
Press release

6th edition

a p p r o c h e

A salon dedicated to the experimentation
of the photographic medium

10–13 November 2022

Opening 9 November

Le Molière, 40 rue de Richelieu, Paris 1

approche.paris

[@approcheparis](https://twitter.com/approcheparis)

Summary

Introduction 3

Artists 5

- 01 Matthieu Boucherit [FR] *Galerie Eric Mouchet* [FR]
- 02 Marc-Antoine Garnier [FR] *Galerie Bacqueville* [FR/NL]
- 03 Manon Lanjouère [FR] *Galerie du jour agnès b.* [FR]
- 04 Fabiola Menchelli [MX] *Marshall Gallery* [US]
- 05 Javier Hirschfeld Moreno [ES] *Open Doors Gallery* [UK]
- 06 Liz Nielsen [US] *Black Box Projects* [UK]
- 07 Alice Quaresma [BR] *Sobering Galerie* [FR]
- 08 Baptiste Rabichon [FR] *Galerie Binome* [FR]
- 09 Caroline Rivalan [FR] *Galerie Eva Vautier* [FR]
- 10 Jonathan Rosić [BE] *Archiraar Gallery* [BE]
- 11 Matt Saunders [US] *Analix Forever* [CH]
- 12 Isabelle Wenzel [DE] *Galerie Bart* [NL]
- 13 Daisuke Yokota [JP] *Kominek Gallery* [DE]
- 14 Vincent Fournier et Sébastien Gaxie [FR] *Prix Swiss Life à 4 Mains* [FR]
- 15 Lucas Leffler [BE] *Residency PICTO LAB* [FR]

BOOK LAUNCH

Contre-culture dans la photographie contemporaine

by Michel Poivert, Textuel publishing

Art direction 37

Previous editions 38

Partners 40

General informations 41

Contacts 42

Introduction

1/2

The sixth a ppr oc he salon crosses borders and is expanding internationally.

The salon will host fourteen solo shows and one duo show. Nine international artists from Mexico, Spain, America, Brazil, Belgium, Germany and Japan will feature, as well as seven international galleries from the United States, United Kingdom, Belgium, Switzerland, Germany and the Netherlands. A diversity that proves how experimental photography is represented and valued today. The salon is proud to reflect this and to have contributed to its development over the past six years.

Some artists are collectors themselves, and breathe second life into their own collection. Javier Hirschfeld Moreno [ES], through his collection of business cards from the 1860s, explores queer identity and invisibility by mixing gay dating app profile pictures often revisited using landscape shots for privacy reasons, with these old images. Jonathan Rosić [BE], meanwhile, recontextualizes close-ups from his collection of vintage promotional images of inventions using India ink.

The accumulation of images plays an important role in the work of Matt Saunders [USA]: he starts with a corpus of intimate photographs of bodies and gestures taken by 19th century painters. Saunders then uses various photographic materials as well as paint to “draw” directly on the sensitive surface.

While he doesn’t accumulate them, the French artist Matthieu Boucherit also works with the images of others, and reveals a reflection on the depiction of power, establishing links between a history of reproduction techniques and the repetition of motifs.

Each year we find artists who explore, in their own singular way, essential concepts of photography through the recording of light onto the sensitive surface. The photogram is once again highlighted.

The American Liz Nielsen, a colorist at heart, reveals a performative discussion between light and photosensitive paper through her “luminous paintings”. The Mexican Fabiola Menchelli pushes the interaction of paper with light further to achieve folded and sculptural works. Finally, Baptiste Rabichon [FR] reveals a singular update of the photogram, revisited in light of our compulsive relationship with technology.

Similarly to an alchemist, Daisuke Yokota [JP] disregards not only the camera, but also the light source by using pure chemical reactions. The result is abstract works in color that evoke the liberation of sensitive emulsion.

Fascinated by the materiality of chemistry, selected in 2021 for the fourth year of a ppr oc he, Lucas Leffler [BE] is showing the winning project of the PICTO LAB/Expérimenter l’image residency, in which he seeks to expand an experimental practice of the photographic medium to other forms such as sculpture or installations.

→

Introduction

2/2

Caroline Rivalan [FR] investigates the exploitation of the female body in hospitals at the end of the 19th century, intersecting faces and madness; while Isabelle Wenzel [DE] is interested in the materiality of the human body, highlighting its sculptural quality.

Looking into the world of tomorrow, and recounting the unknown. Following a residency on board the schooner Tara, Manon Lanjouère [FR] offers a new form to the destruction of tomorrow's world by reinventing its structure. Brazilian artist, Alice Quaresma uses her own personal photographic archives to reinvest her memories, combining paint and texture. Vincent Fournier & Sébastien Gaxie [FR], winners of the Prix Swiss Life à 4 mains as a duo, offer us a poetic exploration of the transformation of the living.

Marc-Antoine Garnier [FR] focuses on “deconstructing the real”, using natural phenomena as a reflection for the materiality of the image. He explores the boundaries between sculpture and photography.

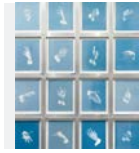
All these talented artists are represented by French and international galleries. Many of them are taking part for the first time this year: Galerie Eva Vautier (Nice, France), Open Doors and Black Box Projects (London, United Kingdom), Sobering (Paris, France), Archiraar (Brussels, Belgium), Analix Forever (Geneva, Switzerland), Marshall Gallery (Los Angeles, America), Galerie du Jour agnès b. (Paris, France) and Kominek Gallery (Berlin, Germany); others, whom I warmly thank for their trust, have been faithful to us since the first year: Galerie Binome (Paris, France) and Galerie Eric Mouchet (Paris, France). The salon team is also happy to welcome back The Ravestijn Gallery (Amsterdam, Holland), Intervalle (Paris, France), Galerie Bacqueville (Lille, France) and Galerie Bart (Amsterdam, Holland) to the Molière.

Finally, this 6th salon will welcome Michel Poivert and the publisher Textuel for the launch of the book *Contre-culture dans la photographie*, in which the author explores a selection of photographers taking the opposite stance to new image standards, along the lines of a ppr oc he. Many of these artists have shown work in past years at the salon.

The whole a ppr oc he salon team is looking forward to seeing you from November 10th–13th, at the Molière in Paris.

Emilia Genuardi—Director, Founder

Artists



01

Matthieu Boucherit [FR]
Galerie Eric Mouchet [FR]



02

Marc-Antoine Garnier [FR]
Galerie Bacqueville [FR/NL]



03

Manon Lanjouère [FR]
Galerie du jour agnès b. [FR]



04

Fabiola Menchelli [MX]
Marshall Gallery [US]



05

Javier Hirschfeld Moreno [ES]
Open Doors Gallery [UK]



06

Liz Nielsen [US]
Black Box Projects [UK]



07

Alice Quaresma [BR]
Sobering Galerie [FR]



08

Baptiste Rabichon [FR]
Galerie Binome [FR]



09

Caroline Rivalan [FR]
Galerie Eva Vautier [FR]



10

Jonathan Rosić [BE]
Archiraar Gallery [BE]



11

Matt Saunders [US]
Analix Forever [CH]



12

Isabelle Wenzel [DE]
Galerie Bart [NL]



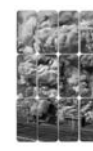
13

Daisuke Yokota [JP]
Kominek Gallery [DE]



14

Vincent Fournier et Sébastien Gaxie [FR]
Prix Swiss Life à 4 Mains [FR]



15

Lucas Leffler [BE]
Residency PICTO LAB [FR]

01 Matthieu Boucherit [FR]

PROVA For several years, Matthieu Boucherit has been developing a range of plastic strategies that aim to deconstruct our intimate relationship to images. He thus points out the ideological background and the relations of power which are contained in it. At the crossroad of different media—painting, drawing, photography, text, video, installation—with a plastic vocabulary often inspired by the photographic medium and equipment, his work insists on the need to re-inject a critical distance to what is generally imposed on our eyes. He overlays technical issues with narratives related to memory, doubt, vulnerability, and media, political, economic and social processes. Between historical archives and contemporary news, Matthieu Boucherit operates through filters, subtractions and displacements, in order to find a place for his art in this minimal gap that reveals reality.

In collaboration with the conductor Mehdi Lougrahida, the *PROVA* project engages a reflection on the representation of power, especially through the analogy between the head of state and the conductor. The different works presented during the a p p r o c h e salon form links between a history of reproduction techniques (gelatin silver bromide on glass, screen printing, analog and digital processes) and the repetition of motifs. With this project, Matthieu Boucherit raises our awareness on reversibility, of the possible shift from authority to authoritarianism, and offers us a story of looks, fragility, manipulations, as well as the visible or invisible repercussions of the prescriptive gesture on our bodies.

Initially trained in advertising and visual communication, Matthieu Boucherit graduated from a Master in Research and Creation. He was awarded from the International College of Photography of Greater Paris Fellowship in 2019 and received the Young International Artist Award for Engaged Art in 2016. His work has been exhibited in France and abroad, including the exhibition *Luttes et utopies* at the Millau Museum (2020), the *Biennale de l'Image Tangible* in Paris (2019/2018), the *Thessaloniki Biennial* in Greece (2018), the *La Conciergerie Art Center* in Chambéry (2018), and the *La Fabrique Art Center* in Toulouse (2011). His works have been included in major private collections such as the Estelle and Hervé Francès Foundation and the Emerige Foundation as well as public collections such as the *Fond Municipal d'Art Contemporain de Pantin*.

Born in 1986 in Cholet, France
Lives and works in Paris, France

Galerie Eric Mouchet [FR]

The Galerie Eric Mouchet represents mainly young contemporary artists with forward-looking approaches, whose research subjects are geopolitics, sociology, ecology, social and gender issues, without limitation of media or form (performance, installation, video, photography, drawing). Galerie Eric Mouchet also benefits from an expertise in the historical French and German avant-gardes (Le Corbusier, Schwitters, Ella Bergmann-Michel and Robert Michel...), which offers the possibility of confrontations and interconnections between today's living art and the art of the 20th century. The gallery is a member of the Comité Professionnel des Galeries d'Art and the Paris Gallery Map network.

Galerie Eric Mouchet
45 rue Jacob
75006 Paris, France

Galerie Eric Mouchet
333 ave. Van Volxem
1190–Forest/Brussels, Belgium

ericmouchet.com

01 Matthieu Boucherit [FR]

← *Matrices (extract)*, 2019
56 textile silk-screening screens,
22×18,1 in each
Installation 1/1 + 1 individual
edition + 1 artist's proof

Photo © Salim Santa Lucia

→ *Right(s) Left*, 2019
Gelatino silver bromide on anti UV
glass, metal frames on pivots,
20,5×16,5 in each,
15-piece installation + 1 individual
edition + 1 artist's proof

Photo © Salim Santa Lucia

© Matthieu Boucherit
Courtesy Galerie Eric Mouchet



Galerie Eric Mouchet [FR]



02 Marc-Antoine Garnier [FR]

Le bruit du vent

Marc-Antoine Garnier is a French photographer and visual artist who graduated from the École Supérieure d'art et de Design Le Havre-Rouen. He strives to “deconstruct” and “reconstruct” photography through a spatialization of this traditionally two-dimensional medium. He literally gives body to his images, taking as subjects the sky, the sea, the rocks or the vegetation. His photographs are objects that question the very nature of the image while taking us on a journey through the grace of natural phenomena, such as the evanescence of clouds or the power of waves, highlighting their changing state. Marc-Antoine Garnier explores the boundaries between sculpture and photography through a reflection on the forms of space and ways of investing the exhibition space. The artist intends to show how the image, through its materiality and the relationship it has with its support, opens up ways of understanding our relationship to time and space.

By immersing himself in natural phenomena, Marc-Antoine Garnier presents us with a reflection on the materiality of the image in his exhibition *Le bruit du vent*. Through the mobility of one's vision and the mental reconstruction, the artist wishes to involve us physically in the perception of the images.

Marc-Antoine Garnier has had the opportunity in recent years to present his work in numerous exhibitions such as at the Frac Grand Large during his solo exhibition *L'ombre des jours* in 2022. His research also meets a particular echo in Japan where he exhibited at the Nishieda Foundation as part of the Nuit Blanche de Kyoto in 2017 but also at the Tezukayama Gallery in 2016. His works are included in the collection of the FRAC Normandie-Rouen, as well as in several art libraries in France.

Born 1989 in Fougères, France

Lives and works in Rouen, France

Galerie Bacqueville [FR / NL]

Cédric Bacqueville opened his gallery in Lille in 2004, and a second space in the Netherlands in 2021. Committed to show a program that is both accessible and ambitious, Cédric Bacqueville makes sure to work with artists from different generations and backgrounds, from David de Beyer (1985) to Jan van Munster (1939). His geographical location allows him to circulate in Europe and to support his artists through different exhibitions and fairs. Passionate and connoisseur of photographic techniques, Bacqueville maintains a privileged link with various visual artists who experiment with this medium.

Galerie Bacqueville

32 rue Thiers

59000 Lille, France

Vlissingsestraat 239A

4388 HC Oost-Souburg, Netherlands

galeriebacqueville.com

02 Marc-Antoine Garnier [FR]

Galerie Bacqueville [FR / NL]

Colonne, 2021

Set of rolled photographs,
pigmentary print on Etching 310g
paper, 43,3×25,6 in, unique piece

© Marc-Antoine Garnier
Courtesy Galerie Bacqueville



03 Manon Lanjouère [FR]

*Les Particules, le conte humain
d'une eau qui meurt*

Immersed in intimate, physical, or metaphysical spaces, the multidisciplinary work of Manon Lanjouère questions our imaginations and reveals a fascinating combination of science and poetry. The photos, sculptures, collages, archives, and poetic writings that shape her installations are as much scientific research as they are illusion. An unusual story is to be detected under fabricated images, clues, and words, that invite reflection and the creation of false witnesses reveals the ambiguity of our perceptions to better deceive us. Her interest in the development of tools for observing the world, such as the microscope, the telescope, and later photography, which offer accessibility to the invisible, allow her to tell the unknown. She then sets up a form of mimesis of the invisible, where the mental image appeals to our collective imagination. Her imaginary stories and their marvelous dimensions are now mixed with the images of the progress of the present to give birth to a reality not yet seen, proposing a journey between past and anticipation. Fiction becomes a fundamental stimulus for Men to apprehend their environment .

Les Particules, created following a residency on board the schooner Tara, offers a new form to the destroyed world of tomorrow by reinventing its structure: plastic materials become the new representative form of microscopic underwater life.

Manon studied Art History at the Sorbonne before specializing in photography at the Ecole des Gobelins. Finalist of the HSBC Prize for Photography in 2019, she presented her first solo show at the MEP (2020). The same year she won the “image 3.0” commission launched by the Jeu de Paume and the Cnap, whose collections she joined. Her work is part of the collections of the Nicéphore Niépce Museum (France) and the Elysée Museum (Switzerland), as well as private collections.

Born in 1993 in Paris, France

Lives and works between Paris and Brittany, France

Galerie du jour agnès b [FR]

The Galerie du jour first opened in 1983 rue du jour right next to agnès b. historical boutique before moving rue Quincampoix (le marais) where it has been active for 20 years. The Galerie du jour is now located on the second floor of la Fab. in the 13th arrondissement of Paris. It hosts five exhibitions a year in a modular space of approximately 200m². The gallery is still promoting the discovery and support of french and international artists.

Galerie du Jour agnès b.
Pl. Jean-Michel Basquiat
75013 Paris, France

la-fab.com

03 Manon Lanjouère [FR]

Galerie du jour agnès b [FR]

- ← *Asterionellopsis glacialis*, 2022
Cyanotype on glass and fluorescent vinyl emulsion, 7,9×7,9 in,
edition of 3+2 artist's proof
- *Emiliania huxleyi*, 2022
Cyanotype on glass and fluorescent vinyl emulsion, 7,9×7,9 in,
edition of 3 + 2 artist's proof
- © Manon Lanjouère
Courtesy Galerie du jour agnès b.



04 Fabiola Menchelli [MX]

I carry all the names I'm given

Fabiola Menchelli's work investigates essential ideas about photography through the language of abstraction. Using light as raw material, her work explores photography as a poetic space, using a wide variety of contemporary strategies and experimental techniques ranging from analog to digital practices. From phenomenology to astronomy, her work seeks to expand the meaning of observing, to expand our perception beyond the limits of our own body in the infinite hopeful attempt to understand our existence.

“There is a conscious distance from the massive and immediate use of photography and the image in Menchelli's practice. Most of her works come from analog methodologies used mainly during the invention of the medium, which entails a prolonged time and an almost artisanal approach, intertwined with scientific knowledge. The pieces in the series *I carry all the names I'm given* allude to the basis of photography: the recording of light on a sensitive material. Here, the artist folds and unfolds the color photosensitive paper in the darkroom and exposes it to different temporalities of light, which on its way to its final destination passes through a color filter. [...] In the darkroom, Menchelli sees the image she is creating only at the moment of development and fixation, not before. Photography is created blindly, from an almost elusive interaction between memory and the sense of touch.”—Laura Orozco. Curated from her most recent body of work *I carry all the names I'm given*, Fabiola Menchelli will present an installation of new folded, sculptural color works made for the a p p r o c h e salon.

Fabiola Menchelli received an MFA in Photography and Visual Arts from the Massachusetts College of Art and Design and has exhibited work in recent solo and group shows in the U.S.A., the U.K., Mexico, France and Dubai, among others. Menchelli has participated in numerous artist residencies including the Skowhegan School of Painting and Sculpture, the Bemis Center for Contemporary Arts and Casa Wabi, and teaches at universities across North America. She received the Fulbright–García Robles Fellowship (2011) and the Prize of Acquisition of the XVI Mexican Photography Biennial (2014).

Born in 1983 in Mexico City, Mexico

Lives and works in Mexico City, Mexico

Marshall Gallery [US]

Founded in 2018, the Gallery (Santa Monica, California) promotes the work of contemporary photo-based artists with an emphasis on experimental processes, printmaking craftsmanship and conceptual innovation. Through a diverse series of unique exhibitions, artist talks, workshops and art fair presentations, the gallery seeks to expand the conversation about photography's ever-evolving place in contemporary art, where it blends with other media, and its role in shaping our collective memory.

Douglas Marshall
Bergamot Station
2525 Michigan Ave. #A6
Santa Monica, CA 90404, USA

marshallgallery.art

04 Fabiola Menchelli [MX]

Marshall Gallery [US]

← *Looking out over*, 2022

C-Print photogram folded inside
wood frame, 25×18 in, unique piece

→ *To weave and destroy*, 2022

C-Print photogram folded inside
wood frame, 25×24 in, unique piece

© Fabiola Menchelli

Courtesy Marshall Gallery



05 Javier Hirschfeld Moreno [ES]

Profile

“Javier Hirschfeld Moreno builds his work on the memory of the history of art, on the pursuit of beauty, searching for the cathartic capacity of the classic icons. His approach moves away from the instantaneous capture of the image, he goes from being a hunter of photographs to become a builder of images. Masters such as Caravaggio, Zurbarán, among others, are the references that build his aesthetic through photography. In Hirschfeld’s work we can openly recognize these references, thus establishing a direct dialogue between classical and contemporary art. On the other hand, we can perceive in his recent works his interest for the African studio portrait and the reference to artists such as Seydou Keïta, Malick Sidibé or Samuel Fosso.”—Alfonso Silva

With *Profile*, Hirschfeld explores queer identity and invisibility by connecting portraits used as calling cards in the 1860s, the first example of socializing and flirting through photography, to gay dating app profiles, where expected portraits are often substituted with photographs of bucolic landscapes for purposes of discretion. He discusses notions of surveillance and control, and contemporary strategies of self-representation in an online emotional marketplace.

Alongside his activity as a photo editor for BBC Culture, Hirschfeld graduated in 2018 with a BA in History of Art at Birbeck, University of London. Laureate of the photography competition proposed by the Alliance Française de Madrid, in collaboration with the Citoler Foundation, his work has been awarded twice by the association SOS Racismo, including a first prize for the individual image in 2014. It is frequently shown in Spain, including the Centre Pompidou in Malaga, and internationally: Sao Paolo, Dakar, Washington, London. Javier Hirschfeld Moreno is also a curator and editor of artists’ books as a member of the collective Los Interventores.

Born in 1979 in Málaga, Spain

Lives and works between London, UK and Málaga, Spain

Open Doors Gallery [UK]

Open Doors Gallery is a global platform for emerging and early career contemporary photographic artists. It represents and develops the careers of several award-winning artists, each with their own unique approach to the medium, from mixed media and sculptural artworks to darkroom creations and documentary work. Open Doors Gallery believe the limitless possibilities of the photographic medium make it the perfect prism through which to explore the world and to build a collection.

Open Doors Gallery
Exchange Somerset House Trust,
Somerset House, London, UK
WC2R 1LA

opendoors.gallery

05 Javier Hirschfeld Moreno [ES]

Open Doors Gallery [UK]

← *Profile [Marlboro]*, 2021
19th century carte de visite
photograph, laser cut with
Hahnemühle Matt Fibre paper
240gsm, 11,6×8,8 in framed,
unique piece

→ *Profile [Queering 2]*, 2022
Nineteenth century carte de visite
photograph, laser cut with
Hahnemühle Matt Fibre paper
240gsm, 11,6×8,8 in framed,
unique piece

© Javier Hirschfeld Moreno
Courtesy Open Doors Gallery



06 Liz Nielsen [US]

Apparitions

Liz Nielsen's work is a contemporary application of one of the best-known avant-garde photographic processes: the photogram. Using traditional photographic chemicals in the darkroom, Nielsen's light paintings' are sublime depictions of otherworldly realms and forms created using the historic photogram technique, a method of camera-less photography that reduces the medium to its most essential elements: light and photosensitive paper. Bringing together jewel-toned swathes of liquid colour with striking forms, the artist explores theories of quantum physics and spiritualism, whilst pushing the boundaries of the photographic medium.

Apparitions, the solo show presented at a p p r o c h e, illustrates Nielsen's in-depth knowledge of the physics of light and colour theory. Her unique analogue colour photograms are a testament to the performative interaction of the artist's hand, light and paper and depict the artist's rehearsed actions, a precise choreography, performed in complete darkness. There is a mastery of technique, not only with the variation, depth of colour and texture she is able to achieve in her compositions, but also the intricacy of shapes, layers and precision within the work.

Liz Nielsen received a Master of Fine Arts in Photography at the University of Illinois at Chicago and a B.F.A from the School of the Art Institute of Chicago. The artist has exhibited extensively throughout the United States and Europe, including solo exhibitions in Los Angeles, New York, London, and Paris. Nielsen has works included in the JPMorgan Chase Art Collection. She was an artist-in-residence at the Budapest Art Factory in Budapest, Hungary, in 2016 as well as at the McColl Center of Art + Innovation in Charlotte, North Carolina, in 2020.

Born in 1975 in Wisconsin, USA

Lives and works in New York, USA

Black Box Projects [UK]

Black Box Projects specializes in contemporary photography and contemporary art that is created using photographic materials. The gallery is committed to work with artists who push the limits of traditional photographic practice. The gallery does not keep a permanent space, and build its exhibition programme within the various galleries of this arts-collaborative based in South Kensington. Black Box Projects aims to be a pioneer of the changing gallery model, as well as presenting a transparent working model with artists, clients and other gallerists that fosters community, creativity and collaboration.

Black Box Projects

4 Cromwell Pl

South Kensington, London, UK

SW7 2JN

blackboxprojects.art

06 Liz Nielsen [US]

← *Pyramid*, 2019
Analogue Chromogenic Photogram
on Fujiflex, 19,9×20,5 in,
unique piece

→ *Cosmic Portal II*, 2018
Analogue Chromogenic Photogram
on Fujiflex, 41×39,9 in,
unique piece

© Liz Nielsen
Courtesy Black Box Projects



Black Box Projects [UK]



07 Alice Quaresma [BR]

Bringing Us Closer

Alice Quaresma's works, mixing personal photographs and abstract paintings, take the spectator on a poetic journey. She uses her own photographs on which she paints abstract geometric shapes, and revisits this medium by proposing new ways of understanding it. Her works offer an emotional reading by guiding the viewer's gaze, and show a strong connection with her own history. The transfer of the viewer's attention to color allows him to penetrate a singular and playful imagery where scenes of the past are transformed into landscapes of the future. By playing with geometry, she creates a physical engagement between the work and its viewer. This creative process is strongly linked to the Brazilian neo-concrete art movement, which questions the sensations produced by a bodily engagement with the works, through the use of abstract forms with subjective colors. As a Brazilian artist, Alice Quaresma is strongly influenced by this movement and reuses its principles to marry painting and photography. This use of varied forms also allows her to play with the descriptive function of photography by hiding or revealing different elements.

Exhibited this year at **a p p r o c h e**, this project was born from the reuse of old negatives that she keeps in her archives, in order to offer them a new history. The artist not only reinvests her memories, but she also chooses to explore the materiality of painting. Thanks to a subtle play of colored layering of varying thicknesses, Alice Quaresma materializes a concrete and tangible space.

Alice Quaresma studied Fine Arts and History of Art in London, at Central Saint Martins College of Art and Design, and New York at Columbia University. In 2013 she participated in the Barracão Maravilha Residency in Rio de Janeiro and in 2014 won the Foam Talent Prize. In 2021, she participated in the Every Woman Biennial in New York. She is nominated for the National Prize of Contemporary Art of Brazil in 2022. Her work is widely exhibited internationally, and is the subject of several publications, including the artist book *Playground* published in 2019 by Bessard publishing.

Born in 1985, Rio de Janeiro, Brazil
Lives and works in New York, USA

Sobering Galerie [FR]

In 2002, Patrícia Kishishian and Jean-Claude Ghenassia founded the *Annual Art Magazine*—artists such as Laurence Weiner, Jonathan Monk, John Stezaker, Sarah Morris will support the creation of limited editions. For almost 10 years, the magazine will be distributed in the greatest museums and the best bookstores, and at international fairs such as Art Basel. In 2013, Sobering opens its doors as an extension of the conceptual research of *Annual Art Magazine*, the gallery offers a diversity of proposals and aesthetic interactions and cross exhibitions between emerging and established artists.

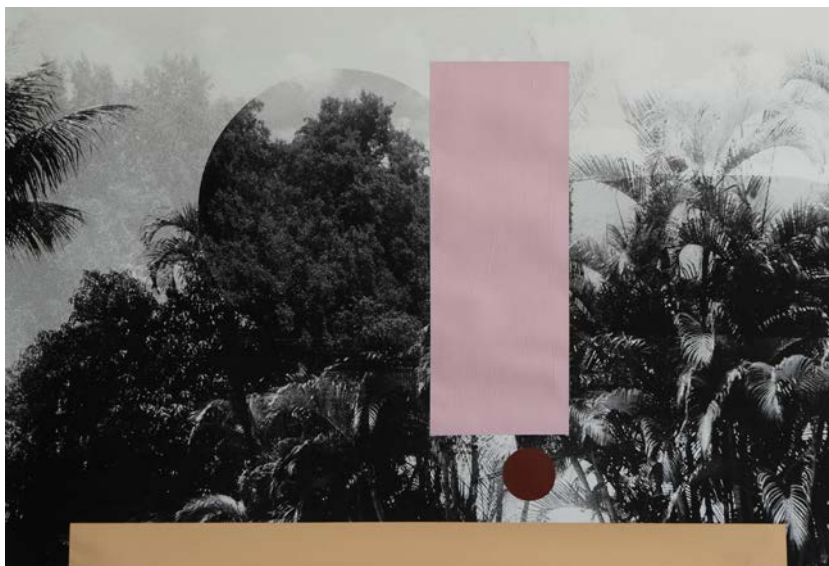
Sobering Galerie
87 rue de Turenne
75003 Paris, France
soberinggalerie.com

07 Alice Quaresma [BR]

← *Clouds of Fantasy*, 2022
photograph printed on cotton paper
with acrylic paint, 27,6×40,1 in,
unique piece

→ *In the Long Run*, 2022
photograph printed on cotton paper
with acrylic paint, 19,7×17,7 in,
unique piece

© Alice Quaresma
Courtesy Sobering Galerie



Sobering Galerie [FR]



08 Baptiste Rabichon [FR]

Blue screen of death

In an exploration of photography in all its forms, Baptiste Rabichon creates mixed images, born from the confrontation between two opposites: silver/digital, positive/negative, abstract/figurative, imprint/representation, hesitant hand gesture/mechanical rigidity of the machine... Combining composition and recording, the artists works in total darkness within the photo lab, in this particular state between extreme concentration and letting go. He discovers as much as he makes; this is the reason of the prolific character of his work. In order to access new images of the world, Rabichon sets up complex tools and protocols. But this complexity of fabrication is not only due to the techniques used, it results from the very complexity of things. If photography can represent what we see of the world for an instant, can it represent our experience of it? Experience that is not limited to the view, nor to the moment. It is in this “skilful conflict” with technique that Baptiste Rabichon withdraws from its influence; his manipulations are as many grains of sand in the cogs of photography and it is in the pleasure of disturbing it within, through the freedom of gesture, that he brings it closer to life.

In *Blue Screen of Death*, presented for the first time at a p p r o c h e, Baptiste Rabichon offers a singular updating of the primary gesture of the photographic print (photogram) revisited in the light of our compulsive relationship to technology.

As a graduate of the Beaux-Arts de Paris and Le Fresnoy, Baptiste Rabichon is the winner of the 2017 BMW prize and the 2018 Salon de Montrouge/Moly-Sabata prize. Resident at the Cité Internationale des Arts in 2019 and 2020, he is the winner of the Picto 2021 prize. His work has been exhibited at the Lianzhou Museum of Photography, the Collection Lambert in Avignon, the Rencontres d’Arles, the CACN in Nîmes and Untitled Miami Beach. His last solo exhibition, *XX^e siècle*, was held in 2022 at the Reuter Bausch Gallery in Luxembourg.

Born in 1987 in Montpellier, France

Lives and works in Paris, France

Galerie Binome [FR]

Dedicated to contemporary photography, the Galerie Binome opened in 2010 in the Marais district of Paris. Alongside an annual programme of solo and group exhibitions, the gallery regularly participates in international contemporary art and photography fairs. A member of the Professional Committee of Art Galleries, Galerie Binome has developed numerous collaborations with personalities from the world of art and photography, curators, private and public institutions.

Galerie Binome
19 rue Charlemagne
75004 Paris, France
galeriebinome.com

08 Baptiste Rabichon [FR]

← *Blue Screen of Death*, 2021–2022

Photogram, 15,7×11,8 in,
ed.1 + 1 artist proof

→ *Chirales*, 2019

Ink jet print, edition of 4 uniques
format (A4×2, A2×2, A1×2, A0×2)

© Baptiste Rabichon
Courtesy Galerie Binome



Galerie Binome [FR]



09 Caroline Rivalan [FR]

Persona Muta

Caroline Rivalan explores the feminine myths and the hedonistic aspect of nature by appropriating images she visually transcribes through assembly operations. The images she produces in microcosms (dioramas) or macrocosms (lighting installation devices) mix various ranges with irreverence and sarcasm. Ensues a phantasmagoric universe where the feminine holds a singular place.

For *Persona Muta*, the artists took interest in Professor Charcot's female patients in La Salpêtrière hospital, at the end of the 19th century. Taking over the images of the photographic device set up on location by the famous neurologist, Caroline Rivalan questions this exploitation of the female body by mixing silhouette and insanity. The multiplication of these archival images transforms the object into a subject and thus suppresses the authority figure orchestrating these representations to transport the established power relationship. It is a matter of deconstructing the relationships of domination.

After graduating from La Esmeralda in Mexico City and the Villa Arson in Nice, Caroline Rivalan was invited on several occasions to exhibit alongside artists such as Ben Vautier and Moo Chew Wong at the Musée des Beaux-Arts in Nice. Her work has been exhibited since 2009 in France and abroad, including contemporary art centers and artist-run spaces.

Born in 1981 in Neuilly-sur-Seine, France
Lives and work in Nice, France

Galerie Eva Vautier [FR]

Since it opened in 2013, the Galerie Eva Vautier has been building links between generations who stood out in the history of Contemporary Art, from the School of Nice and the Fluxus movement to this day. It represents with the same intensity emerging artists and those of an international reputation. The gallery gives a specific significance to the support and promotion of women. Its artists develop themes connected to the relationship with nature, human being and daily life. And, the gallery offers an innovating vision of contemporary art and contributes towards revitalizing the French artistic scene. Its special relationship with Ben Vautier allows it a free and experimental tone recognized by the institutions.

Galerie Eva Vautier
2 rue Vernier
06000 Nice, France

eva-vautier.com

09 Caroline Rivalan [FR]

← *Troisième œil*, 2022

UV prints on plexi, colored leds,
wood, 15,7×19,6 in, unique piece

Photo © François Fernandez

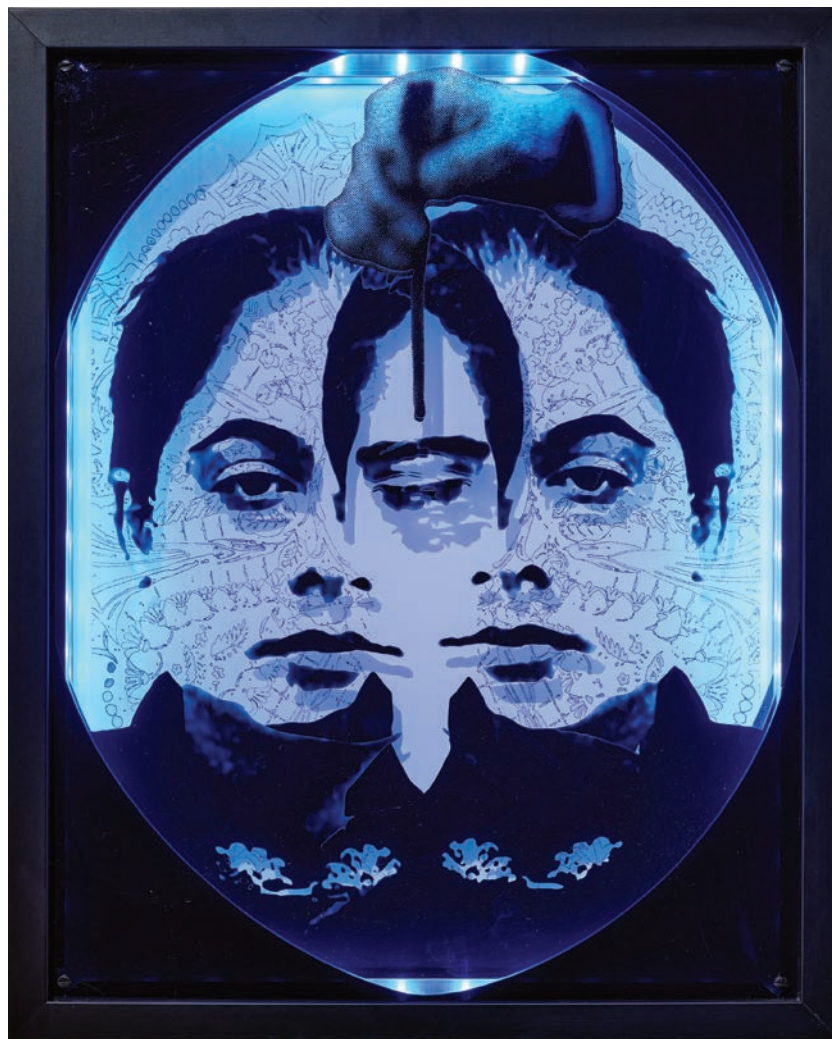
→ *Catalepsie*, 2022

UV prints on plexi, colored leds,
wood, 23,2×31,1 in, unique piece

Photo © François Fernandez

© Caroline Rivalan

Courtesy Galerie Eva Vautier



Galerie Eva Vautier [FR]



10 Jonathan Rosić [BE]

Touching from a distance

Jonathan Rosić's work pursues a reflection on our impermanence and micro-disappearances. He catalogues, analyzes and amplifies the small cancellations of ourselves and attempts to make the fading of time perceptible. His meticulous Indian ink drawings were inspired by film stills, personal or found photographs. These inks focus on moments of voluntary or random concealment, on scenes of solitude, oblivion and incommunicability, on subjects or objects disappearing behind ambiguous gestures. The disappearance is expressed at different levels (the subject's disappearance, hidden, or whose gaze is obstructed; the spectator's disappearance, for the represented subject who does not see us anymore; the image's disappearance, by dissipating with very diluted tones; finally, the artist's hand's disappearance, by a non-gestural technique, voluntarily placing him in the background behind his subject). As a complement to his drawings, Jonathan Rosić inventories, within the banal and intimate world of found photos, clues to our erasure: repetitive traces, classified into gestural categories, where the sign of absence becomes sculptural.

For a ppr oc he, *Touching from a distance* brings together Indian ink drawings based on old promotional photos of inventions, in which Rosić focuses on hands now holding only emptiness, as well as found photos where doors and handles await a hand to activate appearance and disappearance.

Trained as an architect (La Cambre, Brussels), Jonathan Rosić has taught architecture, and studied painting (La Cambre, Brussels). His awards include the Sabam Prize (Art Contest, Brussels, 2014), the Marcel Hastir Prize–Portrait (Royal Academy of Belgium, 2017) and the FID Prize International Drawing Prize (Paris, 2017). New work will soon be shown in a solo exhibition at Archiraar Gallery (Brussels) and at Drawing Now (Paris, 2023).

Born in 1979 in Tirlemont, Belgium
Lives and works in Brussels, Belgium

Archiraar Gallery [BE]

Founded in 2012 by architect Alexis Rastel, Archiraar Gallery represents international artists from the emerging generation and collaborates with curators. In a brutalist building in Brussels, its two complementary spaces host resonant projects. The white cube is the artistic laboratory, the black cube offers a more domestic approach.

Archiraar Gallery
Rue de la Tulipe, 31A & 35A
1050 Brussels, Belgium
archiraar.com

10 Jonathan Rosić [BE]

Archiraar Gallery [BE]

Touching from a Distance 1, 2022
Indian ink on paper, 20×13,8 in,
unique piece

© Jonathan Rosić
Courtesy Archiraar Gallery



11 Matt Saunders [US]

Some Closeness

Matt Saunders' practice combines painting, photography and print-making with the moving image, making extensive reference to film, film history and sometimes fiction. Photography has played a key role in Matt Saunders practice, a practice that is also painterly and multimedia. Saunders has long explored the power and delicate affect of images, especially as they settle into material form. His portraits are emotionally charged and materially specific. Saunders' practice is an ongoing experiment and a prolonged contemplation of the photograph itself. For *a p p r o c h e* the artist proposes an intense dialogue between bodies and faces, chemistry and painting, highly-mastered techniques and serendipity. *Some Closeness* brings together two recent bodies of photographic work by artist Matt Saunders. In the past few years, Saunders has centered on intimate and drawing-based practices, which hold painting and photography in evocative suspension. Beginning with photographs—or the memory of photographs—Saunders' *Resist Drawings* on silver gelatin paper use the antipathy of oil-based paints and water-based developers to raise bodies in classical and intimate reveries.

For the ongoing series *The Distances*, Saunders partially over-paints C-prints that in turn were made with hand-painting in the darkroom. The subjects—a return to icons and idols from Saunders' past—are both created and obscured by this painterly approach and exist in a very personal space, vibrating between depth and surface.

Matt Saunders graduated from the Harvard and Yale schools of art in the United States. International institutions such as Tate Liverpool (2012) or the Renaissance Society, Chicago (2010) have shown his work in solo exhibitions. His work is regularly shown in group exhibitions such as the Deutsche Guggenheim, Berlin (2008), San Francisco Museum of Modern Art (2008), MoMA (2014), Whitney Museum (2015 and 2013), Metropolitan Museum of Art (2020), MassMOCA (2017-18), and the American Academy of Arts and Letters (2022). He is the laureate of the second edition of the Prix Jean-François Prat (2013) and the Rappaport Prize (2015).

Born in 1975 in Tacoma, USA

Lives and works between Berlin, Germany, and Cambridge, UK

Analix Forever [CH]

Founded in 1991 in Geneva by Barbara Polla, Analix Forever is an unusual gallery, developing its projects within its walls as well as abroad, privileging collaborations and co-developments with numerous actors of the art world. The discovery and valorization of young creation are decisive, as well as the promotion of three mediums of predilection: video, drawing and poetry—in particular when they are anchored in political issues and the depths of the soul.

Analix Forever
Rue du Gothard 10,
1225 Chêne-Bourg, Switzerland

analixforever.com

11 Matt Saunders [US]

← *Drawing*
(*You must change your life*), 2020
Silver gelatin print on fiber paper
14×11 in, unique piece

→ *The distances (KM)*, 2021
Oil on C-print, 24×20 in,
unique piece

© Matt Saunders
Courtesy the artist



Analix Forever [CH]



12 Isabelle Wenzel [DE]

Reflection

Photographer, video-maker and acrobat Isabelle Wenzel uses her own body in all of her photos. These photographs are taken in a repetitive motion of setting the timer and posing, merging into hour-long sessions revolving around the ten second countdown. In this way, Wenzel does her own little experimental performance in front of the camera, which captures it for the viewer in “frozen” form as a photograph. As a result, often times the photos are lively and filled with movement. The central focus of the photographs of Isabelle Wenzel is the body as a physical form, rather than people themselves. By making a photograph, she freezes a pose in time as it were, and in doing so draws attention to the sculptural qualities of the body. She dehumanizes and alienates the human figure into an aesthetic form to observe as a physical manifestation in and as part of the space.

Isabelle will present a solo show combining two series: a retrospective of works made over the last ten years, and a series of photographs based on her latest film *Automatia*, which will also be screened at the salon.

Since her graduation from the Rietveld Academy in Amsterdam in 2010, Isabelle’s work has been exhibited in numerous museums and fairs including the Nederlands Fotomuseum (NL), Fotografisk Center (DK), FOAM (NL), Metro Hall (CA) as well as Art Rotterdam, Unseen and Brighton Photo Biennial. In 2020 Isabelle published her book *Counting Till Ten* and aside from her autonomous work she does a lot of fashion photography, which increasingly becomes a more prominent element in her artistic work.

Born in 1982 in Wuppertal, Germany

Lives and works in Wuppertal, Germany

Galerie Bart [NL]

Galerie Bart is a contemporary art gallery in Amsterdam with a focus on both established and starting artists who have graduated in the Netherlands, excelling through their innovative craftsmanship. The gallery presents artists who make either work that is playful and fresh, solid and sharp, serene and light-hearted or serious with a touch of humour. They seek out the limits of their medium and question them, with the aim of pushing the boundaries. The artists that Galerie Bart collaborates with include painters, draftsmen, photographers, sculptors and installation artists.

Galerie Bart

Elandsgracht 16

1016 TW Amsterdam, Netherlands

galeriebart.nl

12 Isabelle Wenzel [DE]

Galerie Bart [NL]

← *Dual 6*, 2022
Hahnemühle Photo Luster Matt
Fine Art Inkjet print 290 gsm,
20,4×15,7 in, edition of 5

→ *Dual 4*, 2022
Hahnemühle Photo Luster Matt
Fine Art Inkjet print 290 gsm,
20,4×15,7 in, edition of 5

© Isabelle Wenzel
Courtesy of Galerie Bart



13 Daisuke Yokota [JP]

Untitled Color Works

Daisuke Yokota’s work questions the relationship between memory, images and sensations. His practice consists of constantly revisiting his own personal photographic archive by adding layers of accidents, to metaphorically signify the layering of states of consciousness and memories. Often referring to the principles of echo and reverberation, Yokota also makes connections between the visual and musical fields. One could say that he captures “noise” in the broadest sense of the word.

The *Untitled Color Works* presented at a p p r o c h e gathers selected works from several artist publications and series produced between 2015 and 2022 (*Color Photographs*, *SCUM*, and *Sediment*). These abstract color works are photographs made without a camera or light source. The images are pure chemical reactions, created after an unorthodox photographic process in a darkroom. Yokota, boiling the large format negatives causes the release of the sensitive emulsion. He then repeatedly examines the results of his experiments, finally creating very high-resolution scans. They seem more the work of a painter than a photographer, but it is in this in-between space that this innovative approach finds its source. An abstract image is perceived but also a record of the creation of that image.

Yokota has won numerous awards, such as the 45th Kimura Ihei Award (2019), Foam Paul Huf Award (2016) and the Photo London John Kobal Residency Award (2015). His work has been exhibited internationally and is included in numerous collections, including Tate Modern, San Francisco Museum of Modern Art, Museum of Fine Arts Boston, and Fotomuseum Winterthur, Switzerland, Bibliothèque Nationale de France, the Museum of Modern Art in Paris. He is the author of more than 100 artists’ publications.

Born 1983 in Saitama, Japan
Lives and works in Tokyo, Japan

Kominek Gallery [DE]

The gallery was founded in 2008 by Michael Kominek in Berlin and represents emerging and established artists such as Bryan Schutmaat, Mark Mahaney, Mark Steinmetz, Daisuke Yokota or Greg Girard. Kominek is also dedicated to experimental photo book projects and regularly organizes book residencies in Berlin. Other classic publications such as *Looking for Love* by Alec Soth, *Sketches* by Viviane Sassen or *Sheets* by Rinko Kawauchi have been published under the Kominek Books label.

Kominek Gallery
Immanuelkirchstraße 25
10405 Berlin, Germany

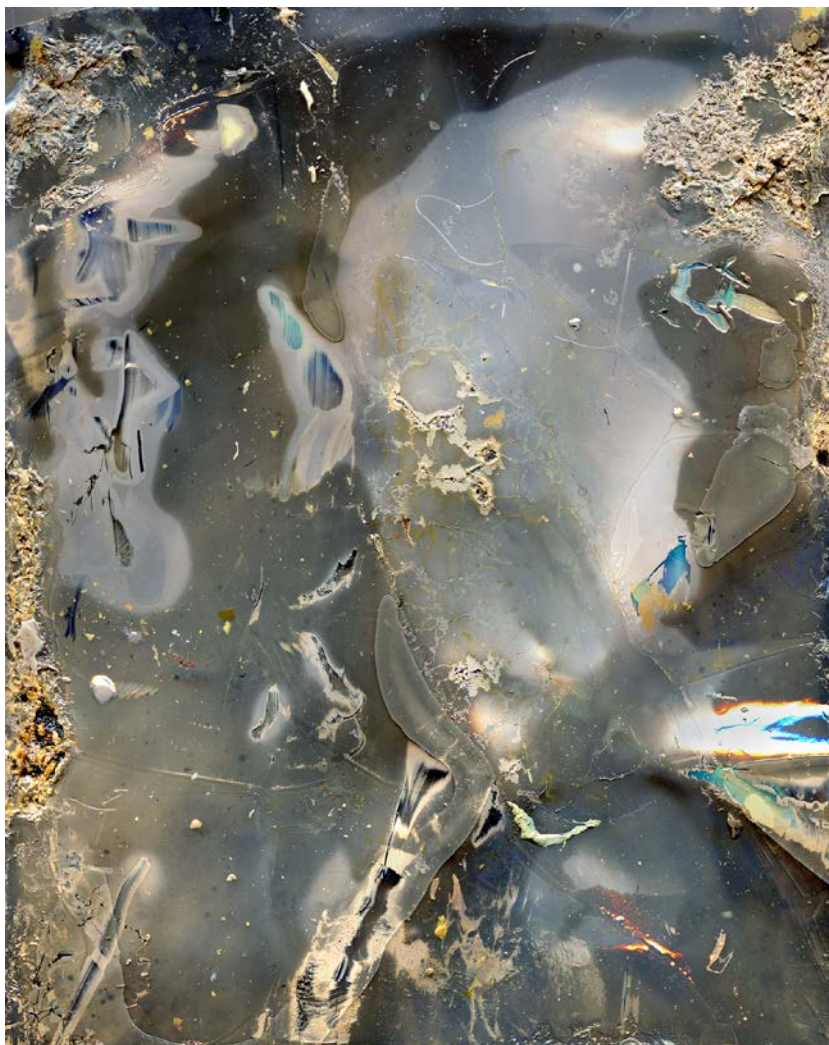
kominekominekominek.com

13 Daisuke Yokota [JP]

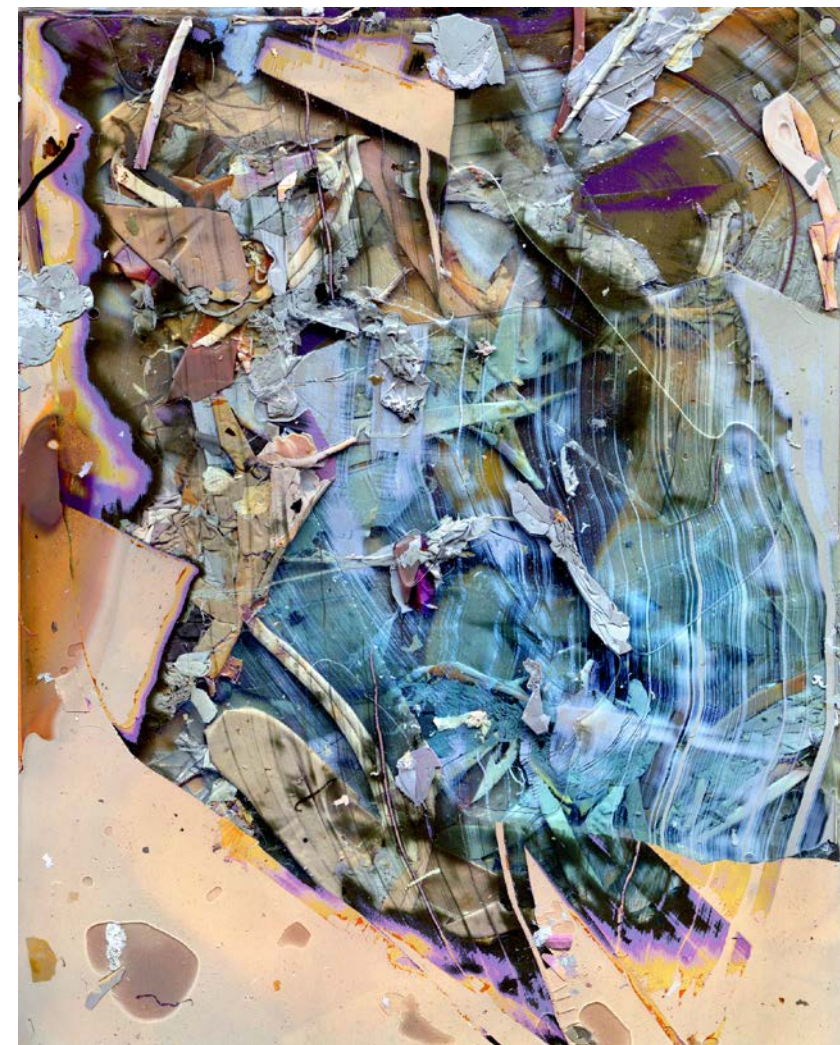
← *Untitled*, from *SCUM*, 2018
archival pigment print on cotton
paper, 70,8×56,7 in, edition of 2 + 2
artist's proof

→ *Untitled*, from *Sediment*, 2019
archival pigment print on cotton
paper, 28,3×35,4 in, edition of 4

© Daisuke Yokota
Courtesy Kominek Gallery



Kominek Gallery [DE]



14 Vincent Fournier et Sébastien Gaxie [FR]

Auctus Animalis

Auctus Animalis, (augmented animal), is an initiatory fable that narrates the metamorphosis of hybrid species into constellations. A poetic questioning on the transformation of the living. In this surrealist project, paying tribute to the animal kingdom, to biology and to bioacoustics, the three mediums of photography, literature and music will intersect and take shape in three restitutions in several spaces in Paris, Nantes, Metz, Arles and Marseille: a photography and music exhibition, an artists' CD book, and, for certain places, a show with an actor, two musicians (violin, piano) and a projection system.

Captain Levant, hired by a consortium of scientists and military personnel, takes command of a stealthy sailing ship with a reduced crew. He leaves to find a meteorite fallen in the Pacific. The meteorite seems to contain brownleeite, a metal that could accelerate the conquest of space. The captain will not find the desired material but an island-mirage reflecting his desires. On this magical, metaphorical island, the plants, minerals and animals have been shaped and augmented by an invisible intelligence.

This journey, sometimes full of pitfalls, will lead the captain through two dreams, into the cosmos and the abyss. Our sailor will finally witness a great concert of animals at the end of which they will become a new cosmogony.

Vincent Fournier

Born in 1970 in Ouagadougou, Burkina Faso

Lives and works in Paris, France

Vincent Fournier's work is an exploration of the imaginary of the future, from utopia to dystopia. Graduated from the National School of Photography in Arles in 1997, he has participated in several major group exhibitions such as *The Universe and Art* at the Mori Art Tokyo and Art Science Museum Singapore as well as solo exhibitions at the Museo d'Arte Moderna di Bologna (MAMbo) during Foto Industria 2018 or the Rencontres d'Arles in 2014. His works are part of several permanent collections, including: Metropolitan Museum of Art (MET) New York, Centre Pompidou Paris, Mast Foundation Bologna, Art Collection Zurich.

Vincent Fournier is represented by the Ravestijn Gallery.

Sébastien Gaxie

Born in 1977 in Paris, France

Lives and works in Paris, France

Trained at the Paris Conservatory and Ircam (Institute for Research and Coordination of Acoustics and Music), among others, Sébastien Gaxie won the Sacem Prize for the best young composer of symphonic music in 2012. His eclectic music is played in many international festivals and accompanies other art forms such as theater, cinema and video. Among his outstanding works are: *Cosmic Dance* for orchestra, choir, large orchestra, organ and Indian percussionist (Radio-France, 2022); *I am a Ridiculous Man* after Fyodor Dostoyevsky Opera (Athénée, 2016); *Céleste ma planète* Opera for children (Salle Pleyel, 2014) and *A feast for the ears: a sonic approach to Gastronomy* (Italia Prize, 2013).

Prix Swiss Life à 4 mains [FR]

Le Prix Swiss Life à 4 mains, an unprecedented encounter between photography and music

The Fondation Swiss Life launched the Prix Swiss Life à 4 mains ("4-Hands Prize") in 2014 to actively support artistic creation. Aiming to promote talent, this artistic prize, the only photography and music prize in France, rewards every two years a cross-creative and original project by a photographer and a composer. Both artists benefit from a large financial endowment, the valorization of their work through the publication of a book, and several exhibitions in renowned cultural places, in major cities of France. With this 5th edition, rewarding the work of Vincent Fournier and Sébastien Gaxie, the Fondation Swiss Life keeps on supporting artists and their creation, and thrives to make culture accessible to everyone everywhere in France.

Prix Swiss Life à 4 Mains

14 Vincent Fournier et Sébastien Gaxie [FR]

Prix Swiss Life à 4 mains [FR]

*Oiseau tempête ou faiseur
de temps [Coracias tempestari], 2022*
Fine art print on Hahnemühle
Baryta 315g paper, edition 1/10

© Vincent Fournier



15 Lucas Leffler [BE]

Advanced Photo System

Lucas Leffler's work is stimulated by a fascination for the materiality of chemistry and its dual nature close to alchemy, between the scientific and magical dimension. He has an experimental practice of the photographic medium that he tends to expand to other forms such as sculpture or installation. Lucas Leffler proposes another narrative through his silver prints with mud or his experiments with silver nitrate inspired by the research of Lilly Kolisko and August Strindberg. He re-evaluates history by integrating into his work the myths and rituals of the places he invests, as well as the study and experimentation of materials.

APS (for *Advanced Photo System*) is an ongoing project about the techno-industrial transition in the photographic industry in the 2000s. It depicts the decline of the film company Kodak and its attempts to maintain a dominant position in a rapidly digitizing market. The project focuses on the year 2007 marked by the release of the first iPhone launched by Apple and followed a few months later by the industrial collapse of Kodak. *APS* gathers visual archives of Kodak and amateur images from YouTube videos describing the destruction of the company's buildings, then printed on old smartphones. From then on, Leffler invents actual relics of a technology that has become archaic.

Lucas Leffler is a 2019 graduate of the Royal Academy of Fine Arts in Ghent, Belgium. His work is being included in a first publication *Zilverbeek* (Silver Creek) in the fall of 2019. It has been exhibited at FOMU (Antwerp, BE) as part of the *.tiff* exhibition, at the Musée de l'Élysée (Lausanne, CH) as well as for the five-year exhibition *reGeneration4*. Leffler is the laureate of several awards, including the Liège Photobook Dummy Award and the ManifestO photo festival in Toulouse. In France, Lucas Leffler is represented by the Galerie Intervalle.

Born in 1993 in Virton, Belgium

Lives and works in Brussels, Belgium

PICTO LAB Residency [FR]

Lucas Leffler developed the *APS* project as part of the PICTO LAB/EXPÉRIMENTER L'IMAGE residency program offered by the Picto Foundation, in collaboration with the PICTO laboratories and production workshops. As partners in the project, the Foundation, and more particularly the PICTO LAB program, gives artists the opportunity to test techniques and protocols and to use them in unexpected ways to go beyond or explore new possible fields of the image and its formal rendering. Picto Foundation brings together artists and network actors, notably La Fab-fonds de dotation agnès b. , the Réseau Diagonal, the Cité internationale des arts, and the Dream Big and Grow Fast Foundation.

pictofoundation.fr

15 Lucas Leffler

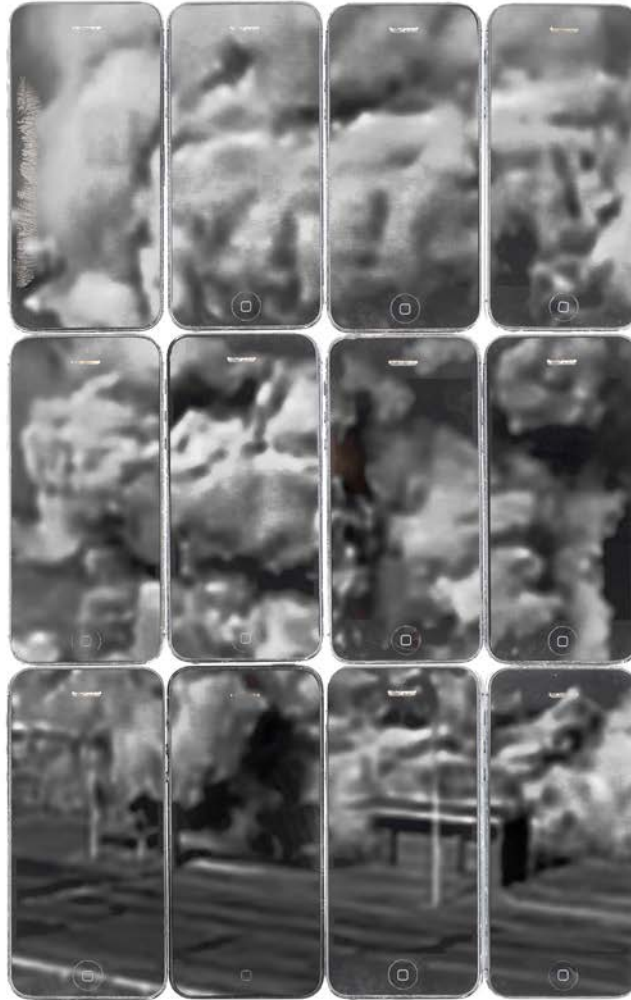
Résidence PICTO LAB (fr)

← *Implosion I, 2022*

Printing on iPhones 4, Photoshop
simulation of the work (in progress),
9,5×13,8 in

→ Test performed with a Collodion
technique on iPhones 4

© Lucas Leffler
Advanced Photo System



Michel Poivert, Textuel publishing—*Contre-culture dans la photographie contemporaine*

For a whole generation, seemingly eclectic proposals by photographers have been taking the opposite view of the new image standards. These alternatives, numerous and exciting, are not marginal experiences. Rather, it is a real groundswell, a critical and artistic continent that Michel Poivert proposes to explore. Many of them prefer to photograph with rudimentary equipment or even without a camera, many explore the heritage of processes, hybridize the image and objects, amplify photography in installations or even associate photography and textile crafts. Activism and poetry mix to propose worlds where it is a question of materiality, gestures, reconciliation and resilience: it is in the body of the photograph that the artists seek to reread the world and to invent new ones through utopias where the imaginary allows to go beyond the cult of images. By reconnecting to the tangible, photography enters a period of transition and rematerialization.

Michel Poivert is a professor of Art History at the University of Paris Panthéon-Sorbonne, where he founded the Chair of History of Photography. After having chaired the French Society of Photography for fifteen years, he now creates the International College of Photography, an institution dedicated to the transmission of knowledge and to photographic experimentation. He is the author of some thirty books, including *50 ans de photographie française de 1970 à nos jours* (Textuel, 2019) and *La photographie contemporaine* (Flammarion, 2010; reed. 2018).

Textuel, an associate company of the Actes Sud group, has a hundred photography books in its catalog: monographs but also reference books such as *Une histoire mondiale des femmes photographes*. Great names such as Gregory Crewdson, Bernard Plossu, Joel Meyerowitz, Harry Gruyaert or Saul Leiter, others more emerging such as Eamonn Doyle, Smith, Katrien De Blauwer or even collectives such as Tendance Floue punctuate the recent publications.

Éditions Textuel
13 quai de Conti
75006 Paris, France
editionstextuel.com



Contre-culture dans la photographie contemporaine
Michel Poivert, Éditions Textuel
22 × 28 cm, 304 pages
59 euros

Art direction

Emilia Genuardi, Founder and director



© Laurent Villeret

Emilia Genuardi is a specialist in contemporary photography. She is the founder and director of **a ppr oc he**, for which she co-signs the art direction every year alongside guest curator(s). Since 2018, she has been running **a ccr oc he**, which is dedicated to the creation and production of cultural content, including the **a ppr oc he** salon. Emilia is also a photography consultant, and teaches at the Paris College of Art. Since 2021 she is on the board of the Swiss Life Foundation.

Previous editions

2021

15 galleries + 1 artist a ppr oc he sector

Yasmina Benabderrahmane Galerie Bacqueville (fr, nl)
 Camille Benarab-Lopez Chloé Salgado (fr)
 Sylvie Bonnot Ségolène Brossette Galerie (fr)
 Kim Boske FLATLAND (nl)
 Antony Cairns Intervalle (fr)
 John Chiara Galerie Miranda (fr)
 Caroline Corbasson Galerie L'inlassable (fr)
 Grégoire Eloy Tendance Floue (fr)
 Bertrand Hugues, Galerie Eric Mouchet (fr)
 Ilanit Illouz Galerie Fontana (nl)
 Alix Marie Ncontemporary (it)
 Laurent Millet Galerie Binome (fr)
 Mouna Saboni Galerie 127 (fr, ma)
 Marleen Sleeuwits Galerie Bart (nl)
 David Weber-Krebs a ppr oc he sector (be)
 Vasantha Yoganathan The Photographers' Gallery (uk)

→ Art direction:
 Emilia Genuardi, Tatyana Franck, Étienne Hatt,
 Aurélia Marcadier, Caroline Stein, Raphaëlle Stopin

2020 – 2021

Special edition dedicated to unique pieces
 16 galleries + Prix Swiss Life à 4 mains

Vincent Ballard Galerie Lumière des roses (fr)
 Marco Barbon Galerie Clémentine de la Féronnière (fr)
 Filip Berendt Galerie l'étrangère (uk)
 Katrien de Blauwer Galerie Les filles du calvaire (fr)
 Ellen Carey Galerie Miranda (fr)
 Roger Catherineau Les Douches la Galerie (fr)
 Coraline de Chiara Galerie Claire Gastaud (fr)
 Sylvain Couzinet-Jacques Galerie C (ch, fr)
 Thomas Devaux Galerie Bertrand Grimont (fr)
 Laurent Lafolie Galerie Binome (fr)
 Claudia Larcher Galerie 22,48m² (fr)
 Lucas Leffler Galerie Intervalle (fr)
 Le fétichiste christian berst art brut (fr)
 Ken Matsubara Galerie Eric Mouchet (fr)
 Jean-Claude Ruggirello Galerie Papillon (fr)
 Patrick Waterhouse The Ravestijn Gallery (nl)
 Edouard Taufenbach & Régis Campo
 Prix Swiss Life à 4 mains

→ Art direction:
 Emilia Genuardi, Elsa Janssen, Léa Chauvel-Lévy, Tristan Lund

2019

12 galleries + 3 artist a ppr oc he sector

Cathryn Boch Galerie Papillon (fr)
 Anaïs Boudot Galerie Binome (fr)
 Jonny Briggs Ncontemporary (it)
 Lindsay Caldicott Christian Berst Art Brut (fr)
 My-Lan Hoang-Thuy a pp roc he sector
 Éléonore False a ppr oc he sector
 Benoit Jeannot Galerie Eric Mouchet (fr)
 Lebohang Kganye AFRONOVA Gallery (za)
 Douglas Mandry Bildhalle Gallery (ch)
 Thomas Paquet Galerie Thierry Bigaignon (fr)
 Pugnaire & Raffini Ceysson & Bénétière (fr, lu, us)
 Sébastien Reuzé Meyer Zevil Art Project (fr)
 Noé Sendas MC2 Gallery (it)
 Laure Tiberghien Galerie Lumière des roses (fr)
 Dune Varela a ppr oc he sector

→ Art direction:
 Emilia Genuardi, Elsa Janssen, Étienne Hatt

Previous editions

2018

12 galleries + 2 artist a ppr oc he sector

David De Beyter Galerie Cédric Bacqueville (fr)
Juliana Borinski a ppr oc he sector
Marie Clerel Galerie Binome (fr)
Marianne Csaky Inda Gallery (hu)
Erik Dietman Galerie Papillon (fr)
Bruno Fontana Galerie des petits carreaux (fr)
Emmanuelle Fructus Un livre une image (fr)
Vittoria Gerardi Galerie Thierry Bigaignon (fr)
Alice Guittard Double V Galerie (fr)
Louis-Cyprien Rials Galerie Eric Mouchet (fr)
Maya Rochat Seen Fifteen Gallery (uk)
Daniel Shea Webber Gallery (uk)
Thomas Sauvín & Kensuke Koike a ppr oc he sector
Ruth Van Beek The Ravestijn Gallery (nl)

→ Art direction:
Emilia Genuardi, Elsa Janssen

2017

13 galleries + 1 artist a ppr oc he sector

Ron Haselden Galerie des petits carreaux (fr)
Guillaume Zuili Galerie Clémentine de la Féronnière (fr)
Éric Flogny Galerie Cédric Bacqueville (fr)
Eva Stenram The Ravestijn Gallery (nl)
Roman Moriceau Galerie Derouillon (fr)
Thomas Mailaender Chez Mohamed Galerie (fr)
Aurélie Pétreil Ceysson & Bénétière (fr, lu, us)
Anouk Kruithof Galerie Escougnou-Cetraro (fr)
Julien Mignot Galerie Intervalle (fr)
Thomas Hauser Galerie Un-spaced (fr)
Bérénice Lefebvre Galerie Eric Mouchet (fr)
Paul Créange a ppr oc he sector
Edouard Taufenbach Galerie Binome (fr)
Raphaëlle Peria Galerie Papillon (fr)

→ Art direction:
Emilia Genuardi, Léa Chauvel-Levy

Partners

Soutenu
par



The Art Newspaper is a world leader in the art press, launching its French editions in March 2018. The group was founded in 1990 and is published in London and New York (an international edition in English) as well Italy, Greece, Russia and China. *The Art Newspaper* is a reference for all involved in the field of art throughout the world and is respected for its investigative work, its independence and unrivalled global vision in the art press. *The Art Newspaper* relies on a network of 50 correspondents located in 30 countries and its French version, in digital and paper form, provides both national and international news. An editorial team based in Paris and headed by Philippe Régnier covers all French art news. *The Art Newspaper* has chosen France to launch its first daily edition, in digital form, thereby expanding the group's publications.

artnewspaper.fr



Plinth is a web application that connects actors in the cultural sector with the aim of giving a second life to objects and materials for scenography. It enables resource sharing via a simple and practical system of online ads. Breathe new life into your scenography by offering them on Plinth/Don't produce any more, source on Plinth.

plinth.fr

General informations

Opening times

Wednesday 9 November 2022

11am–9pm Opening, by invitation only

Thursday 10 November 2022

11am–1pm VIP, by invitation only

1pm–8pm Open to the public, upon reservation

Friday 11 November 2022

11am–1pm VIP, by invitation only

1pm–8pm Open to the public, upon reservation

Saturday 12 November 2022

11am–1pm VIP, by invitation only

1pm–8pm Open to the public, upon reservation

Sunday 13 November 2022

11am–1pm VIP, by invitation only

1pm–6pm Open to the public, upon reservation

Access

Le Molière

40, rue de Richelieu

Paris 1

  Pyramides

  Palais Royal Musée du Louvre

    Palais Royal Musée du Louvre

Reservations

[approche.paris](https://www.approche.paris) from 15 October 2022

Contacts

Production & art direction

accroche
accroche-production.com

Emilia Genuardi
Founder, Director
+33 (0)6 10 49 74 98
emilia@accroche-production.com

Carole Vigezzi
General coordination, Production
+33 (0)6 77 61 57 65
carole@accroche-production.com

Ariane Tronel
Project manager
+33 (0)6 12 58 11 29
ariane@accroche-production.com

Press

Relations Media
relations-media.com

Catherine & Prune Philippot
+33 (0)1 40 47 63 42
cathphilippot@relations-media.com
prunephilippot@relations-media.com

→ To download press kit [click here](#)