

**Thibault Brunet**

**Just a little longer**

**05/10 to 25/11/2023**

opening thursday october 5, 6-9pm

Starting sunday Sunday october 15, 2-6pm

Offscreen art fair, october 18-22



Thibault Brunet, N16-C13, 3600 secondes de lumières series, 2023  
inkjet print on Epson ultra smooth paper  
laminated on Dibond, white wooden frame, anti-reflective glass  
unique piece (+1AP) - 100 x 100 cm

3600 SECONDES DE LUMIÈRE

*Just a little longer*, Thibault Brunet's solo show at Galerie Binome from October 5 to November 25, explores the apprehension of the end of the world, in games of last-minute inventories: models of gas stations on the verge of disappearing, portraits of clouds in the era of manufactured weather, concretions of cliff images. While formally his modeling work brings him closer to sculpture, his images blur the distinction between drawing, painting and photography.

*In his previous series, Brunet has developed an exploratory mode of action which drives him to create and occupy new virtual spaces, to explore the potential of contemporary techniques and to observe and anticipate the forms issuing from our dematerialized world. One striking quality, however, which appears in his earliest works, has always been the dream-like, contemplative and melancholy mood that hovers over his images.*

Extract from the exhibition text «Ethereal Paradoxes» by Sonia Voss

JUST A LITTLE LONGER

## Ethereal Paradoxes

The cloud occupies a special place in the history of western painting. Alternately a sign of the appearance of the sacred and an element in the representation of the natural world, the cloud, when it alights on the azure of a canvas, can refer to a concrete physical phenomenon or evoke the intangible infinity of the heavens. This paradox has been a source of inspiration for a number of painters. Leonardo da Vinci, who as we know was a man of science and an artist at the same time, distinguished himself in the depiction of these celestial bodies by applying to them the technique of sfumato, which captured their forms while blurring their contours. Da Vinci plays with the changes in light and shadow and with the changing perceptions of the viewer. By extension, one could also study the role played in pictures by mist, which, beginning in the 19th century, painters introduced to create a tension between surface and depth and magnify the effect of pure color.

It may seem contradictory to evoke classical painting in the introduction to a text dedicated to the artist Thibault Brunet, who has gained a reputation since 2007 with works conceived using digital tools, far removed from brushes and pigments. Even photography, the art form with which Brunet is most commonly associated, has little to do with his practice, which relies on neither optical nor chemical processes. In his previous series, Brunet has developed an exploratory mode of action which drives him to create and occupy new virtual spaces, to explore the potential of contemporary techniques and to observe and anticipate the forms issuing from our dematerialized world. One striking quality, however, which appears in his earliest works, has always been the dream-like, contemplative and melancholy mood that hovers over his images. The universe, essentially violent, of a video game, the de-humanized cartography of computer software, the clouds of pixels on which the highly technological image capture of a 3D scanner relies—all these are, for Brunet, just so many (non-)spaces in which to choreograph the appearance of paradoxical images—images precise and yet clouded in mystery, truer than nature and yet frankly unreal—the images, one might say, of a floating and impermanent world.

### *3 600 secondes de lumière*

Impermanence—or rather the contemporary world's fantasy of overcoming it, consummated in materialism and the utopia of immortality—is at the heart of a new series created by Brunet. He presents this series in the form of a collection of clouds or, more precisely, a collection of virtual clouds conceived for the use of designers of video games. Brunet acquired about sixty of these fixed forms—a blatant contradiction in terms, given we are talking about fundamentally evanescent cumuli—which he has imported into a virtual space created for this purpose. In contrast to our own world, which is «augmented,» rendered ever more vast, by the tools aiding sensory perception made available to us, Brunet's fictive space is extremely reductive. It is comprised of only two elements, clouds and light, to which we must add the dimension of time. Thus opens an immense field of possibilities which Brunet can take as the starting point for his extraction of images. The title, *3 600 secondes de lumière*, refers to the finite number of possibilities—selected from among the infinite theoretical number—that Brunet has incorporated into his space: 60 different sets of light conditions playing on 60 models of cloud, over a period of twelve hours (twelve minutes in the accelerated time of the video game). The contemporary obsession with the total(itarian) recording of the world, with omniscience, is here transformed into a poetic gesture as derisory as it is magnificent.

Brunet's clouds are both simulacra and artefacts at the same time. They are pure signs, with no other function than their own appearance—unless perhaps it is the suggestion of their imminent disappearance. For in the emphasis Brunet places on the grip with which technology holds the fuzzy stuff of our childhood fantasies, we sense an underlying disquiet, reinforced by the title of the exhibition: “Encore un peu.” The dream and the mystery will last just a little longer—and then vanish, along with us?

### *Typologie du virtuel*

In 1963, the American conceptual artist Edward Ruscha published what some consider the first modern artist book, *26 Gasoline Stations*. A typical element of the American landscape that evokes the myth of the road trip and the dream of liberty as well as the banality of vernacular architecture, the gas station today has mainly negative associations: one thinks of the exhaustion of resources, of pollution, of wars. As other energy sources gradually replace petroleum, the gas station is, however, fated to disappear from the landscape. In Brunet's work, these relics already appear to be in disuse—they are as if they were encompassed by a dematerializing mist, which is on the verge of dissolving them into the background of simple color in which they lie. The architecture is as volatile as the fuel it dispenses.

Starting with the very first images in his ongoing series *Typologie du virtuel*, Brunet erects an inventory of buildings ignored by the survey tools of Google Earth. These buildings were modeled by inhabitants of the peripheral urban zones in which they are located—they are graphic constructs produced by technology and yet trembling with emotion, which stand for the imperfection of human interventions. Brunet animates these simulations with light and shadow, that is, by inscribing them in time, and by virtue of a delicate nuance of background color, borrowed from the palette of the buildings. For the first time in this series, Brunet here concentrates on a particular type of construction. Ruscha's book exerted a decisive influence on the following generation of artists: he became one of the standard points of reference for artists practicing (mis-)appropriation. Brunet, however, distances himself from the trenches dug by his predecessors. Arranged in a grid, his service stations constitute a catalogue of forms in the process of disappearing—an archive of the future. Irony has given way to a kind of anticipated nostalgia. Even the most ordinary of objects, when they are on the verge of vanishing from the landscape of our everyday lives, arouse a feeling of loss, make us feel an urgent need to fix them by virtue of an image.

### *Cap Gris-Nez, Clues de Barles, Utopie*

With these two book/objects, Brunet shares with us the fascination, which his technical mastery has not stifled in him, for an unsurpassable natural world. Starting with miniature models of two French natural monuments, Cap Gris-Nez (Nord-Pas-de-Calais) and Clues de Barles (Alpes-de-Haute-Provence), the artist has transformed 3D scans into sculptures which the viewer can leaf through. They allow us to read and to touch two spectacular sites forged by erosion and sedimentation, establishing a visual and tactile loop among rock and paper, hand and eye, which sets up like an lp on automatic repeat the eternal confrontation between the power of archaic mineral formations and the ephemerality of our senses.

Brunet's recent explorations of the field of the object extend to his *Typologie du virtuel*: the service stations that form the subject of the body of photographs presented in this exhibition are also reproduced in the form of miniature monochrome models notable for their simplicity. Strangely, these prototypes evoke the precious collector's miniature standing in for a beloved historical object as well as the architect's maquette, which precedes its construction. Souvenir object and preliminary model all at once, they reflect the tension so often present in Brunet's work between nostalgia and the passion of the pioneer.

Compressing entire landscapes into objects on the human scale, transforming his service stations into miniature models, Brunet also points us back towards the Romantic painters: like them, he takes the measure of what separates us from the immensity of the natural world, which man cannot resist longing to embrace; from a reality that he longs to conserve in a bell jar, the better to observe and understand it. We might also say that Brunet simply acknowledges, in a reverse-logical procedure stemming from the powerful digital tools he is accustomed to working with, our need to establish a physical relationship with the things of this world.

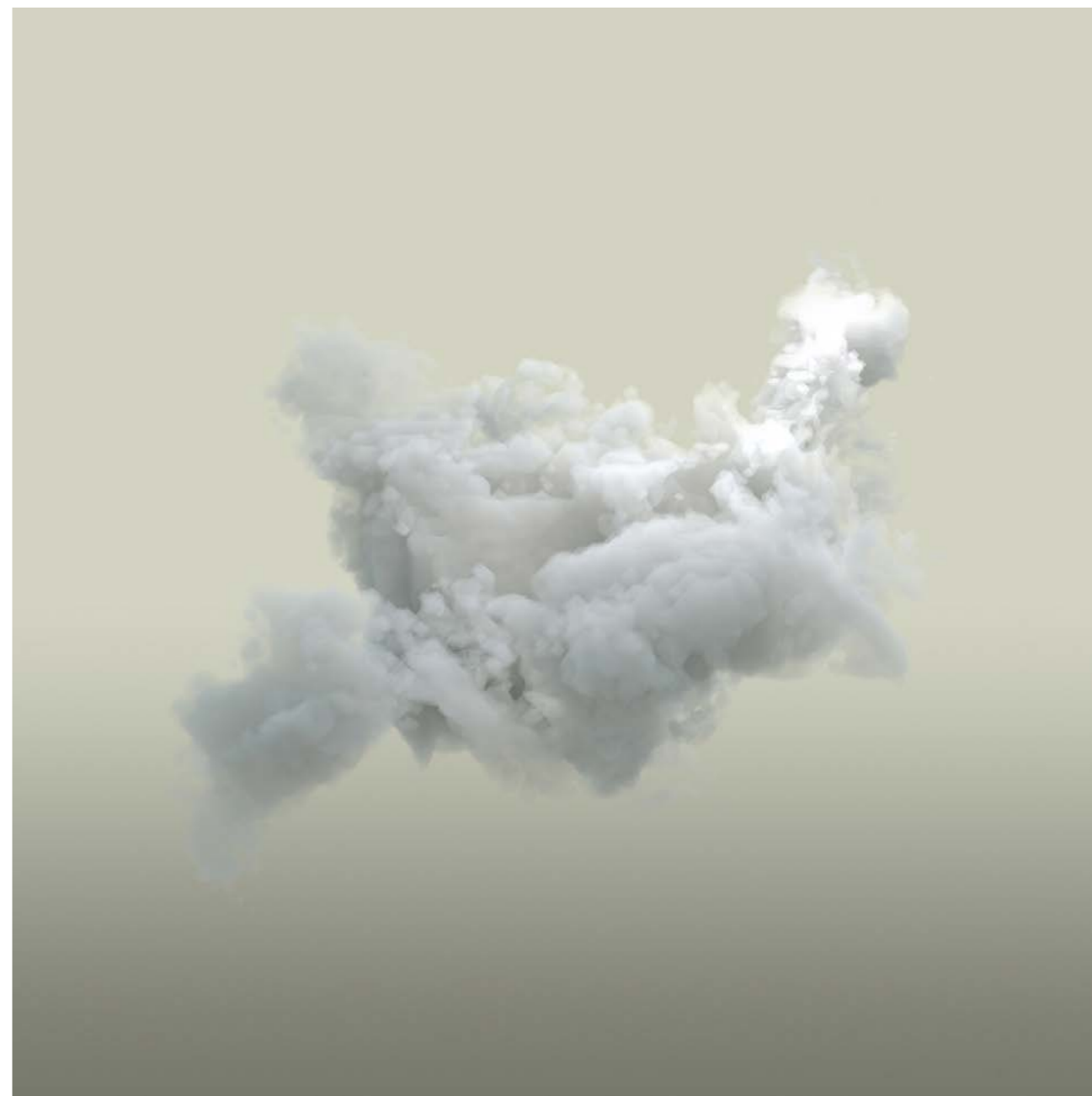
Sonia Voss  
Author and curator



Thibault Brunet, N57-C27, 3600 secondes de lumières series, 2022  
inkjet print on Epson ultra smooth paper  
laminated on Dibond, white wooden frame, anti-reflective glass  
unique piece (+1AP) - 100 x 100 cm

3600 SECONDES DE LUMIÈRE

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Thibault Brunet, N43-C15, 3600 secondes de lumières series, 2022  
inkjet print on Epson ultra smooth paper  
laminated on Dibond, white wooden frame, anti-reflective glass  
unique piece (+1AP) - 50 x 50 cm

3600 SECONDES DE LUMIÈRE

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ART PARIS 2023 - Galerie Binome, Grand Palais Éphémère, Paris  
Thibault Brunet, 3600 secondes de lumières series, 2022

« 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. »

Dominique Moulon, art critic and independent curator  
[text] *Mondes Persistants* exhibition, Prix Art [ ] Collector, 24Beaubourg, Paris

References :

Exhibitions

- 2023 *Just a little longer* Galerie Binome, Paris  
*La fusion des possibles*, Topographie de l'art, Paris,  
curator : Dominique Moulon  
Art Paris, Galerie Binome [A8], Grand Palais Éphémère, Paris  
Art Rotterdam, Galerie Binome[90], Van Nellefabriek, Rotterdam
- 2022 *Mondes persistants et pratiques exploratoires*, exhibition  
Art [ ] Collector Prize, curator : Dominique Moulon,  
24Beaubourg, Paris

Collections

Muheim & Cornaggia (FR) and Rosalie Varda (FR)

Publications

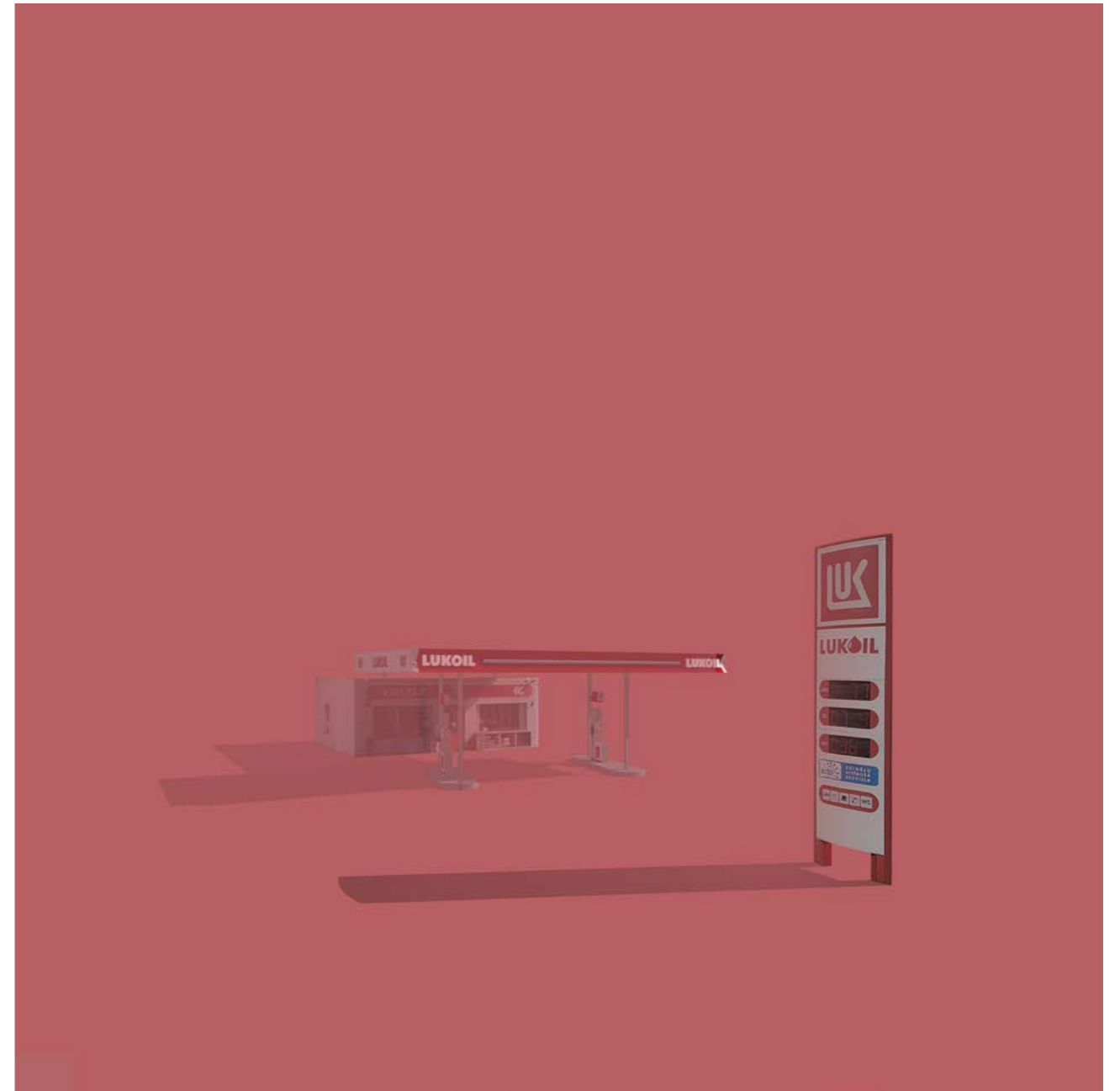
- 2023 *La fusion des possibles*, exhibition catalog,  
published by Topographie de l'art
- 2022 *Mondes persistants et pratiques exploratoires*, exhibition  
catalog, Art [ ] Collector Price



Thibault Brunet, untitled #85, Typologie du Virtuel series, 2022  
inkjet on Epson ultra smooth paper  
laminated on Dibond, frame, anti-reflective glass  
edition of 5 (+2AP) - 50 x 50 cm

TYPOLOGIE DU VIRTUEL

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Thibault Brunet, untitled #111, Typologie du Virtuel series, 2022  
inkjet on Epson ultra smooth paper  
laminated on Dibond, frame, anti-reflective glass  
edition of 5 (+2AP) - 50 x 50 cm

TYPOLOGIE DU VIRTUEL

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MONDES PERSISTANTS & PRATIQUES EXPLORATOIRES - 24Beaubourg, Paris, 2022  
 exhibition Prix Art [ ] Collector  
 commissariat : Dominique Moulon  
 Thibault Brunet, Typologie du virtuel series, 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 a metropolitan scale in 2014 as part of the France Territoire(s) Liquide photographic mission. In 2022, it will continue on an international scale with representations of petrol stations, which we know to be recurrent in the history of both painting and photography. Acting as a witness to a disappearing architecture».

Dominique Moulon, art critic and independent curator  
 [text] *Mondes Persistants* exhibition, Prix Art [ ] Collector, 24Beaubourg, Paris

References :

Award  
 2016 Photo London John Kobal Residency Award

Collections  
 FMAC, Paris (FR), Artothèque de Lyon (FR),  
 Viviane Esders (FR), Evelyne & Jacques Deret (FR),  
 Muheim & Cornaggia (FR)

Expositions  
 2023 *Just a little longer*, Galerie Binome, Paris  
 Art Paris, Galerie Binome [A8], Grand Palais Éphémère, Paris  
 Art Rotterdam, Galerie Binome[90], Van Nellefabriek, Rotterdam  
 2022 *Mondes persistants et pratiques exploratoires*, exhibition  
 Prix Art [ ] Collector, 24Beaubourg, Paris  
 2017 *France augmentée*, Galerie Binome, Paris  
*Paysages Français, une aventure photographique*, BNF, Paris  
*France(s) Territoire Liquide*, Museo de Antioquia, Medellin ;  
 Musée d'art moderne de Bogota (MAMBO)  
 2015 *Passage, Résonance*, 13th Biennale de Lyon, La Capitainerie  
*From 1 to 0 - From 0 to 1*, Fondation Sunol, Barcelone  
 2014 *Transphotographiques, France(s) Territoire Liquide*, Tri  
 Postal, Lille

Publications  
 2022 *Mondes persistants et pratiques exploratoires*,  
 exhibition catalog, Prix Art [ ] Collector  
 2017 *Paysage Français, une aventure photographique (1984-  
 2017)*, catalog, ed. BNF, Paris  
 2016 *Typologie du virtuel*, monograph, ed. La Pionnière, Paris  
 2014 *France(s) Territoire Liquide*, ed. Seuil

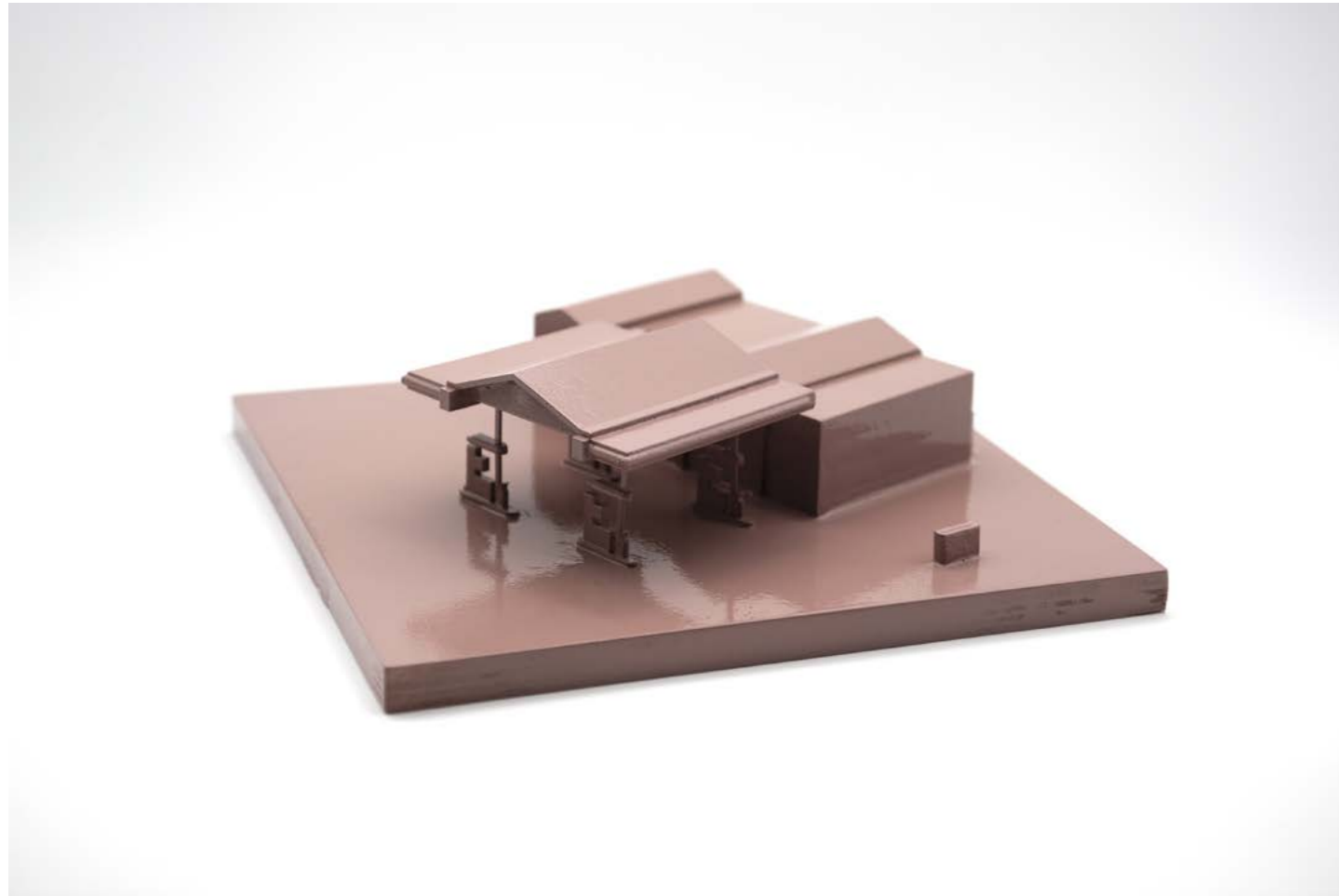


Thibault Brunet, *Typologie du Virtuel*, (grille), 2023  
inkjet on Epson ultra smooth paper, laminated on Dibond, frame, anti-reflective glass  
installation - 231 x 163 cm - variable format  
edition of 3 (+1EA) - 35 photographs 25 x 25 cm

TYPOLOGIE DU VIRTUEL

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Thibault Brunet, SE01, Utopie series, 2023  
sculpture  
3D printing in resin, wood, airbrush car body paint, varnish  
plexiglass display case  
unique piece - 25 x 25 x 15 cm

UTOPIE

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Thibault Brunet, SE02, Utopie series, 2023  
sculpture  
3D printing in resin, wood, airbrush car body paint, varnish  
plexiglass display case  
unique piece - 25 x 25 x 15 cm

UTOPIE

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Thibault Brunet, *Clues de Barles (Ouest)*, 2023  
photographic sculpture  
over 2000 inkjet prints on Antalis paper  
Houdart binding, handmade case  
edition of 5 – 15 x 18 x 20 cm

CLUES DE BARLES

**Thibault Brunet**  
**Cap Gris-Nez (2022) & Clues de Barles (2023)**

*Cap Gris-Nez* (2022) and *Clues de Barles* (2023) by Thibault Brunet are extraordinary works in two volumes. The sculpted slices take up point by point the reliefs of the hillsides of the eponymous cliff spread over thousands of pages.

Thibault Brunet's ambition is to scan the limits of the world. 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.

\*Lidar, teledetection laser entrusted by Leica Geosystem France

CAP GRIS-NEZ & CLUES DE BARLES



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

References :

Award

2019 MAD x ADAGP Artists' Book Revelation Prize, Paris

Exhibitions

2023 *Épreuves de la matière*, BnF, Paris,  
commissariat : Héroïse Conésa  
*Encore un peu*, Galerie Binome

2022 *Mondes persistants*, Prix Art Collector 2021, 24Beaubourg  
*Plus six minutes de lumière*, Frac Occitanie Montpellier

2020 *La peau du monde*, solo show, Galerie Binome

2019 *Boîte noire*, solo show, Galerie Binome  
*Points of view*, Cercle Cité, Luxembourg

Film

2019 ARTE TV, L'atelier A - Thibault Brunet, Prix Révélation Livre  
d'artiste ADAGP

Fairs

2023 Offscreen

2022 Paris Photo ; Multiple Art Days ; Around Video

2019 Paris Photo ; Galeristes ; Multiple Art Days

Collections

Artotheque, Lyon ; FRAC Occitanie Montpellier ;  
FRAC Picardie ; Cercle Cité, Luxembourg  
Private collections including Evelyne & Jacques Deret  
(FR), Muheim & Cornaggia (FR)

Publication

2022 *Contre-culture dans la photographie contemporaine*,  
by Michel Poivert, editions Textuel





Thibault Brunet, Cap Griz-Nez, 2022  
photographic sculpture  
over 2000 inkjet prints on Antalis paper  
Houdart binding, handmade case  
edition of 5 (+2AP) – 15 x 18 x 20 cm

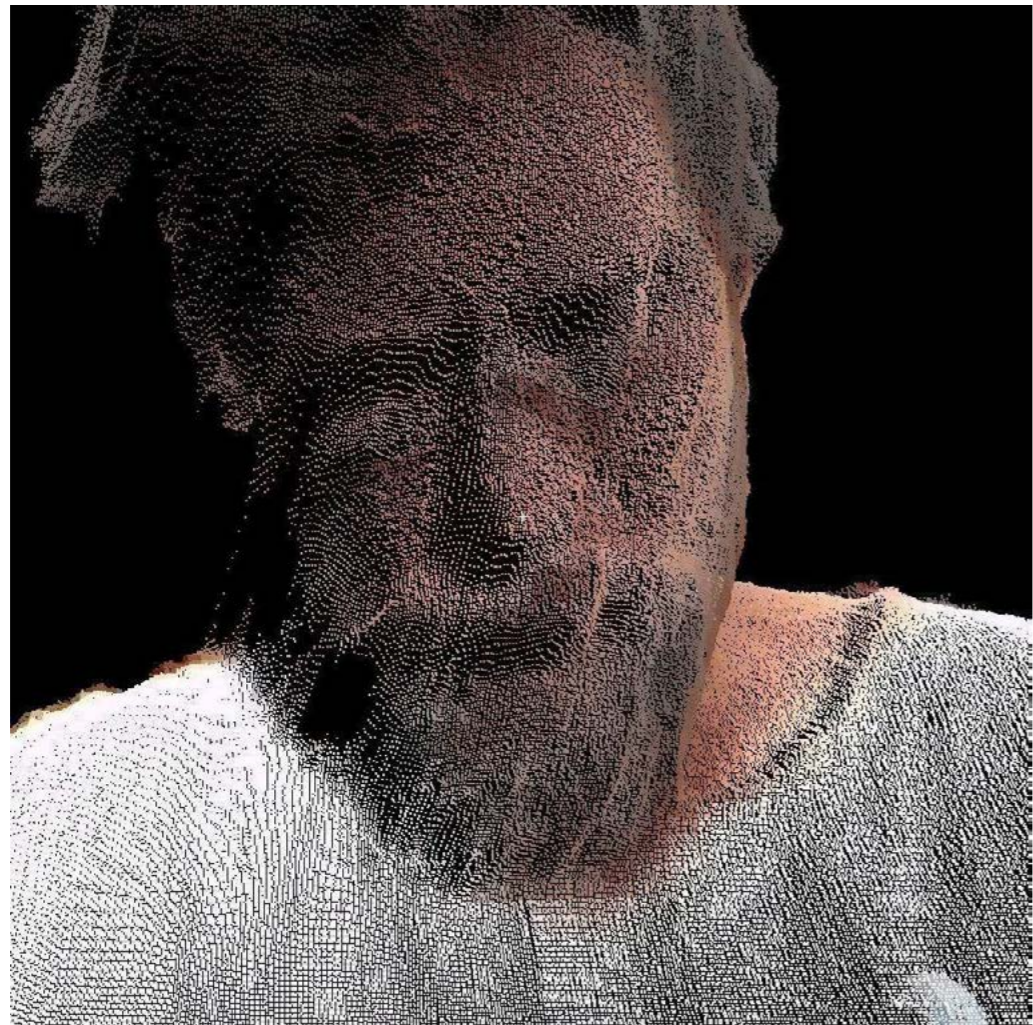
CAP GRIS-NEZ



Thibault Brunet, Clues de Barles (Ouest & Est), 2023  
photographic sculpture  
over 2000 inkjet prints on Antalis paper  
Houdart binding, handmade case  
edition of 5 (2AP) – 15 x 18 x 20 cm

CLUES DE BARLES





© Thibault Brunet, auto-portrait

« Thibault Brunet acknowledges the dilution of reality by a virtual world and photography by synthetic images. »  
[extract] exhibition text, *Répercussions*, Étienne Hatt, chef editor and journalist Art press magazine, 2015

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 with outstanding series based on video games travelling through virtual worlds - *Vice City*, *Landscapes* and *First Person Shooter* series (2007-2013) - and Google Earth - *Typologie du virtuel* series (2014). 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, developed as part of the residency at the Institut français, *Étant donné* 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 Fimenco 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 donné* 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 - 1982 (France)**

**Formation**

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

**Award - Residences**

2021 Art [ ] Collector Prize, Paris  
Finalist Meijburg Art Commission, KPMG Meijburg & Co

2020 Winner of the public photographic commission of Chronicles of Seine-Saint-Denis « Breaths».  
Creative residency La Capsule, Le Bourget, in partnership with Biennale Nemo

2019 MAD x ADAGP Artists' Book Revelation Prize, Paris

2018 Jane Phillips International residency Prize, Mission Gallery, Swansea, UK

2017 Residency prize Étant donnés in the USA from the Institut français, the services of the French Embassy in the USA, the FACE foundation, the CPGA Paris with the support of Aperture Foundation à New-York

2016 Photo London John Kobal Residency Prize

2014 Science Po public prize for contemporary art, Paris  
Carte Blanche Prize, PMU/Le Bal, Paris  
Favourite Art-Collector Award, Jeune Création, Paris

2013 FOAM Talents, Amsterdam, Netherlands

2012 Bourse du Talent, BNF, Paris  
Finalist Aperture Foundation Award, 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 ;  
Artotheque, 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 ;  
Coll. Muheim & Cornaggia ; Coll. Rosalie Varda

AT MUSA Vienna, 2013

CH Musée de l'Elysée Lausanne, 2010

ZA Michaelis Galleries Capetown, 2010

BE Coll. Alain Servais, Brussels

**Fairs**

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

**Solo shows (selection)**

2023 / 10 *Just a little longer*, Galerie Binome, Paris

2022 / 10 *Mondes persistants* as part of the Prix Art Collector, 24Beaubourg,  
curator Dominique Moulon

/ 05 *Soleil noir*, Festival Interstice, ÉSAM Caen

/ 03 *Plus six minutes de lumière*, Frac Occitanie Montpellier

/ 03 *Respirations*, commissioned by Mission Photographique du 93, La Capsule, Le Bourget

/ 01 *Minecraft Explorer*, performance at the Jeu de Paume

2021 / 09 *Minecraft Explorer*, performance at the Fondation Fimincio

/ 06 *Minecraft Explorer*, performance at the Mac Lyon

2020 / 09 *La peau du monde* - Galerie Binome, Paris

/ 01 *Ruines particulières* - Biennale Nemo - La Capsule, Centre culturel  
André Malraux, Le Bourget, France  
Commissaires Arnaud Lévènes & Dominique Moulon

2019 / 10 *Boîte noire*, Galerie Binome, Paris

2018 / 02 *Territoire circonscrits*, Musée des Beaux-arts du Locle, Suisse

2017 / 04 *Soleil noir*, Centre d'art 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 Sûnol, Barcelone, Espagne

/ 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, Belgique

**Group shows (selection)**

2023 / 10 *Épreuves de la matière*, Bibilothèque nationale de France - BnF, Paris,  
commissariat Héloïse Conésa

/ 04 *La fusion des possibles*, Topographie de l'art, Paris  
commissariat : Dominique Moulon

/ 01 *Voir la guerre et faire la paix*, 18th edition of Festival Hors Pistes,  
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

2019 / 09 *Topographia Naturalis - Nuit de la culture*, Pavillon 4, Luxembourg

/ 06 *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



## Group shows (more)

- 2019 / 03 *Loop*, Festival Multiplica, Les Rotondes, Luxembourg  
/ 03 *Acta est fabula*, FRAC Occitanie, ESBA Nîmes, France  
/ 02 *Points-of-view*, Cercle Cité, Luxembourg
- 2018 / 11 BIT20, Biennale de l'image tangible, Red Studio, Paris  
/ 09 *Cameraless*, Galerie Binome, Unseen, Westergasfabriek, Amsterdam, Netherlands  
*Simulacrum II*, Fries museum, Leeuwarden, Netherlands  
/ 07 *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, Suisse  
*Escape*, FRAC Occitanie Montpellier, France
- 2017 / 11 *Newwwar. It's Just a Game*, Art Center Bandjou Station, Cameroun  
/ 10 *Paysages français, une aventure photographique*, BnF, Paris
- 2017 / 11 *Seconde Nature*, 5<sup>th</sup> international photography festival of Tel Aviv, Israël  
*If art can start a new again*, Hypermedia Era - 8<sup>th</sup> international photography festival, Lishui, China  
/ 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 Cœur*, 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*, distURBANce, MUSA, Vienna, Autriche
- 2012 / 03 *Obsessions*, La Filature scène nationale de Mulhouse, France  
/ 12 *Bourse du Talent*, BnF, Paris
- 2011 / 12 *3rd Night vision*, curator 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 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, éditions 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 Centre Pompidou & XYX
- 2015 / 11 *Art et numérique en résonance*, by Dominique Moulon, Nouvelles éditions Scala
- 2013 *Mois européen de la photographie, Luxembourg*, éditions EMOP  
FOAM Talent #36, International photography magazine
- 2012 *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
- 2010 *reGénération2, photographes de demain*, by Nathalie Herschdorfer and William A. Ewing, éditions 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 !* by Clémentine Mercier  
/ 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  
LIBERATION / *«Boîte noire», conflit intérieur*, by Clémentine Mercier  
/ 10 CONNAISSANCE DES ARTS / *Art Tech : cet été, plongez dans la VR !*, by Anne Gleyze  
/ 02 LE QUOTIDIEN / *Les arts numériques à l'honneur aux Rotondes*, by Pablo Chimienti
- 2018 / 11 PARISART / *Biennale de l'image tangible*  
/ 04 ART PRESS #454 / *Melancholia*, by Étienne 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 / *Piqués 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

Since 2010, Galerie Binome (Le Marais, Paris) is dedicated to contemporary photography. Its program of exhibitions and international fairs opens up to established and emerging contemporary artists exploring the conceptual and formal boundaries of the medium. In search of new forms in photography, and interested in experimentation with the materiality and media of the image, the selection of works establishes dialogues with sculpture and drawing, or with traditional materials such as ceramics and textiles. The definition and expansion of the photographic field are at the heart of the gallery's reflections.

Member of the Comité professionnel des galeries d'art, Galerie Binome develops numerous collaborations with personalities from the world of art and photography, curators, private and public institutions. In 2023, its director Valérie Cazin was appointed to the Paris Photo selection committee.

### Contacts

Valérie Cazin, director +33 6 16 41 45 10  
[valeriecazin@galeriebinome.com](mailto:valeriecazin@galeriebinome.com)

Nolwenn Thomas, assistant +33 6 70 51 17 82  
[assistant@galeriebinome.com](mailto:assistant@galeriebinome.com)

19 rue Charlemagne 75004 Paris  
tuesday-saturday 1pm-7pm and by appointment +33 1 42 74 27 25  
[www.galeriebinome.com](http://www.galeriebinome.com)

### Gallery news

#### S'en remettre

September 19 - 30, 2023  
Marie Clerel - pop-up event  
Galerie Binome, Paris 4th

#### Encore un peu

October 5 - November 25, 2023  
Thibault Brunet - solo show  
Galerie Binome, Paris 4th

#### Starting Sunday

October 15, 2023  
Thibault Brunet - solo show  
Galerie Binome, Paris 4th

#### Offscreen Paris - stand E21

October 18 - 22, 2023  
Thibault Brunet - solo show  
Grand Garage Haussmann, Paris 8th

#### Paris Photo - stand B29

November 9 - 12, 2023  
Laurence Aëgerter, Anaïs Boudot, Guénaëlle de Carbonnières, Laurent Lafolie, Laurent Millet, Baptiste Rabichon, Lisa Sartorio & Lee Shulmann x The Anonymous Project  
Grand Palais Éphémère, Champs-de-Mars, Paris 7th

#### Paris Photo - stand B28

November 9 - 12, 2023  
Binome & Magnin A  
Being There - Omar Victor Diop & Lee Shulman/ The Anonymous Project  
Grand Palais Éphémère, Champs-de-Mars, Paris 7th



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