

MUSÉE

VANGUARD OF PHOTOGRAPHY CULTURE

APR 1 ANAÏS BOUDOT: NOS RECONSTRUCTIONS | GALERIE BINOME

REVIEWS



Anaïs Boudot, *23 Les-chambres* | © Anaïs Boudot, courtesy Galerie Binome

Written by Kara Bishopink

A house serves as the center of life, family, intimacy and self-presentation, functioning as more than just a living space but also as a theoretical object and sociological indicator. Anaïs Boudot uses the house as a framework to explore how images hold, distort or even fail to hold memories. On view at Galerie Binome in Paris, from Feb. 2 to April 4, Boudot's collection, *Nos reconstructions*, highlights her multimedia techniques by using glass plate negatives, photograms and stained-glass to create three-dimensional, translucent structures. Boudot crafts the home as it captures memory, lineage and domestic intimacy, investigating the emotional architecture of domestic spaces and the instability of photographic memory.



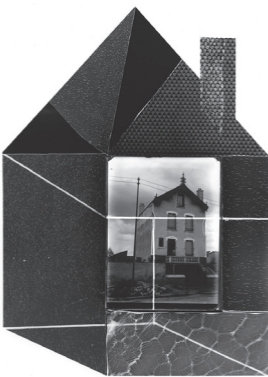
Anaïs Boudot, *#03 Grand-Arbre Les ouvertures* | © Anaïs Boudot, courtesy Galerie Binome

Anaïs Boudot is a French artist and photographer whose work often centers on the materiality of photographic images and the appearance, disappearance and transformation of images. Much of her work investigates the different processes of image formation while exploring photography through analog and digital techniques, glass plate negatives, photograms, video and sculptural photographic objects. She creates image fragments of landscapes, interiors and bodies that hover between presence and absence. She invites viewers to hold onto the moments that become eroded over time while also repurposing photographic memories to show the reconstruction of what has been lost or forgotten.



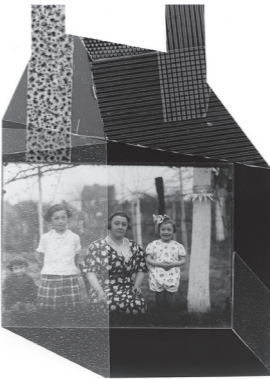
Anaïs Boudot, *6 Mascarade* | © Anaïs Boudot, courtesy Galerie Binome

Boudot draws inspiration from Henry Fox's 1835 negative, "The Oriel Window," where Fox placed a plate of salt and silver nitrate to create the piece. As one of the first surviving photographic negatives, the image stands in reverse as the glass is rendered in opaque darkness, lacking the transparency that allows light to shine through. In conversation, Boudot's work extends Fox's earlier meditation on light, trace and inversion. In her own reconstruction, she echoes "The Oriel Window" to reveal what light cannot fully articulate as she builds architectures of memory from the shadows and translucencies of quiet spaces where images and memories tend to disappear.



Analis Boudot, 26 Les-chambres | © Analis Boudot, courtesy Galerie Binome

Boudot assembles textured, colored or photographic glass panels into delicate structures that function as architectural memories of the place that holds some of the fondest memories: home. Each panel opens up to both the public and private life of households as they behave like archives; something that is luminous, fractured and always on the verge of dissolving. In photographing the house like an individual, they become portraits themselves, as each structure carries its own temperament and history of what happens within its interior life. Each form unfolds the domestic space as a subject that lives to remember, forget and reappear.



Analis Boudot, 26 Les-chambres | © Analis Boudot, courtesy Galerie Binome

The collection features glass panel houses, photograms on glass, glass-plate negative sculptures and small plates that come together to create interior portraits and shards of memories. Boudot constructs her own world where the domestic serves as both a subject and a medium, as light and photography build a recollection through architecture. Each piece serves as a fragment recovered and transformed from a larger piece that invites viewers to navigate their own understandings of what is preserved, forgotten and remembered.



Analis Boudot, #07 Triptyque-mer Les ouvertures | © Analis Boudot, courtesy Galerie Binome