

galerie
binome

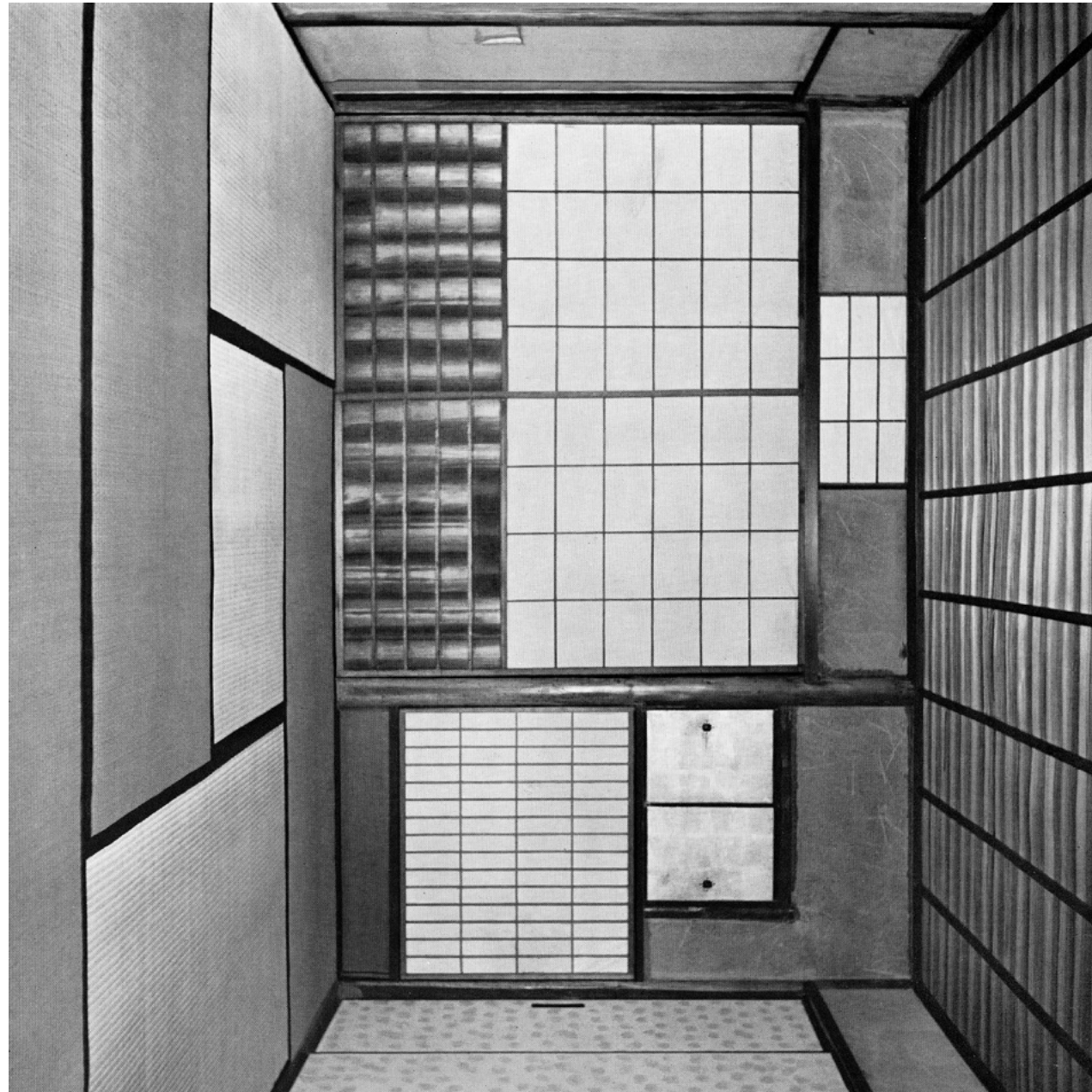
Laurence Aëgerter

**IN PRAISE
OF THE DOUBLE**

07/10 to 26/11/2022

opening Thursday, October 6, 6-9pm

Galerie Binome 19 rue Charlemagne 75004 Paris
tuesday-saturday 1pm-7pm and by appointment +33 142 742 725
info@galeriebinome.com www.galeriebinome.com



Laurence Aëgerter, Heya, Point de fuite series, 2022
archival pigment print on FineArt Baryta paper
360° rotating American box, 4 positions according to 4 angles of view at 90°
edition of 6 (+2AP) - 40 x 40 cm

POINT DE FUITE

Laurence Aëgerter joined the Binome Gallery in 2020. After several major events realized together, « In Praise of the Double » is her first solo exhibition at the gallery. The selection crosses unreleased works, including a new series *Point de fuite*, or emblematic of the artist by bringing together for the first time since Les Rencontres d'Arles in 2019 the series *Cathédrales* and *Cathédrales hermétiques*.

« In Praise of the Double » is part of an important end-of-year news for the artist: presentation of *Confetti* and the monumental tapestry *Diogenes* in Unbound « Alternative realities » at the Unseen Amsterdam fair in September, by curator Damarice Amao, photography curator at the Centre Pompidou in Paris. Opening in November of the exhibition « Devenir Fleur » at the MAMAC, Musée d'Art Moderne et d'Art Contemporain de Nice, curated by Hélène Guenin, director of the MAMAC and Rébecca François, assistant curator, with the series *Healing Plants for Hurt Landscapes*. The exhibition « Prendre soin. Restaurer, réparer, de la Renaissance à nos jours » at the Musée des Beaux-arts de Dole presents the same series as well as *Photographic treatment* until March 2023. The new works *Point de fuite* are shown in parallel by the Binome Gallery during the Paris Photo fair at the Grand Palais Éphémère from November 10 to 13. At the same time, the artist is working on the conception of an extraordinary tapestry of 28 meters long for his next solo show in June 2023 at Museum Het Dolhuys in Haarlem (NL), with the support of the Mondriaan Fund.

INTRODUCTION

Upending the gaze

For a little more than ten years now, Laurence Aëgerter has been exploring para-photographic strategies to examine various characteristics of photography: its physical properties, its cognitive effects, its social functions, its place in art history, but also – and especially – its mysteries and the poetic nature of its relationship to our faculties of perception. Her most recent works grow naturally out of the investigation she has long been conducting through the media of photography, tapestry, installation, sculpture, and other forms. All these works demonstrate her careful attention to the subtle ways in which art affects us as viewers, as well as the admirable freedom with which she manipulates and associates ideas and materials.

Aëgerter's most recent series, *Point de fuite*, takes as its point of departure a double-page spread at the centre of Roland Barthes' *Empire of Signs*, showing a photograph of a corridor in the Nijo Castle in Kyoto. The image is accompanied by a handwritten inscription of the author, echoed in the final sentence of the book: "Turn the image upside down: nothing more, nothing else, nothing." Taking this injunction at face value, Aëgerter undertook to examine what happens to this image – and to three others taken from books on Japanese architecture – as well as to our reading of the image, when it is turned. A device attaching the image to the wall, as discrete as it is sophisticated, permits the viewer to rotate the frame on a central axis in four steps, as one would turn a dial.

The cognitive and aesthetic experience that Aëgerter proposes here picks up on an experience we have all had at least once, lying on a sofa at home: with our head at rest in the supine position, we find our familiar environment upended. The lines of the parquet floor are suddenly on the ceiling, the ceiling moulding adorns the floor. Our coordinates jumbled, we fall briefly into a state of hebetation: our living room becomes unrecognizable, our sense of orientation is drawn into question, our faculties of perception thrown into disorder. A caesura appears between our eye and the world. *Point de fuite* produces on the viewer the same feeling of a disjunction of meaning. This feeling is reinforced by the black-and-white print and by the simplicity of Japanese décor, with its ascetic, unornamented spaces: verticality, an elemental physical principle of our presence in the world and of our aesthetic culture, is destabilized. Each time we rotate the image, we need a certain amount of time to adapt and decipher it. In this short interval of time, in which our brain is forced to re-boot, the image loses its indexical function. It *floats*.

This obligatory coexistence, in the photographic object, of the referent and its translation into an image, of the signifier and the signified, is without doubt one of the medium's most troubling characteristics. It has furnished ample occasion for reflection in the mind of theorists – the most prominent of which include Barthes himself (who was intrigued by Japanese culture precisely because it offers so many opportunities for examining the relationship between the sign and that which it designates) – as well as ample raw material for the work of artists, notably those who have pushed photography into the realm of abstraction and sought, by rendering the referent unrecognizable, to trouble the supposed transparency of photography. The beauty of Aëgerter's gesture resides, however, in its simplicity: with a single operation, she succeeds in altering our gaze, enabling it to pass through the image and enter another dimension. The image is as it were lightened, relieved of its responsibility to represent. But paradoxically, the very process lending lightness to the image reduces it to an essence: no longer required to render an accounting to reality, the image begins to exist in and for itself. It takes on the status of an autonomous object, with its own intrinsic graphic and physical qualities.

The artist avows that this "caesura in [her] perception ... sometimes feels like a relief". The various interventions carried out by Aëgerter in effect permit us, as well, to break with our habits as viewers and discover a new relationship with the artwork. The idea of cracking open the image is similarly at the heart of three other series presented in this exhibition. All three were presented in the artist's retrospective at the Petit Palais in 2020-2021; one of them, *Cathédrales hermétiques*, was also shown at the Rencontres d'Arles in 2019. We should point out that the *Compositions catalytiques* shown here constitute a new chapter – focused on the paintings of Ruisdael – in the series so named which the artist presented at the Petit Palais.

While the title properly makes reference to chemistry, Aëgerter's *Compositions catalytiques* play with an optical phenomenon. Working with reproductions of landscapes painted by the Dutch artist Jacob van Ruisdael (one work, completing the series, takes an approach significantly different from that described below), Aëgerter has placed – perpendicularly to the vertical plane of the canvas and at differing heights, depending on the composition of each painting – a mirror on a plane extending from the line which, in the painting, separates the sky from the earth's surface. The lower part of the canvas is thus hidden from view, but the mirror reveals to us another possible landscape. Once the assemblage has been re-photographed, the rural landscapes of Ruisdael appear to have been transformed into majestic seascapes – the church bell towers, doubled in the mirror, become sails on boats that glide smoothly, leaving no wake; the water's surface, itself placid, reflects the changing moods of the sky. In the novel simplicity of their compositions and the salient expressivity of the clouds, the images evoke the landscapes of Normandy created by Gustave Le Gray, who was a painter before becoming a pioneer of the medium of photography and developing the technique called *ciel rapporté*. This technique allowed him, by integrating two distinct negatives into a single image during the printing process, to get around the disparity in the luminosity of sky and landscape. For Aëgerter, too, photography is an activity that traffics in manipulation and illusion, where magic holds sway. The doubling of the image in *Compositions catalytiques* – which again involves a reversal, but one that mimics the upside-down inversion produced by the mirror of a reflex camera and observed directly by those who work with a large-format camera – plunges us into a novel space, one that operates a renewal of sense (and of the senses); plunges us into reverie, even meditation.

While *Point de fuite* and *Compositions catalytiques* play with the notion of displacement around a point of rotation or the fine line of a horizon, *Cathédrales* and *Cathédrales hermétiques* introduce that of temporal duration. The photographs – here again found images – are subjected to a modification in time. They are activated and de-activated by light and by the variation of light: *Cathédrales* by the simple device of placing an art book near a window in the setting sun; *Cathédrales hermétiques* by the technically much more sophisticated device of thermochromatic ink, the opacity of which varies according to the UV radiation and heat levels of the available light. These two series re-enact in broad daylight the "miracle" of the dark room: the revelation of the latent image and its progressive darkening and erasure (happily interrupted, in the reality of the laboratory, by the fixing bath). And the word miracle seems appropriate here not so much owing to the fact that we are dealing with religious edifices, but rather because the experience of appearance and disappearance prepared for us by Aëgerter parallels the cosmic phenomenon of the succession of day and night, or the metaphysical experience of death and the eternal cycle of the elements in nature, which never ceases to arouse in us astonishment and vertigo.

Sonia Voss
author and independent curator



Laurence Aëgerter, Shoji, Point de fuite series, 2022
archival pigment print on FineArt Baryta paper
360° rotating American box, 4 positions according to 4 angles of view at 90°
edition of 6 (+2AP) - 56 x 80 cm

POINT DE FUITE

Laurence Aëgerter
Point de fuite, 2022

Metamorphoses in images, their capacity to make my gaze elastic, is what fascinates me. I pay special attention to this when I look at images. For instance, lately I have been turning a lot of images around, looking at them upside down, one quarter that way and then the other. And I ask myself time and again: what is left over from my perception of the image when I first looked at it? Did something valuable emerge from this disorientation?

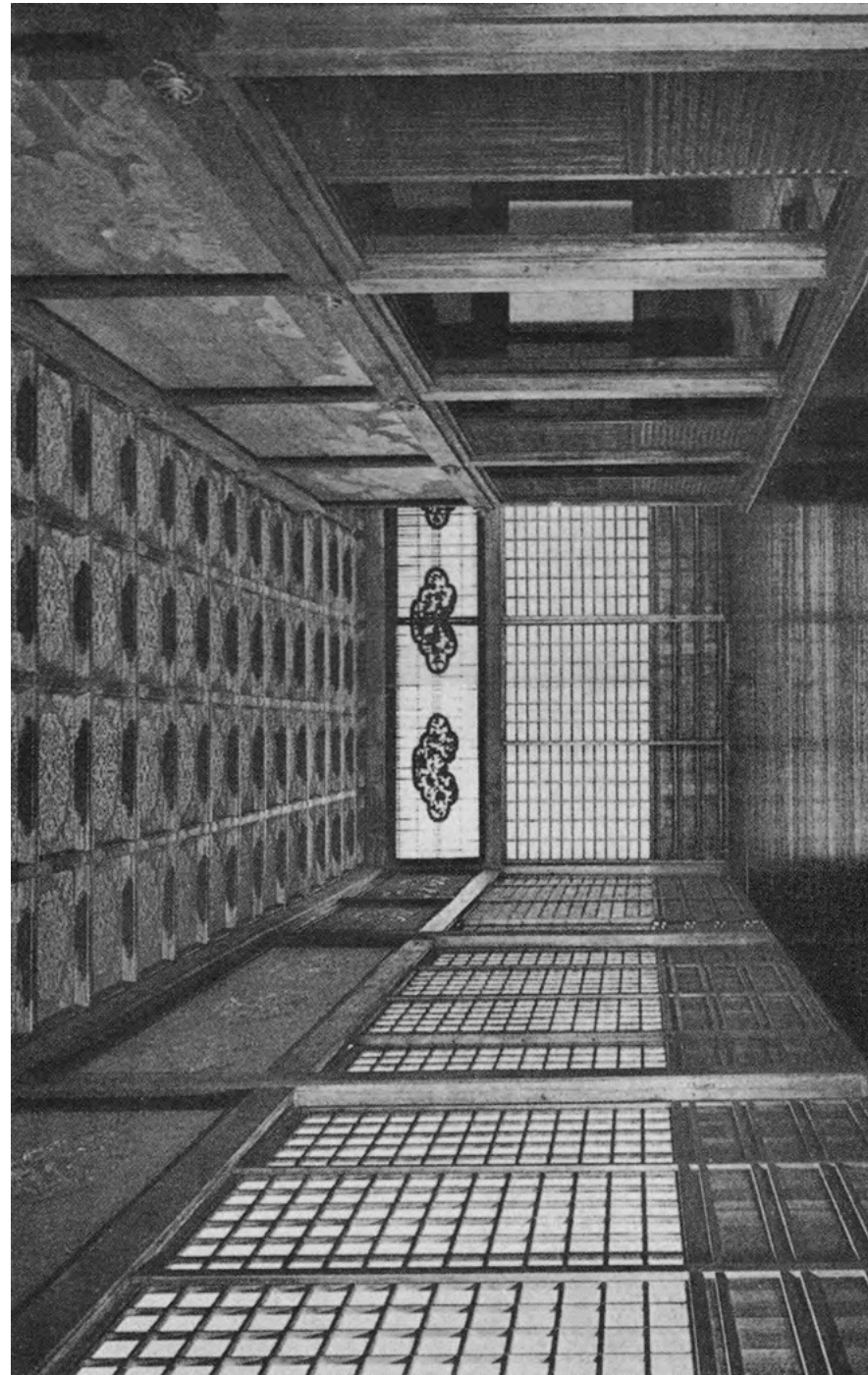
For this kind of viewing adventure, books are my favourite. The other day I looked at some books upside down from the first to the last page; it was an alienating and also liberating experience. The floor becomes the ceiling; I look for something to hold on to in the image in order to recognise something and, at the same time, it is precisely this unstable moment that is the most exciting. Some perceptions persist in an unexpected way and with some images it does not work at all. In that process, I experience that the image frees itself, as it were. It dissolves into a kind of diffuse essence.

I also like to use mirrors to look at images. They create a caesura in my perception that sometimes feels like a relief. This is because the reflection is like a dreamed piece of reality in which I can wander. A fiction that is in fact just as real as the original image hidden behind the mirror.

The intrinsic moving power of images, their potential annihilation as well as duplication offer me a salutary aesthetic experience. The ultimate escape.

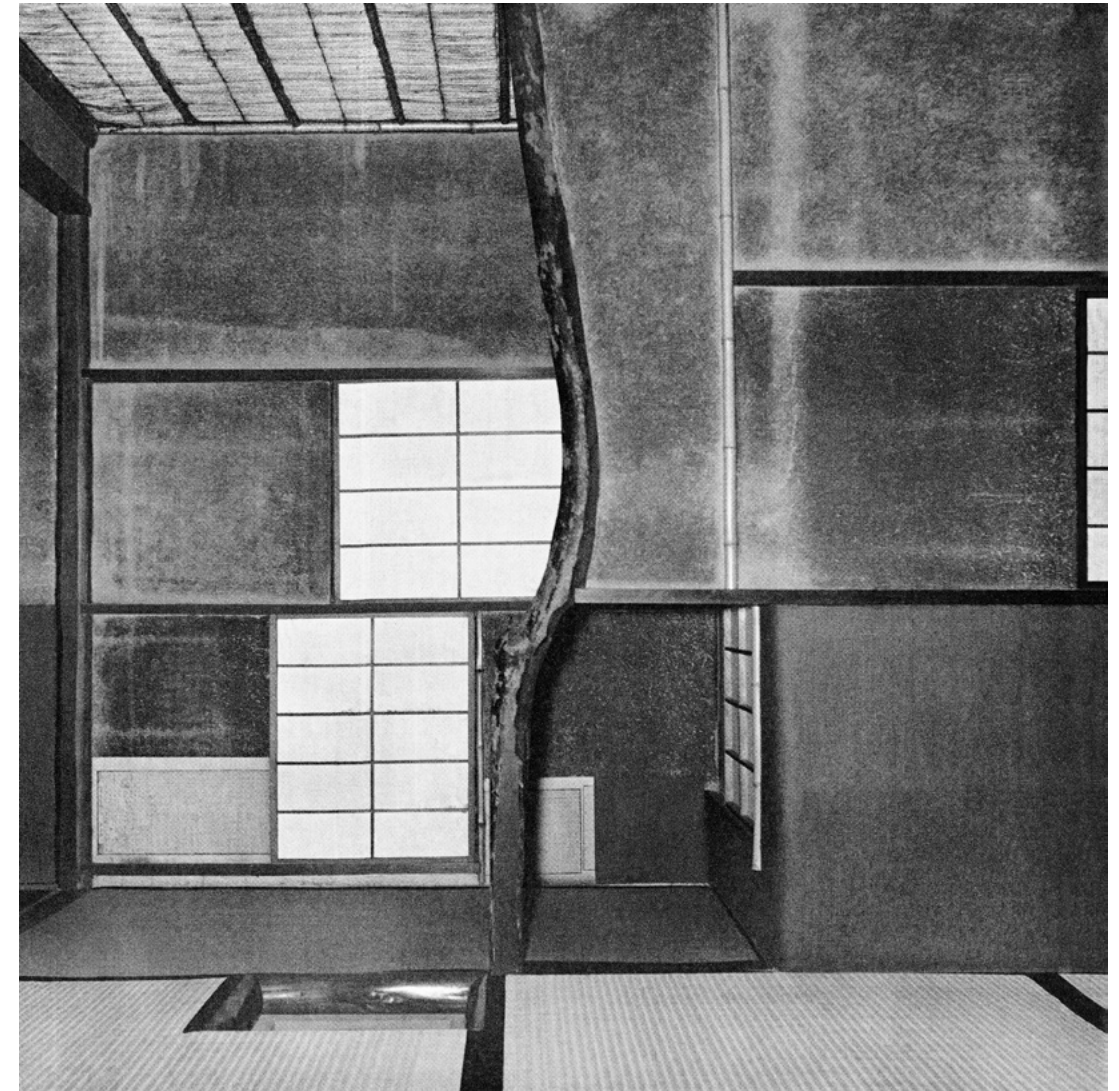
Laurence Aëgerter

POINT DE FUITE



Laurence Aëgerter, Roka, Point de fuite series, 2022
archival pigment print on FineArt Baryta paper
360° rotating American box, 4 positions according to 4 angles of view at 90°
edition of 6 (+2AP) - 35 x 56 cm

POINT DE FUITE



Laurence Aëgerter, Chashitsu, Point de fuite series, 2022
archival pigment print on FineArt Baryta paper
360° rotating American box, 4 positions according to 4 angles of view at 90°
edition of 6 (+2AP) - 40 x 40 cm

POINT DE FUITE



144.0.623-2110131128 (Ruisdael, Grainfields Flanking a Road)
Compositions catalytiques series, 2020-22
ultrachrome print, laminated on dibond, wood frame
edition of 6 (+2AP) - 100 x 130,2 cm

Laurence Aëgerter
Compositions catalytiques, 2020-22

The Ruisdael series is an experimentation that followed upon the Composition catalytiques based on a painting of Jacob van Ruisdael at the Museum du Petit Palais in Paris.

In all photographs of this series, a mirror intervenes in the different landscapes, creating disorientation in the perception. The different skies create atmospheric portraits of a variety of moods.

Grainfields Flanking a Road is the only photograph of the series to use vertical mirroring, and in which the original painting arises also on the other side of the mirror. The mirrored part of the original painting appears as a caesura, a cut in reality, in which a man happens to walk towards himself.

All photographs are realized life-size of the original Ruisdael paintings.

Laurence Aëgerter



Laurence Aegerter, 2106181713 (Ruisdael, Dunes near Bloemendaal)
Compositions catalytiques series, 2020-22
ultrachrome print, laminated on dibond, wood frame
edition of 6 (+2AP) - 52,1 x 66 cm

COMPOSITIONS CATALYTIQUES



Laurence Aegerter, 2108251550 (Ruisdael, Panorama of Amsterdam), Compositions catalytiques series, 2020-22
ultrachrome print, laminated on dibond, wood frame
edition of 6 (+2AP) – 41,5 x 40,7 cm

COMPOSITIONS CATALYTIQUES



Laurence Aëgerter, Confetti, 2019
edition of 6 (+2EA)
58,038 confetti, 8mm wide printed on both sides

exhibition version :
edition 2/6 - exhibition box - 50 x 35 x 10 cm
mirror stainless steel tray and sealed plexiglass cover

other version :
edition 1/6 - unique installation - 85 x 35 x 35 cm
black iron box, rechargeable cordless fan (Bestron), sensor and perspex showcase

CONFETTI

Laurence Aëgerter
Confetti , 2019

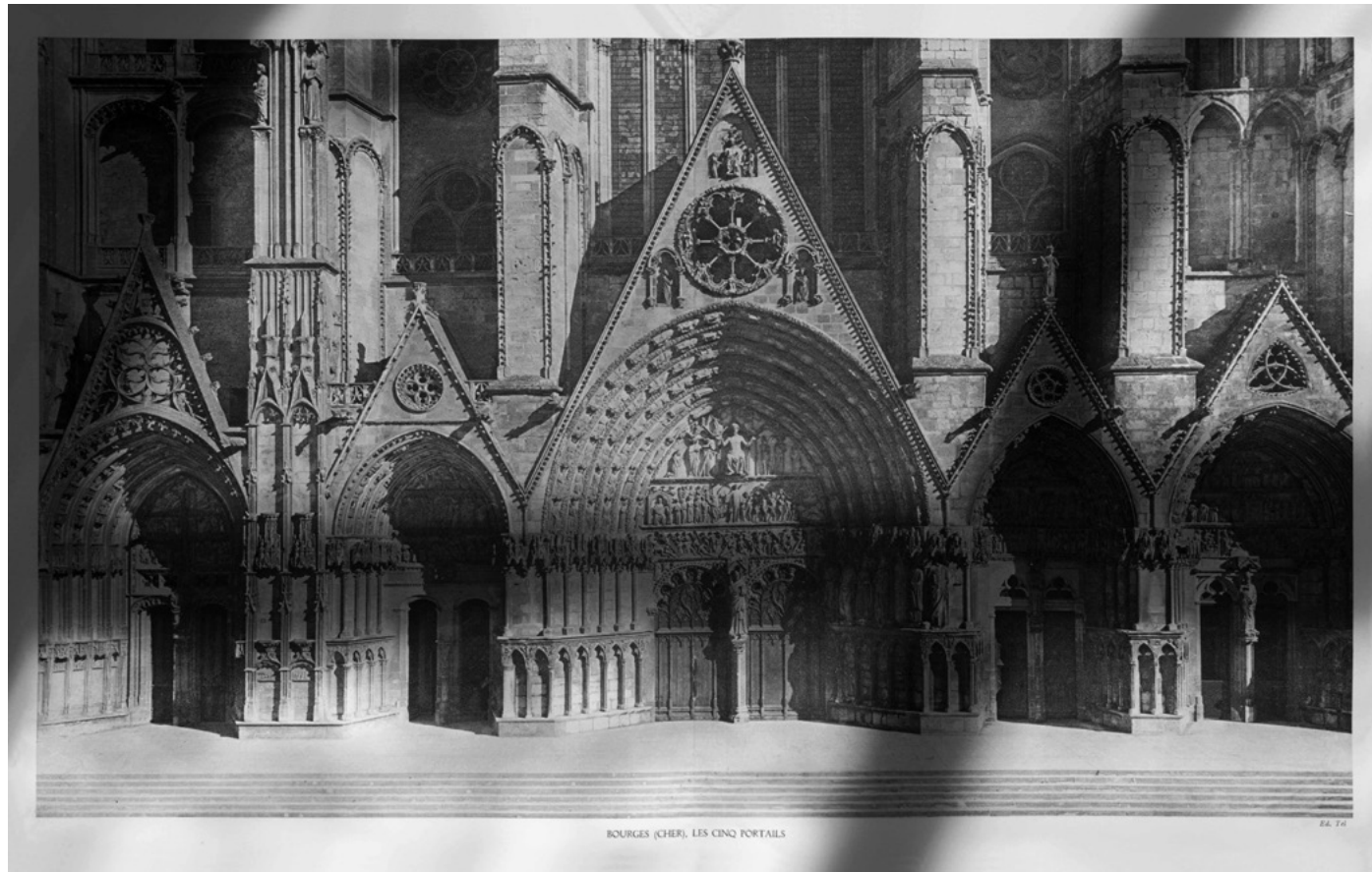
The work Confetti is significant of Laurence Aëgerter's interest for a social use of images. The 58,038 confetti contained in this transparent plastic bag reproduce exactly the 58,038 images stored for the last 10 years in her smartphone. The eminently photographic question of the archive - what to keep 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.

Marguerite Pilven, art critic, member of AICA

CONFETTI



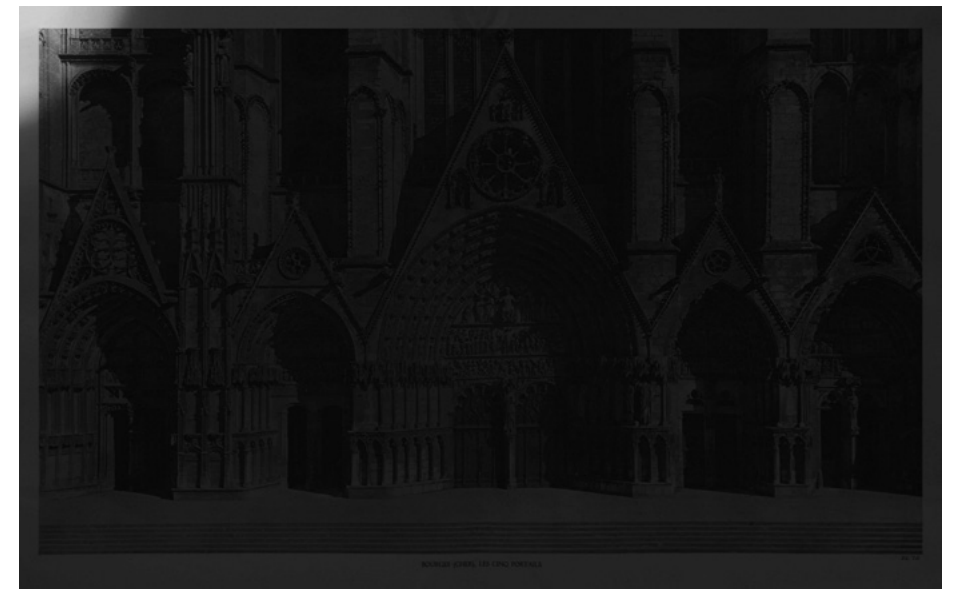
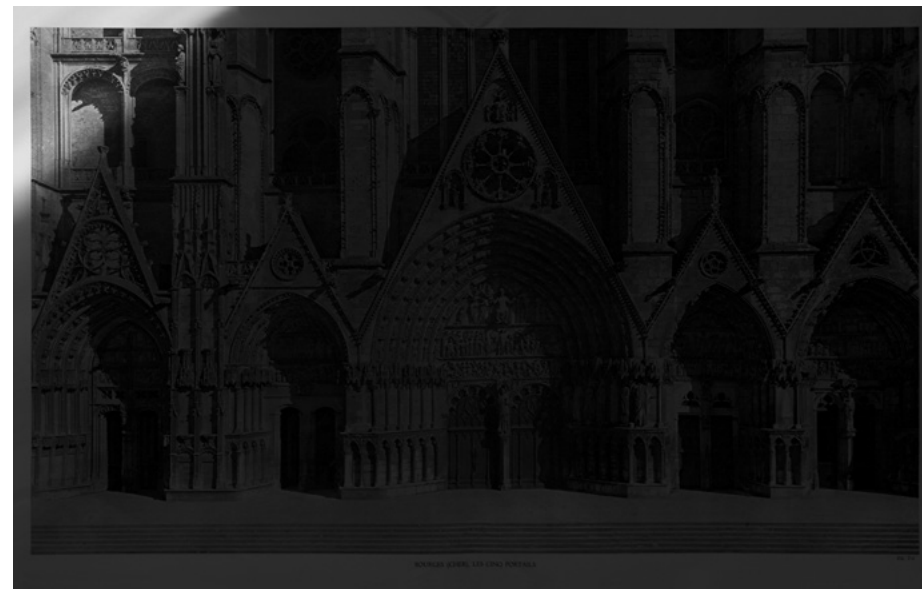
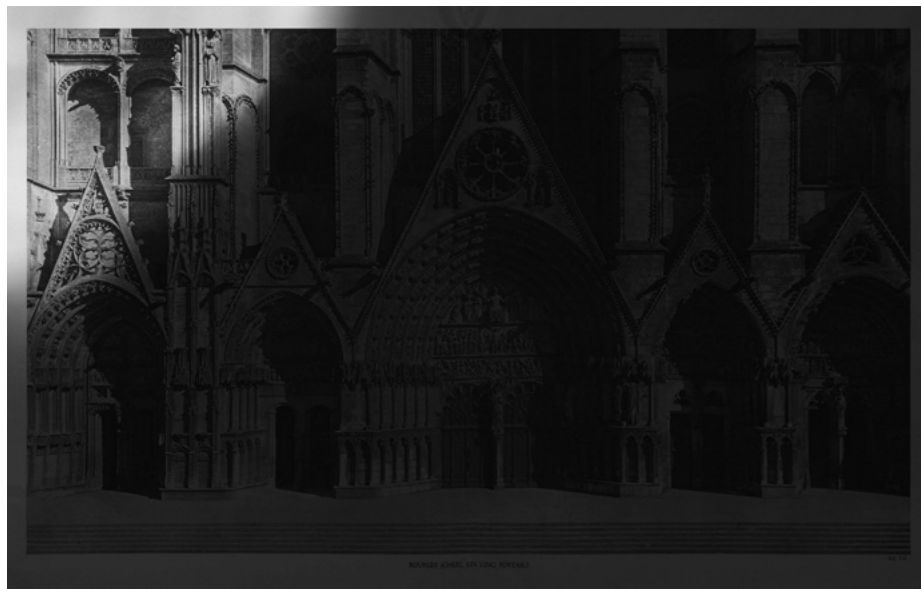
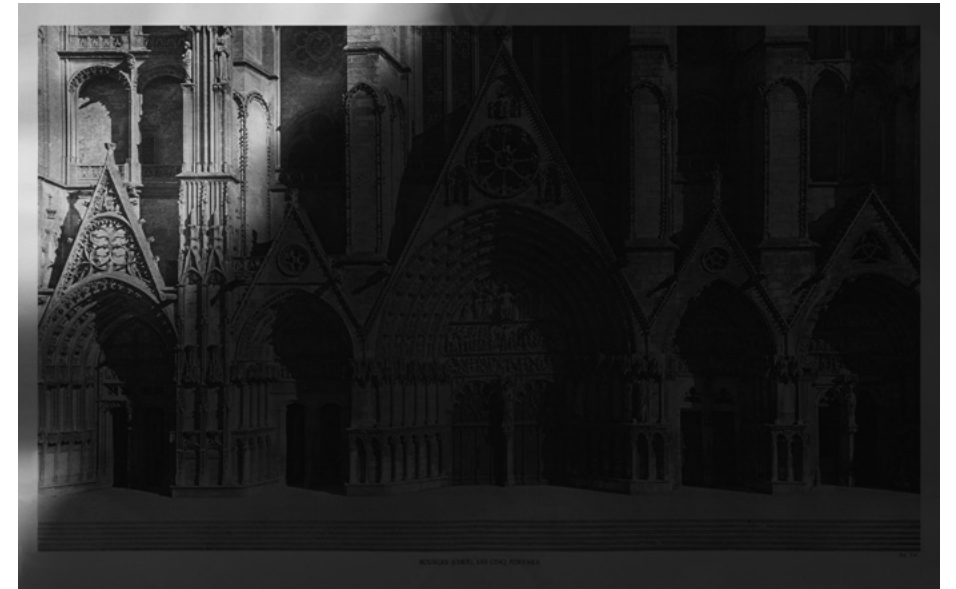
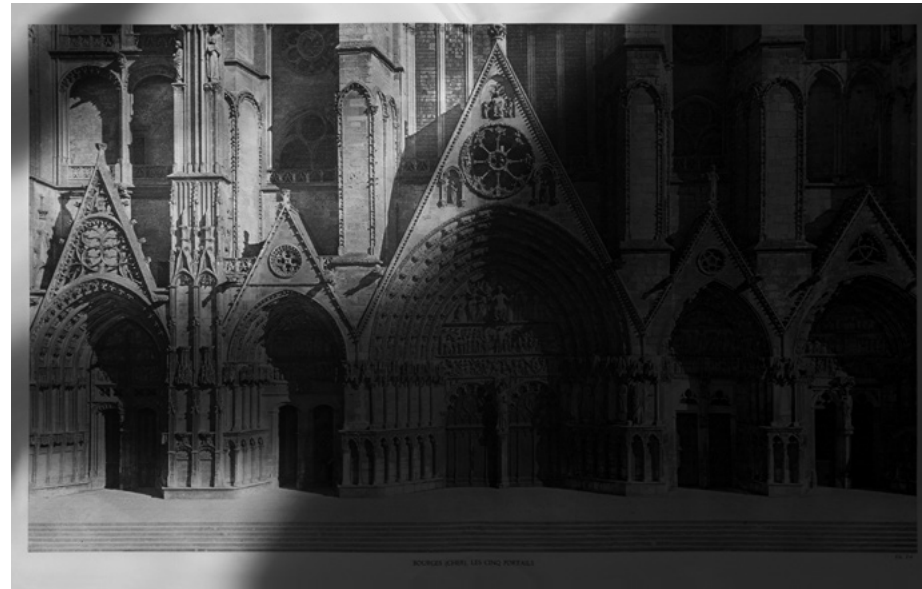
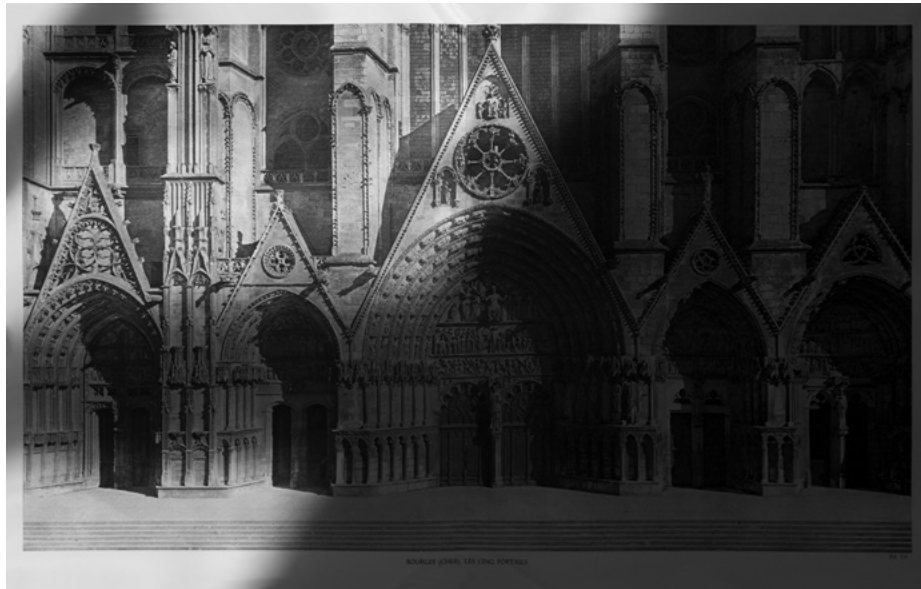
Laurence Aëgerter, 57 min, Cathédrales series, 2014
archival inkjet prints on FineArt Baryta paper, unica
unique piece - 63,5 x 100 cm

Laurence Aëgerter
Cathédrales, 2014

Cathédrales is a series of photographs drawn from Aëgerter's artist's book of the same name, based on a spread of the cathedral in Bourges from a book published in the 1950s by the ministry of tourism to promote spiritual architecture in France. Aëgerter photographed this image over 100 times to capture the shadow of the window in her studio as it gradually covered the reproduction until the cathedral vanished into darkness.

While the book engages the viewer to interact with the passing of time, the large-scale of the photographs (63.5 x 100 cm) underline the monumentality of the subject. Each unique print reflects the idea that every single image in the book is, in the words of the artist, a "small monument to Time".

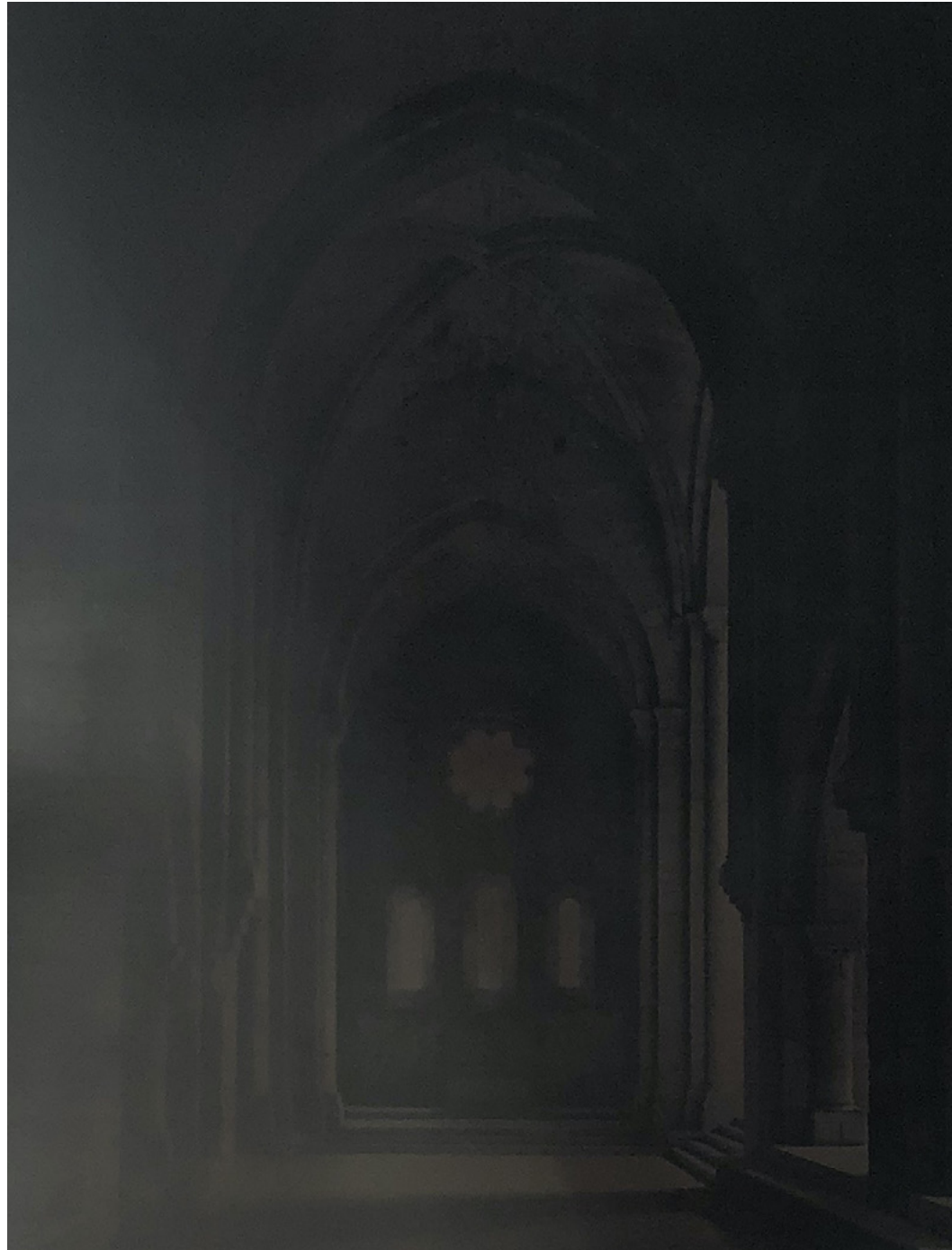
In her work, Aëgerter investigates strategies and invents systems to give new meaning to existing images – both historical and contemporary sources from our shared memory bank.



Laurence Aëgerter, Cathédrales series, 2014
de gauche à droite : 1h33min - 1h34min - 1h42min - 1h45min - 1h50min - 1h55min
archival inkjet prints on FineArt Baryta paper, unica
unique pieces - 63,5 x 100 cm

CATHÉDRALES

CATHÉDRALES



Laurence Aëgerter, Silvacane, Cathédrales Hermétiques series, 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

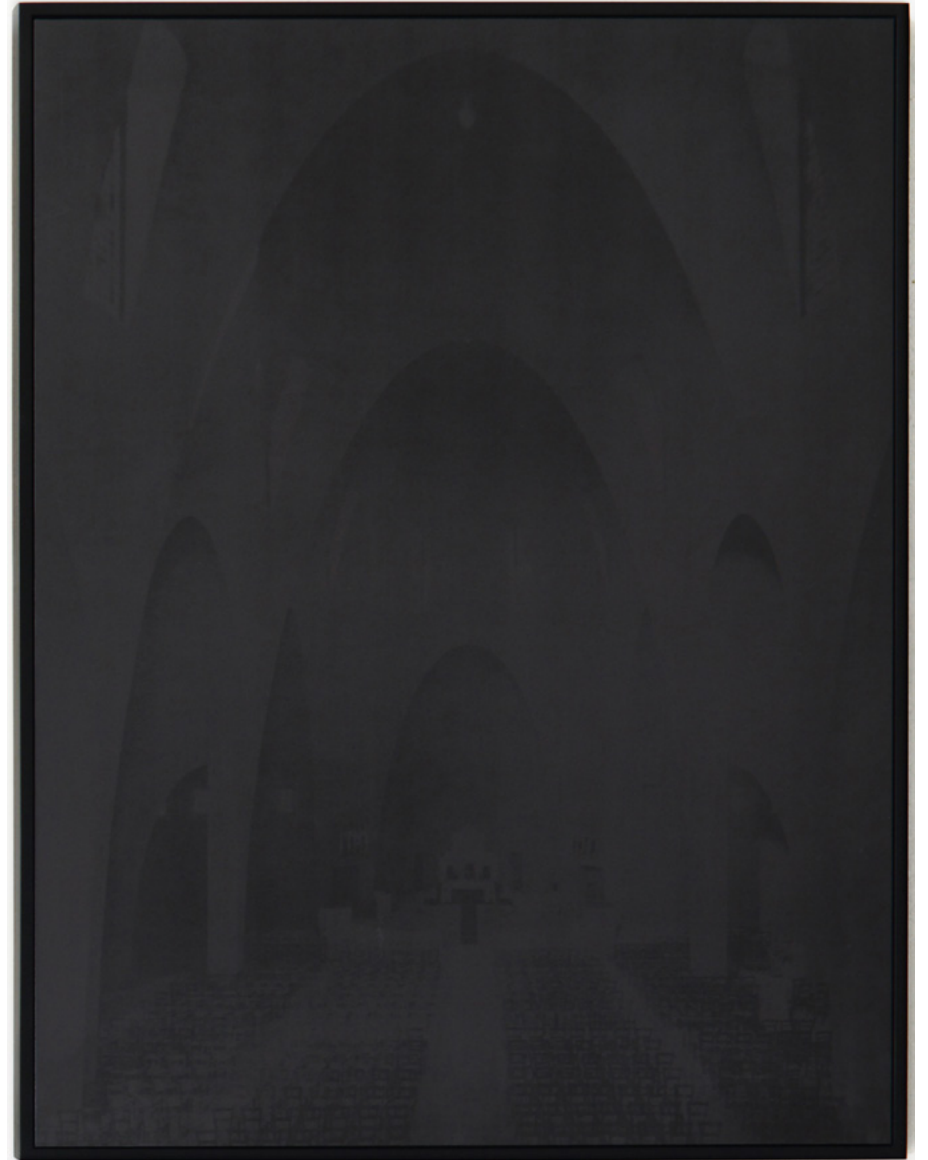
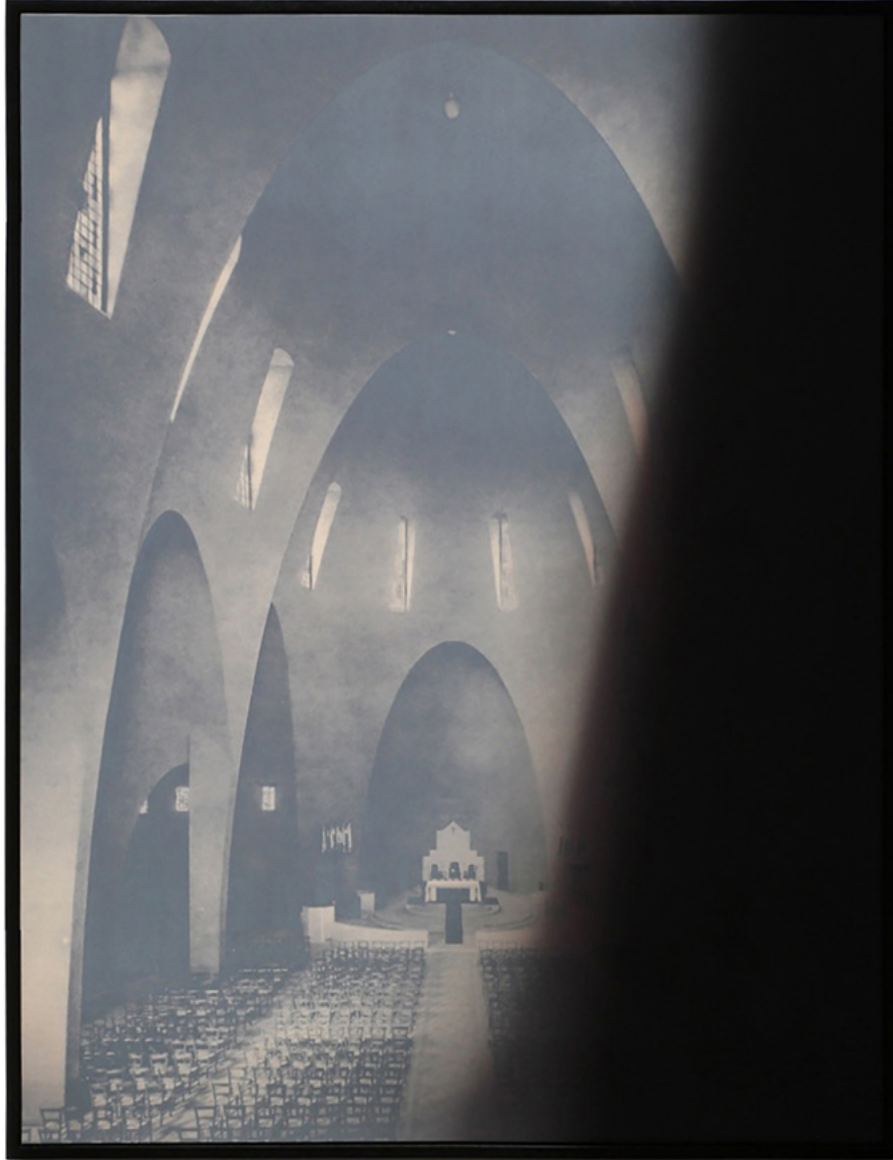
Laurence Aëgerter
Cathédrales hermétiques, 2016-19

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, 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

CATHÉDRALES HERMÉTIQUES



© Naomi Jansen

« Laurence Aëgerter 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 Aëgerter, *Cathédrales hermétiques*, exhibition catalogue Les Rencontres d'Arles, Actes Sud, 2019

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

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 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 Center Institute, Los Angeles ; Spencer Museum of Art, Kansas
 FR CNAP Centre national des arts plastiques, Bibilothèque 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

Art Paris (2020, 2021, 2022), Paris Photo (2021, 2022), Art Rotterdam (2021, 2022), Polyptyque (2021),

Solo shows

2023-24 Museum Het Dolhuys, Museum of the Mind, Haarlem, Pays-Bas
 commissariat : Hans Looijen
 2022 / 10 *Éloge du double*, 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)

2023 / 10 *L'épreuve de la matière*, Bibilothèque nationale de France - BnF, Paris
 commissariat Héloïse Conésa
 2022 / 11 *Devenir fleur*, MAMAC, Nice, France
 / 09 *Alternative realities*, Unbound à Unseen International Photo Fair, Amsterdam
 commissariat : Damarice Amao
 / 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 plongeur, 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'oeuvre 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
- 2017 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
- 2013 catalogue *From Here On*, Museo Arts Santa Monica Barcelone, Spain
- 2010 *Perec et l'art contemporain*", Jean-Luc Joly, *Les Cahiers Georges Perec* #10,
Bordeaux, France

Press reviews (selection)

- 2022 / 05 NRC Art / *La tapisserie fait son grand retour à Art Rotterdam* by Arjen Ribbens
- 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 lithopanie
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
- / 02 *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
- / 09 *Figaro / Art Paris, envers et contre tout* by Béatrice de Rochebouet
- / 07 *Fisheye #42 / Au bout du plongeur, le grand bain*
Télérama / L'ivresse des petits fonds by Frédérique Chapuis
- / 06 *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
plongeur, 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

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.

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Gallery news

In praise of the double

October 7 - November 26, 2022
Laurence Aëgerter - solo show
Galerie Binome

Offscreen Paris

October 20 - 23, 2022
Mustapha Azeroual - solo show
Hôtel Salomon de Rothschild, Paris 8e

Paris Photo

November 10 - 13, 2022
Laurence Aëgerter, Mustapha Azeroual, Laurent Lafolie,
Corinne Mercadier, Laurent Millet
& cabinet of virtuosities with Anaïs Boudot, Thibault Brunet and Lisa Sartorio
Grand Palais Éphémère, Champs-de-Mars, Paris 7e

Approche

November 10 - 13, 2022
Baptiste Rabichon - solo show
Le Molière, 40 rue de Richelieu, Paris 1er

PhotoSaintGermain

November 11 - 19, 2022
Pierre Jérôme Jehel, Fabrice Laroche, Baptiste Rabichon
En écho à la figure des Frères Lumière
Hôtel de l'industrie, Paris 6e



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