

BINOME & MAGNIN-A GALLERIES PRESENT



BEING THERE - solo show

Omar Victor Diop

& Lee Shulman / The Anonymous Project

**PHOTO
LONDON**

Pavillon, booth G19

16 - 19 May 2024 - Somerset House, London

«A VERY BEAUTIFUL PROJECT CARRIED OUT BY FOUR HANDS»

Le point

«FUNNY AND GRATING»

Beaux-Arts Magazine

«IRRESISTIBLE HUMOUR»

Beaux-Arts Magazine

«A SERIES OF STUNNING PHOTOGRAPHS»

RFI

«THE PROWESS OF THIS SERIES»

Le point

«A PLACE WHERE THE CRITICAL EYE IS REVEALED»

Fisheye Magazine





From the encounter between Lee Shulman / The Anonymous Project and Omar Victor Diop was born *Being There* series, at the crossroads of the two artists' universes.

As a specialist of self-portraits, the Senegalese photographer introduces himself into the vernacular slide images of The Anonymous Project collection. Work of staging and re-assembling of the images orchestrated by Shulman, the series revisits in about sixty works the archetypes of the Trente Glorieuses society. These augmented pictures question the foundations of our contemporary society. By repairing absence, *Being There* opens a conversation on our history.

Binome and Magnin-A galleries, which represent the two artists respectively, are joining forces to show *Being There* at Photo London. This is an unprecedented collaboration between the two artists and their galleries, in the service of a powerful project, supported in parallel by an eponymous publication by Textuel édition.

Presented for the first time at Paris Photo 2023, *Being There* has found its way into numerous collections, including the Moller Collection Oslo, collection Jacques Font (FR), collection Ruth&Jim Grover (UK) as well as others in the UK, USA, France, Canada, Luxembourg, The Netherlands, Italy, Norway or Belgium.

Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 26, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 10, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 47, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 11, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 20, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 3, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 25, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



Booth View - Paris Photo 2023



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There - The Green Box, 2023
box of 12 slides and manual viewer
box 14,3 x 24,5 x 8 cm - 12 slides 5 x 5 x 0,25 cm - manual viewer 12 x 8 x 7 cm
edition of 15 (+2AP)



Omar Victor Diop & Lee Shulman / The Anonymous Project
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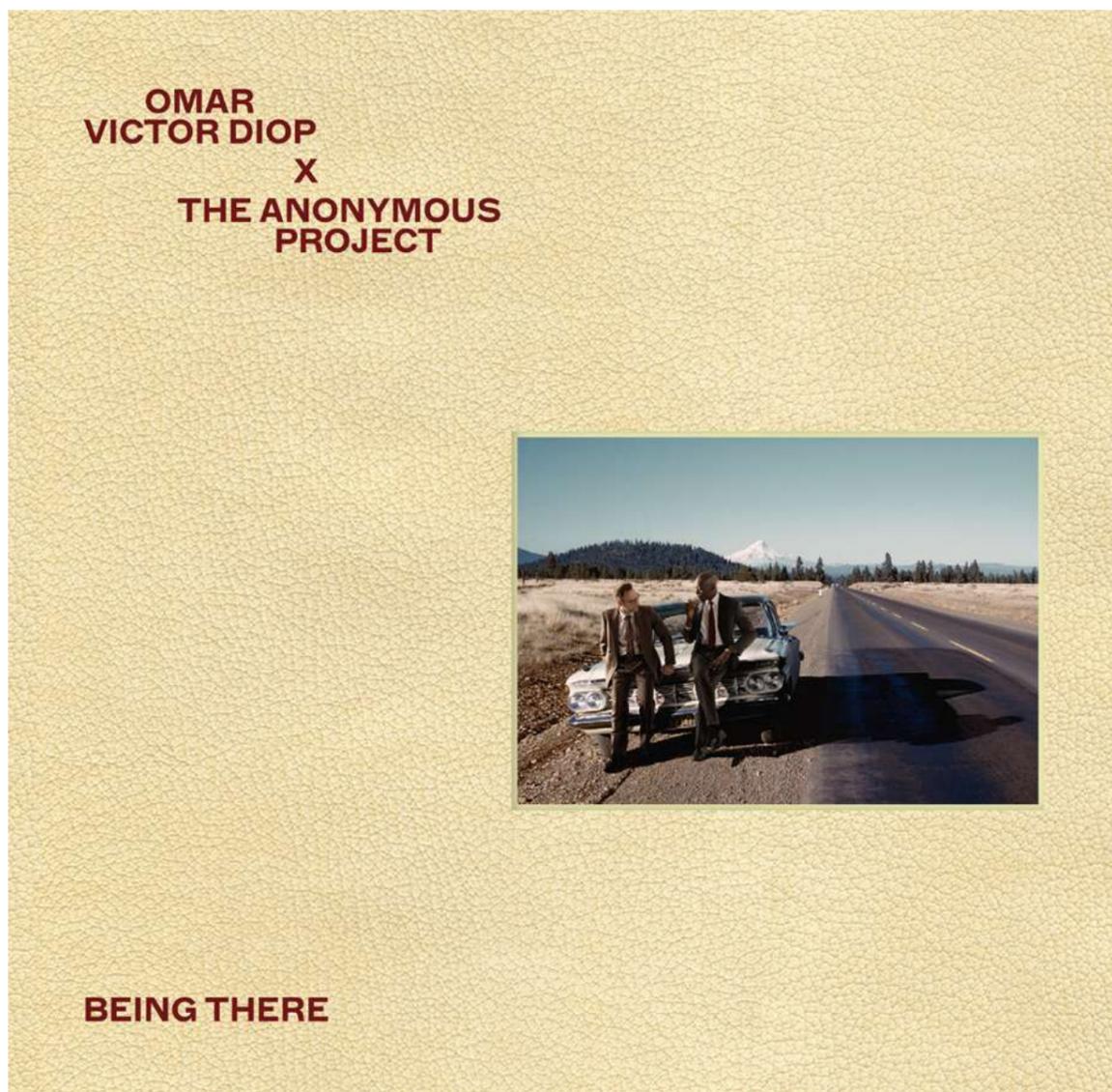
Reissue 2024

First edition sold out

“The duo play with this fluctuation between the trivial and the extraordinary that makes it possible to comment on and question history. The fictional scenarios created by Shulman and Diop rewrite history and recount the past. The French philosopher Henri Lefebvre wrote: ‘In our era, one of the most recent forms which criticism of everyday life has taken is criticism of the real by the surreal.’ This contemporary ‘surrealism’ is activated by the transformative power of performance: the pose becomes an intervention that denounces appearances and makes history explicit. The playful embedding reveals the isolation of the Other; the body becomes a sign of resistance to conformity as well as to political and social regulations. The outsider forces himself on an ‘inside’ previously inaccessible because of the homogeneity of the milieu. In this respect, it is interesting to note that, as early as the nineteenth century, the abolitionists Frederick Douglass and Sojourner Truth demanded that Black Americans be granted the right to representation by being allowed to access portrait studios. In these circumstances, one easily understands the disturbing power of Diop’s presence in these images.”

[extract]

Trouble and Subversion in the Land of the Vernacular: Critique of a Blind Everyday
by Taous Dahmani - Being There, Textuel edition (October 2023 release)



Omar Victor Diop x The Anonymous Project
Being there, Textuel second edition, 2023

“LS — For some time now, I’ve been asking myself a lot of questions about the photographs in the collection I’ve created, The Anonymous Project, which essentially depict privileged white middle classes in the 1950s, a period of racial segregation in the United States. What also bothered me was that many of them contained empty chairs. Of course, it’s often the chair of the photographer who gets up and leaves his seat for the duration of the shoot. So I figured it would be great if we could put someone in that space instead, and that’s how Omar came to mind.

OVD — Basically, one of the reasons I agreed was that ever since I started making self-portraits, I’ve been trying to create a kind of odyssey through time, within different contexts, sometimes even in an allegorical future. It’s a way of projecting myself into worlds that aren’t necessarily accessible to me, such as 1950s America.”

[extract]

Conversation : Omar Victor Diop – Lee Shulman
Being There, Textuel edition (October 2023 release)



Omar Victor Diop & Lee Shulman / The Anonymous Project
Being There 6, 2023
Pigment inkjet print on Hahnemühle FineArt Baryta Satin paper
edition of 5 (+2AP) - 30 x 42,5 cm, frame 50 x 50 cm



OMAR VICTOR DIOP - PORTRAIT

Omar Victor Diop

Born in 1980, Dakar, Senegal
Lives and works between Paris and Dakar.

Omar Victor Diop developed an interest in photography at an early age. As a child, he was nourished by the masterpieces of Afro-Caribbean literature, and by characters such as «Segou» by the author Maryse Condé, who go from being a «foreigner» to a «notable» in a given society. Omar Victor Diop sees this journey as representative of his own, one in which he has found himself on the side of minorities who need to learn from models of adaptation to different contexts and new ways of being.

Omar Victor Diop is distinguished by a work that combines visual arts, fashion and photographic portraiture. He is particularly fond of mixing photography with other art forms, including textile design, fashion design and creative writing to bring his inspiration to life. For him, art is the only dialogue that will never cease, a dialogue that is constantly inspired by those who redefine and choose their future lives, convinced that this is the only way to get out of the ordinary and leave a real mark on people.

In his first series entitled *The Future of beauty*, Omar Victor Diop hijacks consumer goods and garbage to dress his models while questioning standards of beauty and elegance. This was followed by the *Studio of vanities* series in 2013, which portrays a creative, ambitious and urban African generation. He captures the lifestyle and diversity of modern African societies. He was then inspired by the great historical African photographers, Mama Casset, Seydou Keïta, Malick Sidibé. From 2014, with *Diaspora*, Omar Victor Diop puts himself on stage by re-enacting portraits of African notables who have marked history. This series marks the beginning of an international consecration. The *Liberty* series (2017) evokes and juxtaposes key moments of Black protests, events that are certainly distinct in time, geography and scope, but which the photographer places in a common chronology, that of a quest for freedom that is too often scorned. In 2021, with *Allegoria* series, Omar Victor Diop begins a new chapter that addresses the issue of the environment and the importance of the climate challenges facing the African continent. In 15 allegorical photographs, the artist embodies the humanity that must protect life; humanity surrounded by floral and animal species that will soon be extinct; humanity again, concerned not to see biodiversity only visible in natural history textbooks.

Omar Victor Diop's work connects the history and modernity of African societies: «It has been exactly ten years since I picked up a camera with the intention of showing the struggle of my people, their moments of pride, their altruism, their incredible diversity and their capacity to adapt.»

OMAR VICTOR DIOP - BIOGRAPHY



LEE SHULMAN - PORTRAIT

Lee Shulman

Born in 1973, London, United Kingdom
Lives and works in Paris.

Graduated from the University of Westminster with a BA in Film and Photography, he 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 Mèrignac-Photo festival dedicates its entire programme to The Anonymous Project. *Being There*, a four-handed series with the artist Omar Victor Diop, was launched at Paris Photo with the publication of the eponymous book by Textuel. He was also able to make the world's last Cibachrome prints for The Anonymous Project, one of which has just entered the Photo Elysée collection in Lausanne. In 2024, in addition to his first solo exhibition at Galerie Binome, he is designing a project for the Samaritaine in Paris and the Fondaco Dei Tedeschi in Venice.

LEE SHULMAN - 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.

After a first career in private law, Valérie Cazin co-founded the Binome Gallery, which she has been running on her own since 2012. She regularly participates in portfolio readings, workshops and juries for photography competitions. In a process of transmission, she also accompanies artists through mentoring programs. In 2023, she was appointed to the selection committee of Paris Photo.

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MAGNIN-A is a contemporary art gallery founded in 2009 in Paris by André Magnin and directed by Philippe Boutté, both acknowledged experts in modern and contemporary African arts. Operating a strategy of talent discovery, the gallery represents both emerging and established artists, and works with passion and conviction to promote and represent them in the most important international fairs and exhibitions. André Magnin, independent curator since 1980, began his research into the contemporary art of non-Western cultures in 1986 for the historic exhibition *Magiciens de la Terre*, presented in 1989 at the Centre Georges Pompidou and at the Grande Halle de la Villette, of which he was deputy curator. He then engaged with the C.A.A.C. — The Pigozzi Collection to establish the most important collection of contemporary African arts in the world. There, he remained artistic director for the next 20 years, spending his time between the African and European continents. Since 1991, André Magnin has made numerous African artists better known to the international public through multiple group and solo exhibitions in the most prominent global institutions (for the most recent being: *Beauté Congo— 1926-2015 — Congo Kitoko and Malick Sidibé — Mali Twist* at the Fondation Cartier Pour l'Art Contemporain; *Alpha Crucis* at Alstrup Fearnley Museum etc.). He is also an artistic advisor for exhibitions such as *Art/Afrique: Le Nouvel Atelier* at Fondation Louis Vuitton (2017) ; *Bodys Isek Kingelez — City Dreams* (2017) & *Frédéric Bruly Bouabré — World Unbound* (2022) at MoMA, New York.

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