

Laurent Millet

Laurent Lafolie

Lee Shulman & The Anonymous Project

Baptiste Rabichon

Guénaëlle de Carbonnières

Focus Elles x Paris Photo

Lisa Sartorio

Anaïs Boudot

Laurence Aëgerter

Paris Photo

November 9 - 12, 2023

Stand B29

Grand Palais Éphémère, Paris 7th



Compositions

The Binome gallery is presenting three major ensembles: **Laurent Millet**'s *Hespérides* gardens in cyan and gold bichromate gum with Art Deco reminiscences, sets the tone for the selection, which brings together composite works, an assembly of images in panels: *L'origine des images* by **Laurent Lafolie** a variation on landscape in 25 elements, and *Vitraux* by **Lee Shulman**, translucent and luminous compositions of 200 kodachromes from his collection The Anonymous Project.

Surrounding these three bodies of work are **Baptiste Rabichon**'s double chromogenic photograms on transparent film, *Blue Screen of Death*, and **Guénaëlle de Carbonnières**'s fragmented photograms *Le temps voilé*.

Binome is also part of the Elle x Paris Photo anniversary programme, with a focus on object-based works by three artists, all exhibited at the same time at the BnF. **Lisa Sartorio**'s photographic sculptures *Angle mort* and **Anaïs Boudot**'s glass plates *Jour le jour* face **Laurence Aëgerter**'s installation *Le miroir aveugle*, which can be obscured or revealed by a curtain.

[on the left] Laurent Millet, untitled #01, Hespérides series, 2023
bichromate gum prints in two colors blue and gold
laminated on metal, chassis
unique piece in an edition of 3 (+1AP) - 120 x 80 cm

Paris Photo 2023 catalog

COMPOSITIONS



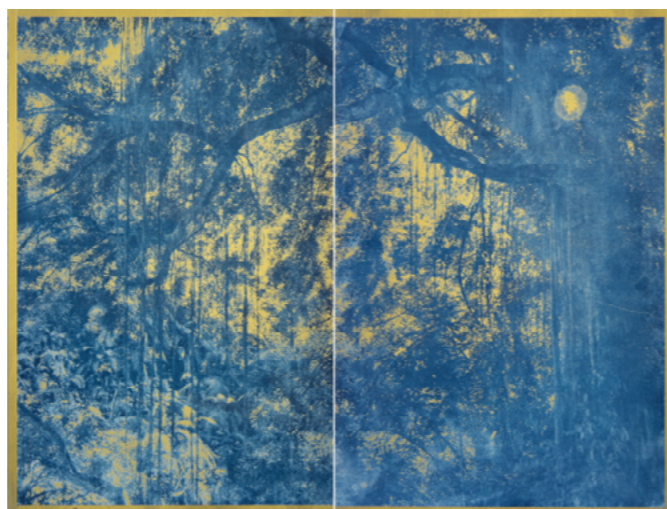
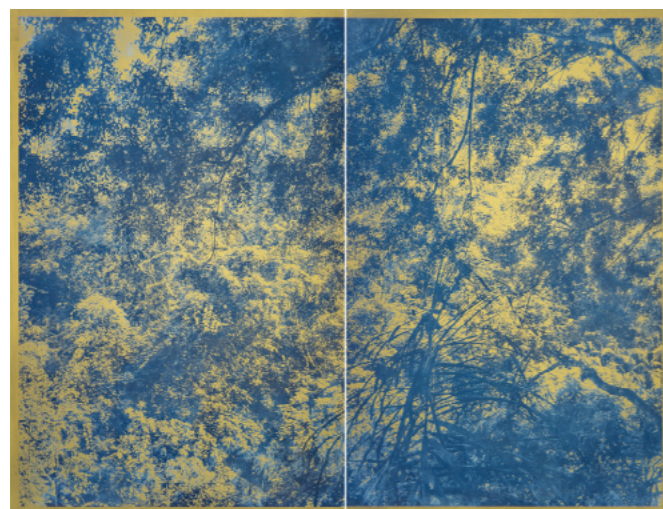
**Lee Shulman
& The Anonymous Project**
Vitreaux



Laurent Lafolie, L'origine des images



Laurent Lafolie, 1956.30



Laurent Millet, Hespérides

PHOTOGRAMMES

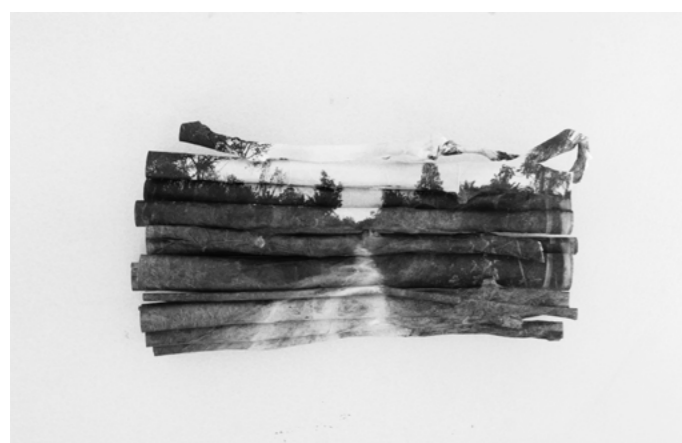


Baptiste Rabichon
Blue Screen of Death



Guénaëlle de Carbonnières
Le temps voilé

FOCUS ELLES X PARIS PHOTO



Lisa Sartorio, Angle mort



Lisa Sartorio, Ici ou ailleurs

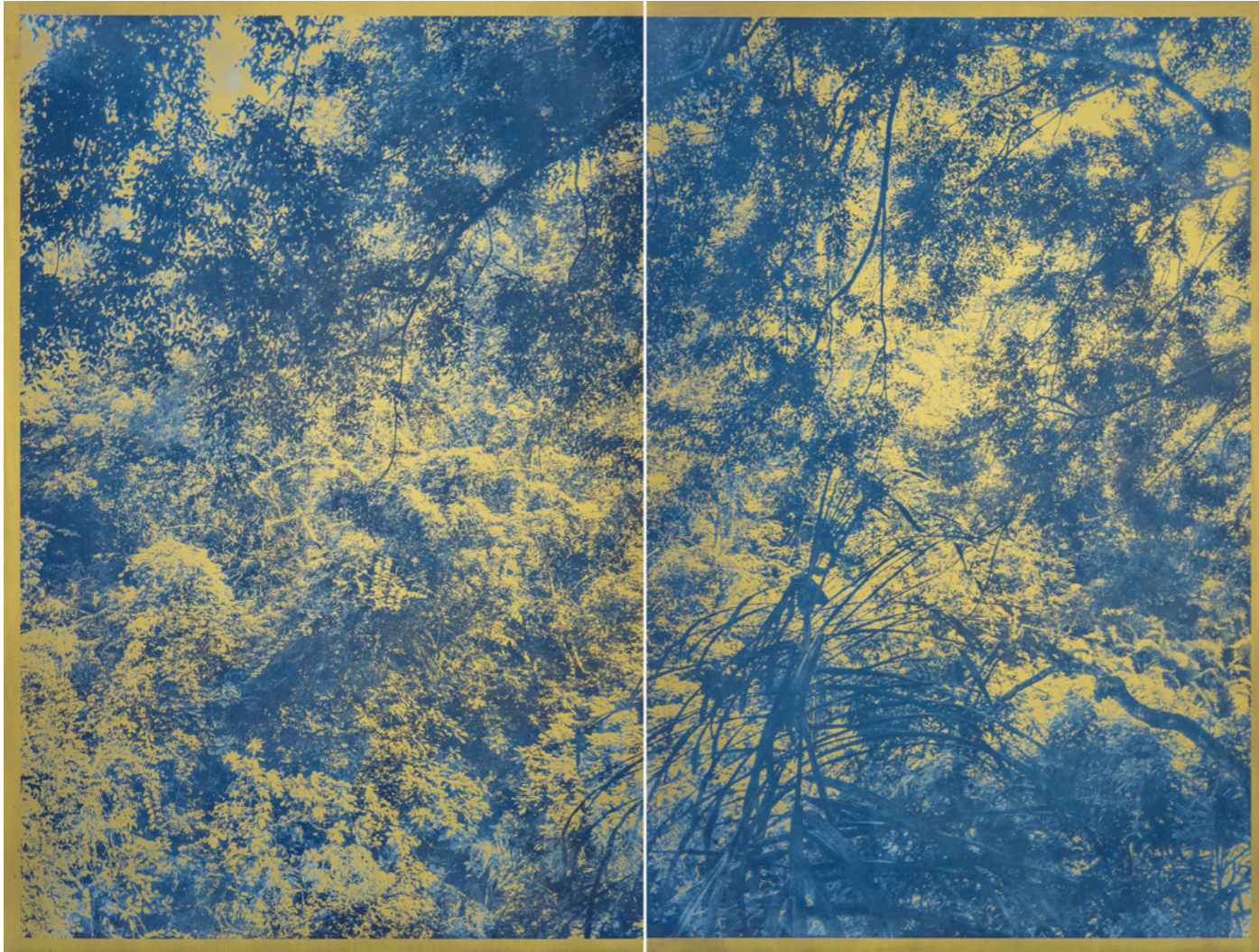


Laurence Aëgerter, Le miroir aveugle



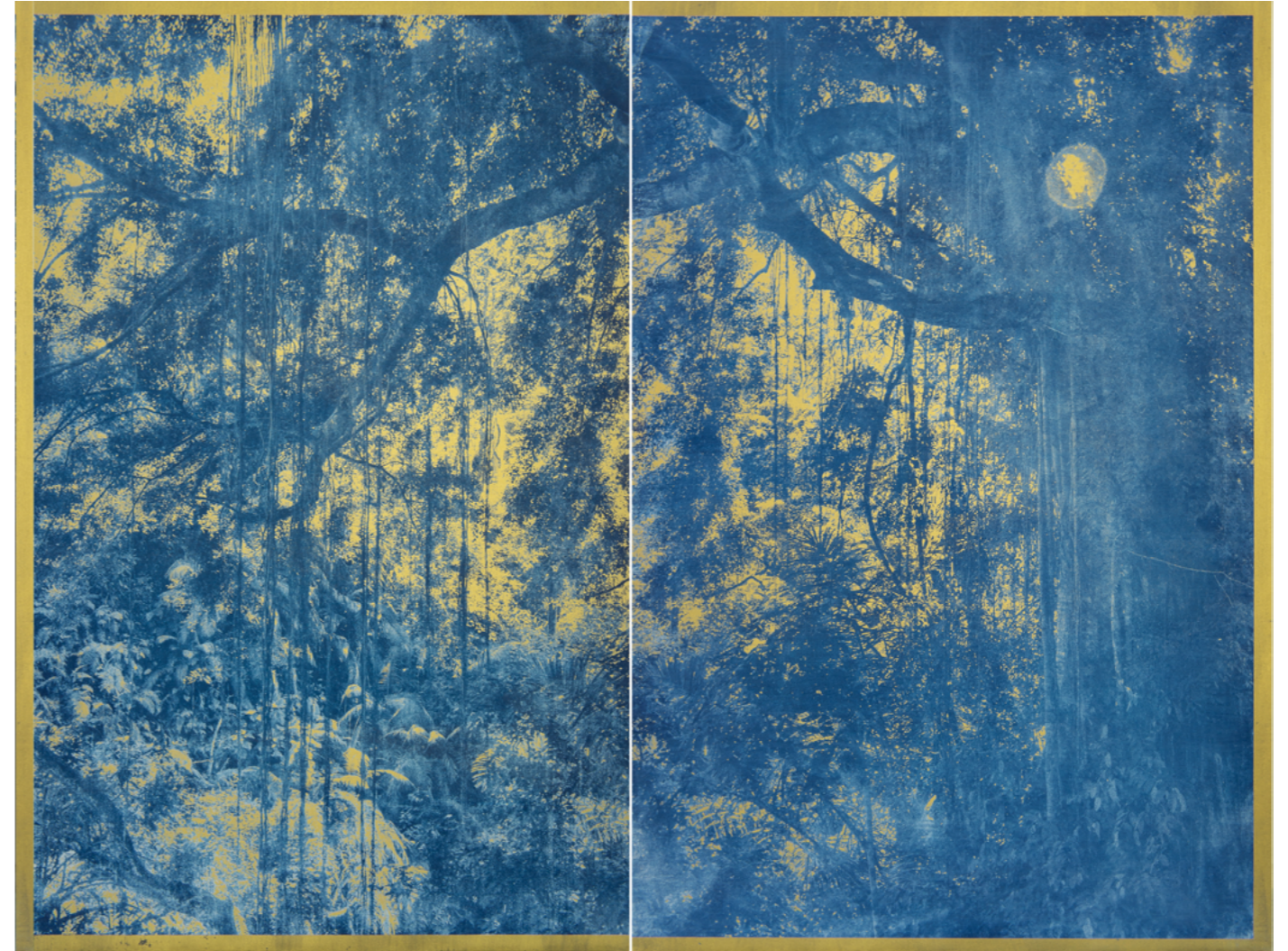
Anaïs Boudot, Jour le jour





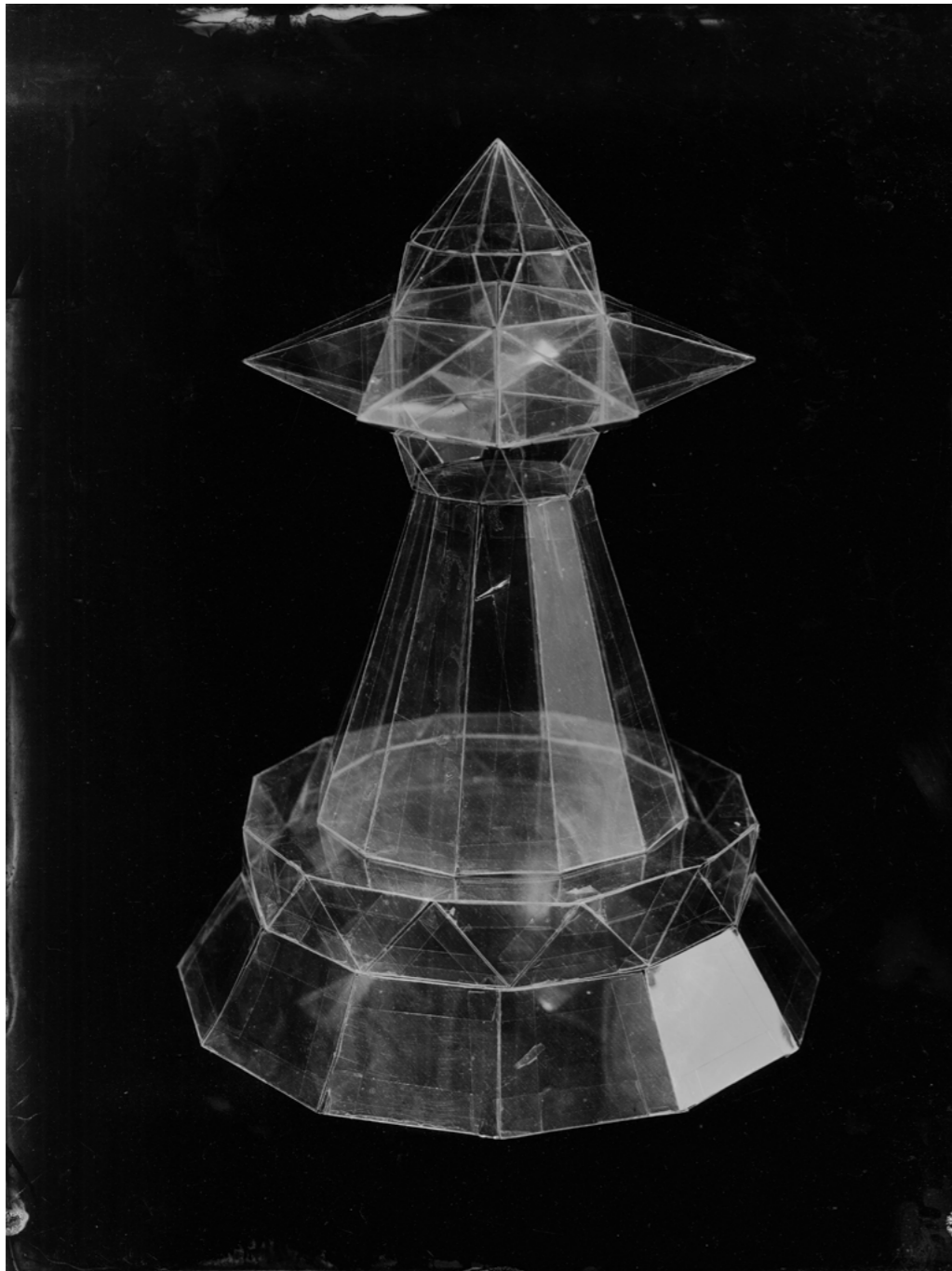
Laurent Millet, diptych #01, Hespérides series, 2023
bichromate gum prints in two colors blue and gold
laminated on metal, chassis
unique piece in an edition of 3 (+1AP) - 120 x 160 cm

HESPÉRIDES



Laurent Millet, diptych #02, Hespérides series, 2023
bichromate gum prints in two colors blue and gold
laminated on metal, chassis
unique piece in an edition of 3 (+1AP) - 120 x 160 cm

HESPÉRIDES



Laurent Millet, untitled #7, Les reliquaires du diaphane series, 2015
ambrotypes - 40 x 30 cm
frame on black background and black wood, antireflective glass
unique pieces - circa 50 x 40 cm

Laurent Millet
Les reliquaires du diaphane, 2015

Published as part of the editorial work on the polyhedra of the famous Nuremberg silversmith, the series *Les reliquaires du diaphane* is a reworking of the polyhedra by Wenzel Jamnitzer, the famous Nuremberg silversmith of the 16th century. In these images, the abstract volumes span the ages and are the site of strong aesthetic issues: the complexity of the mathematical sciences that underlie them in the face of their uselessness as pedestals, the ornamental mannerism in the face of the triviality of their manufacture (the pieces of plastic and adhesive tape remain visible). Photography, itself halfway between technical, technological, craft and art object, shares these ontological tensions, and this is what gives them a real power of fascination..

Work references

Exhibitions

- 2023 Images/Cité, conference, projection-debate in the presence of Laurent Millet and Sabine Ehrmann, Cité de l'architecture et du patrimoine, Paris
Fotokino, Marseille
- 2022 Transcendental images : self in history, curator : Asmudjo Jono Irianto, Titik Dua Ubud, Bali, Indonésie
- 2021 When our eyes touch, curator : Hans Rosenström and Satu Herrala, Maison Louis Carré, Bazoches-sur-Guyonne
Institut finlandais, Paris
- 2018 Laurent Millet, Centre d'art contemporain de Pontmain

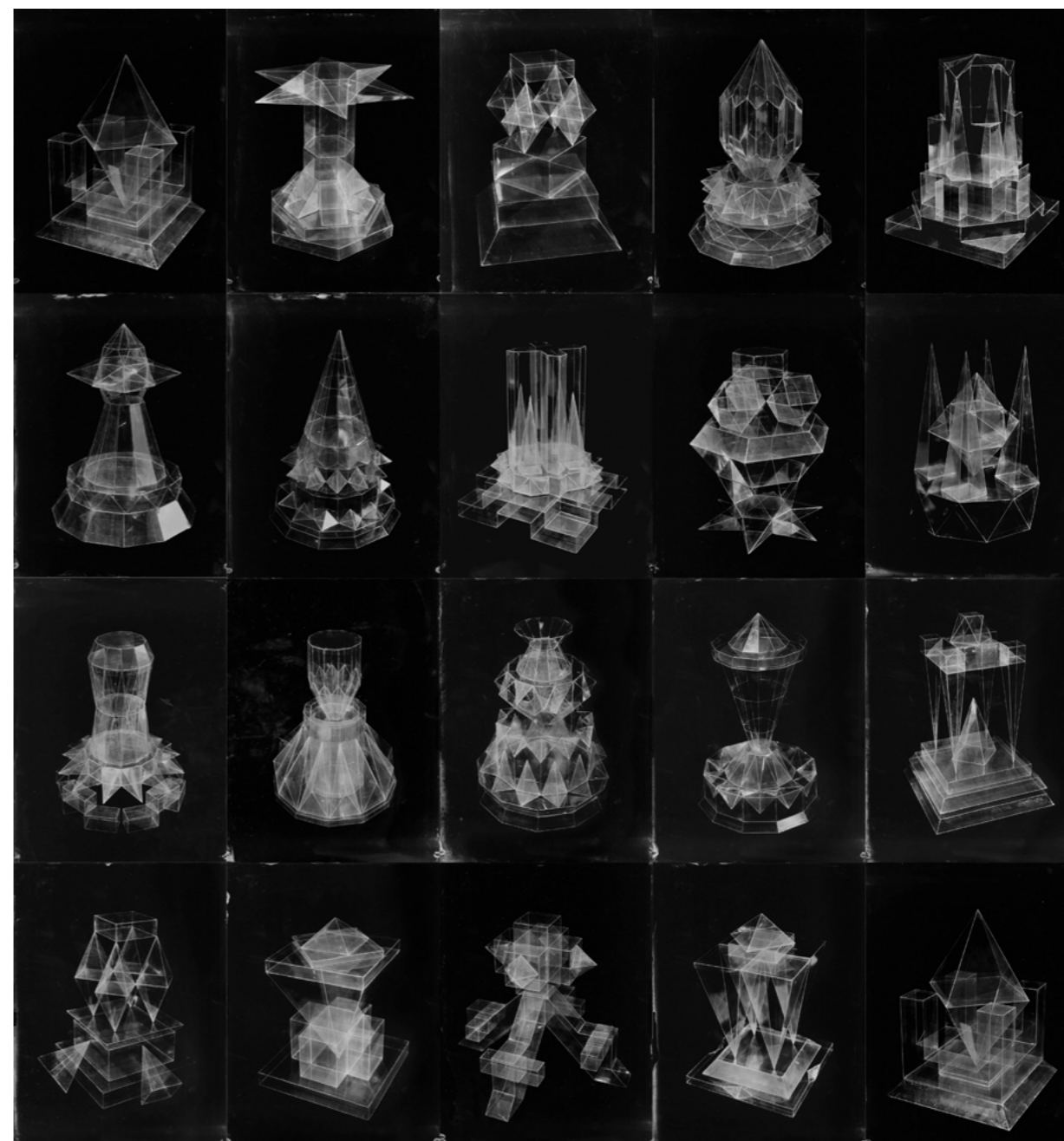
Publication

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



Laurent Millet, *Les reliquaires du diaphane*, 2016
complete series of 20 polyhedra, prints in Piezography (charcoal ink)
from models and photographs on glass plates 40 x 30 cm
box made by the artist, with booklet extracted from *Le Songe de Poliphile* by Francesco Colonna,
illustrations by Laurent Millet.
edition of 2 - 56,7 x 43,7 x 4,3 cm

LES RELIQUAIRES DU DIAPHANE



Laurent Millet, *Les reliquaires du diaphane*, 2016
complete series of 20 polyhedra, prints in Piezography (charcoal ink)
from models and photographs on glass plates 40 x 30 cm
box made by the artist, with booklet extracted from *Le Songe de Poliphile*
by Francesco Colonna, illustrations by Laurent Millet.
edition of 2 - 56,7 x 43,7 x 4,3 cm

LES RELIQUAIRES DU DIAPHANE



© Doria Ardiet

To allow oneself to be «overwhelmed» by the material is to allow reality to overwhelm representation. Although he is wary of the effects and mannerism that can result from the seduction of a process, Laurent Millet takes it towards a radical formal vocabulary that escapes all evocation of the past.

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

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 Lafolie, OI L'origine des images, 2020
work in 25 panels composed of 5 series of 5 images
pigments on etched photopolymer plates and washi sheets
painted metal frame with anti-reflective glass
edition of 3 (+2EA) – 130 x 170 cm

Laurent Lafolie

OI L'origine des images, 2020

The cry preceded articulated speech. Long before figuration, human beings drew lines and strokes on stones and rock faces, reflecting their need to express themselves. *L'origine des images* evokes this elementary gesture, using images with timeless subjects drawn from a common environment: the sky, water, the earth... A composite set of 25 panels, in series of five like the five elements.

Taken with a smartphone and materialized with natural pigments, these photographs link two temporal extremes of human history by combining one of the earliest mediums used to create representations with the most common and contemporary of them all.

Works references

Award

2022 Prix du tirage de la collection Florence et Damien Bachelot

Exhibitions

2023 Un, Galerie Binome, Paris

2022 *La photographie à tout prix*, BnF, Paris

Exo endo, Galerie Le Château d'Eau, Toulouse

Publication

2022 *Exo endo*, monographie, Lamaindonne editions
& Galerie Le Château d'Eau

Laurent Lafolie
1956.30, 2023

The 1956 series comes from an archive saved from the landfill and entrusted to Laurent Lafolie almost 15 years ago: a box of negatives of two hundred identity portraits taken in 1956 by the photographer Colette Defives, who practiced her craft in northern France. For a moment that remains exceptional in the mid-50s, the person commissioning the portrait appears at the rendezvous in his or her best attire. This ensemble is representative of a vernacular community and an era, with aesthetic attributes and dress conveying a sense of social class. The care with which Colette Defives regards her customers and looks at them is also based on a strict protocol (position of shoulders, chin...). The protocol followed by Laurent Lafolie is a tribute to her: the calibration from almost black to almost white materializes the passage of time, between the affirmation of a presence and the horizon of death, memory and oblivion, an archive stretched into the present.

Since 2011, Laurent Lafolie has created several museum-scale installations for this archive. The works are also deployed on a variety of media. For this latest creation, the thirty portraits were printed on enamelled steel plates, a practice commonly used in Portugal to decorate tombs with portraits of the deceased.

Works references

Collection Neufize OBC

Award

2022 Prix du tirage de la collection Florence et Damien Bachelot

Exhibitions

2023 Un, Galerie Binome, Paris

2022 *La photographie à tout prix*, BnF, Paris

Exo endo, Galerie Le Château d'Eau, Toulouse

2019 *Les images intérieures*, Chapelle des Dames Blanches, La Rochelle

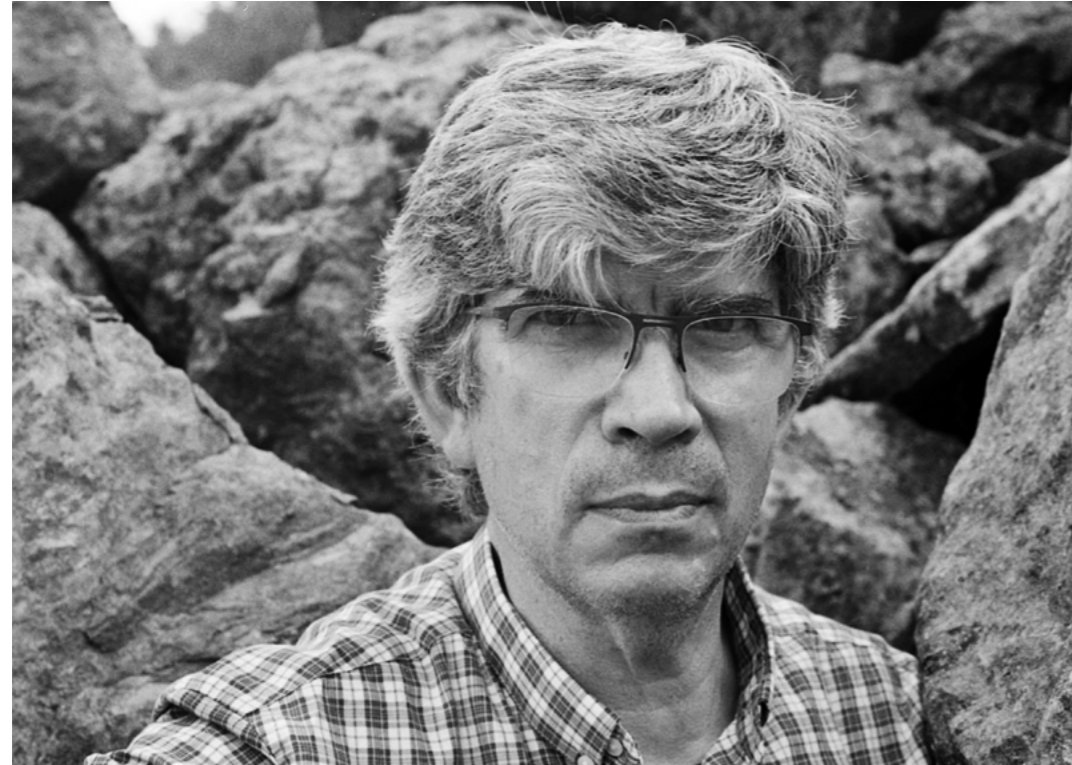
Espace f, Matane, Canada (2017); *Mettre en ligne*, Galerie Binome, Paris (2017); L'Atelier, Nantes (2016); *Phainesthai*, Galerie Binome, Paris (2016); Lawangwangi Creative Space, Bandung, Indonésie (2016); Grande Plage, Biarritz (2014); Usine Utopik, Tessy-sur-Vire (2012); *De l'invisibilité à la disparition*, EPFCL, Tarbes (2012); La Commanderie, Lacommande (2011/2012); *Le Regard du Cygne*, Paris (2011); Maison des Pyrénées-Atlantiques, Paris (2011)

Publication

2022 *Exo endo*, monographie, Lamaindonne editions & Galerie Le Château d'Eau



Laurent Lafolie, 1956.30, 2023
30 enamelled steel plates - 14 x 14 cm
from photographs by Colette Defives
painted wood frame
unique piece – 111 x 95 x 4,5 cm



© Chloé Lafolie-Joly

« This absolute perfectionist offers *Exo Endo*, an extreme plunge into the photographic image, which he manipulates to the point of obliteration, combining the techniques of primitive photography with today's most advanced technology. [...] There's something of the dowser in this experimental practice by a very contemporary artist, who rediscovers the dazzled freshness of the first photographs. »

[extract] *Laurent Lafolie, le Jules Verne de l'image* by Valérie Duponchelle - LE FIGARO 20/02/2022

PORTRAIT

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

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

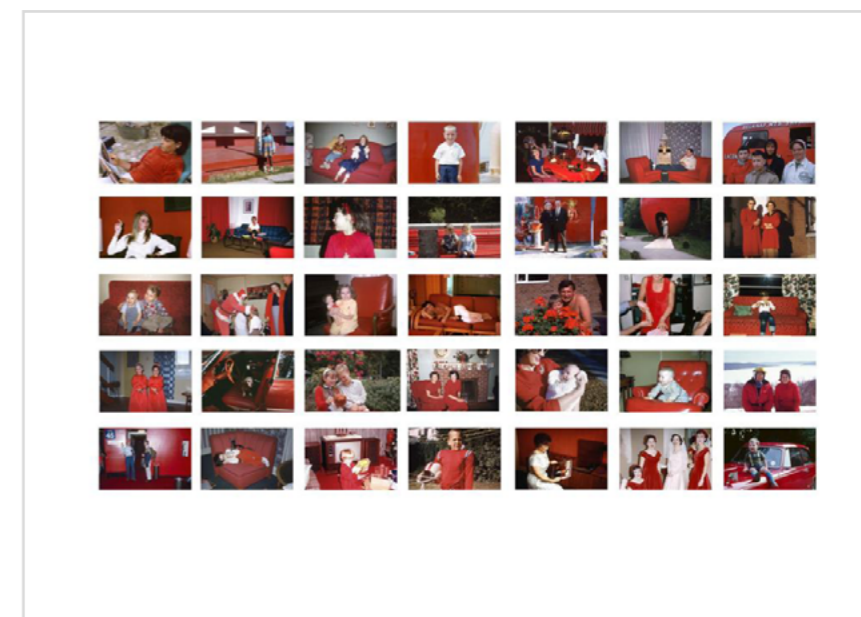
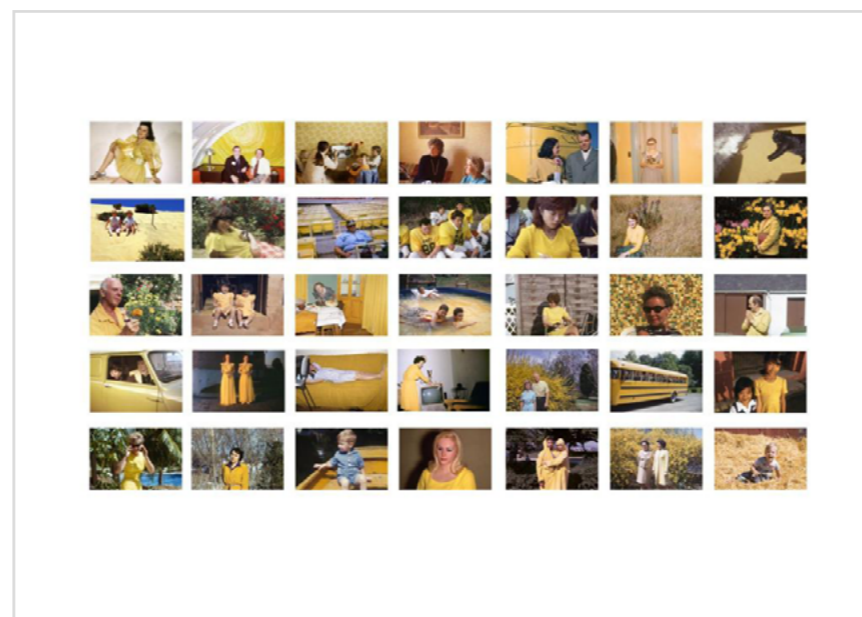
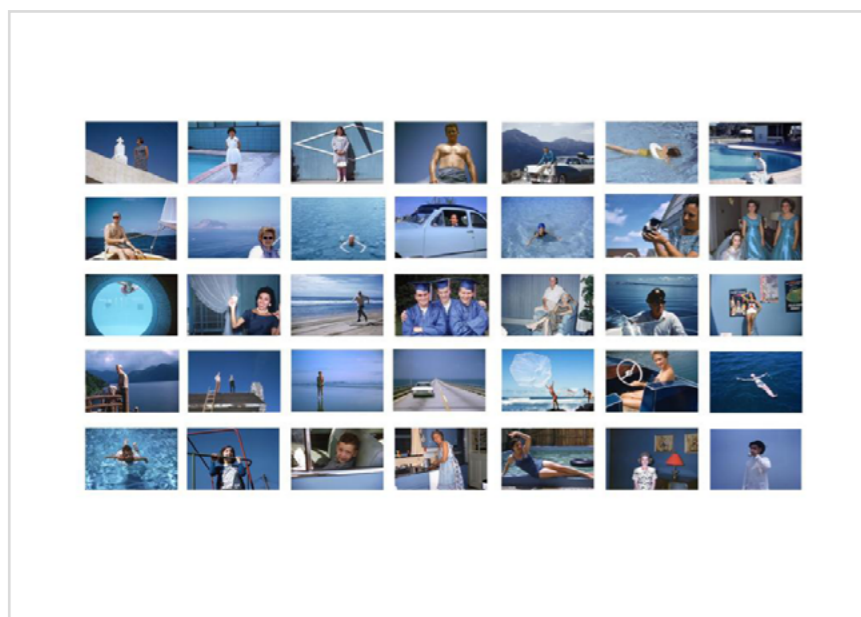
His first monograph, *Exo Endo*, was published in 2022 by Editions Lamaindonne, and his work is referenced in the book *Contre-culture dans la photographie contemporaine* by Michel Poivert (Textuel editions, 2022).

LAURENT LAFOLIE - BIOGRAPHY



[exhibition view]
Lee Shulman & The Anonymous Project
Vitrail «Rouge», Vitrail «Jaune», Vitrail «Bleu», Vitraux series, 2022
composition of 200 slides in a light box
edition of 3 (+1EA) - 139 x 79 x 15 cm

VITRAUX



Lee Shulman & The Anonymous Project
 Vitrail «Bleu», Vitrail «Jaune», Vitrail «Rouge», série Vitraux, 2022
 composition de 35 diapositives sous passe-partout
 caisson lumineux en bois peint, verre antireflet
 édition de 3 (+1EA) - 46 x 57,5 x 9 cm

Works references

Exhibitions

- 2023 *Forever young*, saison photo de Mérignac - Bordeaux
Reflets, Hôtel Gallifet, Aix-en-Provence
Homecoming, French Institute Alliance Française, New York



Lee Shulman the «image-maker» has invented a new profession for himself: revealing the lives of others. A curator, art director and storyteller in one, he's capable of transforming raw, retro and dusty material into a contemporary artistic object, whose lively, colorful material seduces with its aesthetic as well as nostalgic force.

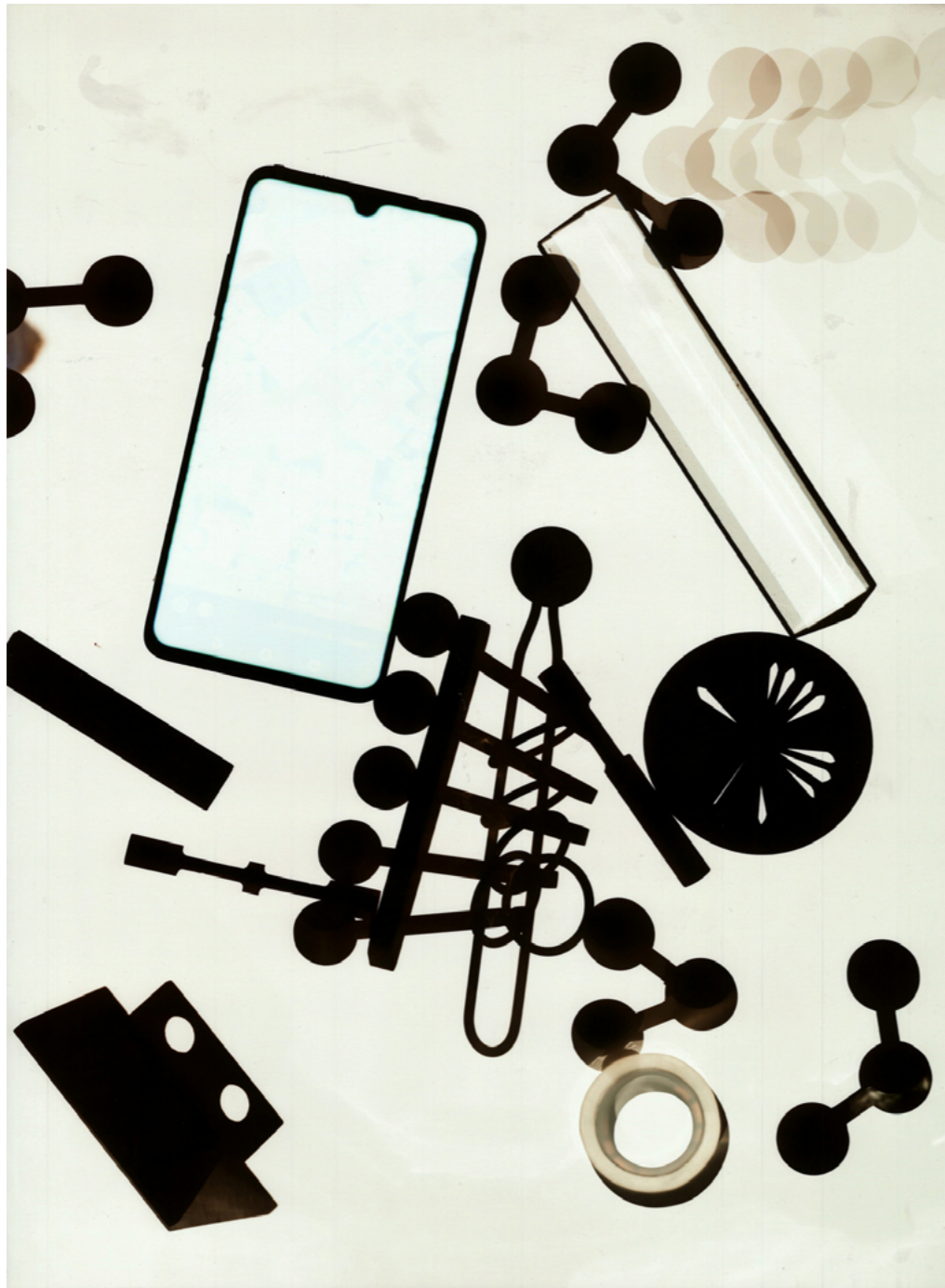
[extract] *Télérama, Photo : with « The Anonymous Project », Lee Shulman exhume la vie des autres, by Virginie Félix*

Lee Shulman (1973, London, UK) lives and works in Paris. He graduated from the University of Westminster with a BA in Film and Photography and is a multi-award winning director of advertising films and music videos. He is also an avid art collector. In 2017, he founded The Anonymous Project, a collection of nearly one million Kodachrome slides, from the 1940s until production ceased in the 2000s, which has become one of the largest collections of amateur photography in the world. A collective memory and a vanished photographic process that he explores from various angles, from the sociological clues contained in the images to the technical qualities of the film. His research is deployed through numerous publications, exhibitions and collaborative art projects.

The Anonymous Project has been the subject of a dozen books, including *Mid-Century Memories* published by Taschen in 2019, which was voted book of the year for photography by the Times. *Déjà View*, published by Textuel in 2021, combines his work with the work of photographer Martin Parr. Critically acclaimed, this collaboration was the subject of several exhibitions in 2022.

The exhibition projects are often immersive experiences, montages of thousands of prints, large-scale installations and projections that bring to life images from the collection. Since *The House*, a highlight of the 2019 Rencontres d'Arles, his work has been widely exhibited in France and internationally: Ground See Saw Museum (Seoul, South Korea, 2022); *Déjà view*, Galerie Magnum Photos (Paris, 2022); Festival Planches Contact (Deauville, 2022 and 2021); *Horizons*, Gare d'Austerlitz (Paris, 2022); *In the Beginning*, Polka Factory (2022); *Sweet Dreams*, Galerie de la Sorbonne, Parcours Saint-Germain (Paris, 2021); *Ville de Marseille* (2021); *Photaumnales* (Beauvais, 2021); *This is England*, Fondation Agnès B (Paris, 2020); *Gare de Lyon* (Paris, 2019).

In 2023, Lee Shulman presents *Homecoming* at the FIAF French Institute Alliance Française in New York and *Reflets* at the Musée Gallifet in Aix-en-Provence. The Méridien-Photo festival dedicates its entire programme to *The Anonymous Project*. He is preparing the publication of *Being There*, a four-handed work with the artist Omar Victor Diop. He was also able to produce the world's last Cibachrome prints for *The Anonymous Project*, one of which has just been added to the Photo Elysée collection in Lausanne. After a first collaboration with the Polka Galerie, Lee Shulman joins the Binome Gallery.



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

Baptiste Rabichon
Blue screen of death, 2022

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

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

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

Baptiste Rabichon

« An anachronistic meeting with a nod to Man Ray, last century's master of rayograms. »

Photography at its simplest, by Michèle Warnet - LesÉchos Weekend,
03/11/2023

Works references

Exhibitions

2023 *Pièces*, Musée Nicéphore Niépce, Chalon-sur-Saône
Verbatim, Galerie Binome, Paris

2022 *Contre-culture dans la photographie contemporaine*, in collaboration with
Textuel editions, Galerie Binome, Paris
Le parti pris des choses, Centre photographie Rouen Normandie
APPROCHE, Galerie Binome, Paris

Interview

2023 *Verbatim*, by Anne-Frédérique Fer for France Fine Art

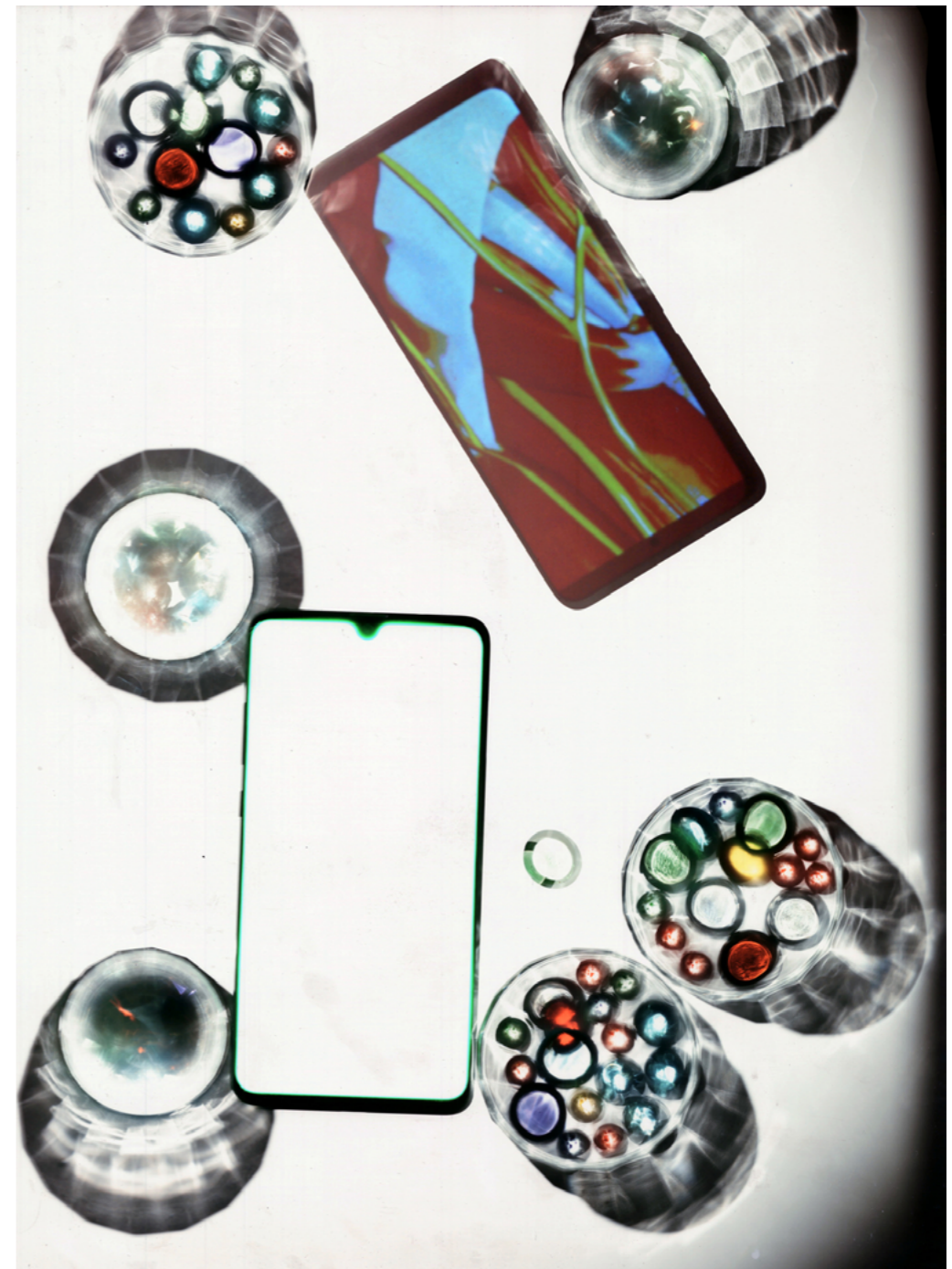
Texte

2022 *Blue Screen of Death* by Marguerite Pilven, curator and art critic member AICA



Baptiste Rabichon, Blue screen of death (064), 2022
photogram, framed under double glass and aluminum strips
unique piece (+1EA) - 40 x 30 cm

BLUE SCREEN OF DEATH



Baptiste Rabichon, Blue screen of death (055), 2022
photogram, framed under double glass and aluminum strips
unique piece (+1EA) - 40 x 30 cm

BLUE SCREEN OF DEATH



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

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

Baptiste Rabichon's latest series, Chirales, turns the machine against itself, turning the copier against his double and provoking a duel of scanners to produce sparks.

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

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

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

Baptiste Rabichon joins Galerie Binome in 2019, where his first solo show, *Double exposition*, inaugurates Chirales, a series of diptychs combining digitized pictorial gestures and images auto-generated by two desktop scanners. Highly acclaimed by critics (Le Monde, Libération, Telerama, Camera), this work has since been the subject of numerous presentations, including the Approche show in 2022 and the *Épreuves de la matière* exhibition at the BnF in 2023.

In 2021, he will be resident at the Centre d'Art de GwinZegal and the Cité internationale des arts. In conjunction with the exhibition *Les Intermittences du cœur* at Galerie Binome, a project based on an original archive of autochromes from Albert Kahn's gardens, he is the winner of the first Picto Lab / Expérimenter l'image residency. In 2023, he was awarded the Camera Clara Prize for the *Mother's Rooms* series and the Musée Nicéphore Niépce dedicates the exhibition *Pièces* until January 21, 2024 (Chalon-sur-Saône, France)



Guénaëlle de Carbonnières, Fragments coulés, Le temps voilé series, 2023
fragmented photogram on RC paper
laminated on aluminum, anti-reflective glass
unique piece - 134 x 114 cm

Guénaëlle de Carbonnières
Le temps voilé, 2023

For *Le temps voilé*, fragments of old architectural images are transposed onto silkscreen. Associated with the production of multiples, this technical support is then diverted and turned over like a flexible negative to create an original photogram. The folds and creases of the translucent volume confuse and obscure the images, sometimes to the point of completely blocking the passage of light. These areas of reserve emit dazzling erasures, contrasting with other, very muted densities. The photograph is further fragmented: a strip removed by a rigorous cut leaves a blank, a blind zone.

[extract]

Les marées de pierre by Anne Favier, curator and art critic

Works references

Collection Philippe Castillo (FR)

Exhibitions

2023 *Les marées de pierre*, galerie Binome



Guénaëlle de Carbonnières, Enveloppe, Le temps voilé series, 2023
fragmented photogram on RC paper
laminated on aluminum, anti-reflective glass
unique piece - 72,5 x 62 cm

LE TEMPS VOILÉ



Guénaëlle de Carbonnières, Pierre, plis, Le temps voilé series, 2023
fragmented photogram on RC paper
laminated on aluminum, anti-reflective glass
unique piece - 51,5 x 42 cm

LE TEMPS VOILÉ



© Barbara Carnevale

Like an emerging, palpable part of an intangible collective unconscious, ancient ruins and monuments of the past become in my practice a reproducible motif and a malleable material for evoking memory and its multiple forms. Sometimes sharp, sometimes blurred, almost always evanescent and intertwined, architectural elements unfold in layers on various supports, exhausting the values of black and white, in an almost constant relationship with the birth of silver photography.

Guénaëlle de Carbonnières, *Palimpsestes du territoire - Rêver la ville avec Tony Garnier*, catalog, 2022

Guénaëlle de Carbonnières (1986, Paris, France) lives and works in Mâcon. Initially trained in philosophy, she is now an agrégée and professor of Visual Arts, with a degree in Arts and Digital Media from the Université Panthéon-Sorbonne. Her artistic practice, which combines photography, engraving, drawing and installations, focuses on collective memory through the notion of heritage and archaeology. Her analog and digital photographic manipulations, made up of accidents, incisions, infusions, burns and destructions, reconcile different temporalities, proposing different strata of visibility that place surface and depth, latency and presence, figuration and abstraction in tension.

An emerging artist, Guénaëlle de Carbonnières' work has been shown for the first time at Galerie Michèle Chomette in Paris, MAPRAA and Fondation Renaud in Lyon. Several times nominated and finalist for artist awards, in 2021 she joins the Galerie Françoise Besson in Lyon and the Galerie Binome in Paris. In 2022, she completed two residencies at the Fondation Renaud in Lyon and the Maison du Grand Site in Solutré. Three solo exhibitions are dedicated to her: *Au creux des pierres, les plis du temps* at the Galerie Françoise Besson with the support of the CNAP, *Palimpsestes - Rêver la ville* at the Fondation Renaud and at La Résidence in Dompierre-sur-Besbre in collaboration with MAPRAA on the itinerary in resonance with the Lyon Biennial. After *Unseen* in Amsterdam (2021), her work is also presented in a solo show at the Salon Polyptyque in Marseille (2022). In 2023, she continues *Mondes réversibles, images tangibles*, a project supported by DRAC Bourgogne Franche-Comté, and presents *Les marées de pierre*, her first solo show at Galerie Binome.



Lisa Sartorio, untitled #18 (Route des esclaves du Dahomey), Angle mort series, 2023
pigment inkjet prints on Awagami Murakumo kozo paper
tears, mouldings on birch branches
plexiglass frame
unique piece - 40 x 25 x 10 cm

ANGLE MORT

Lisa Sartorio
Angle Mort, 2019-22

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

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

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

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

Works references

Exhibitions

- 2022 *Le champ des impossibles*, Écomusée du Perche, Saint-Cyr-la-Rosière
- 2021 *En Rémanence*, Galerie Binome, Paris

Publication

- 2022 *Rencontre Lisa Sartorio & Christian Gattinoni*, Les carnets, Filigranes éditions

LISA SARTORIO - ANGLE MORT



Lisa Sartorio, untitled #67 (Syrian war), Ici ou ailleurs series, 2023
pigment inkjet print on Awagami Murakumo kozo paper, degradations
metal frame under passe-partout, anti-reflective glass
unique piece - 50 x 50 cm / frame 63,5 x 63,5 cm

ICI OU AILLEURS

Lisa Sartorio
Ici ou Ailleurs, 2018-22

Starting from the critical observation with regard to disembodied images smoothed out by media broadcasting, Lisa Sartorio seizes photographs of cities ravaged by bombing, which she prints on Awagami kozo paper. She then comes to work manually on the surface of this thick paper with an extremely fibrous texture, and carries out various treatments of the order of gumming, folding or crumbling. By deteriorating these photographs of places, of which she only keeps the name of the conflict as an identification, she brings the viewer to the epidermis of the image, like a peeled, fragile and reactive surface. By modeling the image with her fingers, she summons new signs. She charges the paper with an experience, when in its flatness, the photograph was no longer sufficient to evoke the story of a tragic moment.

Works references

Collection BnF - Bibliothèque nationale de France
Collections privées en France, Suisse, Pays-Bas, Royaume-Uni, États-Unis dont Evelyne & Jacques Deret (Paris), Philippe Castillo (Paris), Galiana & Wiart (Paris)

Exhibitions

- 2023 *Épreuves de la matière*, BnF, Paris
- 2022 *Contre-culture dans la photographie contemporaine*, in collaboration with Textuel editions, Galerie Binome, Paris
- 2021 *En rémanence*, Galerie Binome, Paris
- 2018 Biennale de l'image tangible BIT20, La villa Belleville, Paris

Publication

- 2022 *Contre-culture dans la photographie contemporaine*, Michel Poivert, Textuel editions
- Rencontre Lisa Sartorio & Christian Gattinoni*, Les carnets, Filigranes editions
- 2021 *Les fictions documentaires en photographie* de Christian Gattinon et Yannick Vigouroux, Nouvelles éditions Scala
- Lisa Sartorio - En rémanence* par Maud de la Forterie (Art Press)
- 2018 Elles x Paris Photo, catalog
- Film *Faire surface* - artist film by Stanislav Valade, production AM Art films - Prix de la Fondation Angel Orensanz Center for the Arts, New York (USA) du Festival AVIFF Cannes 2020

LISA SARTORIO - ICI OU AILLEURS



© Doria Ardièr

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

History is at the heart of her work, and the aim is to counter the screen effect that encourages forgetting, as well as to reactivate erased narratives. In this quest, the material supports the memorial.
[extract] Maud de la Forterie, En rémanence, ART PRESS, 2021

PORTRAIT

galerie
binome

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

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

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

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

LISA SARTORIO - BIOGRAPHY



Anaïs Boudot, 22/12/2022 sardines, Jour le jour series, since 2022
silver print on glass from digital photography
with smartphone, photo album of the artist, painting
black box frame with cover
unique piece (+1EA) - 12 x 19 x 4,5 cm

JOUR LE JOUR

Anaïs Boudot
Jour le jour, 2022

« Logbook

From a purely mechanical process to a meticulously retouched image, from a serial production to a unique piece resulting from a manual know-how, Anaïs Boudot upsets the status of photography and, by ricochet, that of her models. These images nevertheless retain a memorial significance, which is also found in her latest series Jour le Jour. The set presents a series of images on glass, made from digital files from the archives of his smartphone, titled with their date of recording. In other words, a chronicle where landscapes, wallpapers, visuals received via our applications and social networks, cat portraits, card games, allusions to cosmic and invisible forces... Photography reconnects with one of its primary functions: to be activated as a system of «notation», or an «instrument of rapid vision», able to instantly capture what crosses us, challenges us and surrounds us. More than a simple place of «storage, scrupulous compilation, or meticulous filing», the photo becomes a small lexicon of our lives and documents fleeting sequences of life, like an appendage of our memory. Presented horizontally in the form of a black box, these photographs on glass refer to the format and the shimmering surface of our smartphones and tablets, while replaying the way we refer to them. With their rounded cuts, they still evoke the postcards that were already circulating around the world, before the advent of digital networks. A dialectic is thus established between two regimes of photography: ancient and contemporary, analog and digital, frozen and fluid... but always closer to us. The prints on glass are apprehended like the pages of a logbook where one gathers the discrete signs of a poetry of «almost nothing», small volatile nothings which accumulate and sediment in our data banks, without us taking care of it... Even if it means invading us or drawing our own portrait in hollow. Because let's be sure that one day, they will constitute a micro-history of our actuality.

»

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

Works references

Collections BnF - Bibliothèque nationale de France, and private collections including Jim and Ruth Grover (UK) and Philippe Castillo (FR)

Exhibitions

- 2023 *Épreuves de la matière*, BnF, Paris
- 2022 *Contre-culture dans la photographie contemporaine*, in collaboration with Textuel editions, Galerie Binome, Paris
- Reliques des jours*, La filature, Scène nationale de Mulhouse
- Chroniques de verre*, Galerie Binome, Paris

Catalog

- 2023 *Épreuves de la matière*, BnF editions

Press

- 2023 ARTPRESS / *Matérialités photographiques*, interview of Héloïse Conésá by Étienne Hatt
- 2022 ARTE / *Reliques des jours : la photo ré-explorée*
- FRANCE FINE ART / Interview with the artist by Anne-Frédérique Fer

ANAÏS BOUDOT - JOUR LE JOUR



Anaïs Boudot, Jour le jour series, since 2022

from left to right : 30/03/2023 grand palais éphémère, 27/04/2022 colin maillard, 06/03/2022 tulipes, 09/03/2022 l'atelier de Bernard

silver print on glass from digital photography

with smartphone, photo album of the artist, painting

black box frame with cover

unique piece (+1EA) -9,8 x 12 x 6 cm - 12 x 19 x 4,5 cm - 16 x 25 x 5 cm



© SMITH

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

PORTRAIT

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

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

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

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

ANAÏS BOUDOT - BIOGRAPHY



Laurence Aëgerter, *Le miroir aveugle*, 2023
archival pigment print op FineArt Baryta papier
laminated on Dibond, aluminium chassis
silk taffeta curtain, brass rod
edition of 6 (+2EA) - installation 117 x 122 cm - photography 82,5 x 65 cm

LE MIROIR AVEUGLE

Laurence Aëgerter
***Le miroir aveugle*, 2023**

Following on from the photographs *Cathédrales* and *Cathédrales hermétiques*, *Le Miroir aveugle* is part of the artist's visual research into the elusive, the mystery felt in the face of the perpetual phenomenon of the ephemeral.

A silk taffeta curtain hung from a thin brass rod partially obstructs a black-and-white photograph of a mirror. The mirror reflects an indistinct space, a white surface that doesn't appear to be a wall, and which lies plumb against a parquet floor. *Le Miroir aveugle* reveals tiny clues that lead to a certainty: there was. Life has been there.

The work also refers to certain 17th-century Dutch paintings in which a painted curtain more or less hides the main scene. This illusionary effect allows various subjects - interior scenes (Vermeer, Steen e.g.), religious scenes (Rembrandt e.g.), but especially church interiors (Houckgeest e.g.) - to be revealed to the viewer. The painting also plays its own role, as it was not uncommon at the time to protect a painting from light with a curtain.

Works references

Collection Musée des Beaux-Arts de Nancy

LAURENCE AËGERTER - LE MIROIR AVEUGLE



© Naomi Jansen

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

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

PORTRAIT

Laurence Aëgerter (1972) lives and works between Amsterdam, where she has lived since 1993, and Marseille. She is the winner of the Nestlé International Photography Prize at the Festival Images Vevey 2016, the Prix du livre d'auteur at the Rencontres d'Arles 2018 and the Commande photographique nationale 2022.

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

Laurence Aëgerter investigates our realities through the prism of the human sciences, from history to art history, from psychology to neurology, and through their diverse iconography (vernacular images, archival images from museum collections, illustrated books and the Internet). Sometimes serious, sometimes playful, her works combine appropriation, translation and poetic displacement. They question the signifying power of the images that precede us, succeed us, surround us and pass us by, unconsciously. Laurence Aëgerter's works, whether in the form of an intimate or monumental photographic piece, an in situ installation, a collaborative project or an artist's book, are attempts to answer questions that are shared but whose statement has been commonly forgotten. In this hypersensitivity to images bordering on synesthesia, Laurence Aëgerter invites us to reconnect with our senses, and to conciliate sense and the essence of the world.

LAURENCE AËGERTER - BIOGRAPHY

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

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

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

Gallery news

S'en remettre

September 19 - 29, 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 Anonymyous 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



COMITÉ PROFESSIONNEL
DES GALERIES D'ART

marais.guide

Partenaire média :

