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PARIS PHOTO

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"IN PARIS DURING PARIS PHOTO" PROGRAMME

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EDITORIAL

We are delighted to welcome you to the 22nd edition of Paris Photo, in the Grand Palais.

This year, the photographic offer at the Fair is both rich and diverse with 167 galleries and 31 international publishers in the nave, 14 series, large format and installation projects showcased in PRISMES on the upper floor, the Film sector at mk2 Grand Palais, and *Curiosa*, a new curated sector that will present an in-depth look at a specific topic or theme in photography. This year, *Curiosa* will question relations to the body and eroticism.

In addition to the galleries and publishers, we invite you to discover this year an eclectic artistic program, featuring the mischievous and poetic private collection of Californian Nion McEvoy, the JPMorgan Chase Art Collection, encompassing 150 years of photographic history, the exhibition of Baptiste Rabichon, laureate of the BMW Residency, as well as the exhibitions of our partners. Don't miss the Paris Photo - Aperture Foundation PhotoBook Awards, the Platform conversations and *Artist Talks* bringing together renowned figures in the field, numerous artist signature sessions, the laureates of the 2018 Carte Blanche Students, and *Elles X Paris Photo*, an initiative of the French Ministry of Culture and Paris Photo honoring women artists through a parcours highlighting selected artworks at the fair and in institutions throughout Paris.

Finally, featured in our *In Paris During Paris Photo* program, find our selection of the best photography-based exhibitions throughout the city during fair week. Paris Photo maintains privileged relations with the world's leading museums and collections all-year-long with the latest events listed at www.agenda.parisphoto.com.

We look forward to welcoming you from November 7th (from 3pm for the press) through the 11th and to sharing in your discoveries - an exciting week for the medium and those passionate about art.

Florence Bourgeois
Director, Paris Photo

Christoph Wiesner
Artistic Director, Paris Photo

2018 OFFICIAL FAIR IMAGE



MICKALENE THOMAS

Calder Series #2 - Color photograph

110,5 x 90 x 6 cm - © Mickalene Thomas. Courtesy of the artist and Galerie
Nathalie Obadia, Paris / Brussels

EXHIBITOR LIST

For the 22nd edition of Paris Photo, 197 exhibitors from 38 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

Curated sectors

- PRISMES Sector (Located in the Salon d'Honneur on the upper floor)
- Curiosa Sector (Located in the under the Balcony of the Salon d'Honneur)
- Film Sector (Located in the Grand Palais mk2 cinema)

GALLERIES - MAIN / PRISMES / CURIOSA / FILM SECTORS

127 Marrakech*	DANIEL BLAU Munich
ACB Budapest	DANZIGER New York
AKIO NAGASAWA Tokyo	DU JOUR AGNÈS B. Paris
ANHAVA Helsinki*	EAST WING Doha
ANITA BECKERS Frankfurt-am-Main	EDWYNN HOUK New York / Zurich
ART+TEXT Budapest*	ENRICO ASTUNI Bologna*
ASYMETRIA Warsaw	ERIC DUPONT Paris
ATLAS London	ESTHER WOERDEHOFF Paris
AUGUSTA EDWARDS London	ETHERTON Tucson
BARIL Cluj-Napoca*	FELDBUSCH WIESNER RUDOLPH Berlin
BAUDOIN LEBON Paris	FIFTY ONE Antwerp
BENDANA PINEL Paris	FISHEYE Paris*
BENE TASCHEN Köln	FLOWERS London / New York
BENRUBI New York	FRAENKEL San Francisco
BERNHARD Zurich*	FRANÇOISE PAVIOT Paris
BERTRAND GRIMONT Paris	FRANK ELBAZ Paris / Dallas*
BINOME Paris	GAGOSIAN New York / Beverly Hills /
BRAVERMAN Tel Aviv*	San Francisco / London / Paris / Roma
BRUCE SILVERSTEIN New York	/ Athens / Geneva / Hong Kong
BRYCE WOLKOWITZ New York	GILLES PEYROULET & CIE Paris
CAMERA OBSCURA Paris	GITTERMAN New York
CAMERA WORK Berlin	GOODMAN Johannesburg / Cape Town*
CARLIER GEBAUER Berlin	GRÉGORY LEROY Paris
CARLOS CARVALHO Lisbon	HACKELBURY London*
CAROLINE SMULDERS Paris	HAMILTONS London
CASEMORE KIRKEBY San Francisco*	HANS P. KRAUS JR. New York
CATHARINE CLARK San Francisco	HENRIQUE FARIA New York / Buenos
CATINCA TABACARU New York / Harare *	Aires
CÉCILE FAKHOURY Abidjan*	HOWARD GREENBERG New York
CHARLES ISAACS New York	HUXLEY-PARLOUR London*
CHRISTOPHE GAILLARD Paris	IBASHO Antwerp*
CHRISTOPHE GUYE Zurich	IN CAMERA Paris
CIPA Beijing*	INDA Budapest*
CLÉMENTINE DE LA FÉRONNIÈRE Paris*	IN SITU Paris*
COMPANY New York*	INVISIBLE EXPORTS New-York*
CONTRASTO Milan	JACKSON Atlanta
CRONE Vienna	JAMES HYMAN London

JEAN-KENTA GAUTHIER Paris
JHB New York*
JOAN PRATS Barcelone
JOHANNES FABER Vienna
JORGE MARA - LA RUCHE Buenos Aires
JUANA DE AIZPURU Madrid
JULIAN SANDER Köln
KARSTEN GREVE Paris / Köln / St.
Moritz
KEITH DE LELLIS New York*
KICKEN Berlin
KLEMM'S Berlin
KUCKEI + KUCKEI Berlin*
L'AGENCE À PARIS Paris*
LE RÉVERBÈRE Lyon
LELONG & CO Paris
LES DOUCHES Paris
LES FILLES DU CALVAIRE Paris
LIA RUMMA Milano / Napoli
LOKAL_30 Warsaw*
LOOCK Berlin
LOUISE ALEXANDER Porto Cervo
LUISOTTI Santa Monica
LUME São Paulo*
LUMIÈRE DES ROSES Montreuil
LUNN Paris*
M97 Shanghai
MAGDA DANYSZ Paris*
MAGNIN-A Paris
MAGNUM Paris
MARC SELWYN Beverly Hills*
MARTIN ASBÆK Copenhagen
MAUBERT Paris
MELANIE RIO FLUENCY Nantes
MEM Tokyo
METRONOM Modena*
MICHAEL HOPPEN London
MIRANDA Paris*
MIYAKO YOSHINAGA New York
NAILYA ALEXANDER New York
NAP Tokyo
NATHALIE OBADIA Paris / Brussels
NIKOLAUS RUZICKA Salzburg*
NORDENHAKÉ Berlin
ODILE OUIZEMAN Paris
ONLY PHOTOGRAPHY Berlin
OVER THE INFLUENCE Los Angeles / Hong
Kong*
PACE/MACGILL New York
PACI Brescia / Porto Cervo
PARIS-BEIJING Paris
PARROTTA Köln
PARTICULIÈRE / FOUCHER-BIOUSSE Paris
/ Brussels
PATRICIA CONDE Mexico*
PETER FETTERMAN Santa Monica
PHOTO & CONTEMPORARY Turin
POLARIS Paris
POLKA Paris
PRISKA PASQUER Köln*
PROJECT 2.0 The Hague
PURDY HICKS London
RICHARD SALTOUN London
ROBERT HERSHKOWITZ Lindfield / London
ROBERT KOCH San Francisco
ROBERT MANN New York
ROBERT MORAT Berlin
ROCIOSANTACRUZ Barcelona
ROSEGALLERY Santa Monica*
RX Paris
SAGE Paris
SATOR Paris
SCHOOL OLIVIER CASTAING Paris
SILK ROAD Tehran
SIT DOWN Paris
SOPHIE SCHEIDECKER Paris
SPRINGER Berlin
STEINEK Vienna*
STEPHAN WITSCHI Zurich
STEPHEN DAITER Chicago
STEVEN KASHER New York
STEVENSON Cape Town / Johannesburg
SUZANNE TARASIEVE Paris
TAIK PERSONS Berlin
TAKA ISHII Tokyo / Paris / New York
TANIT Beirut / Munich
TEMPLON Paris / Brussels
THE THIRD GALLERY AYA Osaka*
THOMAS ZANDER Köln
TOLUCA Paris
TRAPÉZ Budapest
V1 Copenhagen
VAN DER GRINTEN Köln
VINTAGE Budapest
VU' Paris
XIPPAS Paris / Geneva / Montevideo
YANCEY RICHARDSON New York
YOSSI MILO New York
YUMIKO CHIBA Tokyo

*New exhibitors compared to 2017
Index 07 Sept. 2018
Subject to modification

PUBLISHERS & ART BOOK DEALERS - BOOK SECTOR

ACTES SUD Arles	KERBER Berlin
AKIO NAGASAWA Tokyo	KOMIYAMA Tokyo
ANDRÉ FRÈRE Marseille	L'ARTIERE Bologna / Paris*
APERTURE FOUNDATION New York	LE BEC EN L'AIR Marseille
BENRIDO Kyoto	LES YEUX OUVERTS Fontainebleau
BESSARD Paris	LIVRARIA MADALENA São Paulo
BOOKSHOP M Tokyo	MACK London
DAMIANI Bologne	PHOTOSYNTHÈSES Paris
DELPÏRE Paris	RADIUS Santa Fe*
DEWI LEWIS Stockport	RM Mexico
FILIGRANES Paris	STEIDL Gottingen
GOLIGA Tokyo	TASCHEN Paris
HARPER'S East Hampton	TBW Oakland*
HATJE CANTZ Berlin	TEXTUEL Paris
KAPH Beirut*	XAVIER BARRAL Paris
KEHRER Heidelberg	

*New exhibitors compared to 2017
Index 07 Sept. 2018
Subject to modification

KEY FIGURES

197 EXHIBITORS (ALL SECTORS)

4 new exhibitors compared to 2017 of which 26 first-ever participants
30 countries represented

167 GALLERIES (MAIN /PRISMES / CURIOSA / FILM SECTORS)

41 new galleries compared to 2017 of which 22 first-ever participants
28 countries represented:

Argentina, Austria, Belgium, Brazil, China, Ivory Coast, Denmark, Finland,
France, Germany, Hungary, Iran, Israel, Italy, Japan, Lebanon, Morocco,
South Africa, Mexico, South Africa, Netherlands, Poland, Portugal, Qatar,
Romania, United Kingdom, Switzerland

31% French (51 galleries)
20% North-American (34 galleries)
12% German (20 galleries)
7% British (11 galleries)
5% Asian (8 galleries)
3% Middle-Eastern (4 galleries)
3% African (4 galleries)
2% Latin American (3 galleries)

31 PUBLISHERS / ART BOOK DEALERS

4 first-ever participants

9 countries represented:

Germany, Brazil, United States, France, Italy, Japan, Lebanon, Mexico,
UK

Index 07 SEPT 2018
Subject to modification

SOLO & DUO SHOWS

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

29 SOLO SHOWS

Katalin Nador - ACB Budapest
Antti Laitinen - ANHAVA Helsinki*
G rard Rondeau - BAUDOIN LEBON Paris
Richard Mosse - CARLIER GEBAUER Berlin
Steve Kahn - CASEMORE KIRKEBY San Francisco*
Michel Journiac - CHRISTOPHE GAILLARD Paris
Erik Madigan Heck - CHRISTOPHE GUYE Zurich
Barbara Hammer - COMPANY New York*
James Nachtwey - CONTRASTO Milan
Erez Israeli - CRONE Vienna
Thorsten Brinkmann - FELDBUSH WIESNER RUDOLPH Berlin*
Ari Marcopoulos - FRANK ELBAZ Paris / Dallas*
David Goldblatt - GOODMAN Johannesburg / Cape Town*
William Wegman - HUXLEY-PARLOUR London*
Bastiaan Woudt - JACKSON Atlanta
Chargesheimer - JULIAN SANDER Koln
Lynn Davis - KARSTEN GREVE Paris / Koln / St Moritz
Barbara Probst - KUCKEI + KUCKEI Berlin*
Ugo Mulas - LIA RUMMA Milan / Naples
Guy Bourdin - LOUISE ALEXANDER Porto Cervo
Erwin Olaf - MAGDA DANYSZ Paris*
Silvana Reggiardo - MELANIE RIO FLUENCY Nantes
Yojiro Imasaka - MIYAKO YOSHINAGA New York
Axel H tte - NIKOLAUS RUZICKA Salzburg*
Ralph Gibson - PACI Brescia / Porto Cervo
Jorma Puranen - PURDY HICKS London
Evangelia Kranioti - SATOR Paris
Stephan Gladieu - SCHOOL OLIVIER CASTAING Paris
Joan Lyons - STEVEN KASHER New York

11 DUO SHOWS

Guy Martin | Simon Norfolk - BENRUBI New York
Felix Doppert | Marie-Jo Lafontaine - CAROLINE SMULDERS Paris
Fran ois-Xavier Gbr  | Yo-Yo Gonthier - CECILE FAKHOURY Abidjan*
Cortis & Sonderegger | C dric Delsaux - EAST WING Doha
Jan Groover | Viktoria Binschtok - KLEMM'S Berlin
Shosuke Sekioka | Yoho Tsuda - MEM Tokyo
Timm Rautert | Clare Strand - PARROTTA Koln
Matthias Bruggmann | Louis Heilbronn - POLARIS Paris
Denis Rouvre | Danielle Van Zadelhoff - PROJECT 2.0 The Hague
Aya Jun Abe | Asako Narahashi - THE THIRD GALLERY AYA Osaka*
Asger Carlsen | Peter Funch - V1 Copenhagen

*New exhibitors compared to 2017
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SOLO SHOWS

KATALIN NÁDOR

Born in Budapest, Hungary, in 1938; died in Pécs, Hungary, in 2018

ACB Budapest

ACB presents a selection of Katalin Nádor's photographs from the late 1960's and 1970's. Nádor (Budapest, 1938 - Pécs, 2018) was a photographer based in Pécs, Hungary, where she became acquainted with the Pécs Workshop members (Ferenc Ficzek, Károly Hopp-Halász, Károly Kismányoky, Sándor Pinczehelyi and Kálmán Szijártó). Working as a museum photographer between 1961 and the 1990s in the Janus Pannonius Museum in Pécs, her practice embraced her museum duties - documenting exhibition openings, archival works, studio visits, and realizing artwork reproductions - as well as a regular collaboration with the Pécs Workshop, which inspired her to experiment and develop a consistent, mainly abstract practice characterized by a singular permeability between different categories of photography. Influenced by Ferenc Lantos, the master of the Pécs Workshop members' geometric program and in contact with the spectrum of their artistic practice ranging from early geometric works and land art actions to conceptual photography and performance, Katalin Nádor developed a unique body of works which resonates, in its aesthetics, with the organic abstraction and bio romantic approach of György Kepes' and László Moholy-Nagy's photographic oeuvre as well as, in its permeability and playfulness, with the spirit of the Bauhaus, deeply embedded in the city of Pécs. She used photographic enlargement, folding, superposition, juxtaposition and light to make the photographed element, as well as the process of creation of her photographs unrecognizable.

ACB's presentation aims to shed light on an oeuvre developed in the shadow and in humility, still largely unknown and undervalued despite its sensitivity and quality.

-

ANTTI LAITINEN

Born in Raahe, Finland, in 1975; lives and works in Finland

ANHAVA Helsinki*

Looking at Antti Laitinen's (b. 1975 in Finland) photographs, videos and installations, one can sense the physical labour behind them: the hours of digging and chopping, moving, building and reorganizing. Laitinen's works are often recordings of his actions and performances, in which he tests the limits of his physical endurance. Reflecting his uncompromising attitude towards both physical work and the artistic process and content, his carefully manufactured artworks often look into the relationship of man and nature and the concepts of natural and artificial.

In the video piece titled *Marionette*, the viewer confronts a leafless bird cherry tree on the edge of a field, with strings tied to its branches. The strings extend to the left edge of the image, where someone or something that is cropped out of the picture is drawing on them to make the branches move. The tree, lit in the dark evening, moves back and forth as if giving a small performance to the viewer. This work combines many things typical of Laitinen's art: a process involving a great deal of work combined with an act of seemingly light character, performativity, a sincere and playful way of portraying the relationship of man and nature, and an engaging, direct and visually captivating manner of depiction.

In *Broken Landscape*, a photographic work, Laitinen has removed isolated parts from a tree trunk. The gaps among the branches are unnatural, with the tree appearing to hover in assembled form in a white winter landscape. The viewer's eye soon finds the metal frames constructed between the branches to maintain the shape of the tree. In keeping with the title of

the work, Laitinen is interested in making landscape images, 'to be broken a little bit'.

Antti Laitinen graduated from the Academy of Fine Arts in Helsinki in 2004. In 2013, Antti Laitinen and Terike Haapoja represented Finland at the Venice Biennale.

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GERARD RONDEAU

Born in Châlons-sur-Marne, France, in 1953; died in 2016

BAUDOIN LEBON Paris

Gérard Rondeau is well-known for his artist and writer portraits for *Le Monde* newspaper that he produced for over twenty years. Rondeau work is eclectic and another aspect of his work is presented at Paris Photo. Always precise, he develops curious, sensible, demanding and cultivated photographs, opposite to the idea of illustration. It's the rupture between movements, profusion that one can find in the photographs of his journeys. We have decided to highlight the calm, the suspended time, his reflection when in the Marne. Rondeau always knows how to choose the original angle, allowing avoiding the stereotypes of information photographs. He travels in a black and white world, taking endless paths, plays with the words, the shapes, and the silences; he assembles stories and renders suffering worlds. We will display this profusion between his life chronicles in Sarajevo during the siege, his missions with Médecins du Monde all over the world and his journey to Okinawa.

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RICHARD MOSSE

Born in Ireland, in 1980; lives and works in New York and Ireland

CARLIER | GEBAUER Berlin

For this year's edition of Paris Photo, carlier | gebauer will realize a solo presentation by the highly acclaimed Irish born photographer Richard Mosse (*1980), showing a selection of works from different series. The presentation starts off with "Breach", a series Mosse took during a trip to Iraq almost ten years ago: these extraordinary images show the imperial palaces of Saddam Hussein converted into temporary housing for the U.S. military. Mosse's idea behind the body of work was to reflect on history as a constant process of being written and rewritten, testified also by accidental monuments.

Once again, the subject of war and the construction of images depicting war led Mosse to use KODAK Aerochrome, a discontinued reconnaissance infrared film, which registers chlorophyll in live vegetation. Shot in the Democratic Republic of Congo Mosse's series "Infra" encompasses landscapes rendered into surreal prospects of pink and red as well as portraits of soldiers of the Congolese national army and of the opposed rebel factions. Richard Mosse's most recent body of work entitled "Incoming / The Castle" charts mass migration and human displacement unfolding across Europe, the Middle East and North Africa. For this series he used a military-grade camera designed for battlefield situational awareness and long-range border surveillance. The series confronts the viewer with the ways in which governments represent and view refugees.

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STEVE KAHN: *No Exit*

Born in Los Angeles, USA, in 1943; died in 2018

CASEMORE KIRKEBY San Francisco*

Casemore Kirkeby presents *No Exit*, a solo presentation examining the photography of Steve Kahn. Featuring selections from *The Hollywood Suites* body of work created in 1976, focusing on the interior studies, namely *Bound Doors*, this historic presentation includes a unique, large-scale mural created by re-assembled silver gelatin prints mounted on panels from

Kahn's conceptual *Door/Window Constructions* series (1978). Kahn was part of a generation of photographers coming out of Los Angeles in the 1970s that included Robert Heinecken, Ilene Segalove and Jerry McMillan, among others developing a conceptual approach to photography, breaking away from the pure documentary impulse toward an interest in how photographs create meaning. All of the works to be exhibited are original vintage gelatin prints created between 1976 and 1978. Steve Kahn will be the focus of a retrospective at The de Young Museum (San Francisco), opening September 2018.

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MICHEL JOURNIAC

Born in Paris, France, in 1935; died in 1995
CHRISTOPHE GAILLARD Paris

With Gina Pane, Michel Journiac is one of the major representatives of body art in France. He puts himself on stage to talk about the social inscription of the body, whether suffering or source of desire. For this "photographic action", he disguises himself as a woman and overwrites the typical day of a housewife, as well as the figures that she dreams to embody. The ritualized and banal gestures of housework contrast with her fantasies (prostitute, communicant, stripper, widow ...). The artist parodies the clichés conveyed by the women's press, which installs women in this social enslavement. "I did not pretend to be dressing up as a woman for 24 hours to expose all the complexity of the female condition. I wanted to illustrate a number of situations, to experiment with my own body, to get people to ask questions, to show women how they are trapped and to men, what they can do with a woman."

-

ERIK MADIGAN HECK

Born in Excelsior, USA, in 1983; lives and works in New York
CHRISTOPHE GUYE Zurich

In his relatively short career the artist developed a personal way of looking at fashion. Approaching photography with the same eye as high art, Heck's works capture the essence of painting through the lens of his camera. They reveal a clear and distinctive treatment of colors and patterns that form his signature. Meticulously constructed and enhanced with bright colors, blurring the line between the clothes and the background, his images play with this idea of "future" silhouettes. His work is elegant and unashamedly beautiful, exploring the intersections of fashion, painting, and classical portraiture. Heck says he has always looked to painting as a guide to using colors. Among his influences, he doesn't name photographers, but painters such as Edouard Vuillard, Edgar Degas, Peter Doig, Marlene Dumas and Gerhard Richter. For Heck, "art is a continuum you are meant to build from".

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BARBARA HAMMER

Née en 1939 à Hollywood, Etats-Unis; vit et travaille à New York
COMPANY New York*

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JAMES NACHTWEY: *Memoria*

Born in Syracuse, USA, in 1948
CONTRASTO Milan

War photography began not long after photography did, with Roger Fenton during the Crimean War (1853 à 1856). From the beginning, photographing war, social issues, natural disasters, has posed a double challenge. Can such grim subject matters qualify as art? The consistent virtues in James Nachtwey's photographs – a rare eye for composition, a Capa-like instinct for being in the thick of things, a no-less-instinctive respect for his subjects' humanity – have been constants throughout his career. One of the

most impressive things about Nachtwey's work is its artfulness (in framing, composition, use of color) and how that artfulness never detracts from the subject matter. Ability and modesty maintain a steady balance. "I have been a witness," he has said, "and these pictures are my testimony." The terminology may be legalistic, but the sentiment expressed is unapologetically moral. Moral, but not moralistic: to bear witness is not to preach. These are photographs that make those who see them think and feel. They do not indicate what to think or feel. The respect Nachtwey has for his subjects he extends to his audience as well. James Nachtwey graduated in art history and political science at Dartmouth College. Impressed by the work of still photographers during the Vietnam War and by the power of photos to communicate the immediacy of events, he became a self-taught student of photography. After working in New Mexico from 1976 to 1980, he moved to New York City to work as a freelance photographer. He travelled extensively, Northern Ireland, Central America, Middle East, Africa, and Eastern Europe. His images have appeared in National Geographic, Life, Time, El País, or L'Express. In 1984 he started his collaboration with Time magazine; he has been a member of Magnum (1986 - 2001) and one of the founders of photo agency VII. Among the many awards received: the Robert Capa Gold Medal, Magazine Photographer of the Year, and World Press Photo of the Year.

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EREZ ISRAELI

Born in Beer-Sheva, Israel, in 1974; lives and works in Tel Aviv
CRONE Vienna

Erez Israeli is one of the most renowned artists of his generation in Israel. His work addresses anti-Semitism, the Holocaust and the relationship between both European and Jewish culture. He often uses his own body as a surface for projecting and representing those topics, including cruelty, repression and the traumas of our recent history. Physicality, sexuality and stereotypes play a central role. He opposes any form of oppression, exclusion and the ritualization of our memory culture. This is proved by his most famous works of the last years. In the photographs of *Before and After* he sews with needle and string the Star of David on his chest in order to symbolize the indelible pain of the Holocaust that is threatened to be forgotten in words of cliché-ridden commemorative speeches. In another photo series *Mensch und Sonne* (Mankind and Sun), he compares naked, Aryan bodies from books of propaganda in Nazi Germany with his own naked, Jewish body, in order to trigger immediately the comparison impulse between supposedly "good" and "bad" bodies. For *Berghain*, he got tattooed the latest admission stamp of the eponymous Berlin cult club every weekend within three months - a confession to the peaceful, hedonistic, tolerant and cosmopolitan Berlin of the present and at the same time a direct reference to the concentration camp tattoos that are inseparably connected with German history. The artist strives for making pain, suffering, abomination and the ability of man to be indescribably violent - including the mechanisms behind them - tangible, and does not only want to show them. He wants to achieve that we do not merely understand the horror, but also feel it. He does not shy away from drastic, dramatic and exalted means. He deliberately chooses the balancing act between emotionalizing, kitsch, reason and enlightenment. From his point of view coolness does not count to the hot hell of human atrocities.

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THORSTEN BRINKMANN

Born in Herne, Germany, in 1971; lives and works in Hamburg
FELDBUSCH WIESNER RUDOLPH Berlin

Thorsten Brinkmann gives discarded everyday objects like buckets, bowls, egg shells, curtain rails and clothes a new meaning in a new context, just as Marcel Duchamp and Kurt Schwitters did in their Dadaist days. The works of the Hamburg-based artist seem to oscillate effortlessly between the different genres and play with our collective visual memory. He generally

appears in his portraits himself, although he remains completely unrecognizable, with his face hidden in a pedal bin, lampshade or other unexpected objects, that still are or once were a part of our daily lives.

His compositions also include - often surprising - references to art history and range from renaissance paintings to Oscar Schlemmer and Piet Mondriaan. The settings for his large scale portraits are conclusive, painterly interiors, which enter into a symbiotic relationship with the figure in the foreground. The contradiction between two and three-dimensionality seems to have been virtually completely dissolved.

Thorsten Brinkmann lives and works in Hamburg. For twenty years, he has been exploring the thin line dividing art and the everyday. He has had solo exhibitions in Berlin, New York, Dublin, Brussels, Houston and Hamburg, and his work has been acquired by institutions like the International Center of Photography in New York, The Andy Warhol Museum, Hamburger Kunsthalle, Museo Nacional de San Carlos and Gemeente museum *The Hague to name a few*.

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ARI MARCOPOULOS

Born in Amsterdam, The Netherlands, in 1957; lives and works in Brooklyn, NY
FRANK ELBAZ Paris*

Ari Marcopoulos has had solo exhibitions at New Orleans Museum of Art, New Orleans, LA, USA; Berkeley Art Museum, Berkeley, CA, USA and Foam Fotografiemuseum Amsterdam, the Netherlands, among others. His work has been featured in The Whitney Biennale, Whitney Museum of American Art, New York, NY, USA twice and in the Mercosur Biennial, Porto Alegre, Brazil along with group exhibitions at Camden Arts Centre, London, UK; Wattis Institute, San Francisco, CA, USA; Kunsthalle Wien, Vienna, Austria; Centre Culturel Switzerland, Paris, France, among others. His videos have been screened at the Museum of Modern Art, New York, NY, USA; Museum of Fine Arts, Houston, TX, USA and San Francisco International Film Festival, San Francisco, CA, USA. Editorials by Marcopoulos appeared in magazines such as Kaleidoscope, Purple, Dazed and Confused and W.

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DAVID GOLDBLATT

Born in Randfontein, South Africa, in 1930; died in 2018
GOODMAN Johannesburg*

For much of his career David Goldblatt used photography to unfold history and confront the conditions that defined the lived existence of non-white South Africans. Rather than photographing major events to tell this story, "Goldblatt confronted the inhumanity of the racial segregation with an oblique, transversal gaze that explored the pathologies of violence as it is played out in everyday situations", writes Yemsi. *Inhabiting the Silence* brings together several of Goldblatt's bodies of work, from his iconic photographs to lesser-known ones, which highlight this engagement with the reality experienced by people of colour in South Africa. Through these photographs and Goldblatt's words, the exhibition helps illuminate the structural violence that curtailed freedoms for non-white South Africans through the racialization of public spaces; the restrictions of movement between areas for people of colour; forced migrations, brutal displacements and the expropriation of land.

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WILLIAM WEGMAN

Born in Holyoke, USA, in 1943; lives and works in New York and Maine
HUXLEY-PARLOUR London*

Huxley-Parlour Gallery is pleased to present a unique solo presentation of 30 photographic pieces by William Wegman for Paris Photo 2018, in collaboration with the artist. The survey will include rare vintage conceptual photographs and video from the 1970s alongside later and more

recent work, and will seek to demonstrate the development of his photographic practice over four decades.

Wegman was an influential member of a group of artists working in California during the 1970s, that included Ed Ruscha, John Baldessari and Bruce Nauman, with Wegman producing work that was particularly concerned with humour and self-awareness - often lampooning the pretensions of the same conceptual art that he himself was making. We will exhibit a selection of vintage photographs from this period, that will highlight his important contribution to the development of the medium at this time.

In 1979 Wegman was invited by the Polaroid Corporation to trial a 20 x 24 Polaroid camera. Consisting mostly of staged portraits of Man Ray and later Weimaraners, Wegman's Polaroids retain the humour and self-critique of his black and white works but introduce new themes around anthropomorphism, portraiture and identity. We will be exhibiting a select group of these unique polaroid prints from the 1980s through to early 2000s. Finally, we will be presenting a small group of large-scale pigment prints that continue to develop the themes that have preoccupied Wegman throughout his career.

William Wegman is an internationally renowned artist and photographer, whose photographs, videos and paintings have been exhibited in museums and galleries across the world.

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BASTIAAN WOUDT

Born in The Netherlands, in 1987; lives and works in Amsterdam
JACKSON Atlanta

Jackson Fine Art presents a solo exhibition of work from Dutch photographer Bastiaan Woudt's 2017 series, *Mukono*. Woudt, a young and largely self-taught artist, first attracted acclaim in 2016 when he was awarded the Van Vlissingen Art Foundation Prize which made possible *Karawan*, a series of work in Morocco. For *Mukono*, a project that began as a commission from the Marie-Stella-Maris Foundation developed into a narrative achievement evincing Woudt's timeless aesthetic. In the tradition of Walker Evans and the Farm Security Administration photographers, Woudt tells a community's story by focusing on the individual and intimate. Travelling to Mukono, Uganda to photograph the water resources in a region with limited access to safe water, Woudt transforms a documentary project into a visual poem. Talismans permeate the series - water jugs, hands - resulting in an allegorical and cohesive body of work distinguished by a blend of classicism and contemporary post-production techniques. A portion of sales of "Mukono" are donated to the Marie-Stella-Maris Foundation, which supports safe drinking water projects.

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CHARGESHEIMER

Born in Köln, Germany, in 1924; died in 1971
JULIAN SANDER Köln

"You can never say what Chargesheimer really does at the moment... For him, photographing does not always mean the same thing." (L. Fritz Gruber) *The Legendary Chargesheimer* - This predicate of the French photographer and critic Daniel Masplet is particularly true in light of Chargesheimer's many-sided talents. His first comprehensive publication *Zwischenbilanz* (Interim balance) from 1961 testifies to his versatile oeuvre by assembling moving glass machines, chemical experiments on photo paper, photograms, observations on the streets of Paris and Cologne and portraits with strong black and white contrast, overexposed by the flash of the camera, in one compendium. With the travelling exhibition *Chargesheimer - Meditationsmühlen*, these kinetic objects were shown in several German cities, including 1971 in the Cologne Kunstverein. In the same year the artist received the Karl-Ernst-Osthaus-Prize for his "meditation mills".

After his death, which came - at least for the public - unexpected and sudden, the Cologne Kunstverein dedicated a *Hommage à Chargesheimer* (1972) to the life and work of the Cologne Bohemian. Also in 1972, the Kunsthalle Cologne presented the show *Chargesheimer, aus dem Fotografischen Gesamtwerk* (Chargesheimer, from the photographic oeuvre).

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LYNN DAVIS

Born in Minneapolis, USA, in 1944; lives and works in New York
KARSTEN GREVE Paris

Rooted in the 19th century tradition of travel photography, Lynn Davis' photographs reach far beyond the concept of the "cultured traveller". The artist is not fascinated by exoticism as her predecessors were; her investigations invite the beholder foremost to undertake his or her own spiritual pilgrimage. Driven by a constant aesthetic purpose, Lynn Davis proceeds by creating series and adopts large square formats, usually in black and white. Her straightforward shots and often head-on framing may call to mind the neutrality of an inventorial kind of photography or, conversely, magnify the geometry and monumentality of landscapes and architectures. Thus the eye focuses on the sites themselves, deserted as they are, while the photographer effaces herself from the image. Lynn Davis was born in 1944 in Minneapolis. Her photographs have been exhibited internationally and collected widely and appear in major collections such as the Museum of Modern Art, New York, the L.A. County Museum, Los Angeles, the J. Paul Getty Museum in Malibu, the Chicago Museum of Contemporary Art or the Houston Museum of Fine Arts.

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BARBARA PROBST: *Exposures*

Born in Minneapolis, USA, in 1944; lives and works in New York
KUCKEI + KUCKEI Berlin*

Barbara Probst's *Exposures* are always composed by a group of photographs. At first glance they appear mysteriously connected, yet without revealing their secret. Closer observation reveals that they all portray the same scene and have been taken in the same second, but from very different angles. For Probst this fragmentation of the instant into a series of images is the tool for exploring the many ambiguities inherent to the photographic image. In her work the relationship of the photographic instant to reality is intensified in two distinct ways, whereby the captured moment acquires an almost unsettling quality: 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. From each angle the gaze of the camera gives us a different view of the same reality, thus revealing all its subjectivity.

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UGO MULAS

Born in Pozzolengo, Italy, in 1928; died in 1973
LIA RUMMA Milan

Ugo Mulas improves his artistic formation in the early Fifties around the artistic and cultural environment of Milan. The artist photographs the Venice Biennale editions from 1954 to 1972 and undertakes an intense collaboration with the artists. In those years the representation of the world became the main personal project of the photographer. Among other things, we remember the famous series on Alberto Burri (1963) and Lucio Fontana (1965) and the reportage in Spoleto for the exhibition "Sculptures in the city" (1962), where he binds to the artists David Smith and Alexander Calder. After the revelation of Pop Art at the 1964 Venice Biennale, Mulas decides to leave for the United States (1964-1967) where he makes his most important reportage with the book "New York Art and People" (1967). The meetings with Robert Rauschenberg, Andy Warhol and the discovery of the photography by Robert Frank and Lee Friedlander lead to

the new researches of the late Sixties and to the overcoming of the traditional reportage. The large formats, projections, sunburns, the use of the iconography of the specimen, are elements that Mulas recovers from the experimentation of Pop Art and New Dada and the daily practice of photographing. At the end of the Sixties he participated in the aesthetic and conceptual renewal of the neo-avant-gardes collaborating in catalogs and document books.

The reportage crisis, outdated by the television medium, brings Mulas to rethink the historical function of photography with an extraordinary effort: an aesthetic and phenomenological reflection that leads to the Marcel Duchamp portfolio (1972). In this years are born the *Verifiche* (1968-1972), a photographic series that sums up Mulas' experience and his continuous dialogue with the art world in twelve works, today in the permanent collection of the Center Pompidou in Paris. The cornerstone of the photographic research of the period, the verifications are the last work of the photographer who died in Milan in 1973.

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GUY BOURDIN

Born in Paris, France, in 1928; died in 1991

LOUISE ALEXANDER Porto Cervo

The Louise Alexander Gallery presents black and white artworks by french photographer Guy Bourdin.

Guy Bourdin is internationally renowned for his work in color and his compositions. Much of his work also includes high-quality black and white works, from his personal projects dating from the late 1940s to 1955, as well as his work for Vogue and commercials throughout his career. A group of work will be particularly highlighted, realized in 1987, for the presentation of the first watch by Chanel ("Premiere"). The campaign received the Infinity Award at the ICP (International Center for Photography in NY) in 1988. The price was presented by Annie Leibovitz to Bourdin in New York City.

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ERWIN OLAF

Born in Hilversum, The Netherlands, in 1959; lives and works in Amsterdam

MAGDA DANYSZ Paris*

The *Shanghai* series is the second in a three-part multimedia project initiated in Berlin that will continue in the United States. This trilogy is the first time Erwin Olaf has not created his own universe in the studio. Instead, he is trying to create cinematic associations in cities that intrigue and challenge him, fantasies and emotions that embody these special places, whether in public buildings, private homes or public spaces. The series was born from his travels to different cities across the world. Alongside his impressions and many personal encounters on various trips in Shanghai, he came upon the idea to search for locations with a history and a story, nurturing this quest with many interviews and observations. He had the idea that his work should also be about change, departure, and farewell. In a society where the display of too many feelings is considered inappropriate, he wanted to focus on the emotions that arise through these changes, and the ways in which they are processed.

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SILVANA REGGIARDO

Born in Rosario, Argentina, in 1967; lives and works in Paris

MELANIE RIO FLUENCY Nantes

Silvana Reggiardo's relationship to photography is a sensory experience: experience of walking, experience of space, visual experience, and instrumented experience. Without necessarily seeking to document reality, she sees photography as an object of vision rather than a recording

instrument. Although Reggiardo borrows her *modus operandi* from street photography, she abolishes the distance by using the telephoto. The extreme zoom causes a loss of reference points to the viewer. Urban spaces are her favourite areas of experience. Through her camera, she accesses to their specific optical dimension by playing on the oppositions opacity/transparency, interior/exterior, public space/private space, and by relying on the properties of construction materials of modern architecture - mirror and two-way mirror glass, windowpanes and steel. All the works presented revolve around the photography of a window display showing a light installation evoking a work of art by Dan Flavin. As a counterpoint to this image, works from three different series adopt points of view that play with fragment and detail. Colourful reflections on a steel column of *Untitled, New York* bring out synthetic landscapes. *L'air ou l'optique* -(Air or optics) - captures the variations of light on the glazed surfaces of monolithic building façades. The interference of the glass is always visible, either in the traces that taint its surface, or in the optical deformation caused by its reflective properties. In *Effet de seuil*- (Threshold Effect), Silvana Reggiardo works on these intermediate zones that separate the public space from private spaces. The threshold effect could indicate here this particular state where the image switches from figuration to abstraction. She explores its boundaries through a double game with the reflections of the glass in the image and the reflections of the glass of the frame.

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YOJIRO IMASAKA

Born in Hiroshima, Japan, in 1983; lives and works in New York
MIYAKO YOSHINAGA New York

Like the 19th-Century landscape photographers, Imasaka journeys through North America, Germany, Japan, and most recently, the Pacific island of Hawai'i to capture tamed and untamed nature. In the 21st century when human intervention has extended into every corner of the planet, Imasaka finds his inspiration in the hidden remnants of primeval nature, which are often situated next to roadways that local residents use every day. Brought up in the ways of Shinto, a traditional religion of his native Japan, Imasaka sees a sacred essence in the forms of rocks, trees, rivers, and animals. Back in his studio, Imasaka strives to extract his imagery from the negative film. Reflecting on the awe-struck moment when the image was captured, he slowly and fully engages in an elaborate darkroom process. His colour alterations (toning the gelatine silver print) and saturation are a means of rekindling the elusive memory of a place, which is now geographically and chronologically distant for the artist. He says, "Humankind and our existence account for so short a moment in natural history. It [nature] was here long before us, and it will be here long after us". Imasaka's impenetrable forests, labyrinths of flora, and mythical bird's-eye-view of rivers make us wonder if they are of the past, present, or future.

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AXEL HÜTTE: *Imperial*

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

Inspired by daguerreotype, AXEL HÜTTE developed a new photography-technique in 2012: instead of using photo paper he prints on coated glass, which creates an intense luminance due to the reflective metal plates that lie behind it. This resulted in a stellar exhibition at Fondazione Bevilacqua La Masa in Venice in 2014 (catalogue SKIRA) showing his by now legendary VENICE series: masterpieces of powerful radiance, depth, spatiality and three-dimensionality. His style's distinguishing components are also prominent in his newest body of work IMPERIAL (exhibition at Kunsthalle Krems, Austria, 2018, catalogue Walther König, Cologne) which we are delighted to premier internationally at Paris Photo 2018. IMPERIAL was created in 2017: palaces' regal and clerical pomp rooms, monasteries and

churches from the Hapsburg monarchy, opulent impressions captured in sober austerity.

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RALPH GIBSON: *Self-exposure*

Born in Los Angeles, USA, in 1939; lives and works in New York
PACI CONTEMPORARY Brescia

Self-exposure would be the most complete exhibition ever conceived focused on the renowned American photographer Ralph Gibson, but also a special chance to celebrate the launch of his latest volume *Self-Exposure*. Together with the artist, who will attend the event, Paci contemporary is delighted to showcase some of the most famous black/white masterpieces taken during an extraordinary fifty-year career, especially in the period from the '60s to the '90s. Recently celebrated in a big retrospective at the Museum in Montpellier and at the Palm Springs Museum of Art, the show will feature works from the famous *Black Trilogy* including the *Somnambulist*, *Déjà-vu* and *Days at Sea*. Known for his beautiful, graphic, often mysterious images, Gibson often chooses close-ups or extracts that will make an object appear strange, while adding aesthetic value to items of everyday life. As he says himself: "(...) what I wanted to do is to be able to make my perception of anything become the subject itself. (...) Very humble objects. I'd like to make something totally insignificant into an object of importance, by virtue of how photography works".

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JORMA PURANEN: *Memorandum of Loss*

Born in Helsinki, Finland, in 1951
PURDY HICKS London

Approaching his subjects with a process of re-depiction, Jorma Puranen highlights the material nature of photography. Using archive material, he studies surface reflections, shadows, brushstrokes and cracks. With his new series *Memorandum of Loss*, Puranen pursues his interest in disappearance and loss. Over the years, he has collected old photographs, negatives and other visual materials that he has found in flea markets and archives and which he has processed, re-photographed and re-printed. Grown from his previous transformations of historical art works, these new works form an imaginary collection: a ghostly encyclopaedia. Historical visuals of Arctic exploration allow Puranen to form a national narrative. Focusing on failed expeditions he creates alternative fictive interpretations of history and challenges our sense of time and space. With Jorma Puranen, the photographic medium opens to new readings of iconic landscapes and stories, offering cultural identity a renewed contemporary resonance.

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EVANGELIA KRANIOTI

Born in Athens, Greece, in 1979; lives and works in Paris
SATOR Paris

Topos plays an organic role in the projects of Evangelia Kranioti. For her, it is a decisive element that triggers an artistic urge to capture and to record, via extensive scouting and research in the field. It is through an immersive study of social landscapes and their languages that she encounters her subjects. In 2015, Evangelia Kranioti carried out an artist's residency in Beirut, during which she discovered the city's complex landscape. Between light and darkness, freedom and submission, Beirut appeared as an almost science-fictional enclave on the Mediterranean, whose vestiges could belong to the future just as much as to the past. The memory of the war, though repressed, remains ever-present, and the urban landscape is a palimpsest of its traces. Following her project on architecture and the feminine figure, Evangelia pursues her research on women and the city's vertiginous social contrasts, notably through *Kafala*, a modern slavery experienced by female foreign domestic workers in Lebanon.

STEPHAN GLADIEU

Born in France, in 1969; lives and works in Paris
SCHOOL OLIVIER CASTAING Paris

While a nuclear standoff between Kim Jong-Un and Donald Trump is playing out, Stephan Gladieu takes us through this hot topic in North Korea. While professional photographers are normally forbidden to stay there, Stephan Gladieu was able to produce portraits in Kim Jong-un's country in 2017, but still under surveillance. Despite the omnipresence of the propaganda, he puts a very personal and of a great humanity look on the inhabitants of this country. From the banality of daily life in North Korea, Stephan Gladieu has captured the quintessence of the ideological and societal dimension of one of the most closed countries in the world. In every scene, even the most innocuous is exposed to the power of the forbidden, the unspoken translates, each decoration constitutes the fragment of a history under control, codified, makes visible and palpable the propaganda, an Orwellian universe of another age and a disturbing strangeness. Where is life or where is the scenery? Images that fascinate by their unreal side, too smooth to match the reality or more accurately to our reality, perfect execution as cleaned of any imperfection, too smooth not to create discomfort in the viewer. In a country of 25 million people, where the behaviour is closely controlled, the photographer has been able to bring out individuality in street scenes or at workplaces. The sets are similar to those of a film or a play as they are "perfect", with most often in the background images of propaganda or the portrait of the supreme guide alone allowed to be visible. Taken alone, each portrait could be likened to a diluted propaganda of this dictatorial regime. Considered as a whole, these images have a disturbing uniformity. Gladieu considers that subversion is in this same repetition.

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JOAN LYONS

Born in USA, in 1937; lives and works in Rochester, NY
STEVEN KASHER New York

Joan Lyons is one of the great unsung artists of her generation. Our booth will present seven of Lyons' earliest photographic projects along with a selection of rare artists' books. Our presentation will be the first solo exhibition of Lyons' work since 2013. Lyons' ground-breaking work freely combines feminist theory and personal experience. Her work is intimate and introspective, questioning the indexical quality of photography. Lyons' work defies every artistic taboo of the 1950s. Over the past six decades, Lyons has employed a variety of difficult and obscure image-making processes. Her work spans a broad range of media including archaic photographic processes, pinhole photography, offset lithography, Xerography, screen-printing, and photo-quilt making. In the 1960s and 1970s, Lyons was one of the earliest artists to adopt xerography as an artistic practice and was recognized as an innovator in the use of Haloid Xerox drawing as an image making process. In a 1982 artist statement Lyons said "I work with what is available, a variety of optical devices. I work through complexity, to something simple and direct. This distillation process becomes more evident as time goes on. I work at those things that are evident; how I see, not conventions of seeing."

DUO SHOWS

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GUY MARTIN | SIMON NORFOLK

Born in United-Kingdom, in 1983; lives and works in London and Istanbul
Born in Lagos, Nigeria, in 1963; lives and works in Hove and Kabul
BENRUBI New-York

Martin and Norfolk each possess a world view built on their respective experiences on the battlefields of the past 20 years. Applying this to their practices, Martin and Norfolk go beyond the lens of the photojournalist into the meta-complexities of social media, image-making, and the conflict between the fundamentalism of the east and the secularism of the west.

Guy Martin (England, b.1983) is the sole survivor of the tragedy in Libya that claimed the lives of journalists Chris Honduras and Tim Hetherington. Emerging from this experience Martin turned his lens to where the battlefield of the future lives: on screen. By investigating the connection between television, computer screens and the ubiquitous Twitter feed, he found the intermingling between this meta-reality and the street revolutions to be inseparable. Martin chooses Turkey as his subject, a country caught between the fundamental and the secular, the east and the west, democracy and dictatorship. Using the sets of Turkish soap operas as a Petri dish, Martin gives us a window into how these virtual and physical worlds we cohabit can clash dangerously while simultaneously revealing who we have become. *The Parallel State* has received the Project Launch Award at CENTER, Santa Fe, New Mexico and was initially exhibited as part of the New Discovery Award, Rencontres d' Arles, 2017.

Simon Norfolk (Nigeria, b.1963) has been documenting the Middle East for more than twenty years. Straddling the roles of landscape photographer and documentarian, Norfolk depicts these lost lands with a beauty and repose that is instantly recognizable as his own. As a natural predecessor to Martin, Norfolk's image making goes beyond the subject and into layers of experience hidden at first glance then revealing all of the conflict and humanity within the archeology of each picture: the past is prologue and life teeters at the edge of each frame. Norfolk's work has been widely recognized, he has won The Discovery Prize at Les Rencontres d'Arles, 2005, the Infinity Prize from The International Center of Photography, 2004, shortlisted for the Deutsche Börse Prize, recipient of the Prix Pictet Commission, 2013. His work has been shown internationally and is held in major collections including the Museum of Fine Arts in Houston, the Getty in Los Angeles, SF MOMA, the Cleveland Museum of Art, the Amon Carter Museum of American Art in Fort Worth, TX, and the Nelson-Atkins Museum of Art in Kansas City, MO. In 2011 the Tate Modern in London held a solo exhibition of his Burke + Norfolk series.

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FELIX DOBBERT | MARIE-JO LAFONTAINE

Born in Hamburg, Germany, in 1975; lives and works in Düsseldorf
Born in Antwerp, Belgium, in 1950; lives and works in Brussels
CAROLINE SMULDERS Paris

The rediscovery of Marie-Jo Lafontaine, one of the leading figures of Belgium photography, whose work has not been shown in France since many years, via a series of unpublished works of a topic that is very dear to her: flower still life. In parallel, will be exposed one of the promising young talents of the German photographic scene, Felix Dobbert, with a series that questions the current status of photography.

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FRANCOIS-XAVIER GBRÉ | YO-YO GONTHIER

Born in Lille, France, in 1978; lives and works in Abidjan

Born in Niamey, Niger, in 1974; lives and works in Paris

CECILE FAKHOURY Abidjan*

This project by François-Xavier Gbré and Yo-Yo Gonthier is a continuation of their earlier proposal entitled *La Cour/The Courtyard*, presented for the first time this year in the Fringe of the 2018 Bamako Biennale. A project that they have imagined together and they wish to be nomadic, evolutionary and collaborative. In 2018 the court takes place in an old cinema of Bamako, place of all the possible, of all the imaginaries, a window overlooking the world. In a particularly difficult politico-military context since 2012, François-Xavier Gbré and Yo-Yo Gonthier question: Which projections for Malian youth? What happened to all the yesterday's dreams? Skinned, decrepit, like the walls on which they operate. Gathered around a proposal questioning freedom of expression, history, art and politics, these two artists underline the need to listen to each other, to discuss, to share, to not forget and to make a common thought exist. The remanence of the images shines through as the obviousness that connects the imaginary fields of Yo-Yo Gonthier and François-Xavier Gbré. Here, their works have a contemplative dimension that takes a backward look at contemporary societies. It is then a question of slowing down the pace to take the time to look at and understand a world where the flight forward leads to oblivion, to the dispersion of consciences, to the loss of references and to the fading of the wonderful. The photographs selected for this new format of "The Courtyard" reveal a succession of passages, of tracks. The unexpected object, the detail that refers to history is always present, more than ever existing. The succession of shots in the limited space brings a lively and dense narrative. No element escapes under the other, they make sense, together. The common energy is used for an act of existence and resistance.

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CORTIS & SONDEREGGER | CÉDRIC DELSAUX: *Icons (Double Take)*/ Back to the Stars

Born in Aachen, Germany, in 1978; lives and works in Zurich

Born in Bülach, Switzerland, in 1980; lives and works in Zurich

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

EAST WING Doha

Cortis & Sonderegger *Icons (Double Take)* Cédric Delsaux *Back to the Stars* Surrounded in our contemporary world of 'fake news' and digital manipulation, French artist, Cédric Delsaux, and Swiss duo Cortis & Sonderegger have reacted by constructing surreal worlds which straddle between manufactured and concrete realities. Using digital and analogue tools, the artists challenge historical fact and future possibilities. Swiss duo Cortis & Sonderegger's series, *Icons (Double Take)*, dissect historical moments with analogue tools (paint, glue, cotton wool, etc.), transforming iconic imagery embedded in the public consciousness. Their handmade forgeries question the temporal nature of experience and memory. New work from Cédric Delsaux, *Back to the Stars*, employs digital tools to transform familiar locations of modernity; parking lots, peripheral zones and waste-lands, into backdrops for the world stage of conquering robots. Collaborating with a team of digital technicians, the artist fashions incredible digital dioramas which stretch beyond Star Wars to question potential realities of an automated society.

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JAN GROOVER | VIKTORIA BINSCHTOK

Born in Plainfield, USA, in 1943; died in 2012

Born in Moscow, Russia, in 1972; lives and works in Berlin

KLEMM'S Berlin

Jan Groover and Viktoria Binschtok's work is linked by a free and extremely creative approach with striking formal quality and a baffling aesthetic that speaks to contemporary image culture at large. Viktoria Binschtok is putting her work in dialogue with a selection of very rarely shown 80's b/w-palladium prints of Jan Groover. Jan Groover has been an influential voice in conceptual-photography in the 70s and 80s, being interested in photographic images that seemed precisely planned and made, rather than discovered and captured by the camera. She investigated the relationship between the elements of an image – the aesthetic effect of structure and form. From the early 'movement studies' to the famous kitchen-still-lives and the formally striking series in black/white and reduced palettes of the 1980s her work has been a strong and steady influence for the next generations of 'image-makers'. Groovers work currently enjoys growing popularity with exhibitions in New York, Brussels, Berlin and Bremen and Vienna. In 2019 the Musee d' Elysee, Lausanne will stage a big solo retrospective. In recent years Viktoria Binschtok has established herself as one of the most interesting positions in contemporary photography. Her much acclaimed bodies of work "World of Details" and the ongoing "Clusters" - series are highly reflected and visually striking proposals in the discourse around our current visual culture and the role photography can play here. Binschtok confronts us with a wild mix of decontextualized components that construct a reality all its own immanent to the image and leaving the rest to our cognitive abilities. Her work has been shown in numerous exhibitions in recent years - a.o. Museum Folkwang (s), Museum Bonn (s), Centre Pompidou Paris, Les Rencontres d'Arles, Fondazione Prada; Pinakothek der Moderne München; C/O-Berlin; Centre de la photographie Genève; Pier 24, San Francisco.

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SHOSUKE SEKIOKA | YOHO TSUDA

Born in 1928; died in 2016

Born in Nara in 1923; died in 2014

MEM Tokyo

After an exhibition of Tampei's Photography Club in 2016, the MEM Gallery presents an exhibition of the Naniwa Photography Club, a brother club to Tampei, featuring two photographers Yoho TSUDA and Shosuke SEKIOKA.

With the Ashiya Camera Club, the two leading amateur clubs are leading a new experimental photography movement in the Kansai region from the 1930s to the 1960s during the war.

Yoho Tsuda became a member of the Naniwa Photography Club in 1939. The club is the longest amateur photo club that has ever existed in Japan, and was founded by several leading photographers in Osaka, in 1904. During the 1930s, Tampei and Naniwa lead new photography movement influenced by European surrealism, Bauhaus and New Subjectivity photography. After the war, Tsuda became a leader of the club and re-started photographic movement inheriting the spirit of Avant-Garde photo movement in the pre-war period. Shosuke Sekioka was also a good colleague of him, who shared the same passion for photography. The two photographers played a great roll to re-active and lead the club after the war, when social realistic photography represented by Ken Domon became a mainstream. Experimental artistic photography by amateur photographers was hidden under the realism photo movement in the 1950s. Nonetheless, Tsuda and Sekioka continuously explored the possibility of photography and produced many experimental works from the 1950s to 1970s. Tsuda took various themes and sometimes combined photography and text written by himself. Sekioka, on the other hand, focused more on cityscapes and discarded objects. We will present a selected body of newly discovered vintage silver prints by the two artists

centered on the 1950s. This presentation is a premiere outside of Japan. The exhibition will be supervised by Mr. Ryuichi Kaneko, photo historian.

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TIMM RAUTERT | CLARE STRAND

Born in TUCHEL, Germany, in 1941; lives and works in Essen

Born in Brighton, United-Kingdom, in 1973; lives and works in United-Kingdom

PARROTTA Cologne

Parrotta presents works by Timm Rautert and Clare Strand. The series "Manhattan Mirror, 2012" by Rautert and the series "Signs of a Struggle, 2003" by Clare Strand are conceptual approaches that center on the vulnerability and susceptibility to errors, flaws and manipulation of media-bound information. Here Timm and Clare Strand assume a self-reflecting stance and are engaged in visualizing with photographic means just those disruptions inherent in the photographic medium, as well as the ambiguous information it transmits. Timm Rautert's series "Manhattan Mirror" comprise a total of 60 black and white photographs which, originated in 2012, are exactly arranged on boards and into which a selection of mirrors and other reflective panels of materials used for building facades are interspersed. A photographic image is thus never an exact reproduction of a subject matter, but rather always contains irregularities and distortions, being mediated, influenced and manipulated by individual, material and technical circumstances. Dealing with processes of communication, of transmitting and interpreting information, Strand says her work is "about the nature of the medium of photography, its uses and its limitations". "Signs of a Struggle" (2003) comprises nine black and white seemingly archival crime scene photographs, which are mounted on a tattered, yellowed cardboard, so that each image bears apparent traces of wear and use. The depicted subjects or 'incidents' are further labelled and marked with numbers and arrows, pointing out remnants of crimes as if to improve legibility and ensure an unequivocal reading.

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MATTHIAS BRUGGMANN | LOUIS HEILBRONN

Born in Aix-en-Provence, France, in 1978

Born in New-York, USA, in 1988; lives and works in New York and Los Angeles
POLARIS Paris

Two glances on the landscape, two artists that everything opposes. Louis Heilbronn is a young American photographer, recently graduated of Bard College. In 2013, Polaris Gallery presents his first solo exhibition "Meet me on the Surface", a direct reference to his attachment to Stephen Shore's photographic work. Now a young graduate of UCLA University in Los Angeles, he continues the tradition of a certain critical look of America. In his new "Orchard Continued" series that we would like to present as a preview at Paris Photo, Louis Heilbronn uses with great mastery and subtlety the pictorial, literary and cinematographic references that shaped the imagination of the great American West. His new work plunges us, through an elliptical but also critical narration, into an anachronistic and indefinite time space where each image exudes an evocative power, and where we are guided by a disturbing twilight light. These images, with their varied registers and planes, put the viewer in a strange position, because the strength of Louis Heilbronn's gaze is to make us question what he shows us: they are not simple vernacular landscapes but political landscapes, which question both our relationship to photography as a representation of the world but also the future of a nation. Matthias Bruggmann, Swiss photographer, Elysée Prize in 2017, who will be the subject of a first solo exhibition in October at the Musée de l'Elysée in Lausanne, and which navigates between the document (the real) and art (the author's own expression), will present new images made in Syria. The work he has done so far on the war in Syria will be the subject of a book published by Editions Xavier Barral in October 2018.

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DENIS ROUVRE | DANIELLE VAN ZADELHOFF: *Masters of light*

Born in Épinay-sur-Seine, France, in 1967; lives and works in Bagnolet
Born in Amsterdam, The Netherlands, in 1963; lives and works in Antwerp
PROJECT 2.0 The Hague

Denis Rouvre and Dutch photographer Daniëlle van Zadelhoff both use claire-obscur to capture the essence of the subject. Daniëlle van Zadelhoff works purely intuitively and strives to capture an emotion in time. Everything works for the composition and the subject; the light, the color nuances and the perspective. The association with works of Great Masters from the Netherlands or the Renaissance seems obvious, though it should not be predominant. Van Zadelhoff exhibited in many cultural institutes around the world, amongst others in London, Paris and Italy. In 2017 she had a solo exhibition in Centro Del Arte Contemporáneo in Malaga Spain. There is a Virtual Reality Movie upcoming, showing the photography of Daniëlle van Zadelhoff, during the Tribeca Film Festival. This project is being made in cooperation of MoMa New York. The portraits of the French photographer Denis Rouvre do not narrate anything. Instead they capture the visible detail of a spontaneous gesture, a sudden strangeness, a brief emotion. Rouvre's portraits have been featured in the press both in France and abroad. The New York Times Magazine published a portfolio of the series *Low Tide*. He realized the pictures for the 2017 Lavazza Calendar *We are what we live*. Rouvre has been awarded several highly prestigious prizes, such as the World Press Photo three times, in 2013 for an image from his series *Sumo*, in 2012 for an image from his series *Low Tide*, in 2010 for his *Lamb* series, the SONY World Photography Award 2011 for his *After Meeting* series, and a Hasselblad Masters Portrait in 2012. Both of the artists are inspired by the raw pure emotions in daily life. Their portraits capture something that is almost invisible, but always present.

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AYA JUN ABE | ASAKO NARAHASHI

Born in Osaka, Japan, in 1955; lives and works in Osaka
Born in Tokyo, Japan, in 1959; lives and works in Tokyo
THE THIRD GALLERY Osaka*

There used to be photographic paper in postcard size in Japan. This enabled you to develop your own photographs and mail them as postcards. Abe sent such photograph-postcards to studio a few times per a week, in this manner from 1982 to 1984, and again from 1997 to 2000. This project is reminiscent of the work of Kawara On, but unlike On's conceptual exploration of self-identity, Abe's works seem to think about photography not only of taking photographs but also of distributing them through the postal system. Asako Narahashi's early series named "NU·E" from 1992 to 1997. The spirit of *NU·E* (nue, a kind of legendary composite animal) visible in the landscape of Japan can only be captured through photography, and years after the series began, we feel strongly the wonder and eeriness of the unique world expressed in Narahashi's work. We would like to present their early series which were included the essence of each artist's core feelings.

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ASGER CARLSEN | PETER FUNCH

Né au Danemark, en 1973; vit et travaille à New York
Née au Danemark, en 1974; vit et travaille à Berlin
V1 Copenhagen

In his newest series, *Imperfect Atlas*, Peter Funch addresses time and its passage on multiple levels: the spatiotemporal change of a landscape, the reimagined wilderness captured in three distinct moments transposed as one, 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, mostly contemporary recreations of vintage Mt. Baker postcards he discovered during his research.

Asger Carlsen premieres a series of works that are formal, surreal and visceral at once. Photo based sculptural compositions dressed in layers of skin, patterns and debris. The intimate and almost abstract compositions are composed from "stock" photography shot in Carlsen's studio and then reimagined through heavy photoshop work. Technical filters and digital traces from the process can be discovered in the final works, like drips of paint form part of the composition in a Pollock painting.

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.

Cristi Puiu - BARIL Cluj-Napoca*
Ilit Azoulay - BRAVERMAN Tel Aviv*
Isabel Muñoz - ESTHER WOERDEHOFF Paris
Daniele Buetti - FELDBUSCH WIESNER RUDOLPH Berlin*
Garry Fabian Miller - HACKELBURY London*
Daido Moriyama - HAMILTONS London
Hiromi Tsuchida - IBASHO Antwerp*
Philip Pocock - INDA Budapest*
Ellen Carey - JHB New York*
Uche Okpa-iroha - L'AGENCE A PARIS Paris*
Ana Vitória Mussi - LUME São Paulo*
Taisuke Koyama - METRONOM Modena*
Axel Hütte - NIKOLAUS RUZICKA Salzburg*

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CRISTI PUIU

Born in Bucharest, Romania, in 1967; lives and works in Bucharest
BARIL Cluj-Napoca*

"In January 2016, Sieranevada was in post-production. It was the moment when I started looking for a movie poster image. I wandered through the city of Bucharest, from East to West, hoping to find, in the heart of the communist neighborhoods built in the 80s, that image able to say something about myself and the movie I was still working on.

Thus, starting from Marcuta cemetery, passing through Ozana, where my home is, and crossing the city center to Lacul Morii, I've gathered more than 9000 photographs. One of them became the poster of Sieranevada."

Cristi Puiu

The above text is a brief description of what was decisively important for Cristi Puiu in making the photographic series that Baril will present at Paris Photo 2018. Beyond fulfilling the primary objective, i.e. serving as the image of the movie poster, the sequence functions autonomously as an autobiographically constructed document: images, moments recorded by the eyes of someone interested in recollection, in understanding. More than that, for those who are aware of Sieranevada movie, Cristi Puiu's works can function like a key in deciphering it.

The extensive series of photographs (152 pieces on final selection) are gathered in a limited edition fine printed book. Forty of them were previously shown in the gallery venue, digitally printed on Hahnemühle paper on 102x70cm size, in an edition of 1+1AP, in white wooden frame with museum glass.

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ILIT AZOULAY: *No Things Dies*

Born in Tel Aviv, Israel, in 1972; lives and works in Tel Aviv
BRAVERMAN Tel Aviv*

The serie *No Thing Dies*, realised by Ilit Azoulay, arises from the depth of the Israel Museum in Jerusalem. The museum was erected in 1965, with the belief that it would help embed the cultural identity of the young state. *No Thing dies* looks into the social layer that underruns this process for the past 52 years and perhaps shows how it sustains the illusion of a dialogue with 'the other' Middle-Eastern cultures.

During three years, Azoulay spent most of her days in the storage rooms of the Israel Museum, reviewing its collections, and interviewing various curators, archivists and conservators. She recorded these conversations and slowly discovered the many artefacts that never were publicly exhibited, along with stories about their original purpose, their journey to the museum, and the challenges of their preservation and display. These stories revealed the deep involvement of the curators and conservators to every artefact of their collection. The selected objects were photographed, analysed, classified and eventually created an image bank which, to some extent, reflects the invisible life-long labour of those preserving, researching, restoring, archiving, etc.

While recent surveillance technologies, similar to Azoulay's photographic technique, are working at narrowing the gap between image and data, Azoulay's composite images are instead re-inserting uncertainty, mystery, and complexity. *No Thing Dies* draws inspiration from the tradition of Persian miniatures books that were ordered by the ruling monarchs and praised his name and deeds: a sort of early propaganda, taking place in salons and courts. While her work too, was commissioned by the Israel museum, Azoulay's images seem to create surreal and sometimes theatrical scenes stressing the duplicity of the Museum.

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ISABEL MUÑOZ - *The Anthropology of the Feelings: Fragments*

Born in Barcelona, Spain, in 1951; lives and works in Madrid

ESTHER WOERDEHOFF Paris

From the beginning, Isabel Muñoz's work is based on an empirical and evolving method, outside moral judgement regarding techniques and practices which make up the outer layer we impose on ourselves. From the "harmonious" anatomy of tango dancers to the convulsions of butoh performers, a logic flows through appearances, signs, desire and pain. There are few images in this format, made with a rare material, platinum, which offer as many different perspectives on the tendency of humans to modify their body. The peculiarity of photographing the meeting point of anthropology and travel journals, and mysticism and materialism responds to the peculiarity of human practices. Flesh and blood beings confide their ambiguity in Isabel Muñoz. Taught by all these experiences and endless face-to-face meetings with these "models", she knows that nothing certain will come from them. This never-ending search has no limit but a mystery which goes on infinitely.

Where morality sees no wounds, scars, social rituals and transgressions, the photographer leads us to the confines of what is mystical. A religious weight arises from each image; a spiritual communication is dispersed and brings us, bewildered, beyond the boundaries of reality. This is why the religions revealed dislike it when their carnal outer layer is threatened, or altered. This must be banned.

In *neo-primitivism* which is impartial to morality and its implications, Isabel Muñoz's photography allows for no comments. Its own objective is to half open what has been rejected to us, as what is visible blinds us. François Cheval & Audrey Hoareau, curators of the exhibition

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DANIELE BUETTI

Born in Fribourg, Switzerland, in 1955; lives and works in Zurich and Münster

FELDBUSCH WIESNER RUDOLPH Berlin*

Daniele Buetti (born 1955 in Fribourg, lives and works in Zurich and Münster) is one of the most important artists in recent years to explore the topic of lifestyle and media codes. He has become known by his working over of fashion advertisements featuring super models like Claudia and Naomi, Giselle and Kate suffering a transfiguration to "Nike", the trademarks of the products they advertise visible as growth-like identifications on their skin. Due to such forceful subjects, Buetti explores the topic of our goods and consumption-happy society in a much larger context visualized through his important installations, photograph panels and illuminated boxes. His most recent series "Don't talk to me" is based on photographic collages with mirrors referring to the selfie as the contemporary type of portrait in the era of smartphones and social platforms. But as well Buetti refers to the arthistoric quotes of classic portraits and the symbolic motive of the window directing the eye into an imaginary space beyond the image.

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GARRY FABIAN MILLER

Born in Bristol, United Kingdom, in 1957; lives and works in the South of England

HACKELBURY London*

HackelBury is pleased to present a special solo exhibition of works by celebrated British artist Garry Fabian Miller for Paris Photo, Prismes. The presentation will include works from throughout Fabian Miller's career, including early plant pieces and recent abstract works. New large-scale works reflect innovation in the artist's practice as his remaining stock of Cibachrome paper passes its expiry date, forcing his darkroom era to come to a close after 45 years of image making. Within 18 months of its closing,

Fabian Miller's darkroom will move to the Victoria & Albert Museum—which houses the largest public collection of his work. Thus works shown at Paris Photo will be part of the final chapter of Fabian Miller's darkroom practise.

Fabian Miller's dye-destruction process is characterised by long exposures that often last between one and fifteen hours. The result of this process is a controlled, colour-saturated body of work. Conjured from light passed through coloured oils or water on to Cibachrome paper, these photographs glow and resonate as if illuminated from within. His abstract camera-less photography emanates from his relationship to his rural environment and how he views the passing of time in a place that forces a kind of slowing down. His work evokes moments of clarity, depth, and inner focus. Intimately tied to the artist's experience of nature and sunlight, they have a timeless meditative quality that parallels the quiet labour of their creation.

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DAIDO MORIYAMA - *Lip Bar*

Born in Osaka, Japan, in 1938; lives and works in Tokyo
HAMILTON'S London

Daido Moriyama is one of the few living modern masters of photography from Japan and the most celebrated photographer to emerge from the Japanese Provoke movement of the 1960s. The works exhibited on the stand were chosen from Moriyama's extensive oeuvre and produced exclusively for Hamilton's as silkscreens on canvas.

Moriyama's work is notoriously challenging, often recording the breakdown of convention in post-war Japan. Haunted by the American occupation of the country in the aftermath of World War II, he alludes to the struggle between tradition and modernism, spirituality and commerce, conveying society's conflicts through a new visual language.

Hamilton's *Lip Bar* installation in PRISMES, will replicate Bar Kuro, a small bar in Shinjuku. Moriyama frequented the bar for years and was familiar with its owner "Mama" (a term used in Japan for female owners of these minute bars). Mama, an eccentric lady, has an unusual way of treating her customers - not as politely as might be expected from a host. Her personality and unique approach to hospitality has become part of the experience at the bar attracting many visitors, particularly an artistic crowd. Mama herself is a contemporary artist and she organized a festival in 1999 in the district called "GAW" (Goldengai Art Waves), inviting artists to display their work. This festival became a local success - its 8th edition in 2013 is the most recent. In September 2005, Mama asked Moriyama to take part and he chose to cover her bar with his lip image and the *Lip Bar* was created.

Moriyama's contribution to the photographic world is profound, exhibiting globally in solo and group exhibitions including a solo exhibition at Fondation Cartier, Paris in 2016. Moriyama's work is held in many public and private collections and he has published multiple photo-essays and photobooks.

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HIROMI TSUCHIDA

Born in Fukui Prefecture, Japan, in 1939
IBASHO Antwerp*

For Prismes, IBASHO presents an installation of Hiromi Tsuchida's impressive series *The Hiroshima Collection* which contains vintage prints from circa 1985 and modern prints. The series represent objects that belonged to the victims of the Hiroshima bombing that took place on 6 August 1945 and that are part of the collection of the Hiroshima Peace Memorial Museum. Tsuchida documented the items from 1982 until 1984 and returned in 1995 to photograph more recently donated objects. "The event at

Hiroshima did not end in 1945; but began a new historical era leading toward the 21st century", Tsuchida has said. He intended to "record this event as a documentarian", resulting in a very simple presentation of the personal belongings of the victims. Accompanying each photograph is a text about the owner and their distance from the hypo centre at the moment of the explosion, turning the works into "posthumous portraits of the victims".

Born in Fukui in 1939 Tsuchida studied engineering before enrolling in the Tokyo College of Photography in 1965 where he was later to return as a professor. He became a freelance photographer in 1971. Tsuchida began to receive recognition for his work early in his career; he won a Taiyo-sho (Sun Prize) in 1971 for his work *Jihei Kukan* (Autistic Space) and his work was included in the seminal 1974 exhibition "New Japanese Photography" at MoMA in New York. In 2007, Hiromi Tsuchida's *Japan*, a retrospective, was held at the Tokyo Metropolitan Museum of Photography where he was awarded the 27th Annual Ken Domon Award. His works can be found in among others the Tokyo Metropolitan Museum of Photography, the Pompidou Center, the Paris National Library, the MoMA in New York, San Francisco Museum of Modern Art and the J. Paul Getty Museum.

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PHILIP POCOCK - *Double vision, Life on the two sides of the Wall that once divided the world*

Born in Ottawa, Canada, in 1954; lives and works in Berlin
INDA Budapest*

INDA Gallery presents unique cibachrome photographs of Berlin in the early 1980s by Philip Pocock, presented two-time at the Venice Biennale (1993 and 1997) and one-time at the documenta X in 1997.

The unique originals, each printed by the artist, present in "Pocock's signature style", poetic and documentative at the same time, moods and moments of Berlin on both sides of the Berlin Wall. The bulk of the works was made during Pocock's grant in Berlin on the invitation of Berlinische Galerie, as one of four artists called there to make photo series honouring the 750th anniversary of the city's foundation. Pocock was invited on recommendation by Cornell Capa, Magnum photographer, founder and head of New York's International Center of Photography (ICP), where Pocock taught cibachrome photography at the time.

Pocock is a keen and sensitive observer - the eye directing the focus of the lens penetrates the depths of the reality represented in the photos. The images of the local underground as well as of ordinary people and scenes and of the everyday of the city, along with architecture and wall graffiti build up to a tableau of the age, with details in each picture revealing specificities of the city, the age, the absurdity of Berlin (and the world) being divided by a wall.

A special group within the Berlin photos is that of double exposures. While Pocock is an ever-inquisitive explorer of the potentials of techniques, technologies and media, the double exposure here has a historical explanation: when taking photos of the Berlin Wall, he was arrested and his films confiscated. Luckily, the rolls were eventually returned to the artist, but as they were unmarked, he put one back into the camera at random - resulting in it being exposed twice. Upon developing that roll, Pocock was inspired to make double prints of other photos later - with a new aesthetic quality emerging, now to be on view at Paris Photo.

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ELLEN CAREY: *Crush & Pull*

Born in New York, USA, in 1952; lives and works in Hartford
JHB New York*

In this series entitled *Crush & Pull* (2018), Carey combines both Polaroid and photogram using the Polaroid negative to create new abstract forms composed from chemistry-laden Polaroid pods and the light-tight colour darkroom. "The great invention that is Polaroid-the game changer in photography and science, technology and art-offers me a chance to combine innovation with imagination, echoing Polaroid's tag line "See what develops," says Carey.

With the artist's intervention of physically crushing the negative it becomes both object and receiver of light. Polaroid's 20th century instant technology meets the wonder of 19th century photograms, forging a new photographic object. Carey asks: "What is a 21st century photograph? In my work, the referent is removed, I use only light, photography's indexical in the colour darkroom, no light is allowed, except upon exposure. Replacing "normal" chemistry with dyes in the Polaroid's "pods" escalates these breaks in photography's collective histories, letting light create my "Crush & Pull" as a Polaroid Photogram, a new 21st photographic object."

Carey is predominantly known for her ground-breaking experimental practice that spans several decades. Her work has been the subject of fifty-five one-person exhibitions in museums, alternative spaces and commercial galleries. Her most recent exhibition "Dings, Pulls and Shadows" was featured at The Amon Carter Museum of American Art, Ft. Worth, TX, in 2018. Her group exhibitions include: "The Polaroid Project: At the Intersection of Art and Technology" (2017 - 2020), traveling to The Foundation for Exhibiting Photography and Massachusetts Institute of Technology (MIT), Amon Carter Museum of American Art, Ft. Worth TX, C/O Berlin, Berlin, National Museum of Singapore, Singapore; and "The Unbearable Lightness" - The 1980s, Centre Pompidou, curated by Karolina Lewandowska, Paris, in 2016.

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UCHE OKPA-IROHA

Born in Nigeria; lives and works in Lagos
L'AGENCE A PARIS Paris*

Uche Okpa-Iroha uses his photographs to raise awareness with the public and policy makers on socio economic and political issues. The Plantation Boy project consists of 40 images that collectively examine the power structures of race and the hegemony of Western culture. The title evokes the black and African quest for freedom and self-determination that arose in the slave plantation era and continues to impact the lives of black subjects globally. In *The Plantation Boy*, Okpa-Iroha meticulously places himself in the frame of the image, through strategies of reconstruction and reenactment. The artist intervenes in Francis Ford Coppola's 1972 Hollywood movie, *The Godfather*, by isolating and appropriating forty original film stills from the seminal movie. Through a process of digital reconstruction, the artist disrupts an iconic Hollywood image with the presence of an African man amongst the familial gangs of an Italian-American subculture.

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ANA VITÓRIA MUSSI

Born in Laguna, Brazil, in 1943; lives and works in Rio de Janeiro
LUME São Paulo*

Since the latter part of the 70's, Ana Vitoria Mussi has dedicated herself, through photography, to the investigation of the image. Since then, she's been exploring the limits of photography and its possibilities beyond conventional usage and modes of display. She has opened her perceptive and semantic field, intervened in the photographs she made and appropriated,

extending them beyond mere reproductions on paper - covering them with great black shadows, or extending their life onto or as a architectonic body.

For the Primes sector of Paris Photo, we selected two installations of the artist made from negative photographs of the gossip columns in the 70s in Brazil. Those Negatives are a kind of a black social hole, a strange Nothing of productivity for Brazilian society, an explanation of the country social deficit in an opaque portrait of the Nation's elite in their absolute unproductivity and resilience.

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TAISUKE KOYAMA

Born in Tokyo, Japan, in 1978; lives and works in Tokyo

METRONOM Modena*

The series *Pico* takes its title from the Italian word for 'small', referring to the tiniest particle of pigment printing ink - the new printing default of photography. The artist generates images from color and texture information extracted by digital images which can endlessly be found in today's technological environment. The production was made with handheld scanner, digital handy microscope, inkjet printer and photo editing software. A single print of Koyama's past series *Rainbow Form* (2009) was converted to expand the 10 x 15 pixels micro elements of the data to the size of 1500 times larger, and then, exaggerated the digital grain further using photo editing software. The series was presented in different occasions, with various installation projects conceived as space-oriented experimentation of materials and technical.

Since 2009 Taisuke Koyama studies the themes of reproduction and repetition, through direct experimentation on photographic material. The series *Rainbow Form* (2009), *Melting Rainbows* (2010) and *Rainbow Waves* (2013), broaden Koyama's relationship with the representation of matter and the most common objects that surround us, sinking the viewer into a kaleidoscope of sparkling colors.

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AXEL HÜTTE

Born in Essen, Germany, in 1951; lives and works in Düsseldorf and Berlin

NIKOLAUS RUZICKA Salzburg*

In 1953, the pharmaceutical company Boehringer Ingelheim published *Lob des Rheingaus* [In praise of the Rheingau], the first of four volumes with photographs by Albert Renger-Patzsch, pioneer of the New Objectivity in photography. Sixty years later, Axel Hütte was commissioned to reinterpret the subject of the RHEINGAU region. In 2009 and 2010, the artist took a series of compelling, captivatingly beautiful photographs. As one views these works, it becomes clear that within the series there are strong divergences, both stylistic and formal. Large-scale prints are juxtaposed with small gems framed in deep blue linen passepartouts. At times the viewer finds himself standing in front of classical landscape photography; at other times he is confronted with static patterns and grids that look almost abstract. In *Niederwald-1* [coppice] the dark trunks of a mixed forest stand out, vignette-like, against the light, diffuse background. Neither treetops nor roots allow spatial positioning. Only snow on the branches and scant withered leaves show that the photograph was taken during the winter months.

A vivid combination of landscape and architectural photography is demonstrated in the ruined chancel of the High Gothic Werner Chapel in Bacharach, a Late Romantic fortress and the Renaissance palace of the Mainz archbishops. The radical cropping of the buildings leads the viewer away from habitual patterns of seeing, towards a shifting of perception: neither chancel, fortress nor palace can be seen as the actual motif. AXEL HÜTTE breaks with the tradition of the Romantic Rhine, an emotively exalted depiction of the landscape as propagated particularly by Johann Wolfgang Von Goethe and William Turner.

CURIOSA SECTOR

- NEW -

Curiosa is a new sector covering 210m² situated on the main floor under the Balcony of the Salon d'Honneur. The sector provides a focus on a particular theme in photography.

For its first edition, *Curiosa* unveils a selection of erotic images that challenge our gaze on the fantasized and fetishized body, tackling relations of power and domination, and gender issues. Archival and vernacular photographs, photomontage, self-portraits or *mise-en-scène* are diverse processes used here by photographers coming from different generations.

The founding works of Daido Moriyama, Nobuyoshi Araki or Robert Mapplethorpe anchor the sector in a historical perspective of the representation of eroticism through fetish and sexual domination, similarly evoked in the archival contact sheets of American photographer Charles Hovland, who documented the hidden fantasies of Village Voice readers. *Curiosa* also focus on questioning the classical and stereotyped representation of the erotized female body and deconstructing the male gaze. It is the case in the works by avant-garde feminist artists, such as Natalia LL or Renate Bertlmann. In contrast, some male artists disclose a fragmented masculinity and a weakened male body, as in the works of Antoine d'Agata or Karoly Halasz. Finally, some presented here photographic series redefine the presence of the body through the prism of gender and race. The work of British artist and musician Genesis P-Orridge, for instance, projects us in the representation of a sexually modified body and pandrogeny, while the practice of Paul Mpagi Sepuya brings together performance and homo-erotic aesthetics related to the body of color.

Kenji Ishiguro & Daido Moriyama - AKIO NAGASAWA Tokyo
Dias & Riedweg - BENDANA PINEL Paris
Edouard Taufenbach - BINOME Paris
Genesis Breyer P-Orridge - INVISIBLE EXPORTS & BERNHARD New-York / Zurich
Antoine d'Agata - LES FILLES DU CALVAIRE Paris
Natalia LL - LOKAL_30 Warsaw*
Robert Mapplethorpe - LUNN Paris*
Nobuyoshi Araki - OVER THE INFLUENCE Los Angeles*
Jo Ann Callis - MIRANDA & ROSE GALLERY Santa Monica / Paris*
Robert Heinecken - SOPHIE SCHEIDECKER Paris
Renate Bertlmann - STEINEK Vienna*
Randa Mirza et Lara Tabet - TANIT Beyrouth / Munich
Károly Halász - VINTAGE Budapest
Paul Mpagi Sepuya - YANCEY RICHARDSON New York

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MARTHA KIRSZENBAUM

Born in 1983, Vitry-sur-Seine, France Martha Kirszenbaum is a curator and writer based in Paris and Los Angeles. She graduated from Sciences-Po in Paris and Columbia University in New York with an M.A. in Political History and Cultural Studies. Kirszenbaum is the Curator of the French Pavilion of the 58th Venice Biennale represented by Laure Prouvost.

KENJI ISHIGURO & DAIDO MORIYAMA

Born in Fukui Prefecture, Japan, in 1935

Born in Osaka, Japan, in 1938; lives and works in Tokyo

AKIO NAGASAWA Tokyo

Daid Moriyama's "Mayfly" is published in 1972 and only one of its kind to have featured Moriyama's 'nudes' exclusively. Moriyama captures fleeting and momentary scenes of females bound in Kinbaku, tied up with rope. The images are heightened sense of anticipation and immediacy of 'capture' throughout each scene.

Kenji Ishiguro's "Heartless Room" shows us very intimate and erotic scene captured in everyday life, but the sexuality is carefully changed into subtleness, not obvious, not clear but still emotional.

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DIAS & RIEDWEG: *CameraContact*

Born in Rio de Janeiro, Brazil, in 1964; lives and works in Rio de Janeiro

Born in Lucerne, Switzerland, in 1955; lives and works in Basel & São Paulo

BENDANA PINEL Paris

Dias & Riedweg revisit the archives and the professional activity of the American photographer Charles Hovland through video installation and photography.

For more than 20 years, Hovland published the same classified ad in the New York newspaper *Village Voice*, proposing his services to photograph people's sexual fantasies. Thus, he documented over 3,000 people in 35mm black and white film rolls.

In *Archive Fantasie*, they recreate Hovland's analogical contact sheets in digital-photo animations. The result is presented in vertical black & white video-monitors, where the audio reveals the photographer's voice reading his notes about the models.

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EDOUARD TAUFENBACH: *Spéculaire*

Born in 1988; lives and works in Paris

BINOME Paris

Spéculaire is a photomontage series by Edouard Taufenbach based on his collaboration with collector Sébastien Lifshitz. Revealed in 2016 at the Rencontres d'Arles in the framework of the exhibition "Mauvais genre", the latter's anonym photographic fund tackles gender, homosexuality and, more broadly, body development issues. Taufenbach used it as the source material of his plastic experiments to give a new dimension to these vernacular photographs. Taufenbach's collages play on the distortion and multiplication of viewpoints, creating suggestive stereoscopic effects (creating stereoscopic effects particularly suggestive). They are like joyful odes to desire as expressed in some of the titles: *Hommage à Pierre M.* and *La créature du chamane* in reference to transvestite artist Pierre Molinier, and *Du côté de Chez Charlus*, a nod to Proust's baron and his unbridled lifestyle. The selection gathers black and white silver photographs as well as exclusive cibachromes.

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GENESIS P-ORRIDGE

Born in Manchester, United Kingdom, in 1950; lives and works in New York

INVISIBLE EXPORTS & BERNHARD New-York & Zurich*

This project will present photographic works on paper by the artist Genesis BREYER P-ORRIDGE, a legendary, avant-garde visionary, who spent a half-century interrogating the malleability of identity. GBPO was deeply involved in European Fluxus and the founder of COUM Transmissions (in 1969), the performance collective which spawned Throbbing Gristle (in 1975) whose sound s/he named Industrial Music; conceived of the notorious 1976 'Prostitution' exhibition at ICA London, which had Genesis branded by Parliament a "wrecker of civilization"; a Mail Art pioneer and collaborator

with William S. Burroughs and Brion Gysin from 1971 until their deaths in the 1980s; and, beginning in the 1990s, the co-creator of the now-mythic Pandrogeny project, in which s/he and he/r now-late other-half, Lady Jaye, endeavored to merge both their genders and their identities—making their bodies the very vessels of the avant-garde imperative to re-imagine and reinvent the self as one “third being,” a Pandrogynne.

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ANTOINE D'AGATA

Born in Marseille, France, in 1961

LES FILLES DU CALVAIRE Paris

Photographer from Marseille, Antoine D'Agata has been traveling the world since thirty years. He received the Niépce Price in 2001. His work is questioning and pushing the boundaries of reporting.

Antoine d'Agata's installation, proposed for Curiosa, presents a set of one hundred and thirty self-portraits in the format 5 x 7 cm and 10 x 14 cm. It unfolds the path of a photographer, from the origins of his practice until today, and gives us the monumental iconography of a work that slowly slipped from the photographic diary that began in Mexico in the 90s until the moving image and the writing of premeditated life scenarios. The accumulation of images and the infinite repetition anchor the visions of a man pushing ever further the limits of his own existence, and authorize us to grasp the meaning, the necessity and the urgency of a frenzied search of which only traces, fragments, pieces torn from reality.

-

NATALIA LL

Born in Żywiec, Poland, in 1937; lives and works in Wrocław

LOKAL_30 Warsaw*

Natalia LL formed part of the conceptual art milieu in Wrocław. Situated in the néo-avant-garde current of the turn of the 1970s, her work was founded on photography, a medium that made *Permanent Records* possible. With time, Natalia LL also became active as a filmmaker. Since the end of the 1960s, when the cycles *Intimate Records* and *Intimate Photography* (1968-69) were created, photographs by the artist acquired the character of performances-for-camera. Images from the cycle *Intimate Records*, which document an intercourse between two lovers, became a manifesto of new female sexuality: active, overt and a source of satisfaction. Natalia LL embodied such kind of womanhood herself by introducing her own body into her art.

The impassive record mode was fully developed in the photographs and films from the early 1970s, when Natalia LL began to create permanent records - of a road, time, or a face. The cycle *Consumer Art* (1971-74) spawned many legends and texts, which allowed her to gain recognition on the international artistic scene. Portraying young women who indulge in the consumption of phallic-shaped foodstuffs, the cycle was also a record of a performance-for-camera, usually carried out at the artist's home, repetitive and lasting for many hours.

In her piece *Body Alphabet* from 1974, which is a series of colour photographic nudes of the artist where her body forms into shapes resembling letters, Natalia LL creates an image of consciousness as a pattern of letters, and of unconsciousness as what is seen on the photographs: a sub textual, organic, physical presentation of the body. In uniting the body with text, Natalia LL announces her theme, which she has developed throughout the years: the relationship of abstract logos with desire, pleasure, and physiology.

-

ROBERT MAPPLETHORPE

Born in Floral Park, USA, in 1946; died in 1989
LUNN Paris*

An ensemble of two works by Robert Mapplethorpe are presented including a unique piece created for the X portfolio, published in 1978 by Harry H. Lunn, Jr. Robert Miller and Robert Self.

-

NOBUYOSHI ARAKI

Born in Tokyo, Japan, in 1940; lives and works in Tokyo
OVER THE INFLUENCE Los Angeles*

Over the Influence presents the work of Nobuyoshi Araki. Nobuyoshi Araki is a pioneer in private photography whose work has delved into themes surrounding sex, death and domination since the 1960s and are exemplified by up-close, personal snapshots of naked women gazing emptily into the camera.

-

JO ANN CALLIS

Born in Cincinnati, USA, in 1940; lives and works in California
MIRANDA & ROSE GALLERY Santa Monica & Paris*

ROSEGALLERY and Miranda Gallery present selected works from the series *Early Color* by artist Jo Ann Callis, a major reference in 20th century American photography. Strikingly contemporary, *Early Color* was produced over 40 years ago. Shown for the first time in 2014 at the ROSEGALLERY in Santa Monica, then in 2018 at Miranda Gallery in Paris, *Early Color* was produced in 1976-1977 in Los Angeles at the home of the artist. The subtle, sensual series evokes the pleasures and traps of domestic life, deftly using contrasting and often banal textures - silk, leather, but also duct tape, honey and taut string crisscrossing the model's skin - to create a strange eroticism and vision of the body that are radically different from the commercial and erotic imagery of the time. Producing this work at the height of the women's rights movement, Callis does not describe the series as politically engaged, saying that she was "more concerned with making work that was strong in its own right, rather than using it to make a statement."

In her preface to the publication *Jo Ann Callis: Other Rooms* (Aperture, 2014), critic Francine Prose writes, "These pictures are not only about sex but about the limits and the edges of photography... They ask whether it is possible to photograph a thought - whether an image can represent something simultaneously sensual and cerebral. Since the 1960s, Callis has been circling around these complexes and often opposing emotions in photos that are at once aesthetic and discomfiting, delicate and raw, mysterious and thoughtful."

-

ROBERT HEINECKEN

Born in Mexico City, Mexico, in 1957
SOPHIE SCHEIDECKER Paris

A pioneer of experimental photography and a major figure in the Los Angeles artistic scene, Robert Heinecken left his mark on the photographic milieu between 1960 and 1990, notably through his particular use of the photographic medium.

Sophie Scheidecker Gallery presents Heinecken's photographic series *Are you Rea* (late 1960s), certainly one of his most popular works. If his bare female bodies with provocative postures tempt the eye by their eroticism, their primary purpose was to question their viewers on the stereotypes promulgated by the media at the time. Fascinated by post war American popular culture and its effect on society, Robert Heinecken used images found in magazines and newspapers to constitute his work.

Beauty, sexuality, desire and all the unattainable norms imposed by magazines are denounced and revealed by the artist to help the public become aware of this obliviousness. Both appealing and disconcerting, the photographic series "Are you Rea" continues to condemn and question. Indeed, although conceived and designed in the 1960s, it continues to resonate in our current society, where the pressure of traditional media is enhanced by the omnipresence of social media.

-

RENATE BERGLMANN

Born in Vienna, Austria, in 1943; lives and works in Vienna
STEINEK Vienna*

Renate Bertlmann is one of the most prolific Austrian artists who have taken, in the 1970s, this path of self-determination and exploration of what this image of the female self might be. Her work focused on love, sexuality and power, makes visible the absolute ambivalence that founds all identities and unfolds itself in the love exchange. Tenderness, aggression, lasciviousness and asceticism, gravity and irony are observed, challenged and sometimes merged.

Renate Bertlmann creates very early, a trilogy entitled *AMO ERGO SUM*, which will house all his work by organizing it into three communicating rooms, those of Pornography, Irony and finally that of Utopia.

In her work of self-staging, the nature of the objects used - masks, pearls, bottle nipples, condoms, dildos... - (sexual and infantile) adds to their abstract quality multiple evocations like those of motherhood, contraception and vulnerability.

It is perhaps here that the Irony manifests itself. The ego, manifested in the humour of Renate Bertlmann, is not the absolute self, but the finished self, the one that relates to the other.

It is this multiplicity of nuances that gives Renate Bertlmann's work all its singularity by allowing us to enter complexity with a strange feeling of ease.

-

RANDA MIRZA

Born in Beirut, Lebanon, in 1978; lives and works in Beirut and Marseille
TANIT Munich & Beirut

Jeanne et Moreau is the pseudonym of two women photographers in a long-distance relationship. Their communication relies mainly on digital technology: Facebook, Facetime, Instagram, e-mails, WhatsApp, Skype.... They are one of the many modern couples whose relationships manage to thrive, despite geographical separation, thanks to the internet.

Away from the day-to-day of one another's lives, communication becomes heightened. Images of the body become stand-ins for the body. Photos of geographical landscapes emotional landscapes. Everyday objects an expression of the wish for the simple luxury of domesticity. Viewed through the lens of love, representation takes on multiple layers, the fact of physical absence giving way to a fictional, virtual space that the lovers create and inhabit together.

This is the story of a modern romance, where the imaginary components of desire become articulated through the conscious process of making, editing and sharing images. The implicit construction of romance, present in any relationship, becomes deliberate and explicit. In that is contained the transgression of two women owning the representations of their bodies, their sexuality and their romance and re-appropriating it for their own gaze, subverting the photographer-to-subject dynamic.

-

KÁROLY HALÁSZ

Born in Paks, Hungary, 1946; died in 2016

VINTAGE Budapest

Károly Halász (1946–2016) is a Hungarian neo-avant-garde painter, sculptor, performer and photographer from the Pécs Workshop. Halász's art is inseparable from his life's experiences, which revolved around his identity as a gay man within the context of socialist control, and were about his desire to speak up and break out of his closeted identity through his photographs.

The public image of a gay man in socialist Hungary in the 1970s and the self-image of the artist correspond to the attitude of the pre-Stonewall era (the Stonewall riot: New York, 1969; gave rise to a cult of gay men identifying themselves through masculine stereotypes), when homosexuality was regarded as a pathology to be cured; a gay man was imagined as a woman trapped in a male body, and such 'imitation women' were consequently meant to spend their lives in the shadows, on the margins.

On the other hand, he empowered himself by creating a counter-language and a parallel discursive channel in the photo series Private Broadcast (1974–75). The title refers to a notion that was an oxymoron in a socialist country. He used an empty TV box, as his own living space, his own 'closet', from which he observed the outside world. He can't help interiorizing the public view against which he rebelled; it formed part of his self-image like a straitjacket, as seen in his action of huddling in various poses inside an empty TV box. He is trying hard to fit into the frame, but his naked body bulges out here and there. The disturbing uneasiness of the photos comes from a feeling of insecurity and vulnerability of the body being publicly exposed in ungraceful poses. "Promote, Tolerate, Ban" (1980) is not couched anymore in a metaphorical language but makes an explicit political reference; its title comes from the translation of the so called 3T cultural politics of the Kádár-era in which homoeroticism obviously belonged to the category of banned and as such was to be hidden and covered.

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PAUL MPAGI SEPUYA

Born in San Bernardino, USA, in 1982; lives and works in Los Angeles

YANCEY RICHARDSON New York

Homoeroticism is an underlying theme throughout much of Sepuya's work. Influenced by artists such as Robert Mapplethorpe and George Dureau, Sepuya brings his own fresh aesthetic to the notion of what is erotic. Rooted in portraiture, homoerotic visual culture, and the role of the studio, his highly crafted photographs, in which his subjects are often revealed in fragments, alert us to the artifice and performance that are an integral part of the photographic process; a constant negotiation between the artist, the sitter, the viewer, and the work itself. His work was recently featured in "Trigger: Using Gender as a Tool and a Weapon" at the New Museum and "Being: New Photography" at the Museum of Modern Art.

FILM SECTOR

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

The complete programme for the FILM sector will be announced at parisphoto.com.

PARTICIPATING GALLERIES

BAUDOIN LEBON Paris
CECILE FAKHOURY Abidjan*
FRANK ELBAZ Paris*
FRANCOISE PAVIOT Paris
GOODMAN Johannesburg*
LELONG & CO Paris
PRISKA PASQUER Cologne*
RX Paris
SATOR Paris
SUZANNE TARASIEVE Paris
VU Paris

*New exhibitors compared to 2017
Index 07 Sept. 2018
Subject to modification

WHITE ISLES OF THE SOUTH SEA - Aline Diépois & Thomas Gizolme - 11" - 2016

Courtesy: Vu Gallery, Paris

Nothing is more gracious than these white islands barely emerging above the waves one could feel the world and its deceptive impression of being a welcoming place, made to fit man's dreams. However, the lagoon is polluted and the waves wear down the shore a little more every day. They break over the useless sea walls and nibble at the fragile territory. The village people consolidate their absurd ramparts. And at times it rains in the middle of the dry season. Paradise is falling apart.

-

JUSQU' AUX REGIONS QUI GISENT AU-DELA DE LA MER - Romain Kronenberg - 15" - 2017

Production: Perspective Films

Courtesy of the artist & Sator Gallery, Paris

In a disused factory, between metallic tanks, pipes weaving along the walls, gangways and countless windows overlooking the sky, a man and a woman welcome their son back home. They wash, eat and don't speak much except at night when, to help him get to sleep, they tell the creation of the world, the birth of gods, the birth of the son, and men, and the tie between these entities whose balance they disrupt, out of love and until abandon.

-

LE LAVEUR DE CARREAUX - Anna Malagrida - 3" - 2010

Courtesy RX Gallery, Paris

Realised inside of the RX Gallery, this video shows the action of a window washer who cleans from the street. The gesture of work refers to the pictorial movement and shows the formation and transformation of the picture. Through this hypnotizing action, we watch the life of the Delclassé Street on a Sunday morning in November. The partial transparency of these windows allows the camera to capture, in a natural movement, the poesy of the modern life.

-

AN ECSTATIC EXPERIENCE - Ja'Tovia Gary - 6" - 2015

Courtesy of the artist & Frank Elbaz Gallery, Paris

An experimental manipulation of documentary footage illustrating African-American oppression and their resistance.

-

GIVERNY I NEGRESSE - Ja'Tovia Gary - 6"- 2017

Courtesy of the artist & Frank Elbaz Gallery, Paris

An intervention within the setting of Monet's Giverny, as Gary challenges the overwhelmingly white, masculine nature of western art-historical narratives, by bringing to the fore a sense of the multiplicity of powerful cultural contributions made by people of colour.

-

CYCLADIC FIGURES - William Leavitt - 70" - 2017

Courtesy of the artist & Frank Elbaz Gallery

Cycladic Figures is a feature length domestic science fiction film. It features three interlocking stories about friends and neighbors who operate amateur scientific and theatrical devices hoping to control their relationships and home environments.

-

UNE ECLAIRCIE - Yo-Yo Gonthier - 12" - 2013

Courtesy Cécile Fakhoury Gallery, Abidjan

It is the emergence of the wonderful in question here, shrouded in its viscerally anguished journey existential and metaphysical. It is the notion of commitment in question in question here, from the momentum of the first step to the collective gesture constructive and fundamental. It is freedom of imagination in question here. It is your daring and loving gaze in question here. It is your word and mine in question here. May they stay mingled here forever.

-

GOLDBLATT - Daniel Zimblér - 80" - 2017

Courtesy Goodman Gallery, Johannesburg

South Africa through the eyes of David Goldblatt is an achingly beautiful place. From his early photographs of Apartheid South Africa to the removal of Rhodes' statue from UCT, he has chronicled the country as faithfully as this film chronicles his life. Including interviews with Nadine Gordimer, Zanele Muholi and William Kentridge, this intimate portrait of man and country is captivating.

-

DIE EULENSPIEGLERIN - Ulrike Rosenbach - 20" - 1985

Courtesy Priska Pasker Gallery, Cologne

Die Eulenspieglerin is a mythological and autobiographical journey through a woman's life as a hero.

-

TANZ FÜR EINE FRAU - Ulrike Rosenbach - 8" - 1985

Courtesy Priska Pasker Gallery, Cologne

In *Tanz für eine Frau*, the artist dances on a waltz until her -breakdown, all seen from above.

-

DEVOUR - Carolee Schneemann - 8" - 2003/2004

Courtesy Lelong & Co Gallery, Paris

-

PRECARIOUS - Carolee Schneemann - 4.35" - 2009

Courtesy Lelong & Co Gallery, Paris

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THE EYE OF THE BULL - Juergen Nefzger

Courtesy Françoise Paviot

-

GASTROPODA - Joan Fontcuberta

Courtesy Françoise Paviot

-

YESTERDAY'S SANDWICH - Boris Mikhailöv

Courtesy Suzanne Tarasiève

-

TOUT A MAL TOURNÉ - Gerard Rondeau - 15" - 1994

Courtesy Baudoin Lebon

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Free access to the FILM sector upon presentation of your Paris Photo ticket Seating is limited.

FAIR PROGRAMME

EXHIBITIONS / AWARDS / FILMS / RADIO / CONVERSATIONS
EDUCATIVE INITIATIVES

ELLES X PARIS PHOTO

WOMEN PHOTOGRAPHERS IN A SPECIAL PATH THROUGHOUT PARIS PHOTO AND THE SURROUNDINGS

On the initiative of the Ministry of Culture and Paris Photo, women photographers will be honored in 2018. This proposal by Fannie Escoulen, independent curator, will take the form of an itinerary entitled *Elles x Paris Photo* debuting at the fair and extending throughout Paris.

The invention of photography has paved the way for new professional, social and creative conquests. Amateurs and curious people hastened to manipulate the medium, in search of experiments and discoveries. Women, finding it a means of expression and personal emancipation, devote themselves to this technique with the greatest passion and greed, allowing them to access a professional and artistic practice on a par with men. Yet their recognition in the history of photography is hard to maintain, and many of them still suffer from a profound lack of visibility.

Fannie Escoulen, leads us on a promenade along the aisles of Paris Photo retracing the history of Photography through the prism of women; a historic and contemporary stroll in search of treasures unearthed by exhibiting galleries and publishers. A selection of a hundred art works on show, from the beginning of photography (Julia Margaret Cameron, Margaret Watkins, Lucia Moholy ...) to the inevitable feminists of the 70s (Arlene Gottfried, Renate Bertlmann, Joan Lyons,...), also marked by the discovery of promising young artists (Lisa Sartorio, Wiame Haddad, Léa Béloousovitch, Hilla Kurki,...).

Beyond the Grand Palais, the route will extend to other places and events in the capital (Photo Saint Germain, Salon Approach, Petit Palais, Jeu de Paume, Cartier Foundation ...) where their programmes will honour other talented women photographers.



With the support of the Ministry of Culture

FANNIE ESCOULEN

Graduated from the National School of Photography in Arles in 2000, Fannie Escoulen is an independent curator, specializing in contemporary photography. Assistant Director of the BAL in Paris from 2007 to 2014, Artistic Director of the Levallois Prize from 2015 to 2017, she is currently in charge of creating the Ooshot Award, a new prize dedicated to photographic commissions.

MC EVOY FAMILY COLLECTION

SHEGO / HEGO / EGO

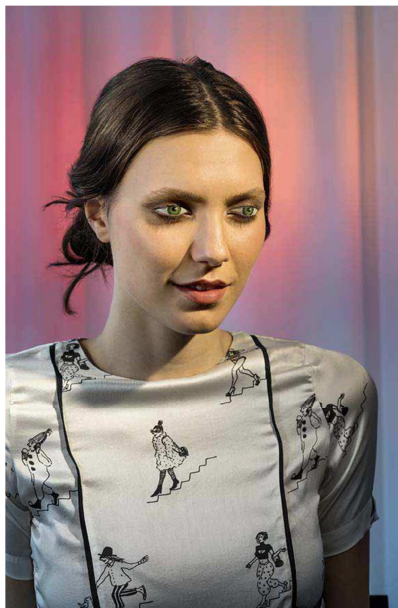
There is something about a private collection that forces the collector to think about who he or she is—both as a collector and, indeed, as a person. The result can yield something like comprehensiveness: a constellation of themes—for example, music, literature, fashion, politics, cosmology, and photography itself— that approximate the personality of the individual who brought them together. shego/hego/ego, a minimalist poem by Emmett Williams, repurposed as an artwork by Natalie Czech, is a handy solution to the quest for consistency between such realms. But who among us, if we were collectors, would not reveal an inner complexion at once methodological yet prone to exceptions? We all suffer from the dual impulses to categorize primly and then to venture out of bounds, to break our own rules. The McEvoy Family Collection has been guided by certain acknowledged interests (Nion McEvoy has been a poet, a publisher, a drummer, a meditation teacher, and a lawyer) yet has also been susceptible to poetic leaps and sheer mischief. So if you take a certain set of rational themes and rename them according to certain artworks that embody those themes, you get something closer to what the lifeblood of any collection is all about. Instead of music, literature, etc., you get “music today”, “Moyra reading”, “this is how we see”, “I am a man”, “fourth dimension” and, ultimately, “pictures pictures” because this is (mostly) a photography collection, after all.

Kevin Moore
Independent Curator, New York

EXHIBITED ARTISTS

Dawoud Bey, Anne Collier, Natalie Czech, Moyra Davey, William Eggleston, Hervé Guibert, Zoe Leonard, Robert Mapplethorpe, Sigmar Polke, Cindy Sherman, Laurie Simmons, among others.

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



Laurie Simmons. *How We See/Tatiana (Pink)*, 2015. Pigment print. 70 x 48 inches. (177.8 x 121.9 cm). Edition of 5, 2 Aps. Credit is Courtesy of the artist and Salon 94, New York.

PARIS PHOTO - APERTURE FOUNDATION **PHOTOBOOK AWARDS**

Initiated in November 2012 by Aperture Foundation and Paris Photo, The PhotoBook Awards celebrate the photobook's contribution to the evolving narrative of Photography.

Three prizes will be awarded Friday November 9th at Paris Photo in the following categories: First PhotoBook, PhotoBook of the Year, and Photography Catalogue of the Year. The winner for the First PhotoBook category will receive a \$10,000 prize. The winners of the other two categories will each receive a commemorative award.

The thirty-five shortlisted titles will be exhibited at the fair and profiled in issue 015 of *The PhotoBook Review*, a bi-annual publication created by Aperture and distributed during the Fair. The shortlisted books will travel thereafter to venues to be announced.

The call for entries is open until September 14th. The shortlist will be announced Friday September 21st in New York.

The 2018 shortlist jury includes Lesley Martin (Creative Director, Aperture Foundation and publisher of *The PhotoBook Review*), Christophe Wiesner (Artistic Director, Paris Photo), Kristen Lubben (Executive Director, Magnum Foundation), Yasufumi Nakamori (Curator), and Lucy Gallun (Associate Curator, The Museum of Modern Art).

Final Jury members include:

Hervé Digne (President, Cofiloisirs), Martha Kirszenbaum (Curator), Kevin Moore (Curator), Batia Suter (Artist)



© Kathie Booth

CARTE BLANCHE - STUDENTS 2018

A PLATFORM FOR EMERGING PHOTOGRAPHY

GARE DU NORD & GRAND PALAIS

Paris Photo, Picto Foundation, and SNCF Gares & Connexions, for the second 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, will be presented in a large format exhibition in Paris' Gare du Nord train station from October 4th through November 12th and in a dedicated space at Paris Photo. Their work will also be highlighted in a round-table discussion on emerging art and the art market.

THE LAUREATS 2018:

- Daniel SZALAI, Moholy-Nagy University of Art and Design, Budapest
- Kata GEIBL, Moholy-Nagy University of Art and Design, Budapest
- Simon LEHNER, University of applied Arts, Vienna
- Daria MININA, Speos, Paris

The carte blanche jury is composed of Sylvain Bailly (Director of Cultural Affairs, SNCF Gares & Connexions); Tatyana Franck (Director, Musée de l'Élysée, Lausanne); Vincent Marcilhacy (Director, Picto Foundation); Léopold Meyer (Collector); Robert Morat (Gallerist) ; SMITH (Artist); Christoph Wiesner (Artistic Director, Paris Photo).

Among the Carte Blanche winners, Simon Lehner was selected by Maison Ruinart as winner of the first Maison Ruinart Prize, organized with the support of Picto Foundation. This prize, accompanied by an endowment of € 5,000, allows the artist to give his photographic vision of the Maison Ruinart, on the occasion of an order made in the vineyards, the installations and the cellars of the House in Reims. Simon Lehner has been recognised for his personality, his work of light and his originality. His creations will be exhibited in the VIP restaurant, near the works of Liu Bolin, also made for Maison Ruinart.



With the participation of Maison Ruinart

KATA GEIBL



Untitled, de la série *Sisyphus*, 2018, © Kata Geibl

Kata Geibl, born in 1989 in Hungary
Moholy-Nagy University of Art and Design, Budapest

In Greek mythology, Sisyphus tricked Death by trapping Thanatos in chains. Once Thanatos was bound by chains, no one died on Earth, this is why Sisyphus was punished to roll an enormous rock up a hill, only to watch it come back to hit him, repeating this action for eternity.

How we used to think about the world is changing radically every day. Religion is replaced by science, we are flooded by images every day, and we want instant access to knowledge. Photography as a medium has the ability to capture everything that's in front of the camera; the machinery sees even what the human eye is not capable of.

We can see universes, stars exploding, microscopic worlds, atom bomb detonation with the safety of the far distance. Through these images we think we can get closer to understand how the world is functioning without ever experiencing or seeing it through our own eyes.

I always thought that once I understand the construct of time it will lead me to understand the world that surrounds us. Science measures time, categorizes it, tricks it. Humanity is starting to slowly realize that our time is running out so we try to look into the future and prepare ourselves to what might come.

In the past few years I often find myself struggling with the feeling referred to as *Sein-zum-Tode* (Being-toward-death) by Martin Heidegger which is slowly taking over not just my life but maybe all mankind. Humanity tends to believe that history is moving forward, never repeating itself, and learning from the past's mistakes. I've rather like to think of time and history as a circle, always coming back, just to start again.

In series *Sisyphus* I constructed an imaginary laboratory where it's up to the reader to decide where the line lies between fiction and reality without any scientific explanation.

SIMON LEHNER

LAUREAT OF THE MAISON RUINART AWARD



Boy 1, © Simon Lehner

Simon Lehner, born in Austria in 1966
University of Applied Arts, Vienna

"How far is a lightyear?" investigates fatherhood, love and the development of identity through family. We follow the viewpoint of a boy who resembles the state of balancing two conflicting sides, while being stuck in the firing line of a bad love story, between unstableness and ignition. The title stems from a question I asked my father when I was a kid and the time that has passed since he left my family but is also a reference to the medium of photography. The series uses 3D Scans/Renderings consisting of the only images I took and have of my father dating back to 2005, indicating emotional and physical distance. Through this method I now have the chance to reconstruct him and make my father tangible with the imagery I have left as I try to make a portrait without physical contact. Approximately 12299e14 kilometers of traveled light since I pressed the shutter of the camera in 2005. Incorporated in the 3D scans are childhood drawings, memories and fantasies which hint at fears and dreams as a kid, the longing for a father but simultaneously resentment due to his actions. As children we try to imitate certain characteristics of parents and some are anchored in our DNA. Stem cells depicted in the state before flourishing to any cell type if manipulated, reference the different developments of a child when influenced and also shows my contrasted search on which attributes and characteristics I have from each side of my parents.

DANIEL SZALAI



TBC, © Daniel Szalai

Daniel Szalai, born in 1991 in Hungary
Moholy-Nagy University of Art and Design, Budapest

The Novogen White has been designed to perform in various environments.
Easy to manage without specific techniques of management, with the Novogen
White you will get satisfaction thanks to its performance potential, its
excellent internal and external egg quality traits.

DARIA MININA



Daria Minina, Couverture, De la série La Génération Poutine, © Daria Minina

Daria Minina, born in France in 1955
Speos, Paris, France

The Poutine Generation Cyril (21) and Rodion (18) are a couple from Krasnoyarsk, Siberia. Born in Russia in the late 90's, they grew up more open-minded, reckless and fun compared to their ancestors. They both disregarded limitations of the Soviet period and were highly influenced by Western culture, globalization and the Internet. Cyril's and Rodion's childhood coincides with the development of capitalism and democracy under the Putin administration beginning in 2000. Now, almost two decades later, Cyril and Rodion are adults and have just obtained their voting rights. Yet Russian political powers, anti-LGBT views and many other aspects of Russian realities are still the same as they were at their birth and are likely to remain in the foreseeable future.

This photo story was made prior to the Russian presidential election of 2018 in order to show the contrast between the up-and-coming new generation of Russia, the so-called «Putin's Generation», and the outdated absurd environment it is in. What is it like to spend a lifetime under the power of the same person and enter your adult life knowing you can't change anything?

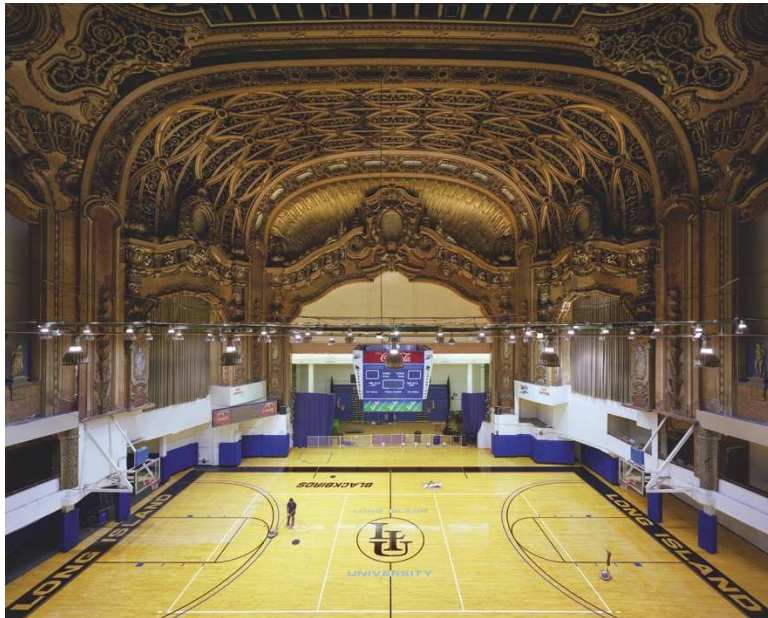
THIS MUST BE THE PLACE

SELECTED WORKS FROM THE 19TH CENTURY TO THE PRESENT JPMORGAN CHASE ART COLLECTION

J.P. MORGAN
OFFICIAL PARTNER

Marking our eighth year as official partner of Paris Photo, J.P. Morgan Private Bank is proud to return and exhibit significant works from the JPMorgan Chase Art Collection. *This Must Be The Place* features iconic photographs, as well as recent acquisitions. Curated by Director and Chief Curator Dr. Charlotte Eyerman, the exhibition reflects the Collection's diversity – from pioneering early photography to contemporary explorations of new media.

Working in a broad range of photographic techniques, styles and media across 150 years of international photographic history, featured artists include: Diane Arbus, Berenice Abbott, Ansel Adams, Eugène Atget, Kwame Brathwaite, Peter Campus, Louis Cameron, William Eggleston, Walker Evans, Robert Frank, Lee Friedlander, Louise Lawler, Vera Lutter, Lisette Model, Richard Prince and Hiroshi Sugimoto.



YVES MARCHAND ET ROMAIN MEFFRE. *Paramount Theater*, Brooklyn, NY, USA, 2008
JPMorgan Chase Art Collection
© Yves Marchand and Romain Meffre, with the autorisation of Polka Gallery

J.P.Morgan

BAPTISTE RABICHON
LAUREATE OF THE BMW RESIDENCY

BMW ART & CULTURE
PARTENAIRE OFFICIEL

Baptiste Rabichon uses photography in a way that gives new meaning to the idea of a material-carrying content. His work proposes a set of sensations and impressions. His discourse is constructed through the use of complex manufacturing tools and protocols, mixing new technologies and old techniques; an experiment in which fantasy coincides with admiration for the great ancestors.

As a good gardener, that is to say craftsman, the artist strives to use the best processes: film and digital, focusing on one single occupation, the need to provide a new sensibility for our époque, an animistic resolution, living forms of matter.

Beauty appears here in the form of a loving union; a reconciliation between beings, objects and plants.



© Baptiste Rabichon / *Résidence BMW*
Album - XI, 2018, 75 x 75 cm



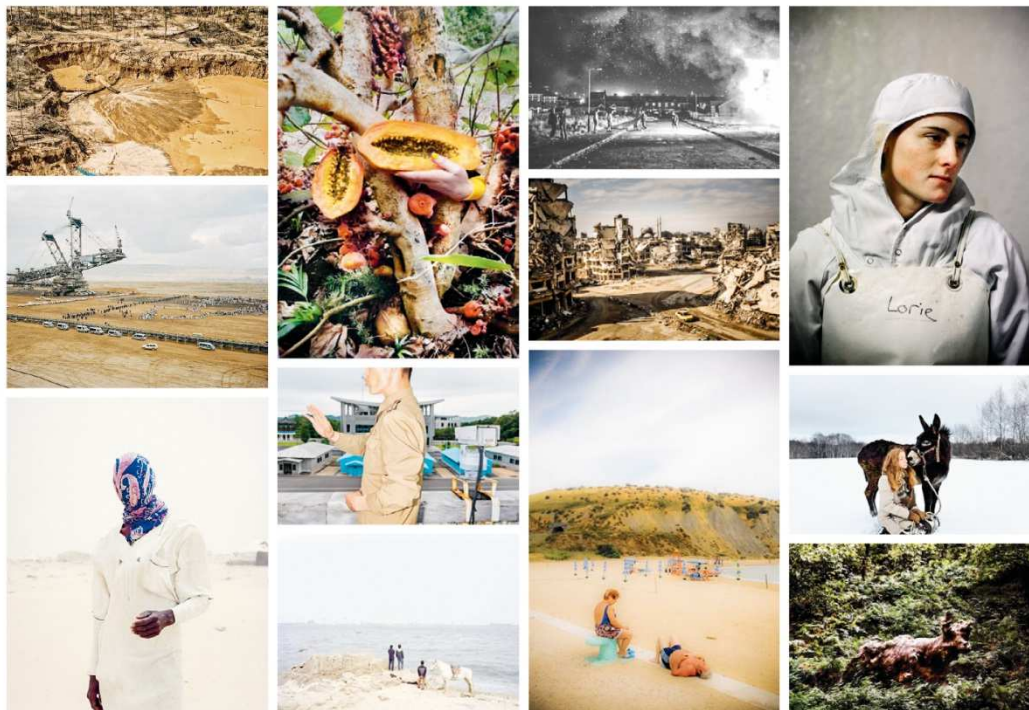
BMW ART & CULTURE.

THE 2018 LEICA OSKAR BARNACK AWARDS

LEICA

For the 22nd edition of Paris Photo and in celebration of 11 years of partnership, Leica exhibits the Leica Oskar Barnack Awards laureates, unveiled in September 2018. The Leica Oskar Barnack Award is attributed to the Belgian photographer Max Pinckers; the Leica Newcomer award is attributed to the Russian photographer Russe Mary Gelman.

This international award created in 1979 at the centenary the birth of Oskar Barnack, pays homage to the eponymous inventor of the 1914 Leica 24 x 36 camera. Ernesto Benavides, Vanja Bucan, Turi Calafato, Daniel Chatard, Stephen Dock, Mary Gelman, Samuel Gratacap, Stéphane Lavoué, Max Pinckers, Elsa Stubbé, Christian Werner and Kechun Zhang are among the winners of this prestigious international award.



1	7
2	4
3	5
6	8
9	10
11	12

Ernesto Benavides (1); Daniel Chatard (2); Samuel Gratacap (3) ; Vanja Bucan (4); Max Pinckers (5); Kechung Zhang (6); Stephen Dock (7); Christian Werner (8); Turi Calafato (9); Stéphane Lavoué (10) ; Mary Gelman (11); Elsa Stubbé (12)



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. Begun 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. Last year there were over 157,000 submissions to the Awards from over 90 different countries, with 500 finalists chosen.

The 2018 Next-Image Awards are broken down into six categories: Good Night, Faces, Hello, Life!, Check-In, Timeline and Storyboard.



Hello, Life!; Good Night; Check-In; Faces; Timeline; Storyboard

OVER THE RAINBOW

THE ELLIOTT ERWITT FOUNDATION HAVANA CLUB 7 FELLOWSHIP

The Elliott Erwitt Havana Club 7 Fellowship Foundation is dedicated to capturing modern-day Cuba through fresh perspectives in documentary photography. Since 2015, each year it offers an exceptional photographer the possibility to travel to Cuba to produce an original series.

Diana Markosian is the recipient of the 2018 Fellowship. Her work focuses on "the nuances of womanhood in Cuba today" and is premiered at Paris Photo this year.



© Diana Markosian, Exhibit 007

GO THE EXTRA MILE

KOURTNEY ROY X PERNOD RICARD

For the 9th edition of its photo campaign that puts the spotlight on the faces behind the Group's success, Pernod Ricard has given Kourtney Roy carte blanche. Far more used to self-portraits, she has revelled in rising to the challenge, going so far as to personally select the 18 willing employees who will join her for a week-long photo shoot in Nevada. The campaign will be retro-and poetry-inspired, and reflects the inner strength of its models, which it's determined to surpass the banality of the everyday.



Claudine Eynaud, PR Manager - Pernod, Créteil

LIU BOLIN

CHAMPAGNE RUINART

Founded in 1729, Ruinart is the first established champagne house. The elegance and the know-how of its cuvées have nurtured its unwavering commitment to art ever since.

Maison Ruinart commissioned the Czech artist Alphonse Mucha as early as 1896 to create a unique and sensational advertisement. Today, it continues to pursue this artistic commitment. Each year, contemporary artists receive 'Carte Blanche' to share Ruinart's heritage and values.

This year, with the creation of his performance images, Chinese artist Liu Bolin, trains the spotlight on the know-how and human labour, as well as on the close relationship to nature behind each bottle of Ruinart.

Based in Reims, Maison Ruinart and its spectacular crayères can be visited from March.

More information on www.ruinart.com



On the right, Liu Bolin and on the left, Frédéric Panaïotis, Cellar Master

PLEASE DRINK RESPONSIBLY.

HARD TRUTHS

THE NEW YORK TIMES

The New York Times' commitment to photojournalism goes way back; under the leadership of David Furst, its international photography director, the Times have been a Pulitzer Prize winner three times. *Hard Truths* exhibits a selection of award-winning photographs presenting them as works in their own right and not as mere illustrations of an article in an ephemeral way. The work of photojournalists Meridith Kohut, Newsha Tavakolian, Daniel Berehulak, Tomas Munita and Ivor Prickett puts us face to face with the truth and allows us to decipher the complexity of the world, beyond the analysis of facts.



TOMAS MUNITA. *Cockfight in the countryside near Vinales, Cuba.*

The New York Times

PINK RIBBON PHOTO AWARD

ESTÉE LAUDER

Since its first edition in 2012, the mission of the *Estée Lauder Pink Ribbon Photo Award* is to mobilize 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-en!* Each year, hundreds of contributions are received from every region in France. True to its anchoring 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



© Henri Guittet / Estée Lauder Pink Ribbon Photo Award



CAS OORTHUYS - CONTACTS

NEDERLANDS FOTOMUSEUM

The Nederlands Fotomuseum has an impressive collection of 5.5 million photographic images. The most important archival collections is that of photographer Cas Oorthuys (1908-1975). Coming from the generation of New Photography, Oorthuys is one of the most important Dutch humanist photographers.

On the occasion of Paris Photo, for the very first time a selection from of the original contact sheets is made by Frits Gierstberg (curator) and Xavier Barral.

With the support of: Prins Bernhard Cultuurfonds/Wertheimer Fonds, Nationale-Nederlanden, Netherlands Embassy. The book *Cas Oorthuys - Contacts* is published by Xavier Barral.



© Cas Oorthuys, *Hiver de la faim / Dutch Hunger Winter*, 1944-1945.
Collection Nederlands Fotomuseum

BEYOND ABSTRACTION

GROUPE ADP

AIRPORT PARIS-CHARLES DE GAULLE

Paris Aéroport engages with the best of French and parisian culture and invites art into their airports so that it may become part of your journey. The cultural mission is incorporated throughout the terminals: exhibitions, sculptures, musical events, etc. and rhythms travelers' itineraries.

In this scope, Groupe ADP has invited Paris Photo from Octobre 2018 for an exhibition to be found from arrival at airport Paris-Charles de Gaulle in terminal 2 E. This exhibition honours artists William Klein, Edouard Taufenbach, Noémie Goudal and Denis Darzacq for a vision beyond abstraction.

THE PLATFORM

The Platform is an experimental forum held in the Grand Palais Auditorium on the upper level. Over the course of four days, a series of conversations is led by invited guests along diverse axes:

THURSDAY NOVEMBER 8

WOMEN, THE EXCEPTION: AN UNDER-REPRESENTATION OF GENDER IN PHOTOGRAPHY?:
Fannie Escoulen

FRIDAY NOVEMBER 9

ON THE NEW SECTOR CURIOSA: EROTICISM, BODIES AND SEXUAL IDENTITIES:
Martha Kirszenbaum

SATURDAY NOVEMBER 10

THE EXHIBITION AS MEDIUM: David Company

SUNDAY NOVEMBER 11

PHOTOGRAPHY AND SCIENCE / PHOTOGRAPHIC COMMISSIONS:
Christoph Wiesner

With a special conversation Friday November 9th
DAIDO MORIYAMA / SIMON BAKER: A conversation with the iconic Japanese artist Daido Moriyama and the new Director of the MEP, Simon Baker.

THURSDAY NOVEMEBR 8

WOMEN, THE EXCEPTION:

AN UNDER-REPRESENTATION OF GENDER IN PHOTOGRAPHY?

Fannie Escoulen

The invention of photography has paved the way for new professional, social and creative conquests. Amateurs and the curious hurried to manipulate the medium, in search of experimentation and discovery. Women, finding it a means of expression and personal emancipation, devoted themselves to this technique with great passion and ambition, which allowed them to access a professional and artistic practice on par with men. Yet, they struggle for recognition in the history of photography, and many still suffer from a lack of visibility. So how do you explain this under-representation of gender? Is photography an art written in the masculine? Invited by the delegation of photography of the Ministry of Culture and Paris Photo, Fannie Escoulen, independent curator, in a day dedicated to female photographers, outlines possible reasons for this proven inequality, inviting historians, critics, sociologists, collectors to provide food for thought, reaffirming the inescapable presence of women in the context of major artistic movements, as in prominent collections.

The finding of under-representation of women in photography is blatant, and the numbers speak. While over 60% of art school graduates are women, they represent just 20% of the artists on show.

To understand the reasons for this evaporation, and to give visibility to many artists still unknown, Fannie Escoulen will propose during a day of debates and meetings, to question the place of women in the history of photography, d explore their historical boundaries through their presence in collections, institutions or in the history of the photography book, and understand the reasons for their marginalization. Curators, critics, historians, sociologists will provide theoretical and technical insights and will provide food for thought to reaffirm the unavoidable presence of women in the context of major artistic movements, as in collections and obvious institutions.

With the interventions of (current program):

- Delphine Bedel, Editor and Artist
- Taous Damani, Historian of Photography
- Susana Gallego, Chief Curator for Photography, Petit Palais
- Charlotte Eyerman, Commissioner of the JP Morgan Collection
- Gabriele Schor, Art Critic and Director of the Sammlung Verbund Collection

Presentation in the form of a Petcha Kutcha of 4 young women photographers (list in progress).

A selection of videos from Visuelles.art will punctuate the afternoon of conversations.

-

FRIDAY NOVEMBER 9

-

DAIDO MORIYAMA / SIMON BAKER:

A conversation with the iconic Japanese artist Daido Moriyama and the new Director of the MEP, Simon Baker.

-

ON THE NEW SECTOR CURIOSA: EROTICISM, BODIES AND SEXUAL IDENTITIES: Martha Kirszenbaum

Conceived as a response and a theoretical complement to Curiosa, the series of talks organized by Martha Kirszenbaum, curator and art critic will question to what extent erotic photography can appear as a point of departure to redefine the representations of our relation to the body and the expression of sexual and social identities. We will firstly attempt to deconstruct the male gaze, often associated with traditional erotic imagery, particularly through rethinking gender hierarchies and feminist practices. Then we will emphasize on the representation of endangered bodies as objects of political struggle against racial or social discrimination – the black body, the sick body. Finally, we will develop the connection between sexuality and self-representation through post-gender issues and biological control of our own sexuality.

-

SATURDAY NOVEMBER 10

THE EXHIBITION AS MEDIUM

David Company

Photographic artists often look beyond the single image to the body of work – the set, the suite, the series, the album the archive and the typology. In recent years many have extended this idea even further, into the gallery space, turning the exhibition itself into their medium. Various modes of presentation and display combine with three-dimensional scenographic practices to produce photographic environments of different kinds. In this way, the photograph itself is only on part of how they understand their work. At the same time, progressive museums and galleries have developed innovative strategies for presenting photographic material. The exhibition is one of the most experimental areas of photographic culture today. This day of talks and conversations, curated by David Company, writer and curator, brings together a number of artists, curators and scholars who have been at the forefront of this revolution in photographic presentation.

Participants include (list non-exhaustive) : Liz Deschenes (artist), Noemie Goudal (artiste), Batia Suter (artist), Roxana Marcoci (Senior curator, MoMA), Olivier Lugon (Historian)

-

SUNDAY NOVEMBER 11

PHOTOGRAPHY AND SCIENCE / PHOTOGRAPHIC COMMISSIONS

Christoph Wiesner

The final day of the conversation programme comprises two round table discussions focusing on the relationship between photography and science on one hand and photographic commissions on the other. Jan Dibbets poses the question, "How have photographs influenced perspectives and not objectives". Since its very origin, does the indissociable bond that photography maintains with the scientific approach and uses push us to alter our perception? Since the birth of photography, France has supported policies for large state commission projects. To the present day, photographic missions have primarily focused on conservation, dissemination and research, while the Anglo-Saxon liberal model has opened other avenues through the development of a private market. The arrival of new tools and the development of social networks, have given rise to new commission projects in the field. This round table discussion will seek out new perspectives and attempt to take stock of the current state of play. With the participation of Abivax and O0shot.

-

THE ARTIST TALKS

BY THE EYES

Short-format programs organized by the magazine *The Eyes*, *The Artist Talks* are exclusively dedicated to editorial projects by artists. In an intimate and friendly atmosphere, each artist shares an editorial project with the public in a set format of 10 minutes followed by a period of Q/A.

From Thursday 8 to Sunday 11 November, three 45 minute sessions per day.

The *Artist Talks* are held on the Balcon d'Honneur, Level 1.



FILM SECTOR

mk2 GRAND PALAIS

Programming for the film sector is developed in collaboration with Pascale Cassagnau, Head of Audiovisual Collections and New Media at centre national des arts plastiques (Cnap), and Matthieu Orléan, Artistic Advisor at La Cinémathèque Française, drawing from films and artist videos proposed by Paris Photo 2018 participating galleries. The program is enriched with a selection of films from the Cnap collection and the JPMorgan Chase Art Collection.

The field of contemporary film creation constitutes a platform for unique expression of heterogeneous approaches, which do not cover what would be the strict territory of video or cinema. A new object is produced, unidentified and fascinating because of the contradictions it creates (with humor, with confusion, with desire, always with commitment). We are faced with a territory of scattered aesthetic experiences arranged on an imaginary map with points of convergence, drawing, in conclusion, the opposite of a stable and unified figure.

These films, long or short, analogue or digital, made by filmmakers or photographers alike, are crossed with a multitude of hypotheses about creation, reality, history, intimacy, identity. This undecidable and necessary territory is theirs, alone, giving way to a subjective statement (with or without words) about the contemporary world - in full emancipation. The film program conceived for the 2018 edition of Paris Photo aims without exhaustiveness, to unfold a part of this map, to survey this territory and explore these new practices through a selection of works in different formats and on various themes which are in constant subversion within a circuit of communication and consumption.

The complete programme of films will be announced on parisphoto.com

PHOTOGRAPHY IN WORDS

Paris Photo continues its *Photography in Words* programme with Radio Nova with broadcasting, beginning the end of octobre.

Martha Kirszenbaum, independant curator and curator of Paris Photo's new Curiosa sector and Christoph Wiesner, Paris Photo artistic director, will bring to words a selection of artworks presented in the PRISMES and *Curiosa* sectors that will be brought the air.

The artworks will be revealed the day of each the broadcast on the Paris Photo and Radio Nova (www.novaplanet.com) websites. Fair visitors will also be able to listen to the broadcasts in the form of an audioguide in front of the artworks in the PRISMES sector, in the Salon d'Honneur at the Grand Palais and *Curiosa*, located under the balcony of the Salon d'Honneur.

PARCOURS CROISÉ

JEU DE PAUME - PARIS PHOTO

This autumn 2018, 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. Students aged 12-18 will have the opportunity to discover both the cultural and professional world surrounding historical and contemporary photography.

An initiation into photography and its diverse practices, this educational project was launched this year with 250 students from nine classes from specialized sectors and schools throughout the Paris region, from the second Professional Photography Baccalaureate to BTS Photography.

This itinerary will take lead the scholastic group to Paris Photo on Thursday and Friday, November 8 - 9, 2018, to discover galleries from around the world and introduce them to the professional world of fine art photography.

In the following weeks, each class will continue on to the Jeu de Paume for a visit of the two exhibitions: *Dorothea Lange. Politiques du visible* and *Ana Mendieta. Le temps et l'histoire me recouvrent*.

GOBELINS

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 world-wide event for photography in Paris.

GOBELINS, the school of 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.

CURATORS' MEETING

The French Ministry of Culture and Institut français professional encounters for photography.

In partnership with Paris Photo.

THURSDAY, NOVEMBER 8, 2018

In the occasion of Paris Photo, the French Ministry of Culture and the Institut français are organizing an event open to European and French professionals in the field of photography.

This encounter aims to stimulate the development of co-production projects focusing on art from France, Africa and the Caribbean and its artists. Bringing together European and French professionals, this meeting will focus on the co-production of monographic/group exhibitions and residencies between 2019 and 2022.

Fifteen projects will be selected and presented by their organizer/curator whose presence (or that of a representative) is required.

You are:

- a French or foreign cultural institution or structure
- a French or foreign exhibition organizer/ independent curator

You have:

- a monographic/group exhibition or a residency project involving the French, African and Caribbean art scenes and its artists, planned for the years 2019, 2020, 2021 or 2022.

Meeting schedule - (Morning, date and time to be announced)

On November 8, each monographic exhibition/residency project proposal will lead to a short presentation (5 minutes), in English, by its organizer.

Closing date for project submissions/to attend the presentation:

September 21, 2018

You must register on the website of the Institut français before September, 21st 2018: www.institutfrancais.com

IN PARIS DURING PARIS PHOTO

Discover the exhibitions and collections of our partner institutions during Paris Photo week in our Paris Photo Agenda: www.agenda.parisphoto.com

ACADÉMIE DES BEAUX-ARTS

CLAUDINE DOURY
27 OCT - 25 NOV 2018

AMBASSADE D'AUSTRALIE EN FRANCE

WALL POWER
18 JUIN - 12 NOV 2018

A PPR OC HE

UN SALON INEDIT CONSACRE AUX
ARTISTES QUI S'EMPARENT DU MEDIUM
PHOTOGRAPHIQUE
8 NOV - 11 NOV 2018

LE BAL

DAVE HEATH - DIALOGUES WITH
SOLITUDES
14 SEPT - 23 DEC 2018

BIBLIOTHÈQUE NATIONALE DE FRANCE

LES NADAR - UNE LEGENDE PHOTOGRAPHIQUE
6 OCT 2018 - 3 FEV 2019

CENTRE CULTUREL CANADIEN

MARIA HUPFIELD. THE ONE WHO KEEPS ON GIVING
26 SEP 2018 - 18 JAN 2019

CENTRE CULTUREL IRLANDAIS

SURVEILLE.E.S.
15 SEPT - 16 DEC 2018

CENTRE PHOTOGRAPHIQUE D'ÎLE DE FRANCE

THIERRY FONTAINE - LES PLURIELS SINGULIERS
7 OCT - 23 DEC 2018

CENTRE POMPIDOU

PHOTOGRAPHIE, ARME DE CLASSE
7 NOV 2018 - 4 FEV 2019

CENTQUATRE - PARIS

MATHIEU PERNOT - RAPHAEL DALLAPORTA
13 OCT 2018 - 6 JAN 2019

LA CINÉMATÈQUE FRANÇAISE

SERGIO LEONE
8 OCT 2018 - 20 JAN 2019

CITÉ DE L'ARCHITECTURE & DU PATRIMOINE

L'ART DU CHANTIER. CONSTRUIRE ET DEMOLIR (XVII^E-XXI^E SIECLE)
6 NOV 2018 - MARS 2019
LE CRAC DES CHEVALIERS. CHRONIQUES
D'UN REVE DE PIERRES
14 SEPT - 14 JAN 2019

CITÉ DE LA MUSIQUE -PHILHARMONIE DE PARIS

COMEDIES MUSICALES. LA JOIE DE VIVRE AU CINEMA
19 OCT 2018 - 27 JAN 2019

DOMAINE DE CHANTILLY

DE BALDUS A LE GRAY. LES PRIMITIFS DE LA PHOTOGRAPHIE DU XIX^E SIECLE A CHANTILLY
30 OCT 2018 - 6 JAN 2019

FNAGP - FONDATION NATIONALE DES ARTS GRAPHIQUES ET PLASTIQUES

CE N'EST PAS LA TAILLE QUI COMPTE

12 SEPT 2018 - 16 DEC 2018

LAURE ALBIN GUYOT (MAISON

NATIONALE DES ARTISTES)

13 SEPT - 25 NOV 2018

FONDATION CARTIER POUR L'ART CONTEMPORAIN

GEOMETRIES AMERICAINES. DU MEXIQUE A LA TERRE DE FEU.

14 OCT 2018 - 24 FEV 2019

SOIREE NOMADE - RELATOS MITICOS - GUILLERMO SEQUERA

LUNDI 5 NOVEMBRE - 20H

FONDATION HENRI CARTIER-BRESSON

MARTINE FRANCK

OCT 2018 - FEV 2019

FONDATION LOUIS VUITTON

BASQUIAT - SCHIELE

3 OCT 2018 - 14 JAN 2019

FOTOFEVER

8 - 11 NOV 2018

FRAC ILE-DE-FRANCE / LE PLATEAU

ELAD LASSRY

20 SEP - 9 DEC 2018

GOETHE-INSTITUT

JESSICA BACKHAUS -ETERNITY IN AN HOUR

8 NOV 2018 - 6 JAN 2019

GRAND PALAIS

MIRO

3 OCT 2018 - 4 FEV 2019

INSTITUT CULTUREL DU MEXIQUE

FRONTERA - LOURDES ALMEIDA

8 NOV 2018 - 31 JANV 2019

JEU DE PAUME

DOROTHEA LANGE - POLITIQUES DU VISIBLE

ANA MENDIETA

ALEJANDRO CESARCO - SATELLITE 11 : UNE PROGRAMMATION D'AGNES VIOLEAU

16 OCT 2018 - 27 JAN 2019

LAFAYETTE ANTICIPATIONS

HOPE HOUSE - SIMON FUJIWARA

13 OCT 2018 - 6 JAN 2019

MAISON DE L'AMÉRIQUE LATINE

DE L'AUTRE COTE : JEANNE MANDELLO,

HILDEGARD ROSENTHAL, GRETE STERN

12 OCT - 20 DEC 2018

MAISON DEYROLLE

AMANDINE FREYD

7 - 24 NOV 2018

MAISON EUROPÉENNE DE

LA PHOTOGRAPHIE

CARTE BLANCHE A JR

NOV 2018 - FEV 2019

MÉMORIAL DE LA SHOAH

AUGUST SANDER

8 MARS - 15 NOV 2018

CONFERENCE / AUGUST SANDER, OBSERVATEUR D' UN SIECLE TOURMENTE

AVEC OLIVIER LUGON - ARNO GISINGER

JEUDI 8 NOV 19h30

**MUSÉE D'ART MODERNE
DE LA VILLE DE PARIS**
RON AMIR
14 SEPT - 2 DEC 2018

MUSÉE D'ART ET D'HISTOIRE DU JUDAÏSME
SIGMUND FREUD - DE L'IMAGE A LA PAROLE
10 OCT 2018 - 10 FEV 2019

MUSÉE BOURDELLE
MAITRES ET ELEVES : RODIN, BOURDELLE, GIACOMETTI, RICHIER...
3 OCT 2018 - 3 FEV 2019

MUSÉE MAILLOL
GIACOMETTI, ENTRE TRADITION ET AVANT-GARDE
14 SEPT 2018 - 20 JAN 2019

MUSÉE D'ORSAY
PICASSO. BLEU ET ROSE
18 SEPT 2018 - 6 JANV 2019
RENOIR PERE ET FILS. PEINTURE ET CINEMA
6 NOV 2018 - 27 JAN 2019

MUSÉE NATIONAL EUGÈNE DELACROIX
TENTATIVE D'ÉPUISEMENT, PARTIE 2 - DANIEL BLAUFUKS
31 OCT - 3 DEC 2018

MUSÉE NATIONAL PICASSO PARIS
CHEFS-D'OEUVRE
4 SEPT 2018 - 13 JAN 2019

MUSÉE RODIN
MAC ADAMS - PATRICK HOURCADE. DEUX PHOTOGRAPHES CHEZ RODIN
24 JUIL - 25 NOV 2018

PALAIS DE TOKYO
TOMAS SARACENO
17 OCT 2018 - 6 JAN 2019

PETIT PALAIS
VALERIE JOUVE
13 OCT 2018 - 13 JAN 2019
LE PHOTOSHOPPE, DES INSTANTS AVEC FRANK HORVAT - UN FILM DE SANDRA WIS
10 NOV 2018
15H30 - AUDITORIUM DU PETIT PALAIS

PHOTO SAINT GERMAIN
7-24 NOV 2018

PROPRIÉTÉ CAILLEBOTTE
LA BEAUTE DES LIGNES, CHEFS D'ŒUVRE DE LA COLLECTION SONDRÁ GILMAN ET CELSO
GONZALEZ-FALLA
15 SEPT - 2 DEC 2018

PARTNER INSTITUTIONS

The Paris Photo team warmly thanks the public and private institutions, which each year present a photographic programme, 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 programme and its privileged visits would not exist without the involvement and the fantastic proposals imagined together.

ACADÉMIE DES BEAUX-ARTS
AMBASSADE D'AUSTRALIE EN FRANCE
A PPR OC HE
ARCHIVES NATIONALES
LE BAL
BIBLIOTHÈQUE NATIONALE DE FRANCE
CENTRE CULTUREL CANADIEN
CENTRE CULTUREL IRLANDAIS
CENTRE PHOTOGRAPHIQUE D'ÎLE-DE-FRANCE
CENTRE POMPIDOU
CENTQUATRE - PARIS
CENTRAL DUPONT IMAGES
CENTRE TCHÈQUE
LA CINÉMATÈQUE FRANÇAISE
CITÉ DE L'ARCHITECTURE & DU PATRIMOINE
CITÉ DE LA MUSIQUE - PHILHARMONIE DE PARIS
DOMAINE DE CHANTILLY
ECPAD - AGENCE D'IMAGES DE LA DÉFENSE
FNAGP - FONDATION NATIONALE DES ARTS GRAPHIQUES ET PLASTIQUES
FONDATION CARTIER POUR L'ART CONTEMPORAIN
FONDATION DUBUFFET
FONDATION HENRI CARTIER-BRESSON
FONDATION JÉRÔME SEYDOUX - PATHÉ
FONDATION LOUIS VUITTON
FOTOFEVER
FRAC ÎLE-DE-FRANCE / LE PLATEAU
GOETHE-INSTITUT
INSTITUT CULTUREL DU MEXIQUE
JEU DE PAUME
LAFAYETTE ANTICIPATIONS
LE MOULIN ROUGE
MAISON DE L'AMÉRIQUE LATINE
MAISON DEYROLLE
MAISON EUROPÉENNE DE LA PHOTOGRAPHIE
MAISON VUITTON
MÉMORIAL DE LA SHOAH
MUSÉE D'ART ET D'HISTOIRE DU JUDAÏSME
MUSÉE D'ART MODERNE DE LA VILLE DE PARIS
MUSÉE DE L'ARMÉE - INVALIDES
MUSÉE BOURDELLE
MUSÉE CARNAVALET - HISTOIRE DE PARIS
MUSÉE MAILLOL

MUSÉE D'ORSAY
MUSÉE NATIONAL EUGÈNE DELACROIX
MUSÉE NATIONAL PICASSO PARIS
MUSÉE NATIONAL DES ARTS ASIATIQUES GUIMET
MUSÉE RODIN
MUSÉE YVES SAINT-LAURENT PARIS
PALAIS DE TOKYO
PETIT PALAIS
PHOTO SAINT GERMAIN
PROPRIÉTÉ CAILLEBOTTE
REUNION DES MUSEES NATIONAUX-GRAND PALAIS

LES ARTISTES : TONY FRANK, VALÉRIE JOUVE, FRANK HORVAT, JEAN-PAUL GOUDE, WILLIAM
KLEIN

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BEAUX ARTS MAGAZINE - France
CAMERA - France
CAMERAAUSTRIA - Autriche
DE L'AIR - France
ESSE - Canada
FISHEYE - France
FOAM MAGAZINE - Pays-Bas
GUP MAGAZINE - Pays-Bas
HOTSHOE - Royaume-Uni
L'OFFICIEL ART - France
LE JOURNAL DES ARTS / L'ŒIL - France
THE EYES - France
THE ART NEWSPAPER - France

PRESS PARTNERS

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1814 MAGAZINE - Etats-Unis
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ART REVIEW - Royaume-Uni
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BRITISH JOURNAL OF PHOTOGRAPHY -
Royaume-Uni
C/O BERLIN - Allemagne
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CONNAISSANCE DES ARTS - France
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LE FIGARO - France
LE QUOTIDIEN DE L'ART - France
LIBERATION - France
MAGAZINE - France
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POLKA MAGAZINE - France
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RATP - France
SLASH - France
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TELERAMA - France
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THE INTERNATIONAL NEW YORK TIMES
EDITION - Etats-Unis
VELLUM - Etats-Unis
VOIES OFF - France
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 PRESS OPENING 3pm-9:30pm
8 - 11 NOV PUBLIC OPENING 12h-8pm (7pm Sunday)

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www.parisphoto.com/fr/interviews

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