

Laurence Aëgerter

Laurent Lafolie

Corinne Mercadier

Lee Shulman &

The Anonymous Project

Art Paris

Main section - A8

04/04 - 07/04/2024



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) – 60 x 90 cm
other formats : 40 x 60 cm / 80 x 120 cm

Galerie Binome celebrates its 10th participation at Art Paris in 2024. 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.



Laurence Aegerter's tapestry work achieved particular recognition this year with the presentation at the Museum van de Geest in the Netherlands of a piece over 38 meters long! In *32 TFS Double Life*, the artist takes up the prints woven for the immersive installation project in the Soesterberg Bunker in the Netherlands, a NATO military base built during the Cold War. Aegerter used photographs taken by an officer at the New Year's Eve party on December 31, 1959. Cheerful faces appear in Gala outfits. Mixed with silver or rose gold Lurex threads, invisible by day, phosphorescent threads weave a lining for these characters. Viewed at night, the tapestries only reveal bewildered beings, looking like death masks. At the dawn of the '60s, and still today, these double-sided works express the constantly fading hope of life in peacetime.



Echoing **Laurent Lafolie's** recent news, the selection of his works demonstrates both the conceptual coherence of the artist's work and his unrivalled ability to conceive the materiality of the medium. Originally developed by porcelain manufacturers, Lafolie's lithophanies of engraved faces divert the translucence of the material to activate the magic of image revelation. A game of appearance and disappearance that is also developed in the multiple portraits on silk thread and the latest series of landscapes in paper lace.



Since the 1980s, **Corinne Mercadier** has been developing a body of photographic work that establishes her as a pioneer in the exploration of the photographic medium. Combining drawing, painting on glass, volume work and staging, she constructs fictional spaces where reality dilutes into the imaginary. The world of night and dreams characteristic of her work is featured in several exhibitions in 2024, at SAMoCA - Saudi Arabian Museum of Contemporary Art - in Riyadh, the CAC in Meymac and the Reina Sofia Museum in Madrid.



In just a few years, English artist and collector **Lee Shulman** has built up **The Anonymous Project**, the world's largest collection of photographic slides. A collective memory and a vanished photographic process which he uses as raw material for his works. For the first time at Art Paris, he presents *Memories are made of these*, a collection of slide boxes from the 1940s to the 1970s, patiently collected since the beginnings of his collection. Borrowing from both the simplicity of a construction game and the complexity of a puzzle, the work concentrates almost half a century of life stories.



© 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

PORTRAIT

Laurence Aëgerter (1972) lives and works between Amsterdam, where she has lived since 1993, and Marseille. She won 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 *Performance* 2022 national photographic commission from the French Ministry of Culture and the CNAP.

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 in 2023-24, where she exhibits the 38-metre-long tapestry of the same name. In 2023, she is taking part in the *Épreuves de la matière* exhibition at the Bibliothèque Nationale de France in Paris. For 2025, she is preparing an exhibition as part of the Carte blanche photographique of the Centre des Monuments Nationaux de France.

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 - BIOGRAPHY



Laurence Aëgerter, 32 TFS Double Life, inv.120, 2012
Jacquard tapestry in mixed yarns, Lurex and phosphorescent yarns
chassis and American case
unique piece - 169 x 127,5 cm

32 TFS DOUBLE LIFE

Laurence Aëgerter
32 TFS Double Life, 2012

The works presented by Laurence Aëgerter at Art Paris date back to 2011. Invited by the province of Utrecht (Netherlands), the artist created an installation entitled *32 TFS Double Life*. The 78 tapestries were designed for an underground bunker at the Soesterberg military base, used as a fallout shelter during the Cold War. The tapestries reproduce extracts from photographs taken by an officer at a party held not far from the bunker on December 31, 1959. American and Dutch servicemen were enjoying a carefree evening, despite the context. To complete this large-scale work, the artist made numerous wire sketches from his cardboard boxes. Although these essays were not originally intended for the exhibition, the artist has recently rediscovered them, realizing their ability to take on a life of their own.

These essays have a status comparable to preparatory sketches for a painting: at once independent, offered to the free interpretation of the viewer, but also tending towards the perfection of the final work, of which they are a step. They testify to the artist's research, her approach to an epiphany of the image.

Produced using the complex Jacquard technique, the tapestries blend metallic threads of silver and rose gold to create subtle gradations and halo them in a spectral light. What you can't see in broad daylight is that phosphorescent threads are hidden in the thickness of the weave. All it takes is complete darkness around the works for the latent images to awaken, namely the luminescent bodies of the characters, ghostly doubles that hold themselves in suspense until they gradually fade away. *Memento mori*, this play of appearance and disappearance is also part of the regime of the image.

Present in several of the artist's works, this problem is revealed here during the time of phosphorescence, when the images reveal their ambiguous status, between reality and unreality, truth and illusion, just as life constantly flickers between its own cessation and prolongation. However, the images are ballasted by the materiality of the tapestry. The representations cling to the interlacing threads, thickening the finely interwoven strands, like a respite from disquiet.

Anne Malherbe
independent curator and AICA art critic

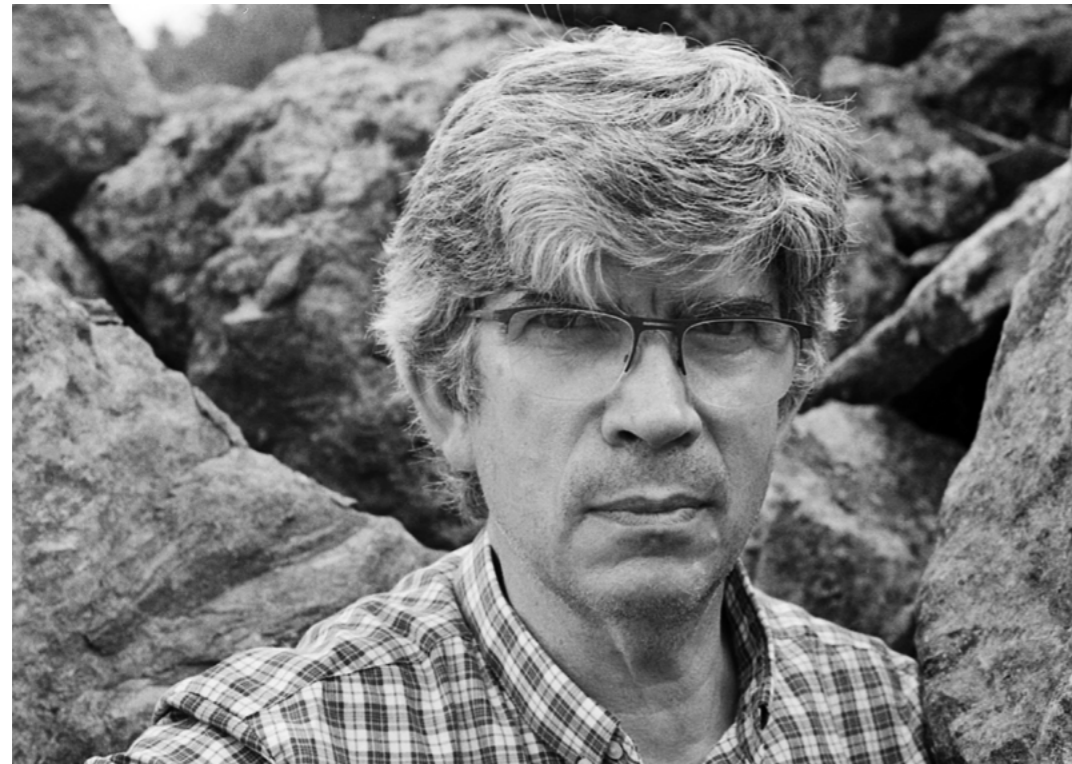
LAURENCE AËGERTER - 32 TFS DOUBLE LIFE



Laurence Aëgerter, 32 TFS Double Life, inv.129, 2012
Jacquard tapestry in mixed yarns, Lurex and phosphorescent yarns
chassis and American case
unique piece - 84 x 199 cm



Laurence Aegerter, 32 TFS Double Life, inv.137, 2012
Jacquard tapestry in mixed yarns, Lurex and phosphorescent yarns
chassis and American case
unique piece - 167,5 x 210 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 Duponchellepour for Le Figaro, 2022

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). Winner of the Florence & Damien Bachelot Collection print prize in 2022, in 2023 he took part in the exhibitions *La photographie à tout prix* at the BnF, *Les Yeux dans les Yeux* at the Parc culturel de Rentilly, *Portraits* at the Musée Réattu, as part of the Rencontres d'Arles and *Épreuves de la matière* at the BnF. His work is regularly the subject of solo exhibitions, including *Missingu* at Transfo and *U* at Galerie Binome in 2023, after *Exo endo* at the Le Château d'Eau photography center in Toulouse and at the Collège International de Photographie's Révélateur in 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 Galerie Binome (2016) and Lawangwangi Creative Space in Bandung, Indonesia, Gallery JM in Heyrimaeul-Gil, South Korea (2015), 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 in 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, UN.11, 2023
superposition of 11 faces
charcoal pigment inkjet print on 11 natural silk threads
weaving frames and beechwood frame
unique piece – 105 x 82 x 15 cm

UN

Laurent Lafolie
UN, 2023

If literature and music conjure up images in us without our needing to call on them, photography is obliged to express the unspeakable through the visible. Laurent Lafolie stands on the edge of this contradiction, constructing images whose tenuous materiality - they literally hang on a thread - takes shape and form as visitors approach them. Structurally, it is through the absence of matter that Lafolie explores the point at which an image appears in the eye of the beholder. The identity of each face is then lost in the sum of the images to recompose as many portrait-fictions enabled by optical variations and hologram effects.

The \cap in the title of this series can be read as both the alphabetical N and the mathematical sign «inter». These two inverted signs manifest the intersection between all these faces, the movement of the thread crossing several trajectories and leading the viewer's eye to move and make its own focus. An experience that reflects the artist's paradoxical quest: to achieve the universality of the face by diffracting it into an infinite number of other possibilities.

Marguerite Pilven

[text] Exhibition UN, Galerie Binome, Paris, 2023

Works references

Exhibitions

2023 UN, Galerie Binome, Paris

LAURENT LAFOLIE - UN



Laurent Lafolie, #01, Lalette series, 2022
lithopanie, porcelain plate, double engraving and high temperature baking
beechwood box frame, LED lighting, integrated transformer and
dimmer with remote control
edition of 2 – 33 x 24 x 6 cm

LALETTE

Laurent Lafolie
Lalette, 2022

The writer Pierre Bergounioux describes the emancipation of writing from the sign that refers to an object (the hieroglyph) by a moment of audacity when man knew how to close his eyes to «listen to the breath of the spirit», to translate by the sound combinations of the alphabet the world in its diversity. Inspired by this inaugural moment, almost magical, Lafolie creates a set of images where the sign that has come to touch the body seems to have given birth to a sound through contact, suggested by the three-dimensional illusion of lithophany. The letter **a** draws the outline of a body, the first place of our experience of the world, the letter **b** draws the forms of a gesture, reminding us of the mimicry of hieroglyphs or sign language. The **a** which is pronounced alpha and **b** which is pronounced beta both form the word alphabeta. «It is doubtless the most dazzling act of all the human species that the fact of noting with two dozen characters the innumerable, infinite, inexhaustible variations of the word» (Pierre Bergounioux).

Marguerite Pilven

[text] Exhibition U∩, Galerie Binome, Paris, 2023

Works references

Exhibitions

2023 U∩, Galerie Binome, Paris

2022 *Contre-culture dans la photographie contemporaine*, in collaboration with
Textuel editions, Galerie Binome

2022 *Exo Endo*, Galerie Le Château d'Eau, Toulouse

Publication

2022 *Exo Endo*, monograph, Lamaindonne & la Galerie Le Château d'Eau editions

Fairs

Art Paris (2024), Paris Photo (2022)

LAURENT LAFOLIE - LALETTE



Laurent Lafolie, .blanc series, 2023
laser burned on pure cotton paper
box framing for hanging or standing, between two anti-reflective glass lenses
edition of 5 (+2AP) - 24 x 30 cm

Laurent Lafolie
.blanc, 2023

Conceived in the heart of winter in the Pyrenees, .blanc plays with the writing formed by black trees and rocks on the snowy white masses of the mountains.

The images in this series have been laser-engraved into the thickness of the paper in the same way as canivets were once made, a chasing technique in vogue in the XVIIth and XVIIIth centuries and then mechanically reintroduced in later centuries.

This paper lace, legible thanks to the contrast formed by the opacity and transparency of the support - here composed of a multitude of burnt then bleached dots - precisely links the imbrication of the dark and luminous forms of the images.

Works references

Exhibitions

2023 *Concordances*, Galerie Binome, Paris



« 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

« In his hybrid research between graphics and photography, Mercadier uses techniques for their own effects and demonstrates a paradoxical attachment to the respective qualities of the mediums. »

[extract] Art press #508, Au contact du photographique by Etienne Hatt, 2023

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 festival and museum exhibitions, most recently *In the night* at SAMoCA - Saudi Arabian Museum of Contemporary Art in Riyadh, Saudi Arabia, *Épreuves de la matière* at BnF - Bibliothèque nationale de France, *Le vent « cela qui ne peut être peint »* and *Météorologiques* at the Musée d'Art Moderne André Malraux in Le Havre, *Dépayser / Madame Bovary dans la ville de Ry* at the FRAC Normandie Rouen and *La Boîte de Pandore, le grand cabinet photographique* at the Musée Réattu in Arles. Her work can be found in the collections of SAMoCA, Photo Elysée, Maison Européenne de la Photographie, FNAC, BNF, Neufize OBC and Polaroid Corporation. She has published several works with editions Filigranes, including *Devant un champ obscur* in 2012 and a monograph in 2007. Represented by Galerie Les Filles du Calvaire from 1998 to 2021, Corinne Mercadier has since joined Galerie Binome, which devoted a first exhibition to her in summer 2022.



Corinne Mercadier, Aux quatre vents, 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) – 40 x 60 cm
others formats : 60 x 90 cm / 80 x 120 cm

Corinne Mercadier
La nuit magnétique, 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

[text] Exhibition *Corinne Mercadier*, Galerie Binome, Paris, 2022

Works references

Collections

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

Exhibitions

- 2024 *En el aire conmovido...*, curator Georges Didi-Huberman, Reina Sofia Museum, Madrid
In the night, curator Géraldine Bloch, 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

Publications

- 2024 *In the night*, exhibition catalog
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*

Texte

- 2022 *Corinne Mercadier*, by Béatrice Andrieux



Corinne Mercadier, Être là, 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) – 40 x 60 cm
others formats : 60 x 90 cm / 80 x 120 cm

LA NUIT MAGNÉTIQUE



Corinne Mercadier, Le nuage vagabond, 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
others formats : 40 x 60 cm / 80 x 120 cm

LA NUIT MAGNÉTIQUE



Corinne Mercadier, 23, Rêves series, 2023
ink, gouache, coloured pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 42.5 x 36 cm

RÊVES

Corinne Mercadier
Rêves, 2023

A tear in a golden veil, a crack in a screen.

The loosely contoured golden surface divert and reveal another space behind it, a fragment of an image.

Here, the golden background is in front of the image, in contrast to its role as an abstract background in medieval paintings. And those of the 14th century, when the golden background can share space with the beginnings of a landscape.

« Rêves » plays with this historical hinge, bringing together the abstract medieval background and the distant landscape of Renaissance paintings. The hinterland.

The landscapes in «Rêves» are not descriptive, and can't be mapped from their form. They evoke unattached spaces, and float like clouds in a larger space, also close to abstraction.

I travel to places I've never seen.

«Rêves» concentrates the spirit and traces of my intimately known and traveled landscapes. Ponds, abandoned salt marshes, paths traced in the salt, run by the winds. I'm starting from nothing, I don't know what's going to happen. No ties, no plans. As time goes by, I still don't need any documents.

Even if I'm preparing some. No, nothing.

A gold background, painted in several stages, including a red-brown that evokes the plate under the gold leaf of ancient times.

Few means, a few gouaches, a few pencils

Paper, water

Several layers.

Corinne Mercadier

CORINNE MERCADIER - RÊVES



Corinne Mercadier, Rêves series, 16-17 diptych, 2023
ink, gouache, coloured pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - (2x) 42.5 x 36 cm

RÊVES



Corinne Mercadier, 02, Rêves series, 2023
ink, gouache, coloured pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 42.5 x 36 cm



Corinne Mercadier, 04, Rêves series, 2023
ink, gouache, coloured pencil on Lavis Vinci paper
frame and anti-reflective glass
unique piece - 42.5 x 36 cm



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.

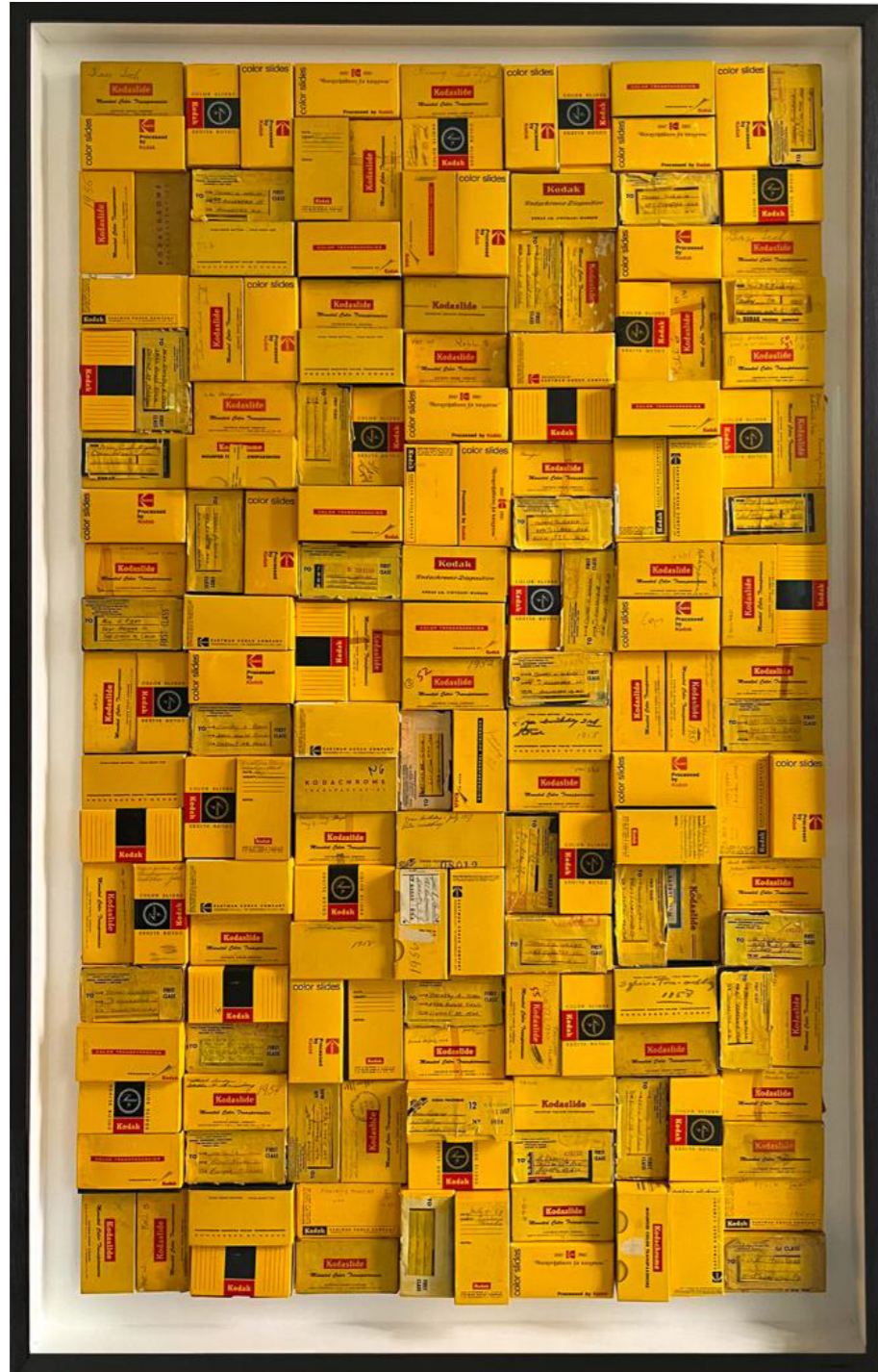
[extract] *Télérama*, « *The Anonymous Project* », Lee Shulman exhume la vie des autres, by Virginie Félix

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: Festival Planches Contact in Deauville (2021-2023); Ground See Saw Museum (Seoul, South Korea, 2022); *Déjà view*, Galerie Magnum Photos (Paris, 2022); *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. *Being There*, four-handed work with artist Omar Victor Diop was launched at Paris Photo with the publication of the eponymous book by Textuel. 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. In 2024, in addition to his first solo exhibition Let there be light at Galerie Binome, he conceived a project for the Samaritaine in Paris and the Fondaco Dei Tedeschi in Venice.



Lee Shulman & The Anonymous Project,
Memories are made of these, 2024
155 cardboard boxes of Kodak slides (circa 1940-70's)
from The Anonymous Project Collection
framed under anti-reflective glass
unique piece - 141.5 x 90 x 8 cm

MEMORIES ARE MADE OF THESE

**Lee Shulman & The Anonymous Project
Memories are made of these, 2024**

In just a few years, English artist and collector Lee Shulman has built up The Anonymous Project, the world's largest collection of slides. A collective memory and a vanished photographic process which he uses as the raw material for his works.

In a construction game, *Memories are made of these* assembles some 155 and 393 boxes of photographic slides from the 40's to the 70's, acquired by Shulman from the very beginning of his collection. In the details of these two large monochromes, messages, signs and inscriptions in different languages evoke the life stories contained in these cardboard boxes, patiently collected and fitted together.

LEE SHULMAN & THE ANONYMOUS PROJECT - MEMORIES ARE MADE OF THESE



Lee Shulman & The Anonymous Project
 In between (1973), Golden Memories series, 2023
 original photographic slide from The Anonymous Project collection
 box with mirror, anti-reflective glass
 backlight, wireless charger
 unique piece - 11,9 x 11,9 x 6,6 cm

GOLDEN MEMORIES



Lee Shulman & The Anonymous Project, Golden Memories series, 2023
 View point (circa 1955-59) & The birds (circa 1950-55)
 original photographic slide from The Anonymous Project collection
 box with mirror, anti-reflective glass
 backlight, wireless charger
 unique piece - 11,9 x 11,9 x 6,6 cm

GOLDEN MEMORIES



Lee Shulman & The Anonymous Project
Vitrail «Jaune», 2022
composition of 200 slides under passe-partout
painted wood light box, anti-reflective glass
edition of 3 (+2AP) - 139 x 79 x 9 cm

VITRAUX



Lee Shulman & The Anonymous Project
Vitrail «Bleu», 2022
composition of 200 slides under passe-partout
painted wood light box, anti-reflective glass
edition of 3 (+2AP) - 139 x 79 x 9 cm

VITRAUX

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. Member of the Paris Photo selection committee in 2023, its director Valérie Cazin joins the fair's honorary committee in 2024, as well as the steering committee of the Polyptyque fair in Marseille.

Contacts

Valérie Cazin, director +33 6 16 41 45 10
valeriecazin@galeriebinome.com

Nolwenn Thomas, assistant +33 6 70 51 17 82
Bellise Perrin, assistant
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

Jardin d'après nature
February 29 - May 4, 2024
Laurent Millet - solo show
Galerie Binome, Paris 4e

Let there be light
May 21 - July 20, 2024
Lee Shulman & The Anonymous Project - solo show
Galerie Binome, Paris 4e

Paris Gallery Weekend
May 24, 25 & 26, 2024
Galerie Binome, Paris 4e

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

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

Drawing Now
March 21 - 24, 2024
Laurent Millet - *Vanités Géométriques*
Le Carreau du Temple, Paris 3e



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