

Between two

Laurence Aëgerter
Anaïs Boudot
Thibault Brunet
Marie Clerel

ART ROTTERDAM 2022
18-22 May

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



galerie binome

Since ten years, the Galerie Binome has been exploring new forms and the limits of photography. For its second participation in Art Rotterdam, the Galerie Binome proposes «Between two», a group show of four artists Laurence Aëgerter, Anaïs Boudot, Thibault Brunet and Marie Clerel. The selection of the works revisits the approach to landscape in photography, shaking up all the traditional markers of the medium. Between the real and the virtual, representation and abstraction, the visitor is no longer sure which is reality or fiction. The materiality of the works on textile (tapestry, sheet) or on glass, their volumetry in space (photogrammetry, sculpture) or their development in sequence (calendar, video), allows us to consider what contemporary photography can be, in a very current double movement of reappropriation of old processes or extrapolation of new technologies in the field of photography.

Laurence Aëgerter's work is particularly well renowned in the Netherlands, where her works can be found in the collections of many institutions. The bathing scenes of the Longo Maï tapestries or her installation Confetti were exhibited in 2021 at the Musée du Petit Palais in Paris.

Revelation at Paris Photo in 2019, Marie Clerel's Midi series is presented this year at the C/o in Berlin (Songs of the sky exhibition from December 15, 2021 to March 05, 2022) and at the Rencontres d'Arles (Chants du ciel exhibition from July 4 to September 25, 2022). In dialogue, the work Ciel was also to join an exhibition at the Grand Palais (unfortunately cancelled) on color in art, alongside those of his elders, Yves Klein or Simon Hantaï.

Anaïs Boudot's photographic work on glass plates, emblematic of her practice, was recently celebrated by a highly acclaimed solo show at Galerie Binome. Her latest series Jour le Jour, which reconciles the smartphone era and the beginnings of photography in the 19th century, has been the subject of numerous publications. In addition, The Eyes editions have made an unprecedented connection with two great masters of modern art: The Forgotten – Picasso, Brassai, Boudot.

At the forefront of new image production technologies, Thibault Brunet's photogrammetries in the video Soleil noir and the photographs in the series Territoires circonscrits surprise with their spectral realism. His presentation at Art Rotterdam echoes several solo shows of the artist in 2022, including one at the FRAC Occitanie in the spring and another in the fall as a winner of the ART[]COLLECTOR prize.

on the left

[detail] Laurence Aëgerter, Midday bath (board), Longo Maï series, 2013 - 2020
édition de 5 (+2EA) – 270 × 130 cm
Jacquard tapestry in mixed yarns, including Mohair wool, Lurex and phosphorescent threads

Laurence Aëgerter
Longo Maï, 2013 - 2020

The Longo Maï series takes its roots from the Web and is based on a dozen digital images collected by the artist. They are anonymous low-resolution photographs which Laurence Aëgerter, using the art of displacement, metamorphoses into sumptuous Jacquard tapestries. The four-painting ensemble represents scenes of bathing, bodies at different stages of life observed from the seabed at a low angle. These sea baths - Bains de Midi and Bains de Minuit (Midday Baths and Midnight Baths)- are animated like a sequence on the tapestry stand. The reverberation of the light on the Lurex threads changes the perception of the work along with the movement of the spectator and the variation of the lighting. Conversely, the phosphorescent yarns used to weave the swimmers' bodies glow in the dark. As if irradiated, and ghostly, the bodies then levitate on an abyssal background. In contemporary tapestry, these modern fibres are called intelligent yarns. This new relationship with light allows a dialogue with photography which, in its current aspirations to materiality, finds a complicit support in this traditional savoir-faire. It is a fusional development capable of slowing down the incessant flow of images and turning the moment into a solemn one.

The title Longo Maï is an expression from Occitany, the region of origin of the artist who grew up in Marseille. This Provençal phrase, literally meaning «longtemps encore» (for a long time to come), is used when raising a glass to life to say: «may your happiness be eternal». In turn, Laurence Aëgerter wards off this fragile balance of things by transforming simple holiday photos lost in the depths of the Web into a monument to the pleasure of the moment. So, even when ravaged by compression and digital streaming, the memory resists... and revives the burning memory of this moment of shared ecstasy just as much as it does the vain hope of seeing it last.

Laurence Aëgerter's Longo Maï is an ode to life which, in the form of a metaphor, weaves the little story of photography. Originally, it is that latent image that waits for light to bring the memory to the surface.



Exhibition view of the *Midday bath (coral and board)* of the Longo Maï Château Borély series,
Collection of the Museum of Decorative Arts, Earthenware and Fashion in Marseille

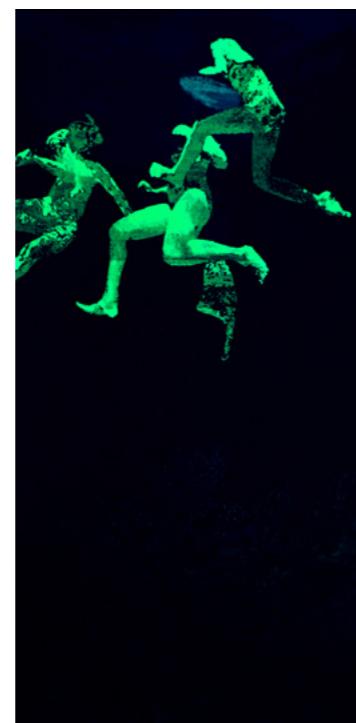
© Gabrielle Voinot



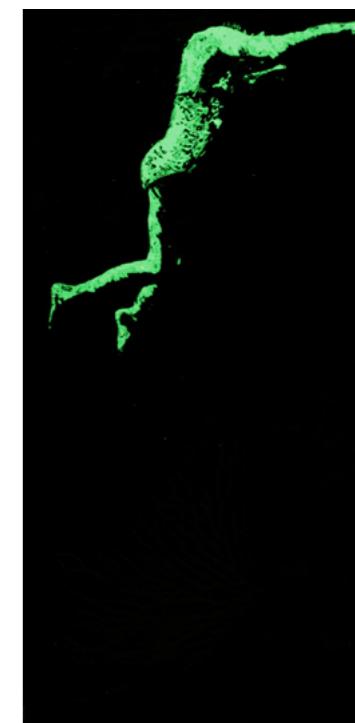
day view



day view



night view



night view

Laurence Aëgerter, Longo Maï (2013 - 2020), complete set of four tapestries
from left to right : Midday bath (corals), Midday bath (board), Midnight bath (octopus), Midnight bath (corals)
edition de 5 (+2EA) – 270 × 130 cm
Jacquard tapestry in mixed yarns, including Mohair wool, Lurex and phosphorescent threads



Laurence Aëgerter, Confetti, 2019
edition of 6 (+2AP) - total size 85 x 35 x 35 cm
58,038 confetti, 8mm wide, printed on both sides

edition 1/6) - unique installation
black iron box, rechargeable cordless fan (Bestron), sensor and perspex showcase

CONFETTI

Laurence Aëgerter
Confetti , 2019

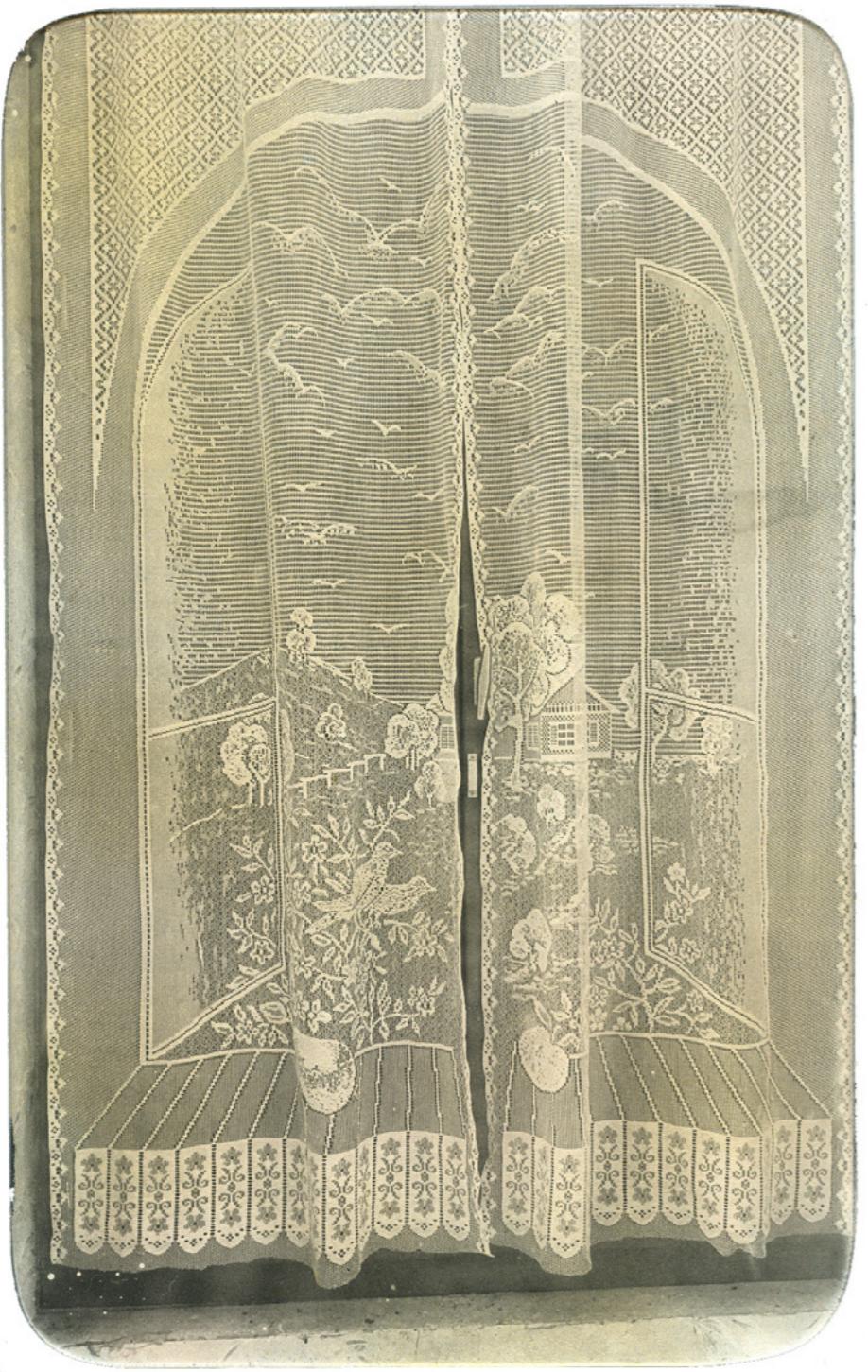
The work Confetti is significant of Laurence Aëgerter's interest for a social use of images. The 58,038 confetti contained in this transparent plastic bag reproduce exactly the 58,038 images stored for the last 10 years in her smartphone. The eminently photographic question of the archive - what to keep and what to throw away, what to print before it gets lost in a hard-disk... - emerges here in an unexpected form, that of a «joyful memento mori», in Laurence Aëgerter's words. By bringing his work closer to a vanity, the artist joins a line of anthropologists who have revealed the link between celebration and prodigality. The dilapidation, the waste - symbolic or real - of the reserves open the consciences to the perishable character of the goods, to the consideration of the collective energy, to the critical evaluation of the notion of property.

The throwing of confetti is traditionally reserved for a commemoration or the collective expression of a joy, notably during Mardi Gras and carnivals, festivals where social barriers are symbolically lifted. By indulging in the party, by taking part in the joyful battle of confetti, it is to an intensification of the relational link that we participate.

These slices of scattered memories can also recall the use of Instagram which consists in sharing moments of life, crossing the border between private and public sphere. Through this original editing of moments of her life, Laurence Aëgerter summons a multitude of interpretations related to our use of public spaces, the importance of living together, our social life and the sharing of memories.

text by Marguerite Pilven, art critic, member of AICA

LAURENCE AËGERTER - CONFETTI



Anaïs Boudot, 18/12/2020 le rideau, Jour le jour series, 2022

unique piece - 16 x 25 x 5 cm

silver print on glass from digital photography with smartphone, photo album of the artist,
painting, black box with cover

JOUR LE JOUR

Anaïs Boudot
Jour le jour, 2022

« Logbook

From a purely mechanical process to a meticulously retouched image, from a serial production to a unique piece resulting from a manual know-how, Anaïs Boudot upsets the status of photography and, by ricochet, that of her models. These images nevertheless retain a memorial significance, which is also found in her latest series *Jour le Jour*. The set presents a series of images on glass, made from digital files from the archives of his smartphone, titled with their date of recording. In other words, a chronicle where landscapes, wallpapers, visuals received via our applications and social networks, cat portraits, card games, allusions to cosmic and invisible forces... Photography reconnects with one of its primary functions: to be activated as a system of «notation», or an «instrument of rapid vision», able to instantly capture what crosses us, challenges us and surrounds us. More than a simple place of «storage, scrupulous compilation, or meticulous filing», the photo becomes a small lexicon of our lives and documents fleeting sequences of life, like an appendage of our memory.

Presented horizontally in the form of a black box, these photographs on glass refer to the format and the shimmering surface of our smartphones and tablets, while replaying the way we refer to them. With their rounded cuts, they still evoke the postcards that were already circulating around the world, before the advent of digital networks.

A dialectic is thus established between two regimes of photography: ancient and contemporary, analog and digital, frozen and fluid... but always closer to us. The prints on glass are apprehended like the pages of a logbook where one gathers the discrete signs of a poetry of «almost nothing», small volatile nothings which accumulate and sediment in our data banks, without us taking care of it... Even if it means invading us or drawing our own portrait in hollow. Because let's be sure that one day, they will constitute a micro-history of our actuality. »

extract from the text *Chroniques de verre* by François Salmeron

ANAÏS BOUDOT - JOUR LE JOUR



Anaïs Boudot, 09/06/2018 le scarabée, Jour le jour series, 2022
unique piece - 16 x 25 x 5 cm
silver print on glass from digital photography with smartphone, photo
album of the artist, painting, black box with cover

JOUR LE JOUR



Anaïs Boudot, 23/10/2020 les herbes, Jour le jour series, 2022
unique piece - 9,8 x 16 x 4 cm
silver print on glass from digital photography with smartphone, photo
album of the artist, painting, black box with cover

JOUR LE JOUR



Anaïs Boudot, #11, Un rayon dans cette mer sur une lune series, 2019
unique in edition of 3 (+1AP) – 39 x 29 cm
silver print on glass, silver paint
black wood frame - chassis

UN RAYON DANS CETTE MER SUR UNE LUNE

Anaïs Boudot
Un rayon dans cette mer sur une lune, 2019

The title of the series *Un rayon dans cette mer sur une lune* (A ray in this sea on a moon), borrowed from Rainer Maria Rilke's Poems to the night (1916), evokes the movement of our gaze on the world, the movement of our uncertainties. The stones of the Basque coast, eroded by the tides and the wind, recreate cartographies with their currents, beds, mountains and craters, in a rough and shiny materiality. One could see aerial photographs of distant planets or satellites, one could travel by imagination in their meanders, one could read graphic signs drawn by the elements. We could classify them among the «landscape stones» or «dream stones» dear to Roger Caillois and to a certain Asian tradition. Whether microcosms or macrocosms, these territories are only inhabitable by our projections... in short, they are transitory objects for our imaginary journeys.

ANAÏS BOUDOT - UN RAYON DANS CETTE MER SUR UNE LUNE



Anaïs Boudot, #03, Un rayon dans cette mer sur une lune series, 2019
unique in edition of 3 (+1AP) – 39 x 29 cm
silver print on glass, silver paint
black wood frame - chassis

UN RAYON DANS CETTE MER SUR UNE LUNE



Anaïs Boudot, #07, Un rayon dans cette mer sur une lune series, 2019
unique in edition of 3 (+1AP) – 39 x 29 cm
silver print on glass, silver paint
black wood frame - chassis

UN RAYON DANS CETTE MER SUR UNE LUNE



Thibault Brunet, untitled #9 (forêt bleue), Territoires circonscrits series, 2016
edition of 5 (+2AP) - 60 x 900 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, antireflection glass

Thibault Brunet

Territoires circonscrits (Confined Territories), 2016-18

Ten years after his first series of landscapes and portraits created within video games, Thibault Brunet plays with the codified genres in photography to question our relationship with virtuality in a society where reality as a whole is being digitalized.

Launched in 2015, the « Territoires Circonscrits » project is a study inspired by photographic missions of the last century (FSA, DATAR). On the French coastline, equipped with a 3D scanner to capture 360-degree shots of his surroundings, Thibault Brunet produce images which could almost be 3D models. By developing these landscapes in virtual reality, he plays on the ambiguity of the image's position to uncover its narrative potential. Distanced from reality, these areas are the setting for an almost cinematic scene.

He used cutting-edge equipment from Leica Geosystems which reproduced the space in a point cloud. More akin to drawing than to photography, the rendition breaks the barriers of representation. The landscape is no longer defined by the horizon or the frame, stretching out to form a sphere around the camera and slipping away as it moves away from the photographer. While the sun shines on the visible, this instrument filters reality to reveal a distorted and fantastic universe.

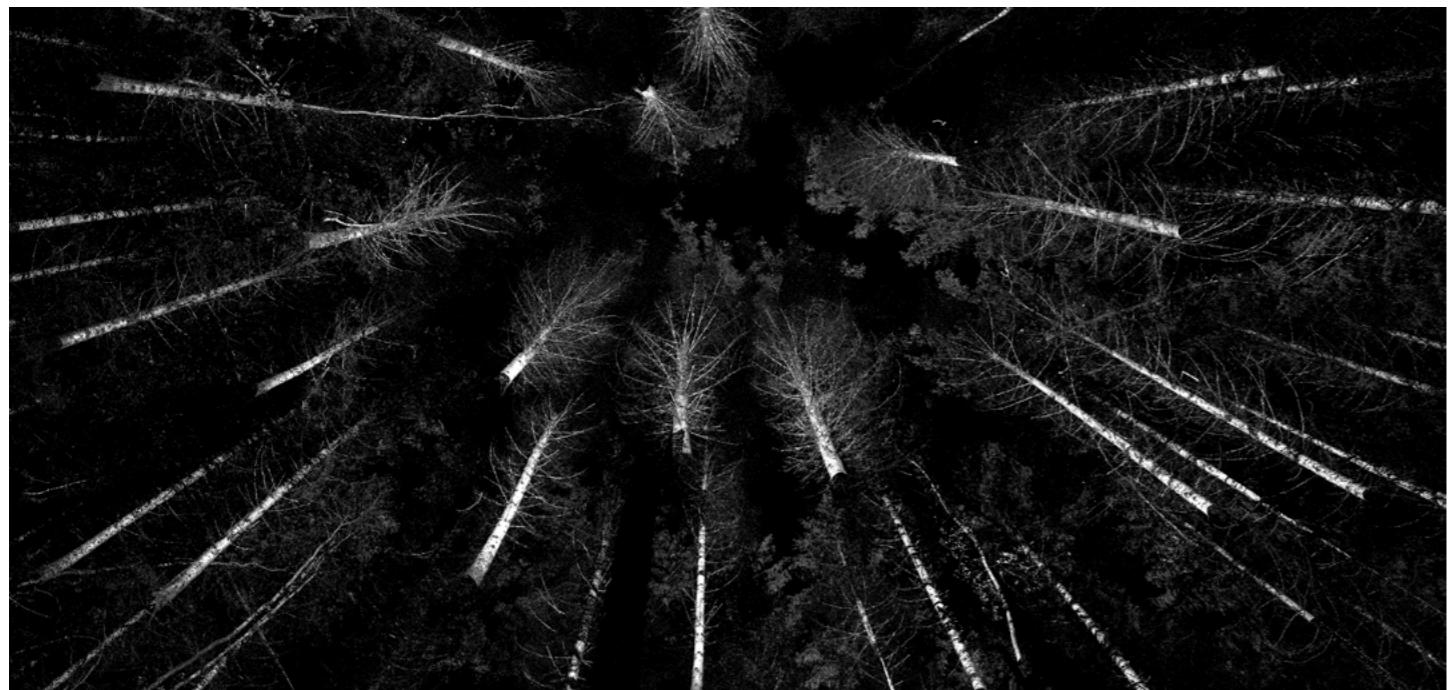
This new image repository also evokes memories of the first shots taken using a view camera: the equipment is heavy, making it difficult to carry around, and the passage of time is made evident by the long exposure. The rigid landscape, waiting, is a direct homage to German Romantic Painting, a recurring theme in his research.



Thibault Brunet, untitled #15 (bungalows), Territoires circonscrits series, 2016
edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, anti-reflection glass



Thibault Brunet, untitled #12 (terrain de tennis), Territoires circonscrits series, 2016
edition of 5 (+2AP) - 60 x 90 cm
pigment inkjet on Fine Art Hahnemühle Harman paper
laminated on aluminium, black frame, anti-reflection glass



Thibault Brunet, Soleil noir video, 2018-2019
edition of 5 (+2AP) - 12 minutes
Lidar Leica Geosystems,
sound design : Olivier Schlauberg
editing: Andreas B Krueger
realized in collaboration with the Cercle cité Luxembourg

SOLEIL NOIR (VIDEO)

Thibault Brunet
Soleil noir video, 2018-2019

Thibault Brunet renews the ways of capturing reality by recording the world with a lidar (3D scanner). In Soleil noir, the multiplication of possible points of view, exceeding the viewer's ability to physically move, transforms our relationship to spaces, represented here by a cliff, a forest, living or working places. A questioning of the scale relations between the human body and the landscape which produces undeniable reversals.

THIBAULT BRUNET - SOLEIL NOIR (VIDEO)



Marie Clerel, Ciels series, 2016-20, Penmarc'h 23-08-20 11:00
unique piece - 180 x 130 cm
contactless cyanotype print on white cotton,
wooden stretcher, American white wooden box frame

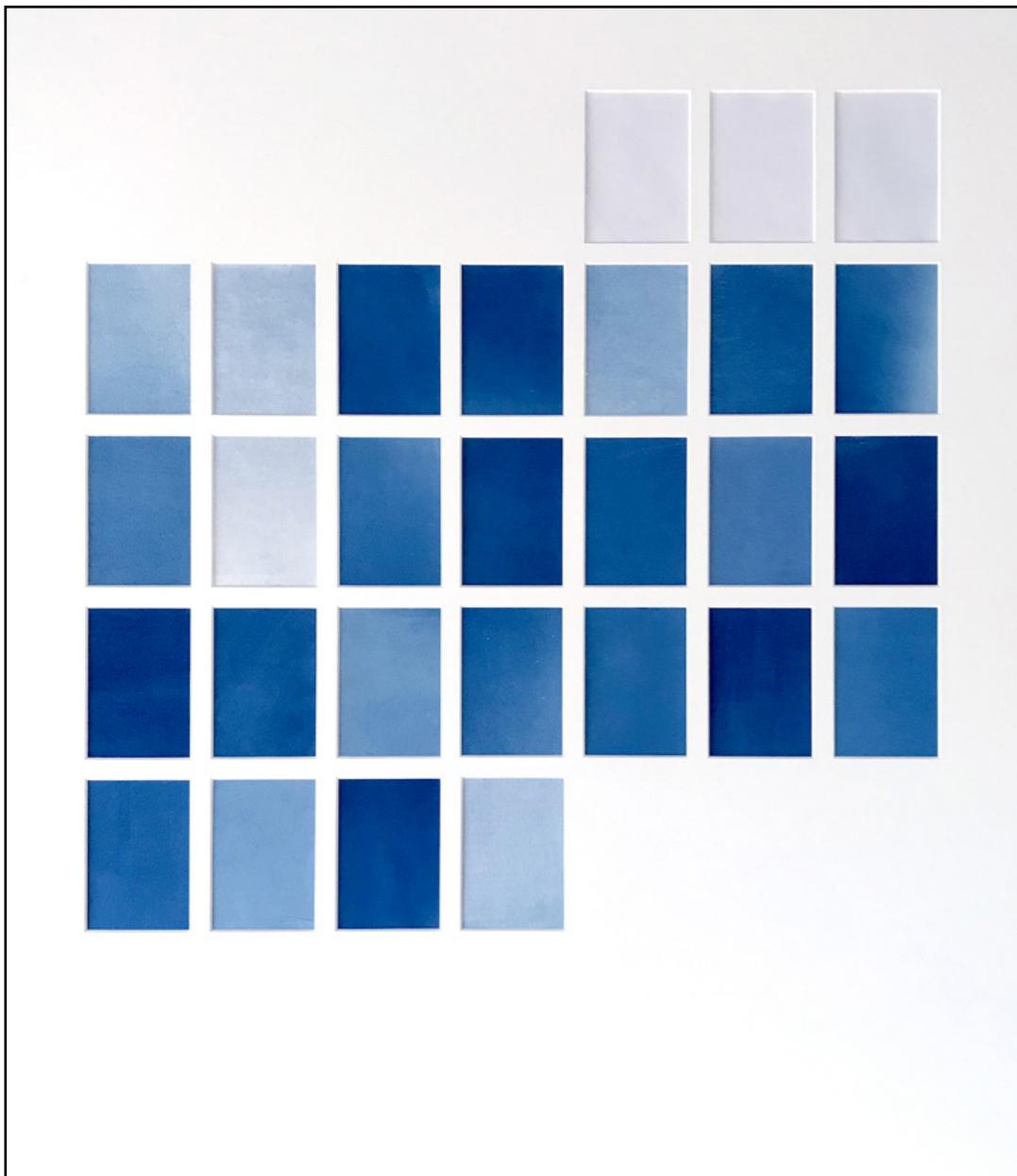
CIELS

Marie Clerel
untitled (Ciels), 2016-20

Marie Clerel gives herself over to strange actions. She gets up in the middle of the night to work before the first rays of sunshine, when she so badly needs them. She spends hours observing the effects of the sparkling of water on the bright curve that etches unpredictably on the studio walls. On a cold day – the weather forecast had predicted “scattered showers” – she was seen sitting on a public bench, waiting. That day, a man actually thought it was a flirting strategy, and when he finally decided to come closer, she got up. Exactly twenty minutes on the bench, not one minute more. These attitudes, singular to say the least, can be linked to those of the pioneers of photography in the 19th century. The eureka moment of John Herschel; the British inventor of the cyanotype process, can be summed up in one amazed sentence, in the early 1840s: “Light was my first love!” A few decades later, in 1894, August Strindberg started creating Celestographs which were photographic plates that he would expose at night to moonbeams. He complained: “I was nearly put in a lunatic asylum, by lunatics – because I was photographing the sky with no camera or lens”. The Swedish author explained that moonlight makes it possible to create images that look like “the alveoli of honeycomb”, a gourmet coincidence. Just like them, Marie Clerel is not a gentle dreamer, she works: the cyanotypes and other more or less developed images she creates require the constant care and precise attention that drive her to the actions described previously.

With Untitled (Ciels), another series of cyanotype prints begun in 2016, Marie Clerel develops a protocol, like a ritual of meeting the Sun when she travels. Large cotton sheets, which she has soaked in a chemical bath before departure, are tossed around in her luggage before being exposed to the sky: a place and a time from which the unique piece takes its title. The sunlight reveals the imprint of the folds recorded in the fabric. Also micro folds sometimes invisible in the white of the fabric appear by contrast. The subsequent tension on the frame brings back the flatness of the photograph. Optical illusion, only the memory of the relief of the tormented canvas remains: «In the final canvas - which is nevertheless totally flat - we find these false folds traced by the light, like a reminder of the nature of photography, which makes ghosts appear, and makes us believe in what is no longer. Claire Guillot, «Quand les artistes font des plis», Le Monde - La Matinale, 10/02/17

MARIE CLEREL - CIELS



Marie Clerel, Février 2019, Midi series, 2017-19
unique piece in edition of 2 (+1AP) - 80,5 x 70,5 cm
28 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, museum glass

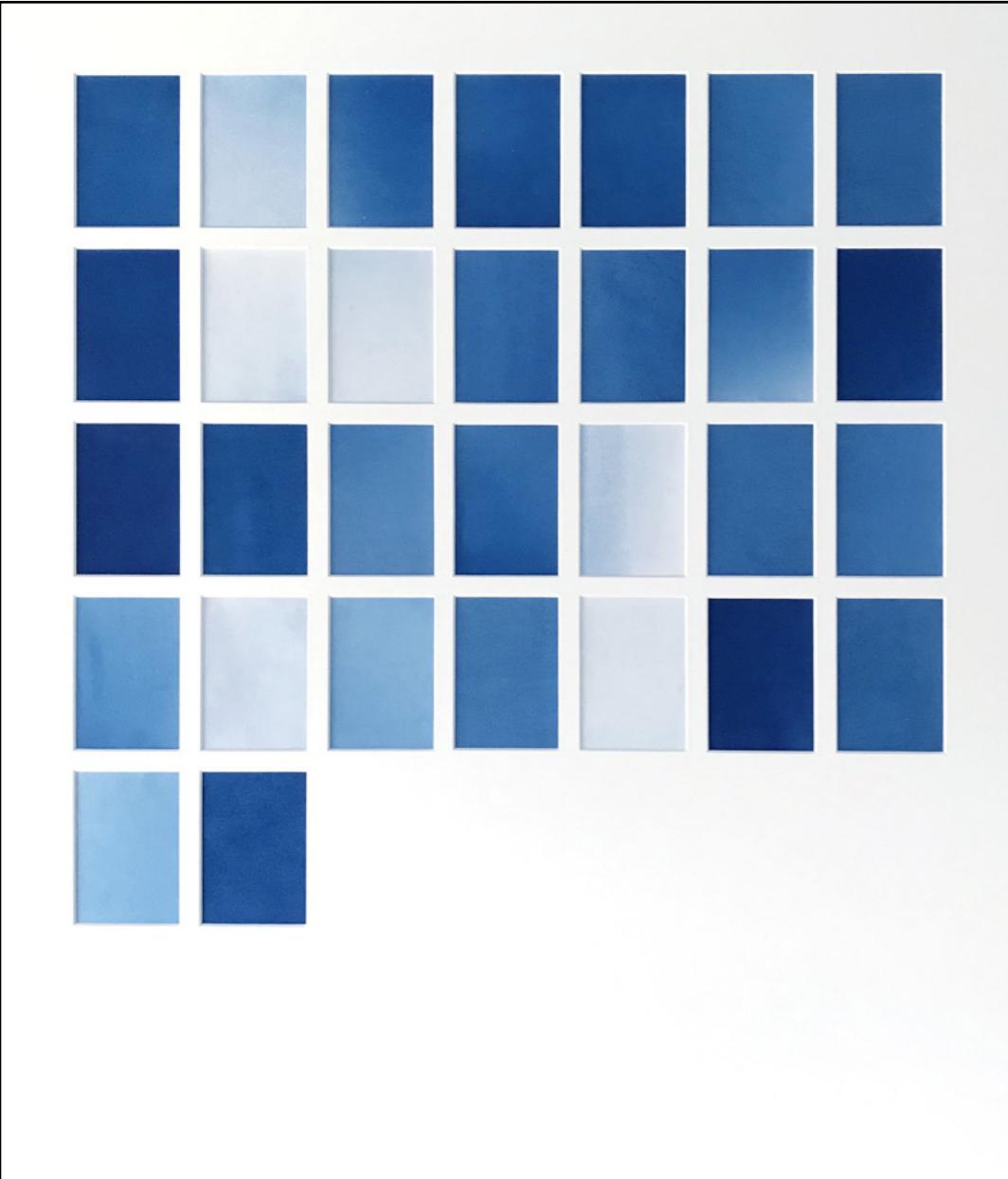
MIDI

Marie Clerel
Midi, 2017-19

For the Midi series, Marie Clerel has an appointment with the Sun. Every day at noon she exposes for the same amount of given time a sheet of UV-sensitized photo paper using the chemical of cyanotypes. In these daily gestures, each micro-variation of the material – the roughness of the paper, any manual application – resonates with the, also ever-changing, weather. Referring to the classical French form of the monthly calendar, each pieces is composed by 29, 30 or 31 cyanotype prints in shades of blue suggesting same as the sky, cloud cover, mist, plane trail or bright night.

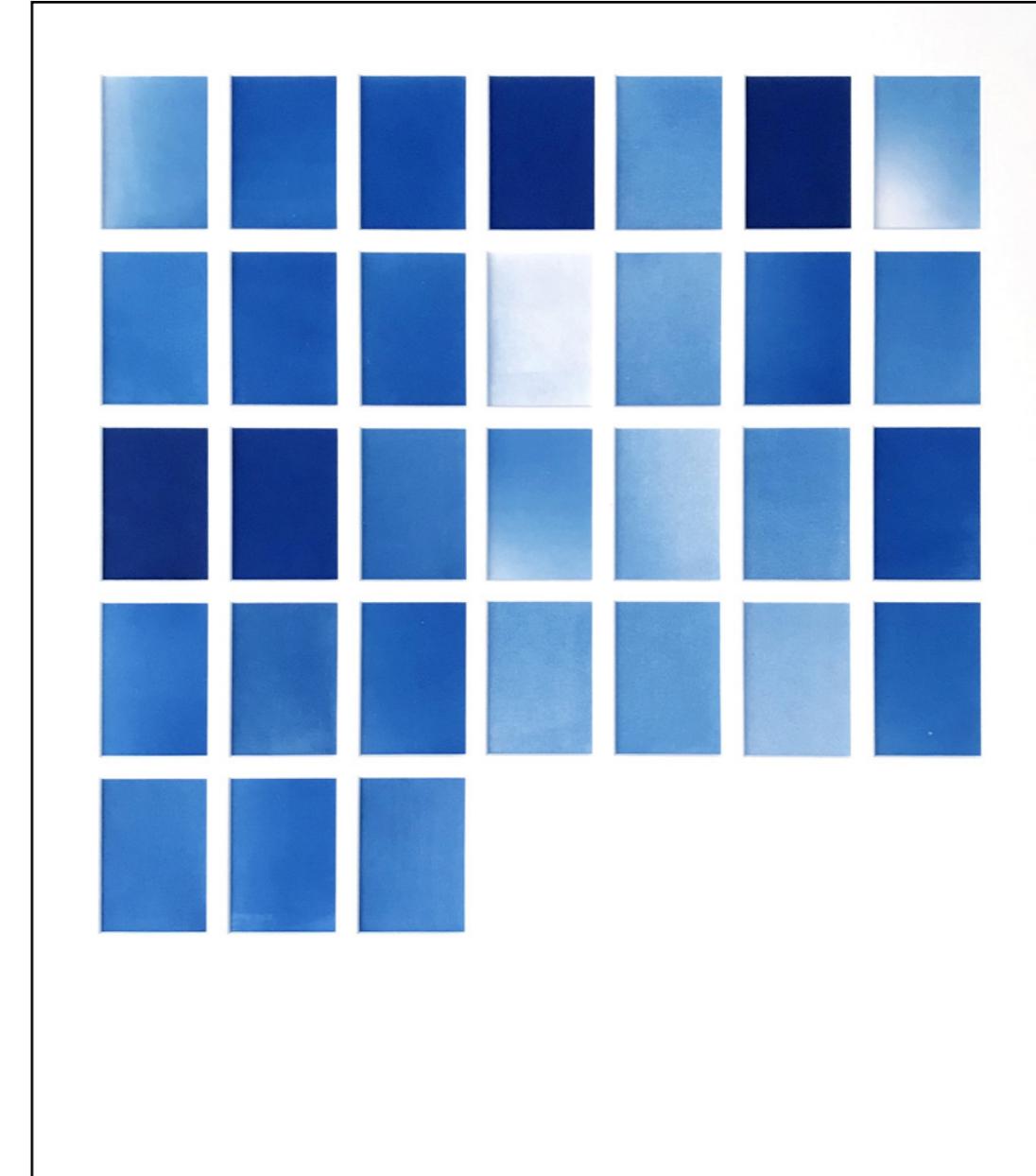
Taking distance with the classic relationship between a photograph and its reference, she invents a more radical mode of pictorial production, a very frugal one : always in a camera-less process and working only with natural light. Revisiting the primitive practices of photography, especially the cyanotype techniques, all variations of color and imperfection relate as much the manufacturing process of a photosensitivity memory, as it authentic broadcasting. Mixing the rigor of conceptual thinking and her personal contingencies, her works offers itself as a media for mental images. And the viewer is therefore surprised by the authenticity of the photographs thus created, and seduced by their poetic minimalism.

MARIE CLEREL - MIDI



Marie Clerel, Avril 2019, Midi series, 2017-19
unique piece in edition of 2 (+1AP) - 80,5 x 70,5 cm
31 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, museum glass

MIDI



Marie Clerel, Juillet 2019, Midi series, 2017-19
unique piece in edition of 2 (+1AP) - 80,5 x 70,5 cm
31 contactless cyanotype prints on Canson paper
passe-partout, aluminium and veneered wood frame, museum glass

MIDI

galerie binome



© 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 residence, Manufacture de Sèvres, Paris
 2018 laureate Prix du livre d'auteur, Les Rencontres d'Arles, France
 2016 laureate Nestlé International Photo Prize, Festival Image Vevey, Swiss
 2014 laureate du NRC Charity Awards, Netherlands
 2009 residence RedA.I.R, Stedelijk Museum Bureau, Amsterdam, Netherlands

Collections (selection)

- USA MoMA, New York; The New York Public Library, New York ; Paul Getty research Center Institute, Los Angeles ; Spencer Museum of Art, Kansas
 FR Bibliothèque nationale de France - BnF, Paris; Château Borély, Musée des arts Décoratifs et de la Mode, Marseille ; Musée d'art moderne et d'art contemporain - MAMAC, Nice; Musée Georges de La Tour, Vic-sur-Seille
 NL 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, 2022), Art Paris (2020, 2021, 2022), Paris Photo (2021)

Solo shows

- 2022 / 10 Galerie Binome, Paris
 / 06 Museum Het Dolhuys, Museum of the Mind, Haarlem, Pays-Bas, curator Hans Looijen
 / 06 Diskus, Aalst, Belgique
 2021 / 11 *Laurence Aëgerter*, Eurojust, La Haye, Pays-bas
 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)

- 2022 / 11 MAMAC, Nice, France
 / 04 *Copycat*, Provinciehuis Paviljoen Welgelegen, Haarlem, Pays-Bas, curator Hélène Bremer
 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 *Photographic Treatment®, Daily Photo Dose 1-5*, éditions Dewi Lewis Publishing, Stockport, United Kingdom
2015 *MEER VREUGDE MET KAMERPLANTEN*
Healing plants for hurt landscapes, design by Erik Kessel
2014 *Cathédrales*, RVB Books editions, Paris, France
2011 *Tristes tropiques, illustrations hors texte*, in coll. with Ronald van Tienhoven, Filigranes editions, Paris, France
2010 *An Alphabetical Index of Some of the Stories*, commissioned by Stedelijk Museum Bureau Amsterdam and CBK Zuidoost
10 Days, 22 Months
2009 *Catalogue des Chefs-d'œuvre du Musée du Louvre*
2007 *180° Encyclopaedia*
2006 *LA LA LA LA*, Neroc VGM, Amsterdam, Netherlands
2005 *A meeting on paper*, Neroc VGM, Amsterdam, Netherlands

Catalogues - Publications

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

Press reviews (selection)

- 2021 / 06 Marseille / *Laurence Aëgerter au Petit Palais*
by Patrick Boulanger, de l'Académie de Marseille
La Revue de la céramique et du verre / De daguerréotype en lithophanie
by Sabrina Silamo and Delphine Frouard
/ 03 The Gaze of a Parisienne / *Ici mieux qu'en face*, Laurence Aëgerter
by Florence Briat-Soulié
Le Monde / *Laurence Aëgerter, l'infiltrée au musée* by Lunettes Rouges
Art Press / *Laurence Aëgerter; Ici mieux qu'en face* by Camille Mancy
2020 / 12 Glint #24 / *En eau profonde Laurence Aëgerter tisse le bonheur*
by Caroline Coiffet
/ 11 Le Journal des Arts N°556 / *Le Petit Palais poétisé par Laurence Aëgerter*
by Christine Coste
/ 10 Télérama / *Détournement de Chefs-d'œuvres* by Frédérique Chapuis
Figaro / *Art Paris, envers et contre tout* by Béatrice de Rochebouet
/ 09 Fisheye #42 / *Au bout du plongeoir, le grand bain*
Télérama / *L'ivresse des petits fonds* by Frédérique Chapuis
/ 07 ArtPress / *Le chef d'œuvre du moment : Longo Maï de Laurence Aëgerter*
by Maud de La Forterie
La gazette Drouot / *Laurence Aëgerter, Anaïs Boudot et Douglas Mandry.*
Au bout du plongeoir, le grand bain by Sophie Bernard
2019 / 08 Le Monde / *Arles 3 : recherches*, by Lunette Rouges
/ 07 The New York Times / *6 Photographers to Look Out For at the Arles Festival*,
by D. Anglès, USA
Blind / *Rencontres d'Arles 2019 : Laurence Aëgerter, magicienne de l'ombre*
by C. Olsina
Le Point / *Rencontres photo d'Arles 2019 : architecture et environnement*,
by D. Quilain
Art Press #468 / *L'art de l'évasion de Laurence Aëgerter*, by F. Escoulen
Art Press - Hors série / *La photographie. Pratiques contemporaines, «Un
objet intertextuel»*, by R. Coignet, F. Escoulen
2018 / 08 CNN / *A photographic treatment for people with dementia*, by M. Bender, USA
/ 07 Le Monde / *Rencontres d'Arles : fréquentation en hausse pour la semaine
d'ouverture*, by C.Guillot
/ 06 Art.es #73-74 / *Belated eyes*, by Ignacio Castro Rey, Spain
2017 / 09 Unseen #4 / *Laurence Aëgerter, Photographic Treatment* Netherlands
2015 / 09 Unseen Magazine / *Laurence Aëgerter*, 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. Her 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 subjective 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 JP 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, 2022),
Art Rotterdam (2022), Approche (2019), Polyptyque (2019),
Unseen (2017), Estampa Fair (2016)

Solo shows (selection)

- 2022 / 01 *Chroniques de verre*, Galerie Binome, Paris
- 2021 / 11 *La Noche oscura*, Espace Saint-Cyprien, Toulouse, France
/ 06 *Jour et Ombre*, Le Champs des Impossibles, écomusée du Perche, Prieuré de Sainte-Gauburge, Saint-Cyr-la-Rosière, France
- 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)

- 2022 / 05 *Le champ des impossibles*, Parcours art et patrimoine en Perche .03, France
/ 04 *Generacio [Re]*, Museu de la Vida, l'Espluga de Francoli, Tarragona, Spain
- 2021 / 06 *Le champ des impossible*, Parcours art et patrimoine en Perche .02, France
/ 01 *Paysage de mémoire*, Centre du patrimoine Arménien, Valence, France
- 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, France
/ 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*, AspKatowice, 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 Péronchon, L'imagerie, Lannion, France
2017-18 / 11 *Ex-situ*, Casa de Velazquez, Madrid, Spain

Group shows (more)

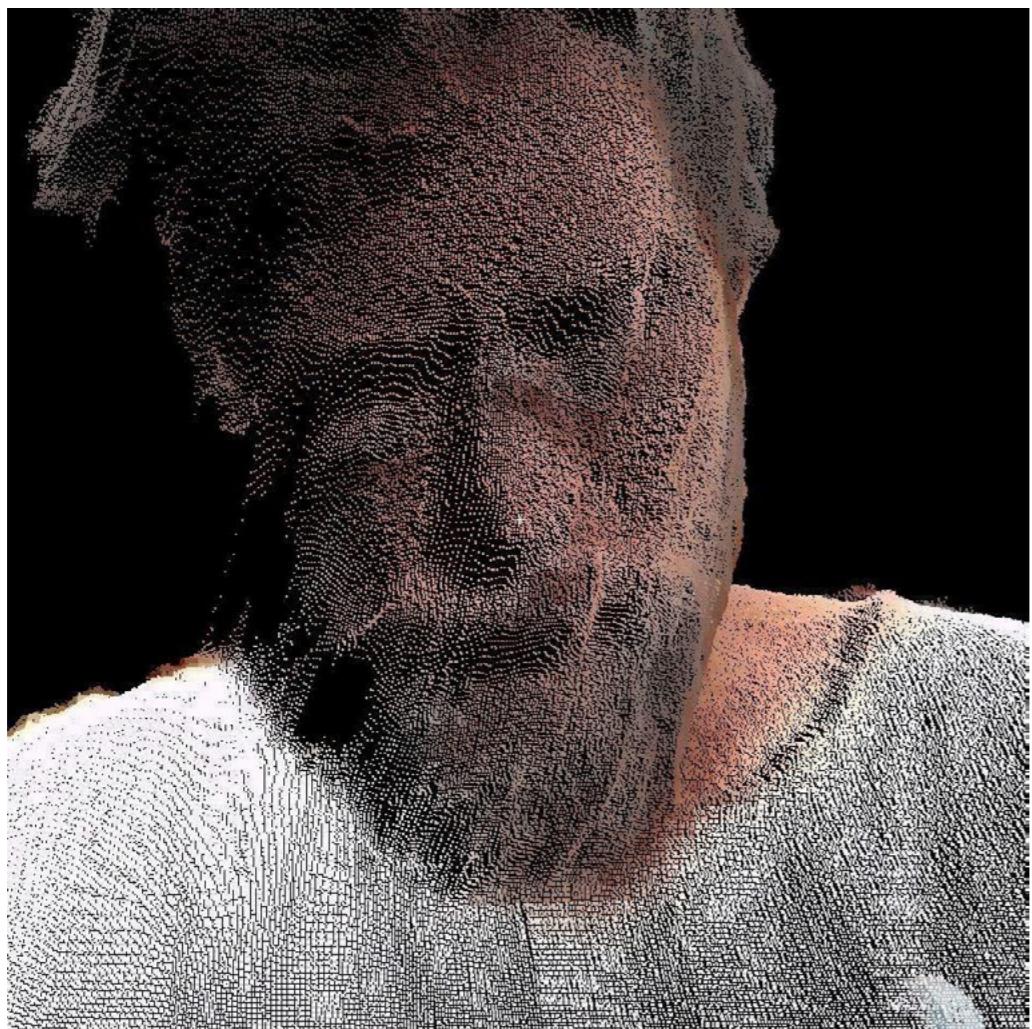
2017	/ 12	<i>Itinérance</i> , Académie des Beaux-arts de Paris
	/ 10	<i>Traversées</i> , La Villa Pérochon by invitation of the residence 1+2, Musée Paul Dupuy, Toulouse
	/ 10	<i>Viva Villa!</i> , Cité internationale des arts, Paris
	/ 07	<i>Itinérances 2017</i> , Monasterio de Veruela, Véra de Moncayo, 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'Harelot, 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, France
	/ 05	<i>Le pavillon des sources</i> , Le triangle des Bermudes, Diedendorf
		<i>Histoires d'onde histoires d'eau</i> , MuBA, Tourcoing, France
	/ 01	<i>Mouvements de Terrain</i> , Galerie Binome, Paris
2015	/ 11	<i>Dédicades</i> , Musée de la Chartreuse, L'inventaire, Douai, France
	/ 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

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, Filigranes 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
	« Qu'avez vous fait de la photographie ? », Actes Sud editions, Arles
2011	catalogue <i>Carte blanche</i> , Rencontres internationales de la jeune photographie, Niort

Press review (selection)

2022	/ 04	Artpress #498 / <i>Introducing Anaïs Boudot</i> , by Maud de la Forterie
	/ 03	<i>Transfuge / Lumières de l'invisible</i> , by Julie Chaizemartin
	/ 03	Télérama Sortir / <i>Plein la vue, de verre et d'or</i> , by Frédérique Chapuis
	/ 03	Paris Capitale / <i>Galerie Binome - Anaïs Boudot</i>
	/ 03	Artvisions / <i>Anaïs Boudot, Chroniques de vere</i> , Paris, <i>Galerie Binome</i>
	/ 02	L'humanité / <i>L'image redorée des femmes artistes</i> , by Magali Jauffret
	/ 02	Fisheye / « <i>Chronique de verre</i> » <i>Anaïs Boudot travaille la mémoire</i> , by Lou Tsatsas
	/ 02	France Fine Art / Interview d'Anaïs Boudot, exposition « <i>Chronique de verre</i> »
2021	/ 11	Fisheye / « <i>Les oubliées</i> » : leurs vies brutalement brisées, leur force créatrice et émancipatrice by Lou Tsatsas
	/ 11	France Fine Art / Interview d'Anaïs Boudot, « <i>Les oubliées</i> », by Anne-Frédérique Fer
	/ 10	9 Lives Magazine / <i>Les Oubliées aux éditions The Eyes Publishing</i>
		<i>Anaïs Boudot rend visible l'invisible</i>
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 / Interview d'Anaïs Boudot, 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



© 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. First public presentations of the project took place at the Museum of Contemporary Art in Lyon, the Fiminco Foundation and at the Jeu de Paume in Paris.

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), FRAC Occitanie Montpellier (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 FRAC Occitanie-Montpellier; Musée français de la photographie, Bièvres ;
FMAC Paris ; BNF Paris ; Artothèque of Lyon ;
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, 2022), Art Rotterdam (2022)
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 / 10 Prix Art Collector, commissariat Dominique Moulon
/ 05 Soleil noir, Festival Interstice, ÉSAM Caen
/ 03 Plus six minutes de lumière, Frac Occitanie Montpellier
/ 03 Respirations, commande de la Mission Photographique du 93, La Capsule, Le Bourget
- 2021 / 01 Minecraft Explorer, performance at Jeu de Paume
- 2020 / 09 Minecraft Explorer, performance at Fondation Fiminco
/ 06 Minecraft Explorer, performance at Mac Lyon
- 2020 / 09 La peau du monde - Galerie Binome, Paris
/ 01 Ruines particulières - Biennale Némo - La Capsule, Centre culturel André Malraux, Le Bourget, France
- 2019 / 10 Commissaires Arnaud Lévènes & Dominique Moulon
Boîte noire, Galerie Binome, Paris
- 2018 / 02 Territoire circonscrits, Musée des Beaux-arts Le Loque, Swiss
- 2017 / 04 Soleil noir, Art Center La Halle, Pont en Royans
- 2015 / 11 Typologie du virtuel, Heinzer Reszler Gallery, Lausanne, France
Répercussions, Galerie Binome, Paris
- 2015 / 10 Espace Saint Cyprien, Toulouse, France
- 2015 / 03 Fondation Sûnol, Barcelone, Spain
- 2014 / 02 Carte Blanche PMU, Le Bal, Paris
- 2014 / 01 Vice City, Mois de la Photographie, Galerie Binome, Paris
- 2013 / 11 Entropie, Galerie Le Carré d'Art, Rennes, France
- 2012 / 10 Vice City, EMOP, Computer Spiele Museum, Berlin, Germany
- 2012 / 05 First Person Shooter, 4RT Contemporary, Bruxelles, Belgium

Group shows (selection)

- 2021 / 11 ALL TOMORROW'S RUINS - Villa Heike, Berlin, Germany curated by Sonia Voss
2020-21/11 Comme un parfum d'aventure - MAC Lyon.
curated by Marilou Laneuville and Matthieu Lelièvre
- 2020 / 11 Melting point*- Festival accès(s) #20 - Bel Ordinaire, Grande galerie, Billère, curated by Jean-Jacques Gay
/ 09 Photographier les ruines hier et aujourd'hui - 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 Ressemblance garantie, 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 / 03 AULT - Mille Cailloux éditions - bookfair Salon Multiple Art Days - MAD
Topographia Naturalis - Nuit de la culture, Pavillon 4, Luxembourg
Loop », Les Rotondes, Luxembourg
- 2019 / 02 Acta est fabula, FRAC Occitanie, ESBA Nîmes, France
Réminiscences, Festival Multiplica, Rotondes, Luxembourg
Points-of-view, 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, Rapperswil, 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 (selection)

- 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

Press review (selection)

- 2022 / 05 Acumen #22 / *Art Paris découvertes*, by Stéphanie Dulout
/ 05 Art Press #499 / *La dernière ?* by Étienne Hatt
- 2021 / 09 9 lives magazine / *Thibault Brunet, lauréat prix Art [] Collector 2021 qui fête ses 10 ans !* by Marie-Elisabeth De La Fresnaye
/ 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 / *Boîte 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
- 2018 / 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
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



« The young artist Marie Clerel coated canvas with a light-sensitive product, and exposed them to places where she was invited. Depending on the light of the place, the blue cyanotype is more or less bright, and folds are drawn. In the final canvas - yet completely flat - we find these false folds that the light has drawn, as a reminder of the nature of photography, which makes ghosts appear, and makes believe what is no longer. »

[press article] *Quand les artistes font des plis*, Le Monde, February 10, 2017
by Claire Guillot, journalist and Deputy Chief of section Culture
of Le Monde newspaper

PORTRAIT

Marie Clerel was born in 1988 in Clermont-Ferrand. She lives and works in Paris. In 2012, she graduated with a Bachelors degree in Fine arts from the University of Paris 1 Panthéon-Sorbonne, then she joined the École nationale des beaux arts of Lyon, where she received her DNSEP with the honors in May 2016.

Observation and questioning about the nature of images are the fundamental elements of Marie Clerel's artworks. She becomes a "contactless cyanotype" specialist, but also overflows the question of the limits of the photographic medium - through in situ installations, mixing varnishes applied to the wall, reactive painting, projections - which solicit the perception of the viewer in response to his presence in the exhibition space. Without film or contact, her photography gets to very root of the medium and turns light into a poetic subject of investigation. By working oftenly with protocols, she frees herself from conceptual rigor and plays with the hazard of weather and seasons. This research on the materiality of the image and her attraction to the primitive practices of photography open to the interests of contemporary art. In this regard, she has taken part in «L'Inventaire des Brouillards» at the Graphem Gallery (curator: Camille Paulhan), a collective exhibition on the theme of the trace and imprint, through various graphical expressions.

Her first solo show was showcased at AMT project gallery in Bratislava (Slovakia) in 2015, following by the selection of the sans titre (plis) series as part of the group show «Remediate the Everyday» at the atelier W in Paris. In 2016, she took part in the 66th edition of Jeune Création at the Thaddaeus Ropac Gallery (Pantin), and in «À dessein» and «Second hands», two collective exhibitions at Galerie Binome. As a follow-on to its participation in Art Paris Art Fair and the group show «L'Œil plié» (where her works was notified by Le Monde newspaper, *Ces artistes qui font des plis*, by Claire Guillot), she was the laureate of Biennale Jeune Création, Watch This Space #9 in 2017. This residency ended with her second solo exhibition « N'y Voir que du Bleu ». In 2018, her works were shown at Art Paris and at Unseen Amsterdam fairs on the 'cameraless' stand of Galerie Binome.

In Spring 2019, Galerie Binome showcased her first monographic exhibition « ... et le Soleil l'attend » that rised up new series of photograms or lumen prints exposed to the light of the full moon on non-revealed paper. This September, she will also take part in Unseen on Galerie Binome's booth, questionning through the abstraction, the relation between photography and painting.

In 2022, the installation Midi was presented in two major exhibitions, Songs of the sky at C/o Berlin and Chants du ciel at The Rencontres d'Arles festival.

MARIE CLEREL - BIOGRAPHY

Marie Clerel - 1988 (France)

Education

- 2016 DNSEP, ENSBA Lyon, France
2014 DNAP, ENSBA Lyon, France
2012 Bachelor Fine Arts, Université Paris 1 Panthéon-Sorbonne, France

Award, Residency

- 2016 Biennale Watch this Space#9 award, creative residency
Tourcoing, France
2016 finalist Prix Fondation Renaud, Lyon, France
2015 Jeune Création 66th edition, Paris

Fairs

- Paris Photo (2020), Galeristes (2020),
Art Paris (2019, 2018, 2017), APPROCHE (2018),
Art Rotterdam (2022), Unseen (2019, 2018, 2017)

Solo Shows

- 2021 / 02 *Herbier*, Galerie Showcase, Grenoble
2019 / 03-05 ... et le Soleil l'attend, Galerie Binome, Paris
2018 / 11 *Rendez-vous*, Le Molière, Paris
2017 / 10-11 *N'y voir que du bleu*, Biennale Watch this Space#9,
Galerie Commune, Tourcoing
/ 03 *Chasser le lumière*, performance, Caroline Saves
Jeux de reins, Jeux de vilains, Lyon
2015 / 02-03 *63 minutes of sunlight (from A to B)*, AMT Project Gallery,
Bratislava, Slovakia

Group Shows

- 2022 / 07 *Chants du ciel*, Monoprix, Rencontres de la Photographie, Arles,
curator : Kathrin Schönegg
2021 / 12 *Songs of the Sky*, C/O Berlin, curator : Kathrin Schönegg
2020 / 11-01 *Parcours Résonance de la Biennale de Lyon*, duo show avec Florian de la Salle,
Galerie Tator
2018 / 03 *Cleptomanie sentimentale*, rue du Marché, Lyon
2017 / 11 *L'Inventaire des brouillards*, Galerie Graphem, Paris
/ 03-04 *L'Œil plié*, Galerie Binome, Paris
/ 03 *Double Trouble*, Maison de l'Image et du Son, Villeurbanne
2016 / 11 *L'objet photographique*, Immix Galerie, Paris
/ 09 *Signs of the Times*, Prix Fondation Renaud, Lyon
/ 06-07 *Second Hands*, Galerie Binome, Paris
/ 04 *À dessein*, Galerie Binome, Paris
/ 01 *Jeune Création 66^{me} édition*, Galerie Thaddaeus Ropac, Pantin
/ 11 *Remediate the Everyday*, Atelier W, Pantin
2013 / 11 *By Post*, exp. coll. avec le Cupboard Collective, Art Licks
Weekend, London, United Kingdom
2011 / 03 *Young International Contest of Contemporary Art-YICCA*,
Factory Art Gallery, Berlin, Germany

Collaborations - Éditions

- 2015 J+K (Jullius Koller & Kveta Fullierova), Sputnik Edition, Bratislava
2013 Carte blanche à Joseph Elm. Fac'tory, MARQ#2, Musée d'Art Roger Quillot,
Clermont-Ferrand

Press review (selection)

- 2019 / 11 LE MONDE / *Portraits, paysages, abstractions... nos coups de cœur*
à Paris Photo by Claire Guillot
2019 / 03 Telerama Sortir / *Et le soleil l'attend - TT*, by Frédérique Chapuis
Paris Art / *Marie Clerel déconstruit la photographie*
MEERO / *Marie Clerel : graver le ciel*, by Jean-Baptiste Gauvin
Point contemporain / *Marie Clerel, et le Soleil l'attend* by Camille Paulhan
France Fine Art / interview *Marie Clerel*, by Anne-Frédérique Fer
2018 / 11 Fisheye #33 / *Salon Approche : une 2e édition réussie*, by Anaïs Viand
Fisheye #33 / *10 femmes qui font la photo*, by Éric Karsenty
FOMO FearOfMissingOut / *Approche, saison 2*
Say Who / *La photographie à l'honneur de la 2e édition d'Approche*
France Fine Art / Interview *Marie Clerel*, by Anne-Frédérique Fer
Le Journal des arts #510 / *Paris Photo l'indétrônable*, by Christine Cost
TANK magazine / *APPRO CHE*, by Christine Coste
2017 / 02 Le Monde / *Quand les artistes font des plis*, by Claire Guillot
L'Œil de la photographie / *L'Œil plié*
ViensVoir.OAI13.com / *L'œil plié ou l'infini dans la photographie*, by Bruno Dubreuil
2016 / 01 Le Chassis / *Un pas de côté, entretien avec Marie Clerel*, by Lola Bonnelarge

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 established and 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 material photography, sculpture, performance, drawing or writing, the artists explore the boundaries of the medium and the supports. The definition of the photographic field, its extent and limits, are at the heart of the gallery's research.

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

Gallery news

CORINNE MERCADIER

May 13 - July 16, 2022
Galerie Binome

Art Rotterdam

May 18 - 22, 2022
Laurence Aegerter, Anaïs Boudot, Thibault Brunet, Marie Clerel
Van Nellefabriek, Van Nelleweg 1, 3044BC Rotterdam

Paris Gallery Weekend

May 19 - 22, 2022
Corinne Mercadier - solo show
Galerie Binome

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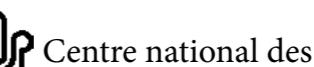


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