

Paris Photo 2024 Closing Press Release

The return of Paris Photo, the leading international photography fair, to the Grand Palais for its 27th edition was a huge success. This exceptional event, which included a new curated sector, was marked by increased visitor numbers and carte blanche for Jim Jarmusch.

“With its 240 participants, including galleries and publishers from 34 different countries, Paris Photo confirmed once again that it is more than ever the most important fair dedicated to the image. Our committed and exacting choices, accompanied by this year’s five curators, enabled us to offer visitors an event of exceptional scope. Paris has reaffirmed itself once and for all as the primary venue for the international photography market.”

Florence Bourgeois, director of Paris Photo



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The record number of visitors (80,000) testifies to the growing popularity of the event, reflected in an increase of 23% compared with 2023 (65,000 visitors), with 7,000 collectors and VIPs (+19%), including 40% from overseas and almost 200 international institutions.

Julian Sander's exhibition of August Sander's monumental work *People from the Twentieth Century*, a series of 619 photographs being shown for the first time in Europe, emphasised the fair's strong commitment to ambitious artistic projects.

The excellent results of the Main sector reflect the market's vigour. The solo shows were a huge commercial success, including the Fraenkel gallery and Hiroshi Sugimoto (works sold for between €20,000 and €500,000), and Mariane Ibrahim with the Lorraine O'Grady solo show. Pace sold photographs by Irving Penn, Peter Hujar, Robert Rauschenberg and Robert Frank, with works going for as much as €350,000. Thomas Zander's Robert Frank show was a big success. There was also great enthusiasm for the works of Josef Sudek at Howard Greenberg. Several complete editions of Tyler Mitchell at Gagolian were sold out at the preview. Works by Peter Hujar ranging in price from €30,000 to €50,000 were sold at Stephen Daiter. At 193 Gallery, a polyptych by Joana Choumali found a buyer at €80,000, while a work by the Italian Massimo Vitali was acquired for \$73,000 at Edwynn Houk. Robert Morat had considerable success with Christian Patterson and Lisa Darjes.

There was also a very positive dynamic for French galleries. Nathalie Obadia sold works by Youssef Nabil, Andres Serrano and Valérie Belin, for prices ranging from €15,000 to €30,000. Maubert sold all of Nicolas Floch's works in the form of columns (€20,000 each), Christian Berst sold works by American photographer John Kayser for €80,000. The Lille based gallery Bacqueville achieved good sales for the three artists it was showing, with diptychs by David De Beyter (€20,000 each), as well as ten works by Thomas Devaux and pieces by Bérangère Fromont.

The new Voices sector, which gave three international curators carte blanche, was highly successful, with strong, committed entries. The Latin American galleries selected by Elena Navarro recorded several sales with works reaching €40,000. In this sector, several works joined prestigious institutions, including that of Aurora Király, which was acquired by MoMA.

The Emergence sector, with its international selection, led to strong interest from private collectors and public institutions alike, foreign in particular. The politically engaged work of Letizia Le Fur (Julie Caredda) was a huge success, with works sold for between €3,000 and €10,000. The sensitive work of Lucille Boiron was also very popular, with sales ranging from €3,000 to €24,000. For its part, the Afronova gallery sold almost all of artist Vuyo Makeba's works.

The Digital sector was a stunning success right from the opening days, with total sales of one million euros. Jack Butcher's series (laCollection), made up of 80 unique works, both physical and NFTs, sold out during the first days for €300,000. Alkan Avcioglu (Tender) was another notable success. His series *All Watched Over by Machines of Loving Grace* brought in €52,000 for 150 online works and €22,000 for the physical prints. This sector was distinguished by the diversity of purchase platforms, which boosted sales: physical purchases from galleries were supplemented by online purchases through the galleries' sales platforms.

The Elles x Paris Photo program and its curated path devised by Raphaëlle Stopin showcased the work of 51 artists selected from the galleries. It was produced in partnership with the Ministry of Culture and supported by *Women In Motion*, a Kering programme that highlights the role of women in the arts and culture. Notable sales included Mari Katayama's poetic work in black and white at Suzanne Tarasieve, which was acquired for €17,000, and Valérie Belin at Edwynn Houk went for €16,000, while the

work of Sabiha Çimen, exhibited at Loock as part of the Elles x Paris Photo selection, was also snapped up.

The Book sector, featuring 45 French and international specialist publishers, enjoyed a very positive fair, with more than 400 artists' signings and the Paris Photo - Aperture PhotoBook Awards to Tsai Bing Bing, Taysir Batniji, Joy Gregory, Taous Dahmani and Hady Barry.

Paris Photo extends its warmest thanks to its partners for their indispensable support. The official partners, BMW and J.P. Morgan, as well as the global partner Oppo, contributed hugely to the success of the fair.

Paris Photo would also like to express its gratitude to its associate partners, Clifford Chance and Kering, as well as the partners MUUS Collection, Fnac, World Monuments Fund, Photo Elysée, Louis Vuitton Editions, Polaroid, Dahinden and Taschen.

It also thanks its supporting partners: Soeur, Diptyque and Hemeria, as well as its charity partner, Estée Lauder Companies, and its design partner, Roche Bobois.

Finally, official supplier Maison Ruinart made an invaluable contribution to the event.

Paris Photo's return to the Grand Palais reaffirmed its growing importance, with remarkable sales, a strong international presence and a commitment to diverse curated content, attracting a broad audience and reinforcing its position as leader on the global art scene. As Michel Poivert emphasised during the final discussion of our programme, "Photography continues to reinvent itself."

Paris Photo thanks its official partners, BMW and J.P. Morgan Private Bank.



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Practical Information

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Grand Palais, avenue Winston-Churchill, 75008 Paris

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*Note: Current market capitalisation can be found at <http://www.relx.com/investors>