

MIRAGES & CABINET OF CURIOSITIES

PARIS PHOTO

November 10 - 13, 2022

Booth F15

Grand Palais Éphémère, Paris 7e



galerie
binome

Mirages & Cabinet of curiosities

True to its quest for new forms in photography, the Binome Gallery's selection of works focuses on two axes, crossing ancient and innovative processes.

On the walls, large trompe-l'oeil surprising optical games and movement: lenticular unfolding several images in one of Mustapha Azeroual, platinum print accumulating more than 200 portraits of Laurent Lafolie, works pivoting according to 4 angles of view at 90° of Laurence Aëgerter. A relationship to illusion pursued in two series of Corinne Mercadier and Laurent Millet, putting in scene imaginary forms, between onirism and poetic geometry.

In a cabinet of curiosities, objects artworks in small formats, unexpected and virtuoso in the quality of their realization: gum bichromate on porcelain of Mustapha Azeroual, illuminated lithophanies of Laurent Lafolie, boxes of telephone screen of Anaïs Boudot and photographic sculptures by Thibault Brunet and Lisa Sartorio.

[left] Corinne Mercadier, Luna, La nuit magnétique series, 2022
painting on glass and photographs, print on platinum fiber rag Canson paper
black wood frame, anti-reflective glass
edition of 6 (+2Ap) - 90 x 60 cm

BOOTH PRESENTATION



© 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
Point de fuite, 2022

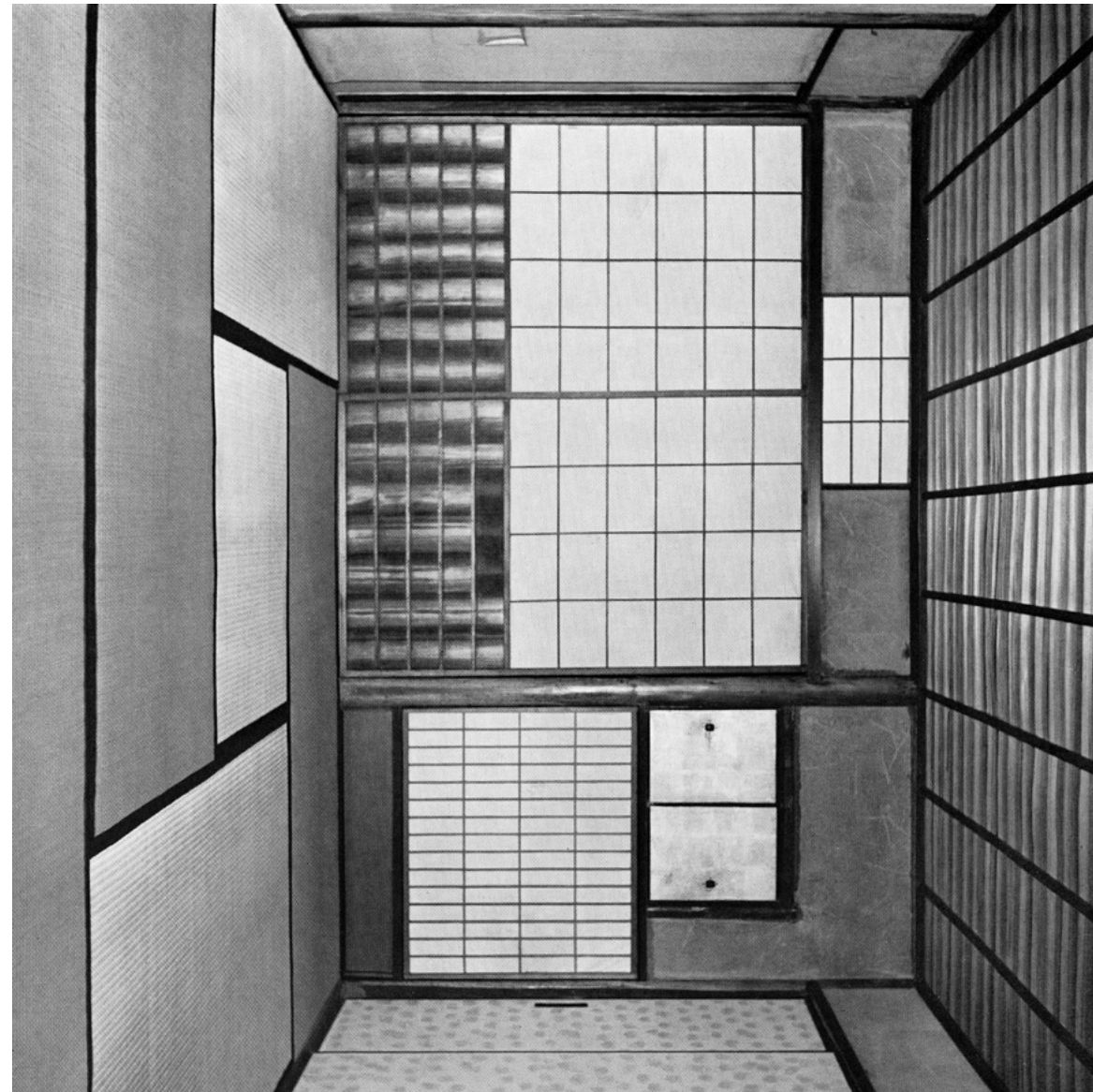
Aëgerter's most recent series, *Point de fuite*, takes as its point of departure a double-page spread at the centre of Roland Barthes' *Empire of Signs*, showing a photograph of a corridor in the Nijo Castle in Kyoto. The image is accompanied by a handwritten inscription of the author, echoed in the 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 [...]. *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*.

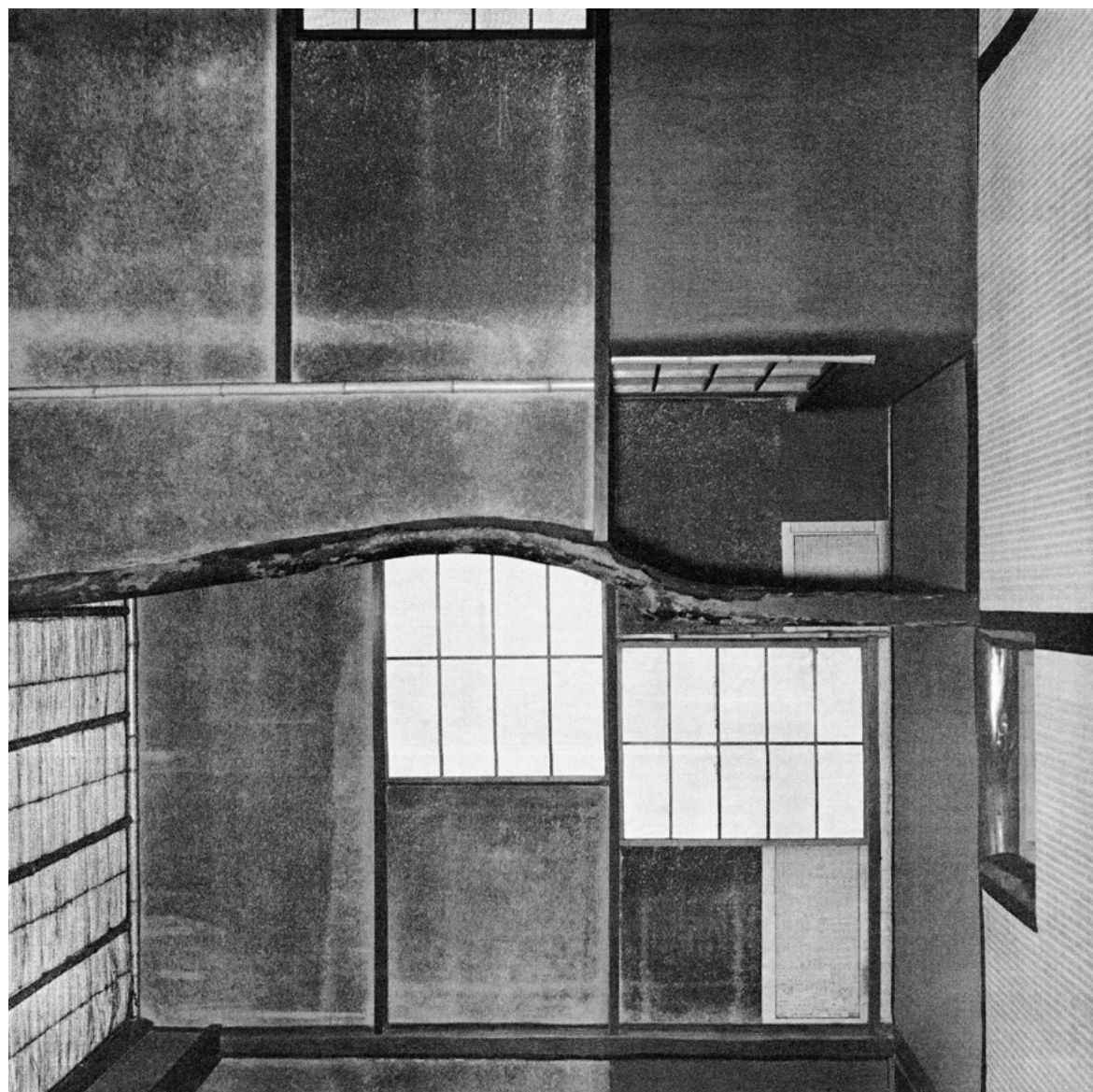
[...] The beauty of Aëgerter's gesture resides, however, in its simplicity: with a single operation, she succeeds in altering our gaze, enabling it to pass through the image and enter another dimension. The image is as it were lightened, relieved of its responsibility to represent. But paradoxically, 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.

Sonia Voss, author and independent curator
[excerpt] Upending the gaze as part of the exhibition *Éloge du double*,
Galerie Binome, Paris, 2022

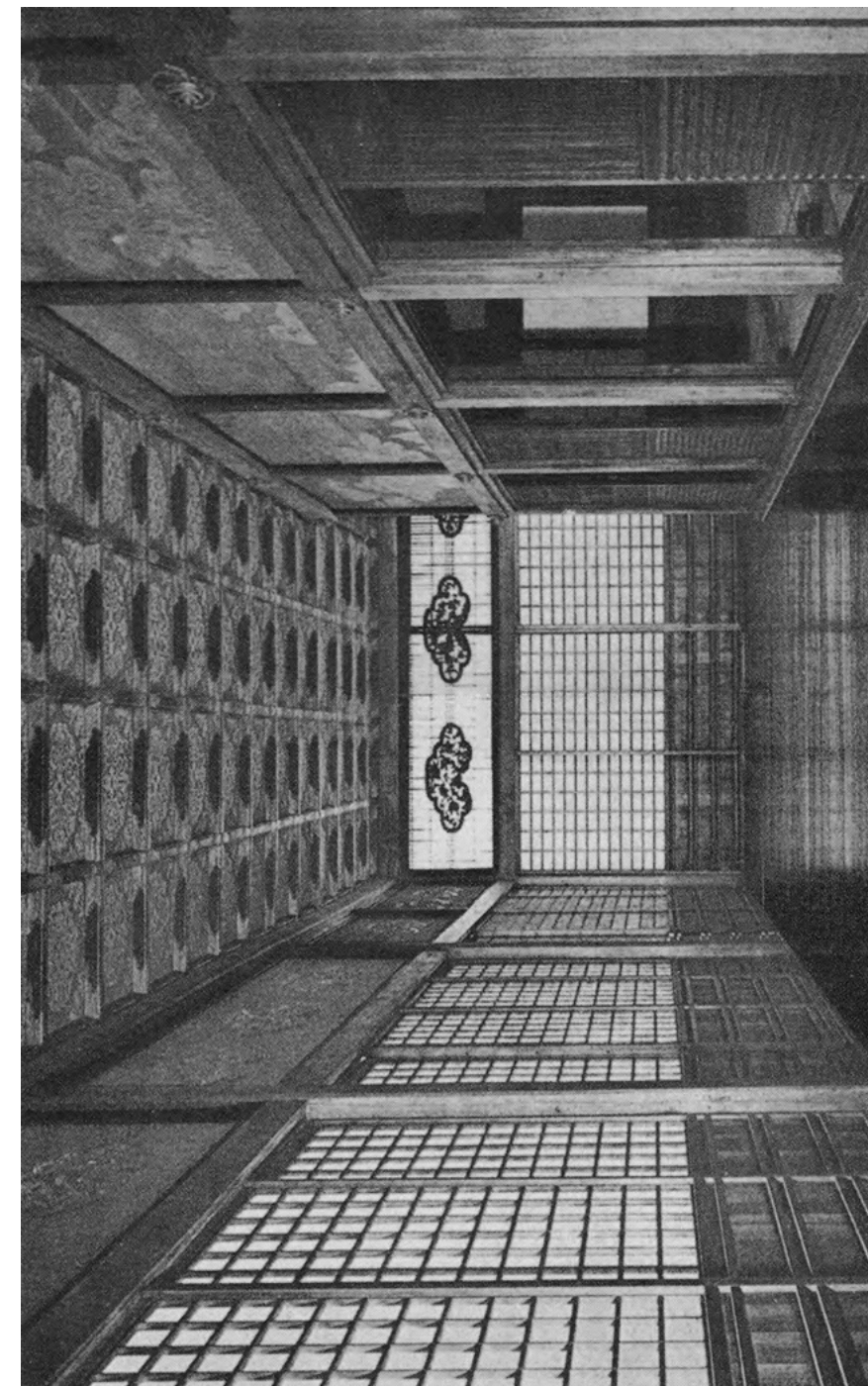


Laurence Aëgerter, Heya, Point de fuite series, 2022
archival pigment print on FineArt Baryta paper
360° rotating American box, 4 positions according to 4 angles of view at 90°
edition of 6 (+2AP) - 40 x 40 cm
edition dofe 3 (+2AP) - 80 x 80 cm



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
 edition of 3 (+2AP) - 80 x 80 cm

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 (+2EA) - 35 x 56 cm
 edition of 3 (+2EA) - 100 x 160 cm

POINT DE FUITE



© Pauline Gouablin / Nicolas Melemis

« Mustapha Azeroual, 38 years old, represents perhaps the future of photography. In five years, from Dubai to Paris via Beirut, he has been able to distinguish himself at all the major market events. During the FIAC 2014, the Huffington Post placed him among the ten rising values of contemporary art. This fall, Christie's lists him as one of the five photographers to collect at Paris Photo. [...] Mustapha Azeroual's photographs are enigmatic, even abstract, always the result of a complex and mysterious process. We could be tempted to describe him as a «conceptual photographer», as his work is so demanding in its plasticity that it is closely linked to a deep theoretical reflection. »

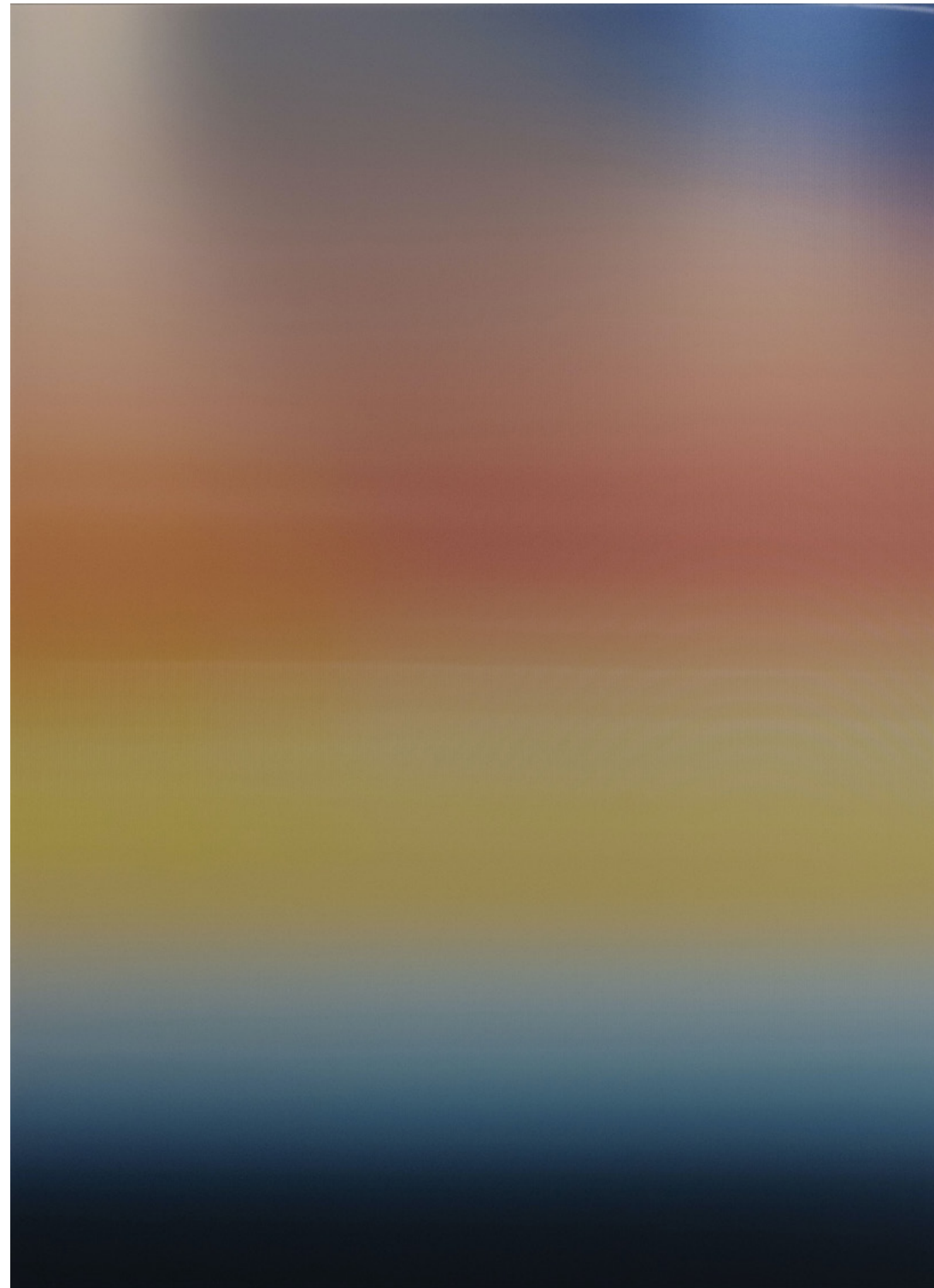
[excerpt] Diptyk Magazine #37 - Marie Moignard about the *Ellios* series, *Éloge de la lenteur*, «Sublimation» exhibition, October 2016, CDG Fondation, Rabat, Maroc

Mustapha Azeroual (1979, French-Moroccan) is a self-taught photographer. A scientist by training, he bases his research on the observation of the processes of appearance of the image and its manifestations, transmitted to the viewer through experimentation with the media of diffusion. Combining installation, volume and sequence with old photographic processes, he updates the historical techniques of photography and printing, while opening up the field of investigation of the photographic image beyond its presupposed limits (flatness and temporality). The question of the photographic and the materiality of the image is at the heart of his creative process.

While pursuing his research between France and Morocco, he develops several projects between art and science, in partnership with research institutes in Paris and Strasbourg. He is also resident at the Capsule, Centre de création photographique du Bourget.

Represented by Galerie Binome since 2013, his work has been exhibited in numerous galleries and museums in France, Europe, the United States and the Middle East. His works are notably part of the collections of MACAAL (Morocco), JP Morgan (USA), Centre national d'art plastique (Fr), Musée français de la photographie (Bièvres, Fr), AmArt (Fr) and Pieter & Marieke Sanders (NL). Numerous publications in the French and international press now refer to his research.

In 2019, the Binome gallery organised *Actin*, his third solo show, and the French Institute in Beijing presented the exhibition *Turbulences*. AmArt films also produced *Au-delà du visible*, a documentary film about his research and practice. In July 2020, he was the winner of the national photographic commission *Image 3.0* initiated by the Ministry of Culture and the National Centre for Plastic Arts in partnership with the Jeu de Paume. Invited by the Salvatore Ferragamo fashion house in Paris in spring 2021, he then presented *Vestige de la lumière* at the art center La Chapelle des dames blanches in La Rochelle, and participated in the exhibitions *In the Shadow of Trees* at the Hangar in Brussels and *From seeing to acting in Amsterdam*. In 2022, he exhibited in Strasbourg as part of the arts and sciences program *Supplementary Elements* and in Reims in the exhibition *IMAGE 3.0* at the meeting of art and new technologies, curated by Pascal Beausse and Quentin Bajac and in Clermont-Ferrand in the exhibition *Le Promontoire du songe* presenting a selection of artists from the Frac Auvergne collections.



Mustapha Azeroual, *Radiance #8 Finisterrae*, 2022
UV inkjet print of 4 images on lenticular support
laminated on Dibond and aluminum frame
edition of 9 (+2AP) - 165 x 120 cm

Mustapha Azeroual
***Radiance*, 2022**

The *Radiance* project aims to create an archive of light, and by extension of colour. At sunrise and/or sunset, two key moments of the day with regard to the chromatic variations of light, Mustapha Azeroual takes photographs of the same landscape with a camera. He takes several shots on the same film plane; negatives that he then assembles digitally. The making of the images, through this double superposition, transforms the landscape into an abstract form, and reduces it to a horizon line. At the end of this synthesis, the artist retains four or five images that he transfers onto a single support, the lenticular, a technical process which, associated with movement, allows for a linked reading. Each movement of the viewer re-enacts the repetitive cycle of natural light. In a privileged relationship with the work, two people side by side can never perceive the same nuances. In this way, *Radiance* goes beyond the notion of the photographic moment, associated with the single image, to address the sequence in moving images. An experience of time, which Mustapha Azeroual combines with the experience of light as a synthesis of colours. Like these points of light at dawn and dusk, *Radiance* is a sensation, an image-experience stretched to infinity. *Radiance #8 Finisterrae* was realized in 2022 at the end of the territory on the peninsula of Crozon in Brittany.

References :

Collections JP Morgan (USA), MACAAL (Maroc), FRAC Auvergne, AmArt (France)

Exhibitions

2022 *Le promontoire des songes*, FRAC Auvergne

2020 *La photographie à l'épreuve de l'abstraction*, CPIF
Centre photographique d'Île de France

Publications

2022 *Le promontoire des songes*, texte by Jean-Charles Vergne,
catalogue FRAC Auvergne

2020 *La photographie à l'épreuve de l'abstraction*,
Ed. Hatje Cantz, p. 155

Film

2021 *Au-delà du visible*, Mustapha Azeroual, directed by
Jean-Marc Gosse, production AM Art Films,
collection Tandem, length 5:38



Mustapha Azeroual, *Résurgences* (volumes) series, 2013-22
monochrome gum bichromate print on porcelain volume, gold leaf
collaboration with the ceramist Pia van Peteghem
unique piece – variable dimensions

Mustapha Azeroual
***Résurgences*, 2013-22**

The artist's refusal to fix the image in order to return to its conditions of appearance is found in the *Resurgences* series, particularly in these volumes whose multiple facets play with the orientation of the Sun; some faces can be covered with gold leaf, a sacred symbol of the «non-color» that is light.

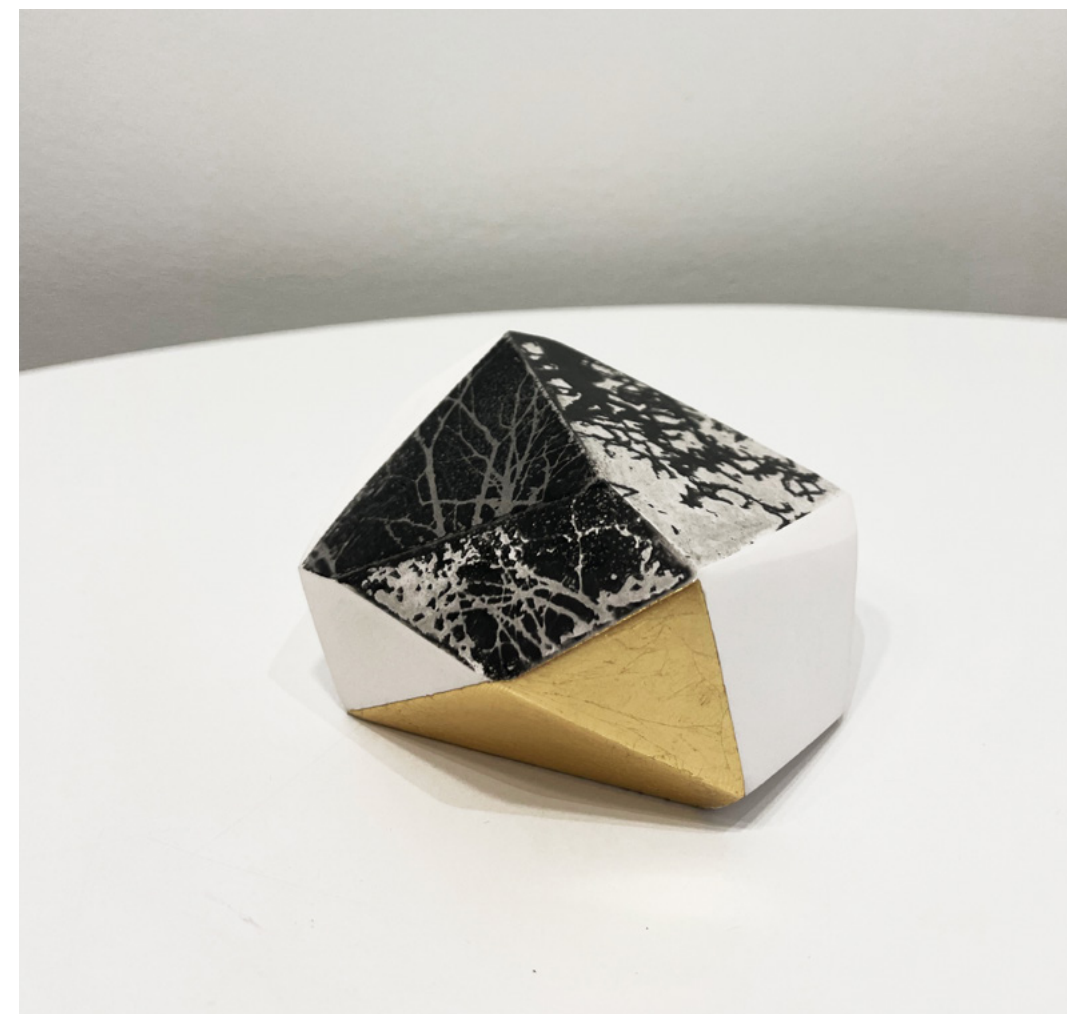
By detaching himself from the plane image to approach the relief, Mustapha Azeroual pursues the exploration of its movement and its conditions of appearance by the light. The motif is an entry point, an invitation to discover the vast aesthetic and conceptual field of the photographic medium.

Marguerite Pilven, curator and art critic member AICA
[excerpt] *Reliefs #2* exhibition, Galerie Binome, Paris, 2014



Mustapha Azeroual, Résurgences (volumes) series, 2013-22
monochrome gum bichromate print on porcelain volume, gold leaf
collaboration with the ceramist Pia van Peteghem
unique piece – variable dimensions

RÉSURGENCES



Mustapha Azeroual, Résurgences (volumes) series, 2013-22
monochrome gum bichromate print on porcelain volume, gold leaf
collaboration with the ceramist Pia van Peteghem
unique piece – variable dimensions

RÉSURGENCES



© SMITH

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

PORTRAIT

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

Anaïs Boudot's works are fragments of nature and places reported in a refined, mysterious form. Her aesthetic is imbued with references to painting and surrealism, and evokes above all the experience of a remembered, dreamed or fantasized image.

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

Glass plate photography has become emblematic of Anaïs Boudot's work in recent years. Initiated in 2015 in the series *Eclats de la lune morte*, she systematized it from 2016 at Casa Velázquez via the orotones of *La Noche Oscura*. And it is in this sense that The Eyes Publishing recently invited Anaïs Boudot to respond to Brassai and Picasso's experiments on glass, begun in 1932 for the book *Les Oubliées, Picasso, Brassai, Boudot*. In 2022, she continues this practice with the series *Jour le jour*, an exploration of the photographic album of her smartphone.

ANAÏS BOUDOT - BIOGRAPHY



Anaïs Boudot, 08/08/2021 Tournesol, Jour le jour series, 2022
silver print on glass from digital photography
smartphone, photo album of the artist, painting
black box frame and cover
unique piece (+1AP) - 16 x 25 x 5 cm

Anaïs Boudot
Jour le jour, 2022

« Logbook

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

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

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

François Salmeron, curator and art critic member AICA
[excerpt] *Chroniques de verre* exhibition, Galerie Binome, Paris, 2022



Anaïs Boudot, Jour le jour series, 2022

left to right : 27/04/2022 colin maillard - 06/09/2019 ronce - 14/12/2021 arbre - 09/03/2022 l'atelier de Bernard

unique pieces (+1AP) - 8,5 x 15 cm - 11 x 18 cm - 15 x 24 cm

silver print on glass from digital photography, smartphone, photo album of the artist, painting

black box frame and cover

JOUR LE JOUR



© Thibault Brunet, auto-portrait

Thibault Brunet acknowledges the dilution of reality by a virtual world and photography by synthetic images.

[exhibition text] *Répercussions* Galerie Binome, November 2015, by Étienne Hatt, journalist, critic and Chef editor of Photography section at Art Press mag

Thibault Brunet (1982, French) plays with the codified genres in photography to question our relationship to virtuality in a society where the world is on its way to being fully digitalized. He distinguished himself since 2008 with outstanding series based on video games travelling through virtual worlds - *Vice City*, *First Person Shooter* series - and Google Earth - *Typologie du virtuel* series. Since 2016 with the *Territoires circonscrits* series, he works on the digitalization of the real world using a 3D scanner with the technological partnership of Leica Geosystem.

In autumn 2019, Thibault Brunet presented *Boîte noire*, his third solo exhibition at Galerie Binome and unveils his latest eponymous series *Boîte noire*, developed as part of the residency at the Institut français, *Étant donnés 2017*, which combines a series of images in 3D and a virtual reality game. In 2020, supported by the La Capsule residency and NEMO the Biennial of digital arts, Thibault Brunet continues this series through the creation of wall tapestries in collaboration with an Aubusson workshop.

In 2021, he is developing *Minecraft Explorer*, a virtual scientific exploration mission in partnership with the Conscience collective and guest scientists from CNRS, IGN and INRA laboratories. Several public presentations have taken place at the Musée d'art contemporain de Lyon, the Fiminco Foundation and the Jeu de Paume. The works resulting from this project will be exhibited for the first time as part of the Art Collector Prize in November 2022.

Several solo exhibitions are dedicated to him in 2022: *Respirations*, command of the Mission Photographique du 93; *Plus six minutes de lumière* at the Frac Occitanie Montpellier; *Soleil noir* at the éSAM of Caen and *Mondes persistants* as part of the Art Collector prize.

Frequently awarded (Foam Talent 2013, Carte Blanche PMU /Le Bal 2014, Photo London John Kobal Residency award 2016, *Étant donnés* 2017, Jane Philip Residency Awards 2018, Prix du livre d'auteur MAD-ADAGP 2019, Prix Art Collector 2021), his work has been supported by several residencies in Europe and the USA, and shown in major institutions - Cercle Cité (LU), Musée des beaux-arts du Locle (CH), Fries Museum (NL), Centre Georges Pompidou Beaubourg (FR), MAC Lyon (FR) and Frac Occitanie Montpellier (FR). His works have been included in prestigious French and international public collections.



Thibault Brunet, *Ault* (Nord-Est), 2022
 edition of 5 (+2AP) – 15 x 18 x 20 cm
 photographic sculpture produced by Mille Cailloux Editions
 2036 inkjet prints on Antalis paper
 Houdart binding by stitching with white cotton thread and acid-free vinyl glue
 handmade case

Thibault Brunet *Ault* (2019) et *Cap Gris-Nez* (2022)

Ault (2019) and *Cap Gris-Nez* (2022) by Thibault Brunet are two extraordinary works in two volumes produced in collaboration with Mille Cailloux Éditions. The sculpted slices take up point by point the reliefs of the hillsides of the two eponymous cliffs spread over thousands of pages.

Thibault Brunet's ambition is to scan the limits of the world. The cliffs of *Ault* and *Cap Gris-Nez*, whose flanks flow into the English Channel, are transition points of the French coastline, the edge of the landscape. Using a lidar*, a teledetection laser, he captured the relief from a long in situ traveling to the 3D modeling.

Thousands of points are used to recompose each portion of the cliff into more than two thousand views that Thibault Brunet then compresses into the size of a bound book, page after page. The slices are sculpted like stones worked on the surface and reveal the asperities of the relief. The thousands of images compiled then become like the strata of a sedimentary rock. From hollows to ridges, we move forward in the black ink of the imperceptible images, hypnotized by the details of a relief that has suddenly lost all of its cold minerality.

Each photographic sculpture is at the same time a way of living the limit of the landscape, within reach of a caress of the hand, and of realizing our incapacity to seize the immensity of the world beyond the faculties of our tools of captation.

Ault was awarded the Prix Révélation Livre d'Artiste 2019 MAD-ADAGP and is the subject of a film produced by Arte TV. Regularly exhibited, this work has joined several public collections. Among other publications, it is also referenced in *Contre-culture dans la photographie contemporaine* by Michel Poivert (Textuel Editions) (to be published in October 2022).

*Lidar, teledetection laser entrusted by Leica Geosystem France



[exhibition view]
Thibault Brunet, Cap Gris-Nez (Nord) & (Sud)
MAD, Romainville, 2022

CAP GRIS-NEZ



[publication]
Thibault Brunet, AULT (Nord-Est)
Artension / « Thibault Brunet, Photographier la peau du monde », 2020
© Jean-Jacques Gay

AULT



©Laurent Lafolie, autoportrait

From invisibility to disappearance, an elusive body to body takes place: the infinite is detached from the temporary, the thrust marries the limit, the elevation the roaming, the requirement the tumult, the dignity the chaos. The nothingness has no image, the disappearance is still the life.

[excerpt] Laurent Lafolie, 2012

French photographer, Laurent Lafolie (1963) has been focusing his research for the past fifteen years on the mechanisms of appearance and perception of images. Also recognized as one of the best printers of his generation, he pushes the experimentation of chemistry, the choice of supports (washi, tracing paper, glass, silk) and printing processes (contact, platinum, UV printing, carbon ink, print) to the rank of artistic challenge. These projects still have in common the use of transparency or invisibility as a vanishing point for the viewer. The presentation devices play on the arrangement and disposition of the images: suspension and superimposition, inversion, accumulation and transfer within boxes-pictures, sculptures and installations. Laurent Lafolie creates photographic objects whose reading is modified by the viewer's movements around and in front of the works.

Over the last few years, Laurent Lafolie has carried out several creative residencies in France and abroad (Indonesia, Iceland, South Korea, Spain). In addition to his selection in group shows, his work is regularly the subject of personal exhibitions, in particular *exo. endo* at the photographic pole Le Château d'eau in Toulouse (2022), *TOU* at the Approche exhibition (2021), *Les images intérieures* at the Chapelle des Dames Blanches in La Rochelle (2019), Espace F in Matane, Canada (2017), *Phainesthai* at the Galerie Binome in Paris (2016) and at the Lawangwangi Creative Space in Bandung, Indonesia, Gallery JM in Heyrimaeul-Gil, South Korea (2015), La Grande Plage in Biarritz (2014), le Lieu in Lorient (2013), la Capsule in Le Bourget (2012), l'Usine Utopik in Tessy sur Vire (2012), la Commanderie de Lacommande and School gallery in Paris (2011).

Among the latest publications on his work, *Contre-culture dans la photographie contemporaine* by historian Michel Poivert, *Laurent Lafolie, le Jules Verne de l'image* by Valérie Duponchelle (LE FIGARO), *Laurent Lafolie donne un visage à l'absence* by Claire Guillot (LE MONDE) and *Laurent Lafolie, Exo Endo* by Étienne Hatt (ART PRESS #499).

He is the winner of the Florence & Damien Bachelot 2022 Collection Print Prize organized by the Collège International de Photographie, in partnership with the Bibliothèque nationale de France (BnF) and the Société française de photographie (SFP).



Laurent Lafolie, *i|i.02 - Capture*, since 2019
analog screen capture of more than 200 portraits made with a photographic camera
contact print with platinum-palladium on cotton paper
laminated on 3mm Dibond, white wood frame, anti-reflective glass
unique piece according to a variable composition of portraits - 133 x 106 cm

CAPTURE

Laurent Lafolie
Capture, 2019-21

The artist fixes on a very large screen a sheet of paper sensitized with platinum-palladium. Dozens of faces photographed over the last 15 years with a camera, always according to the same protocol, scroll one after the other on this screen for almost two hours. Each face obtained is the sum of all the faces (up to more than two hundred) recorded by the sensitive paper. This work questions the utopian character of the photographic portrait, irreducible to the only external appearance, it touches the mystery of what connects us as well as what distinguishes us collectively. The philosopher Emmanuel Lévinas makes the face the witness of our humanity and the place of the meeting of the other, in his destitution, his fragility and his mortality. These faces are the troubling manifestation of an anonymous portrait captured at the junction of the resemblance, between the singular and the general, the individual and the collective. They sublimate the common part of it as they erase the indices of assignment to an age group or to a gender.

Marguerite Pilven, curator and art critic member AICA
[text] *Exo Endo* exhibition, Galerie Le Château d'Eau, Toulouse, 2022

References

Collections Neuflyze OBC, Centre de photographie Le Château d'eau

Exhibitions

2022-23 *Les yeux dans les yeux*, Château de Rentilly
2022 *Laurent Lafolie*, Le Révélateur, CIPGP
Centre International de la photographie du Grand Paris
2022 *Exo Endo*, Galerie Le Château d'eau, Toulouse
2021 Salon Approche Paris
2020 *Les images intérieures*, La Chapelle des Dames Blanches,
La Rochelle

Publication *Exo Endo*, monograph, les éditions Lamaindonne
& la Galerie Le Château d'Eau

LAURENT LAFOLIE - CAPTURE



Laurent Lafolie, Capture, 2022

untitled #1, #2, #3 & #4

print by enameling with platinum and palladium enamels on white porcelain plate

150 to 180 faces in 30 to 40 high temperature firings at 1220°.

aluminum chassis

unique pieces - 24 x 18 cm

CAPTURE



Laurent Lafolie, untitled #1, Lalettre series, 2022
Lithophanie, porcelain plate, double engraving and high temperature firing
beechwood box frame, LED lighting, integrated transformer and
dimmer with remote control
unique piece - 33 x 24 x 6 cm

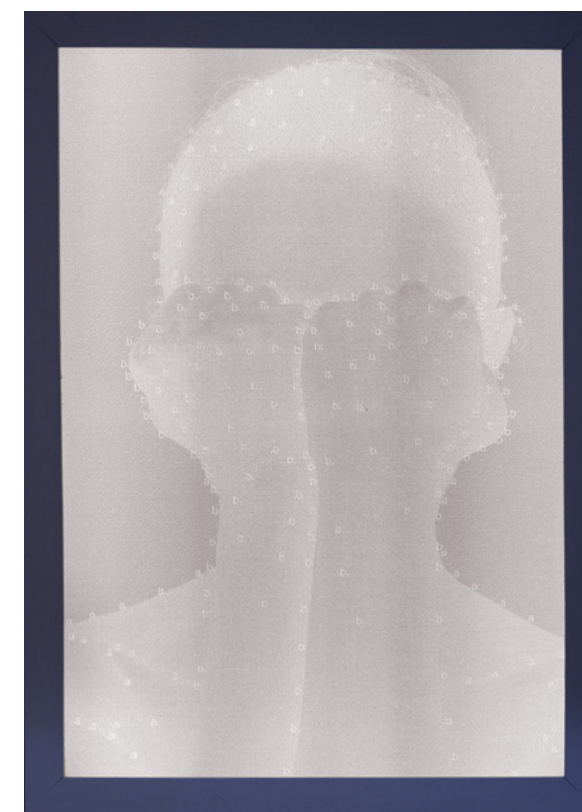
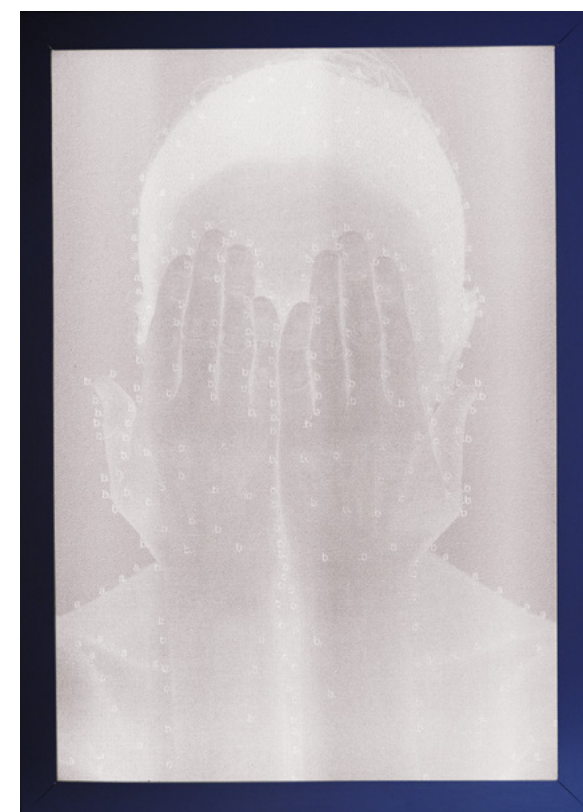
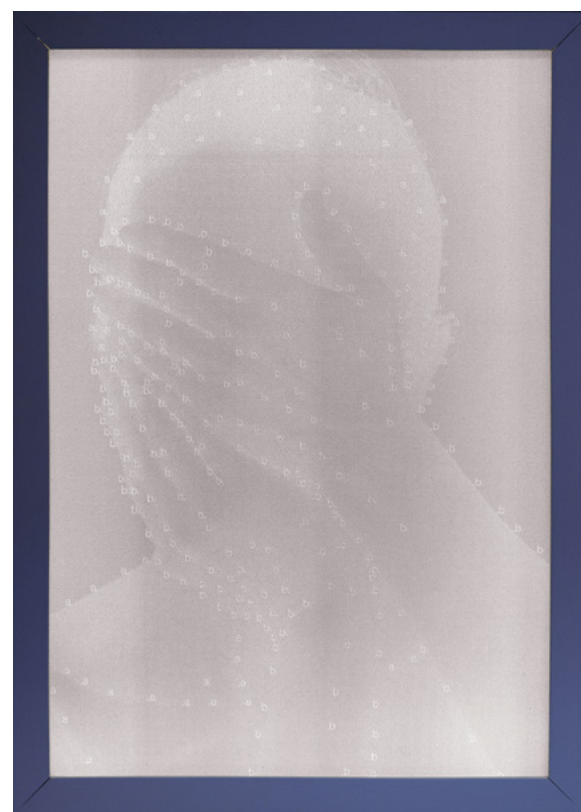
LALETTRE

Laurent Lafolie
Lalettre, 2022

The writer Pierre Bergounioux describes the emancipation of writing from the sign that refers to an object (the hieroglyph) by a moment of audacity when man knew how to close his eyes to «listen to the breath of the spirit», to translate by the sound combinations of the alphabet the world in its diversity. Inspired by this inaugural moment, almost magical, Lafolie creates a set of images where the sign that has come to touch the body seems to have given birth to a sound through contact, suggested by the three-dimensional illusion of lithophany. The letter *a* draws the outline of a body, the first place of our experience of the world, the letter *b* draws the forms of a gesture, reminding us of the mimicry of hieroglyphs or sign language. The *a* which is pronounced *alpha* and *b* which is pronounced *beta* both form the word alphabeta. «It is doubtless the most dazzling act of all the human species that the fact of noting with two dozen characters the innumerable, infinite, inexhaustible variations of the word» (Pierre Bergounioux).

Marguerite Pilven, curator et art critic member AICA
[text] *Exo Endo* exhibition, Galerie Le Château d'Eau, Toulouse, 2022

LAURENT LAFOLIE - LALETTRE



Laurent Lafolie, Lalettre series, 2022

untitled #2, #5, #7 & #10

Lithophanie, porcelain plate, double engraving and high temperature firing

beechwood box frame, LED lighting, integrated transformer and dimmer with remote control

unique pieces - 33 x 24 x 6 cm

LALETTRE



Describing Mercadier's images makes no sense, except to trivialize her universe, which floats on the border between dream and fiction and which only the visitor can tame. A luminous work.

[excerpt] Télérama Sortir, Corinne Mercadier by Frédérique Chapuis, May 2022

Corinne Mercadier (1955, Boulogne-Billancourt, France) lives and works between Paris and Bages in the Languedoc. She has a degree in Art History from the University of Provence and practices mainly photography, but also drawing and volume. Her artistic journey spreads out first of all in her workbooks in which she draws, writes and models the stages of her research. A protean reflection that continues as much in her photographs of paintings on glass, as in her staged photographs for which she also creates the costumes and objects. In permanent dialogue, her drawings bear photographic imprints and bring to light other facets of her universe. For a long time attached to Polaroid, her practice now seizes the possibilities of digital. The works of Corinne Mercadier take us into a world seen through the filter of the imagination. The immaterial is embodied in constructed images where characters, floating objects and strange places play with chance.

Winner of the Fondation des Treilles Photography Prize in 2018, finalist for the Académie des Beaux-Arts Marc Ladreit de La Charrière Prize in 2013, Corinne Mercadier's work has been the subject of numerous solo, festival and museum exhibitions, including recently at the André Malraux Musée d'Art Moderne in Le Havre, FRAC Normandie Rouen and Musée Réattu in Arles. Her works are notably present in the collections of the Musée de l'Élysée, the Maison Européenne de la Photographie, the FNAC, the BNF, Neuflyze OBC, and Polaroid Corporation. She has published several books with Editions Filigranes, including *Devant un champ obscur* in 2012 and a monograph in 2007. Represented by the Galerie Les Filles du Calvaire from 1998 to 2021, Corinne Mercadier has since joined the Galerie Binome, which devoted a first exhibition to her in the summer of 2022.



Corinne Mercadier, Le nuage vagabond, La nuit magnétique series, 2022
painting on glass and photographs, print on platinum fiber rag Canson paper
black wood frame, anti-reflective glass
edition of 6 (+2AP) – 60 x 90 cm

Corinne Mercadier
La nuit magnétique, 2022

The dream is «a mirage of the thought», a volatile substance from which Corinne Mercadier extracts a register of experiences. Memories emerge, escaping representation, the artist materializes them at the end of multiple arrangements, infiltrating the furniture of reality by the artifices of the image which is the place of their appearance. Elements of architecture borrowed from museum interiors devoid of human presence dramatize the apparitions. These phantasmagorical visions seem to evolve in the palaces of memory that associate a memory with a place to better preserve it: «Cloud huddled in a parallelepiped; Smoke escaping from the top of a high door; Draught that sucks a cloud behind a door; Pale smoke rotating in a polyhedron» writes the artist in her journal. The frames of the mirrors, the doorways, the corners of the walls, all that is on edge, a division and an intersection contains these visions and puts them in tension. Corinne Mercadier thus composes a dramaturgy made of contradictory movements that call to each other, between finite and infinite, real and imaginary, gravity and lightness, memory and forgetting.

Marguerite Pilven, curator and art critic member AICA
[text] *Corinne Mercadier* exhibition Galerie Binome, Paris, 2022



Corinne Mercadier, Être là, La nuit magnétique series, 2022
 painting on glass and photographs, print on platinum fiber rag Canson paper
 black wood frame, anti-reflective glass
 edition of 6 (+2AP) – 60 x 90 cm

LA NUIT MAGNÉTIQUE



Corinne Mercadier, Impromptu, La nuit magnétique series, 2022
 painting on glass and photographs, print on platinum fiber rag Canson paper
 black wood frame, anti-reflective glass
 edition of 6 (+2AP) – 60 x 90 cm

LA NUIT MAGNÉTIQUE



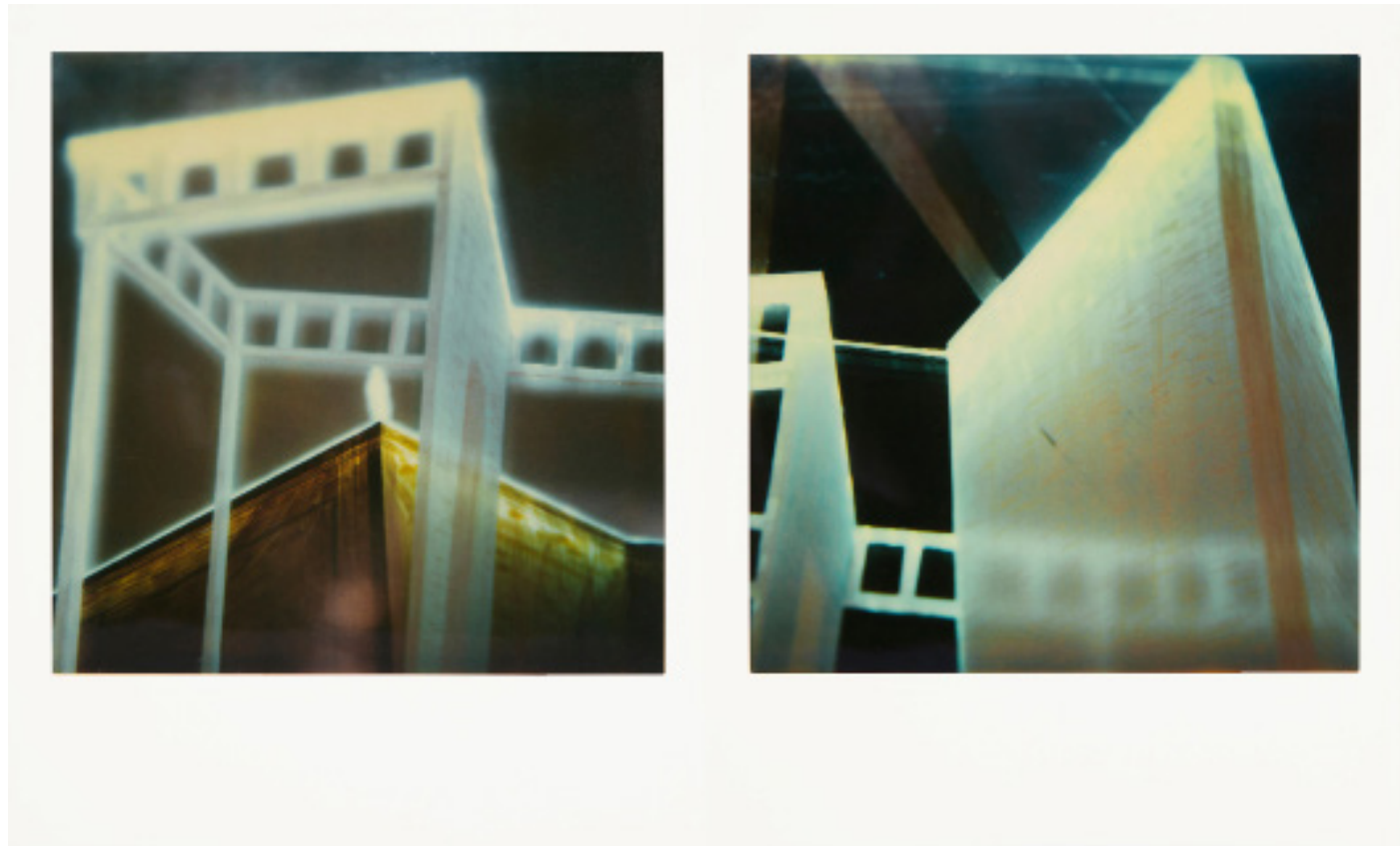
Corinne Mercadier, Glasstype 171, 1987
 paintings on glass, polaroid SX70
 frame and anti-reflective glass
 unique piece – 32,5 x 27,5 cm

Glasstypes, 1987

This series of Polaroids SX70 varies the points of view on the architecture within which the episode of the Annunciation to Saint Anne painted by Giotto for the Scrovegni Chapel in Padua is inscribed. Corinne Mercadier has painted the edges of this building without walls, totally exposed to the eye, strangely prefiguring the fantasy of modernist glass architecture where the boundaries between inside and outside are erased. In religious iconography, this border marks the threshold between heaven and earth, bodies subject to the law of gravity and celestial bodies, it disappears at the point of meeting between the divine Angel and Anne receiving the enigma, «a terrifying, dazzling news, but untranslatable in words» writes Fabien Ribery. Corinne Mercadier gives the outlines of this architecture an aura that recalls the descriptions of the Celestial Jerusalem in the verses of the Apocalypse. This city in weightlessness is said to be radiant, and its wall built of jasper stone protects a city of gold similar to pure glass.

In religious symbolism, this protected city represents a space within which the duality of matter and spirit is erased. A luminescent silhouette sometimes stands on the ridge of a wall or roof of this unfolded architecture, crossed by the artist, like a tightrope walker searching for himself at the edge of the two worlds. Corinne Mercadier continued to explore these limits on the ramparts and roofs of the Réattu Museum in *La suite d'Arles*, in 2003. From the fine sacred architecture of the Quattrocento to Leonardo da Vinci's *Homme de Vitruve*, and much later to the cages painted by Francis Bacon or the famous series produced in 1981 by the photographer Francesca Woodman *Some disordered interior geometries*, the history of art abounds in descriptions of the torments of an individual confined in a disproportionate universe, an open body in a closed space.

Marguerite Pilven, curator and art critic member AICA
 [text] *Corinne Mercadier* exhibition, Galerie Binome, Paris, 2022



Corinne Mercadier, Glasstypes 172 & 173, 1987
 paintings on glass, polaroid SX70
 frame and anti-reflective glass
 unique piece - diptych 32,5 x 37,5 cm

GLASSTYPES



Corinne Mercadier, Glasstypes 192 & 191, 1987
 paintings on glass, polaroid SX70
 frame and anti-reflective glass
 unique piece - diptych 32,5 x 37,5 cm

GLASSTYPES



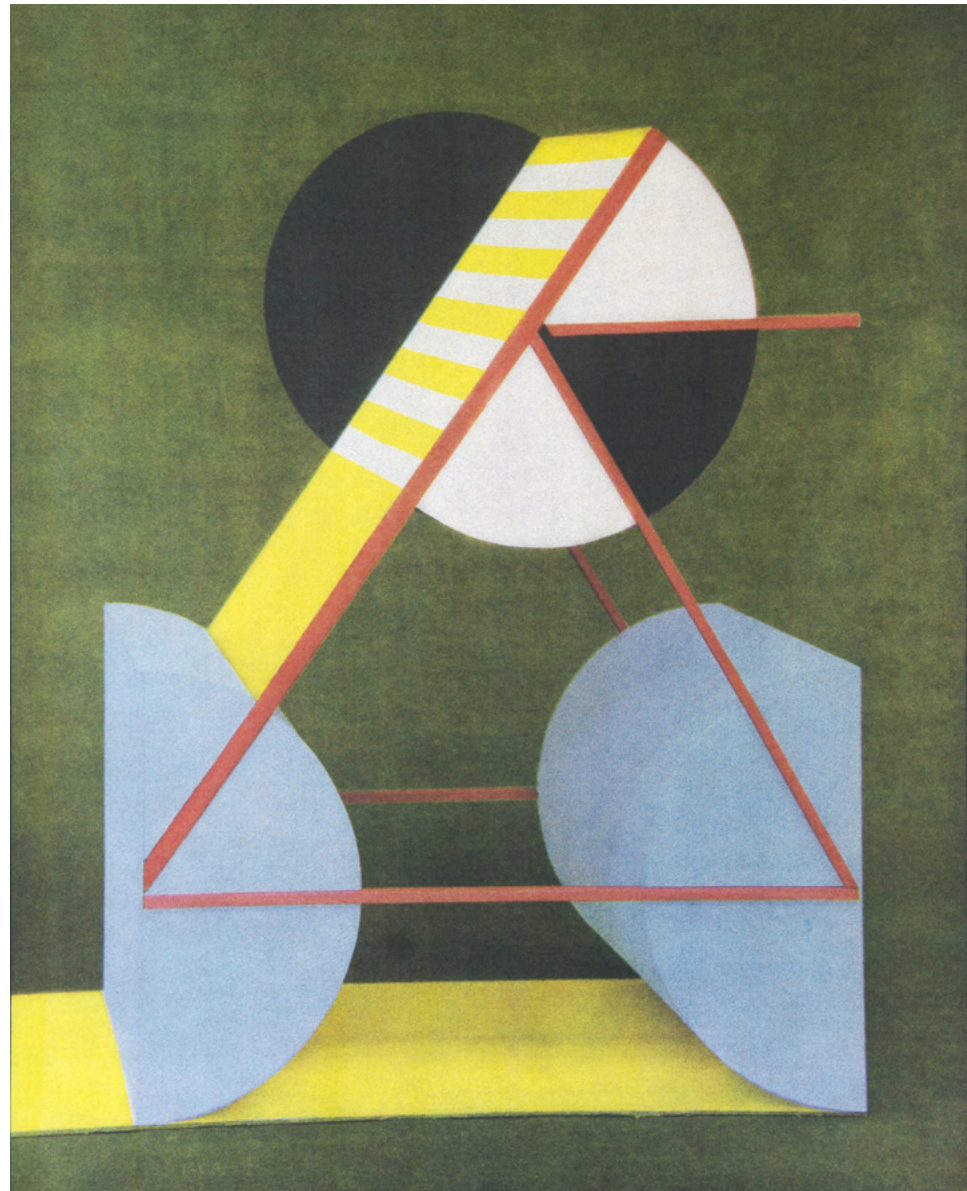
© Doria Ardiet

Laurent Millet composes the chapters of an imaginary encyclopaedia, populated with objects that he constructs and photographs in natural settings or in his studio. His assemblages are hybrids of traditional, scientific and architectural objects, or works by artists whose work he loves. Each of these constructions is an opportunity to question the status of the image: its history, its place, the physical phenomena associated with it and its modes of appearance.

[excerpt], Eric Simon, *Exposition Photographique Contemporaine: Laurent MILLET « L'Astrophile »* Actuart, 2018

Born in 1968 in Roanne, Laurent Millet lives and works in La Rochelle. He also teaches at the Ecole supérieure d'art et de design d'Angers (TALM). Nadar Prize 2014 for Les Enfantillages Pittoresques (Filigranes Editions), Niépce Prize 2015, member of the Casa de Velazquez (2007 to 2009), among other awards, his work has been the subject of numerous publications and exhibitions - Musée de la Chasse et de la Nature, BnF, Maison Européenne de la Photographie, Musée d'Histoire Naturelle, Rencontres d'Arles, Musée Niépce de Chalon sur Saône, Centre Photographique de Rouen - including a first retrospective at the Musée des Beaux-Arts in Angers in 2014. His works are present in prestigious collections in France (BnF, FNAC, Mep...) and in the United States (Los Angeles County Museum, MoMA in San Francisco, Chicago Art Institute, Museums of Fine Arts in Houston and Santa Fe...) where he is also represented by the Catherine Edelman Gallery in Chicago. He joined the Binome Gallery in 2019, which is organising his first solo exhibition, *Un architecte comme les autres*, in 2021.

Laurent Millet's hybrid photographic works take root in space via other mediums, such as sculpture, drawing, or site-specific installation. Out of time, they explore a multitude of printing techniques, ambrotype, salted paper, cyanotype, gelatin-silver and very recently gum bichromate. The making of the image, and by extension of the imaginary, is at the heart of his plastic research. Straddling narrative and more formal characters linked to architecture, he also questions the place of the artist in the creative process.



Laurent Millet, untitled #02, À peu près Euclide series, 2021
multi-layer print with gum bichromate in four-colour process
laminated on Dibond, framed under anti-reflective glass
unique print in an edition of 5 (+2AP) – 50 x 40 cm

Laurent Millet
À peu près Euclide, 2021

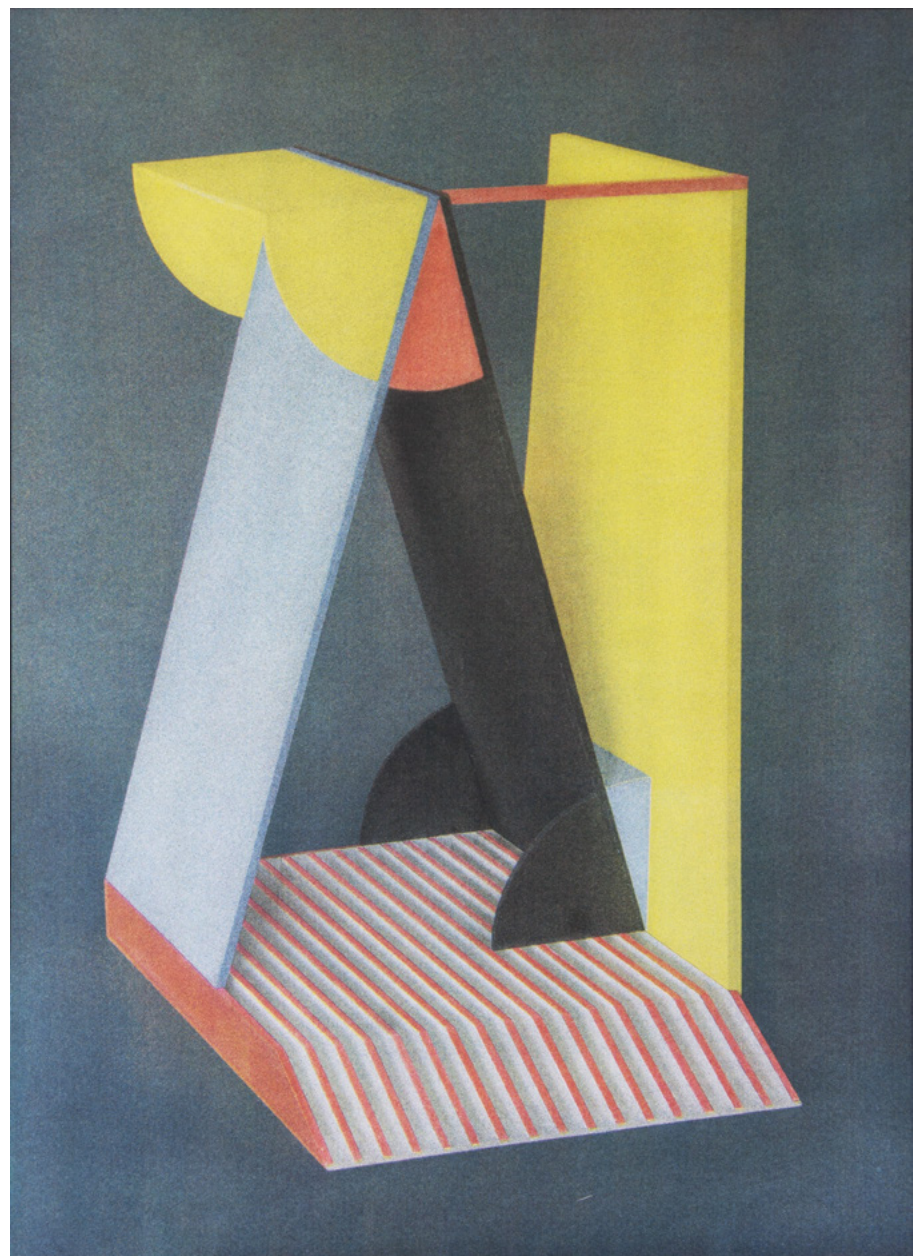
Trained in contemporary art and photography, Laurent Millet combines his practice of photography with all the other arts: drawing, video, installation, and performance.

Using several devices that he often combines, he builds a vocabulary that is situated at the limits of the visible and questions its relativity, between perception and imagination. Observatories, architectures, models, tools and measuring devices are recurrent in the artist's work, contributing to the construction of what he calls a «measured reverie».

À peu près Euclide opens a new chapter in this dreamy science. Here, his drawings of sculptures intended to support the strange epitaphs listed in Valère Novarina's *Discours aux animaux* and the creation of forms arising from a playful foray into the diagrams of a treatise explaining Euclidean geometry conceived by Oliver Byrne have come together. Based on the three primary colours, the graphic language elaborated in 1850 by this educational engineer composes a systemic and visually very strong whole, in which Laurent Millet has detected a premonition of the modernist imagination, whose aesthetic forms were often accompanied by pedagogical and social utopias. One thinks of De Stijl, the Bauhaus, but also the theosophical paintings of Hilma af Klimt.

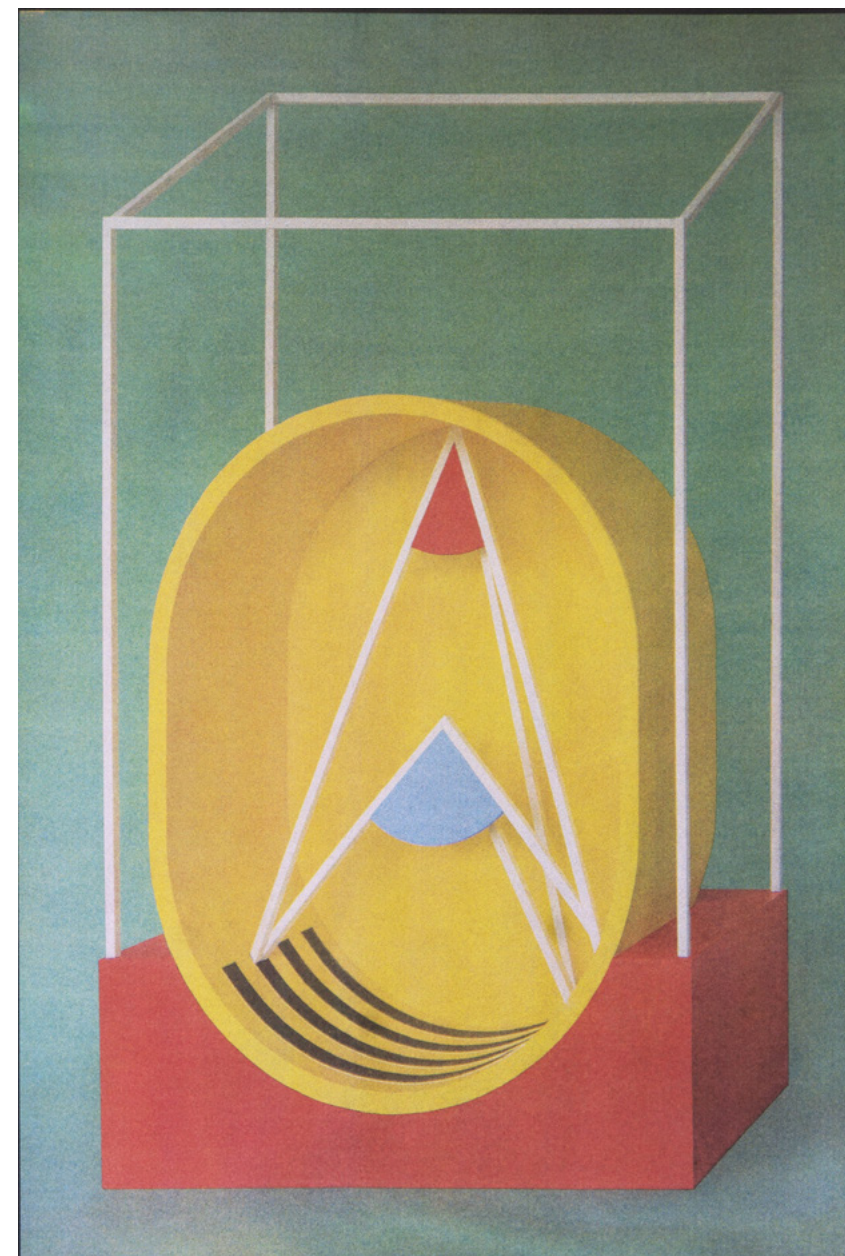
By interpreting these forms as he pleases in the creation of his models, Laurent Millet assimilates them to a score, extrapolating their principles all the more easily as he seems to have intuitively grasped their spirit. Photographed from an angle that often makes us see them slightly overhanging, these forms create the illusion of spatial depth. Their design and colours are reminiscent of the pop extravagance of the Memphis group design objects. Their colourful motifs, reminiscent of seaside resorts or the circus, sometimes give them a rhythm. They combine their childlike joviality with a walk between worlds that we can guess is both playful and attentive, of which they would be the milestones, situated somewhere between the stele and the trophy.

Marguerite Pilven, curator and art critic member AICA
[text] Approche, Paris, 2021



Laurent Millet, untitled #05, À peu près Euclide series, 2021
 multi-layer print with gum bichromate in four-colour process
 laminated on Dibond, framed under anti-reflective glass
 unique print in an edition of 5 (+2AP) – 50 x 40 cm

À PEU PRÈS EUCLIDE



Laurent Millet, untitled #03, À peu près Euclide series, 2021
 multi-layer print with gum bichromate in four-colour process
 laminated on Dibond, framed under anti-reflective glass
 unique print in an edition of 5 (+2AP) – 50 x 40 cm

À PEU PRÈS EUCLIDE



© Doria Ardiet

Lisa Sartorio is one of those artists who are interested in photography by critically examining the massive presence of images and their absolute availability in today's visual culture. The Internet, social networks and video surveillance are involved in new creative processes that testify to the new transformation of the image. Lisa Sartorio seizes on this by creating visual experiences that disrupt the relationship between the image and its omnipresent appearance. She questions the visibility of the real and what is constructed at the same time in its appearance and disappearance. »
[extract] François Lozet, art critic, about the work of Lisa Sartorio, 2013

« Sartorio plays with the effects of concealment and revelation, of surface and depth in order, without covering up all the deformities, to draw the spectator's voyeuristic gaze towards the humanity of the mutilated. »
[excerpt] Etienne Hatt, Réparer les images, ART PRESS #457, 2018

Trained in sculpture at the École des Beaux-Arts in Paris and at the Institut des Hautes Études en Arts Plastiques, Lisa Sartorio's work has evolved towards performance and visual arts.

Her photographic work questions the impact of documentary images within our consumerist societies. Their dematerialized circulation and hyper-reproducibility contribute to mass consumption, leading to a loss of content and meaning in what we see. If the impact of these documentary images has become obsolete, how can we then give back to seeing and thinking this passing image? The whole of her photographic research begins exactly there, in the future of the image produced, like an archaeological object whose use has been lost and whose examination aims to rediscover its function. In her various series, she works on disfiguring and transforming the image to give it back a body, a sensitive surface of expression and experience, iwn an aesthetic policy of questioning and reinvesting the world and meaning.

Her work has been presented in numerous exhibitions in France and abroad: Musée des armées, Paris - MUDAC, Lausanne - Musée d'Art moderne et contemporain, Strasbourg - MAMCS, Kunsthhaus Nürnberg - Musée des beaux-arts, Valence - Maison d'art contemporain Chaillioux - Palais de Chaillot - Musée d'Art Moderne/ Palais de Tokyo - 19 CRAC de Montbéliard. Since 2012, she has been represented by the Binome Gallery with whom she has had three solo exhibitions - Décoractif (2012), Il était x fois (2015), Faire surface (2018) and En Rémanence (2021) - and several proposals for international photography and contemporary art fairs. She was notably selected for the Women Photographers in their studios in the framework of Paris Photo 2019 and ELLES X Paris Photo in 2018.

Her photographic works have been included in prestigious public collections: BnF, Musée des armées, Musée d'art contemporain et moderne de Strasbourg, Musées des Beaux-arts de Paris et de Valence, CRAC de Montbéliard, Artothèques de Lyon et de Caen.



Lisa Sartorio, untitled #10 (Ravin de Babi Yar), Angle mort series, 2022
pigment inkjet prints on Awagami paper Murakumo Kozo
tears, burns and molding on birch branches
plexiglass frame
unique piece - 42 x 30 x 12 cm

ANGLE MORT

Lisa Sartorio
Angle Mort, 2019-22

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

They are imbued with memory, with ghostly presences that history has left behind. They traverse a disappearing past that seeks, in the present and in art, an experience that can generate an artefact against oblivion (ravin de Babi Yar, chemin vers le camp de Belzec, lisière de Katyn). The works in this series are made from casts of branches, trunks or bark of birch trees, the sacred tree of the Celts, the link between the terrestrial and the celestial world. It is the tree of knowledge that also carries the horrors of history.

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

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

LISA SARTORIO - ANGLE MORT



Lisa Sartorio, untitled #3 (voie du camp de Belzec)
Angle mort series, 2019-22
pigment inkjet prints on Awagami Murakumo Kozo paper
tears and molding on birch branches
glass tubes
unique piece - 25 x 21 x 4 cm

ANGLE MORT



Lisa Sartorio, untitled #11 (Forêt de Katyn) Angle mort series, 2022
pigment inkjet prints on Awagami paper Murakumo Kozo
collage and molding on birch branches
plexiglass frame
unique piece - 30 x 42 x 7 cm

ANGLE MORT



Lisa Sartorio, La Bataille d'Angleterre, Légendes series, 2021
From the archive of the volumes of the collection La deuxième Guerre Mondiale,
Time-Life Editions, 1980
gumming and residues encapsulated in glass ampoules
drawer box with canvas and copper hot stamping
unique piece - 31 x 29 x 8 cm & bulbs - 17,5 x 1,7 cm

Lisa Sartorio
Légendes, 2021

Captions.

They are often next to them, to accompany them. As we know, the images are then carried away by the words that create other images. This is also how History is told. By the words that we like to proclaim or whisper, the rumour that swells with the taste of smoke 4. Worried about our threatened imaginations, Lisa Sartorio scratches, erases until the image disappears. To reduce it to dust and to kill it. The remaining white square bears witness to the appearance. The artist offers us the void, not the one that the images drew until then, the one that we can now inhabit with our beliefs, our regrets, our miracles, our secrets. This is what *Légendes* is about, these few volumes from the collection *La deuxième Guerre Mondiale* that the artist has gleaned to remove some of her images and seal the rest of her pages.

Claire Luna, art historian, art critic and curator
[excerpt] *En Rémanence* exhibition, Galerie Binome, Paris, 2021



Lisa Sartorio, La Campagne d'Italie, Légendes series, 2021
 From the archive of the volumes of the collection La deuxième Guerre Mondiale,
 Time-Life Editions, 1980
 gumming and residues encapsulated in glass ampoules
 drawer box with canvas and copper hot stamping
 unique piece - 31 x 29 x 8 cm & bulbs - 17,5 x 1,7 cm

LES LÉGENDES



[détail]
 Lisa Sartorio, La Campagne d'Italie, Légendes series, 2021

LES LÉGENDES

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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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

