

**14 CONTEMPORARY
APPROACHES TO THE
PHOTOGRAPHY MEDIUM
WILL BE SHOWN OVER
NOVEMBER 9-12,**

9 November, Thursday

2-6pm, Opening Press/VIP

6-9pm, Opening VIP upon invitation

10-11 November

11am-2pm, Salon upon invitation

2-7pm, Salon opening by reservation

7-8pm, Salon upon invitation

12 November, Sunday

11am-3pm, Salon upon invitation

3-5pm, Salon opening by reservation

**40 RUE DE RICHELIEU
75001 PARIS**

A PPR OC HE
Putting an end
to the “minor artform”
paradigm

In his time, Baudelaire used to say: “It is photography, not art”. The Barthesian approach to the photographic medium started disbanding the solid delimitation between pure photography and fine arts. Despite this, photography is still unfortunately being essentialised, to the detriment of today’s most innovative artists. While it is common to judge an artist with regard to his youth, one must try to grant him maturity without the blessing of institutions. Tables have turned. Art history has offered a key place to photography since the 1970s and has liberated it from the narrow field to which it had been relegated. It is with much effort that the photographic medium has acquired legitimacy and authority whereas it used to be considered a strictly technical discipline. However,

certain representations and constructions (ideological, semantic, cultural) have cancelled out this progress. This is unfair, and, one could even say, truly damaging.

A PPR OC HE

Questioning the sclerotic vision of photographers/artists

“Photography by photographers is not photography by artists” André Rouillé, *La Photographie entre document et art contemporain. Approche* wishes to organise a meeting between the representatives of both fields (whether these categories are still valid or not) so that they can debunk some atavisms together. The stance of the event is fundamental. It presents 14 artists who use the photographic medium instead of 14 photographers who exclusively confine themselves to this classification. Contemporary art and photography are not mutually exclusive. If we were to transpose the philosophical

debate between universalism and particularism to the art field, we'd definitely side with the first stance. The fair aims to point out likenesses and common grounds rather than differences.

A PPR OC HE

To celebrate the photographic pieces influenced by three-dimensionality

“How can you talk about photography without talking about desire?” Hervé Guibert, *L'Image fantôme*. Photography expanded its scope to space and in volume in the 1960s (a development which then sped up during the 1970s). This evolution gives metaphorical proof of the importance that contemporary art has acquired in the development of photography. *Approche* puts forward the hypothesis-and even bets on the idea that photography has an articulate and autonomous body whose two feet are firmly anchored to the contemporary scene. Moreover, the exploratory dimension of photography (as it has been writ-

ten during its protohistory) has paved the way for certain contemporary artistic expressions. Before it was even possible to stabilize images, photographic experimentations were made on leather, glass, tin covered in Bitumen of Judea, or guaiac resin. Fugitive and evanescent, the images flew, vanished, and played tricks to those who tried to master and capture them. The artists taking part in the *Approche* fair revive this empirical tradition. Much like the pioneers of photography did, these experiments try to master and stabilise an image of the world on different mediums: sheet metal, fabric, leather, glass, aluminium, wood, resin... These are all different ways to assert, once again, that contemporary art has needed-and will still need-photography, if not as one of its main inspirations, as one of its founding elements.

Ron Haselden
Guillaume Zuili
Éric Flogny
Eva Stenram
Roman Moriceau
Thomas Mailaender
Aurélie Pétrel
Anouk Kruithof
Julien Mignot
Thomas Hauser
Bérénice Lefebvre
Paul Créange
Edouard Taufenbach
Raphaëlle Peria



Ron Haselden
Galerie des petits carreaux

Ron Haselden's (1944) *Small boxes* are a testament to his initial training as a sculptor at the Edinburgh College of Art. His three dimensional models are made up of bits and pieces of apartments or landscapes. Despite the small size of these boxes, the sceneries are composed of miniscule variations due to the use of different camera angles and provide a sense of depth. The abundance of images included in a single photograph prompts to reconsider the status of the photographer while simultaneously expanding it.

L'appartement (Small boxes), 2016

Photograph printed on Standard Fine Art by Marrutt.

Frames created and painted by the artist.

20×14×4 cm

Courtesy Galerie des petits carreaux



Guillaume Zuili

Galerie Clémentine de la Féronnière

“I am obsessed by the subject of collective memory. I am increasingly drawing away from the descriptive reality of photography.” Guillaume Zuili (1965) has established a list of the signs and symbols of his perception of the American dream by using one-of-a-kind silver halide photography techniques. Every print of *Smoke and Mirrors* has been subjected to a Chromoskedasic process that makes it unique. With time, the distinctive abstraction of the grain of the artist’s photographs has become his trademark.

Palm Tree (Smoke and Mirrors), 2016

Silver print (edition of 15).

40×50 cm

Guillaume Zuili, agence VU'|courtesy Clémentine de la Féronnière



Eric Flogny
Galerie Cédric Bacqueville

According to Éric Flogny (1968), photography has often failed to fulfill its main goal: reproducing reality. The work of Flogny takes on the notion of surface area: that of the water, the sky, the night, the body and even of memories. In his installation *A forest*, the artist escapes the two-dimensional limits of representation and brings his own idea and impression of his beloved Finnish forest back to life through photography.

A forest, 2016

Printed photographs on polyester upholstery.

Variable dimensions, 17/40~240/340cm x20

Courtesy Galerie Cédric Bacqueville



Eva Stenram
The Ravestijn Gallery

Décor by Eva Stenram (1976) gathers many pieces of her exhibition, *Offcut*, as well as some of her previously unseen works. Rather than focusing directly on the object of desire depicted in 1960s pin-up shots, the artist singles out a detail of the image—following a long tradition of eroticism—and then prints it on fabric. The three-dimensional work brings the image back to life by shifting the field of fetishism and placing the viewer in a position in which he is able to reflect on his own perception of desire.

Split, 2016

Framed C-Prints, digital print on cotton,
upholstered on chair.

35,2×61,2 cm + 74×74×60 cm

Courtesy The Ravestijn Gallery



Roman Moriceau
Galerie Derouillon

In the Meise Botanical Garden (Belguim), plants from many different continents are displayed according to their variety. Roman Moriceau (1976) has photographed them and made silkscreen prints of them. The works of the series *In heaven everything is fine* are double edged-swords. At first glance, one can view them as fantastic plants or as a garden of Eden. But a closer look reveals that the subtle red colour of the silkscreen prints stems from an unusual material. It is actually a fine layer of volatile copper. This is certainly an aesthetic proclamation, but also an ideological one, as it reminds us of the deplorable use that was made of this red metal during the colonization era.

Botanische Garten Neu (I), 2016
Copper powder on paper (edition of 2).
145×100 cm

Courtesy Galerie Derouillon



Thomas Mailaender
Chez Mohamed Galerie

Skin Memories shows the creations of Thomas Mailaender (1979). The pieces were made at the leather manufacturer Tanneries Roux in the context of the artist's first residency, which was initiated by LVMH–Métiers d'Art. The artist continues to explore the photographic medium by using traditional methods (such as the cyanotype, the Van Dyke or the anthotype) on leather. Thomas Mailaender has used a wide variety of photographs from his collection, mostly gleaned from hawkers and online shops. But the artist also uses other images, such as press clippings, written documents, advertisements, postcards and photo negatives, thus creating some kind of iconoclastic anti-museum.

Ace Girls, 2016

Prussian blue print and pigmentary printing on young bull leather, glass, processed steel and "cannon powder" frame.

120×169 cm

Courtesy Chez Mohamed



Aurélie Pétre
Ceysson & Bénétière

“AuréliePétrel (1980) creates a group of devices in which the viewer is progressively lured into the image field. She uses different strategies to place images in her works, such as see-through stickers, direct printing on media or building structures on which the image can be reflected, hidden or unveiled.” Audrey Illouz

Chambre à Tokyo, 2011

Two prints, blue back, laminated on Dibond, front and back.
140×210 cm

Courtesy Ceysson & Bénétière



Anouk Kruithof
Galerie Escougnou-Cetraro

The work of Anouk Kruithof (1981) is at a crossroads between photography, sculpture, installation, photomontage, performance and video. The artist subtly uses the proliferation of image-making tools and the variety of platforms on which they are broadcasted to subtly alter their contexts and build associations that reassess the very definition of image.

Concealed matter(s) #05, 2016

Inkjet printing on latex panel, Medium: Surveillance video camera.

120×16×43 cm

Courtesy of the artist/Galerie Escougnou-Cetraro



Julien Mignot
Galerie Intervalle

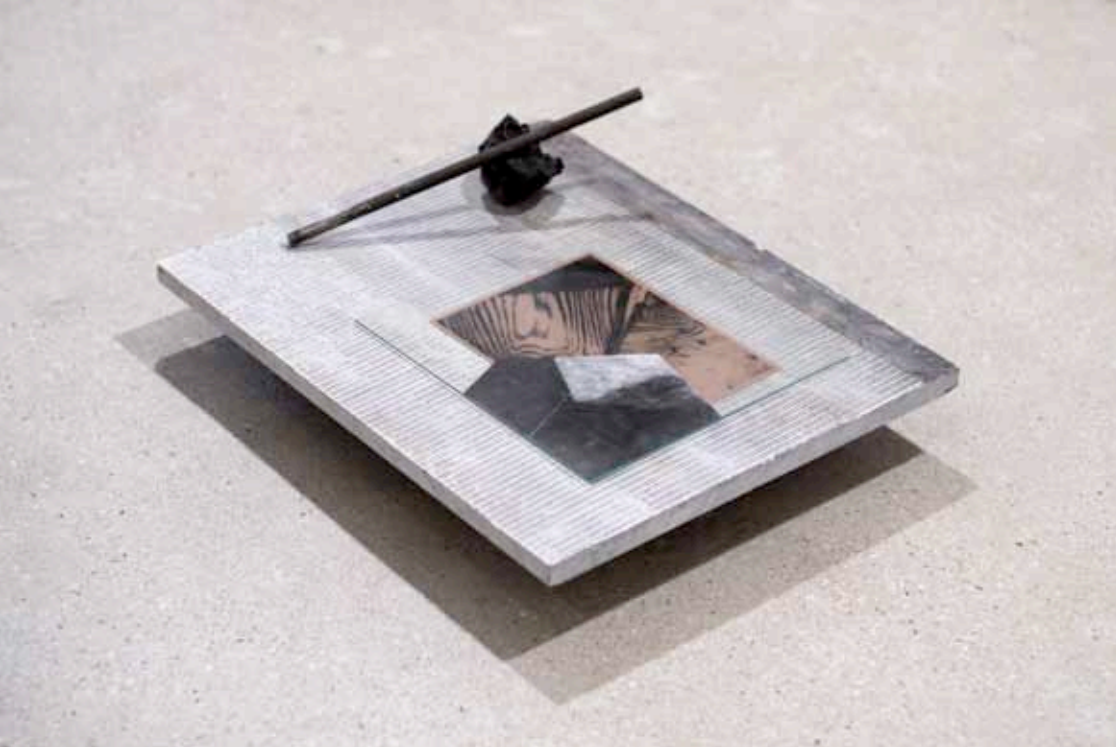
Between 2008 and 2016-that is, every month for 96 months, Julien Mignot (1981) selected one image of his photographic roaming. *96 months* is made up of those cherry-picked works and uses them to form an intimate puzzle. The installation consists of 12 prints (one photograph per month). These are showcased opposite a light box that contains all 96 photographs. An unreleased musical creation accompanies the installation.

Janvier 2015, 2017

Fresson print.

40×60 cm

Courtesy Intervalle



Thomas Hauser
Galerie Un-spaced

Thomas Hauser's sculptural photographs invite us to wander through a space punctuated by memorial units. His photographs unfold like the pages of a sculpture/book laid out on the floor. They form a geological portrait of memory scattered in an archipelago of mirrors, blocks of concrete, and rocks. Every room is submitted to a process of degradation and becomes meaningful dust that reveals the drifts and shortcomings of memory. These image-objects explain the scarcity and absence that are inherent to archive tracing.

Module #52, 2017

Marble, stone, laser printing on silver print, tracing paper, steel, glass. 43×54×18 cm

Courtesy Galerie Un-Spaced



Bérénice Lefebvre
Galerie Éric Mouchet

Sites documents the experience of wandering in the urban outskirts. Bérénice Lefebvre (1987) grants us her own vision of the constantly changing suburban landscape and delicately reinterprets its geographical elements. At the beginning of the experience, she geographically identifies the places to explore. Every dot is interrelated in order to create a topology or a drawing of the city that showcases the territories that are currently being redeveloped. The shape that is obtained after this operation provides a tangible form to the northeast/southeast of the Parisian belt highway, which is currently undergoing an architectural and urbanistic transformation. Seizing visual and acoustic footage from a geographical location that is changing allows her to assemble a body of archives that are the core of her artistic process.

SITES (Acte I) Paris Nord-Est/Fieldrecognition, 2017
Photomontage, ink-jet digital print, 150g blueback paper, raw pine wood structure and beech tree wood.

120×60×60 cm

Courtesy of the artist/Galerie Éric Mouchet



Paul Créange

The series *Idéal* shown by Paul Créange (1987) is unprecedented. It is a group of mobiles that he calls “Mobile Windows”. The artist shoots landscapes through a train window. This takes a fraction of a second. It is too fast to be figurative or geometrical and the image remains suspended in space like an abstract memory. This memory endures in each mobile, rendering and encapsulating both landscape and train window. The photograph is printed directly onto perspex. The object is symmetrical with two sides separated by a transparent, slightly ground slice of perspex on which the image’s colors spread depending on the light and viewers’ perspective.

Fenêtre mobile 2, 2017

Double-sided printing on plexiglass.

20×40×1,4 cm

Courtesy of the artist



Edouard Taufenbach

Galerie Binome

Cinéma : histoires domestiques evokes chronophotography and pictorial abstraction. Edouard Taufenbach's interest focuses on archives and collections of vernacular photography from the 1930s to the 1960s. The images are simple scenes of popular life that he multiplies in composite collages and then colours by hand. By doing so, he invents a cinema in which the camera is imaginary. Much like the analysis of film stills, time is slowed down and history is rewritten. From up close, such a gaze appreciates representation while triggering imagination at the same time. From a distance, document and auto-fiction intermingle in order to create a hybrid graphic object. "It is about telling your own stories and building a story from images that are both unknown and familiar."

Maurice (CINEMA : histoires domestiques), 2017
36 Lambda prints inspired by vintage photographs painted by hand, stained glass, collage on Canson paper, laminated on Dibond. Black framing, anti-reflective glass.
50×50 cm (single piece)

Courtesy Galerie Binome



Raphaëlle Peria
Galerie Papillon

Since her beginnings, Raphaëlle Peria has perceived the world by sticking her eye to the viewfinder of cameras. Thanks to these tools, she can reach her core preoccupation: nature for itself, nature in itself. She then reworks the visual memories that she manufactures, generally after having forgotten everything, intentionally impoverishing her memory. Using the hardness of a gouge, the softness of a rotary file or the precision of a scalpel, the artist carves a new image.

Éphèse, 2017

Scratching on photography.

100×130 cm

Courtesy Galerie Papillon

Galerie des petits carreaux
Galerie Clémentine de la Féronnière
Galerie Cédric Bacqueville
The Ravestijn Gallery
Galerie Derouillon
Chez Mohamed Galerie
Ceysson & Bénétière
Galerie Escougnou-Cetraro
Galerie Intervalle
Galerie Un-Spaced
Galerie Éric Mouchet
Galerie Binome
Galerie Papillon



Emilia Genuardi is specialized in contemporary photography. She has worked for more than 10 years as a photographer for renowned agencies such as Métis & Rapho and has been a journalist and photo editor at *De l'air* and *Transfuge* the magazine. From 2012 to 2015, she undertook the artistic direction of the Galerie Madé, in Paris, exhibiting mainly avant-garde artists and art. In 2016, Emilia Genuardi cofounded Velvet Dot and started making unique artworks from photographic portraits of private clients taken by well-known artists. At the same time, she founded the *Approche* fair with Sophie Rivière. Its first edition is held in November 2017 in Paris.

Emilia Genuardi, Co-founder, Director
E@approche.paris



Sophie Rivière founded her gallery, Galerie Rivière/Faiveley, in 2011. It specialises in contemporary photography. She is also a consultant for companies and private collectors and organises exhibitions for various international artists, in particular Monique Frydman, at the Louvre, Paris in 2012, the Bonnard Museum in 2016 and at the Parasol Unit Foundation, London in 2017. After studying Art History at the Sorbonne University in Paris, she worked for the auction house, Christies, as a cataloguer and sales administrator.

Sophie Rivière, Co-founder
S@approche.paris



Léa Chauvel-Lévy is an art critic and an independent curator. She has studied Political Philosophy and Ethics at la Sorbonne and then studied at l'Ecole des Hautes Etudes en Sciences Sociales. She is the director of the LVMH-Métiers d'Art residencies. She is also a member of l'Association Internationale des Critiques d'Art (International Association of Art Critics), of the 63rd edition of the Salon de Montrouge and of the first edition of the Comité des Rapporteurs. She has written many texts for galleries, books and press publications. She covers contemporary art news for the culture section of *Grazia magazine* as a free lancer.

Léa Chauvel-Lévy, Curator, Art Director
L@approche.paris

APPROCHE.PARIS

PRESS

Relations Media

Catherine et Prune Philippot

+33(0)1 40 47 63 42

248 boulevard Raspail

75014 Paris

cathphilippot@relations-media.com

prunephilippot@relations-media.com

relations-media.com

PRESSKIT

approche.paris/dp/approche2017en.zip