 / 06 *Habitar las rosas y otras cosa*, Bilbao Arte, Spain
 / 05 *Retenir la nuit*, Galerie Insula, Paris
 / 04 *Espagne déshabituée*, Galerie du 10, Institut français de Madrid, Spain
 / 03 *Pareidolia - Les lignes de la nature*, MUba Eugène Leroy, Tourcoing, France
Dissidences #2019, Château de Courcelles, Montigny-lès-Metz
 / 02 *Le laboratoire de la nature*, Le Fresnoy, Tourcoing, France
 2018 / 12 *Ateliers portes ouvertes*, Fondation Bilbao Arte, Bilbao, Spain
 / 11 *Cool down project*, AspK Katowice, Katowice, Poland
 / 05 *Rencontres de la Fondation de Treilles*, Hôtel de Sauroy, Paris
 / 04 *Subliminaloops*, Carbone 18, Saint Étienne, France
 / 04 *Arlette, une rencontre photographique*, Les ateliers du vent, Rennes, France
 / 03 *Itinérances 2018*, Musée Dobré, Nantes, France
 / 01 *Une histoire de résidence*, Fonds photographique de la Villa Pérochon, L'imagerie, Lannion, France
 2017-18 / 11 *Ex-situ*, Casa de Velazquez, Madrid, Spain

Group shows (more)

2017	/ 12	<i>Itinérance</i> , Académie des Beaux-arts de Paris
	/ 10	<i>Traversées</i> , La Villa Pérochon sur invitation de la résidence 1+2, Musée Paul Dupuy, Toulouse
	/ 10	<i>Viva Villa!</i> , Cité internationale des arts, Paris
	/ 07	Itinérances 2017, Monasterio de Veruela, Véra de Moncayo, Saragosse, Spain
	/ 07	<i>La amenaza invisible</i> , Sala Amadis, Madrid, Spain
	/ 06	<i>Mettre en lignes</i> , Galerie Binome, Paris
		<i>Senderos ciegos</i> , Photo Espana, Institut français, Madrid, Spain
	/ 06	<i>Paysage. Fiction de la matière, matière à fiction</i> , Palteforme, Paris
	/ 02	<i>L'Œil plié</i> , Galerie Binome, Paris
	/ 01	Portes ouvertes Casa de Velazquez, Madrid, Spain
2016	/ 11	<i>Por venir</i> , Casa de Velazquez, Madrid, Spain
		Ma Samaritaine 2016, Maison du projet La Samaritaine, Paris
	/ 10	<i>Garden Party</i> , Welchrome, Château d'Hardenot, Condette
	/ 07	<i>Brumes, Un compte d'aujourd'hui en sept tableaux</i> , Château de Servières, Marseille, France
		<i>Enjoy the silence</i> , Welchrome / Phenomena, espace 36, Saint-Omer
	/ 05	<i>Le pavillon des sources</i> , Le triangle des Bermudes, Diedendorf
		<i>Histoires d'onde histoires d'eau</i> , MuBA, Tourcoing
	/ 01	<i>Mouvements de Terrain</i> , Galerie Binome, Paris
2015	/ 11	<i>Dédicades</i> , Musée de la Chartreuse, L'inventaire, Douai
	/ 07	Festival Voies-Off, Arles, France
	/ 06	<i>Une fois chaque chose</i> , Musée du Touquet, France
2014	/ 10	Nuit Blanche, Cinéma les Galeries, Bruxelles, Belgium
	/ 09	<i>Vidéo sur Court</i> , Niort Festival, Nantes, France
		<i>Ballads</i> , Visual Art University, Madrid, Spain
	/ 08	<i>Dresden public art view</i> , Dresden, Germany

Press reviews (selection)

2020	/ 07	Fisheye #42 / <i>Au bout du plongeoir, le grand bain</i>
	/ 06	La Gazette Drouot / <i>Au bout du plongeoir le grand bain</i> , by S. Bernard
		Télérama / <i>Au bout du plongeoir</i> , by F. Chapuis
2019	/ 11	La Critique.org / <i>Approche, l'attestation d'une recherche image multiforme</i> , by C.Gattinoni
		Photo-Theoria / <i>Approche</i> , by N. Daghighian
		Art Press - Hors-série #52 / <i>L'épreuve de la matière, la résurgence des procédés anciens</i> , by H. Conesa
		By Frenchies / <i>Anaïs Boudot</i>
		France Fine Art.com / <i>Interview d'Anaïs Boudot</i> , by A.-F. Fer
		L'Œil #728 / <i>Paris Photo : 10 tendances à découvrir</i> , by C.Coste
		The Art Newspaper / <i>Approche estompe les frontières entre photographie et art contemporain</i> , by B.Marcellis
		L'Express Styles / <i>Et si l'on se remettait à photographier en noir et blanc ?</i> , by G. Crouzet
		Art Press #470 / <i>Constellations parisiennes</i> , by A. Cavanna
		Le Quotidien de l'art / <i>Les 6 essentiels du jour</i> , by S. Bernard
		La Gazette des festivals #93 / <i>Le laboratoire de la nature</i> , by N. Regnaut
2018	/ 10	Boombang / <i>Une voie dans la nuit</i> , by H. Guette
		Le Figaro Madame / <i>Au Grand Palais</i> ,
		<i>Paris Photo propose cent pour cent féminin</i> , by G. Crouzet
		La Critique.org / <i>Allers Retours dans un temple noir, or et bleu</i> , by C. Gattinoni
		France Fine Art.com / <i>La noche oscura</i> , interview by A.-F. Fer
2017	/ 03	Artpress2 #45 / <i>The Fresnoy effect, Proofing</i> , by É. Hatt
	/ 02	Télérama / <i>La galerie Binome se plie en huit</i> , by G. Renault
	/ 02	Libération / <i>L'Œil plié</i> , by B. Philippe
2016	/ 11	Le Quotidien de l'Art - Hors-série / <i>Anaïs Boudot entre réalité et fiction</i> , by N. Wolinski

Editions - Publications (selection)

2021		<i>Les oubliées - Picasso, Brassai, Boudot</i> , The Eyes Publishing
2020		collective book <i>Samaritaines</i> , Atelier EXB
		carnet <i>Jour et Ombre</i> , rencontre Anaïs Boudot et Patrick Bard,
		Filigrañes editions
2019		booklet <i>habitar las rosas y otras cosas</i> , Anaïs Boudot & Borja Gómez,
		Bilbao Arte, Spain
2018		catalogue <i>Elles X Paris Photo</i> , curated by Fannie Escoulen, Paris
2017		catalogue Casa de Velazquez 2017, Anaïs Boudot by Léa Bismuth
2016		catalogue <i>Unlocked</i> , Atopos editions, Athènes, Greece
2015		guide de l'art contemporain en Nord - Pas-de-Calais, SMAC
2013		catalogue <i>You I Landscape</i> , triennale Jeune Création contemporaine,
		Carré Rotondes, Luxembourg
2012		catalogue <i>Panorama 14</i> , Le Fresnoy, Tourcoing
		« <i>Qu'avez vous fait de la photographie ?</i> », Actes Sud editions, Arles
2011		catalogue <i>Carte blanche</i> , Rencontres internationales de la jeune photographie, Niort



© 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

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	Prix Art [] Collector, Paris Finalist Meijburg Art Commission, KPMG Meijburg & Co
2020	Laureat de la commission photographique publique de Chroniques de la Seine-Saint-Denis « Breaths». Prix Révélation Livre d'Artiste 2019 ADAGP, Paris
2019	Prix du livre d'artiste MAD x ADAGP, Paris, France Prix Jane Phillips, Mission Gallery, Swansea, United Kingdom
2017	Étant donnés, Institut français, Services culturels de l'Ambassade de France aux USA, FACE foundation
2016	Prix Photo London John Kobal Residency
2014	Prix du public Science Po pour l'art contemporain, Paris Prix Carte Blanche, PMU/Le Bal, Paris Favourite Prix Art-Collector, Jeune Création, Paris
2013	FOAM Talents, Amsterdam, Netherlands
2012	Bourse du Talent, BNF, Paris Finalist Prix Aperture Foundation, New-York, USA
2011	[reGeneration2], Lausanne, Swiss

Collections

FR	Artothèque of Lyon, 2020, 2017, 2015 ; Musée français de la photographie, Bièvres, 2017 ; FRAC Occitanie-Montpellier, 2013, 2017 ; FMAC Paris, 2016 ; BNF Paris, 2012 ; Coll. Evelyne & Jacques Deret, Paris ; Coll. Viviane Esders, Paris Coll. Marie-Ève Poly, Lyon; Coll. Henri Seydoux, Paris ; Coll. Gérald Heulluy, Paris ; Coll. Philippe Castillo, Paris
AT	MUSA Vienna, 2013
CH	Musée de l'Elysée Lausanne, 2010
ZA	Michaelis Galleries Capetown, 2010
BE	Coll. Alain Servais, Brussels

Fairs

Paris Photo (2016, 2017, 2019, 2020, 2021), Galeristes (2019), Art Paris (2015,
2016, 2017, 2019), Unseen (2017, 2018, 2019, 2021), FIAC (2016), Variations
Media art fair (2016, 2017), PhotoLondon (2016, 2017), Photo Basel (2016),
YIA (2014), Slick (2013, 2014, 2015), Dock Art Fair (2013, 2014)

Solo shows (selection)

2022	/ 05	Frac Occitanie Montpellier
2021	/ 12	<i>Respiration</i> , commande de la Mission Photographique du 93, La Capsule, Le Bourget
	/ 06	<i>Minecraft Explorer</i> , performance au Mac Lyon
2020	/ 09	<i>La peau du monde</i> - Galerie Binome, Paris
	/ 01	<i>Ruines particulières</i> - Biennale Némo - La Capsule, Centre culturel André Malraux, Le Bourget
		Commissaires Arnaud Lévènes & Dominique Moulon
		<i>Boîte noire</i> , Galerie Binome, Paris
2019	/ 10	<i>Territoire circonscrits</i> , Musée des Beaux-arts Le Loque, Swiss
	/ 02	<i>Soleil noir</i> , Art Center La Halle, Pont en Royans
2017	/ 04	<i>Typologie du virtuel</i> , Heinzer Reszler Gallery, Lausanne, France
	/ 11	<i>Répercussions</i> , Galerie Binome, Paris
2015	/ 10	Espace Saint Cyprien, Toulouse, France
	/ 03	Fondation Sûnol, Barcelone, Spain
	/ 02	<i>Carte Blanche</i> PMU, Le Bal, Paris
2014	/ 01	<i>Entropie</i> , Galerie Le Carré d'Art, Rennes, France
	/ 04	<i>Vice City</i> , Mois de la Photographie, Galerie Binome, Paris
2013	/ 11	<i>Vice City</i> , EMOP, Computer Spiele Museum, Berlin, Germany
	/ 10	<i>First Person Shooter</i> , 4RT Contemporary, Bruxelles, Belgium
	/ 05	

Group shows (selection)

2021		<i>Boîte noire</i> - Villa Heike, Berlin, Germany curated by Sonia Voss
2020-21/11		<i>Comme un parfum d'aventure</i> - MAC Lyon. curated by Marilou Laneuville and Matthieu Lelièvre
2020	/ 11	<i>Melting point*</i> - Festival accès(s) #20 - Bel Ordinaire, Grande galerie, Billère, curated by Jean-Jacques Gay
	/ 09	<i>Photographier les ruines hier et aujourd'hui</i> - Bnf François-Mitterrand, Petit auditorium, Table ronde avec les photographes Juliette Agnel et Raphaël Dallaporta, le 26/09/20 Paysages - Centre Jacques Brel, Thionville
2019	/ 07	<i>Ressemblance garantie</i> , Le portrait dans les collections du Musée français de la photographie, curated by Laurent Laliberté & Remi Calzada Musée français de la photographie, Bièvres, France
2019		<i>AULT</i> - Mille Cailloux éditions - bookfair Salon Multiple Art Days - MAD <i>Topographia Naturalis</i> - <i>Nuit de la culture</i> , Pavillon 4, Luxembourg
	/ 03	<i>Loop</i> », Les Rotondes, Luxembourg <i>Acta est fabula</i> , FRAC Occitanie, ESBA Nîmes, France
	/ 02	<i>Réminiscences</i> , Festival Multiplica, Rotondes, Luxembourg <i>Points-of-view</i> , Cercle Cité, Luxembourg

Group shows (more)

- 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, curated by Sonia Voss,
Kehrer Galerie, Berlin, Germany
/ 01 *Gut Gespielt. Der Mensch und sein Avatar*, Altefabrik, Rapperswill, Swiss
Escape, FRAC Occitanie Montpellier, France
- 2017 / 11 *Newwwar. It's Just a Game*, Art Center Bandjou Station, Cameroon
/ 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 *Matin-Midi-Soir*, Galerie RueVisconti, Paris
/ 09 *Passage2*, Spinnerei, Leipzig, Germany
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 Mois de la photographie, distURBANce, MUSA, Vienna, Austria
- 2012 / 03 *Obsessions*, La Filature scène nationale de Mulhouse, France
/ 12 Bourse du Talent, BnF, Paris
- 2011 / 12 *3rd Night vision*, commissaire Jenifer Hosborn, Vancouver, Canada
/ 11 FotoWeekDC, Washington DC, USA
- 2010 [reGeneration2] Galerie Carla Sozzani (Milan, IT), Miami Dade college (USA),
Rencontres d'Arles (FR), Fototeca del Centro de las Artes, (Monterrey, MX),
Galerie Azzedine Alaïa (Paris, FR), Aperture (NY, USA),
Musée de l'Élysée (Lausanne, CH), Festival de photographie (Pingyao, CN)

Editions (sélection)

- 2017 / 10 *Melancholia*, Pierre Bessard editions, with the support of CNAP, Paris
2016 / 10 *Typologie du virtuel*, La Pionnière editions, Paris
2015 / 01 *Les Immobiles*, Filigranes editions, PMU / Le Bal, Paris
- Revue de presse (selection)**
- 2021 / 06 Newlines / *Shooting the War in Syria*, by Olyme Lemut
2020 / 10 Comité professionnel des Galeries d'Arts / *La Peau du Monde solo show*
/ 09 Fisheye #43 / *La photographie prend du relief* by Maxime Delcourt
/ 08 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*
/ 08 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*, par 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



© 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, Exhibition *Photographique Contemporaine: Laurent MILLET « L'astrophile »* Actuart, 2018

PORTRAIT

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 d'Angers in 2014, and a second scheduled for 2021 at the Musée Malraux in Le Havre. 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 - BIOGRAPHY

Laurent Millet- 1968 (France)**Collections**

FR	CNAP, Bibliothèque Nationale de France; Maison Européenne de la Photographie; Musée Nicéphore Nièpce; 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 contemporain du département du Var; Artothèques de Toulouse, Grenoble, Annecy, Caen, Lyon, Pessac, Vitré, La Rochelle, Angers
EU USA	CGAI, A Coruña, Espagne; Caixa Geral de Depositos, Portugal 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 - Residencies (selection)

2015	Prix Niépce
2014	Prix Nadar
2013	Residence at Bandung, Indonesia with Artsociates, Centre Intermondes, Institut français
2007-09	Member of la Casa de Velazquez, Académie de France, Madrid, Spain

Fairs (selection)

Art Paris (2021, 2013), Paris Photo (2021, 2019, 2018, 2015), Paris Photo Los Angeles (2014), Art Rotterdam (2014), Pulse Miami (2013), Drawing Now (2013), PhotoLondon (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
	<i>Laurent Millet</i> , Centre d'art contemporain de Ponmain
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
2014	<i>Presentiae</i> , La Galerie Particulière, Bruxelles, Belgium
	<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

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
2007	<i>Les Zozios</i> , Musée de Vladikavkaz, Republic of North Ossetia, Russia
	<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, Spain
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 touch</i> , curated by Hans Rosenstrom et Satu Herrala, Maison Louis Carré, Bazoches-sur-Guyonne and 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 ar</i> , La Galerie Particulière, Paris
2016	<i>Paysage, fiction de la matière, matière à fiction</i> , les Bains Révélateurs, Roubaix
	<i>Déconstruction Photographique</i> , Paris
2011	<i>Imaginaires Géographiques</i> , Pont Scorff, France
	<i>Trucville</i> , Chapelle du Géneteil, Château Gontier
2009	<i>At the water's edge</i> , Robert Mann Gallery, New York, USA
	<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-Nièpce, 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, Suède

Editions - Publications

- 2020 *Noir & blanc, une esthétique de la photographie*, BnF editions
Les acquisitions des collections publiques, le Bec en l'air editions,
Préface Franck Riester, ministre de la Culture
- 2019 *50 ans de photographie française*, Michel Poivert, Textuel editions
- 2014 *Les Enfantillages Pittoresques*, texts Michel Poivert
Musée des Beaux-Arts d'Angers, Filigranes editions, Paris
Prix Nadar 2014
- 2012 *Je croyais voir un piège*, Catalogue, Éditions des Cendres
- 2009 *Là-bas les merveilleux nuages*, Musée d'art moderne André Malraux, Le Havre
- 2008 *Petites Machines à images*, textes François Seigneur, Filigranes editions
- 2006 *Réinventer le Visible*, Catalog, MEP Éditions, Paris
- 2005 *Laurent Millet, les Lieux de l'instant*, catalogue with the support of
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
- 2019 / 11 France Fine Art / *Interview de Laurent Millet*, by Anne-Frédérique Fer
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



« [...] Between mechanical process and manual work, between chance and mastery, the artist above all lays bare the artifice that accompanies every image, both in its making and in its apprehension.»

[extract] Claire Guillot, about the exhibition *Double exposition, Cinq galeries et leurs expos à découvrir à Paris*, Le Monde, La Matinale, 2019

« Turning the machine against itself, turning the copier against its double and provoking a duel of scanners to make sparks fly is Baptiste Rabichon's programme with his latest series, *Chirales* »

[extract] Clémentine Mercier, about the exhibition *Double exposition, Baptiste Rabichon, scanners conditionnés*, Libération, 2019

PORTRAIT

Born in Montpellier in 1987, Baptiste Rabichon lives and works in Paris. After studying viticulture and oenology, he entered ENSA Dijon in 2009, ENSBA Lyon in 2011 and ENSBA Paris in 2012 where he joined the workshops of Claude Closky, P2F and Patrick Tosani. He obtained his DNSAP in 2014. In 2015, he presented his first solo exhibition *Tout se délitait en parties* at the Galerie du Crous in Paris. That same year, he joined Le Fresnoy, Studio national des arts contemporains, from which he graduated in 2017 with honours. Since then, his singular work in photography, which pushes the limits of both old processes (photograms, cyanotypes, pinhole cameras) and modern imaging tools (scanners, X-rays), has earned him rapid recognition from critics, curators and institutions, both nationally and internationally.

Between 2016 and 2017, his work was notably exhibited at the Fresnoy in Tourcoing, the Collection Lambert in Avignon, the Villa Emerige in Paris and the Lianzhou Museum of Photography in China. In 2018, he won the Moly Sabata / Albert Gleizes Foundation's residence prize at the 63rd Salon de Montrouge. Winner of the 2017 BMW Art&Culture residency prize at the École des Gobelins, his exhibition *En ville*, curated by François Cheval, was programmed at the Rencontres d'Arles and at Paris Photo. At the same time, he joined the collective proposal *Sans camera* of the Binome Gallery with the series *Orly* (still lifes made with the X-ray scanners of the airport) presented at the Art Paris and Unseen fairs in Amsterdam.

New artist 2019 represented by Galerie Binome, *Double Exposition*, his first solo show at the gallery inaugurates *Chirales*, a series of diptychs that combines digitized pictorial gestures and self-generated images by two desktop scanners. Particularly noticed by the critics (Le Monde, Libération, Telerama, Camera), this work was also selected for the ART-O-RAMA, Unseen Amsterdam and Paris Photo fairs. That same year, Baptiste Rabichon was invited to develop the *Ranelagh* exhibition at the GwinZegal art centre and *Les chemises de mon père* at the Centre d'art contemporain de Nîmes-CNAC. In September 2020, he will join the Focus programme curated by Gaël Charbaud at Art Paris. In parallel to the residency at the GwinZegal Art Centre in partnership with *Dialogues avec la nature* of the Lieux Mouvants Festival, he will continue his residency at the Cité internationale des arts.

In 2021, two solo exhibitions are devoted to him, *A room with a view* at the Tap Seac Gallery in Macao, China and *Les intermittences du cœur* at the Binome Gallery. He is the winner of the first Picto Lab / Experimenting with images residency.

BAPTISTE RABICHON- BIOGRAPHY

Baptiste Rabichon - 1987 (France)**Education**

- 2015-17 Le Fresnoy, Studio national d'art contemporain, Tourcoing
 2012-14 DNSEP, ENSBA Paris
 2007-09 BTS Viticulture-Œnologie

Awards - Residencies

- 2021 laureat résidence Picto Lab / Expérimenter l'image
 2020 résidence Centre d'art GwinZegal, Guingamp
 2019-2020 résidence Cité internationale des arts, Paris
 2018 laureat Prix Résidence Moly-Sabata
 2018 63^{ème} Salon de Montrouge
 2017 laureat Prix BMW, résidence BMW à l'École des Gobelins, Paris
 2017 laureat Flash France, Institut culturel français, New-Delhi, India
 2016 laureat Écritures de lumière, Musée Nicéphore Niépce, Chalon-sur-Saône
 2016 nominated Bourse Révélations Émerige
 2015 nominated Prix HSBC pour la Photographie
 2015 nominated Prix Icart

Fairs

- Paris Photo (2019, 2021), Art Paris (2018, 2019, 2020, 2021), Unseen Photo Fair (2018, 2019)

Solo shows (selection)

- 2021 / 03 *Les intermittences du cœur* avec Fabrice Laroche, Galerie Binome
 2020 / 05 *A room with a view*, Tap Seac Gallery, Macao, China
Parisian Drawings, aéroport de Paris-Orly, Paris
 2019 / 10 *Les chemises de mon père*, CACN - Centre d'art contemporain de Nîmes
 / 06 *Ranelagh*, Centre d'art Gwinzegal, Lanrivain, France
 / 02 *Double exposition*, Galerie Binome, Paris
 / 01 *À l'intérieur cet été*, Galerie Paris-Beijing, Paris
 2018 / 06 *En ville*, Rencontres d'Arles, curated by François Cheval
 Cloître Saint-Trophime, Arles, France
 / 03 *Dame de cœur*, Galerie Paris-Beijing, Paris
 2017 / 12 *There Should Have Been Roses*, Museum of Photography, Lianzhou, China
 2016 / 11 *Les discrètes*, 71B, Paris
 2015 / 03 *Libraries*, Galerie RVB Books, Paris
 / 02 *Tout se délitait en parties*, Galerie du Crous, Paris

Group shows (selection)

- 2019 / 11 *Les sources du geste*, Jinan Art Museum, Jinan, China
Utopies, A regarder de près, Paris
 / 10 *Nous qui désirons sans fin*, Komunuma, Galerie Jeune Création, Romainville
 / 08 *Translation et rotation*, Art-O-Rama, La Cartonnerie, Marseille
 / 06 *Le facteur (temps) sonnera toujours deux fois*, Delta Studio, Roubaix
 2018-19 *(RE) Model the world*, commissariat Li Dandan, Eric Prigent, Natalia Trebik, Pearl Art Museum, Shanghai, China
 2018 / 04 63^{ème} Salon de Montrouge, Le Beffroi, Montrouge
Dos au mur, 18 rue Larrey, Paris
Mutations, Fondation Gujral, Delhi, India
 2017 / 11 *Surfaces sans cible*, Gallerie 22 visconti, Paris
 / 10 *Zadigacité*, Delta Studio, Roubaix
 / 09 *Roman*, Panorama 19, Le Fresnoy, Tourcoing
 / 06 *Emulsions*, Galerie Arnaud Deschin, Paris
Incarnations, Galerie Jean Collet, Vitry, France
 / 01 *Les yeux levés vers ces hauteurs qui semblaient vides*, Le Cric, Nîmes
 2016-17 / 12 *Rêvez !...*, Collection Lambert, Avignon
 2016 / 11 *Une inconnue d'avance*, Villa Emerige, Paris
Ma samaritaine, Samaritaine, Paris
 / 10 *Panorama 18*, Le Fresnoy, Tourcoing
 / 04 *La représentation de l'échelle*, Immix Galerie, Paris
 2016 / 03 *ICM*, Exposition du Prix Icar, Paris
 2015 / 06 *Supplices de l'instable*, 24 rue Davoust, Pantin, Paris
Mulhouse 015, Biennale de Mulhouse, Mulhouse
Chers objets (2), Galerie Immanence / *Chers objets (1)*, Réfectoire des cordeliers, Paris
50 x 70, Espace Beaurepaire, Paris

Monographs - Editions

- 2015 *Scanners Frolics*, Rrose Éditions, RVB Books, Paris
 2015 *Libraries*, RVB Books, Paris

Catalogues - Publications

- 2019 5 ans du Prix Révélations EMERIGE, catalogue, Paris
 2019 *(Re)Model The World*, catalogue de l'exposition collective éponyme, Pearl Art Museum, Shangaï, China
 2019 *STILL LIFE?*, catalogue de la 4^{ème} édition de Photo Brussels Festival, Belgium
 2018 *En ville*, catalogue catalogue of the eponymous solo show, Prix Résidence BMW 2018, éditions du Trocadéro-BMW, Paris
 2018 *Rencontres d'Arles 2018*, catalogue de la 49^{ème} édition du festival, Actes Sud editions, Arles
 2018 *Traits d'union # 08, Croisements photographiques entre mélancolie et jeu»* Antonino Scorcì La Sorbonne, Paris

Press reviews (selection)

- 2021 / 06 Artvisions / *Les intermittences du cœur*, Baptiste Rabichon et Fabrice Laroche, Paris, Galerie Binome, by Anne Kerner
 / 05 Cité internationale des arts / *Les intermittences du cœur*
 / 04 Connaissance des arts / *Les intermittences du cœur*
 Télérama sortir / *Baptiste Rabichon et Fabrice Laroche / Les intermittences du cœur*
 Bon Temps Magazine / *Baptiste Rabichon et Fabrice Laroche - Les intermittences du cœur*
 / 03 France Fine Art / Interview de Baptiste Rabichon et Fabrice Laroche, by Anne-Frédérique Fer
- 2020 / 09 Paris Capitale Officiel / *Les jeunes galeries du Marais se mobilisent*, by Anne Kerner
 Point Contemporain / *Baptiste Rabichon, Les Chemises de mon père* by Jean-Christophe Arcos
- 2019 / 11 Le Point / *Paris Photo, une foire magistrale au Grand Palais* by Brigitte Hernandez
 Le Journal des arts #532 / *Le portfolio de Paris Photo*, by Christine Coste
 / 03 Le Monde / *5 galeries et leurs expos à découvrir à Paris*, by Claire Guillot
 Libération / *Baptiste Rabichon, scanners conditionnés*, by Clémentine Mercier
 / 02 Telerama Sortir / *Double exposition, TT* by Frédérique Chapuis
 Blind / *Les vertiges colorés de Baptiste Rabichon* by J-B Gauvin
 France Fine Art / *Double exposition*, interview by Anne-Frédérique Fer
 Camera #23 / *Pour voir ce que ça fait, entretien avec Manon Klein*
 Artefields / *Baptiste Rabichon, ornements et rhétorique visuelle* by Thierry Grisard
- 2018 / 11 Point contemporain - hors série / *Autour de l'image* entretien avec Valérie Toubas et Daniel Guionnet
 L'Œil de la photographie / *Baptiste Rabichon - En ville* by François Cheval
 Financial Times / *Snapshot : Baptiste Rabichon*, by Saskia Solomon
 Le Quotidien de l'art / *BMW révèle Baptiste Rabichon, scanners conditionnés*, by Rafael Pic
 Meero / *Baptiste Rabichon, l'hybridation des genres* by Coral Nieto Garcia
 / 07 Fisheye #31 / *Les recompositions poétiques de Baptiste Rabichon* by Eric Karsenty
 / 07 New York Times / *At Arles Festival, 7 Promising Photographers to Watch*, by Daphné Anglès
 L'Express / *Les étranges balcons de Baptiste Rabichon*, by Nathalie Marchetti
 Connaissances des arts / *Le photographe Baptiste Rabichon lauréat de la résidence BMW*
 Le Point - ed. spéciale Rencontres d'Arles 2018 / *Tous aux balcons !* by Brigitte Hernandez
 De l'air #69 / *Harmonie, portfolio rubrique Rendez-vous à Arles*
 France Culture - Les carnets de la création / *La photographie étoffée de Baptiste Rabichon*, by Aude Lavigne
 Les Inrockuptibles / *Salon de Montrouge : focus*, by Julie Ackermann
 BeauxArts / *Baptiste Rabichon, jeune pouss aux rayons X*, by Louise Vanoni
- 2017 / 12 L'Obs # 2772 / *Photo le grand bond en avant*, by Bernard Génies
 France Fine Art / *Baptiste Rabichon*, by Anne-Frédérique Fer
 / 11 Inferno magazine / *Zadigacité*, by Julien Verhaeghe



Born in Lyon in 1968, Fabrice Laroche lives and works in Paris. Since the age of 15, he has been involved in the world of photography. First in a laboratory, he trained in silver printing techniques, then he decided to move to Paris in 1990, where he discovered studio photography. At the same time, he assisted the artist Javier Vallhonrat.

In 1999, he became a freelance author, photographer and video artist in the world of fashion. He works for the most prestigious brands and collaborates with the greatest designers. In particular, he produced the images, photographs and videos for the exhibition *Décrayonner*, a retrospective devoted to the designer Anne Valérie Hash at the Musée de la mode et de la dentelle in Calais, and whose book won the Grand Prix du livre de Mode 2017. He exhibits personally and collectively, in French and international institutions: *Rupture Ados*, group exhibition at the Carnavalet Museum, *Iceland Journeys* selection of the off of the Month of Photography, *Carte Blanche* exhibition organized for the Arts and Letters Prize of the designer Anne Valérie Hash by the Ministry of Culture, at the Jardin du Palais-Royal, *Moments in Time* in Paris, London and Seoul, Neo2 at the Palais de Tokyo, *Le pique-nique* at the Georges Pompidou Centre, Beaubourg.

Since 2017, he has devoted himself to his personal work and teaches in parallel at the École de l'image Gobelins. From then on, his research is part of a more transversal approach. Through his encounters, he rediscovers the different photographic and cinematographic mediums, becoming fascinated by their unconventional uses. Several projects emanate from these links woven with various personalities, combined with his uninhibited relationship with technique. The most recent of these was his meeting with the artist Baptiste Rabichon and the friendship that ensued, which led to the project and exhibition *Les intermittences du cœur* at the Binome Gallery in 2021.



« 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. »

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

PORTRAIT

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, iwn 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 - BIOGRAPHY

Lisa Sartorio - 1969 (France-Italie)

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
and many private collections in France, Swiss, Netherlands, United Kingdom, United States, including the collections of Marcel Burg (Strasbourg), Evelyne & Jacques Deret (Paris), Philippe Castillo (Paris), Jos Ruijs (Netherlands)

Awards

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

Group shows (selection)

- 2021 / 04 *Circuits courts* MAMCS, Strasbourg
2018 / 11 *ELLE X Paris Photo - parcours - édition*
/ 05 Biennale de l'image tangible, la Villa Belleville, Paris
Ligne de mire, Musée de design et d'arts appliqués contemporains MUDAC, Lausanne, Swiss
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 *Créer, c'est Résister*, Résonance, Biennale de Lyon
2014-15/ 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
2012-13/ 12 *Ensemble #2*, Galerie Binome, Paris
2010 *Terrain d'entente. Allons lever la lune* Nuit Blanche Paris
production NoGallery, Le Générateur Arcueil

Solo shows (selection)

- 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 Cavailion

Publications - Editions (selection)

- 2019 / 11 *Faire Surface*, directed by Stanislav Valade and 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 *Ligne de mire*, catalogue d'exposition, éd. MUDAC, Lausanne, Swiss
- 2015 / 10 *Créer c'est résister*, catalogue d'exposition, Résonance-Biennale de Lyon,
éd. de la Bibliothèque de Lyon
- 2013 / 09 *Lisa Sartorio*, Philippe Cyroulnik, éd. Le 19, CRAC Montbeliard

Press reviews (selection)

- 2021 / 10 France Fine Art / *En rémanence de Lisa Sartorio*, interview
by Anne-Frédérique Fer
/ 06 Newlines / *Shooting the War in Syria*, by Olyme Lemut
/ 05 Dernières nouvelles d'Alsace / *Circuits courts, de l'artiste au musée...*
by Serge Hartmann
/ 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* by 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* par Samantha Deman
Actuart / *Art Paris Art Fair* by Eric Simon
- 2015-16 / 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*

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 from the gallery

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 Aegerter, Anaïs Boudot, Thibault Brunet, Laurent Millet,
Baptiste Rabichon & Fabrice Laroche, Lisa Sartorio
Grand Palais Éphémère, Champs-de-Mars, Paris 7e

Appr oche

12 - 14 November 2021

Laurent Millet - solo show
Le Molière, 40 rue Richelieu, Paris 1er

Contacts

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