

## 75 000 visitors and dynamic sales for the 28th edition of Paris Photo

The 28th edition of Paris Photo welcomed 75 000 visitors and claimed numerous transactions for galleries and publishers. From the opening, the fair sustained a strong dynamic, marked by significant sales for international galleries such as Richard Saltoun, Hamiltons, and Fraenkel.

Welcomed by Sophie Ristelhueber's monumental installation (Galerie Poggi), visitors discovered an edition structured around curatorial statements, revealing a broad reading of the photographic medium, from historical photography to emerging scenes and digital practices. The exhibition *The Last Photo*, bringing together 60 works from the collection of Estrellita B. Brodsky, was also a highlight. A privileged meeting time for collectors and aspiring collectors, Paris Photo, the world's leading fair dedicated to photography and the image, has welcomed more than 200 institutions, most of which are international.

Over five days, visitors could enjoy the fair's programming, meet the artists, attend over 30 conferences, performances, or guided tours, and take part in more than 400 book signings.

'The 2025 edition marked an important evolution in the fair's orientation, affirming a renewed attention to contemporary positions while preserving its historical roots. Driven by the choices of the four curators invited for this edition, Paris Photo has confirmed its lead among international collectors and institutions, offering a broad panorama of aesthetics and geographies that testify to the richness and diversity of the medium. A dynamic that will continue with the Bicentenary of photography that will mark the 2026 edition, which will take place from 12-15 November.'

Florence Bourgeois, Paris Photo director



Installation by Sophie Ristelhueber, Galerie Poggi, Paris Photo 2025 © Grégoire Grange

The attendance of 75 000 visitors testifies to the public's attraction to the fair, including collectors and VIPs, 40% of whom are international visitors, mainly from abroad.

Recipient of the 2025 Hasselblad Award, Sophie Ristelhueber took over the main entrance of the Grand Palais with a monumental installation nearly forty meters long, showcasing, along the entire wall, her most emblematic pieces that capture the wounds inflicted by wars and climate change on landscapes and architecture .

'Paris Photo pursues its mission to shed light on the contemporary issues at stake in the photographic medium, showing its plurality, and to accompany visitors in the discovery of new writings. This 2025 edition has broadened the field to new geographies and artistic scenes. It demonstrated the medium's large diversity, in all its forms – from books to installations – by embracing nearly two centuries of history. The monumental Prismes projects have also contributed to affirming the fair as a central place for reflection and dialogue around the image.'

Anna Planas, Paris Photo artistic director

The Main sector confirmed the strength of demand with several major transactions. Persons Projects sold an important piece by Zofia Kulik to an institution for more than €200,000. Mario Cresci's historic piece, presented by Materia & Large Glass, also found a buyer. M77 recorded a strong institutional interest in Ming Smith (vintage prints between €15,000 and €60,000). Zander gallery sold 22 works by Robert Frank, photographs by Joel Sternfeld and William Eggleston (about €50,000), as well as a piece by Tarrah Krajnak (€25,000). Stevenson received considerable attention for Guy Tillim's prints. Pace sold several pieces by Paul Graham, six prints by Richard Learoyd, as well as photographs by Josef Koudelka to an institution. Howard Greenberg sold a rare portfolio of Roy de Carava to a major private collector, as well as vintage prints by Walker Evans and works by Sarah Moon and Dolores Marat. Les Douches sold about thirty prints, up to €25,000 each. Rose Gallery presented a solo show by Tania Franco Klein, with about 20 pieces sold and numerous reservations from collectors and institutions, ranging from €8,500 to €25,000. Nathalie Obadia made numerous sales for all of her artists at prices ranging from €10,000 to €50,000. Bruce Silverstein made several significant sales, including František Drtikol, Robert Frank, Barbara Morgan, Edward Weston, and Dorothea Lange. Akio Nagasawa sold a set by Eiji Ohashi for €30,000. Hans Kraus sold three of J.M. Cameron's four pieces (€30,000–35,000) as well as a daguerreotype by Southworth & Hawes for €28,000. Jecza sold a set of 768 works for a six-figure amount, while Gregory Leroy sold several pieces by Manuel Álvarez Bravo for around €100,000. Cob confirmed that many editions were sold out.

The Voices sector, entrusted this year to two international curators and for the first time integrated into the nave, brought a new rhythm to the visit. In Nadine Wietlisbach and Isabelle Henric's selection, Eva Presenhuber sold several works by Torbjørn Rødland. At Kilchmann, several pieces by Shirana Shahbazi (€10,000 to €25,000) and Paul Mpagi Sepuya (€6,500 to €18,000) found a new home. Echo 119 also recorded good results with Rinko Kawauchi, whose large pieces were sold for between €6,000 and €7,000. Higher Pictures also sold its entire booth, mostly unique works. In Devika Singh's selection, Ab-Anbar has made several sales of works by Mohamed Ghazali, raising strong institutional interest. Several pieces shown in the Voices section will join leading institutions, confirming the relevance of this new curatorial dynamic.

The Emergence sector, which this year brought together some 20 monographic projects from the international scene, drew on considerable energy. The poetic and committed work of South African photographer Sibusiso Bheka (Afronova) was met with great interest, with almost all the pieces sold. The works of Marine Lanier, recipient of the Ruinart Award and presented by Espace Jörg Brockmann, were also acquired in large numbers, between €1,000 and €3,800.

Bérangère Fromont sold 7 prints (at €8,500 each). For their first participation, Concordia Studio placed several pieces between 1,500 and 2,500 euros. The quality of the guided tours offered by the fair also played a significant role in accompanying visitors towards these proposals.

For its 3rd edition, the Digital sector confirmed its relevance for exploring new forms of creation related to the development of technologies and their impact. The Heft Gallery, for example, which presented Luke Shannon's in-situ scanning work, was the subject of 10 commissions. Kevin Abosch sold three pieces from the Ethical Work series, integrating the pioneering work of algorithms, for €15,000. French artist Louis-Paul Caron, of Danae Gallery, sold four pieces from his series, ranging between €6,000 and €8,000.

The Elles x Paris Photo program, in partnership with the Ministry of Culture, and curated by Devrim Bayar, highlighted the works of 56 artists selected among the exhibitors. In seven years, this initiative increased the visibility of women artists from 20% to 39% within the fair. Several notable sales have been made in this context. At Suzanne Tarasieve, a work by Mari Katayama found a new home. Anne-Laure Buffard and In Camera recorded major sales of prints by Marie-Laure de Decker, including vintage self-portraits, ranging from €5,000 to €16,000. Carole Lambert, joining the fair for the first time, sold 16 pieces by Donna Trope. The Publishing sector, which this year brought together 43 specialized French and international publishing houses, recorded excellent activity, driven in particular by more than 400 artist signatures. The fair also hosted the presentation of the Paris Photo – Aperture Book Award, which distinguished Eleonora Agostini for her book published by Witty Books; Hicham Benohoud for his book published by Loose Joints Studio; and Generalized Visual Resistance: Photobooks and Liberation Movements, published by ATLAS.

'This year's edition marked an important progression for the fair. The pace of attendance, the quality of the presentation, and the energy that carried the whole week created a visible dynamic in sales and public interest. It was a successful edition, and we look forward to continuing this collective effort in the lead up to 2026.'

#### The Gallery Selection Committee

Paris Photo warmly thanks its partners for their indispensable support. The official partners, BMW and J.P. Morgan, as well as the global partner HUAWEI, significantly contribute to the fair's success.

Paris Photo also expresses its gratitude to the associate partner, Clifford Chance, as well as to the partners MUUS Collection, Chloé, Deutsche Börse Photography Foundation, Photo Elysée, the City of Paris, Belmond, Éditions Louis Vuitton, Taschen, and Maison Ruinart, also an official supplier.

Thanks also to Soeur, Diptyque, Hemeria, and Études Studio, as well as to our charity partner, Estée Lauder Companies, and our design partner, Roche Bobois.

Paris Photo's return to the Grand Palais confirms its rise to prominence, with remarkable sales, a strong international presence, and a commitment to curated and diverse content, attracting a large audience and consolidating its position as a leader on the global art scene.

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



J.P.Morgan  
PRIVATE BANK

---

## Practical Information

Paris Photo  
November 12-15, 2026  
Grand Palais, avenue Winston-Churchill, 75008 Paris

---

## Press contacts

Pierre Laporte Communication,  
Pierre Laporte, Laurent Jourdren, Camille Brulé & Joanna Belin  
parisphoto@pierre-laporte.com  
+33145231414

---

## About RX

RX is a global leader in events and exhibitions, leveraging industry expertise, data, and technology to build businesses for individuals, communities, and organisations. With a presence in 25 countries across 42 industry sectors, RX hosts approximately 350 events annually. RX is committed to creating an inclusive work environment for all our people. RX empowers businesses to thrive by leveraging data-driven insights and digital solutions. RX is part of RELX, a global provider of information-based analytics and decision tools for professional and business customers. For more information, visit [www.rxglobal.com](http://www.rxglobal.com).

RX France creates high level, world-class and market leader meeting places, covering 15 industry sectors, including MIPIM, MAPIC, Batimat, Pollutec, EquipHotel, SITL, IFTM, Big Data & AI Paris, MIPCOM, Paris Photo, Maison&Objet\*... and many more. RX France's events take place in France, Hong Kong, Italy and Mexico. For more information, visit [www.rxglobal.fr](http://www.rxglobal.fr)

\*Organised by Safi, a subsidiary of RX France and Ateliers d'Art de France

---

## About RELX

RELX is a global provider of information-based analytics and decision tools for professional and business customers. RELX serves customers in more than 180 countries and has offices in about 40 countries. It employs more than 36,000 people over 40% of whom are in North America. The shares of RELX PLC, the parent company, are traded on the London, Amsterdam and New York stock exchanges using the following ticker symbols: London: REL; Amsterdam: REN; New York: RELX.

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