

galerie
binome

Laurence Aëgerter
Marie Clerel
Corinne Mercadier
Lisa Sartorio

Art Rotterdam - booth 100
February 1st - 4th, 2024
Van Nellefabriek

Galerie Binome 19 rue Charlemagne 75 004 Paris
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Corinne Mercadier, Luna, La nuit magnétique series, since 2022
painting on glass and photographs
print on platinum fiber rag Canson paper
black wood frame, anti-reflective glass
edition of 5 (+2AP) - 90 x 60 cm

Over the past 12 years, Galerie Binome has established its position on the art market through its research into new forms of photography. Interested in experimentations with the materiality and media of the image, the selection of works establishes dialogues with sculpture and drawing, or with traditional materials such as textiles.

For its fourth participation at Art Rotterdam, Galerie Binome brings together works by four women artists, all established figures on the French and international scene. All of them currently have works in institutional exhibitions.



Laurence Aëgerter's work is particularly well known in the Netherlands, collected in numerous institutions. Currently, the Museum van de Geest in Haarlem is presenting her latest tapestry, over 35 meters long! Two tapestries from this project will be on show at the fair. Accompanied by her photographic compositions in tribute to the skies and clouds painted by van Ruisdael. *Le Miroir Aveugle* shown for the first time in the Netherlands, is also in the collection of the Museum of Fine Arts in Nancy.



Corinne Mercadier began her photographic career in the 1980s, recognised as a pioneer of experimentation in the medium. Combining drawing, painting on glass, volume work and staging, she constructs fictional spaces where the real is diluted by the imaginary. The universe of night and dreams that characterizes her work will also be featured in early 2024 in the exhibition *O NIGHT O EYE* at the new SAMoCA - Saudi Arabian Museum of Contemporary Art - in Riyadh.



Marie Clerel's work develops a fusional relationship with natural light and the exploration of the sky. With a great economy of means, and without a camera, she creates works of evocative power. Her full-moon photograms and midnight-blue cyanotypes summon our senses and observation of the elements. Her work was recently presented at *C/o Berlin* and at *Rencontres internationales d'Arles 2022* in the exhibition *Songs of the Sky*.



Lisa Sartorio's sculpted photographs are paradoxically delicate and beautiful, compared with the shadows of history, wars and massacres that are at the heart of her work. Through a process of disfiguring and transforming images, she gives them substance, restoring a surface of expression and experience in contrast to the dematerialized circulation and sanitized mass consumption of documentary images. The exhibition *Épreuves de la matière* at the BNF - French national library - until February 2024 also highlights the singularity of this artist.



© Naomi Jansen

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

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

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

Laurence Aëgerter grew up in a family of antique dealers. As a child, she dreamed of being a detective, police commissioner or a spy. 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 or *Epic of the mind* at the Museum van de Geest in Haarlem (2023-24), where she exhibits the 38-metre-long tapestry of the same name. In 2023 she won the Performance national photographic commission from the Ministry of Culture and the CNAP, and is taking part in the *Épreuves de la matière* exhibition at the Bibliothèque Nationale de France, BnF Mitterrand, in Paris, which runs until February 2024. For 2025, she is preparing an exhibition as part of the Carte blanche photographique of the Centre des Monuments Nationaux de France.

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



Laurence Aëgerter, A Glitch in the Mind (moss), 2023
tapestry woven in Jacquard, mixed yarns including mohair wool and fluorescent yarns
edition of 8 (+2AP) - 157 x 186,5 cm

A GLITCH IN THE MIND

Laurence Aëgerter
A Glitch in the Mind, 2023

A Glitch in the Mind is a series of three tapestries, *Lake, Hill, Moss*, that emerged from the monumental tapestry *Epic of the Mind*.

During the intensive development process of this tapestry, one piece of 38,5 meter long and 3 meter high, the realization of a considerable amount of test strokes has been necessary. Beyond their functionality as try outs, the test strokes made me very enthusiastic for their visual quality, at the same time disruptive and stimulating for the mind. In the middle of the production process I decided to change my composition of Epic of Mind in order to let test strokes become part of it. The compression of vertical fragments of images, colliding into one another, imposed further to me as a subject on itself which I wanted to explore and address further.

What fascinates me in these 'glitches' is how the disruption of the image creates a powerful tool to stimulate the mind to associate, fantasies and somehow relax into a form of abstraction. A Glitch in the Mind series is an open invitation for the spectator to create, reconstruct the world in between its fragments, a language connected to the unconsciousness. A Glitch in the Mind series of tapestries, Lake, Hill, Moss corresponds to three distinct parts of the Epic of the Mind tapestry. Each of it carrying a different mood and energy. Laurence Aëgerter

Work references

Tapestries created in close collaboration with master weaver Stef Miero of Tilburg's TextielLab and was made possible by the generous support of the Mondriaan Fonds, GGZ Friesland, and Institut Français NL.

Exhibition

2023/2024 *Epos van de Geest*, Museum of the Mind, Haarlem, Netherlands

Film

2023 Documentary film about the work *Epic of the Mind* (12:20)

LAURENCE AËGERTER - A GLITCH IN THE MIND



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

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 (FR)
Collection Jacques Font (FR)

Exhibition

2024 Permanent collection, Musée des Beaux-Arts de Nancy



Laurence Aëgerter, 155-2209081055 (Ruisdael, View of Haarlem with Bleaching Grounds)
Compositions catalytiques series, 2022
ultrachrome print
laminated on Dibond, wooden frame
edition of 6 (+2AP) - 55,5 x 62 cm

Laurence Aëgerter
Compositions catalytiques, 2020-2023

Initiated in 2020 for his exhibition at the Musée du Petit Palais in Paris, based on the painting by Ruisdael in the museum's collections, the Catalytic Compositions series continues as a variation on the same theme. The artworks have been included in a number of collections, including those of the Dutch Ministry of Foreign Affairs.

While the title properly makes reference to chemistry, Aëgerter's Compositions catalytiques play with an optical phenomenon. Working with reproductions of landscapes painted by the Dutch artist Jacob van Ruisdael, Aëgerter has placed perpendicularly to the vertical plane of the canvas and at differing heights, depending on the composition of each painting – a mirror on a plane extending from the line which, in the painting, separates the sky from the earth's surface. The lower part of the canvas is thus hidden from view, but the mirror reveals to us another possible landscape. In the novel simplicity of their compositions and the salient expressivity of the clouds, the images evoke the landscapes of Normandy created by Gustave Le Gray, who was a painter before becoming a pioneer of the medium of photography and developing the technique called ciel rapporté. This technique allowed him, by integrating two distinct negatives into a single image during the printing process, to get around the disparity in the luminosity of sky and landscape. For Aëgerter, too, photography is an activity that traffics in manipulation and illusion, where magic holds sway. The doubling of the image in Compositions catalytiques – which again involves a reversal, but one that mimics the upside-down inversion produced by the mirror of a reflex camera and observed directly by those who work with a large-format camera – plunges us into a novel space, one that operates a renewal of sense (and of the senses); plunges us into reverie, even meditation.

[extract] *Upending the gaze* by Sonia Voss for the solo show *In praise of the double* of Laurence Aëgerter at the Galerie Binome, 2022

Work references

Collection Netherlands Ministry of Foreign Affairs

Exhibitions

- 2021 *Laurence Aëgerter*, Eurojust, The Hague, Netherlands
Éloge du double, Galerie Binome, Paris
- 2020 *Ici mieux qu'en face*, Musée du Petit Palais, Paris

Publication

- 2020 *Ici mieux qu'en face*, exhibition catalog, Actes Sud editions



Laurence Aëgerter, 2106181713 (Ruisdael, Dunes near Bloemendaal)
Compositions catalytiques series, 2021
ultrachrome print
laminated on Dibond, wooden frame
edition of 6 (+2AP) - 55,5 x 62 cm

COMPOSITIONS CATALYTIQUES



Laurence Aëgerter, 2108251550 (Ruisdael, Panorama of Amsterdam)
Compositions catalytiques series, 2021
ultrachrome print
laminated on Dibond, wooden frame
edition of 6 (+2AP) - 41,5 x 40,7 cm

COMPOSITIONS CATALYTIQUES



« The young artist Marie Clerel coated canvas with a light-sensitive product, and exposed them to places where she was invited. Depending on the light of the place, the blue cyanotype is more or less bright, and folds are drawn. In the final canvas - yet completely flat - we find these false folds that the light has drawn, as a reminder of the nature of photography, which makes ghosts appear, and makes believe what is no longer. »

[press article] *Quand les artistes font des plis*, Le Monde, February 10, 2017 by Claire Guillot

Marie Clerel was born in 1988 in Clermont-Ferrand. She lives and works in Paris. In 2012, she graduated with a Bachelors degree in Fine arts from the University of Paris 1 Panthéon-Sorbonne, then she joined the École nationale des beaux arts of Lyon, where she received her DNSEP with the honors in May 2016.

Observation and questioning about the nature of images are the fundamental elements of Marie Clerel's artworks. She becomes a "contactless cyanotype" specialist, but also overflows the question of the limits of the photographic medium - through in situ installations, mixing varnishes applied to the wall, reactive painting, projections - which solicit the perception of the viewer in response to his presence in the exhibition space. Without film or contact, her photography gets to very root of the medium and turns light into a poetic subject of investigation. By working ofently with protocols, she frees herself from conceptual rigor and plays with the hazard of weather and seasons. This research on the materiality of the image and her attraction to the primitive practices of photography open to the interests of contemporary art. In this regard, she has taken part in *L'Inventaire des Brouillards* at the Graphem Gallery (curator: Camille Paulhan), a collective exhibition on the theme of the trace and imprint, through various graphical expressions.

Her first solo exhibition was presented at the AMT project gallery in Bratislava (Slovakia) in 2015. In 2016, she took part in the 66th edition of Jeune Création at Galerie Thaddaeus Ropac (Pantin) and joined several group shows at Galerie Binome. Winner of the Jeune Création Biennial in 2017, *Watch This Space #9*, she presented *N'y Voir que du Bleu* in 2018. In 2019, the Galerie Binome presented her first solo exhibition ... *et le Soleil l'attend*, exploring the relationship between photography and painting through abstraction.

In 2022, the *Midi* series was featured in two major exhibitions, *Songs of the sky* at C/o Berlin and *Chants du ciel* at Rencontres d'Arles.



Marie Clerel, Penmarc'h, 24/08/20 10:10, sans titre (ciels) series, 2020
cyanotype print on cotton
wooden chassis
unique piece - 180 x 130 cm

SANS TITRE (CIELS)

Marie Clerel
sans titre (ciels), 2016-2020

Marie Clerel gives herself over to strange actions. She gets up in the middle of the night to work before the first rays of sunshine, when she so badly needs them. She spends hours observing the effects of the sparkling of water on the bright curve that etches unpredictably on the studio walls. On a cold day – the weather forecast had predicted “scattered showers” – she was seen sitting on a public bench, waiting. That day, a man actually thought it was a flirting strategy, and when he finally decided to come closer, she got up. Exactly twenty minutes on the bench, not one minute more. These attitudes, singular to say the least, can be linked to those of the pioneers of photography in the 19th century. The eureka moment of John Herschel; the British inventor of the cyanotype process, can be summed up in one amazed sentence, in the early 1840s: “Light was my first love!” A few decades later, in 1894, August Strindberg started creating Celestographs which were photographic plates that he would expose at night to moonbeams. He complained: “I was nearly put in a lunatic asylum, by lunatics – because I was photographing the sky with no camera or lens”. The Swedish author explained that moonlight makes it possible to create images that look like “the alveoli of honeycomb”, a gourmet coincidence. Just like them, Marie Clerel is not a gentle dreamer, she works: the cyanotypes and other more or less developed images she creates require the constant care and precise attention that drive her to the actions described previously.

*«With Untitled (Ciels), another series of cyanotype prints begun in 2016, Marie Clerel develops a protocol, like a ritual of meeting the Sun when she travels. Large cotton sheets, which she has soaked in a chemical bath before departure, are tossed around in her luggage before being exposed to the sky: a place and a time from which the unique piece takes its title. The sunlight reveals the imprint of the folds recorded in the fabric. Also micro folds sometimes invisible in the white of the fabric appear by contrast. The subsequent tension on the frame brings back the flatness of the photograph. Optical illusion, only the memory of the relief of the tormented canvas remains: «In the final canvas - which is nevertheless totally flat - we find these false folds traced by the light, like a reminder of the nature of photography, which makes ghosts appear, and makes us believe in what is no longer.» Claire Guillot, *Quand les artistes font des plis*, Le Monde, 2017*

Work references

Exhibitions

2021 *Sans réserve*, Galerie Binome, Paris
2019 *... et le soleil l'attend*, Galerie Binome, Paris

MARIE CLEREL - SANS TITRE (CIELS)



Marie Clerel, #06, Les ombres tombées (le bouleau) series, 2023
cyanotype on Hahnemühle watercolor paper
laminated on aluminium, frame and anti-reflective glass
unique piece - 71 x 56 cm

LES OMBRES TOMBÉES (LE BOULEAU)

Marie Clerel
Les ombres tombées (le bouleau), 2023

A friend pointed out to me the bird-like shape of the birch seeds that fall on my doorstep every day.

In the evening, I place a pane under the tree in front of my house. The next day, I print a photogram of the seeds that have fallen during the night. Marie Clerel

Work references

Collection
Philippe Castillo (FR)

Exhibition
2023 *S'en remettre*, Galerie Binome, Paris

MARIE CLEREL - LES OMBRES TOMBÉES (LE BOULEAU)



Marie Clerel, #02, Les ombres tombées (le bouleau) series, 2023
cyanotype on Hahnemühle watercolor paper
laminated on aluminium, frame and anti-reflective glass
unique piece - 71 x 56 cm

LES OMBRES TOMBÉES (LE BOULEAU)



Marie Clerel, #01, Les ombres tombées (le bouleau) series, 2023
cyanotype on Hahnemühle watercolor paper
laminated on aluminium, frame and anti-reflective glass
unique piece - 71 x 56 cm

LES OMBRES TOMBÉES (LE BOULEAU)



Marie Clerel, Pleine Lune 01.02.2022, Lunaisons series, 2022
4 lumen prints on Baryta paper
laminated on aluminium, frame and anti-reflective glass
unique piece - quadriptyque - (4x) 40 x 30 cm

Marie Clerel
Lunaisons, 2022

The Moon is sometimes visible in the blue sky before sunset. Contrary to the song, the Sun and Moon do meet, from afar, but the two stars can be observed for some time, sometimes they even cross paths, and this is the eclipse.

This night of February 1, 2022, while composing photograms at each of my apartment's windows, I wanted to record its lights and create a dialogue with the star and what a full moon night evokes.

Once exposed to the direct and indirect artificial city lights and those of the satellite - which is only visible because it reflects the light of a hidden sun - I fixed the prints without revealing them.

Technically, these images are only fixed, frozen in their state of latency. The exposures are long, lasting several hours. The feeble light slows down the work of the silver salts. In the same way as August Strindberg and his Celestographs, I don't try to reproduce exactly the different phases of the moon, I evoke it, but I also let but I also let the randomness of chemistries, shapes and their shadows, which hide certain parts of the exposed paper ; they suggest the Moon and contain in each of them the lights of that night. Marie Clerel

Work references

Collection
Philippe Castillo (FR)

Exhibitions
2023 *S'en remettre*, Galerie Binome
2019 *... et le soleil l'attend*, Galerie Binome



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

[extract] Télérama Sortir, Corinne Mercadier by Frédérique Chapuis, 2022

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

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



Corinne Mercadier, *Le voir passer*, La nuit magnétique series, since 2022

painting on glass and photographs
print on platinum fiber rag Canson paper
black wood frame, anti-reflective glass
edition of 5 (+2AP) - 60 x 90 cm

Corinne Mercadier
La nuit magnétique, since 2022

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

Marguerite Pilven, curator and art critic member AICA

[text] Corinne Mercadier exhibition Galerie Binome, Paris, 2022

Work references

Collections

SAMoCA (SA), AM Art (FR), Jacques & Evelyne Deret (FR)

Exhibitions

- 2024 *O night O Eye*, SAMoCA Saudi Arabian Museum of Contemporary Art, Riyadh, Saudi Arabia
2023 *Drawing Now*, solo show - Galerie Binome, Le Carreau du Temple, Paris
2022 *Météorologiques*, MuMa Musée d'Art Moderne André Malraux, Le Havre
Le vent, cela qui ne peut être peint, MuMa Musée d'Art Moderne André Malraux, Le Havre
Corinne Mercadier, Galerie Binome, Paris

Publication

- 2022 *Le vent, cela qui ne peut être peint*, exhibition catalog, Octopus editions
NUMÉRO #234 / *Poésie de la nuit*
PROCESS MAGAZINE #33 / *Les autres réalités de Corinne Mercadier*

Text

- 2022 *Corinne Mercadier*, par Béatrice Andrieux



Corinne Mercadier, Traîne, La nuit magnétique series, since 2022
painting on glass and photographs
print on platinum fiber rag Canson paper
black wood frame, anti-reflective glass
edition of 5 (+2AP) - 60 x 90 cm

LA NUIT MAGNÉTIQUE



Corinne Mercadier, #41 Chapitre 2 Le Belvédère
Le voyage intérieur series, since 2020
ink, gouache, colored pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 32 x 27 cm

Corinne Mercadier
Le voyage intérieur, 2020-2023

Am I imitating in my drawings the appearance of my photographs? There are many layers between the landscape seen, loved and traveled through, and the photograph, then the drawing. It gives me great pleasure to see fragments of scattered images brought together under a light that holds them together.

It's the light and the point of view that turn these scattered notes into a score. Coherent, but according to the rules of dream, not reality: we recognize, in the grip of a lasting abandon. But at the same time, we know that there is no exact reference to what we see.

In any case, there are also certain drawings, more towards the beginning of La chambre de Mercure, that didn't start with a photograph. They began by connecting with other, sometimes older drawings. Or nothing. Objects I'd made and thrown into my shots. Or nothing at all.

Corinne Mercadier
[excerpt] Journal du Voyage intérieur, 2021

Work references

Exhibition

- 2024 *O night O Eye*, SAMoCA Saudi Arabian Museum of Contemporary Art, Riyadh, Saudi Arabia
- 2023 Drawing Now, solo show - Galerie Binome, Le Carreau du Temple, Paris



Corinne Mercadier, #29 Chapitre 1 La chambre de Mercure
Le voyage intérieur series, since 2020
ink, gouache, colored pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 32 x 27 cm

LE VOYAGE INTÉRIEUR



Corinne Mercadier, #39 Chapitre 2 Le Belvédère
Le voyage intérieur series, since 2020
ink, gouache, colored pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 33 x 27 cm

LE VOYAGE INTÉRIEUR



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

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

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

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

In 2018 and 2019, she participated in the Elles x Paris Photo and Women Photographers in their studios programs supported by the French Ministry of Culture. Exhibited in *Photographie en Guerre* at the Musée des Armées in 2022 and in *Épreuves de la matière* at the BnF in 2023. Among her recent publications, *Les fictions documentaires* (Nouvelles ed. Scala, 2021), *Contre-culture dans la photographie contemporaine* (ed. Textuel, 2022), *ELLES* (ed. Textuel, 2023) and her monograph *Ici ou ailleurs* (ed. l'Artière, 2023).

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



Lisa Sartorio, untitled #24 (Bagdad), Angle mort series, 2023
pigment inkjet prints on Awagami Murakumo kozo paper
tears, burns, oak trunk slice molding, mille-feuille mounting
plexiglass frame
unique piece - 51 x 42 x 12 cm

ANGLE MORT

Lisa Sartorio
Angle mort, 2019-2024

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. 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 #25 (Forêt du goulag de Kolyma), Angle mort series, 2024
pigment inkjet prints on Awagami Murakumo kozo paper
tears, mouldings on birch branches
plexiglass frame
unique piece - 51 x 38 x 10 cm

ANGLE MORT



Lisa Sartorio, untitled #21 (Belzec),
Angle mort series, 2023
pigment inkjet prints on Awagami Murakumo kozo paper
tears, burns, mouldings on birch branches
plexiglass frame
unique piece - 28 x 19 x 15 cm

ANGLE MORT



Lisa Sartorio, untitled #77 (Ukrainian War), Ici ou ailleurs series, 2024
pigment inkjet print on Awagami Murakumo kozo paper, hand defacement
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, 2018-2024

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
Private collections in France, Switzerland, Netherlands, United Kingdom United States including Evelyne & Jacques Deret (FR), Philippe Castillo (FR), GCA (FR), Galiana & Wiart (FR), Bruno Muheim & Daniele Cornaggia (FR), Jos Ruijs (NL)

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

Publications

- 2024 FISHEYE #63 / *Peaux de chagrins* by Eric Karsenty
- 2023 *Ici ou ailleurs*, monograph, L'Artière editions
- ELLES, Elles X Paris Photo*, Textuel editions
- Épreuves de la matière*, exhibition catalog, BnF editions
- 2022 *Contre-culture dans la photographie contemporaine*, Michel Poivert, *Rencontre Lisa Sartorio & Christian Gattinoni*, Les carnets, Filigranes editions
- 2021 *Les fictions documentaires en photographie* de Christian Gattinon et Yannick Vigouroux, Nouvelles éditions Scala
- 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



Lisa Sartorio, untitled #75 (Lebanon War), Ici ou ailleurs series, 2024
pigment inkjet print on Awagami Murakumo kozo paper, hand defacement
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, untitled #80 (Syrian War), Ici ou ailleurs series, 2024
pigment inkjet print on Awagami Murakumo kozo paper, degradations
metal frame under passe-partout, anti-reflective glass
unique piece - 30 x 30 cm / frame 43,5 x 43,5 cm

ICI OU AILLEURS

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.

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Gallery news

Concordances

December 9, 2023 - February 10, 2024
group show
Galerie Binome, Paris 4th

Art Rotterdam

February 1 - 4, 2024
Laurence Aëgerter, Marie Clerel, Corinne Mercadier, Lisa Sartorio
Van Nellefabriek, Rotterdam

Jardin d'après nature

March - April, 2024
Laruent Millet - solo show
Galerie Binome, Paris 4th

Drawing Now

March 21 - 24, 2024
Laurent Millet - solo show
Le Carreau du Temple, Paris 3th

Art Paris

April 4 - 7, 2024
Laurence Aëgerter, Laurent Lafolie,
Corinne Mercadier, Lee Shulman & The Anonymous Project
Grand Palais Éphémère, Champs-de-Mars, Paris 7th

Photo London

May 16 - 19, 2024
Binome & Magnin A
Being There - Omar Victor Diop & Lee Shulman/ The Anonymous Project
Somerset House, London



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