

ART ANTWERP
Stand B37

solo show
Laurence Aëgerter

11 - 14/12/2025
Jan van Rijswijcklaan 191, Antwerp

With the financial support of Mondriaan Fonds





Laurence Aëgerter, *Soleils couchants sur la Seine à Lavacourt*, 2020
 tapestry woven in jacquard, mixed threads including mohair and Lurex
 produced in collaboration with TextielLab, TextielMuseum Tilburg (NL)
 edition of 8 (+2AP) - 260 x 165 cm

SOLEILS COUCHANTS SUR LA SEINE À LAVACOURT

galerie
binome

Pictorial illusion

Trained as an art historian, Laurence Aëgerter devoted her doctoral thesis to analysing trompe l'oeil in the golden age of Dutch painting. In her artistic practice, she perpetuates this relationship with illusion by playing with the icons of our collective unconscious. Dürer, van Ruisdael, Monet and Manet are all referenced in this selection of photographic and textile works. Never literal, Laurence Aëgerter excels in the art of displacement. Galerie Binome presents *Le Torero mort* (2024) and *Pastorale* (2024) for the first time. While the former immediately raises the question of art history in Aëgerter's work, the latter is a demonstration of her artistry in playing with it. 'One work can hide another' is a warning to her viewers, explicitly illustrated by what the curtain in front of *Le miroir aveugle* (2023) veils or reveals.

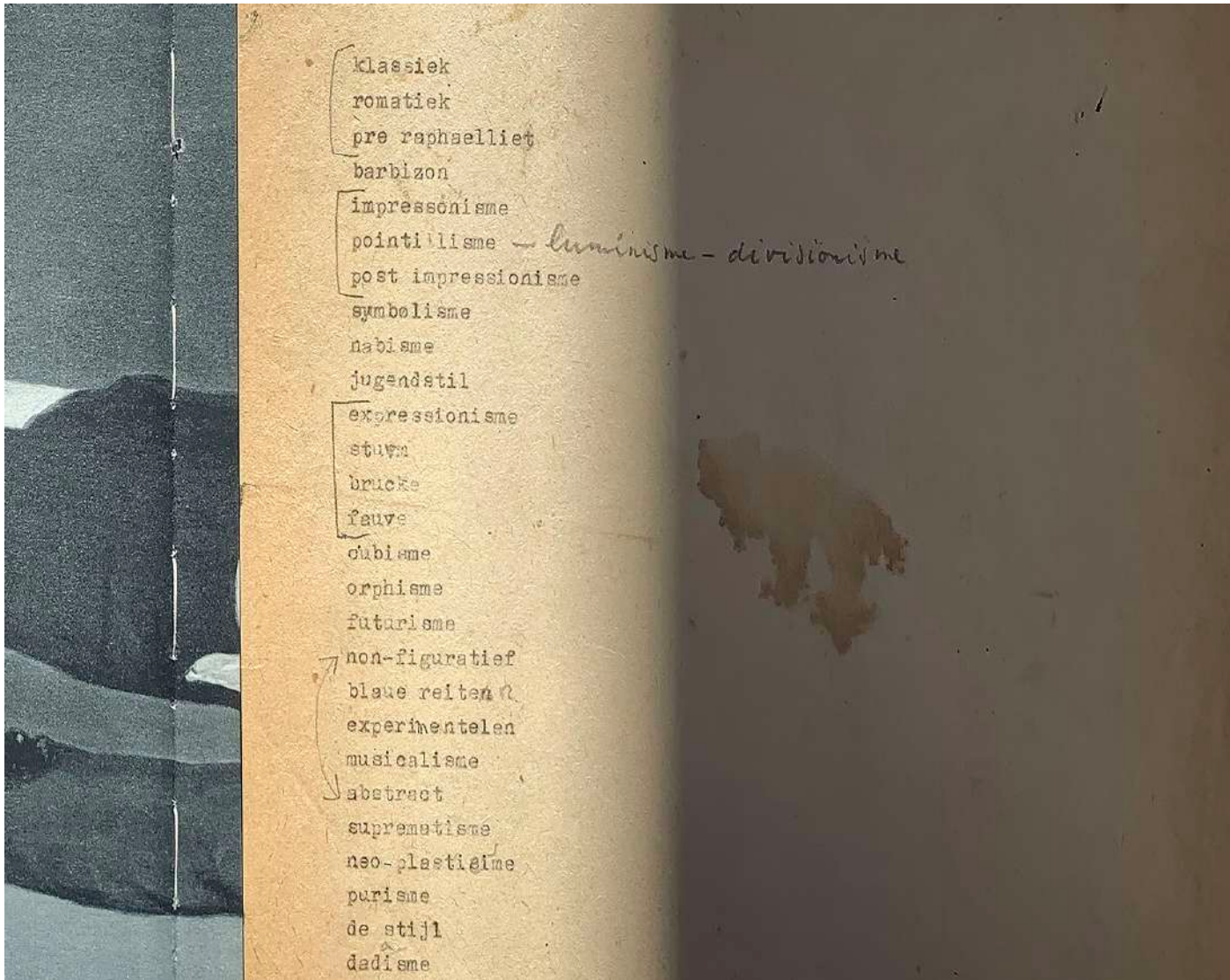
For the past fifteen years, Laurence Aëgerter has also been developing an extensive tapestry work, which has become one of her preferred mediums. *Soleils couchants sur la Seine à Lavacourt* (2020), created for her exhibition at the Musée du Petit Palais in Paris, is emblematic of this textile production. Inspired by the collections of this same institution, the dialogue with van Ruisdael's painting is a tribute to the Dutch landscapes that bind the artist to her adopted homeland. The astonishing reappropriation of Dürer's engravings, screen-printed with tactile and fluorescent inks to give them new life, is another indication of the liberties taken by an artist who claims to want to impose no restrictions on herself.

PICTORIAL ILLUSION



Laurence Aëgerter, *Le Torero mort*, 2024
archival pigment prints on Hahnemühle Fine Art papier
laminated on Dibond, black wooden shadow box
edition of 6 (+2AP) - 40,3 x 53,9 cm

LE TORERO MORT



[details]
Laurence Aëgerter, Le Torero mort, 2024

LE TORERO MORT (DETAIL)

Laurence Aëgerter
Le Torero mort, 2024

In the building where Laurence Aëgerter's studio is, a neighbouring artist below her floor sadly passed away. He was a painter and regularly gave classes to students, growing older with them. Emptying his studio, his wife kindly piled up towers of art books for the other artists of the building, to pick up some of there interest.

Laurence borrowed Manet. Opening it on her studio table, the book opened to the double page of 'Le Torero mort'. A typed written lose page was in the back of the book, listing patiently all painting styles of the last 150 years. Like an endlessly turning wheel, inventing itself on an on. A stain in the form of a gentle fantastic monster stands in the margin. This page spontaneously landed on the torso of the torero. The sun was shining in the studio. At once she became aware of the cast shadow from her wooden window. She remembered her *Cathédrales*. The image under her eyes was calling to existence.

Le Torero mort is an homage to all the dead painters and an homage to the Art of Painting, forever dead and reborn.

LE TORERO MORT



Laurence Aëgerter, *Pastorale*, 2024
archival pigment prints on Hahnemühle Fine Art paper
laminated on Dibond, wooden back frame
edition of 6 (+2AP) - 111 x 156,3 cm

PASTORALE

Laurence Aëgerter
***Pastorale*, 2024**

Pastorale is a trompe-l'oeil of the reverse of a stretched tapestry. The classic scenery of a « pastorale » (an 18th century idyllic rural scenery with a young shepherd) becomes an abstract landscape of colourful yarns. The photograph could be laid against the bottom of a wall, as if it is waiting to be hung.

Before studying at the art academy Laurence Aëgerter studied Art History and her thesis was a research about 'trompe-l'oeil' paintings from the Dutch Golden Age. *Pastorale* is an homage to the trompe-l'oeil master, Cornelis Gijsbrecht (Antwerp, ca. 1630 – ca. 1684), and his *Reverse of a painting*, in the collection of Kunstmuseen Copenhagen.

PASTORALE



[exhibition view]
 Laurence Aëgerter, *Le miroir aveugle*, 2023
 Offscreen, 2024

LE MIROIR AVEUGLE



[exhibition view]
 Laurence Aëgerter, *Le miroir aveugle & Compositions catalytiques*, 2023
 Art Rotterdam, 2024

LE MIROIR AVEUGLE & COMPOSITIONS CATALYTIQUES



Laurence Aëgerter, *Le miroir aveugle*, 2023
archival pigment print op FineArt Baryta paper
laminated on Dibond, aluminium chassis
silk taffeta curtain, brass rod
edition of 6 (+2AP) - 117 x 122 cm

LE MIROIR AVEUGLE

Laurence Aëgerter
***Le miroir aveugle*, 2023**

Following on from the photographs *Cathédrales* and *Cathédrales hermétiques*, *Le Miroir aveugle* is part of the artist's visual research into the elusive, the mystery felt in the face of the perpetual phenomenon of the ephemeral. A silk taffeta curtain hung from a thin brass rod partially obstructs a black-and-white photograph of a mirror. The mirror reflects an indistinct space, a white surface that doesn't appear to be a wall, and which lies plumb against a parquet floor. *Le Miroir aveugle* reveals tiny clues that lead to a certainty: there was. Life has been there. The work also refers to certain 17th-century Dutch paintings in which a painted curtain more or less hides the main scene. This illusionary effect allows various subjects - interior scenes (Vermeer, Steen e.g.), religious scenes (Rembrandt e.g.), but especially church interiors (Houckgeest e.g.) - to be revealed to the viewer. The painting also plays its own role, as it was not uncommon at the time to protect a painting from light with a curtain.

Recently purchased by the Musée des Beaux-Arts de Nancy, this work now faces Man Ray's mirror *Les Grands Trans-Parents*.

LE MIROIR AVEUGLE



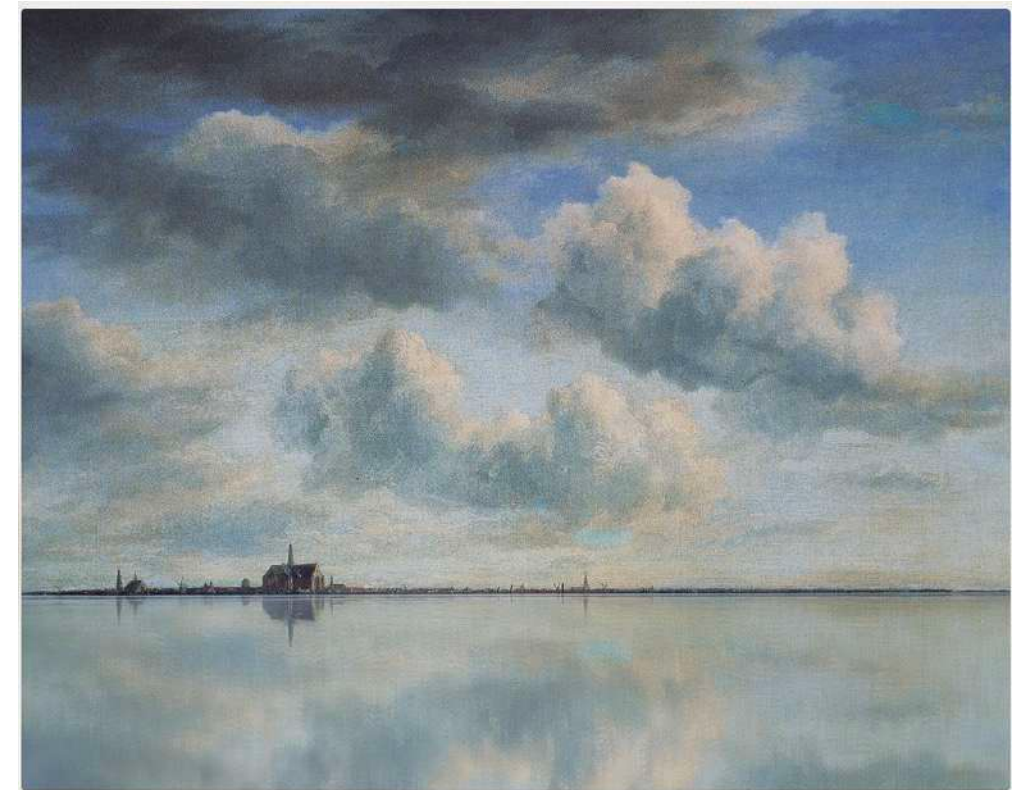
[exhibition view]
Laurence Aëgerter, *Soleils couchants sur la Seine à Lavacourt*, 2020
Petit Palais, Paris, 2021

SOLEILS COUCHANTS SUR LA SEINE À LAVACOURT

Laurence Aëgerter
Soleils couchants sur la Seine à Lavacourt, 2020

Produced for her solo exhibition at the Musée du Petit Palais in Paris, the Jacquard tapestry *Soleils couchants sur la Seine à Lavacourt* was inspired by Claude Monet's painting *Soleil couchant sur la Seine à Lavacourt*, painted in 1880 and held in the museum's collections. This painting continues Laurence Aëgerter's research on cathedrals, a theme dear to Monet, and refers to his obsession with light. This painting of a reflection of the sun on the water, serene, banal and at the same time spectacular, engages Laurence Aëgerter to respond in a mirror-like way, playing on the asymmetry of the motif and our perception through effects of texture and brilliance. In this interpretation, the Sun is repeated five times in the air, like a ricochet offering an extension to the existing landscape, in a form of utopian ecstasy.

SOLEILS COUCHANTS SUR LA SEINE À LAVACOURT



Laurence Aëgerter, Compositions catalythiques series, depuis 2020
 ultrachrome print
 laminated on Dibond, wooden shadow box
 edition of 6 (+ 2AP) - variable dimensions



[exhibition view]
Laurence Aëgerter, *compositions catalytiques*, since 2020
Art Paris, 2022

COMPOSITIONS CATALYTIQUES

Laurence Aëgerter
Compositions catalytiques, depuis 2020

At the Petit Palais Museum, as part of her solo exhibition *Ici mieux qu'en face* (2020-2021), Laurence Aëgerter continued her dialogue with art history. The artist, who has divided her time between France and the Netherlands for more than 25 years, first reinterpreted a small painting by Dutch painter van Ruisdael from the Petit Palais collection. She has since continued her exploration of van Ruysdael's landscapes based on his catalogue raisonné. The mirror in her studio, which Laurence Aëgerter places on the horizon, reflects the Dutch skies in vast expanses of water, onto which church steeples and a few rare buildings are projected. The theme of duality and illusion, dear to the artist, is found in these works.

Collections of The Dutch Foreign Affairs Ministry

COMPOSITIONS CATALYTIQUES



Laurence Aëgerter, Compositions catalytiques – Petit Palais series
 PDUT945 -1811261443 (Elinga)
 ultrachrome print
 laminated on Dibond, wooden shadow box
 edition of 6 (+ 2AP) - 60 x 58.5 cm



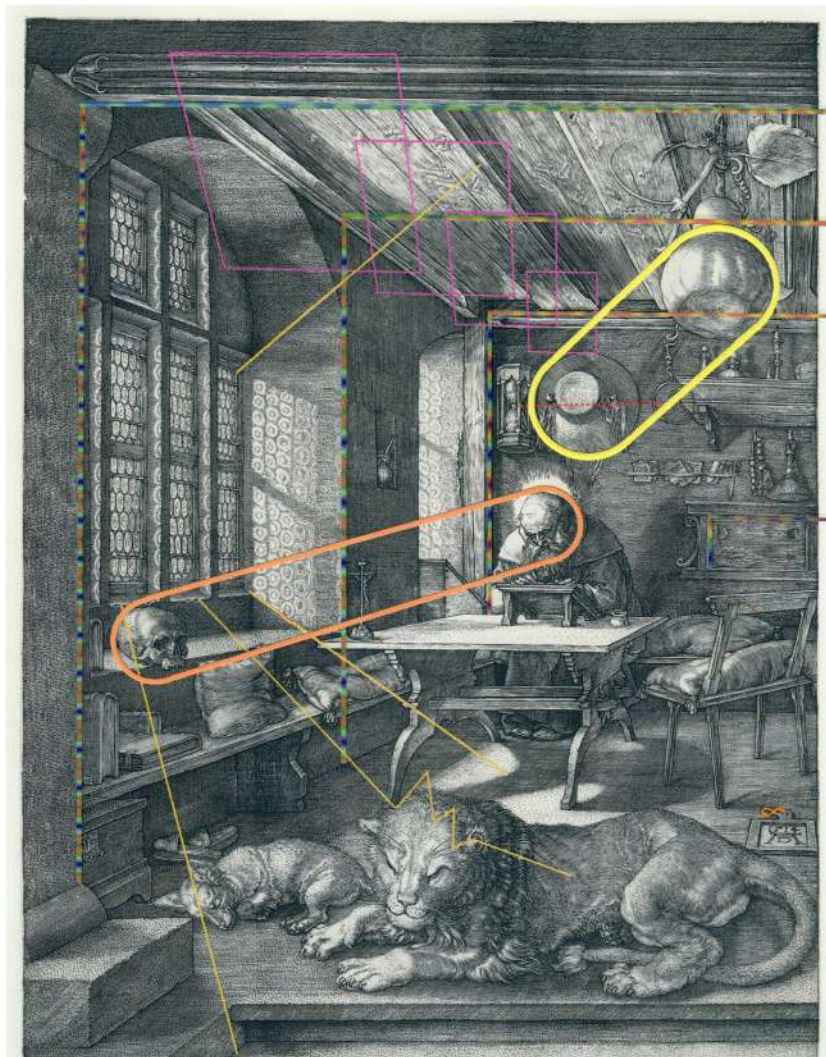
Laurence Aëgerter, Compositions catalytiques – Petit Palais series
 PDUT914 -1811261546 (Metsu)
 ultrachrome print
 laminated on Dibond, wooden shadow box
 edition of 6 (+ 2AP) - 23.7 x 19.5 cm



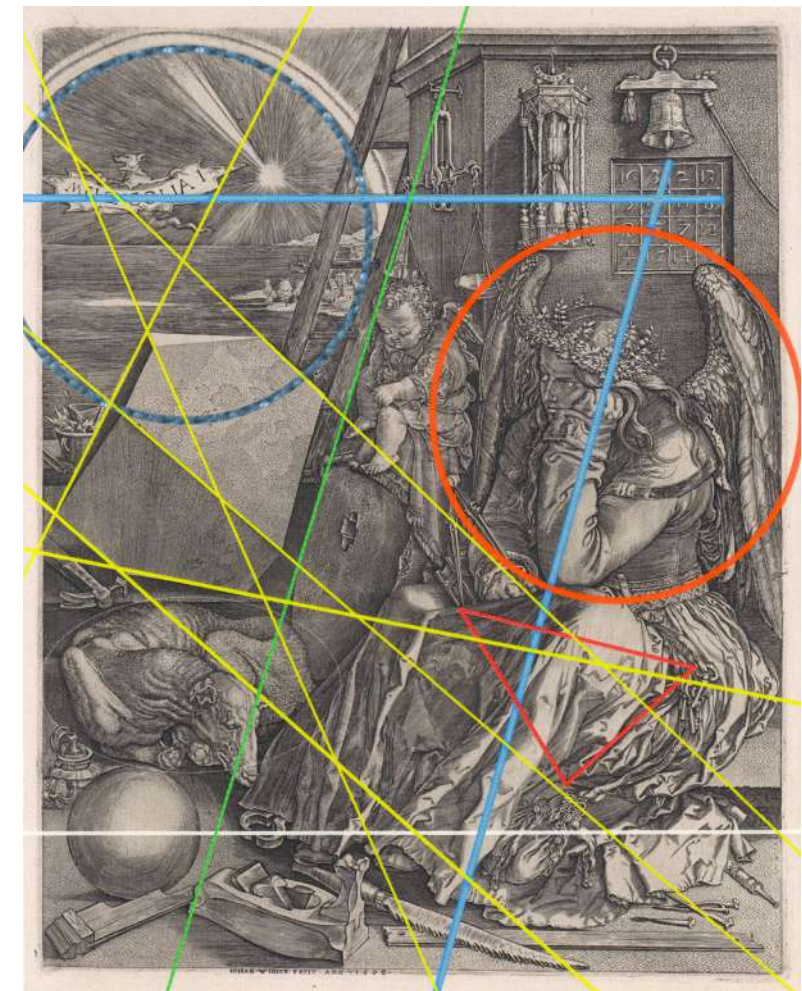
Laurence Aëgerter, *Compositions catalytiques – Petit Palais series*
PPP2520-2006111757 (HEDA), 2020
ultrachrome print
laminated on Dibond, wooden shadow box
edition of 6 (+ 2AP) - 79 x 59 cm

Laurence Aëgerter
Compositions catalytiques – Petit Palais, 2018-2020

In 2018, the artist began the *Compositions catalytiques* series with a group of young adults suffering from psychotic disorders in a psychiatric institution in Utrecht, the Netherlands. Fascinated by their multisensory capacities, she created compositions with them using various materials placed on top of reproductions of paintings. She was inspired here by Heda's still life and extended the work to imagine this composition. A small pyrite pyramid reinforces the latent tension between the painting's sense of balance and imbalance.



Laurence Aëgerter, Saint Jérôme in his study
Composition synesthésique (Dürer), 2020
ultra-chrome serigraphs with coloured tactile lines in gravel,
braille and rubber
laminated on Dibond, white wooden frame
unique piece in an edition of 6 (+2AP) - 24,5 x 19 cm



Laurence Aëgerter, Melancholia
Composition synesthésique (Dürer), 2020
ultra-chrome serigraphs with coloured tactile lines in gravel,
braille and rubber
laminated on Dibond, white wooden frame
unique piece in an edition of 6 (+2AP) - 24,5 x 19,5 cm

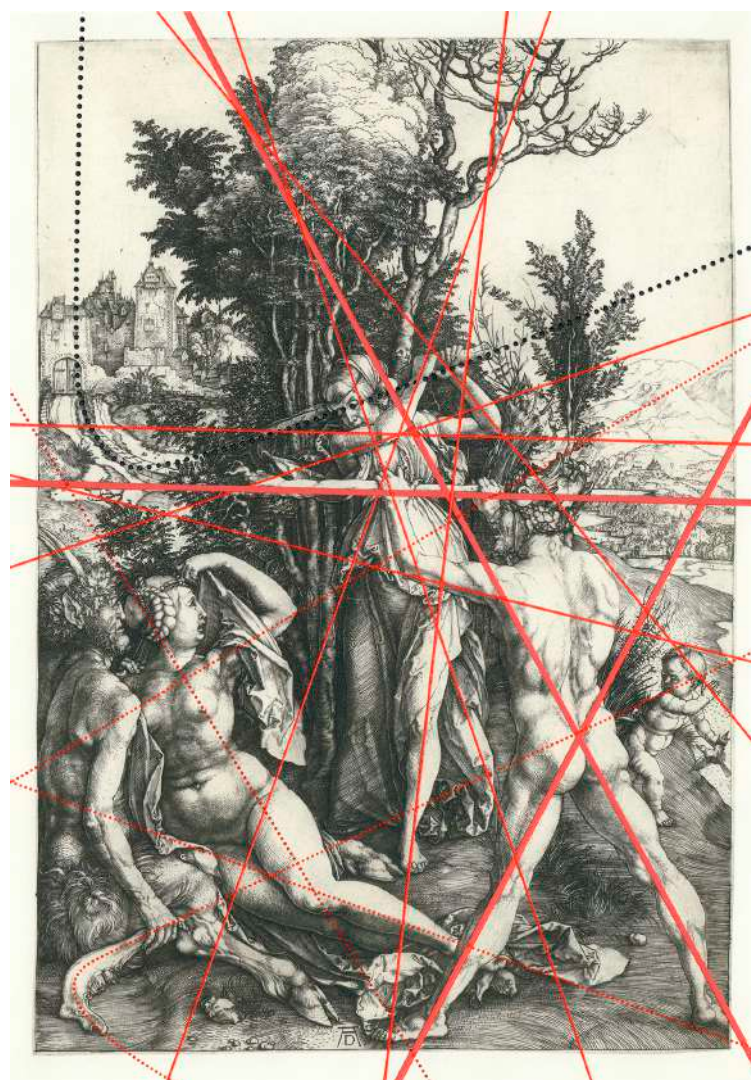


[exhibition view]
Laurence Aëgerter, *Compositions synesthésique (Dürer)*, 2020

Laurence Aëgerter
Compositions synesthésiques (Dürer), 2020

In *Compositions synesthésiques (Dürer)*, Aëgerter has drawn lines on ten of her favorite engravings by Albrecht Dürer (1471-1528) in a game between intuition and reason (somewhat inspired by her art history studies). Her compositions, printed in the true format of the originals, are meticulously screen printed with colourful and tangible lines in gravel, braille, and rubber. The lines, colour, and texture effects highlight parts of Dürer's depictions, revealing a realm of subjective interpretations.

Compositions synesthésiques are works of art that can be viewed and touched simultaneously, enhancing the perception of the artwork. This invite is echoed by the title of the series, as synesthesia is a phenomenon of a multisensory experience. Just as Aëgerter has engaged with every detail of the prints' surfaces, so can the viewer.



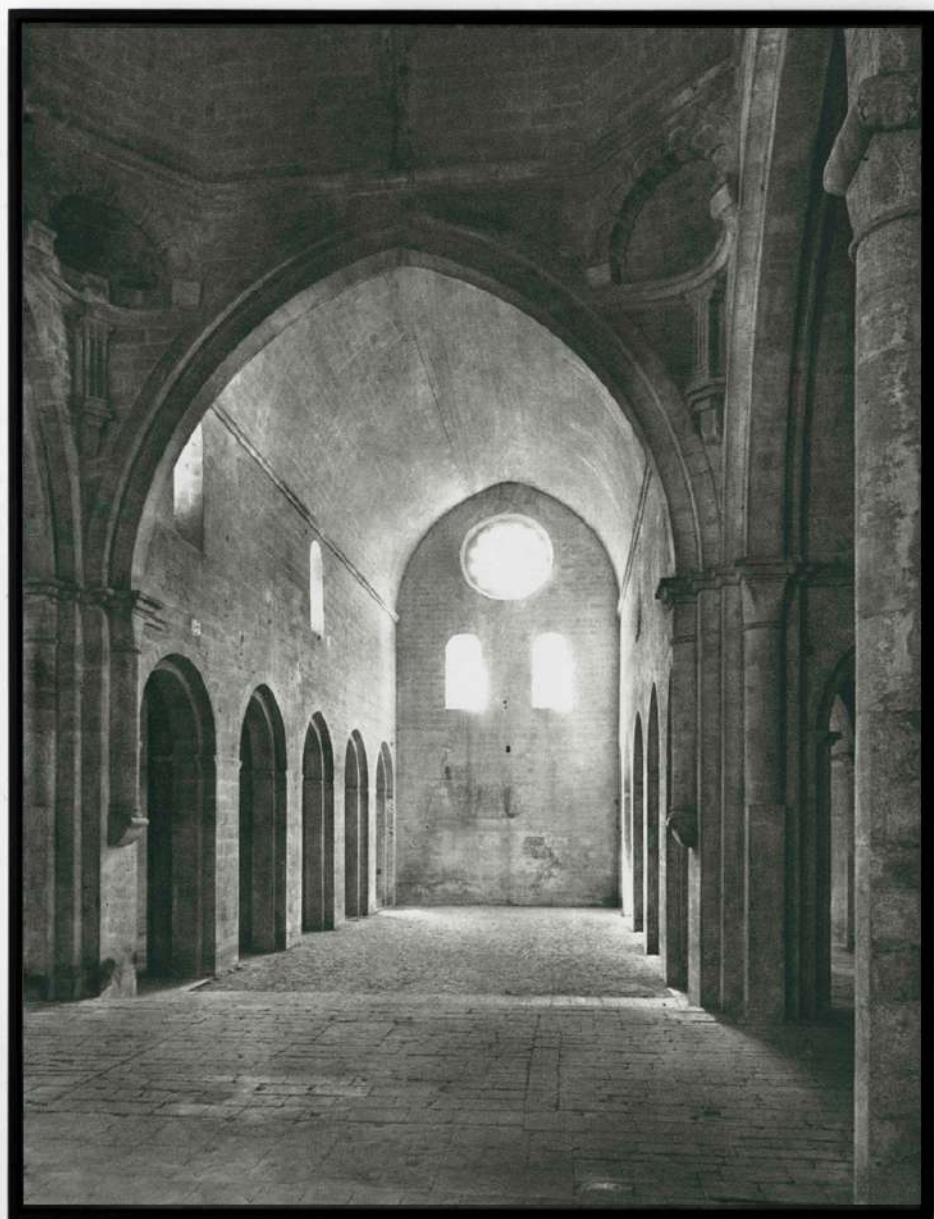
Laurence Aëgerter, Hercule at the crossroads
Composition synesthésique (Dürer), 2020
ultra-chrome serigraphs with coloured tactile lines in gravel,
braille and rubber
laminated on Dibond, white wooden frame
unique piece in an edition of 6 (+2AP) - 32,1 x 22,2 cm

COMPOSITIONS SYNESTHÉTIQUES (DÜRER)



Laurence Aëgerter, Compositions synesthésique (Dürer) Box, 2020
10 silkscreened prints variable sizes
canvas box and conservation sleeves
edition of 3 (+2AP) - variable dimensions

COMPOSITIONS SYNESTHÉTIQUES (DÜRER) - BOX



Laurence Aëgerter, Sénanque, Cathédrales hermétiques, 2019
ultrachrome silk-screen printing with thermo-sensitive ink laminated on Dibond
black wood frame
edition de 3 (+ 2 AP) - 112,5 x 86 cm

Laurence Aëgerter

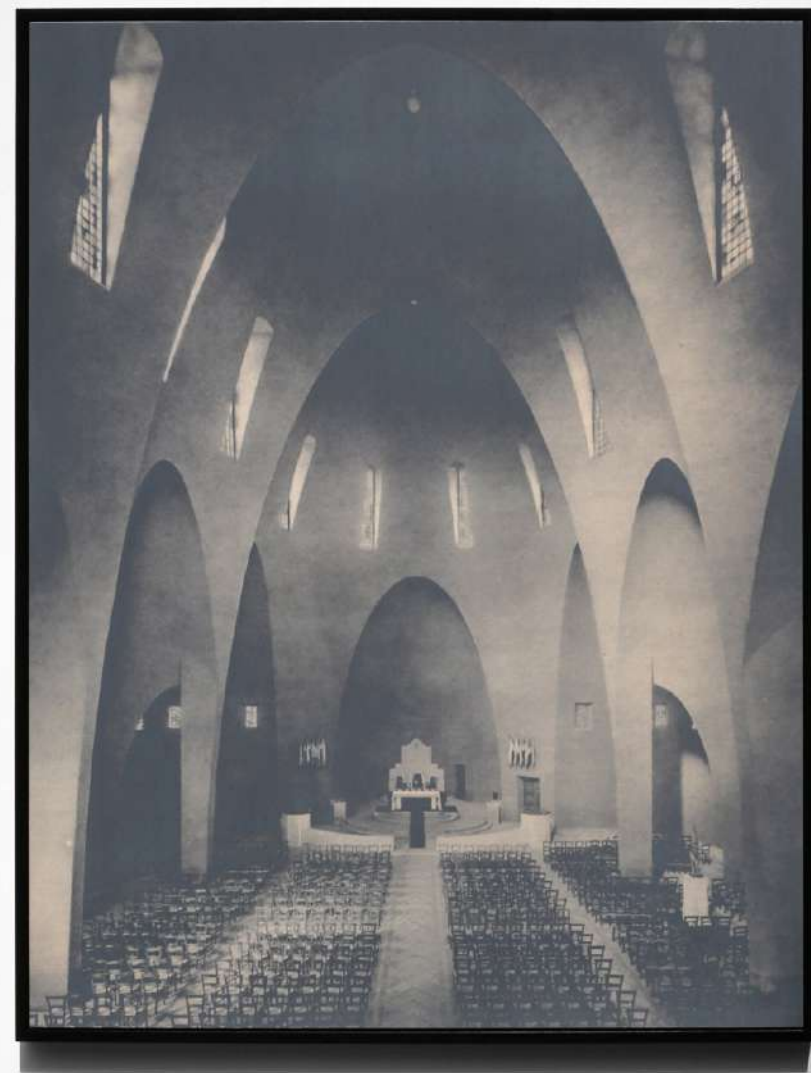
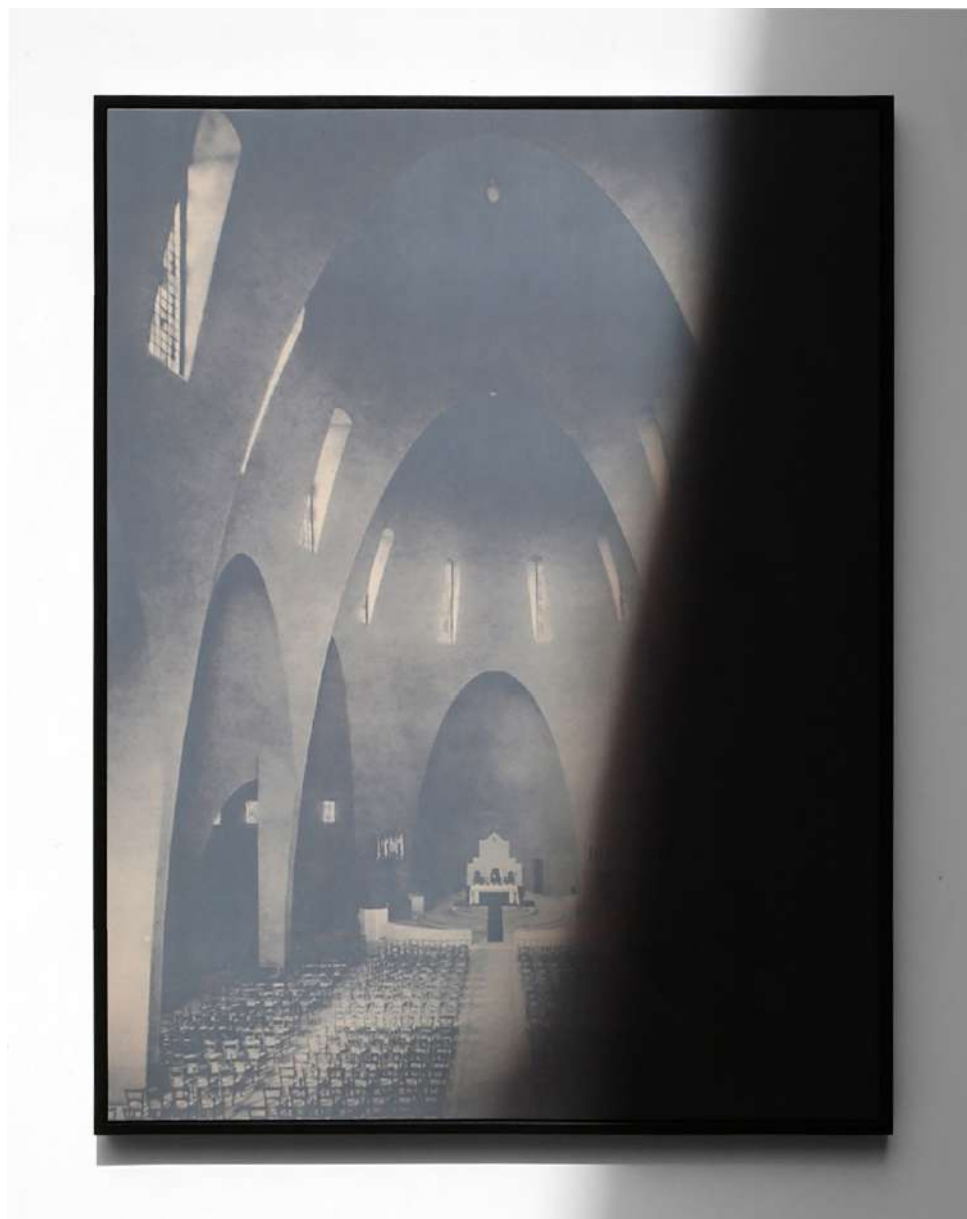
Cathédrales hermétiques, 2016, 2019 & 2023

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

Collections	CNAP, Centre national des arts plastiques, Paris BNF, Bibliothèque Nationale de France Nederlands Fotomuseum, Rotterdam Centre Des Monuments Nationaux, France
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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



© 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 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.

BIOGRAPHY

Laurence Aëgerter - 1972 (France)

Education

2001-05	Gerrit Rietveld Academy, Amsterdam, Netherlands
1991-97	2 ^{ème} Doctorat Histoire de l’art, Vrije Universiteit, Amsterdam, Netherlands
	1 ^{er} Doctorat Histoire de l’art, Faculté des Lettres, Aix-en-Provence, France

Award - Residencies

2025	residency Centre européen de la céramique, Oisterwijk, Netherlands
2022	prizewinner of <i>Performance</i> , national photographic commission, CNAP, centre national des arts plastiques, in partnership with the Centre Photographique Marseille and the Musée régional d’art contemporain, Occitanie
2020-21	residency, Manufacture de Sèvres, Paris
2018	laureate Prix du livre d’auteur, Les Rencontres d’Arles, France
2016	laureate Nestlé International Photo Prize, Festival Image Vevey, Switzerland
2014	laureate du NRC Charity Awards, Netherlands
2009	residency Red A.I.R, Stedelijk Museum Bureau, Amsterdam, Netherlands

Collections (sélection)

USA	MoMA, New York; The New York Public Library, New York ; Paul Getty research Center Institute, Los Angeles ; Spencer Museum of Art, Kansas
FR	CNAP Centre National des Arts Plastiques; Bibilothèque nationale de France - BnF, Paris; Château Borély, Musée des arts Décoratifs et de la Mode, Marseille ; Musée d’art moderne et d’art contemporain - MAMAC, Nice; Musée Georges de La Tour, Vic-sur-Seille
NL	Musée de la photographie, Rotterdam ; Dutch Ministry of Foreign affairs ; Amsterdam Museum ; AMC Hospital,Academisch Medisch Centrum, Amsterdam ; Museum van Loon, Amsterdam; Museum Voorlinden, Wassenaar; Museum Het Dolhuys, Museum of Psychiatry and the Mind, Haarlem ; Fries Museum, Leeuwarden

Fairs

Art Paris (2020, 2021, 2022, 2024, 2026), Polyptyque (2021), Paris Photo (2021, 2022, 2023, 2024, 2025), Art Rotterdam (2021, 2022, 2023, 2024), Offscreen (2024), Antwerp Art Fairs (2025)

Solo shows

2026	/ 10	Kunstenlab, Deventer, Netherlands
	/ 06	<i>New light</i> , Grote Kerk Alkmaar, Netherlands
2025	/ 06	<i>Berceuses pour la tempête</i> , Abbaye du Thoronet, curated by Damarice Amao, Centre des Monuments Nationaux
2023	/ 06	<i>Epos van de Geest</i> , curated by Hans Looijen, Museum of the Mind, Haarlem, Netherlands
2022	/ 10	<i>Eloge du double</i> , Galerie Binome, Paris
	/ 06	<i>Diskus</i> , Aalst, Belgique
2021	/ 11	<i>Laurence Aëgerter</i> , Eurojust, La Haye, Netherlands
2020	/ 10	<i>Ici mieux qu’en face</i> , curated by Fannie Escoulen, Christophe Leribault and Clara Roca, Musée du Petit Palais, Paris
	/ 03	<i>Nachtjagd (Wilde Sau / Zahme Sau)</i> , Machinery of me, Arnhem, Netherlands
2019	/ 07	<i>Cathédrales Hermétiques</i> , curated by Fanny Escoulen,Les Rencontres d’Arles, France
2017	/ 03	<i>Arithmétique de la perspection photographique</i> , Forum Für Fotografie, Cologne, Germany
2016	/ 09	<i>Photographic Treatment</i> ©, Festival Images Vevey, Switzerland
2015	/ 03	<i>Herbarium Cataplasma</i> , curated by Kie Ellens, Fries Museum, Leeuwarden, Netherlands
2013		<i>The Modernists and More</i> , Hermitage Museum Amsterdam, Netherlands
2010	/ 02	<i>Le Louvre</i> , curated by Rebecca François, MAMAC, Nice
		<i>Seek & Hide</i> , Museum van Loon, Amsterdam, Netherlands
2009		<i>Appropriations</i> , curated by Marieke Wiegel, Institut Néerlandais, Paris

Group show (selection)

2027		<i>Hyper mer</i> , Centre photographique de Rouen, Normandie
2026	/ 10	<i>Un combat pour la paix: Albert Kahn (1860-1940)</i> , Commission for the Musée départemental Albert Kahn, Les archives de la planète, Paris
	/04	Art Paris fair, Paris
	/ 06	Commission for <i>La nuit des idées – Pouvoir agir : transformer le monde par l’art</i> , Moscow, Russia
2025	/11	Paris Photo fair, Paris
	/ 10	<i>René! I’m Still Standing</i> , curated by Marieke Wigel
		Grote Kerk Breda (Church of Our Lady, Breda), Netherlands
	/ 09	<i>Éclats de couleur</i> , Château de Rentilly, Bussy-Saint-Martin
	/ 02	<i>Performances</i> , national photographic commission, Ministère de la culture and CNAP, Centre Claude Cahun, Nantes
2024	/ 11	<i>L’ombre, le reflet, l’écho*</i> , MAMAC, Nice
	/ 10	<i>Performances</i> , Commande photographique nationale, Ministère de la culture et CNAP
		CPM - Centre Photographique, Marseille
	/ 09	<i>Dérives</i> , En Résonance de la 17ème Biennale de Lyon-art contemporain
		Hors les murs Galerie Binome, Manifesta-Lyon
	/ 04	<i>Performances</i> , Mrac Occitanie, Sérignan
2023	/ 12	<i>Concordances</i> , Galerie Binome, Paris
	/ 10	<i>Épreuves de la matière</i> , curated by Héloïse Consesa, Bibilothèque nationale de France - BnF, Paris
	/ 07	<i>In Lumine</i> , Chapelle Saint-François-Xavier, Carcassonne
2022	/ 12	<i>Contre-culture dans la photographie contemporaine</i> , in partnership with Textuel editions
		Galerie Binome, Paris
	/ 11	<i>Devenir fleur</i> , MAMAC, Nice,
	/ 04	<i>Copycat</i> , curated by Hélène Bremer, Provinciehuis Paviljoen Welgelegen, Haarlem, Netherlands
2021	/ 08	<i>Récits contemporains</i> , curated by Magali Avezou, Polyptyque & Centre Photographique Marseille
	/ 07	<i>Nouvelles distances</i> , curated by Fannie Escoulen, Jeu de Paume, Paris
2020	/ 11	ELLE x Paris Photo, online
	/ 06	<i>Au bout du plongeoir, le grand bain</i> , Galerie Binome, Paris
		<i>Photos around books, Camera Austria</i> , curated by Reinhard Braun, Graz, Austria
2019	/ 04	<i>Wonderland</i> , Castle Assumburg, Heemskerk, Netherlands

Group shows

2018	/ 05	<i>Rendez-vous with Frans Hals</i> , curated by Ann Demeester
	/ 03	<i>Big Botany: Conversations with the Plant World</i> , curated by Stephen H. Goddard, Spencer Museum of Art, Kansas, USA
		Frans Hals Museum, Haarlem, Netherlands
	/ 06	<i>L’histoire d’après</i> , Galerie Les Filles du Calvaire, Paris
2017	/ 03	<i>Arithmetic of photographic perception</i> , curated by Norbert Moos
		Forum für Fotografie, Cologne, Germany
2016	/ 02	<i>I Wanted to Be a Photographer</i> , curated by Fannie Escoulen and Anna Planas
		Fondation Colectània, Barcelona, Spain
	/ 01	<i>Quickscan NL#02</i> , Nederlands Fotomuseum, Rotterdam, Netherlands
2015	/ 10	<i>Making Africa</i> - A continent of contemporary design, curated by Amelie Klein and Okwui Enwezor, Guggenheim Bilbao, Spain
2015	/ 11	<i>Avoir Lieu</i> , European month of photography, Luxembourg
2014	/ 10	<i>Tristes Tropiques : illustrations hors texte</i> , curated by Azu Nwagbogu
		Lagos Photo Festival, Lagos, Nigeria

Publishing and artists’ books

2017		<i>Photographic Treatment</i> ®, <i>Daily Photo Dose 1-5</i> , éditions Dewi Lewis Publishing, Stockport, United Kingdom
2015		<i>MEER VREUGDE MET KAMERPLANTEN</i>
		<i>Healing plants for hurt landscapes</i> , design by Erik Kessel
2014		<i>Cathédrales</i> , RVB Books editions, Paris, France
2011		<i>Tristes tropiques, illustrations hors texte</i> , in coll. with Ronald van Tienhoven, Filigranes editions, Paris, France
2010		<i>An Alphabetical Index of Some of the Stories</i> , commissioned by Stedelijk Museum Bureau Amsterdam and CBK Zuidoost
		<i>10 Days, 22 Months</i>
2009		<i>Catalogue des Chefs-d’oeuvre du Musée du Louvre</i>
2007		<i>180° Encyclopaedia</i>
2006		<i>LA LA LA LA</i> , Neroc VGM, Amsterdam, Netherlands
2005		<i>A meeting on paper</i> , Neroc VGM, Amsterdam, Netherlands

Catalogues - Publications

2023		<i>Épreuves de la matière</i> , exhibition catalogue, editions BnF
		<i>Elles X Paris Photo</i> , Textuels editions
2020		<i>Laurence Aëgerter, Ici mieux qu’en face</i> , monograph, Actes Sud editions
		<i>Conversations, vol 3</i> , Rémi Coignet, The Eyes Publishing editions, Paris
2019		catalogue of <i>Rencontres d’Arles 2019</i> , “Cathédrales Hermétiques”, Fannie Escoulen, Actes Sud editions, Arles
2018		<i>Sur le vif. Photographie et anthropologie</i> , Camille Joseph and Anaïs Mauuarin Gradhiva - Musée Quai Branly #27, Paris
2017		<i>Photographie et mémoire</i> , catalogue Mois européen de la photographie, Avoir Lieu, Leonora Bisagno, Luxembourg
2017		catalogue <i>Arithmetik der fotografischen Wahrnehmung</i> , Norbert Moos, Forum für Fotografie, Cologne, Germany
2017		<i>Entretiens : Perspectives contemporaines sur les publications d’artistes, Laurence Aëgerter</i> , Jérôme Dupeyrat,, Incertain sens editions, Rennes
2015		<i>Arts of Display</i> , Frits Scholten, Netherlands Yearbook for the History of Art #65, Brill editions, Leyde, Netherlands
2013		catalogue <i>From Here On</i> , Museo Arts Santa Monica Barcelone, Spain
2010		<i>Perec et l’art contemporain</i> ”, Jean-Luc Joly, <i>Les Cahiers Georges Perec</i> #10, Bordeaux, France

Press (selection)

2025	/ 10	FINE ARTS MAGAZINE / <i>A rich image archive</i> , by Marjolein Sponselee
	/ 08	CONNAISSANCE DES ARTS / <i>Picasso, Cocteau, Othoniel : 10 expositions à voir de toute urgence en Provence</i> by Myriam Boutouille & Valérie de Maulmin
	/ 07	CONNAISSANCE DES ARTS / <i>Un artiste, un monument : promenade spirituelle au cœur de l’abbaye du Thoronet</i> by Guillaume Morel
	/ 02	PRESSE AGENCE / LE THORONET : « <i>Berceuse pour la tempête</i> », by Floriane Dumont
2024	/ 04	9 LIVES MAGAZINE / <i>MRAC Sérignan : Exposition «Performance» entre JO et art</i> by Fatma Alilate
2023	/ 11	THE GOOD LIFE / Hors-série N°11
	/ 04	JOURNAL DES ARTS / <i>À Nice, paroles de fleurs</i> by Itzhak Goldberg
2022	/ 05	NRC Art / <i>La tapisserie fait son grand retour à Art Rotterdam</i> by Arjen Ribbens
2021	/ 06	Marseille / <i>Laurence Aëgerter au Petit Palais</i> by Patrick Boulanger, de l’Académie de Marseille
		La Revue de la céramique et du verre / <i>De daguerréotype en lithophanie</i> by Sabrina Silamo and Delphine Frouard
	/ 03	The Gaze of a Parisienne / <i>Ici mieux qu’en face, Laurence Aëgerter</i> by Florence Briat-Soulié
		Le Monde / <i>Laurence Aëgerter, l’infiltrée au musée</i> by Lunettes Rouges
	/ 02	Art Press / <i>Laurence Aëgerter, Ici mieux qu’en face</i> by Camille Mancy
2020	/ 12	Glint #24 / <i>En eau profonde Laurence Aëgerter tisse le bonheur</i> by Caroline Coiffet
	/ 11	Le Journal des Arts N°556 / <i>Le Petit Palais poétisé par Laurence Aëgerter</i> by Christine Coste
	/ 10	Télérama / <i>Détournement de Chefs-d’œuvres</i> by Frédérique Chapuis
	/ 09	Figaro / <i>Art Paris, envers et contre tout</i> by Béatrice de Rochebouet
	/ 07	Fisheye #42 / <i>Au bout du plongeoir, le grand bain</i>
		Télérama / <i>L’ivresse des petits fonds</i> by Frédérique Chapuis
	/ 06	ArtPress / <i>Le chef d’œuvre du moment : Longo Maï de Laurence Aëgerter</i> by Maud de La Forterie
		La gazette Drouot / <i>Laurence Aëgerter, Anaïs Boudot et Douglas Mandry. Au bout du plongeoir, le grand bain</i> by Sophie Bernard
2019	/ 08	Le Monde / <i>Arles 3 : recherches</i> , by Lunette Rouges
	/ 07	The New York Times / <i>6 Photographers to Look Out For at the Arles Festival</i> , by D. Anglès, USA
		Blind / <i>Rencontres d’Arles 2019 : Laurence Aëgerter, magicienne de l’ombre</i> by C. Olsina
		Le Point / <i>Rencontres photo d’Arles 2019 : architecture et environnement</i> , by D. Quilain
		Art Press #468 / <i>L’art de l’évasion</i> de Laurence Aëgerter, by F. Escoulen
		Art Press - Hors série / <i>La photographie. Pratiques contemporaines, «Un objet intertextuel»</i> , by R. Coignet, F. Escoulen
2018	/ 08	CNN / <i>A photographic treatment for people with dementia</i> , by M. Bender, USA
	/ 07	Le Monde / <i>Rencontres d’Arles : fréquentation en hausse pour la semaine d’ouverture</i> , by C.Guillot
	/ 06	Art.es #73-74 / <i>Belated eyes</i> , by Ignacio Castro Rey, Spain
2017	/ 09	Unseen #4 / <i>Laurence Aëgerter, Photographic Treatment</i> Netherlands
2015	/ 09	Unseen Magazine / <i>Laurence Aëgerter</i> , by S. Wright, Netherlands

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.

Contacts

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

Coline Vandermarcq, collaboratrice +33 7 83 55 23 93
Julie Deleris, assistante
assistant@galeriebinome.com

19 rue Charlemagne 75004 Paris
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.ELEMENT

Laurent Lafolie - solo show
vernissage jeudi 6 décembre 15h - 19h
04 décembre 2025 - 31 janvier 2026
Galerie Binome, Paris 4e

Art Anvers

Laurence Aëgerter - solo show
11 - 14 décembre 2025
Jan van Rijswijklaan 191, Anvers

Anaïs Boudot

solo show
05 février - 04 avril 2026
Galerie Binome, Paris 4e

Drawing Now

duo show
Guénaëlle de Carbonnières, Amélie Royer
25 - 29 mars 2026
Carreau du Temple, Paris 3e

Art Paris

group show
AurelK, Laurence Aëgerter, Anaïs Boudot
Thibault Brunet, Lisa Sartorio
08 - 11 avril 2026
Grand Palais, Paris 8e