

a p p r o c h e

The salon dedicated to artists who experiment with the image

9th edition

13 – 16 November 2025

Opening

12 November

Le Molière

40 rue de Richelieu, Paris

approche.paris

[@approcheparis](https://www.instagram.com/approcheparis)

Satellite events

a p p r o c h e × Studio Frank Horvat
Dialogue #5 Edouard Taufenbach
et Bastien Pourtout

a p p r o c h e × Drawing Hotel
Solo show de l'artiste Jérôme
Grivel

a p p r o c h e × PhotoSaintGermain
Perspective croisée, a p p r o c h e
soutient Sixtine de Thé

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- 03 Julie Cockburn [UK] *Hopstreet Gallery* [BE]
- 04 Sander Coers [NL] *Open Doors* [UK]
- 05 Isabelle Ehrler [FR] *Galerie 127* [FR, MAR] *
- 06 Denis Félix [FR] *Parallax* [FR] *
- 07 Emile Gostelie [NL] *Contour Gallery* [NL]
- 08 Sophie Le Gendre [FR] *Quand les fleurs nous sauvent* [FR]*
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*Artiste présentant une série inédite avec des œuvres montrées pour la première fois au public.

Faithful to its intimate format and unique curatorial approach, the salon continues to showcase artists represented by galleries that push the boundaries of the photographic medium. This new edition confirms how experimentation with the image is a fertile and essential field of contemporary creation. Fourteen solo shows will be presented, featuring artists from diverse backgrounds represented by French and international galleries. Driven by a desire to highlight contemporary creation and the production of original and innovative works, we are pleased to present a selection of previously unseen works. Among the fourteen solo exhibitions, eight feature previously unseen series, presented for the first time and highlighted in this 9th edition.

By drawing on sensitive, material, and conceptual approaches, the artists brought together in this edition explore photography as a space of tension: between appearance and disappearance, memory and fiction, surface and depth.

The desire to play with light and matter runs through the work of Pietro Bologna [LAB 1930. Contemporary Photography] and Sabatina Leccia [Gallery XII]. The former seeks to capture the essence of things by focusing on clarity and sensitive materials, while the latter embroiders, layers, and pierces images transforming them into visual fragments and interior landscapes that oscillate between vibration and abstraction.

Another play on light and transparency takes on a pictorial and graphic dimension in Sophie Le Gendre's work [quand les fleurs nous sauvent], driven by a quest for beauty in imperfection and a sense of wonder in the face of life's fragility. This luminous dialogue continues in the work of Denis Félix [Parallax], who focuses on textures and details to offer a discreet homage to the vegetal memory of forests.

Reeve Schumacher [LHOSTE], interested in the symbolic charge and evocative power of images, attempts to divert and reconfigure them, offering a new interpretation while revealing the invisible frequencies of our surroundings.

The desire to reveal a perceptible depth of time in landscapes is embodied in the work of Isabelle Ehrler [Gallery 127], who, by incorporating into her prints mineral matter collected from the locations where the images were taken, fossilizing the image and imbuing it with a mystical aura. Other artists integrate natural elements as fundamental actors in their processes. Léonard Bourgois Beaulieu [Galerie du Jour agnès b.] has developed lichenotypy, a process in which microorganisms and mineral formations interact directly with the sensitive surface, shaping the image in depth. Anna Katharina Scheidegger [PCTO LAB Residency], meanwhile, questions the very conditions of representation by working with the bioluminescent properties of phytoplankton, which acts as a genuine luminous agent on the photographic surface.

The desire to build new visual narratives is reflected in Julie Cockburn's work [Hopstreet Gallery] through the use of embroidery on vintage images, giving them a new meaning and a new life. This transformative power of the artistic gesture can also be seen in the work of Emile Gostelie [Contour Gallery], who deconstructs and reassembles a single image to reveal its infinite mutations, thus questioning perception and the construction of meaning.

A critical gaze on our visual culture, memory, and our relationship with the past emerges in the work of Dutch artist Sander Coers [Open Doors], who uses new technologies such as AI to blur the boundaries between documentary and fiction, while challenging the visual codes of masculinity. Transitions between reality and imagination remain at the core of Vincent Lemaire's work [Galerie Dix9] with his imagined post-mortem portraits of Alan Turing, where historical fiction and photographic experimentation intertwine.

Turkish artist Mimiko Türkkan [Analix Forever] and Daphne van de Velde [Black Swan Gallery], born in the Netherlands, are both interested in the question of the body as a tool in the creation of artworks. Daphne van de Velde's photographic sculptures express the tension between the

inner and outer worlds, between desire and rejection, between solitude and connection. Mimiko Türkkan's red cyanotypes, meanwhile, reveal a body in motion, undulating, a vehicle for experiences, transformations, and transcendence.

Finally, we are delighted to welcome the Marseille-based artisan cooperative, TCHIKEBE, founded in 2012, which presents a selection of unique and singular works by Thu Van Tran and Thomas Mailaender. The kaleidoscopic vision of a mysterious landscape, marked by shifting colors in Thu Van Tran's works, resonates with Thomas Mailaender's eclectic collection of "Lentilles" (Lenses), a universe that is both old-fashioned and colorful, where the artist assigns new meaning to images from various magazines.

With the aim of fostering dialogue between artists and curators, the **a ppr oc he** salon renews, for its 9th edition, its partnership with the C-E-A (French Association of Curators). A C-E-A member curator, selected via an open call, will be invited to discover the projects of the artists participating in the 9th edition of **a ppr oc he** and write a text about the work of the artist of their choice.

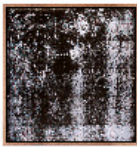
We are delighted to welcome, for the second consecutive year, PODA, La Petite Œuvre d'Art, a unique initiative focused on photography collections and exhibitions. Today, the collection comprises over 500 works by 21 artists, framed in small formats and presented in boxes designed as both cases and display supports. Accompanied by Émilie Genuardi, PODA is launching a new collaboration: three new artists from previous editions of **a ppr oc he** are joining the collection and will be featured on the walls of the Molière during this 9th edition.

Three satellite events will enrich the program:

Driven by a shared sensibility and often converging artistic choices, PhotoSaintGermain and **a ppr oc he** have presented many of the same artists over the years. This year, PhotoSaintGermain and **a ppr oc he** have chosen to strengthen their ties through a new collaboration: "crossed perspective". For this edition, **a ppr oc he** is supporting the Sixtine de Thé exhibition, presented as part of PhotoSaintGermain. In return, PhotoSaintGermain will support Léonard Bourgois Beaulieu's solo show at **a ppr oc he**. A fertile dialogue between two leading photography events in Paris, a new dynamic that reflects their shared commitment to the contemporary art scene.

For the fifth edition of Dialogue, Fiammetta Horvat, daughter of Frank Horvat, director of the eponymous studio, invited Emilia Genuardi to imagine a dialogue between Frank Horvat's archives and contemporary photography. She chose to bring the artist duo Édouard Taufenbach and Bastien Pourtout on board for this project: their sensitive, conceptual, and narrative practice resonates with Frank Horvat's universe and legacy.

Continuing the partnership with the Drawing Hotel, Emilia Genuardi invited artist Jérôme Grivel to take over the space. His work is part of an exploration of landscape, architecture, and body, informed by personal photographs, thus continuing the salon's commitment to unique approaches. The entire team of the salon looks forward to welcoming you from November 13 to 16 at the Molière for the 9th edition of **a ppr oc he**, and is delighted to see you at the various events that will punctuate the end of the year.



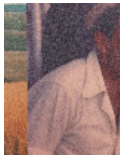
01
Pietro Bologna [IT]
Lab 1930. Fotografia contemporanea [IT]



02
Léonard Bourgois Beaulieu [FR]
Galerie du Jour agnès b. [FR]



03
Julie Cockburn [UK]
Hopstreet Gallery [BE]



04
Sander Coers [NL]
Open Doors [UK]



05
Isabelle Ehrler [FR]
Galerie 127 [FR, MAR]



06
Denis Félix [FR]
Parallax [FR]



07
Emile Gostelie [NL]
Contour Gallery [NL]



08
Sophie Le Gendre [FR]
Quand les fleurs nous sauvent [FR]



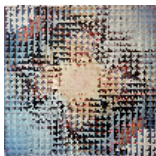
09
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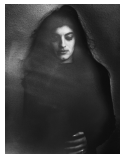
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Daphne van de Velde [NL]
Black Swan Gallery [BE]



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Thu Van Tran [VN] & Thomas Mailaender [FR]
TCHIKEBE [FR]



16
La PODA
La Petite Œuvre d'Art [FR]

Elegia Pietro Bologna lives in a state of contradiction: he uses the medium of photography, but the subject he photographs is for him a mere pretext, and he is more interested in the essence of things, the hidden, inner form. In his work, he doesn't use a camera, but works directly with light and sensitive materials. When he returns to the photographic medium, he attempts to erase appearances, convinced that any documentation of the manifest is more false than its absence.

For **a p p r o c h e**, he presents *Elegia*, a series based on a work created in 2018: mio malgrado, made up of plates on which, using relatively poor resources (a photocopy, a little shellac and gum arabic), Pietro Bologna has created a limited edition of gum or lithogravure prints. The fragility of the plates, due to their size, results in creases, tears, holes and deletions, all of which bear witness to their testing. The missing parts, where all the similarities are expressed, draw his attention to their material. The plates, the matrices (from the Latin *matrix*: "mother; womb") are the imprint of time. They represent as yet unexpressed potential, the image "outside oneself". Merleau-Ponty teaches us that, in experience, it's not sight, touch and hearing that are primary, but their background: the invisible, the untouchable, the inaudible. After all, photography is concerned with light before it is concerned with representation, meaning or narrative. Perhaps we need to free ourselves from meaning. At a time when machines dominate, Pietro Bologna returns to matter.

A self-taught artist, Pietro Bologna moved to Germany in the early 1990s, then to Argentina, where he worked as a layout artist, photographer's assistant, photojournalist and darkroom teacher. Today, he combines his artistic research with his work as a designer. His first solo exhibition took place in 1998 at the J.L. Borges Cultural Center in Buenos Aires. Over the following years, he exhibited in numerous galleries in Italy and abroad, in both public and private spaces. His works are included in prestigious collections such as the De Pietri Collection in Lugano, the Antonio Brescacin Collection in Venice and the Luisella d'Alessandro Collection in Turin. Between 2001 and 2020, he published 7 books with A14 edizioni, Phos edizioni and edizione PulcinoElefante.

Born in 1972 in Milano, Italia
Lives and works in Milano, Italia

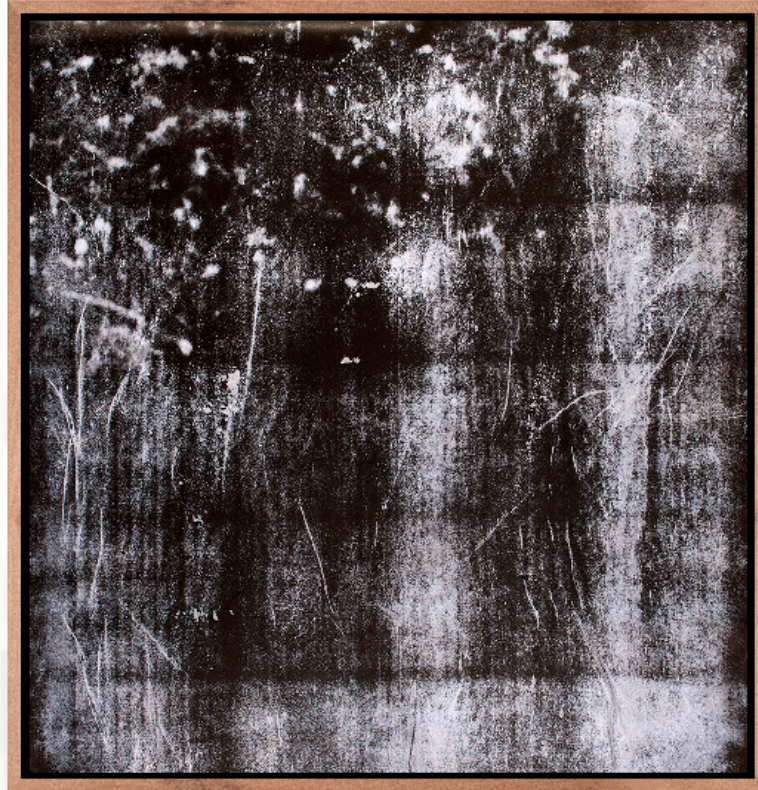
After working for over 25 years as an editor of contemporary art, Elena Carotti founded Lab 1930. Fotografia contemporanea in September 2022 with the aim of becoming a reference point in Milan (IT) dedicated to the latest trends in photographic research and its many languages. The gallery's exhibitions are often accompanied by photo and artist's books, which is an integral part of the exhibition by itself.

Lab 1930. Fotografia contemporanea
Via Mantova 21
20135 Milan, Italie
www.lab1930.com

← *elegia, (elegy)*, 2025
 Printing plate (matrix): laser
 photography, shellac, gum arabic
 and intaglio ink
 LED backlight, cherry wood frame,
 museum glass
 79,5 × 83 cm / 31,3 × 32,6 in
 83,5 × 87 × 9 cm with frame
 32,9 × 34,2 × 3,5 in with frame
 Unique piece

→ *elegia, (elegy)*, 2025
 Printing plate (matrix): laser
 photography, shellac, gum arabic
 and intaglio ink
 LED backlight, cherry wood frame,
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 79,5 × 83 cm / 31,3 × 32,6 in
 83,5 × 87 × 9 cm with frame
 32,9 × 34,2 × 3,5 in with frame
 Unique piece

© Pietro Bologna
 Courtesy LAB 1930.
 Fotografia contemporanea



Endangered Species

Léonard Bourgois Beaulieu is a visual artist whose work explores plural identities through an experimental photographic approach. He focuses on bodies, faces, the passage of time, memory, and nature, developing a body of work in which the image becomes matter. By blending altered analog processes, manipulations of digital devices, and interventions on the medium itself, he brings forth unstable pictorial forms where intentional transformations and unpredictable accidents intertwine. He embraces a practice rooted in letting go, where the artist accepts not to control everything, allowing chance, accident, and nature itself to take part in the creation. With lichenotypy, a process he developed, microorganisms and mineral formations act directly on the photosensitive surface, shaping the image from within. This physical and organic relationship to the image underscores the fluidity of the identities he represents and challenges the very notion of representation.

For **a p p r o c h e**, Léonard Bourgois Beaulieu presents *Endangered Species*, a series in which micro-organisms proliferate on the works, transforming the image into a living surface. In Venice, he observed erosion and let nature alter the polaroids. The series documents the slow, organic evolution of these images, sometimes to the point of abstraction, marked by time and the action of living organisms.

Léonard Bourgois Beaulieu is a visual artist and photographer based at POUSH. He studied at Gobelins and holds a degree in film studies. He has participated in numerous international art fairs including Paris Photo and Art Basel. His work is held in several private and public collections, including that of agnès b. and the Lambert Collection in Avignon. He was a finalist for Picto Lab, Adiaf Emergence, and the Camera Clara Prize, and was selected for Kyotographie in 2023.

Born in 1983 in Paris, France

Lives and works in Paris, France

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

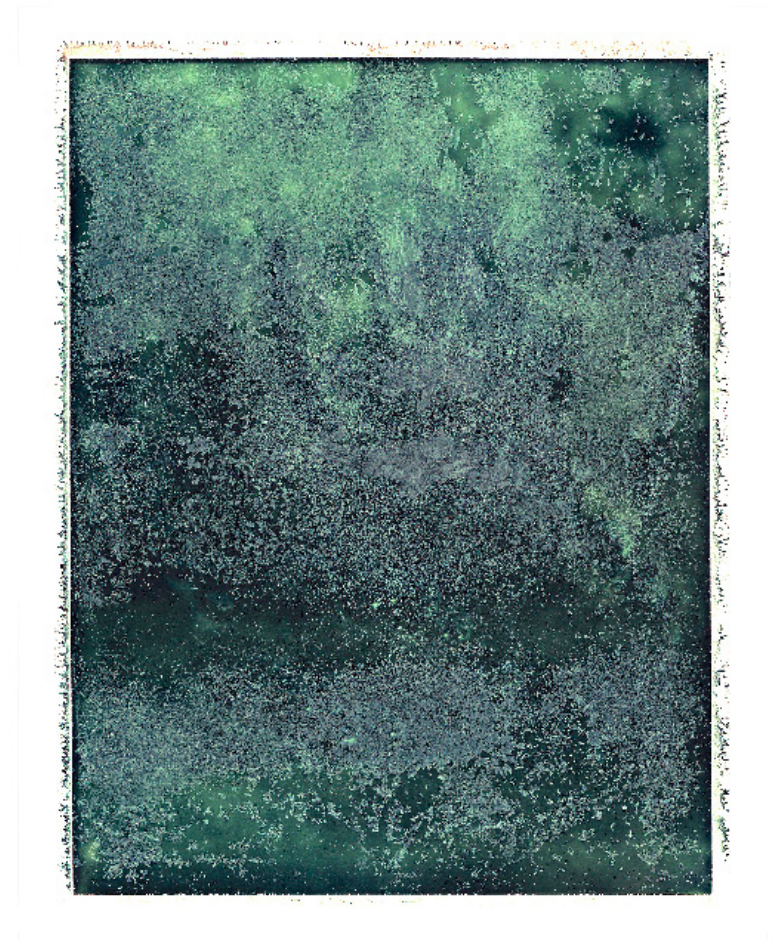
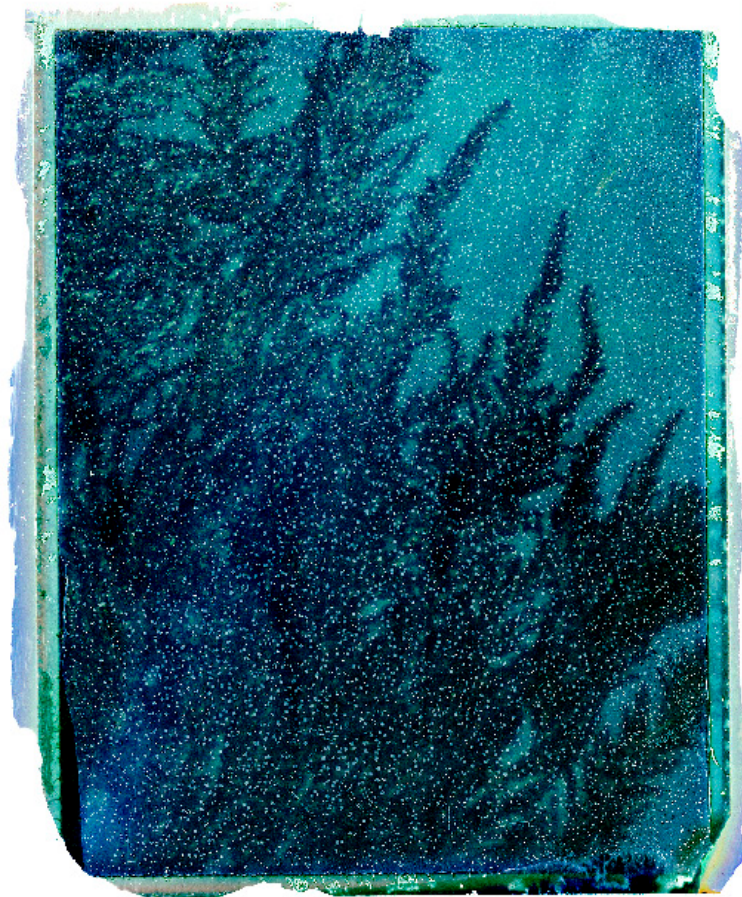
75013 Paris, France

la-fab.com

← *Endangered species*, 2025
Sargassum Muticum in Murano
negative exposed *in situ* with canal
water, micro-organisms
Print on Hahnemuhle paper
from positive
24 × 30 cm / 9,5 × 11,8 in
Edition 1/5

→ *Endangered species*, 2023
Rhodophyta, positive exposed *in situ*
with canal water, micro-organisms
covering the positive
Print on Hahnemuhle paper
from positive
24 × 30 cm / 9,5 × 11,8 in
Edition 1/5

© Léonard Bourgois Beaulieu
Courtesy Galerie du Jour agnès b.



Borrow Julie Cockburn works with found images and objects, which she transforms and transcends. Using her own personal visual language, she embellishes carefully sourced second-hand photographs with embroidery, collage, screen printing and painting to produce her ongoing series of manipulated photographs. Having trained as a sculptor, each composition plays a key role in the photographs that Julie Cockburn chooses. In addition, colour, texture and inherent meaning are fundamental to the decisions she makes when executing her transformations. Cockburn's whole practice has a meditative quality apparent in the attention to detail and meticulous needlework in her embroidered works.

In addition to portraits, still lifes and landscapes, Julie Cockburn will present at **a p p r o c h e** a very personal project inspired by her life-long love of flowers and studio pottery. Taking her own photographs for this series, and thereby introducing a new process to her work, she will embroider them referring to the rules of Ikebana, the ancient craft of Japanese flower arranging. There is reference here to the object and its image and how one reads both. There will be changes in scale, colour and context that will highlight this.

Julie Cockburn studied at the Central St Martins School of Art and Design and the Chelsea School of Art in London. Her work has been shown in numerous group and solo exhibitions, including at the Photographer's Gallery in London, Museum Arnhem in the Netherlands, the Lianzhou Foto Festival in China and the Royal Academy of Arts in London. Her work is now part of prestigious collections such as the Akzo Nobel Art Foundation (NL); British Land (UK); Caldic Collection (NL); Nottingham Castle Museum and Art Gallery, (UK); John Jones (UK); Miniature Museum of Contemporary Art (NL); Pier 24 (USA); Yale Center for British Art (USA).

Born in 1966 in London, UK
Lives and works in Suffolk, UK

Being interested in a wide range of different art practices, Hopstreet Gallery is particularly drawn to artistic examinations of colour, form and light and the negotiation of aesthetical aspects of contemporary art leading to a special engagement with contemporary interpretations of modernist concepts, often directly linked to aspects of today's life and society. In order to be able to maintain close and personal relationships with the artists, the gallery focuses on artists living in Europe.

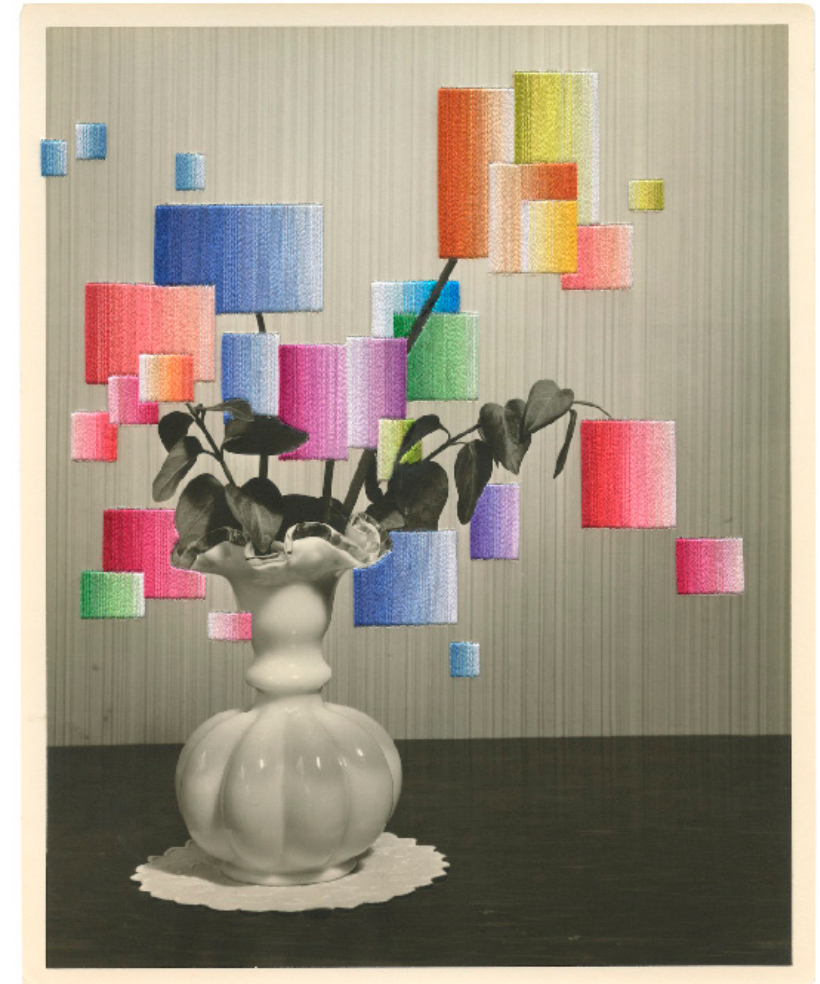
HOPSTREET GALLERY

109 rue Saint Georges
1050 Bruxelles, Belgique
www.hopstreet.be

← *Low hanging Fruit*, 2025
Hand embroidery on found photograph
32,8 × 27,5 cm / 12,9 × 10,8 in
Unique piece

→ *Vase Full of Glitches*, 2025
Hand embroidery on found photograph
25,2 × 20,2 cm / 44,5 × 39 cm framed
9,9 × 8 / 17,1 × 15,3 in framed
Unique piece

© Julie Cockburn
Courtesy Hopstreet Gallery



POST Sander Coers is an artist whose work balances the borders of documentary and fiction. With a tender gaze, he seeks to establish new perspectives on masculinity by visualising, revisiting, and (de)constructing memories in melancholic and highly romanticised worlds that possess a cinematic quality.

POST explores the intersection of constructed memory and masculinity in visual culture through AI-generated imagery. Artist Sander Coers draws on personal history and emerging technologies to examine how photography shapes our understanding of the past—and how, in the digital age, that past can be fabricated. Rooted in a childhood fascination with his grandparents’ photo albums—particularly those documenting his grandfather’s birth in Indonesia during World War II—Coers confronts the silences and gaps in family memory. In response, he trains an AI model on images spanning the 1940s to the 1990s, generating fictional photographs that echo the tone, clothing, and landscapes of the originals. These images are convincing yet entirely false—highlighting the porous line between truth and invention. At the heart of *POST* is an inquiry into the visual codes of masculinity. Motifs like suits, belts, and hats recur, reflecting how male identity has been historically represented and reinforced. By aligning memory’s malleability with the fluidity of masculinity, Coers invites us to reflect on how both are shaped by cultural scripts, visual traditions, and imagined histories.

Sander Coers is graduating in Fine Art from the Willem de Kooning Academie in Rotterdam in 2021. His graduation project “Come Home”, which he self-published, was selected for the “Best of Graduates 2021” exhibition at Galerie Ron Mandos and received numerous awards. Since then, he has published two more books. Sander Coers has been selected as a Rising Star of 2022 by the Dutch newspaper NRC, he is the winner of the OD Photo Prize 2023 and is part of the Foam Talent program in 2024-2025. His work has been acquired by the Preus Museum, Rabobank and the Dutch Ministry of Foreign Affairs, among others.

Born in 1997 in Terneuzen, The Netherlands
Lives and works in Rotterdam, The Netherlands

Open Doors Gallery is an international platform dedicated to supporting and showcasing emerging contemporary photographic artists. It represents a diverse roster of award-winning practitioners, each pushing the boundaries of the medium through approaches ranging from documentary and darkroom work to sculptural and mixed-media practices.

With no permanent physical space, the programme is nomadic by design. Work are presented year-round through a dynamic calendar of international art fairs, exhibitions, events, and publications—ensuring our artists reach wide and varied audiences. Accessibility and affordability remain central to gallery’s ethos.

The gallery is also proud to host the OD Photo Prize, an annual open call for emerging and early-career photographic artists within the first ten years of their practice. Now in its fourth edition, the prize has already spotlighted exceptional talents from across the globe.

opendoors.gallery

← *POST no.1*, 2023
UV print on plywood
20 × 15 × 1,5 cm / 7,9 × 5,9 × 0,6 in
Edition of 3 + 2 artist's proof

→ *POST no.2*, 2024
UV print on plywood
20 × 15 × 1,5 cm / 7,9 × 5,9 × 0,6 in
Edition of 3 + 2 artist's proof

© Sander Coers
Courtesy Open Doors Gallery



The Sublimes

Isabelle Ehrler’s work captures the poetry of a moment, a dream, reveals the grandeur of small things, admires the wisdom written on the lines of a face, and is fascinated by the signs of time that certain places reveal. Isabelle Ehrler is committed to exploring the many facets of photographic expression, both through the diversity of her subjects and the variety of forms she adopts.

For *a p p r o c h e*, the artist takes us to the unique geomorphology near the village of Sidi Bou Othmane in Morocco. The ochre lands of the Marrakech region hide a paradox: the enigma of the black needles. A lunar landscape hosting a multitude of rock blocks as majestic as they are mysterious. Between tranquility and excitement, the presence of these silhouettes instinctively gives Isabelle Ehrler the feeling of being deep inside an open-air funeral home. She then experiences the strange sensation that someone, outside her field of vision, is watching her. This fascinating phenomenon of psychic vision arises from her fears in the heart of this petrified garden. Fossilization reveals the traces of time: it sculpts stones, shapes our bodies, and whispers the shadow of death that watches over us. Her taste for mystery and mysticism immediately gives rise to the desire to fossilize the images herself, using the mineral matter present on site and placing it on a series of digital prints made from either medium-format or Polaroid photographs. The series *The Sublimes* takes the form of an installation designed to offer a sensory and emotional experience where images and materials merge.

In 2019, Isabelle Ehrler took part in a masterclass led by Denis Dailleux. In 2020 and 2021, several of her series won awards at the Maghreb Photography Awards, including the series *Le Grain de beauté du Saint*, which will be screened at the Rencontres photographiques d’Arles. In 2022, this same series will be the subject of a first exhibition, as part of the Expolaroid Festival, at Galerie 127 in Montreuil and Marrakech, as well as at KUNST RAI ART in Amsterdam in May 2023. Since then, her work has been exhibited several times at Galerie 127 and at the Mai de la Photo festival at the Institut Français in Marrakech.

Born in 1974 in Bourgoin-Jallieu, France

Lives and works in Marrakech, Morocco

The first and only gallery in Morocco and the Maghreb devoted exclusively to photography, Galerie 127 in Marrakech opened its doors in 2006. Since its creation, it has organized more than 120 exhibitions of Moroccan and international photographers, and has participated in prestigious fairs such as Paris Photo, Paris Photo LA, 1:54 African Art Fair, in Marrakech and London, AKAA, and *a p p r o c h e*. It supports young artists in developing their art, is committed to reviving the work of older photographers, notably the work of Daoud Aoulad-Syad, and represents internationally renowned artists such as Denis Dailleux.

Galerie 127

127 Av. Mohammed V,
Marrakech 40000, Maroc
www.galerie127.com

*Sublime (Latin: *sublimis*, “rising up” or “standing in the air”) refers in everyday language to something grandiose and impressive (stunning), which can nevertheless only be perceived or understood with a very keen sensitivity.

← *Requiem minéral*, 2025
Pigment print version with mineral
material
100 × 70 cm / 39,3 × 27,5 in
Edition of 3

→ *Souffle fossile*, 2025
Pigment print version with mineral
material
60 × 40 cm / 23,6 × 15,7 in
Edition of 3

© Isabelle Ehrler
Courtesy Galerie 127



The Wise

Since childhood, Denis Félix has explored the thresholds of life –human, animal, vegetable, mineral—with equal delicacy. His gaze oscillates between wonder and a gentle, silent gravity. His photography is born from immersion, a slow listening, a silent dialogue with the light, the texture, the details that come to the surface of reality. Each image is part of the patient time of the meeting. It captures a breath, collects a silence—this suspended moment where the world seems to open up, without noise. Denis Félix lingers on what is discreet: the still virgin territories, precious traditions, forms of humanity in retreat, species in standby, temporary presences of the living. His images approach them with restraint, preferring intuition to explanation, awakening to demonstration, always leaving room for enchantment. Looking through the mirror of the camera is like stepping aside. It is restoring a world upside down, to better reveal its sensitive part. There, in the material itself, begins a journey—that of the imaginary, closer to the living.

The series *The Wise* is a discreet tribute to the vegetal memory of forests, to these standing beings, rooted in the depths of time, who carry within them the narratives of the world. These images emerge on the surface of glass like revealed strata, where the forest crystallizes, not to signify its end, but to transmit the persistent trace.

Self-taught, Denis Félix began his photographic practice in 1985 in Paris after studying medicine interrupted in the fifth year. This will be followed by a long journey in fashion and advertising, then alternating commissions and personal research. Hermès, EDF, and the Alstom Foundation, among others, entrust him with several white card exhibitions. In 2011, the monograph *Au fil de l'Homme* is dedicated to him, portraits à la chambre made in different countries from 1993 to 2002 (Mali, Guinea, India, Morocco...). He holds numerous exhibitions in France and abroad and his works are present in public collections (BNF) and private (HSBC collection, Hermès collection, EDF fund).

Born in 1960 in Rueil-Malmaison, France

Lives and works in Paris, France

Galerie Parallax is a space dedicated to contemporary photographic art. Its vocation is to offer the artistic visions of photographers on a common theme. As a place of photographic creation, Galerie Parallax develops through its exhibitions the discovery of contemporary photographers, witnesses of our time, through various photographic techniques. Our mission is to defend the work of photographic authors, promote it and introduce it to the widest possible audience.

Galerie Parallax

3, rue des Épinaux

13100 Aix-en-Provence

galerieparallax.fr

Les sages#2, 2025

Oxydotype

60 × 60 cm / 23,6 × 23,6 in

Unique piece

© Denis Félix

Courtesy Galerie Parallax



Mutations, Monuments and Myths Emile Gostelie is an artistic researcher who explores hidden realities beyond perception. Inspired by science, particularly Ludwig Boltzmann's theories on entropy, he couples analytical curiosity with creative freedom. His decades-long project began with a single photo of a haystack taken in Normandy. This image sparked memories of forms he had never seen but somehow recognized. Through deconstruction and reassembly, he reveals endless mutations and new meanings, questioning how reality evolves into myth. His process is both systematic and intuitive, transforming a familiar object into a prism of imagination, memory, and transformation. Gostelie's work bridges conceptual art, Romanticism, and philosophical inquiry. By reworking this one photograph, Gostelie demonstrates how perception is never fixed and how even the simplest image contains infinite potential waiting to be uncovered.

At a p p r o c h e, foundational works from this series will be shown alongside *Mutations, Monuments and Myths*, exploring humanity's urge to turn chaos into structures of power and reverence. Referencing French monuments, these pieces reflect how collective memory shapes symbols.

Emile Gostelie's work has been exhibited at Tallinn Photo and Paris Photo, where he received the Carte Blanche prize in 2021. His work is in several private collections and at Delft Technology University, and has been published in Volkskrant, Standaard, Musee Magazine, C4 Magazine and HBR. His book *Laws of the Haystack* is part of the Rijksmuseum collection, and was included in the Singapore International Photography Festival's Call for Projects exhibition and subsequently exhibited in Singapore, Hong Kong, Korea and Taiwan.

Born in 1957 in Amsterdam, The Netherlands
Lives and works in Amsterdam, The Netherlands

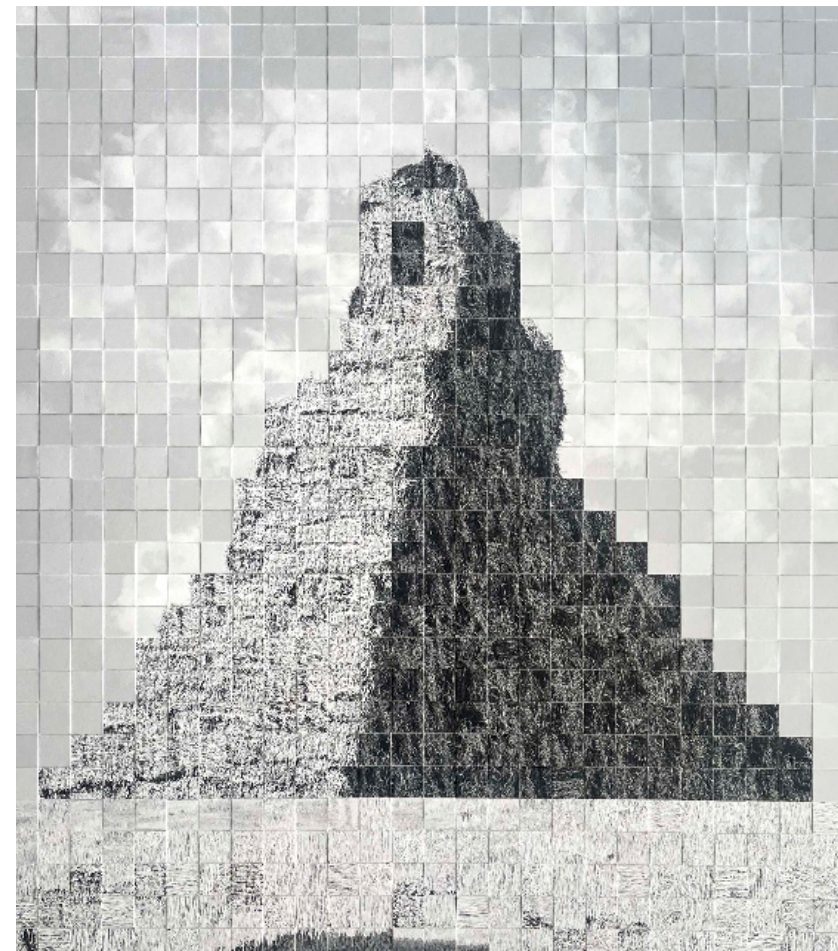
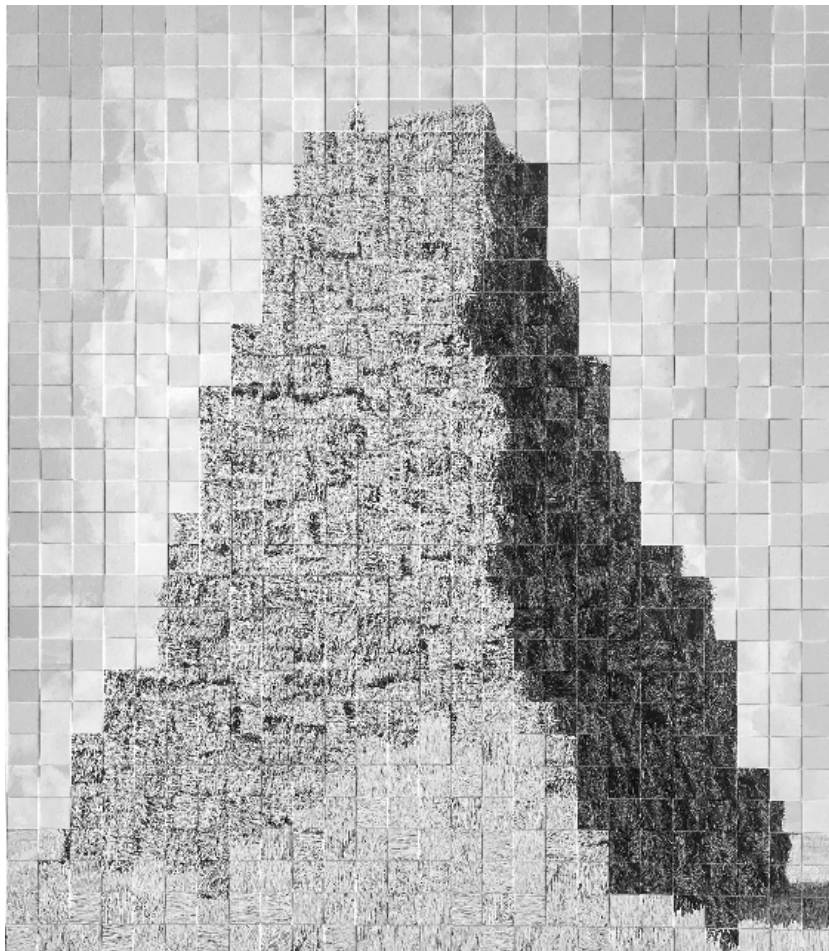
Contour Gallery, founded by Muriel Mager in 2017, is dedicated to photography and photo-based art that challenge the medium's conventions. Representing a carefully selected group of Dutch and international artists, the gallery supports practices that blur the boundaries of photography, fostering a dynamic exchange of ideas. Artists here treat photography as a flexible, experimental language to investigate narratives and concepts, reimagining its possibilities beyond traditional frameworks. Alongside photography, Contour also presents a small selection of contemporary artists who are exploring new directions in sculpture, further enriching its interdisciplinary approach. Since 2025, Contour has offered emerging curators a platform to develop their vision through the Young Curator Programme.

Contour Gallery
Josephstraat 164,
3014 TX Rotterdam, Pays-Bas
www.contour.gallery

← *Imagined community*, 2025
Tirage sur papier Hahnemuhle Baryta,
découpé puis ré-assemblé dans
son format d'origine, contre-collé
sur aluminium, verre musée
85 × 75 cm
Pièce unique

→ *Please lead me (on)*, 2025
Tirage sur papier Hahnemuhle Baryta,
découpé puis ré-assemblé dans
son format d'origine, contre-collé
sur aluminium, verre musée
85 × 75 cm
Pièce unique

© Emile Gostelie
Courtesy Contour Gallery



Memory of a gesture

Sophie Le Gendre worked as a film director and art director before turning to photography, but her work retains her immense sensitivity to the beautiful, luminous things in life. Always on the lookout for an unprecedented graphic dimension, the French photographer shares with us her universe where plant and mineral, air and earth, immensity and detail resonate... Her large prints on remarkable matte cotton paper give her photos an astonishing pictorial dimension between drawing and photography. Everything is light, nuance and emotion, with the avowed aim of seeing her viewers marvel. To do this, she keeps her eyes wide open to the small miracles of life, a quivering petal, a rustling stem, with a pure gaze, and an angle of view that transmutes what she sees, a flower becomes a star, a grass a forest... In these troubled times the world is going through, the photographer chooses to offer a luminous refuge to collectors and art lovers, whose images will open up dazzling windows, reflections of an ode to life, of an assumed optimism.

Memory of a gesture is a brand-new series by the artist in which light—at the heart of her work—telescopes the crumpled sheets of Japanese paper on which her subjects are printed. The crumpled papers, far from being destined for their usual rejection, are sublimated, and become reflections, sparkles and territories of emotion. They carry the echo of an instant.

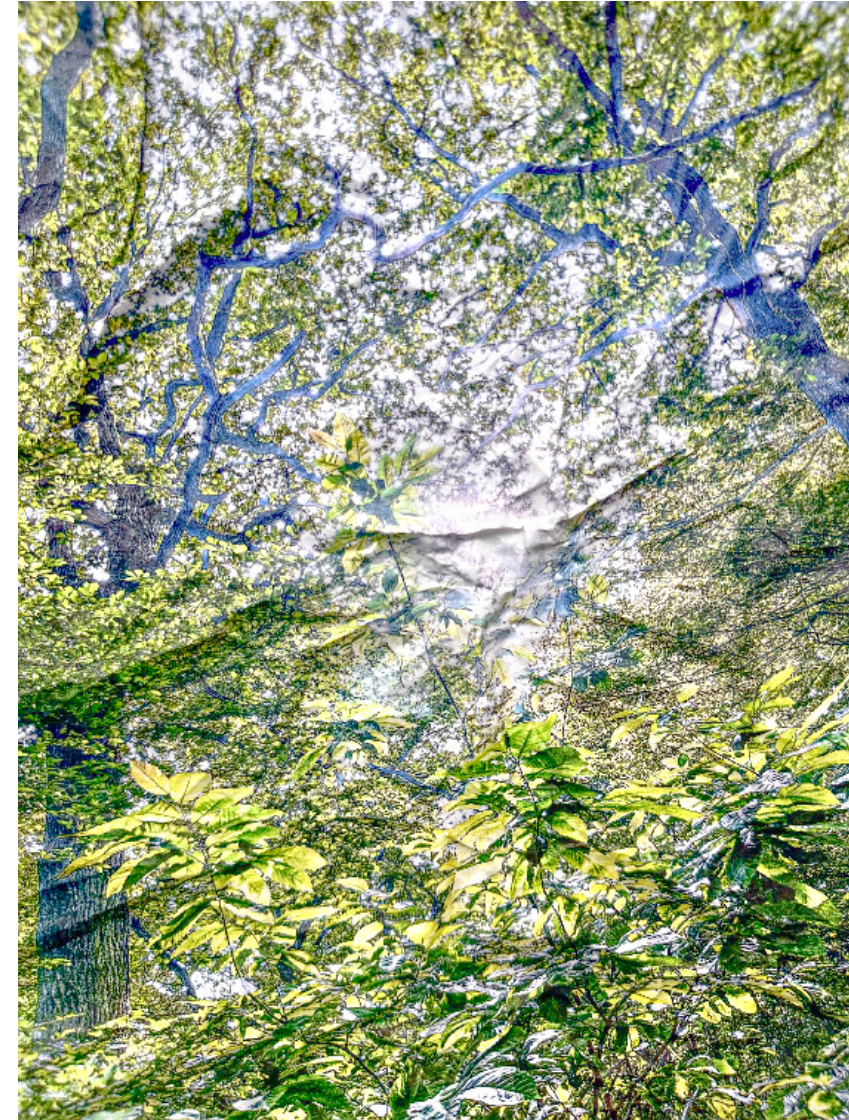
Sophie Le Gendre is the winner of the Prix Objectif Femmes in 2019 and of the First Prize in Photography at the Florence Biennale in 2021. Her work has been exhibited internationally at Art Expo New York and Hamptons Fine Art Fair, as well as in France, and has just been featured in the *Éternelles Errances* exhibition organized by Cultur Foundry. Sophie Le Gendre's work is regularly published in magazines such as *Artaïs* and *Openeye*.

Born in 1966 in Neuilly sur Seine, France
Lives and works in Romainville, France

Quand les fleurs nous sauvent defends a new concept of the art gallery. Conceptual, it creates unique events and artistic experiences on the theme of flowers, plants and nature in general. Nomadic, it invests Parisian venues for its exhibitions, and participates in numerous art fairs, enjoying the energy and encounters these events generate. Committed, it presents works by both emerging and established artists, welcoming both new and established collectors. Responsible, it uses its sales to finance flower distributions to the underprivileged via the association it has set up. Finally, the gallery creates and produces a podcast around intimate encounters with collectors, entitled “collection de collectionneurs”.

www.quandlesfleursnoussauvent.com

- ← *Fragilis*, 2025
Photography and creasing
on Kozo Fine Art Paper
100 × 75 cm / 39,4 × 29,5 in
Unique piece
- *Battement entre deux souffles*, 2025
Photography and creasing
on Kozo Fine Art Paper
75 × 60 cm / 29,5 × 23,6 in
Unique piece
- © Sophie Le Gendre
Courtesy Quand les fleurs nous sauvent



Chercher le Soleil

Sabatina Leccia develops a hybrid research where light becomes matter, a vital force, and a poetic element. Photography, textiles, drawing, and video intersect in a sensitive language where perforations, embroidery, and layering transform the image into bursts of light. Her work evokes interior landscapes constructed through slow and deliberate gestures. Coming from the world of embroidery, she uses a needle to pierce the paper of her drawings and photographs, sublimating details and creating fragile, sensitive images. In her photographs, which are an extension of her drawings, Sabatina Leccia reworks color and material like a drawing, capturing reality, transforming it, and transporting us elsewhere.

For **a p p r o c h e**, she presents the series *Chercher le Soleil* (Seeking the Sun), which explores her intimate connection to Corsica, a real and dreamt-of land, both a poetic refuge and a place of inner exile. The images, crafted by hand, transform into luminous fragments and interior landscapes, oscillating between vibration and abstraction. The use of textiles adds a tactile dimension, transforming her compositions into veritable “caressing images.” Part of this work was developed during the Residency Excellence des Métiers d’Art, in partnership with the Nicéphore Niépce Museum and the Émiland Gauthey High School. Sabatina Leccia, a Corsican artist from the diaspora, first translated her daydreams into embroidered interior cartographies, before incorporating the medium of photography to give materiality to this mirage-like territory.

Sabatina Leccia graduated in 2012 with an MA in Material Futures from Central Saint Martin’s School of Art and Design in London, where she developed an experimental approach to embroidery. After gaining experience in haute couture, she established her studio in Montreuil and exhibited her first embroidered paintings at the Amélie de Borchgrave gallery in Brussels in 2015. She has participated in numerous residencies and collaborations, notably with Fabrique Nomade, Maison Patou, and artist Alix Waline, with whom she created four-handed drawings between 2015 and 2023. Since 2022, she has been collaborating with photographer Clara Chichin on the Ts project, which won the Transverse Award in 2022, was supported by the DRAC Île-de-France in 2023, and was published by sun/sun éditions in 2024.

Born in 1984 in Paris, France

Lives and works in Montreuil, France

Galerie XII was founded by Valerie-Anne Giscard d’Estaing in 2007 in Paris. The editorial line of the gallery strives to promote artists working on new forms of the media with a multidisciplinary approach especially at the borders with painting, sculpture and collages, in recognition of the evolution of contemporary photography reflecting the role of the digital age in increasingly blurring the distinction between photography and other visual arts. The Gallery is a member of AIPAD and CPGA.

Galerie XII

10 et 14 rue des Jardins Saint-Paul

75004 Paris

www.galeriexii.com/fr

Chercher le Soleil, 2025
Inkjet print on Canson paper + perforations
50 × 65 cm / 19,7 × 25,6 in
Unique piece
Created as part of the Excellence des
métiers d'Art residency in partnership with
the Nicéphore Niepce Museum and the
fashion department of the Emiland
Gauthey High School

© Sabatina Leccia
Courtesy Galerie XII



Alan Turing (1954–1998)

Vincent Lemaire’s work revolves around photography and installation. His use of analog and digital photography is representative of the transitional period in which he grew up. By incorporating the photogram technique and the objects he uses to produce them into his work, he shifts his focus from the real to the abstract. Beyond thought, practice is fundamental to Vincent Lemaire, who never stops experimenting in his studio. For him, doing is fundamental, from shooting to editing, from printing to enlarging.

For **a p p r o c h e**, Vincent Lemaire presents an original work whose starting point is a tribute to the mathematician and cryptologist Alan Turing. This tribute takes the form of a large-scale installation featuring 24 black-and-white photographs, imagined portraits of Alan Turing post-mortem.

Vincent Lemaire graduated from the Beaux-Arts de Paris in 2010. He joined Galerie Dix9 in 2020, where he presented his first solo show *Pendrillon* in 2021.

Born in 1983 in Paris, France

Lives and works in Paris, France

Galerie Dix9, founded by Hélène Lacharmoise and located in the Marais district of Paris, opened its doors at the end of 2007. Galerie Dix9 aims to give long-term representation to young artists from all over the world, little-known or unknown on the French scene, while promoting them internationally. It often give them their first solo show. It is also interested in more established artists who are not represented in France. Pursuing a highly personal approach to programming, the gallery focuses on the artist’s discourse and its relevance to the medium used, and is particularly interested in artists who play on the transversality between the arts.

Galerie Dix9

19 rue des Filles du Calvaire

75003 Paris

www.galeriedix9.com

Alan Turing (1954-1998), 12 025 EH
Installation of 24 photographs, black and white prints on glossy baryta Ilford paper, gummed kraft, nails
Overall dimensions :
140,5 × 262 cm / 55,3 × 103,1 in
Each photograph :
45,5 × 31 cm / 17,9 × 12,2 in
Unique piece + 1 artist's proof

© Vincent Lemaire
Courtesy Galerie Dix9



Fragile Warning Lights

In her work, Anna Katharina Scheidegger frequently addresses issues relating to the fragility of nature, using her technical know-how to provoke reflection while exploring the limits of the image. As well as mastering the printing process to get as close as possible to the desired feeling, her use of erasure, disappearance and degradation testifies to her conviction that photography is as much, if not more, a tool for reflection than for representation. Marine plankton is one of the main supports for the existence of our own species. Not only does it form the basis of the marine food chain, but it also captures a significant proportion of atmospheric carbon dioxide and emits oxygen through photosynthesis. These micro-organisms account for just 1% of the planet's total plant mass, but produce more than half the oxygen we breathe. This lung of the planet is under threat. Since the 1950s, phytoplankton populations have fallen by 40%.

Fragile warning lights is a photographic study of the characteristics of phytoplankton with bioluminescence. Bioluminescence is the emission of light by living organisms, resulting from a chemical reaction that converts chemical energy into visible light. To create the images for *Fragile warning lights*, Anna Katharina Scheidegger uses photography in the etymological sense of the term: she writes with light. The instantaneous flashes of light and the agitation of the plankton are thus fixed in an image which, by recording the movement, captures the gradations and visually creates depth. However, the aim of this work is not to document the catastrophe, but to show the beauty of these declining micro-organisms. The interpretation of the impact of global warming on plankton is made through the bioluminescence, emitted under the effect of stress, as a matter of course.

After graduating from ENSAD Paris in 2003, then Le Fresnoy – studio national des arts contemporains in Tourcoing in 2005, where she was part of the technical team of the photographic laboratory until 2022. She has a perfect command of technique, which she combines with a constant desire to experiment. Her work has been widely exhibited in group and solo shows in Switzerland, France and Germany. Her work can be found in public and private collections such as La MEP, FRAC Grand Large, Société Générale collection, CNAP, La Samaritaine and ING Real Estate.

Born in 1976 in Sumiswald, Switzerland
Lives and works between Paris and Bern, Switzerland

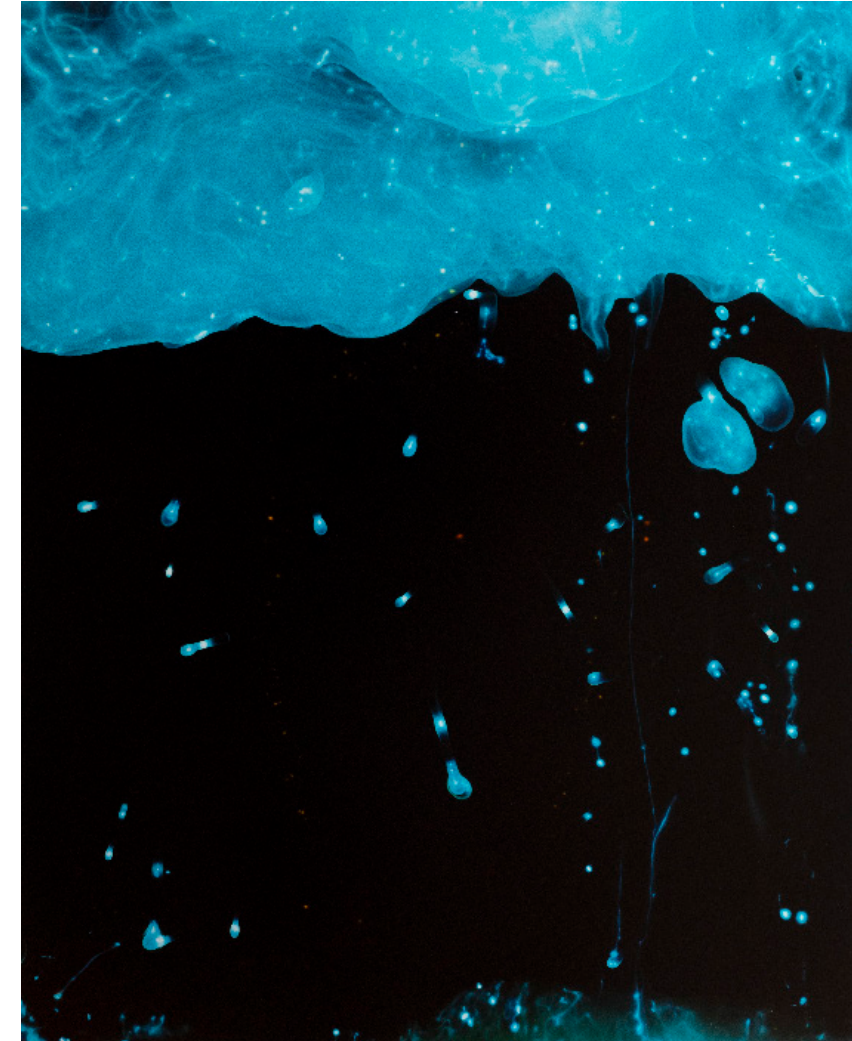
Anna Katharina Scheidegger developed her project as part of the PICTO LAB / EXPERIMENTER L'IMAGE residency offered by Picto Foundation, in collaboration with PICTO laboratories and production workshops. As a partner in the PICTO LAB program, the endowment fund gives artists the opportunity to test techniques and protocols, and to use them in unexpected ways to go beyond or explore new possibilities for images and their formal rendering. Picto Foundation brings together artists and network players, including rentingART, Fujifilm and Nielsen.

www.pictofoundation.fr

← *Fragile Warning-Lights N°11*, 2025
Color silver print from negative
100 × 80 cm / 39,4 × 31,5 in
Unique piece

→ *Fragile Warning-Lights N°05*, 2025
Color silver print from negative
50 × 40 cm / 19,6 × 15,7 in
Unique piece

© Anna Katharina Scheidegger



Hautes fréquences

Reeve Schumacher has perfect pitch—he listens to the vibrations of the world. Musician and visual artist, he approaches creation like a craftsman, where the repeated gesture shapes its work. With an Euclidean sense of space, he composes forms where intuition meets precision. But it's not only form that interests him—it's image, charged with symbolism and evocative power. He draws from visuals rooted in our collective unconscious (Christ, the Virgin Mary, Mireille Mathieu, or the Twin Towers) to deviate, reconfigure, and offer us a new, other-worldly interpretation. In his hands, vintage vinyl covers and postcards become the raw material for pixelated collages. This anachronistic bridge between analog and digital results in images with a digital appearance—where the pixel is simulated, recreated, seemingly sculpted. Whether in collage, large-scale sculpture, or installations performed in nature, this former gymnast's approach is one of flow and transformation. His work is gestural, where every movement combines resistance and control. The artwork becomes a landscape to traverse, a sensitive cartography where a universal memory is inscribed. Reeve Schumacher doesn't just make works - he opens passages.

For a project, Reeve Schumacher presents a body of work ranging from an *in situ* installation made of boat mooring lines to recent collages and photographs of ephemeral drawings performed in nature. In each of these proposals, the work emerges from an economy of means and an organic relationship to the world, where each traced, cut, or knotted line reveals a passage—an invisible frequency.

After graduating in Fine Arts from the University of Miami in 2003, Reeve Schumacher has since devoted himself to music and the visual arts, performing and exhibiting throughout France and internationally. In addition, he has self-produced 3 albums: *Lowside* in 2012, *Waste Land* in 2015, and more recently *Sonic Braille* in 2020.

Born in 1981 in Minneapolis, USA

Lives and Works in Arles, France

The first contemporary art gallery in Arles, LHOSTE exhibits local and international artists—emerging and established—since 2010, with a particular commitment to supporting self-taught practices. LHOSTE in Sound events bring together performance, music, visual art, and sound. The gallery comes alive with artist talks, wild banquets, underground auctions, and magazine launches. At LHOSTE, artists, visitors, patrons, and collectors mix freely and without pretense.

LHOSTE

9 Avenue Victor Hugo

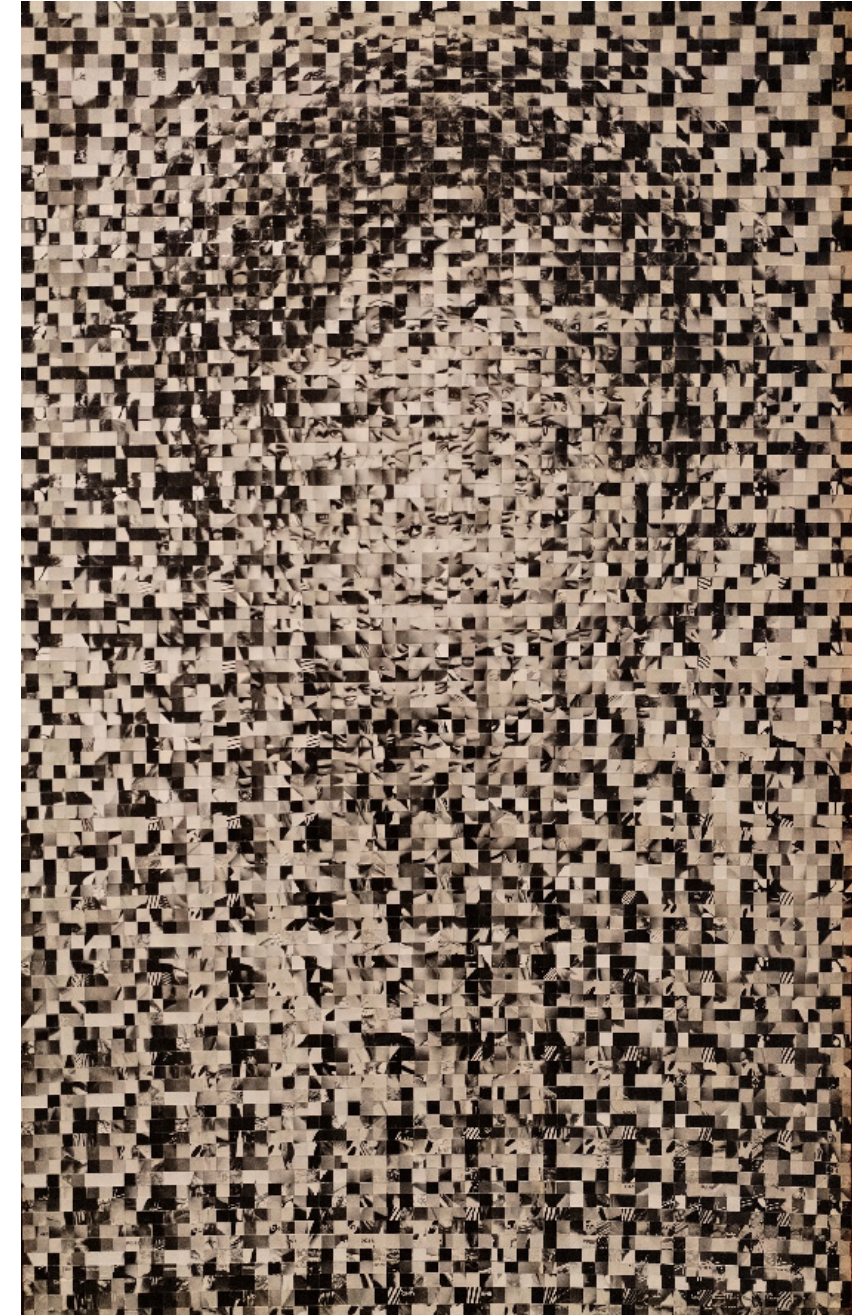
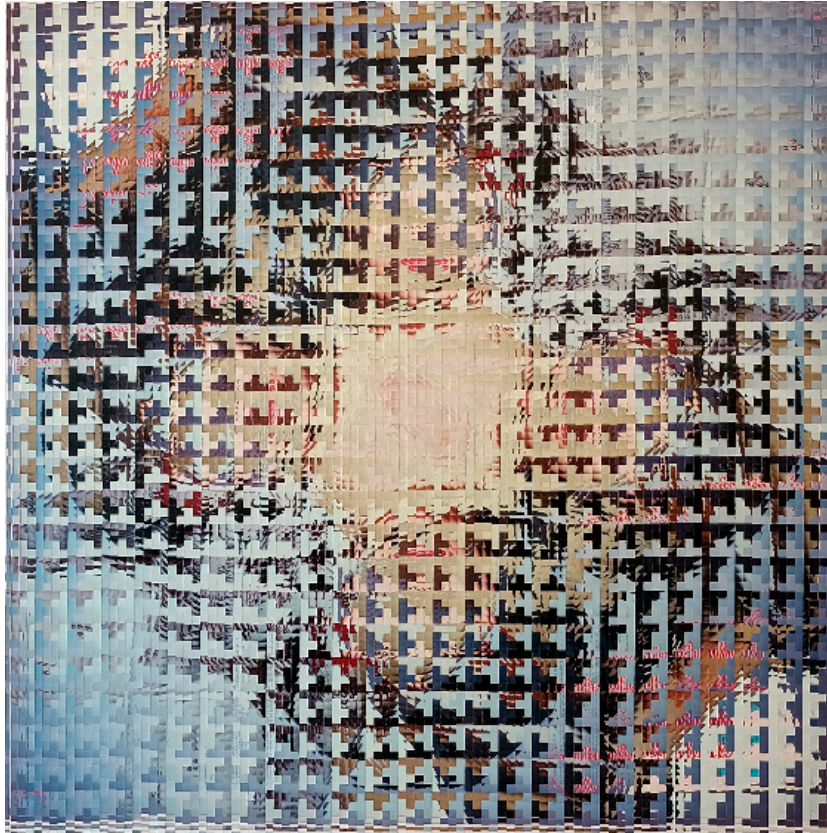
13200 Arles, France

lhoste-artcontemporain.com

← *Mimimandala*, 2023
Collage of vinyl album covers
124 × 124 cm / 48,8 × 48,8 in
Unique piece

→ *Starlette*, 2025
Vintage postcard collage
83 × 53 cm / 32,6 × 20,8 in
Unique piece

© Reeve Schumacher
Courtesy LHOSTE



Bodies that Wave / Waves that Embody Interdisciplinary artist Mimiko Türkkan develops a practice centred on the body—human, emotional, migratory, and watery. She explores the body as a site of experience, transformation, and connection, and as a mediator between human and more-than-human entities. Her works, combining video, performance, text, and drawing, question the fluidity of identities and the powers of the body. For several years, her work has been oriented towards water—not as a symbol or resource, but as a living entity: a body among bodies, and within bodies. Waves, in particular, have become a central motif in her thinking. They embody innergy—a form of intentional, inner energy—and offer a way to reflect on movement, connection, and transmission across time, space, and bodies. Through shared gestures, performances, and experimentation with various media, she seeks to “become wave”, to unite with moving forces, to learn from waves how to yield, resist, break, and begin again. For her photographic and video research and practice, she has travelled within Turkey and to Lake Baikal, Kyiv, Bali, and Thailand.

For **a p p r o c h e**, she presents a completely new series of red cyanotypes on cotton paper or textile. Each print captures either flux-based self-portraits where the body draws waves in light, or performed wave-like drawings, revealed through a process that is both chemical and corporeal.

Mimiko Türkkan studied photography and video at Bilgi University in Istanbul and obtained a master’s degree in fine arts from Central Saint Martins in London. Her works have been presented in numerous exhibitions internationally in France, Turkey, and Switzerland, at the Havana Biennial (2024) and soon at the Shanghai Biennale in 2025. She was a resident at the Cité des Arts in Paris and took part in LOOP Barcelona in 2024 as well as Liste Basel in 2025 and PhotoBasel in 2022, 2023 and 2025. Her works are included in several private and institutional collections.

Born in 1984 in Ankara, Turkey
Lives and works in Istanbul, Turkey

ANALIX FOREVER was founded in Geneva in 1991 by Barbara Polla, Analix Forever is an extraordinary gallery that develops projects both within its walls and abroad, favoring collaborations and co-creations with numerous figures from the worlds of art and literature. The discovery and promotion of young artists are key priorities, but Analix Forever also works on long-term projects with established artists. Analix Forever operates on a project basis around themes that are often rooted in political issues: imprisonment, the human condition and more particularly that of women, and, currently, peace, and is interested in the role of both images and words in contemporary cultural developments. Since 2025, Barbara Polla is associated editor of BSN Press and Analix Forever has become a gallery-bookshop.

Analix Forever
Rue du Gothard, 10
1225 Chêne-Bourg, Genève, Suisse
analixforever.com

Corps Ondulants #2, 2025
Red cyanotype on cotton paper
150 × 100 cm / 59 × 39,4 in
Unique piece

© Mimiko Türkkan
Courtesy Analix Forever



Unraveled Spaces: The Architecture of Touch

Daphne van de Velde's work explores the delicate tension between the longing for intimacy and the fear of physical confrontation. Deeply autobiographical, her practice reflects on what it means to inhabit a female body within a male-dominated society. Themes of desire and threat recur throughout her work, weaving vulnerability into a compelling dialogue between exposure and protection. Working across photography, performance, and sculpture, Van de Velde dissolves the boundaries between disciplines to explore surrender, bodily presence, and transformation. Her multidisciplinary approach is deeply informed by movement, spatial awareness, and embodied experience. The body is her primary tool—a vessel through which she investigates love, longing, rejection, and the slow dismantling of inhibition. In a world where physical closeness feels increasingly unsafe and uncommon, her process becomes an act of courage, allowing the protective shell of the body to fall away, revealing the fragile yet profound essence beneath.

The fragmented forms of Van de Velde's sculptures—shown at **a p p r o c h e**—express the tension between the inner and outer world, between solitude and connection. Her work reflects the constraints of bodily experience—sometimes self-imposed—while confronting the deep human yearning for closeness. She seeks to capture the precise moment when an invisible boundary is crossed, unveiling a private inner landscape that can no longer remain unseen. Her sculptures become traces of transformation, revealing the silent yet undeniable imprint of presence.

With a background in Fine Arts (ArtEZ), Architecture, contemporary dance, and a cum laude degree in autonomous photography from the Fotoacademie in Amsterdam in 2020 Daphne van de Velde is a multimedia artist. Her work has been exhibited at renowned international exhibitions and festivals, including: Body Talk (2024) – Stedelijk Museum Vianen (NL); Fear (2024) – Museo La Collegiata dei Pietro e Orso (IT); Het uur Blauw & Skin in the Game (2023 & 2022) – Black Swan Gallery (BE); UNSEEN Amsterdam (2022 & 2023) – (NL). Most recently, she won the Off The Wall Award at MIA Photo Fair, Milan (2025).

Born in 1973 in Borculo, the Netherlands
Lives and works in Arnhem, the Netherlands

Black Swan Gallery was founded in 2017 by passionate art collector Kristoff Tillieu, who did not connect with the art world's dominant traditions such as the static white space. The gallery is a dynamic space, where ideas take shape, artists take centre stage, and their creations live. Each exhibition departs from a precisely woven narrative, across the boundaries of form and media. Each exhibition touches perennial themes such as human existence and our relationships in all its aspects, and the fluid divide between ourselves and the world.

Black Swan Gallery
Langerei 24,
8000 Brugge, Belgique
blackswangallery.be

Dress, 2022

Photographic sculpture

Print on Innova IFA 12 fine art paper

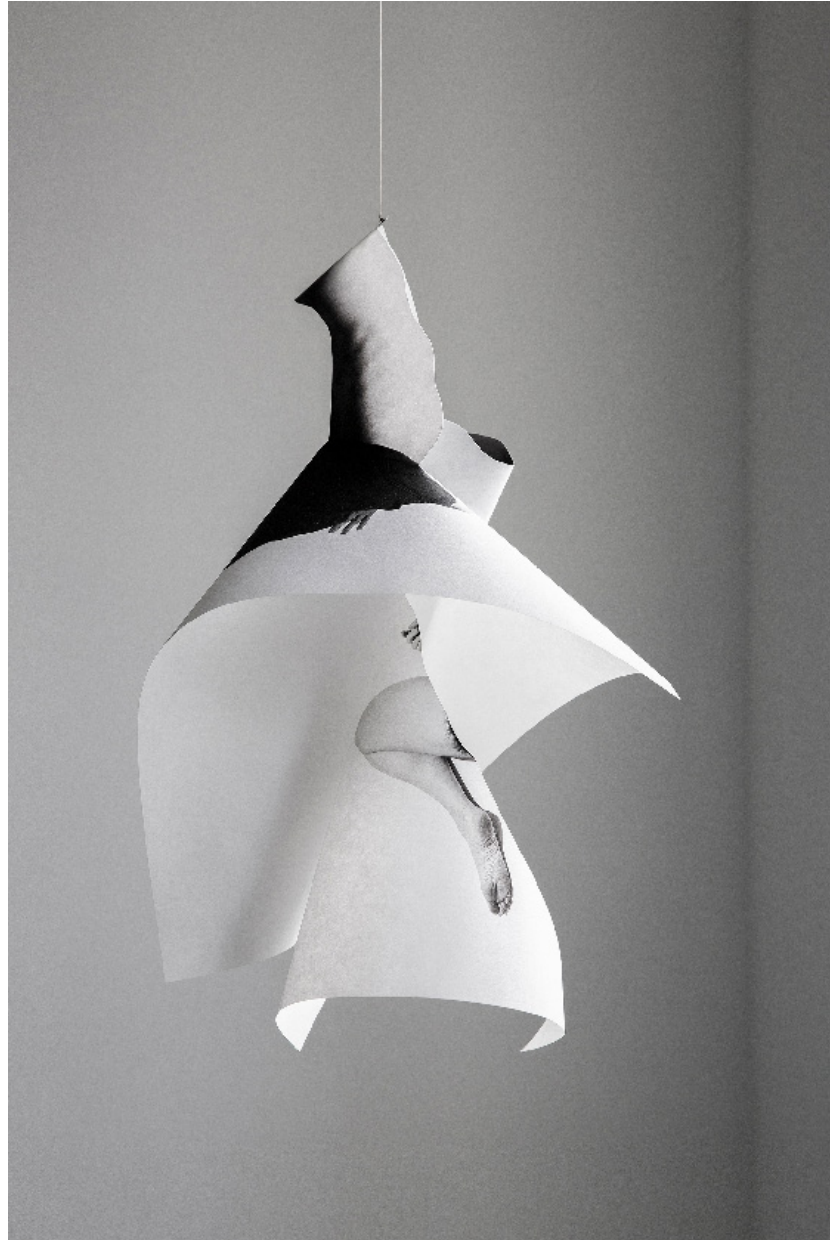
(170 × 70 × 70 cm / 67 × 27,5 × 27,5 in)

Print on Kozo Japanese paper

(45 × 35 × 30 cm / 17,7 × 13,7 × 11,8 in)

Edition of 3

© Daphne van de Velde
 Courtesy Black Swan Gallery



For its first participation in **a p p r o c h e**, TCHIKEBE present a set of unique multiples by two renowned French artists: Thu Van Tran and Thomas Mailaender. These works, produced in very small series in our Marseille studio, each feature significant variations, making each piece a unique work.

In Thu Van Tran's work color is mutating, reborn in what seems to suffocate it. Nuances emerge in a night of upheavals "never quite black," like so many imaginary possibilities, like breaths of fresh air. Color is embodied in a form of poetic struggle for this artist whose aesthetic transcends history. Her series *The Colors of Gray* offers a kaleidoscopic vision of a mysterious landscape, an evanescence of colors that intertwine and thwart the direct reading of the photograph at the origin of the image.

The artistic practice of Thomas Mailaender questions the role and primary function of the image through a protean approach to photography. He pursues numerous visual investigations through the use of different photographic techniques but also through the addition of unique materials reinvested in a museum context.

Among other works presented, *Les lentilles* (The Lenses) form a heterogeneous ensemble, reflecting an old-fashioned and colorful universe derived from periodical publications (fashion, erotic, and other magazines) that take on new meaning in a round and compact form, framed behind tractor headlights.

Thu Van Tran

Born in 1979 in Hanoi, Vietnam

Lives and works in Paris, France

Thomas Mailaender

Born in 1979 in Marseille, France

Lives and works between Marseille and Paris, France

TCHIKEBE is a cooperative of art artisans founded in Marseille in 2012. It brings together in one space: an art screen printing studio, a digital photo lab, a framing workshop, and a contemporary print publishing house. Numerous French and international artists, from diverse generations, movements, and aesthetics, are invited to work there each year, with the aim of producing original signed and numbered prints. Recent collaborators with TCHIKEBE include: Jean-Luc Moulène, Nina Childress, Olivier Mosset, Claude Viallat, Tursic & Mille, Marie Bovo, Claude Closky, and others.

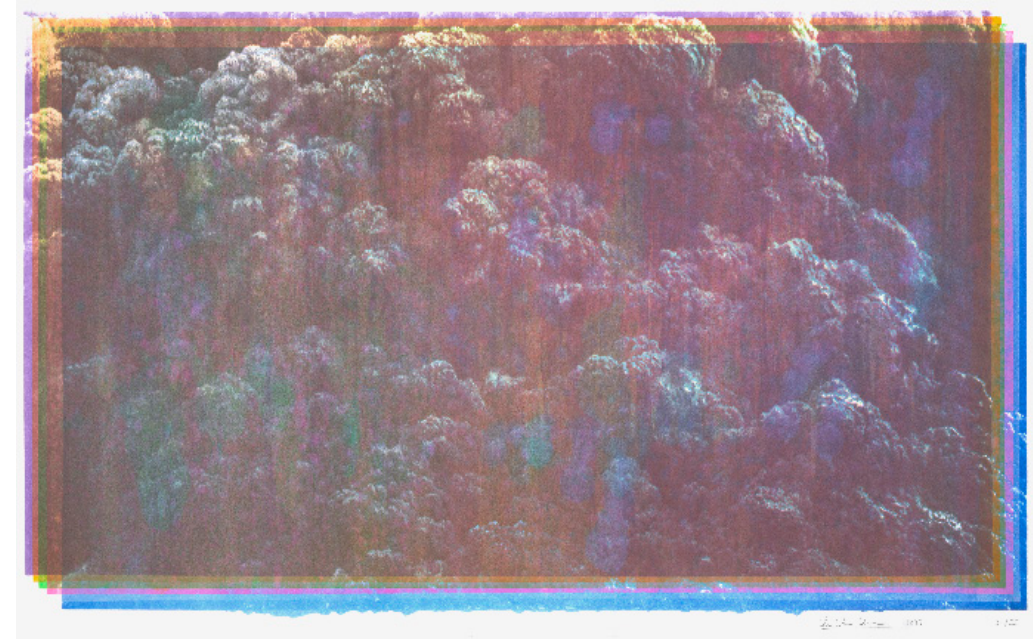
tchikebe.com

← Thomas Mailaender
Les lentilles 21, 2024
 Magazine photograph mounted under
 car headlight lens
 17,8 × 17,8 cm / 7 × 7 in
 Unique piece

© Thomas Mailaender

→ Thu Van Tran
Les Couleurs du gris #16/55, 2023
 Silkscreen on Arches 88 300 gr paper
 47 × 75 cm / 18,5 × 29,5 in
 Edition of 55 unique pieces
 + 10 A.P. + 15 off-trade

© Thu Van Tran



For the second year in a row, **a p p r o c h e** is delighted to welcome PODA, La Petite Œuvre d'Art.

A unique and creative approach to collecting and monstration, La Petite Œuvre d'Art is a collection of author's photographs framed in a small format. The work is sold in a box that is both its case and frame. PODA can be offered, collected and taken away.

Today, the collection includes over 500 photographs by 21 photographers and visual artists, all widely recognized within the art world: Jean-Christian Bourcart, Michel Bousquet, Jérôme Brézillon, Gilles Coulon, Celine Croze, Bertrand Desprez, Fatoumata Diabaté, Robert Doisneau, Gabrielle Duplantier, Gilles Favier, Jean-Marc Fiess, Justine Fournier, Marine Lanier, Robin Lopvet, Stéphane Lavoué, Sylvie Meunier, Kourtney Roy, Frédéric Stucin, Flore-Aël Surun, Patrick Tourneboeuf et Laure Vasconi. Their work is regularly exhibited and the subject of numerous books.

The PODA team selects each work after a rigorous editorial process, and makes sure to respect the artist's statement, allowing each PODA to be presented individually or as a series. The collection will be regularly enriched by new works and new artists. PODA participates in and organizes artistic residencies, exhibitions and cultural events.

For **a p p r o c h e**, PODA, accompanied by Emilia Genuardi, presents a new collaboration: 3 new artists from previous editions of **a p p r o c h e** will enrich the collection and be presented on the walls of the Molière for this 9th edition.

La PODA

40 rue Pierre Sépard

34200 Sète

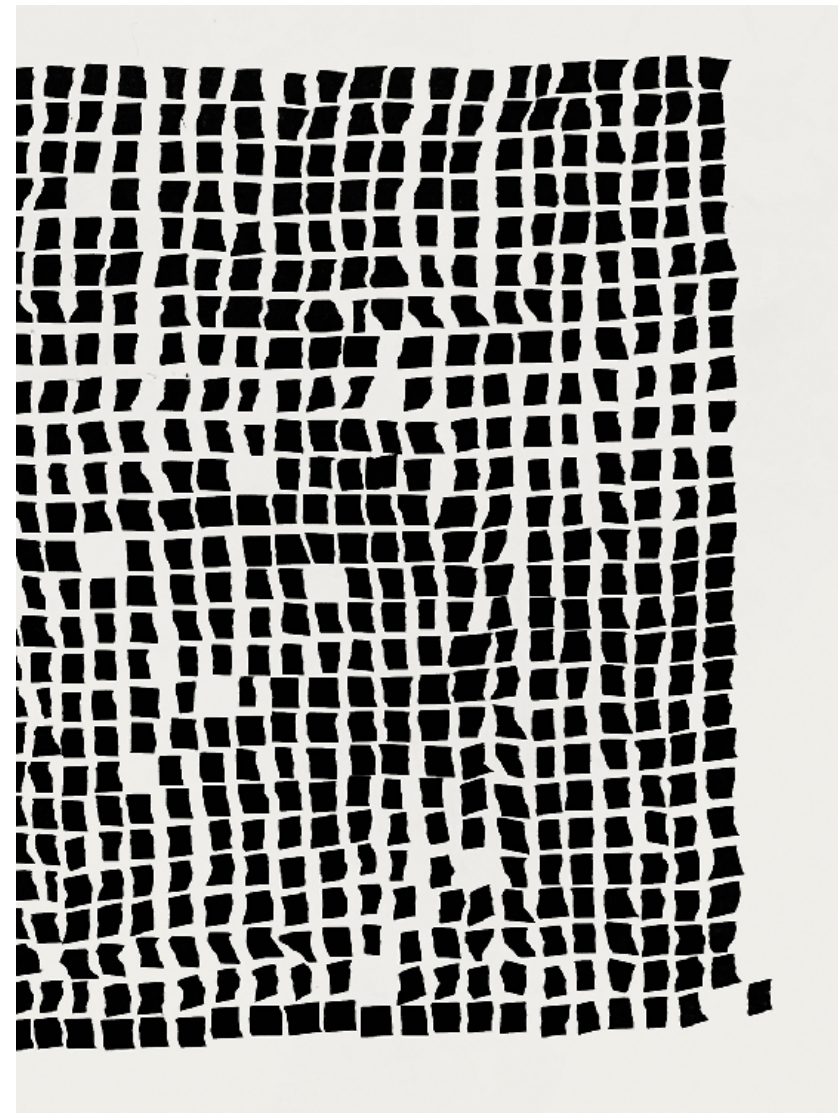
www.poda-photo.com

← *Floriane 2*, 1999
France
Tirage pigmentaire, papier Baryta
Hahnemühle 315g
9 × 12 cm

© Gabrielle Duplantier

→ *Atelier 3 #3*, 2019
Aix en Provence, France
Tirage pigmentaire, papier Kozo
blanc 110g
9 × 12 cm

© Michel Bousquet



a ppr oc he × PhotoSaintGermain: Sixtine de Thé

Driven by a shared sensibility and often converging artistic choices, PhotoSaintGermain and **a ppr oc he** have presented many of the same artists over the years. This year, PhotoSaintGermain and **a ppr oc he** have chosen to strengthen their ties through a new collaboration: “crossed perspective”.

For this edition, **a ppr oc he** is supporting the Sixtine de Thé exhibition, presented as part of PhotoSaintGermain. In return, PhotoSaintGermain will support Léonard Bourgois Beaulieu’s solo show at **a ppr oc he**.

A fertile dialogue between two leading photography events in Paris, a new dynamic that reflects their shared commitment to the contemporary art scene.

a p p r o c h e × PhotoSaintGermain: Sixtine de Thé

Blind films is a project carried out in collaboration with non-sighted people. First photographed in Sixtine de Thé's studio, they then responded to the image she had just captured of them by creating a portrait of the photographer on large-format film. Either by imagining her face or after touching it, Braille tools allowed them to feel the relief of their lines, and phosphorescent makeup allowed them to draw directly with light, the traces of which darkened during development. There are therefore shapes and figures drawn directly with light, but also the traces of the touch of those who see with their fingers. Retinal visions and inner gazes intertwine to create a new kind of rebus.

After studying art history at the École du Louvre, the École Normale Supérieure (Ulm), and a master's degree at Paris X, Sixtine de Thé graduated from the Beaux Arts de Paris in 2021. Her artistic practice oscillates between photography, writing, sound, video, and sculpture, always in pursuit of questioning the appearance of images: how are they born?

Born in 1991 in France

Lives and works in Paris

a p p r o c h e x PhotoSaintGermain: Sixtine de Thé



Sixtine de Thé
Pellicules aveugles, 2025

© Sixtine de Thé

α p p r o c h e × Studio Frank Horvat: Edouard Taufenbach & Bastien Pourtout

For the 5th edition of Dialogue, Fiammetta Horvat invites curator Emilia Genuardi to think about the link between Frank Horvat's archives and contemporary photography. Emilia Genuardi choose to invite the artist duo Edouard Taufenbach and Bastien Pourtout.

a p p r o c h e × Studio Frank Horvat: Edouard Taufenbach & Bastien Pourtout

Formerly the studio of photographer Frank Horvat (1928–2020), the Studio houses his entire archive and works to promote and preserve his work. The Studio’s vocation is to promote dialogue between contemporary creation and the history of photography. Since 2021, the Studio has invited a contemporary artist to engage in an in situ dialogue with the work of Frank Horvat, his collection of prints by other photographers and his studio. Each artist, using his or her own language, discovers forgotten chapters in Frank Horvat’s body of work, which they parallel with their own practice. Each exhibition offers a new perspective on Frank Horvat’s archive. Studio Frank Horvat has joined forces with Éditions Process to offer a collection of books retracing these exhibitions.

For the 5th edition of Dialogue, the duo Edouard Taufenbach and Bastien Pourtout present the results of their work *in situ*, *Studio Échos*, for which they imagined linking the two places in the photographer’s life by invoking, in the Boulogne-Billancourt studio, his house in Cotignac in Var. Through projection and staging, their installation takes the form of a journey into Frank Horvat’s memory and images, evoking the photographer’s intimate life and the porosity between personal and professional in creation.

Their work has been exhibited in numerous solo and group exhibitions, notably at Galerie C (Paris) in 2024 and 2023, at the INHA in Tunis (Tunisia) and the Daegu Photo Biennial (Korea) in 2023, and at the Paris Cinémathèque in 2022. They are laureates of the Villa Médicis in 2021. The duo is represented by Galerie C in Paris – Neuchâtel, Almanaque fotográfica in Mexico City and Galerie du Passage Pierre Passebon in Paris.

Born 1988 in Neufchâteau, France

Born 1982 in Saint-Germain-en-Laye, France

Live and work as a duo in Paris

α p p r o c h e × Studio Frank Horvat: Edouard Taufenbach & Bastien Pourtout



Edouard Taufenbach & Bastien Pourtout
Work in progress

© Edouard Taufenbach
& Bastien Pourtout

a ppr oc he × Drawing Hôtel: Jérôme Grivel

a ppr oc he is pleased to renew its collaboration with the Drawing Hotel and the Drawing Lab, the first space dedicated to the production and promotion of contemporary drawing.

For this occasion, a ppr oc he will present the work of Jérôme Grivel, a multidisciplinary artist, in an exhibition at the heart of the Drawing Hotel, located just a few meters from the Molière, in parallel with the 9th edition of the salon.

a p p r o c h e x Drawing Hôtel: Jérôme Grivel

DRAWING
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Jérôme Grivel is a French artist, active in both the visual arts (draughtsman, sculptor, video artist) and scenic arts (performer, musician and choreographer). In his visual proposals, Jérôme Grivel engages in research into landscape, architecture and the body. Each work is an escape strategy that the artist presents to us, but whose finality is not a solution, rather a disquieting observation. In this sense, they are mental images of a tension between man and his environment, between the need for freedom and constraining, even repressive reality.

A graduate of ENSA Villa Arson (Nice), he exhibits, performs and holds residencies in France and abroad. He has been nominated for various awards (Bourse Révélation Emerige in 2017, Prix Sciences Po in 2019, Prix de dessin Pierre David Weill in 2021...) and is the winner of the Prix du Centre Wallonie-Bruxelles, Carré sur Seine 2024.

Born in 1985 in Mulhouse, France

Lives and works between Montreuil and Nice, France

In the heart of Paris, just steps away from the Comédie Française, the Palais-Royal, the Louvre Museum, and the Museum of Decorative Arts, close to the Opera and the department stores, the Drawing Hotel, a 4-star hotel in the Drawing Hotels Collection, invites you to enjoy its 48 contemporary designed rooms showcasing furniture from French and international editors and designers.

Conceived by Carine Tissot, director of Drawing Now Art Fair and the Drawing Society, the contemporary drawing salon, she was assisted in bringing it to fruition by the interior architecture duo NIDO. The hotel houses the Drawing Lab, the first production and promotion space dedicated to contemporary drawing. Located at 17 Rue de Richelieu (1st arrondissement, Paris), the corridors of the 5 floors have been invested by artists Lek & Sowat, Abdelkader Benchamma, Clément Bagot, Françoise Pétrivitch, Thomas Broomé, and Stéphane Perraud on the gable of the building.

drawinghotel.com

α p p r o c h e × Drawing Hôtel: Jérôme Grivel



Sous-bois #2 (paysage-clôture), 2024
Charcoal on paper, steel, artist's frame
164 × 84 cm / 64,5 × 33 in

© ADAGP
Jérôme Grivel
Courtesy Galerie Idéale

Emilia Genuardi, Founder and director

A specialist in contemporary photography and a curator, Emilia Genuardi studied art history and architecture at Manchester University before moving to Paris, where she worked as a photographers' agent. For ten years she travelled the world, producing various series of images, books and exhibitions. In 2012, she took over as artistic director of Galerie Madé in Paris, bringing together established artists and avant-garde creations.

In 2017, driven by the desire to create a unique format, she founded the **a p p r o c h e** salon, dedicated to artists experimenting with the photographic medium. In 2023, still driven by her commitment to contemporary creation, she launched *un*Represented by **a p p r o c h e**, the first fair dedicated to artists not represented in galleries, supported by a community of collectors. These two independent annual events are produced by **a c c r o c h e**, a company she founded in 2018.

In 2020, she became artistic advisor for the Prix Swiss Life à 4 mains, awarded to an original project combining a photographer and a composer. Since 2021, she has been a member of the Board of Directors of the Swiss Life Foundation.



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2024

Daniel Bourgaïs [FR] *Galerie Data* [FR] · Alessandra Calò [IT] *LAB 1930* [IT] · Isabelle Chapuis [FR] *Analix Forever* [CH] · Alexandre Dupeyron [FR] *Galerie du Jour agnès b.* [FR] · Hiên Hoàng [VN] *MUCHO MAS!* [IT] · Sara Imloul [FR] *Hopstreet Gallery* [BE] · Benoît Lefeuvre [FR] *Porte B* [FR] · Sandrine Marc [FR] *Résidence PICTO LAB* [FR] · Anthony Morel [BE] *Galerie Parallax* [FR] · Jackie Mulder [NL] *Janknegt Gallery* [NL] · Inês D’Orey [PT] *Galeria Presença* [PT] · Jesse Wallace [FR] *Echo 119* [FR] · Elles Walschaerts [BE] *Nationale 8 Gallery* [BE] · Susanne Wellm [DK] *Galerie XII* [FR, US] · Antoine De Winter [BE] *Hangar Gallery* [BE] · La PODA [FR]

- Art direction: Emilia Genuardi, Audrey Illouz
- 13 galleries + Résidence Picto Lab + La PODA

2023

Ibrahim Ahmed [KW] *TINTERA* [EG] · Tomás Amorim [BR] *Galerie du Jour agnès b.* [FR] · Yoan Béliard [FR] *Galerie Valérie Delaunay* [FR] · Marguerite Bornhauser [FR] *Porte B* [FR] · Anne Lise Broyer [FR] *Galerie S* [FR] · Guillaume Chamahian [FR] *Analix Forever* [CH] · Kensuke Koike [JP] *Open Doors* [UK] · Vuyo Mabheka [ZA] *AFRONOVA* [ZA] · Victoria Marques-Pinto [PT] *Black Box Projects* [UK] · Sakiko Nomura [JP] *Galerie Echo 119* [FR] · Thomas Paquet [FR] *Résidence PICTO LAB / EXPÉRIMENTER L’IMAGE* [FR] · Jannemarein Renout [NL] *Galerie Bart* [NL] · Jean-Vincent Simonet [FR] *Intervalle* [FR] · Laure Winants [BE] *Fisheye Gallery* [FR] · Sophie Zenon [FR] *Galerie XII* [FR]

- Art direction: Emilia Genuardi, Michel Poivert
- 14 galleries + Résidence Picto Lab

2022

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

- Art direction: Emilia Genuardi
- 13 galleries + Résidence Picto Lab + Prix Swiss Life à 4 mains

2021

Yasmina Benabderrahmane [FR] *Galerie Bacqueville* [FR, NL] · Camille Benarab-Lopez [FR] *Chloé Salgado* [FR] · Sylvie Bonnot [FR] *Ségolène Brossette Galerie* [FR] · Kim Boske [NL] *FLATLAND* [NL] · Antony Cairns [UK] *Intervalle* [FR] · John Chiara [US] *Galerie Miranda* [FR] · Caroline Corbasson [FR] *Galerie L’inlassable* [FR] · Grégoire Eloy [FR] *Tendance Floue* [FR] · Bertrand Hugues [FR] *Galerie Eric Mouchet* [FR] · Ilanit Illouz [FR] *Galerie Fontana* [NL] · Alix Marie [FR] *Ncontemporary* [IT] · Laurent Millet [FR] *Galerie Binome* [FR] · Mouna Saboni [FR] *Galerie 127* [FR, MA] · Marleen Sleeuwits [NL] *Galerie Bart* [NL] · David Weber-Krebs [BE] *Secteur a ppr oc he* [BE] · Vasantha Yogananthan [FR] *The Photographers’ Gallery* [UK]

- Art direction: Emilia Genuardi, Tatyana Franck, Étienne Hatt, Aurélia Marcadier, Caroline Stein, Raphaëlle Stopin
- 15 galleries (1 artist in a ppr oc he sector)

2020—2021

Vincent Ballard [FR] *Galerie Lumière des roses* [FR] · Marco Barbon [IT] *Galerie Clémentine de la Féronnière* [FR] · Filip Berendt [PL] *Galerie L'étrangère* [UK] · Katrien de Blauwer [BE] *Galerie Les filles du calvaire* [FR] · Ellen Carey [US] *Galerie Miranda* [FR] · Roger Catherineau [FR] *Les Douches la Galerie* [FR] · Coraline de Chiara [ID] *Galerie Claire Gastaud* [FR] · Sylvain Couzinet-Jacques [FR] *Galerie C* [CH, FR] · Thomas Devaux [FR] *Galerie Bertrand Grimont* [FR] · Laurent Lafolie [FR] *Galerie Binome* [FR] · Claudia Larcher [AT] *Galerie 22,48m²* [FR] · Lucas Leffler [BE] *Galerie Intervalle* [FR] · Le fétichiste *Christian berst art brut* [FR] · Ken Matsubara [JP] *Galerie Eric Mouchet* [FR] · Jean-Claude Ruggirello [TN] *Galerie Papillon* [FR] · Patrick Waterhouse [GB] *The Ravestijn Gallery* [NL] · Édouard Taufenbach & Régis Campo [FR] *Prix Swiss Life à 4 mains* [FR]

- Art direction: Emilia Genuardi, Elsa Janssen, Léa Chauvel-Lévy, Tristan Lund
- 16 galleries + Prix Swiss Life à 4 mains
- Exceptional edition dedicated to unique pieces

2019

Cathryn Boch [FR] *Galerie Papillon* [FR] · Anaïs Boudot [FR] *Galerie Binome* [FR] · Jonny Briggs [GB] *Ncontemporary* [IT] · Lindsay Caldicott [GB] *Christian Berst Art Brut* [FR] · My-Lan Hoang-Thuy [FR] *Secteur a pp roc he* [FR] · Éléonore False [FR] *Secteur a ppr oc he* [FR] · Benoit Jeannet [CH] *Galerie Eric Mouchet* [FR] · Lebohang Kganye [ZA] *AFRONOVA Gallery* [ZA] · Douglas Mandry [CH] *Bildhalle Gallery* [CH] · Thomas Paquet [FR] *Galerie Thierry Bigaignon* [FR] · Pugnaire & Raffini [FR] *Ceysson & Bénétière* [FR, LU, US] · Sébastien Reuzé [FR] *Meyer Zevil Art Project* [FR] · Noé Sendas [BE] *MC2 Gallery* [IT] · Laure Tiberghien [FR] *Galerie Lumière des roses* [FR] · Dune Varela [FR] *Secteur a ppr oc he* [FR]

- Art direction: Emilia Genuardi, Elsa Janssen, Etienne Hatt
- 12 galleries (3 artists in a ppr oc he sector)

2018

David De Beyter *Galerie Cédric Bacqueville* [FR] · Juliana Borinski *Secteur a ppr oc he* [FR] · 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 Sauvin & Kensuke Koike *Secteur a ppr oc he* [FR] · Ruth Van Beek *The Ravestijn Gallery* [NL]

- Art direction: Emilia Genuardi, Elsa Janssen
- 12 galleries (2 artists in a ppr oc he sector)

2017

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 *Secteur a ppr oc he* [FR] · Edouard Taufenbach *Galerie Binome* [FR] · Raphaëlle Peria *Galerie Papillon* [FR]

- Art direction: Emilia Genuardi, Léa Chauvel-Levy
- 13 galleries (1 artist in a ppr oc he sector)

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REIMS - FRANCE

L U X

Avec le soutien de:

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For its 9th edition, **a p p r o c h e** is extending its partnership with the C-E-A (French Association of Exhibition Curators). Initiated in 2024, this collaboration aims to promote exchanges between artists and curators. It offers the participating artists and C-E-A member curators the opportunity to meet and begin their first collaborative project.

The curator selected from a call for applications launched by C-E-A will be announced at the end of September. He or she will be invited to discover the projects of the artists featured in the 9th edition of **a p p r o c h e**, and write a short text presenting the work of an artist of his or her choice.

In 2025, we hope to give this partnership a new dimension by strengthening the link between curator and artist.

In order to give additional visibility to this collaborative work, the text produced by the curator will be published in the media in January 2026.

General informations

approche

Opening times

Wednesday 12 November 2025
11–9pm Opening by invitation only

Thursday 13 November 2025
11am–1pm VIP, by invitation only
1–8pm Open to the public, by reservation only

Friday 14 November 2025
11am–1pm VIP, by invitation only
1pm–8pm Open to the public, by reservation only

Saturday 15 November 2025
11am–1pm VIP, by invitation only
1pm–8pm Open to the public, by reservation only

Sunday 16 November 2025
11am–1pm VIP, by invitation only
1–6pm Open to the public, by reservation only

Reservations

Reservations on [approche.paris](https://www.approche.paris) from 13 October 2025

Access

Le Molière
40, rue de Richelieu
Paris 1

 **7** Pyramides
 **1** Palais Royal Musée du Louvre
 **73 39 48** Palais Royal Musée du Louvre
 Croix des Petits Champs

à p p r o c h e x PhotoSaintGermain

Exhibition from 6 to 28 November 2025

Festival PhotoSaintGermain

Institut National des jeunes aveugles (INJA) – Louis Braille

56 Boulevard des Invalides – Paris 7

Wed. – Sat. from 2pm to 6pm

appr oc he x Studio Frank Horvat

Exhibition from 4 Nov. 2025 to 31 Jan. 2026

5, rue de l'ancienne mairie – Boulogne-Billancourt

By appointment only

Free admission

a p p r o c h e x Drawing Hotel

Exhibition from 12 Nov. 2025 to 11 Jan. 2026

Drawing Hotel

17 rue de Richelieu – Paris 1

Free admission

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