

PRESS RELEASE - PARIS PHOTO - 15 November 2022

**SUCCESS FOR THE 25TH EDITION OF PARIS PHOTO
THE WORLD'S LEADING INTERNATIONAL EVENT
FOR PHOTOGRAPHY**



© Florent Drillon

"I am extremely pleased with this 25th edition, which was marked by the massive return of international visitors, both institutions and collectors, for whom Paris Photo is a key event for the photography market. Exchanges were lively, discoveries were numerous at the fair, projects for the future were materialized, and sales by all our exhibitors, galleries and publishers, were massive. I would particularly like to thank our exhibitors, our partners and our visitors who bring a tremendous energy to Paris Photo and a special spirit to this week of photography in November."

**Florence Bourgeois,
Director of Paris Photo**

New success for the anniversary edition of Paris Photo where 184 galleries and publishers from all over the world gathered at the Grand Palais Ephémère from November 10 to 13 to celebrate the 25th anniversary of the first international photography fair. This edition confirms the prominence of this fair on a global scale, a unique catalyst for meetings and exchanges, as well as an essential platform for the dissemination of photography.

61,000 visitors: a 5% increase compared to 2021 and a sign of the great return of the American market.



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From the opening on Wednesday, November 9, in the presence of its Guest of Honor, the actress Rossy de Palma, professionals, collectors and enthusiasts came from all over the world to discover this anniversary edition of the world's most important fair devoted to photography. Attendance was up by 5% compared to the 2021 edition which inaugurated the ephemeral Grand Palais (58,000 visitors).

Personalities from the worlds of culture, fashion, entertainment and politics visited the fair

Rima Abdul Malak, French Minister of Culture, honored Michael Kenna at Paris Photo, by awarding him the insignia of Officer of Arts and Letters. The photographer announced the exceptional donation of his entire photographic oeuvre to the French State.

High-level collectors and professionals (museum directors, curators, and patrons) from 146 international institutions (Europe, Middle East, Asia, Latin America) were present at the fair. The strong return of Americans and Asians was noted.

France : Académie des beaux-arts ; ADIAF ; Bibliothèque Nationale de France ; Bourse de Commerce - Pinault Collection ; Fondation Guerlain ; Institut Français (Paris) ; Jeu de Paume ; Maison Européenne de la Photographie ; Musée d'art moderne de la ville de Paris ; Musée d'Orsay ; Musée National d'Art moderne de Paris - Pompidou ; Musée Nicéphore Niepce, Chalon-sur-Saône ; Palais de Tokyo **Europe** : Camera Centro Italiano Per la Fotografia (Turin) ; Deichtorhallen (Hamburg) ; Photographie (Cologne) ; documenta ; Plateforme 10 (Lausanne) ; FOAM (Amsterdam) ; Folkwang Art Museum (Essen) ; Fondation Stichting ; Fotomuseum (Rotterdam) ; Hayward Gallery (Londres) ; MUDAM Luxembourg ; Musée MAXXI (Rome) ; Die Photographische Sammlung (Cologne) ; Risjkmuseum (Amsterdam) ; Tate (London) ; The Photographer's Gallery (London) ; The Victoria and Albert Museum (London) **USA / Canada / Latin America** : American Friends of the Israel Museum (New York) ; Aperture Foundation (New York) ; Art Gallery of Ontario ; Art Institute (Chicago) ; Fotofocus (Cincinnati) ; Guggenheim (New York) ; Hammer (Los Angeles) ; High Museum (Atlanta) ; ICA (Boston) ; ICP (New York) ; J.Paul Getty Museum (Los Angeles) ; Jewish Museum ; LACMA (Los Angeles) ; MET (New York) ; MoMA (New York) ; Musée des Beaux arts, Ontario ; Museum of Contemporary Art (Boston) ; Museum of contemporary Photography (Columbia) ; Museum of Fine Arts (Boston) ; Museum of Fine Arts (Houston) ; National Museum of Women in the Arts ; PAC/LA (Los Angeles) ; Santa Fe Center for Photography ; SFMoMA (San Francisco) ; MALBA (Buenos Aires) ; Santa Fe Center for Photography ; Smithsonian Institution (Washington) ; Tampa Museum of Art (Florida) ; Virginia Museum of Fine Arts (Virginia) ; Archivo



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Fotografico Manuel Ramos (Mexico) ; Museo de Arte (Lima) **Asie / Océanie** : Chanel Nexus Hall (Tokyo) ; M+ (Hong Kong) ; Queensland Centre for Photography (Australia) ; National Gallery of Australia ; The Museum of Photography (Seoul) ; Australian Centre for Photography **Moyen-Orient** : Tel Aviv Museum of Art (Tel Aviv) ; The Israel Museum (Jerusalem)

The galleries' proposals, bringing together the work of 1600 artists, including 24 solo and 14 duo shows, were extremely qualitative and varied, offering a unique panorama of world photography in all its forms and media. Prices ranged from €500 to several hundred thousand euros and sales were numerous.

The Book sector, in the Eiffel Gallery, attracted a large number of visitors, highlighting the importance of photo books and publishing for the photography ecosystem. With a program of prizes, conversations and nearly 400 signatures organized...

An overall satisfaction with the sales and contacts made

Focus on the great names of photography that were favored by collectors

The week as a whole saw some very strong sales. Pace (New York) sold works by several artists including **Irving Penn** and **Richard Misrach** (both from \$65,000), **Richard Learoyd** at \$50,000, and several **Paolo Roversi's** between \$30 and \$35,000. London gallery Hamiltons sold works by **Helmut Newton** (£100,000) and **Erwin Olaf** (£50,000). Represented by San Francisco's Fraenkel Gallery, works by **Hiroshi Sugimoto** and **Richard Learoyd** sold for \$250,000 and \$75,000, respectively, while Hans P. Kraus Gallery (New York) parted with several works by **William Henry Fox Talbot** at €75,000 each and **Dora Maar** (€10-25,000). Howard Greenberg (New York) sold several dozen works by **Saul Leiter** for \$6,500 to \$8,000 to enthusiastic visitors. **Orlan** (Ceysson & Bénétière, Paris) was very successful with a single vintage sold to a private Belgian collection and half a dozen works sold for between €22,000 and €80,000 to institutions (notably in Austria) as well as to private collectors. Pieces from the *Initium Maris* series by **Nicolas Floc'h** (Galerie Maubert, Paris) sold for between €10,000 and €30,000, while Galerie Baudouin Lebon (Paris) sold pieces by **Robert Mapplethorpe** for €15,000 to €20,000.

The emergence of the Curiosa selection also attracted a large number of visitors.

For Paris Photo 2022, the Curiosa sector - curated by **Holly Rousell** (UCCA Center for Contemporary Art, Beijing) - welcomed 16 galleries



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from 9 countries (Belgium, China, France, Italy, the Netherlands, Norway, Switzerland, the United Kingdom and the United States), illustrating once again the dynamism of the young international scene. Since 2015, Paris Photo has supported young international galleries each year to enable them to participate in this major event.

Private collectors and public institutions, especially from abroad, have discovered these 17 emerging photographers by buying their works presented in situ at the fair. The gallery A thousand plateaus sold several works by Chen Xiaoyi from 500€, the gallery C five photographs by Matthieu Gafsou and the Milanese gallery NContemporary multiple works by Silvia Rosi between 5 and 12 000€. Gallery 110 sold a work by Sara Imloul to a Spanish institution.

The Swiss artist Matthieu Gafsou represented by La Galerie C (Paris) had an excellent edition. Selected in the Curiosa program but also honored with the Ruinart House prize, he benefited according to his gallery owner from a singular visibility and new audiences as well as buyers.

Very good sales to major foreign institutions: the return of North Americans

Paris Photo confirms its position as a key event on a global scale thanks to the presence of international public collections, and in particular the great return of North American institutions.

Nathalie Obadia remarked, "A dynamic edition of Paris Photo with a large number of international curators. Agnès Varda was very well received with her photographs of Valentine Schlegel's studio and we also sold several works by Patrick Faigenbaum."

Howard Greenberg noted, "The Fair was excellent from several points of view: an excellent representation of international photography with quality presentations, great attendance even with the metro strike, robust sales with everyone I spoke to and perhaps most importantly a positive and high energy was in the fair throughout. So, by all measures, this year was a great success."

For Samantha Coy (Magnum Photo, Paris), "Paris Photo remains the most important week of the year for the photographic medium and the fair this year did not disappoint. We made many strong sales met new international clients and re-solidified older contacts. We offered work from 4,000 - 30,000€, with many notable placements including a rare work by Newsha Tavakolian, several vintage Leonard Freeds, and a Paolo Pellegrin panoramic to an institution."



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The Stephen Bulger Gallery in Toronto confirms a particularly satisfactory edition with numerous contacts with institutions such as the Musée d'Orsay, the Henri Cartier Bresson Foundation and the Getty; and the sale of a work by Minna Keene to an American institution for between \$14 and \$20,000. The Parisian gallery Esther Woerdehoff was also pleased with the results of sales to foreign institutions and private individuals, confirming that this year's edition was "so much more international than last year!".

Persons Projects Gallery had robust sales with over 45 works during the fair. The Clairbykahn Gallery had strong sales to private collectors and public institutions, including one of the featured artists, Sigalit Landau.

On a European scale, public collections were also enthusiastically present, as many sales were completed, as confirmed by the Bildhalle gallery (Zurich) with the very fine sale of Jeffrey Conley between €3,800 and €13,500 to a Norwegian institution, or the sale of Zaneli Muholi by Yancey Richardson gallery to a Belgian institution.

Elles x Paris Photo continued its commitment to women artists

The *Elles x Paris Photo* program, initiated in partnership with the French Ministry of Culture and with the support of Kering/*Women In Motion* - has seen the representation of female artists at the fair increase from 20% to 32% in 5 years.

Federica Chiocchetti, guest curator, developed this year's fair path around 77 artists who were chosen from the ensemble of exhibitors. At the close of the fair, a dozen of these works were sold to private collectors and five to European and American institutions, with others held on reserve.

Focus on a few key sales from this unique selection:

The Italian gallery Alberto Damian confirms an excellent first participation in Paris Photo, especially after the sale of the work of Letizia Battaglia; Rolf Art (Buenos Aires) announces the sale of works from the series *Mujeres presas* by Adriana Lestido to an American institution; also *Happy's Refreshment Stand with two men* (1954) by Berenice Abbott, represented by the Parisian gallery Les Douches, was sold on the first day to a French institution. Paris Photo is also an opportunity for contacts and sales after the fact, as shown by a current negotiation between two American institutions for the work of Nazli Abbaspour from the Iranian gallery Silk Road.



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The publishers reported good sales of the books presented in the selection, some of which were sold out, notably those of Judith Barker at Stanley/Barker and Wei Zihan at Bookshop M.

A publishing sector of unparalleled quality

The results of the publishing sector, presenting 34 French and international publishers and booksellers (South Korea, Japan, Germany, Spain, the United States, France, Italy, Lithuania, the United Kingdom) are extremely positive, with stands that were literally taken over from the very beginning by all the visitors. At the same time, 373 signing sessions were held during the 4 days of the fair, bringing together the biggest names in the world of photography, to the great pleasure of the visitors who left with signed books: Alex Webb, Alfredo Jaar, Barbara Probst Barbara Probst, Bruce Gilden, Harry Gruyaert, Joel Meyerowitz, Laia Abril, Martin Parr, Michael Kenna, Nick Brandt, Paolo Roversi, Raymond Depardon, Rebecca Norris Webb, Richard Misrach, Roger Ballen, Rosalind Fox Solomon, Sarah Moon, Sophie Calle, Susan Meiselas, Viviane Sassen,...

This year, Paris Photo and Aperture celebrated the tenth anniversary of the book award by announcing at the fair the winners in the following categories:

- First PhotoBook: **Sabiha Çimen**, *HAFIZ*, Red Hook Editions, New York (\$10 000 prize)
- PhotoBook of the Year: **Mohamed Bourouissa**, *Périphérique*, Loose Joints, Marseille, France
- Photography Catalogue of the Year: **Devour the Land:**
- **War and American Landscape Photography since 1970**, Makeda Best, Harvard Art Museums, Cambridge, Massachusetts
- Special mention "PhotoBooks for Ukraine":
Tokuko Ushioda, *My Husband*, torch press, Tokyo

Conversations / Artists Talks

The conversations were offered for free to the public with simultaneous translation and will be available online at parisphoto.com after the fair. Four days of exchanges with more than 70 personalities of the art world around various themes such as women in photography, performance, emerging art, the new landscape of photography, NFT and metaverse with special guests such as Rosalind Fox Solomon and Sarah Meister or Alfredo Jaar and François Hébel organized for the Platform. 35 meetings orchestrated by



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The Eyes also took place with artists to discuss their artistic practice around the book.

Photography celebrated throughout Paris during the fair

Visitors to Paris Photo also had a unique opportunity to discover Paris' thriving cultural scene and rich photographic heritage through the "À Paris Pendant Paris Photo" program with a wide range of over 50 exhibitions and festive events taking place during the week of the fair including the exhibitions *Colonial Decadence* at the Centre Pompidou, Gisèle Freund's *Ce Sud si lointain* at the Maison de l'Amérique Latine, Martin Parr's *Ireland* at the Centre Culturel Irlandais, *Boris Mikhaïlov, Ukrainian Diary* at the Maison Européenne de la Photographie.

To support young talents, Paris Photo, Picto Foundation and SNCF Gares & Connexions, awarded 4 students of European art schools an introduction to the art market with a space to present their portfolios at the fair. Their projects are on display at Paris Gare de Lyon until December 10, 2022. The 2022 Carte Blanche Student laureates are : Sumi Anjiman (Royal Academy of Fine Arts / The Hague, Netherlands); Jérémie Danon (Beaux-Arts / Paris, France); Alessandra Leta (University of Basel / Basel, Switzerland); Philip Tsetinis (University of Applied Arts / Vienna, Austria)

Paris Photo thanks its partners for their participation and their ongoing support

Celebrating eleven years of partnership, **J.P. Morgan Private Bank** exhibited *A Different Lens* highlights from the JPMorgan Chase Art Collection reflecting 60 years of photographic practice and achievement across a range of subjects, techniques and cultures.

Celebrating 20 years of partnership, **BMW**, presented *BMW ArtMakers* with Arash Hanaei & Morad Montazami—*Suburban Hantology*, an installation featuring still and dematerialized images, video and 3D design to explore complex spaces like the Metaverse through the utopian architecture of the 1970s.

Paris Photo welcomed first time partner **Clifford Chance**, whose cultural initiatives support both up-and-coming and celebrated international artists.

The Maison Ruinart presented Matthieu Gafsou, winner of the fourth edition of the Maison Ruinart Prize with a project subtly evoking contemporary issues in the environment and biodiversity.

Éditions Louis Vuitton opened an ephemeral bookstore featuring their *City Guide*, *Travel Book* and *Fashion Eye* collections.



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LVMH Métiers d'art presented *Passagers*, an installation by 2022 artist resident Anne-Charlotte Finel.

With the creation of *Une Autre Empreinte* - **Dahinden Photo Prize** aims to promote artistic creation, eco-conception in the art world, and to raise awareness of environmental issues among a wide audience.

Taschen highlighted several new projects including *Ice Cold. A Hip-Hop Jewelry History*, Mario Testino's, *I Love You*, and Christo and Jeanne-Claude. *L'Arc de Triomphe, Wrapped*.

MUUS Collection revealed *Rosalind Fox Solomon: The Early Work*, a selection of never-before-seen works made in Alabama between 1972 and 1976.

Chloé Curates presented Leigh Johnson, who from the distinctive point of the viewfinder shares a series of guilelessly straightforward and off kilter images.

Fundacion Amigos del museo del Prado exhibited *Twelve Photographers at the Prado Museum*, a collection of twenty-four photographs evoking the artistic wealth and historical importance of the Prado.

Paris Photo was also proud to partner in support of the **Estée Lauder Pink Ribbon Photo Award** for the announcement of the winners of the Jury Prize and the Téva Public Prize.

Grand Prix du Jury : Jean-Pierre Stagnetto
Prix Accessits : Olivier Denis et Hélène Josnin
Prix coup de cœur : Laetitia Devaux
Prix du Public Téva : Jérôme Blanchard

The **Centre national des arts plastiques** (CNAP) joined forces with Paris Photo once again to support actors in the field of photography with an exhibition of a selection of works from the national photographic commission Image 3.0 realized in partnership with the Jeu de Paume.

Through an educational stand, the **City of Paris** presented the major actions of its photographic conservation-restoration service (ARCP), with a focus in 2022 on the specific alterations to photographs.



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ORGANISATION | RX FRANCE

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