

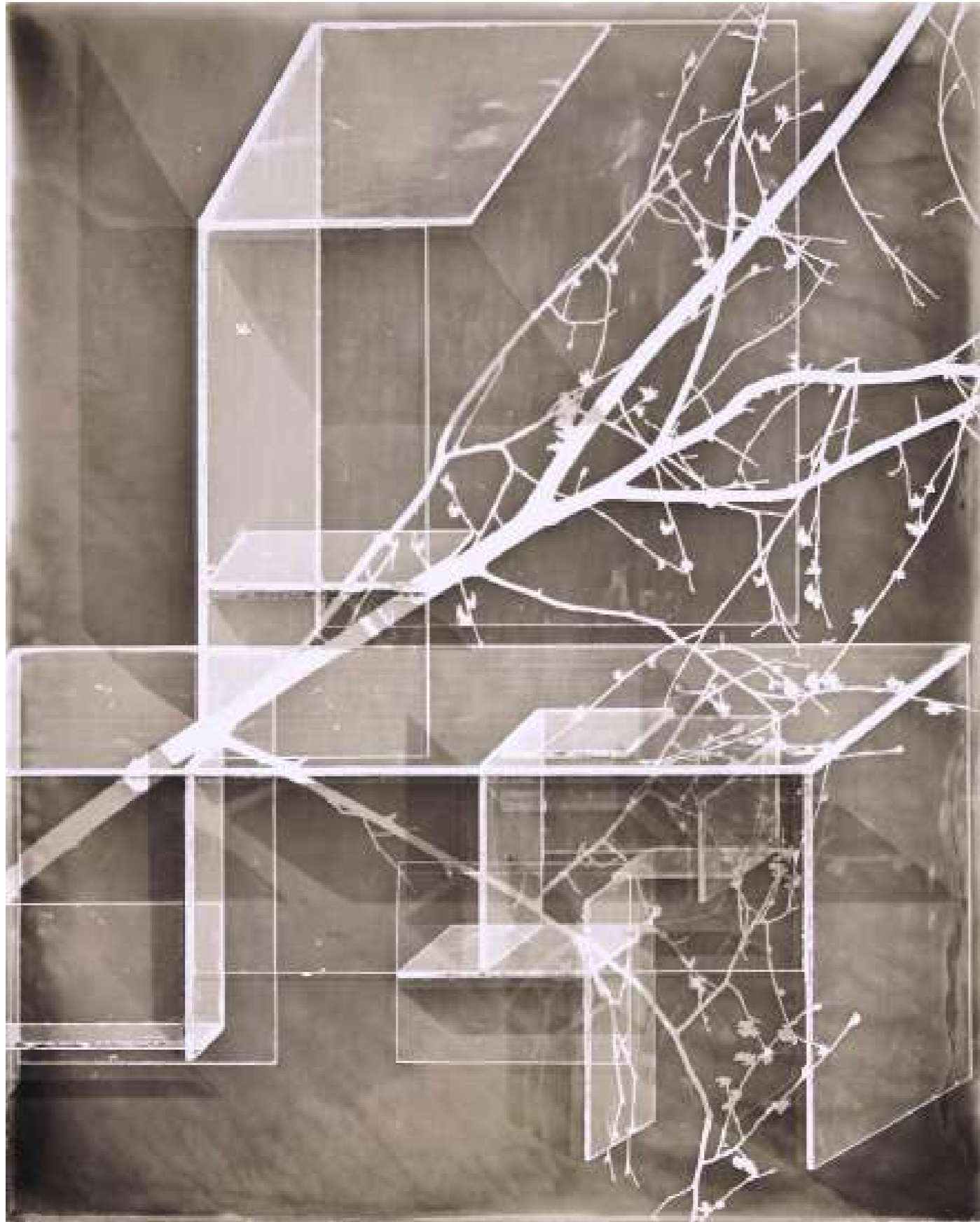
PARIS PHOTO  
MAIN Sector - Booth B12

Laurence Aëgerter  
Mustapha Azeroual  
Marc Lathuillière  
Corinne Mercadier  
Laurent Millet  
Baptiste Rabichon  
The Anonymous Project/Lee Shulman

**Focus Elles x Paris Photo**  
Guénaëlle de Carbonnières

**BMW Art Makers Prize**  
Mustapha Azeroual

7 - 10 November 2024  
Grand Palais, Paris 8th



### In praise of transparency

The selection of works opens in praise of transparency, with backlit photograms on collodion plates by **Laurent Millet** and the large reversible *Totem* of hundreds of slides from the collection **The Anonymous Project** by **Lee Shulman**. Variations of light also come to life on the surface of **Marc Lathuilière**'s mirrors, in the lenticular works and under the thermoformed glass plates of **Mustapha Azeroual**'s latest series.

In dialogue with these works, a surreal imaginary brings together **Corinne Mercadier**'s *Nuit magnétique*, **Laurence Aëgerter**'s *Montagne allégorique* and **Baptiste Rabichon**'s *Display Tears*.

On the ELLES x Paris Photo itinerary, curated by Raphaëlle Stopin, a retrospective installation marks the 10th anniversary of **Guénaëlle de Carbonnières**' *Empreinte mobiles* series of photograms.

[On the left] Laurent Millet, négatif #02  
Schloss im Wald zu Bauen series, 2012  
photogram on collodion glass plate  
painted wooden light box  
unique piece - 51 x 41 cm

**Laurence Aëgerter**  
**La Montagne allégorique, 2023**

Laurence Aëgerter is laureate of the national photographic commission “Performance”, 2023, initiated by the French Ministry of Culture and implemented by the Centre national des arts plastiques (CNAP), within the framework of the 2024 Olympic Games in Paris. In this context she developed the series of works *La Montagne Allégorique* (The allegoric Mountain), an ensemble consisting of a film, *Descente de Géants* (Descending Giants); embroidered photographs, *Les Voies* (The Paths), and *Montagnes souterraines* (Underground Mountains), with relief inks silkscreened photographs.

Aëgerter chose to transpose the sport of climbing to the situation of teenagers living in specialised social care homes, not only in France, Marseille but also in Germany, Herne, thus highlighting the universal values of the Olympic Games. This was the starting point for a participatory photographic project involving around twenty teenagers.

*La Montagne Allégorique* questions the concepts of performance and competitiveness infused into society by the sporting media. Aëgerter chose to work with young people, approaching climbing as a metaphor for the journey of life to come. The familiar world of young people, their interests, desires and sensitivities mingle with the symbolic language of climbing and mountains, the ascent, the surpassing of oneself and the experience of personal satisfaction.

*Les Voies*

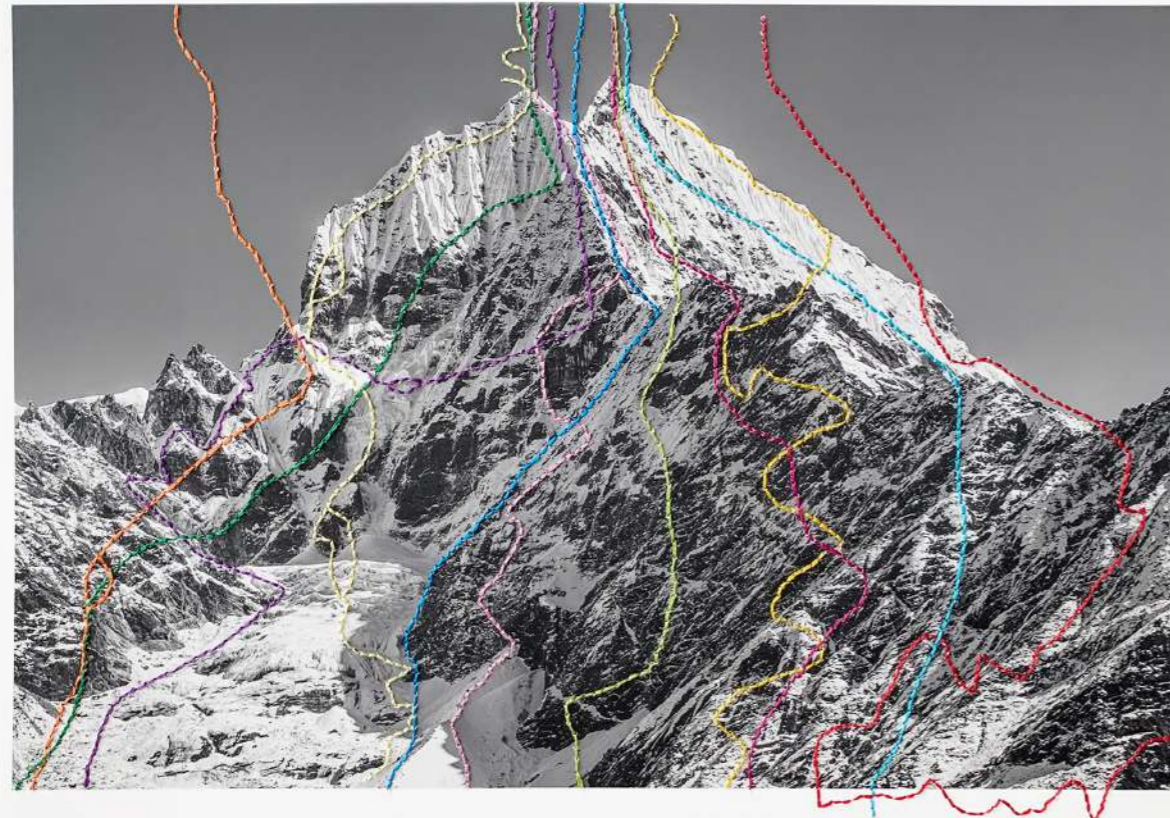
Each child has drawn his / her path by pricking tiny holes with a needle into the image of the mountain. Aëgerter transformed their paths into coloured, hand-embroidered lines. The titles mention each child’s name in correspondence with their drawn paths, to be read from left to right.

Work references

Collection Centre national des arts plastiques (CNAP )

Exhibitions

2025	Performances, Centre Claude Cahun, Nantes
2024	Performances, Centre Photographique, Marseille Mrac Occitanie, Sérignan



Laurence Aëgerter, Les voies, La montagne allégorique series, 2023  
Les voies I - Malon, Awouad, Mixian, Seradj, Celine, Nasra, Yasmine, Solea,  
Annabell, Djibril et Marcos  
hand-embroidered ultrachrome print  
white wooden box frame with anti-reflective glass  
edition 3/6 (+ 2AP)





Laurence Aëgerter, Descente de Géants, La montagne allégorique series, 2023  
 vidéo, duration 1 minute loop  
 digital tablet and linen box  
 double-sided pigment archival printing  
 edition 2/5 (+1AP) - 34 x 28 x 2,6 cm

DESCENTE DE GÉANTS



Laurence Aëgerter, Descente de Géants, La montagne allégorique series, 2023  
 vidéo, duration 1 minute loop  
 digital tablet and linen box  
 double-sided pigment archival printing  
 edition 2/5 (+1AP) - 34 x 28 x 2,6 cm

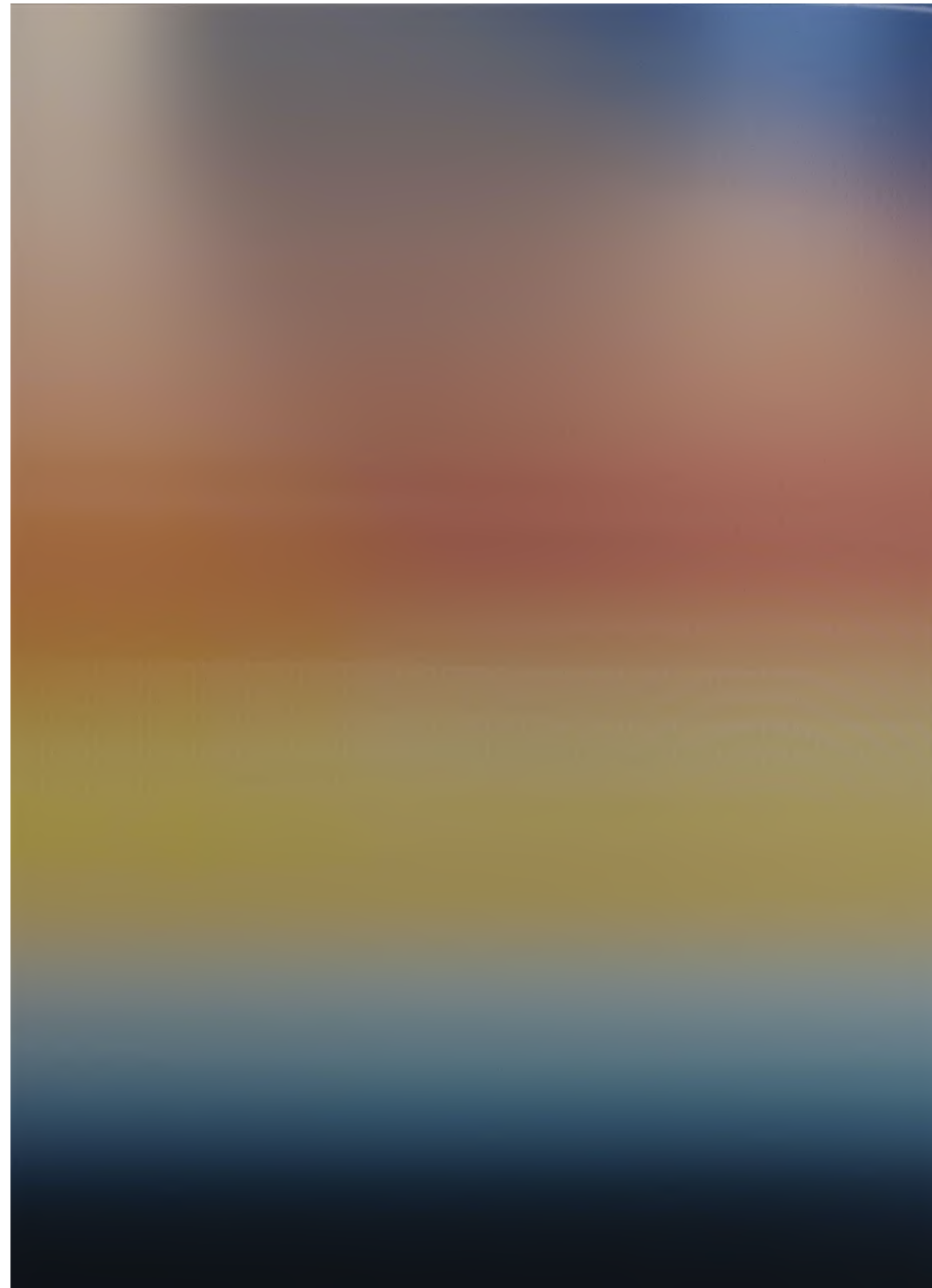
DESCENTE DE GÉANTS



Mustapha Azeroual, Equivalent Kosmos series, 2023  
multi-layer print with polychrome bichromate gum  
laminated on Dibond, blast engram on thermoformed glass  
aluminum frame  
unique pieces - variable dimensions



Mustapha Azeroual, Equivalent Kosmos series, 2023  
multi-layer print with polychrome bichromate gum  
laminated on Dibond, blast engram on thermoformed glass  
aluminum frame  
unique pieces - variable dimensions



Mustapha Azeroual, *Radiance #8 (Finisterrae)*, 2022  
UV inkjet print of 4 images on lenticular support  
laminated on Dibond and aluminum frame  
edition 9/9 (+2AP) - 165 x 120 cm

MUSTAPHA AZEROUAL

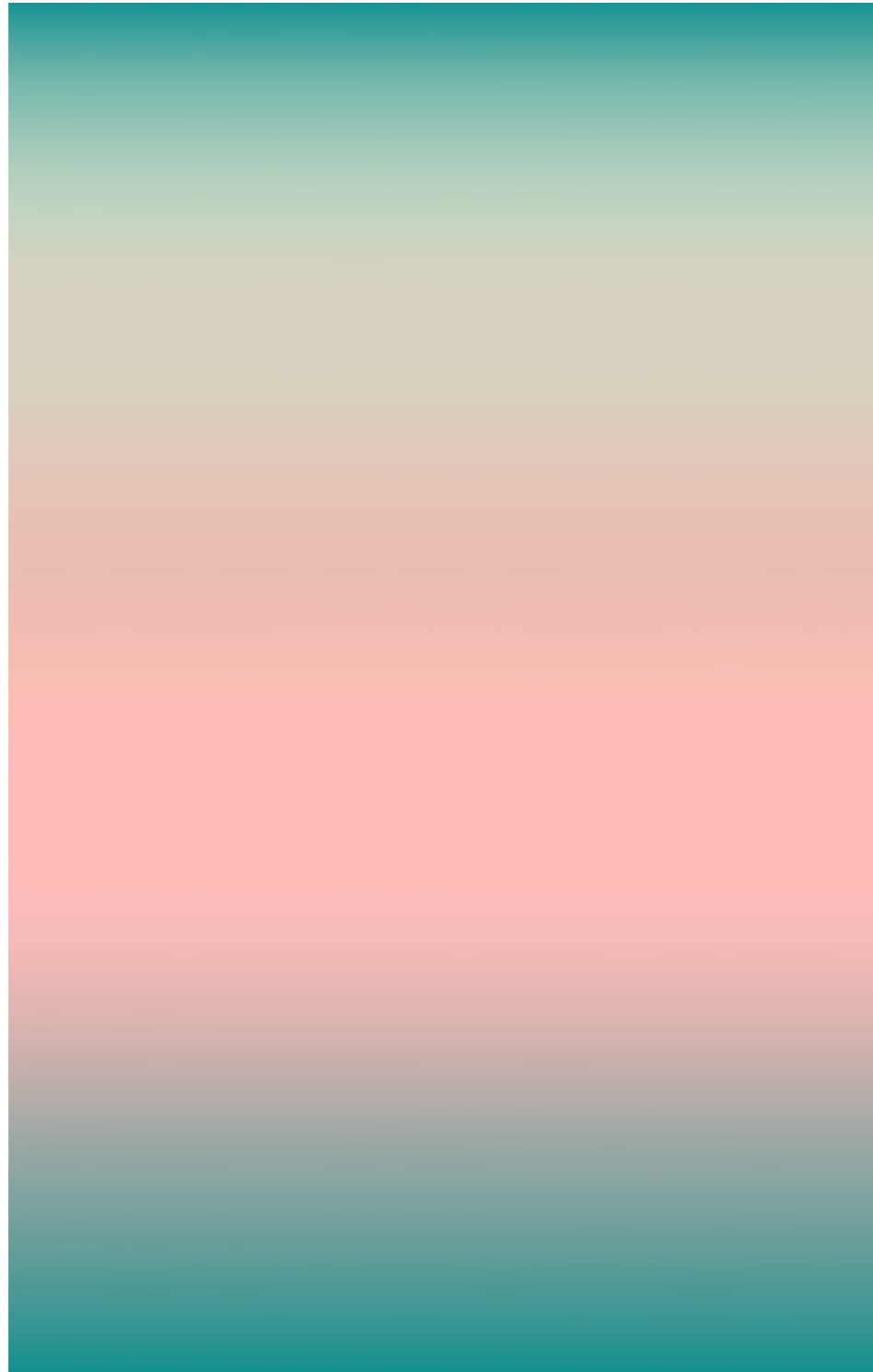
### **Radiance, since 2014**

Each of the work in the *Radiance* series aims to create an archive of light, and by extension of colour. Taking the form of inventories on lenticular support, these studies of light are carried out in a unity of place, in northern France in 2013, Iceland in 2016, Morocco in 2019 and Beijing in 2020, where the artist had his first solo exhibition in Asia. *Radiance #8* (2022) was realized in Finistère on the Crozon peninsula, and *Radiance #9* (2024) in Goa, India, as part of the IMAGE 3.0 national photographic commission, of which he was one of the winners. Bringing these six works together highlights the singularity of light phenomena and the contrasts in perception between these geographical zones, from the Far North to Africa, from Europe to Asia.

At sunrise and/or sunset, two key moments of the day with regard to the chromatic variations of light, Mustapha Azeroual takes photographs of the same landscape with a camera. He takes several shots on the same film plane; negatives that he then assembles digitally. The production of the images, through this double superposition, transforms the landscape into an abstract form, and reduces it to a horizon line. At the end of this synthesis, the artist retains four or five images that he transfers onto a single support, the lenticular, a technical process which, associated with movement, allows for a linked reading. Each movement of the viewer re-enacts the repetitive cycle of natural light, from sunrise to sunset. In a privileged relationship with the work, two people side by side can never perceive the same nuances.

In this way, *Radiance* goes beyond the notion of the photographic moment, associated with the single image, to address the sequence in moving images. An experience of time, which Mustapha Azeroual combines with the experience of light as a synthesis of colours. Like these points of light at dawn and dusk, *Radiance* is a sensation, an image-experience stretched to infinity.

RADIANCE



Mustapha Azeroual, *Radiances#9 (Goa)*, 2024  
UV inkjet print of 3 images on lenticular support  
laminated on Dibond and aluminum frame  
edition 3/9 (+2AP) - 190 x 120 cm

MUSTAPHA AZEROUAL

Works references

- Collections JP Morgan (USA), MACAAL (Maroc), AmArt (France), FRAC Auvergne and other private collections in France, United-Kingdom, Netherlands and in Mexico
- Exhibitions
- 2024 *Dérives*, Manifesta-Lyon, en Résonance de la 17ème Biennale de Lyon - art contemporain, Galerie binome  
*La couleur est la lumière*, Le Point du Jour, Cherbourg-en-Cotentin  
curation : Nathalie Boulouch
- 2023 *Prendre le soleil*, Hangar Y, Meudon
- 2022 *Le Promontoire du songe*, Frac Auvergne, Clermont Ferrand,  
curation : Jean-Charles Vergne  
*Radiances - focus*, Galerie Binome
- 2021 *Mustapha Azeroual x Salvatore Ferragamo*, Paris
- 2021 *From seeing to acting*, Radical reversibility, centre d'art Looiersgracht 60 Amsterdam, Pays-Bas
- 2020 *La photographie à l'épreuve de l'abstraction*, Centre Photographique d'Île-de-France et FRAC Normandie Rouen
- 2019 *Actin*, Galerie Binome, Paris
- 2016 *Recordings, Structures*, Mariane Ibrahim Gallery, Seattle
- 2015 *Discours de la lumière*, Biennale des Photographes du Monde Arabe Contemporain, IMA/MEP, Galerie Binome, Paris  
*Light Engram #2*, Centre d'art des 2 rives, L'Annexe, Saint-Avertin
- 2014 *Reliefs #2*, BPMAC, Galerie Binome, Paris
- Fairs Paris Photo (2016, 2019, 2022, 2024), Unseen (2019), Galeristes (2020) Art Rotterdam (2021), Art Basel Paris (2024), Art Paris (2021, 2022)
- Catalogs
- 2022 *Le Promontoire du songe*, exhibition catalog, éditions Frac Auvergne
- 2020 *La photographie à l'épreuve de l'abstraction*, éd. Hatje Cantz, 2020  
Biennale of photographers from the contemporary Arab world, 2016

RADIANCE





Guénaëlle de Carbonnières, série Empreintes mobiles, 2014-24  
photogram of a turned-on smartphone on RC paper  
metal frame with anti-reflective glass  
unique pieces – 21 x 16 cm

**Guénaëlle de Carbonnières**  
**Empreintes mobiles, 2014-2024**

The photosensitive supports become the site of an infusion: that of digital images, transfused by contact into the silver material. Indeed, the prints in this series are simple phone photograms, whose lit screen presents each time an image taken from Instagram.

Taken mainly from this social network, which was designed specifically for sharing images via smartphones, the original images are views of protests indexed by hashtags linked to current events. A collection of photographs shared through the time they witness, the dozens of images produced for this series come from popular movements in several countries (Tunisia, Syria, Algeria, Hong Kong, USA, France, Algeria...) that took place from the 2010s onwards: from the Arab Springs to the *Gilets Jaunes* movement, this open series operates a kind of inventory of these protest movements that regularly punctuate the news.

The title of the *Empreintes mobiles* series evokes the incessant flow of viral photographs that animate the web and travel from one end of the world to the other via this channel: taking over from Facebook, Instagram marked a turning point in the documentation of popular protests from 2012 onwards: as instant shots taken via smartphone are directly posted onto this application by the actors of these demonstrations, they become, in a way, journalists of their own movement. The focus is on live events: facts are immediately shown, relayed and conveyed by visual elements, to be put on the public arena and, for some, recuperated by journalistic media.

Work references

Exhibitions

- 2024 *A sort of a song*, CAP Centre d'art de Saint-Fons  
*Poétiques du seuil - à la marge*, Galerie Totem, Amiens
- 2023 *Les marées de pierre*, Galerie Binome, Paris
- 2022 *Contre-culture dans la photographie contemporaine*,  
in partnership with editions Textuel, Galerie Binome, Paris
- 2014 *La photographie à cœur ouvert*, Galerie Michèle Chomette, Paris  
*Janus*, Galerie Michèle Chomette, Paris

Publications

- 2024 Finalist Révélation Livre d'Artiste MAD x ADAGP Prize, Paris  
Finalist Polyptyque 2024 Prize - Catégorie Artist Book
- 2022 *Contre-culture dans la photographie contemporaine*, Michel Poivert, Éditions Textuel





Marc Lathuillière, La friche (2016), Fractal Spaces series, 2013-18  
lambda print on transparent film laminated on mirror aluminum frame  
edition 2/3 (+2AP) - 80 x 120 cm

**Marc Lathuillière**  
**Fractal Spaces, 2013-2018**

Questioning our relationship with the industrial era and its representation, Fractal Spaces is a body of photographs of suburban landscapes taken through thick thickets of trees. Most of the works of the series were developed during a residency in the Rhône-Alpes region, at Moly Sabata - Fondation Albert Gleizes, in 2016, on the invitation of Le Creux de l'enfer. The images were taken in the Rhône Valley, a region which, although rural, is also the most industrialized in France. The landscapes depicted represent the established codes of territorial photography: factories, industrial zones, low-income housing estates, commercial zones and housing estates are depicted at a distance, under pale skies and without human figures. These stereotypes of contemporary imagery are challenged by two forms of masking.

The first, the intertwining of branches in front of the architectural background, reverses the perspective: it is not, as in the tradition of topographical photography, nature that is altered here, but nature that is watching over threatened industrial spaces.

The second masking uses the medium of the mirror. The reflection of vegetation and buildings in the mirror invites a reading that is more specular than documentary. The piece is activated by the viewer. Its silhouette is reflected in the landscape, contradicting its desolate character. In line with the writings of Bruno Latour and Philippe Descola, this is an attempt, in the age of the Anthropocene, to overcome the division between nature and culture, viewer and landscape, subject and object.





Marc Lathuillière, *Le transformateur* (2016), série *Fractal Spaces*, 2013-18  
lambda print on transparent film laminated on mirror aluminum frame  
edition 2/3 (+2AP) - 80 x 120 cm

Works references

Collections

FRAC Auvergne & coll. Philippe Castillo, Coll. Muheim & Cornaggia

Exhibitions

- 2024 *L'économie du désir*, FRAC Auvergne  
*Dérives*, hors les murs Galerie Binome, En Résonance de la 17ème Biennale de Lyon-art contemporain, Manifesta Lyon
- 2023 *Concordances*, Galerie Binome
- 2022 *Contre-culture dans la photographie contemporaine* in partnership with the editions Textuel  
*Le promontoire du songe*, FRAC Auvergne, Clermont-Ferrand
- 2019 *Polyptyque*, Galerie Binome, Marseille
- 2018 *Fractal Factory*, Galerie Binome  
*Flash Fractal*, Espace Paris Beaubourg, Paris
- 2017 *France Augmentée*, Galerie Binome  
*Mettre en lignes*, Galerie Binome
- 2014 *Nouveaux paysages*, Galerie Binome
- 2013 *Disperse*, L'Attrape-couleurs, Lyon

Critics & interviews

- 2022 *Cartels S03E28 - Marc Lathuillière*, by Jean-Charles Vergne
- 2021 *Des cristaux et des masques – sur la photographie cristalline et fabulatoire de Marc Lathuillière* by Fares Chalabi
- 2019 *Refracting*, interview Héloïse Conesa – Marc Lathuillière
- 2018 *Marc Lathuillière ou l'art du masquage*, interview with Brigitte Patient  
*Fractal Factory à la Galerie Binome* France Fine Art, interview with Anne-Frédérique
- 2015 *Hôtel France*, interview with Michel Houellebecq by Michel Poivert

Publications

- 2022 *Le promontoire du songe*, catalog, FRAC Auvergne
- 2020 *Quelque chose noir*, catalog, Galerie Gradiva





Corinne Mercadier, Laisser faire, série La nuit magnétique, 2022-24  
painting on glass and photographs  
print on platinum fiber rag Canson paper  
black wood frame with anti-reflective glass  
edition of 5 (+2AP) – 60 x 40 cm  
other formats : 90 x 60 cm / 120 x 80 cm

CORINNE MERCADIER

Corinne Mercadier  
La nuit magnétique, 2022-24

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

[extract] Exhibition *Corinne Mercadier*, Galerie Binome, 2022

Works references

Collections

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

Exhibitions

- 2025 *En el aire conmovido...*, curated by Georges Didi-Huberman, CCB - Centre de Cultura Contemporània de Barcelona
- 2024 *Une borne à l'infini*, Galerie Binome, Paris  
*Dérives*, Manifesta-Lyon, En Résonance de la 17ème Biennale de Lyon-art contemporain, Hors les murs Galerie Binome  
*En el aire conmovido...*, curated by Georges Didi-Huberman, Musée Reina Sofia, Madrid  
*In the night*, curated by Géraldine Bloch, SAMoCA Saudi Arabian Museum of Contemporary Art, Riyadh, Arabie Saoudite
- 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*

Text

- 2022 *Corinne Mercadier*, par Béatrice Andrieux

LA NUIT MAGNÉTIQUE



Corinne Mercadier, Traîne, série La nuit magnétique, 2022-24  
painting on glass and photographs  
print on platinum fiber rag Canson paper  
black wood frame with anti-reflective glass  
edition of 5 (+2AP) – 60 x 90 cm  
other formats : 40 x 60 cm / 80 x 120 cm

LA NUIT MAGNÉTIQUE

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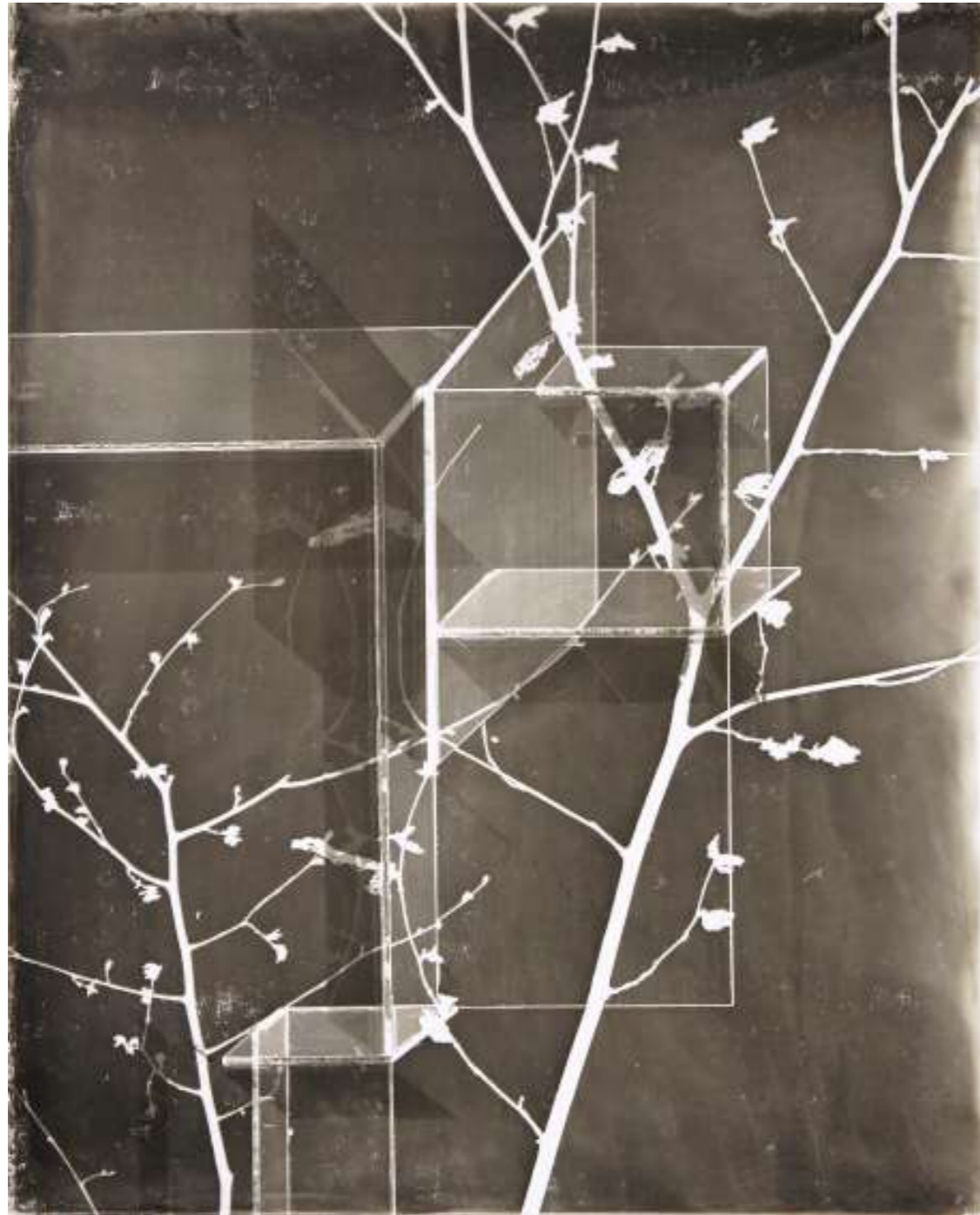


Corinne Mercadier, Aux quatre vents, série La nuit magnétique, 2022-24  
painting on glass and photographs  
print on platinum fiber rag Canson paper  
wooden frame with anti-reflective glass  
edition of 5 (+2AP) – 60 x 90 cm  
other formats : 40 x 60 cm / 80 x 120 cm

LA NUIT MAGNÉTIQUE

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Laurent Millet, négatif #05, série Schloss im Wald zu Bauen, 2012  
photogram on collodion glass plate  
light box  
unique piece – 51 x 41 cm

LAURENT MILLET

**Laurent Millet**  
**Schloss im Wald zu Bauen, 2012**

This is the first exhibition of the glass plates used in the *Schloss Im Wald zu Bauen* series. Works in their own right, they have, by their very nature, the quality of transparency that is also the subject they deal with. The title is taken from a painting by Paul Klee, in which delicate parallel lines evoke the elements of an architectural kit; however, its programmatic character refers to historical glass architectures, whether utopian (Paul Scheerbart) or real (Ludwig Mies van der Rohe's Farnsworth House). Associating the playful dreamer Klee with the serious architect: the photographer himself began by creating transparent models of impossible but imaginatively stimulating architecture, which he then placed on the collodion plate. In the end, the work is a matter of sedimentation. All that remains of these models are the luminous traces, as well as those of plants that seem to be reclaiming their rightful place on the fragile walls. What the light box contains, then, is the space in which the artist traces out the plans for living, a space that he simultaneously delimits, reveals and sets apart.

Anne Malherbe  
[extract] Exhibition *Jardin d'après nature*, Galerie Binome, Paris, 2024

Works references

Collection BnF; Coll. Evelyne & Jacques Deret

Exhibitions

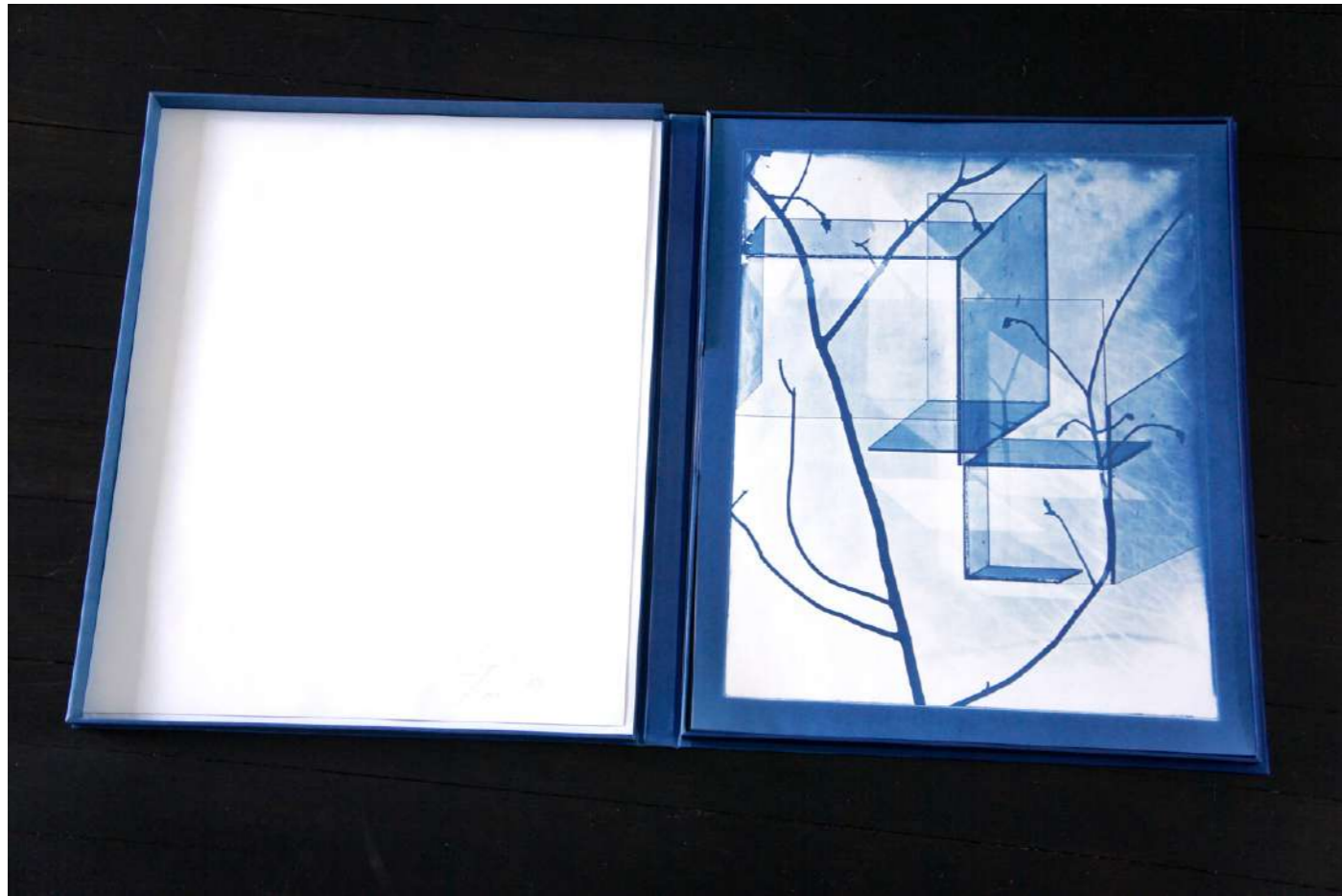
- 2024 *Vanités géométriques*, Drawing Now, Le Carreau du Temple, Paris  
*Jardin d'après nature*, Galerie Binome, Paris
- 2023 *Épreuves de la matière*, curation : Héroïse Conésa, BnF Bibliothèque François Mitterand, Paris
- 2021 *Un architecte comme les autres*, Galerie Binome, Paris
- 2014 *Les enfantillages pittoresques*, Musée des Beaux-Arts d'Angers

Publications

- 2023 *Épreuves de la matière*, exhibition catalog, editions BnF
- 2014 *Les enfantillages pittoresques*, editions Filigranes - Nadar Prize

SCHLOSS IM WALD ZU BAUEN

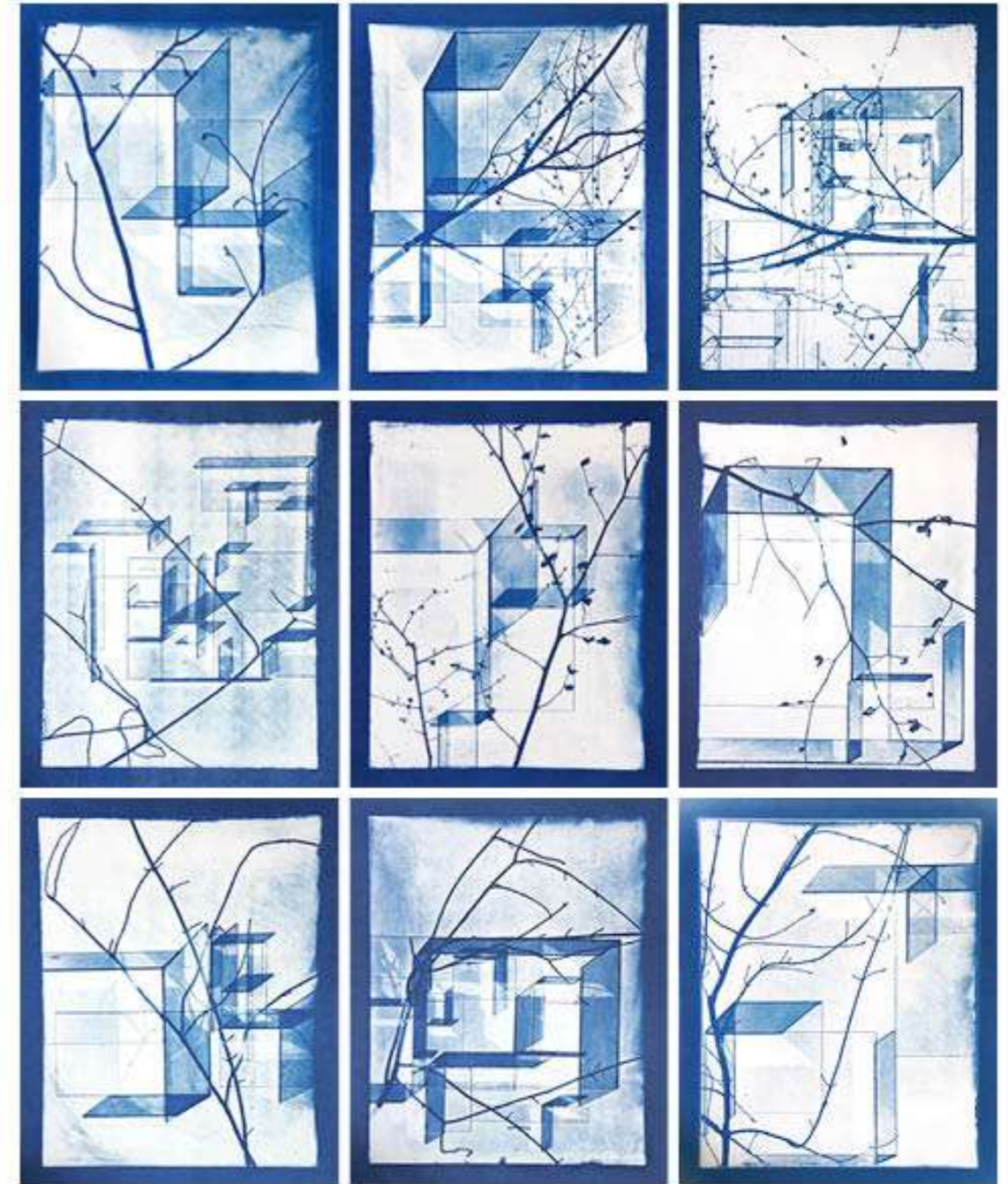




Laurent Millet, Schloss im Wald zu Bauen (portfolio), 2012  
portfolio - full set  
9 contact cyanotype prints from collodion glass plates  
edition 3/3 (+2AP) – 48 x 58 x 3,5 cm

SCHLOSS IM WALD ZU BAUEN

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Laurent Millet, Schloss im Wald zu Bauen (portfolio), 2012  
contact cyanotype prints from collodion glass plates  
edition of 3 – full set of 9 - 54 x 44 cm

SCHLOSS IM WALD ZU BAUEN

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Baptiste Rabichon, Display Tears #017, 2023  
chromogenic print  
aluminum frame with anti-reflective glass  
unique piece - 24 x 36 cm

BAPTISTE RABICHON

**Baptiste Rabichon**  
**Display Tears, 2023**

*Display Tears, 2023*, closes a trilogy (started in 2021 with *Blue Screen of Death* and continued in 2022 with *Verbatim*) in which Baptiste Rabichon questions, through various photographic devices, our compulsive relationship with screens.

While some of Rabichon's works are characterised by slow, rigorous construction and an undeniable degree of technical mastery and 'interventionism', other works stand out in counterpoint for their assumed simplicity and frugality. In the *Display tears* series, initiated almost by chance, the artist focuses on the magnifying glass effect produced by a few drops of water falling on his screen. The water brings these supposedly soulless surfaces to life, giving them an unexpected dynamism and pictorial quality. We are literally carried away by the flow generated by this almost automatic, colourful writing. Behind their raw, less transformed appearance, these macroscopic images reveal senseless writings, liquid and organic ballets with accents sometimes psychedelic and sometimes constructivist.

Géraldine Bloch  
[extract] Exhibition *Dis-moi les détours*, Galerie Binome, Paris, 2024

DISPLAY TEARS





The Anonymous Project by Lee Shulman  
Memories are made of these, 2024  
155 boxes of Kodak slides (circa 1940-70's)  
from The Anonymous Project Collection  
wooden box frame with anti-reflective glass  
unique piece - 141,5 x 90 x 8 cm

THE ANONYMOUS PROJECT BY LEE SHULMAN

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

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

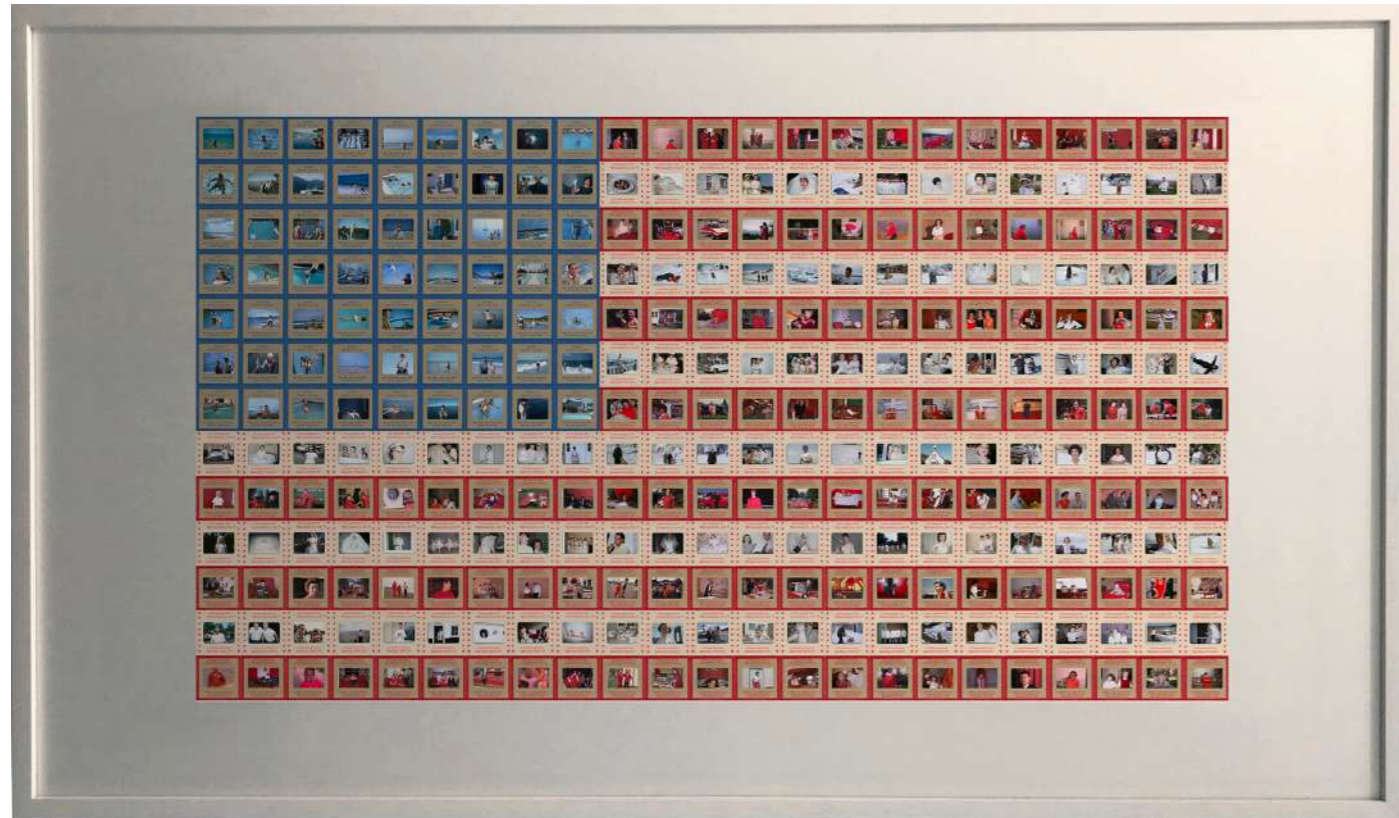
In a construction game, *Memories Are Made Of These* assembles some 155 and 393 boxes of slides from the 1940s to the 1970s, all of which Shulman has acquired since the beginning of his collection. In the details of these two large monochromes, messages, signs and inscriptions in different languages evoke almost half a century of life stories contained in these cardboard boxes, patiently collected and fitted together.

Work reference

Exhibition  
2024 *Let there be light*, Galerie Binome, Paris

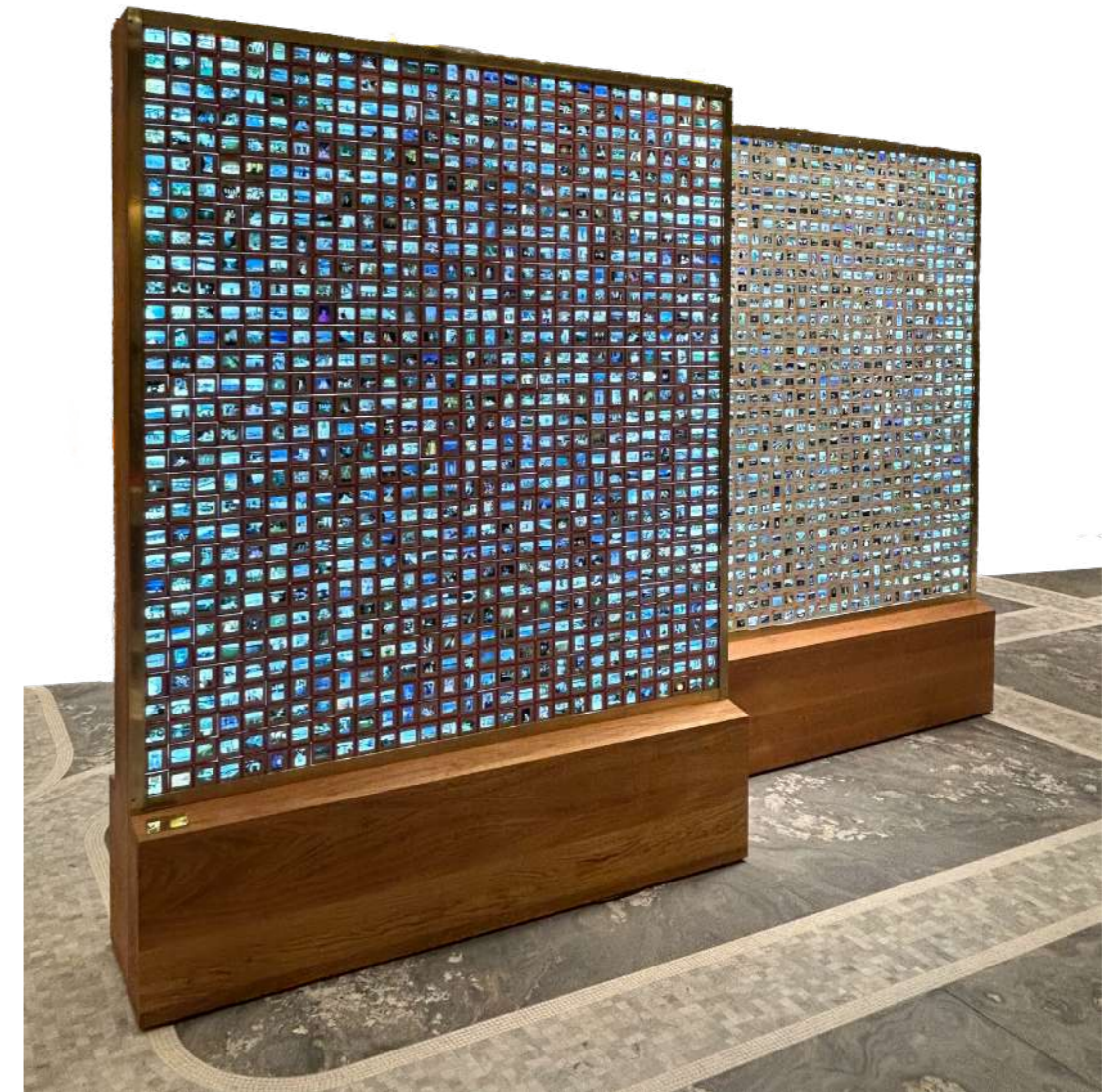
MEMORIES ARE MADE OF THESE





The Anonymous Project by Lee Shulman, United Memories, 2024  
composition of 299 slides  
original ready-mount, stars and red borders slide covers, circa 50's  
light box in painted wood with anti-reflective glass  
edition of 3 (+2AP) - 135 x 85 x 9 cm

UNITED MEMORIES



The Anonymous Project by Lee Shulman  
Totem #3, 2023  
recto/verso panel of 1798 original slides  
from The Anonymous Project Collection  
backlit freestanding structure in varnished solid oak  
brass frame and anti-reflective glass  
unique pieces - 203,1 x 153 x 25 cm

TOTEM

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 and in 2024 she joined the Comité d'honneur of the fair, as well as the Comité de pilotage of the fair Polyptyque in Marseille.

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[www.galeriebinome.com](http://www.galeriebinome.com)

### Gallery news

#### Paris Photo - Principal sector B12

group show

Laurence Aëgerter, Mustapha Azeroual, Guénaëlle de Carbonnières,  
Marc Lathuillière, Corinne Mercadier, Laurent Millet, Baptiste Rabichon,  
The Anonymous Project by Lee Shulman

7 - 10 November 2024

Grand Palais, Paris 8th

#### Paris Photo - Digital sector F05

Thibault Brunet, solo show

7 - 10 November 2024

Grand Palais, Paris 8th

#### Paris Photo - BMW Art Makers

Mustapha Azeroual & Marjolaine Lévy

7 - 10 November 2024

Grand Palais, Paris 8th

#### Dis-moi les détours

10 October - 30 November 2024

Baptiste Rabichon - solo show

Galerie Binome, Paris 4th

#### Une borne à l'infini

Corinne Mercadier- solo show

5 December 2024 - 25 January 2025

Galerie Binome, Paris 4th

