

Laurence Aëgerter  
Mustapha Azeroual  
Thibault Brunet  
Laurent Millet

Art Rotterdam  
Main section  
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galerie  
binome

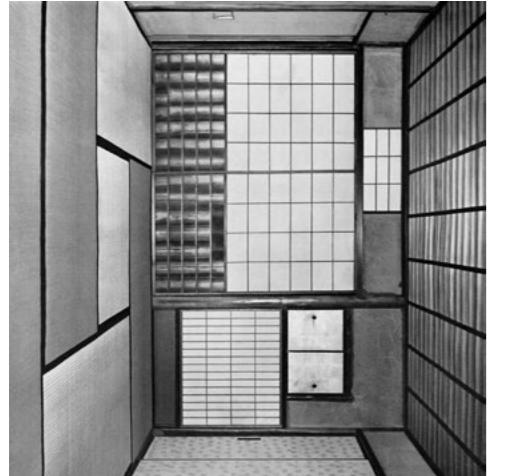


current exhibition view

GALERIE BINOME

Since 10 years, the Binome Gallery has been exploring new forms and limits of photography. For its third participation in Art Rotterdam, Binome Gallery presents a group show of four established artists, all with a strong current exposure. The selection of works disorients the viewer in the relationship to the medium, between photography and drawing, in the relationship of scale, between architecture and model. Whether a rotating or sequential image, a studio object or a virtual object, the works also surprise with their optical and movement games.

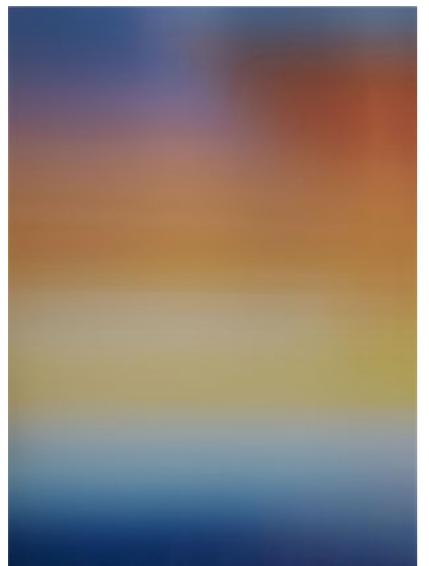
ART ROTTERDAM - BOOTH 90



**Laurence Aegerter**'s work is particularly well known in the Netherlands, where her works can be found in the collections of many institutions. In France, after a major exhibition at the Musée du Petit Palais (2021- 2022) and a recent entry into the collections of the Centre national des arts plastiques, her new series Point de fuite was unveiled at the end of 2022 at the Galerie Binome and at Paris Photo. Winner of the national photographic commission «Performance» in 2023, she is currently exhibiting at the Musée d'art contemporain de Nice (FR) and is preparing her next solo show at Museum Het Dolhuys, Museum of the Mind, Haarlem (NL).



At the forefront of new image production technologies, **Thibault Brunet**'s virtual objects revisit two classic motifs of photography: clouds as an eternal subject of contemplation, and gas stations as a disappearing subject. Recent winner of the prestigious ART [ ] COLLECTOR collectors' prize, the artist is currently exhibiting at the Centre Pompidou's Hors pistes festival.

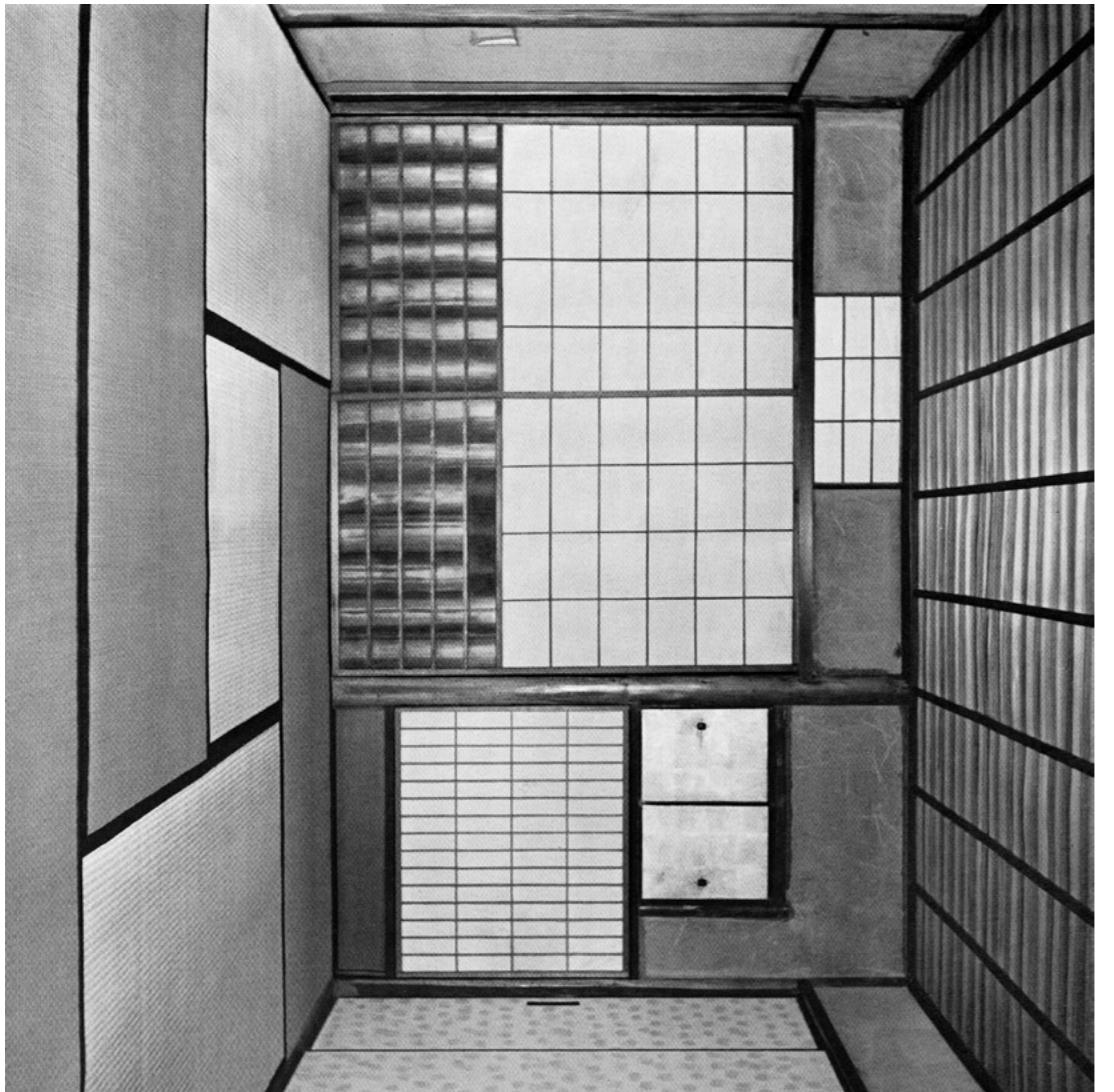


**Mustapha Azeroual** is now widely recognised on the European and Arab scenes through numerous exhibitions and publications. Recently exhibited in India under the aegis of the Centre national des arts plastiques and in Geneva (Switzerland), he will also be seen this autumn at the BNF (French national library) in a highly expected exhibition on the materiality of the image. The works presented - the Radiance and Actin series - are emblematic of his experiments with light and colour and are present in several major collections - JP Morgan (US), MACAAL (Morocco), FRAC Auvergne (FR).



An established French artist (Nadar Prize 2014, Nièpce Prize 2015), **Laurent Millet**'s photographic works are present in major public collections in Europe and the United States, including recently Photo Elysée in Lausanne. His hybrid photographic work is materialized in space through other mediums, such as sculpture and drawing. Out of time, his works explore a multitude of old techniques such as gum bichromate. The two series presented here dialogue with the modernist forms of the Bauhaus and the emblematic architecture of Carlo Scarpa.

Laurence Aëgerter  
*Point de fuite*, 2022



Laurence Aëgerter, Heya, Point de fuite series, 2022

archival pigment print on FineArt Baryta paper  
360° pivoting American box, 4 positions according to 4 angles of view at 90°  
edition of 6 (+1AP) - 40 x 40 cm  
edition of 3 (+1AP) - 80 x 80 cm

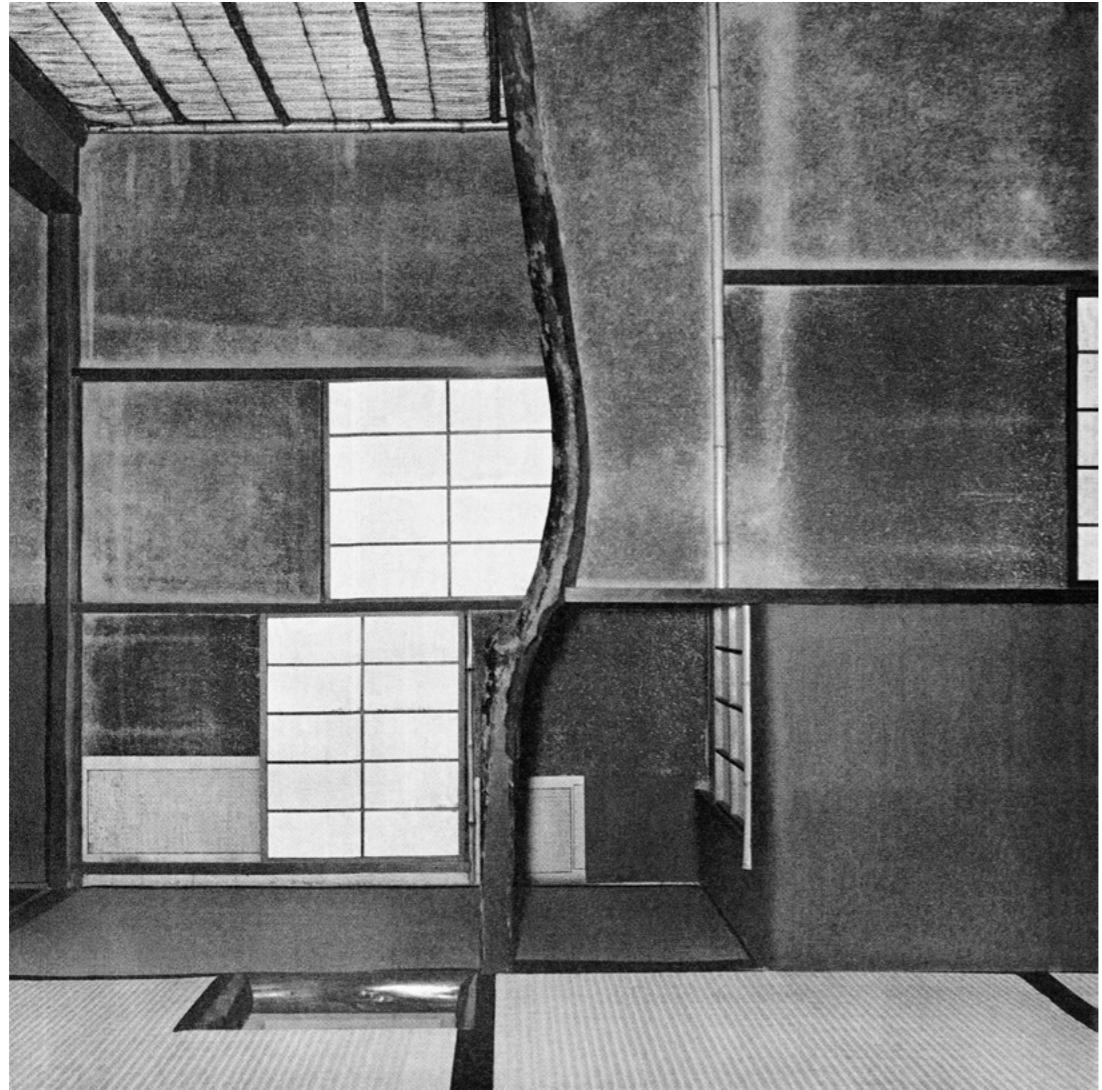
Aëgerter's most recent series, *Point de fuite*, takes as its point of departure a double-page spread at the centre of Roland Barthes' *Empire of Signs*, showing a photograph of a corridor in the Nijo Castle in Kyoto. The image is accompanied by a handwritten inscription of the author, echoed in the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

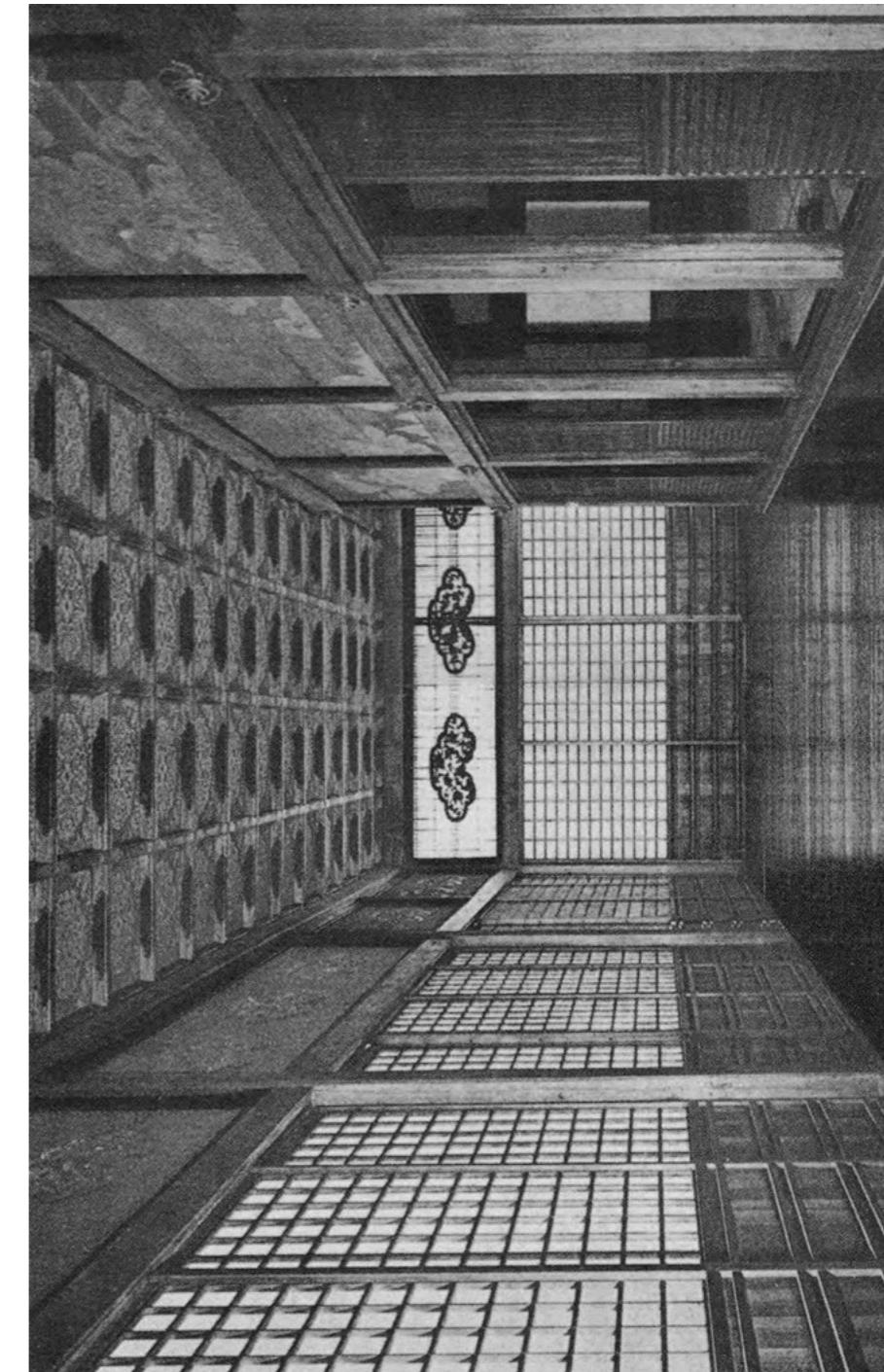
The artist avows that this "caesura in [her] perception ... sometimes feels like a relief". The various interventions carried out by Aëgerter in effect permit us, as well, to break with our habits as viewers and discover a new relationship with the artwork.

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



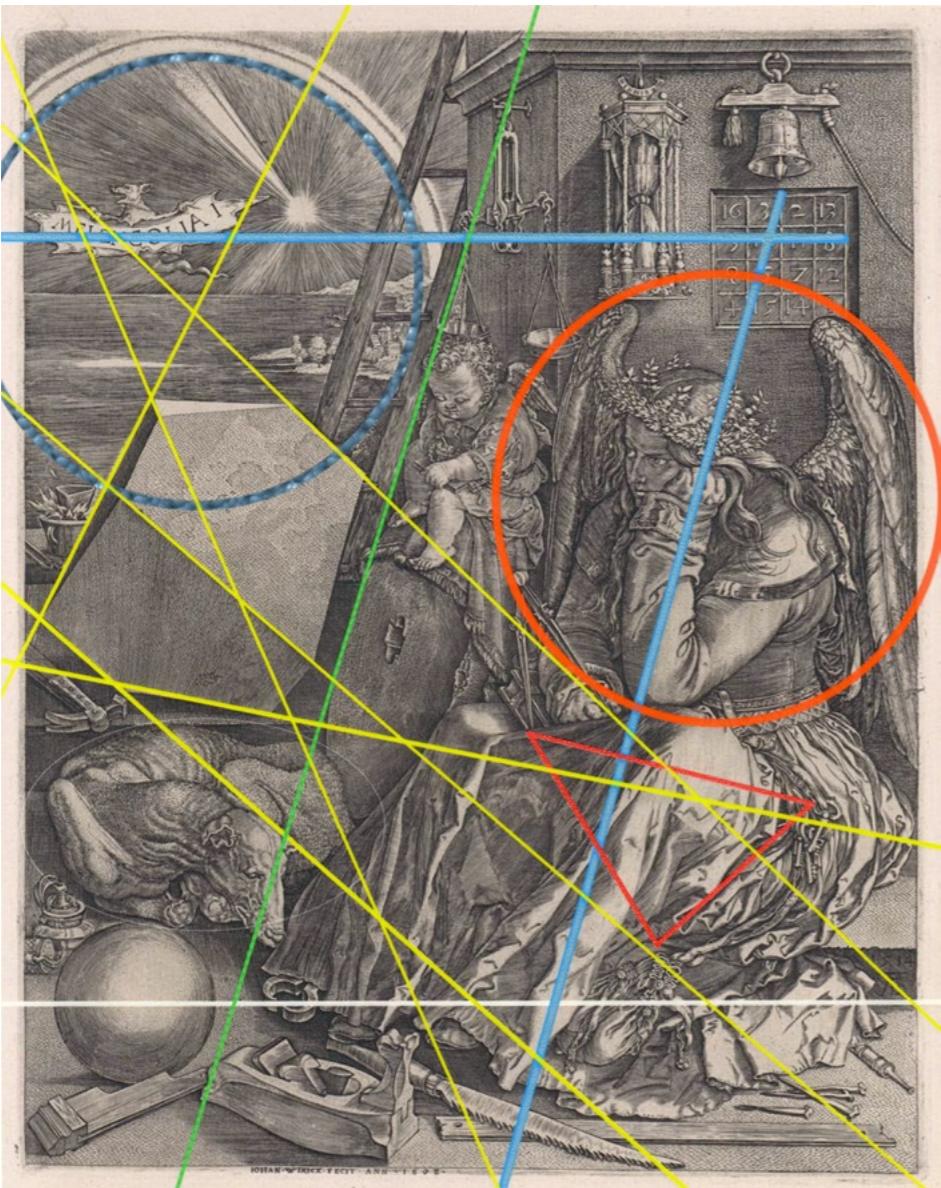
Laurence Aëgerter, Chashitsu, Point de fuite series, 2022  
archival pigment print on FineArt Baryta paper  
360° pivoting American box, 4 positions according to 4 angles of view at 90°  
edition of 6 (+1AP) - 40 x 40 cm  
edition of 3 (+1AP) - 80 x 80 cm

POINT DE FUITE



Laurence Aëgerter, Roka, Point de fuite series, 2022  
archival pigment print on FineArt Baryta paper  
360° pivoting American box,  
4 positions according to 4 angles of view at 90°  
edition of 6 (+1AP) - 35 x 65 cm  
edition of 3 (+1AP) - 100 x 160 cm

POINT DE FUITE



Laurence Aëgerter, Melancholia  
Compositions synesthétiques (Dürer) series, 2020  
silkscreened ultrachrome prints  
unique piece in an edition of 6 (+2AP) - 24,5 x 19,5 cm

COMPOSITIONS SYNESTHÉTIQUES (DÜRER)

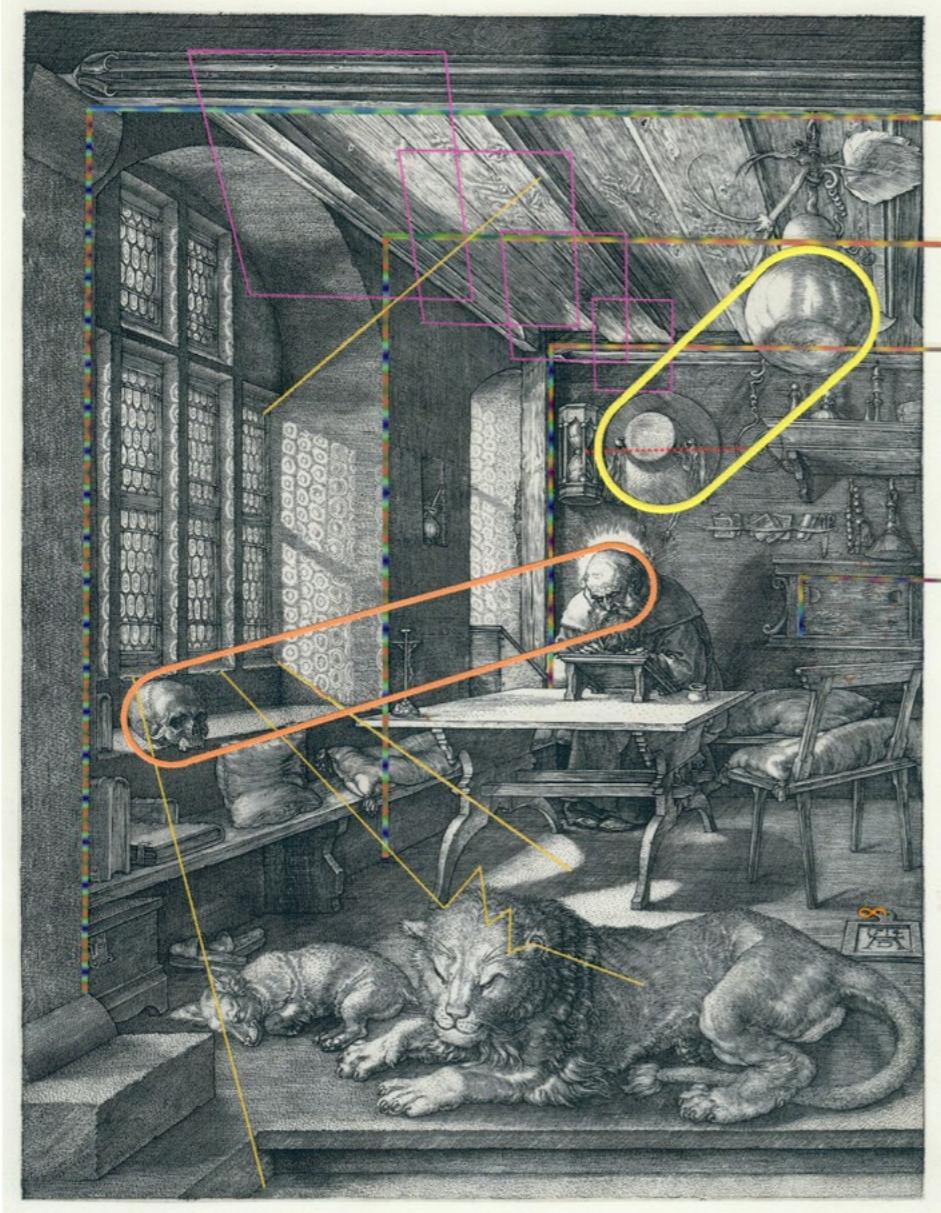
Laurence Aëgerter  
**Compositions synesthétiques (Dürer) , 2020**

In *Compositions synesthétiques (Dürer)*, Aëgerter has drawn lines on ten of her favorite engravings by Albrecht Dürer (1471-1528) in a game between intuition and reason (somewhat inspired by her art history studies).

Her compositions, printed in the true format of the originals, are meticulously screen printed with colourful and tangible lines in gravel, braille, and rubber. The lines, colour, and texture effects highlight parts of Dürer's depictions, revealing a realm of subjective interpretations.

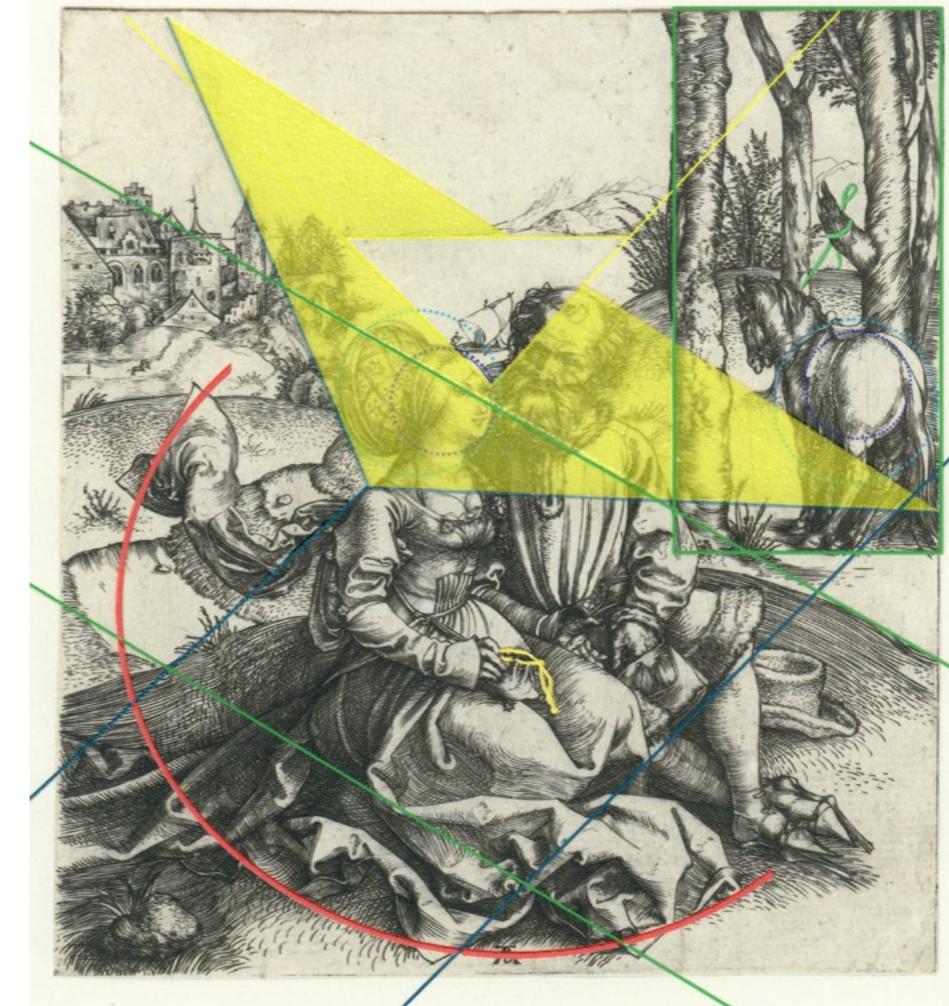
Compositions synesthétiques are works of art that can be viewed and touched simultaneously, enhancing the perception of the artwork. This invite is echoed by the title of the series, as synesthesia is a phenomenon of a multi-sensory experience. Just as Aëgerter has engaged with every detail of the prints' surfaces, so can the viewer.

LAURENCE AËGERTER - COMPOSITIONS SYNESTHÉTIQUES (DÜRER)



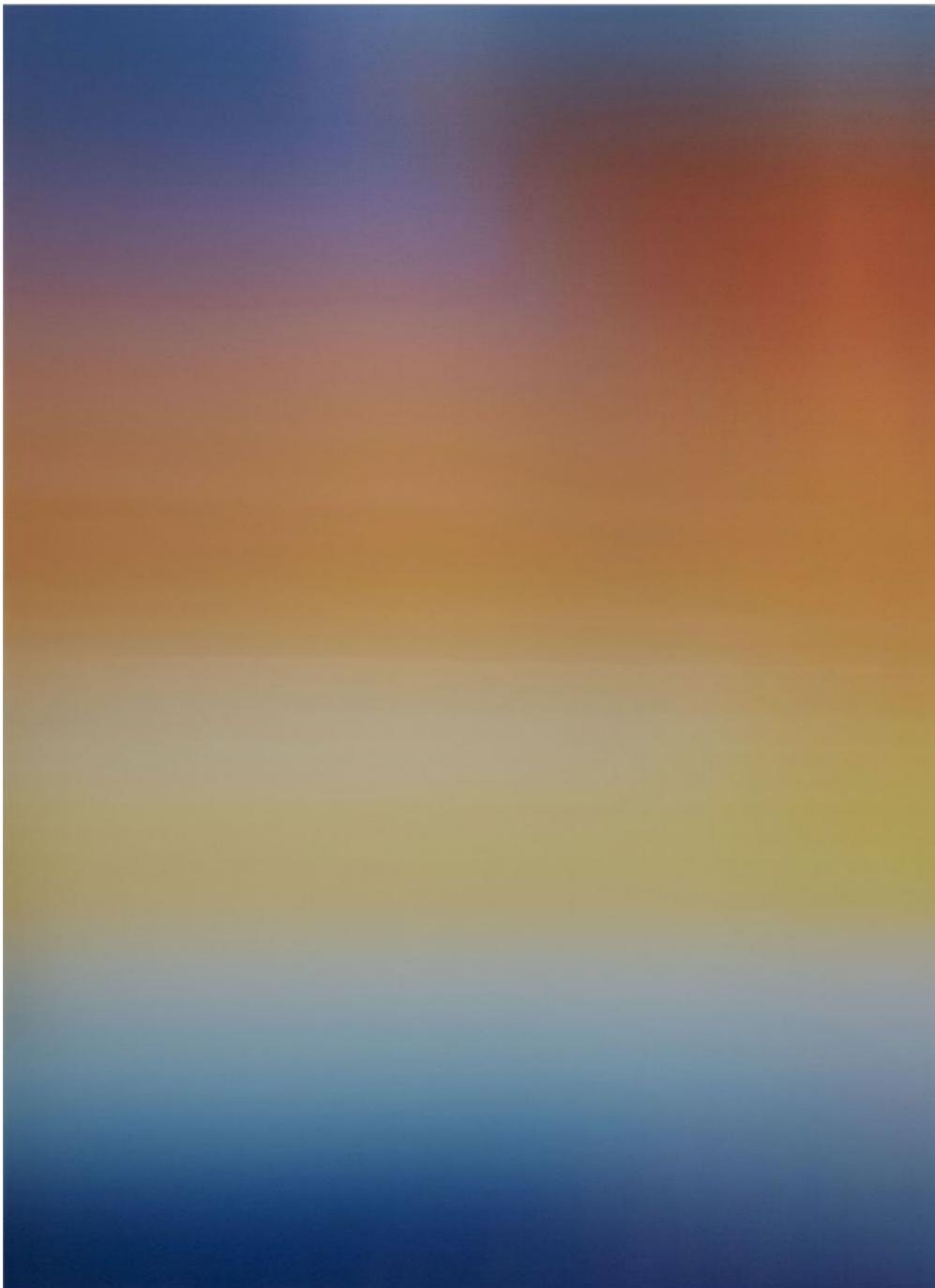
Laurence Aëgerter, St Jerome in his Study  
Compositions synesthétiques (Dürer) series, 2020  
silkscreened ultrachrome prints  
unique piece in an edition of 6 (+2AP) - 24,5 x 19 cm

COMPOSITIONS SYNESTHÉTIQUES (DÜRER)



Laurence Aëgerter, Unequal Lovers  
Compositions synesthétiques (Dürer) series, 2020  
silkscreened ultrachrome prints  
unique piece in an edition of 6 (+2AP) - 15 x 13,8 cm

COMPOSITIONS SYNESTHÉTIQUES (DÜRER)



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

RADIANCE

Mustapha Azeroual  
Radiance, 2022

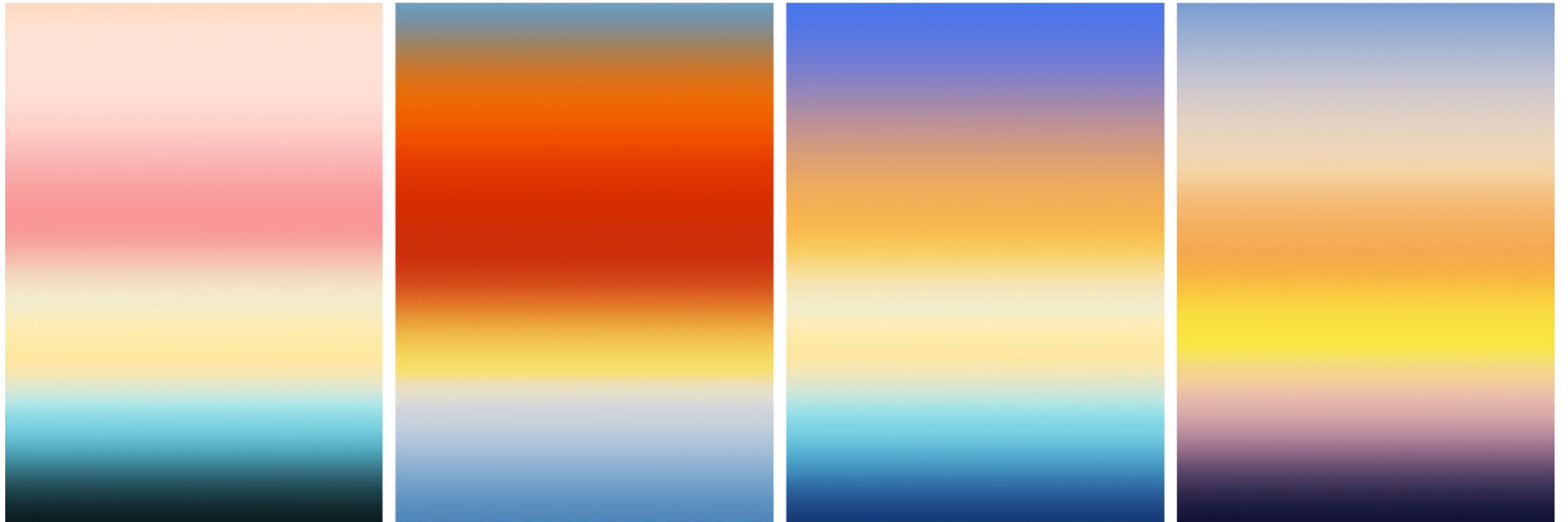
The *Radiance* project aims to create an archive of light, and by extension of colour. At sunrise and/or sunset, two key moments of the day with regard to the chromatic variations of light, Mustapha Azeroual takes photographs of the same landscape with a camera. He takes several shots on the same film 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 <i>Le promontoire des songes</i> , FRAC Auvergne<br>2020 <i>La photographie à l'épreuve de l'abstraction</i> , CPIF Centre photographique d'Île de France                      |
| Publications | 2022 <i>Le promontoire des songes</i> , texte by Jean-Charles Vergne, catalogue FRAC Auvergne<br>2020 <i>La photographie à l'épreuve de l'abstraction</i> , Ed. Hatje Cantz, p. 155 |
| Film         | 2021 <i>Au-delà du visible</i> , Mustapha Azeroual, directed by Jean-Marc Gosse, production AM Art Films, collection Tandem, length 5:38  |

MUSTAPHA AZEROUAL - RADIANCE



Mustapha Azeroual, Radiance #8 (Finistere), 2022  
composed of 4 photographic matrices  
UV inkjet print on lenticular support  
laminated on Dibond and aluminum frame  
edition of 9 - 165 x 120 cm

RADIANCE

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**Mustapha Azeroual, #2-14, Actin series, 2022**  
multi-layer print with polychrome bichromate gum on pure cotton paper  
laminated on Dibond, aluminium frame, anti-reflective glass  
unique piece - 72 x 52 cm

## ACTIN

Mustapha Azeroual  
Actin, 2019-2022

Mustapha Azeroual confirms here his command of gum bichromate printing, which he develops as polychromes, following a colour palette that isn't used much and partly made up of fluorescent pigments.

The *ACTIN* series gathers photograms, photographs taken with no photographic camera, in which each work is the combination of several superimposed prints. Layer after layer of photosensitive emulsion, through successive tricks of covering, caps and openings, from a water bath to another, Mustapha Azeroual writes the traces of his movements on the paper. Shapes are revealed by the actinic light of the UV and accumulate in shadings of increasingly fine pigments.

Going back to the origin of photography, considering light not simply as a vector of the visible, but for itself. This is a leitmotiv in the artist's work: to analyse light as sensitive matter and to develop shapes that will be suitable to embody it. In this research, colour is present like never before in his practice of gum bichromate. A new tendency that also seems to be influenced by the singular Moroccan light, where the artist set up his laboratory for two years. (2018-2019).

## references :

## Exhibitions

2020 *La photographie à l'épreuve de l'abstraction*,  
Frac Normandie Rouen

Publication

2020 Interview Nathalie Giraudeau and Véronique Souben,  
« L'abstraction à l'épreuve du visible », *La photographie à l'épreuve de l'abstraction*, Ed. Hatje Cantz, p. 96

Azeroual uses, with his *Actin* series (p.107), the «original» technique of the photogram for a diaphanous and spectral result. Far from wanting to reach a colorful variety like the abstract painters of the beginning of the XXth century [...], (he) plays with the capacity of the light to thwart the forms.

MUSTAPHA AZEROUAL - ACTIN



Mustapha Azeroual, #2-2, Actin series, 2022  
multi-layer print with polychrome bichromate gum on pure cotton paper  
laminated on Dibond, aluminium frame, anti-reflective glass  
unique piece - 34 x 25 cm

ACTIN



Mustapha Azeroual, #2-3, Actin series, 2022  
multi-layer print with polychrome bichromate gum on pure cotton paper  
laminated on Dibond, aluminium frame, anti-reflective glass  
unique piece - 34 x 25 cm

ACTIN

Thibault Brunet, N43-C47, 3600 secondes de lumière series, 2022  
inkjet on epson ultra smooth paper  
laminated on Dibond, white wood frame, anti-reflective glass  
unique piece - 100 x 100 cm

## 3600 SECONDES DE LUMIÈRE

**Thibault Brunet**  
**3600 secondes de lumière, 2022**

With *3600 seconds of light*, Thibault Brunet captures the ephemeral beauty of clouds using a virtual space created in a video game. He observes the effect of the passage of time on the skies' colors by creating a virtual sunrise and sunset cycle. He created a series of portraits of clouds modeled in 3D, illuminated by this sun, taking on different shades depending on the time of day. Thibault Brunet thus draws up a catalog of clouds, a typology of their shapes and changing colors.

The images created by this project blur the distinction between painting and photography. The clouds appear to us as paintings. As we get closer, we realize that these images are simulacra created by a video game engine.

« Just as artists Pierre Huyghe and Philippe Parreno acquired the character of Ann Lee from a Japanese company at the end of the last century, Thibault Brunet acquired three-dimensional models of clouds from a server usually used by game designers before staging them in a game engine. His three-dimensional sketches of clouds express the capacity we have today to model everything to better understand the world. Thibault Brunet's clouds speak of our time as much as those of Correggio spoke to the art theorist Hubert Damisch. He is thus part of the continuity of artists who try to capture the essence of eternal things with the ideas and techniques of their time. »

from exhibition text *Mondes Persistants* by Dominique Moulon

### references :

## Exhibition

2022 *Mondes persistants et pratiques exploratoires*, exhibition Art [ ] Collector Price, curator : Dominique Moulon, 24Beaubourg, Paris

Publication

2022 *Mondes persistants et pratiques exploratoires*, exhibition catalog, Art [ ] Collector Price

THIBAULT BRUNET - 3600 SECONDES DE LUMIÈRE



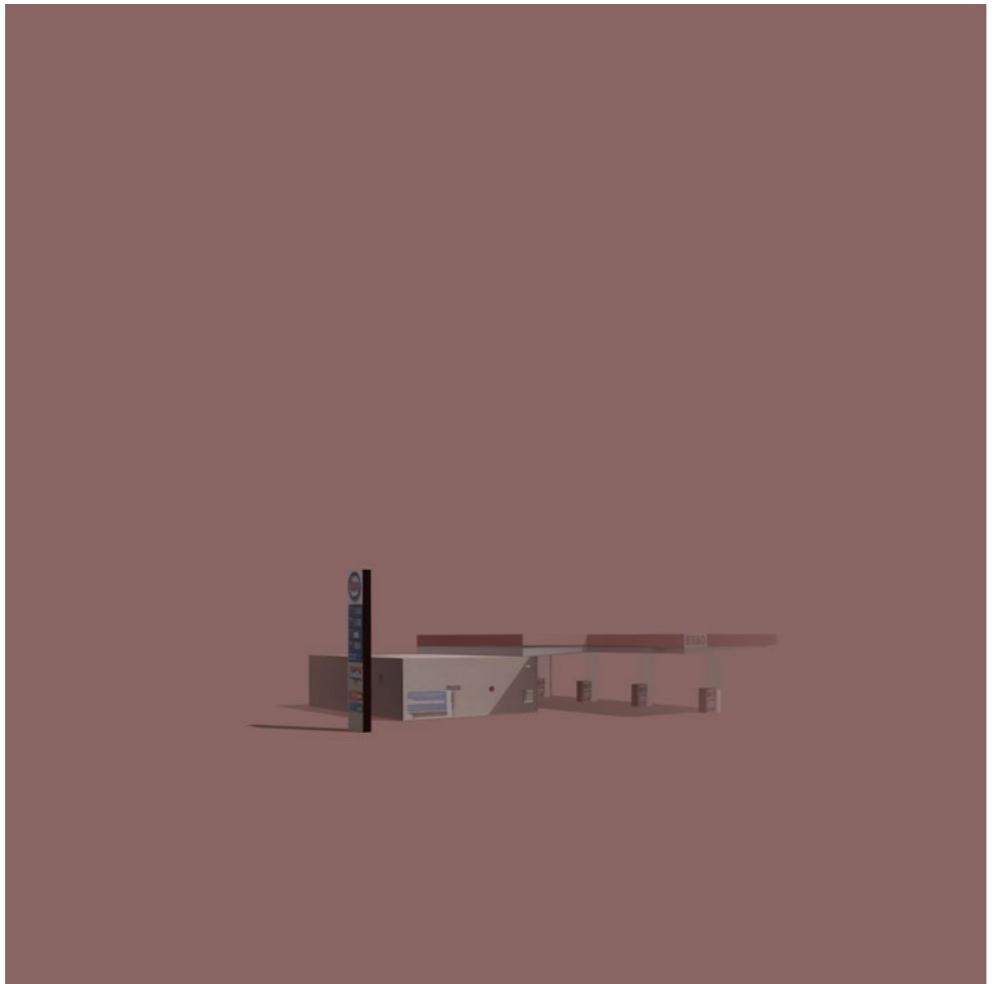
Thibault Brunet, N09-C13, 3600 secondes de lumière series, 2022  
inkjet on epson ultra smooth paper  
laminated on Dibond, white wood frame, anti-reflective glass  
unique piece - 50 x 50 cm

3600 SECONDES DE LUMIÈRE



Thibault Brunet, N51-C57, 3600 secondes de lumière series, 2022  
inkjet on epson ultra smooth paper  
laminated on Dibond, white wood frame, anti-reflective glass  
unique piece - 50 x 50 cm

3600 SECONDES DE LUMIÈRE



Thibault Brunet, untitled #84, Typologie du Virtuel series, 2022  
inkjet on epson ultra smooth paper  
white wood frame, anti-reflective glass  
edition of 5 - 50 x 50 cm

**Thibault Brunet**  
**Typologie du virtuel, 2014-2022**

Google's Earth application owes its level of detail to ordinary people who constantly increase it by modelling their environment.

It is within this database that Thibault Brunet takes architectures, a sum of buildings located in peri-urban areas, to recontextualize them. Initiated on the scale of the metropolitan territory in 2014 as part of the photographic mission France Territoire(s) Liquide, this inventory will continue in 2022 on an international scale with representations of gas stations. In drawing up these typologies of image-objects, Thibault Brunet practices a very Duchampian form of appropriation. He magnifies the buildings modelled by Internet users, often to enhance their neighbourhoods on Google Earth, by isolating them on flat areas of colour that delicate shadows convert into infinite spaces. With this latest inventory of petrol stations, he is also reviving a photographic and pictorial tradition, as well as participating in a form of media archaeology, considering their announced disappearance from territories and maps.

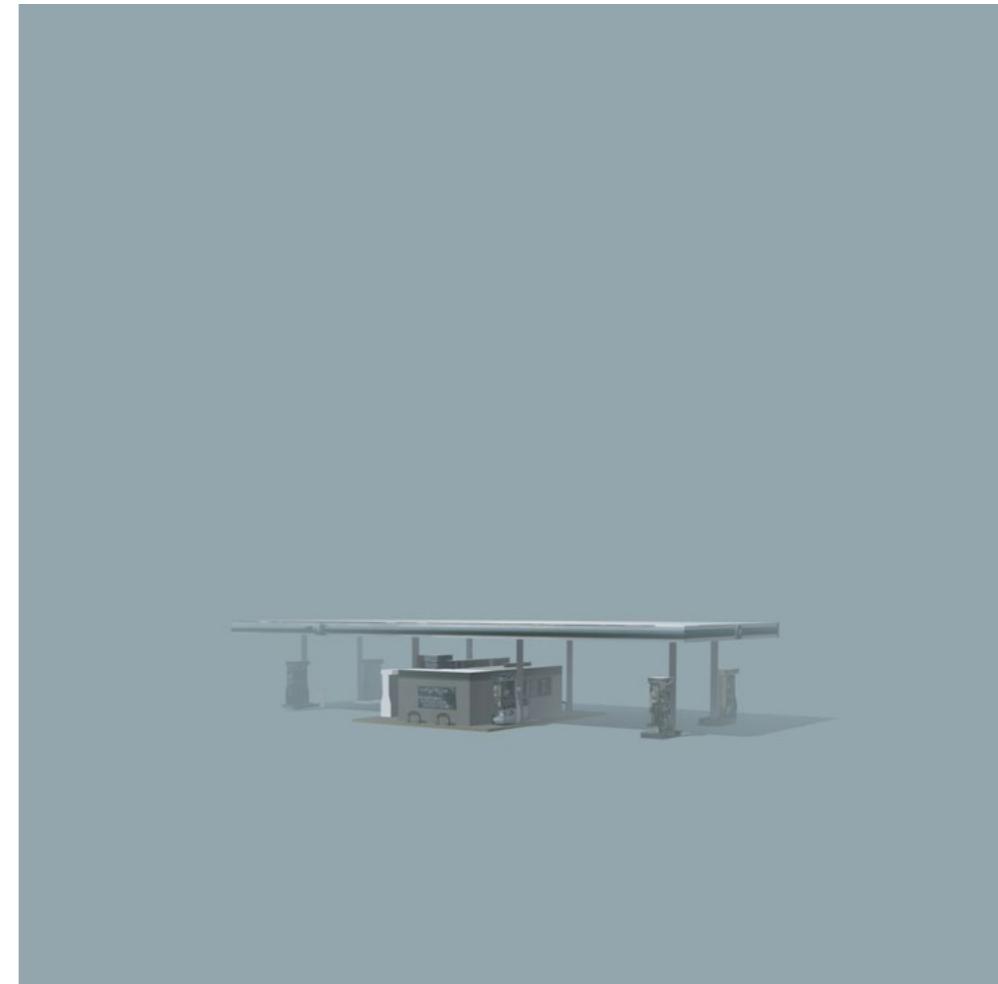
from exhibition text *Mondes Persistants* by Dominique Moulon

references :

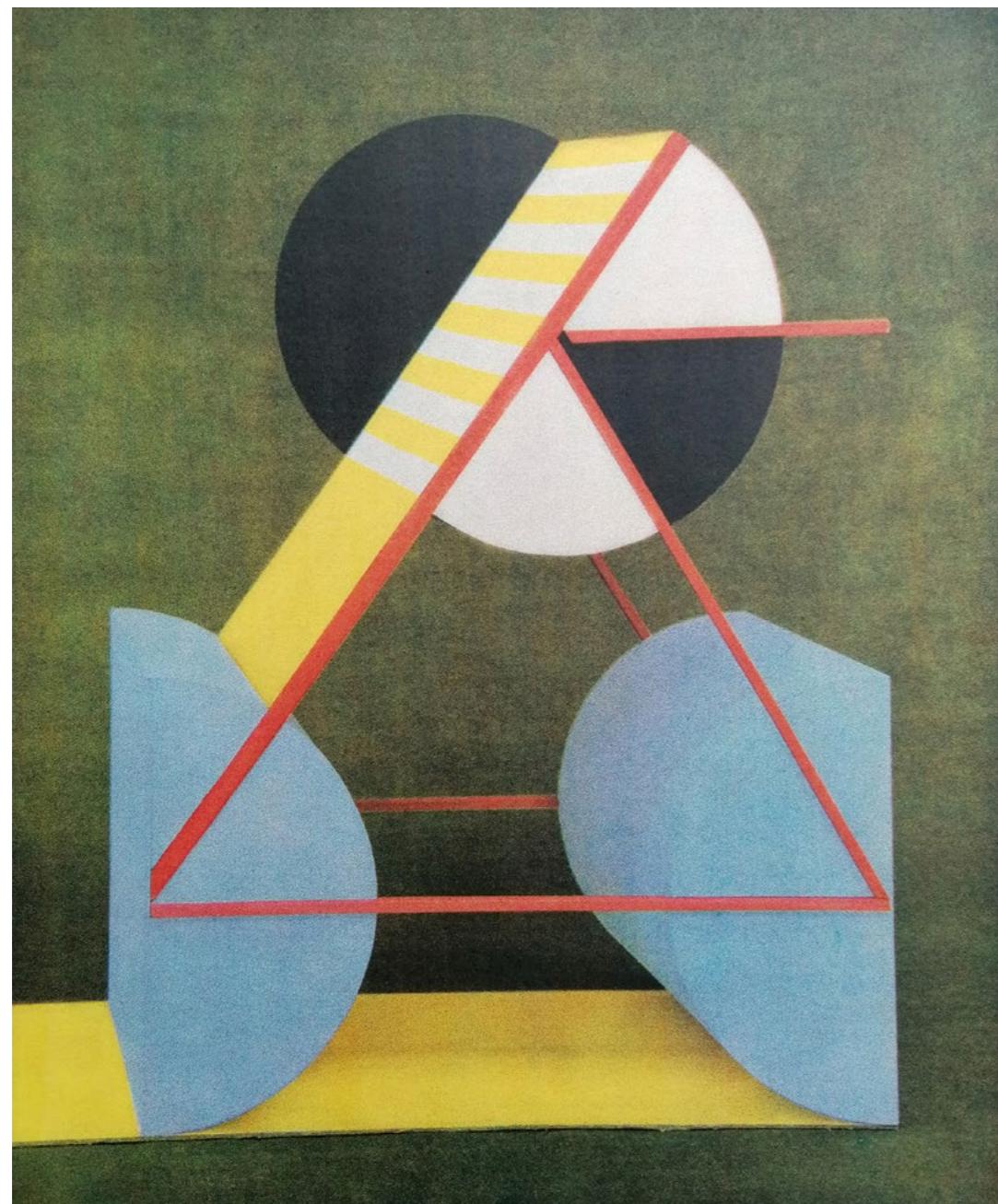
- |              |   |
|--------------|---|
| Price        |   |
| 2016         | Photo London John Kobal Residency Award   |
| Collection   | FMAC Ville de Paris   |
| Exhibitions  |   |
| 2022         | <i>Mondes persistants et pratiques exploratoires</i> , exhibition Art [ ] Collector Price, 24Beaubourg, Paris   |
| 2017         | <i>France augmentée</i> , Galerie Binome, Paris<br><i>Paysages Français, une aventure photographique</i> , BNF, Paris<br><i>France(s) Territoire Liquide</i> , Museo de Antioquia, Medellin ; Musée d'art moderne de Bogota (MAMBO) |
| 2015         | <i>Passage, Résonance</i> , 13th Biennale de Lyon, La Capitainerie<br><i>From 1 to 0 - From 0 to 1</i> , Fondation Sunol, Barcelone   |
| 2014         | <i>Transphotographiques</i> , France(s) Territoire Liquide, Tri Postal, Lille   |
| Publications |   |
| 2022         | <i>Mondes persistants et pratiques exploratoires</i> , exhibition catalog, Art [ ] Collector Price  |
| 2017         | <i>Paysage Français, une aventure photographique (1984-2017)</i> , catalog, ed. BNF, Paris  |
| 2016         | <i>Typologie du virtuel</i> , monograph, ed. La Pionnière, Paris  |
| 2014         | <i>France(s) Territoire Liquide</i> , ed. Seuil   |



Thibault Brunet, untitled #85, Typologie du Virtuel series, 2022  
inkjet on epson ultra smooth paper  
white wood frame, anti-reflective glass  
edition of 5 - 50 x 50 cm



Thibault Brunet, untitled #86, Typologie du Virtuel series, 2022  
inkjet on epson ultra smooth paper  
white wood frame, anti-reflective glass  
edition of 5 - 50 x 50 cm



Laurent Millet, untitled #06, *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) - circa 50 x 40 cm

**Laurent Millet,  
À peu près Euclide, 2021**

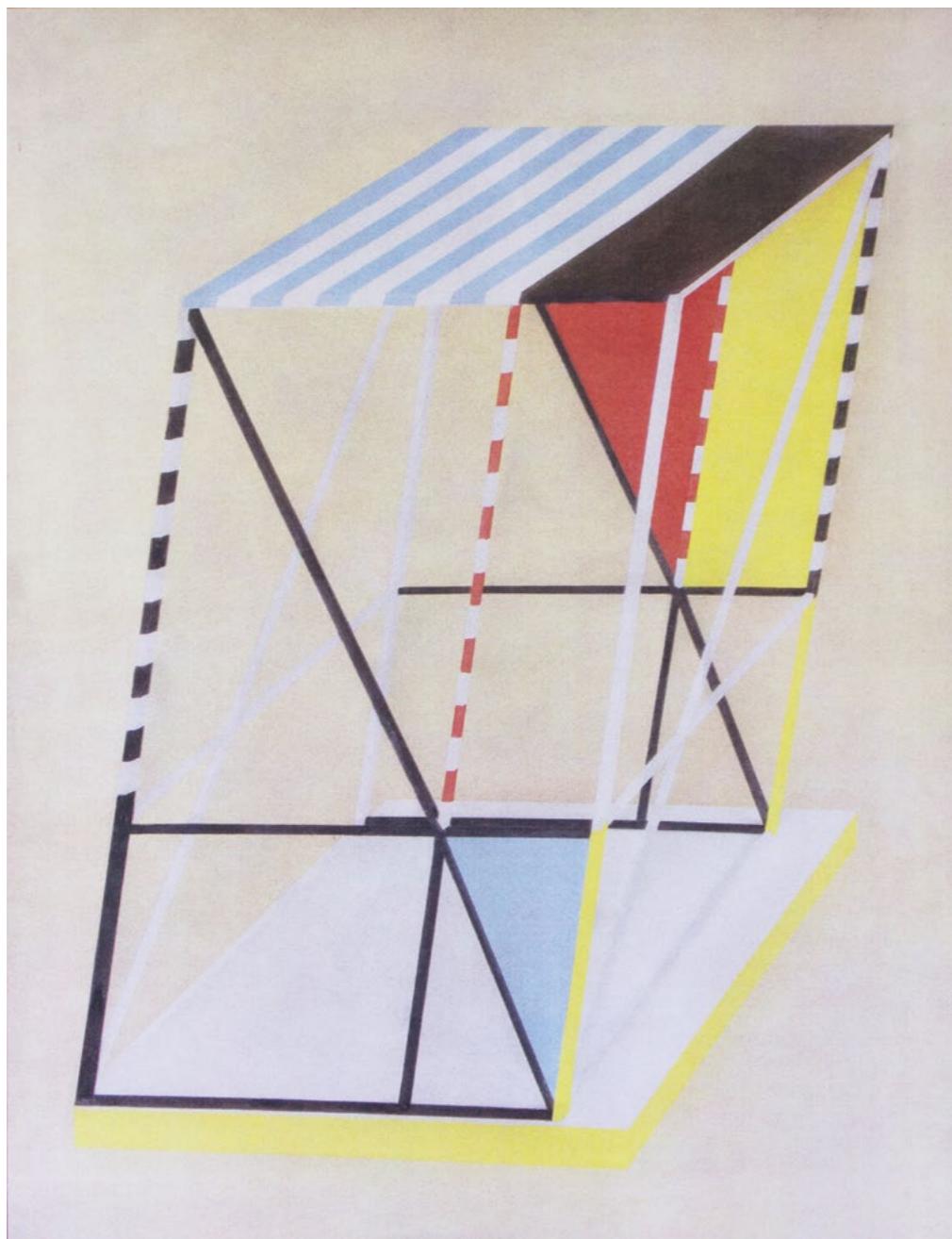
Trained in contemporary art and photography, Laurent Millet combines his practice of photography with all the other arts: drawing, video, installation, and performance.

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



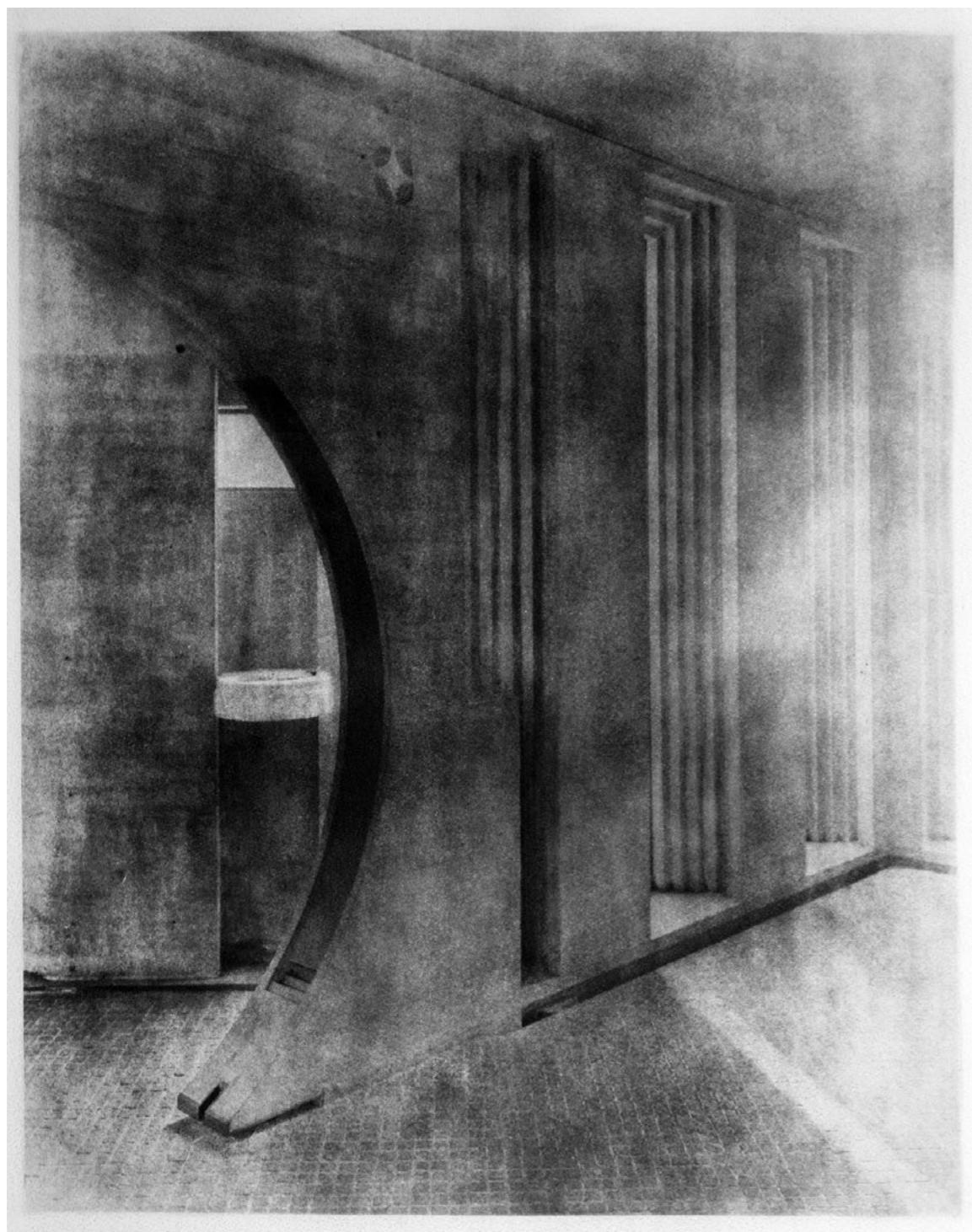
Laurent Millet, untitled #08, À peu près Euclide series, 2021  
multi-layer print with gum bichromate in four-colour process  
laminated on Dibond, framed under anti-reflective glass  
unique print in an edition of 5 (+2AP) - circa 50 x 40 cm

À PEU PRÈS EUCLIDE



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) - circa 50 x 40 cm

À PEU PRÈS EUCLIDE



Laurent Millet, untitled 4, Brion Vega, hommage à Scarpa series, 2020  
room shooting 20 x 25 on paper, monochrome gum bichromate print on drawing paper  
black frame in wood veneer on metal and anti-reflective glass  
unique print in an edition of 3 (+2AP) - 65 x 55 cm

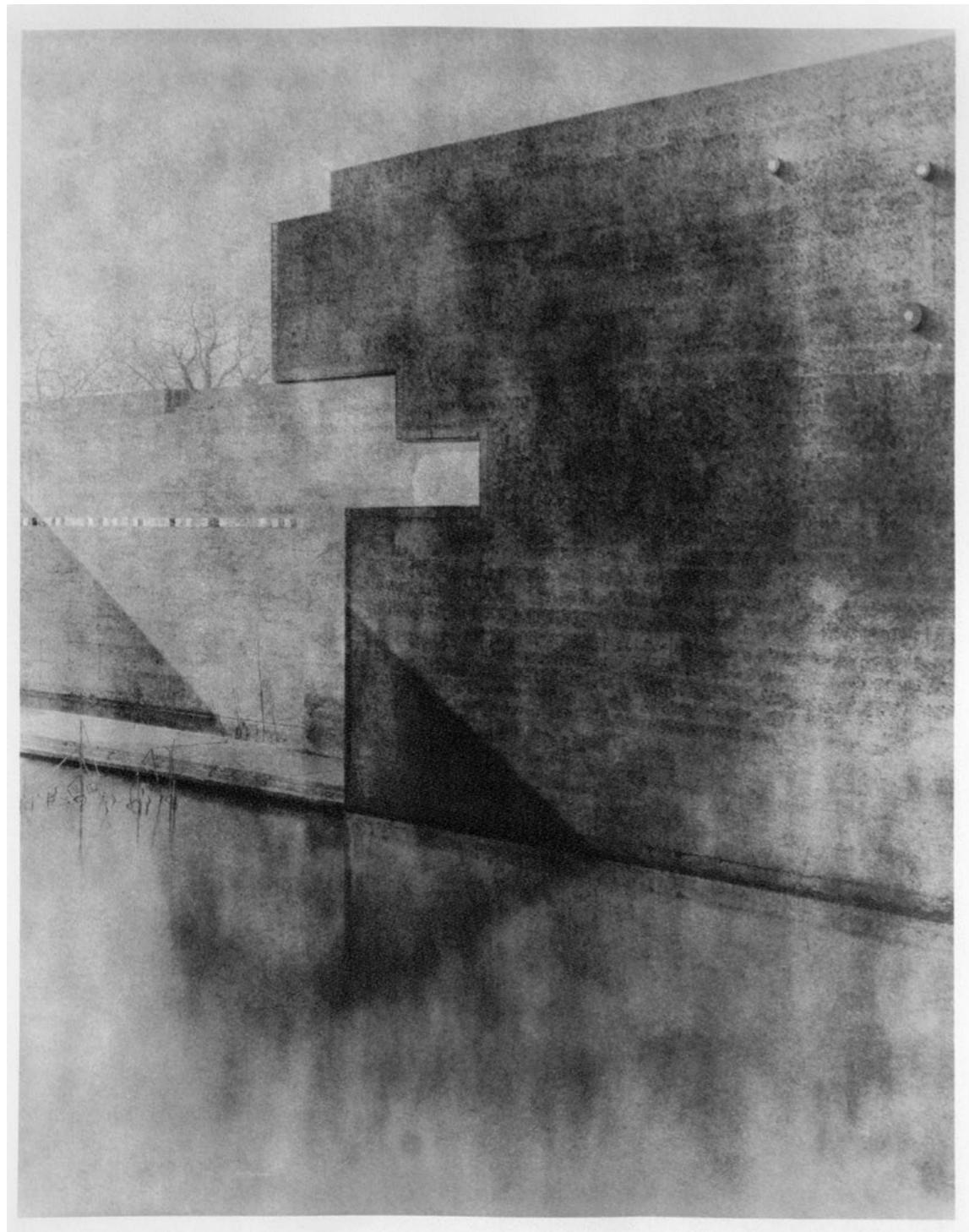
BRION VEGA, HOMMAGE À SCARPA

**Laurent Millet,  
Brion Vega, hommage à Scarpa, 2020**

Walking for five days in a row, on two occasions, through the famous funeral complex designed by Carlo Scarpa for the family of the industrialist Giuseppe Brion, founder of the firm Brionvega, Laurent Millet translates the effect that this architectural ensemble has on him, whose extraordinary capacity for expansion and tension towards the immaterial. The technique of gum bichromate makes it possible to evoke the granular texture of the concrete, its sculptural qualities, and to preserve the precision of the architectural design while erasing its details. This aesthetic choice was to prove very similar to the preparatory charcoal drawings made by Scarpa, which the photographer later discovered. This treatment with gum bichromate also underlines the reference to Adolphe Appia's theatrical sets from the early days of modernity, which greatly inspired Carlo Scarpa, also a set designer.

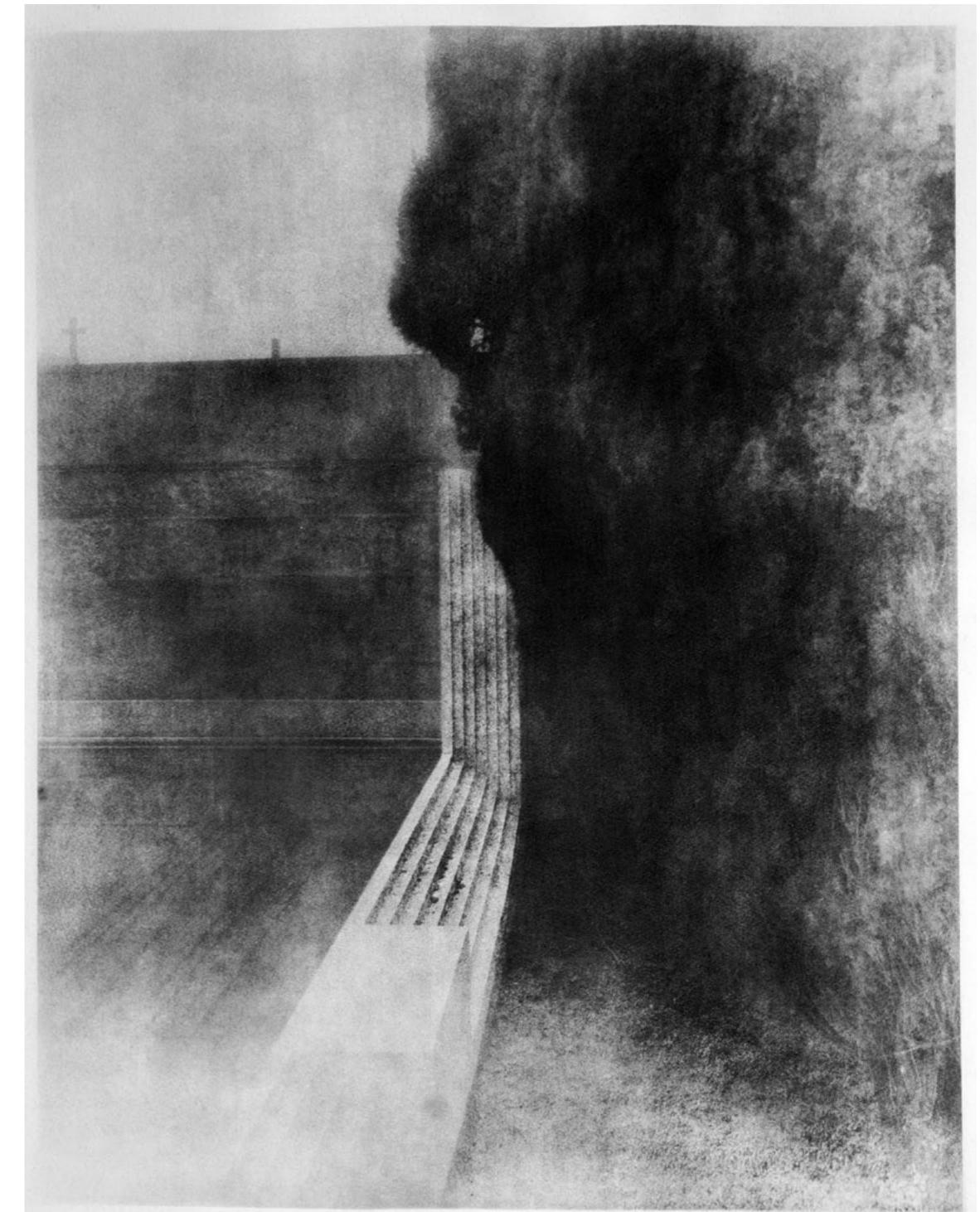
Laurent Millet's images thus bring this architecture back to the aesthetic references and issues that underlie it. There is a similarity between the gap created by Millet's chosen distance from reality and the gap between Scarpa's drawings and what was actually built; what prevails is an idea of architecture.

LAURENT MILLET - BRION VEGA, HOMMAGE À SCARPA



Laurent Millet, untitled #11, Brion Vega, hommage à Scarpa series, 2020  
room shooting 20 x 25 on paper, monochrome gum bichromate print on drawing paper  
black frame in wood veneer on metal and anti-reflective glass  
unique print in an edition of 3 (+2AP) - 65 x 55 cm

BRION VEGA, HOMMAGE À SCARPA



Laurent Millet, untitled #03, Brion Vega, hommage à Scarpa series, 2020  
room shooting 20 x 25 on paper, monochrome gum bichromate print on drawing paper  
black frame in wood veneer on metal and anti-reflective glass  
unique print in an edition of 3 (+2AP) - 65 x 55 cm

BRION VEGA, HOMMAGE À SCARPA



© Naomi Jansen

« Laurence Aegerter practices the art of displacement. For many years, she has never stopped reappropriating reality, bypassing it and reinventing it. She takes, fragments, plays with the icons of our collective unconscious, draws her images here and there from the Internet, encyclopaedias, books, reproductions of works of art, in order to give them new life and other spaces of freedom. »

[extract] Fannie Escoulen, curator, Laurence Aegerter, *Cathédrales hermétiques*, exhibition catalogue Les Rencontres d'Arles, Actes Sud, 2019

PORTRAIT

Laurence Aegerter (1972) lives and works between Amsterdam, where she has lived since 1993, and Marseille. She is the winner of the Nestlé International Photography Prize at the Festival Images Vevey 2016 and the Prix du livre d'auteur at the Rencontres d'Arles 2018.

Laurence Aegerter grew up in a family of antique dealers. As a child, she dreamed of being a detective, police commissioner or secret agent. Her passion for investigative work in unfamiliar territory finally took shape halfway between art and anthropology. In the 1990s, she obtained two doctorates in art history, the first at the University of Aix-en-Provence, the second at the Vrije Universiteit in Amsterdam, dedicated in particular to trompe-l'œil in 17th century Flemish painting. In 2001, she began to devote herself to artistic creation and joined the Gerrit Rietveld Academy, from which she graduated in visual arts in 2005. Since then, her work has received international recognition and her works have been included in major public and private collections and exhibited in prestigious institutions. Like her solo show *Ici mieux qu'en face* on display at the Musée du Petit Palais in Paris in 2020-21. In 2023, the Het Dolhuys Museum in Haarlem will host an exceptional tapestry measuring over 30 metres in length.

Laurence Aegerter speaks fluent French, English, Dutch, German and Italian. Language, identity and memory are the three pillars of her visual research. Through the prism of the human sciences - from history, art history, psychology to neurology - and their multiple iconography - vernacular images, archival images from museum collections or taken from illustrated books and the Internet - Laurence Aegerter investigates our realities. Sometimes serious, sometimes playful, her works combine appropriation, translation and poetic displacement. They question the signifying power of the images that precede us, succeed us, surround us and pass us by, unconsciously. Laurence Aegerter's works, whether in the form of an intimate or monumental photographic piece, an in situ installation, a collaborative project or an artist's book, are attempts to answer questions that are shared but whose statement has been commonly forgotten. In this hypersensitivity to images bordering on synesthesia, Laurence Aegerter invites us to reconnect with our senses, and to conciliate sense and the essence of the world.

LAURENCE AËGERTER - BIOGRAPHY

**Laurence Aëgerter - 1972 (France)**

**Education**

- 2001-05 Gerrit Rietveld Academy, Amsterdam, Netherlands  
 1991-97 2 ème Doctorat Histoire de l'art, Vrije Universiteit, Amsterdam, Netherlands  
 1<sup>er</sup> Doctorat Histoire de l'art, Faculté des Lettres, Aix-en-Provence, France

**Award - Residencies**

- 2022 laureate of Performance, photographic commission, CNAP, national center for the plastic arts, in partnership with Centre Photographique Marseille and Musée régional d'art contemporain Occitanie  
 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;  
 Bibliotheque 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, 2023),  
 Art Paris (2020, 2021, 2022), Paris Photo (2021, 2022)

**Solo shows**

- 2023 / 06 Museum Het Dolhuys, Museum of the Mind, Haarlem, Pays-Bas, curator Hans Looijen  
 2022 / 10 Éloge du double, Galerie Binome, Paris  
 / 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 Nachtwald (Wilde Sau / Zahme Sau), Machinery of me, Arnhem, Netherlands  
 2019 / 07 Cathédrales Hermétiques », curated by F. Escoulen, Les Rencontres d'Arles, France  
 2017 / 03 Arithmétique de la perspection photographique, Forum Für Fotografie, Cologne, Germany  
 2016 / 09 Photographic Treatment ©, Festival Images Vevey, Swiss  
 2015 / 03 Herbarium Cataplasma, curated by Kie Ellens, Fries Museum, Leeuwarden, Netherlands  
 2013 The Modernists and More, Hermitage Museum Amsterdam, Netherlands  
 2010 / 02 Le Louvre, commissariat Rebecca François, MAMAC, Nice, France  
 Seek & Hide, Museum van Loon, Amsterdam, Netherlands  
 2009 Appropriations, curated by Marieke Wiegel, Institut Néerlandais, Paris

**Group shows (selection)**

- 2023 / 10 L'épreuve de la matière, Bibliotheque nationale de France - BnF, Paris, curator Héloïse Conésa  
 2022 / 12 Contre-culture dans la photographie contemporaine, en collaboration avec les éditions Textuel, Galerie Binome, Paris  
 / 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,  
 Big Botany: Conversations with the Plant World, Spencer Museum of Art  
 curated by Stephen H. Goddard, Kansas, USA  
 2017 / 03 Frans Hals Museum, Haarlem, Netherlands  
 L'histoire d'après, Galerie Les Filles du Calvaire, Paris  
 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<sup>©</sup>, Daily Photo Dose 1-5*, éditions Dewi Lewis Publishing, Stockport, United Kingdom  
2015 *MEER VREUGDE MET KAMERPLANTEN Healing plants for hurt landscapes*, design by Erik Kessel  
2014 *Cathédrales*, RVB Books editions, Paris, France  
2011 *Tristes tropiques, illustrations hors texte*, in coll. with Ronald van Tienhoven, Filigranes editions, Paris, France  
2010 *An Alphabetical Index of Some of the Stories*, commissioned by Stedelijk Museum Bureau Amsterdam and CBK Zuidoost  
*10 Days, 22 Months*  
2009 *Catalogue des Chefs-d'œuvre du Musée du Louvre*  
2007 *180° Encyclopaedia*  
2006 *LA LA LA LA*, Neroc VGM, Amsterdam, Netherlands  
2005 *A meeting on paper*, Neroc VGM, Amsterdam, Netherlands

## Catalogues - Publications

- 2020 *Laurence Aëgerter, Ici mieux qu'en face*, monograph, Actes Sud editions  
*Conversations*, vol 3, Rémi Coignet, The Eyes Publishing editions, Paris  
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  
*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  
*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 / 11 L'ÉVENTAIL / *Expositions Paris* by Stéphanie Dulout  
/ 10 FRANCE FINE ART / interview of Laurence Aëgerter by Anne Frédérique Fer  
/ 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 lithophanie* by Sabrina Silamo and Delphine Frouard  
/ 03 THE GAZE OF A PARISIENNE / *Ici mieux qu'en face, Laurence Aëgerter* by Florence Briat-Soulié  
LE MONDE / *Laurence Aëgerter, l'infiltrée au musée* by Lunettes Rouges  
ART PRESS / *Laurence Aëgerter, Ici mieux qu'en face* by Camille Mancy  
2020 / 02 GLINT #24 / *En eau profonde Laurence Aëgerter tisse le bonheur* by Caroline Coiffet  
/ 12 LE JOURNAL DES ARTS #556 / *Le Petit Palais poétisé par Laurence Aëgerter* by Christine Coste  
/ 11 TÉLÉRAMA / *Détournement de Chefs-d'œuvres* by Frédérique Chapuis  
/ 10 FIGARO / *Art Paris, envers et contre tout* by Béatrice de Rochebouet  
/ 09 FISHEYE #42 / *Au bout du plongeoir, le grand bain*  
/ 07 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 plongeoir, le grand bain* by Sophie Bernard  
2019 / 08 LE MONDE / *Arles 3 : recherches*, by Lunette Rouges  
/ 07 THE NEW YORK TIMES / *6 Photographers to Look Out For at the Arles Festival*, by D. Anglès, USA  
BLIND / *Rencontres d'Arles 2019 : Laurence Aëgerter, magicienne de l'ombre* by C. Olsina  
LE POINT / *Rencontres photo d'Arles 2019 : architecture et environnement*, by D. Quilain  
ART PRESS #468 / *L'art de l'évasion de Laurence Aëgerter*, by F. Escoulen  
ART PRESS - HORS SÉRIE / *La photographie. Pratiques contemporaines, «Un objet intertextuel»*, by R. Coignet, F. Escoulen  
2018 / 08 CNN / *A photographic treatment for people with dementia*, by M. Bender, USA  
/ 07 LE MONDE / *Rencontres d'Arles : fréquentation en hausse pour la semaine d'ouverture*, by Claire Guillot  
/ 06 ART.ES #73-74 / *Belated eyes*, by Ignacio Castro Rey, Spain  
2017 / 09 UNSEEN #4 / *Laurence Aëgerter, Photographic Treatment* Netherlands  
2015 / 09 UNSEEN MAGAZINE / *Laurence Aëgerter*, by S. Wright, Netherlands



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« Mustapha Azeroual, 38 years old, is perhaps the future of photography. In five years, from Dubai to Paris via Beirut, he has distinguished himself at all the major market events. During the FIAC 2014, the Huffington Post placed him among the ten rising stars of contemporary art. This autumn Christie's has identified him as one of the five photographers to collect at the Paris Photo fair. [...] Mustapha Azeroual's photographs are nevertheless enigmatic, even abstract, always the result of a complex and mysterious process. One might be tempted to describe him as a «craftsman of conceptual photography», so much so that the plastic demands of his work are matched by a deep theoretical reflection. »

[extract] Diptyk Magazine #37 - Marie Moignard about the series *Ellios, In Praise of Slowness*, exhibition «Sublimation», October 2016, CDG Fondation, Rabat, Morocco

PORTRAIT

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.

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. Present in several exhibitions in France, Belgium, Switzerland and in India in 2022, his work will be part of the major exhibition *L'Épreuve de la matière* at the BNF in the fall of 2023.

MUSTAPHA AZEROUAL - BIOGRAPHY

**Mustapha Azeroual - 1979 (France-Maroc)**

**Collections**

MAROC	MACAAL, Lopez
USA	JP MORGAN
FR	CNAP Centre National des Arts Plastiques, Musée français de la photographie (Bièvres), AmArt, Marie-Ève Poly, Philippe Castillo
NL	Pieter & Marieke Sanders (NL) others private collections (France, Mexico, Germany, United Kingdom...)

**Residencies - Awards**

2020-21	Winner of the national photographic commission « Image 3.0 » on the initiative of the Ministry of Culture and the National Center for Plastic Arts in partnership with the Jeu de Paume.
2020	Residence Institut Français de Pékin, Chine
2019-22	Residence de création art-science «Supplementary Elements» UNISTRA, Strasbourg
2017	Finalist Camera Clara prize 2017
2014 - 21	La Capsule, Center of photographic creation, Le Bourget, France
2015	Fresh Winds, Contemporary Art Biennial of Gardur, Islande Creative residency ELLIOS#1, Oukaïmeden, Maroc L'Annexe, Art Center Les deux rives, Saint-Avertin, France

**Fairs (recent)**

Art Rotterdam (2021, 2023), Art Paris (2021), Galeristes (2020), Offscreen Paris (2022), Paris Photo (2016, 2018, 2019, 2022), Unseen (2019)

**Solo shows (selection)**

2022 / 03	<i>Radiance</i> , focus, Galerie Binome, Paris
2021 / 07	<i>Vestige de la lumière</i> , Chapelle des Dames Blanches, La Rochelle
/ 03	Mustapha Azeroual x Salvatore Ferragamo, Paris
2020 / 11	<i>Turbulences</i> , Institut Français de Pékin, Pékin
/ 02	<i>Monade(s)</i> , Galerie Dar El Bacha, Morocco
2019 / 04	<i>Actin</i> , Galerie Binome, Paris
2018 / 11	11 <sup>e</sup> Rencontres internationales de la photo, Galerie Institut français, Complexe culturel Sidi Mohammed Ben Youssef Bandjou, Fès, Morocco
2017 / 12	finalist Prix Photo Camera Clara, Fondation Grésigny, Paris
/ 09	<i>The Third Image</i> avec Sara Naim, Biennale des Photographes du Monde Arabe Contemporain IMA/MEP, Galerie Binome, Paris
2016 / 04	<i>Recording Structure</i> , Mariane Ibrahim Gallery, Seattle
2015 / 10	<i>Light Engram #2</i> , Centre d'art des 2 rives, L'Annexe, Saint-Avertin
/ 07	<i>Light Engram</i> , Maison Molière / Galerie Binome, Off Rencontres d'Arles
2014 / 07	<i>Reliefs #2</i> , Galerie Binome, Paris

**Group shows (selection)**

2023 / 10	<i>L'épreuve de la matière</i> , Bibliothèque nationale de France - BnF, Paris, curator Héloïse Conéra
2022 / 12	<i>Terra Nullius / Nobody's land : Excavations from Image 3.0</i> , Serendipity Arts Festival, India
/ 12	<i>Contre-culture dans la photographie contemporaine</i> , in collaboration with Textuel editions, Galerie Binome, Paris
/ 11	<i>In this world, I'm a stranger</i> , HiFlow, Genève, Switzerland
/ 10	<i>Le Promontoire du songe</i> , Frac Auvergne, Clermont Ferrand, curator : Jean-Charles Vergne
/ 05	<i>Image 3.0</i> , initiated by the CNAP in partnership with the Jeu de Paume Museum, Le Cellier, Reims
/ 04	<i>Supplementary elements</i> , UNISTRA, Strasbourg
/ 01	<i>In the Shadow of Trees</i> , Photo Brussels, Belgium
2021 / 09	<i>From seeing to acting</i> , Radical reversibility, centre d'art Looiersgracht 60, Amsterdam, Netherlands
07	<i>Maritim01</i> , festival video art au Musée Es Baluard, Palma de Mallorca, Spain
/ 06	<i>Le feu qui forge</i> , Galerie de l'Atelier 21, Casablanca, Maroc, curator : Salma Lahoulou
/ 06	<i>Mediterranean sea focus festival of video art</i> , Maritam week program
2020 / 09	<i>La photographie à l'épreuve de l'abstraction</i> , Centre Photographique Ile -de-France and Frac Normandie Rouen
2019 / 02	<i>L'oeil et la nuit</i> - Institut des Cultures d'Islam, Paris
2018 / 11	<i>SCIENCE fiction</i> , Centre photographique Rouen Basse-Normandie
/ 02	The American University Museum, Washington DC, USA
2017 / 03	<i>Akal Argiles</i> , Fondation CDG, Rabat, Marocco
/ 02	<i>Africa is no island</i> , MACAAL, Marrakech, Marocco
/ 01	<i>Prix Camera Clara 2017</i> , Galerie Folia, Paris
2016 / 11	<i>Essentiel paysage</i> , [COP22] MACAAL, Marrakech, Marocco
/ 02	<i>L'œil plié</i> , Galerie Binome, Paris
/ 10	<i>L'objet photographique</i> , Immix Galerie, Paris
/ 03	<i>Sublimation</i> , Fondation CDG, Rabat, Marocco
/ 04	<i>Lignées</i> , Musée Eugène Carrière, Gournay-sur-Marne, France
/ 01	<i>À dessein</i> , Galerie Binome, Paris
2015 / 11	Fresh Winds, Biennale d'art contemporain de Gardur, Islande
/ 04	<i>Discours de la lumière</i> , Biennale des Photographes du Monde Arabe Contemporain IMA/MEP, Galerie Binome, Paris
2011	<i>L'arbre, le bois, la forêt</i> , Contemporary Art Center, Meymac, France
	<i>L'Arbre et le photographe</i> , ENSBA, Paris

## Publications et éditions

- 2022 *Contre-culture dans la photographie contemporaine*, Michel Poivert, ed. Textuel  
*Le Promontoire du songe*, catalogue d'exposition, ed. Frac Auvergne
- 2020 *La photographie à l'épreuve de l'abstraction*, ed. Hatje Cantz, Berlin, Allemagne
- 2019 *50 ans de photographie française de 1970 à nos jours*, Michel Poivert  
with the support of the Ministry of Culture, ed. Textuel, Paris  
*Sélections de nos conservateurs d'art 2019*, Paris Photo, ed. J.P Morgan, Paris
- 2018 *La Photographie contemporaine*, Michel Poivert, ed. Flammarion, Paris
- 2017 *Biennale des photographes du monde arabe contemporain*, ed. Snoeck, Paris
- 2016 *Essentiel paysage*, Fondation Alliances, COP22 2016  
*Sublimation*, carte blanche Najia Mehadji, ed. Fondation CDG, Marrakech, Maroc
- 2015 *Biennale des photographes du monde arabe contemporain*, ed. Snoeck, Paris  
*L'arbre, le bois, la forêt*, CAC Meymac, ed. Abbaye Saint-André

## Collaborations - Editions

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

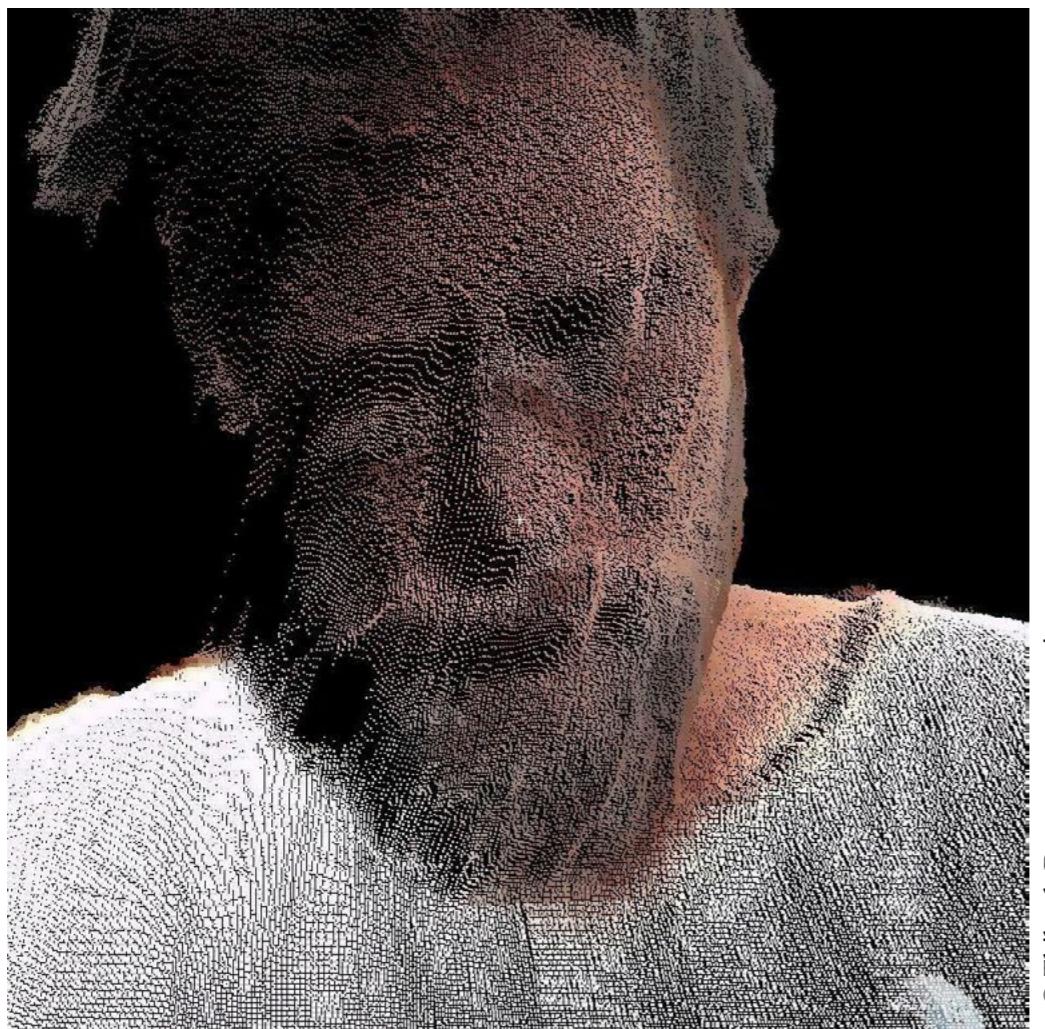
## Podcast

- 2022 *S03E08 - Mustapha Azeroual* by Jean-Charles Vergne, realized by Cartels
- 2021 *Matérialité et lumière*, realized by Actes d'art, conversation with Michelle Debat, art theorist with the support of the research laboratory AI-AC « Art des images Art contemporain » of the University of Paris 8

## Press review (selection)

- 2022 / 11 LIBÉRATION / *Paris Photo, ça c'est du support !* by Clémentine Mercier  
/ 11 L'ŒIL / *En photo, faire du neuf avec de l'ancien* by Christine Coste
- 2021 / 03 IDEAT / *Lumineux Phénomènes* by Béatrice Andrieux  
/ 02 LUXE TENTATIONS / *L'art et la mode en fusion dans un flagship* by Agnès Lamarre  
SOON MAGAZINE / *Mustapha Azeroual x Salvatore Ferragamo* by Mario de Castro  
FIRST LUXE MAG / *Salvatore Ferragamo expose Mustapha Azeroual avenue Montaigne* by Frédérique de Granvilliers  
L'ŒIL DE LA PHOTOGRAPHIE / *Galerie Binome & Salvatore Ferragamo : Mustapha Azeroual* by Coline Olsina & Jean-Baptiste Gauvin  
COMITÉ MONTAIGNE / *When fashion meet art* by Daniela Petrel
- / 02 FRANCE FINE ART / Interview de Mustapha Azeroual par Anne-Frédérique Fer  
MÉDIAPART / *Dissoudre les images, l'abstraction photographique contemporaine* by Guillaume Lasserre
- / 01 LIBÉRATION / *Déclics pour nouvelles pistes*, by Clémentine Mercier  
LE POINT AFRIQUE / *Mohamed Thara : « Ce qui m'inspire, c'est l'être humain »* by Fouzia Marouf

- 2020 / 11 L'OEIL / *Le retour en force de la photographie abstraite*, by Christine Coste  
/ 10 ARTAÏS / *La photographie à l'épreuve de l'abstraction*, by Sylvie Fontaine  
POINT CONTEMPORAIN / *La vague blanche : 20 ans d'art contemporain marocain* by Mohamed Thara
- / 09 ART AND ABOUT AFRICA / *The White Wave : 20 years of Moroccan contemporary Art* by Mohamed Thara  
FAGUOWENHUA.COM / *Turbulences par Mustapha Azeroual*  
DIPTYK / *Rothko et ses frères*, by Bruno Nassim Aboudrar
- 2019 / 06 LIFE IF MAROC / *«Monades» Mustapha Azeroual*, by Claudine Naassens  
/ 02 LE MONDE / *Portraits, paysages, abstractions... nos coups de cœur à Paris Photo : Lumières du jour*, by Claire Guillot  
/ 11 ARTPRESS - HORS SÉRIE #52 / *L'épreuve de la matière, la résurgence des procédés anciens*, by Héloise Conesa
- 2018 / 11 LE MONDE / *Le marché de la photographie contemporaine est en plein boom*, by Roxana Azimi  
/ 09 CAMERA #21-22 / *ELLIOS#2, Mustapha Azeroual*, by Géraldine Bloch  
2017 / 02 DIPTYK#37 / *Mustapha Azeroual, Archéologue de la lumière*, by Marie Moignard  
LIBÉRATION / *La Galerie Binome se plie en huit*, by Gilles Renault  
LE MONDE / *L'Œil plié à la Galerie Binome*, by Claire Guillot  
L'ŒIL DE LA PHOTOGRAPHIE / *L'Œil plié : une exposition collective sur le thème du pli*, by Sophie Bernard
- 2016 / 11 CHRISTIES / *Why photography is buoyant - and the artists on the rise* by Florence Bourgeois  
L'ŒIL DE LA PHOTOGRAPHIE / *Déryptage de Paris Photo 2016*, by Sophie Bernard  
FRANCE FINE ART / *Paris Photo 2016, Mustapha Azeroual*, itw by Anne-Frédérique Fer
- OBSERVATOIRE DE L'ART CONTEMPORAIN / *Paris Photo: la photographie dans le mouvement de sa transformation* by Maud Maffei  
/ 10 DIPTYK / *Éloge de la lenteur*, by Marie Moignard
- 2015 / 12 GRAZIA MAROC / *Le Maroc au-delà des clichés*, by Hugues Roy  
L'ŒIL DE LA PHOTOGRAPHIE / *Radiance#2*  
RFI / *Photos parlantes du monde arabe contemporain, diaporama sonore* by Siegfried Forster  
L'ORIENT LE JOUR / *Oui on peut montrer le monde arabe au-delà des clichés* by Philippine Jardin  
RFI / *Le monde arabe pris en photo par une biennale pionnière*, by Siegfried Forster  
SLASH / *BPMAC*, by Guillaume Benoit
- CAMERA #11-12 / *La Capsule : résidence photographie, Bourget*  
/ 10 HUFFINGTON POST MAGHREB / *Ces photographes marocains qui exposent à la biennale des photographes du monde arabe contemporain à Paris*  
/ 07 L'ŒIL #681 / *Light Engram de Mustapha Azeroual*



© Thibault Brunet, auto-portrait

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

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

PORTRAIT

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

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

In 2021, he is developing *Minecraft Explorer*, a virtual scientific exploration mission in partnership with the Conscience collective and guest scientists from CNRS, IGN and INRA laboratories. Several public presentations have taken place at the Musée d'art contemporain de Lyon, the Fiminco Foundation and the Jeu de Paume.

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. In 2023, the Centre Pompidou's Hors Pistes Festival presents three new Minecraft explorer videos.

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 - BIOGRAPHY

**Thibault Brunet - 1982 (France)**

**Education**

2008 DNSEP, Master 2, École supérieure des Beaux Arts de Nîmes

**Awards - Residences**

- 2021 Prix Art [ ] Collector, Paris  
Finalist Meijburg Art Commission, KPMG Meijburg & Co
- 2020 Laureat of the public photographic commission of Chroniques de la Seine-Saint-Denis « Breaths ».  
Creation residency La Capsule, Le Bourget, in partnership with the Biennale Nemo
- 2019 Prix Révélation Livre d'Artiste MAD x ADAGP, Paris
- 2018 Prix Jane Phillips International residency, Mission Gallery, Swansea, UK
- 2017 Prix Résidence Étant donnés aux États-Unis de l'Institut français, les services de l'Ambassade de France aux USA, la FACE foundation, le CPGA Paris et le soutien de l'Aperture Foundation à New-York
- 2016 Prix Photo London John Kobal Residency
- 2014 Prix du public Science Po pour l'art contemporain, Paris  
Prix Carte Blanche, PMU/Le Bal, Paris  
Favourite Price Art-Collector, Jeune Création, Paris
- 2013 FOAM Talents, Amsterdam, Pays-Bas
- 2012 Bourse du Talent, BNF, Paris  
Finalist Prix Aperture Foundation, New-York, USA
- 2011 [reGeneration2], Lausanne, Suisse

**Collections**

- FR FRAC Picardie ; FRAC Occitanie-Montpellier;  
Musée français de la photographie, Bièvres ;  
Fonds d'art contemporain - Paris Collections ; BNF Paris ;  
Artothèque of Lyon ;  
Coll. Evelyne & Jacques Deret, Paris ; Coll. Viviane Esders, Paris  
Coll. Marie-Ève Poly, Lyon ; Coll. Henri Seydoux, Paris ;  
Coll. Gérald Heulluy, Paris ; Coll. Philippe Castillo, Paris
- AT MUSA Vienna, 2013
- CH Musée de l'Elysée Lausanne, 2010
- ZA Michaelis Galleries Capetown, 2010
- BE Coll. Alain Servais, Brussels

**Fairs**

- Around Video (2022) Paris Photo (2016, 2017, 2019, 2020, 2021, 2022),  
Galeristes (2019), Art Paris (2015, 2016, 2017, 2019, 2022, 2023),  
Art Rotterdam (2022, 2023), Unseen (2017, 2018, 2019, 2021),  
FIAC (2016), Variations Media art fair (2016, 2017),  
PhotoLondon (2016, 2017), Photo Basel (2016), YIA (2014),  
Slick (2013, 2014, 2015), Dock Art Fair (2013, 2014)

**Solo shows (selection)**

- 2022 / 10 *Mondes Persistsants*, as a part of the Art Collector Price, 24Beaubourg, Paris,  
curator : Dominique Moulon  
/ 05 *Soleil noir*, Festival Interstice, ÉSAM Caen  
/ 03 *Plus six minutes de lumière*, Frac Occitanie Montpellier  
/ 03 *Respirations*, commande de la Mission Photographique du 93, La Capsule, Le Bourget  
/ 01 *Minecraft Explorer*, performance at Jeu de Paume
- 2021 / 09 *Minecraft Explorer*, performance at Fondation Fiminco  
/ 06 *Minecraft Explorer*, performance at Mac Lyon
- 2020 / 09 *La peau du monde* - Galerie Binome, Paris  
/ 01 *Ruines particulières* - Biennale Némo - La Capsule, Centre culturel André Malraux, Le Bourget, France  
Commissaires Arnaud Lévènes & Dominique Moulon
- 2019 / 10 *Boite noire*, Galerie Binome, Paris
- 2018 / 02 *Territoire circonscrits*, Musée des Beaux-arts Le Loque, Switzerland
- 2017 / 04 *Soleil noir*, Art Center La Halle, Pont en Royans
- 2015 / 11 *Typologie du virtuel*, Heinzer Reszler Gallery, Lausanne, France  
/ 10 *Répercussions*, Galerie Binome, Paris  
/ 03 Espace Saint Cyprien, Toulouse, France  
/ 02 Fondation Sunol, Barcelone, Spain  
/ 01 Carte Blanche PMU, Le Bal, Paris
- 2014 / 04 *Entropie*, Galerie Le Carré d'Art, Rennes, France
- 2013 / 11 *Vice City*, Mois de la Photographie, Galerie Binome, Paris
- 2012 / 10 *Vice City*, EMOP, Computer Spiele Museum, Berlin, Germany  
/ 05 *First Person Shooter*, 4RT Contemporary, Bruxelles, Belgium

**Group shows (selection)**

- 2023 / 10 *L'épreuve de la matière*, Bibliotheque nationale de France - BnF, Paris, curator Héloïse Conesa  
/ 01 *Voir la guerre et faire la paix*, 18e edition of Hors Pistes Festival, Centre Pompidou, Paris
- 2022 / 12 *Contre-culture dans la photographie contemporaine*, in collaboration with Textuel editions Galerie Binome, Paris
- 2021 / 11 *ALL TOMORROW'S RUINS* - Villa Heike, Berlin, Germany curated by Sonia Voss  
2020-21 / 11 *Comme un parfum d'aventure* - MAC Lyon.  
curated by Marilou Laneuville and Matthieu Lelièvre
- 2020 / 11 *Melting point*\*- Festival accès(s) #20 - Bel Ordinaire, Grande galerie, Billère, curated by Jean-Jacques Gay  
*Photographier les ruines hier et aujourd'hui* - Bnf François-Mitterrand, Petit auditorium, Table ronde avec les photographes Juliette Agnel et Raphaël Dallaporta, le 26/09/20 Paysages - Centre Jacques Brel, Thionville
- 2019 / 07 *Ressemblance garantie*, Le portrait dans les collections du Musée français de la photographie, curated by Laurent Laliberté & Remi Calzada  
Musée français de la photographie, Bièvres, France
- 2019 / 03 *AULT* - Mille Cailloux éditions - bookfair Salon Multiple Art Days - MAD  
*Topographia Naturalis - Nuit de la culture*, Pavillon 4, Luxembourg  
*Loop* », Les Rotondes, Luxembourg
- 2019 / 02 *Acta est fabula*, FRAC Occitanie, ESBA Nîmes, France  
*Réminiscences*, Festival Multiplica, Rotondes, Luxembourg  
*Points-of-view*, Cercle Cité, Luxembourg

## Group shows (more)

- 2018 / 11 BIT20, Biennale de l'image tangible, Red Studio, Paris  
/ 09 *Cameraless*, Galerie Binome, Unseen, Westergasfabriek, Amsterdam, Netherlands  
/ 07 *Simulacrum II*, Fries museum, Leeuwarden, Netherlands  
*Extension Labyrinthe*, La Chartreuse, Villeneuve les Avignon, France  
/ 02 *Déjà vu* duo show with Isabelle Le Minh, curated by Sonia Voss, Kehrer Galerie, Berlin, Germany  
/ 01 *Gut Gespielt. Der Mensch und sein Avatar*, Altefabrik, Rapperswill, Switzerland  
*Escape*, FRAC Occitanie Montpellier, France
- 2017 / 11 *Newwwar: It's Just a Game*, Art Center Bandjou Station, Cameroun  
/ 11 *Seconde Nature*, 5<sup>th</sup> international photography festival of Tel Aviv, Israel  
*If art can start a new again*, Hypermedia Era - 8<sup>th</sup> international photography festival, Lishui, China  
/ 10 *Paysages français, une aventure photographique*, BnF, Paris  
/ 10 *France augmentée*, Galerie Binome, Paris  
/ 03 *Mutations créations / Imprimer le monde*, Centre national d'art et de culture Georges-Pompidou (Beaubourg), Paris
- 2016 / 10 *Matin-Midi-Soir*, Galerie RueVisconti, Paris  
/ 09 *Passage2*, Spinnerei, Leipzig, Germany  
*Conséquences*, Biennale Nemo, Maison Populaire, Montreuil  
/ 04 *À dessein*, Galerie Binome, Paris  
2015 / 09 *Passage*, Focus Biennale de Lyon, Capitainerie, France  
/ 05 *Art-collector, Coup de Coeur*, Le Patio, Paris  
/ 03 *France(s) Territoire Liquide*, CCAM, Nancy, France
- 2014 / 10 Jeune Création, 104, Paris  
/ 06 *France(s) Territoire Liquide*, Tri Postal, Lille, France  
/ 01 *Nouveaux paysages*, Galerie Binome, Paris
- 2013 / 09 *Rendez vous 13*, Institut d'art contemporain, Villeurbanne, France  
Foam Talents, Unseen photo fair, Amsterdam, Netherlands  
/ 05 MOP, Lucie Foundation, Los Angeles, USA  
/ 10 Mois de la photographie, distURBANee, MUSA, Vienna, Austria
- 2012 / 03 *Obsessions*, La Filature scène nationale de Mulhouse, France  
/ 12 Bourse du Talent, BnF, Paris
- 2011 / 12 *3rd Night vision*, curated by Jenifer Hosborn, Vancouver, Canada  
/ 11 FotoWeekDC, Washington DC, USA
- 2010 [reGeneration2] Galerie Carla Sozzani (Milan, IT), Miami Dade college (USA), Rencontres d'Arles (FR), Fototeca del Centro de las Artes, (Monterrey, MX), Galerie Azzedine Alaïa (Paris, FR), Aperture (NY, USA), Musée de l'Élysée (Lausanne, CH), Festival de photographie (Pingyao, CN)

## Editions

- 2017 / 10 *Melancholia*, Pierre Bessard editions, with the support of the CNAP, Paris  
2016 / 10 *Typologie du virtuel*, La Pionnière editions, Paris  
2015 / 01 *Les Immobiles*, Filigranes editions, PMU / Le Bal, Paris

## Publications (selection)

- 2022 / 10 *Contre-culture dans la photographie contemporaine*, by Michel Poivert, ed. Textuel  
2021 *Les fictions documentaires en photographie*, by Christian Gattinoni and Yannick Vigouroux, Nouvelles éditions SCALA
- 2018 / 11 *Au cœur de la création photographique, 24 portraits de photographes* by Muriel Berthou Crestey, éditions ides et calendes
- 2017 / 10 *Paysages français, une aventure photographique (1984-2017)*, BnF éditions, Paris  
/ 03 *Imprimer le monde*, éditions du Centre Pompidou & XYX
- 2015 / 11 *Art et numérique en résonance*, by Dominique Moulon, Nouvelles éditions Scala
- 2013 *Mois européen de la photographie, Luxembourg*, ed. EMOP
- 2012 *FOAM Talent #36*, International photography magazine
- 2010 *Rendez-vous 13, jeune création internationale*, Institut d'art contemporain de Villeurbanne  
*Mois de la photo à Paris*, éditions Actes Sud and Maison Européenne de la Photographie  
*reGénération2, photographes de demain*, by Nathalie Herschdorfer and William A. Ewing, ed. Thames & Hudson

## Films - podcasts

- 2019 / 11 ARTE TV / *L'atelier A - Thibault Brunet*  
/ 10 France Fine Art / *Boîte noire*, interview by Anne-Frédérique Fer

## Press review (selection)

- 2023 / 01 LE MONDE / *Le festival Hors Pistes met la guerre et la paix en ligne de mire*, by Emmanuelle Jardonnet
- 2022 / 11 LIBÉRATION / *Paris Photo, ça c'est du support !* par Clémentine Mercier  
/ 10 ARTS IN THE CITY / *Exposition Thibault Brunet à l'Espace 24 Beaubourg : le dernier lauréat d'Art [ ] Collector mis à l'honneur* by Pauline Chevallereau
- / 05 ACUMEN #22 / *Art Paris découvertes*, by Stéphanie Dulout  
/ 05 ART PRESS #499 / *La dernière ?* by Étienne Hatt
- 2021 / 09 9 LIVES MAGAZINE / *Thibault Brunet, lauréat prix Art [ ] Collector 2021 qui fête ses 10 ans !* by Marie-Elisabeth De La Fresnaye
- 2021 / 06 NEWLINES / *Shooting the War in Syria*, by Olyme Lemut
- 2020 / 09 FISHEYE #43 / *La photographie prend du relief* by Maxime Delcourt  
/ 08 ARTENSION / *Photographier la peau du monde* by Jean-Jacques Gay  
/ 02 LE JOURNAL DES ARTS / *Thibault Brunet reconfigure la ruine* by Christine Coste
- 2019 / 11 ARTSHEBDOMEDIAS / *Se souvenir de Pompéi*, by Marie-Laure Desjardins  
/ 11 IDEAT - Hors série spécial photo / *Boîte noire, Galerie Binome* by Natacha Wolinski  
/ 10 LIBERATION / «*Boîte noire*», conflit intérieur, by Clémentine Mercier
- / 06 CONNAISSANCE DES ARTS / *Art Tech : cet été, plongez dans la VR !*, by Anne Gleyze
- 2018 / 02 LE QUOTIDIEN / *Les arts numériques à l'honneur aux Rotondes*, by Pablo Chimienti  
/ 11 PARISART / *Biennale de l'image tangible*
- / 04 ART PRESS #454 / *Melancholia*, by Etienne Hatt
- 2017 / 12 LE REGARD À FACETTES / *France augmentée*, by M. Berthou Crestey  
/ 11 LA GAZETTE DROUOT #38 / *Paris photo 2017 toujours positif !*, by S.Bernard
- 2016 / 11 CHRISTIES / *Why photography is buoyant*, by Florence Bourgeois  
/ 01 FISHEYE #16 / *Dossier Images automatisées*, by Gwenaëlle Fliti
- 2015 / 11 LE MONDE / *Piqûres d'utopies*, by Philippe Dagen  
/ 10 THE EYES #5 / *Dossier French touch : scénographies de l'illusion* by Dominique Baqué
- / 02 ART PRESS / *Les Immobiles, Carte blanche PMU 2014*, by Étienne Hatt
- / 01 L'ŒIL DE LA PHOTOGRAPHIE / *Carte blanche PMU 2014 : Rencontre avec Léa Habourdin et Thibault Brunet*, by Ericka Weidmann
- ARTAÏSSIME / *Découverte Thibault Brunet - Carte Blanche Le Bal/ PMU 2014*; *Thibault Brunet & Léa Habourdin*, by Sylvie Fontaine



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« 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. »

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

PORTRAIT

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 - BIOGRAPHY

**Laurent Millet- 1968 (France)**

**Collections**

FR	CNAP, Bibliothèque Nationale de France; Maison Européenne de la Photographie; Musée Nicéphore Nièpce; Galerie du Château d'Eau, Toulouse; Musée Français de la Photographie de Bièvres; Musée des Beaux Arts d'Angers; Musée des Beaux Arts de La Rochelle; FRAC Nouvelle-Aquitaine Limousin; Collection d'art contemporain du département du Var; Artothèques de Toulouse, Grenoble, Annecy, Caen, Lyon, Pessac, Vitré, La Rochelle, Angers
CH	Photo Elysée, Suisse
UE	CGAI, A Coruña, Spain; Caixa Geral de Depositos, Portugal
USA	San Francisco Museum of Modern Art; Museum of Fine Arts, Houston; Santa Barbara Art Museum; Chicago Art Institute; Los Angeles County Museum; Boise Art Museum, Idaho; Center For Creative Photography, Université d'Arizona, Tucson; New Mexico Museum of Art, Santa Fé

**Awards et Residencies (selection)**

2022	Residence at Bandung, Indonesia
2015	Niépce Prize, France
2014	Nadar Prize, France
2013	Residence at Bandung, Indonesia with Artsociates, Centre Intermondes, Institut français, France
2007-09	Member of the Casa de Velazquez, Académie de France, Madrid, Spain

**Fairs (selection)**

Paris Photo (2015, 2018, 2019, 2021, 2022), Approche (2021),  
Art Paris (2013, 2021), Photo London (2016)  
Paris Photo Los Angeles (2014), Art Rotterdam (2014, 2023),  
Pulse Miami (2013), Drawing Now (2013)

**Solo shows (selection)**

2021	Géométries célibataires, Salon Approche et Galerie Binome, Paris
2019	Un architecte comme les autres, Galerie Binome, Paris
2018	L'astrophile, École d'Arts du Choletais, Cholet, France
2018	Translucent Mould Of me, Galerie Divyton, Université d'Angers, France
2018	Laurent Millet, Centre d'art contemporain de Ponmain, France
2017	L'astrophile, La Galerie Particulière, Paris
2015	Somnium, Catherine Edelman Gallery, Chicago, IL, USA
2014	Somnium, Festival Manifesto, Toulouse, France
2014	Pierres constellées, Biennale de Melle, France
2014	Presentiae, La Galerie Particulière, Bruxelles, Belgium
2014	Somnium, La Galerie Particulière, Paris
2013	Les enfantillages pittoresques, Musée des Beaux Arts d'Angers, France
2013	L'herbier, Vols de nuit, Marseille
2012	Drawing Shadows to Earth, Art Sociates, Bandung, Indonesia
2012	De la même étoffe que nos rêves, Estivales, Imagerie de Lannion, France
2011	Déconstructions, CAUE, Limoges, France
2011	Je croyais voir un piège, Musée de La Chasse et de la Nature, Paris
2010	Déconstruction, Moulin du Roc, Rencontres Photographiques, Niort, France
2009	The last days of Immanuel Kant, Robert Mann Gallery, New York, USA
2009	Les Tempestaires, Les Rencontres d'Arles, France
2007	Les derniers jours d'Emmanuel Kant, artothèque de Grenoble, France
2007	Les Zozios, Musée de Vladikavkaz, Republic of North Ossetia, Russia
2006	Inevitabile fatum, Mai photographique de Quimper, France
2006	Grand Village, Laterna magica 2007, Festival Fotokino, Galerie de l'école des beaux-arts, Marseille
2005	Petites Machines à Images, CGAI, Santiago de Compostela, Espagne
2005	Les Monolithes, Les Zozios, Robert Mann Gallery, New York, USA
2005	Les Zozios, Galerie Spectrum, Spain

## Group shows (selection)

2023	/ 10	<i>L'épreuve de la matière</i> , Bibliothèque nationale de France - BnF, Paris, curator Héloïse Conesa
2022	/ 12	<i>Contre-culture dans la photographie contemporaine</i> , in collaboration with Textuel editions, Galerie Binome, Paris
	/ 10	<i>Allusions perdues</i> , Casa de Velazquez, Madrid, Spain
	/ 09	<i>Transcendental images : self in history</i> , Titik Dua Ubud, Bali, Indonésie
2021	/ 05	<i>Faire un monde</i> , Méandres, Huelgoat
	/ 02	<i>When our eyes touche</i> , curated by Hans Rosenstrom et Satu Herrala, Maison Louis Carré, Bazoches-sur-Guyonne et Institut français, Paris
2020	/ 04	<i>Noir &amp; Blanc, une esthétique de la photographie</i> , collection de la Bibliothèque nationale de France, Grand Palais, Paris
2018		<i>À tire d'aile, figures de l'envol</i> , Centre photographique Rouen, France
2017		<i>Paysage français, une aventure photographique</i> , BnF, Paris
		<i>Horizons</i> , collection du département du Var, Abbaye de la Celle, France
		<i>A body of art</i> , La Galerie Particulière, Paris
		<i>Paysage, fiction de la matière, matière à fiction</i> , les Bains Révélateurs, Roubaix
2016		<i>Déconstruction Photographique</i> , Paris
		<i>Imaginaires Géographiques</i> , Pont Scorff, France
2011		<i>Trucville</i> , Chapelle du Géneteil, Château Gontier, France
		<i>At the water's edge</i> , Robert Mann Gallery, New York, USA
2009		<i>Les nuages... Là bas... Les merveilleux nuages</i> , Musée d'art moderne André Malraux, Le Havre, France
2008		<i>After Height</i> , Aperto, Montpellier, France
		Artists of Casa de Velazquez, Espace Pierre Cardin, Paris et Institut Français, Madrid, Spain
2007		<i>A New Reality: Black-and-White Photography in Contemporary Art</i> , Zimmerly Art Museum, New Brunswick, USA
		<i>Epilogues</i> , Robert Mann Gallery, New York, USA
2006		<i>One or two of each</i> , Jack Fisher Gallery, San Francisco, USA
2003		<i>Le pire est à venir</i> , Musée Nicéphore-Nièpce, Châlon-sur-Saône, France
2002		<i>Histoires Naturelles</i> , Musée national d'Histoire naturelle, Paris
2000		<i>Family Tree, five artists</i> , Robert Mann Gallery, New York, USA
		<i>20/20 Twentieth Century Photographic Acquisitions</i> , Museum of Fine Arts of New Mexico, USA
1999		<i>American Pictorialism: From Steiglitz to Today</i> , Catherine Edelman Gallery, Chicago, USA
		<i>Conscious Line</i> , Anne Reed Gallery, USA
1998		<i>Underexposed</i> , Stockholm, Sweden

## Editions - Publications

2022		<i>Contre-culture dans la photographie contemporaine</i> , Michel Poivert, éditions Textuel
2020		<i>Noir et Blanc, une esthétique de la photographie</i> , collection de la Bibliothèque national de France
		<i>Les acquisitions des collections publiques</i> , le Bec en l'air éditions, Préface Franck Riester, ministre de la Culture
2019		<i>50 ans de photographie française</i> , Michel Poivert, éditions Textuel
2014		<i>Les Enfantillages Pittoresques</i> , textes Michel Poivert
		Musée des Beaux-Arts d'Angers, Filigranes éditions, Paris
		Prix Nadar 2014
2012		<i>Je croyais voir un piège</i> , Catalogue, Éditions des Cendres
2009		<i>Là-bas les merveilleux nuages</i> , Musée d'art moderne André Malraux, Le Havre
2008		<i>Petites Machines à images</i> , textes François Seigneur, Filigranes éditions
2006		<i>Réinventer le Visible</i> , Catalog, MEP Éditions, Paris
2005		<i>Laurent Millet, les Lieux de l'instant</i> , catalogue avec le support du CNDP, Isthme éditions

## Press reviews (selection)

2022	/ 11	<i>L'OEIL / En photo, faire du neuf avec de l'ancien</i> by Christine Coste
	/ 02	<i>THE HAND #35 / Artist interviews : Laurent Millet</i> , by Adam Finkelston and James Meara
2021	/ 02	<i>L'HUMANITÉ / Laurent Millet, Le Corbusier et le chien</i> , by Magali Jauffret
		<i>RÉPONSES PHOTO / Laurent Millet, architecte sur rendez-vous</i> , by Carine Dolek
		<i>TÉLÉRAMA / Laurent Millet - Un architecte comme les autres</i> , by Frédérique Chapuis
	/ 01	<i>L'ŒIL DE LA PHOTOGRAPHIE / Galerie Binome : Laurent Millet - Un architecte comme les autres</i>
		<i>LA GAZETTE DROUOT / Galerie Binome : Laurent Millet - Un architecte comme les autres</i> , by Sophie Bernard
2019	/ 11	<i>FRANCE FINE ART / Interview de Laurent Millet</i> , by Anne-Frédérique Fer
		<i>ART PRESS - HORS SÉRIE #52 / L'épreuve de la matière, la résurgence des procédés anciens</i> , by Héloïse Conesa
	/ 11	<i>LE JOURNAL DES ARTS #532 / Le portfolio de Paris Photo</i> , by Christine Coste
	/ 11	<i>L'OEIL #728 / Paris Photo : 10 tendances à découvrir</i> , by Christine Coste
2018	/ 03	<i>ART PRESS / Laurent Millet</i> , by Étienne Hatt
2015	/ 06	<i>TÉLÉRAMA / Laurent Millet, prix Niépce 2015</i>
	/ 03	<i>L'EXPRESS / Le vif / Praesentia</i>
	/ 03	<i>ARTS LIBRE - LIBRE BELGIQUE / Une encyclopédie imaginaire</i> , by Jean Marc Bodson
2014	/ 10	<i>LA CROIX / Laurent Millet, à la rencontre de la nature pour construire des images</i> , by Armelle Canitrot
	/ 09	<i>LE JOURNAL DES ARTS / Laurent Millet en lignes de connivence</i> , by Christine Coste
	/ 08	<i>LIBÉRATION / L'âme glaneuse de Millet</i> , by Brigitte Ollier
	/ 07	<i>L'ŒIL #669 / Laurent Millet</i> , by Vincent Delaury
	/ 07	<i>L'HUMANITÉ / Laurent Millet, Une poétique de l'espace</i> , by Magali Jauffret -
	/ 05	<i>TÉLÉRAMA SORTIR / Flous artistiques</i> , by Frédérique Chapuis

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

### Les marées de pierre

January 20 - March 18, 2022  
Guénaëlle de Carbonnières - solo show  
Galerie Binome, Paris 4e

### Art Rotterdam

February 9 - 12, 2022  
Laurence Aegerter, Mustapha Azeroual, Thibault Brunet & Laurent Millet  
Van Nellefabriek, Rotterdam, The Netherlands

with the support of  Centre national des arts plastiques  
(National Centre for Visual Arts), France

### Drawing Now

March 23 - 26, 2023  
Corinne Mercadier - solo show  
Carreau du Temple, Paris 3e

### Art Paris

March 30 - April 2, 2023  
Anaïs Boudot, Thibault Brunet, Guénaëlle de Carbonnières,  
Laurent Lafolie & Lisa Sartorio  
Grand Palais Éphémère, Paris 7e