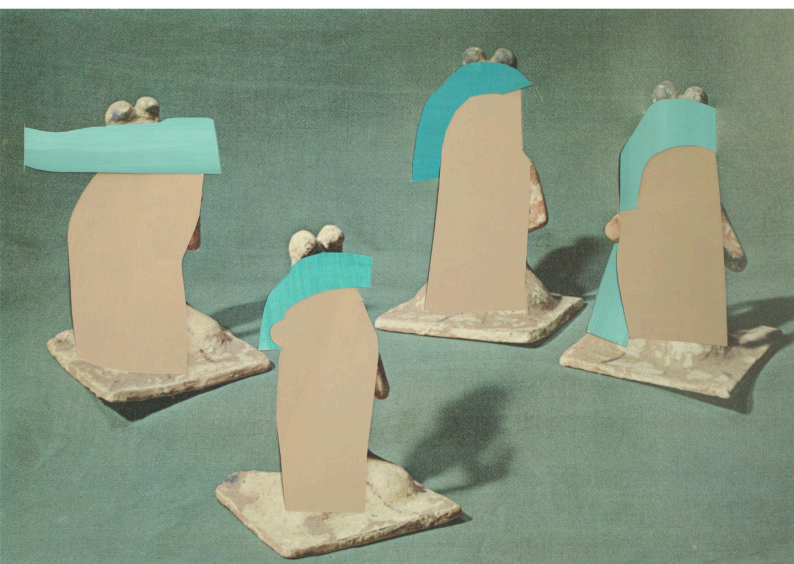
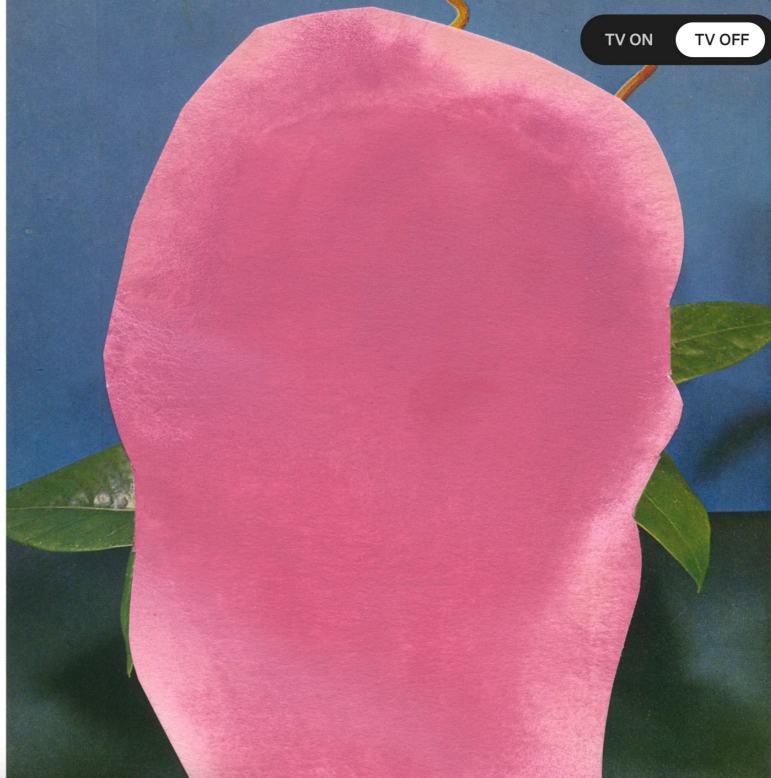


# A P P R O C H E

ap pro che, now in its second year, is a salon that runs at the same time as Paris Photo but on a much more intimate scale, showing 15 artists represented by 12 galleries in a *hôtel particulier*. Each gallery exhibits a solo show of an artist whose work is experimental in practice. Gabby Laurent took a wander through the salon and picked out her highlights.

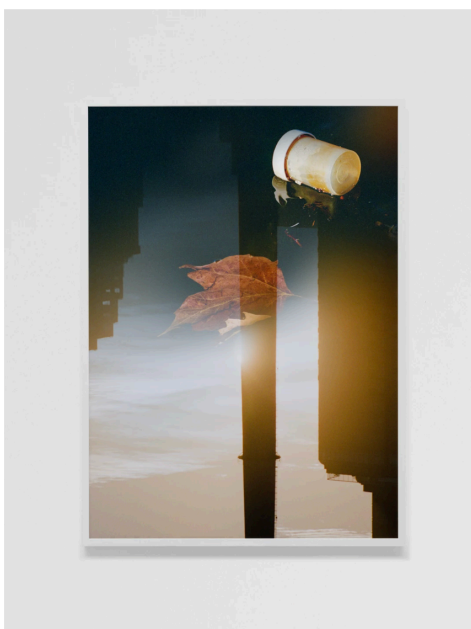


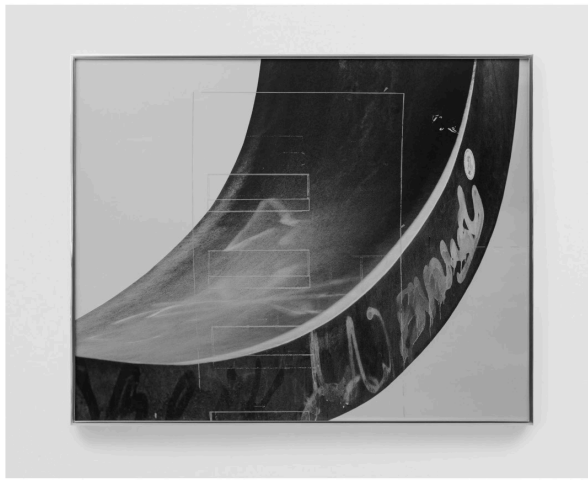
## Ruth Van Beek at Ravestijn

This gallery and artist are consistently excellent. In her practice, Van Beek's slices and reorganises found images with painted paper to make abstract works resembling globulous, organic matter – nothing that you can recognise from the real world, but oddly familiar to your inner world. Whether as an installation, hanging prints or a a book, Van Beek's work disturbs at the same time that it offers a strange comfort.

## Daniel Shea at Webber

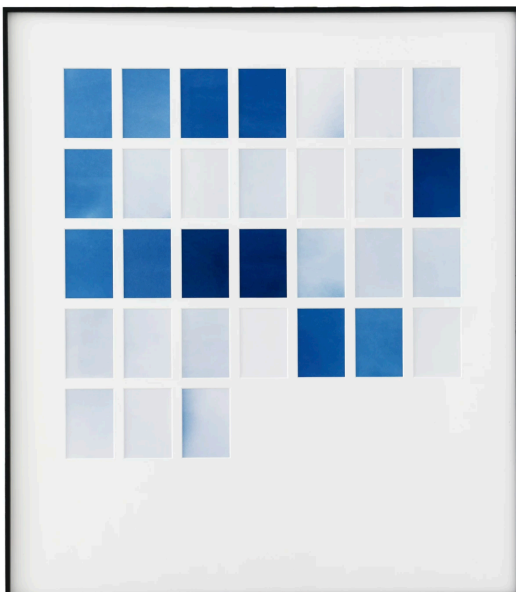
The formal qualities of Shea's photographs bear witness to his parallel practice as a sculptor. He has an acute eye for shape and contour and often deploys graphic elements within a composition. His images are the result of both intuition and calculation and harsher forms are softened by a painterly feel for texture and colour. Shea's work explores the complexity and ambiguities of urban development in his home city, New York. In this body of work, he has addressed the effects of urbanisation and deindustrialisation on landscapes and communities. The images contain a seductive and disconcerting world of concrete, steel and glass.





### Maya Rochat at Seen Fifteen

Maya Rochat's work begins with a photographic image, but is ultimately realised in its destruction. Spray paint, varnish and projected live paintings are piled onto her photographs. Through these layers of abstraction, we are left to guess at the image's original form.



### Marie Clerel at Binome

Every day at noon, Marie Clerel exposes a piece of light sensitive paper for a 20 minute interval, creating a cyanotype of various shades depending on the weather. When it is sunny with no clouds, the chemicals produce a deep blue print. If it's a cloudy day, only a pale blue appears. Each paper is then grouped together, creating an abstract record of the weather for each month of the year since September 2017. ●

Images courtesy [a p p r o c h e](#)