

# Laurence Aëgerter

Diogenes, 2020

Confetti, 2019

UNBOUND EXHIBITION

curator : Damarice Amao

UNSEEN

September 15 - 18, 2022



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Laurence Aëgerter, Diogenes, 2020

[under spotlight]

jacquard woven tapestry on a monofilament chain (transparent)  
wool, recycled polyester and phosphorescent threads, 440 x 595 cm  
computer-controlled UV spotlights with an interval of 3 min

Diogenes was created thanks to the invitation of Machinery of Me, a space for contemporary art in Arnhem (NL) with the generous support of the Mondriaan Fund. Produced at the Textielmuseum Tilburg.

DIOGENES

**Laurence Aëgerter**  
**Diogenes, 2020**

Diogenes is a monumental semi-transparent jacquard woven tapestry that includes monofil and phosphorescent yarns.

«The man is a wolf to man». A tragic cyclus in the history of civilisations, up to our days. Organised destruction, manhunt using rationalised observation, will to posses, to control and the resulting chaos is what Diogenes represents.

The history of the 'Diogenes' bunker in Arnhem (NL) and the many young German women who worked in it during the Second World War is at the starting point of this work. Aëgerter researched a large amount of local archive footage about the bunker and the life and work of the so-called 'Blitzmädel'. In the dark bunker these young women worked day and night to hunt down allied planes and bombers. In the middle of the bunker was hanging a huge transparent map defining the operational area with country contours and a grid with letter codes. The young 'Blitzmädchen' indicated the position of the enemy planes from a grandstand by shining spotlights on the transparent map. On the other side of the map the officers could make strategic decisions and organise the 24/7 hunt for the Allied aircraft.

This extraordinary historical setting gave rise to the monumental, semi-transparent tapestry Diogenes. One experiences how the exploded metallic carcass of the bunker's twisted stand and the superimposed grid with numbers and letter codes reacts in layers to different lightings. During a short interval a ballet of searching spotlights extinguishes to finally blend into a hypnotic starry sky.

During the Second World War the Germans used code names based on the first letter of a place. The bunker at Deelen (NL) was given the code name Diogenes. Was this choice entirely coincidental? Diogenes is the Greek philosopher who, in broad daylight, walked through the streets of Athens with a lantern in his hand, shouting out in front of him: 'I am looking for a human being'.

On Laurence Aëgerter's website is a circa 10 minutes interview available in which the artist describes Diogenes work's process. Fragments of the installation in its different stages according to the changing lightnings are to be seen at 1.29, 2.15, 3.20 and 3.51 min.

<https://laurenceaegerter.com/artwork/portfolio-item/diogenes/>

DIOGENES

Man is a wolf to his fellow man

During her visit to the historically charged terrain where Machinery of Me is located, Laurence Aëgerter received so many impressions that she immediately decided to get close to history with her works of art. She dug into the archives and found a wealth of information about what happened at this former air base and command centre of the Luftwaffe during the Second World War. During the war, this 'Fliegerhorst Deelen' was as big as Schiphol Airport. Of the more than 900 buildings, the remaining 200 remind us of that grim past. The artist let tens of thousands of photographs and documents pass through her hands. From the many storylines that emerged, she singled out one: that of the Blitzmädchen. A history that is completely unknown to many people.

Blitzmädchen were young German women who performed various tasks and were stationed in different places in Germany and abroad. The name is derived from the lightning bolt on their uniforms. They played a crucial role in the German air war, which was largely coordinated from Arnhem. Seated on stands in the Diogenes bunker, the Blitzmädel relayed the positions of Allied air traffic by shining a spotlight on an immense transparent map suspended in the centre of the room. The officers on the other side of this constantly updated map based their attacks on this. It was a system as simple as it was ingenious. But one with gruesome consequences: every speck of light meant an attack that might be rewarded with death. Laurence Aëgerter marvels at precisely this paradox: beauty and inventiveness going hand in hand with destruction. The bunker from 1942 still exists and is located six hundred metres as the crow flies from the exhibition space. Although the hunt for the enemy continued non-stop, night hunting was the 'local' speciality, hence the exhibition title 'Night Hunt'. The subtitle 'Wilde Sau, Zahme Sau' (Wild Sow, Tamed Sow), terms the artist came across during her research, were nicknames for types of attacks. Words that trivialise the deadly actions and for the arts.

With the work of art 'Diogenes', Laurence Aëgerter expresses the hunt for the opponent that took place here. She translated the transparent map from the bunker into a monumental tapestry that was hung in the middle of the former boiler room. It measures a quarter of the original map: six by four and a half metres. It is literally a layered image, because the artist incorporated three images based on archive material in it, which are picked out one by one by different lighting methods. Each layer has been given a different effect. A photograph of the interior of the bunker, which was blown up by the Germans in order to erase traces, is made of metal wire. The artist sees in this image the carcass of a gigantic beast that has been destroyed. The other two images are derived from the map of the immense air space that was guarded here and that ran as far as Scandinavia and Russia. It was divided into a grid and dots indicated the different cities and towns. The grid with letter and number codes is made of polyester and the dots of phosphorescent thread. The transparency of the original map is reflected in the carpet by using the transparent monofilament, a stiff nylon thread, as the basic material. The work of art is truly a technical tour de force and has been realised with the Textiellab of Textielmuseum Tilburg.

This technique is merely a tool for offering a sensory experience. By illuminating the fabric in different ways, a different layer emerges from the overall picture each time. The lighting sequence lasts about five minutes. In the full artificial light, the shiny metal threads in the carpet stand out. For the visitor who cannot clearly recognise any of the images, the crowded image of the collapsed stands in the bunker comes across as a palisade that threatens to fall over you: an image of destruction and chaos. The blue ultraviolet light that then appears shrouds the room in semi-darkness and lights up the orange grid. At the same time, from the back of the tapestry, four searchlights glide across the map in a machine-like motion, a reference to the actions of the Blitzmädchen. Something that only the introduced viewer knows, but that also evokes a hectic feeling of pursuit and surveil-

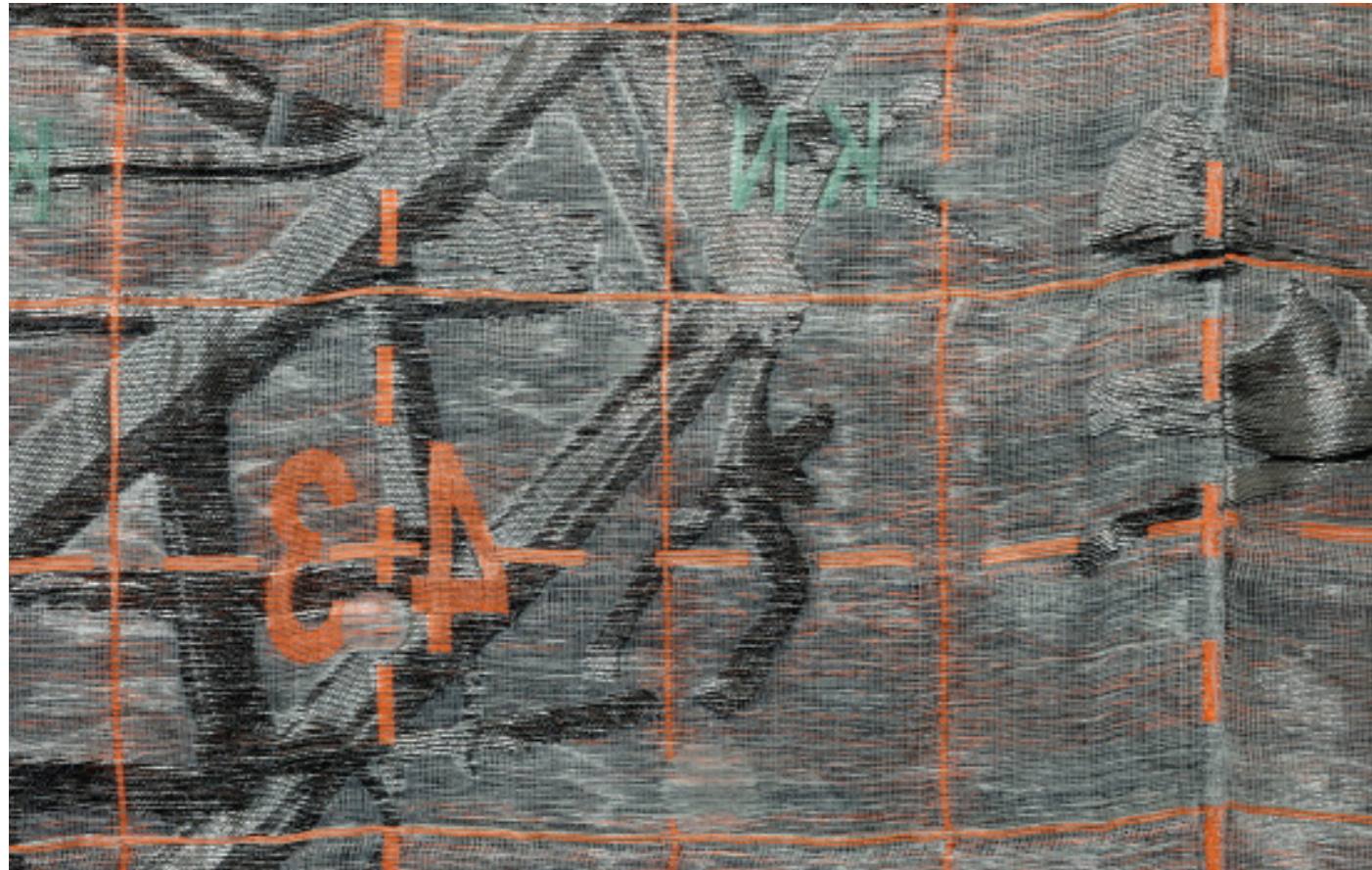
lance. When the light goes out, the dots of the cities, made of phosphorescent (glow in the dark) material, glow like silent stars in the sky.

All in all, 'Diogenes' is a short, immersive performance. One that, with its alternation of atmospheres, constantly gives a different impulse to thoughts and feelings. The starry sky, for example, offers a moment of reflection in which thoughts automatically zoom out to consider the bigger picture. There are hardly any artists who bring textiles to life in this way, but Laurence Aëgerter has done so before. In 2011, she made a similar work at Soesterberg Air Base, which also happens to be a military context. Here, there are no Germans, but Americans who were stationed there in the 1960s because of the Cold War. In one of the underground bunkers, the artist replaced the upholstery of all 78 foldaway beds with carpets featuring lively scenes of a party. The artist had found these snapshots of a New Year's Eve party in a photo album belonging to an officer. In this work of art too, the fluorescent light that was alternately switched on and off intensified the experience. In the dark, the faces of the smartly dressed people, made of phosphorescent wire, lit up. Uncanny, like a kind of death mask. Darkness that is ruthless like X-rays and exposes the back of the 'serpentine and champagne snapshots'.

Playing with images, sometimes literally, is Laurence Aëgerter's doing. She shows that an image is not static but can tell all kinds of different stories depending on how you present it. She not only executes images in 'ordinary' photo prints and jacquard wall hangings, but also in gossamer textiles, extremely fragile porcelain and confetti. In a number of artworks, her interest in the functioning of images is linked to people and their well-being. In her hands, far-from-your-bed stories not only come close, but also become personal and tangible. The work of art 'Blitzmädchen', for example, shows the soft, human side of the hard story that 'Diogenes' makes experienceable. In the second work of art, Laurence Aëgerter zooms in on the daily life, the dreams and expectations that these young women had. By placing four beds, the former ammunition cellar takes on the character of a homely dormitory where intimacies are shared. On each bed lies a hand-knitted, elaborate bedspread. In each one, a black-and-white photograph of a reconnaissance flight has been recreated by means of various stitches and reliefs, a 'patchwork quilt' of different plots and fields. The fictitious name of a Blitzmädchen has been embroidered in red thread. The thread continues to the next bedspread, underlining the friendships between them. The vast majority of the girls left their homes for the first time in their lives to go to work as a Blitzmädchen. An exciting adventure. In the archives, the artist found photos of girls and boys sunbathing, of rabbits being bred for clothing, of end-of-year receptions, but also poetry and caricature drawings that the officers made of each other and the Blitzmädel. Some hoped to meet their future husbands here. It reveals a wry contrast between the destructive acts of war and everyday life. All this comes together in the bedspreads. Laurence Aëgerter also came up with bedspreads because she could imagine that the girls were given warm, knitted clothing by their mothers or grandmothers. For this reason, she had it knitted by hand and not by machine: to put the same care, attention and love into it.

Although local history is the starting point of these two artworks, it touches on the larger theme of responsibility and guilt. How would each of us act in such a conflict situation, even if our part is small? 'Man is a wolf to his fellow man' (Homo homini lupus es) is a Latin saying that was already used by philosophers in classical antiquity and that, for Laurence Aëgerter, perfectly expresses the fact that what you do to another always ends up turning against you.

Nanda Janssen  
curator and art critic



© Peter Cox

Laurence Aëgerter, Diogenes, 2020  
[detail]  
jacquard woven tapestry on a monofilament chain (transparent)  
wool, recycled polyester and phosphorescent threads, 440 x 595 cm  
computer-controlled UV spotlights with an interval of 3 min

DIOGENES

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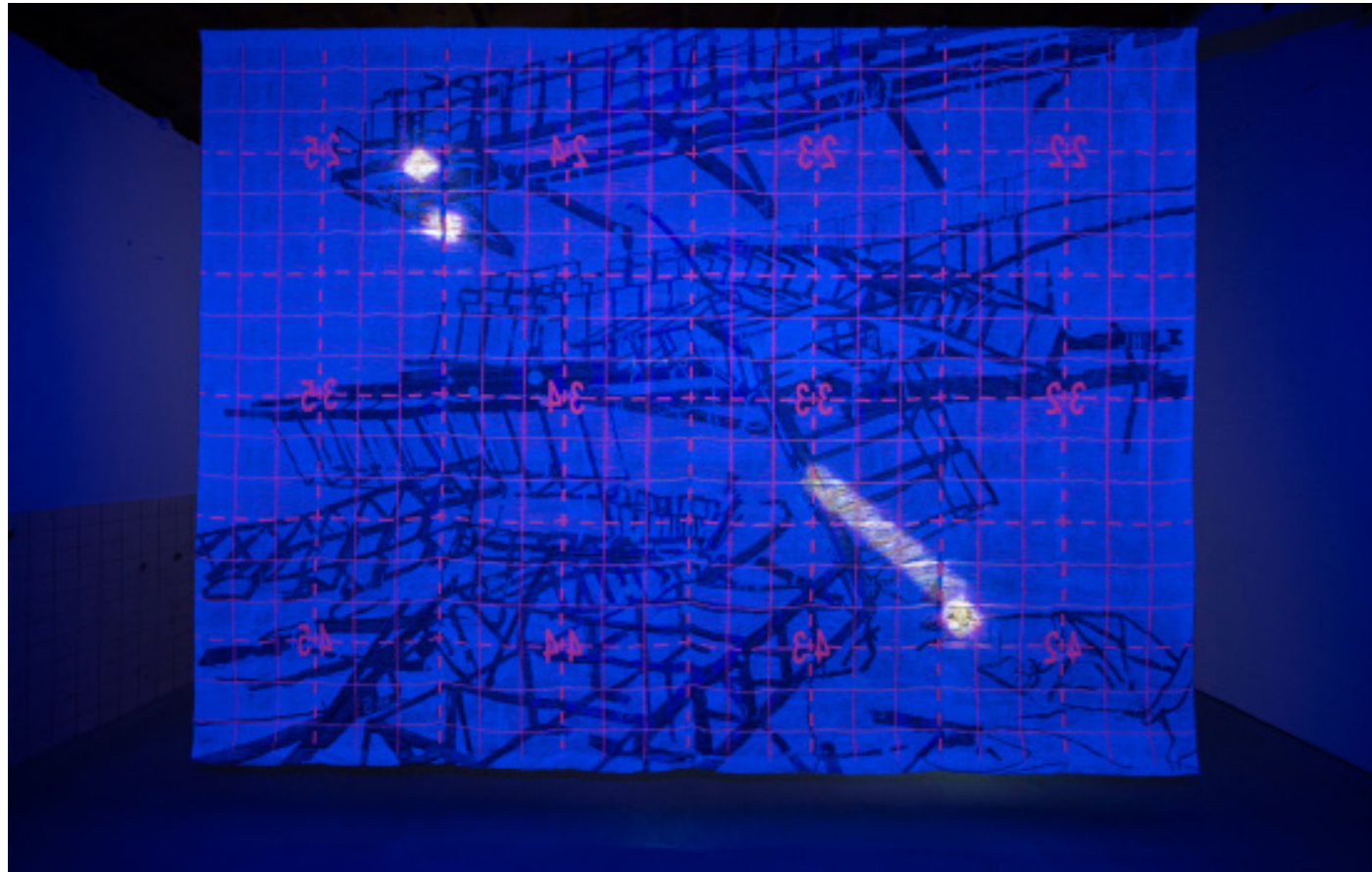


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[under spotlight]  
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computer-controlled UV spotlights with an interval of 3 min

DIOGENES

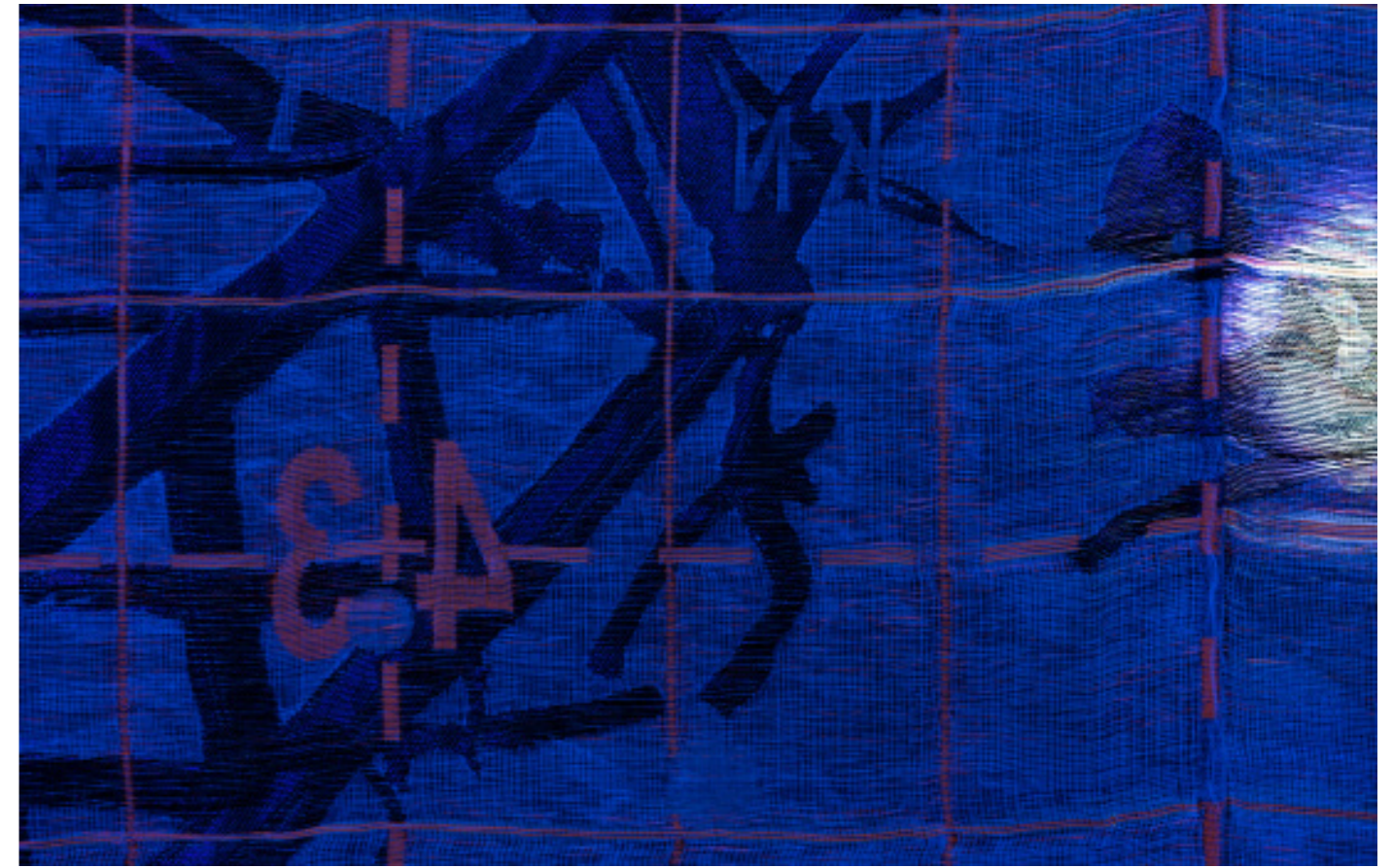
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Laurence Aëgerter, Diogenes, 2020  
[under UV light]  
jacquard woven tapestry on a monofilament chain (transparent)  
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DIOGENES



© Peter Cox

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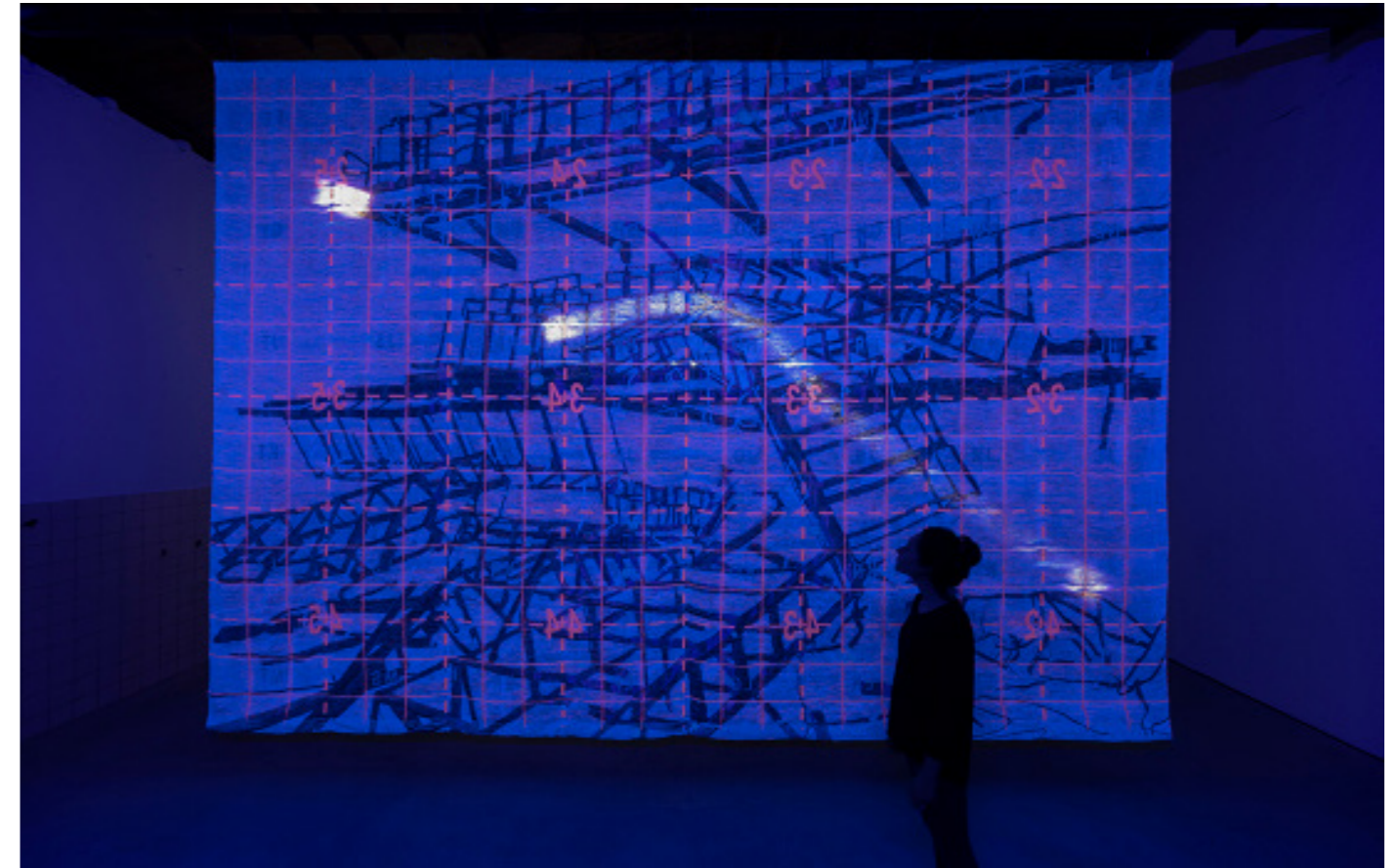
DIOGENES



© Peter Cox

Laurence Aegerter, Diogenes, 2020  
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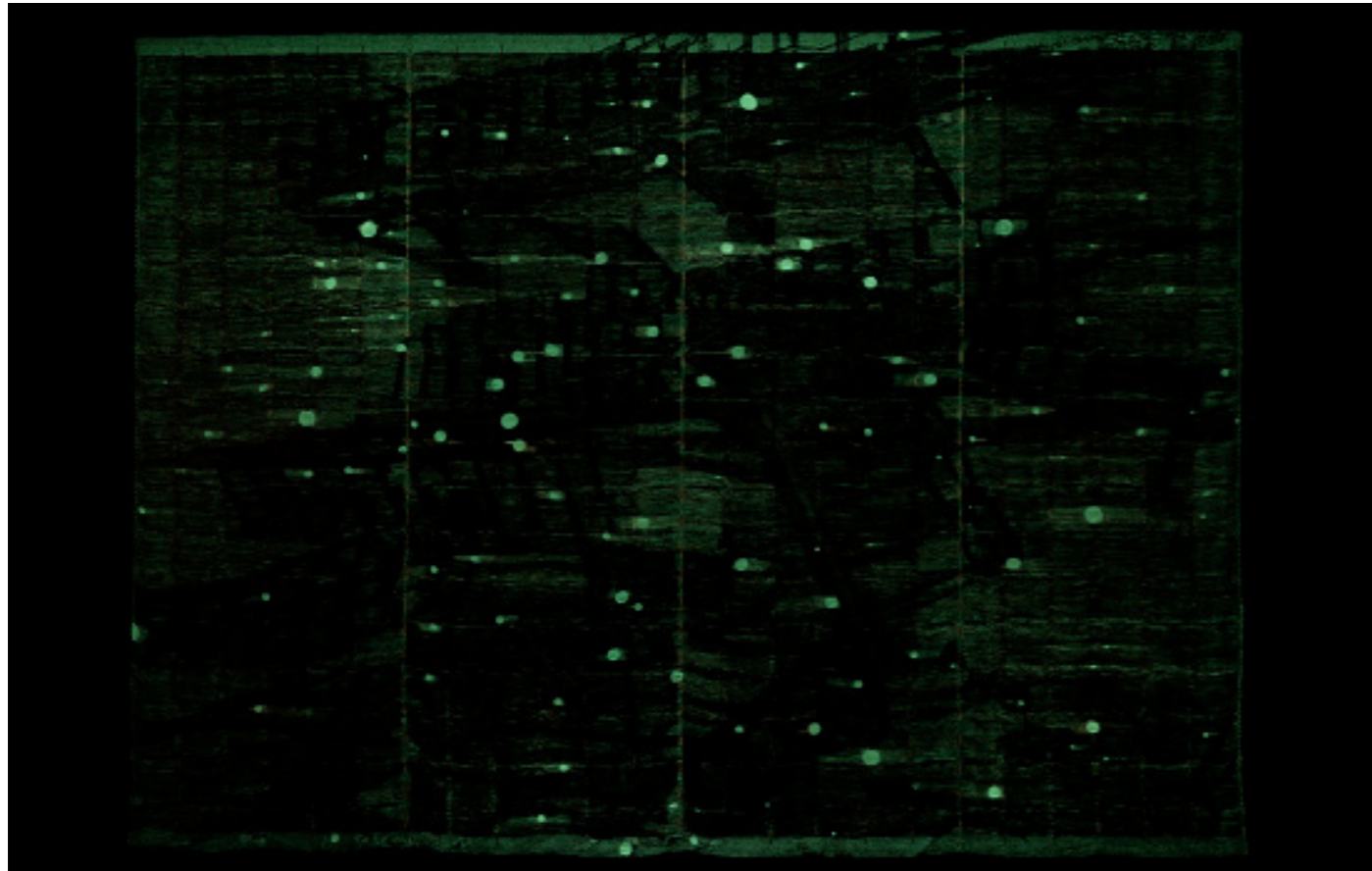
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© Peter Cox

Laurence Aegerter, Diogenes, 2020  
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DIOGENES

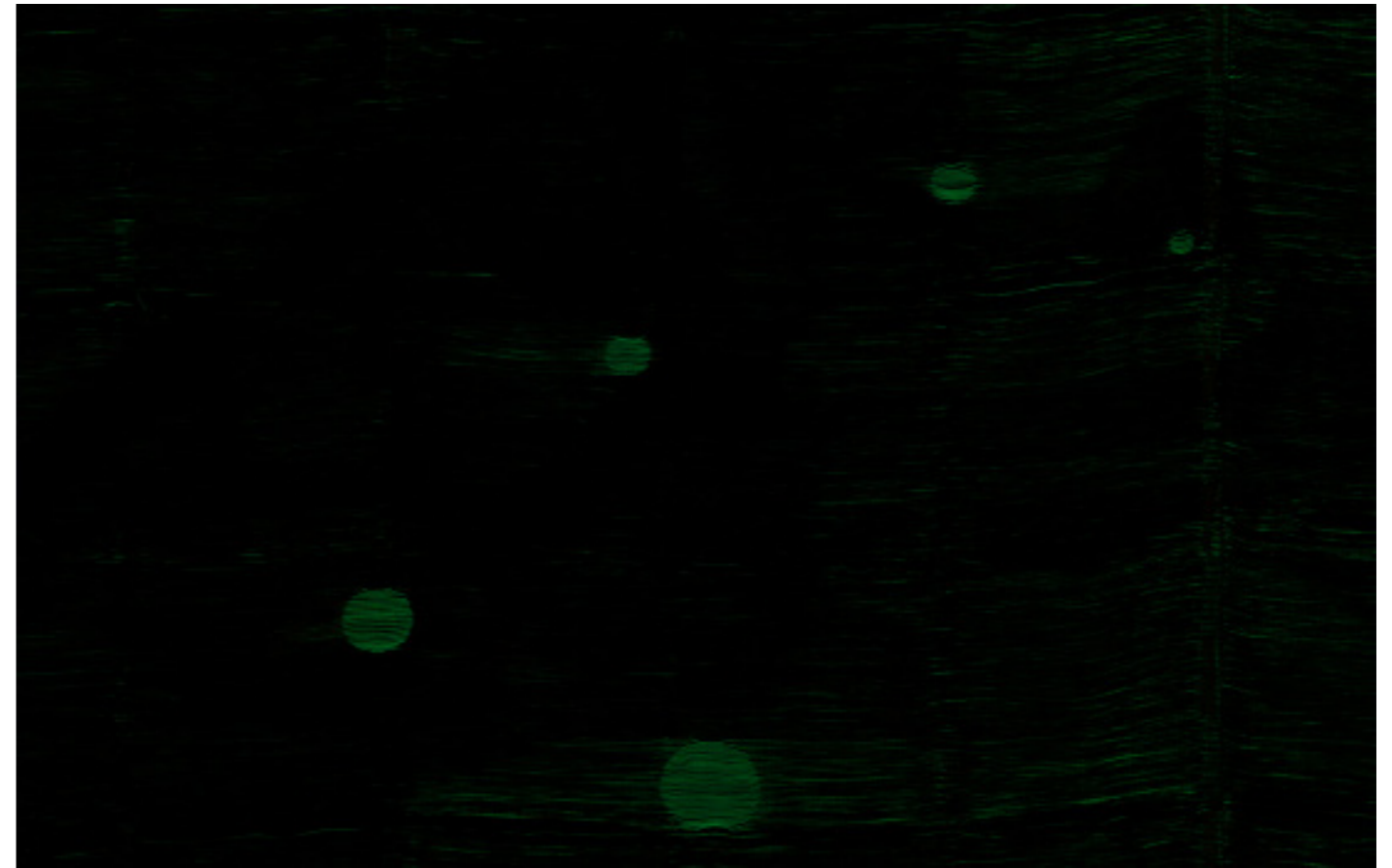


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Laurence Aëgerter, Diogenes, 2020  
[in the dark]  
jacquard woven tapestry on a monofilament chain (transparent)  
wool, recycled polyester and phosphorescent threads, 440 x 595 cm  
computer-controlled UV spotlights with an interval of 3 min

DIOGENES

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© Peter Cox

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[detail]  
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DIOGENES

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

edition 1/6 - unique installation  
total size 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.

text by Marguerite Pilven, art critic, member of AICA

CONFETTI





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

CONFETTI

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[stand view] Laurence Aëgerter, Confetti, Art Rotterdam, 2022

CONFETTI

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© 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<sup>ème</sup> Doctorat Histoire de l'art, Vrije Universiteit, Amsterdam, Netherlands  
 1<sup>er</sup> 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**

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

**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 *Devenir fleur*, 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'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.

### Contacts

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### Gallery news

#### Around Video

September 30 - October 2, 2022  
Thibault Brunet - solo show  
Hôtel Moxy Marriott, Lille

#### Éloge du double

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

#### Offscreen Paris

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

#### 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

#### 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



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