

PARIS PHOTO
MAIN sector - Stand B12

Laurence Aëgerter
Mustapha Azeroual
Anaïs Boudot
Philippe Durand
Corinne Mercadier
Laurent Millet

13 - 16 November 2025
Grand Palais, Paris 8e



Corinne Mercadier, Polaroids-Photographies, La terrasse 1985-86
painting on glass and photographs
Polaroid SX70 rephotographed on Ekta 4/5 inch film
Cibachrome print, anti-reflective glass
edition 2/2 - 101 x 102 cm

The selection brings together 40 years of experimentation in photography, from Corinne Mercadier's early works in 1985 to the present day. Three major pieces—a tapestry by Laurence Aëgerter woven from phosphorescent threads, a lenticular mobile by Mustapha Azeroual, and a triptych with golden reflections by Laurent Millet—create links with the decorative arts. The glass surface activates new perceptions in Anaïs Boudot's Tiffany stained-glass sculptures and Azeroual's thermoformed prints. The scenography also organises a rise in colour, which reaches its peak in Philippe Durand's abstractions.

The rarity, exceptional quality and uniqueness of the prints on display – cibachrome, gum bichromate, chemigram, glass plate negative, silver print, heat-sensitive ink – attest to the high standards of the six artists.

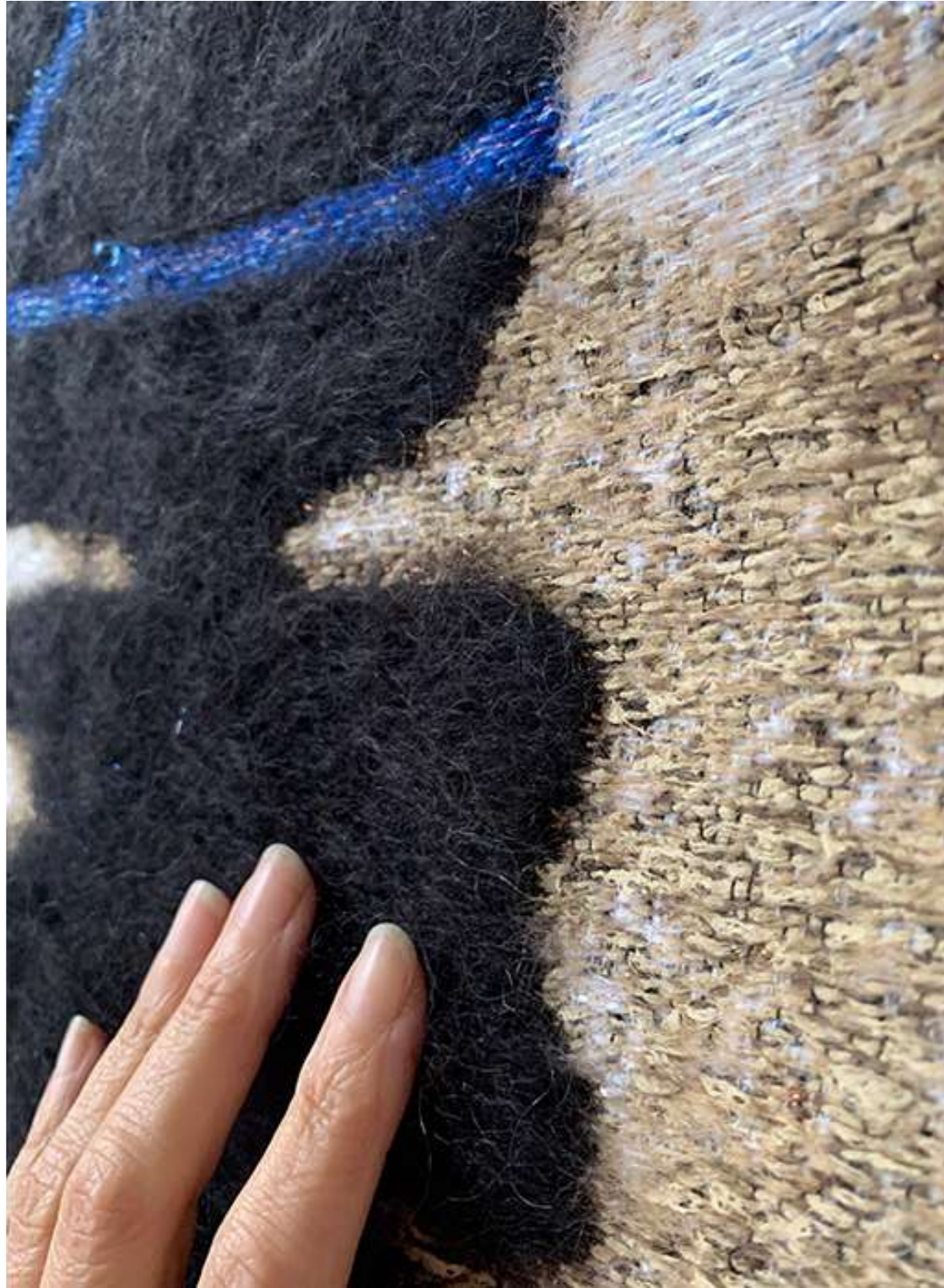


[exhibition view]

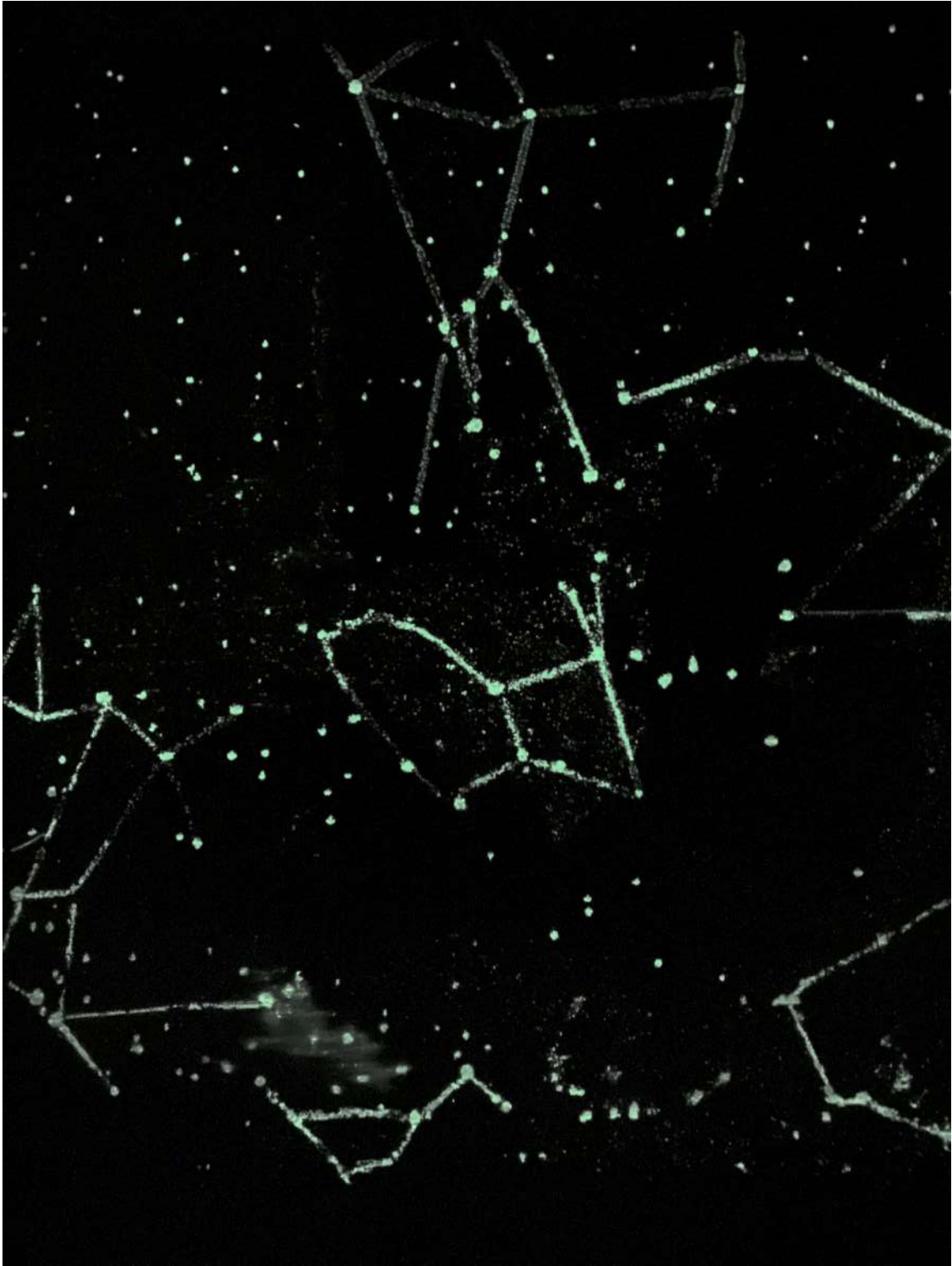
Berceuses pour la tempête - solo show

Abbaye du Thoronet, Centre des Monuments Nationaux, 2025

LAURENCE AËGERTER - ARITHMÉTIQUE DU MIRACLE



Laurence Aëgerter, Arithmétique du miracle, 2023
[detail]



Laurence Aëgerter, Arithmétique du miracle, 2023
[detail - night view]



Laurence Aëgerter, *Arithmétique du miracle*, 2023
Jacquard tapestry with, various threads including mohair and phosphorescent threads
edition of 8 (+2AP) - 195 x 165 cm

Laurence Aëgerter
***Arithmétique du miracle*, 2023**

In her multidisciplinary work, Laurence Aëgerter (1972) invents systems to give new meaning to images from our shared memory bank. *Arithmétique du miracle* (Arithmetic of the Miracle) is part of the extensive body of tapestry work developed by the artist over the past fifteen years. Recently exhibited at the Abbaye du Thoronet, it reveals the spiritual link between the earthly and the heavenly through the miraculous escape of a rabbit from the clutches of an eagle. The animal is suspended in mid-air, frozen in a moment of grace. An image of the cosmos is superimposed with the constellations of Lepus, Orion the Hunter and Canis Major, woven from phosphorescent threads that shine in the night. The dust raised by the eagle is evoked by the coarsely brushed mohair. The tapestry *Arithmétique du miracle* is a tribute to the unexpected power and survival instinct of living beings.

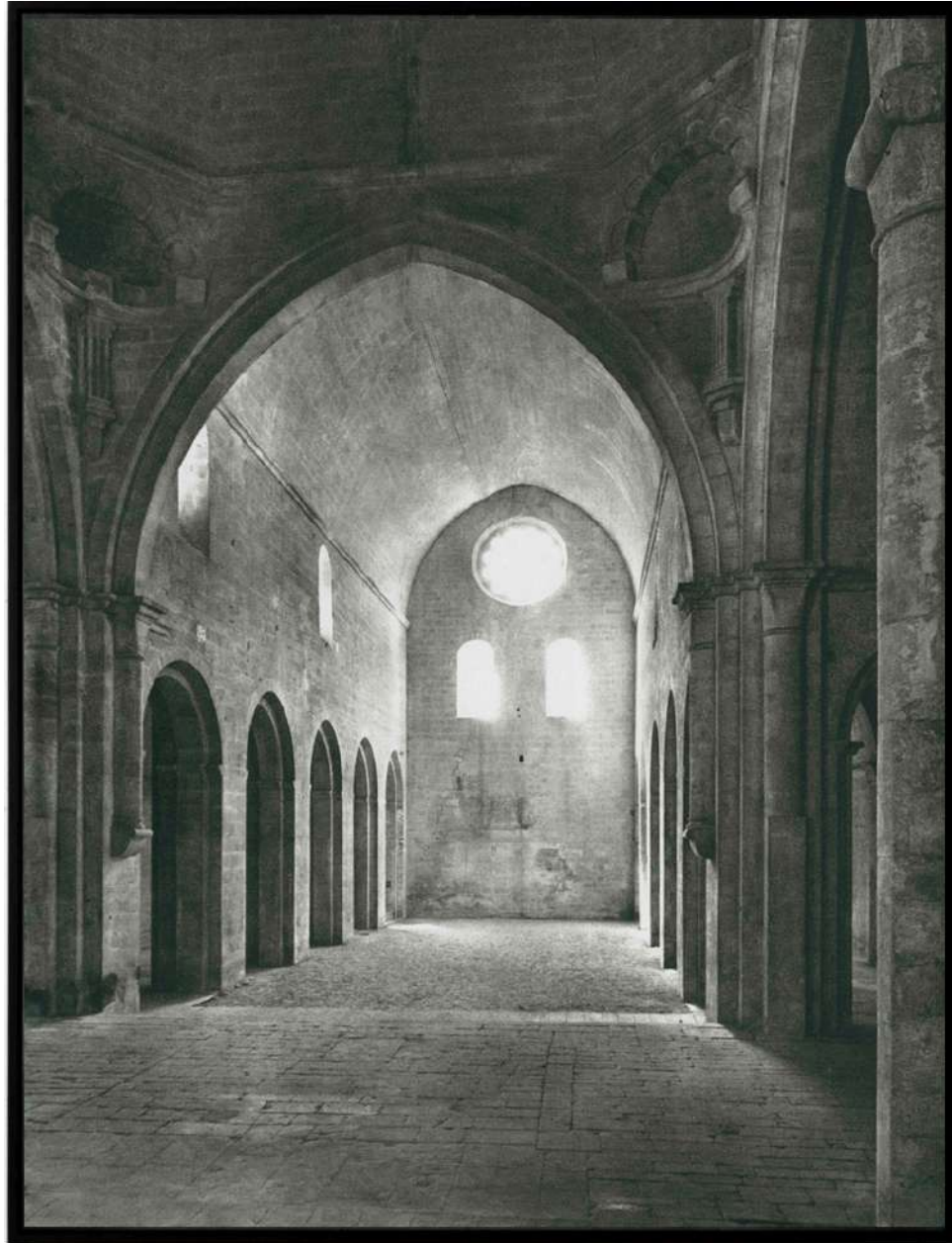
References of the works

Exhibitions

2025 *Berceuses pour la tempête*, Abbaye du Thoronet, Centre des Monuments Nationaux

Press

2025 CONNAISSANCE DES ARTS, *Un artiste, un monument : promenade spirituelle au cœur de l'abbaye du Thoronet* by Guillaume Morel
PRESSE AGENCE, *Le Thoronet : « Berceuse pour la tempête »* by Floriane Dumont



Laurence Aëgerter, Cathédrales hermétiques, Sénanque, 2023
ultrachrome prints silk-screened with a thermochromic ink
laminated on Dibond, black wood frame
edition of 6 (+2AP) - 85 x 65 cm



Laurence Aëgerter, Cathédrales hermétiques, Silvacane, 2023
ultrachrome prints silk-screened with a thermochromic ink
countercollage on Dibond, black wood frame
edition of 6 (+2AP) - 85 x 65 cm



Laurence Aëgerter, Cathédrales hermétiques, Sainte Jeanne d'Arc de Nice, 2023
 ultrachrome prints silk-screened with a thermochromic ink
 countercollage on Dibond, black wood frame
 view of three successive states according to sunlight on the work
 edition of 6 (+2AP) - 85 x 65 cm

LAURENCE AËGERTER - CATHÉDRALES HERMÉTIQUES



Laurence Aëgerter, Cathédrales hermétiques, Le Thoronet (cloister), 2023
ultrachrome prints silk-screened with a thermochromic ink
countercollage on Dibond, black wood frame
edition of 6 (+2AP) - 85 x 65 cm

Laurence Aëgerter
Cathédrales hermétiques, 2016, 2019 & 2023

Cathédrales hermétiques were born as a continuation of the *Cathédrales* series. Working from the same archive, Laurence Aëgerter moves away from facades and focuses on three interior churches, spanning ten centuries of architecture, from the Romanesque cathedral of Saint-Benoît-sur-Loire to the Gothic one of Coutances, up to a more modern one, Saint Jeanne d'Arc in Nice. In the perspective of her exhibition at the Rencontres d'Arles in 2019, she integrates the three Provençal sisters of Cistercian architecture: Sénanque, Silvacane and Le Thoronet, whose architectural sketch echoes her meditative quest. In 2023, on the occasion of the photographic commission from the Centre des Monuments Nationaux de France, Aëgerter returns to the Abbaye du Thoronet, where she develops the third part of the series.

Printed in black and white and silkscreened with a thermo-reactive ink, the images are revealed upon contact with the Sun's rays on the surface of the work. Heat penetrates the material to reveal it better: the darkroom then exists in broad daylight. With this tribute to the majestic series of Cathedrals by Claude Monet, whose thirty motifs painted between 1892 and 1893 offer a highly plastic experience of light, Laurence Aëgerter summons the history of art and architecture, but also that of photographic technique. The perception of time is apprehended in a living experience of light and matter, where the transience of the present moment faces the immutability of the past.

According to the text of Fannie Escoulen, for the exhibition
« Cathédrales hermétiques », Les Rencontres d'Arles 2019

Exhibitions	
2025	<i>Berceuses pour la tempête</i> , Abbaye du Thoronet, Centre des Monuments Nationaux, Le Thoronet
2024	Offscreen, solo show, Paris
2023	<i>Épreuves de la matière</i> , curator Héloïse Conésa, BnF, Paris <i>In Lumine</i> , Chapelle Saint-François-Xavier, Carcassone
2022	<i>Laurence Aëgerter</i> , Eurojust, La Haye, Pays-Bas <i>Éloge du double</i> , Galerie Binome, Paris
2020	<i>Ici Mieux qu'en face</i> , curator Fannie Escoulen, Christophe Leribault et Clara Roca, Musée du Petit Palais, Paris
2019	<i>Cathédrales hermétiques</i> , Rencontres d'Arles
2018	<i>Rendez-vous with Frans Hals</i> , Frans Hals Museum, Haarlem, Netherlands
Collections	Cnap, Centre national des arts plastiques, Paris Bibliothèque Nationale de France Nederlands Fotomuseum coll. Jacques Font (FR), coll. Galiana-Wiart (FR) & other private collections in France and the Netherlands
Awards	
2018	<i>Cathédrales</i> , RVB Books, Artist's book award, Rencontres d'Arles
Publications	
2023	<i>Elles X Paris Photo</i> , Textuel edition <i>Épreuves de la matière</i> , BnF edition
2020	<i>Ici Mieux qu'en face</i> , Laurence Aëgerter, Actes Sud edition, Arles Monographie directed by Fannie Escoulen
2019	<i>Rencontres d'Arles 2019</i> "Cathédrales Hermétiques", Fannie Escoulen, Actes Sud edition, Arles
2014	<i>Cathédrales</i> , Laurence Aëgerter, monographie RVB Books edition
Interview	
2021	<i>Laurence Aëgerter, Éloge du double à la galerie Binome</i> , by Anne-Frédérique Fer for France Fine Art
Film	
2020	Report - Laurence Aëgerter, <i>Ici mieux qu'en face</i> , Musée du Petit Palais, Paris



Laurence Aëgerter, *Sénanque* (révélée), Cathédrales hermétiques series, 2019
[exhibition view] « Cathédrales Hermétiques », Rencontres d'Arles 2019
© Anaïs Fournié



© Naomi Jansen

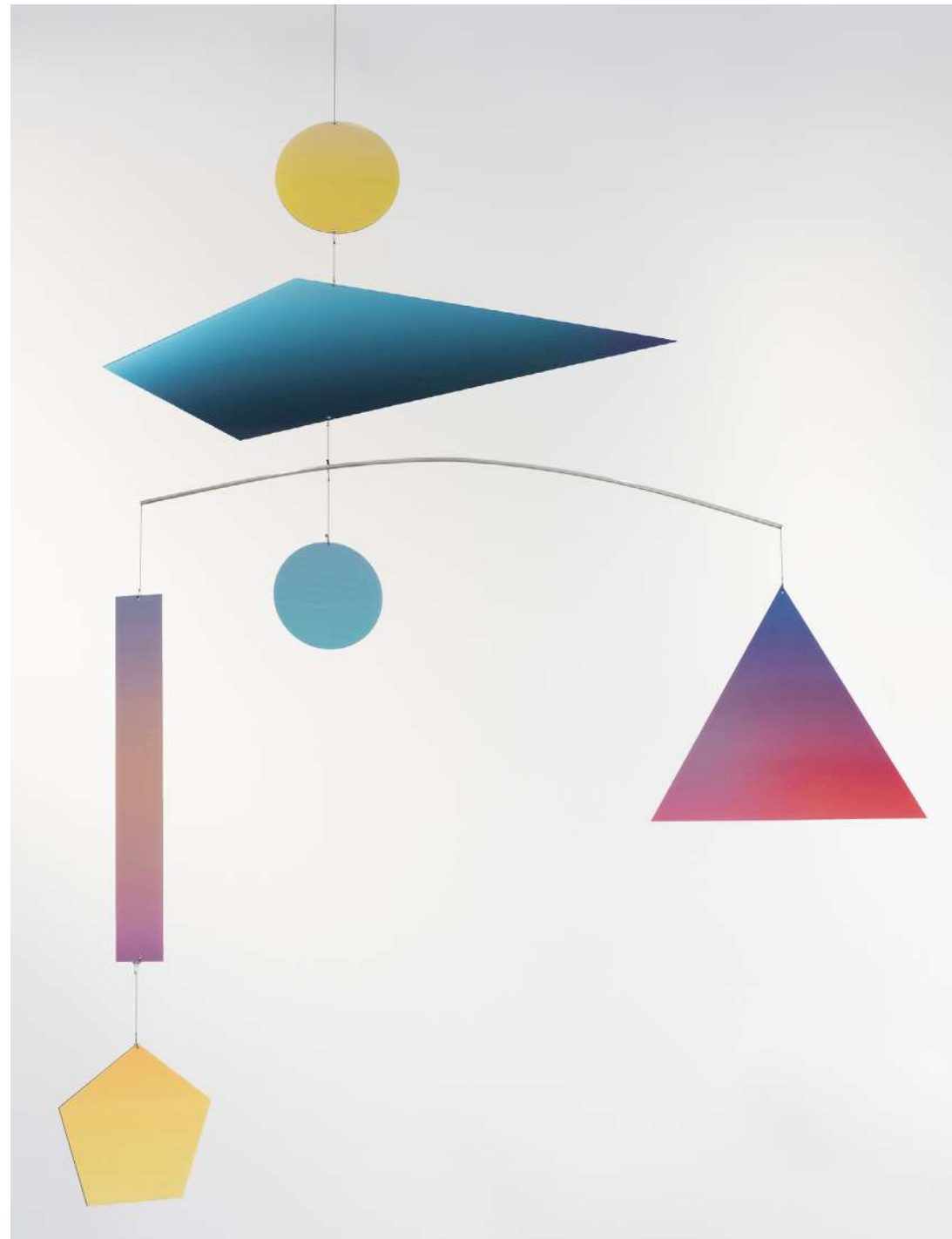
Laurence Aëgerter practices the art of moving. For many years, she has not ceased to reappropriate the real, to bypass it, to reinvent it. It collects, fragments, plays with the icons of our collective unconscious, draws its images here and there on the Internet, in encyclopedias, books, reproductions of works of art, in order to give them back 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 laureate of the Nestlé International Photography Prize at the Festival Images Vevey 2016, of the Author's Book Prize at the Rencontres d'Arles 2018 and of the National Photographic Commission Performance 2022 from the 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, a 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 the 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 takes part in the *Épreuves de la matière* exhibition at the Bibliothèque Nationale de France, BnF Mitterrand, in Paris. After creating a *monumental glass piece for the exhibition L'ombre, le reflet, l'écho* at the Palais Lascaris in Nice in 2023-2024, she recently exhibited her works at Thoronet Abbey as part of the Carte Blanche photographique organised by the Centre des Monuments Nationaux.

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.



Mustapha Azeroual, *Héliaque Mobile, #1*, 2025
UV prints on lenticular support
laminated on Dibond, mirror polished aluminum connection parts
high-strength braided jumper wires and aluminum crimped sleeves
unique piece - circa 120 x 130 cm

MUSTAPHA AZEROUAL - HÉLIAQUE, MOBILE

Mustapha Azeroual *Héliaque*, 2025

With *Héliaque*, the artist invites us to look, to watch out for the moment when light shifts. The title of this series indeed refers to the astronomical phenomenon called « heliacal rising »: this tenuous moment when, at dawn or at dusk, a star or a planet outcrops in the firmament before being immediately dissolved by the solar brightness. In ancient times, the heliacal rising of Sirius served as a cardinal landmark for the Egyptians: it announced the floods of the Nile and was known as the first day of the year. The work transposes this luminous threshold into the photographic field by assembling fragments of lenticular supports, according to the same process as the *Radiance*, thus giving to see this constellation of small colored abstractions. By freeing himself from the wall, the artist exacerbates the kinetic dimension specific to the lenticular: micro-lenses diffract light and compose, at an angle, a plurality of vertiginous forms for the eye that follow one another, overlap, then vanish, like the star disintegrated by the first ray of the sun. This partition in « several movements » gives the piece an unstable regime of vision, where no perception is repeated identically.

Behind these abstractions, a source firmly anchored in the real. Mustapha Azeroual photographs the solar orde during its rising and setting in China, Morocco or Brittany. In these source images, the artist extracts pixels of colour to reconstruct atmospheric landscapes with remarkable chromatic richness, animated by the lenticular network that hosts them on its surface. Two mobile lenticulars suspended in space as a nod to their celestial source continue to transform under the effect of air. This poetics of the blurred and visual vertigo with infinite colorful variations, offer the public a singular celestial walk. The more the spectator moves forward and moves, the more his/her eye is solicited by the multiplication of effects produced by these extremely vibrant works.

Thus *Héliaque* combines optical rigor and poetry of the gaze, making light not a simple revealer, but the very material of sculpture.

[extract] Marjolaine Lévy, art historian and curator

Exhibitions
2025 *Vertiges de la couleur*, Galerie Binome

MUSTAPHA AZEROUAL - HÉLIAQUE, MOBILE



Mustapha Azeroual, *Equivalent_Kosmos*, #103, 2025
multi-layer print with polychrome bichromate gum
laminated on Dibond, blast engraving on thermoformed glass
aluminum frame
unique piece - 65 x 50 cm

Mustapha Azeroual *Equivalent_Kosmos*, since 2024

This series ideally reflects the art of Mustapha Azeroual which proceeds from an experimental development of the photographic medium and combines the physics of painting and the chemistry of photography. It is, indeed, chemigrams with bichromate gum, pictorial objects obtained without a camera or negatives. The artist covers the watercolor paper with fluorescent pigments, then projects alum, a chemical reagent that inhibits the photosensitivity specific to the gum bichromate, creating on the entire pictorial surface a nebulous effect whose irregularities appear as the pure hazards that matter's life experiences, like the momentary state of an ongoing entropic process. In order to make these vaporous abstractions even more unstable, the artist covers the paper with a thick thermoformed glass plate, molded on the imprint of a breath in plaster powder. *Equivalent_Kosmos* embodies the artist's photographic ideal of uniting the immateriality of light and the materiality of painting, by adding to it glass, a translucent, refracting and protective mass, which seals the pigmented abstraction while modulating its appearance.

Marjolaine Lévy

References of the works

Exhibitions

2025 *Vertiges de la couleur*, Galerie Binome
Sillage, curator Yasmine Chemali, François Cheval,
Fabienne Grasser-Fulchéri
Espace de l'Art Concret, Mouans-Sartoux

Collections

Coll. Muheim & Cornaggia, Coll. AmArt



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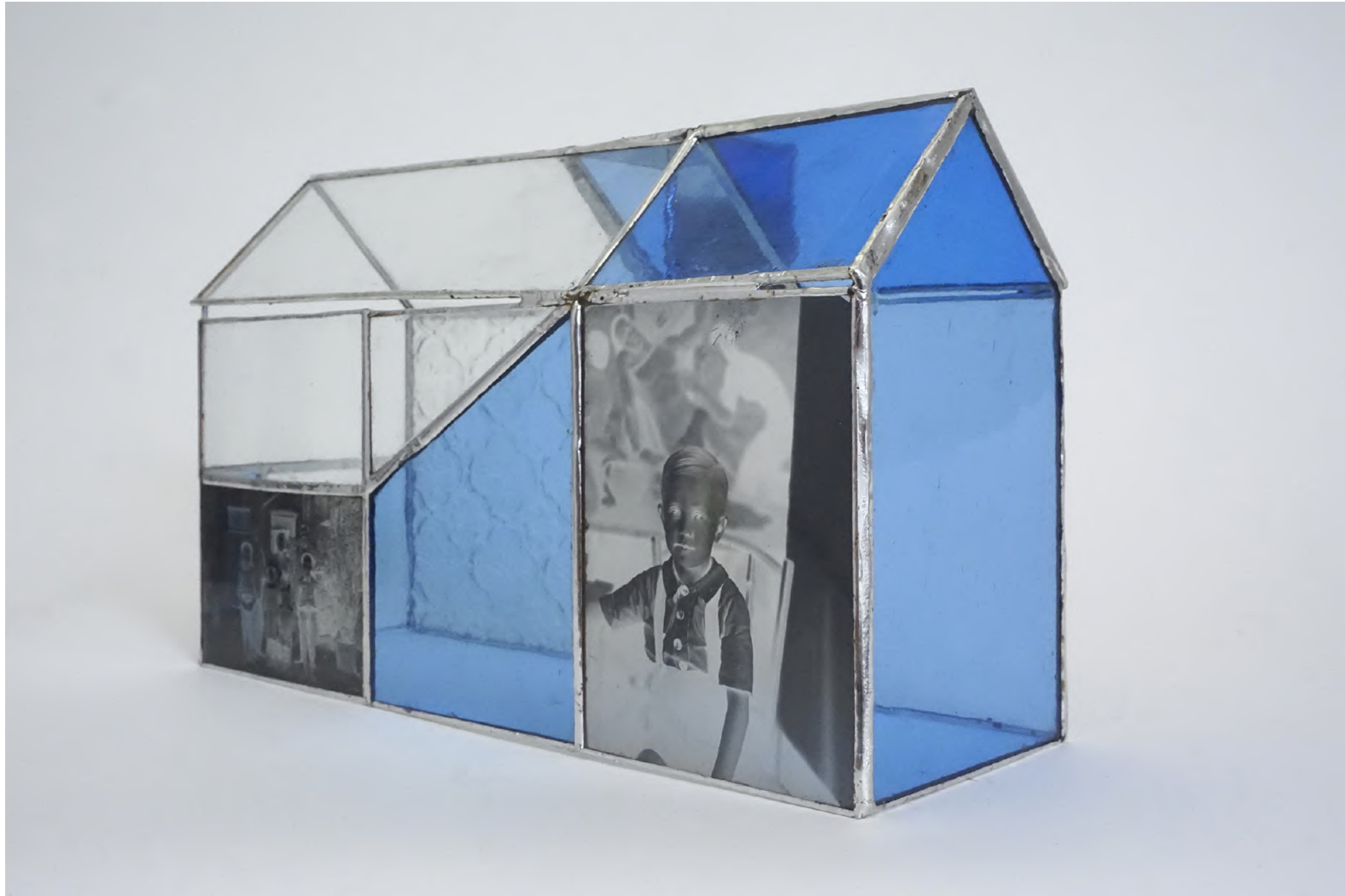
“Mustapha Azeroual, 38 years old, may represent the future of photography. In five years, from Dubai to Paris via Beirut, he has distinguished himself during all the major events of the market. During the FIAC 2014, the Huffington Post places it among the ten rising values of contemporary art. This autumn, Christie’s identifies it as one of the five photographers to collect at the Paris Photo exhibition. [...]The photographs of Mustapha Azeroual are however enigmatic, even abstract, always resulting from a complex and mysterious process. One would be tempted to describe him as an «artisan of conceptual photography» so much the plastic requirement of his work meets a deep theoretical reflection.

[extract] Diptyk Magazine #37 - Marie Moignard
for the exhibition *Sublimation*, october 2016, Fondation CDG, Rabat, Morocco

Mustapha Azeroual (1979, Franco-Moroccan) is a self-taught photographer. Trained as a scientist, he bases his research on the observation of the processes of appearance of the image and its demonstrations, transmitted to the spectator through experimentation broadcasting media. Combining the installation, the volume and the sequence with ancient photographic processes, he updates the historical techniques of photography and printing, while opening the field of investigation of the photographic image beyond its presupposed limits (flatness and temporality). The question of photographic and the materiality of the image is at the heart of its creation process. While continuing his research between France and Morocco, he develops several projects between art and science, in partnership with research institutes in Paris and Strasbourg. He was also a resident of the Capsule, Centre de création photographique du Bourget from 2014 to 2021, and of the Centre photographique de Mougins in 2024.

Represented by the Galerie Binome since 2013, his work has been exhibited in many museums and fairs in France, in Europe, in the United States and in the Middle East. His works are notably part of the collections of MACAAL (Morocco), JP Morgan (USA), CNAP Centre national d’art plastique, Centre Pompidou, Musée français de la photographie de Bièvres. Numerous publications in the French and international press today refer to his research.

In 2020, he was awarded the national photographic commission IMAGE 3.0 at the meeting of art and new technologies, initiated by the Ministry of Culture and the National Center for Fine Arts in partnership with the Jeu de Paume. In 2023, his work enters the collections of the BNF as part of the exhibition *Épreuves de la matière*. He is the 2024 winner of the BMW ART MAKERS prize with Marjolaine Lévy for *The Green Ray* project presented at the Rencontres d’Arles and at Paris Photo. The EAC, space of concrete art in Mouans-Sartoux, dedicates an exhibition to him in 2025, in collaboration with the Centre photographique de Mougins.



Anaïs Boudot, Les généalogiques, Nostalgie, 2025
negatives on anonymous glass
structure of antique glasses and Tiffany stained glass
unique piece - 17 x 27 x 9 cm

ANAÏS BOUDOT - LES GÉNÉALOGIQUES



Anaïs Boudot, Les généalogiques, Album de famille, 2025
negatives on anonymous glass
structure of antique glasses and Tiffany stained glass
unique piece - 33 x 16,5 x 9,5 cm



Anaïs Boudot, Les généalogiques, Tonton, 2025
negatives on anonymous glass
structure of antique glasses and Tiffany stained glass
unique piece - 21 x 14 x 9 cm



Anaïs Boudot, Les généalogiques, La visite, 2025
negatives on anonymous glass
structure of antique glasses and Tiffany stained glass
unique piece - 28 x 16 x 13 cm

Anaïs Boudot
Les généalogiques, 2025

Anaïs Boudot has been developing for several years a photographic work on glass plates, as in *Les oubliées* (2021), where she reinterprets old negatives on glass under a feminist prism.

The series *Les généalogiques* (2025) continues to reinvest its collection of negative plates from flea markets, often family portraits from the middle and upper classes in France from the 1920s to the 1950s. In this work, Anaïs Boudot questions the narrative and emotional potential of these fragments of memory and is interested in what these images do not show – the gaps, silences, absences and secrets they contain. The artist considers family photography as revealing visible and invisible links, breaks, unspoken things within the family unit.

These three-dimensional photographic objects are created in the form of « glass houses » using the Tiffany stained glass technique. They evoke memory, intimacy, psychological tensions related to the house, designed here not only as a refuge, but more broadly as a place of complexity and sometimes pain. Through this work, Anaïs Boudot explores vernacular photography as a living and revealing material of invisible narratives, between sociology, psychogenealogy and poetry. Her approach questions the image in its symbolic, ritual and restorative dimension, while opening new ways to consider analog photography in the light of contemporary issues.



© SMITH

«What she invites at every moment is above all the experience of the gaze that doubts, raises again to its fringes, catches her feet in the carpet of the invisible, this elusive to which it is necessary, despite everything, to give a form, and therefore a kind of truth.» Léa Bismuth

Born in Metz in 1984, Anaïs Boudot graduated from the École des Beaux Arts de Metz in 2007, from the École nationale supérieure de la photographie d'Arles in 2010 and from the Fresnoy – national contemporary art studio – in 2013. Anaïs Boudot pursues a work around the processes of image appearance and the exploration of photographic techniques.

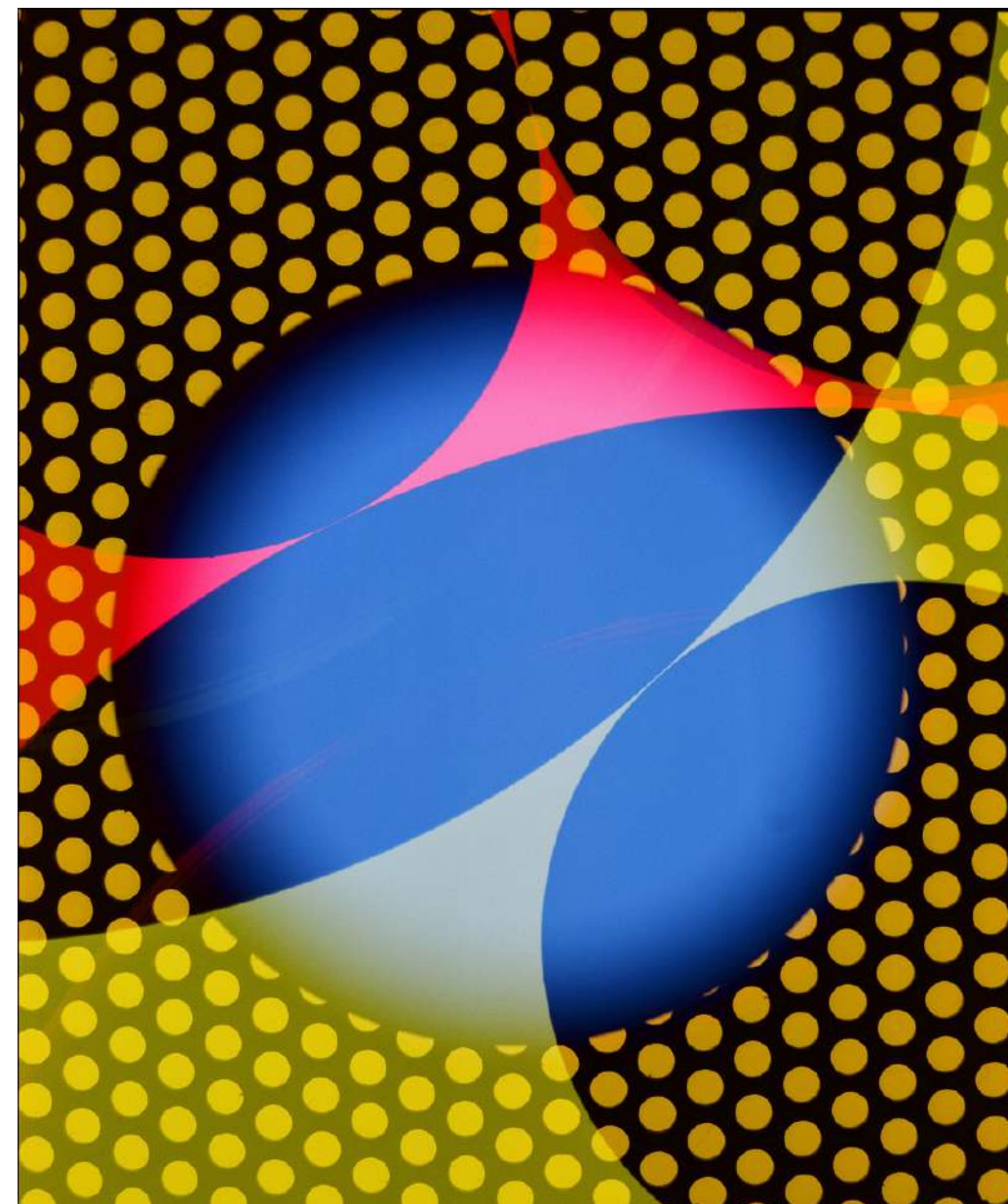
The works of Anaïs Boudot are fragments of nature and places reported in a refined, mysterious form. Aesthetics is imprinted with references to painting and surrealism, it evokes above all the experience of an image remembered, dreamed or fantasized.

Anaïs Boudot's approach is also based on a technical knowledge of the photographic medium that allows her to develop hybrid scripts combining film and digital or to reappropriate old techniques in order to choose the most suitable means for her projects. For her, photography often expresses a subjective experience of time, tensed between memory and the expectation of an unveiling.

Glass plate photography has become emblematic of Anaïs Boudot's work in recent years. Initiated in 2015 in the series *Éclats de la lune morte*, she systematized it from 2016 at the Casa Velázquez via the orotones of *La Noche oscura*. And it is in this sense that the publishing house The Eyes Publishing invited Anaïs Boudot to respond to the experiments on glass by Brassai and Picasso, started in 1932 for the book *Les Oubliées*, Picasso, Brassai, Boudot, 2021. In 2022, she continues this practice with the series *Jour le jour*, exploring the photographic album of her smartphone. In 2024, she is entrusted with the restoration of the stained glass windows of the Folie, kiosk of the Cour de Bellême in the Perche. In 2025, she produces *Les Généalogiques*, a set of glass-object houses using the Tiffany stained glass technique.



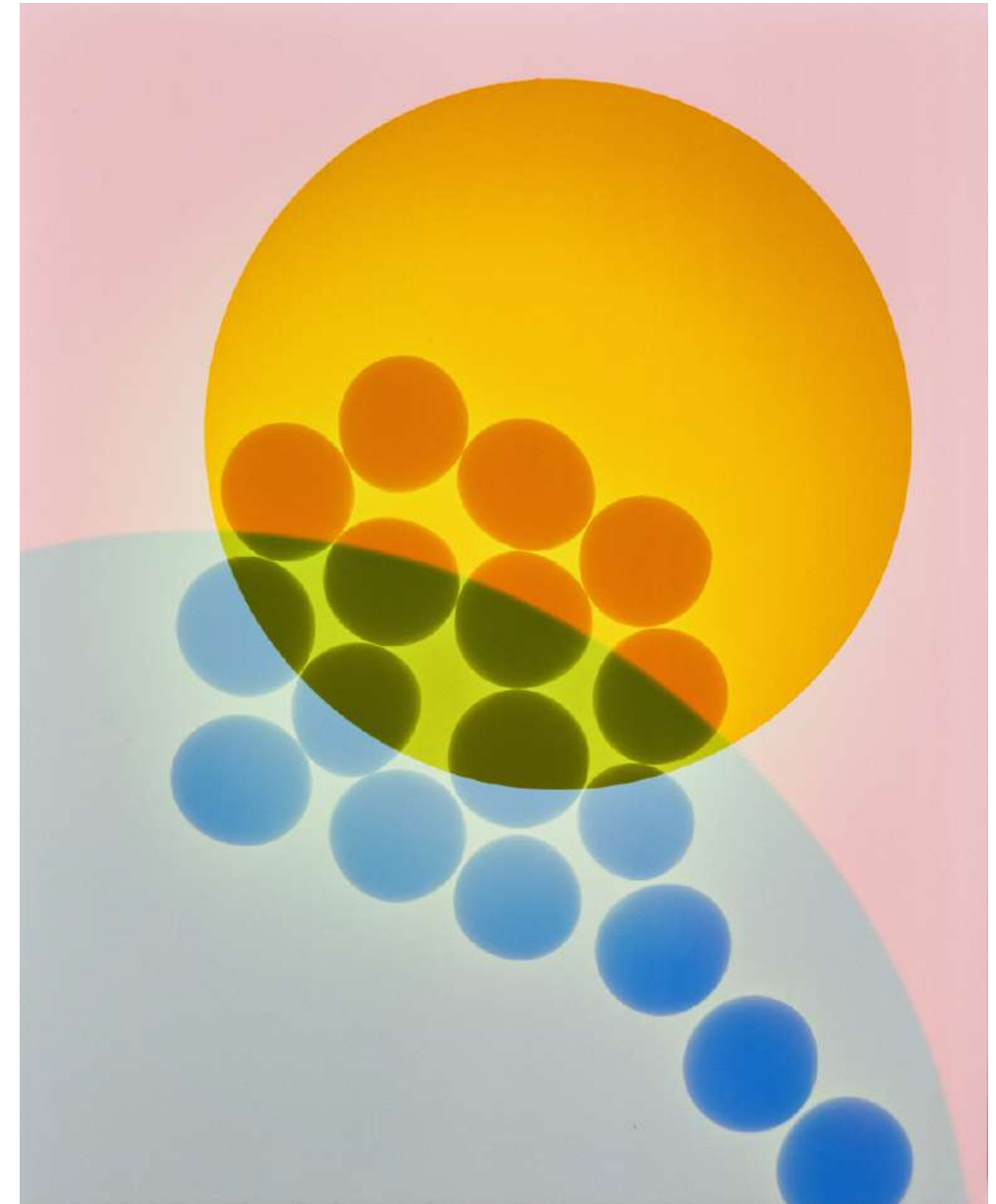
Philippe Durand, Dedans, 25-04, 2025
 medium format multiple exposures
 analog print with the enlarger
 laminated on Dibond, white framed box with anti-reflective glass
 edition of 2 (+1AP) - 127 x 103 cm



Philippe Durand, Dedans, 25-03, 2025
 medium format multiple exposures
 analog print with the enlarger
 laminated on Dibond, white framed box with anti-reflective glass
 edition of 2 (+1AP) - 127 x 103 cm



Philippe Durand, Dedans, 25-02, 2025
 medium format multiple exposures
 analog print with the enlarger
 laminated on Dibond, white framed box with anti-reflective
 glass edition of 3 (+1AP) - 67 x 55 cm



Philippe Durand, Dedans, 25-01, 2025
 medium format multiple exposures
 analog print with the enlarger
 laminated on Dibond, white framed box with anti-reflective
 glass edition of 3 (+1AP) - 67 x 55 cm



[exhibition view]
PERCEVOIR - solo show
Galerie Binome, 2025

Philippe Durand
Dedans, depuis 2020

Since the mid-1990s, Philippe Durand (1963) has been exploring the photographic medium to discover its possible definitions. With *Dedans*, he has created a space for sensory experimentation. Often taken at night, his compositions of pebbles or Go game pieces resemble surrealist automatism in a state of semi-sleep. The fortuitous encounter of elements is organised on a light table, under coloured filters, in layers of several shots. Reintroducing chance into a process that has become too predictable, recreating chemical, tactile and sensual links is an integral part of the project. The image is animated by the vibrations of colour links: cold colours recede while warm colours advance towards the eye, inviting the viewer to perceive light as living matter.

References of the works

Exhibitions	
2025	<i>Percevoir</i> , Galerie Binome, Paris
2021	<i>La photographie à l'épreuve de l'abstraction</i> , CPIF Pontault-Combault, France
2020	<i>Dehors genêts dedans</i> , Galerie Laurent Godin, Paris
Publications	
2020	<i>La photographie à l'épreuve de l'abstraction</i> , Audrey Illouz, Hatje Cantz editions



© Philippe Durand

Philippe Durand (1963) lives and works between Paris and Auvergne. He is a professor at the National School of Fine Arts in Lyon, from which he himself graduated in 1988. Initially turned towards experimental cinema, he then approaches photography in a post-documentary approach, as evidenced by the series *Choses Modernes*, *Still Life Armed Response*, *Doigts*, *pollution*, or even *portraits of cities*, which will lead him to his first international exhibitions. At the turn of the 2010s, taking note of technological developments and modes of dissemination, his photographic practice was transformed. Working with multiple exposures, color filters, unmaking the initial shots, Durand approaches the painter's position. He reappropriates historical processes such as the cyanotype or the photogram, and orients his research on new non-planar media like marble pebbles or volume printing. His work prioritizes the phenomenological aspect, the experience of the spectator over objective representation.

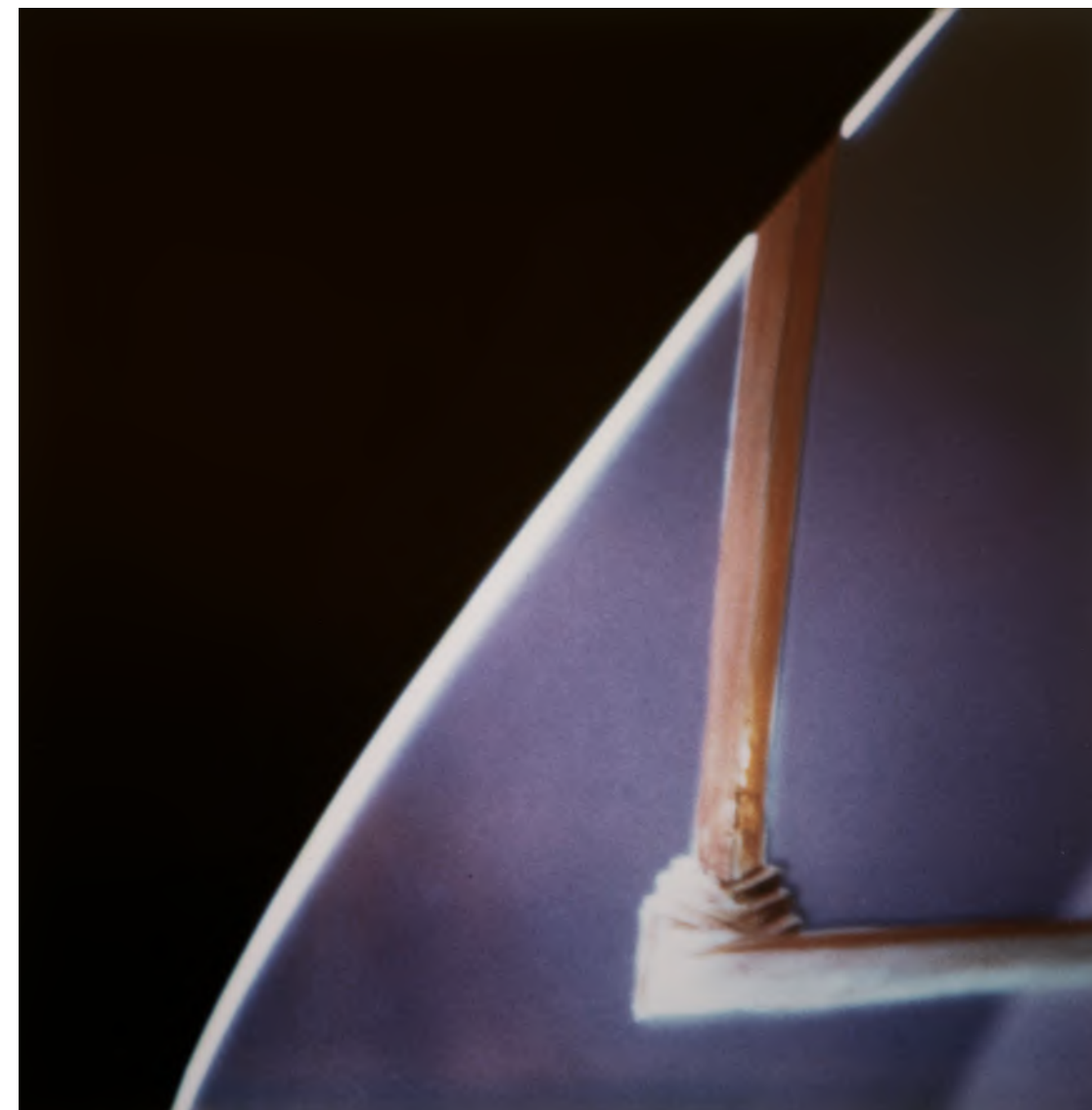
Published from his beginnings - including recently *Chauvet, l'aventure intérieure* by RVB. Books and *Vallée des merveilles* by GwinZegal editions in 2021 - Philippe Durand is referenced in many art critics. Exhibited in France and internationally, his works have also joined large public collections: Centre Pompidou, Centre national des arts plastiques, Musée d'Annecy, FRAC Auvergne, Bretagne, Corse, Normandie-Caen et Nouvelle-Aquitaine, Institut d'Art Contemporain Villeurbanne. Philippe Durand has previously collaborated with the galleries Véronique de Bellefroid in Brussels, Van der Grinten in Cologne, Germany, and Laurent Godin in Paris for nearly 20 years.



Corinne Mercadier, Polaroids-Photographies, Triptyque bleu, 1985-86
 painting on glass and photographs
 Polaroid SX70 rephotographed on Ekta 4/5 inch film
 Cibachrome print, anti-reflective glass
 edition 2/2 - triptych 34 x 76 cm



Corinne Mercadier, Polaroids-Photographies, Rose et bleu, 1985-86
 paintings on glass, polaroid SX70 rephotographed on Ekta 4/5 inch film
 Cibachrome print, frame with anti-glare glass
 unique piece - circa 34 x 29 cm



Corinne Mercadier, Polaroids-Photographies, Colonne fond bleu, 1985-86
 paintings on glass, polaroid SX70 rephotographed on Ekta 4/5 inch film
 Cibachrome print, frame with anti-glare glass
 unique piece - circa 34 x 29 cm



Corinne Mercadier, Polaroids-Photographies, La maison et le temple, 1985-86
 paintings on glass, polaroid SX70 rephotographed on Ekta 4/5 inch film
 Cibachrome print, frame with anti-glare glass
 unique piece - circa 34 x 29 cm



Corinne Mercadier, Polaroids-Photographies, Deux colonnes, 1985-86
 paintings on glass, polaroid SX70 rephotographed on Ekta 4/5 inch film
 Cibachrome print, frame with anti-glare glass
 unique piece - circa 34 x 29 cm



Corinne Mercadier, Polaroids-Photographies, Double colonne inversée 1985-86
paintings on glass, polaroid SX70 rephotographed on Ekta 4/5 inch film
Cibachrome print, frame with anti-glare glass
unique piece - circa 34 x 29 cm

Corinne Mercadier
Polaroids-Photographies, 1985-86

There is something like the mystery of the Shroud in Corinne Mercadier's *Polaroids-Photographies* series. No transcendence, but an ineffable one that radiates from these empty architectures, and of which the film would have kept track. Traces of a history of art, which refers both to the Prisons of Piranesi and to the mysterious atmospheres of the cinematograph, with this way that materials are their own lighting or illuminate from an absent source, in a quasi-monochrome. The first images, more erudite, give way today to a rigor close to abstraction. Architectures are lines of force, more than spaces, caught in the turbulence of a framing. They divide the color between absolute black and pictorial shades. The image hesitates between the depth of the void and the skin accident, as between the representation of the temple and that of the theater. That is to say if the enigma of the making of these images, made in the workshop in natural light, refers to another enigma: that of their disturbing presence.

Claire Peillod, Artpress, 1986

About the exhibition of Corinne Mercadier *Polaroids-Photographies* at the Artothèque of Lyon

References of the works

Exhibitions

- 2024 *Une borne à l'infini*, Galerie Binome, Paris
Dérives, Manifesta-Lyon, in resonanceof the 17th Biennale of Lyon-art
contemporain, off-site Galerie Binome
- 1988 *Architectures de verre*, Mai de la Photo, Crypte du Palais de Justice, Reims
- 1987 *La mesure du vide*, Musée de Valence, Valencia
Galerie J et J Donguy, Paris
- 1986 *Polaroid-Photographies*, Artothèque of Lyon
Le Mois de la Photo à Paris, Espace Coprah, Paris

press review

- 2024 TÉLÉRAMA SORTIR / *Corinne Mercadier - Une borne à l'infini*
by Marie-Anne Kleiber
LE JOURNAL DES ARTS / *Corinne Mercadier - En galerie* by Christine Coste
- 1991 REVUE EUROPE / *La voie de Persée* by Jean-Baptiste Para
L'OBSERVATOIRE #1 / Photographies
- 1989 MARS #23 / *Petits Théâtres de lumière et de cendre* by Frédéric Valabrègue
- 1986 ARTPRESS / *Polaroids-Photographies* by Claire Peillod

Publications

- 1987 *Corinne Mercadier ou les Architectures / Mémoires* by Régis Durand,
catalogue d'exposition « La mesure du vide », Museum of Valencia
Interview Corinne Mercadier & Martine Sadion, exhibition catalogue « La mesure
du vide », Museum of Valencia
- 1986 *Polaroid-photographies* by Claire Peillod, exhibition catalogue « La mesure du
vide »,Museum of Valencia
Du Temple au Théâtre by Alain Charre, brochure of the exhibition, Artothèque of Lyon

Interview

- 2024 France Fine Art, Interview of Corinne Mercadier for her second personal exhibition at
the Galerie Binome by Anne-Frédérique Fer



[exhibition view]
Dérives - group show
off-site, Manifesta-Lyon, 2024



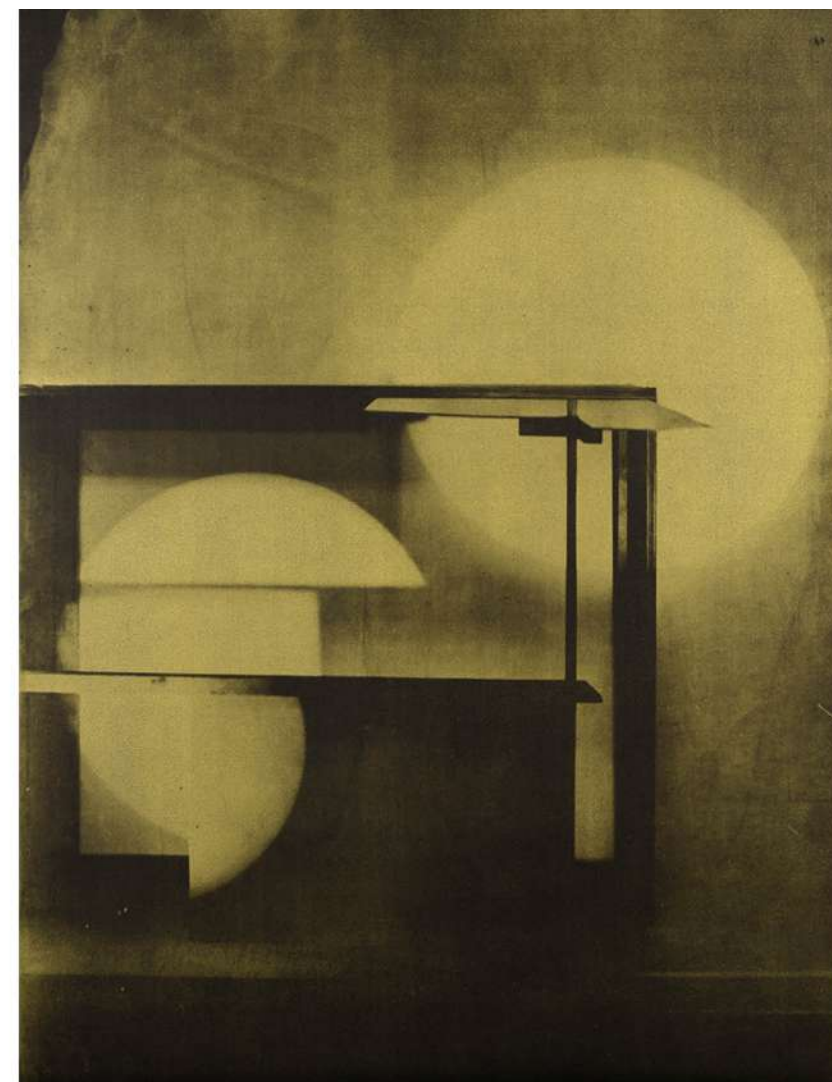
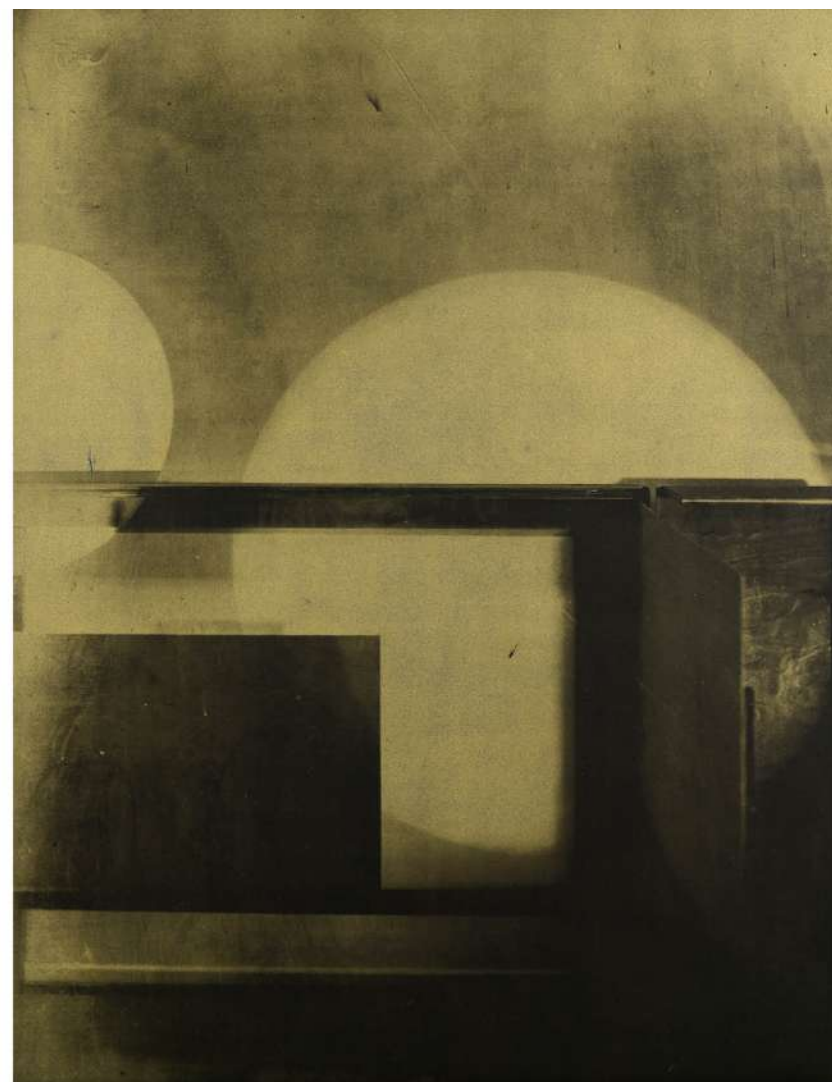
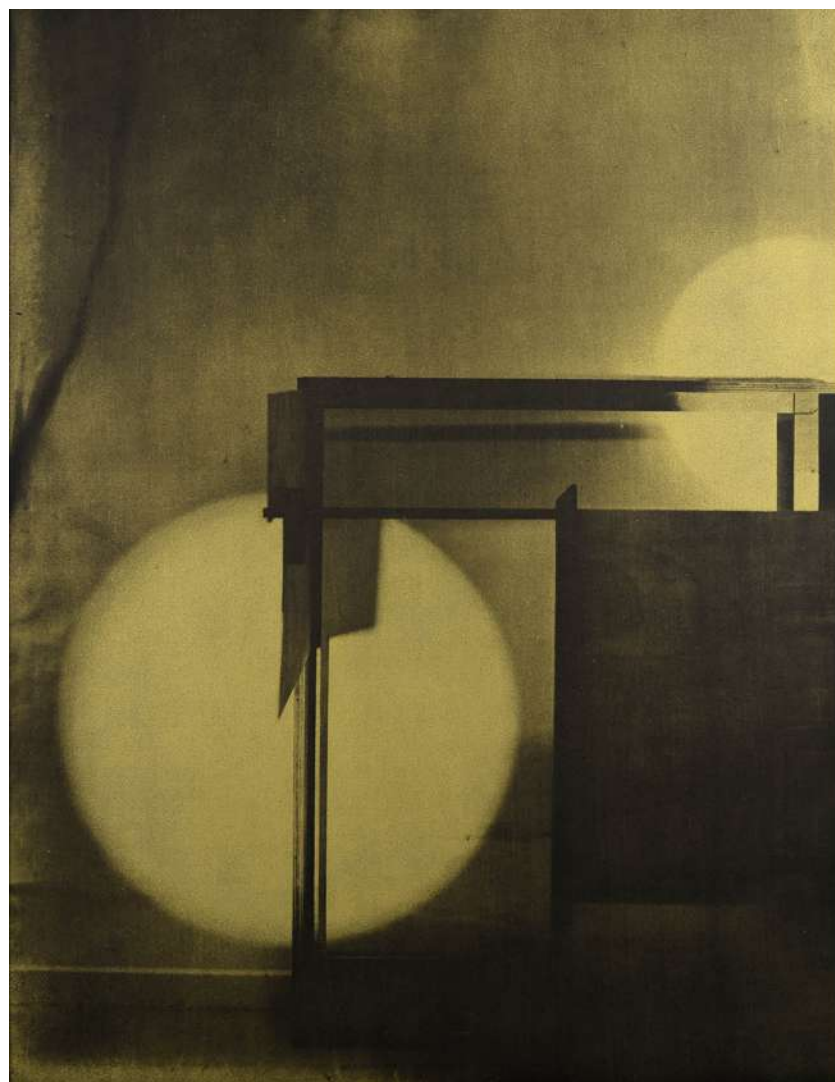
PORTRAIT

Corinne Mercadier (1955, Boulogne-Billancourt, France) lives and works between Paris and Bages in Languedoc. Certified teacher in Fine Arts and a graduate in Art History from the University of Provence, she primarily practices photography, but also drawing and sculpture. Her artistic journey first unfolds in *Carnets de travail*, in which she draws, writes, and models the stages of her research. This multifaceted reflection continues both in her photographs of paintings on glass and in her staged photographs, for which she also creates the costumes and objects. In constant dialogue, her drawings bear photographic imprints and reveal other facets of her world. Long attached to the Polaroid, her practice now embraces the possibilities of digital media. Corinne Mercadier's works lead us into a world seen through the lens of imagination. The immaterial takes shape in constructed images where characters, floating objects, and strange places play with chance.

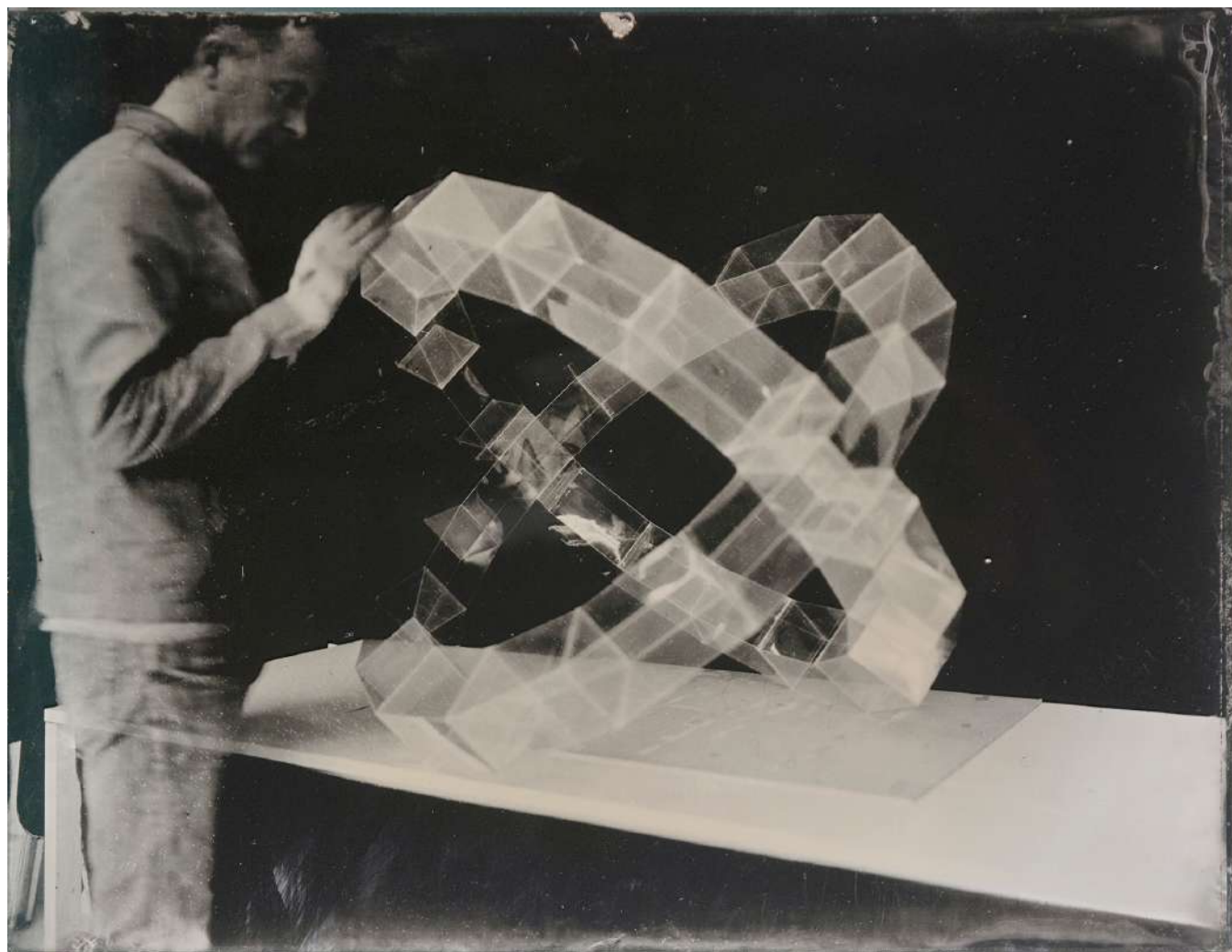
Winner of the Prix de Photographie de la Fondation des Treilles in 2018 and finalist for the Prix de l'Académie des Beaux-Arts Marc Ladreit de La Charrière in 2013, Corinne Mercadier's work has been the subject of numerous exhibitions, in festivals and museums alike, including recently *In the night* at the SAMoCA – Saudi Arabian Museum of Contemporary Art in Riyadh, Saudi Arabia; *Épreuves de la matière* at the 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 FRAC Normandie Rouen; and *La Boîte de Pandore, le grand cabinet photographique* at the Musée Réattu in Arles. In 2024/2025, she took part in the exhibition *En el aire conmovido*, curated by Georges Didi-Huberman at the Museo Reina Sofia in Madrid and at the CCCB – Centre de Cultura Contemporània de Barcelona. She also opened her second solo exhibition at Galerie Binome: *Une borne à l'infini* in 2024-25.

She has published several books with Filigranes Éditions, including *Devant un champ obscur* in 2012 and a monograph in 2007. Her works can be found in the collections of Photo Élysée, SAMoCA, the Maison Européenne de la Photographie, FNAC, the BnF, Neuflyze OBC, and Polaroid Corporation.

CORINNE MERCADIER - BIOGRAPHY



Laurent Millet, triptyque, somnium series
 from ambrotypes, 2015
 multilayer printing with bichromated gum and gold pigments
 edition of 3 (+2AP) – 3 x 100 x 80 cm



Laurent Millet, sans titre #02, série Somnium, 2024
 multilayer printing with monochrome bichromated gum from ambrotypes, 2015
 framed with anti-reflective glass
 unique proofs in an edition of 3 – circa 60 x 75 cm



Laurent Millet, sans titre #07, série Somnium, 2024
 multilayer printing with monochrome bichromated gum from ambrotypes, 2015
 framed with anti-reflective glass
 unique proofs in an edition of 3 – circa 62 x 85 cm



Laurent Millet, Somnium series, 2024
multilayer printing with monochrome bichromated gum from ambrotypes, 2015
framed with anti-reflective glass
unique proofs in an edition of 3 – circa 70 x 50 cm

Laurent Millet
Somnium, 2024, from ambrotypes of 2015

The creation of images, and by extension of the imagination, is at the heart of Laurent Millet's (1968) visual art research, which also questions the place of the artist in the creative process. The *Somnium* series illustrates the powers of the creative mind. In it, Laurent Millet addresses the act of imagining, with regard to this man, the artist himself, depicted in his studio thinking, manipulating and experimenting with a geometric device. Like an alchemist, he transforms the abstraction of thought into a concrete object, a passage from the mental to the visible through installations and models. Each image conveys the memory of centuries of culture and forms inherited from modernist thought.

Thus, in his practice, Laurent Millet borrows and adapts the visual grammars and other repertoires of forms invented by his artistic, architectural and artisanal predecessors. And if he multiplies the mediums, moving from drawing to its three-dimensional representation, from sculpture to its integration into the landscape, from in-situ installation to its reduction to an architectural model, it is indeed to speak to us about photography. Originally conceived as ambrotypes (2015), the series was revived ten years later in gum bichromate prints. In 2025, *Somnium* was also published by The(M) éditions.

References of the works

Exhibitions

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| 2024 | <i>Le bureau des formes</i> , Galerie Graf notaires
Hors les murs Galerie Binome
<i>Former l'hypothèse</i> , Centre Photographique Rouen Normandie
<i>Ce qui me reste de la géométrie</i> , Centre d'art contemporain
École d'arts plastiques, Châtellerault |
| 2018 | <i>À tire d'aile, figures de l'envol</i> , Centre photographique Rouen, France |
| 2017 | <i>Somnium</i> , Catherine Edelman Gallery, Chicago, IL, USA |

Publications

- | | |
|------|---|
| 2025 | <i>A selection of forms</i> , Paris Photo 2025, Spassky Fischer editions
<i>L'Astrophile ou le rêve circulaire</i> , monographie
the(M) éditions, texte Frédérique Aït Touati |
| 2014 | <i>Les Enfantillages Pittoresques</i> , Michel Poivert texts
Musée des Beaux-Arts d'Angers, Filigranes editions, Paris
Prix Nadar 2014 |

Collections

Musée français de la photographie de Bièvres



© Doria Ardiet

Letting oneself be «overwhelmed» by the material is to let a real overflow the representation. If he is wary of the effects and mannerism that can result from the seduction of a process, Laurent Millet takes him towards a radical formal vocabulary that escapes any past evocation.
[extract] *Contre-culture dans la photographie contemporaine*,
by Michel Poivert, Textuel editions, 2022

Born in 1968 in Roanne, Laurent Millet lives and works in La Rochelle. He also teaches at the École supérieure d'art et de design d'Angers (TALM). Prix Nadar 2014 for *Les Enfantillages Pittoresques* (Filigranes Editions), Prix Niépce 2015, member of the Casa de Velazquez (2007 to 2009), among other awards, his work has been the subject of numerous publications and exhibitions - Musée de la Chasse et de la Nature, BnF, Maison Européenne de la Photographie, Natural History Museum, Rencontres d'Arles, Niépce Museum of Chalon-sur-Saône, Photographic Center of Rouen Normandy... - including a first retrospective at the Museum of Fine Arts in Angers in 2014. His works are present in prestigious collections in France (BnF, FNAC, MEP...) and in the United States (Los Angeles County Museum, MoMA in San Francisco, Chicago Art Institute, Museums of Fine Arts in Houston and Santa Fe...). He joined the Galerie Binome in 2019, which has organized his first solo exhibition, *Un architecte comme les autres*, in 2021 and *Jardin d'après nature* in 2024. In 2025, he is the winner of the national commission « Réinventer la photographie » on the occasion of the celebration of the bicentenary of photography.

Hybrids, the photographic works of Laurent Millet take root in space via other mediums, such as sculpture, drawing, or site-specific installation. Out of time, they explore a multitude of printing techniques, ambrotype, salted paper, cyanotype, gelatin-silver and very recently the gum bichromate. The making of the image, and by extension the imagination, is at the heart of his plastic research. Straddling narration and more formal characters related to architecture, he also questions the place of the artist in the creative process.

Since 2010, Galerie Binome (Paris) is dedicated to contemporary photography. Member of the Comité professionnel des galeries d'art, the gallery collaborates with various curators and institutions.

Its annual program of exhibitions is opened to emerging artists from contemporary art, who explore the boundaries of the medium and the supports. This selection leans more specifically towards visual arts in search of new forms of photography. To define the domain of photography, its scope and limits, as well as the post-photographic condition, are at the center of the research carried out by the gallery.

Member of the Comité Professionnel des Galeries d'Art, the Galerie Binome develops numerous collaborations with personalities from the world of art and photography, exhibition curators, private and public institutions. Member of the Paris Photo Selection Committee in 2023, its director Valérie Cazin joined the Honorary Committee of the fair in 2024 as well as the Steering Committee of the Polyptyque exhibition in Marseille.

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www.galeriebinome.com



Actualités

Vertiges de la couleur

Mustapha Azeroual - solo show
October 2 - November 29, 2025
Galerie Binome, Paris 4th

Paris Photo

Group show
Laurence Aëgerter, Mustapha Azeroual, Anaïs Boudot,
Philippe Durand, Corinne Mercadier, Laurent Millet
November 13 - 16, 2025
Grand Palais, Paris 8th

Laurent Lafolie

solo show
December 3, 2025 - January 24, 2026
Galerie Binome, Paris 4th

Antwerp Art Fair

Laurence Aëgerter - solo show
December 11 - 14, 2025
Jan van Rijswijcklaan 191, Antwerp, Belgium