

PRESS KIT

PARIS PHOTO

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GRAND PALAIS**



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EDITORIAL

It is with great pleasure that we present to you to this 23rd edition of Paris Photo, in the heart of the Paris at the historic Grand Palais.

A platform for discovery and exchange, Paris Photo aims once again this year to unveil the best of photography, over nearly two centuries, proposed by 180 galleries reunited from around the world. 33 publishers join this exuberance, because photography would not exist without the support of the book, essential in the visibility and the knowledge that it brings to the medium.

Paris Photo also presents an ambitious program, created with the help of our partners, including BMW, presenting the work of their laureate, Emeric Lhuisset, and J.P. Morgan, celebrating the anniversary of the JPMorganChase Art Collection.

We are also proud to offer you the occasion to discover the Fondation A Stichting with an exhibition that questions our perception in a world of overabundant images. Conversations, artists' signatures, the 4 laureates of the Carte Blanche Students, special exhibitions and awards are all part of a dynamic week that will nourish our sensibilities and develop our understanding of the medium.

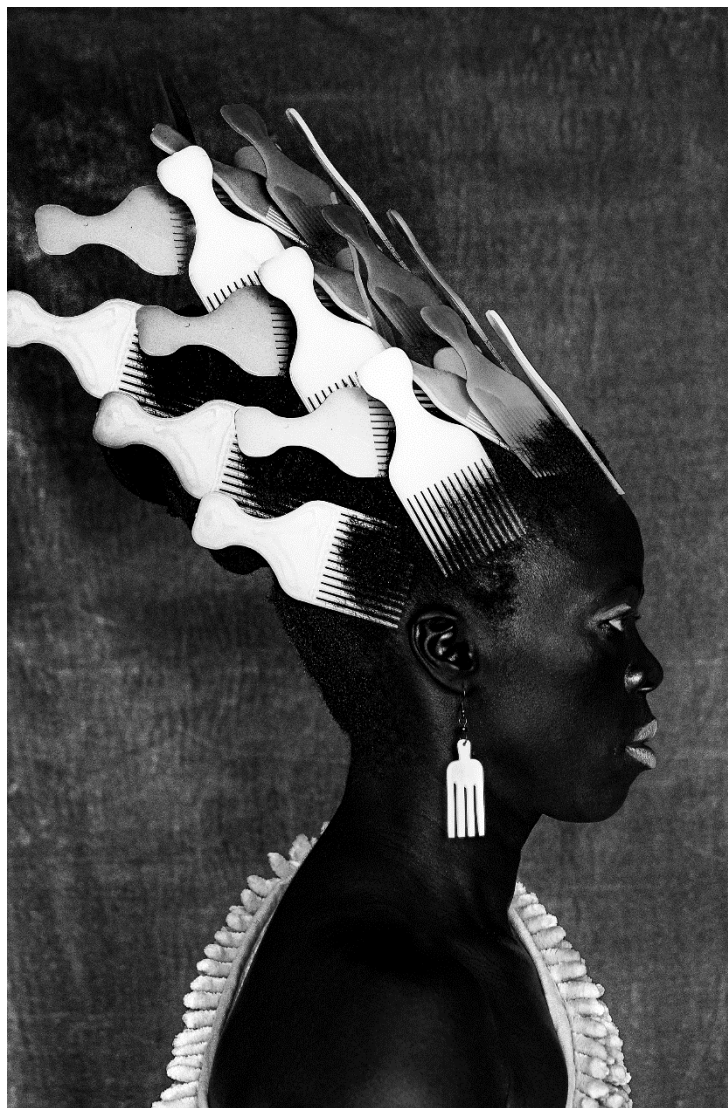
Finally, during the week of the fair, our "In Paris During Paris Photo" program offers you an extensive selection of photography exhibitions throughout the city as well as more exclusive offers for our most prestigious guests.

We wish you numerous discoveries and enriching encounters at the fair this year with an opening for accredited press from 3pm, November 6th and a public opening from November 7-10th. And do not forget to save the date for Paris Photo New York, from April 2nd to 5th, 2020 with a private opening on 1 April!

Florence Bourgeois
Director, Paris Photo

Christoph Wiesner
Artistic Director, Paris Photo

2019 OFFICIAL FAIR IMAGE



ZANELE MUHOLI

Qiniso, Durban, 2019. © Zanele Muholi Courtesy of the artist,
Yancey Richardson, New York, and Stevenson Cape Town/Johannesburg.

PARIS PHOTO 2019 EXHIBITOR LIST

For the 23rd edition of Paris Photo, 213 exhibitors from 31 countries are reunited at the Grand Palais across 5 sectors offering visitors the largest panorama of premium photographic artworks available on the market today.

SECTORS:

- MAIN GALLERY Sector
- BOOK Sector
- PRISMES Sector (Located in the Salon d'Honneur on the upper floor)
- CURIOSA Sector (Located on the main floor under the Balcony)
- FILM Sector (Located in the Grand Palais mk2 cinema)

GALLERIES - MAIN / PRISMES / CURIOSA / FILM SECTORS

127 Marrakech	EDWYNN HOUK New York
1900-2000 Paris*	ELVIRA GONZÁLEZ Madrid**
ACB Budapest	ENGLAND & CO London**
AIR DE PARIS Romainville*	EQUINOX Vancouver*
AKIO NAGASAWA Tokyo	ERIC DUPONT Paris
ALAIN GUTHARC Paris*	ESPACIO VALVERDE Madrid**
ALARCON CRIADO Sevilla**	ESTHER WOERDEHOFF Paris
ALINE VIDAL Paris*	ETHERTON Tucson
ANCA POTERASU Bucharest**	FAHEY/KLEIN Los Angeles**
ANITA BECKERS Frankfurt-am-Main	FEDERICO LUGER Milan**
ANNE-SARAH BÉNICHOU Paris**	FELDBUSH WIESNER RUDOLPH Berlin
ANNIE GENTILS Antwerp**	FIFTY ONE Antwerp
ART+TEXT Budapest	FILOMENA SOARES Lisbon*
ATLAS London	FISHEYE Paris
AUGUSTA EDWARDS London	FLOWERS London
BAUDOIN LEBON Paris	FRAENKEL San Francisco
BENDANA PINEL Paris	FRANÇOISE PAVIOT Paris
BENE TASCHEN Cologne	FRIDMAN New York**
BERTRAND GRIMONT Paris	GAGOSIAN Paris
BINOME Paris	GALERIST Istanbul**
BLINDSPOT Hong Kong*	GILLES PEYROULET & CIE Paris
BRAVERMAN Tel Aviv	GITTERMAN New York
BRUCE SILVERSTEIN New York	GOODMAN Johannesburg
CAMERA OBSCURA Paris	GRÉGORY LEROY Paris
CAMERA WORK Berlin	GUILLAUME Paris**
CARLIER GEBAUER Berlin	HACKELBURY London
CARLOS CARVALHO Lisbon	HAMILTONS London
CAROLINE SMULDERS Paris	HANS P. KRAUS JR. New York
CASEMORE KIRKEBY San Francisco	HAUSER & WIRTH Zurich**
CHARLES ISAACS New York	HENRIQUE FARIA New York
CHRISTOPHE GUYE Zurich	HOWARD GREENBERG New York
CIBRIÁN San Sebastian**	HUXLEY-PARLOUR London
CIPA Beijing	IBASHO Antwerp
CLÉMENTINE DE LA FÉRONNIÈRE Paris	IN CAMERA Paris
DANIEL BLAU Munich	INDA Budapest
DANZIGER New York	INTERVALLE Paris**
DEL CEMBALO Rome*	JACKSON Atlanta
DEROUILLOIN Paris**	JAMES HYMAN London
DIE MAUER Prato**	JEAN-KENTA GAUTHIER Paris
DIRIMART Istanbul**	JECZA Timisoara**
DIX9 - HÉLÈNE LACHARMOISE Paris	JENKINS JOHNSON San Francisco*
DOMINIQUE FIAT Paris*	JOHANNES FABER Vienna
DU JOUR AGNÈS B. Paris	JUANA DE AIZPURU Madrid

JULIAN SANDER Cologne
KAHMANN Amsterdam*
KARSTEN GREVE Paris
KICKEN Berlin
KLEMM'S Berlin
KORNFELD Berlin**
KUCKEI + KUCKEI Berlin
LA FOREST DIVONNE Paris**
LAURENCE MILLER New York*
LE RÉVERBÈRE Lyon
LELONG & CO. Paris
LES DOUCHES Paris
LES FILLES DU CALVAIRE Paris
LOOCK Berlin
LOUISE ALEXANDER Los Angeles
LUIS ADELANTADO Valencia*
LUISOTTI Santa Monica
LUME Sao Paulo
LUMIÈRE DES ROSES Montreuil
LUNN Paris
M97 Shanghai
MADÉ Paris**
MAGNIN-A Paris
MAGNUM Paris
MARIANE IBRAHIM Chicago**
MARTIN ASBÆK Copenhagen
MAUBERT Paris
MELANIE RIO Nantes
MEM Tokyo
METRONOM Modena
MICHAEL HOPPEN London
NAILYA ALEXANDER New York
NAP Tokyo
NATHALIE OBADIA Paris
NICHOLAS METIVIER Toronto*
NIKOLAUS RUZICKA Salzburg
NORDENHAKE Berlin
ONLY PHOTOGRAPHY Berlin
OVER THE INFLUENCE Los Angeles
PACE/MACGILL New York
PACI Brescia
PARIS-BEIJING Paris
PARROTTA Cologne
PATRICIA CONDE Mexico City
PERSONS PROJECTS / HELSINKI SCHOOL
Berlin
PETER FETTERMAN Santa Monica
PHOTO & CONTEMPORARY Turin

PHOTON Ljubljana*
POLKA Paris
PRISKA PASQUER Cologne
PURDY HICKS London
RICHARD SALTOUN London
ROBERT HERSHKOWITZ London
ROBERT KOCH San Francisco
ROBERT MANN New York
ROBERT MORAT Berlin
ROCIOSANTACRUZ Barcelona
ROLF ART Buenos Aires*
RX Paris
SAGE Paris
SIES + HÖKE Dusseldorf*
SILK ROAD Tehran
SIT DOWN Paris
SOPHIE SCHEIDECKER Paris
SOUS LES ETOILES New York**
SPAZIO NUOVO Rome**
SPRINGER Berlin
STALEY-WISE New York*
STENE PROJECTS Stockholm**
STEPHEN BULGER Toronto*
STEPHEN DAITER Chicago
STEVENSON Cape Town
SUZANNE TARASIEVE Paris
TAKA ISHII Tokyo
THE PILL Istanbul**
THE RAVESTIJN Amsterdam**
THE THIRD GALLERY AYA Osaka
THIERRY BIGAIGNON Paris**
THIS IS NO FANTASY Fitzroy**
THOMAS ZANDER Cologne
TOBE Budapest**
TOLUCA Paris
UN-SPACED Paris**
V1 Copenhagen
VAN DER GRINTEN Cologne
VINTAGE Budapest
VINTAGE WORKS Chalfont*
VON LINTEL Los Angeles*
VU' Paris
XIPPAS Paris
YANCEY RICHARDSON New York
YOSHIAKI INOUE Osaka**
YOSSI MILO New York
YUMIKO CHIBA Tokyo

*New exhibitors since 2018

**First-time participation

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Subject to modification

GALLERIES - MAIN SECTOR

127 Marrakech
1900-2000 Paris*
ACB Budapest
AIR DE PARIS Paris*
AKIO NAGASAWA Tokyo
ALAIN GUTHARC Paris*
ALARCON CRIADO Sevilla**
ALINE VIDAL Paris*
ANITA BECKERS Frankfurt-am-Main
ANNE-SARAH BÉNICHOU Paris**
ART+TEXT Budapest
ATLAS London
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BENE TASCHEN Cologne
BERTRAND GRIMONT Paris
BINOME Paris
BLINDSPOT Hong Kong*
BRAVERMAN Tel Aviv
BRUCE SILVERSTEIN New York
CAMERA OBSCURA Paris
CAMERA WORK Berlin
CARLIER|GEBAUER Berlin / Madrid
CARLOS CARVALHO Lisbon
CAROLINE SMULDERS Paris
CASEMORE KIRKEBY San Francisco
CHARLES ISAACS New York
CHRISTOPHE GUYE Zurich
CIPA Beijing
CLÉMENTINE DE LA FÉRONNIÈRE Paris
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EQUINOX Vancouver*
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ESTHER WOERDEHOFF Paris
ETHERTON Tucson
FAHEY/KLEIN Los Angeles**
FELDBUSH WIESNER RUDOLPH Berlin
FIFTY ONE Antwerp
FILOMENA SOARES Lisbon*
FLOWERS London / New York
FRAENKEL San Francisco
FRANÇOISE PAVIOT Paris
GAGOSIAN New York / Beverly Hills
/ San Francisco / London / Paris /
Roma / Athens / Geneva / Hong Kong
GALERIST Istanbul**
GILLES PEYROULET & CIE Paris
GITTERMAN New York
GOODMAN Johannesburg / Cape Town /
London
GRÉGORY LEROY Paris
HACKELBURY London
HAMILTONS London
HANS P. KRAUS JR. New York
HAUSER & WIRTH Zurich / London /
New York / Los Angeles / Hong Kong
/ Somerset / St. Moritz**
HENRIQUE FARIA New York
HOWARD GREENBERG New York
HUXLEY-PARLOUR London
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Mexico City
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Alto / Seoul
PACI Brescia / Porto Cervo
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ROBERT HERSHKOWITZ Lindfield /
London
ROBERT KOCH San Francisco
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VINTAGE WORKS Chalfont*
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VU' Paris
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Montevideo
YANCEY RICHARDSON New York
YOSHIAKI INOUE Osaka**
YOSSI MILO New York
YUMIKO CHIBA Tokyo

*New exhibitors since 2018

**First-time participation

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Subject to modification

CURATED SECTORS

GALLERIES - PRISMES SECTOR - 14 PROJECTS - SALON D'HONNEUR

ANNIE GENTILS Antwerp** - Marie Cloquet
FEDERICO LUGER Milan** - Igor Eškinja
FISHEYE Paris - Stéphane Lavoué
GUILLAUME Paris** - Jérémie Lenoir
INDA Budapest - Marianne Csáky
JECZA Timisoara** - SubREAL group
MARIANE IBRAHIM Chicago** - Zohra Opoku
METRONOM Modena - Olaf Breuning
PURDY HICKS London - Susan Derges
SPAZIO NUOVO Rome** - Marco Maria Zanin
THE RAVESTIJN Amsterdam** & HATJE CANTZ Berlin - Inez & Vinoodh
THIERRY BIGAIGNON Paris** - Yannig Hedel
THIS IS NO FANTASY Fitzroy** - Yhonnie Scarce
XIPPAS Paris - Joel Sternfeld

GALLERIES - CURIOSA SECTOR - 14 PROJECTS - MAIN FLOOR

ANCA POTERASU Bucharest** - Olivia Mihălțianu
BINOME Paris - Marie Clerel
CIBRIÁN San Sebastian** - Leandro Feal
DEROUILLO Paris** - Roman Moriceau
ESPACIO VALVERDE Madrid** - Alfredo Rodriguez
FISHEYE Paris - Morvarid K
FRIDMAN New York** - Nate Lewis
INTERVALLE Paris** - Elsa Leydier
KORNFELD Berlin** - David Meskhi
LA FOREST DIVONNE Paris** - Elsa & Johanna
MADÉ Paris** - Marguerite Bornhauser
OVER THE INFLUENCE Los Angeles - Nydia Blas
ROLF ART Buenos Aires* - Andrés Denegri
UN-SPACED Paris** - Thomas Hauser

GALLERIES - FILM SECTOR - mk2 GRAND PALAIS CINEMA

CIBRIÁN San Sebastian*
DIRIMART Istanbul*
FAHEY/KLEIN Los Angeles*
LA FOREST DIVONNE Paris*
LES DOUCHES Paris
MAGNUM Paris
SILK ROAD Tehran
TOBE Budapest*
V1 Copenhagen

*New exhibitors since 2018

**First-time participation

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PUBLISHERS & ART BOOK DEALERS - BOOK SECTOR

5UHR30.COM Cologne**
ACTES SUD Arles
AKIO NAGASAWA Tokyo
ANDRÉ FRÈRE ÉDITIONS Marseille
APERTURE New York
BENRIDO Kyoto
BOOKSHOP M Tokyo
CASE Tokyo**
DAMIANI Bologna
DELPIRE Paris
DEWI LEWIS Stockport
ÉDITIONS BESSARD Paris
ÉDITIONS XAVIER BARRAL Paris
FILIGRANES Paris
GOLIGA Tokyo
HARTMANN Stuttgart**
HATJE CANTZ Berlin

KAPH Beirut
KEHRER Heidelberg
KERBER Bielefeld
KOMIYAMA Tokyo
L'ARTIERE Bologna
LE BEC EN L'AIR Marseille
MACK London
MAX STRÖM Stockholm**
PHOTOSYNTHÈSES Paris
RADIUS Sante Fe
RM Barcelona
RVB Paris**
STEIDL Gottingen
TASCHEN Paris
TBW Oakland
TEXTUEL Paris

*New exhibitors since 2018

**First-time participation

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KEY FIGURES

213 EXHIBITORS (ALL SECTORS) vs 199 in 2018

57 new exhibitors compared to 2018 of which 38 first-ever participants

31 countries represented

180 GALLERIES (MAIN SECTOR, PRISMES, CURIOSA) vs 168 in 2018

52 new galleries compared to 2018 of which 33 first-ever participants

29 countries represented:

- 29 % French (53 galleries)
- 19 % North-American (35 galleries)
- 12 % German (22 galleries)
- 7 % British (12 galleries)
- 6 % Asian (10 galleries)
- 3 % Middle-Eastern (5 galleries)
- 2 % Latin American (3 galleries)
- 2 % African (3 galleries)

33 PUBLISHERS vs 31 in 2018

5 first-ever participants

9 countries represented: France, Germany, Japan, USA, Italy, United Kingdom, Spain, Lebanon, Sweden

VISITORS

Paris Photo will welcome more than 68 000 visitors this year (68 876 in 2018) including numerous groups, acquisition committees, directors and curators, 'friends of', etc. from renowned museums and arts organizations across the world.

127 international museums have confirmed their visit:

FRANCE

Académie des Beaux-Arts, Paris
ADIAF, Paris
Bibliothèque nationale de France, Paris
Centre Pompidou, Paris
Contemporary Art Club by Charles Guyot, Paris
Fluxus art projects, France
Fondation Cartier pour l'Art Contemporain, Paris
Fondation d'art contemporain Daniel & Florence Guerlain, Paris
FRAC Art friends, France
FRAC, France
Institut du monde arabe, Paris
Jeu de Paume, Paris
Le Printemps de septembre, Toulouse
Maison Européenne de la Photographie, Paris
Mamac, Nice
Musée Albert Kahn, Boulogne-Billancourt
Musée d'Art et d'Histoire du Judaïsme, Paris

Musée d'Art Moderne de la Ville de Paris, Paris
Musée de la Chasse et de la Nature, Paris
Musée d'Orsay, Paris
Musée du Louvre, Paris
Musée du Quai Branly - Jacques Chirac, Paris
Musée national des arts asiatiques Guimet, Paris
Musée Nicéphore Niépce, Chalon-sur-Saône
Musée Rodin, Paris
Palais de Tokyo, Paris
Philharmonie de Paris, Paris
Swiss Life Fondation, Paris

EUROPE

C/O Berlin Foundation, Berlin
CAMERA - Centro Italiano Per la Fotografia, Turin
Courtauld Institute of Art, London
Deichtorhallen Hamburg, Hamburg
Die Photographische Sammlung, Cologne
documenta, Kassel
FOAM, Amsterdam

Folkwang Art Museum, Essen
Follow art with me, Belgium
Fotomuseum Winterthur, Winterthur
Hayward Gallery, London
ICA, London
Independent Collectors, Berlin
Leopold Museum, Vienna
L'Eventail - Le Magazine de l'art de vivre, Belgium
MAMCO, Geneva
Musée de la photographie, Brussels
Musée de l'Elysée, Lausanne
Musée des beaux-arts du Locle, Switzerland
Musée MAXXI, Rome
Museo Nacional Centro de Arte Reina Sofía, Madrid
Museum für Gegenwartskunst Siegen, Siegen
National Gallery, London
Nederlands Fotomuseum, Rotterdam
Nouveau Musée National, Monaco
Rijksmuseum, Amsterdam
Royal Academy of Art, London
Royal Academy of Art, The Hague
Serpentine Gallery, London
Tate Modern, London
The Art Society, Brussels
The Cultivist, London
The Photographer's Gallery, London
The Victoria and Albert Museum, London
Triennial of Photography, Hamburg
Warsaw Museum of Modern art, Warsaw
Whitechapel Gallery, London

NORTH AMERICA

Centre Pompidou Foundation, New York
American Friends of the Israel Museum, New York
Aperture Foundation, New York
Art Gallery of Ontario, Toronto
Art Institute, Chicago
Blanton Museum of Art, Austin
The Brett Weston Archive, Oklahoma
Brooklyn Museum, Brooklyn
Carnegie Museum of Art, Pittsburgh
Center for Creative Photography, Tucson
Chrysler Museum of Art, Norfolk
Cleveland Museum of Art, Cleveland
Colombus Museum of Arts, Columbus
Dallas Art Museum, Dallas
FLAX Foundation, Los Angeles
Fotofest, Houston
George Eastman House, Rochester
Griffin Museum of Photography, Winchester
Guggenheim Museum, New York
Hammer Museum, Los Angeles
High Museum, Atlanta
ICP, New York

J. Paul Getty Museum, Los Angeles
LACMA, Los Angeles
MET, New York
Milwaukee Art Museum, Milwaukee
MoMA, New York
MOPA, Los Angeles
Musée des Beaux-Arts de l'Ontario, Ottawa
Museum of contemporary Art, Boston
Museum of contemporary Photography, Columbia
Museum of fine arts, Boston
Museum of fine arts, Houston
National Gallery of Canada, Ottawa
National Gallery of Art, Washington
New Orleans Museum of Art, New Orleans
Norton Museum, Palm Beach
ORACLE Photography Curators Group
PAC/LA, Los Angeles
Philadelphia Photo Arts Center, Philadelphia
Philadelphia Museum of Art, Philadelphia
Saint Louis Art Museum, Saint Louis
Santa Barbara Museum of Art, Santa Barbara
Santa Fe Center for Photography, Santa Fe
SFMOMA, San Francisco
Smithsonian Institution, Washington DC
Tampa Museum of Art, Tampa

SOUTH AMERICA

Archivo Fotográfico Manuel Ramos, Mexico City
MALBA, Buenos Aires
Museo de Arte, Lima

ASIA

Chanel Nexus Hall, Tokyo
M+, Hong Kong
YUZ Museum, Shanghai

AUSTRALIA

Australian Centre for Photography, Sydney
National Gallery of Australia, Canberra
Queensland Centre for Photography, Brisbane

MIDDLE-EAST

Istanbul Museum of Art, Istanbul
SAHA Association, Istanbul
Shpilman Institute, Tel Aviv
Tel Aviv Museum of Art, Tel Aviv
The Israel Museum, Jerusalem

MAIN GALLERY SECTOR

SOLO & DUO SHOWS

Solo and Duo shows offer visitors the opportunity to discover and rediscover leading artists through the viewing of important artistic ensembles.

29 SOLO SHOWS

JOEL-PETER WITKIN - BAUDOIN LEBON Paris & ETHELTON Tucson
MALALA ANDRIALAVIDRAZANA - CAROLINE SMULDERS Paris
JIM GOLBERG - CASEMORE KIRKEBY San Francisco
PAOLO GIOLI - DEL CEMBALO Rome*
NICOLA LO CALZO - DOMINIQUE FIAT Paris*
CHEMA MADOZ - ELVIRA GONZALEZ Madrid*
STEVEN ARNOLD - FAHEY/KLEIN Los Angeles*
MAN RAY - GAGOSIAN, Paris & 1900-2000 Paris*
ŞAHİN KAYGUN - GALERIST Istanbul*
AUGUST SANDER - HAUSER & WIRTH Zurich*
ANTONI MIRALDA - HENRIQUE FARIA New York
JEM SOUTHAM - HUXLEY-PARLOUR London
JOHN CHAMBERLAIN - KARSTEN GREVE Paris
ADRIAN SAUER - KLEMM'S Berlin
DARIO VILLALBA - LUIS ADELANTADO Valencia*
JULIO BITTENCOURT - LUME São Paulo
AYANA V. JACSKON - MARIANE IBRAHIM Chicago*
PHILIPPE CHANCEL - MELANIE RIO Nantes
TIM WALKER - MICHAEL HOPPEN London
EDWARD BURTYNSKY - NICHOLAS METIVIER Toronto*
AXEL HÜTTE - NIKOLAUS RUZICKA Salzburg
NANCY BURSON - PACI Brescia
ROBERTO HURACAYA - ROLF ART Buenos Aires*
MARI KATAYAMA - SAGE Paris
YAN MORVAN - SIT DOWN Paris
AITOR ORTIZ - SPRINGER Berlin
LENNART NILSSON - STENE PROJECTS Stockholm*
JUERGEN TELLER - SUZANNE TARASIEVE Paris
KEIICHI TAHARA - YOSHIAKI INOUE Osaka*

13 DUO SHOWS

JEAN PAINLEVÉ | BRUNO SERRALONGUE - AIR DE PARIS Paris*
PHILIPPE DE GOBERT | STÉPHANE THIDET - ALINE VIDAL Paris*
SAM HASKINS | FRAUKE EIGEN - ATLAS London
CHIAVACCI GIANFRANCO | GOTTFRIED JAGER - DIE MAUER Prato* & SOUS LES ETOILES New York*
SEBASTIAN RIEMER | MORGAINÉ SCHAFFER - DIX9 - HELENE LACHARMOISE Paris
TERRI LOEWENTHAL | MEGHANN RIEPENHOFF - JACKSON Atlanta
MING SMITH | AIDA MULUNEH - JENKINS JOHNSON San Francisco*
LILLY LULAY | BARBARA PROBST - KUCKEI + KUCKEI Berlin
NICOLAS FLOC'H | ERIC GUGLIEMI - MAUBERT Paris
YŪSHI KOBAYASHI | NOBORU UEKI - MEM Tokyo
GINA PANE | PENNY SLINGER - RICHARD SALTOUN London
MÁTÉ BARTHA | MARIAN REISMANN - TOBE Budapest*
CHRIS DUNCAN | PETER FUNCH - V1 Copenhagen

*New exhibitors since 2019
Index 14 OCT 2019
Subject to modification

SOLO SHOWS

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JOEL-PETER WITKIN

Born in Brooklyn, USA, in 1939; lives and works in Albuquerque
BAUDOIN LEBON, Paris & ETHEERTON, Tucson

Galerie Baudoin Lebon and Etherton Gallery collaborate for a co-presentation at Paris Photo in celebration of the 80th birthday of photographer Joel-Peter Witkin. The exhibition presents a group of the most significant images from Witkin's career, including *The Kiss*, *Las Meninas* and *Prudence* among others. During the American culture wars Witkin, like Robert Mapplethorpe, and Andres Serrano, was singled out for producing "degenerate art." In reality, for over four decades, Joel-Peter Witkin has made elegant, genre defying photographs that honor the non-mainstream body. He places members of the LGBTQ community, the physically challenged and disabled, women and body parts at the center of photographs, which are informed by references to religion, politics, literature, and references to great artists and photographers ranging from Picasso, Courbet, and Velázquez to E. J. Belloc, Charles Nègre, and Étienne Jules Marey.

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MALALA ANDRIALAVIDRAZANA

Born in Tananarive, Madagascar, in 1971; lives and works in Paris
CAROLINE SMULDERS, Paris

Malala Andrialavidrazana first made a name for herself with her photographs that probe the connections between a person's personal history and their cultural identity, between intimacy and universality and which underline the contrast in the way we perceive the occident compared to developing countries. In her series *Figures* that she began in 2015, the artist uses collage as a way of questioning the visual heritage of the colonial period and its impact on our perception of the world. By superposing fragments of images from different periods, such as ethnographic engravings, bank notes and album covers etc., she addresses subjects such as otherness, cultural cross pollination and the need to challenge the preconceptions that come from a "Eurocentric" imagination. Her work uses images to operate a process of decolonisation, but poetically and using allusion.* Parallel to her solo show at Paris Photo, ten works of Malala Andrialavidrazana are installed at the CITÉCO, museum of economy in Paris, proposing a cross perspective of the representation of the world and its societies conveyed by banknotes: A vivid dialogue between the artist's photographs and their echoes in the numismatic collection of the museum. *Ariane Fleury for AWARE (Archives of Women Artists Research & Exhibitions), 2019.

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JIM GOLBERG

Born in New Haven, USA, in 1953; lives and works in San Francisco
CASEMORE KIRKEBY, San Francisco

Casemore Kirkeby presents a historical solo presentation of 'Raised by Wolves' by Jim Goldberg, comprised of vintage silver gelatin prints, archival pigment prints, and ephemera. Often considered Jim Goldberg's seminal body of work, 'Raised By Wolves' collages ten years of photographs, texts, films and installations into an epic narrative of the lives of runaway teenagers in San Francisco and Los Angeles in the late 1980s and early 1990s. Working in the liminal space between documentary and narrative fiction, Goldberg invented a visual language crafted from home movie stills, snapshots, drawings, diary entries, audio, film, and his subjects' discarded belongings that stands at the intersection of the documentary tradition, Californian conceptual art movements of the 1970s, and the emerging subjective storytelling of the 1980s.

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PAOLO GIOLI

Born in Rovigo, Italy, in 1942; lives and works in Lendinara
DEL CEMBALO, Rome*

The art of Paolo Gioli takes us through fifty years of painting, graphics, photography and filmmaking. A notable set of works made between 1973 and 2007, testify to the interdisciplinary nature of his approach, punctually describing the moment in which the author switches from a pictorial attitude to a multidisciplinary behaviour, a change that occurred after his stay in the United States at the end of the sixties. The artist discovers photography and cinema. The canvas become silk-screen printing multiples with pictorial interventions. The photographic image soon turns to be an excuse for using inks, and vice-versa. Starting from the sixties photography and filmmaking break through the artist's life so deeply that they affect the perception of his work among the critics and the public - on one side the photographer, on the other side the moviemaker - eventually narrowing the comprehension of his holistic conception of Art. Filmmaking and Photography, driven back to the primordial original dimension, which is pre-technological, allow Gioli to investigate the core of the representation: this becomes the authentic foundation of the research that will see him fully committed in the coming years. The proposed selection focuses on the human figure investigated through the photo-finish and a series of large format Polaroid.

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NICOLA LO CALZO

Born in Torino, Italy, in 1979; lives and works between Paris, West Africa and Caribbean
DOMINIQUE FIAT, Paris*

Memories and Persistence of Colonial Slavery: A Photographic Survey 2010-2020

How was the social and moral political consensus organized around the slavery of Africans for four centuries and how was it possible to hide this past from the collective memory of the West, even in school textbooks? If the memories of slavery, set aside by the rails of official history, have survived, until today, in what forms, in what practices and in what places? To what extent do these memories, repressed by some, preserved by others, define our daily relationships, our perception of the other and everyone's place in society? "Cham" documents the legacy of the slave trade and Western slavery of Africans in the Atlantic world in the 21st century for the intangible heritage that still exists, i.e. the various manifestations of the memories of colonial slavery, of resistance to it and of its abolition. The genesis of the Cham project is fundamentally part of a personal questioning of identity. What is the other one? How is it made, by whom, and by what system? This photographic work has gradually developed spontaneously around minorities, their struggles, negotiations and strategies to exist in the face of a dominant system. Faced with this generalized amnesia, the memories of slavery carried by Afro-descendants constitute a real means of being in the world and resisting a system that still claims to deny or minimize them. Hence, their eminently political value. Cham is above all a journey through a new geography of memory and the world, which aims to "move the centres" and raise awareness about knowledge and practices on the margins of these depositary peoples and their unceasing circulation across the Atlantic.

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CHEMA MADOZ

Born in Madrid, Spain, in 1958
ELVIRA GONZALEZ, Madrid*

Galería Elvira González presents a solo exhibition by Spanish photographer Chema Madoz. This group of works provides a journey throughout Madoz' unique artistic trajectory. The selection will include new photographs which continue his exploration in the hidden and potential meanings of the object. Madoz began to develop his concept of the object in the 90's, a constant subject in his practice to date. Strongly influenced by surrealism, his work carries out a perpetual attempt to investigate the nature of the object and relativize its univocal meaning. Madoz often focuses on simple things which acquire meanings depending on the point of view, information and imagination of the viewer. Images which come to life as the result of a former separation, dissociation, and a latter unification of elements - connected under different categories in their object of origin. His work, thus, enacts a visual paradox that questions the limit between abstract and figurative, real and virtual, actual and potential.

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STEVEN ARNOLD

Born in Oakland, USA, in 1943; died in 1994
FAHEY/KLEIN, Los Angeles*

Fahey/Klein Gallery presents a solo show by American artist and protégé of Salvador Dalí, Steven Arnold. Arnold was a visionary filmmaker, photographer, painter, illustrator, set and costume designer, and assemblage artist. Steven Arnold's work is a celebration of the surrealist tradition. Steven's 1972 film Luminous Procuress received much critical acclaim, which resulted in a Whitney Museum exhibition. The film was heralded by Salvador Dalí as a masterpiece and he later set up a screening for NYC's art elites. Dalí dubbed Arnold the 'prince' of his Court of Miracles, which included other counter-culture icons such as Donyale Luna, Ultra Violet, Amanda Lear, Marianne Faithful, David Bowie, and Mick Jagger. A friendship blossomed between Steven and Salvador which resulted in Steven moving to Figueres to study with Dalí and help create his Teatro-Museo Dalí. After this Steven established his salon on the West Coast of the United States in 1982, designing and shooting tableau-vivants, which were later turned into paintings and assemblage sculptures. Arnold was diagnosed with AIDS at the height of his popularity in 1988 and died in 1994. He left behind thousands of negatives, drawings, and sculptures. The Steven Arnold Estate has spent the past couple of years organizing the archive and preparing it for a rebirth, with the focus of a 2018 documentary called Heavenly Bodies.

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MAN RAY

Born in Philadelphie, USA, in 1890; died in 1976
GAGOSIAN, Paris & 1900-2000, Paris*

Gagosian and Galerie 1900-2000 are delighted to announce their collaboration on a project centered around a selection of Man Ray photographs from the collection of Lucien Treillard, a longstanding artistic partner of the celebrated artist. We hope to illustrate with this project the old adage that there is strength in unity.

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ŞAHİN KAYGUN

Born in Adana, Turkey, in 1951; died in 1992

GALERIST, Istanbul*

Galerist presents the work of the pioneering Turkish artist, photographer, poet, director, and cultural figure Şahin Kaygun.

The presentation focuses on the evermore progressive nature of Kaygun's practice. Included are earlier photographs based on a graphic oriented narrative, through to his latest works where themes begin to overpower the composition. His complex, multi-layered Polaroid series, which are significant in bringing photography and painting together, will be alongside a display of collages made of polaroids. These works are pivotal as each image is separately representative of his photographic language. The selection highlights the repetitive visual elements and principal themes that preoccupied Kaygun and captures his fluidity and mobility between one form of art and another.

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AUGUST SANDER

Born in Herdorf, Germany, in 1876; died in 1964

HAUSER & WIRTH, Zurich*

Hauser & Wirth's inaugural presentation at Paris Photo is a solo presentation of the work of August Sander. The project features rare lifetime prints from the 1920 and 1930s by the late German photographer, a forefather of conceptual art and pioneering documentarian of human diversity. Over the course of a career spanning six decades and tens of thousands of negatives, August Sander created a nuanced sociological portrait of Germany comprising images of its populace.

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ANTONI MIRALDA

Born in Terrassa, Spain, in 1942; lives and works in New York

HENRIQUE FARIA, New York

Henrique Faria presents a solo show of Miralda, a multidisciplinary artist most known for his sculptures, drawings, films, photographs and public art installations. His early works were largely inspired by his experience as a conscripted soldier in the Spanish military and consisted of sculptures, drawings and photographs featuring toy soldiers. These elements are a direct reference to his required service in the Spanish military under the dictatorship of General Francisco Franco. As a way of escaping his then current 'occupation', Miralda began to create numerous series of works, like *Soldats Soldés*, where the soldiers are involved in different actions and situations.

Since 1962, a majority of his works have been centered around food. Miralda began creating, in collaborative efforts with other artists, such as Dorothee Selz, the "Miralda-Selz. Traiteurs-Coloristes" banquets and food sculptures that were made of food and other organic materials and spoke to popular culture and the culture of food within different societies. These works gained popularity and Miralda's small, public food demonstrations became large public spectacles surrounding food, rituals and color. In 1971, Miralda moved to the United States and has since been creating art installations between Europe and the U.S.

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JEM SOUTHAM

Born in Bristol, United Kingdom, in 1950

HUXLEY-PARLOUR, London

Huxley-Parlour Gallery presents a selection of works from Jem Southam's series 'Rockfalls'. Taken along the South-West coast of England as well as along the Northern coast of France in Normandy, photographs in this series

depict the cliffs and rock formations where they meet the Channel. In 2019, two works from the series were purchased by the Victoria & Albert Museum in an important acquisition that demonstrates this series' political and cultural significance in the present day in relation to land borders and the UK's position within Europe. Southam focuses 'Rockfalls' on particular sites, which he repeatedly visits over an extended period of time. Returning to the same sites to document them at different times of the day and from alternative perspectives, the series illustrates Southam's patient observation of the landscape and his drive to not simply document the landscapes he photographs but to understand them. As such, Southam creates visual representations of time, both ecological and historical, by revealing traces of the past that influence and mark depictions of the landscape in the present. Southam's works extend beyond notions of 'The Sublime' in the natural landscape to examine the traces of cultural, political, psychological and social references which haunt them. The works in this series, made using a large format 8 x 10-inch camera, seek to address the geopolitics, histories and systems of knowledge that we impose upon the natural landscape, while at the same time mirroring these notions in the landscape's own entropic instability. The series demonstrates the poignancy of the photographic medium's ability to record prescient narratives through a depiction of the superficial similarities between two distinct geographies. Simultaneously, the photographs reveal the construction of a politically charged system, imposed upon spaces and landscapes.

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JOHN CHAMBERLAIN

Born in Rochester, USA, in 1927; died in 2011

KARSTEN GREVE, Paris

Galerie Karsten Greve presents a solo show with photographs by the American artist John Chamberlain. While John Chamberlain owed much of his fame to his steel sculptures, he experimented over the course of his career with a wide variety of media, from painting and drawing to monotyping and film, but above all photography. His first photographs were taken in 1977 with a Widelux camera given to him by Larry Bell. Chamberlain challenged the camera's typical use when he decided to pivot and swing it while capturing an image. The resulting photographs revealed the traces of controlled, intuitive improvisation, rooted in the idea of movement that deforms and blends objects, interiors and outside views - sometimes self-portraits into a flux of colours. Colours, shapes, and reflected light are all key elements in John Chamberlain's photography oscillating between Abstract Expressionism and Pop Art.

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ADRIAN SAUER

Born in Berlin, Germany, in 1976; lives and works in Leipzig

KLEMM'S, Berlin

Adrian Sauer explores aspects, applications and ways of producing digital images. He poses questions concerning the limits of the image in an age where camera images are increasingly becoming hybrid constructs of light measurement and mathematical calculations. For Paris Photo 2019 Adrian Sauer will present his recent body of work 'Raum für Alle' (space for everyone). In this series of 10 works he looks at the lived spaces of the Bauhaus school, captured on historical black and white photographs. To fully grasp these images and to re-examine what they might transport over time and cultural boundaries, he first conducted art historical research on further information about the colors and patterns of walls and furniture that are not revealed by these "documents". With the aid of various fragments and circumstantial evidence, he re-constructed these lost spaces case by case: using the means of his signature approach of re-thinking and re-materialising imagery in a juxtaposition of analogue and digital processing. The artificial recreation is not a living space, it remains an

image. Although derived from photographs, they are not photographs; nor are they photorealistic images. They approach the rooms depicted in them in a manner similar to painting: they show us spaces - containers of time, of thought, of life per se. In a specifically conceived layout will show his work within a conceptual, architectural framework: the booth will resemble a room in a classical Bauhaus-building - the frontal wall towards the aisle customized with a cut-out window and doorframe in the exact dimensions of the time. In addition tiling and partly wallpaper give hints to the material aspects related to the images. Consequently Sauer's photographs will be displayed as visual material as well - some hanging classically on the wall, while others leaning or laying in space, waiting for their future use.

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DARIO VILLALBA

Born in San-Sebastian, Spain, in 1939; died in 2018
LUIS ADELANTADO, Valencia*

Luis Adelantado gallery presents for the first time in the context of Paris Photo a solo tribute project by the Spanish artist Darío Villalba, an artist who has often defined himself as one of the pioneers in the use of contemporary photography, either through his own sabotage of the photographic language. The pieces selected for the project 'Darío Villalba. Il n'est pas de beauté sans fêlurer' revolve around one of his famous 'encapsulated', exhibited during the 14th Lyon Biennale by Emma Lavigne. It is also noteworthy, among some large-format works, the presentation of a selection of Basic Documents never exhibited before that constitutes one of Villalba's most valuable personal archives in which both his own and other sources coexist, subjugated to continuous revision, redefinition and intervention by the artist.

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JULIO BITTENCOURT

Born in São Paulo, Brazil, in 1980; lives and works in São Paulo
LUME, Sao Paulo

Lume Gallery presents *Ramos*, by Julio Bittencourt, a beach very different from the cliché of Brazilian beaches. The little princess of the sea goes to the other beach and the girl of Ipanema in this one further still, after the curve of the fort. On Ramos Beach, there are other beauty motifs, feminine curves drawn not exactly to the rhythm of fashion, but curves full and succulent, asking to be tight and proudly displayed by the woman who looks at the camera and seems to say "there are some people who like". Here is the cornucopia of encompassing pleasures that are not yet regulated by the shock of order and the distant care of those who live under the eyes of the prefecture and tourists on all sides. Here, only native people come and they all speak the same language, has the same signs, black or white, fat or lean, the important thing is not to look good on the picture, but to feel the sun on the skin, drink gourds, try your luck with someone. Real life in the rough, dirty sand that continues until Avenida Brazil and there is no photoshop to retouch. Everything is as in the photos, without talc projected to soften the world, because the glamor is precisely that of the flesh marked by life and the desire to be happy anyway. Life without retouching, without sunscreen and without umbrella to rent. Here the "Cristo Redentor" is a face in the towel and the paparazzi have gone to beaches elsewhere, waiting for the first kiss of the actress at seven with her new boyfriend. Here's the big real-life novel, where no one takes the wave because the wave just does not exist.

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AYANA V. JACSKON

Born in Livingston, USA, in 1977; lives and works between Johannesburg, New York and Paris

MARIANE IBRAHIM, Chicago*

The booth features new photographs, a further exploration of the artist's use of archival impulse and her assessment of the impact of the colonial gaze on the history of photography and its relationship to ideas about the body. Born in the United States and based between Johannesburg, New York and Paris, Jackson's works are included in multiple public and private collections including The Studio Museum Harlem, NYC; The Newark Museum, NJ and the Bill and Melinda Gates Foundation, WA.

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PHILIPPE CHANCEL

Born in Issy-les-Moulineaux, France, in 1959; lives and works in Paris

MELANIE RIO, Nantes

We present a solo show by Philippe Chancel with Datazone, a long-term work of this photographer, which was the subject of a major exhibition at the Rencontres d'Arles this summer. Without being exhaustive on this photographic corpus which can't have an end, the selection relies on the prologue and the epilogue realized respectively in Sudan and in China then opens on emblematic images of Datazone. A constellation of photographs taken from different series allow us to enter the lesser-known chapters like Marseille, Haiti, South Africa, Nigeria or the West Bank. "For fifteen years, Philippe Chancel has explored sensitive areas of our planet to study the world and document the most alarming symptoms of its decline. Working in such a way does not fit in with any identified genre of photography, making Datazone an invention that encompasses the most tangible signs of a predicted disaster: a traumatic ecology, chaotic deindustrialization, toxic setbacks resulting from modernization. From China to the United States, from Africa to Europe, the whole world is screaming, with no shelter in sight." Excerpt from Michel Poivert's text.

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TIM WALKER

Born in the United Kingdom, in 1970; lives and works in London

MICHAEL HOPPEN, London

The Michael Hoppen Gallery presents a selection of previously unreleased work by legendary British fashion photographer Tim Walker. The solo show is curated to coincide with his monumental solo exhibition at the Victoria & Albert Museum (Wonderful Things, 2019) and his first solo show at our gallery (Wonderful People, 2019). Both of these exhibitions will be open in London during Paris Photo. Wonderful Things / Wonderful People As part of the preparations for the largest show dedicated to a living artist in the museum's history, Walker spent time over three years exploring the collections at the V&A, taking elements from across its rich history to inform his new work. "To me, the V&A has always been a palace of dreams", Walker said. This selection, in bringing together a grouping of Walker's unreleased work, reveals a departure in his recent photography. The playful vernacular upon which Walker's reputation was founded has taken a brooding turn, with the occasional hint of black humour to be found. Drawing on diverse influences such as the gothic imagination of Victorian illustrators like Aubrey Beardsley, Walker blends a kaleidoscope of creative stimuli in his opulently layered new work. Walker's approach to photography is characterised by a cinematic eye for detail, which is underpinned by a focus on the theatrical mechanics of the photo-shoot. He has long avoided using editing software to artificially create the fantastical elements that he presents. Instead, Walker has built up a dedicated team of set-designers, costumiers, and prop-makers to help him carry out his

extraordinary vision. Walker and his collaborators create unique performances at each photoshoot, in accordance with exacting plans.

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EDWARD BURTYNSKY

Born in Saint Catharines, Canada, in 1955; lives and works in Toronto
NICHOLAS METIVIER, Toronto*

Nicholas Metivier Gallery presents an exclusive first release of new large-format photographs by internationally renowned photographer Edward Burtynsky. The solo exhibition focuses on a new project on the subject of Africa, which will be released worldwide in 2021. The Africa Project continues Burtynsky's decades-long examination into our relationship to earth's natural resources and the ecological consequences of our ever-expanding human activities. International attention is currently focused upon Africa and her untapped wealth. Due to certain geographic and political conditions, much of Africa's resources have remained inaccessible and are only now in the process of being systematically exploited on an unprecedented scale. Russia, the United Arab Emirates and especially China are pouring in massive amounts of investment into building infrastructure projects in exchange for access to natural resources and agricultural territories. The photographs presented at Paris Photo 2019 will reveal how these systems are affecting the African landscape, with a focus on the countries of Kenya, Senegal, Namibia, South Africa and Nigeria. While faithfully recording a landscape that is undergoing a dramatic transformation, Burtynsky's lens also draws us with arresting abstraction, colour and scale.

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AXEL HÜTTE

Born in Essen, Germany, in 1951; lives and works in Düsseldorf
NIKOLAUS RUZICKA, Salzburg

Axel Hütte proves with his new series once again that he is the undisputed master of analogue photography. His cool rigour, the selected detail and a rejection of conventional postcard colour schemes clearly reveal him as a Becher student of the Düsseldorf Art Academy. Since 2017, Axel Hütte has visited the relics of ancient Greek and Roman settlements in Turkey several times to photograph them. The artist's choice of access to the monuments gives the viewer a detached and atmospheric view of things: the radical way in which the buildings are cut off in some of his works leads the viewer away from the usual visual patterns and towards a shift in perception (Ephesos-1). Axel Hütte breaks with the tradition of an overly emotive presentation of the ancient monuments by refraining from the high gloss of touristy photographs and instead capturing his motifs as a hazy blur. The illusionistic view of depth gives way to planes and symmetry, which dominate his works (Sagalassos-4, Ephesos Night). Light and space are thus the essential parameters in Hütte's artistic concept. The magnificent, historical architectural structures defy ascetic documentation: it is extroverted, theatrical, festively lit at night (Ephesos Night, Hierapolis Night). The large format underlines the tableau character, the photo evokes painterly qualities (Milet-1, Sagalassos 3+4). Advanced civilizations in the area that is now Turkey began to emerge around 3,000 BC. The finds in Troy and Pergamon and the ruins of the Temple of Artemis in Ephesus (one of the Seven Wonders of the Ancient World) are examples of the archaeological wealth of the region. The legends of the Argonauts, the adventures of Odysseus described in the Odyssey and other Greek myths about this region prove the existence of ancient trade routes. In his explorations of this region so rich in history, Axel Hütte focused on the ancient relics from the Hellenistic-Roman period.

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NANCY BURSON

Born in Saint-Louis, USA, in 1948
PACI, Brescia

This project is focused on the pioneer of computer-generated composite portraits: Nancy Burson, whose works are included in museums worldwide (MoMa, Metropolitan, MoMa San Francisco, Centre Georges Pompidou, Victoria and Albert...) and recently been chosen to represent the artists using Polaroid film (including Warhol, Wegman) in a documentary about Polaroid and instant photography entitled "Subito". The anthological exhibition explores Burson's pioneering early work with digital technologies in photography, but will show also her most recent works, including the "Trump/Putin" video installation and photographic work (selected as Cover for Times Magazine). Since the beginning of her artistic career, Nancy Burson has been interested in the interactions between art and science and was among the first artists to apply digital technology to the genre of photographic portraiture. Through the synthesis of several photos made possible by the use of her very personal working method, Burson generates completely new works that challenge photographic truth with the birth of digital manipulation. Her work is to be considered unique because she was the first artist to introduce "composite" portraits into the electronic age. Indeed, she is known for her pioneering work in the use of morphing technologies: the use of computer programs to overlay and manipulate photos showing new aspects of the age, race or character of the original subject. In 1981, Burson also patented a revolutionary computer program. Her methodology is still used today by the FBI to help locate victims of child abduction - by producing images of how subjects would age over time.

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ROBERTO HURACAYA

Born in Lima, Peru, in 1959
ROLF ART, Buenos Aires*

In 2014, Roberto Huarcaya started a project that took him - along with other artists and professionals invited by the environmental organization WCS - to Bahuaja Sonene, an intangible natural reserve located in the Amazon rainforest in the region of Tambopata, in southeastern Peru. From that experience and multiple trips to the reservoir, he became related and involved with the territory, the landscape and its ecosystem. Because of the ungraspable immensity of the forest, its density and lack of perspective by the invasive nature, and its extremely confusing presence, the artist found it impossible to "represent" the vastness of this experience with conventional devices, which challenged him to look for other visual formats, retracing 175 years, and recovering one of the first procedures used in photography: the photogram. The photogram is a technique that, without a lens or a camera, allowed accurate reproductions of objects. Its "official" inventor, William Henry Fox Talbot, while describing his first experiments with the technique, wrote with astonishment: "Nature draws itself". Huarcaya's solution to the philosophy of representation that paralyzed him, was admitting the landscapes superiority: to stop being an author and become a mediator. These photograms were made by deploying a roll of photosensitive paper of long dimensions in horizontal and vertical axes between the foliage during the night, by means of a process of superposition of the object to be registered on the photosensitive material and exposing it to direct light, with a hand flash, and at the mercy of the incidence of natural factors such as moonlight, rain, animals, etc.; so that the photogram becomes the footprint, the shadow of the forest itself. The developing of the images was done in a rudimentary dark room specially conditioned using water from nearby rivers. The remaining residues of the developing process were transported to Lima to be discarded without affecting the environment.

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MARI KATAYAMA

Born in Gunma, Japan, in 1987; lives and works in Tokyo
SAGE, Paris

Born with a rare physical handicap, Japanese artist Mari Katayama who shows her work both at Pavillon Central and Arsenale at Venice Biennale 2019, chose to have both her legs amputated at the age of nine. Since then she has transcended her condition by the works she creates, using her own body as a magnificent living sculpture. In her photographic autoportraits, Mari Katayama is exploring the numerous challenges ascertaining to her condition and identity, trying to recover her memories of isolation she felt whilst growing-up. Mari Katayama invites us to her own reality, trying to prompt us to consider the forces shaping ideals of physical beauty. The photography series of Mari Katayama offer a reflection on the physical challenges and psychological fears she faces every day. In her works, the viewer is allowing to emotionally connect to her world in which the image of a fragmented body and the phenomenon of the phantom limb is deeply sensed. Remarkably, Mari Katayama never set out to be an artist. Her photography was a way to have a conversation with a beholder and the stuffed objects-inlaid with lace, seashells, hair and crystals were made purely for her own amusement.

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YAN MORVAN

Born in Paris, France, in 1954; lives and works in Paris
SIT DOWN, Paris

As early as the 1970s, Yan Morvan's total commitment to being a social witness reveals his exceptional presence in the world. In the heat of the moment, he works on instinct, in direct contact, with flash, without being stunned, even if he will later recognize that he has experienced something hellish. Imbued with the readings of Shakespeare, Kafka and Herodotus, Yan Morvan documents the golden age of Pop culture, but also the phenomenon of urban tribes, the beginning of social malaise born of rootlessness. "I felt, that these were warning signs of urban chaos and the social disintegration we are witnessing today." This contemporary way of contextualizing the action, of documenting the off-camera, from black and white to color, incorporating emotion and poetry, is rare. From the outset, this major photographer of the French scene has covered the full spectrum of photography. From the wars of Northern Ireland, Iran/Iraq, Lebanon, Rwanda, Kosovo... to portraiture, from landscape to documentary photography. Transcending the boundaries between genres, dynamiting taboos and the forbidden, he is in his element with people of conviction. He uses all the techniques at his disposal, from silver prints to splendid color cibachrome, from Leica 24 x 36 to the Deardorff bedroom. We see it in the prints presented here, vintage for most of them, all exceptional, like the big beautiful one in platinum of the Belfast riots. Some are irreproducible, the negative having been lost as in the case of this cibachrome of 1997, realized on the devastated green line of Beirut. Ever since the beginning, Yan Morvan is concerned with the prints and works with masters of the discipline. Today, these rarities, sometimes printed on or with chemicals that have disappeared from use, are cultural treasures, as will surely become his recent photos of the battlefield landscapes of history, found throughout continents and eras, which speak ineffably to our conscience. Magali Jauffret

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AITOR ORTIZ

Born in Bilbao, Spain, in 1971

SPRINGER, Berlin

Galerie Springer presents a solo show with the Spanish artist Aitor Ortiz. Beyond the documental photography of architecture, and asserting the dilution factor and transmutation of reality that is associated with photographic representation, Aitor Ortiz works with space, architecture and objects as opening elements to introduce a number of visual and cognitive unknowns. His interest persistently raises a series of dilemmas between representation and interpretation (perception) while establishing a relationship between the content of his images, the physical properties of the materials on which he reproduces his works and their physical position in an exhibition. That's why Aitor Ortiz is trying to establish a broad spectrum of work process and a relationships between photographed places, the conscious and unconscious mechanisms involved in the process of image manipulation: the eye (interpretation, frame, contextualisation,...), the camera (focus / blur, optical distortion, motion transmission,...), and the brain (the limitations of an imperfect device in the interpretation of data and empirical skills: experience, association of concepts...) that culminate in the exhibition space; where physical experience again transcends the content of his photographs as part of a process of constant interaction between their representation and the viewer's perception.

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LENNART NILSSON

Born in Strangnäs, Sweden, in 1922; died in 2017

STENE PROJECTS, Stockholm*

A Child is Born includes 14 of Nilsson's silver gelatin prints in black and white. This legacy selection of photographs was made by Lennart Nilsson himself in 2009. Each print is signed by Lennart Nilsson. When LIFE Magazine published Nilsson's photo essay *Drama of Life before Birth* in 1965, it became an instant sensation. The magazine sold out its eight million copies in a few days. These pictures showed the creation of human life in a way no one had ever seen before. One of the photographs (Fetus, 18 weeks) is on Time Magazine's list "100 most influential images of all time". "Lennart Nilsson was a photo journalist at heart. He was driven by the idea of constantly showing the world new things. He never really looked back in life - instead he wanted to move on to the next project. *A child is born* was an exception to that rule - it was the one project Lennart did return to from time to time and continued to work on. It was special to him, as it is to many people around the world", said Anne Fjellström. She is Lennart Nilsson's stepdaughter and managing director of The Lennart Nilsson estate. "Standing in front of Lennart Nilsson's photo series *A Child is Born* is a humbling experience. It is like facing a physical and visual DNA of our shared cultural history", said Jan Stene of Stene Projects Gallery. Lennart Nilsson (1922-2017) began his career in photography in his late teens, and moved on to work for the best photo magazines in Sweden and internationally. His awards include The World Press Photo "First prize" in the science category two times, Leica Medal of Excellence, National Press Photographers Association "Picture of the year" and three Emmy awards for his film work.

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JUERGEN TELLER

Born in Erlangen, Germany, in 1964; lives and works in London

SUZANNE TARASIEVE, Paris

"I Love Paris" by Juergen Teller is a love story between Paris and Juergen Teller. The Paris of Brassai, Doisneau, Cartier Bresson, and Victor Hugo, the 'années folles', but also Paris with its scars and open wounds. Juergen Teller, a photographer that captures life, plunges his models, celebrities,

close or anonymous, in everyday situations often full of humor and self-deprecation. His spontaneous, absurd and irreverent style unbridles the imagery often policed and corseted fashion and shows all the different faces of Paris: cheeky Paris (Charlotte Gainsbourg) Paris artists and comedians (Isabelle Huppert) Paris icons (Catherine Deneuve, Charlotte Rampling) clichés of Paris (baguette and Eiffel Tower). Paris bereaved (Karl Lagerfeld, Agnès Varda, Yves Saint Laurent) Paris cats, Paris on horseback. Suzanne Tarasiève gallery invites you to discover the great saga of Paris.

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KEIICHI TAHARA

Born in Kyoto, Japan, in 1917; died in 2017

YOSHIAKI INOUE, Osaka*

Yoshiaki Inoue Gallery presents exquisite black-and-white photographs from the *Photosynthesis* series, by Japanese photographer Keiichi Tahara. Keiichi Tahara went to France in 1971, at the age of 20. Fascinated by the European light, the quality of which was unlike any he had seen in Japan, he made of the nature of light itself a focus of exploration, and with Paris as his base, went on to win high acclaim for his photographic work. Tahara also showed an interest in dancers, who pursue expression through their body. The *Photosynthesis* series aimed at investigating "the relationship between light and the human body". Min Tanaka, on the other hand, began his activities as a modern dancer during the 1960s. His career took off in 1974 with the development of a unique new dancing style that attracted wide attention. The two artists met by chance during the autumn of 1978 and decided to explore together the relationship between physical light and the human body. From 1978 to 1980, the photographer captured images of the dancer reacting to different kinds of light, atmospheres and seasons, within various urban and natural environments in Europe, America, and Japan. These pictures were stowed away, unseen for many years, but in 2016, after a hiatus of 36 years, the two artists decided to "return to their origins," and to work together again.

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DUO SHOWS

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JEAN PAINLEVÉ | BRUNO SERRALONGUE

Born in Paris, France, in 1902; died in 1989

Born in Châtellerauld, France, in 1968; lives and works in Paris

AIR DE PARIS, Romainville*

Air de Paris presents a selection of historical photographs by Jean Painlevé as well as unseen photos by Bruno Serralongue from his series "Water Protectors", "Naturalistes en lutte" and "Calais". The latest will be the subject of an exhibition at Centre Pompidou.

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PHILIPPE DE GOBERT | STÉPHANE THIDET

Born in Brussels, Belgium, in 1946; lives and works in Brussels

Born in Paris, France, in 1974; lives and works in Paris

ALINE VIDAL, Paris*

Reality or fiction: The habitat tested by images

This two artists question in their own way the mutations of our habitat. On the one hand, Stéphane Thidet photographs in color the fragility and the precarity of workers' accommodations. This unique 24 photographs serie shows the almost identical traces of the Cité des Electriciens' fire places in Bruay-La-Buissière, in the north of France. A strange fragility will also be perceptible with the photograph of a planes' hangar under construction that looks like a scaffold made of matches. These traces of an architectural existence are compared with the new black and white photographs of Philippe De Gobert who chose the city of Le Havre and the architecture of Auguste Perret to train us in a poetic mirage; the images being realized, as his practice wants, through commutable 1/12 scale models. Port views taken through the windows of the models combine with the interiors of the apartments and constitute an unprecedented vision of its environment.

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SAM HASKINS | FRAUKE EIGEN

Born in Kroonstad, South Africa, in 1926, died in 2009

Born in Aurich, Germany, in 1969

ATLAS, London

Atlas presents a juxtaposition of Sixties British photographer Sam Haskins and female German contemporary photographer Frauke Eigen; two artists who have, in very different contexts, both explored the subject of the nude. The Atlas curation offers an overview of their contrasting gaze, across generations and gender.

Sam Haskins' vintage works have never been exhibited en masse before. He became famous for his ground-breaking contribution to creative figure photography. His first project *Five Girls* (1962) was followed by the hugely successful and influential *Cowboy Kate & Other Stories* (1964) that won the Prix Nadar in the same year. The first photo book to contain a purely visual fictional narrative, *Cowboy Kate* was a decade defining title and sold almost a million copies worldwide. The following *November Girl* (1967) was characterised by changes of tempo in strong graphic layouts and creative image montage. In Haskin's visually arresting compositions the models appear in control, completely unconscious of their nudity. As Andreas Feininger noted, "this frankness gives Haskins nudes their bewitching quality, that indescribable mixture of sheer physical beauty and sensuality and honesty which, no matter how provocative the pose, makes these girls appear as natural and as much part of the universe, as a tree or the sea or the sky.

Haskins' cinematic approach finds a complementary counterpart in Frauke Eigen's balanced and serene images. Rich silver gelatin prints capture the

concealed minimal qualities of human form and the fluidity of nature, displaying a subtle interplay between the two. Eigen reduces her subjects to the simplest forms, often to the point of abstraction. She searches for harmony and symmetry, integrating her subjects and infusing formal lines with softness and finds structures in natural forms. This body of work will generate a stark contrast to Haskins' graphic and grainy compositions.

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GIANFRANCO CHIAVACCI | GOTTFRIED JAGER

Born in Pistoia, Italy, in 1936; died in 2011

Born in Burg, Germany, in 1937; lives and works in Germany

DIE MAUER, Prato* & SOUS LES ETOILES, New York*

Die Mauer Contemporary Art, in collaboration with Sous Les Etoiles Gallery, presents a joint project on the rational aesthetics of photography through two pioneers: Gianfranco Chiavacci and Gottfried Jäger. The parallel between the two artists is based on the same expressive language used, but captures points of convergence in the complete theoretical basis of their researches: Chiavacci, in his production focused on the logic of the binary code, and Jäger, with his adherence to the principles of concrete art applied to photography, convey a unique and brilliant point of view, anticipating forms and experimental concepts of the 70's. In 1963, when Olivetti presented the first personal computer in the world in New York, and two years before "The responsive eye" at MoMA, the exhibition that celebrated Optical Art, the Italian artist intuited the enormous scope of that technology that would become, over the next decades, cybernetics, or as we say today, computer science. Similarly, in 1968 Gottfried Jäger introduced the term generative photography conceiving the medium on a systematic-constructive basis, in clear reference to the generative aesthetics (1965) of the German philosopher Max Bense, with whom he propagated a rational art based on the apparatus in the emerging computer age. His generative photography works follow a planned project where the artist applies mathematical and numerical parameters to a "concrete" artistic approach. Despite the clear theoretical force of these researches, they remain a suggestive and poetic response, an added value to the ennoblement of technological tools and photographic language, which will become the contemporary vocabulary of Chiavacci and Jäger. As László Moholy-Nagy said: « Not the one who ignores the alphabet, but the one who ignores the photograph will be the illiterate of the future ».

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SEBASTIAN RIEMER | MORGAINE SCHAFFER

Born in Oberhausen, Germany, in 1982; lives and works in Dusseldorf

Born in Wolfsburg, Germany, in 1989; lives and works in Cologne

DIX9 - HELENE LACHARMOISE, Paris

The project brings together Sebastian Riemer and Morgaine Schäfer, two artists of the next generation trained at the Academy in Dusseldorf. Sebastian studied under the mastership of Thomas Ruff, Morgaine with Christopher Willams. Both were recently exhibited at Museum Morsbroich in Leverkusen, DE. In the series here presented, both artists appropriate slides, paying tribute to analog positive, a quite abandoned technique, to give it a new dimension. The images will focus on portraits. Some refer to a collective memory and art history used in lectures to educate, some others to private memory such as family slides. Questioning the medium photo, the last series by Sebastian Riemer focuses on art history slides. The same way the visible world is projected on our retina, the slides are seen here upside down. These slides were once used to represent the visual canon during lectures. The source material is visually offered to the beholder in the form of large scale ultra high resolution reproductions. It highlights the materiality and all the traces of time that were accumulated since then, revealing what we normally could not see with our eyes. Such as the offset grid is indicating, the art reproductions are taken from printed matter, not from original art works.

Schäfer « Portraits » investigate her own history, the artist holding a slide in her hand. The slides come from Archives of her father, and represent pictures that he took of her mother - at around the age of the artist today. It also refers to those past and endless family evenings of projection in a dark room. Her poses are borrowed from portraits in art history, such as « La Dame à la Licorne ». The image of the woman (the artist) stays neutral, so that the viewer can actually take her place while changing the slide for one of his own family. In the series « Explanatory », Schäfer replaces the image of herself by handwritten text. The text is descriptive but a note from her about this image.

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TERRI LOEWENTHAL | MEGHANN RIEPENHOFF

Lives and works in Oakland

Born in Atlanta, USA, in 1979; lives and works between Bainbridge Island et San Francisco

JACKSON, Atlanta

Jackson Fine Art presents new interpretations of landscape photography by Meghann Riepenhoff and Terri Loewenthal, both of whom create sensual and evocative interpretations of the American landscape through processes unique to their individual practices. Drawing on the tradition of Ansel Adams, Imogen Cunningham, and others, Loewenthal takes the California landscape as her subject, creating single-exposure, in-camera compositions utilizing a mysterious optics developed by the artist. The resulting photographs filter the landscapes, now Psychscapes, through hyper-saturated and kaleidoscopic color. Paired with Loewenthal will be another Bay Area artist and 2018 Guggenheim fellow Meghann Riepenhoff's Ecotones, a series of dynamic camera-less cyanotypes for which Riepenhoff allows her materials to organically interact with the forces of nature she manipulates. A sister series to Littoral Drift, which has ocean waves as its subject, the works in Ecotone are created through the artist's collaboration with precipitation - rain, snow, ice, and fog.

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MING SMITH | AIDA MULUNEH

Born in Detroit, USA, in 1950; lives and works in New York

Born in Ethiopia, in 1974; lives and works in Ababa

JENKINS JOHNSON, San Francisco*

Jenkins Johnson Gallery presents vintage and modern photographs by Ming Smith and new works by Aida Muluneh from her "Water Life" series. Ming Smith documents black urban life with mysterious, ethereal photography. She was the first black female photographer acquired by the Museum of Modern Art and the first female member of the influential photography collective Kamoinge. Smith combines a deliberate blurriness with experimental post-production techniques including double exposed prints, collage, and painting. Gordon Parks wrote of Smith's work, stating her "wonderous imagery... gives eternal life to things that might well have been forgotten." Smith was included in MoMA's 2010 groundbreaking exhibition, "Pictures by Women: A History of Modern Photography."

Ethiopian artist and photographer Aida Muluneh expresses what it is to be an East African woman. Her "Water Life" series examines the number of women who travel on foot carrying heavy containers of water in Ethiopia. The works respond to the challenge of water access, exploring it as a social issue directly impacting rural regions and the development of whole communities.

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LILLY LULAY | BARBARA PROBST

Born in Frankfurt, Germany, in 1985; lives and works in Frankfurt
Born in Munich, Germany, in 1964; lives and works between New York et
Munich
KUCKEI + KUCKEI, Berlin

Kuckei + Kuckei Gallery shows two female artists, Barbara Probst and Lilly Lulay, who examine the photographic medium with different approaches yet offering new perspectives on how we perceive (image) realities. The duo show exhibit new Exposures by Barbara Probst that are always composed by a group of photographs. A closer observation unveils that they all portray the same scene and have been taken in the same second, but from very different angles. On the one hand, Probst abandons the single-eyed gaze of the camera and divides it into various points of view. On the other hand, she multiplies and diversifies the short moment of the shot. Lilly Lulay explores how the smartphone and social media influences the way we use the photographic image and our perception of it. At Paris Photo 2019 the gallery will show her latest laser cut photographs from her series Our Writing Tools Take Part in the Forming of Our Thoughts (2018). With these works Lulay examines how the smartphone has changed the way friends interact with each other and what role photography plays in this process. The ornamental network structures of the laser cut photographs confront the viewer with an overabundance of information. Thus, Lulay creates a classic image description that no longer works with words but uses a system of signs that is currently taking root worldwide, inside the digital space of smartphones and online media.

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NICOLAS FLOC'H | ERIC GUGLIEMI

Born in Rennes, France, in 1970; lives and works in Paris
Born in Charleville-Mézières, France, in 1970; lives and works in Paris
MAUBERT, Paris

On land, underwater, directly or indirectly, human overactivity is responsible for a global disruption of carbon flows, as shown by two recent winners of the national public commission, Eric Guglielmi and Nicolas Floc'h. Galerie Maubert's booth distinguishes two individual exhibition spaces for these two artists, connected by a narrow central opening like a passage from the submarine to the ground.

Forests, especially in the Congo Basin, are an important reserve of carbon. They are now victims of intense deforestation due to agriculture, palm oil exploitation and trade of precious woods, with local and international responsibilities. Eric Guglielmi's photographs take us to the Congo Basin forest, the second largest green lung in the world, with 250 million hectares. The shots are taken on silver film with a 4x5 inch chamber. Prints will be made in platinum-palladium. By this ancient process, the chemical layer is no longer deposited on paper but embedded in its vegetable fiber. Subject and matter merge.

Nicolas Floc'h is the first artist to define and photograph the underwater landscape in natural light (without flash): his black and white images re-enact history of photography including his centered framing ("Becher style") to document "productive structures". We lose viewpoint (landscape photography) and scale (photography of seaweed) or color (project "color of water"). Wind masses loaded with hot air and CO2-generated by human flux modify the composition of the environments. One of the consequences is the acidification of the oceans that makes the main habitat, the body of water, incompatible with many marine organisms. Landscapes are modified, the biodiversity reduced, the color of the water changes..

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YŪSHI KOBAYASHI | NOBORU UEKI

Born in Japan, in 1898; died in 1988

Born in Japan, in 1905; died in 1991

MEM, Tokyo

MEM presents a two-person show of work by Yūshi Kobayashi and Noboru Ueki, representative members of KPS (Kyoto Photo Society), an organization founded in 1925. The show will feature vintage prints, mainly from the 1940s and '50s, that are never before seen outside of Japan and merit critical reevaluation.

At the past three editions of Paris Photo, MEM focused on the two foremost amateur photography clubs in Japan's Kansai (central-west) region: Naniwa Photography Club (1906-present) and Tampei Photography Club (1930 -1950s), along with their key representatives. Member-based photo clubs served as building blocks in Japan's early photographic history, particularly in Kansai and western Japan. Numerous visionary artists emerged from such clubs, which celebrated a centuries-long nonconformist tradition rooted in that region.

The present exhibition spotlights the rigorous spirit of experimentation and mastery of the medium evinced by Kobayashi and Ueki, both members of the KPS (Kyoto Photography Society). Active from the late 1920s, both had careers that reflected an experimental photography movement curtailed only temporarily by the Second World War. MEM continues to take initiative in raising the international profiles of significant yet previously overlooked artists and their histories.

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GINA PANE | PENNY SLINGER

Born in Biarritz, France, in 1939; lives and works in Paris

Born in London, United Kingdom, in 1947; lives and works in Los Angeles

RICHARD SALTOUN, London

Gina Pane and Penny Slinger emerged during the 1960s - a time of significant political and social upheaval that resulted in greater sexual liberation and rights for women. Each using the female body - typically their own - as her main medium, their approaches were radically different: Pane explored issues of pain, both physical and metaphysical, in her highly-choreographed 'actions,' while Slinger celebrated erotica and reclaimed the body as a site of pleasure. Both used photography as a means to record and communicate their artistic aims. The gallery's presentation at Paris Photo offers an exceptional opportunity to engage with the conflicting and complementary elements of these artists' work. It features vintage photographs depicting key performances by Pane from the 1970s, shown alongside important photomontages and body prints by Slinger from the same era. It also follows Penny Slinger's recent collaboration with Dior for the house's 2019-2020 Autumn-Winter Haute Couture show, where fashion designer and creative director Maria Grazia Chiuri took inspiration from Penny Slinger's surrealist classic, An Exorcism. Set within an English mansion, An Exorcism explored the inner-workings of the female psyche, sensuality and spirituality. The final look for the collection, designed by Slinger, was a wearable golden doll's house merging the woman and the house - both alchemically transformed.

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MÁTÉ BARTHA | MARIAN REISMANN

Born in Hungary, in 1987; lives and works in Budapest

Born in Szombathely, Hungary, in 1911; died in 1991

TOBE, Budapest*

The objective of the exhibition project is the presentation of community life. Community life, just as life happens in these circumstances and their environment. On the one hand, there is a post-war context, where very young children arrived at a nursery run by Emmi Pickler, whose educational and

observation method has gone around the world. In this community, Marian Reismann made thousands and thousands of photographs during her last forty years of professional working life. By capturing those glances of sincerity Reismann became a reference icon for Children's Photography, publishing many books on this theme. On the other hand, we have a portraying documentary investigation by a contemporary photographer. Máté Bartha since 2017 began a project in the Hungarian NGO called "Honvédsuli" (School of Defense de la Fatherland). This community is committed to teaching discipline, patriotism and camaraderie among children 10 to 18 years old, in a society that they believe is becoming slothful and disconnected. The photo series called KONTAKT goes beyond the state of physical touching or the simple fact of being in contact. While reporting from military-themed summer camps for kids, the series observes our attitude towards strict discipline, weapons and war, and raises questions about their place in our society. Bartha's project won The Robert Capa Hungarian Grand Prix 2018 and the shared first prize at the Louis Roederer Discovery Award 2019 - Les Rencontres d'Arles. The project is accompanied by a documentary film called "Downstream", which presents a part of the life of one young girl from this summer camp. The film will be shown at the Film section of Paris Photo. The exhibition project asks questions about openness, about care, about attention and at the same time reflects social realities, which maybe don't know at all.

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CHRIS DUNCAN | PETER FUNCH

Born in Perth Amboy, USA, in 1974; lives and works in Oakland

Born in Danemark, in 1974, lives and works in Berlin

V1, Copenhagen

Peter Funch's project, *Imperfect Atlas*, addresses time and its passage on multiple levels: the spatiotemporal change of a landscape, the reimagined wilderness and historical narratives on the brink of both rediscovery and reinvention. The project features images captured during Funch's many trips to the Northern Cascade Mountain Range, USA. The works reflect on how human interaction with the planet has changed it in the Anthropocene. This reflection happens through the change in the possibilities of photography, where Funch combines manual and digital methods in order to imbue the work with both time and craft. The works are composed of three digital photos, where Funch holds a red, green and then a blue filter in front of the lens, the three digital files are then converted into slides to produce one manually manufactured print. Chris Duncan's practice is on the verge of traditional photography, while simultaneously being the oldest form of photography. Duncan hangs coloured fabric in windows, drapes skylights and wraps objects like cymbals and bricks in textiles and leave them on rooftops, subsequently imagery emerges through time (6 - 12 months) and by the ultraviolet exposure from the sun. For the presentation at Paris Photo, Duncan will start a new series of Red, Green, Blue and black canvases that are being placed on rooftops in San Francisco mid-April to coincide with the next full moon. The title of the presentation is taken from an old Creedence Clearwater Revival song from 1969 - before we were talking about climate change - the song predicts natural disasters and states "Looks like we're in for nasty weather." This holds true in many ways in 2019. Both Funch and Duncan's work revolve around exposure, time, change and climate. Their practices reflect on human behaviour in relation to time and measures humanity against the mountain. A publication, juxtaposing the two artists' practices, will be published on the occasion of the presentation.

GROUP SHOWS

127 Marrakech

Exhibited Artists: Carolle Benitah / FLORE / Sara Imloul / Nicolas Lefebvre / Safaa Mazirh

A Collective exhibition that brings together 4 women photographers and a duo whose common denominator is Morocco, either by their identity or by the subject they are dealing with.

Carolle Benitah presents unpublished images from the series "I'll never forget you" and the eponymous book that appears in Lartiere, Fatima Mazmouz with a new series "Mounts and Mothers watch" and that deals with the transmission of rituals around the magic and witchcraft in Morocco, Flore presents a series entitled "Morocco, a suspended time," and his eponymous book prefaced by Frederic Mitterand who appeared at Contrejour, recalling memories of a childhood vagabond, Safaa Mazirh and his series " Sans Titre ", her first self-portraits in black and white, where the artist uses his naked body as the only material, and finally the duo Sara Imloul, Levallois 2019 and Nicolas Lefebvre," A quatre mains "a collaboration, where the artworks sculptor through the eye of the photographer take on a timeless dimension, ancestral and sacred archives.

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ACB Budapest

Exhibited Artists: Máté Dobokay / Ágnes Eperjesi / Ferenc Ficzek / Katalin Nádor / Hajnalka Tarr / Tibor Várnagy

For Paris Photo 2019, acb Gallery plans to present a selection of Hungarian abstract photography embracing the conceptually-based endeavours of three different generations of artists. The first focus is placed on the conceptual photographic praxis of Katalin Nádor (1938-2018) and Ferenc Ficzek (1947-1987). In her experimental practice unfolding between 1963 and the end of the seventies, and resulting in both geometric and organic abstraction, Nádor pursued the avant-garde photographic traditions represented by György Kepes and László Moholy-Nagy. Nádor's photograms, graphical still-life analyses examine the aesthetic reciprocity between nature and architecture, landscape and object through the lens of abstraction. Through light projections referencing Moholy-Nagy's experiments, Ferenc Ficzek focused on the contexts of light and shadow, the object and its transitional, intangible dimensions revealed through movement. The second focus embraces works by Ágnes Eperjesi (1964-) and Tibor Várnagy (1957-), both representing alternative artistic endeavours emerging of the eighties that contributed to the use of photography in visual arts. Finding their sources of inspiration for cameraless experiments in new wave, gesture painting and action art, Eperjesi researches the technical possibilities of photography and uses any kind of light permissive material to reveal images, while Várnagy set the photo paper on fire, exposing it to the light of its own flame. The third focus on the latest generation, represented by Hajnalka Tarr (1979-) and Máté Dobokay (1988-), reveals the connections of photography and painting, the exploration of the medium itself and its physical, chemical properties, potentialities. Tarr's image weavings, which alter our perception of the object of photography, intersects Dobokay's practice, which concentrates manipulation of the medium, neglect of the apparatus and rich painterly references.

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AKIO NAGASAWA Tokyo

Exhibited Artists: Tadao Ando / Kou Inose / Chloé Jafé / Zhipeng Lin / Daido Moriyama / Issei Suda

A show of 7 artists, especially we focus on Daido Moriyama, who has won the 2019 Hasselblad Foundation International Award in Photograph. In addition

we feature: Kou Inose - panoramic images titled Fantasmagoria, Sakiko Nomura - her new works showing sentimental and intimate scene in Japan by expressing with shadow in stead of light, Chloé Jafé - new prints from Inochi Azukemasu series focusing on Japanese women living in underground mafia YAKUZA world, Tadao Ando - the internationally famous master of architect has taken his Church of The Light as a new series of photography, Issei Suda - sadly passed away in March and we would like to present his memorial show exhibiting unpublished vintage prints, Lin Zhipeng a.k.a NO.223 - Chinese youth culture which has never introduced in Europe.

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ALAIN GUTHARC Paris*

Exhibited Artists: Véronique Ellena / Delphine Kreuter / Michael Roy

Intimacy is at the centre of our egocentric concerns. Our individualities take precedence over our sense of belonging to a group, and all of us are trying to see through our narrow lens the world that is ours. However this world is the one that we share with others and in which our individualities merge into a whole sometimes harmonious or not. Photography is a medium of artistic expression and not simply a means of documenting or recording deeds, gestures or actions. Sometimes a photograph is based on the moment. The moment of the one who captures the image, but also the moment common to a community. The staff then becomes the collective. or the 2019 edition, the Alain Gutharc gallery wishes to focus attention on the photographic plastic work of Delphine Kreuter. Her work had not been presented in about fifteen years which corresponded to a long wandering, is an energy-filled bulimic. She catches the moment in a kind of biography through moments lived. The people she encounters, the incongruous images formed by chance, the formal telescopes due to strange wills or motives that are difficult for us to understand, are the recurring subjects of her photographic gaze. Her biography resonates with ours, although both are necessarily different. Our gaze is projected where her projected upstream. The works that will be presented on the stand by the Alain Gutharc gallery talk about intimacy and ask us about our own intimacy and our relationship to the World and to others. They should make it possible to make a journey thanks to the eyes of artists in universes which are not necessarily ours and which however are not so far from ours because obviously what seems to us to be the domain of intimacy is common to the beings that we are.

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ALARCON CRIADO Sevilla*

Exhibited Artists: Mira Bernabeu / Nicolas GrosPierre / Jose Guerrero / José Alejandro Restrepo

This application puts forwards two photographers whose work explore the intersection between figuration and abstraction; fictions and fabrications; facts and deceptions. The proposal is based on a selection of works that look at architectural forms, but by doing so extend the focus beyond the formal surfaces of built objects, revealing hidden narratives, aesthetic conflicts and socio-political implications.

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ANITA BECKERS Frankfurt-am-Main

Exhibited Artists: Marina Abramović & Ulay / Christiane Feser / Gottfried Jäger / Annegret Soltau

This year, the main part of our presentation will focus on two artists that challenge the boundaries of traditional photography and whose works are conceptually linked to each other - Gottfried Jäger and Christiane Feser. In the early 1960s Jäger experimented with different systematic, constructive approaches resulting in a form of concrete photography also defined as generative photography. He later developed his methodology further into creating geometrical photo objects referred to as „photo

material works", where he forms a dialogue between the photographic process of reproduction and production of the photo object itself. Jäger's work can be regarded as being exemplary for the younger artist Christiane Feser. Both artists free themselves from the confines of two-dimensional photography and explore the possibilities of transforming their medium into three-dimensional objects. The results are compelling unique pieces that center around geometrical abstraction. In opposition to these works, the aim of our presentation is to also counter this abstract and disembodied world of Christiane Feser and Gottfried Jäger. Particularly suitable for this purpose are the works of Annegret Soltau, who from the beginning of the 1970s made her corporeal body the center of her investigations and experiments. The search for answers to the questions of mankind and society, about gender and intersubjectivity are still the focus of Annegret Soltau's production. Additionally we plan to show a Polaroid work by Marina Abramovic & Ulay executed between 1981 and 1983, that reflects the relation that the two artists have had with each other and shows them in a staged interaction.

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ANNE-SARAH BENICHOU Paris* & THE PILL Istanbul*

Exhibited Artists: Mathias Depardon / Decebal Scriba / Seton Smith

For Paris Photo 2019's edition, Galerie Anne-Sarah Bénichou and The Pill team up to present a booth about photography as a trace and testimony of social, political and cultural indicators, that manifest on territory and on architecture, through the point of view of three artists of different generations, operating on three various territories: Mathias Depardon (Turkey - Iraq), Decebal Scriba (Romania), and Seton Smith (United States). Mathias Depardon, French reporter and photographer, born in 1980, will present a series of photographs that he just ended after 7 years of researches, that extend from Turkey to Iraq, from Xinjiang (China) to other bordering countries, with Turkish influence. With this series, Mathias Depardon approaches geopolitical issues, and interrogates the notion of frontier, which are both strong political and social indicators, related to the Turkish domination. Decebal Scriba, born in 1944 in Romania questions the status of the oppressed artist during Romanian dictatorship, through a corpus of historical works from the 70 - 80's (especially with a series of vintage prints). The notion of language, hand-written, physical, mathematical, and cult, becomes the support of philosophical and political reflexions. Seton Smith, American historical photographer, born in 1955, reveals this social issue with a series initiated in 2012 in various American states; where she photographs pavilions with strong social and historical marks.

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ART+TEXT Budapest

Exhibited Artists: András Balla / Miklós Erdély / Tibor Hajas / László Haris / Gábor Kerekes / Csaba Koncz / György Stalter / Tibor Szalai / István Szirányi / László Török / János Vető / László Vincze / Attila Vécsy

Art+Text Budapest is bringing to Paris the most significant photographers of an increasingly renowned, vibrant art historical period, the Hungarian Neo-avant-garde of the 1960s, the 1970s and the early 1980s. At 2017's Photo London the Gallery presented at The Courtauld Institute of Art its publication Neo-avant-garde Trends in Hungarian Art Photography, 1965-1984, a seminal book on the period presenting some 400 works by 32 Hungarian artists which has served as the basis of our increasingly extensive program of Neo-avant-garde photography. Remarkable Neo-avant-garde artists include internationally recognized Tibor Hajas, who was exhibited at the 57th Venice Biennale; Gábor Kerekes, whose works are in the world's largest collections; or Miklós Erdély, legendary genius and Renaissance polymath, the most important catalyst of the Hungarian and Eastern European art scene during the 1960s and 1970s, to name but a few. Thanks to our research and investment in the period, we can also show vastly important, yet (nearly)

forgotten photographers such as the pioneering Csaba Koncz whose abstract photographs, unparalleled at the time, laid the foundations for later photographic ventures of the Neo-avant-garde, and whose work has been in the focus of our attention this year: following a comprehensive cataloguing period we made his works available for the international audience through a publication on his work in English, which was presented at a solo exhibition at the Gallery that was organized for the occasion. At Paris Photo we will dedicate a separate wall to Koncz in order to showcase this preeminent photographic work through a selection of the artist's best pieces. Following the success of last year's booth at Paris Photo, this year we would like to present a similarly exquisite selection of Neo-avant-garde photography as well as to bring new pieces and even more diversity to our exhibition on this remarkable photographic era.

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AUGUSTA EDWARDS London

Exhibited Artists: Henri Cartier-Bresson / Elliott Erwitt / Mario Fonseca / Martine Franck / Stuart Franklin / Heinz Hajek-Halke / Chris Killip / Karen Knorr / Josef Koudelka / Genevieve Naylor / Mauricio Valenzuela / Tom Wood / Marcos Zegers

To mark the 30th anniversary of the Tiananmen Square Protests, we are delighted to be presenting at Paris Photo the iconic images captured by Magnum photographer, Stuart Franklin of this monumental and historical event. Perhaps Franklin's best known image and one that went on to define the events of the protest is the famous "Tank Man," image, which captures the pivotal moment of the Chinese government's violent crackdown on the protests and one man's courageous stand against the government. Alongside the work of Franklin, we are also pleased to be presenting the work of the contemporary Chilean photographer, Marcos Zegers, and a selection of works from his 'Desert Infrastructures,' series, which focuses on geopolitical and territorial conflicts. Zegers studies of topography are a setting to a medium of expression and a thematic concern about how landscape is configured by the human activity within. We are also happy to be presenting classical works from the 20th century from our stable of our artists.

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BENDANA | PINEL Paris

Exhibited Artists: Maria Friberg / Alejandra Laviada / Niccolò Montesi / Caio Reisewitz / Miguel Rothschild

This project creates a tension between the works of Maria Friberg (SE, 1966), Alejandra Laviada (MX, 1980), Caio Reisewitz (BR, 1967), Miguel Rothschild (AR, 1963) and Niccolò Montesi (IT, 1977). As societies throughout the world face an unprecedented threat due to destructive human practices, the urge to redefine our relationship with nature is increasingly being recognized. These photographers explore how modern urban expansion impacts natural ecology, historical structures or existing populations. In the series Mirroring Nature, Maria Friberg invites us to contemplate our own reflection in the details of a mutilated nature, reminding us that the biggest battle to achieve change is often with ourselves. She depicts nature as a dark resting place, where new ideas and ideals emerge. Alejandra Laviada's work rises from the intersection between photography, painting and sculpture. At the crossroad of those mediums and within a total respect of sustainability, these recycled materials lose their representational value and are transformed into something else. Caio Reisewitz's work articulates around two antagonistic interests: forests and Brazilian architecture. Reisewitz is fascinated by this endless duality, where nature and architecture try to dominate each other. Behind the magnificent sceneries, we find a critical look pointing out the terrible consequences of man's interaction with his environment. Miguel Rothschild focuses on metaphorical works, revealing a majestic nature, whether it be celestial, forests or water scenes. He offers a metamorphose of those

familiar landscapes, by burning or grafting the surface of his photographs. He creates a bi-dimensionality. Emigration and globalization are prominent questions in the work of Niccolò Montesi. Much of it relates to the island of Pantelleria in the Sicilian Channel. This dry rock in the sea is a place of strengths in contrast for survival; survival threatened by man-caused fires and droughts.

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BENE TASCHEN Cologne

Exhibited Artists: Gregory Bojorquez / William Claxton / Joseph Rodriguez / Jamel Shabazz / Miron Zownir

The Galerie Bene Taschen will present a curated show including photographic works by the American artists Larry Fink, Joseph Rodriguez with his project Taxi, Jamel Shabazz and works by the Brazilian artist Sebastião Salgado.

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BERTRAND GRIMONT Paris

Exhibited Artists: Thomas Devaux / Lukas Hoffmann / Shane Lynam / Nelson Pernischo

The photographers presented by Galerie Bertrand Grimont do not seek to illustrate a theme, either superimposed or even moralizing; yet the same underlying trend runs through these images so that anyone who carefully considers their shapes and similarities can perceive them: from Thomas Devaux's mirror totems to Shane Lynam's trees and columns, from Lukas Hoffmann's backs to Gilles Berquet's drapes, a sense of verticality connects these unique approaches. No aspiration to transcendence, no reflection on any elevation, but an intuition that looms in the between, between heaven and earth, authority and transgression, time and space.

The heads were cut off and one senses the urgency of the end of a world, whose symbolism and logic were produced by and for man. From this dominant, arrogant position, placed at the forefront of all things, photographs have subsumed others that

exist in our anthropomorphic patterns: trees, architecture, textures, materials, but also lights, colours or lines of force. After having celebrated the human being, its totems and taboos, a kind of humility has seized the works. Whether they deal with consumerism (Devaux), eroticization (Berquet), landscape (Lynam) or anonymity (Hoffmann), these works trace a floating, transitional territory, located within the limits of a margin with false normative contours. The world is changing and is continuously calling for the transformation of values that will eccentrate man.

Thus, these photographs invite us to observe and be as attentive as possible to the minute variations in our environment.

Of course, each photograph is self-contained, but it interweaves with another, then another, the narrative of the multiple trajectories, invisible but nevertheless sensible, that make up the world.

Marion Zilio

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BINOME Paris

Exhibited Artists: Mustapha Azeroual / Thibault Brunet / Laurent Millet / Baptiste Rabichon

Galerie Binome proposes to focus on image production and imagination with artworks by Mustapha Azeroual, Thibault Brunet, Laurent Millet and Baptiste Rabichon. 4 artists who talk about contemporary creation through photography. 4 unique points of view on how to produce images, that question the relationship between the artist's hand, the tool and the mind. Photography still fuels a visual and poetic imagination, which is a synthesis of other media- cinema, drawing, painting and sculpture- and a

singular form of expression. With his timeless series of ambrotypes, Laurent Millet revives the first printing techniques. He shows the concept of imagination through an allegory of a man at work who observes and gives shape to abstract and sculptural forms. Through ACTIN series, geometric abstractions in polychromatic bichromate gum, Mustapha Azeroual extends the reflection he has been developing with gestures on photosensitive mediums, layer after layer. Here, he brings creation inside the darkroom without camera. Unlike Thibault Brunet, along with Baptiste Rabichon, which visual production system underlines the relationship with the machine, like in his 2 recent projects that result from 3D scanner recording: Ault, a volume sculpted out of images, and Soleil Noir, landscapes printed on glass. These works produced from a digital reality evoke ambrotype and sculpture, while drawing up a futuristic imagery. The Chirales series by Baptiste Rabichon presents another appropriation of a digital tool: its misleadingly symmetrical diptychs result from office scanner self-generated images. Caught in the middle of the two machines, the pictorial matter as well as the artist's hands mirror each other and open a dialogue with rainbows and digital bugs. Finally, Radiance by Mustapha Azeroual synthesizes sunrises and sunsets into a moving image, offering the experience of the light cycle. From then on, the image of an unpublished mental space, made tangible, opened up into photography.

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BLINDSPOT Hong Kong

Exhibited Artists: Wei Chen / Jiang Pengyi / Jiang Zhi

Blindspot Gallery is pleased to present the works of three contemporary Chinese artists, who use photography to explore intimate relationships, in personal and spiritual terms.

Pixy LIAO takes self-portraits with his boyfriend, Moro, who is a few years her younger, in her Experimental Relationship series. By subverting the traditional gender dynamics in heterosexual couples, Pixy humorously reveals the many different possibilities and configurations of being together.

In the iconic Love Letters series (2011-2014) dedicated to the memory of his deceased wife, JIANG Zhi sets living flowers on fire, and photographs the moment when petals and flames coexist in the equanimity of beauty and suffering.

JIANG Pengyi utilises cameraless techniques to make colorful painterly abstracts and unique sculpturesque instant-film objects. In this series, Medium, the artist likens the contact between the photographer and the film in the dark room as the eroticism between lovers, or in Bataille terms, a spiritual experience.

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BRAVERMAN Tel Aviv

Exhibited Artists: David Adika / Cyrus Kabiru / Mohau Modisakeng / Hannah Whitaker

According to Homi Bhabha, there is a space 'in between the designations of identity', and that 'this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed biography'. Joie de Vivre is situated somewhere along this passage. The exhibition seeks to examine the "new relationship" between the Western world and Africa, and examines the outcomes and representations of Africa when it reaches the West (Israel and the US) and vice versa. Through the medium of photography, the exhibiting artists borrow from art history, fashion, advertising, underground culture, and digital media, in order to create images that are local and at the same time awkwardly universal. The artists carry a strong yet subtle autobiographical touch, as well as a unique interpretation of a lifestyle traditional to their region. Joie de Vivre explores the "new relationship" of new consciousness manifested in frameworks such as globalization and westification, capitalistic relationships that do not

reflect the political or diplomatic situation, and that derive from a controversial balance of power. The exhibition constitutes an alternative testimony to geopolitical issues of culture and identity, and wishes to partake in a controversial discourse of postcolonial criticism versus positive aspects of appropriation and mutual influence.

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BRUCE SILVERSTEIN New York

Exhibited Artists: Constantin Brâncuși / Mishka Henner / Todd Hido / André Kertész / René Magritte / Man Ray / Lisette Model / Barbara Morgan / Daido Moriyama / Aaron Siskind / Keith A. Smith / Rosalind Fox Solomon / Frederick Sommer / Marjan Teeuwen / Edward Weston

Bruce Silverstein Gallery is pleased to present an exhibition that will include both iconic and lesser known photographs by some of the most important photographic artists of the 20th century for Paris Photo 2019. The exhibition will feature new and earlier work by contemporary artists attracting the attention of curators internationally, including Todd Hido, whose newest work highlights the artist's first significant foray photographing territory outside of the United States, chronicling a decidedly new psychological geography. Mishka Henner's new series "Evaporation Ponds," which, like most of his work, navigates the vast digital terrain to focus on key subjects of cultural and geo-political interest. Elger Esser joins the gallery's roster of represented artists and his recent technique of printing on silver-plated sheets of copper will be displayed in the booth.

These themes will be further explored by the inclusion of contemporary artworks based in psychological exploration by Daido Moriyama and Marjan Teeuwen; and with a focus on the abstract, featuring artists Shinichi Maruyama and Penelope Umbrico.

Included in this curated presentation will be works by Aaron Siskind, documenting Harlem in the 1940s, Harry Callahan's early work made in Chicago, as well as masterpieces by Czech artists Jaromir Funke, Jaroslav Rossler, and Frantisek Drtikol..

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CAMERA OBSCURA Paris

Exhibited Artists: Michael Ackerman / Takashi Arai / Denis Brihat / Bernard Descamps / Ingar Krauss / Jungjin Lee / Arno Rafael Minkkinen / Sarah Moon / Josef Nadj / Pentti Sammallahti / Jean-François Spricigo / Masao Yamamoto

"Nature" is a subject and inspiration for numerous artists, including quite a few of the photographers represented by Camera Obscura. So for this reason, and also as this topic echoes events of the current moment, we have chosen it as our theme for Paris Photo 2019: Denis Brihat, now 90 years old, was a pioneer in French photography. In the 60's he created unique one-off works called "tableaux photographiques" made, like paintings, for walls and collections. His inspiration was the plant world, extensive explorations of vegetal form whose importance should not be overlooked. From October a retrospective exhibition of his work shall be presented at the BNF; concurrently, an exhibition in the gallery. Josef Nadj and Ingar Krauss, like Brihat, work essentially with the world of plants. On the other hand Pentti Sammallahti, Masao Yamamoto and Jean-François Spricigo are more turned toward the animal kingdom. Two new books shall come out for Paris Photo: "Natura," by Bernard Descamps and "Des Oiseaux," by Michael Kenna. Sarah Moon is always fascinated by the world of nature...plants and beasts, particularly the stiffly set manner given them in Natural History Museums. Arno Rafael Minkkinen's work shall be shown in the gallery during Paris Photo, with the presentation of a monograph retracing his 50 years of self-portraits.

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CAMERA WORK Berlin

Exhibited Artists: Thomas Billhardt / Henri Cartier-Bresson / Patrick Demarchelier / Hans Feurer / Robert Frank / Russell James / Nick Knight / Robert Lebeck / Will McBride / Helmut Newton / Robert Polidori / Eugenio Recuenco / Herb Ritts / Steve Schapiro / Martin Schoeller

For this year's edition of Paris Photo, gallery CAMERA WORK brings together an exclusive variety of works from the field of photo reportage. As one of the first themes in photographic history, this photojournalistic métier has always had a substantial influence on history, culture, society, politics, and also on the development of photography. CAMERA WORK's selection shows the enormous importance of photo reportage. It covers a wide spectrum of topics and leading photographers that are considered as groundbreaking until for this particular photographic field. As one of the field's most influential photographers, Robert Frank is exhibited with an extraordinary print from his iconic »The Americans« series. Rare prints of Robert Lebeck and Thomas Billhardt - whose »Alexanderplatz« series is of major importance for the understanding of everyday life in the former GDR - are on view too. In contemporary photographic art and with the development of different magazines, the field of photo reportage has broken classic boundaries. Hans Feurer's »Street Series« created in 2013 is a prime example of this development. Robert Polidori's epic series »Havana« marks a milestone in architectural reportage photography. In addition, CAMERA WORK makes a selection of outstanding classic and contemporary works exclusively for Paris Photo of both masters of photography and pioneering modern artists. It includes rare prints of Henri Cartier-Bresson, Russell James, Helmut Newton, and Albert Watson. Finally, a set of unique Polaroid works of Patrick Demarchelier is on display. Exceptional contemporary photographers present their latest works and most sought-after pieces of art at Paris Photo as well. Spectacular lightboxes of Eugenio Recuenco from his latest series »365« are part of the selection as well as main works from Christian Tagliavini out of his renowned series »1503«. New works of Martin Schoeller from his series »Close Up« are revealed exclusively at Paris Photo, too.

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CARLIER GEBAUER Berlin

Exhibited Artists: Richard Mosse / Dor Guez / Nida Sinnokrot

For the Paris Photo edition in 2019 we will present works by Richard Mosse (b.1980, Ireland), Dor Guez (b.1980, Israel) and Nida Sinnokrot (b.1971, USA).

The presentation aims to address the politics of nature, bringing together three different photographic positions that appropriate, highlight or orchestrate natural imagery.

With his recent series „Rainforest Nocturnes“ Richard Mosse draws attention to the rainforest, by documenting the fragile eco-system of the amazon, capturing on film what will soon be lost and also revealing through fluorescent light technique the violent archetypal human experiences in the natural world.

Guez's work „Lillies of the Field“ documents vegetation that once was linked to biblical sites. Based on an extended research of pressed- flower albums in the archive of the American Colony in Jerusalem, Guez's series examines the link between nature and culture, copy and origin.

In Nida Sinnokrot's poetic work "Flight - Jalazone" the artist attached LED lights to pigeons from various political factions and proposed to fly their pigeons together. Pigeons fly, as do semens of plants, spreading rays of light in the sky above the jalazone refugee camp, their patterns pointing to migration, both engineered and natural, producing a strong image of hope.

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CARLOS CARVALHO Lisbon

Exhibited Artists: Daniel Blaufuks / Carla Cabanas / Tatiana Macedo / José Maças de Carvalho / André Príncipe

According to Bell Hooks 'The function of art is to do more than tell it like it is - it's to imagine what is possible'. One aspect of this quotation is the defining of art as displaying a purpose that reveals an awareness of what one can do and our place in the world, essential in one's actions. Carlos Carvalho gallery project to Paris Photo shows a careful selection of works that think, among other issues, the role of the artist and the imagination as a tool to organize life understanding. Carla Cabanas will show a large scale installation, comprised by 90 photos that come from a personal album of someone the artist has never met. Presented as a fluid mosaic of interconnected experiences and events, withdrawn from the constant flow of existence, this work is an analogy of one of the artist key concerns: the instability of perception and the imprecision of memory. Tatiana Macedo's work reflects on the artistic process itself and what is implicated in it. The artistic practice is not intended to only be about a specific subject of field but is always a statement, a view of things. On the 60 years of the Cuban Revolution, Daniel Blaufuks shows a photographic diptych taken after Fidel Castro's death capturing what seems to be an old man's solitude and orphanhood of this longtime leader showing how Fidel's legacy will long remain divisive. André Príncipe captures a world that is universally human and highly personal, using a diaristic approach in photography and exploring its capacity to think about life. The artist's urges for fiction are a way in which he organizes life itself - making art is reflecting his existence in the world. As part of the series "Archive and Democracy", José Maças de Carvalho's work taken in Hong Kong, presents the city as social body observed and analyzed from a long distance, telling us about democracy, human rights, social uprisings, political movements of such a place. The city always reveals what we are and what we want to be.

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CHARLES ISAACS New York & GREGORY LEROY Paris

Exhibited Artists: Barbara Brandli / Kati Horna / Agustin Jimenez / Armando Salas Portugal

For Paris Photo 2019, Charles Isaacs and Grégory Leroy are pleased to present a collection of vintage prints by six Mexican artists, three men and three women, covering the period of 1925-1975, each representing pivotal stages in Mexican modernism.

We will be showing a collections of photograms - unique by definition - by Rosa Rolanda Covarrubias and Emilio Amero.

Rosa Rolanda Covarrubias 1895-1970

Rosa Rolanda, a famous dancer and great beauty, arrived in Mexico in 1926 along with her husband, Miguel Covarrubias, and Adolfo Best Maugard. There she met the leading lights of the Mexican arts scene, including Frida Kahlo, Diego Rivera, Guadalupe Marín, Roberto Montenegro and the couple made up of Tina Modotti and Edward Weston, who introduced her to photography. In the late 1920s her focus shifted to the photogram, which she most likely discovered in Paris in 1923 through Man Ray as she travelled around Europe with the Ziegfeld Follies revue production. Today, her archives are held at the Barragan Foundation in Mexico City. Her original and vintage prints are exceptionally rare.

Emilio Amero 1901-1976

Emilio Amero was one of the pioneers of the Muralist movement of post-revolutionary Mexico, alongside José Clemente Orozco, Carlos Mérida and Diego Rivera. In Mexico, Amero is considered the godfather of modern lithography, having set up several printing workshops during his career, as well as influencing and training several generations of young artists. His photography is almost entirely limited to the 1930s and his prints are extremely rare. In 1933-1934, he produced a series of photograms which, as

well as being entirely singular, represent a pinnacle of Mexican modernist photography.

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CHRISTOPHE GUYE Zurich

Exhibited Artists: Jun Ahn / Edward Burtynsky / Stephen Gill / Rinko Kawauchi / Seba Kurtis / Erik Madigan Heck / Risaku Suzuki / Dominique Teufen / Albert Watson

At this year's edition of Paris Photo Christophe Guye Galerie presents a selection of its most prominent artists who, in different approaches and with unique techniques, prove to have very distinct and unique visions within the genre of landscape photography. We will exhibit artists such as Jun Ahn, Stéphane Couturier, Rinko Kawauchi, Seba Kurtis, Erik Madigan Heck, Risaku Suzuki, Dominique Teufen and Albert Watson, that would normally fall into a variety of photographic genres. From conceptual approaches to colorful photographic constructions, from the questioning of the medium, both on a pictorial and on a material level, to purely abstract interpretations, they all developed an artistic approach, that looks beyond the traditional boundaries of landscape photography and raises fundamental questions about nature and its representation. At the point when nature, itself value-free and indifferent, has value attributed to it by human beings and starts to become part of our experience, perception and history, it becomes a thing of cultural significance. Nature has become more than anything an idea and therefore culture - everything has become landscape, little bits of tolerated, conserved and controlled naturalness, which completely determine the way we imagine the natural world. With our booth we investigate the way in which our natural environment is depicted at the start of a new millennium. Human influence is visible everywhere, leading to relevant questions about the future of the earth as well as questions about the meaning and power of precisely these depicted representations. The works on show also reflect on the distinction between the natural and the artificial and at the same time offer both visual beauty and a display of photographic ingenuity. Thus, for the artists, landscape photography becomes a vehicle for their thoughts on place, history, time and space - all fundamental issues related to human nature. We are looking forward to welcome you!

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CIPA Beijing

Exhibited Artists: Ren Hang / Yunchang He / Zhang Huan / Zhijie Qiu / Wanrong Tan / Qingsong Wang / Yang fudong / Xiao Yu / Wei Zhang / Ning Zong

Artistic projects of Cipa Gallery represent the contemporary Chinese development, Chinese society has entered a new phase in its "economic reforms" since the post-80s chaotic enthusiasm, thereon embarking on a series of conceptual and linguistic reforms. Those artists who had been active in the 1990s are becoming mature in their practice, for example, Wang Qingsong, Qiu Zhijie, Wang Ningde and others, who are increasingly aware of their social reality and continue to reflect and decipher the relationship between photography and art as they search for a breakthrough in the medium of photography; on the other hand, there are those photographers like Zhang Wei, who has studied "straight photography" of the western traditions based on a large number of original artworks, those photographers explore and experiment with the characteristics of the medium and its unique language; furthermore, those "returned" artists from overseas studies and the young local photographers have had a more comprehensive knowledge structure on photography, whose works show lighter subject matter and diversity, while the degree of completion in their work, their command, and control in execution are more outstanding comparing to previous generations. Thus, these projects have become a critical ontological and internal reform and transformation in contemporary Chinese photography in recent years.

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CLEMENTINE DE LA FERONNIERE Paris

Exhibited Artists: James Barnor / Peter Mitchell / John Myers / Marc Riboud/ Martin Parr

The history of photography has always been closely linked to the history of cities: Atget and Brassai in Paris, Klein in New York and Moriyama in Tokyo are just some examples. This is the line of thought we've taken in presenting a stand dedicated to photography in Great Britain, with four photographers covering the years from 1950 to 1970. First the work of John Myers, who worked with typology and a view camera in Stourbridge in the 1970s. His stunning portraits of a generation about to experience de-industrialisation, televisions and other 'boring photographs' come to us like photographic totems. Peter Mitchell, of the same generation, is another Brit from another city: Leeds, which he never stopped documenting in colour, creating gritty images of British men and women posing proudly outside their houses and bungalows. His work has recently joined collections at the Tate, Rencontres d'Arles and the Maison européenne de la photographie. To complete the British team, some vintage prints by Tony Ray-Jones will be featured, to go with the outcome of his retrospective book recently published, in duo with the Early Works book by Martin Parr, who will join us for a book signing on Friday. We're also presenting some vintage prints by the immense French photographer Marc Riboud's from his son David's collection. Those taken of Leeds in 1954 make up a particularly interesting ensemble, rarely shown and of a rare accuracy, an ensemble that we find complete and modern at the Martin Parr Foundation in Bristol. Finally, Ghanaian photographer James Barnor, who spent the entire 1960s experimenting with colour in the county of Kent. Questioning British identity through photography is at the heart of our proposition for this edition of Paris Photo. British photography is of a major interest and remains under-represented in the collections of international institutions, rendering it even more unique and captivating.

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DANIEL BLAU Munich

Exhibited Artists: John T. Mengel / Nasa / USSR Roscosmos / Henri Sauvaire Space

A photograph is the result of an interplay between physical and chemical processes and the subject in front of the camera. The technical challenges posed by space photography are particularly obvious in these early astronomical pictures.

Some of the most magical and esoteric photographs have been created as by products of 20th Century scientific space missions. At Paris Photo 2019 we are pleased to present a selection of these pictures, many of which are the visual manifestation of historic events. A 48 page catalogue with 35 images is published on this occasion.

We will also show works by Gustave Le Gray (1820 - 1884)- the most important French photographer of the nineteenth century. Le Gray is also known for his role as the teacher of other noted photographers such as Maxie Du Camp and Olympe Aguado, and for the extraordinary imagination he brought to picture making. Our show includes a newly discovered panorama taken in Egypt and some of Le Gray's early photographs dating from 1849 to 1952 with scenes of nature at Fontainebleau Forest. The exhibition will also present a selection of his most renowned photographs taken while he was hired for the Missions Héliographiques to document French monuments and buildings. Le Gray's photographs are not just technical masterpieces but also visionary works of art.

In addition to our displays of space pictures and works by Le Gray, we present an exhibition of Andy Warhol's evocative line drawings, focussing on works inspired by photographs he found in LIFE magazine. These distinctive drawings reference the evolving magazine industry that fascinated Warhol and are situated firmly within the cultural era of the moment. Daniel Blau's discovery of the original source materials used by

Warhol gives insight into the early career of one of the 20th century's most influential artists.

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DANZIGER New York

Exhibited Artists: Ansel Adams / Christopher Bucklow / Edward S. Curtis / Adam Fuss / Daniel Gordon / Dorothea Lange / Susan Meiselas / Irving Penn / Andy Warhol / Brett Weston / Edward Weston

For Paris Photo 2019 Danziger Gallery has assembled a collection of photographs to celebrate the gallery's 30th anniversary. The prints in our booth are either by the artists we represent or are works we have acquired but together we hope they create a view of the specific aesthetic that the gallery has presented since our founding in 1989.

For us a picture is not so much worth a thousand words but its inescapable replacement. A collection put together for an art fair - the end result of a process of editing and re-editing many times - is to some extent an autobiography. There are clear subjects of interest - American landscapes, night skies, vintage fashion photographs, portraits of photographers and artists, the work of Robert Frank, Andy Warhol, and the Westons. These are the layers of a panoramic concoction that looks at time, form, line, color, perspective, sensuality, and meaning. There is history. Great photographs cannot be assembled on deadline. Great pictures only give themselves up over time.

For those for whom visual language is not just a skill or an obsession but something buried deep in their genes, the discovery, understanding, ordering, and sharing of such images is as integral to their way of communicating as verbal language is to most people.

The key to these images is that singly and in combination they each have a visceral quality that arrests not just the eye and the mind, but the heart. Covering a large swath of the history of the medium we hope these captured moments carry an unexpected beauty and depth. In a world where we are bombarded with photographic images these pictures invite us to stop and relish the moment. They ask questions of authorship and intent. They ask questions not just of the dealer or the collector but of ourselves. What is it that we respond to? What makes one image move us more than another? These photographs are an invitation.

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DIRIMART Istanbul*

Exhibited Artists: Nuri Bilge Ceylan / Isaac Julien / Shirin Neshat / Julien Rosefeldt

There is a long-standing tradition of artists pursuing different media with equal passion, starting with pioneers such as Man Ray or Laszlo Moholy-Nagy, both fascinated with experimental film and photography, the moving and the still image. Today narrative film thrills artists more than experimental or abstract films. This may depend on the fact that we live in an era of storytellers. Dirimart's project, curated by Heinz Peter Schwerfel, illustrates the relation of photography and cinema by presenting each artist's photographs and films. The works innovate the tradition of portrait in a contemporary way, preferring artistic 'mise-en-scène' over realism. Thus, the artists create outstanding still and moving images; their portraits are not psychological but existential, social, political. In Shirin Neshat's photographs, the portrayed person represents a gender, a culture, a social class, maybe also a religion as in her series "Mourners" of "The Book of Kings". Since early works, Neshat adds written text on the skin of the human body and face, the skin becomes language of its own. The way the subjects look at the camera creates an anonymous, but intense portrait beyond individualism. Nuri Bilge Ceylan also stresses the way his portrayed subjects look at us. He stages people from Turkey in a perfectly ordered, panoramic environment. His works underline the reality the subjects evolve in, showing them as a product of the social environment. Isaac Julien, the master of political subtext, works on the history of

migration and colonial exploitation by choreographing body and movement, physical and cultural conditions, as in "Stones Against Diamonds" series. Julian Rosefeldt dives deep into popular cultural influences and mass media experiences, getting inspiration from cinema genres like Western and Sci-Fi. With a laconic humor, he uses the talent and looks of extras, unknown actors or Hollywood stars as a screen for our collective cultural subconsciousness.

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GALERIE DU JOUR AGNES B.

Exhibited Artists: Lucien Hervé / Dmitry Markov / Chad Moore / Chris Shaw / Malick Sidibé

A few days ahead of the opening of La Fab in December 2019, her new factory for solidarity and culture, agnès b. will present the work of three photographers—Claudine Doury, Dmitry Markov and Chad Moore—for the 2019 edition of Paris Photo.

Our stand will capture the essence of the new galerie du jour, highlighting recent discoveries while underscoring the place of artists in society. In Russia, for Dmitry Markov and Claudine Doury, or America among hip contemporary youth, for Chad Moore, all three photographers seek out a fundamental, near-universal truth: the difficult experience of finding the means of resistance and a way in life.

Dmitry Markov and Claudine Doury show the tumultuous daily lives of sidelined populations left behind by globalization, while Chad Moore portrays post-adolescent bodies experimenting with love with a troubling naivety.

Although the photographers' aesthetics remain extremely distinctive, they all indisputably endow the subject with genuine dignity, while displaying the humanity indispensable to artistic representation.

Exposing "gray zones," spotlighting people that the media and arts have little time for, capturing artless sensuality: such is the ambition of Claudine Doury, Dmitry Markov and Chad Moore.

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EDWYNN HOUK New York

Exhibited Artists: Valérie Belin / Brassai / Walker Evans / Dorothea Lange / Dora Maar / Man Ray / Sally Mann / Abelardo Morell / Alfred Stieglitz / Edward Weston

For Paris Photo 2019, the gallery will present rare and important prints of 20th century masterworks, alongside recent works from our contemporary artists such as Sally Mann, Valérie Belin, and Erwin Olaf.

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ENGLAND & CO London*

Exhibited Artists: John (Gérald) Aldus (ducimetière) / Sue Barnes / Anne Bean / John Francis Brown / Michael Druks / Iraida Icaza / Tina Keane / Denis Masi / Clay Perry / Howard Selina / Cecilia Vicuña

England & Co's presentation explores photography's contribution to the radical art produced by avantgarde artists in London in the 1960s and 1970s, with well-known artists presented alongside recent re-discoveries from the period. Works encompass artists' use of photography as medium and method for documentation, experimentation, and visual statements about politics and feminism. By the mid 1970s, performance and conceptual artists regularly used photography as a tool. Directed by artists to produce concrete 'evidence' of ephemeral time-based events, photographic documentation enables performance works to take on material presence. These often collaborative photographs are images are made through the fusion of the ideas and aesthetics of the artist and photographer. Works include powerful performance images by artists Anne Bean and Denis Masi. British film-maker Tina Keane and the American-born artist Susan Hiller independently produced Photomat self-portraits of a performative, feminist

nature that prefigure today's 'selfie': the subject of a Photomat portrait has ultimate control over the image they present. Political and subversive themes led to Michael Druks' international reputation for highly original conceptual work incorporating performance strategies and photography. Gérald Ducimetière poetically documented elusive private performances in photographic sequences. Sue Barnes was a British artist who explored feminist themes about self-identity, family and her home domestic environment in series of works that are only now being seen. Howard Selina and Zafer Baran used photography in land-art and performative conceptual works. John Francis Brown produced narrative sequences influenced by underground film-makers. British photographer, Clay Perry documented innovative international artists of the 1960s as photographer for the legendary Signals Gallery Newsbulletin, a forum for artists, writers and poets involved in experimental art.

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EQUINOX Vancouver* & LAURENCE MILLER New York*

Exhibited Artists: Berenice Abbott / Abbott / Larry Burrows / Harry Callahan / Joan Colom / Fred Herzog / Geoffrey James / Helen Levitt / Ray K. Metzker / Kazuo Sumida / Bruce Wrighton

Equinox Gallery and Laurence Miller Gallery present Urban Synergy, an up tempo installation of both color and black and white photographs that capture the energy, romance, and mystery of the city, featuring Berenice Abbott's New York of the 1930's; Helen Levitt's New York of the 1940's; Fred Herzog's Vancouver of the 1950's; Vivian Maier's Chicago from the 1960's; Ray Metzker's "composites" from the 1980's; and Geoffrey James views from the American west, taken in the late 1990's.

The cacophony of faces we experience in the city each day are powerfully illustrated with closeups by Diane Arbus, Larry Burrows, Alfred Eisenstaedt, Walker Evans, Harry Callahan, Gary Brotmeyer, Fatemeh Baigmoradi and Kazuo Sumida. In contrast will be presented deeply introspective and historically significant self-portraits by Andy Warhol, Cindy Sherman, Val Telberg, and Bruce Wrighton.

Globally recognized, Laurence Miller from New York and Equinox from Vancouver take pleasure in presenting this unique blend of international photographers that have captured the urban experience with precision, poetry and enduring fascination over the last nine decades.

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ERIC DUPONT Paris

Exhibited Artists: Taysir Batniji / Michel Campeau / Pascal Convert / Wiame Haddad / Nicholas Nixon / Mathieu Pernot

The Eric Dupont gallery presents photographs by Taysir Batniji, Michel Campeau, Pascal Convert, Wiame Haddad, Nicholas Nixon and Mathieu Pernot, each showing social, cultural, religious or time divisions. Taysir Batniji completed the GH0809 project following the military operation conducted by Israel in Gaza in 2008-2009. These destroyed houses are presented in the form of property advertisement, creating a gap between a codified mode of representation and war topics. After he found photographs of the German engineer Rudolph Edse, on eBay, Michel Campeau made an Unintentional Autobiography of this man from images of family happiness. This story unfolds as the chronicle of a fantasized existence. Pascal Convert presents the footprints of Christian tombs preserved in monasteries in Armenia: the Azeri government has deliberately destroyed thousands of them. This project reflects the desire to keep track of a heritage threatened by man. The plasters made and photographed by Wiame Haddad, recreate a piece of this body, damaged, invisible, thrown into the prison of Tazmamarte and forgotten by history, to give it a substance, a form, an existence. Under the skin are the tests of time, materialized in the plaster. Nicholas Nixon shows a sincere intimacy: a bed just deserted in the morning, snow frozen for a moment in the hollow of a tree, but also exposes a more subtle intimacy that is related to otherness and time, highlighted by a system of

oppositions and breaks that pile up in each photograph. The work of Mathieu Pernot shows the lives of those living on the margins. This exclusion is reflected in the series of Windows and Implosions, which show the destruction of social housing, respectively from the inside and the outside.

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ESTHER WOERDEHOFF Paris

Exhibited Artists: Angel and Anna Albarrán Cabrera / Chervine / René Groebli / Thomas Jorion / Isabel Muñoz / Jacques Pugin / Karlheinz Weinberger

For Paris Photo 2019, the gallery will offer an exploration of the self and the other, of landscape and movement, in a conversation between classical and contemporary photography. The selection ranges from the stunning palladium prints by Swiss photographer René Groebli to the colourful images of Martin Essl, two generations younger, but who also takes a sensitive and intimate look at his close environment, his daily life and his couple. Simone Kappeler and Maia Flore illustrate an inner journey in their photographs, while wandering away from home, on the road or in natural landscapes. The journey continues through the landscape, first in black and white, in the snowy views printed in platinum-palladium by Jens Knigge or in the singular artwork of Byung-Hun Min who to capture the essence of the Korean landscape in delicate shades of grey with simplicity and minimalist compositions. Then in colour, with Thomas Jorion's series Veduta, which focus on the ruins of abandoned Italian palaces, or with the Iranian-born photographer Chervine, who observes the streets of New York in the tradition of Street photography and captures the movement and the fleeting nature of light and shadow. The gallery will also present a photograph of Notre Dame under the stars created by Thierry Cohen for his series "Darkened Cities", which takes on a symbolic value today in the face of its tragic burning. The Swiss photographer Jacques Pugin photographs other cathedrals, natural ones: these disappearing glaciers of the Alps, which he reconstructs to show in large panoramas their geological grandeur and their fragility in the face of global warming. Finally, the Spanish artist duo Albarrán Cabrera, celebrated with a solo show at the gallery during Paris Photo, will present a selection of original works, inspired by their dream-like vision and printed on Japanese paper and gold leaf with the precious process they invented.

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FIFTY ONE Antwerp

Exhibited Artists: Philip K. Apagya / Marcel Broodthaers / Katrien de Blauwer / Harry Gruyaert / William Klein / Saul Leiter / Bruno V. Roels / Masao Yamamoto / Jan Yoors / Dirk Zoete

2019 marks the 20th Birthday of Gallery FIFTY ONE. For the occasion, we will present a curated booth around the central theme 'La Rêverie', with a scenography provided by the French florist Thierry Boutemy. In its 20th year, the gallery looks ahead with confidence and curiosity, dreaming of new plans for the future. 'La Rêverie' can be translated as 'daydreaming'. Art has the power to bring the individual to a standstill. Even for a split second during a busy fair, art is able to snatch the beholder away from his daily routine, dropping him into another dimension. This can encourage him to take distance from reality but it can also be supportive in dreaming of another world and take action towards that goal. For artists, daydreaming can be a source of inspiration that fuels their creativity. The poetic stillness of the work of Japanese artist Masao Yamamoto conjures a dreamy atmosphere. Katrien De Blauwer incorporates her private thoughts and experiences in collages that sport a universal character. Where she makes your mind wander to your own private emotional world, Louis Stettner drags you out into public space. Out of a strong social commitment, Stettner used his photography to convince his public to dream of a better world. Bruno V. Roels' famous palm trees make us dream of a paradise on earth. But this is

an illusion; one which he exploits to reflect on themes like post colonialism and exoticism. Other artists on show will be a.o. Marcel Broodthaers, William Klein, Jan Yoors and Harry Gruyaert. Most of them will make new work especially for our central theme! Boutemy, famous for his work on Sofia Coppola's 2006 film Marie Antoinette, will develop a special intervention, evolving around a contemporary adaptation of 'the Veronese Vase'. He will place several of these vases throughout the booth, each filled with a different flower. This floral art installation will redefine the spatial quality of our Booth, making it a grand attraction for the fair's visitors.

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FILOMENA SOARES Lisbon

Exhibited Artists: Helena Almeida / Slater Bradley / Didier Faustino / Kiluanji Kia Henda / Edgar Martins / Carlos Motta / João Penalva / Leticia Ramos / Allan Sekula

Galeria Filomena Soares is proud to present a diversified yet consistent project of iconic and recent works by artists such as Allan Sekula, Edgar Martins, Helena Almeida, João Penalva and Kiluanji Kia Henda. The variety in approaches of the proposed artists, representing different generations, reflects the impact that political and cultural circumstances have on their practices. Highlighted we will have the most recent works by Edgar Martins, winner of 2018 Sony World Photography Awards. Using the social context of incarceration as a starting point, Edgar Martins explores the philosophical concept of absence, and addresses a broader consideration of the status of the photograph when questions of visibility, ethics, aesthetics and documentation intersect. By giving a voice to inmates and their families and addressing prison as a set of social relations rather than a mere physical space, the work proposes to rethink and counter the sort of imagery normally associated with incarceration.

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FLOWERS London

Exhibited Artists: Julie Cockburn / Scarlett Hooft Graafland / Nadav Kander / Tom Lovelace / Robert Polidori / Lorenzo Vitturi / Michael Wolf

At Paris Photo 2019, Flowers Gallery will exhibit the work of contemporary photographers Tom Lovelace and Lorenzo Vitturi, who incorporate ideas of performance, staging and installation in their photographic practice. British artist Tom Lovelace works at the intersection of photography, sculpture and performance to create multi-layered, site-specific installations. Lovelace's new body of work focuses on conceptual ideas of 'theatre' to explore spaces and encounters where the real, imagined and performed converge and intertwine. Influenced by Poor Theatre, a concept defined by Polish Director Jerzy Grotowski, which was characterized by a minimal use of staging and props, Lovelace creates uncommon objects, images and experiences from everyday materials, using utilitarian fabrics found in public spaces, workshop off-cuts and industrial apparatus. Lovelace's most recent Assembly Works are an ongoing series of photographic assemblages involving elements of bodily intervention and using drapery as a theatrical mechanism to conceal and reveal. Vitturi's new series Caminantes, no hay camino, hay que caminar is inspired by his family history. Lorenzo has travelled from Venice, Italy across the Atlantic to Peru, tracing the journey his father made in the 1960s when he opened a glass factory in Peru. Vitturi took with him glass fragments collected in Murano, which he re-assembled with commonplace objects and artefacts associated with Peruvian culture. This series of constructed still life arrangements and staged figure studies explores the dynamic exchange of converging cultures. Using his own body for the first time, Vitturi explores the development of individual cultural identity. Flowers will also exhibit work by Robert Polidori from his most recent Fra Angelico series, a triptych from Nadav Kander's Estuary project and a special presentation of new works by Julie

Cockburn to coincide with a new monograph published by Chose Commune in Paris.

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FRAENKEL San Francisco

Exhibited Artists: Robert Adams / Diane Arbus / Vija Celmins / Lee Friedlander / Katy Grannan / Richard Learoyd / Richard Misrach / Hiroshi Sugimoto

As is our tradition at Paris Photo, we will be presenting a range of distinguished works by gallery artists, including new works by many of our artists. Examples include: CHRISTIAN MARCLAY, Look, 2019 Marclay is a man of few words, but the words he chooses are always audible. In his newest series of images gleaned from a video work of the same title, Marclay again explores the relationship between image and text, word and action. Combining his Duchampian and Fluxus inclinations, this new series gathers assorted "Look" signs painted at London intersections, each with its own volume. ALEC SOTH, Bill and Martha's. St. Louis. 2018 Agile portraitist that he is, Soth found his way back to the camera after a two-year hiatus, and, upon his return, began portraying people and their environments with a democratic eye toward openness and acceptance. Bill and Martha's. St. Louis. is the counter-argument to Marie Kondo's popular mantra of 'sparkling joy'; in this picture we have a portrait not just of Bill and Martha, but of an artist willing to look with his heart as well as his eyes. HIROSHI SUGIMOTO, Opticks 083, 2018 In his newest series, Hiroshi Sugimoto explores prismatic color as captured in his Tokyo studio expressly built for this purpose. The inspiration for this series lies in the scientific experiments of Sir Isaac Newton (Opticks, 1704) addressing the origins of color and dissecting the relationship between color and light, as well as its emotional impact on human beings. Ever the scholar and historian, Sugimoto questioned Newton's seven-colour spectrum. Devising his own system of prism, mirror, and chamber, he split the morning light into prismatic colors. Re-purposing virtually obsolete Polaroid film, and photographing the spans between colors, Sugimoto split red into an infinity of red and blue into an infinity of blues. Like Newton and Goethe, with these new works, Sugimoto allows us to observe color and its emotional impact on individuals.

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FRANÇOISE PAVIOT Paris & VINTAGE WORKS Chalfont*

Exhibited Artists: Juliette Agnel / Aki Lumi / Man Ray / Jürgen Nefzger / Charles Nègre

For Paris Photo 2019, a selection of classic, modern and contemporary photographs will be presented in a shared scenography. It will leave the visitor free to discover and appreciate the choice of two experts who with a professional look and solid knowledge of the market, exercise their profession, for many years.

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GILLES PEYROULET & CIE Paris

Exhibited Artists: Jean Dreville / Germaine Krull / Elizabeth Lennard / Eli Lotar / Dora Maar / Jean Moral / Roger Parry / Albert Rudomine

Between Abstraction and Figuration the gallery will show a set of twenty vintage black and white photographs from the period between the two wars. The display will play with the intelligence of the figuration becoming abstraction and the abstraction becoming organic. Some photographs of the XIXth century will show how early the photographers have produce image with concept and meaning.

Aenne Biermann (1898-1933)
Eugène Cuvelier (1837-1900)

Jean Dréville (1906-1997)
John Beasley Greene (1832-1856)
Florence Henri (1893-1982)
Germaine Krull (1897-1985)
Eli Lotar (1905-1969)
Dora Maar (1907-1997)
Jean Moral (1906-1999)
Roger Parry (1905-1977)
Albert Rudomine (1892-1975)
François Tuefferd (1912-1996)
Raoul Ubac (1910-1985)
Piet Zwart (1885-1977)

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GITTERMAN New York & VON LINTEL Los Angeles*

Exhibited Artists: Christiane Feser / William Larson / Herbert Matter / Klea McKenna / Floris Neusüss / Christopher Russell / Joachim Schulz / Henry Holmes Smith / Jean-Pierre Sudre

Tarrah von Lintel, Von Lintel Gallery, Los Angeles and Tom Gitterman, Gitterman Gallery, New York have been friends and colleagues for many years. We have found that the art we each champion share dialogues in abstraction and reinforce what is distinctive about each artist's work. Gitterman Gallery has recently started to share representation of Von Lintel's contemporary artists, Christopher Russell and Klea McKenna. In April/May, we have produced an exhibition together of Christiane Feser's work at Gitterman Gallery. Each artist explores abstraction and ideas of representation by creating unique works of art with photography yet each does so in a distinctive and dynamic manner. We are proud to present a booth that highlights these 3 innovative contemporary artists while contextualizing their work with artists from earlier periods such as Herbert Matter, Floris Neusüss, Jean-Pierre Sudre among others.

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GOODMAN Johannesburg

Exhibited Artists: Jabulani Dhlamini / David Goldblatt/Magubane / Subotzky

For Paris Photo 2019 Goodman Gallery presents a selection of works by four important South African photographers Jabulani Dhlamini, David Goldblatt, Peter Magubane and Mikhael Subotzky. Each photographer looks at the movement of people in South Africa, ideas of home and settlements. Works by Goldblatt and Magubane each reflect on the history of a divided people. Goldblatt and Magubane's astute and distinct approaches to photography document apartheid South Africa. Magubane photographs day-to-day scenes of religious services, train hoppers and migrant labourers within black designated areas of the apartheid regime. By contrast Goldblatt documents Boksburg, a legally white-only town on the eastern periphery of Johannesburg which was heavily dependent on black labor. Dhlamini and Subotzky photograph contemporary South Africa, evidencing the weight of history on current structures. In late 2016 Dhlamini travelled to his birthplace in the province of Free State to visit his great grandfather's grave. The site was on a farm which had been home to several generations of Dhlamini's family, who 'earned the right' to live there during apartheid. The works presented at Paris Photo reflect on this lost home. Subotzky's smashed works use images from the artist's archive presented under toughened museum glass that has been smashed by Subotzky. Images of dysfunctional South Africa are heightened through this process as destruction is layered over already troubled images of fenced compounds and emergency housing.

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HACKELBURY London

Exhibited Artists: Garry Fabian Miller / Oli Kellett / William Klein/ Ian McKeever / Nadezda Nikolova-Kratzer / Doug & Mike Starn / Alys Tomlinson

HackelBury is pleased to present works by three new gallery artists; Oli Kellett, Nadezda Nikolova-Kratzer and Alys Tomlinson. These younger, emerging artists are balanced and contrasted with works by internationally renowned figures: William Klein, Garry Fabian Miller, and Doug & Mike Starn. Oli Kellett's incredible large format Cross Road Blues photographs capture individuals in the American urban landscape. Working only with natural light, Kellett waits until people, place and light align. These unstaged moments have a stillness that reimagine the city as a place of tranquil solitude. Nadezda Nikolova-Kratzer creates captivating unique wet plate collodion photograms in the darkroom based on her connection with nature. By reinterpreting a 19th-century process and reducing photography to its essential components, she creates a visual vocabulary of scenes that exist outside of space and time. Alys Tomlinson's Faithful made its public debut at the Rencontres d'Arles 2019, winning the New Discovery Award's public vote. Made with her Sony World Photographer of the Year 2018 grant, Faithful focuses on Vera, an Orthodox nun, her convent and surrounding landscape. William Klein's painted contacts unite the artist's passion for painting, film and photography. Available for the first time, and at over 2 meters long, these super-sized painted contacts render Klein's brush strokes larger-than-life and create a feeling of walking into William Klein's world. Kinetic lines, circles and crosses and bold patches of colour cut across the black & white photographs. Doug & Mike Starn's Attracted to Light focuses on moths' relationship to light. The Starns see moths' attraction to light as a spiritual quest which we all undertake at some point in our lives: "We are all moths." Here we see early toned gelatin silver prints on Thai mulberry paper and larger diasec mounted film stills suspended from the wall at an angle on chains- breaking the two-dimensional tradition of photography.

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HAMILTONS London

Exhibited Artists: Hiro / Don Mccullin / Daido Moriyama / Helmut Newton / Erwin Olaf / Irving Penn

A highlight of Hamiltons presentation at Paris Photo 2019 will be a rare, most likely unique variant of Helmut Newton's Big Nude III, Henrietta, 1980. From 1987 - 2000 Rudolph 'Rudi' Kicken (Kicken Gallery) was Helmut Newton's worldwide dealer and it was a happy partnership during which Helmut made a number of photographic gifts to Rudi. One gift was a variant of Big Nude III, now referred to as the "Kicken Big Nude". In 2000 the professional relationship between Rudi and Helmut ended, but Rudi kept the picture in his personal collection. In October 2003 the Helmut Newton Foundation opened, housing several thousands of prints from Newton's personal archive. Helmut passed away in 2004 and the "Kicken Big Nude" was sold to a private collector before Rudi Kicken himself passed away in 2014. Hamiltons Gallery began working with Helmut Newton in 1985, still works extensively with his pictures and remains an authority on his work. However, the gallery has never come across this variant in print or publication. The print came to the gallery's attention earlier in 2019 and the gallery has since consulted with those who were close to Helmut Newton and his wife June, all of whom confirm never having seen or heard of the variant chef-d'oeuvre. The signed label accompanying the print refers to it as Artist Proof 1. However, The Helmut Newton Foundation has further verified that it has no prints of any size of this variant image in its collection. It is likely that this is the only print that was ever made of this image. The "Big Nudes" series is one of Newton's most celebrated works. Big Nude III is the iconic image which graces the cover of the Taschen Sumo book featuring the series. In the oversized format, the image is the most desirable and valuable of them all. This variant, with its fascinating history, is a major discovery.

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HANS P. KRAUS JR. New York

Exhibited Artists: Anna Atkins / Antoine-Henri Becquerel / Belgian judiciary service / Georges Demeny / Duchenne de Boulogne & Adrien Tournachon / Adam Fuss / John Beasley Greene / Gustave Le Gray / Eadweard Muybridge / Hiroshi Sugimoto / William Henry Fox Talbot

"I find that in ["calotype photogenic drawing"] there is ample room for the exercise of skill and judgement. All this falls within the artist's province to combine and to regulate and if he becomes a chemist and an optician, I feel confident that such an alliance of science with art will prove conducive to the improvement of both." - William Henry Fox Talbot

This year we will show "Art and Science in Photography", cameraless images and photographs emphasizing aesthetic and technical innovations from the early years of the medium through the twenty-first century. We will feature works by William Henry Fox Talbot, Anna Atkins, Duchenne de Boulogne and Adrien Tournachon, Gustave Le Gray, J. B. Greene, Antoine-Henri Becquerel, Eadweard Muybridge, Georges Demeny, Hiroshi Sugimoto, Adam Fuss, and others.

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HOWARD GREENBERG New York

Exhibited Artists: Berenice Abbott / Bruce Davidson / František Drtikol / Jaromir Funke / Saul Leiter / Lisette Model / Arnold Newman / Paul Strand / Josef Sudek / Edward Weston

For Paris Photo 2019, Howard Greenberg Gallery will present photographs from our strong stable of gallery artists specially selected for this year's edition. Highlights will include work from the visionary group of avant-garde Czech photographers who made significant contributions to modern photography between the end of World War I and the Communist takeover shortly after World War II. This will include work by photographers Jaromir Funke, Jaroslav Rossler, and Joseph Sudek.

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IBASHO Antwerp

Exhibited Artists: Hitoshi Fugo / Mikiko Hara / Miho Kajioaka / Yoshinori Mizutani / Yoshinori Mizutani / Hiromi Tsuchida

IBASHO presents five Japanese photographers' personal view on the world around them and their daily life, 'Hibi' in Japanese. Hiromi Tsuchida's exploration of crowds serves as both a record and a representation of a particular place and time in Japanese society. Struck by the extraordinary density of the urban population, He began observing gatherings of people in Tokyo, resulting in the 'Counting Grains of Sand' series taken from 1976 to 1989. Mikiko Hara intuitively photographs subjects in her daily life without looking through the viewfinder. She always carries a camera with her and photographs nonchalant figures of fleeting passersby, as well as the landscapes and material things that emerge and disappear before her eyes wherever she goes. Miho Kajioaka's takes snapshots of scenes or subjects that catch her eye. These collected images serve as material for her work in the darkroom where she creates poetic image-objects through elaborate, alternative printing methods. The photographic techniques help her to create works that fully express her artistic vision. Her images evoke a sense of mystery in her search for beauty in daily life. Hitoshi Fugo's series BLACKOUT, was created from the 1970s to the early 2000s during his travels to India, Mexico and the U.S. It captures the subtle moments of everyday passage of time. 'BLACKOUT' refers to the moment of pitch black darkness in the camera after pressing the shutter button. For Fugo photography is about disconnecting objects and people from reality during this moment of blackout, resulting in quiet, timeless images. Animals are also part of 'Hibi'. Yoshinori Mizutani was captivated by the

large populations of lime green parrots in the urban environment of Tokyo. In 2013 he made a compelling series of these ubiquitous birds, 'Tokyo Parrots', that launched his international career. IBASHO will exhibit unseen photographs from 'Tokyo Parrots' and from the other two series in his birds trilogy.

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IN CAMERA Paris

Exhibited Artists: Philippe Bordas / Paul Kodjo / Ananias Léki Dago / Fabrice Monteiro

The African cultural season in France in 2020 guided us in the choice of four artists. We will exhibit Paul Kodjo's work for the first time in France. The photographer opened his studio in Abidjan in 1959. A major figure in 20th century photography in West Africa, his work captures the youth and the prosperous years of the Ivorian miracle. For the first time in the continent, Paul Kodjo brings his camera to the streets or homes to showcase intimacy in everyday life. The originality of his approach comes from his cinematographic perspective, which he uses with finesse in a series of images for the photo novels of the weekly magazine Ivoire Dimanche. Fabrice Monteiro, based in Dakar, is Franco-Beninese. We will present his series of large-format portraits "The 8 mile wall", the name given to the wall built in Detroit in 1940 to physically separate the white and black populations. This series denounces racism by attributing to blacks characteristics specific to whites. We will show two series by Philippe Bordas. "Kenya's Boxers", an emblematic series, is the result of work carried out in 1991 in Nairobi. "Les Cavaliers Mossi" were photographed in Burkina Faso between 2011 and 2014. Broken by the French army in 1896, this mythical cavalry has been resurrected in recent years. Mossi youth is once again riding horses in the streets of Ouagadougou. Ananias Léki Dago was born in Abidjan. He moved to Paris because of the Ivorian conflict. The large African cities constitute his field of investigation with a preference for Abidjan where the strong, intense light allows him to cut beings into geometric surfaces. Guinean and Swiss, Namsa Leuba explores African identity with the series "Zulu Kids". She photographs children from the Zulu community in South Africa wearing symbols from Guinean ancestral traditions.

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JAMES HYMAN London

Exhibited Artists: Heather Agyepong / Bill Brandt / Anna Fox / Brian Griffin / Bert Hardy / Paul Hill / Kurt Hutton / Tony Ray-Jones / Jo Spence

Contrastes de forms uses as its title a well-known series of paintings by Fernand Léger to explore diverse visions of the contemporary world. In particular, the exhibition focuses on new ways of representing the urban environment and the human form. The presentation explores different strategies, including realism, abstraction and surrealism.

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JEAN-KENTA GAUTHIER Paris

Exhibited Artists: Daniel Blaufuks / Raphaël Dallaporta / JH Engström / Alfredo Jaar / Ethan Levitas / Daido Moriyama / Anders Petersen / Daisuke Yokota

This year at Paris Photo, Jean-Kenta Gauthier's presentation is divided into 2 main sections.

The first section offers a focus on works addressing the relation between text and photography, with one full month (January 2019) from Daniel Blaufuks' personal diary entitled 'The Days are numbered' (2018-ongoing) as well as a large size cibachrome print from 'Attempting Exhaustion' (2016) - an extended project built in relation with the eponymous text by French author Georges Perec, Raphaël Dallaporta's new '8 Septembre' (2019)

installation based on the artist's performance of placing commemorative plaques 75 years after the launch of the first missile targeting Paris, a poem in 10 photographs and words by JH Engström ('Towards Light', 2019) as well as a large size gelatin silver print from 'Haunts' series (2006) in which the repetition of the word 'poetry' reads as 'try poetry', a typewritten processed 4x5 in. negative in lightbox by Ethan Levitas from his 'Preambles' (2016) series as well as a selection of stunning prints from the artist's 'In Advance of a Broken Arm' (2010) project.

The second section offers a selection of works by artists from the gallery program including Raphaël Dallaporta's full set of 48 mathematical objects as cyanotypes over platinum-palladium prints ('Covariance', 2015), a group of early cibachrome prints and a large size silkscreen on canvas by Daido Moriyama, a selection of vintage gelatin silver prints on Emak paper from Anders Petersen's historical 'Café Lehmitz' (1967-1970) series, and a composition of solarized gelatin silver prints from Daisuke Yokota's 'Inversion' (2015) project.

This year, our booth was conceived with the help of Paris-based architects Stéphanie FABRE + Eric GILLET, and the lightning system is provided by Thierry d'Oliveira Reis and his team.

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JOHANNES FABER Vienna

Exhibited Artists: Irene Andressner / Andreas H. Bitesnich / Bill Brandt / Brassai / František Drtikol / Sissi Farassat / Dennis Hopper / Horst P. Horst / André Kertesz / Rudolf Koppitz / Heinrich Kühn / Herbert List / Jan Saudek / Paul M. Schlegel / Alfred Seiland

Classic modern vintage prints from 1900 to 2000

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JUANA DE AIZPURU Madrid

Exhibited Artists: Eric Baudelaire / Cristina de Middel / Carmela Garcia / Alberto García-Alix / Pierre Gonnord / Rogelio Lopez Cuenca / Yasumasa Morimura / Tim Parchikov / Andres Serrano / Wolfgang Tillmans

At our stand during the upcoming edition of Paris Photo, we will be presenting a group exhibition of photographers we work with.

As is our custom, we will be featuring large-format works, especially landscapes, although we will also include some portraits and architecture. Among others, the artists we will be showing are: Tim Parchikov, Cristina de Middel, Pierre Gonnord, Wolfgang Tillmans, Cristina García Rodero and Alicia Framis.

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JULIAN SANDER Cologne

Exhibited Artists: Oliver Abraham / Sean Hemmerle / Xu Yong

Galerie Julian Sander's presentation at Paris Photo 2019 shines a light on different aspects of the topics Media and Press. Oliver Abraham - Freedom of Speech: Oliver Abrahams series of portraits depicts extraordinary contemporary personalities Among them are journalists, musicians, philosophers, representatives of the "New Left" as well as artists and writers. Everyone deals with the topic of surveillance and press freedom and expresses their political attitude artistically. The photographs are accompanied by a text by Noam Chomsky about independent journalism and how it should be shaped. Sean Hemmerle - Media Nodes: The Media Nodes series, which I began in 2002, was born from my desire to photograph the news media as it was and as it was changing. I wanted to photograph the nodes of production to visually articulate the activities and environments of "the media". At that time it was apparent to me that the news media was in transition. The few bloggers in operation were largely independent and not taken seriously. Magazines with previously stellar reputations for investigative news were sliding toward jingoism, celebrity, and financial

instability. At that moment, it seemed that hard-core, investigative journalism as we had known it was in peril. Sean Hemmerle, July 2019
Xu Yong: Negatives: When Xu was 35 years old, student protests broke out in Beijing in the spring of 1989. Among the protesters was Xu Yong, who instinctively, guided by his curiosity, documented the tumultuous scenes with his camera for almost 50 days. A publication of his photos was impossible since all information and photos were strictly censored by the Chinese government. For 25 years, the photographs were stored in Xu Yong's archives. Yong refrains from editing the images and reproduces the color-inverted negatives, which can only be deciphered by the color reversal function of the cell phone or tablet.

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KAHMANN Amsterdam*

Exhibited Artists: Paul Cupido / Gerard Petrus Fieret / Sanne Sannes / Bastiaan Woudt

'On the Edge' Dutch photography

Kahmann Gallery has been a champion of Dutch photography from the past and present since the start of the gallery in 2005. For Paris Photo 2019, Kahmann Gallery is putting the spotlight on Dutch artists who are unencumbered by the so-called rules of photography. The perfect printing technique or correct processes are of no interest to them. It's about capturing the essence of a moment, to take the viewer into a certain mood that they as an artist were feeling when they shot the image. A highly intuitive style of photography not heavily bogged down by concepts or technique. It is these artists who were and are on the forefront of taking the medium to new heights, to challenge what photography is or what we consider 'photographic'. As representatives of the estate of Sanne Sannes (1937-1967), Kahmann Gallery will show only unique vintage prints by the artist. In the case of Gerard Fieret (1928-2009), who never printed the same image twice, all the works are inherently unique and vintage. For Paris Photo 2019, we are combining two notorious rebels from the 1960s and 70s with two up and coming names who are exploring the photographic medium in their own unique manner. Bastiaan Woudt (1987) and Paul Cupido (1972).

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KICKEN Berlin

Exhibited Artists: Bauhaus / Erwin Blumenfeld / Joachim Brohm / Hugo Erfuth / T Lux Feininger / Jitka Hanzlová / Marta Hoepffner / Peter Keetman / Rudolf Koppitz / Heinrich Kühn / Helmar Lerski / Werner Mantz / Lucia Moholy / László Moholy-Nagy / Sigmar Polke / August Sander

Kicken Berlin's upcoming presentation at Paris Photo is devoted to this year's 100th Anniversary of the Founding of the Bauhaus. The comprehensive presentation brings together works by Gertrud Arndt, Edmund Colleijn, Lux Feininger, László Moholy-Nagy, Walter Peterhans, Grete Stern and Umbo, among others. No other school influenced twentieth-century art and design as did the Bauhaus. Photography pervaded life and work at the Weimar and Dessau Bauhaus from the very beginning. In keeping with the claim "art and technology, a new unity," architectural and advertising photography also played a significant role, as did the casual snapshots made by Bauhaus students. László Moholy-Nagy stands for the medium's experimental orientation, exemplified in his book "Painting Photography Film" of 1925. With his interdisciplinary approach to art, he investigated the relationships of light, shadow, and non-objective form with new technology such as the photogram. In his introductory course at the Bauhaus, Moholy-Nagy imparted constructivist principles such as plastic material studies. Walter Peterhans's photo course, added to the curriculum in 1929, led to material studies of a completely different nature. As his own still lifes and photographs of objects show, Peterhans understood how to handle lighting and composition as brilliantly as he did developing and enlargement. Fragmented, montage-like still lifes like "Karfreitagszauber"

(Good Friday Magic) convey, in addition to maximum objectivity, a fascination with surreal imagery.

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LE REVERBERE Lyon

Exhibited Artists: Frédéric Bellay / Arièle Bonzon / Pierre Canaguier / Thomas Chable / Serge Clément / Géraldine Lay / Baudoin Lotin / Julien Magre / Bernard Plossu

Today, photographers go on questioning reality through photography : Frédéric Bellay, Arièle Bonzon, Pierre Canaguier, Serge Clément, Baudoin Lotin, Julien Magre and Bernard Plossu are tireless abstract poetry trackers. They push their subjects as far as they can ; they corner appearances to reach the form and put forward the naked truth of reality. They flawlessly escape from formalism – that is only an appearance – they dissect the structure of visibility to see what it is made of, in order to “skin reality”. Poetry hides in the attention of tension. It is a fulgurance of matter that makes us look into what actually build and organise what we see. This is a non-altered photography, a direct photography with any other program than minds that search for touching the main perception. Abstraction is not an aesthetics aiming at masking a false pretence. It is a form that dissect, build and structure the way of being there. It is a confrontation with the subject, a head-to-head ; photographers are in conversation with their place. “Nothing will have taken place but the place”, writes Mallarmé. The abstract poetry of the real is very fragile, it hangs by a single thread. Unfolding its whisper requires a great inwardness and a lot of silence. It is a photography withdrawn into sensitivity, on the surface of solitude, where nobody could be accompanied: it is a dialogue with one’s own truth. By gathering these photographers, we suggest resonances and echoes ; as the ones you can find in jazz. They will enable each viewer to follow the improvisations that would turn into visual score, before his eyes, and against his reception. In a more intimist space, a beautiful selection of vintage prints (Denis Roche, Arno Rafael Minkkinen, Serge Clément...) will enhance the exhibition.

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LELONG & CO. Paris

Exhibited Artists: Boomoon / Günther Förg / Andy Goldsworthy / David Hockney / Jean-Baptiste Huynh / Ana Mendieta / Ernest Pignon-Ernest / Carolee Schneemann / Kiki Smith / Michelle Stuart

This year, Galerie Lelong & Co. is presenting six artists: - Since the 1980s, Boomoon has been interested in landscapes and has photographed vast expanses of sea, sky and land, putting nature at the heart of his work. His photography has been exhibited in Asia, Europe and America. - David Hockney has used photography since the 1970s to capture the elements of the world around him, which he then recomposes and enhances. With a recent set of Photographic Drawings he is pursuing his research on perspective by combining drawing and photography. - Carolee Schneemann has worked for more than 60 years in the fields of painting, photography, performance, video and installations. Recently, her itinerant retrospective, Carolee Schneemann: Kinetic Painting was shown at Museum der Moderne in Salzburg and at the MoMA PS1 in New York. In 2017, the Venice Biennale awarded her the Lion d’Or. - The new portraits of Jean-Baptiste Huynh continue the studies he has been making of faces through the ages and cultural ensembles. In 2019, the National Museum of Asian Art - Guimet gave him carte blanche for his retrospective: Infinis d’Asie. - Since the 1960s, Michelle Stuart has been creating a multidisciplinary corpus - collages, drawings, photographs, sculptures - and was a pioneer in the use of materials from nature. Her most notable exhibitions include: Sayreville Strata Quartet, Dia:Beacon, New York (2017); Theatre of Memory: Photographic Works, The Bronx Museum of the Arts, New York (2016); Place and Time, Walker Art Center, Minneapolis. - For the last thirty years, Kiki

Smith has been using sculpture, drawing and photography to produce an autobiographical body of work that renews the vision of the feminine and animal figure. Her work has been the focus of major retrospectives - MoMA New York, Walker Art Center Minneapolis, Kunsthalle Nürnberg - followed by the ones at the Pinakothek der Moderne, Munich and La Monnaie de Paris in 2019.

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LES DOUCHES Paris

Exhibited Artists: Berenice Abbott / Berenice Abbott / Tom Arndt / Pierre Boucher / Jean-Christophe B chet / Louis Faurer / Arlene Gottfried / Herv  Guibert / Ernst Haas / Arthur Leipzig / Helen Levitt / Ray K. Metzker / Jean Moral / Marvin E. Newman / Paul Povureau / Steven Rifkin

The works we've selected to present at Paris Photo 2019 are representative of our two main domains of interest. The first is street photography, as depicted in the work of Tom Arndt, Arlene Gottfried, Ernst Haas, Marvin E. Newman, not to mention Sabine Weiss. The second investigates the resurgence of photographic practice: Pierre Boucher, Andr  Steiner and Val Telberg in the 1930s, Ray K. Metzker and Harry Callahan in the 1950s and 60s, and Paul Povureau and Jean-Christophe B chet for the formal research they've conducted that increases the medium's possibilities nowadays. And finally, Herv  Guibert's dreamlike world questions the boundaries between the real and the imaginary.

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LES FILLES DU CALVAIRE Paris

Exhibited Artists: Laia Abril / Katrien de Blauwer / Thierry Fontaine / Noemie Goudal / Karen Knorr / J ul Kraijer / Nelli Palom ki / Smith / Esther Teichmann / Matt Wilson

For this 2019 edition of Paris Photo, the gallery Les filles du Calvaire offers a stand built around 3 themes. A first axis dedicated to the United States will present Karen Knorr and Anna Fox's latest project around the mythical Route 1 in the footsteps of the famous American photographer B renice Abbott, who explored the same places 65 years earlier. A few miles away, Laura Henno continues her immersion in the territory of Slab City in California, offering us this year a set of unpublished portraits. Finally, Todd Hido will take us to the American suburbs with a mysterious treatment where light is a central figure. We also propose to explore visual photography with unpublished works by No mie Goudal, a series of photographs taken from ice sculptures. In counterpoint, SMITH will extend to the Grand Palais his project D sidd ration also exposed to the gallery during Paris Photo. As a counterpoint, Laia Abril will be showing for the first time pieces of her new project on the culture of rape following her first chapter on abortion. Finally, a portrait and stage direction will bring together the dreamlike works of Corinne Mercadier as well as the inhabited and timeless portraits of Nelli Palom ki's Shared series, which explores the relationships between brothers and sisters. Katrien de Blauwer, meanwhile, will propose new formats that reinforce the mystery of her images by intervening with flat areas of color.

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LOOCK Berlin

Exhibited Artists: Christian Borchert / Alec Soth / Natalia Stachon / Ulrich W st

At Paris Photo 2019, LOOCK will contrast the latest drawings from the series "Cross All Your Skies See the Silent Writing" by Natalia Stachon (b. 1974) with the most recent series by Alec Soth (b. 1969), "I Know How Furiously Your Heart Is Beating". Photography is the starting point for Stachon's research and imagery, while charcoal on paper is her medium, which results in photo-realistic pictures. Stachon's subject is the city,

seen from a perspective of observation with a detached bird's-eye view, fusing architecture, inhabitants, and emotionality. Nocturnal Los Angeles is partially illuminated by the "night sun" - as the headlights of police helicopters are called - to daylight brightness. Soth, on the other hand, who calls himself a "project photographer," concentrates on the human figure beyond the image of the city and architecture. He photographs with an analogue large-format camera and in his latest series focuses on the complexity of human feelings and metaphysical issues of being, particularly in the sitter's relationship to space and to the photographer. He composes complex images that oscillate between interaction and distance. The opposition between Stachon and Soth is rounded off by a selection of the legendary 1974-94 family portraits by Christian Borchert (1942-2000), which very rarely appear on the photo market and are among the most important sociohistorical documents of life in the former GDR, and the series Morgenstrasse Magdeburg (1998-2000) by Ulrich Wüst (b. 1949).

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LOUISE ALEXANDER Los Angeles

Exhibited Artists: Guy Bourdin / Sarah Conaway / Melanie Schiff

To mark Paris Photo, Louise Alexander Gallery is presenting a selection of historical photographs by Guy Bourdin in relationship to recent works by Melanie Schiff and Sarah Conaway, two (Californian/American) artists who, in very different contexts, have both explored the secular theme of still life.

These images celebrate the central role played by light, which forms the basis of their compositions and offers itself as the preferred vector for material effects and textural revelation. Whether it sheds its lightness to materialise in shadow form, or nourishes a figurative option forged around formal simplifications, light seems to mobilise an extended set of senses, exceeding the only visual sensory perception conferred by the optics.

In his fashion and advertising images, Guy Bourdin creates a climate of mystery and incongruity by the informed use of strong light and saturated colours, shiny as lacquer. His "excessive" use of projectors accentuates the graphic dynamism of his photographs, essentially based on multidimensional mirrors, duplication of a face and repetition of the cropped body.

For her nudes or images of prosaic objects which form the framework of contemporary vanitas, Melanie Schiff mobilises lighting effects by virtue of their capacities to reveal an evanescent image that expresses itself as a memory.

Working in the studio with a variety of small objects, Sarah Conaway transcends this miniature reality through nuanced luminism and the use of tightened framing, all testifying a radiant amplification.

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LUISOTTI Santa Monica

Exhibited Artists: Lewis Baltz / John Divola / Christina Fernandez / Frank Gohlke / Peter Holzhauer / Ron Jude / Simon Norfolk / Mark Ruwedel / Ursula Schulz-Dornburg / Catherine Wagner

Gallery Luisotti is presenting a selection of work by artists including Lewis Baltz, John Divola, Mark Ruwedel, Ursula Schulz-Dornburg, Ron Jude, Barbara Kasten, CJ Heyliger and others. This year's booth presentation focuses on work made during the early 1980s, a time when photography, particularly in Southern California, was rapidly changing. Artists began to elaborate on the theatrical and performative notions of conceptual art, taking cues from other artists in California such as Ed Ruscha and John Baldessari. Photographers such as Mark Ruwedel and John Divola, have long used the landscape as their studios, blending images of the everyday within a conceptual framework. Ursula Schulz-Dornburg's Venetian Curtains directly discuss the notion of time and performance, much like the Surrealists before her. The ornate curtains in traditional Venetian architecture take on sculptural and absurd forms, nearly removing the specific context.

Barbara Kasten's photographs of her abstract sculptural constructions use neon colors, like in John Divola's Portfolio, but are made entirely in the studio. Lewis Baltz's San Quentin Point series explores the detritus and environmental change on the land in a specific location in the San Francisco Bay. The series addresses feelings of apocalyptic sensations, paralleling mainstream cultural influences of the same period. Finally, a subsection of the presentation explores the continuation of Luisotti's exploration of the landscape, from the eyes of the next generation of photographers including Ron Jude and CJ Heyliger. Focusing on the landscape in its wildest form, both in the desert and Pacific Northwest wilderness, these artists address what it means to be human in the landscape, to revere and admire the scope of our wider world.

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LUMIERE DES ROSES Montreuil

Exhibited Artists: Photographes Anonymes / Auguste et Louis Lumière

The gallery offers a game of resonance between anonymous works and those of young plastic photographers.

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LUNN Paris

Exhibited Artists: Cédric Bregnard / Cédric Peters / Hamid Sardar Afkhami / Takeshi Shikama

PASSING THROUGH : PLANT MEMORY / HUMAN TESTIMONIES

From the moment Adam was tempted by Eve in the Garden of Eden, the world God had created was cast into turmoil. Man's destiny was no longer in God's hands, but in his own. Man was responsible for mankind. Today, what is left of the Garden of Eden, our Planet, that God, the Big Bang or a mysterious force created? What have we been given and in what shape are we passing it on? Artists, painters and photographers, have often looked to nature to comprehend the physical limits and complex interplay of light and dark, hope and despair. Photographers capture more than an instant of luminescence, they use light to create emotion, concoct a visual chalice of feeling and form, always reaching for ultimate perfection in storytelling or the simple transcription of natural beauty, distilling meaning beyond their own mortal eyes. Their works, even their studies, are informed, and summon questions. These human testimonies, spiritual fragments of a deeply unconscious animistic yearning, are like a scattered inventory of our planet's beauty. Contemporary prints by Takeshi Shikama and Bart Julius Peters will converse with historical and modern works by Ansel Adams, William Eggleston, Walker Evans, John Beasley Greene or Josef Sudek. Culled from the Estate of Harry H. Lunn Jr. and other collections, this selection covers a broad spectrum of photographic processes, from wax paper negatives to vintage gelatin silver prints. Swiss-based artist Cedric Bregnard will offer viewers the chance to collaborate on a wall-sized work representing the oldest tree in France. Using chinese ink and brush, participants will retrace the outlines of the image, bringing it back to light.

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M97 Shanghai

Exhibited Artists: Luo Dan / Cai Dongdong / Lei Han / Huang Xiaoliang / Wang Ningde / Sun Yanchu

M97 Shanghai is pleased to present a selection of new works by Chinese artists Wang Ningde, Cai Dongdong and Sun Yanchu, as well as unique and important works by Adou, Gao Bo, and for the first time exhibiting unique collages from North Korea in the 1990's by French publisher and photographer Pierre Bessard. Wang Ningde (b. 1972, China) Cai Dongdong (b. 1978, China) and Sun Yanchu (b. 1978, China) are three leading contemporary Chinese artists who make photography and images the core of their artistic practice. New works from 2019 by Wang Ningde's series "Infinite Fill" and

"Reversal" are further conceptual explorations in the photographic realm after his highly praised series "Form of Light". Never-before exhibited in Europe, unique works from Sun Yanchu's two most recent bodies of work "Ficciones" and "Developer Paintings" will also be presented. Beijing-based artist Cai Dongdong works with found photography from 20th century china and reappropriates these anonymous photographs bending the original context and meaning towards a more complex layer of history, memory, as well as social and political interpretation. Further highlights of M97's presentation at Paris Photo 2019 will be a unique work from Paris based Chinese artist Gao Bo in his "Tibet" series that was on view at the MEP museum in Paris two years ago. An additional highlight will be unique collage works by acclaimed Parisian book publisher, Pierre Bessard. Before embarking on a successful career as a book publisher, Bessard worked as a photojournalist for Agence France Press and magazines such as Paris Match. In the 1990's Bessard made over a dozen photographic trips to North Korea gaining unprecedented insight and access to the closed country and people. On his journey's Bessard collected objects and published materials from North Korea and reappropriated them into unique collages never before exhibited. Bessard is self-publishing a monograph of his photographs and collages from North Korea in an upcoming book "The Benevolent Sun" to be published by Éditions Bessard in early 2020.

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MAGNIN-A Paris

Exhibited Artists: Elsa Bleda / Jabulani Dhlamini / Seydou Keïta / Senzeni Marasela / Tshepiso Mazibuko / Musa N. Nxumalo / J.D. Okhai' Ojeikere / Malick Sidibé / Lindokuhle Sobekwa

South-African photography established itself as a whiteness of the social struggles throughout the political evolutions of the country.

The young South-African photographers presented by MAGNIN-A during Paris Photo are the new generation of critical observers, attentive to the populations of the townships where they live, and that made them discover photography.

Lindokuhle Sobekwa and Tshepiso Mazibuko both followed the Market Photo Workshop after the 2012 project "Of Soul and Joy" that initiated them to photography. They work on their immediate surroundings, the township of Thokoza and document the everyday life of its inhabitants by capturing with aestheticism an intimacy that only its inhabitants can convey.

Born in Thokoza in 1977, Senzeni Marasela is a visual artist. Her work "Stompie Seipei" evokes this young teenage activist that was killed in 1989. The possible implication of Winnie Mandela in this drama turns him into a symbol of the conflicts that surrounded the anti apartheid struggles.

Another graduate of the Market Photography Workshop, Phumzile Khanyile was born in the township of Soweto in 1991. She rapidly established herself as the subject of her photographic experimentations, in which she questions herself on the female condition, the struggles that a "prevented" female emancipation entail. Conceived as a private diary, the series "Plastic Crown" can be understood as a narrative of the intimate. She unveils the last part of this series, "Unresolved" at Paris Photo.

Photographer Elsa Bleda depicts Johannesburg as a town emptied of its inhabitants. Passionate of Asian cinema, we can guess many references in the colors, the atmosphere and the visual identity of her work.

"Nightsapes" is the travel diary of a night adventurer that allows her every story and experimentation. Far from reality, Elsa Bleda transforms a brutal architecture into figures and blurries the lines, giving the city a new face and transforming it into a series of haunted sceneries.

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MAGNUM Paris

Exhibited Artists: Eve Arnold / Werner Bischof / Matt Black / René Burri / Ernest Cole / Leonard Freed / Harry Gruyaert / Gregory Halpern / Josef

Koudelka / Diana Markosian / Paolo Pellegrin / Marc Riboud / Mikhael Subotzky

At Paris Photo 2019 Magnum Gallery puts forward a selection of work which reveals the agency's critical place in the history of photojournalism and explores its contribution to the development of documentary photography. A curation of rare vintage prints from Magnum's analogue archive tells the story of press photography in the pre-digital era. Works by René Burri, Eve Arnold, Leonard Freed and Werner Bischof are presented in interactive frames, allowing one to view the backs of prints and delve into their rich history as told through stamps, editors' annotations and photographers' notes. Magnum's roots in photojournalism are presented through the work of Josef Koudelka, Paolo Pellegrin and Matt Black. Koudelka's iconic works of the 20th century are engraved in our collective consciousness. Pellegrin's work plays a critical role in bridging fine art and journalism, two disciplines once thought to be at odds with each other. Black, in his series *The Geography of Poverty*, meticulously maps impoverished communities in rural America. The stories told by these three photographers provide nourishment for contemporary fine art photography. Documentary photography is the heart of Magnum. Nonetheless, a younger generation of Magnum photographers, represented here by Mikhael Subotzky, employs new means of visual storytelling. Subotzky, in his recent work, combines photography and painting, recontextualizing existing imagery and giving it new meaning. His predominant photographic reference is Ernest Cole, the legendary South African who first portrayed the consequences of apartheid to the western world. Rare vintage prints of Cole's work are presented alongside Subotzky's, effectively underlining their interplay. Spanning several generations, the work of these photographers illustrates the enormous scope of Magnum as well as the agency's predominant position in the realm of concerned photography.

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MARTIN ASBÆK Copenhagen

Exhibited Artists: Jeppesen Adam / Nicolai Howalt / Astrid Kruse Jensen / Martin Liebscher / Trine Søndergaard / Ebbe Stub Wittrup

With the theme *Photography in an expanded field*, Martin Asbæk Gallery presents six artists that venture into visual explorations. The outcomes are noticeably different, however, and range from photographs that not only document their motifs but simultaneously ascribe new meaning to what is in front of the camera, over scientific experiments that attempt to visualize the invisible. The works challenge the photographic format by either hybridizing photography and digital painting or adding another dimension by combining photography and sculpture.

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NAILYA ALEXANDER New York

Exhibited Artists: Petr Galadzhhev / Boris Ignatovich / Georgy Petrusov / Aleksandr Rodchenko / Nikolai Sedel'nikov / Arkady Shaikhet / Alexander Zhitomirsky

The 1920s were a period of profound upheaval in the Soviet Union. In the aftermath of the Russian Revolution, the country bore witness to unprecedented transformations in politics, science, and industry – as well as to the rise of the first great generation of Soviet avant-garde photographers. This golden age of artistic freedom and flowering was ushered in by the work of artists including Aleksandr Rodchenko (1891-1956), Boris Ignatovich (1899-1976), Arkady Shaikhet (1898-1959), and Georgy Petrusov (1903-1971), who introduced to the field new perspectives and experimental forms that reflected the radical changes occurring around them, and whose work fueled energetic debates on the future of the medium in Russia. "20th Century Soviet Photography: Vintage Masterpieces of the Avant-garde" will showcase rare, vintage gelatin silver prints and collages that highlight these canonical artists not just as master image-makers, but

as master printers. Each photograph on display was meticulously printed nearly a century ago on silver-rich, early 20th-century paper, and is imbued with a distinctive luminosity and subtle tonality that elevates it to the status of a unique art object. The selection on view includes images both of and by the great artists of the period, such as a vintage gelatin-silver print of one of Aleksandr Rodchenko's earliest photographs, "Portrait of Vladimir Mayakovsky" (1924), and an important vintage gelatin silver print of "Motherhood" (1938) by Boris Ignatovich. Other photographs depict the revolution in industry, architecture, and work that was sweeping the nation, such as Arkady Shaikhet's "Construction of the Globe at the Moscow Telegraph" (1928), which El Lissitzky superimposed onto the body of a factory worker in a photocollage created for the International Hygiene Exhibition Soviet pavilion in Dresden in 1930.

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NAP Tokyo

Exhibited Artists: Naoki Honjo / Ryota Katsukura / Issei Suda / Yoshihiro Suda / Yoshihiro Suda / Kyoji Takahashi / Shomei Tomatsu

In addition to a selection of vintage prints from the 1970s and 1980s by Suda Issei and Tomatsu Shomei, nap gallery presents a selection of work from artists it represents made in the 1990s and 2000s. This work shows another, important side of Japanese photography, in which the medium is understood in terms of contemporary art. During the height of Japan's so-called economic "bubble," Takahashi Kyoji made photographs that show the cold and heavy atmosphere of this period's decadence. During this time, Takahashi used an 8x10 camera, and made prints using his own enlarger. We will show a selection of his work from this period, including photographs that he made in Tokyo, London, New York, New Mexico, Memphis and Derek Jarman's garden. The present exhibition marks Takahashi's return to Paris nineteen years after his work was shown in the exhibition "Elysian Fields," held at the Pompidou Center in 2000. Honjo Naoki uses a 4x5 camera to make color photographs that render the actual world as a set of miniature dioramas. In 2006, he won the Kimura Ihee Award, one of the top photography prizes in Japan, for his work Small Planet. Since then, he has continued to photograph various cities around the world, including Las Vegas, Paris and his birthplace of Tokyo. Cities seem to be created in the mold of human hopes and dreams, but by representing these man-made landscapes in miniature, Honjo's work suggests the fragility of such endeavors. This suggestion, in turn, produces a form of sympathy in the viewer towards this quintessentially human activity. Katsukura Ryota is a young photographer who produces his work on the basis of his closest relationships. The 10 to 20 years he spent photographing a single friend makes his images quite intimate; when he puts these photographs together for display, this private, parallel world can be felt across multiple dimensions. Aside from such intimacy, Katsukura's photographs elicit various other feelings.

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NATHALIE OBADIA Paris

Exhibited Artists: Valérie Belin/ Luc Delahaye / Patrick Faigenbaum / Seydou Keita / Youssef Nabil / Andres Serrano / Mickalene Thomas / Agnès Varda

For the 2019 edition of Paris Photo, Galerie Nathalie Obadia will present new or unseen works from artists who have important news in 2019-2020. We will present a collective exhibition with works from: - Valérie Belin, All Star series (2016), laureate of the Prix Pictet in 2016, solo show at the Musée des Beaux Arts in Rouen in 2019 - Luc Delahaye, Talking to Myself (2013), laureate of the Prix Pictet in 2012, group show at the BAL in Paris in 2018 - Patrick Faigenbaum, group show at the 3rd Beijing Photo Biennial in 2018, solo show at La Virreina Center of the Imatge of Barcelona in 2017 - Seydou Keita, Autoportrait (c. 1955), solo show at the Brooklyn Museum in New York in 2020 - Youssef Nabil, Self portrait Roma 2012 (2012), group show at the 13th Cairo Biennale in 2019, solo exhibition at the Institut du

monde Arabe in Tourcoing in 2019 - Andres Serrano, solo show dedicated to Donald Trump in New York in 2018, first solo show in China at the Red Brick Art Museum in Beijing in 2018 - Mickalene Thomas, Qusuquzah Standing Sideways (2012) solo show at the Contemporary Arts Center in New Orleans, in 2019 solo show at the Galerie Nathalie Obadia in Paris in 2019 - Agnès Varda, Chine, Enfant assis et slogan d'économie politique (1957), recently honored in numerous exhibitions including the Multimedia Art Museum in Moscow and at the Espace Jean Lurcat in Juvisy-sur-Orge in 2019

NORDENHAKE Berlin

Exhibited Artists: Dawoud Bey / Dawoud Bey / John Coplans / Esko Männikkö / Mikael Olsson / Frida Orupabo / Michael Schmidt

Dawoud Bey's large-scale colour portraits of adolescents as well as of his own community create a state of immediacy and intimacy. His large format polaroid images invoke an unparalleled historical representation of various black communities in the United States. John Coplans' series of black and white self-portraits are a frank, uncompromising study of his naked, aging body. They question popular culture's take on the body and its connection to classical sculpture, producing humanist counter-monuments that underscore ideas of decay and vulnerability. Spurred by an ongoing investigation into the nature of colour and the elusive power of light, Spencer Finch uses photography as a way of representing the fleeting and ephemeral but also as a tool to record distinct moments in time. Esko Männikkö's subjects include portraits, still lifes and hunting scenes, drawn from his surroundings in northern Finland's sparsely populated areas. His tableau-like arrangements at times recall classical genre painting. Mikael Olsson undertakes a photographic interpretation of Herzog & de Meuron's and Ai Weiwei's temporary pavilion at the Serpentine Gallery in London. The project is accompanied by a photo book published by Steidl in 2019. Frida Orupabo explores themes of race, gender, sexuality, violence, the gaze, post-colonialism and identity. She is working in different media such as photo and film collages, employing social media image platforms as both source and tool, and engages in the abundance of images that define race and gender. Michael Schmidt is considered one of the most important German postwar photographers. His oeuvre reflects the varying ideologies of the 20th Century and traces their impact on the individual—to a large extent by capturing the urban environment in his hometown Berlin. Characteristic for his sober yet lyrical black-and-white photographs is the employment of a wealth of greys in all their nuanced variations.

ONLY PHOTOGRAPHY Berlin

Exhibited Artists: Claudio Alvarez / Henri Cartier-Bresson / Mike Disfarmer / Stéphane Duroy / Joakim Eskildsen / Marina Faust / Hans Finsler / Lee Friedlander / Ruth Hallensleben / Fred Herzog / Evelyn Hofer / Takeji Iwamiya / Henry Wessel / Gerry Johansson / Peter Keetman

Beside series on every day objects with examples from Japan (takes Iwamiya) and Europe (Joerg Sasse), architecture (Gerry Johansson, Wilhelm Schuermann) the human images will be presented by series on Slovakia (Viktor Kolar) and on south Americas Exodus (Kosuke Okahara). A special feature will be a selection from our collection of portraits of three (Cartier-Bresson, Heinrich Kühn, Alvarez-Bravo a.o.). And last but not least a Fotoform show from the likes of Ruth Hallensleben, Peter Keetman, Siegfried Lauterwasser, Toni Schneiders and Ludwig Windstosser.

PACE / MACGILL New York

Exhibited Artists: Richard Avedon / Yto Barrada / Harry Callahan / Robert Frank / Paul Graham / Robert Heinecken / David Hockney / Peter Hujar /

Richard Learoyd / Duane Michals / Richard Misrach / Yoshitomo Nara / Irving Penn / Paolo Roversi / Michal Rovner / Kiki Smith / JoAnn Verburg

Pace/MacGill Gallery proposes to present a survey of modern and contemporary photography, featuring work by a variety of artists, many of whom the gallery has represented over its thirty-five year history. The presentation will be an engaging exhibition, including important historic works by: Richard Avedon, Robert Heinecken, Peter Hujar, and Irving Penn, alongside contemporary masters such as Yto Barrada, Richard Misrach, Paolo Roversi, Michal Rovner, and Kiki Smith. In addition, we propose to present new work by Richard Learoyd, as well as David Hockney's newest manipulated photographic iPad drawings. Also on view will be a video presentation by Leo Villareal. A dedicated portion of the booth will be devoted to the idea of photographs in multiple and will include work by Harry Callahan, early Paul Graham work from the Shimmer series, Duane Michals, Yoshitomo Nara, and JoAnn Verburg. Our presentation will trace the evolution of photography over the past several decades, exploring the various ways artists have faced and solved the technical and aesthetic challenges of their medium. The booth will examine classic photographic genres such as portraiture, landscape, still life and abstraction. The photographs on view will range from small to large-scale works in both analog and digital formats.

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PARIS-BEIJING Paris

Exhibited Artists: Erin O'Keefe / Baptiste Rabichon / Lucia Tallova / Sebastian Wickeroth

Erin O'Keefe questions the nature of spatial perception. Using tools that are rooted in the abstract, formal language that she developed as an architect she introduces with her camera layers of distortion and misapprehension translating three-dimensional forms and spaces into two-dimensional image.

Sebastian Wickeroth's most recent body of works is a series of picture objects that combine photography and spray paint on glass. All the photographs were taken in Iceland. In the artist's mind, this landscape typifies, like no other place in the world, the constant state of transformation and transition. By combining these pictures to the fading spray paint, Wickeroth faces and reconciles artist's intervention and natural processes of change.

Lucia Tallová works on photographs and objects that she assembles and deploys in space. The manipulations and themes she approaches create a new link, both material and poetic, between the elements on display: objects, old photographs, collages and albums are meticulously arranged on a system of wooden shelves. Far from being a simple support, these structures determine each composition. The viewer is dealing with a fictional archive that reveals on several levels imaginary stories of anonymous people.

For his recent photographs Baptiste Rabichon adopts a visual language more close to painting. He pursues his exploration of the City by focusing more on the instant and the movement that his camera tries to capture and map by introducing in his practice a totally new photographic gesture.

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PARROTTA Cologne

Exhibited Artists: Edmund Clark / Yann Mingard / Timm Rautert

Parrotta Contemporary Art will present three artists centering around issues of visibility with regard to notions of transparency and general public knowledge. Edmund Clark, Yann Mingard and Timm Rautert focus on the side effects and hidden facets of the so-called world order and its institutionalized forms of power. Clark, Mingard and Rautert capture what lies beyond the spotlights of media coverage or public reach, the unseen

(or inofficial) aspects of political decisions, economic interests and social structures, which are based on hierarchy and principles of division. Gaining visibility through the photographer's eye, the extensive responsibilities of governments and agencies appear in a new light. 'In Place of Hate' by Edmund Clark was created during a three-year residency (2015-2017) by the artist at HMP Grendon in Buckinghamshire, Europe's only wholly therapeutic prison. Images of pressed flowers from the prison ground alternate with the blurred portraits of the prison inmates Clark has taken with a pinhole camera. In his exploration of detention, he reflects on concepts such as freedom and control, the individual and the state, self and others. In his series „Weltraum“, Timm Rautert depicts different rooms and spaces in the Palazzo FAO, headquarters of the largest and oldest specialized agency of the United Nations in Rome, Italy. Rautert's documentary and political approach concentrates on the building as a setting for a romantic or traditional understanding or identification with the „native“ or „home“ country. In his photographic project "Everything is Up in the Air, Thus Our Vertigo" (2015-2018) Yann Mingard directs his attention to global phenomena, which he explores like a scientist through the gathering and comparative analysis of information from different periods. He combines historical documents with actual image and text sources in a kind of inventory, displaying Earth in the Anthropocene in individual scenarios.

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PATRICIA CONDE Mexico City

Exhibited Artists: Yolanda Andrade / Cannon Bernaldez / Laura Cohen / Flor Garduño / Cristina Kahlo / Patricia Lagarde

It is through women's sight and their lenses that we can explore the world's beauty, power, subtilty, pain, and wonders being synthetized in varied poetical, raw and deep photographs. For this year's Paris Photo proposal, we have brought together women with very unique ways of synthetizing reality. It comes as part of a larger exhibition we are holding at the gallery showcasing work by Mexican female photographers curated by Emma Cecilia García. This exhibition goes beyond the gender barrier, it is not about struggle but rather the conceptualization of the contemporary through a rich aesthetical statement of female perspective and imaginary. The repertoire has an exquisite range of interests and curiosities, dancing between the thorough research and poetical approach of Patricia Lagarde, the meticulous and strong significance of Cannon Bernaldez, the sky abstraction and construction of Alexandra Germán, the geometric and perennial feel of Laura Cohen's work, to the undoubtedly splendid use of natural light and construction of surreal realities of Flor Garduño.

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PERSONS PROJECTS / HELSINKI SCHOOL Berlin

Exhibited Artists: Grey Crawford / Ville Kumpalainen / Niko Luoma / Nelli Palomäki / Riitta Päiväläinen / Santeri Tuori

Gallery Persons Projects's program is centered around a conceptually rigorous artistic practice with a main focus on the photographic process. In January 2020, Gallery Taik Persons will open a show of a select group of Finnish artists at the Kunsthalle Luebeck, with a strong narrative on conceptual landscapes and the unique approach of Finnish artists to incorporate nature into their work.

Furthermore, this show will lay the foundation for a Hatje Cantz publication on Helsinki School vol. 6, portraying artists and their works with the Finnish landscape, to be debuted during the Paris Photo presentation. At this year's Paris Photo presentation, it is our wish to introduce a selection of these outstanding emerging and established artists, showing a vibrant mix of floor and wall installations.

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PETER FETTERMAN Santa Monica

Exhibited Artists: Ansel Adams / Ruth Bernhard / Manuel Álvarez Bravo / Wynn Bullock / Harry Callahan / Henry Gilpin / Graciela Iturbide / Yousuf Karsh / André Kertesz / Don Worth

Peter Fetterman Gallery proposes a group exhibition featuring a curated collection of signed master prints by some of the most prominent artist/printers of the 20th Century namely, but not limited to, Ansel Adams, Wynn Bullock, Brett Weston, Don Worth, George Tice, Paul Caponigro, and Noell Oszvald amongst others. The booth would consist of a salon installation of many small to medium size prints, elegantly framed and arranged. Fine art black and white silver gelatin printing is a fading art. It requires a highly skilled and experienced darkroom technician. For each individual print, the fragile negative is used and manipulated in the darkroom which exposes the delicate negative to wear, limiting the number of prints that can be produced. It's not uncommon for the most experienced photographer to produce several prints before creating the one that meets the highest standard. The fragile nature of the process and high quality of the fine art prints make silver gelatin prints more expensive, time-consuming and valued than their contemporary counterparts. Digital printing is less labor intensive and less expensive to produce an endless number of identical images but lacks the inherent life and texture that comes from a silver print. Unquestionably one of the great masters of 20th century photography, Ansel Adams combined passionate vision and technical mastery to create images that are stunningly beautiful and deeply satisfying to contemplate. His images of California and the American Southwest have become icons in the history of photography. Peter Fetterman Gallery has chosen a selection of what we believe to be the most luminous and moving gelatin silver prints to ever be produced from the 20th and 21st Century for the enjoyment and appreciation of everyone whom attends Paris Photo 2019.

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PHOTO & CONTEMPORARY Turin

Exhibited Artists: Giovanni Gastel / Jürgen Klauke / Arno Rafael Minkkinen

The group show features works by the masters Franco Fontana, Giovanni Gastel, Juergen Klauke and Arno Rafael Minkkinen and the emergent artists Angela Lo Priore and Pietro Privitera. Different ways to approach the staged photography and the concept of the body performance. Looking for a new idea of a classical representation of body, in 1984, Franco Fontana began the "Swimming Pool" series (Piscine): portions of sinuous female bodies highlighted by brash colours in suspended liquid spaces. Jürgen Klauke work meticulously prepares the scenes in which he sets his photographic performances similar to theatrical actions, where he often acts as a protagonist. Realized in abstract and dark "kafkian" spaces, that reminds also to the Beckett's characters, this images show the artist as a lonely clown, reflecting on his dreams and fears, on the laxity and the comforts of the contemporary society. Minkkinen's b&w self-portraits, not manipulated, show his own body immersed and camouflaged in natural or urban landscapes all over the world. Minkkinen's body of work occupies a unique and critical position in the history of contemporary photography. The artist said: "What happens inside the mind can happen inside the camera." Born in Milan, Luchino Visconti's nephew, Giovanni Gastel is a famous fashion and portraits photographer. Influenced by theater and movie's sets, Gastel's images are a perfect, refined and ironic sample of his love for the role of the movie director. His visual references could be founded in Renaissance, Pop Art but also Irving Penn. His subjects are the heroines of the scene, directed by him in many playful ways. In Angela LO Priore series, "Stairs Obsession", the feminine presences exalts with its softness and fragility the cold and vertiginous rigor of Modernist interiors. In Pietro Privitera's WunderGram Series images the fighting of reality versus virtual redefine the statuary bodies of Greek ancient sculptures as new Instagram's icons.

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PHOTON Ljubljana*

Exhibited Artists: Stane Jagodič / Branko Lenart / Rudolf Sikora / Balint Szombathy

With the project for Paris Photo we're presenting four artists, whose photo works have derived from broader avantgarde or conceptual art, thus revealing a rather diverse or diverse creative strategies, relatively remote from the "mainstream art photography". Such "conceptual" bodies of work relate to the photographic medium on several different levels. They explore the ways in which other art fields, mostly painting, conceptual or performance art, penetrate photography - or sometimes vice versa. By combining various visual practices, approaches or media they focus on new aspects of perception and interpretation of how artists used photography already in sixties and seventies. Photo works or photo-based works of these four artists also serve as a starting point for questioning about the nature of photography and its affinities to the other media.

Stane Jagodič (SLO, 1943), Branko Lenart (AUT, 1948), Rudolf Sikora (SVK, 1946) and Bálint Szombathy (SRB / HUN, 1950) are important Central European artists from the second half of the 20th century, whose photographic work is still less known. In terms of the history of post-war visual art since the early seventies their work is considered relevant and in specific segments or directions even influential and unique. Such was e.g. Szombathy's "semiotic art" or Sikora's "eco-cosmological art", while Jagodič' "neo-dadaistic" performative and installation art was more appreciated in the regional context (especially because of satirical and politically engaged dimension of his art). However, the artistic contribution and significance of the three mentioned artists in the field of modern art history is regionally well known and appreciated. On the other hand, the body of work of Branko Lenart has been firmly anchored in the photographic medium since its early beginnings. In his case, the variety of approaches and the important role of the experiment in his work is that which sets him alongside the other three.

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POLKA Paris

Exhibited Artists: Luigi Ghirri / Alexander Gronsky / William Klein / Daido Moriyama / Thierry Mugler / Claude Nori / Yves Marchand & Romain Meffre / Sebastião Salgado / Toshio Shibata / Vasantha Yoganathan

For the 2019 edition of the fair Polka Gallery would like to break down the concept of photography as a conceptual art form, with a nod to Joseph Kosuth's "as Idea as Idea" applied to the photographic medium. We present several examples of works by artists who attempt to approach this field, in method and philosophy, consciously or otherwise, with a wide variety of forms and propositions. William Klein and Daido Moriyama will start a dialogue between their respective photographic ready-mades, highlighting the transformation of torn street posters into works of art. William Klein will complete this discussion with a selection of Abstract photographs presented as kinetic wall panels, as a reminder of his first moving painted panels exhibited in 1952 in Milan. This presentation will also invite Yves Marchand & Romain Meffre with their previously unseen prints on the footsteps of Oscar Niemeyer's architectural utopia in Lebanon. Alongside them, we will feature an unprecedented selection of hand-painted images by French artist Vasantha Yoganathan, from his long term project «A myth of two souls». We will take this occasion to present a selection of vintage cibachrome prints by Luigi Ghirri, as well as a photographic composition of Claude Nori's "Je vous aime" television vintage still shots. Furthermore, the master of photography Toshio Shibata will show a selection of prints made in the secret of his darkroom in Tokyo. Alexander Gronsky, the young Russian prodigy of photography, will exhibit an exclusive diptych video from his ongoing series "Schema". Polka is also proud to present works appearing for the first time on the market by two legendary names. First,

the gargantuan photographic work by visionary fashion designer Thierry Mugler. And finally, a unique occasion to discover the archive of Sebastião Salgado: unseen vintages from his Serra Pelada Gold Mine series, selected in light of his new book, "Gold".

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PRISKA PASQUER Cologne

Exhibited Artists: Pieter Hugo / Leiko Ikemura / Warren Neidich / Johanna Reich / Ulrike Rosenbach / Fiona Valentine Thomann

Priska Pasquer is going to present a selection of works of six international artists. As a pioneer of feminist art, Ulrike Rosenbach (*1943) was included in the early feminist exhibition '1,000 Miles from Here', curated by Lucy Lippard in 1970. In addition to photography and performance, she has used video as early as 1973, which allowed her to better define her role as a woman artist and subject of her own art. Leiko Ikemura (*1951) has created an extensive oeuvre as a painter, sculptor, draftsman and photographer for the last thirty years. Born and raised in Japan, she decided to live in Europe as a young student. Contrasting to Western thought, Ikemura's art refers to a life before the separation of subject and object or to an imaginary place after the overcoming of subject-object dualism. Warren Neidich (*1958), interdisciplinary post-conceptual artist, concerns himself with the ways in which digital connectivity and social media have led to fundamental changes in our everyday life and in the creative fields of art, and our habits of perception. Pieter Hugo (*1976) is one of the most important photographic artists of the 21st century. His works are a challenge to their viewers: complex and contradictory. They are intense, singular pictures that stand out from the everyday deluge of images and burn themselves into our memories. The virtual world and the physical world are more and more overlapping in our daily life. Identity or picture? Simulation, hyperreality, illusion or deception? Johanna Reich (*1977) has been exploring these subjects for years in various ways through photography, painting, video, performance, sculpture and holographic projections. Fiona Valentine Thomann's (*1987) works combine digital collages including photographic elements, Augmented Reality, Virtual Reality, sound and sculpture. Thomann's work explores the mental and sculptural characteristics of the mind and immerses individuals into dreamlike surroundings and mixed dimensions.

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ROBERT HERSHKOWITZ London

Exhibited Artists: James Anderson / Edouard Baldus / Adolphe Braun / Gustave de Beaucorps / V. Dijon / V. Dijon / Peter Henry Emerson / Roger Fenton / Frederic Flacheron / Francis Frith / Hill and Adamson / Gustave Le Gray / Robert Macpherson / Charles Marville / Charles Nègre

We exhibit masterworks of the earliest years of European photography. Highlights include: A very interesting and historic photograph of Notre Dame de Paris, attributed to Henri Le Secq. This striking photograph was taken c.1853 before the construction of the spire which was recently destroyed by fire. A fine picture by Gustave Le Gray taken in 1858 of a seascape with the French fleet at Cherbourg. Several views of Paris dating to the years 1860s/1870 by Charles Marville from his collection of streets and lampposts taken before and after the development of the city. Several photographs by Roger Fenton including one of the earliest taken in Russia. This is of the Smolnoi monastery in St Petersburg dating to 1852. A detailed view by Francis Frith across the rooftops of Cairo which is reminiscent of a modern fashionable style of city and landscape, but taken in 1858. We exhibit a collection of photographs by talented unknown and little known artists from the 1850s including: a very simple image of two flowers in a vase which prefigures works by twentieth century images by Heinrich Kuhn and Adolph de Meyer; A sensitive image of a nude male recumbent in a tragic pose - perhaps a study of Saint Sebastian.

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ROBERT KOCH San Francisco

Exhibited Artists: Ljubodrag Andric / Michael Eastman / Foto Ada (Elemérné Marsovsky/Ada Ackermann) / Adam Katseff / György Kepes / László Moholy-Nagy / Mimi Plumb

For Paris Photo 2019 Robert Koch Gallery will exhibit a selection of contemporary artists whose work contextualizes and responds to significant social and aesthetic issues of our time through the use of concept and innovative technologies. The exhibition will include works by Mimi Plumb, Michael Eastman, and Ljubodrag Andric, along with European experimental works from the 1930s by László Moholy-Nagy, György Kepes and Foto Ada.

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ROBERT MANN New York

Exhibited Artists: Ansel Adams / Julie Blackmon / Cig Harvey / Elisabeth Hase / Chip Hooper / Maroesjka Lavigne / Herman Leonard / Susan Rankaitis / Ed Sievers / Paulette Tavormina / David Vestal / Margaret Watkins

Robert Mann Gallery presents a collection of works by contemporary and vintage artists that draw the viewer into the intimacies of their surroundings. Cig Harvey, the 2018 Prix Virginia winner, is an artist whose newest body of work, *Pink is a Touch Red is a Stare*, focuses on the immediate sensory experience of art, making images that trigger emotional cues. She wants to understand the impact of color on memory and emotion, and the theory of color as a sensation rather than a physical property. Maroesjka Lavigne's latest series, *Lost Lands*, will be debuted with the release of her first monograph, *Maroesjka Lavigne: Someone, Somewhere, Sometime*. Lavigne was the 2016 winner of Landscape Category at the Sony World Photography Awards. After traveling to the pristine lands of Iceland and Namibia, Lavigne's interest in the geological and aesthetic qualities of our earth have grown, specifically in the spectrum of colors it manifests. Lavigne travelled to multiple locations, focusing on color and form to capture the passing of time in these landscapes that may soon disappear, leaving only traces. Julie Blackmon's newest creations exemplify her signature sly wit in whimsical stories of everyday moments. At first glance, the images seem idyllic, like modern-day Norman Rockwell paintings. Yet underneath, there is something slightly askew. Blackmon reflects back to her own community, seeing the importance of noticing the fantastical even when life is unapologetically messy. The work of Ed Sievers will be introduced with a collection of vintage prints. Sievers studied the American youth culture in the 1960's and 1970's and demonstrated a unique talent for capturing spontaneous moments in dramatic lighting. From the streets of Providence, RI to the nude beach of Venice, CA, Sievers' voyeuristic tendencies hide him behind the blinding sunlight allowing him to frame his subjects in a silhouette of shadows or in the act of movement, while they were unknowingly frozen in his gaze.

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ROBERT MORAT Berlin

Exhibited Artists: Andrea Grützner / Ute Mahler & Werner Mahler / Peter Puklus / Hans-Christian Schink / Michael Wolf / Michael Wolf

JOURNEY "Paths are made by walking!" (Franz Kafka) A journey, by definition of the term, can be a variety of things. It can be geographical, physical, it can be emotional, internal, religious, spiritual, metaphysical or biographical- in the end, a journey, any journey, is always a journey into yourself. As the Polish writer Olga Tokarczuk put it in an essay on the necessity of travel: »Travelling means concentrating on yourself, thinking about yourself and looking after yourself. So when you travel, all you really encounter is yourself, as if that were the whole point of it«! Throughout its history as a medium, photography has helped artists to

explore, express and illustrate the different journeys they are on, »to tell their story«, as you would maybe put it today. The gallery's curatorial concept for our booth at PARIS PHOTO 2019 assembles five photographers whose different visual journeys have given them distinguished positions in contemporary photography, they are: Andrea Gruetzner, Hans-Christian Schink, Peter Puklus, Ute Mahler and Werner Mahler.

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ROCIO SANTACRUZ Barcelona

Exhibited Artists: Marcel Giró / German Lorca / Diogo Pimentao / Palmira Puig-Giró / Rubens Teixeira Scavone

Following in the steps of previous years, the RocioSantaCruz Gallery showcases an important collection of photographs and artists that formed part of the Foto Cine Clube Bandeirante (FCCB). Founded in São Paulo in 1939, the experimental group is known for applying modern aesthetics to photography and cinema in Brazil. Representing the women of the FCCB - Gertrudes Altschul, Menha S. Polacow, Dulce G. Carneiro, among others - is the work of Palmira Puig-Giró (Spain, 1912-1978), which features alongside that of her husband, fellow photographer Marcel Giró (Spain, 1913-2011), and of Rubens Teixeira Scavone (Brazil, 1925-2007) and German Lorca (Brazil, 1949). As is habitual, the RocioSantaCruz Gallery's project draws historical works into a conversation with works by contemporary artists that share their formal and experimental interests. In this edition of Paris Photo, artists Diogo Pimentão (Lisbon, 1973) and Miguel Rio Branco (born, Las Palmas de Gran Canaria, 1946) complete the curatorial project of the RocioSantaCruz Gallery. Diogo Pimentão will showcase his most recent photographs, the fruit of his ongoing research and experimentation with technique which are not far removed from the formal language characteristic of his paper and graphite work; and Rio Branco, an international artist and member of the Magnum agency, will show his trajectory through a selection of photographs that recall the more humanistic side of the FCCB's output while evincing an interest in formal composition, which is also a feature of Brazilian avant-garde photography.

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RX Paris

Exhibited Artists: Bae Bien-U / Stéphane Couturier / Denis Darzacq / Raymond Depardon / Elger Esser / Anna Malagrida / Georges Rousse

As part of the 2019 edition of Paris Photo, Galerie RX proposes a collective exhibition presenting artists' photographs on subjects both plural and singular. From the lightness of Elger Esser's landscapes to the connections between Fernand Léger and Stéphane Couturier, from the segmented abstractions of Denis Darzacq to Raymond Depardon's emblematic rural subjects, from the anomorphosis of George Rousse to Anna Malagrida's "hands," recently acquired by the Centre Pompidou, Galerie RX intends to prepare a large portrait of the photographic objects engaged by its artists. This group show traces and retraces the narrative that the gallery has weaved with its photographers, between newcomers (Raymond Depardon and Stéphane Couturier) and old friends.

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SIES + HÖKE Düsseldorf* & KICKEN Berlin

Exhibited Artists: Hans Bellmer / Hermann Nitsch / Sigmar Polke / Sigmar Polke / Gerhard Richter

Sies + Höke Gallery, Düsseldorf, and Kicken Berlin will be co-presenting a selection of twentieth century works on the subject of reworked photography. The various concepts of modifying photographic works with painting and drawing stem mostly from post-war contemporary art, but are deeply rooted in the history of avantgarde photography, too. Key works will comprise Gerhard Richter and Sigmar Polke as modern conceptualists. Gerhard

Richter discovered painting on photographs in the mid-1980s, and thus created a distinct body of work. While the painter manipulates the oil colour, the interaction of abstract forms with figurative photographs yield manifold associations. Sigmar Polke accentuated his photographic works with colour since the late 1960s, as in the 'Quetta' series. Arnulf Rainer can be considered one of the pioneers of the genre with overpainting self portraits in various ways. Performance art since the 1960s and 1970s is another field of action, with Viennese actionism and Hermann Nitsch or Rudolf Schwarzkogler. Actionism sought an intensified, direct experience through acting out with the materials of real life, displaying the body as living painting and ritual agent as well as overpainting photographs. Getting back to interwar avantgarde, surrealist practices reflect the tradition of mixed media in photography with Hans Bellmer's 'Jeux de la poupée'. Bellmer met the Surrealists' fascination with the mannequin as fetish with his doll construction. Colour functions in different ways: it enlivens the object, it accentuates the composition and leads the eye, it concedes different phases of abstraction. The interaction of different media as photography and painting gains importance with avantgarde montage and collage principles and again in postwar art with the introduction of the non-figurative element which defeats genre borders and opens the picture plane into the third dimension.

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SILK ROAD Tehran

Exhibited Artists: Noroozi Ebrahim / Maryam Firuzi / Shadi Ghadirian / Jalali Bahman / Katayoun Karami / Mehdi Monem / Tahmineh Monzavi / Jalal Sepehr / Hashem Shakeri

If today's Iran arouses curiosity and reluctance, fascination and rejection, its cinema and photography sweep away prejudices and reconcile. This year, while offering the discovery of the work of the photographers we have been defending for several years, we are exhibiting for the first time photographs of the Iranian filmmaker Asghar Farhadi. Dominated by emotion and hope, each photograph tells a story. In direct continuity with other years, the selection of 2019, a new inventory of today's photography in Iran, gives an overview of the practice of several generations.

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SOPHIE SCHEIDECKER Paris

Exhibited Artists: Erwin Blumenfeld / Kati Horna / Man Ray / Robert Mapplethorpe / Lee Miller / Pierre Molinier

The long, dynamic history of portraiture has never been able to shed one fundamental consideration: the relationship between the artist and the subject represented, to which a gaze must be cast. This gaze may take on various forms: within the exchange, we can imagine the artist and subject encountering feelings of longing, admiration, wonder, or even grief. These moments of intimacy undergird the very practice of portrait making. For this year's Paris Photo fair, the Galerie Sophie Scheidecker has selected a range of works that not only foreground this encounter, but complicate it. In this collection, the very category of portraiture is scrutinized to the degree that many of the subjects are only quasi-human or not human at all. The most extreme case for our consideration is photographer Erwin Blumenfeld's *The Minotaur, or The Dictator* (1937). Similarly, the conventional intimacy expected of human portraiture is again foreclosed in Kati Horna's *Remedios Varo* (1957) and Lee Miller's *Untitled* (1932). These portraits, in all of their fascinating unconventionality, inform our encounter even with the pieces that bear closer resemblance to the canon. In Erwin Blumenfeld's *Manina's Portrait* (1936) solarization techniques similar to those of Man Ray render Manina the glimpse of a wish that recedes behind our conscious perception. Likewise, in Robert Mapplethorpe's photograph of his beloved Patti Smith, the gaze that she casts off to us is foreign and unintelligible; it becomes difficult to decipher the boundary between love and estrangement. All of the portraits above feature complex

relationships that materialize in front of our eyes when we become the spectators. Galerie Sophie Scheidecker's curation aims to highlight that, in these moments, the finality of the gaze never comes to fruition.

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STALEY-WISE New York

Exhibited Artists: Richard Avedon / Henry Clarke / Louise Dahl-Wolfe / Arthur Elgort / Ron Galella / Ormond Gigli / William Helburn / Horst P. Horst / David LaChapelle / Kurt Markus / Genevieve Naylor / Tom Palumbo / Stephanie Pfriender stylander / Jerry Schatzberg / Melvin Sokolsky

Staley-Wise Gallery's presentation at the 2019 edition of Paris Photo meets at the cross streets of fashion photography and photojournalism. In the 1950 and 1960s, Richard Avedon and Louise Dahl-Wolfe were some of the first photographers to abandon the studio for the outdoors, capturing their models on the streets of locations as varied as Morocco, Paris, Miami, New York, and Hollywood and suggesting a life far beyond the formality of the studio. While Melvin Sokolsky's model kept her couture untouchable from the Paris boulevards within her plastic bubble, photographers such as Bob Richardson captured the influence of the street on high fashion and acknowledged the shifting cultural, political, and sexual revolutions of the 1970s. Ron Galella turned New York City in to his studio and hunted the world's most famous celebrities with a photojournalist's eye, foreshadowing the cult of personality which dominates the world of fashion and style today. Taking inspiration from their home in New York City, Staley-Wise Gallery will present a collection of photographs which highlight fashion's shift outwards from the studio and acknowledges increasingly diverse representations of style in today's urban world.

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STEPHEN BULGER Toronto

Exhibited Artists: Charles Gagnon / Sunil Gupta / André Kertesz / Rita Leistner / Sanaz Mazinani / Meryl McMaster / Deanna Pizzitelli / Guillaume Simoneau / Larry Towell

Stephen Bulger Gallery will present an exhibition on the theme of identity. Canada recently celebrated the 150th anniversary of its Confederation, which fostered much discussion about our national identity, causing many to re-evaluate their identities. This exhibition will highlight the work of contemporary Canadians, as well as internationally acclaimed artists, whose photographic projects have ruminated on various aspects of identity and how landscape and environment are used as a means to understand existence and personal history. Photographs by Charles Gagnon, Dave Heath, Sarah Anne Johnson, André Kertész, Rita Leistner, Sanaz Mazinani, Meryl McMaster, Deanna Pizzitelli, Guillaume Simoneau, Elaine Stocki, and Larry Towell will be on display.

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STEPHEN DAITER Chicago

Exhibited Artists: Berenice Abbott / Robert Adams / Dawoud Bey / Brassai / Harry Callahan / Lynne Cohen / Elliott Erwitt / Robert Frank / Joseph Jachna / Kenneth Josephson / André Kertesz / Danny Lyon / Aaron Siskind / Joseph Sterling / Charles Swedlund

Stephen Daiter Gallery's presentation will focus on vintage works by several very influential 20th century photographers: Berenice Abbott, Robert Adams, Eva Besnyo, Margaret Bourke-White, Brassai, Elliot Erwitt, Robert Frank, André Kertész, Danny Lyon, and Cami Stone, among others.

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STEVENSON Cap Town

Exhibited Artists: Pieter Hugo / Zanele Muholi / Viviane Sassen

For Paris Photo 2019, Stevenson will present new work by Viviane Sassen, Pieter Hugo and Zanele Muholi. Viviane Sassen's *Venus & Mercury* stems from an invitation by the Palace of Versailles to respond to the spirit of the Estate of Trianon. The work made its debut in May 2019 in the exhibition *Versailles - Visible/Invisible*, the 12th showcase of contemporary art at the palace. Sassen, who spent a year regularly photographing the palace and its archives, describes the work as 'rather dark and romantic', with a melancholic undertone connected to her thoughts about 'history, the fleeting nature of time, and ultimately death'. A visit to Chapultepec Castle, Mexico City, in 2018 was the starting point for Pieter Hugo's new body of work, *La Cucaracha*. Hugo notes: 'I've always had this problem of not being able to situate myself, of being a part of things that are so disparate I can't reconcile them. I guess if we have to be reductive about my work it has always been about the outsider - and during the Trump era Mexico is definitely the outsider.' The folk song after which this series is named is of contested origin. While the song's basic content has remained the same, its verses are improvised to the needs of the moment. The jingle-like refrain, combining humour and derogation, is tied deeply to the geopolitical, historical and pop-cultural expression of Mexico. Zanele Muholi's self-portraits continue to generate critical inquiry and celebration: the publication *Somnyama Ngonyama, Hail the Dark Lioness* won the Kraszna-Krausz Foundation's Best Photography Book Award of 2019. The series is represented in the 58th Venice Biennale exhibition *May You Live in Interesting Times*, with large-scale wallpapers across the Arsenale and framed silver gelatin prints in the Giardini. In Paris new images will be shown together with recent work celebrating the LGBTI community. A major survey of Muholi's work will take place at Tate Modern, London, from April to October 2020.

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TAKA ISHII Tokyo

Exhibited Artists: Ikko Narahara / Hitoshi Tsukiji

Our project will consist of two thematic presentations. The first section will focus on the early works by Hitoshi Tsukiji (b. 1947), who has pursued the essence of photographic expression in the city with a sharp eye while eliminating lyricism attached to subjects and themes. Influenced by Harry Callahan's *Water's Edge*, Tsukiji roamed the city with a 6 x 6 camera. The images that he made with penetrating perspective and superior technique display restrained textures of light and dark, uniquely beautiful compositions. The second will introduce the series "Broadway" by Ikko Narahara (b. 1931), who had attributed his technique of representation as "personal documents," carved the path for a new era in the Japanese photographic history through means of a unique, microscopic perspective. Motivated by his urban archeological interest in the street, Narahara has shot intersections of Broadway with a fish-eye lens, and made a collage of four images: it resulted in a reinterpretation of the Broadway space, capturing it from the ground to the sky. We will also present the works by Graciela Iturbide (b. 1942) and Hanako Murakami (b. 1985). In her 1970s-1990s works, Iturbide developed her own style of documentary photography, which she describes as the "photo essay," based on her strong interest in culture, ritual, and everyday life in her native Mexico and other countries. Many of Hanako Murakami's works were produced based on her in-depth research of historical media, such as alternative photographic techniques or letterpress printing. We will present one of her latest series entitled "The Immaculate," which is related to the conditions and circumstances of photography before its conception, in particular placing emphasis on stages prior to the process of reproduction.

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THE THIRD GALLERY AYA Osaka

Exhibited Artists: Fusako Kodama / Ishiuchi Miyako / Eiko Yamazawa

We present Eiko Yamazawa, Fusako Kodama and Ishiuchi Miyako. The global acknowledgement of Japanese art photography has grown dramatically since the 1990s. However, there is still insufficient recognition of female Japanese photographers. Unfortunately, many female photographers who emerged in Japan in the 1970s and 1980s have since stopped producing work, but Yamazawa, Kodama and Ishiuchi are exceptions. The three artists featured here were all trailblazers as Japanese female photographers, have had long, active careers, and rose to prominence in the 1970s and 1980s.

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THOMAS ZANDER Cologne

Exhibited Artists: Robert Adams / Diane Arbus / Lewis Baltz / Victor Burgin / Peter Downsborough / Mitch Epstein / Andrea Geyer / Anthony Hernandez / Candida Höfer / Jürgen Klauke / Helen Levitt / Dieter Meier / Tod Papageorge / Max Regenber / Judith Joy Ross / Michael Schmidt

Galerie Thomas Zander is devoted to acting as primary gallery for artists working in photography. What distinguishes these artists is that not all of them are exclusively considered as photographers and their work is not only received within an isolated discipline but in the larger context of contemporary art. At Paris Photo 2019 Galerie Thomas Zander presents a curated selection of vintage and recent conceptual and documentary style photographic works highlighting a spectrum of the individual aesthetic strategies and conceptual approaches. Presented artists include Robert Adams, Diane Arbus, Lewis Baltz, Victor Burgin Peter Downsborough, Mitch Epstein, Andrea Geyer, Anthony Hernandez, Candida Höfer, Jürgen Klauke, Helen Levitt, Dieter Meier, Tod Papageorge, Max Regenber, Judith Joy Ross, Michael Schmidt, Larry Sultan and Henry Wessel. The range of works spans the past 50 years until today, represent pioneering and innovative practices of photography in art. They contribute to the ongoing discussion about photography, reflecting wider questions concerning its role in contemporary art and visual culture at large. In view of the expansion of the use of photography in everyday life the proposed works create an awareness of the more profound aspects of the medium. The presentation features a major group of portraits by American photographer Judith Joy Ross from her series Protest the War. Since the early 1980s, the photographer Judith Joy Ross (born 1946 in Hazleton, Pennsylvania) has produced a remarkable oeuvre focusing on sensitive, authentic portraits of people at the heart of society: school children and teachers, adolescents, soldiers, visitors at the Vietnam Veterans Memorial in Washington D.C., or members of the U.S. Congress. Her portraits offer an aesthetic as well as a psychologically empathic approach to photography.

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TOLUCA Paris

Exhibited Artists: Luiz Alphonsus / Enrique Bostelmann / Johanna Calle / Armando Cristeto / Facundo de Zuviría/ Graciela Iturbide / Pablo López Luz / Pablo Ortiz Monasterio / Oscar Pintor / Leonora Vicuña

Critical or contemplative, focusing on details or taking in the broader panorama, celebrating modernity or tracking down the last vestiges of vernacular grammars, exalting at times the appropriation of a monumental pre-Hispanic heritage, Latin American photographers have portrayed their cities in all the striking contrasts of masses and voids that exist in their pop-ular realities.

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VAN DER GRINTEN Cologne

Exhibited Artists: Elger Esser / Hugo Schmölz / Karl Hugo Schmölz

At Paris Photo 2019, the VAN DER GRINTEN GALERIE will for the very first time show a selection of industrial photographs from the 30s and 50s by Hugo Schmölz (1879-1938) and Karl Hugo Schmölz (1917-1986). This presentation gives unique new access to a further important aspect of the photographic work of Schmölz father & son. Every single photograph is a revelation of the aesthetic mastery and incomparable technical perfection of the Schmölzian photography technique, embodied in this double show in works of both the Neue Sachlichkeit (New Objectivity) movement and the postwar modern era. Thus, in an ongoing endeavor, the VAN DER GRINTEN GALERIE continues to plumb the depths of this extraordinary and extensive work, also at Paris Photo, starting in 2017 with the solo presentation of Karl Hugo Schmölz to mark the 100th anniversary of his birth. In the 1930s, and then again after the war, industrial photography represented economic progress, the start of a bold new era and the versatility of modern industrial facilities, which became the starting point of the life's work of Bernd (1931-2007) and Hilla Becher (1934-2015). We will show selected works of the Bechers from the 70s at our stand. The most recent work in our Paris Photo exhibition this year is also the one that draws most directly on an historical event: a one-off from the 'Wrecks' series by von Elger Esser (*1967). Here, too, the subject is a technical one: a ship, albeit one stranded after a shipwreck. None of the large-format works (ca. 300x200 cm) in this series of hand-colored unique pieces has ever been shown at an air fair.

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VINTAGE Budapest

Exhibited Artists: Gabor Attalai / Tibor Csiky / Peter Gemes / Tibor Hajas / Károly Halász / Gyula Holics / Kata Kalman / Istvan Kerny / André Kertész / Imre Kinszki / Klara Langer / Gyorgy Lorinczy / Dora Maurer / Janos Megyik / László Moholy-Nagy / Geza Pernecky / Sándor Pinczehelyi

Avantgarde & Neo-Avantgarde Positions in the Hungarian art 1919-1989
Vintage Gallery selected artists representing different positions in Hungarian modernist photography and post-war neo-avantgarde art scene. This comparison of pre-war oeuvres of internationally recognized artists like André Kertész or Imre Kinszki and their post-war followers lightens the breaks in history of progressive Hungarian art. In this selection Vintage Gallery shows surviving pieces of the Hungarian neo-avantgarde art scene parallel with modernist pieces. Conceptual artists like Dóra Mauer, Tibor Hajas or Péter Türk were colleagues, friends collaborated on certain projects and were very important to the non-official art-scene in the 70-ies and 80-ies in Hungary. These artworks were not accessible to a greater public at the time of their creation, but noticed by different museum collections at the last few years, like Museum of Modern Art, New York; Tate Modern, London; Centre Pompidou or Art Institute of Chicago.

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VU' Paris

Exhibited Artists: Israel Ariño / Martin Bogren / David Jimenez / Juanan Requena / Virxilio Vieitez

For the 2019 edition of Paris Photo, the Galerie VU' wishes to put the emphasis on poetic universes and sensitive writings, introspective and personal practices of photographers it represents. Thus, we will display Juanan Requena's work, a young Spanish author whose fragile, ephemeral and contemplative photographs seem to be the visual remanences of his wanderings and of his state of uncertainty. His delicate, velvety, silver prints, often turned into a coffee shade, are of a rare beauty. Spanish photographer Israel Ariño's work, which is eminently poetic and fictional, is closely linked to literature. The artist, whose works are now part of

important collections, just finished a residency at the Maison Julien Gracq. We will show hitherto unseen printings from the series he worked on simultaneously with the book "Les Eaux Étroites"; "I wish to be attentive to discoveries, to signs and apparitions, leaving the reader on the wire, on the unremitting point of sinking into hallucination". We will also exhibit a selection of David Jimenez's prints, whose works are part of great international collections and led to a large retrospective of 25 years of his work displayed in the Sala de Exposiciones Canal Isabel II in Madrid. His inner photographic language, minimalist and introspective photographs, are steeped in a dreamlike aura and sentiments. While his highly anticipated new book, August Song, will be published by Editions L'Artiere in November 2019 and an exhibition will be devoted to him in our gallery, we will show a new set of previously unseen silver prints of Swedish photographer Martin Bogren. Martin Bogren photographed for several summers balls given in the Swedish countryside : dreamlike and sometimes disturbing images, completely outside of time. Finally, while our own collection houses numerous Juan Manuel Castro Prieto's prints, we will show a new series by the Spanish photographer, with delicate stills lifes gilded with gold leaf.

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XIPPAS Paris

Exhibited Artists: Darren Almond / Valérie Jouve / Vera Lutter / Vik Muniz / Matthew Porter / Bettina Rheims

Xippas Paris is happy to present a group show entitled Day Versus Night. Featuring works by Valérie Jouve, Vera Lutter, Vik Muniz, Eric Poitevin, Matthew Porter, Bettina Rheims, the booth focuses on the symbolic power of time. The hallucinatory icy landscapes by Darren Almond, reminiscent of a desert or a seascape, induce a sense of disorientation in space and time. Taken in an area where day and night measure months rather than hours, the photographs question the ambivalent relation between day and night. Vera Lutter's camera obscura works also question this ambivalence. On her images, New York seems immersed in the darkness of the night. It is, however, the light of day which, transforming zones of light into zones of darkness, has slowly printed its rays on paper. Matthew Porter, in turn, seems to go beyond the polarity of day and night and explores the border between both. Two of his works, using the terms dusk and dawn in their title, painterly depict the gradually changing light. Valérie Jouve also captures the "borderline" between day and night, avoiding any clues. The ambivalence is carried in her works with human figures which could be both embraced by morning light or by early dusk. Eric Poitevin's still lifes seem to erase time. Whether a skull illuminated by the light of an eternal day or a landscape shrouded in mist, his images create metaphysical spaces. As for the photographs by Bettina Rheims, they depict feminine figures trapped in closed environments. With no access to the outside world or to the source of the natural light, these rooms become places of permissive and indefinite time. A similar uncertainty may be felt in Vik Muniz's artwork. The light changes on the window stores as it slides through the layers of paper, exploring shades of grey with an Edward Weston-like attention.

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YANCEY RICHARDSON New York

Exhibited Artists: Ori Gersht / Anthony Hernandez / Zanele Muholi / Larry Sultan / Mickalene Thomas

Yancey Richardson Gallery will exhibit a selection of gallery artists who have negotiated personal, political and social issues throughout their careers. Artists to be presented include Ori Gersht, Anthony Hernandez, Zanele Muholi and Mickalene Thomas, each of which explores issues around race, gender, family mythologies and social disenfranchisement

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YOSSI MILO New York

Exhibited Artists: Nathalie Boutté / Hassan Hajjaj / Chris McCaw / Heiner Meyer / Meghann Riepenhoff / Alison Rossiter / Sanlé Sory

Coinciding with Hassan Hajjaj's solo exhibition at Maison Européenne de la Photographie, Paris, from September to mid-November 2019, Yossi Milo Gallery's booth will showcase the high-energy, multidisciplinary portraiture of Hassan Hajjaj and his traveling installation, Le Salon: "the viewer is drawn into an interactive social space where furniture and everyday objects made from recycled materials reflect the color and atmosphere of the souk (Moroccan market)", explains Hajjaj. The gallery will also feature Gelatin Silver Prints by Sanlé Sory whose studio portraiture has documented the exuberant youth culture in Burkina Faso following the small West African country's independence from France in the 60s-80s and a selection of process-driven one-of-a-kind photographs from the gallery roster, including Alison Rossiter's cameraless works made with expired photographic papers and cyanotypes of the ocean by West Coast-based artist Meghann Riepenhoff. Finally, Yossi Milo Gallery will premiere new woven photographs by Kyle Meyer, who, according to the New York Times, was one of the eight artists to remember from the last edition of Paris Photo.

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YUMIKO CHIBA Tokyo

Exhibited Artists: Norio Imai / Kazuo Kitai / Yuki Onodera / Naruki Oshima / Shin Yanagisawa

Yumiko Chiba Associates will present three Japanese photographers, Shin Yanagisawa, Kazuo Kitai and Yuki Onodera, who are from different generations, born in the 30's, 40's and 60's respectively. Besides their ages, what made a bigger difference for these photographers is whether they started their profession before or after digital camera appeared. In Japan, digital cameras were announced to the public by Fuji Shashin Film Corporation in 1988, innovated continuously till the middle of the '90s, and finally popularized. This new type of camera released photography from its original mission which was "recording". Yanagisawa and Kitai started photography when there was no alternative of film, such as digital, in a photographic field. Sticking to films, they took the glances at society and everyday lives surrounding them. For Yanagisawa and Kitai, photographs meant recording the times. While, Onodera challenges possibilities of photographic expression, treating photographs as media. No similarity, in terms of expression, is found among each of the three photographer's works. Yet, there is, at all times, a pursuit to express the concept of photography and an attitude to present something new, to foresee the future, not limited within that time, seeking a unique approach no one else has. Moreover, whatever the themes are, their photographs reflect their mind, observing "everyday life" inherent in the subject.

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PRISMES SECTOR SALON D'HONNEUR

PRISMES is a curated sector bringing together galleries showcasing exceptional large-format, series, and installation projects exploring the photographic medium in its most diverse forms and practices.

OLAF BREUNING - METRONOM, Modena
MARIE CLOQUET - ANNIE GENTILS, Antwerp**
MARIANNE CSÁKY - INDA, Budapest
SUSAN DERGES - PURDY HICKS, London
IGOR EŠKINJA - FEDERICO LUGER, Milan**
YANNIG HEDEL - THIERRY BIGAIGNON, Paris**
INEZ & VINOODH - THE RAVESTIJN, Amsterdam** & HATJE CANTZ, Berlin
STÉPHANE LAVOUÉ - FISHEYE, Paris
JÉRÉMIE LENOIR - GUILLAUME, Paris**
MARCO MARIA ZANIN - SPAZIO NUOVO, Roma**
ZOHRA OPOKU - MARIANE IBRAHIM, Chicago**
YHONNIE SCARCE - THIS IS NO FANTASY, Fitzroy**
JOEL STERNFELD - XIPPAS, Paris
SUBREAL GROUP - JECZA, Timisoara**

*New exhibitors since 2018

**First-time participation

Subject to modification

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MARIE CLOQUET

Born in 1976; lives and works in Ghent

ANNIE GENTILS, Antwerp*

In her work, Marie Cloquet likes to move from the center to the periphery, her eye is drawn to destruction, marginalization and the abject. Years ago, while traveling through the West African country of Mauritania, she became fascinated with Nouadhibou. In this coastal borderland town, Cloquet discovered 'a world under the radar', which had clearly been deprived of the benefits of globalization. Slavery, beached shipwrecks and other debris, traces of (neo) colonialism and refugees stranded after a failed crossing to Europe: Nouadhibou, no matter how unknown and far away, is a scale model of current world issues. Cloquet put together an extensive archive of photographs that she made in the coastal town, and uses it time and again to create her monumental landscapes on canvas. She considers the images, both digital and analog, as sketches and sees similarities between her process and that of classical painters. Similar to the way in which, for example, the Flemish masters arranged the sketches they made on site, once back in their studios, into new, realistic looking compositions, Cloquet cuts up and mixes her images into independent entities that remain only loosely connected with the real world. After manipulating the photos in the darkroom, she prints them on drawing paper, tears them up and reconstructs them collage-wise, using watercolor paint. The rugged, anonymous worlds that emerge, play with scale, size and perspectives and simultaneously appeal, as places of devastation, to our collective memory; familiarity and alienation, attraction and repulsion come together in the viewing experience. If initially her pictures, mainly because of the analog production method, remained confined to the black and white spectrum, the artist has recently begun to gradually introduce color in her work. Cloquet does not speak in symbols, but rather in images.

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IGOR EŠKINJA

Born in Rijeka, Croatia, in 1975; lives and works in Rijeka

FEDERICO LUGER, Milan*

Federico Luger presents "Efemeropolis" by Igor Eskinja, a suspended urban labyrinth, with large images of 1970s buildings (taken from the city of Rijeka in Croatia and Vitry-sur-Seine in the suburb of Paris) printed on lightweight semi-transparent fabrics. The photos have been taken during the night, when the sun has already set and all the lights inside the houses have been switched off. The result is a sort of "make believe" city flying during sleep, a magic city which could exist only within our imagination and dreams. Beside this installation there will be a serie of photographs from unpublished subjects which want to make people reflect on the lack of the horizon in the contemporary society. Eškinja's compositions are reduced ambients where detailed perfection of minimalist aesthetics gets applied to a phenomenal world. He uses industrial materials applied directly onto a wall or floor, just to be destroyed after the show ends.

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STÉPHANE LAVOUÉ

Born in Mulhouse, France, in 1976; lives and works between Paris and Brittany
FISHEYE, Paris

Stéphane Lavoué's exhibition, which echoes the portraits he produced for the carte blanche Pernod-Ricard, features three emblematic series by the photographer: The Kingdom, À terre and Pampa, a luminous and dreamlike film journey. Master of light, the recipient of the 2018 Niepce Prize questions the narrative power of photography by accurately exploring the relationship between man and his environment. The selection is based on large immersive paintings with pictorial compositions that easily evoke the sublime dynamics of romantic painters.

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JÉRÉMIE LENOIR

Born in France, in 1983
GUILLAUME, Paris*

Galerie Guillaume proposes a solo-show of Jérémie Lenoir. The selection will include never-seen photos of the new serie of Grand Paris, taken during the 2019 summer. Other photos characteristic of Jérémie Lenoir's work - the anthropology of the contemporary landscapes -, which were taken the recent years, will also be exhibited. The show will be specially staged for Paris Photo : large size photos will be hanged in a diagonal perspective. Medium and small size photos will be showed on the walls.

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INEZ & VINOODH

Born in Amsterdam, The Netherlands, in 1963; lives and works in New York
Born in Amsterdam, The Netherlands, in 1961; lives and works in New York
HATJE CANTZ, Berlin & THE RAVESTIJN, Amsterdam*

The Ravestijn Gallery presents, with Hatje Cantz, the photographers duo Inez & Vinoodh, known for their fearless and adventurous photography that fluidly moves between art and high fashion. The Dutch, New York-based, artists Inez van Lamsweerde and Vinoodh Matadin are partners and collaborators whose practice moves between genres and media, pop-culture, fashion and art.

The duo has been exploring and pushing the boundaries of art and fashion photography for over three decades. In the early 1990's they were at the forefront of using new developments in digital technology for photography, paired with a bold aesthetic sensibility, it resulted in a signature style that was to become a world-famous brand: Inez & Vinoodh.

In their work the artists do not seem to make an a priori distinction between fashion or art, instead all of their work is part of their overarching creative vision: images (or videos) that are enticing in their aesthetic perfection, that seduce the viewer, only to draw her or him into a world where a familiar narrative might just be turned upside down, becoming provocative. In an interview Inez & Vinoodh emphasise the powers at play in their images: "for us there's always this sense of duality, there's always a tension between the beautiful and the grotesque, the spiritual and the mundane, high fashion and low fashion, male and female." While always highly polished, their images critique social norms regarding gender and sexuality, undermining these conventions as well as the prejudices they bring about.

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MARIANNE CSÁKY

Born in Budapest, Hungary, in 1959; lives and works between Budapest et Brussels
INDA, Budapest

Performing a kind of magic, Marianne Csaky's handcrafted light-boxes create time tunnels between the present and the past. The series is titled *Time Leap*, and consists of over 20 pieces in total, divided into four sets, the *Summer series*; *Winter series*; *Garden series*; and *Garden*.

In each tiny light-box, Csaky paradoxically appears in the same archival documentary images as a child and an adult at the same time. She uses the photographic image to open tiny wormholes, Einstein-Rosen bridges to move through time. For who wouldn't like to travel back in time and look at his or her past self with the consciousness and experience they have in the present?

Mostly made over the period of 2007-2008 and some in 2018-2019, the tiny light-boxes are constructed through meticulous handwork from film negatives, wire frames and mirrors to use external light. The manipulated

film negatives are based on old photo-negatives taken by the artist's grandfather, an enthusiastic amateur photographer, when Csaky was 8 months to 4 years old. When the grandfather died, the artist inherited his collection of some 2,500 glass-negatives and film-negatives. The grandfather kept an accurate diary of the most important facts: the date, the place and the technical data of the exposures. This also added to the fact that for the artist, these old photos had always represented the unaltered past, the unquestionable truth before interpretation or narrative reorganization. Therefore, manipulating the grandfather's negatives meant an illusion that she can rewrite history not only in remembrance and through interpretation, but directly when the past happens. Technically, it meant that she made a copy of the negatives in their original size, 6cm by 9cm. Then she took colour shots of herself and inserted them into the original black and white negatives. This series is a documentation of the painful efforts of memory and post-memory work leading to rewriting our past in order to change our present.

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SubREAL group

JECZA, Timisoara*

The subREAL group founded in 1990 by Călin Dan and Dan Mihălțianu was expanded in 1991 when Iosif Király joined the group. In 1993, Dan Mihălțianu left and subREAL continued to function as a duet until 2006. They positioned themselves as the spearhead of the post-communist transition. The group's identity was stamped by post-conceptual working attitudes, overstated with irony and self-mockery. subREAL was the first post-1989 collective to introduce to the Romanian art context a diversified operating mode and submit it to others in a variety of forms that will awaken, question and change the viewer's knowledge. The methodical approaches were ranging from historical reflection combined with multiple explorations of the native artistic and institutional context. Most of their works are contextual: they reacted to the physical or symbolic characteristics of the spaces within which the group had the opportunity to work, often hosted by Western institutions. The conceptual coherence of the subREAL approach and the fact that they had been prolific, brought them to adapt quickly to various social and institutional issues. One of the most internationally known projects focused on Arta magazine photographic archive and highlighted their concern upon the way the art system functions in Romania and issues of representation via photographic images. This kind of reflection upon institutions was a first in the context of contemporary Romanian art. subREAL captured the stereotypes and distortions induced by the vectors of globalization but did not, however, harbor any illusions when it came to the way in which the West was to view the post-communist reality of Eastern Europe.

Curator Ami Barak

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ZOHRA OPOKU

Born in Altdöbern, Germany, in 1976; lives and works in Accra, Ghana
MARIANE IBRAHIM, Chicago*

Mariane Ibrahim presents "Unraveled Threads," a solo presentation by Ghanaian artist, Zohra Opoku. The work is a culmination of the artist's past, particularly that of her parents, as she was born in former East Germany (GDR). The series is a mixture of dreams and reality, and the prints on cotton reveal images of her father as an Asante king in the Volta Region in Ghana. Opoku dedicates this body of work to children who grew up as outsiders, and to those children who have persevered and created their own identities.

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OLAF BREUNING

Born in Switzerland, in 1970; lives and works between New York and Zurich
METRONOM, Modena

In his practice Olaf Breuning, often focuses on blurring the line between the categories of identity, self-knowledge and perception. Within his practice he experimented different media: videos, sculptures, installations, drawings and performances that made use of a shared visual language and mixed symbols from the pop and media worlds with icons of high culture. His humor, always balances with poignant seriousness, alerts us to consumer behavior, Western stereotypes and gender clichés and provide a commentary on the relationship between art and kitsch, reality and illusion, and authenticity and artificiality. Moreover, the figures and motifs in his universe that have further evolved and spread in his work are the opposite of boring: zombies, monsters, cave dwellers, human / animal hybrid creatures, emojis, pop culture, the art world, the Internet - the whole of life ends up in the blender.

The works selected for Paris Photo 2019, stands for a broad reflection on the artist status, his interest, way of life and colorful world. Experimenting sticky materials, ironic cartoon, speech bubbles, absurd gestures and poses - the large-format photo collages are humorous observations of the madness that we call reality.

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SUSAN DERGES

Born in London, United Kingdom, in 1955; lives and works in Devon
PURDY HICKS, London

Purdy Hicks is pleased to announce a solo presentation of Susan Derges' unique early works. The display will comprise five large scale photograms, which respond to elemental themes of the land and sea and the influence of the moon on tides and fertility. Her practice explores relationships between the self and nature or the imagined and the real, intertwining iconographies of scientific observations, ritual assimilations, and oneirism. Derges' works have taken many photographic forms but she is best known for her pioneering technique of capturing the continuous movement of water by immersing photo-sensitive paper directly into rivers or shorelines, or by creating composite prints in the studio, using natural elements and transparencies. Here, three Spawn photograms made in 2008 show a sequence of frog spawn as it metamorphoses beneath the moon suggesting earthly and lunar cycles of change and renewal. Made in a tank in the artist's studio, Spawn was printed directly onto colour positive photo paper. Projected transparencies of sky and moon were used as the light source for making the exposures and give each print its particular colour and key. Two Shoreline photograms made on location at night on the Devon coast in 1998 reveal the detail and tonal variations of a single wave as it crossed the colour positive or monochrome negative paper laid out on the shore's edge. By passing light through water onto stationary paper she captures the sea meeting the earth like no other artist. Susan Derges' practice reflects the work of the earliest pioneers of photography but is also very contemporary in its awareness of environmental issues and the complexity of its conceptual meanings.

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MARCO MARIA ZANIN

Born in Padua, Italy, in 1983; lives and works between Padua and São Paulo
SPAZIO NUOVO, Rome*

During the last two years, Marco Maria Zanin worked on several archives of objects contained in small museums of peasant civilisation, in an attempt to cast a new light that would reveal its value to the community and lead to reactivate interest in them. In *Ferite/feritoie*, the artist collected several planes similar to the ones his grandfather used for carpentry,

which directly refer to the history and tradition of an artisanal knowledge that was once almost universal but has today become restricted to a professional context. Subsequently, the planes were cut and sectioned, and the resulting forms are reminiscent of Tribal Art masks and idols. The cut plays the symbolic role of highlighting the clash between two different times: the time of years, decades or even centuries of use that gradually wears the instrument down, and the time of the quick and precise cut, the mark of a contemporaneity that, almost paradoxically, retrieves innate and original memories.

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YANNIG HEDEL

Born in Saint-Nazaire, France, in 1948; lives and works in Caluire
THIERRY BIGAIGNON, Paris*

Born in 1948, Yannig Hedel has been pursuing the marks of time on the urban architecture, day after day, season after season, and, in so doing, has spent nearly 50 years building a remarkable and coherent body of work. He started his photographic journey at the age of 22, and, over time, set up a collection of various geometric shapes captured in the city, turning simple gables into pyramids, and banal chimneys into monumental sandglasses. While everything around him is accelerating, Yannig Hedel takes his time. And more precisely, he takes photographs of time itself! Street walker, he has rigorously captured the shadows, these ephemeral shapes made of light and time, to illustrate the passage of time. In all modesty, he has invented a new street photography, turning it into something formal, poetic and definitely silent. The way he plays with light and time, is purely figurative but also flirts with abstraction. As such his work could be defined as 'abstract reality'. Whether he walks the street of his home town or as he stares at the city from his apartment window, Yannig Hedel pursues his relentless quest and offers us a never-ending enchantement. The works which we present are at the very heart of the artist's career. Vintage silver gelatin prints from the 1970s and the 1980s, compositions from several of his series, including the important one entitled « The White Hours », as well as a unique and masterful composition made of 45 vintage silver gelatin prints illustrating the course of time on more than 4 meters long and 2.5 meters high. This solo show is accompanied by a book signature session, as a limited edition collectors monograph will be published by The(M) Editions and launched especially at Paris Photo 2019.

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YHONNIE SCARCE

Born in Woomera, Australia; lives and works in Melbourne
THIS IS NO FANTASY, Fitzroy*

Yhonnie Scarce's practice explores the political nature and aesthetic qualities of photography when combined with materials such as glass and textiles, referencing the history of nuclear testing on her family's homelands, and illuminating the ongoing effects of colonisation on Aboriginal people. Family history is central to Scarce's work, drawing on the strength of her ancestors, she offers herself as a conduit, sharing their significant stories from the past. Scarce often recreates bush tucker in the form of yams, bush bananas and plums that are prevalent on her Country, their delicate shapes metaphorically representing her family and her abiding connection to the land. Scarce's Remember Royalty honours generations of her ancestors in a work reminiscent of a shrine or monument. Large-scale banners are suspended in space like religious pennants, adorned with historical photographs that have been meticulously transferred onto fabrics relating to each family member. Alongside each portrait which are drawn from family archives are intricate hand-crafted gifts created in glass by Scarce to honour her ancestors. Scarce says of her new work, 'As far as I am concerned my grandparents, great grandparents and those people who walked my Country before me, are Australia's royalty'.

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JOEL STERNFELD

Born in New York, USA, in 1944; lives and works in New York
XIPPAS, Paris

Xippas Paris is happy to present for the Prismes sector of Paris Photo 2019 *American Prospects* by Joel Sternfeld.

In resonance with a current exhibition *American Prospects* Now at Xippas Paris, the project for the Prismes sector will unveil the unpublished photographs from Joel Sternfeld's renown study. It will also celebrate the imminent release of a revised edition of *American Prospects* by Steidl. Joel Sternfeld (b.1944, New York) is a renowned photographer, celebrated for pioneering color photography in the seventies and for his many groundbreaking works since then. His oeuvre sits within the American documentary tradition of Walker Evans and Robert Frank, exploring social and political issues, while carrying a strong sense of poetry and wry humor.

His legendary *American Prospects* series (first published in 1987) depicts the grand and sullied landscapes of America and helped to usher in a new breed of contemporary photographers, making him one of the most influential artists of his generation.

In the late seventies, aware of the environmental and social changes sweeping through America, Joel Sternfeld set out on road trip in a Volkswagen camper van, with the intention of depicting a country poised between bright hopes and dark possibilities. Undertaken during the end of the Carter era and most of Reagan's, his journey took him throughout the United States. Now, 40 years later, in a time of global climate and political uncertainty, the questions raised by these pictures appear more urgent than ever and give further meaning to the title chosen for this exhibition.

When the book *American Prospects* was published in 1987, its historic importance was immediately recognized. Writing in the Guardian Sean O'Hagan has noted that "American Prospects is now regarded as a classic. With its merging of the deadpan and the ominous, it has been as influential on succeeding generations of documentary photographers such as Stephen Shore's *Uncommon Places* or William Eggleston's *Guide*".

The historical context of photography is equally significant to fully grasp the importance of *American Prospects*: when Sternfeld set out on his journey, fine art color photography was in its infancy. Using an 8'x10' large format camera, seeking a vantage point high above and back from his chosen scene he was able to forge a new vision, which presented the contingencies of human and natural events in a form reminiscent of master narrative tableaux, slowly revealing their secrets through intimate details.

CURIOSA SECTOR

CURATED BY OSEI BONSU

Inaugurated in 2018, Curiosa is a thematic sector presented by a guest curator. This year dedicated to emerging art, the sector provides collectors with the opportunity to discover new talent while also providing greater access for younger galleries to participate in a leading art fair.

Guest curator, Osei Bonsu (recently named Curator of International Art, Tate Modern), presents *Vanishing Point / Point de Fuite*, a selection of 14 artists whose work explores our contemporary photo-based culture, highlighting complex issues of visibility, trace and disappearance.

Probing the unstable relationship between photography and the non-visible, *Vanishing Point* reveals emerging perspectives on our disappearing world. Whether it is the erasure of the ecosystem or the omnipresence of digitally-constructed identities, questions of 'visibility' is central to our contemporary times. For this year's edition of Curiosa, 14 artists display diverse and innovative approaches to photography, illuminating historical techniques and challenging traditional definitions of image-making. The exhibition's title refers to a point of escape, a space where the borders between photographic images and their immediate environment diminishes. Some of these images are born digitally, made with scanners or lenses, while others are products of alchemical processes; photographs can morph into three-dimensional objects or dematerialise as process-based installations.

Exploring new perspectives *Vanishing Points* presents bodies of work that critically redefine photography as a field of experimentation. Works by artists such as Olivia Mihălțianu and Roman Moriceau explore the relationship between the camera and the natural world, questioning the impact of technology on corporeal experience. Meanwhile, Alfredo Rodriguez and Thomas Hauser deconstruct multimedia representations of the body in order to build new sculptural forms. The material qualities of the image are also made visible in Marie Clerel's sky blue cyanotypes, Marguerite Bornhauser's richly-hued cibachrome prints and Morvik K's scarred surfaces, imbuing seemingly ordinary scenes with the psychic charge of personal memory. Experimenting with different techniques, these artists capture the instability of the photographic image between reality and fiction, visible and invisible.

The title *Vanishing Point* also refers to the socio-political question of visibility as an issue of identity and self-representation. Photographers Elsa and Johanna travel the world inventing new personalities without ever fully erasing their own identities. As evidence in the work Nydia Blas and Nate Lewis, who challenge the historical representation of the black body, artists consider what it means to be visible in a world of constructed identities. The genre of social documentary is rethought by artists like Leandro Feal, David Meskhi and Elsa Leydier, who interrogate their respective geopolitical environments to expose structures of power, subcultures and local communities on the margins of society. Finally, Andres Denegri takes on the notion of cinema as a memory technology, using a film projector that has been altered to destroy the images it reproduces. Together, these works explore 'visibility' in relation to the memorial function of images and their ghostly afterlives.

Brought together for Curiosa, these artists explore our contemporary photo-based culture, highlighting complex issues of visibility, trace and disappearance. They offer a space where digital and analogue, virtual and real dimensions cross over. The works featured call attention to what is seen and what remains unseen. In some instances, photographs are made up of

found images taken from their original context and placed in a new one to reveal hidden narratives. However, even the most straightforward representations of simple subjects are not what they seem. The exhibition illuminates how visibility is often stalked by non-visibility, suggesting that there is always another version of reality as we know it. The Curiosa sector is located on the main floor under the balcony of the Salon d'Honneur.

PARTICIPATING ARTISTS & GALLERIES

OLIVIA MIHĂLȚIANU - ANCA POTERASU, Bucharest**
MARIE CLEREL - BINOME, Paris
LEANDRO FEAL - CIBRIÁN, San Sebastian**
ROMAN MORICEAU - DEROUILLON, Paris**
ALFREDO RODRIGUEZ - ESPACIO VALVERDE, Madrid**
MORVARID K - FISHEYE, Paris
NATE LEWIS - FRIDMAN, New York**
ELSA LEYDIER - INTERVALLE, Paris**
DAVID MESKHI - KORNFELD, Berlin**
ELSA & JOHANNA - LA FOREST DIVONNE, Paris**
MARGUERITE BORNHAUSER - MADÉ, Paris**
NYDIA BLAS - OVER THE INFLUENCE, Los Angeles
ANDRÈS DENEGRI - ROLF ART, Buenos Aires*
THOMAS HAUSER - UN-SPACED, Paris**

* New exhibitors since 2018

** First-time participation in 2019

CURATOR BIO

Osei Bonsu is a British-Ghanaian curator and writer based in London and Paris. His activities encompass exhibition programming, publishing and cultural strategy in the field of visual arts. He has developed projects focused on transnational histories of art, collaborating with museums, galleries and private collections internationally. In 2017, he curated the 10th edition of Satellites, an exhibition co-commissioned by Jeu de Paume and CAPC: Centre for Contemporary Art, Bordeaux. He has also worked on the development of a number of projects focusing on African art, including *Pangaea II: New Art from Africa and Latin America* (Saatchi Gallery, 2015) and *1:54 Contemporary African Art Fair* (2013-14). As a specialist in modern and contemporary art, he has lectured widely in institutions across Europe, Asia and Africa. Bonsu is a contributing editor at Frieze magazine. In September 2019, Osei Bonsu was named Curator of International Art at Tate Modern in London.

OLIVIA MIHĂLȚIANU

Born in Bucharest, Romania, in 1981; lives and works in Bucharest
ANCA POTERASU, Bucharest*

Olivia Mihălțianu imagines the creation of a new visual reality, taking reference from Jules Verne, implying that if we can't understand a story today it will be revealed in the future thanks to future scientific discoveries. Olivia appropriates the speculative process of Grafting and Splicing, that is film and plant manipulation in a complex process where plants, film and photography are interlinked. Grafting is a horticultural technique whereby tissues of plants are joined to continue their growth together. A film editor must similarly work with the layers of images, story, music, pacing, etc. to effectively "re-imagine" the film as cohesive whole. The two processes are shown side-by-side through a series of 6x6 analogue photographs. An intriguing knife used both for cutting film and branches, features as a sculpture in the booth, made by artist Stoyan Dechev. Hanging through, an installation of rolls of 35mm film will be set to look like a forest of vines, a hybrid space between image and nature.

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MARIE CLEREL

Born in Clermont-Ferrand, France, in 1988; lives and works in Paris
BINOME, Paris

Galerie Binome features the artist Marie Clerel with the installation "Midi 2019", ten calendars of the current year (from January to October) of 29, 30 or 3 prints with cyanotype contactless process. Marie Clerel's photograms, more precisely, her lumen prints, get to very roots of the medium, turning the sunlight into a poetic subject of investigation. From the first September 2017, every day at noon, Marie Clerel exposes for the same amount of given time a sheet of UV-sensitized photo paper using the chemistry of the cyanotype process. In these daily gestures, each micro-variation of the material - the roughness of the paper, any manual application - resonates with the, also ever-changing, weather. From Monday to Sunday following the french form, each monthly calendar is composed by 28, 30 or 31 cyanotype prints in shades of blue, and suggests, same as the sky, cloud cover, mist, plane trail or bright night. By working with this kind of protocol, Marie Clerel connects conceptual rigor, hazard and poetic effects. Taking a step back the classic relationship between a photograph and its index reference, the Midi series resonates with the Galerie Binome stand on the main sector, about the creation of a mental space through photography.

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LEANDRO FEAL

Born in Havana, Cuba, in 1986; lives and works in Havana
CIBRIÁN, San-Sebastian*

Leandro Feal is a contemporary artist interested in all dimensions of photography. His ambition is to build the cultural imaginarium of the winds of change sweeping through Cuba in the specific context of Cuban society. With this objective in mind he works in the realm of the photographic essay and uses all possible means to expand on it.

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ROMAN MORICEAU

Born in France, in 1976; lives and works between Paris and Berlin
DEROUILLON, Paris*

Galerie Derouillon presents « Botanische Ashes » by French artist Roman Moriceau. The project for Paris Photo includes a set of two different works with a mix of the series 'Botanische Garten' and a mix of the series 'Ashes'. All the installation would be densified with an olfactory and

auditive experience which brings us far away from the grey and oppressing city life. The intention is to create with the public an immersive sensation and to show Roman Moriceau's ecological and political awareness in his work. The booth would present two glue silkscreen prints copper dust based on photographies taken at the Meise Botanical garden in Belgium. Under these surreal forests transpires a stereotyped utopia of an exotic understanding of elsewhere. We would also present two silkscreen pictures made with glue and ash, based on mountainous landscapes taken by anonymous people from the 50's. These uncontrasted images, due to the technique evoke the time, the trace, the disappearance.

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ALFREDO RODRIGUEZ

Born in Madrid, Spain, in 1976
ESPACIO VALVERDE, Madrid*

Alfredo Rodriguez works simultaneously on the image of the body and the body of the image, generating works that inevitably make us reflect on the nature of photography. To obtain his images Alfredo has manufactured a machine (Bodybuilder) that consists of a camera connected to a projector so a body is illuminated with its own image in real time generating a loop in which the body is deconstructed by its own image. Then these images are collected and projected onto objects emulsified with silver gelatin, papers, vessels that are later revealed and assembled to constitute a new body.

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MORVARID K

Born in Tehran, Iran, in 1982; lives and works between Germany and France
FISHEYE, Paris

Ecotone is a series of 27 photographic collages, borrowing the ancestral technic of Kintsugi from Japanese craftsmen to celebrate perfection through imperfection, beauty and poetry within scars. Each composition is made of fragmented and scared photographs, preciously held together through their golden borders. These images bear the traces of their shared past, a performance by Morvarid K, Yuko Kaseki and Sherwood Chen, using photographs as raw material. Gorged with the essence of the performance and exalting the breach as generative, the photographs raise now the question of perception. What is seen as damaged and worthless by some, carries the irreplaceable imprint of a singular experience for others.

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NATE LEWIS

Born in Beaver Falls, USA, in 1985; lives and works between Washington DC and New York
FRIDMAN, New York*

Nate Lewis is interested in the unseen. His work is driven by empathy, and the desire to understand nuanced points of view. By altering photographs, he aims to challenge people's perspectives on race and history through distortion and illusion. Combining aspects of photography, etching, and ink drawing, Nate Lewis' paper sculptures reflect his nine years of experience as a critical-care nurse. He scrapes and lifts the top layer of photographic paper to create evocative textures with surgical precision. Treating the paper like an organism itself, he sculpts patterns akin to cellular tissue and anatomical elements, allowing hidden histories and patterns to be uncovered from the photographs. Ultimately, the work embraces humanistic ideas of human connection and understanding.

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ELSA LEYDIER

Born in France, in 1988; lives and works in Rio de Janeiro
INTERVALLE, Paris*

Finalist of the Dior Prize for Photography for Young Talents (2019), Prize of maison Ruinart at Paris Photo (2019) and finalist of the HSBC Prize for Photography (2018), Elsa Leydier is interested in the power of photography on the representation of territories and reprograms her political office. In Transatlántica, the artist works from his photographs in the forests of South America ("Platanos con Platino" & "Braços verdes Olhos Cheios de Asas") between 2016 and 2019, topographic maps ("Les Echappées") between 2017 and 2019 and Brazilian iconic images gleaned on social networks ("Brazil System Error") in 2018. These images, loaded with political messages as powerful as contradictory, are then manipulated by the artist. From photographs taken in the forest (Platanos con Platino & Braços Verdes Olhos Cheios de Asas), Elsa Leydier reproduces a nature that borrows its colors from Pop Art and its aesthetic codes to luxury. It highlights the role of the image in the construction of the imaginary and gives back to these places the value they have lost. Each image is a botanical plank of a preserved paradise found. Iconic images gleaned from the social networks ("Brazil System Error") portray a brave Brazil. The artist inserts into their text code violent sentences said by the candidate Jair Bolsonaro, current president of Brazil. This digital alteration (glitching) produces visual interference. The iconoclastic artist reveals the failing image of / in power. In "Les Echappées", Elsa Leydier re-poetises topographic maps and statistics. Always by manipulation, these images are born from the association of maps of Brazil, whose mark has been erased, with images of nature. The artist thus attenuates the strength of these images in the service of power.

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DAVID MESKHI

Born in Tbilisi, Georgia, in 1979; lives and works in Berlin
KORNFELD, Berlin*

Galerie Kornfeld presents new work by Berlin based Georgian photographer David Meskhi for Paris Photo. Meskhi focuses on expectation and juxtaposition, technically and thematically. His multidisciplinary engagement introduces unexpected combinations which are in many ways part of the fabric of Tbilisi, where he is originally from. Within his work Meskhi provides an evocative melding of past and present and a sense of the fragility of memory as he breaks down temporal concepts of beginnings and ends. Memories of Meskhi's childhood make up the fabric of his artistic vocabulary, presenting within his work both an autobiographical visual diary as much as a social documentary. His father was (and still is) a sport coach as was his grandfather before him. Everything revolved around sports—youth, training, the body, and competition mixed with health propaganda posters of the soviet era. His images of gymnasts floating impossibly in Soviet gymnasiums could have been taken generations before. Memories of the golden era of Eastern European gymnastic triumphs are seemingly brought to life. Nevertheless, Meskhi's photographs do not explicitly point to a specific time or societal order; a historical classification is not really possible or even intended. The bodies are instead liberated from time and space. For both the athletes and his landscapes, the subject matter is often frozen between action and reaction, ignorant for that moment of its movement through the passage of time. It is practically irrelevant whether the bodies are shot in color or black and white—what's important is how they are modeled, their texture, the form and ultimately the conditio humana. These characteristic images are paired with photographs of long-distance and close-up photographs of rocks, sun- and moonscapes, whose qualities and traits captivate the artist to a similar degree as the movements of the human body.

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ELSA & JOHANNA

Born in France, in 1990; lives and works in Paris

Born in France, in 1991; lives and works in Paris

LA FOREST DIVONNE, Paris*

Johanna Benainous and Elsa Parra form a duo of visual artists, photographers and directors. They met in New York, at the School of Visual Arts, and were awarded together the distinctions by Ecole Nationale Supérieure des Beaux Arts of Paris, in 2016.

La Forest Divonne presents a selection of 40 images from the series "A Couple of Them" : 88 portraits for which the two artists take turns in the skin of characters imagined during their urban explorations. A set of touching characters, seemingly real, that one would swear to have already met. It is the album of a generation, in a way, through which Elsa & Johanna explore the issues of identity and gender in contemporary society, investigating the question of self representation. These portraits have recently been shown at MACVAL and at the Kunstwerk Carlshütte in Hamburg. These shows follow the critically acclaimed immersive exhibition they put up at Espace Mains d'œuvres a few months ago : Rosarium. For Paris Photo, the public is set in front of this monumental and singular album where only clothes, sets and attitudes vary, while identical faces give these characters a universal dimension. From floor to ceiling, on three levels of attachment 40 pairs of eyes look at you, questioning your own self, while also questioning society.

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MARGUERITE BORNHAUSER

Born in 1989; lives and works in Paris

MADÉ, Paris*

The Moisson rouge series borrows its title from *Red Harvest* by the pioneering American detective novelist Dashiell Hammett. Marguerite Bornhauser presents a selection of recent photographs, which, when newly presented side by side, seem to provide the starting points for enigmatic stories. These images conjure up a world of sweltering summer skies, languid figures and dappled light, which is suddenly interrupted by breaking glass or spattered liquid—clues that "something" has just happened. Marguerite Bornhauser's work combines apparently spontaneous scenes with carefully constructed compositions, blurring the boundaries between reality and fiction. By refusing to caption her images and situate them in the context in which they were taken, she makes each photograph into the starting point for a deliberately subjective narrative. Her photographic language, characterised by vivid colours, implacable shadows and close-ups, offers a free interpretation of reality. This series was the subject of an exhibition at the maison Européenne de la photographie in 2019. For this exhibition, Marguerite Bornhauser worked with Cadre en Seine Choi, one of the last photographic laboratories to work with Cibachrome paper and chemicals. This process, first marketed in the 1960s, is renowned for its ability to produce archive quality prints and for the vivid brilliance of its colours. It remained very popular until the 1980s, but then almost completely disappeared from photographic production. Thanks to surviving paper stock and printing enthusiasts eager to preserve the memory of the technique, a young generation of photographers have now brought this emblematic process back to life.

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NYDIA BLAS

Born in Ithaca, USA, in 1981; lives and works in Ithaca

OVER THE INFLUENCE, Los Angeles

Over the Influence is pleased to present a new series of photographs by Nydia Blas. Blas, through the use of photography, collage, and video, straddles the boundaries of documentary and surrealism. Blas delicately

weaves stories concerning circumstance, value, and power and uses her work to create a physical and allegorical space presented through a Black feminine lens. The result is an environment that is dependent upon the belief that in order to maintain resiliency, a magical outlook is necessary.

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ANDRÈS DENEGRÌ

Born in Buenos Aires, Argentina, in 1975

ROLF ART, Buenos Aires*

"Forgetting mechanisms" is an installation that gathers together three works. The central piece is the one that names the entire installation. It is an intervened 16mm film projector which its mechanics has been altered to destroy the films in it reproduced. The cinema - understood as memory technology or as a document - by incinerating the image at the same time that it is reproduced, denies that capacity of documentary memory, turning itself into an allegory of the processes of forgetting and refusing history. The projected images - of an Argentine flag hoisted - come from the first filming archive in national territory (1897). When the film is stopped by the altered projector, and the photogram begins to melt, the physical destruction of the film terrify us because itself represents the loss of a real thing. This anxiety prevent us stopping in what is really original, unrepeatable and unique, which is the image of each frame in its transformation process.

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THOMAS HAUSER

Born in 1984; lives and works in Paris

UN-SPACED, Paris*

UN-SPACED gallery is pleased to present an unpublished monographic project by French artist Thomas Hauser, who has previously exhibited in Arles, C / O, FOAM, Mai Mano and has been selected for FOAM Talent 2019. 'Modules (image). 2019' is a series composed of 60 x 80cm prints made in silk screen (two-tone black ink + pewter) on photosensitive silver paper, exploring close-up views or details Hauser's sculptures. The print series, which become autonomous images drawing the outline of a hypothetical index of his practice. Fragments of sculptures are composing an "image" where the re-configuration of the old and the new crystallizes a fleeting image of time. In parallel, an edition will be produced for the occasion. Visual essay echoing the series of Modules (image), the edition will be an artist's object taking up the ideas of echo, "loop" and alteration inherent in the artistic practice of Thomas Hauser.

FILM SECTOR



GRAND PALAIS

CURATED BY
MATTHIEU ORLÉAN & PASCALE CASSAGNAU

The film sector highlights the relationship between still and moving images in artistic creation. Curated conjointly this year by Matthieu Orléan, artistic advisor at the Cinémathèque française, and Pascale Cassagnau, Head of Audiovisual Collections and New Media, Centre national des arts plastiques (Cnap), programming includes film projects proposed by 2018 exhibitors and selections from the Cnap collection.

The field of contemporary film creation constitutes a platform for the unique expression of heterogeneous approaches, beyond the strict confines of video and cinema: it creates a new object, previously unidentifiable and fascinating because of its resulting contradictions (humor, confusion, desire, and commitment). We arrive in a territory of scattered aesthetic experiences, arranged on an imaginary map with points of convergence, which in the end create the opposite of a stable and unified figure. These films, long or short, film or digital, made by videographers or photographers, are entwined by multiple assumptions about creation, reality, history, intimacy, identity. They stand alone in this undefinable yet necessary territory, which reads (with or without words) as a subjective statement on the contemporary world - in full emancipation.

By the end of the 1950s, artists such as John Cage, Allan Kaprow, David Tudor, Merce Cunningham, Robert Rauschenberg, and Charles Olson had invented a true transdisciplinary perspective at Black Mountain College. They exploded the boundaries between artistic fields, attempting to overcome traditional conceptions of art. In addition, all their research and aesthetic experimentation aimed to put the subject and the self in brackets: to produce works not directly referring to biographical elements, and freeing themselves from the limits of the personal imagination.

True exercises of displacements from one discipline to another, or displacements within the same artistic field, these moments of creation out-limits invented the multidimensional territories of the events, action, happening. In this context, the performance very quickly constituted a space of critical staging, more than an attempt to reach a totality, a synthesis of the artistic elements put in play.

Each work is a nebula experimenting the very space of its "de-definition", in the sense of Harold Rosenberg, while the artists work to look for the "elsewhere" even of their artistic field. Such are the works of Dean, Kronenberg, Schneemann, Rosenbach, Montaron, Goldblatt in particular, who create their own space-time, on the verge of implosion, at the very place of redefinition of the most fundamental geographical and emotional landmarks. The representation of the territory goes through impregnation and commitment. Just before what might look like utopia.

In addition, the intimate and the singular representations of self-enter into resonance with a work of the image that makes montage, fragmentation, collage or reference to the film space its most decisive concern. Benning, Ja'Tovia Gary, Mikhailov Dellspenger, Faust highlight micro-fictions of the ego, in the form of short and absurd stories, where original devices are confronted with ghosts of images from the mythology of cinema, militant cinema, or television, in what it often has more prosaic. The mirror is distorted and poetry appears where it cracks.

The works chosen here are part of these perspectives traced by artists, drawing for the 21st century another history of moving images.

Matthieu Orléan, artistic advisor at the Cinémathèque française
Pascale Cassagnau, Head of Audiovisual Collections and New Media, Centre national des arts plastiques

PARTICIPATING GALLERIES

CIBRIÁN San Sebastian*
DIRIMART Istanbul*
FAHEY/KLEIN Los Angeles*
LA FOREST DIVONNE Paris*
LES DOUCHES Paris
MAGNUM Paris
SILK ROAD Tehran
TOBE Budapest*
V1 Copenhagen

Access to the FILM sector in the cinema mk2 Grand Palais is free upon presentation of your Paris Photo entrance ticket (within the limit of seating available).

FILM PROGRAM

THURSDAY 7 NOV

2PM

DEEP GOLD - Julian Rosefeldt - 2013-2014 (18')
DIRIMART Istanbul

Playing with the black-and-white aesthetic of silent movies, *Deep Gold* is shot in a film studio, with complicated camera movements and a sophisticated dramatic choreography. Conceived as a possible continuation of the legendary film *L'Age d'Or* (1930) written by Salvador Dalí and Luis Buñuel, it is a visual poem, a surrealist trip back to the Berlin of the wild 1920s, characterized by artistic avant-garde, sexual freedom, and political apocalypse.

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INVASION, GYPSIES, CHAOS - Josef Koudelka - 2002 (36')
MAGNUM PHOTOS Paris

Invasion, Gypsies, Chaos unites three iconic photographic series by Magnum photographer Josef Koudelka. *Invasion* depicts the turmoil of the 1968 Soviet invasion of Prague; *Gypsies*, a project that spans the 1960s, gives dignity to Europe's gypsy population; *Chaos*, Koudelka's sweeping vision of the 1990s, describes man's imposition on nature in rigorously composed panoramas.

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3PM

STEVEN ARNOLD: HEAVENLY BODIES - Vishnu Dass - 2019 (80')
Courtesy: The Steven Arnold Archive &
FAHEY/KLEIN Los Angeles
Introduction by Vishnu Dass

Academy Award winner Anjelica Huston narrates this exploration of the spectacularly dreamlike world of Salvador Dalí protégé, Steven Arnold, and his strikingly creative and influential body of work. Arnolds genre-bending oeuvre reveals a singular vision merging Hollywood camp, ancient practices, and surrealist whimsy. Taken from over 70 hours of footage, and featuring memorable interviews with Ellen Burstyn, Simon Doonan, Stuart Comer and more, *Steven Arnold: Heavenly Bodies* paints a remarkable picture of the inspiring life of this unheralded multimedia artist and countercultural icon.

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5PM

OH TANNENBAUM - Jeppe Søgaard - 2018 (22')
Courtesy of the Artist &
V1 Copenhagen

A film about a weird tree culture. A visual odyssey created over the past 10 years following the average life span of an *Abies Nordmanniana* - also known as the common Christmas tree. A tale of industry, humanity, nature, culture, celebration and tragedy. Original score by Danish composer Anders Dixen. Edit by Thomas Papatros. Jeppe Søgaard (b.1975) is a documentarist, explorer and avid fly fisher.

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LA VIDA - Asghar Farhadi - 2017 (5')
Silence, wait, the old fisherman and the fish that bites the hook...

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ROJA - Shirin Neshat - 2016 (17')

DIRIMART Istanbul

Dreamers has been conceived as a trilogy of video installations, *Illusions & Mirrors* (2013), *Roja* (2016), and *Sara* (2016). Conceptually each of the three video installations revolve around single female protagonists whose emotional and psychological narratives remain on the border of dream and reality; madness and sanity; and consciousness and sub-consciousness as they each face their own distinct inner anxieties. The visual approach to the creation of this trilogy has been consistent, each video has been shot in black and white, and the artist uses simple camera devices to produce surrealistic and dreamy visual effects." - Shirin Neshat

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ATRATO - Marcos Avila Forero - 2014 (14')

Courtesy of the Artist and Cnap

With an introduction by Pascale Cassagnau, Cnap

In *Atrato*, the Colombian population of Choco, a region particularly scarred by endemic conflicts, reconnects with musical traditions. The film represents a kind of musical score as well as the restoration of a moment of memory. The skilful musical tradition of the percussionists is reactivated through the filmed performance, showing a concert in which people literally tap on water to produce the music.

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EL BRUJO - Louidgi Beltrame - 2016 (17')

Courtesy of the Artist and Cnap

Introduction by Louidgi Beltrame

In *El Brujo* ("the wizard" in Spanish), set in an archaeological landscape on the Peruvian coast, the artist reactivates the motif of young Antoine Doinels flight towards the sea in the final scene of François Truffaut's film, *The 400 Blows* (1959). The race towards the shoreline by José Levis Picon, the healer (El Curandero) who embodies Antoine, echoes the wandering through the streets of Paris by Jean-Pierre Léaud, the original actor.

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AN EXCAVATION OF US - Shirley Bruno - 2017 (11')

Courtesy of the Artist and Cnap

Introduction by Pascale Cassagnau, Cnap

Shirley Bruno is a Haitian-American director living and working between Paris, New York and Haiti. Her films address the subject of myths and history; a mixture of documentary and fiction, very specifically inspired by the cultures of the Caribbean. In *An excavation of us*, produced in 2017, she explores the history of Haiti once more, taking a boat trip inside a cave and producing a powerful cinematographic device of drop shadows that evoke the violence and killings of the Napoleonic soldiers. Shot in the cave of Port-Piment in Haiti, the film evokes and celebrates the memory of Marie Jeanne Lamartinière, who in 1804 took part in the battles against slavery and for independence. The film literally explores this history and our own memories or non-memories, much like the filmmaker Sharuna Bartas does with the memory of Lithuanian history in *Few of us*.

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A TORRE - Salomé Lamas - 2015 (8')

Introduction by Pascale Cassagnau, Cnap

Salomé Lamas places documentary cinema in its broader context of ethnography, history, the work of memory and fiction. In her essay, *Parafiction* (Selected Works), composed of images and synopses of her films, Salomé Lamas places her cinema in the perspective of a generalised infrathin that she calls parafiction that is at work in her films. The between is a non-place and anon-temporality that the film can inhabit to fix the suspended moment, as in *A Torre*. The long takes in the film *A Torre*, filmed at the entrance to a forest in central Europe, depict the mystery of a solitary walker who has decided to move from the top of one tree to another.

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FRIDAY 8 NOV

2PM

UN VOYAGE AMÉRICAIN: SUR LES TRACES DE ROBERT FRANK - Philippe Séclier, 2009 (58')

Courtesy: Silex Films / Selenium Films / Muse Film and Television Inc
With the support of
LES DOUCHES Paris

Introduction by Philippe Séclier, director

It is said that with *The Americans*, Robert Frank produced a book, which looks like a movie. *Un voyage Américain*, the documentary that Philippe Séclier filmed following the steps of Robert Frank between 2005 and 2008, is to be seen as an adventure book. Fifty years after the publication of this book-manifesto, first published in France in 1958 by Robert Delpire, and the following year in the USA, Séclier tells us an 20 000km odyssey, oscillating between past and present, fix and moving image, two America only separated by time.

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GENERATIA DE SACRIFICIU - Jean Christophe - 2011 (20')

Courtesy of the Artist and Cnap

The film Generation of sacrifice evokes the dark years of the Ceausescu regime and the activities of the Securitate secret police and its infiltrated agents. In 2008-2009, the Romanian government opened up 19km of Securitate archives to the public. Through a complex montage of documents, the film follows internal espionage cases in which the spies were aged between 12 and 16.

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PAYSAGE EMPRUNTÉ #1 - Dania Reymond - 2011 (20')

Paysage emprunté interweaves two simultaneous exercises of interpreting images: that of a group of spectators placed off-camera who are describing a painting by Bruegel, the *Massacre of the innocents*, and the potential spectators of the film invited to listen to the different descriptions of the painting while watching long takes filmed in the Bosnian village of Srebrenica, on the actual locations of the massacres committed in 1995 during the Balkan Wars.

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4PM

THE WONDERFUL JOURNEY OF STANLEY & DOROTHY 1919-2019

Leandro Feal - 2019 (11')

Hi-res video, B/W, Silent

Courtesy of the Artist &

CIBRIÁN San Sebastian

Introduction by Leandro Feal

In the era of digital photography, Leandro Feal appropriates a hundred year-old photo album as a way to travel back in time to explore and understand the analogue photography as an antecedent of social media. Given the impossibility of taking photographs into the past, the found photographs acquire a contextual dimension.

The wonderful journey of Stanley & Dorothy 1919-2019, the last video project of Leandro Feal, is a silent film. It is not only a formal language exercise but also a way to raise photography to a third degree of representation where what is represented is not the reality but the images themselves.

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ACOT 001 (from A Couple of Them)- Elsa & Johanna- 2015 (30')

LA FOREST DIVONNE Paris

Introduction by Elsa & Johanna

These 23 microfilms develop in video the characters of the series "A Couple of Them", a set of 88 portraits for which the two artists slip into the skin of characters observed in the street or imagined according to their urban explorations. A set of shouting characters of truth, that one would swear to have already met. The album of a generation, through which Elsa & Johanna explore the notions of gender and identity in today's society, by investigating the question of self-representation.

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DÉRIVE - Maté Bartha - 2019 (36')

Courtesy of the Artist &

TOBE Budapest

Introduction by Maté Bartha

Abandoned by her mother at a young age, Vivien finds her only solace in a militaristic community. As she's coming of age, she dreams of the impossible: a decent job, a loving partner, and the reuniting with her mother. She's strong. But, is she strong enough to change the fate she had inherited? The documentary movie 'Downstream' partially shares its topic with the director Máté Bartha's photography project 'Kontakt, which is represented by TOBE Gallery in the Main Sector.

-

5:30PM

THE PAST IS ALWAYS NEW, THE FUTURE IS ALWAYS NOSTALGIC PHOTOGRAPHER DAIDO MORIYAMA - Gen Iwama - 2019 (110')

Courtesy: documentary of Daido Moriyama production committee - Production company: TV MAN UNION, INC.

Introduction by Gen Iwama, director

A hidden project to revive the legendary photo collection of Daido Moriyama was started by two men, who were attracted by Daido's world. Art, Fashion, Design... Daido Moriyama could easily cross those borders, and now, he attracts hot attention again around the world. Because of Daido's attractiveness, two men, one is a graphic designer and the other is an editor, decided to be launched themselves on a project to put back in print of Daido's first work, called *Japan, A Photo Theater*, which was published around 50 years ago. This movie is a year-long record of the republishing challenges of those men who are trying to show what Daido did, and is also a record of the present of Daido Moriyama, who is still standing in the forefront.

-

SATURDAY 9 NOV

2PM

FINLAND WORLD: WORK AND DAY

Directors: Heikki Aho et Björn Soldan

Courtesy: Aho & Soldan Photo and Film Foundation, Helsinki, Finland

Copyright: JB

Introduction by Jussi Brofeldt, Aho & Soldan Photo and Film Foundation, and French film director Olivier Horn

Pioneers of the *cinéma vérité* in Finland, Heikki Taavetti Aho (1895-1961) and Björn Soldan (1902-1953) created the production unit Aho & Soldan (1925-1961) in Helsinki, dedicated to the promotion of the Finnish

documentary cinema. Aho&Soldan produced over 400 films, which are attached to produce archives on the Finnish society, as well as highlighting the dialogue between photography and cinema. The program is representative of this documentary and humanist cinema, mapping jobs, geographies, Finnish intellectuals and artists like Jean Sibélius.

-

FILMMAKER ON SUMMER HOLIDAY - 1936 (8')

Excerpts from the family's summer place at Toska, Tvärminne, Hanko including footage of Heikki Aho, an avid fisherman, the young Claire Aho, clearing nets, and her grandmother, the painter Venny Soldan-Brofeldt.

-

WHEN MERCURY FALLS - 1933 (6')

Mother Nature herself achieved a real feat for youngsters in Helsinki. With the mercury falling below zero, the ice-skating rink could be readied for the joys of winter. Heikki Aho and Björn Soldan were also present with their cameras. Björn did not have to perform his pirouettes alone, as he was accompanied by a happy bunch of kids. Winter had arrived in Helsinki.

-

ARABIA - 1932 (6')

The Arabia ceramics factory had recently grown to become the largest porcelain factory in Europe, having first garnered attention at the World's Fair in Paris in 1900. As this film reveals, coffee cups, plates, vases, tiled stoves and even toilets were largely made by hand. Several of Arabia's designers (including Kaarina Aho (1925-1990), the cousin of the photographer Claire Aho) gained an international reputation.

-

OUR BEAUTIFUL CAPITAL, 1937, (6')

-

FINLAND CALLING - 1938 (20') - Music by Jean Sibelius.

Commissioned by the Finnish Foreign Ministry, Finland Calling appeared in a number of incarnations starting 1932, culminating in this version, which was first presented at the 1939 World's Fair in New York. Ostensibly a state-sponsored promotional tool, the film nevertheless transcends the terms of its brief in a manner that epitomizes Aho & Soldan's filmmaking. Taking in scenes of industry, leisure, and the buzz of city life, the collage of images is reminiscent of the avant-garde city symphony films of Walter Ruttmann and Dziga Vertov. With both form and content emphatically connoting movement and progress, Aho & Soldan's montages are emblematic of a thriving nation fully in step with the contemporary modern era.

-

TEMPO - 1934 (22')

-

ATLAS - 1933 (14')

Aho & Soldan's success as a company was due to their proclivity for presenting perhaps otherwise fairly dry subject material in visually engaging fashion. In a commercial film such as Atlas, for example - commissioned by a knitwear brand - the camera is more interested in the tactility of the fabrics and the intricate motions of industrial looms than in the garments themselves.

-

3:30PM (REPRISE OF SEANCES)

DEEP GOLD - Julian Rosefeldt - 2013-2014 (18')

DIRIMART Istanbul

-

INVASION, GYPSIES, CHAOS - Josef Koudelka - 2002 (36')

MAGNUM PHOTOS Paris

-

5PM (REPRISE OF SEANCES)

STEVEN ARNOLD: HEAVENLY BODIES - Vishnu Dass - 2019 (80')

Courtesy: The Steven Arnold Archive

FAHEY/KLEIN Los Angeles

-

SUNDAY 10 NOV

1:30PM (REPRISE OF SEANCES)

UN VOYAGE AMÉRICAIN: SUR LES TRACES DE ROBERT FRANK

Philippe Séclier, 2009 (58')

Courtesy: Silex Films / Selenium Films / Muse Film and Television Inc

With the support of

LES DOUCHES Paris

-

GENERATIA DE SACRIFICIU, Jean Christophe, 2011, (20')

-

PAYSAGE EMPRUNTÉ #1, Dania Reymond, 2011, (20')

-

ATRATO, Marcos Avila Forero, 2014, (14')

-

EL BRUJO, Louidgi Beltrame, 2016, (17')

-

AN EXCAVATION OF US, Shirley Bruno, 2017, (11')

-

A TORRE, Salomé Lamas, 2015, (8)'

-

3:30PM (REPRISE OF SEANCES)

OH TANNENBAUM - Jeppe Søgaard - 2018 (22')

Courtesy of the Artist &

V1 Copenhagen

-

LA VIDA, Asghar Farhadi, (5)'

-

ROJA - Shirin Neshat - 2016 (17')

DIRIMART Istanbul

-

5:30PM (REPRISE OF SEANCES)

THE WONDERFUL JOURNEY OF STANLEY & DOROTHY 1919-2019

Leandro Feal - 2019 (11')

Hi-res video, B/W, Silent

Courtesy of the Artist &

CIBRIÁN San Sebastian

-

ACOT 001 (from A Couple of Them) - Elsa & Johanna - 2015 (30')

LA FOREST DIVONNE Paris

-

DÉRIVE - Maté Bartha - 2019 (36')

Courtesy of the Artist &

TOBE Budapest

-

BOOK SECTOR

Located in the nave on the first floor, the book sector brings together this year 33 publishers and art book dealers from 9 countries presenting rare and limited editions, avant-premier book releases and an extensive programme of book signings over the course of the 4 days of the fair.

5UHR30.COM Cologne**	KAPH Beirut
ACTES SUD Arles	KEHRER Heidelberg
AKIO NAGASAWA Tokyo	KERBER Bielefeld
ANDRÉ FRÈRE ÉDITIONS Marseille	KOMIYAMA Tokyo
APERTURE New York	L'ARTIERE Bologna
BENRIDO Kyoto	LE BEC EN L'AIR Marseille
BOOKSHOP M Tokyo	MACK London
CASE Tokyo**	MAX STRÖM Stockholm**
DAMIANI Bologna	PHOTOSYNTHÈSES Paris
DELPIRE Paris	RADIUS Sante Fe
DEWI LEWIS Stockholm	RM Barcelona
ÉDITIONS BESSARD Paris	RVB Paris**
ÉDITIONS XAVIER BARRAL Paris	STEIDL Gottingen
FILIGRANES Paris	TASCHEN Paris
GOLIGA Tokyo	TBW Oakland
HARTMANN Stuttgart**	TEXTUEL Paris
HATJE CANTZ Berlin	

*New exhibitors since 2018

**First-time participation

TRIBUTE TO XAVIER BARRAL

Tribute to Xavier Barral (1955-2019), Member of the Editorial Selection Committee

"An afternoon with the artists (2pm-5pm)"

In a special tribute to Xavier Barral who passed last February, Éditions Xavier Barral has invited numerous artists close to the publishing house join them at the fair. The public will have the opportunity to meet the artists who will remain present at the booth each afternoon and have their works signed in a friendly atmosphere.

Daily afternoon sessions Thursday to Sunday from 2pm to 5pm:

Thursday: Sophie Calle and Martin Parr

Friday: Antoine d'Agata, Raphael Dallaporta and Patrick Zachmann

Saturday: Olivier Culmann and Alain Willaume

Sunday: Jane Evelyn Atwood and Raphael Dallaporta

BOOK SIGNING PROGRAM

THURSDAY, NOVEMBER 7TH

12PM

Delphine Blast, *Cholitas*, ÉDITIONS BESSARD, SE18

Mari Katayama, *Gift*, SAGE, C33

1PM

Antoine d'Agata, *White noise*, ÉDITIONS BESSARD, SE18

2PM

Anders Petersen, *Stockholm*, MAX STRÖM, SE28

Anna Clarén, *When Everything Changed*, MAX STRÖM, SE28

Djamila Grossman & Tom Licht, *Be hers be mine*, KEHRER, SE7

Emmanuelle Bousquet, *In Foetu*, ÉDITIONS BESSARD, SE18

Erik Madigan Heck, *Old Future*, CHRISTOPHE GUYE, A12

John Peter Askew, *We: Photographs from Russia 1996-2017*, KERBER, SE5

Martin Parr, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER

BARRAL, SE9

Sophie Calle, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER

BARRAL, SE9

2:30PM

Nemes, *Loredana, LoveFearGreed*, HARTMANN, SE29

Pierre Wat, *Distensions*, GUILLAUME, SP6

Tom Hunter, *Where Have All The Flowers Gone*, HARTMANN, SE29

3PM

Alexis Cottin, *Chais / Cellars*, KEHRER, SE7

Alice Quaresma, *Playground*, ÉDITIONS BESSARD, SE18

Andreas Walther, *Vom Wandern im Offenen*, KERBER, SE5

Eric Giglielmi, *ARDENNE*, MAUBERT, D37

Franziska Stünkel, *Coexist*, KEHRER, SE7

Jacques Borgetto, *Ivresse de l'œil*, FILIGRANES, SE23

Jeremiah Dine, *Daydreams Walking*, DAMIANI, SE15

JH Engström, *Sketch of Paris*, MAX STRÖM, SE28

Kyoji TAKAHASHI, *World's End*, NAP, C30

Lukas Hoffmann, *Untitled over growth*, BERTRAND GRIMONT, B15

Margot Wallard, *Natten*, MAX STRÖM, SE28

Norm Diamond, *Doug's Gym*, KEHRER, SE7

Tom Wood, *Mères, filles, soeurs*, TEXTUEL, SE10

Wahib Chehata, *Ut Pictura*, HEMERIA Space

3:30PM

Christiane Feser, *Partitionen*, HARTMANN, SE29

Josh Haner, *Carbon's Casualties*, NEW YORK TIMES Space

Marc Pataut, *De proche en proche*, FILIGRANES, SE23

Meaghan Looram, *Carbon's Casualties*, NEW YORK TIMES Space

Paul Duke, *No Ruined Stone*, HARTMANN, SE29

4PM

Alicja Dobrucka, *I like you, I like you a lot*, KEHRER, SE7
Anja Conrad, *Everything is always so perfect when you are in it*, KEHRER, SE7
Brad Temkin, *The State of Water*, RADIUS, SE2
David Benjamin Sherry, *American Monuments*, RADIUS, SE2
Eric Mistler, *Paris Buenos Aires*, KERBER, SE5
Francesca Catastini, *Petrus*, KEHRER, SE7
Joel Sternfeld, *American Prospect, new version / Our Loss / Rome after Rome*, STEIDL Space
Marguerite Bornhauser, *Red Harvest/Moisson Rouge*, MADÉ, SC9
Martin Toft, *Te Ahi Kā: The Fires of Occupation*, DEWI LEWIS, SE17
Max Pam, *Sea Of Love*, ÉDITIONS BESSARD, SE18
Mazaccio & Drowilal, *The Happiness Project*, RVB BOOKS, SE26
Mitch Epstein, *Sunshine Hotel*, STEIDL Space
Philippe Chancel, *Datazone*, DELPIRE & PHOTOSYNTHÈSES, SE11
Tanya Marcuse, *Fruitless | Fallen | Woven*, RADIUS, SE2
Timm Rautert, *No Photographing, Anfang*, PARROTTA, A30

4:30PM

Ambroise Tezenas, *Villa mon plaisir*, FILIGRANES, SE23
Malika Mihoubi & Loic Xavier, *MISSES JONES, portraits de femmes en prison*, ANDRÉ FRÈRE ÉDITIONS, SE1

5PM

Catherine Balet, *Moods In A Room*, DEWI LEWIS, SE17
David de Beyter, *Damaged Inc.*, RVB BOOKS, SE26
Edmund Clark, *My Shadow's Reflection*, PARROTTA, A30
John Gossage, *Should nature change*, STEIDL Space
Karen Knorr, *Gentleman*, LES FILLES DU CALVAIRE, C20
Luce Lebart, *Inventions 1915-1938*, RVB BOOKS, SE26
Nathaniel Goldberg, *Nathaniel Goldberg*, DAMIANI, SE15
Sabine Weiss, *L'Œil intime*, LES DOUCHES, C41
Sophie Calle, *Parce que / Because*, EDITIONS XAVIER BARRAL, SE9
Stefano de Luigi, *Idyssey*, ÉDITIONS BESSARD, SE18

6PM

Bruce Gilden, *Lost and Found*, EDITIONS XAVIER BARRAL, SE9
Cedric De Veigi, *ANDRE KERTESZ, marcher dans l'image*, ANDRÉ FRÈRE ÉDITIONS, SE1
Charles Fréger, *Cimarron*, ACTES SUD, SE13
Harry Gruyaert, *Last Call*, TEXTUEL, SE10
Joan Fontcuberta & Pilar Rosado, *Prosopagnosia*, RM, SE12
Laura Henno, *Ge Ouryao !*, LES FILLES DU CALVAIRE, C20
Luca Missoni, *Moon Atlas*, DAMIANI, SE15
Philippe Herbet, *Les Filles de Tourgueniev*, ÉDITIONS BESSARD, SE18
Sophie Calle, *Que faites-vous de vos morts ?*, ACTES SUD, SE13
Thomas Mailaender, *Cyanotypes*, RVB BOOKS, SE26
Yann Mingard, *Everything is up in the air, thus our vertigo*, PARROTTA, A30

7PM

Claudia Jaguaribe, *Beijing Overshoot*, ÉDITIONS BESSARD, SE18

Terri Weifenbach, *Des oiseaux*, EDITIONS XAVIER BARRAL, SE9

FRIDAY, NOVEMBER 8TH

12PM

Jean Larive, *Birds at my front door*, ÉDITIONS BESSARD, SE18

12:30PM

Akihito Yoshida, *Une double absence*, ÉDITIONS XAVIER BARRAL, SE9

1PM

Anders Petersen, *Stockholm*, MAX STRÖM, SE28

Janina Wick, *Schöneweide*, KERBER, SE5

Jules Spinatsch, *Jules Spinatsch - Semiautomatic Photography*, CHRISTOPHE GUYE, A12

Marco Rigamonti, *Nativity scenes*, ÉDITIONS BESSARD, SE18

Martin Bogren, *Italia*, MAX STRÖM, SE28

1:30PM

Antoine d'Agata, *S.T.A.S.I.S.*, LES FILLES DU CALVAIRE; C20

2PM

Anna Clarén, *When Everything Changed*, MAX STRÖM, SE28

Antoine d'Agata, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER BARRAL, SE9

Beat Schweizer, *Mikhailovna Called*, KEHRER, SE7

Emmanuelle Bousquet, *In Foetu*, ÉDITIONS BESSARD, SE18

Florian Schwarz, *A handful of dust*, KERBER, SE5

Gail Albert Halaban, *Italian Views*, APERTURE, SE6

Jens Olof Lasthein, *Meanwhile Across the Mountain*, MAX STRÖM, SE28

Jun Ahn, *One Life*, CHRISTOPHE GUYE, A12

Lee Gap-Chul, *The Seeker of Korea's Spirit*, DAMIANI, SE15

Magda Biernat & Ian Webster, *The Edge of Knowing*, KEHRER, SE7

Nicolai Howalt, *Old Tjikko*, MARTIN ASBÆK, C38

Patrick Zachmann, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER BARRAL, SE9

Raphaël Dallaporta, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER BARRAL, SE9

Trine Søndergaard, *Stasis*, MARTIN ASBÆK, C38

3PM

Bastiaan van Aarle, *01:20*, HATJE CANTZ, SE8

Benita Suchodrev, *Of Lions and Lambs*, KEHRER, SE7

Dominique Teufen, *My Travels Through The World On My Copy Machine*, CHRISTOPHE GUYE, A12

Iain McKell, *Private Reality*, DEWI LEWIS, SE17

Juan Brenner, *Tonatiuh*, RM, SE12

Martin Parr, *Beach Therapy*, DAMIANI, SE15

Mitra Tabrizian, *off screen*, KERBER, SE5

Nicolas Floc'h, *GLAZ*, MAUBERT, D37

3PM

Philippe Herbet, *Les Filles de Tourgueniev*, ÉDITIONS BESSARD, SE18
Shinji Nagabe, *Espinha*, LE BEC EN L'AIR, SE14
Stéphane Duroy - Sophie Bernard, *Rencontres avec Stéphane Duroy*,
FILIGRANES, SE23
Toby Binder, *Wee Muckers*, KEHRER, SE7
Todd Hido, *Intimate distance*, TEXTUEL, SE10
Wahib Chehata, *Ut Pictura*, HEMERIA Space

3:30PM

Charles-Frédéric Ouellet & Christophe Goussard, *Entre fleuve et rivière*,
FILIGRANES, SE23
Joel Meyerowitz, *Provincetown*, APERTURE, SE6
Peter Bialobrzeski, *No Buddha in Suburbia*, HARTMANN, SE29
Sue Barr, *The Architecture of Transit*, HARTMANN, SE29

4PM

Angela Grauerholz, STEIDL Space
Anne-Marie Filaire, *Anne-Marie Filaire*, FILIGRANES, SE23
Benoit Aquin, *Anton Bequii, ou la dimension éthérique du réseau*, DELPIRE &
PHOTOSYNTHÈSES, SE11
Bruce Gilden, *Facing New York*, DEWI LEWIS, SE17
Bruno Serralongue, *Comptes rendus photographiques des sorties des
naturalistes en lutte sur la ZAD de Notre-Dame-Des-Landes, Août 2015-Avril
2017*, AIR DE PARIS, B21
Camille Moirenc, *Le Rhône*, ACTES SUD, SE13
Clément Chéroux, *Si la vue vaut d'être vécue*, TEXTUEL, SE10
Denis Dailleux, *Juliette*, LE BEC EN L'AIR, SE14
Erik Östensson, *Erik Östensson*, KEHRER, SE7
Giacomo Brunelli, *SelfPortrait*, ÉDITIONS BESSARD, SE18
Maroesjka Lavigne & David Company, *Someone, Somewhere, Sometime*, RADIUS, SE2
Mathilde Helene Pettersen, *I need a kiss before they leave*, KEHRER, SE7
Meghann Riepenhoff, *Littoral Drift + Ecotone*, RADIUS, SE2
Moyra Davey, STEIDL Space
Peter Funch, *The Imperfect Atlas*, V1, C40
Phyllis Galebo, *Mexico Masks Rituals*, RADIUS, SE2
Rachel Cobb, *Mistral*, DAMIANI, SE15
Sandra Kantanen, *More Landscapes*, HATJE CANTZ, SE8
Scheltens & Abbenes, *ZEEN*, CASE, SE27
Sheley Niro, STEIDL Space
Suzy Lake, STEIDL Space
Tobias Bärmann, *Cali Chronicles*, KERBER, SE5
Yvonne Most, *Die Erinnerungen der Anderen/ Memories of the Others*, KEHRER,
SE7

4:30PM

Arwed Messmer, *Berlin, 1966-70*, HARTMANN, SE29
Catherine Poncin, *Carpe Diem*, FILIGRANES, SE23
Martin Parr, *Early Works*, CLEMENTINE DE LA FERONNIERE, C39
Sewcz, Maria, *TR34; Istanbul*, HARTMANN, SE29
Yan Morvan, *BOBBY SANDS, Belfast mai 1981*, ANDRÉ FRÈRE ÉDITIONS, SE1

5PM

Alice Quaresma, *Playground*, ÉDITIONS BESSARD, SE18
Carolle Benitah, *Jamais je ne t'oublierai*, 127, A7
Delphine Blast, *Cholitas*, ÉDITIONS BESSARD, SE18
Dougie Wallace, *East Ended*, DEWI LEWIS, SE17
Edgar Martins, *What Photography & Incarceration have in Common with an Empty Vase*, FILOMENA SOARES, A22
Edward Burtynsky, *Anthropocene*, STEIDL Space
James Hill, *The Castle*, KEHRER, SE7
Joel Meyerowitz, *Rétrospection*, TEXTUEL, SE10
Katrien de Blauwer, *Why I Hate Cars & I Close My Eyes, Then I Drift Away*, LES FILLES DU CALVAIRE, C20
Mario del Curto, *Humanité végétale*, ACTES SUD, SE13
Penelope Umbrico, *Full Moons on Flickr 2004 - 2019*, RVB BOOKS, SE26
Stephan Würth, *Tennis Fan*, DAMIANI, SE15
Stuart Franklin, *Analogies*, HATJE CANTZ, SE8
Tom Spach, *High Garden Hong Kong*, KEHRER, SE7
Valérie Belin & Eric Reinhardt, *Painted Ladies*, EDITIONS XAVIER BARRAL, SE9
Vanessa Winship, *Sète#19*, LE BEC EN L'AIR, SE14
Various Artists, *PhotoWork: Forty Photographers on Process and Practice*, APERTURE, SE6
Yann Gross & Arguiñe Escandón, *AYA*, RM, SE12

5:30PM

Brice Krummenacker, *ROBERT MAURICE DEBOIS*, ANDRÉ FRÈRE ÉDITIONS, SE1
Elger Esser, *Wrecks, Collector's edition*, VAN DER GRINTEN, C5

6PM

Antoine d'Agata, *S.T.A.S.I.S*, 5UHR30.COM, SE29
Ben Hassett, *Color*, DAMIANI, SE15
Christophe Renard, *Scans of the Times*, RVB BOOKS, SE26
David Jiménez, *Universos*, RM, SE12
Edgar Martin, *What Photography & Incarceration have in Common with an Empty Vase*, MÉLANIE RIO, D3
Elfie Semotan, *Contradiction*, HATJE CANTZ, SE8
HARRY GRUYAERT, *Last Call*, TEXTUEL, SE10
Ludovic Carème, *Amazonie et São Paulo*, EDITIONS XAVIER BARRAL, SE9
Miho Kajioka, *So it goes*, IBASHO, A35
Stefano de Luigi, *Idyssey*, ÉDITIONS BESSARD, SE18
Susan Meiselas & Clara Bouveresse, *Femmes à l'oeuvre, femmes à l'épreuve de l'image*, ACTES SUD, SE13
Tito Mouraz, *Fluvial*, DEWI LEWIS, SE17
Todd Hido, *House Hunting*, LES FILLES DU CALVAIRE, C20

7PM

Dominique Teufen, *My travels through the world on my copy machine*, EDITIONS XAVIER BARRAL, SE9
Harri Pälviranta, *News Portraits*, ÉDITIONS BESSARD, SE18
Nuno Andrade, *Ginjal*, EDITIONS XAVIER BARRAL, SE9
Paolo Gasparini, *Andata e Ritorno*, RM, SE12

SATURDAY, NOVEMBER 9TH

12PM

Emmanuelle Bousquet, *In Foetu*, ÉDITIONS BESSARD, SE18

12:30PM

Aaron Schuman, *SLANT*, MAC, SE4

Lisa Barnard, *The Canary and The Hammer*, MACK, SE4

Maja Daniels, *Elf Dalia*, MACK, SE4

1PM

Anders Petersen, *Stockholm*, MAX STRÖM, SE28

Andreas R. Kremer, *Tension*, KERBER, SE5

Claudia Jaguaribe, *Beijing Overshoot*, ÉDITIONS BESSARD, SE18

Erin O'Toole, *April Dawn Alison*, MACK, SE4

Ethan James Green, *Young New York*, APERTURE, SE6

Joel Meyerowitz, *Cézanne's Objects*, DAMIANI, SE15

Lou Stoppard, *Shirley Baker*, MACK, SE4

Roger Ballen, *The World According to Roger Ballen*, CHRISTOPHE GUYE, A12

1:30PM

Brad Feuerhelm, *Dein Kampf*, MACK, SE4

Neil Drabble, *Book of Roy*, MACK, SE4

2PM

Alain Willaume, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER BARRAL, SE9

Alice Quaresma, *Playground*, ÉDITIONS BESSARD, SE18

Anne-Sophie Guillet, *Inner Self*, CASE, SE27

Arno Rafael Minkkinen, *Minkkinen*, KEHRER, SE7

Carrie Gibson, *Lines and Lineage*, RADIUS, SE2

David Denil, *Let Us Not Fall Asleep While Walking*, DEWI LEWIS, SE17

Géraldine Lay, *North End*, ACTES SUD, SE13

Guido Guidi, *In Veneto*, MACK, SE4

Hajime Kimura, *Snowflake dog man*, L'ARTIERE, SE25

Horacio Salinas, *Photographs 19x15*, DAMIANI, SE15

Irene van Nispen Kress, *Silver*, KERBER, SE5

Janelle Lynch, *Another Way of Looking at Love*, RADIUS, SE2

Katrien De Blauwer, *Cheveux longs... cheveux courts*, FIFTY ONE, B34

Kristine Potter, *Manifest*, TBW, SE21

Matthew Porter, *The Heights*, APERTURE, SE6

Michael Light, *Lake Lahontan | Lake Bonneville*, RADIUS, SE2

Michel Poivert, *50 ans de photographie française de 1970 à nos jours*, TEXTUEL, SE10

Mimi Plumb, *Landfall*, TBW, SE21

Oliver Godow, *Oslo 2014-19*, HATJE CANTZ, SE8

Olivier Culmann, *An Afternoon with the artist (2PM-5PM)*, EDITIONS XAVIER BARRAL, SE9

Peter Funch, *The Imperfect Atlas / 42nd and Vanderbilt*, TBW, SE21

Stéphane Couturier, *Stéphane Couturier*, CHRISTOPHE GUYE, A12

Stéphane Couturier, *Melting Point*, CHRISTOPHE GUYE, A12

Tomas van Houtryve, *Lines and Lineage*, RADIUS, SE2

Yannick Hedel, *Passent les heures blanches*, THIERRY BIGAIGNON, SP9

2:30PM

Balder Olrik, *Blind Spots*, HARTMANN, SE29
Krauss, Ingar, *Huts Hedges Heaps*, HARTMANN, SE29
Philippe Graton, *Carnets de la ZAD*, FILIGRANES, SE23

3PM

Alexandre de Mortemart, *Quest*, DAMIANI, SE15
Ann Massal, *The Eye of the Cyclops*, KEHRER, SE7
Antoine Herscher, *Dernier acte*, ACTES SUD, SE13
Camille Moirenc, *Le Rhône*, ACTES SUD, SE13
Denis Dailleux, *Juliette*, LE BEC EN L'AIR, SE14
Erwin Olaf, *Erwin Olaf: I Am*, APERTURE, SE6
Ethna O'Regan, *Beyond Reach*, KEHRER, SE7
Felicia Murray, *Edges of Time*, L'ARTIERE, SE25
Gregory Halpern, *Omaha Sketchbook*, MACK, SE4
Gus Powell, *Family Car Trouble*, TBW, SE21
Harry Gruyaert, *Last Call*, TEXTUEL, SE10
Hitoshi Fugo, *BLACKOUT*, IBASHO, A35
Jeff Mermelstein, *Arena*, TBW, SE21
Manon Lanjouère, *La mécanique céleste*, FILIGRANES, SE23
Marianne Csaky, *Marianne Csaky*, INDA, SP10
Marina Gadonneix, *Phénomènes*, RVB BOOKS, SE26
Maroesjka Lavigne, *Someone, Somewhere, Sometime*, ROBERT MANN, D14
Matilda Holloway, *Past Obscurity*, FILIGRANES, SE23
Matthieu Gafsou, *Solastalgie*, FILIGRANES, SE23
Max Pam, *Sea Of Love*, ÉDITIONS BESSARD, SE18
Michael Magers, *Independent Mysteries*, HATJE CANTZ, SE8
Michel Frizot, *Henri Cartier-Bresson : Chine 1948-1949 / 1958*, DELPIRE & PHOTOSYNTHÈSES, SE11
Paul Hart, *Drained & Farmed*, DEWI LEWIS, SE17
Philippe De Gobert, *De Toutes Pièces*, ALINE VIDAL, D15
Sebastião Salgado, *Gold*, TASCHEN Space
Takashi Homma, *Symphony*, CASE, SE27
Tim Mitchell, *Product*, KERBER, SE5
Vladimir Antaki, *The Guardians*, KEHRER, SE7
Yan MORVAN, *BKK*, SIT DOWN, D38

3:30PM

FLORE Maroc, *Un temps suspendu*, 127, A7
Guillaume Bonnel & Danièle Méaux, *Anatomie d'une ville*, FILIGRANES, SE23
Marie L Borgia, *RENCONTRES EN AMNÉSIE*, ANDRÉ FRÈRE ÉDITIONS, SE1
Michele Borzoni, *Workforce*, L'ARTIERE, SE25

4PM

Aapo Huhta, *Omatandangole*, KEHRER, SE7
Aitor Ortiz, *La Memoria Trazadora*, SPRINGER, D9
Anastasia Samoylova, *Flood Zone*, STEIDL Space
Anni Leppäla, *hyle | curtain | backdrop*, KEHRER, SE7
Ayla Hibri, *A Palm Tree Bows to the Moon*, KAPH, SE20
Bernard Descamps, *Natura*, FILIGRANES, SE23
Chad Moore, *Pacific*, GALERIE DU JOUR AGNES B., B9
Clément Lambelet, *Happiness is the only true emotion*, RVB BOOKS, SE26
Dale Grant, *Fading Beauty*, KERBER, SE5
Eamonn Doyle, *Dublin Trilogie*, TEXTUEL, SE10

4PM

Guillaume Simoneau, *Murder*, MACK, SE4
Jean Larive, *Birds at my front door*, ÉDITIONS BESSARD, SE18
Jean-Michel Othoniel, *L'herbier merveilleux. Notes sur le sens caché des fleurs du Louvre*, ACTES SUD, SE13
Jerome Ming, *Oobanken*, MACK, SE4
Jim Goldberg, *Raised by Wolves (Bootleg)*, TBW, SE21
Joel Sternfeld, XIPPAS, SP3
José Guerrero, *José Guerrero. Works 02-20*, RM, SE12
Julien Magre, *La Robe et la main*, LE REVERBERE, D4
Jun Ahn, *One Life*, CASE, SE27
Kajsa Gullberg, *The House of Mirrors*, DEWI LEWIS, SE17
Lorenzo Castore, *1994 - 2001*, L'ARTIERE, SE25
Mark Steinmetz, *Carnival*, YANCEY RICHARDSON, B30
Martin d'Orgeval, *Sur Face*, STEIDL Space
Massimo Vitali, *Enterring a New World*, STEIDL Space
Miguel Rio Branco, *Maldicidade*, TASCHEN Space
Nadav Kander, *The meeting*, STEIDL Space
Niina Vatanen, *Time Atlas*, KEHRER, SE7
Philippe Chancel, *Datazone*, MÉLANIE RIO, D3
Roberto Huarcaya, *Amazogramas*, ROLF ART, B29
Serge Clément, *Archipel*, LE REVERBERE, D4
Sohei Nishino, *Water Line. A Story of the Po River*, DAMIANI, SE15
Takashi Homma, *Trails*, MACK, SE4
Vincent Desailly, *The Trap*, HATJE CANTZ, SE8
William Klein, *Celebration*, AKIO NAGASAWA, SE19
Yohanne Lamoulère, *Faux Bourgs*, LE BEC EN L'AIR, SE14

4:30PM

Colette Pourroy, *ROUGE ETAIT SA COULEUR*, ANDRÉ FRÈRE ÉDITIONS, SE1
Guillaume Geneste, *À bout de bras - Trop n'est même pas assez*, FILIGRANES, SE23
Martin Bogren, *August Song*, L'ARTIERE, SE25

5PM

Adam Pape, *Dyckman Haze*, MACK, SE4
Alex & Rebecca Norris Webb, *Brooklyn: The City Within*, APERTURE, SE6
Béatrice Helg, *Béatrice Helg*, PHOTO & CONTEMPORARY, C6
Brigitte Niedermair, *Me and Fashion*, DAMIANI, SE15
Carolle Bénitah, *Jamais je ne t'oublierai*, L'ARTIERE, SE25
Christine Fenzl, *Land in Sonne*, HATJE CANTZ, SE8
Emeric Lhuisset, *Quand les nuages parleront*, BMW Space
François Halard, *François Halard Vol.2*, ACTES SUD, SE13
Janire Nájera, *Atomic Ed*, RM, SE12
John Lehr, *The Island Position*, MACK, SE4
Noémie Goudal, *Study on Perspective II*, RVB BOOKS, SE26
Pierre et Gilles, *La Fabrique des idoles*, ÉDITIONS XAVIER BARRAL, SE9
Poulomi Basu, *Centralia*, DEWI LEWIS, SE17
Romain Laurendeau, *Kho*, LE BEC EN L'AIR, SE14
Seung Jun Yoon, *Code blue*, CASE, SE27
Stefano de Luigi, *Idyssey*, ÉDITIONS BESSARD, SE18

5:30PM

Hitoshi Fugo, *Blackout*, L'ARTIERE, SE25
Nicola Lo Calzo, *KAZAL*, ANDRÉ FRÈRE ÉDITIONS, SE1
Richard Mosse, *The Castle*, MACK, SE4
Teddy Seguin, *Castellane*, FILIGRANES, SE23

6PM

Delphine Blast, *Cholitas*, ÉDITIONS BESSARD, SE18
Eamonn Doyle, *Eamonn Doyle*, RM, SE12
James Barnor, *Ever Young*, CLEMENTINE DE LA FERONNIERE, C39
Larry Fink, *The Polarities*, L'ARTIERE, SE25
Laure Vasconi, *L'après jour*, FILIGRANES, SE23
Pierre-Elie de Pibrac & Zoé Valdés, *Desmemoria*, EDITIONS XAVIER BARRAL, SE9
Richard Kalvar, *Richard Kalvar*, ACTES SUD, SE13

6:30PM

Klavdij Sluban & Christine Delory-Momberger, *KLAVDIJ SLUBAN par Christine Delory-Momberger*, ANDRÉ FRÈRE ÉDITIONS, SE1

7PM

Pepe Lopez, *The weapons hungry monster*, ÉDITIONS BESSARD, SE18
Pieter Hugo, *La Cucaracha*, RM, SE12
Sabine Weiss, *Les villes, la rue, l'autre*, EDITIONS XAVIER BARRAL, SE9

SUNDAY, NOVEMBER 10TH

12PM

Claudia Jaguaribe, *Beijing Overshoot*, ÉDITIONS BESSARD, SE18

12:30PM

Chihei, *Chihei 12*, CASE, SE27

1PM

Delphine Blast, *Cholitas*, ÉDITIONS BESSARD, SE18

1:30PM

Shunji Dodo, *A City Aglow*, CASE, SE27

2PM

Emmanuelle Bousquet, *In Foetu*, ÉDITIONS BESSARD, SE18
Jane Evelyn Atwood, *An Afternoon with the artist (2PM-5PM)*, ÉDITIONS XAVIER BARRAL, SE9
Jean Gaumy, *An Afternoon with the artist (2PM-5PM)*, ÉDITIONS XAVIER BARRAL, SE9

2:30PM

Eiji Ohashi, *Roadside Lights Special Edition Box Vol. II*, CASE, SE27

3PM

Alice Quaresma, *Playground*, ÉDITIONS BESSARD, SE18
Eamonn Doyle, *Dublin Trilogie*, TEXTUEL, SE10
François Bouton, *Rocky Shalatuone et les Poilus d'Orient*, LE BEC EN L'AIR, SE14
Luce Lebart, *Inventions 1915-1938*, RVB BOOKS, SE26
Stéphane Lavoué, *Les Loges du Français*, FISHEYE, SP1

3PM

Stéphane Thidet, *Tombeau*, ALINE VIDAL, D15

4PM

Chris Rhodes, *Hotel Mermaid Club*, RVB BOOKS, SE26

Jean Larive, *Birds at my front door*, ÉDITIONS BESSARD, SE18

4:30PM

Nicolas Comment, *Journal à rebours*, FILIGRANES, SE23

5PM

Rodrigo Gomez Rovira, *Ultimo sur*, EDITIONS XAVIER BARRAL, SE9

6PM

Max Pam, *Sea Of Love*, ÉDITIONS BESSARD, SE18

Program subject to modification
For the latest updates: parisphoto.com

EXHIBITIONS
AWARDS
CONVERSATIONS
INITIATIVES

FRAGMENTS
FONDATION A STICHTING
BRUSSELS

ASTRID ULLENS DE SCHOOTEN COLLECTION

This exhibition is presented on level 1 in the Salon d'Honneur with the support of J.P. Morgan, official partner of Paris Photo.

In October 2012 the Fondation A Stichting opened its doors south of Brussels, on the site of the former Bata factories. Created at the instigation of Astrid Ullens de Schooten, the state-approved foundation has a vocation to support the creation, awareness and conservation of photographic images.

The aim of the Fondation A Stichting is to explore the challenges and contradictions of image documents so as to examine this visual-oriented world that we inhabit. Three temporary exhibitions take place each year, accompanied by interpreting and writing photography workshops targeted at young people and children. Pupils and students are invited to engage in dialogue with the artists during the Premières Découvertes gatherings. The Fondation A Stichting collection is comprised of works by photographers with a documentary-style approach, many of which receive global recognition, as well as artists who have already experienced a long career and deserve more visibility. Since 2015, the Fondation A Stichting also dedicates one exhibition per season to a budding creator. A veritable platform for the photographic image, the Fondation A Stichting also supports exhibition and publishing projects, organized in collaboration with other cultural institutions.

Photography looks to depict the world, bear witness to events that have happened, keep records, stimulate the memory and reflect on reality. Is making the visible stand out in a panoptic and digital society only intended for those who really want to see, as Lewis Baltz maintains in one of his writings? We are almost two decades into a new century yet the same questions remain unanswered, important and fundamental questions we must face up to more than ever today, beyond all forms of border. The *Fragments* exhibition presents a selection of these fragments of the world.

Jean-Paul Deridder
Artistic director at the Fondation A Stichting
Exhibition curator

Artists:

Robert Adams, Lewis Baltz, Juan Enrique Bedoya, Harry Callahan, Facundo de Zuviría, Mitch Epstein, Cesare Fabbri, Lee Friedlander, Paolo Gasparini, Guido Guidi, Nicholas Nixon, Max Regenber, Martha Rosler, Judith Joy Ross, Larry Sultan & Mike Mandel, Ursula Schulz-Dornburg, Jaime Villaseca.

Free guided visit of the exhibition with Jean-Paul Deridder:
7, 8 et 10 November at 2.30pm

PARIS PHOTO - APERTURE FOUNDATION
PHOTOBOOK AWARDS
MAIN FLOOR-LEVEL 0

THREE WINNERS WILL BE ANNOUNCED
AT PARIS PHOTO FRIDAY, NOVEMBER 8TH AT 1PM

Initiated in November 2012 by Aperture Foundation and Paris Photo, the Paris Photo-Aperture Foundation PhotoBook Awards celebrate the photobook's contribution to the evolving narrative of photography, with three major categories: First PhotoBook, PhotoBook of the Year, and Photography Catalogue of the Year.

The shortlisted books, accompanied by the jury's comments, will be featured in the fall 2019 edition of *The PhotoBook Review* issue 017 (published by Aperture Foundation), to be released at Paris Photo. Following their display during Paris Photo, an exhibition of the thirty-five shortlisted books will travel to Aperture Gallery in New York and may be exhibited at other venues.

THE FIRST PHOTOBOOK PRIZE

A \$10,000 prize will be awarded to the photographer(s)/artist(s) whose first finished, publicly available photobook is judged to be the best of the year. Twenty books from this category will be selected for the shortlist, presented to the Jury for the final selection and exhibited during Paris Photo.

THE PHOTOBOOK OF THE YEAR PRIZE

This prize will be awarded to the photographer(s)/artist(s), and publisher responsible, for the photobook judged to be the best of the year. Ten books from this category will be selected for the shortlist, presented to the Jury for the final selection and exhibited during Paris Photo.

THE PHOTOGRAPHY CATALOGUE OF THE YEAR PRIZE

Awarded to the publication, publisher, and/or organizing institution responsible for the exhibition catalogue or museum publication judged to be the best of the year. Five books from this category will be selected for the shortlist, presented to the Jury for the final selection and exhibited during Paris Photo.

JURORS' SPECIAL MENTION - BOOKS ABOUT BOOKS

In the twenty years since Horacio Fernández first wrote *Fotografía Pública* (MNCARS, 1999), the first landmark book to position the scholarship of books and magazines as a topic of critical importance to the photographic medium, "book about books" has become a genre of publishing unto itself. Each year, the PhotoBook Awards jury sees at least one well-researched, richly illustrated publication that presents some new facet of photobibliophilia—often using the filter of a particular region or city or even a particular thematic niche. This year, however, the jury noted a rise in the number of books about books that exceeded expectation in terms of design, like *Printed Photography in Venezuela*; or ventured into new territory, telling the story of a single notable magazine, like *Camera Austria International: Laboratory for Photography and Theory*. Each of these volumes, in its own way, adds additional detail and texture to the evolving connoisseurship and scholarship dedicated to the photobook.

THE JURIES

The Initial Jury:

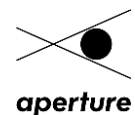
The initial jury made the selection from nearly 1,000 titles and was made by Amanda Maddox, associate curator in the Department of Photographs at the J. Paul Getty Museum, Joanna Milter, director of photography at the New Yorker, Lesley A. Martin, creative director of Aperture Foundation and editor of The PhotoBook Review, Drew Sawyer, curator of Photography at the Brooklyn Museum and Christoph Wiesner, Paris Photo artistic director.

The final Jury:

Irene Attinger, curator, Osei Bonsu, curator international art at Tate Modern, Emma Bowkett, director of Photography at FT Weekend Magazine. Takashi Homma, artist, Nina Strand, editor and founder, Objektiv Press
The initial jury made the selection from nearly 1,000 titles and was made by Amanda Maddox, associate curator in the Department of Photographs at the J. Paul Getty Museum, Joanna Milter, director of photography at the New Yorker.



© Kathie Booth



THE SHORTLIST

FIRST PHOTOBOOK - \$10,000 PRIZE

MARWAN BASSIOUNI
New Dutch Views
Lecturis, Eindhoven, Netherlands

MICHELE BORZONI
Workforce
L'Artiere, Bologna, Italy

JUAN BRENNER
Tonatiuh
Editorial RM, Barcelona

BEN BRODY
Attention Servicemember
Red Hook Editions, Brooklyn

MAISIE COUSINS
Rubbish, Dipping Sauce,
Grass Peonie Bum
Trolley Books, London

MAJA DANIELS
Elf Dalia
MACK, London

FEDERICO ESTOL
Héroes del Brillo
Hormigón Armado, Bolivia;
El Ministerio Ediciones, Uruguay

TANIA FRANCO KLEIN
Positive Disintegration
Editions Bessard, Paris

GAO SHAN
The Eighth Day
Imageless, Wuxi, China

ANDRES GONZALEZ
American Origami
Fw:Books, Amsterdam; Light Work,
Syracuse, New York

BARDHI HALITI
May 25 is now October 1
Cpress, Zürich

CSILLA KLENYÁNSZKI
Pillars of Home
Auto-édité / Self-published,
Amsterdam

LAM POK YIN AND CHONG NG
The Untimely Apparatus of Two
Amateur Photographers
Jiazazhi, Ningbo, China

GUY MARTIN
The Parallel State
GOST Books, London

JUSTYNA MIELNIKIEWICZ
Ukraine Runs Through It
Pix.house, Poznań, Poland ;

DREW NIKONOWICZ
This World and Others Like It
Fw:Books, Amsterdam;
Yoffy Press, Atlanta

ADAM PAPE
Dyckman Haze
MACK, London

MIMI PLUMB
Landfall
TBW Books, Oakland, California

GUADALUPE ROSALES
Map Pointz
Little Big Man Books, Los Angeles

KARLA HIRALDO VOLEAU
Hola Mi Amol
SPBH Editions, London;
ECAL/University of Art and Design,
Lausanne, Renens, Switzerland

PHOTOBOOK OF THE YEAR

VINCE ALETTI

*Issues: A History of Photography
in Fashion Magazines*
Phaidon, New York

EMI ANRAKUJI

Balloon Position
AKAACA Art Publishing, Kyoto

GEORGE GEORGIU

Americans Parade
BB Editions
Auto-édité / Self-published,
Folkestone, United Kingdom

SUNIL GUPTA

Christopher Street, 1976
STANLEY/BARKER, London

SOHRAB HURA

The Coast
Ugly Dog
Auto-édité / Self-published,

New Delhi, India

LIBUŠE JARCOVJÁKOVÁ
EVOKATIV

Untitled, Prague

MARI KATAYAMA

Gift

United Vagabonds, Tokyo

SANTU MOFOKENG

Stories

Steidl, Göttingen, Germany

THOMAS SAUVIN AND KENSUKE KOIKE

No More No Less

the(M) éditions, Paris;

Skinnerboox, Jesi, Italy;

Jiazazhi, Ningbo, China

HENK WILDSCHUT

Rooted

Auto-édité / Self-published,

Amsterdam

PHOTOGRAPHY CATALOGUE OF THE YEAR

Claudia Andujar: A luta Yanomami

Claudia Andujar
Instituto Moreira Salles, São Paulo

*Enghelab Street, A Revolution
through Books: Iran 1979-1983*

Hannah Darabi
Spector Books, Leipzig, Germany;
LE BAL, Paris

Who is Michael Jang?

Michael Jang
Atelier Éditions, Los Angeles

Sun Gardens: Cyanotypes by Anna Atkins

Larry J. Shaaf
Prestel Publishing, New York

What I Am Doing

Eiko Yamazawa
AKAACA Art Publishing, Kyoto

JURORS' SPECIAL MENTION - BOOKS ABOUT BOOKS

Photobook Belge: 1954-Now

Tamara Berghmans, ed.

Hannibal Publishing, Belgium

Printed Photography in Venezuela

Sagrario Berti

Ricardo Báez, Sagrario Berti, and La

Cueva Casa Editorial, Venezuela

Queer Publishing: A Family Tree

Bernhard Cella and Orlando Pescatore

Salon für Kunstbuch, Vienna

*Czech and Slovak Photo Publications,
1918-1989*

Manfred Heiting, ed.

Steidl, Göttingen, Germany

How We See: Photobooks by Women

Russet Lederman, Olga Yatskevich,

and Michael Lang, eds.

10x10 Photobooks, New York

Camera Austria International:

Laboratory for Photography and Theory

Museum der Moderne Salzburg

Spector Books, Leipzig, Germany

Dr. Paul Wolff & Tritschler: Light

and Shadow-Photographs 1920 to 1950

Hans-Michael Koetzle, ed.

Kehrer Verlag, Germany

Inner World: Modern Argentine

Photography 1927-1962

Facundo de Zuviria

Fundación Malba, Buenos Aires

CARTE BLANCHE - STUDENTS 2019
A PLATFORM FOR EMERGING PHOTOGRAPHY
PARIS GARE DU NORD TRAIN STATION & GRAND PALAIS

LAUREATES 2019

SAMUEL FORDHAM
Uwe Bristol - UK

CHRIS HOARE
Uwe Bristol - UK

FERNANDO MARANTE
Ar.Co - Centro De Arte E Comunicação Visual - Portugal

GIULIA PARLATO
Royal College of Art - UK

Paris Photo, Picto Foundation, and SNCF Gares & Connexions, for the 3rd year, partner to launch a platform in promotion of the discovery and exposure of outstanding young talent within masters or bachelor programs in European schools for photography and the visual arts.

Four student projects, selected by a jury, are presented in a large format exhibition in Paris Gare du Nord train station (Oct. 15 - end of Nov) and in a dedicated space at Paris Photo. Their work will also be the highlighted during the Artist Talks.

The carte blanche jury is composed of Sylvain Bailly (Director of Cultural Affairs, SNCF Gares & Connexions), Quentin Bajac (Director, Jeu de Paume - Paris), Marisa Bellani (Galerist, Roman Road Gallery - London), Vincent Marcilhacy (Director, Picto Foundation), Laure Tiberghien (Artist), Christoph Wiesner (Artistic Director, Paris Photo), Marie-Ann Yemsi (Curator).



© Samuel Fordham, *I Thought I Would Sit Here and Look Out Over the Fjord for the Last Time*

© Chris Hoare, *'Game Over' tattooed on a man's hands outside Tankerville Hotel VIP section, commonly the area of the pub that caters for gamblers, Melbourne.*

© Fernando MARANTE, *Pierrot le Fou*

© Giulia PARLATO, *Diachronicles 9*



LAUREATES

SAMUEL FORDHAM - Uwe Bristol - UK

Due to some of the most divisive family immigration policies in the world, thousands of British families are forcibly separated by the Home Office. As a result, they must communicate with each other via 'modern means of communication', leading to the rise of what are now being referred to as 'Skype Families'.

C-R92/BY seeks to investigate how one maintains a relationship with a family member who has been physically and geographically removed from one's life and is reduced to a two-dimensional image; what does it mean to take the irrefutably unique and transfer it into the infinitely replicable? With the possibility of the artist's own wife facing deportation in the coming year, Fordham weaves together a personal reflection of his own experience with those of other families, using images, documents, testimonies and more to explore the hardships of detention, and the fight for family life.

C-R92/BY gives voice to the suffering of families who find themselves in such circumstances, including potentially his own, who are the unwilling players in a painful game of politics. Furthermore, as Britain prepares to leave the EU, this work serves as a warning to the possible futures of many international families - and even, perhaps, to us all - as we transition ever further into a world in which we are defined by our online presence, and build relationships via images that appear on our screens.

-

CHRIS HOARE - UWE BRISTOL - UK

The Worst Poem in the Universe is a journey through Australia and a response to the idea that it could be considered a lucky country.

Australian author Donald Horne wrote a book entitled *Lucky Country* in 1964, and although initially intended ironically, it has since turned into a phrase commonly heard throughout Australia to describe the fortuitous position the country finds itself in economically and geographically. The word 'luck' is uniquely applicable to Australia because despite being a country with the highest median wealth per person in the world, it is also the most prolific gambling nation, with the average Australian losing more money through betting than in any other country. These are just two of the many factors that give the country a distinct relationship with the word 'luck'. However, no-one in Australia can be deemed to be more unlucky than the country's indigenous population, who continue to have a fraught relationship with their country, an issue which remains hugely divisive and complicated - to say the very least.

The title of the project is a reference to a poem entitled 'Our Future', written by Gina Rinehart, the wealthiest person in Australia. The poem was described as the "worst poem in the universe", whilst Gina herself could be well be the luckiest of Australians, since she inherited her father's (Lang Hancock) mining empire, worth 75 million dollars, on top of endless royalties from mining giant Rio Tinto. She is also quoted as saying "There is no monopoly on becoming a millionaire. If you're jealous of those with more money, don't just sit there and complain. Do something to make more money yourself - spend less time drinking, or smoking and socialising and more time working."

These photographs when collectively assembled aim to add to a new perspective on Australia and go beyond commonly held preconceptions. Australia is a country with more beneath the surface and far more than what Gina Rinehart seems to think. This work is an exploration into how good luck and bad luck intertwine on the surface of the country.

-

FERNANDO MARANTE - AR.CO - CENTRO DE ARTE E COMUNICAÇÃO VISUAL - PORTUGAL

Starting from the assumption that there is no such thing as an abstract photograph, because every single one has a direct connection to its referent on the physical world, these series of images propose to operate a

game: at the same time, they search for an identification and they escape from it. We know they are representing a thing, but the image is ambivalent about that thing. They have a disturbed relation with codes and to what they look like. These hypothesis-images, an accumulation of movement and duration, synthesized by the mechanical eye of the photographic camera, exist only as a theoretical possibility in the world of objects. As a visual essay, lending its name from Heidegger's famous course "Die Frage nach dem Ding", the images are more interested on the question - than on its answers.

-

GIULIA PARLATO - ROYAL COLLEGE OF ART - UK

Diachronicles is an examination of the historical space, regarded as a fictional container where an apparent collection of evidences opens up to the fantastic.

In this space, the attempt to reconstruct the past falls into phantasmal gaps, where things are generated, used, buried, unearthed, transported, and relocated.

This nomadic and fragmentary nature of what has been left behind, reveals how the movement, transfiguration, and misinterpretation of objects shape historiography and ultimately, the real.

In the impossible search of academic legitimation, the viewer is invited into a world where the factual and the fake overlap. The work addresses the leading role archaeology and the museum space play in a historical narrative, using the human body to suggest scale and as a means to display objects.

Furthermore, *Diachronicles* digs into a parallel history, filled with poetic figures to encode, nonexistent artefacts and forgeries hidden in museums basements.

-

TRIBUTE TO ROBERT FRANK "MARY'S BOOK"

Paris Photo is honoured to pay tribute to the memory of Robert Frank, and his unparalleled contribution to the history of photography, through this installation of 'Mary's Book'. This presentation is made possible by the gallerist Howard Greenberg, who acquired the book from Mary many years ago; he has promised it as a gift to the Boston Museum of Fine Arts.

Sarah Greenough, Senior Curator and Head of the Department of Photographs at the National Gallery of Art, on "Mary's Book," 1949, which Robert Frank made for his first wife Mary Lockspeiser:

Among the first photographs that Frank made on his return to Europe, they show his debt to Kertész and his new appreciation for the poetic resonance of objects and spaces. Many are devoid of people, although their presence is felt everywhere - in the handwritten signs instructing "Silence s.v.p ma fille dort" (Quiet, please, my daughter is sleeping) or the empty chairs whose arrangements suggest both past intimate conversations and solitary contemplation, as well as future occupation. [Unlike many of Frank's earlier photographs] these works carefully situate their subjects in their surroundings, showing, for example, the trees that gently shade a seated observer or the cobblestones that elegantly ring a lamp-post...With his affinity both for the things that are often unnoticed and the people who are on the margins of society, he showed, for example, the nondescript street where he lived and the blind musician whom most people, except children, pass by without a second glance.

The short sequence nominally presents the journey of a visitor to Paris [but it] has no narrative or chronological progression and is instead a series of impressions, with each page spread devoted to similar objects...For the first time, Frank explored the use of words with his photographs, writing inscriptions onto the pages. Like those in [Kertész's] *Day of Paris*, these texts vary between commentaries on the photographs themselves and transcriptions of what the subjects might be saying...With its wistful romantic imagery and intensely personal inscriptions, *Mary's Book* becomes far more like a lyric love song than any traditional photographic sequence. Although in his dedication Frank reminded Mary that he had promised her a "little story," he admitted that "maybe this is not a story," and urged her instead to remember, as Antoine de Saint-Exupéry had written, that "it is only with the heart that once can see rightly; what is essential is invisible to the eye."

Excerpted from: Sarah Greenough, "Resisting Intelligence: Zurich to New York," in *Looking In: Robert Frank's The Americans*, Washington, D.C.: National Gallery of Art and Steidl, 2009, pp. 26-27.

COLLECTIVE IDENTITY
A SELECTION OF PHOTOGRAPHIC PORTRAITS FROM
THE J.P. MORGAN CHASE ART COLLECTION

J.P. MORGAN
OFFICIAL PARTNER

Marking our 9th year as official partner of Paris Photo, J.P. Morgan Private Bank is proud to return and exhibit a broad range of photographic portraits from the JPMorgan Chase Art Collection. *Collective Identity* features iconic works as well as recent acquisitions by artists from Africa, Asia, Europe, the Middle East and the Americas. The exhibition, collaboratively curated by the JPMorgan Chase Art Collection team, reflects the Collection's diverse and international identity as we celebrate its 60th anniversary.

Featured artists include: Carolle Benitah, Neil Goldberg, Myra Greene, Lyle Ashton Harris, Gabriela Iturbide, Ayanna V. Jackson, Jonas Mekas, Kyle Meyer, Zanele Muholi, Robert Mapplethorpe, Shirin Neshat, Katherine Simóne Reynolds, Andres Serrano and Cindy Sherman.



AYANA V. JACKSON (American, born 1977). *Tignon*, 2015, Archival pigment print, Acquired in 2016, JPMorgan Chase Art Collection, Courtesy of the artist and Mariane Ibrahim Gallery

J.P.Morgan

L'AUTRE RIVE

EMERIC LHUISSET LAUREATE OF THE BMW RESIDENCY

BMW ART & CULTURE
OFFICIAL PARTNER

Official Partner of Paris Photo since 2003, BMW created the BMW Residency to support young creation, awarding a carte blanche each year to an emerging photographer. The eighth winner, Emeric Lhuisset, presents *L'Autre rive* and invites us to reimagine the story of a land that refuses simplification.

Because it focuses solely on the event, photojournalism is usually presented to us as the only relevant commentary. But, an isolated fact does not speak for itself. By nature, the speed of the event, its shock value, seem to correspond with the supposedly neutral qualities of the camera. It is not the slightest merit of Emeric Lhuisset to break the taboo of immediacy in favor of knowledge, the fruit of commitment and questioning.



Théâtre de guerre, Photograph with a Kurdish guerilla group, 2012
© Emeric Lhuisset - BMW Residency



BMW ART & CULTURE.

NEXT-IMAGE AWARDS HUAWEI

The annual NEXT-IMAGE Awards are an important part of Huawei's overarching NEXT-IMAGE plan to redefine visual expression and culture through more professional and intuitive smartphone cameras. Launched in 2017, the awards provide HUAWEI smartphone users from around the world with a gallery where they can showcase their best work to a global audience. In 2019, the jury received over 520,000 submissions to the awards from over 150 different countries, with some 800 finalists chosen.

The 2019 NEXT-IMAGE Awards are broken down into six categories: 'Going the Distance', 'Faces', 'Hello, Life!', '#Emotion Tag', 'Life Now' and 'Storyboard'



Stefano Federici, Italy, Come to Me | HUAWEI P20

SERIOUSLY CONVIVIAL STÉPHANE LAVOUÉ X PERNOD RICARD

Pernod Ricard's tenth *carte blanche* photography campaign celebrates a new facet of conviviality - that intrinsic ability of the Group's employees and brands to create genuine moments of sharing and celebration.

Unlike previous editions, Group employees do not face the camera alone. As this is an exceptional year, we invited them to meet other people who, within their respective communities, act as creator, link and ambassador in relation to this culture of sharing.

Stéphane Lavoué has injected all these moments of sharing with great aesthetic power and created a stunning gallery of interwoven portraits.



Soni Sahil, Marketing Manager - Pernod Ricard India & Finn Mac Donnell, Pub Manager - Dick Mack's - Dingle, Ireland

VIK MUNIZ MAISON RUINART

As the first-established champagne house, created in 1729, Maison Ruinart maintains close links with contemporary art, organizing frequent artistic events, giving carte blanche to well-known artists and supporting major art fairs throughout the world.

This year, the Brazilian artist Vik Muniz was chosen to pay tribute to the terroir and the savoir-faire that the Maison is rooted in.

In his creations, he captured the creative tension that transforms adversity into wonder.

Based in Reims, Maison Ruinart and its spectacular crayères can be visited from March until November. There, you will also discover the new permanent installation of Vik Muniz, *Flow Bottles*.



Flow Hands © Vik Muniz

PLEASE DRINK RESPONSIBLY.

CARBON'S CASUALTIES THE NEW YORK TIMES

Since 2015 Josh Haner, Pulitzer Prize-winning *New York Times* photographer has worked across the globe documenting the pressing and wide-ranging realities of climate change.

Combining the drama of drone footage from the air with the intimacy of still images from the ground, the series is an intricate exploration of the many consequences resulting from a warming world.

Haner's visual narrative starkly illuminates the ultimate legacy of climate change: the loss of our planet's vast heritage.



JOSH HANER. *HanerClimate* - Nature 2 © Josh Haner/The New York Times

CLAIRE AHO - HEIKKI AHO - BJÖRN SOLDAN AHO & SOLDAN PHOTO AND FILM FOUNDATION

The Foundation presents at Paris Photo three masters: the pioneering Finnish photographers and filmmakers Heikki Aho (1895-1961), Björn Soldan (1902-1953) and Claire Aho (1925-2015).

Heikki Aho and Björn Soldan were part of one of the most influential families in Finnish cultural history. Their father, author Juhani Aho (1861-1921), was married to artist Venny Soldan-Brofeldt (1863-1945). In 1924, they founded the legendary Aho & Soldan company, producing over 400 documentary films.

Heikki's daughter Claire Aho, 'The Grand Old Lady of Finnish Photography', joined Aho & Soldan then opened her own studio. Cultural icon, pioneer of color photography, Claire Aho was especially active in the 1950s and 1960s.



Claire Aho, circa 1958, Clary von Platen © JB

ELSA LEYDIER THE MAISON RUINART AWARD

For its second edition, the Maison Ruinart Award is attributed to one of the artists featured in the Curiosa sector at Paris Photo: Elsa Leydier, an emerging French photographer born in 1988 who lives in Rio de Janeiro. She explores the power of photography in the representation of territories and highlights the role of the image in the perception we have of the supposed natural environment.

Invited in September 2019 during the harvest in the vineyards of Ruinart, Elsa Leydier will deliver her artistic vision of the link between nature and the women and men who work with the vines.

The artworks created after this art residency will be exhibited in the North East corridor of Grand Palais during Paris Photo 2019.

This award is organized by Maison Ruinart with the support of the Picto Foundation.



© Elsa Leydier

PINK RIBBON PHOTO AWARD
ESTÉE LAUDER
CHARITY PARTNER

Since its first edition in 2012, the mission of the Estée Lauder Pink Ribbon Photo Award is to mobilise the public to raise awareness of the fight against breast cancer, through the campaign, held each autumn in France by the non-profit organization *Le Cancer du Sein, Parlons-en !* True to its anchorage in all layers of society, the contest is open to all photographers, amateurs and professionals alike. Each year, hundreds of contributions are received from all over France.

For the third year, Paris Photo welcomes the finalists and laureates of the Estée Lauder Pink Ribbon Photo Award for an exhibition and the awards ceremony, with the announcement of the Jury Prizes and the Téva Public Prize.

For more information: pinkribbonaward.fr
To make a donation: cancerdusein.org



© Anne D. Lefèvre / Estée Lauder Pink Ribbon Photo Award

THE PLATFORM CONVERSATIONS

The Paris Photo Platform is an experimental forum for artists, creatives, thinkers, and forerunners from all fields exploring diverse themes and forging new pathways through photo-based art. Each year, the Platform offers visitors the unique opportunity to assist over the course of 4 days, various cycles of talks and round table discussions led by invited guests.

THIS YEAR'S PLATFORM IS PRESENTED BY:

DAVID CAMPANY, writer, curator of exhibitions and an artist
EMANUELE QUINZ, art historian and curator
FANNIE ESCOULEN, curator, mandated by the French Ministry of Culture
FRANÇOISE PAVIOT, gallerist
HANS-ULRICH OBRIST, art curator, critic and historian of art
JASON MOLCHANOW, curator JPMorgan Chase Art Program
MEAGHAN LOORAM, Director of Photography, The New York Times
MICHEL POIVERT, art historian
OSEI BONSU, curator of International Art, Tate Modern
SAMUEL BIANCHINI artist, professor and researcher
SIMON BAKER, director, Maison Européenne de la Photographie, Paris

PARTICIPANTS

Agnès SAAL, Highranking official in charge of diversity and equality policies at the French Ministry of Culture, Paris
Anna FOX, photographer, professor of photography at University for the Creative Arts, Bristol
Anna-Alix KOFFI, founder of the magazine *Woman paper* and *Something we africans got*
Ayana V. JACKSON, artist, USA
Christoph WIESNER, artistic director, Paris Photo
Daniel SHEA, artist, New York
Delphine BEDEL, artist, editor, founder of Meta/Books, Amsterdam
ELSA & JOHANNA, artists, France
Elsa LEYDIER, artist, France
Emmanuel ALLOA (philosopher)
Federica CHIOCCHETTI (writer and curator)
Felicity HAMMOND, artist, London
Hannah COLLINS, artist, London
Hélène BINET, artist, London
Irène JONAS, photographer and sociologist, Paris
Jason MOLCHANOW, curator,
Jérôme SOTHER, artist, France
Josef KOUDELKA, artist, Paris
Jim GOLDBERG, artist San Francisco
Josh HANER, photographer
JPMorgan Chase Art Program, New York
Jules SPINATSCH, artist, Zurich
Leandro FEAL, artist, Cuba
Luce LEBART (historian of photography and curator)
Marguerite BORNHAUSER, artist, France
Mari KATAYAMA, artist, Tokyo
Marie CLEREL, artist, France
Marie DOCHER, photographer and activist, Paris
Marta GILI, director, ENSP, Arles
Meaghan LOORAM, director of photography, The New York Times
Ming SMITH, artist, USA
Nate LEWIS, artist, USA
Olga SMITH, art historian, Cambridge
Pascal VIEL (chemist)
Roman MORICEAU, artist, France
Samuel FOSSO, artist, Bangui
Tyler MITCHELL, artist, Brooklyn
Victor BURGIN, artist, UK
Zanele MUHOLI, artist, South Africa

Find the participant bios at parisphoto.com

THE PLATFORM CONVERSATIONS

The Platform is presented in both English and French language with simultaneous translation. Entry is granted freely on a first-come, first-seated basis.

This year, the Platform offers a rich series of exclusive interviews with leading names in photography, complemented by round table discussions that touch on various themes through the prism of the image with approaches as diverse as architecture, society, history, gender, ecology, emerging trends...

Hans-Ulrich Obrist hosts a session of marathon interviews with personalities from the world of photography. These interviews cover several generations and various social and racial histories as different as radical, with Samuel Fosso, Josef Koudelka, Tyler Mitchell, Zanele Muholi and Ming Smith.

Ayana V. Jackson with curator Jason Molchanow, explores the question of the representation of black identities in the collective imagination since the nineteenth century.

David Campany offers a journey of the relationship between photography and architecture. A subject of preference for many photographers, the medium is used to not only document or transfigure the constructed world, but also to reveal broader truths about society with H el ene Binet, Victor Burgin, Hannah Collins, Felicity Hammond, Daniel Shea and Jules Spinatsch.

The theme of ecology is addressed through the eyes of Josh Haner, *The New York Times* photographer, in discussion with Meaghan Loomam.

Fannie Escoulen, mandated by the French Ministry of Culture, continues her investigation into the visibility of women photographers in France and abroad. After an introduction by Agn es Saal, she takes stock of the still alarming situation and proposes, with statistics, a sociological analysis with Marie Docher and Irene Jonas, continued by a debate on initiatives and programs in Europe to enhance visibility women photographers at the international level with Delphine Bedel, Anna Fox, Anna-Alix Koffi.

Osei Bonsu, guest curator of the Curiosa sector, hosts two round tables with a selection of international emerging artists represented in the sector, revealing the diversity of their interests, with Nydia Blas, Marguerite Bornhausser, Marie Clerel, Leandro Feal, Elsa & Johanna, Nathaniel Lewis, Elsa Leydier and Roman Moriceau.

Following the publication of his book on *Photographie fran aise : La fin de la disgr ace ?* published by  ditions Textuel, Michel Poivert animates a round table on photography in France over the last 50 years, with Marta Gili, J r me Sother and Olga Smith.

Fran oise Paviot, international expert in historical and modern photography, explains how to define vintage photography today.

Emanuele Quinz and Samuel Bianchini present DISSECT # 2, a multidisciplinary debate with works by Meghann Riepenhoff in a experimental project, with Emmanuel Alloa, Federica Chiocchetti, Luce Lebart, Pascal Viel, Dork Zabunyan. This project was developed as part of the Reflective Research Group Interaction of EnsadLab, with the support of the Arts & Sciences Chair  cole Polytechnique, EnsAD - PSL and the Daniel and Nina Carasso Foundation.

PLATFORM CONVERSATION
PROGRAM
AUDITORIUM LEVEL 1

THURSDAY 7 NOV

1PM-1:45PM

David CAMPANY
Jim GOLDBERG, artist, San Francisco

2PM-3PM

Josh HANER, photographer, The New York Times
Meaghan LOORAM, director of photography, The New York Times
Christoph WIESNER, artistic director, Paris Photo

-

DAVID CAMPANY

ARCHITECTURE AND IMAGE

3:30PM-4:15PM

Victor BURGIN, artist, UK

4:45PM-6PM

POWER - CITY - MONTAGE
Felicity HAMMOND, artist, London
Jules SPINATSCH, artist, Zurich

6:30PM-7:45PM

BUILDING AND BODIES OF PHOTOGRAPH
Hélène BINET, artist, London
Hannah COLLINS, artist, London
Daniel SHEA, artist, New York

FRIDAY 8 NOV

1PM-2 PM

Simon BAKER, director, MEP, Paris
Mari KATAYAMA, artist, Tokyo

-

2:30PM-3:30PM

Jason MOLCHANOW, curator, JPMorgan Chase Art Program, New York
Ayana V. JACKSON, artist, USA

-

OSEI BONSU

EMERGING PHOTOGRAPHY

4PM-5:30PM

Marguerite BORNHAUSER, artist, France
Marie CLEREL, artist, France
Elsa LEYDIER, artist, France
Roman MORICEAU, artist, France

6PM-7:30PM

Nydia BLAS, artist, New York
ELSA & JOHANNA, artists, France
Leandro FEAL, artist, Cuba
Nathaniel LEWIS, artist, USA

SATURDAY 9 NOV

MICHEL POIVERT

12:30PM-1:45PM

FRENCH PHOTOGRAPHY: THE END OF DISGRACE?

Marta GILI, director, ENSP, Arles

Olga SMITH, art historian, Cambridge

Jérôme SOTHER, artist, France

-

FANNIE ESCOULEN

LEARNING TO SEE THE INVISIBLE. PRODUCE FIGURES, CALL OUT DISCRIMINATIONS AND WORK FOR THE VISIBILITY OF WOMEN PHOTOGRAPHERS

2PM-2:15PM

Agnès SAAL, Highranking official in charge of diversity and equality policies at the French Ministry of Culture, Paris

2:15-2:45PM

Marie DOCHER, photographer and activist, Paris

Irène JONAS, photographer and sociologist, Paris

2:45-4PM

Delphine BEDEL, artist, editor, founder of Meta/Books, Amsterdam

Anna FOX, photographer, professor of photography at University for the Creative Arts, Bristol

Anna-Alix KOFFI, founder of the magazine *Woman paper* and *Something we africans got*

-

HANS-ULRICH OBRIST

CONVERSATIONS

4:15PM-5PM

Ming SMITH, artist, USA

5PM-5:45PM

Josef KOUDELKA, artist, Paris

5:45PM-6:30PM

Samuel FOSSO, artist, Bangui

6:30PM-7:15PM

Tyler MITCHELL, artist, Brooklyn

7:15PM-8PM

Zanele MUHOLI, artist, South Africa

SUNDAY 10 NOV

2PM -3PM

FRANÇOISE PAVIOT

WHAT IS A VINTAGE?

-

4PM -5:30PM

EMANUELE QUINZ AND SAMUEL BIANCHINI

ROUND TABLE / PERFORMANCE - DISSECT #2

Emmanuel ALLOA (philosopher)

Federica CHIOCCHETTI (writer and curator)

Luce LEBART (historian of photography and curator)

Pascal VIEL (chemist)

A multidisciplinary debate with an experimental scenography of works by Meghann Riepenhoff. A project developed as part of the Reflective Research Group Interaction of EnsadLab, with the support of the Arts & Sciences Chair École Polytechnique, EnsAD - PSL and the Daniel and Nina Carasso Foundation.

-

Program subject to modification
INDEX 25.10.2019

THE ARTIST TALKS BY THE EYES

BALCONY LEVEL 1

Organized by *The Eyes* magazine, the Artist Talks put into perspective the link between the artist and the book in their artistic practice, editorial approach and in their publications.

In an intimate and friendly atmosphere, each artist will share with the audience their experience around their most recent publication in a set format of 10 minutes, followed by a Q&A.

In all 37 artists selected by the editorial board of *The Eyes* magazine are invited to participate in one of the 3 sessions of 45 minutes organized each day at Paris Photo.

THURSDAY 7 NOV

2PM-2.45PM - in English

-
Heinz Peter Knes (Lienart Editions)
Andre Principe
(Pierre von Kleist Editions /
Carlos Carvalo Arte Contemporanea)
Tom Wood (Textuel, Galerie Sit Down)

3PM-3.45PM - in English

-
Aaron Schuman (Mack Books)
Geert Goiris (Roma Publications)
Joel Sternfeld (Steidl, Galerie
Xippas)

4PM-4.45PM - in English

Martino Marangoni
(The Eriskay Connection)
Paul Cupido
(Bildhalle, Kahmann Gallery)
Bruce Gilden (Xavier Barral)

FRIDAY 8 NOV

2PM-2.45PM - in French

-
Zhen Shi (La maison de Z)
Carolle Benitah
(L'Artière, Galerie 127)
Valerie Belin (Éditions Xavier Barral)

3PM-3.45PM - in English

-
Winner of the Paris Photo -
Aperture Prize
Henk Wildschut (self-published)
Joel Meyerowitz (Aperture)

4PM-4.45PM - in English

-
Miho Kajioka (The(M)Editions, Ibasho)
Katrien de Blauwer
(Libraryman, Filles du Calvaire)
Martin Parr (Maison CF Paris)

SATURDAY 9 NOV

2PM-2.45PM - Carte Blanche Students

-
Fernando Marante
Giulia Parlato
Samuel Fordham
Chris Hoare

3PM-3.45PM - in English

-
Massimo Vitali (Steidl)
Anastasia Samoylova (Steidl)
Roger Ballen (Thames & Hudson,
Galerie Karsten Greve)

4PM-4.45PM - in English

-
Camille Lévêque (work in progress)
Alice Quaresma (Éditions Bessard)
Lisa Barnard (Mack Books)

SUNDAY 10 NOV

2PM-2.45PM - in English

-
Sohrab Hura (self-published)
Malgorzata Stankiewicz (Meta / Books)
Pino Musi (Artphilein Editions)

3PM-4PM - in French

-
Ludovic Carème (Éditions Xavier
Barral)
Emilie Hallard (Maria Inc.)
Thibault Brunet (Mille Cailloux)
Nicolas Comment (Filigranes Éditions)

Program subject to modification

Index 24.10.2019

Videos of the Artist Talks will be made
available at parisphoto.com

INITIATIVES

PARCOURS CROISÉS JEU DE PAUME

This autumn 2019, the Jeu de Paume and Paris Photo team up to offer a unique cross-section itinerary from the Grand Palais to Place de la Concorde, highlighting works on show at the international art fair for photography and major monographic exhibitions at the art center. High school students will have the opportunity to discover both the cultural and professional world surrounding historical and contemporary photography.

This itinerary will take lead the scholastic group to Paris Photo on Thursday and Friday, November 7 - 8, 2019, to discover galleries from around the world and introduce them to the professional world of fine art photography.

INITIATIVES

GOBELINS

For a third consecutive year, Paris Photo gives a carte blanche to the students of the GOBELINS l'école de l'image to share their vision of the International Fair. Under the glass roof of the Grand Palais, they follow the behind the scenes of the event from the construction of the booths to the excitement of the fair. In video and in photos, they share their view of this worldwide event for photography in Paris. GOBELINS, l'école de l'image, is an educational institution of the Paris Ile-de-France Chamber of Commerce and Industry. It is today the school of reference for the creation of the image from its conception to its production. It has built a solid reputation for over 50 years in the fields of photography, interactive design, graphic design, animation, print and multimedia communication.

INITIATIVES

ECOLOGICAL OBJECTIVES

REDUCTION OF OUR WASTE 2019 (OBJECTIVE -20%):

- Awareness of all our technical service providers about our zero waste policy, many efforts required. Complete report at the end of the show.
- Summary of the waste generated by service providers, the aim being to identify volumes, sorting potential and areas for improvement.

IMPLEMENTATION OF THE SELECTIVE SORTING (OBJECTIVE 30% OF VALORISATION):

- Implementation of the sorting device with dedicated Millenium agents (from assembly to disassembly)
- Installation of sorting bins in operation (4 streams, plastics / cartons / glasses / DIB)
- Recycling carpeted aisles at the end of the show
- Audit of the planned cleaning service on site to act better next year

ENERGY REDUCTION:

- Sweeper and cleaning train 100% electric vs fuel previously
- 100% of the lighting exhibitors in led

RESTORATION:

- Mainly seasonal / organic / local products
- Recycled and / or recyclable containers & packaging reduction

MAIN ACTIONS ALREADY IN PLACE:

- Mutualization of facilities and equipment of FIAC / Paris photo (reduction of semi-trailer transport of 3800km/year and reduction of waste)
- Many providers already engaged in an eco-friendly approach (ISO 20121 standard ...)
- Reuse of materials, service life of FIAC / PP partitions (10 years)

IN PARIS DURING PARIS PHOTO

Discover the exhibitions and collections of our partner institutions and galleries throughout Paris during Paris Photo week!

LE BAL

SIGMAR POLKE'S PHOTOGRAPHIC INFAMIES
12 SEP - 22 DEC 2019

BIBLIOTHÈQUE NATIONALE DE FRANCE

DENIS BRIHAT - PHOTOGRAPHIES : DE LA
NATURE DES CHOSES
7 OCT - 8 DEC 2019

CENTRE CULTUREL CANADIEN

PHOTOGRAPHIC ART PUBLISHING IN THE
DIGITAL AGE
8 NOV 2019 - 18H30
DOMINIQUE BLAIN - DÉPLACEMENTS
27 SEP 2019 - 14 JAN 2020

CENTRE CULTUREL IRLANDAIS

ROSEANNE LYNCH
8 NOV - 20 DEC 2019

CENTRE CULTUREL SUISSE

SWISS PHOTO BOOKS
8 - 24 NOV 2019
PLAYS AND RULES
7 NOV 2019 - 8PM
BATIR À HAUTEUR D'HOMMES, FERNAND
POUILLON ET L'ALGERIE
9 NOV 2019 - 5PM

CENTRE PHOTOGRAPHIQUE D'ÎLE DE FRANCE

REINVENTING CALAIS
5 OCT - 22 DEC 2019

CENTRE POMPIDOU

SÉBASTIEN LIFSHITZ - THE ENDLESS
INVENTORY
4 OCT - 11 NOV 2019
BRUNO SERRALONGUE. L'AGENCE FRANCE
PRESSE. LES HABITANTS : CALAIS -
TESTIMONIES FROM THE « JUNGLE »
16 OCT 2019 - MI FEV 2020
PERMANENT DISPLAY
Free access to permanent display only

CENTRE TCHÈQUE DE PARIS

SO MUCH, SO LITTLE
6 - 29 NOV 2019

LA CHAPELLE

JOËL-PETER WITKIN: MYTHOLOGIES OF GODS
AND MEN
14 SEP 2019 - 26 JAN 2020

LA CINÉMATHEQUE FRANÇAISE

VAMPIRES
9 OCT 2019 - 19 JAN 2020

ESPACE MUSÉE D'ADP

FRANK HORVAT - LA TRAVERSÉE DE PARIS
1 NOV 2019 - 30 APRIL 2020

FONDATION CARTIER POUR L'ART

CONTEMPORAIN
TREES
12 JUIL - 10 NOV 2019

FONDATION HENRI CARTIER-BRESSON

HENRI CARTIER-BRESSON - CHINA (1948 -
1958)
15 OCT 2019 - 2 FEB 2020

FONDATION LE CORBUSIER

LE CORBUSIER AT 24 NC: SPACE FOR LIVING,
A SPACE FOR CREATION
4 NOV 2019 - 4 FEB 2020

FONDATION LOUIS VUITTON

CHARLOTTE PERRIAND
2 OCT 2019 - 24 FEB 2020

FONDATION DES ARTISTES

ÉTIENNE ROBIAL
5 SEP - 15 DEC 2019
VANNI TEALDI (MAISON NATIONALE DES
ARTISTES)
5 SEP - 24 NOV 2019

FRAC ILE-DE-FRANCE / LE PLATEAU

FONCTEUR D'OUBLI
19 SEP - 8 DEC 2019

GALERIE MICHEL JOURNIAC

LES IMAGES MORCELÉES.
PHOTOGRAPHIES ET VIDÉOS FÉMINISTES EN
FRANCE DANS LES ANNÉES 1970
5 NOV - 13 DEC 2019

GESTE PARIS

LA VÉRITÉ DÉGUISÉE
1 - 30 NOV

GOETHE-INSTITUT

ICI ET LÀ-BAS
7 NOV - 12 JAN 2020

GRAND PALAIS

HENRI TOULOUSE-LAUTREC - RÉSOLUMENT
MODERNE
9 OCT 2019 - 24 JAN 2020

HALLE SAINT PIERRE

THE WORLD ACCORDING TO ROGER BALLEN
7 SEP 2019 - 31 JULY 2020

INSTITUT CULTUREL DU MEXIQUE
UNRAVELED BOOKS: LORENA VELÁZQUEZ
7 NOV 2019 - 31 JAN 2020

INSTITUT DU MONDE ARABE
LEBANON: REALITIES AND FICTIONS
11 SEP - 24 NOV 2019

JEU DE PAUME
PETER HUJAR - SPEED OF LIFE
ZINEB SEDIRA
15 OCT 2019 - 19 JAN 2020

LAFAYETTE ANTICIPATIONS
KATINKA BOCK - TUMULTE À HIGIENOPOLIS
10 OCT 2019 - 6 JAN 2020

MAISON DE L'AMÉRIQUE LATINE
MIGUEL ROTHSCHILD - THE SPECTRE
15 OCT 2019 - 10 JAN 2020

MAISON EUROPÉENNE DE LA PHOTOGRAPHIE
CARTE BLANCHE TO HASSAN HAJJAJ
11 SEP - 17 NOV 2019

MAISON ROBERT DOISNEAU
QUI EST NOUS ?
4 OCT - 10 NOV 2019

MÉMORIAL DE LA SHOAH
25TH COMMEMORATION OF THE TUTSI GENOCIDE
IN RWANDA
4 APR - 17 NOV 2019

MUSÉE BOURDELLE
BACK SIDE FASHION FROM BEHIND
5 JULY - 17 NOV 2019

MUSÉE CLEMENCEAU
PERMANENT DISPLAY

MUSÉE D'ART ET D'HISTOIRE DU JUDAÏSME
ADOLFO KAMINSKI - FORGER AND
PHOTOGRAPHER
23 MAY - 8 DEC 2019

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS
HANS HARTUNG - LA FABRIQUE DU GESTE
11 OCT 2019 - 1 MAR 2020

MUSÉE DE L'HOMME
SEBASTIÃO SALGADO - DECLARATIONS
12 JAN - 11 NOV 2019

MUSÉE DES ARTS ASIATIQUES- GUIMET
L'INDE AU MIROIR DES PHOTOGRAPHES
6 NOV 2019 - 17 FEB 2020

MUSÉE D'ORSAY
DEGAS À L'OPERA
24 SEP 2019 - 19 JAN 2020

MUSÉE DU SERVICE DE SANTÉ DES ARMÉES
RAYMOND DEPARDON: 1962-1963, MILITARY
PHOTOGRAPHER
1 OCT 2019 - 30 JAN 2020

MUSÉE NATIONAL DE L'HISTOIRE DE
L'IMMIGRATION
PARIS - LONDRES. MUSIC MIGRATIONS (1962-
1989)
12 MAR 2019 - 5 JAN 2020

MUSÉE NATIONAL PICASSO PARIS
PICASSO - TABLEAUX MAGIQUES
1 OCT 2019 - 23 FEB 2020

MUSÉE RODIN
BARBARA HEPWORTH
4 NOV 2019 - 22 MAR 2020

MUSÉE YVES SAINT LAURENT PARIS
NEW DISPLAY OF THE COLLECTIONS
12 FEB - 31 DEC 2019

PALAIS DE TOKYO
FUTUR, ANCIEN, FUGITIF
16 OCT 2019 - 5 JAN 2020

PETIT PALAIS
YAN PEI-MING / COURBET - CORPS-À-CORPS
12 OCT 2019 - 19 JAN 2020

SORBONNE ART GALLERY
ORLAN - "CRYING WOMEN ARE ANGRY"
BY WOMAN WITH HEAD(S)
FROM MONDAY 4 NOV

PARTNER INSTITUTIONS

The Paris Photo team warmly thanks the public and private institutions, which each year present a photographic program, helping to make Paris Photo Week a unique event for this medium.

Throughout the year, Paris Photo maintains a special relationship with directors, curators, artists, communication directors to exchange and work hand in hand for the promotion of photography and those working in the field. The VIP program and its privileged visits would not exist without the involvement and the fantastic proposals imagined together.

ACADEMIE DES BEAUX-ARTS
LE BAL
BIBLIOTHEQUE NATIONALE DE FRANCE (MITTERRAND)
CENTRE CULTUREL CANADIEN
CENTRE CULTUREL IRLANDAIS
CENTRE CULTUREL SUISSE
CENTRE PHOTOGRAPHIQUE D'ÎLE-DE-FRANCE
CENTRE POMPIDOU
CENTRE TCHEQUE DE PARIS
LA CHAPELLE
LA CINEMATHEQUE FRANÇAISE
ESPACE MUSÉE D'ADP
FONDATION CARTIER POUR L'ART CONTEMPORAIN
FONDATION HENRI CARTIER-BRESSON
FONDATION LE CORBUSIER
FONDATION LOUIS VUITTON
FONDATION DES ARTISTES
FRAC ILE-DE-FRANCE / LE PLATEAU
GALERIE MICHEL JOURNIAC
GESTE PARIS
GOETHE-INSTITUT
GRAND PALAIS
HALLE SAINT PIERRE
INSTITUT CULTUREL DU MEXIQUE
INSTITUT DU MONDE ARABE
JEU DE PAUME
LAFAYETTE ANTICIPATIONS
MAISON DE L'AMERIQUE LATINE
MAISON EUROPEENNE DE LA PHOTOGRAPHIE
MAISON ROBERT DOISNEAU
MEMORIAL DE LA SHOAH
MUSEE BOURDELLE
MUSEE CARNAVALET
MUSEE CLEMENCEAU
MUSEE D'ART ET D'HISTOIRE DU JUDAÏSME
MUSEE D'ART MODERNE DE LA VILLE DE PARIS
MUSEE DE L'HOMME
MUSEE DES ARTS ASIATIQUES- GUIMET
MUSEE D'ORSAY
MUSEE DU SERVICE DE SANTE DES ARMEES
MUSEE NATIONAL DE L'HISTOIRE DE L'IMMIGRATION
MUSEE NATIONAL PICASSO PARIS
MUSEE RODIN
MUSEE YVES SAINT LAURENT PARIS
PALAIS DE TOKYO
PETIT PALAIS
SORBONNE ART GALLERY

PARIS PHOTO PARTNERS

PARIS PHOTO THANKS ITS PARTNERS FOR THEIR ENGAGEMENT IN FAVOR OF PHOTOGRAPHY AND THEIR SUPPORT OF PARIS PHOTO.

OFFICIAL PARTNERS

J.P. MORGAN

Collective Identity exhibition

Partner of the Private Collection Fondation A Stichting - Brussels

BMW

Emeric Lhuisset - L'autre rive exhibition

Partner of the Paris Photo VIP program

ASSOCIATE PARTNERS

HUAWEI

NEXT-IMAGE Awards

PERNOD RICARD

Stéphane Lavoué x Pernod Ricard - Seriously Convivial exhibition

PARTNERS

LOUIS VUITTON

Louis Vuitton City Guide

THE NEW YORK TIMES

Carbon's Casualties exhibition

AHO & SOLDAN PHOTO AND FILM FOUNDATION

Claire Aho - Heikki Aho - Björn Soldan exhibition

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Partner for the Paris Photo - Aperture Foundation PhotoBook Awards

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Partners for the programme *Carte Blanche - Students 2019*

THE EYES

programme *The Artist Talks*

FRANCE CULTURE

MEDIA PARTNERS

LCI

LE FIGARO MAGAZINE

RATP

WITH THE PARTICIPATION OF

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ARCTIC PAPER

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BMW ART & CULTURE.

OFFICIAL PARTNER OF PARIS PHOTO

"For BMW Group, agility, creativity and innovation are essential qualities, just as for photography. These values have made BMW France a natural partner of Paris Photo since 2003. The BMW Residency offers winners a place to express themselves freely and promotes the emergence of talents, who conduct an experimental project with excellent artistic, technical and pedagogic support. Every year we are proud to lend Residency winners exceptional visibility among professionals and the general public at Paris Photo." Vincent Salimon, President of the BMW Group France board of directors.

BMW Group: a committed patron of contemporary creation for over 45 years.

BMW France's engagement is part of a patronage programme initiated over 45 years ago by BMW Group. Every year, BMW group supports more than 100 artistic and cultural projects around the world. By supporting contemporary arts, music, architecture and design, BMW Group contributes on a daily basis to the dissemination of art, making it accessible to the widest possible audience.

The BMW Residency.

The cultural engagement of BMW France has a focus on photography through the BMW Residency, founded in 2011 and held at the Gobelins School of Visual Arts. This sponsorship aims to develop the creative agility of young talents and allows one emerging photographer to conduct a project during a three-month residency, under the artistic leadership of François Cheval. Chosen by a jury of renowned figures from the world of photography following a call for applications, the winner has the opportunity to explore new fields of reflection.

In addition to a scholarship and funded accommodation, the artist's work is exhibited at the Rencontres d'Arles, Paris Photo and in a book co-published by BMW and Editions Trocadéro.

For Paris Photo, BMW Art & Culture is exhibiting "L'autre rive" by Emeric Lhuisset, the 2018 winner of the BMW Residency, and will present the first images by Lewis Bush, currently in residency at Les Gobelins.

MÉDIA

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J.P.Morgan

OFFICIAL PARTNER OF PARIS PHOTO FOR THE NINTH CONSECUTIVE YEAR

J.P. Morgan Private Bank is delighted to be the official partner to Paris Photo for a ninth consecutive year, showcasing significant works from the JPMorgan Chase Art Collection, which this year celebrates its 60th anniversary. The exhibition, collaboratively curated by the JPMorgan Chase Art Collection team, reflects the Collection's long-time focus on diverse and international works.

This year's exhibit, *Collective Identity*, features iconic photographs, as well as recent acquisitions by artists from Africa, Asia, Europe, the Middle East and the Americas. In keeping with Paris Photo's emphasis on emerging artists, the firm selected works that were acquired while the artists' career or recognition was emerging. The works presented engage with and transform the genre of portraiture in a variety of media and techniques. Photographing themselves and others, the artists construct, observe and document people and their environments, ranging from direct realism to abstracted and conceptual representations.

Featured artists include: James Barnor, Carolle Benitah, Alexandra Colmenares Cossio, Neil Goldberg, Myra Greene, Lyle Ashton Harris, Gabriela Iturbide, Ayana V. Jackson, Annette Lemieux, Jonas Mekas, Kyle Meyer, Zanele Muholi, Robert Mapplethorpe, Shirin Neshat, Katherine Simón Reynolds, Andres Serrano, Cindy Sherman, Ryudai Takano, Wolfgang Tillmans.

"We are thrilled to return to Paris Photo again to share selected works in this special exhibition. A corporate art collection is by nature the vision of many, so we thought it fitting this year to collectively curate an exhibition reflecting the diversity of voices and visions on our team, as well as those who came before us. It's particularly exciting to present recent acquisitions alongside works that have been in the collection for decades. Bringing these works together in Paris, in this spectacular venue, invites new dialogues and fresh eyes." (Charlotte Eyerman, Director and Chief Curator, JPMorgan Chase Art Collection)

About the JPMorgan Chase Art Collection

Founded by David Rockefeller in 1959, the JPMorgan Chase Art Collection and *Art at Work* program emphasize emerging, developing and under-recognized artists. The Art Collection's strengths in Modern and Contemporary art are complemented by legacy collections that lend an encyclopedic element across cultures and chronology.

The Collection celebrates 60 years in 2019, making it one of the oldest and most established corporate art collections in the world.

About J.P. Morgan Private Bank

J.P. Morgan Private Bank is a global financial leader providing advice and customized solutions to wealthy individuals and their families. The firm leverages its broad capabilities in investing, estate and succession planning, family governance, family office management, philanthropy, credit, and special advisory services to help our clients advance toward their own particular goals. For more than 150 years, the Private Bank's comprehensive and integrated approach, commitment to innovation and integrity, and focus on client service have made J.P. Morgan the advisor of choice to those of significant wealth around the world.

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HUAWEI NEXT-IMAGE Awards

As an important component of Huawei's Next-Image Plan started in 2017, the annual Next-Image Awards, is committed to explore possibilities for a new generation of visual culture together with mobile phone users worldwide. The "Next" in Next-Image refers to the next generation of photographers using the next generation of tools to create and spread the next generation of visual content - all with new forms of interaction and feedback. The "Image" part of the name refers to both static imagery and new forms of dynamic visual expression.

Huawei has proposed the "Next Image" concept not only to highlight the many years of innovative spirit it has brought to the field of visual expression, but also to create a new word that conveys its insight into what it believes is growing into a new school of photography. Owing to the rapid advancement of smartphone camera capabilities and the power of images in today's global social media trends, mobile photography is flourishing. New types of content and new ways to share their work allow photographers to attract larger, more global audiences. Following from Huawei's innovation interpretation of modern photography, the Next-Image Awards embody the brand's commitment to providing high-quality tools that make work of this new generation of artists possible.

MEDIA CONTACT

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Pernod Ricard, the world's n°2 in wines and spirits was created in 1975 by the merger of Ricard and Pernod. For the past 40 years, Pernod Ricard has been promoting its signature, "Créateurs de convivialité", around the world through its iconic international brands.

Perpetuating its founder Paul Ricard's legacy, for he was an unwavering supporter of artists, Pernod Ricard has been offering them each year since 1975 the opportunity to take over the cover of the Group's annual report with an "carte blanche" artistic campaign. Since 2010, Pernod Ricard has focused on contemporary photography in order to put center stage those who make the Group what it is today: its employees, who become models for a day. After Marcos Lopez, Denis Rouvre, Eugenio Recuenco, Olaf Breuning, Vee Speers, Li Wei and Omar Victor Diop, Martin Schoeller and Kourtney Roy, French photographer Stéphane Lavoué joins this incredible adventure to present « *Seriously Convivial* », his own interpretation of the Group's truest asset.

For Alexandre Ricard, Pernod Ricard's Chairman & CEO, "As this 10th Carte Blanche had to be unique, Stéphane Lavoué chose to use his lens to capture a series of encounters between real créateurs de convivialité - Pernod Ricard employees and individuals renowned for their ability to engage with the community in which they live. As convivialité is a profoundly universal and inclusive value, we travelled to nine countries to meet nine people who embody their communities and their cultures. Stéphane Lavoué's photographic instinct captured the raw and authentic beauty of these encounters."

Stéphane Lavoué, who brings a retro and colorful atmosphere to this series, says: "With this world tour, I had the opportunity to turn this succession of images into a personal photographic narrative. I was completely blown away by the magic of these moments. Everything should drive them apart, and yet something emerges from each encounter."

For the fifth year, Pernod Ricard will exhibit the result of this photographic campaign at the Paris Photo Fair.

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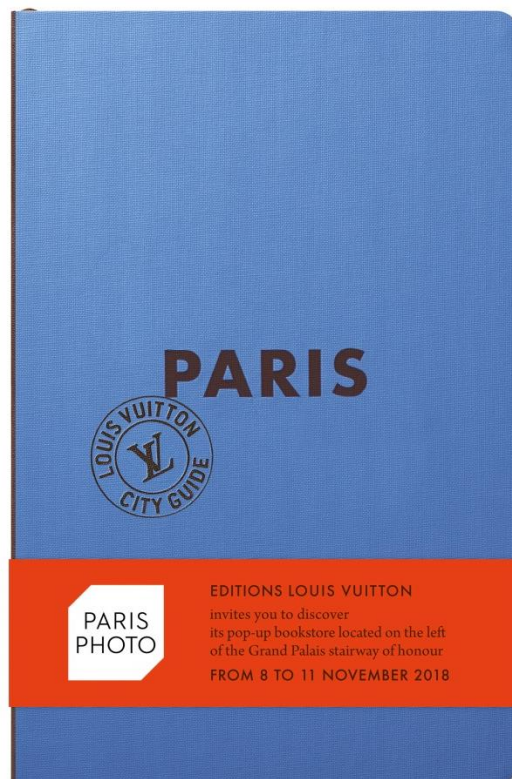
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Both mirroring trends and setting the standard, with great attention to cosmopolitan transformation, the Louis Vuitton City Guide has explored the most magnetic metropolises for nearly twenty years. Today thirty cities have been revealed through unexpected perspectives on fashion, design, well-being, contemporary art, gastronomy and culture. In Paris and elsewhere, talented journalists and writers from diverse backgrounds provide their uniquely subjective vision, a discerning trail from the finest hotels to the best restaurants, from the hippest fashion addresses to venues showcasing art. Original photographs illustrate the Louis Vuitton City Guide, a vision entrusted to the photography collective Tendance Floue, who reinforce the singulier point of view represented in these tomes. Discover the complete Éditions Louis Vuitton catalogue in its pop-up bookstore located on the left of the Grand Palais staircase of honour, from 8 to 11 November.

On the occasion of the 2018 edition of Paris Photo, the digital version of the Paris City Guide is available for free on the App Store.





ESTÉE LAUDER PINK RIBBON PHOTO AWARD

Since its first edition in 2012, the mission of the Estée Lauder Pink Ribbon Photo Award is to mobilise the public to raise awareness for the fight against breast cancer, through the campaign held each autumn, in France, by the non-profit organization, Le Cancer du Sein, Parlons !. Each year, hundreds of contributions are received from every region in France. True to its anchorage in all layers of society, the contest is open to all photographers, amateurs and professionals alike. For the second year, Paris Photo welcomes the finalists and laureates of the Estée Lauder Pink Ribbon Photo Award for an exhibition and the announcement of the winners of the Jury Prize and the Téva Public Prize.

For more information: pinkribbonaward.fr
To make a donation: cancerdusein.org



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As a central actor of cultural life, France Culture examines a broad spectrum of ideas, opinions and diffuses a diversity of original productions via news, current affairs, debates, insights, fiction and documentaries. France Cultural seeks to use varying media and the format best adapted whether radio, podcasts, Web or public events to give access to as many people as possible to French cultural life.

France Culture's focus on photography is through programs such as its serie of *Masterclasses* such as those with Jane Evelyn Atwood, Valérie Jouve, Annette Messager, Raymond Depardon, Agnès Varda, Marie Bovo; programs such as *Une vie, une oeuvre* and *Les Nuits de France Culture* as well as other broadcasts concentrating on photography throughout the year.

France Culture à Paris 93.5 / franculture.fr



LCI is France's pioneering rolling news channel. A TF1 group channel, it's available on Channel 26 in DTT. and is France's no.2 news channel based on audience ratings.

Unlike other news channels, LCI provides time to **debate** and **explain** the issues, and to allow a **diverse range of views** to be heard, delivering **news that makes sense.**

France's no.2 rolling news channel has kept up the momentum by signing up **high-profile names.**

Presenters such as **Pascale de la Tour du Pin** (the daily "La Matinale" breakfast show, 6.00am to 9.00am), **David Pujadas** ("24h Pujadas, l'info en questions", daily from 6pm to 8pm), **Audrey Crespo-Mara** ("Audrey&Co", 10am to midday), **Olivier Galzi** ("9h Galzi", 9am to 10am) and **Pascal Perri** (Perri Scope, 4pm to 5pm) help LCI deliver a rolling news offer to help everyone make up their own mind about what's in the news.

LCI stands for diversity: in the topics covered and points of view covered, and in formats and presenters.

From the outset, LCI has always supported major cultural events, and has an active partnering policy involving more than 50 events each year.

LE FIGARO magazine

Photography in the Dna Of The Figaro Group's Titles

Le Figaro Magazine was created in 1978 with, in the foundation of its editorial line, this desire to create a weekly magazine where the original image is the prime. Ever since then, the magazine provides words and images through the prism of his major reports, its portfolios on the great masters of photography or its three double-pages that open with majesty the journal with the rubric "Arrêts sur Images" [Stops on Images].

Photos that inform, photos that illuminate, photos that speak to the heart the universal language of emotion. Shots sometimes hard, often light or filled with humor, but that 'make the difference' because they understand the brutality and the tragedy of the time, as well as its moments of happiness and its ferments of progress.

Joining Paris Photo is for *Le Figaro Magazine* the opportunity to pay tribute to all these talented artists who bear witness to the world on the move. The galleries under the glass roof of the Grand Palais exhibit photographs that are not only beautiful or sensitive, but simply intelligent.

Photography also holds a central place in *Madame Figaro*. Throughout its history, the magazine collaborated with the greatest photographers of its time, for its fashion series, of course, but just as much for its reports on Society and Culture.

Photography has always been considered a sensitive instrument that helps to understand our times, the trends of society, the people. Even the famous fashion series have always been in tune with the times. In *Madame Figaro*, the photo is never a simple illustration. It must have the same strength as the writing. It gives the reader an aesthetic pleasure, but just as much help to decipher the world.

At *Madame Figaro*, we like to be talent scouts and we are attentive to all young emerging talents. Our mission is to help, inspire and carry our readers, but also the artists. That's why we have created, in collaboration with the Rencontres d'Arles, a Photography Prize that puts light on a woman photographer every year and helps her to realize her projects.

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All through the year, RATP operates a programme aiming to make its cultural offer available to the greatest possible number of people and thus enrich the time passengers spend travelling. With 12 million daily passengers, coming from all backgrounds, the Paris transport network represents a privileged showcase for this purpose.

RATP has been staging "La RATP invite" ("RATP invites") since 2013, giving photography pride of place in its facilities. This cultural fixture allows RATP to regularly exhibit work by photographers - from France or abroad, young talents or well-known artists from different periods - by displaying it on a massive scale in its facilities. Thanks to photography, a grass-roots art and a widely accessible form of artistic expression, RATP enriches passengers' travel experience even further by regularly offering them moments of surprise, discovery and exchange. This gives life to its signature "Demandez-nous la ville" ("ask us for the city") by creating still closer links with its passengers, beyond its role as a player in mobility.

After Harry Gruyaert (2015), Richard Avedon (2016), Yann Arthus-Bertrand (2017) and JR (2018) in particular, in 2019 RATP is showcasing Hassan Hajjaj in the "RATP invites" series.

MEDIA PARTNERS

PRESS BOOTHS

ARTPRESS - France
BEAUX ARTS MAGAZINE / LE QUOTIDIEN DE
L'ART - France
CAMERA AUSTRIA - Austria
DIAPHANES - Germany
DE L'AIR - France
FISHEYE - France
FOAM MAGAZINE - The Netherlands

GUP MAGAZINE - The Netherlands
HOTSHOE - United-Kingdom
L'OFFICIEL ART - France
LE JOURNAL DES ARTS / L'ŒIL - France
THE ART NEWSPAPER - France
THE EYES - France
PHOTO MAGAZINE - France

PARTNERS

1000 WORDS MAGAZINE - United-Kingdom
AESTHETICA - United-Kingdom
APERTURE - United-States
ART IN AMERICA - United-States
ART REVIEW - United-Kingdom
ARTAÏS - France
ARTFACTS.NET - United-Kingdom
ARTPRESS - France
BEAUX-ARTS MAGAZINE - France
BFM BUSINESS - France
BRITISH JOURNAL OF PHOTOGRAPHY -
United-Kingdom
CAMERA AUSTRIA - Austria
CNEWS - France
DE L'AIR - France
DIAPHANES - Germany
EIKON - Austria
ELEPHANT - The Netherlands
ESSE - Canada
FISHEYE - France
FLASH ART INTERNATIONAL - Italy
FOAM - The Netherlands
FRANCE CULTURE - France
GUP MAGAZINE - The Netherlands
HOTSHOE - United-Kingdom
IDEAT - France
LE JOURNAL DES ARTS - France
KONBINI - France
LA GAZETTE DROUOT - France

LCI - France
LE BONBON - France
LE FIGARO - France
LE QUOTIDIEN DE L'ART - France
LES INROCKS - France
L'EVENTAIL - Belgium
L'OBS - France
L'OFFICIEL ART - France
L'ŒIL - France
MAGAZINE - France
METROPOLITAN EUROSTAR - Royaume-Uni
MONOPOL - Germany
MOUSSE - Italy
NUMÉRO - France
OCULA - China
PHOTO MAGAZINE - France
PHOTOGRAPH - United-States
PHOTONEWS - Germany
POLKA MAGAZINE - France
RATP - France
SLASH - France
SLEEK - Germany
THE ART NEWSPAPER FRANCE - France
THE EYES - France
THE NEW YORK TIMES - United-States
THE WALL STREET JOURNAL - United-
States
VANITY FAIR - France
VIVRE CÔTÉ PARIS - France
WIDEWALLS - United-Kingdom

Subject To Modification

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Paris Photo thanks its partners for their support and engagement to photography:

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HEMERIA
LIVRES PHOTO D'EXCEPTION
EXCEPTIONAL PHOTO BOOKS



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PRACTICAL INFORMATION

HOURS

6 NOV OPENING (upon invitation only)
 PRESS OPENING 3pm-9pm
7 - 10 NOV PUBLIC OPENING 12noon-8pm (7pm Sunday)

ACCESS

GRAND PALAIS
Avenue Winston Churchill 75008 Paris
Metro - Champs-Élysées-Clemenceau

ON-LINE SHOP

Prepare your visite, tickets, catalogues, and guides tours can be booked in advance via our online site: www.parisphoto.com

30 € ENTRY TICKET
32 € ENTRY TICKET Week-End
25 € ENTRY TICKET AFTER WORK 6pm to closing (Sunday 5pm to closing)
47 € Pack ENTRY TICKET (excluding Week-End) + CATALOGUE 2018
15 € STUDENT ENTRY TICKET
FREE entry pour les - 12 ans
Paris Photo est accessible aux personnes à mobilité réduite. Les accompagnateurs peuvent rentrer gratuitement.
€ 25 Fair Catalogue 2019
€ 30 Fair Catalogue 2019 + Tote Bag

TICKETS PREMIUM & CORPORATE

180 € PREMIUM CARD
60 € PRIVILEGE CARD
1375 € CORPORATE PACK
85 € PROFESSIONAL PASS (Reserved for art professionals)
360 € GUIDED TOURS
For more information and to reserve your pass:
<https://shop.parisphoto.com/billetterie-professionnels/articles/billets.htm>

COMPLIMENTARY GUIDED TOURS OF THE FAIR IN PARTNERSHIP WITH HUAWEI

In partnership with Huawei, free guided tours of Paris Photo will be offered to the fairgoers by Artstorming, from Wednesday, November 6th to Sunday, November, 10th. Offered in French and in English by Artstorming agency guides, the tours will bring the audiences new perspectives on the Fair. A Paris Photo ticket must be purchased separately to benefit from the free guided tours. Reservations are available on Paris Photo website: www.parisphoto.com/en/shop/

FOLLOW PARIS PHOTO ON-LINE

www.parisphoto.com

The AGENDA - Events and openings from our partner galleries and institutions all-year-long and all around the world: agenda.parisphoto.com
The INTERVIEWS with leading artists working in photography:
www.parisphoto.com/fr/interviews
The GLOSSARY of photographic techniques is created in partnership with ARCP: www.parisphoto.com/fr/glossaire

Facebook / Twitter / Instagram
#parisphotofair @ParisPhotoFair

PRESS INFORMATION

ONLINE PRESS ROOM

press.parisphoto.com

PRESS ACCREDITATION

To gain access to Paris Photo at the Grand Palais, you must have a valid press card or a confirmation of press accreditation delivered from our press agency. Press accreditation is reserved solely to journalists reporting on Paris Photo. Please request press accreditation via the form available in our online Press Room before Monday 4 November.

PRESS ACCESS

For entry to Paris Photo at the Grand Palais, you must present your press card and a confirmation of accreditation delivered by the Paris Photo press agency, Brunswick Arts. Main entrance - Grand Palais Avenue Winston Churchill - 75008 Paris

PRESS MATERIALS

The following elements are available for download via the press section of the Paris Photo website: <http://press.parisphoto.com/home-fr/>

- Pre-Press Kit and Press Kit
- Press Releases
- Royalty-free images (access reserved to the press members - Ask for your codes online in the Press Space.

ADDITIONAL ELEMENTS AVAILABLE ON PARISPHOTO.COM:

- Official Programme and Fair Map
- Latest updates for the Platform programme and the Book Signing Sessions
- Gallery and Art Book Dealer mini-sites

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SAVE THE DATE - 2020

PARIS PHOTO NEW YORK - 2-5 APRIL 2020 (1 April by invitation Only)

PARIS PHOTO PARIS - 12-15 NOVEMBER 2020 (11 November by invitation Only)

PRESS AGENCY - PARIS PHOTO NEW YORK

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