

Baptiste Rabichon

APPROCHE

November 10 - 13, 2022

Le Molière, Paris 1er



galerie binome

In an exploration of photography in all its forms, Baptiste Rabichon creates mixed images, born from the confrontation between two opposites: silver/digital, positive/negative, abstract/figurative, imprint/representation, hesitant hand gesture/mechanical rigidity of the machine... Combining composition and recording, the artists works in total darkness within the photo lab, in this particular state between extreme concentration and letting go. He discovers as much as he makes; this is the reason of the prolific character of his work. In order to access new images of the world, Rabichon sets up complex tools and protocols. But this complexity of fabrication is not only due to the techniques used, it results from the very complexity of things. If photography can represent what we see of the world for an instant, can it represent our experience of it? Experience that is not limited to the view, nor to the moment. It is in this “skilful conflict” with technique that Baptiste Rabichon withdraws from its influence; his manipulations are as many grains of sand in the cogs of photography and it is in the pleasure of disturbing it within, through the freedom of gesture, that he brings it closer to life.

In *Blue Screen of Death*, presented for the first time at a ppr oc he, Baptiste Rabichon offers a singular up- dating of the primary gesture of the photographic print (photogram) revisited in the light of our compulsive relationship to technology. In dialogue, the diptychs *Chirales* (2019), which combine digitized pictorial abstraction and images auto-generated by two desktop scanners, reflect his protean research on the photographic medium and the combination of gestures at the heart of all his work.

[on the left] Baptiste Rabichon, *Blue screen of death* (124), 2022
photogram
framed under double glass and aluminum strips
unique piece (+1AP) - 40 x 30 cm

BOOTH PRESENTATION



Baptiste Rabichon, Blue screen of death (122), 2022
photogram
framed under double glass and aluminum strips
unique piece (+1AP) - 40 x 30 cm

BLUE SCREEN OF DEATH

Baptiste Rabichon
Blue screen of death, 2022

Within a corpus of photograms (in color and transparent) of objects of all kinds, a strange intruder is invited, from image to image; the stubborn and inevitable imprint of a smartphone spilling its contents on the photosensitive paper by direct contact. As if this object came to parasitize the artist's gesture, as if there could not be any work without its presence...

Each work of the series Blue Screen of Death is thus contaminated by the flow of the screen as is already in fact, each moment of life. Each work must therefore «deal with», compose with this new data, exactly as we must, in Real Life, deal with it.

The works in the Blue Screen of Death series are transparent and presented in a frame between two glasses. The gaze thus crosses these images, these open windows on the world they are supposed to represent, before meeting a wall, behind the glass.

Baptiste Rabichon

BLUE SCREEN OF DEATH

Bringing together analogue and digital photography, the negative and the positive, the imprint and the representation, Baptiste Rabichon's series of works are a meticulous exploration of the history of photography, whose multiple techniques he brings into dialogue with recent images, particularly those produced by an informational society based on digital networks. His series «Blue Screen of Death» confronts them with the photogram, the most elementary photographic device since it does not require the mediation of any camera.

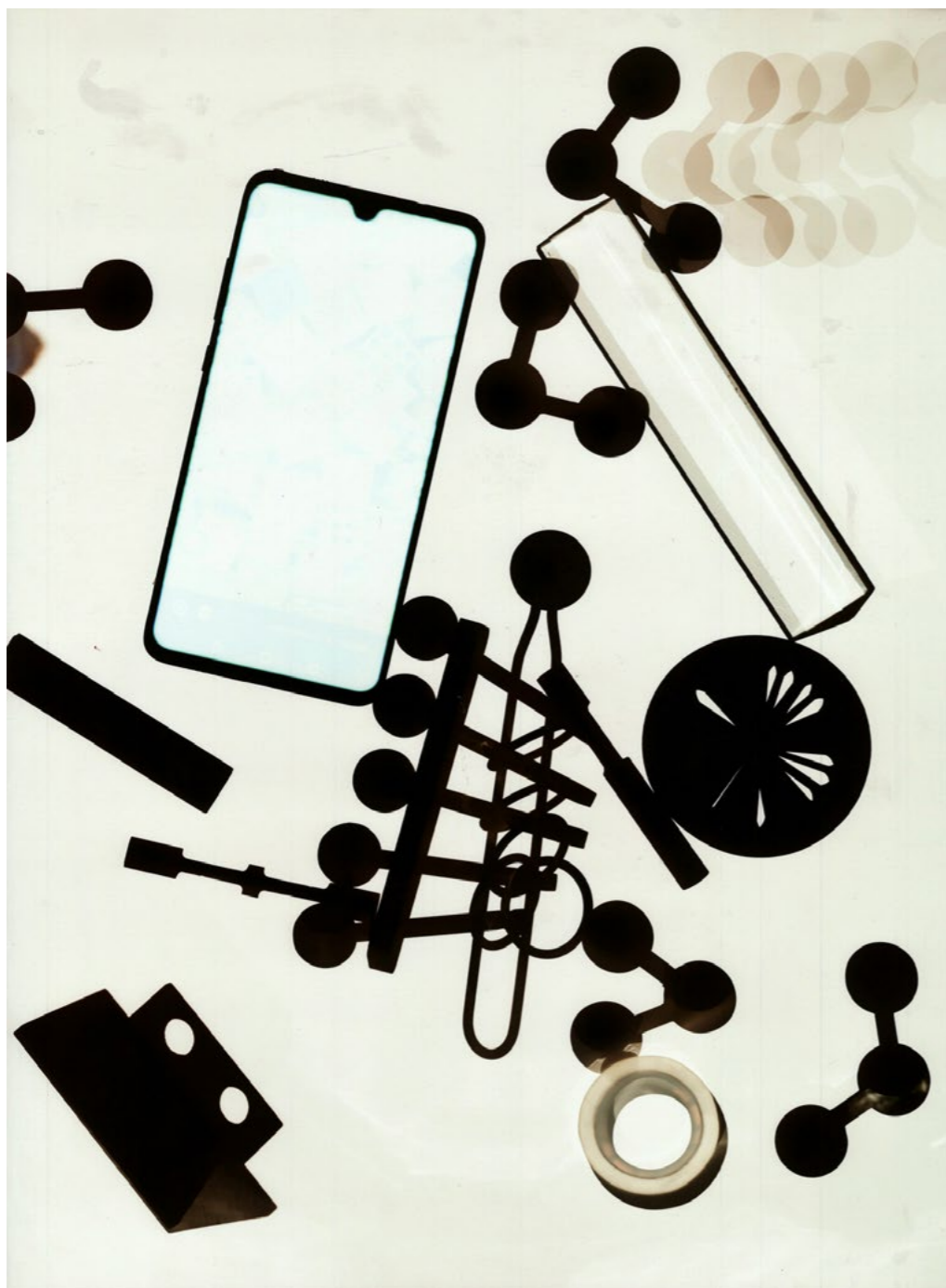
Baptiste Rabichon wanted to revisit this image-making technique, which consists of placing objects on a photosensitive surface to fix their outlines, thinking about the «hypnotic and fascinating character» of the blue light diffused by the small screens of connected devices. Long before him, a whole family of avant-garde artists, notably the Dadaists, were fascinated by the magic of the photogram, which transforms objects into images by simple contact, sometimes compromising their recognition. This unexpected revelatory power of the technique fuelled a poetry of objects that they liked to explore freely, away from learned techniques and academicisms.

Baptiste Rabichon sees in : «The blue screen of death», a phenomenon resulting from a computer crash, «a strange premonition of the progressive invasion of our lives by screens». He responds with images produced on photosensitive paper, in daylight. This physical impregnation of the photogram, whose image comes from the density of the objects, and its resolutely manual and artisanal character, the artist redoubles them, he plays with them by establishing a relationship of contiguity between the kitchen table and that of the enlarger, daily life and work in the studio. The compositions he creates with banana peels, lemon slices, ashtrays and cigarette packets, beer bottles and ballpoint pens pay homage to prestigious artists, pioneers in their practice of the photogram: Anna Atkins and her repertoire of plants, Karl Blossfeld and his taste for plant ornamentation, Man Ray and his series of «Delicious Fields», Lazlo Moholy Nagy and his studies of light movement.

By systematically integrating a mobile phone with a lit screen into these compositions, Baptiste Rabichon superimposes two mediums, i.e. two image supports. In these images, the enlarger table, which serves as a background for these compositions, becomes a surface touched by fingers leaving their prints on it, just like the phone screen. This mise en abyme evokes the passage of time and techniques, but also the competition that photography has always had to wage, throughout its history, with images of another nature to establish its legitimacy. In what can sometimes be interpreted as the artist's augmented *selfies*, or contemporary vanities reminding us of the volatility of images, it is also a question of the multiplicity of their contexts of production, use and circulation, as well as of the economic and social upheavals that have affected globalised societies and the whole territory of images.

Note 1 : this comment about photograms made by the artist in 2014 is by Didier Semin.

Marguerite Pilven
curator and art critic member Aica



Baptiste Rabichon, Blue screen of death (095), 2022
 photogram
 framed under double glass and aluminum strips
 unique piece (+1AP) - 40 x 30 cm

BLUE SCREEN OF DEATH



Baptiste Rabichon, Blue screen of death (109), 2022
 photogram
 framed under double glass and aluminum strips
 unique piece (+1AP) - 40 x 30 cm

BLUE SCREEN OF DEATH



Baptiste Rabichon, Chirales (#029), 2014-19
4 unique diptych editions (+2AP)
pigment inkjet printing on RC Satin paper Lumière Bonjet
laminated on Dibond, aluminum frame under glass

CHIRALES

Baptiste Rabichon
Chirales, 2014-19

« Chronologically, among my digital pieces, the Chirales series comes right after what I call my office pieces (Libraries, Papeteries, Galaxy) with which it tends to be compared.

But scanning a phone or a paper the size of an underground ticket does not involve the body in the same way as struggling with two open, paint-smeared scanners wedged between my knees and the table, while with the hand that is not wedged between two machines, I manipulate the keyboards of two computers to operate them... I built this series just after my first photograms; with hindsight, I think I enjoyed transposing the freedom of gesture acquired in the darkness of the lab, to the environment of my office. »

[press] Baptiste Rabichon on the *Chirales* series, « Pour voir ce que ça fait » interview with Manon Klein - Camera magazine #23, Dec-Feb 2019

CHIRALES

Within the framework of the *Chirales*, Baptiste Rabichon uses quite an ingenious installation: two scanners facing each other are meant to be scanning each other. During the operation, a narrow gap is kept between the two devices while patterns of acrylic paint, previously laid on the surfaces, are swept by the passage of light. Two images then appear as the obverse and reverse of one single reality. On this occasion, the notion of chirality is more an allusion than a property assignable to the two images. While there is reciprocity in the physiognomies, and while a brush of paint that can be perceived both from the front and the back, they are however neither symmetrical nor can they be stacked on top of each other. Yet, in the absence of a more appropriate designation, the principle of chirality is after all the best name for the device. This difficulty to name is therefore symptomatic of Baptiste Rabichon's work, to the extent that what he undertakes seems to have no antecedent, in the same way that these images possess an inherent complexity that makes the highlighting of at least two particularities necessary.

Firstly, from a visual point of view, these images are noticeably full of a graphic universe that isn't without evoking Expressionist painting, with its bright colours and marked gestures, its spontaneity and elusive characteristic. However, in some places, the bright ray of the scanner, but also the fingers of the artist, are visible. They are a reminder of the firmly photographic nature of the installation, as well as the possibility for the observer to identify a scale of size, especially in view of the various formats that are shown. Therefore, a series of contradictions is implemented; indeed, we perceive an opposition between painting and photography, between the singularity of a hand and the mechanical functioning of a machine, between a somewhat abstract visibility and a technique which, in a way, aspires to faithfully reproduce reality. More than a series of distinctions, it would probably be more accurate to say that they are interconnections and complementarities between poles that are reputedly contrary. This is what would allow the identification of a painting job that leant on photographic tools, just like it could be a photography job that had undertaken a meditation on techniques of light capture from materials derived from painting.

Secondly, the *Chirales* highlight the necessity to think about images not so much as a reflection of reality, but as a closed entity in its own right, while at the same time escaping the necessity to have meaning. On the one hand, the scanner installation does indeed produce images in an automatic and autonomous way; the recordings work "by feel" so to speak, with no intention or discerning, so long as the mechanism is set off. While this aspect is valid for any automated device of visual reception or restitution, such as photography, video or other digital devices, in the present case and by referring to the technical possibilities of scanners, such images maintain that "the medium is the message", because they worry very little about the precise nature of what is being scanned. On the other hand, by putting these two scanners face to face, a bit like mirrors that would reflect each other infinitely, the installation used by Baptiste Rabichon ends up reinforcing this absence of an opening onto the outside world. The images could then quote each other, in a form of vertigo, as if they had appeared from nothingness, or as if they were reaching an infinite greatness.

Therefore, it is important to insist once again on Baptiste Rabichon's manual interventions on the scanners. By inserting paint, colour and matter into them, but above all by choosing an artistic language comparable to abstract pictorial art, the *Chirales* can be perceived as a sort of mise en abyme: indeed, the technical absence of meaning responds to the visual absence of meaning. Both state what is unfathomable, and both also state that there are a few nuances in what is unfathomable. In fact, does chirality not refer to a dialogue between what is similar and what is different?

Then it comes as an ultimate twist in a work that is not devoid of perceptiveness. Baptiste Rabichon's works do require a high level of considered observation, through their capacity to multiply their implications and stakes. Although the main thing should not be forgotten, and that is the pleasure we get from observing the images as they present themselves to our gaze, and the delectation that takes shape in the inventor's mind when they examine the fruit of their experiences. In fact, in addition to establishing exercises of thought, the *Chirales* seem to be, before anything else, motivated by an absolute curiosity for images that do not exist yet, as well as their aesthetic potential. In other words, Baptiste Rabichon isn't just a sort of all-rounder DIY person whose questionings show in the metaphysics of images and perception. He is, above all else, an artist.

Julien Verhaeghe, art critic and independent curator,
about Baptiste Rabichon's exhibition *Double Exposition* at the Binome Gallery in 2019.



Baptiste Rabichon, Chirales (#021), 2014-19
 4 unique diptych editions (+2AP)
 pigment inkjet printing on RC Satin paper Lumière Bonjet
 laminated on Dibond, aluminum frame under glass

CHIRALES



Baptiste Rabichon, Chirales (#23), 2014-19
 4 unique diptych editions (+2AP)
 pigment inkjet printing on RC Satin paper Lumière Bonjet
 laminated on Dibond, aluminum frame under glass

CHIRALES



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

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

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

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

Born in Montpellier in 1987, Baptiste Rabichon lives and works in Paris. After studying viticulture and oenology, he entered ENSA Dijon in 2009, ENSBA Lyon in 2011 and ENSBA Paris in 2012 where he joined the workshops of Claude Closky, P2F and Patrick Tosani. He obtained his DNSAP in 2014 and is also a graduate of Le Fresnoy, Studio national des arts contemporains, in 2017. Since then, his singular work in photography, which pushes the limits of both old processes (photograms, cyanotypes, pinhole cameras) and modern imaging tools (scanners, X-rays), has earned him rapid recognition from critics, curators and institutions, both nationally and internationally.

His work has notably been exhibited at the Fresnoy in Tourcoing, the Collection Lambert in Avignon, the Centre d'art contemporain de Nîmes-CNAC, the Villa Emerige in Paris and the Lianzhou Museum of Photography in China. In 2018, he won the Moly Sabata / Albert Gleizes Foundation residency prize at the 63rd Salon de Montrouge. Winner of the 2017 BMW Art&Culture residency prize at the École des Gobelins, his exhibition *En ville*, curated by François Cheval, is scheduled at the Rencontres d'Arles and then at Paris Photo.

Baptiste Rabichon joins the Binome Gallery in 2019 where his first solo show, *Double exposition*, inaugurates Chirales, a series of diptychs that combines digitized pictorial gestures and images auto-generated by two desktop scanners. Particularly noticed by critics (Le Monde, Libération, Telerama, Camera), this work has since been the subject of numerous presentations, including the Approche show in 2022 and soon in the exhibition *L'épreuve de la matière* at the BNF.

In 2021, he is resident at the GwinZegal Art Center and at the Cité internationale des arts. In parallel with the exhibition *Les Intermittences du cœur* at the Binome gallery, he is the laureate of the first Picto Lab / Expérimenter l'image residency.

Baptiste Rabichon - 1987 (France)

Education

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

Awards - Residences

2021	laureate Picto Lab / Expérimenter l’image residence
2020	Centre d’art GwinZegal residence, Guingamp
2019-2020	Cité internationale des arts residence, Paris
2018	laureate Moly-Sabata Residence Award
2018	63 ^{ème} Salon de Montrouge
2017	laureate BMW Prize, BMW résidence, École des Gobelins, Paris
2017	laureate Flash France, Institut culturel français, New-Delhi, Inde
2016	laureate Écritures de lumière, Musée Nicéphore Niépce, Chalon-sur-Saône
2016	nominated Bourse Révélections Émerige
2015	nominated HSBC Prize for Photography
2015	nominated Icart Prize

Fairs

Paris Photo (2019, 2021), Art Paris (2018, 2019, 2020, 2021),
Approche (2022), Unseen Photo Fair (2018, 2019)

Solo shows (selection)

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

Group shows (selection)

2023	/ 10	<i>L’épreuve de la matière</i> , Bibilothèque nationale de France - BnF, Paris, curator Héloïse Conésa
2019	/ 11	<i>Les sources du geste</i> , Jinan Art Museum, Jinan, Chine <i>Utopies</i> , A regarder de près, Paris
	/ 10	<i>Nous qui désirons sans fin</i> , Komunuma, Galerie Jeune Création, Romainville
	/ 08	<i>Translation et rotation</i> , Art-O-Rama, La Cartonnerie, Marseille
	/ 06	<i>Le facteur (temps) sonnera toujours deux fois</i> , Delta Studio, Roubaix
2018-19		<i>(RE) Model the world</i> , curator Li Dandan, Eric Prigent, Natalia Trebik, Pearl Art Museum, Shanghai, Chine
2018	/ 04	63 ^{ème} Salon de Montrouge, Le Beffroi, Montrouge <i>Dos au mur</i> , 18 rue Larrey, Paris <i>Mutations</i> , Fondation Gujral, Delhi, Inde
2017	/ 11	<i>Surfaces sans cible</i> , Gallerie 22 visconti, Paris
	/ 10	<i>Zadigacité</i> , Delta Studio, Roubaix
	/ 09	<i>Roman</i> , Panorama 19, Le Fresnoy, Tourcoing
	/ 06	<i>Emulsions</i> , Galerie Arnaud Deschin, Paris
	/ 04	<i>Incarnations</i> , Galerie Jean Collet, Vitry, France
	/ 01	<i>Les yeux levés vers ces hauteurs qui semblaient vides</i> , Le Cric, Nîmes
2016-17	/ 12	<i>Rêvez !...</i> , Collection Lambert, Avignon
2016	/ 11	<i>Une inconnue d’avance</i> , Villa Emerige, Paris <i>Ma samaritaine</i> , Samaritaine, Paris
	/ 10	Panorama 18, Le Fresnoy, Tourcoing
	/ 04	<i>La représentation de l’échelle</i> , Immix Galerie, Paris
2016	/ 03	ICM, Exposition du Prix Icar, Paris
2015	/ 06	<i>Supplices de l’instable</i> , 24 rue Davoust, Pantin, Paris <i>Mulhouse 015</i> , Biennale de Mulhouse, Mulhouse <i>Chers objets (2)</i> , Galerie Immanence / <i>Chers objets (1)</i> , Réfectoire des cordeliers, Paris 50 x 70, Espace Beaurepaire, Paris

Monographs - Editions		
2015		<i>Scanners Frolics</i> , Rose Éditions, RVB Books, Paris
2015		<i>Libraries</i> , RVB Books, Paris
Catalogs - Publications		
2019		5 ans du Prix <i>Révélation</i> <i>EMERIGE</i> , catalog Paris
2019		<i>(Re)Model The World</i> , catalog of the eponymous collective exhibition, Pearl Art Museum, Shangaï, Chine
2019		<i>STILL LIFE?</i> , catalog of the 4th edition of Photo Brussels Festival, Belgique
2018		<i>En ville</i> , catalog of the eponymous personal exhibition, BMW Residence Price 2018, editions of Trocadéro-BMW, Paris
2018		<i>Rencontres d’Arles 2018</i> , catalog of the 49th edition of the festival, Actes Sud Editions, Arles
2018		Traits d’union # 08, «Croisements photographiques entre mélancolie et jeu», Antonino Scorci La Sorbonne, Paris
Films - Podcasts		
2022	/ 11	<i>Visite de l’atelier de Baptiste Rabichon</i> , produced by Artvisions in partnership with Approche
	/ 11	<i>Le photogramme, une technique du XIXe résolument contemporaine</i> by Cécile Lombardie for Perspective
2021	/ 03	<i>Interview de Baptiste Rabichon et Fabrice Laroche</i> , by Anne-Frédérique Fer for France Fine Art
2019		<i>Double exposition, interview</i> by Anne-Frédérique Fer for France Fine Art
2017		<i>Baptiste Rabichon</i> by Anne-Frédérique Fer for France Fine Art

BAPTISTE RABICHON - CV

Press review (selection)		
2022	/ 10	L’ŒIL / <i>En photo, faire du neuf avec de l’ancien</i> , by Christine Coste
2021	/ 06	ARTVISIONS / <i>Les intermittences du cœur, Baptiste Rabichon et Fabrice Laroche, Paris, Galerie Binome</i> , by Anne Kerner
	/ 05	CITÉ INTERNATIONALE DES ARTS / <i>Les intermittences du cœur</i>
	/ 04	CONNAISSANCE DES ARTS / <i>Les intermittences du cœur</i>
		TÉLÉRAMA SORTIR / <i>Baptiste Rabichon et Fabrice Laroche / Les intermittences du cœur</i>
		BON TEMPS MAGAZINE / <i>Baptiste Rabichon et Fabrice Laroche - Les intermittences du cœur</i>
		PARIS CAPITALE OFFICIEL / <i>Les jeunes galeries du Marais se mobilisent</i> , by Anne Kerner
2020	/ 09	POINT CONTEMPORAIN / <i>Baptiste Rabichon, Les Chemises de mon père</i> by Jean-Christophe Arcos
2019	/ 11	LE POINT / <i>Paris Photo, une foire magistrale au Grand Palais</i> by Brigitte Hernandez
		LE JOURNAL DES ARTS #532 / <i>Le portfolio de Paris Photo</i> , by Christine Coste
	/ 03	LE MONDE / <i>5 galeries et leurs expos à découvrir à Paris</i> , by Claire Guillot
		LIBÉRATION / <i>Baptiste Rabichon, scanners conditionnés</i> , by Clémentine Mercier
	/ 02	TELERAMA SORTIR / <i>Double exposition, TT</i> by Frédérique Chapuis
		BLIND / <i>Les vertiges colorés de Baptiste Rabichon</i> by J-B Gauvin
	/ 01	CAMERA #23 / <i>Pour voir ce que ça fait</i> , entretien avec Manon Klein
2018	/ 11	ARTEFIELDS / <i>Baptiste Rabichon, ornements et rhétorique visuelle</i> by Thierry Grisard
		POINT CONTEMPORAIN - HORS SÉRIE / <i>Autour de l’image</i> interview with Valérie Toubas and Daniel Guionnet
		L’ŒIL DE LA PHOTOGRAPHIE / <i>Baptiste Rabichon - En ville</i> by François Cheval
		FINANCIAL TIMES / <i>Snapshot : Baptiste Rabichon</i> , by Saskia Solomon
		LE QUOTIDIEN DE L’ART / <i>BMW révèle Baptiste Rabichon, scanners conditionnés</i> , by Rafael Pic
		MEERO / <i>Baptiste Rabichon, l’hybridation des genres</i> by Coral Nieto garcia
	/ 07	FISHEYE #31 / <i>Les recompositions poétiques de Baptiste Rabichon</i> by Eric Karsenty
	/ 07	NEW YORK TIMES / <i>At Arles Festival, 7 Promising Photographers to Watch</i> , by Daphné Anglès
		L’EXPRESS / <i>Les étranges balcons de Baptiste Rabichon</i> , by Nathalie Marchetti
		CONNAISSANCES DES ARTS / <i>Le photographe Baptiste Rabichon lauréat de la résidence BMW</i>
		LE POINT - ed. spéciale Rencontres d’Arles 2018 / <i>Tous aux balcons !</i> par Brigitte Hernandez
		DE L’AIR #69 / <i>Harmonie, portfolio rubrique Rendez-vous à Arles</i>
	/ 05	FRANCE CULTURE - Les carnets de la création / <i>La photographie étoffée de Baptiste Rabichon</i> , by Aude Lavigne
		LES INROCKUPTIBLES / <i>Salon de Montrouge : focus</i> , by Julie Ackermann
		BEAUX ARTS / <i>Baptiste Rabichon, jeune pousse aux rayons X</i> , by Louise Vanoni
2017	/ 12	L’OBS # 2772 / <i>Photo le grand bond en avant</i> , by Bernard Gèniès
	/ 11	INFERNO MAGAZINE / <i>Zadigacité</i> , by Julien Verhaeghe

BAPTISTE RABICHON - CV

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

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

Contacts

Valérie Cazin, director +33 6 16 41 45 10
valeriecazin@galeriebinome.com

Nolwenn Thomas, assistant +33 6 70 51 17 82
assistant@galeriebinome.com

19 rue Charlemagne 75004 Paris
tuesday-saturday 1pm-7pm and by appointment +33 1 42 74 27 25
www.galeriebinome.com

Gallery news

Éloge du double

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

Paris Photo

November, 10 - 13, 2022
Laurence Aëgerter, Mustapha Azeroual, Anaïs Boudot, Thibault Brunet, Laurent Lafolie, Corinne Mercadier, Laurent Millet 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

Contre-culture dans la photographie contemporaine

December 1 - 23, 2022
group show
in partnership with Textuel Editions
Galerie Binome

