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PARIS PHOTO
Bicentenary of Photography edition

MAIN sector - Booth B28
Elles x Paris Photo

Laurence Aëgerter
Anaïs Boudot
Guénaëlle de Carbonnières
Philippe Durand
Laurent Lafolie
Julie Laporte
Baptiste Rabichon
Lisa Sartorio

12 - 15 November 2026
Grand Palais, Paris 8th

Galerie Binome 19 rue Charlemagne 75004 Paris
mardi-samedi 13h-19h et sur rendez-vous www.galeriebinome.com
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Laurent Lafolie, #32, .BLANK, 2026
laser engraving on recycled cardboard, based on a 4 x 5 -inch photograph
laminated on Dibond, framed with anti-reflective glass
unique proof in an edition of 3 (+2 AP) - 60 x 48 cm

Experimentation lies at the heart of the practices of Galerie Binome's artists, bringing together eight established figures renowned for their ability to regenerate the photographic medium. Their works are united by an exploration of volume, from optical illusion and bas-relief to sculpture. Through the reappropriation of historical processes – glass plate negatives, lithophanes, photograms and collage – and the use of cutting-edge techniques – laser engraving, volumetric printing and holography – these works give the photographic surface an unusual depth and material thickness. This materiality lends these prints a unique character, making them particularly well suited to this edition of the Bicentenary of Photography.

BOOTH PRESENTATION



Laurence Aëgerter, Rome Éternelle, 2024
Tivoli : la villa d’Hadrien et la pièce d’eau du Pécile



[exhibition view]
LES DIACHRONIQUES
Galerie Binome, 2026

LAURENCE AËGERTER

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Laurence Aëgerter
Rome Éternelle, 2024

As a source of visual inspiration, the photographic picture book has existed since the earliest days of the photographic medium. Between 1844 and 1847, William Henry Fox Talbot published *The Pencil of Nature*, a work exploring his vision of photography's future, in which each chapter opens with a photographic image serving as a manifesto. The dual invention pioneered by Niépce already contained the seeds of the dissemination of printed photographs. The publication of photographs in books and magazines has remained a constant practice and continues to drive the production of new images. Indeed, many photographs have never been presented in any other form than through their reproduction in printed publications.

Laurence Aëgerter regularly collects illustrated books, using them as a source of iconographic material and drawing inspiration from their imagery. Some of these books trigger an entire creative process, as was the case with Pierre Grimal's *Dans les pas de César* (Hachette, Paris, 1955). Purchased in Arles several years ago, the book inspired the artist to embark on a contemporary journey among ancient monuments, without ever leaving the pages of the book. Continuing the tradition of the illustrated 'travel book' – bringing photographic representations of distant places into the home, without having to travel there oneself – Laurence Aëgerter creates a new journey for the viewer. The artist inserts herself into the original imagery through a series of interventions: mirror effects that alter the architecture, shadows cast by her hand or camera, and the addition of objects, among other devices. These interventions invite us to engage with this «Eternal Rome».

Extract from the text *Les Diachroniques*
by Sylvain Besson, Director of Collections, Musée Nicéphore Niépce

ROME ÉTERNELLE



[exhibition view]
LES DIACHRONIQUES
Galerie Binome, 2026

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Laurence Aëgerter
Poor Maria, 2026

The three panels, each composed of several lithophanes, *Poor Maria*, bear witness to the complexity of the artist's approach. In this work, she evokes the figure of Maria, who appears in Laurence Sterne's English literary classic *The Life and Opinions of Tristram Shandy, Gentleman* (1759–1767). Over the years, Maria has become a popular archetype of Melancholy, inspiring numerous pictorial and literary interpretations. Laurence Aëgerter revisits this figure, driven 'mad' by Love, for whom nothing can be done, yet who seems to inhabit her despair with a certain serenity. Seated in the shade of a tree, alongside a dog or a goat, she appears to be conversing with the stream flowing at her feet, at once a source of purification and of chaos.

From the photographic archives of San Clemente asylum, the artist selects portraits of women displaying similar symptoms, while drawing on the Archives of the Planet for elements of the setting, which she assembles around the portraits like the attributes in a painting. The ambivalence of emotions – madness, despair, serenity and acceptance – is conveyed through the lithophane process. When unlit, the lithophanes are opaque, their forms raw and indistinct, as though a storm were brewing, poised to break. This impression is heightened by their cold, metallic frames. When illuminated, the intensity of the gazes and the cascading water is softened by the gradations of grey and the gentle light of the light source.

Extract from the text *Les Diachroniques*
by Sylvain Besson, Director of Collections, Musée Nicéphore Niépce



Laurence Aëgerter, Poor Maria with hands around her head, 2026
Bone China porcelain lithophanes
based on autochromes from the Archives de la Planète, Musée Albert-Kahn's collection
and from the archives of San Clemente Psychiatric Hospital (Venice)
patinated steel frames with dimmable backlighting
triptych in an edition of 2 (+1 AP) - circa 3x 80 x 60 cm
individual panel in an edition of 4 (+1 AP) - 82 x 68 cm



Laurence Aëgerter, Poor Maria holding her heart, 2026
Bone China porcelain lithophanes
based on autochromes from the Archives de la Planète, Musée Albert-Kahn's collection
and from the archives of San Clemente Psychiatric Hospital (Venice)
patinated steel frames with dimmable backlighting
triptych in an edition of 2 (+1 AP) - circa 3x 80 x 60 cm
individual panel in an edition of 4 (+1 AP) - 82 x 68 cm



[exhibition view]
LES DIACHRONIQUES
Galerie Binome, 2026

LAURENCE AËGERTER

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Laurence Aëgerter
Études, 2026

The Archives of the Planet (the Albert Kahn collections) are the result of an ambitious, almost utopian undertaking : to capture a colour snapshot of the world during the first quarter of the twentieth century, using the Autochrome process (the first industrially manufactured colour photographic process, introduced in 1907). The archives offer an extraordinary diversity of places and subjects, opening up a world of possibilities.

The lithophanes in the *Études* series enhance the photographs selected by the artist in response to her own artistic references. These include Monet's *Meule de foin* (a subject to which she has paid tribute on several occasions, notably through the *Cathédrales* series and the tapestry *Soleils couchants sur la Seine à Lavacourt*), as well as *Kunsthistorisches Museum Vienna*, which reflects her interest in the spatial arrangement of her installations.

Extract from the text *Les Diachroniques*
by Sylvain Besson, Director of Collections, Musée Nicéphore Niépce

ÉTUDES



© Koos Breukel

Laurence Aëgerter practises the art of displacement. For many years, she has continually sought to reclaim reality, circumvent it and reinvent it. She appropriates, fragments and plays with the icons of our collective unconscious, sourcing images from here and there – on the internet, in encyclopaedias, books and reproductions of works of art – in order to breathe new life into them and open up new spaces of freedom.
[extract] Fannie Escoulen, exhibition curator, *Laurence Aëgerter, Cathédrales hermétiques*, exhibition catalogue, Les Rencontres d'Arles, Actes Sud, 2019

PORTRAIT

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Laurence Aëgerter (born 1972) lives and works between Amsterdam, where she has been based since 1993, and Marseille, her home town. She was awarded the Nestlé International Photography Prize at the Images Vevey Festival in 2016, the Author's Book Award at Les Rencontres d'Arles in 2018, and the 2022 national photographic commission *Performance*, awarded by the French Ministry of Culture and the CNAP (Centre national des arts plastiques).

Laurence Aëgerter holds two doctorates in Art History, from Aix-Marseille University and Vrije Universiteit Amsterdam, where her research focused on trompe-l'œil in seventeenth-century Flemish painting. In 2001, she embarked on her artistic practice and enrolled at the Gerrit Rietveld Academie, graduating in Visual Arts in 2005. Since then, her work has gained international recognition, and her pieces have entered major public and private collections. Her solo exhibitions at prestigious institutions include *Ici mieux qu'en face* at the Musée du Petit Palais in Paris (2020–21), and *Epic of the Mind* at the Museum van de Geest in Haarlem (2023–24), where she presented a 38-metre-long tapestry. In 2023, she took part in the exhibition *Épreuves de la matière* at the Bibliothèque nationale de France in Paris. Following the creation of a monumental glass work commissioned by the MAMAC in Nice for the exhibition *L'ombre, le reflet, l'écho* at the Palais Lascaris in Nice, she recently exhibited at the Thoronet Abbey, in response to a photographic Carte Blanche commissioned by the Centre des Monuments Nationaux. Several exhibitions are scheduled as part of the Bicentenary of Photography programme, at the Musée départemental Albert-Kahn, the Musée Nicéphore Niépce, the Musée Adrien Dubouché, the Centre Photographique de Rouen and Galerie Binome.

Drawing on the prism of the humanities, grand and personal histories, art history, psychology and neurology, and their diverse visual repertoires – from vernacular imagery and archival photographs held in museum collections to images found in illustrated books and online – Laurence Aëgerter undertakes an investigative exploration of our realities. At times serious, at others playful, her works combine appropriation with poetic displacement. They question the signifying power of the images that surround us and unconsciously shape our perception, often exceeding our understanding. Whether taking the form of an intimate or monumental photographic work, a site-specific installation, a collaborative project or an artist's book, Laurence Aëgerter's works seek to address questions we all share, but whose very formulation has collectively been forgotten. Through a heightened sensitivity to images that borders on synaesthesia, Laurence Aëgerter invites us to reconnect with our senses and to reconcile the meaning and the essence of the world.

LAURENCE AËGERTER - BIOGRAPHY



Anaïs Boudot, Les généalogiques, Le silence, 2025
anonymous negatives on glass
Tiffany stained glass structure and second-hand glasses
unique piece - 22 x 21,5 x 18,5 cm



Anaïs Boudot, Les généalogiques, En goguette, 2026
anonymous negatives on glass
Tiffany stained glass structure and second-hand glasses
unique piece - 27 x 16 x 13 cm

ANAÏS BOUDOT

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Anaïs Boudot
Les Généalogiques, since 2025

For several years, Anaïs Boudot has been developing a photographic practice using glass plate negatives, as in *Les oubliées* (2021), in which she reinterprets historical glass plate negatives through a feminist lens.

The series *Les généalogiques* (2025) further develops her practice of reusing her collection of glass plate negatives, sourced from flea markets and often comprising family portraits from the French middle and upper-middle classes dating from the 1920s to the 1950s. In this body of work, Anaïs Boudot explores the narrative and emotional potential of these fragments of memory, focusing on what the images leave unseen : the gaps, silences, absences and secrets they contain. She approaches family photography as a means of revealing both the visible and invisible bonds, ruptures and unspoken tensions within the family unit.

These three-dimensional photographic objects take the form of « glass houses », created using the Tiffany stained-glass technique. They evoke memory, intimacy and the psychological tensions associated with the home, conceived here not merely as a place of refuge, but more broadly as a space of complexity and, at times, suffering. Through this body of work, Anaïs Boudot explores vernacular photography as a living material, capable of bringing hidden narratives to light, at the intersection of sociology, psychogenealogy and poetry. Her approach questions the symbolic, ritual and restorative dimensions of the image, while opening up new possibilities for considering analogue photography in the light of contemporary concerns.

Selected Exhibitions
2027 *Dans le silence des images*, Galerie de la Filature, Mulhouse
2026 *Mon George*, Espace PITA, Bourges
Art Paris, selection *The repair* by Alexia Fabre Galerie Binome, Paris
Nos reconstructions, solo exhibition, Galerie Binome, Paris
2025 Paris Photo, Galerie Binome, Paris

Collections
Nouveau Musée National de Monaco (NMNM); Philippe Castillo (France)

Publications & Press
2026 9 LIVES MAGAZINE / *Anaïs Boudot, architect of intimacy at Galerie Binome*, by Alix Decreux
LA CRITIQUE / *The little house in the family unconscious, revisited by Anaïs Boudot*, by Christian Gattinoni
2025 *Les Généalogiques*, Extraviada, OFA Oficina de Fotografia Anónima
Familles, The photographer, directed by Barbara Soyer and Sophie Toulouse

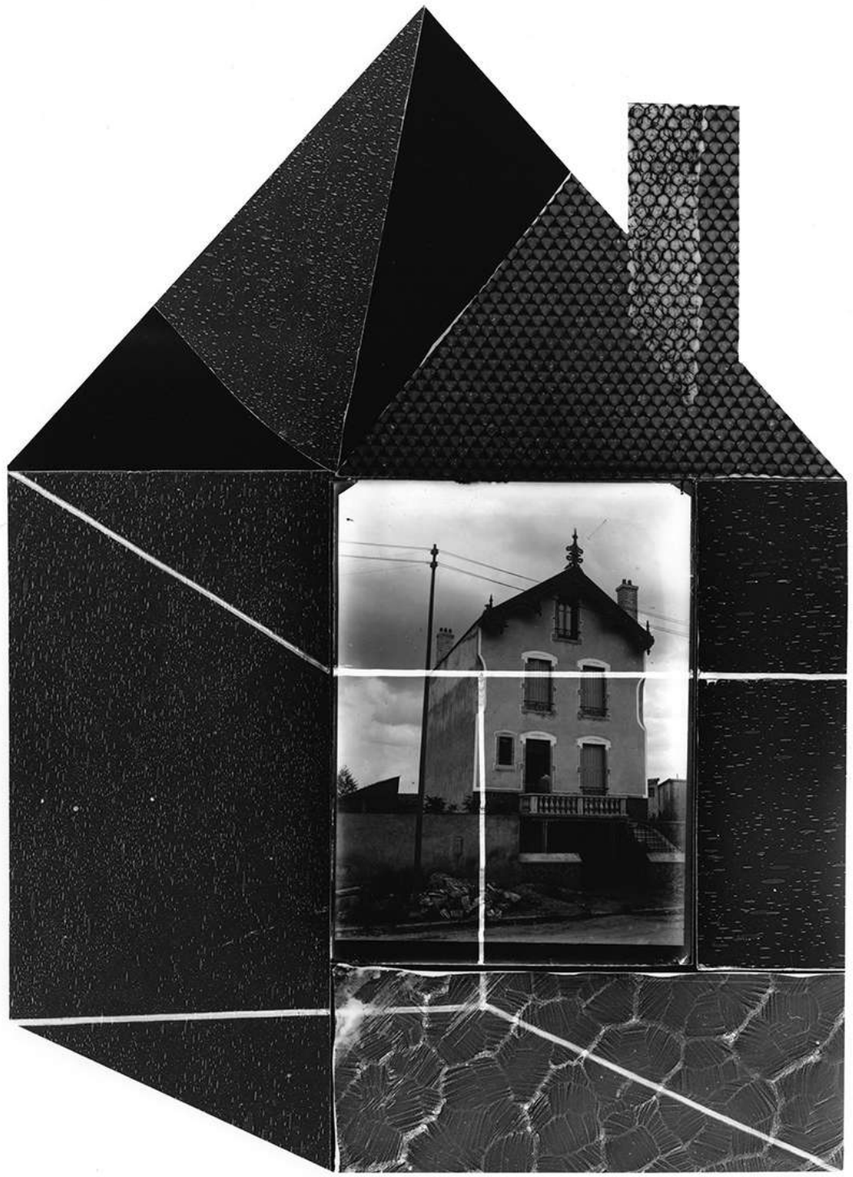
LES GÉNÉALOGIQUES



Anaïs Boudot, Les chambres #05, 2025
photogram on satin RC paper
anonymous glass negatives and glass fragments
aluminium frame with anti-reflective glass
unique piece - 40 x 30 cm



Anaïs Boudot, Les chambres #20, 2025
photogram on satin RC paper
anonymous glass negatives and glass fragments
aluminium frame with anti-reflective glass
unique piece - 40 x 30 cm



Anaïs Boudot, Les chambres #28, 2025
photogram on satin RC paper
anonymous glass negatives and glass fragments
aluminium frame with anti-reflective glass
unique piece - 40 x 30 cm

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Anaïs Boudot

Les chambres, 2026

Conceived as a two-dimensional variation on *Les généalogiques*, the series draws on the same materials : anonymous negatives sourced from flea markets, together with fragments of coloured or textured glass, exploring the transparencies they create. These elements are assembled directly onto the surface of photographic paper, arranged in the shape of a house to accommodate the original glass plate. The contact print – a photogram – reveals an image poised between photography and sketch.

The negatives depict everyday family moments, capturing a certain ordinariness. The houses in which these scenes unfold are at once precarious and impossible in their perspectives. It is difficult to distinguish their interiors from their exteriors, or to determine whether they are unfinished or in a state of disrepair.

These images portray isolated individuals and family units turned inwards upon themselves. Despite their apparent gentleness, they convey a certain ambivalence.



© SMITH

«*What she invites us to experience, above all, is a gaze that doubts, that ventures towards its own edges, that stumbles over the fabric of the invisible – that elusive realm which, despite everything, must be given form, and thus a kind of truth.*» Léa Bismuth

PORTRAIT

Born in Metz in 1984, Anaïs Boudot graduated from the École des Beaux-Arts de Metz in 2007, the École nationale supérieure de la photographie in Arles in 2010, and Le Fresnoy – Studio national des arts contemporains – in 2013. Her practice explores the processes through which images emerge, alongside an ongoing investigation into photographic techniques.

Anaïs Boudot's works are fragments of nature and places, presented in a pared-back, mysterious form. Her aesthetic is imbued with references to painting and Surrealism, evoking above all the experience of an image recalled, dreamed or imagined.

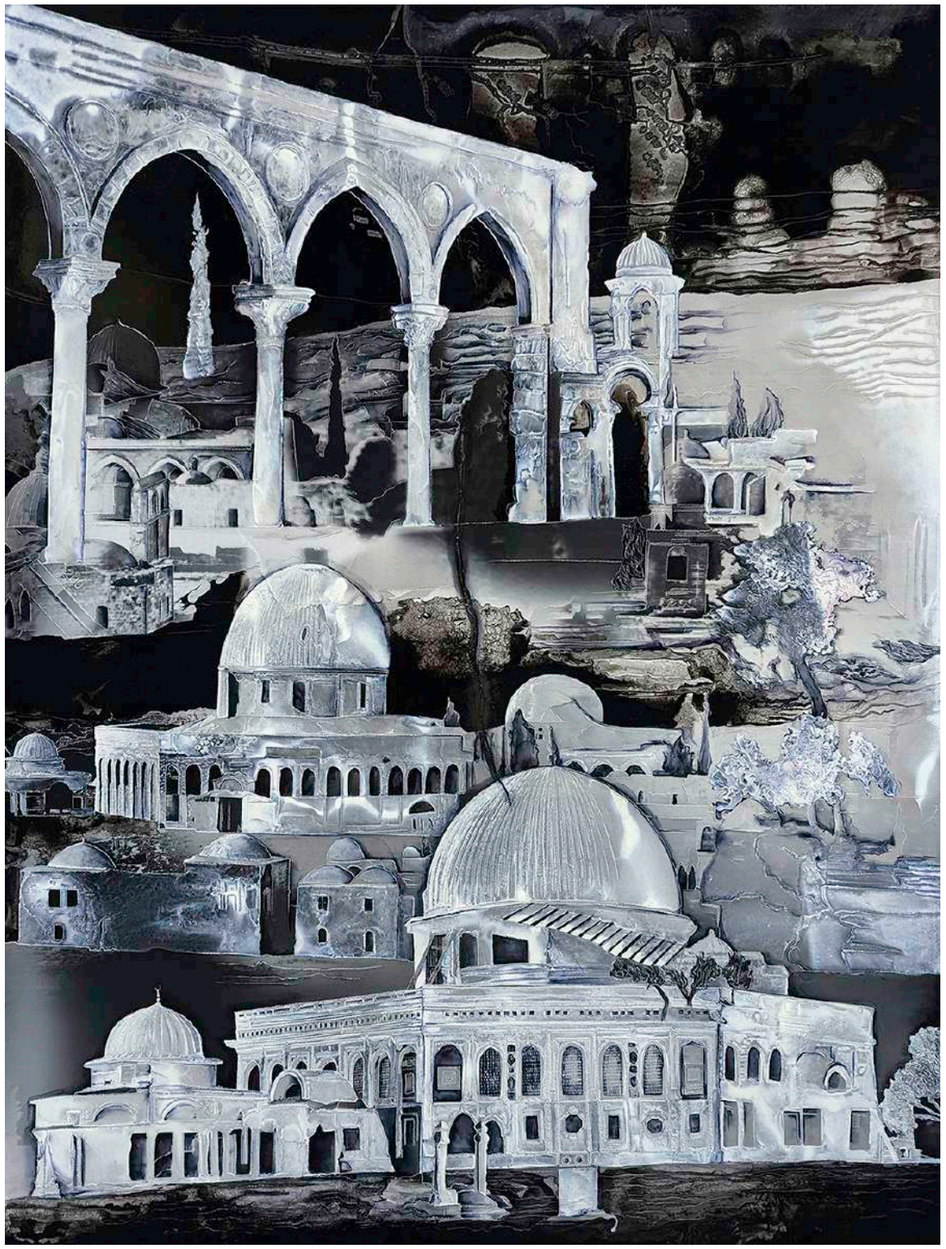
Her artistic approach is also grounded in a thorough technical understanding of the photographic medium, enabling her to develop hybrid visual languages that combine analogue and digital processes, or to reclaim historical techniques, selecting the most appropriate means for each project. In her work, photography often conveys a subjectively experienced relationship with time, suspended between memory and the anticipation of revelation.

Glass plate photography has become emblematic of Anaïs Boudot's practice in recent years. First explored in 2015 in the series *Éclats de la lune morte*, it became a more systematic approach from 2016 onwards, during her residency at Casa de Velázquez, through the orotones of *La Noche Oscura*. It was in this context that the publishing house The Eyes Publishing invited Anaïs Boudot to respond to the experiments with glass undertaken by Brassaï and Picasso from 1932 onwards, for the book *Les Oubliées, Picasso, Brassaï, Boudot* (2021). In 2022, she continued this exploration with the series *Jour le jour*, an investigation into the photographic album on her smartphone. In 2024, she was commissioned to restore the stained-glass windows of La Folie, a kiosk in the Cour de Bellême, in the Perche region of France. She has since extended this commissioned work through the series *Les ouvertures*. In 2025, she produced *Les généalogiques*, a collection of glass-house objects made using the Tiffany stained-glass technique, as well as *Les chambres*, in preparation for her third solo exhibition at Galerie Binome in 2026. In spring 2026, she was included in Alexia Fabre's selection on the theme of repair at Art Paris.

ANAÏS BOUDOT - BIOGRAPHY



Guénaëlle de Carbonnières, Creuser l’image, Pasargades, Persepolis, 2025



Guénaëlle de Carbonnières, Creuser l’image, Dômes, Ardjebil, 2025
based on the photographic collections of the MAD, Paris
ink and drypoint engraving on a gelatin silver print
laminated on aluminium, framed with anti-reflective glass
unique piece - 94 x 74 cm

Guénaëlle de Carbonnières
Creuser l’image, since 2020
Elles x Paris Photo

Initiated in 2020, the series *Creuser l’image* was continued in 2025 as part of Guénaëlle de Carbonnières residency at the Musée des Arts Décoratifs in Paris. It offers reconstructions of ancient sites that have been made inaccessible by conflict, partially or entirely destroyed, whose actual state of preservation remains largely unknown. By bringing together different media – drawing, printmaking and photography – the artistic gesture takes on a symbolic dimension, becoming a space for exploring collective memory.

Created from a collection of archival images, photomontages produced in the darkroom are subsequently engraved and inked, bringing into focus the destroyed buildings of ancient cities in war zones (Syria, Iraq, Mali, and elsewhere). The negatives made from these initial prints present recomposed visions of these places. Dreamlike landscapes with blurred contours, they belong to the realm of memory: the archaeological sites they evoke overlap and fade away, bearing witness to their successive destructions.

Armed with a drypoint needle, the artist’s gesture simultaneously damages and sublimates the image, carving into it furrows that bring to light what lies beneath: the even older remains of millennia-old civilisations. In this respect, it becomes a metaphor for the work of archaeologists, who excavate the earth in search of traces of the past. Like the Mesopotamian tells – successive settlements accumulated in layers over time – certain details are buried while others emerge distinctly above the rest.

This stratified treatment of archaeological sites also raises questions about the conditions under which images come into being. The gesture that scratches the surface brings its materiality to the fore: the white of the paper emerges through the relief of the incised lines. White inks conjure spectral apparitions, while darker inks carve out abysses from which smoke and flows of material seem to rise, bearing witness to the impermanence of these seemingly millennia-old remains. The latent nature of the image, inherent in the emergence of analogue photographic processes, is underscored by this exploration of temporality.



Guénaëlle de Carbonnières, Creuser l’image, Mosquée, Yazd, Perse, 2025
based on the photographic collections of the MAD, Paris
ink and drypoint engraving on a gelatin silver print
laminated on aluminium, framed with anti-reflective glass
unique piece - 40 x 50 cm

GUÉNAËLLE DE CARBONNIÈRES

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Selected Solo Exhibitions

2026 *Dans le creux des images*, curated by Fanny Robin
Le Bullu’Lab, Fondation Bullukian, Lyon
2025 *Dans le creux des images*, curated by Sébastien Quéquet, Musée des Arts Décoratifs, Paris
Le passé est l’inventaire du futur, Art and Heritage Trail, Perche
Jardin du Montperthuis, off-site exhibition by Galerie Binome
2023 *Les marées de pierre*, Galerie Binome, Paris
2022 *Entre-temps*, La Résidence, Dompierre-sur-Besbre, Polyptyque, Marseille
Au creux des pierres, les plis du temps, Galerie Françoise Besson, Lyon
2021 *Condition des soies*, BM Lyon
2020 *Stratigraphies*, MAPRAA, Lyon

Selected Group Exhibitions

2026 *Drawing Now*, Paris
2025 *Paréidolie*, duo show exhibition, Marseille
2024 *Au musée comme chez vous*, curated by Marion Ménard and Mariya Todorova, Musée Paul Dini, Villefranche-sur-Saône
2023 *Constructions vivantes*, curated by Valentine Boé, Festival Résurgence VII, Souillac
Concordances des temps, Galerie Robert Dantec, Belfort
2022 *Festival Parcours de l’Art*, Église des Célestins, Avignon
Palimpsestes – Rêver la ville, Fondation Renaud, Lyon
2021 *10/10*, Fondation Renaud, Lyon

Publications

2025 *Dans le creux des images*, Album 14, Guénaëlle de Carbonnières, Sébastien Quéquet and Fanny Robin, MAD Paris
2024 *Au musée comme chez vous*, exhibition catalogue, Musée Paul Dini
2022 *Au creux des pierres, les plis du temps*, Cahier de Crimée, No. 33

Selected Press

2026 TÉLÉRAMA SORTIR / *Le spectre du passé*, by Marie-Anne Kleiber
ARTPRESS / *Guénaëlle de Carbonnières. Dans le creux des images*, by Julie Chaizemartin
2025 FISHEYE / *Au musée des Arts décoratifs, Guénaëlle de Carbonnières exhume la mémoire*, by Apolline Coëffet
PROCESS JOURNAL / *Guénaëlle de Carbonnières explore la mémoire des images du MAD*, by Benoît Pelletier
FISHEYE / *Creuser dans les archives*, by Apolline Coëffet
FOMO VOX / *Paréidolie 2025 : coups de cœur !*, by Marie de la Fresnay
POLKA MAGAZINE / *Automne en pleine lumière : la récolte des expos d’octobre*, by Jeanne Hatier
BEAUX-ARTS MAGAZINE / *La fabrique des images de Paréidolie*, by Armelle Malvoisin
2023 FISHEYE / *Guénaëlle de Carbonnières : une poétique de l’archéologie*, by Costanza Spina

CREUSER L’IMAGE

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Guénaëlle de Carbonnières (born 1986 in Paris, France) lives and works in Lyon. Initially trained in philosophy, she holds the French «agrégation» in Visual Arts and teaches the subject. She graduated in Arts and Digital Media from Université Paris 1 Panthéon-Sorbonne and obtained her DNSEP (Diplôme national supérieur d'expression plastique) from the École nationale supérieure des beaux-arts de Lyon in 2023. Her artistic practice, which combines photography, printmaking, drawing and installation, explores collective memory, with a particular focus on the notions of heritage and archaeology. Her photographic interventions, both analogue and digital, involving accidents, incisions, infusions, burns and acts of destruction, bring different temporalities into dialogue. They create multiple layers of visibility that set surface against depth, latency against presence, and figuration against abstraction.

As an emerging artist, Guénaëlle de Carbonnières has gained increasing recognition in recent years through numerous artist residencies, including at the Musée des Arts Décoratifs in Paris in 2025, the Centre d'art de Vénissieux in 2024, and GRRRANIT, scène nationale de Belfort, and the CAP in Saint-Fons in 2023. This recognition has also been reinforced by an active programme of solo and group exhibitions. In 2025, these included *E Vitrum et concreto* at the Centre d'art de Vénissieux, *Le passé est l'inventaire du futur* as part of Galerie Binome's off-site programme, and *Dans le creux des images*, presented at the Musée des Arts Décoratifs in Paris and the Fondation Bullukian in Lyon. The 2024 edition of the Elles x Paris Photo programme, curated by Raphaëlle Stopin, placed the spotlight on the ten-year development of her current-affairs photogram series *Empreintes mobiles*. In 2026, curator Aldeide Delgado selected her long-term series *Creuser l'image* for the same Elles x Paris Photo programme.

Regularly featured in publications, her works have already entered major collections with a particular focus on the photographic medium.



Philippe Durand, Gour de Tazenat 03, 2022
medium-format photograph, 2.5D printing by Ricoh (Japan)
laminated on aluminium, matt varnished maple shadow box
edition 2/2 - 70 x 59 cm

Commissioned as part of the national IMAGE 3.0 programme
Collection of the Centre national des arts plastiques



Philippe Durand, Gour de Tazenat 01, 2022
medium-format photograph, 2.5D printing by Ricoh (Japan)
laminated on aluminium, matt varnished maple shadow box
edition 2/2 - 70 x 59 cm

Commissioned as part of the national IMAGE 3.0 programme
Collection of the Centre national des arts plastiques



Philippe Durand, Gour de Tazenat 02, 2022
medium-format photograph, 2.5D printing by Ricoh (Japan)
laminated on aluminium, matt varnished maple shadow box
edition 2/2 - 70 x 59 cm

Commissioned as part of the national IMAGE 3.0 programme
Collection of the Centre national des arts plastiques

PHILIPPE DURAND

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Gour de Tazenat, 2022

« The question of the photographic is central to Image 3.0, to the point that we repeatedly find ourselves questioning the exact nature of the works. This is the case with Philippe Durand's series of images, in which something catches the eye without our being able to determine whether it is the textures or the light of the stones emerging from the Gour de Tazenat. It is interesting to note that these volcanic lakes, known as gours, are often associated in our regions with myths and legends invoking magic. Here, the photographer-artist's stones seem to rise up out of the water.

It is only when we allow our gaze to explore the surfaces we had assumed to be flat that we become aware of the illusion. The stones have in fact been processed using a different technique, developed in a research and development laboratory, where the magic of technology also takes place. »

Dominique Moulon, ArtPress, July 2022

Collection

CNAP – Centre national des arts plastiques

Exhibitions

2026 *Paris Photo*, Galerie Binome, Paris
2025 *Percevoir*, solo exhibition, Galerie Binome, Paris
Art Paris, Galerie Binome, Paris
2024 *Les voies de l'imaginaire*, Frac Auvergne and Aurillac Museums, Aurillac
2022 *Terra Nullius*, Serendipity Arts Festival, Goa, India
Image 3.0, Jeu de Paume, Le Cellier – Espace culturel, Reims
Paris Photo, CNAP Collection, curated by Pascal Beausse

Award

2021 National Photographic Commission *Image 3.0*, Centre national des arts plastiques and Jeu de Paume

Meeting

2022 *Image 3.0: New Techniques for Reimagining the Gaze*, Paris Photo Conversations platform

GOUR DE TAZENAT



[exhibition view]
IMAGE 3.0 - group show
Jeu de Paume, Le Cellier - Espace culturel, Reims, 2022



© Philippe Durand

PORTRAIT

Philippe Durand (born 1963) lives and works between Paris and the Auvergne region. From 2002 to 2025, he taught at the École nationale supérieure des beaux-arts de Lyon, from which he graduated in 1988. Initially drawn to experimental cinema, he subsequently turned to photography, adopting a post-documentary approach, as evidenced by series such as *Choses Modernes*, *Still Life Armed Response*, *Doigts* and *Pollution*, as well as his portraits of cities, which led to his first international exhibitions.

At the turn of the 2010s, in response to technological developments and changing modes of dissemination, his photographic practice underwent a transformation. Working with multiple exposures and colour filters to render his initial images unreal, Durand moved closer to the position of the painter. He reappropriated historical processes such as cyanotype and photogram, while directing his research towards new, non-flat supports, including marble pebbles, and three-dimensional printing. His work places greater emphasis on the phenomenological dimension and the viewer's experience than on objective representation.

His work has been published since the beginning of his career, most recently in *Chauvet, l'aventure intérieure*, published by RVB. Books, and *Vallée des merveilles*, published by GwinZegal in 2021. Philippe Durand has also been the subject of numerous critical texts. His work has been exhibited in France and internationally, and is held in major public collections, including those of the Centre Pompidou, the Centre national des arts plastiques, the Musée d'Annecy, the FRAC Auvergne, FRAC Bretagne, FRAC Corse, FRAC Normandie-Caen and FRAC Nouvelle-Aquitaine, as well as the Institut d'art contemporain, Villeurbanne. Philippe Durand has previously collaborated with Galerie Véronique de Bellefroid in Brussels, Galerie Van der Grinten in Cologne, Germany, and Galerie Laurent Godin in Paris, with which he worked for nearly twenty years.

PHILIPPE DURAND - BIOGRAPHY



Laurent Lafolie, #22, .BLANK, 2026
laser engraving on recycled cardboard, based on a 4 x 5 -inch photograph
laminated on Dibond, framed with anti-reflective glass
unique proof in an edition of 3 (+2 AP) - 60 x 75 cm



Laurent Lafolie, #30.3, .BLANK, 2026
laser engraving on recycled cardboard, based on a 4 x 5 -inch photograph
laminated on Dibond, framed with anti-reflective glass
unique proof in an edition of 3 (+2 AP) - 180 x 75 cm

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Laurent Lafolie
.BLANK, 2024 - 2026

.BLANK brings together photographs of forests ravaged by fire, bearing witness to the relentless process of destruction at work. Yet we are also aware of how the very nature of living things is ceaselessly shaped by the alternation between decay and renewal.
Taken in black and white with a large-format camera, the images depict the remains of forests in the consequences of the major wildfires that swept through Sicily in the summer of 2023 and northern Portugal in August 2025. The prints were produced by laser engraving, a chemical-free process, on recycled cardboard. Over a period of 24 hours, the laser slowly burns into the support, echoing the action of fire as it consumes the natural world.
These works embody the landscapes and charred trees, their carbon-black surfaces and mist-shrouded skies without a horizon, but also the first stirrings of renewal. The three-dimensional surface, almost reminiscent of bas-reliefs, conveys a vibration: that of forests destroyed, whether real or imagined, at the very moment when they begin to rise from their ashes.

Selected Exhibitions

2026 *Paris Photo*, Galerie Binome, Paris
Beaux-arbres, Parc culturel de Rentilly, Bussy-Saint-Martin
Des faits comme défis, Fondation Bullukian, Lyon
Chambre noire, toile blanche, Fontevraud – Musée d'Art moderne
2025 *.ELEMENT*, solo exhibition, Galerie Binome, Paris
OFFSCREEN, solo exhibition, Galerie Binome, Paris
Art Paris, Galerie Binome, Paris

Selected Press

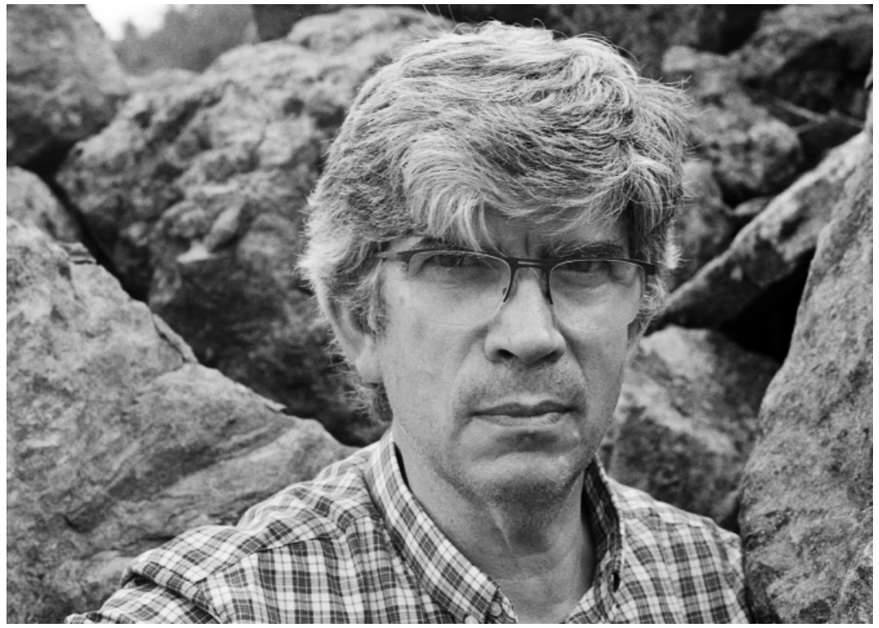
2026 FOCALES, No. 10, *Les enjeux du flou photographique à l'époque contemporaine*, by Pauline Martin
ARTENSION MAGAZINE, *Laurent Lafolie, les œuvres au noir*", by Jean-Jacques Gay
FISHEYE, *Laurent Lafolie: la matière et le désir*, by Fabrice Laroche
2025 TÉLÉRAMA SORTIR, *Laurent Lafolie – .ELEMENT*, by Marie-Anne Kleiber



Laurent Lafolie, #18, .BLANK, 2026
laser engraving on recycled cardboard, based on a 4 x 5 -inch photograph
laminated on Dibond, framed with anti-reflective glass
unique proof in an edition of 3 (+2 AP) - 60 x 48 cm



Laurent Lafolie, #29, .BLANK, 2026
laser engraving on recycled cardboard, based on a 4 x 5 -inch photograph
laminated on Dibond, framed with anti-reflective glass
unique proof in an edition of 3 (+2 AP) - 60 x 48 cm



© Chloé Lafolie-Joly

«This consummate perfectionist presents *Exo endo*, an extreme immersion in the photographic image, which he manipulates to the point of erasure, bringing together the techniques of early photography and the most advanced technology of today. [...] There is something of a dowser about this highly contemporary artist's experimental practice, through which he rediscovers the wonder-struck freshness of the earliest photographers.»

[Excerpt] *Laurent Lafolie, le Jules Verne de l'image*
Valérie Duponchelle, Le Figaro, 2022

PORTRAIT

galerie
binome

French artist Laurent Lafolie (born 1963) has devoted his research over the past fifteen years to the mechanisms through which images emerge and are perceived. Also recognised as one of the finest photographic printers of his generation, he elevates experimentation with photographic chemistry, the choice of materials (washi paper, tracing paper, silk, glass and ceramic) and printing processes (contact printing, platinum printing, UV printing, printmaking, enamelling and laser engraving) to the level of an artistic concern. Lafolie creates photographic objects whose interpretation is shaped by the viewer's movements around and in front of the works.

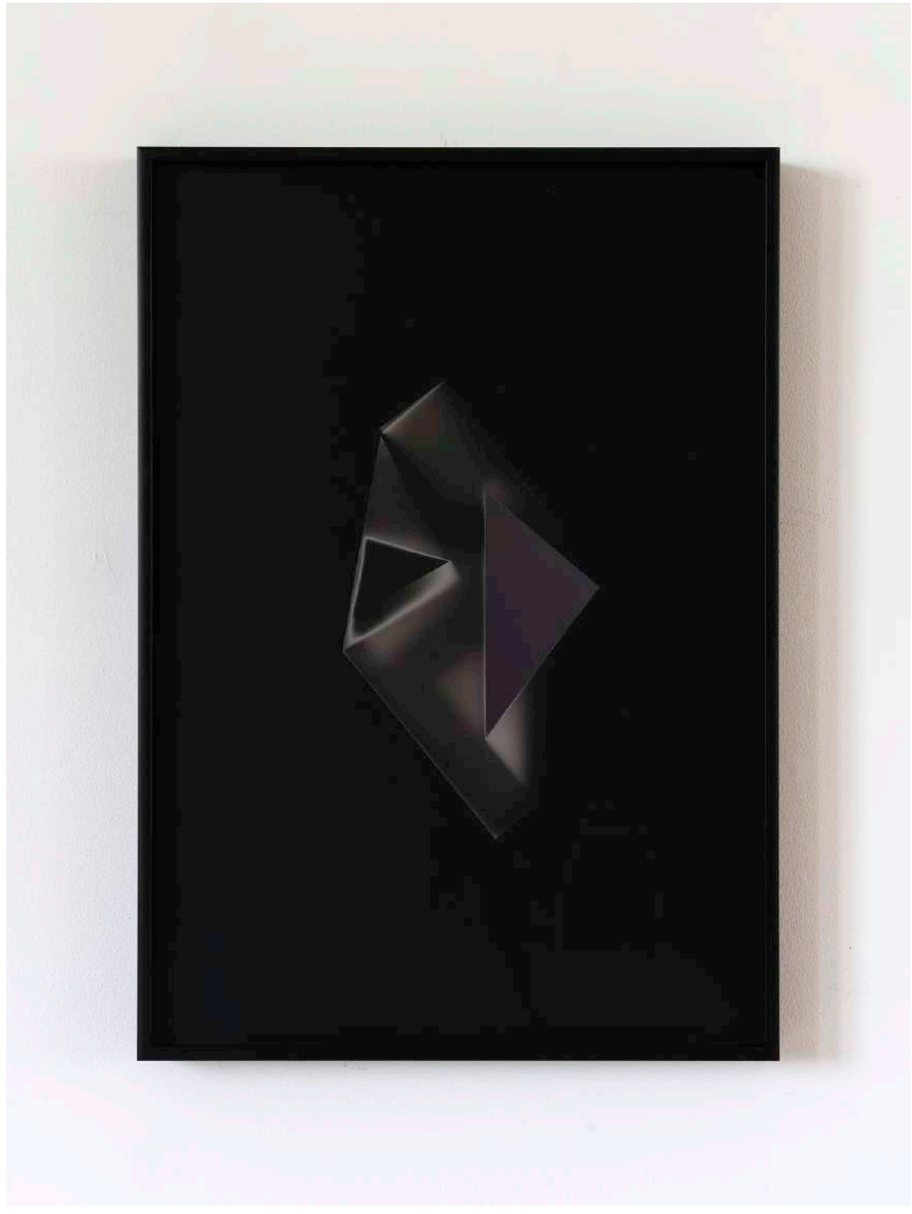
In recent years, Laurent Lafolie has undertaken several artist residencies in France and abroad, including in Indonesia, Iceland, South Korea and Spain. Recipient of the Prix du tirage Collection Florence & Damien Bachelot in 2022, he took part in several exhibitions in 2023 : *La photographie à tout prix* at the Bibliothèque nationale de France (BnF), *Les Yeux dans les Yeux* at the Parc culturel de Rentilly, *Portraits au Musée Réattu* as part of the Rencontres d'Arles, and *Épreuves de la matière* at the BnF. His work is regularly presented in solo exhibitions, including *.BLANK* at OFFSCREEN Paris and *.ELEMENT* at Galerie Binome in 2025; *Missingu* at Le Transfo in Paris and *UN* at Galerie Binome in 2023; *Exo endo* at the Le Château d'Eau photography centre in Toulouse and at Le Révélateur du Collège International de Photographie in 2022; and *Les images intérieures* at the Chapelle des Dames Blanches in La Rochelle in 2019.

In 2025, Laurent Lafolie also undertook the commission *Hyper-mer* for the Centre photographique Rouen Normandie, in collaboration with Olivier Remaud, and was awarded the national commission *Réinventer la photographie*, launched in connection with the Bicentenary of Photography.

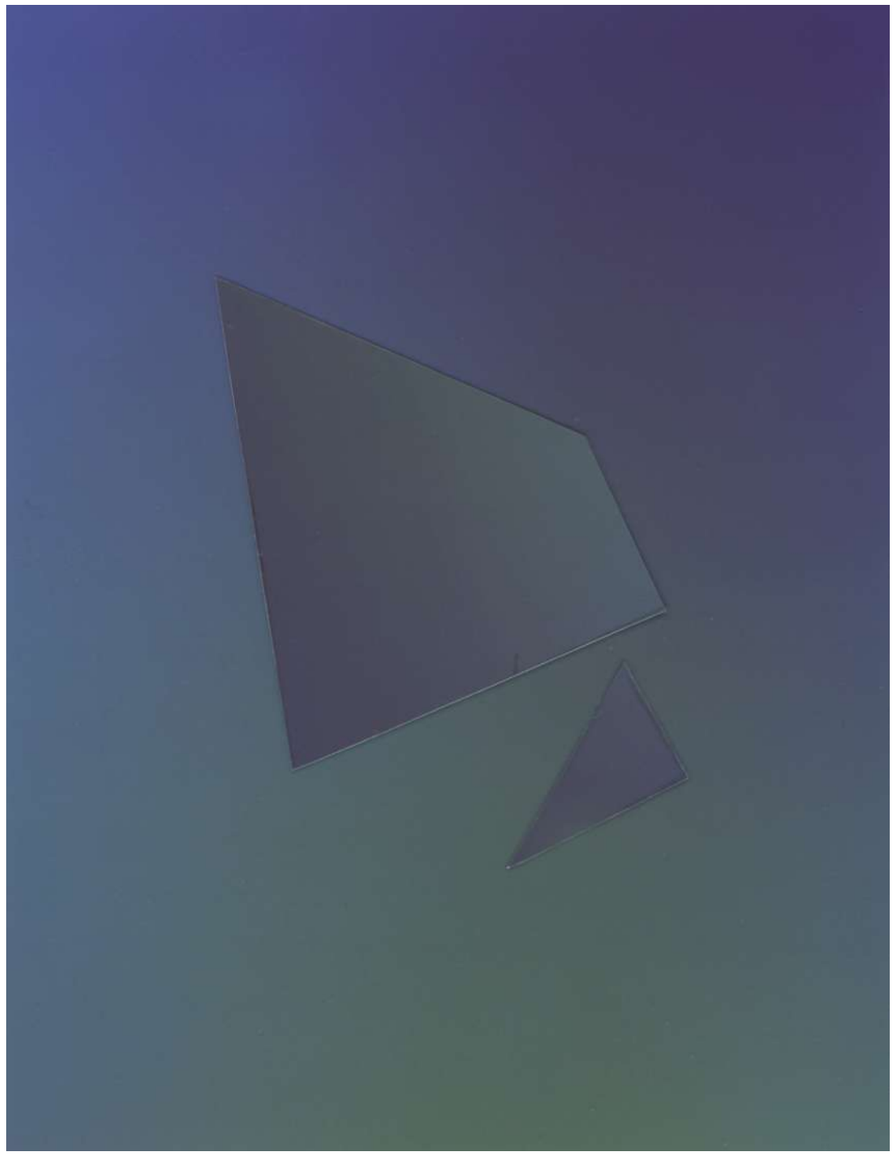
LAURENT LAFOLIE - BIOGRAPHY



Julie Laporte, Prismes, Photogramme #08, 2022
solarised photograms on matt baryta paper, Cibachrome collages
black aluminium frame with anti-reflective glass
unique piece - 28 x 17,5 cm



Julie Laporte, Prismes, Photogramme #09, 2022
solarised photograms on matt baryta paper, Cibachrome collages
black aluminium frame with anti-reflective glass
unique piece - 28 x 17,5 cm



Julie Laporte, Prisme - Cibachrome, 2022
luminograms and collages on Cibachrome
box-frame with anti-reflective glass
unique piece - 19 x 16 x 4 cm

JULIE LAPORTE

galerie
binome

Julie Laporte
Prismes, 2022

In this series entitled *Prismes*, Julie Laporte explores the sculptural potential of photography through an unexpected raw material: waste from her darkroom. Offcuts from photographic prints, fragments of light-sensitive paper, pieces of Cibachrome… These elements, destined to be forgotten, become the materials of a visual language. Through the use of the photogram – a direct impression, a trace of light left by an object on the light-sensitive surface of the paper – these remnants acquire a new form of presence. The paper, lightly touched by light, becomes memory, and the fragments are brought back to life.
By folding and manipulating them, she shapes intriguing volumes, playing with different layers of translucency and the optical effects created by light passing through them. These simple, almost choreographic gestures give rise to silent, abstract forms that are at once geometric and organic. Some compositions incorporate pieces of Cibachrome, whose lustre and colours heighten the illusion of relief. The discarded material becomes a fossil fragment or a crystal in formation: a sculpture suspended in darkness, poised between matter and light.
With this series, Julie Laporte continues to explore the memory held within photographic materials, and their capacity to generate appearances and undergo transformation. She questions the materiality of the image, its autonomy and its ability to exist beyond any reference to reality. *Prismes* is a work of emergence: an image born of margins and loss, revealing the magic concealed within its folds.

Exhibitions

2026 *Paris Photo*, Galerie Binome, Paris
CURSUS/CORPUS, solo exhibition, Galerie Binome, Paris

Collections

Galiana & Wiart (France), Jacques Deret (France), Zimbaldi (France)

Selected press

2026 *Les Cahiers du Collège international de photographie*, No. 2, by Michel Poivert and Évelyne Cohen
ELLES FONT LA CULTURE, *Femmes photographes: une sélection d'exposition à visiter cet été*, by Ericka Weidmann

PRISMES



PORTRAIT

galerie
binome

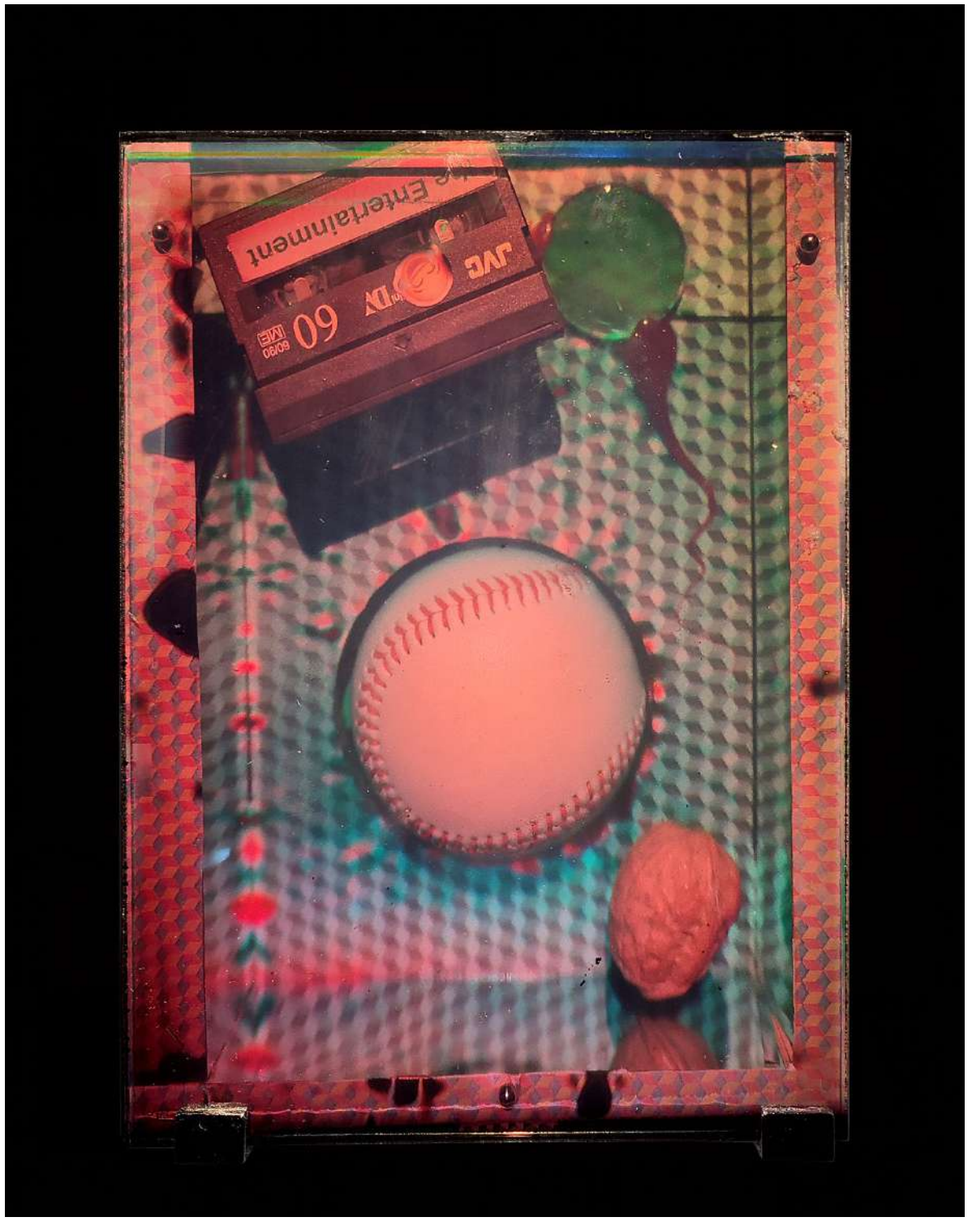
Julie Laporte explores the outer limits of the photographic medium, where it sheds its representational functions and opens itself up to a way of thinking about matter.

An accomplished photographic printer, awarded the Prix du tirage Collection Florence & Damien Bachelot in 2022, she has recently set up her own darkroom. This is where her practice takes shape. Rather than producing images, Julie Laporte turns her attention to what escapes them: she salvages the darkroom's discards, failures and residues, making them the foundation of a visual language.

Emerging from experimental processes, without a camera and without a subject, her investigations shift photography into the expanded field of sculpture. In this body of work, it is the darkroom itself that becomes the subject – no longer a place of control, but a space of crisis, friction and new possibilities. This is a form of photography that no longer tells the story of the world, but questions its own future at a time of dwindling material resources, the toxic legacy of photographic processes and an all-pervasive digital imaginary.

Julie Laporte's work is neither a nostalgic manifesto nor a celebration of disaster, but a proposition: to consider photography not in terms of what it captures, but of what it leaves behind, transforms and sets in motion – a quiet resistance of the medium to its own obsolescence. Ruin thus becomes a space of sensitive withdrawal, where experiencing the medium through its folds, flaws and slowness opens up new fields of exploration and contemplation.

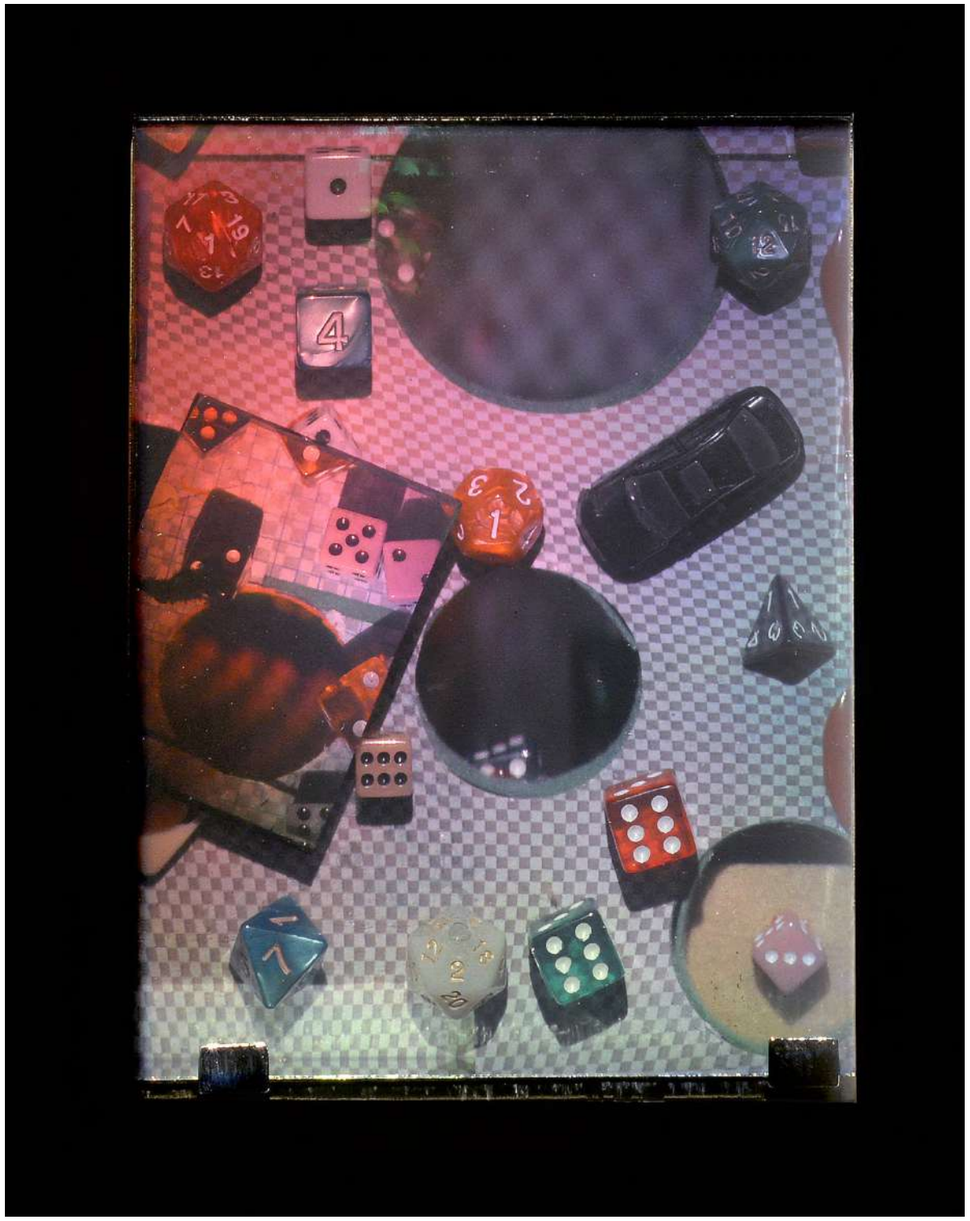
JULIE LAPORTE - BIOGRAPHY



Baptite Rabichon, Le Divertissement, σ, 2026
phase holograms on gelatin-silver plate
black aluminium frame
unique piece - 20 x 15 cm



Baptite Rabichon, Le Divertissement, ν, 2026
phase holograms on gelatin-silver plate
black aluminium frame
unique piece - 20 x 15 cm



Baptite Rabichon, Le Divertissement, λ, 2026
phase holograms on gelatin-silver plate
black aluminium frame
unique piece - 20 x 15 cm

galerie
binome

Baptiste Rabichon
Le Divertissement, 2025 - 2026

«Diversion. - Since men have been unable to cure death, misery and ignorance, they have hit upon the idea, in order to make themselves happy, of not thinking about them.» - Blaise Pascal

In David Foster Wallace's novel *Infinite Jest* (published in French as *L'Infinie Comédie*), set in a society of spectacle taken to its extreme, a film known as *the Entertainment* holds its viewers in such a powerful grip that they literally watch themselves to death. A visionary metaphor – the book was published in 1996 – for a world becoming ever more engulfed in its own artifice, *Infinite Jest* seems to anticipate the collective hypnosis into which our own images plunge us.

The title of this body of work, *le Divertissement*, alludes to the novel. The opening work, *le Divertissement_α*, depicting a tennis ball and a MiniDV cassette, is an explicit nod to two of the story's main narrative threads. Across these strange still lifes, we encounter cigarettes, a baby's dummy, N2O canisters, dominoes, a golf ball, a CD, synthetic drugs, plastic lanyards, a great novel, a rosary, scratch cards… An inventory of our occupations, ranging from the most harmless to the most dangerous, the most futile to the most noble. And if they all appear to be placed on an equal footing, it is undoubtedly because *divertissement* should be understood here in its Pascalian sense: the human need to turn away from what truly matters.

Art is no exception. By producing holograms, Baptiste Rabichon is well aware of the fascination they exert and the irresistible urge to play with them that they provoke, thereby turning a work *about* entertainment *into* entertainment itself. The artist has spent much of the past two years learning the highly complex process of holography. Although practised by a small number of enthusiasts and artists since its invention, holography, owing to its technical demands and cost, is primarily the preserve of security applications (banknotes, identity documents and credit cards) and mass-produced goods (collectible cards, decorations on cereal boxes). In this respect, *le Divertissement* can be seen as an extension of the series *Orly* (2017), in which Baptiste Rabichon subverted the use of an X-ray scanner, transforming an instrument of surveillance into a poetic machine.

References
National commission *Réinventer la photographie*, as part of the Bicentenary of Photography
Collection
Centre national des arts plastiques (CNAP)



«He is a photographer who *rules nothing out*. In both his practice and his art, digital and analogue processes are in constant dialogue, producing photographs that record ‘something unique that has taken place in the darkroom… The artist’s manipulation, in pursuit of a reality that exists only on photographic paper ! »

[Excerpt] Baptiste Rabichon, Pièces Uniques
Jean-Jacques Gay, Artension, 2023

PORTRAIT

Born in Montpellier in 1987, Baptiste Rabichon lives and works in Paris. After studying viticulture and oenology, he enrolled at the École nationale supérieure d’art de Dijon (ENSA Dijon) in 2009, before joining the École nationale supérieure des beaux-arts de Lyon (ENSBA Lyon) in 2011. He obtained his DNSAP (Diplôme national supérieur d’arts plastiques) from the École nationale supérieure des beaux-arts de Paris in 2014, where he attended the studios of Claude Closky, P2F and Patrick Tosani. He completed his studies at Le Fresnoy – Studio national des arts contemporains, graduating in 2017. His distinctive photographic practice, which pushes both historical processes (photograms, cyanotypes and pinhole photography) and modern imaging technologies (scanners and X-rays) to their limits, quickly earned him recognition among critics, curators and institutions, both in France and internationally.

His work has been exhibited at the Collection Lambert in Avignon, the Musée départemental Albert-Kahn in Boulogne-Billancourt, Le Point du Jour in Cherbourg, the Centre photographique Rouen Normandie, the CRP – Centre régional de la photographie Hauts-de-France, and the Bibliothèque nationale de France (BnF) in Paris. He has also had several solo exhibitions at the Centre d’art contemporain in Nîmes, the Rencontres d’Arles, the Musée Nicéphore Niépce in Chalon-sur-Saône and the Lianzhou Museum of Photography in China.

He has received numerous awards and distinctions, including the Révélations Emerige prize in 2016; the BMW – Art & Culture Prize at the École des Gobelins in 2017; a residency with the Fondation Moly-Sabata / Albert Gleizes, presented as part of the 63rd Salon de Montrouge in 2018; the Picto Lab / Expérimenter l’image residency in 2021; and the Camera Clara Prize in 2023. In 2025, he was awarded the national commission *Réinventer la photographie*, launched in connection with the Bicentenary of Photography.

BAPTISTE RABICHON - BIOGRAPHY



Lisa Sartorio, sans titre #86 (guerre de Yougslavie), 2026
Ici ou ailleurs, since 2018
pigment inkjet print on Awagami Murakumo Kozo paper, with deterioration
black aluminium frame with anti-reflective glass
unique piece - 115 x 115 cm



Lisa Sartorio, sans titre #89 (guerre de Syrie), 2026
Ici ou ailleurs, since 2018
pigment inkjet print on Awagami Murakumo Kozo paper, with deterioration
black aluminium frame with anti-reflective glass
unique piece - 43,5 x 43,5 cm

LISA SARTORIO

galerie
binome

Lisa Sartorio
Ici ou ailleurs, since 2018

Media coverage strips images of war of their human dimension and smooths away their harsh reality, to the point where we forget the tragedies unfolding in these territories. Taking this critical observation as her starting point, Lisa Sartorio draws on photographs of cities devastated by bombing, spanning conflicts across every continent. She prints them in black and white on Kozo washi paper, then works the surface of this exceptionally fibrous paper by hand, subjecting it to various treatments, including erasure, creasing and crumbling. By damaging these photographs of places, which she identifies only by the name of the conflict given as a subtitle, she brings the viewer to the very epidermis of the image: a peeled, fragile and reactive surface. As she moulds the image with her fingers, she conjures new signs. She imbues the paper with an experience, where the flatness of photography alone was no longer sufficient to evoke the history of a tragic moment.

« In this process of dissolution that becomes construction, the very body of the image absorbs a kind of organic chaos; the hand unpicks and redraws the configuration of buildings subjected to bombardment. Yet it is the entire act of representation that is thrown into question: the images are no longer mere witnesses, but become the very site where catastrophe is expressed. »

Michel Poivert
Contre-culture dans la photographie contemporaine, published by Textuel

ICI OU AILLEURS



Lisa Sartorio, sans titre #97 (guerre des Balkans), 2026
Ici ou ailleurs, since 2018
pigment inkjet print on Awagami Murakumo Kozo paper, with deterioration
black aluminium frame with anti-reflective glass
unique piece - 63,5 x 63,5 cm

LISA SARTORIO

galerie
binome

Collections

Bibliothèque nationale de France (BnF)
Private collections in France, Switzerland, the Netherlands, the United Kingdom and the United States, including Evelyne & Jacques Deret (FR), Philippe Castillo (FR), Galiana & Wiart (FR), GCA (FR), Bruno Muheim & Daniele Cornaggia (FR), and Jos Ruijs (NL)

Exhibitions

2026 *Paris Photo*, group exhibition, Galerie Binome, Paris
2025 *Les désœuvrées*, solo exhibition, Galerie Binome, Paris
2024 *Dérives*, off-site exhibition organised by Galerie Binome, as part of En Résonance, the 17th Lyon Biennale of Contemporary Art, Manifesta, Lyon
2023 *Épreuves de la matière*, BnF, Paris
2022 *Contre-culture dans la photographie contemporaine*, in collaboration with Textuel publishing house, Galerie Binome, Paris
2021 *En rémanence*, Galerie Binome, Paris
2019 *Faire surface*, Centre d'art actuel Le Radar, Bayeux
2018 *Faire surface*, Galerie Binome, Paris
Biennale de l'image tangible (BIT20), Villa Belleville, Paris

Publications

2023 *Ici ou ailleurs*, monograph, L'Artiere
Elles x Paris Photo – 5 ans, Textuel
Épreuves de la matière, exhibition catalogue, edited by Héloïse Conésa, BnF
2022 *Contre-culture dans la photographie contemporaine*, Michel Poivert, Textuel
Rencontre Lisa Sartorio & Christian Gattinoni, Les Carnets, Filigranes
2021 *Les fictions documentaires en photographie*, Christian Gattinoni and Yannick Vigouroux, Nouvelles Éditions Scala
2018 Elles x Paris Photo, catalogue

Films

2020 *Derrière le rideau #01 – Lisa Sartorio*, produced by Galerie Binome
2019 *Faire surface*, artist's film directed by Stanislav Valade, produced by AM Art Films – winner of the Fondation Angel Oren-sanz Center for the Arts Prize at the AVIFF Cannes Film Festival, 2020 (USA)

ICI OU AILLEURS



© Doria Ardiet

Lisa Sartorio is among those artists who engage with photography from a critical perspective, examining the overwhelming presence of images and their absolute availability within today's visual culture. The internet, social media and video surveillance all contribute to new creative processes that bear witness to the ongoing transformation of the image. Lisa Sartorio draws on these developments to create visual experiences that disrupt the relationship between the image and its omnipresent appearance, questioning the visibility of reality and what takes shape through both its emergence and disappearance.

[Extract] François Lozet, art critic, on Lisa Sartorio's work, 2013

History lies at the heart of her work. Her approach seeks to counter the screen effect that encourages forgetting, while reactivating erased narratives. In this endeavour, materiality becomes an ally of memory.

[Extract] Maud de la Forterie, *En rémanence*, ART PRESS, 2021

PORTRAIT

galerie
binome

Trained in sculpture at the École des Beaux-Arts de Paris and the Institut des hautes études en arts plastiques, Lisa Sartorio has gradually shifted her practice towards performance and the visual arts.

Her photographic work explores the impact of documentary images within our consumer societies. Their dematerialised circulation and hyper-reproducibility contribute to mass consumption, bringing in their wake a loss of content and a fading sense of what we see. If the impact of these documentary images has become obsolete, how, then, can we make this transient image visible and thought-provoking once again?

Her photographic research begins precisely at this point: with the subsequent life of the image, conceived as an archaeological object whose original use has been lost and whose examination might enable its function to be rediscovered. In her various series, she undertakes a process of disfiguration and transformation, seeking to give the image a body once more and restore to it a sensitive surface – a space for expression and experience – through an aesthetic approach that challenges and reclaims our relationship with the world and with meaning.

Her work has been presented in numerous exhibitions in France and abroad, including at the Bibliothèque nationale de France, Paris; the Musée de l'Armée, Paris; the Musée Marmottan Monet, Paris; mudac, Lausanne; the Musée d'Art Moderne et Contemporain de Strasbourg (MAMCS); the Kunsthaus Nürnberg; the Musée des Beaux-Arts de Valence; the Maison d'art contemporain Chaillioux; the Palais de Chaillot; the Musée d'Art Moderne / Palais de Tokyo; and the 19 CRAC, Montbéliard.

Since 2012, she has been represented by Galerie Binome, with which she has held several solo exhibitions, including *Les désœuvrées* in 2025, and presented a number of projects at international photography and contemporary art fairs. She has also taken part in the initiatives *Des femmes photographes dans leurs ateliers* (2019) and *ELLES x Paris Photo* (2018), both launched by the French Ministry of Culture.

Her work is featured in several publications, including *Les fictions documentaires* (Nouvelles Éditions Scala), *Contre-culture dans la photographie contemporaine* (Textuel), *Épreuves de la matière* and *La photographie contemporaine et ses métamorphoses* (BnF and The (M) Éditions). In 2023, *Ici ou ailleurs*, one of the artist's defining series, was also the subject of a monograph published by L'Artiere.

Her photographic works are held in major public collections, including those of the Bibliothèque nationale de France, the Musée de l'Armée, the Musée d'Art Moderne et Contemporain de Strasbourg, the Musée des Beaux-Arts de Paris and de Valence, the 19 CRAC in Montbéliard, and the art libraries of Lyon and Caen.

LISA SARTORIO - BIOGRAPHY

galerie
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Since 2010, Galerie Binome has developed a strong identity within the field of contemporary photography, supporting emerging movements – which have since become significant milestones in the recent history of photography – alongside established artists representing the same avant-garde of the 1980s and 1990s. In its pursuit of new forms and with a keen interest in experimentation, the gallery's selection establishes dialogues with sculpture and drawing, as well as with traditional materials such as ceramics, glass and textiles. Exploring the origins of contemporary artistic practices and contributing to the redefinition of the field of photography lie at the heart of the gallery's thinking. Alongside its annual exhibition programme, Galerie Binome regularly takes part in international contemporary art and photography fairs.

A member of the Professional Committee of Art Galleries (Comité professionnel des galeries d'art), Galerie Binome develops numerous collaborations with leading figures from the worlds of art and photography, including curators, as well as private and public institutions. Its founder, Valérie Cazin, has been a member of the Paris Photo Honorary Committee since 2024.

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News

Laurence Aëgerter - solo show
LES DIACHRONIQUES
08/10 - 28/11/2026
Bicentenary of Photography exhibition
Galerie Binome, Paris 4th

Paris Photo
group show
Laurence Aëgerter, Anaïs Boudot, Guénaëlle de Carbonnières, Philippe Durand, Laurent Lafolie, Julie Laporte, Lisa Sartorio, Baptiste Rabichon
12 - 15 November 2026
Grand Palais, Paris 8th

A ppr oc he
solo show
Frédéric Delangle
Picto Lab residence
12 - 15 November 2026
Le Molière, Paris 1st

Art Antwerp
duo show
Corinne Mercadier & Lisa Sartorio
10 - 15 December 2026
Jan van Rijswijcklaan 191, Antwerp, Belgium

Institut Français X Galerie Binome
group show
Anaïs Boudot, Thibault Brunet, Marie Clerel, Corinne Mercadier, Laurent Millet, Baptiste Rabichon
October 2026 - September 2027
French Institute, Paris 11th

New representation 2026
Amélie Royer

NEWS