

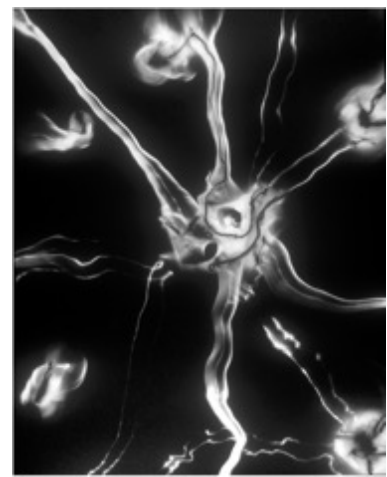
31 October – 23 December 2024

Ellen Carey + Tomas Van Houtryve  
*Black and white, topographies*

The third chapter of the gallery collaboration features rare black and white works by Ellen Carey (1952, American) from her early series of darkroom experiments *Dings & Shadows* and *Photogenic Drawing*; her abstract, sculptural silver gelatin photograms are presented in dialogue with recent B&W photographs by Tomas Van Houtryve (1975, Belgian-American), of the Notre Dame cathedral in Paris, from his series "Thirty Six Views of Notre Dame", produced in partnership with the EPRNDP (Etablissement public chargé de la conservation et de la restauration de la cathédrale Notre Dame de Paris), French public entity in charge of the cathedral's restoration after the 2019 fire. Van Houtryve's documentary images are made with different techniques, both contemporary and 19th century, echoing Carey's contemporary practice with historical photographic processes.



ELLEN CAREY *Dings & Shadows*, 2011  
Silver gelatin photogram  
61x50.8 cm / 24x20 inches, unique



*Photogenic Drawing* (2000)  
Silver gelatin photogram  
50.8x40.6 cm / 20x16 inches, unique



TOMAS VAN HOUTRYVE  
*Notre-Dame cathedral without the spire*, 2022  
Wet collodion print



Completion of the new Notre Dame spire, 2023

## ARTIST BIOGRAPHIES

CAREY, ELLEN (represented by Galerie Miranda)

Born in New York City in 1952, Ellen Carey is a contemporary of the “Pictures Generation” artistic movement and Buffalo’s avant-garde, alongside Cindy Sherman and Robert Longo. Artist – photographer and lens-based artist, university educator, independent scholar and guest curator, she is Associate Professor of Photography at the Hartford Art School - University of Hartford (Connecticut). As a visual artist, Carey disrupts collective histories of art and photography through a practice of abstraction that explores the structure and roots of non-color in monochrome black, white and grey while her color palette mirrors photographic color theory RGB=YMC as a conceptual point-of-departure, adding content to context in photography’s collective short histories in color.

Rather than describe object-subject interrelations, her photographs double play between shadow and light explorations, often seen in her minimalist work in black and white, or through images in an endless kaleidoscopic array of multi- or monochromatic colors.

Ellen Carey’s two solo exhibitions: *Light Struck* at Fox Talbot Museum in Lacock (England) which paralleled her *Struck by Light* solo at New Britain Museum of Art ([www.nbmaa.org](http://www.nbmaa.org)) in Connecticut; both extended for a full year (2023-2024), saw collectively 250,000 visitors. In Paris, her work was presented in two group exhibitions at the Bibliothèque Nationale de France: *Épreuves de la Matière* (2023-24) and *Black & White: an aesthetic of photography* (2023-24).

In 2018, Ellen Carey was named by the Royal Photographic Society (RPS) as one of the top 100 women photographers worldwide under their Hundred Heroines platform, now a separate organization ([www.hundredheroines.org](http://www.hundredheroines.org)). Her unique and experimental images have been featured in over 70 solo exhibitions and hundreds of group exhibitions.

Series, *Dings & Shadows* and *Photogenic Drawings* from artist’s practice, *Struck by Light*:

“When I was a child, I drew. Raised Catholic, stained-glass windows brought together light and colors. Ellen, my name, means bringer of light in Irish, Gaelic and Celtic, thus destiny and fate brought me to photography” (Eye Prefer Paris 2018 interview excerpt).

*Struck by Light* is the *sui generis* name of my artistic practice in photogram since 1988, performed in a darkroom (camera obscura) wherein with color, no light is allowed except during exposure. Photograms’ collective histories are plentiful; as practiced in the 19th century by the first experimenters: William Henry Fox Talbot (1800 – 1877) and his contemporary, the Victorian Anna Atkins (1799 – 1871), recognized as the first practicing woman photographer, first in colour with her cyanotypes. In Paris, Man Ray continued this avant-garde tradition as did many others, such as Moholy-Nagy. Most photograms involve placing an object (leaf/lace) on the surface of a light-sensitive paper, that used the sun for exposure, hence the term ‘sun pictures’ in the 19th century. The end result was a ghostly, silhouetted negative image of the object’s outline, its ‘shadow’. Talbot’s negative print was contacted for its positive (1840), making the negative and positive axis and duality the foundation of photography.” — Ellen Carey

**VAN HOUTRYVE, TOMAS** (represented par baudoin lebon)

Born in 1975 and of Belgian-American nationality, the artist Tomas van Houtryve initially studied philosophy at the University of Colorado. Known for his mastery of a wide range of photographic techniques, ranging from 19th-century wet collodion on glass plates to augmented reality and aerial drones, his work explores our relationship to identity, memory and power. Tomas van Houtryve's work has been presented around the world, notably at the baudoin lebon Gallery in Paris, the BOZAR Center for Fine Arts in Brussels, the International Center for Photography Museum in New York, the Museum für Fotografie in Berlin, at C/O Berlin, the British Museum in London, the Fotografisk Center in Copenhagen and the Museum of Contemporary Photography in Chicago. He has also received numerous awards; including the Roger Pic Prize, the CENTER Prize, the CatchLight/Pulitzer Fellowship, the Hasselblad Foundation Prize, the ICP Infinity Prize. Author of several works (*Behind the Curtains of 21st Century Communism*, 2012; *Lines and Lineages* Radius Book (2019)), Tomas van Houtryve regularly devotes time to education. In partnership with the Pulitzer Center, he works in high schools and universities in California, Colorado, the District of Colombia, Maryland, Missouri, New York, North Carolina, Pennsylvania, Virginia and France. Represented by the Baudoin Lebon gallery, he has been a member of the VII agency since 2010.

*Series Thirty-Six Views of Notre-Dame*

Icon, architectural feat, religious sanctuary, subject and muse, Notre-Dame de Paris embodies multiple meanings. Since the invention of photography in 1839, photographers have continued to photograph it, until the dramatic fire of April 15, 2019. Tomas Van Houtryve began photographing Notre-Dame cathedral in 2009, first informally, then as part of a commission to follow the restoration work after the fire of 2019. Choosing to work with a 19th century wooden camera and the wet collodion process, Van Houtryve seeks parallels with the previous restoration of Notre-Dame in the mid-19th century, carried out by the architect Eugène-Emmanuel Viollet-le-Duc. Inspired by the series *Thirty-six Views of Mount Fuji* by Katsushika Hokusai, Van Houtryve revisits the Parisian icon in unique and unexpected situations. Using a range of old and new techniques - from wet collodion and cyanotype to drone video and artificial intelligence - he questions and reinterprets the visual representation of Notre-Dame.

“Tomas van Houtryve manages to portray the historical, architectural, spiritual, artistic and human greatness that Notre Dame represents.”

-----Pauline Vermare, 'Thirty-Six Views of Notre Dame', Radius Books, 2024

## Galerie Miranda & baudoin lebon: a partnership for autumn 2024

Paris, 24 July 2024: From September to end December 2024, Galerie Miranda will host Baudoin Lebon, 'guest gallery', in its space located at 21 rue du Château d'Eau in the 10th arrondissement of Paris. The two entities will share the gallery's walls, taking the opportunity to share and reveal the projects and convictions of the two gallery founders, each reputed for their eclectic choices and defence of strong signatures; united by a deep connection with Australia.



Baudoin Lebon & Miranda Salt, Paris 2024  
(c) Jean-François Robert

## Gallery presentations

**baudoïn lebon:** a pillar of the French scene, Baudoïn Lebon created his first gallery in 1976, promoting a diversity of practices (painting, sculpture, photography, installation). One of the first Paris galleries to exhibit Australian Aboriginal painters, he also is credited with the promotion of little-known aspects of certain “tenors” of painting such as Dubuffet or Michaux. Specializing in modern and contemporary photography, the gallery possesses an important inventory of photographs from the XIXème and XXème centuries as well as several estates, such as Lisette Model. Major contemporary figures include Joël-Peter Witkin, Patrick Bailly-Maitre-Grand, Mathieu Bernard-Reymond, Luigi Ghirri, Peter Knapp and Franco Fontana. In 40 years of existence, baudoïn lebon gallery has built a national and international reputation thanks to the excellence of its artistic roster and its dynamic programming. Several exhibitions are organized each year as well as participation in renowned fairs such as AIPAD in New York, Art Busan and South Korea, Paris Photo and Moderne Art Fair in Paris. In June 2024, Baudoïn Lebon announced the closure of his Parisian gallery in order to favour a nomadic project organized around fairs, pop-ups and collaborations, such as this new project with Galerie Miranda.

**Galerie Miranda:** Franco-Australian resident in Paris since 1995 and with a long career in the cultural and business sectors, in 2018 Miranda Salt founded her gallery in the heart of the 10th arrondissement of Paris, a bustling neighbourhood of contemporary Parisian cultural life. Galerie Miranda represents photographic works and artists recognized in their countries but little known in France/Europe: often but not exclusively women. Inaugurated on March 8, 2018, International Women's Day, the gallery quickly established itself on the Parisian landscape with a program of strong exhibitions including artists Merry Alpern, Jo Ann Callis, Ellen Carey, John Chiara, Chuck Kelton, Chloe Sells, Arne Svenson, Nancy Wilson-Pajic. The gallery today represents over twenty contemporary artists as well as selected historical works such as Dave Heath, André Kertész, Charles Jones, managed in collaboration with leading international galleries. Participating in fairs, Galerie Miranda is also a bookstore and offers a large selection of books on photography. For several years and in parallel with the activity of her gallery and bookstore, Miranda Salt has developed roaming projects (pop-ups, collaborations) in France and abroad.

### Program fall-winter 2024

5 Septembre – 5 October: Chloe Sells + Mathieu Bernard-Reymond

8-26 October: Patrick Biénert, *Armenia* + Pascal Sébah, *Levantines*  
*Launch and celebration of the publication Armenia (Louis Vuitton Fashion Eye)*

31 October – 23 December: Ellen Carey + Tomas Van Houtryve: *Black & White, topographies*

### Contacts:

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baudoïn lebon: info@baudoïn-lebon.com

### Practical information

Galerie Miranda x baudoïn lebon  
21 rue du Chateau d'Eau 75010 Paris, France  
Tues-Fri 2-7pm / Sat noon-7pm  
www.galeriemiranda.com  
www.baudoïn-lebon.com