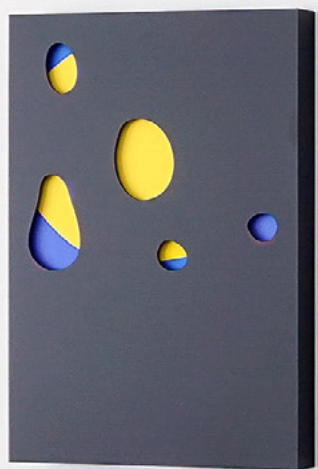


JKG



Mishka Henner
Sight Seeing

18 September - 24 October 2021
Jean-Kenta Gauthier *Vaugirard*

Jean-Kenta Gauthier

Vaugirard
4, rue de la Procession
75015 Paris

Odéon
5, rue de l'Ancienne-Comédie
75006 Paris



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+33 1 42 49 69 56
www.jeankentagauthier.com

Since 2010, Mishka Henner has explored the nature of photography in the post-Internet age through the repurposing of visual and documentary material found online. His focus has often been on art history, digital culture, and market economics, resulting in critical and often controversial investigations of technological capitalism and its effect on our physical and social environment.

In *Sight Seeing*, Henner turns his attention to his own gaze by using eye-tracking software to track the movement of his eyes across a subject. Many artists have described their works as existing only when they are seen and experienced by a viewer and in this exhibition, following Marcel Duchamp's adage that it is the viewer who makes the work. Henner interprets this idea literally by creating a series of works through the simple act of looking.

Eye tracking is often used in scientific research, market research, gaming and product design to determine how and where viewers' attention is concentrated. Here, Henner uses the technology to capture his gaze as it travels across a found image of *High Yellow* by American painter Ellsworth Kelly (1923 – 2015). Kelly's use of colour and deceptively simple shapes often belie their documentary origins and for many years, Henner has been fascinated by the painter's ability to transform banal details of everyday life into bold abstractions.

Sixty-one years after Kelly completed *High Yellow*, Henner observed a found image of Kelly's painting for ten-seconds and encased it in a laser cut case, the image visible only through an aperture created by Henner's gaze. In presenting the results, the overall gaze is divided into one-second slices of time. The resulting sequence of works is a temporal presentation of these accumulated observations, each one having its own unique abstract form as the original image is gradually revealed.

Ellsworth Kelly lived in Paris as a young artist in the late 1940s and early 1950s, where he found inspiration in the city's architecture and

created some of his earliest abstract compositions. Influenced by the works of anonymous medieval craftsmen, he tried to eliminate the trace of his hand from his canvases to create hard-edged colour field paintings. Henner's use of digital eye-tracking software and laser cutting can be seen as an echo of Kelly's method but made using contemporary tools and technology.

Henner's interest in questioning the nature of authorship is evident in earlier works such as *Less Américains* and *Richtered* (both 2012). With the former, Henner produced high-resolution scans of Robert Frank's seminal 1958 photobook *The Americans*, zoomed into each image and painstakingly erased details and contours until only skeletal traces of the original photographs remained. A project on which Henner wrote: "In 1953, Robert Rauschenberg erased a Willem de Kooning drawing. I read about it and related to Rauschenberg's impulse. I wondered what might happen if a similar thing were to be done with the work of a colossus in the history of photography. It had to be *The Americans*; Sacrosanct and mythologised to the point that half a century later it has generated its own industry of reverence." In *Richtered*, Henner saw parallels in the paintings of Gerhard Richter and Ed Ruscha and digitally remixed them to create new layers of meaning where the authors had previously negated them.

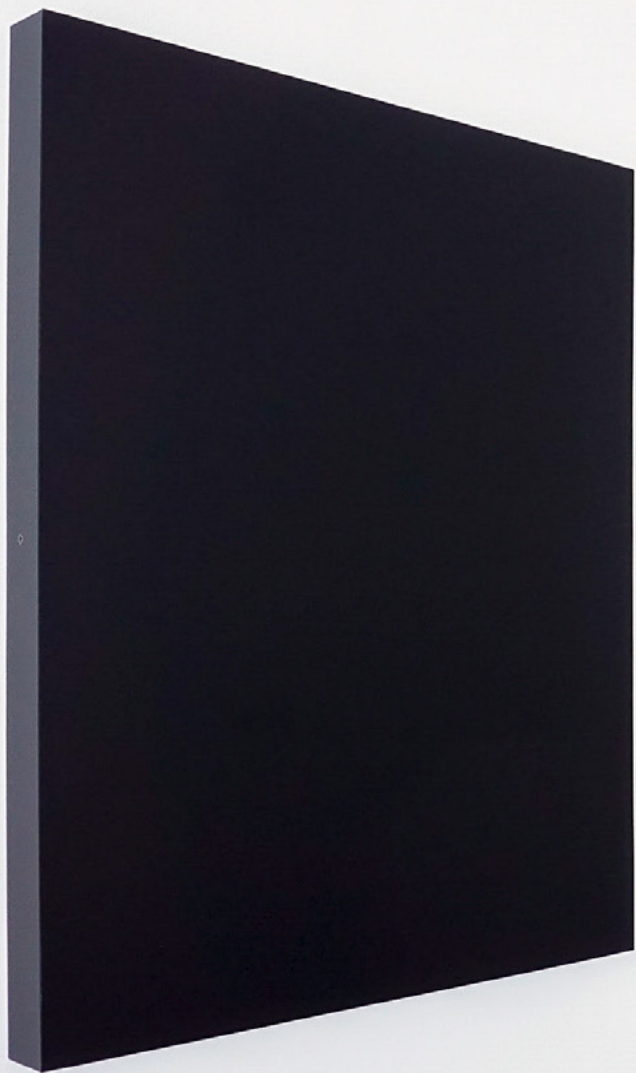
In describing his latest exhibition, Henner says, "Eye tracking shows us that the act of looking is an inherently creative one. No two observations are ever the same, the eye is constantly moving and each observation is unique. When you apply this principle to looking at art, it challenges the sanctity and fixity of the original since each observation itself creates a new image."

The works in the exhibition comprise of eleven laser-cut cases placed over a reproduction of Kelly's painting, with each representing the accumulation of one-second slices of time. The first work, with its completely black surface, does not yet show Kelly's painting because the experiment has not yet begun, while the last one is the

accumulation of ten seconds of observation by Henner. This group of works entitled *Ellsworth Kelly's High Yellow, 1960 [Ten Seconds]* (2021) is also accompanied by a portfolio presentation of *Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964–65 [Six Seconds]* (2021). Also on display in the gallery's offices is the portfolio *Less Américains* (2012) comprising the complete set of 83 gelatin silver prints.

— Mishka Henner and Jean-Kenta Gauthier, August 2021

Installation views



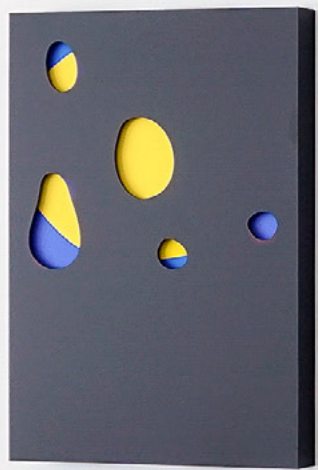
Mishka Henner, *Sight Seeing*
Installation view, Jean-Kenta Gauthier / Vaugirard, Paris
18 September - 24 October 2021

Mishka Henner, *Sight Seeing*

Installation view, Jean-Kenta Gauthier / Vaugirard, Paris

18 September - 24 October 2021





Mishka Henner, *Sight Seeing*
Installation view, Jean-Kenta Gauthier / Vaugirard, Paris
18 September - 24 October 2021



Mishka Henner, *Sight Seeing*
Installation view, Jean-Kenta Gauthier / Vaugirard, Paris
18 September - 24 October 2021

Mishka Henner, *Sight Seeing*

Installation view, Jean-Kenta Gauthier / Vaugirard, Paris

18 September - 24 October 2021



Mishka Henner, *Sight Seeing*

Installation view, Jean-Kenta Gauthier / Vaugirard, Paris

18 September - 24 October 2021





Mishka Henner, *Sight Seeing*

Installation view, Jean-Kenta Gauthier / Vaugirard, Paris
18 September - 24 October 2021



Mishka Henner, *Sight Seeing*

Installation view, Jean-Kenta Gauthier / Vaugirard, Paris

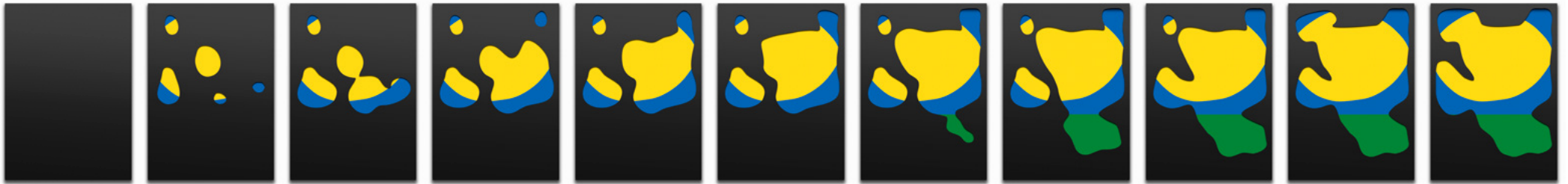
18 September - 24 October 2021



Works

Mishka Henner

Ellsworth Kelly's High Yellow, 1960 [Ten Seconds] (2021)



11 works

Laser cut cases in perspex encasing a pigment print mounted to Dibond

Overall dimensions 70 x 50 x 5 cm, each

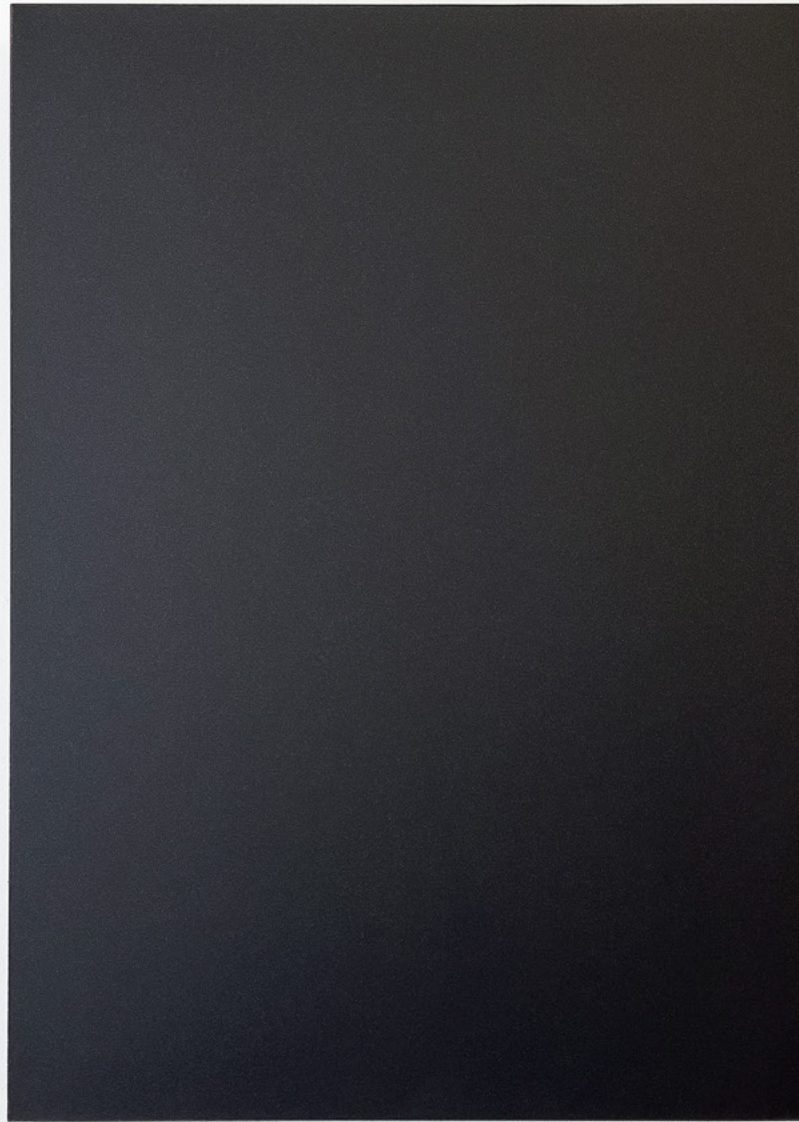
Edition of 2 + 1 AP, each

Edition 1/2: single works

Edition 2/2: complete series of 11 works

Mishka Henner

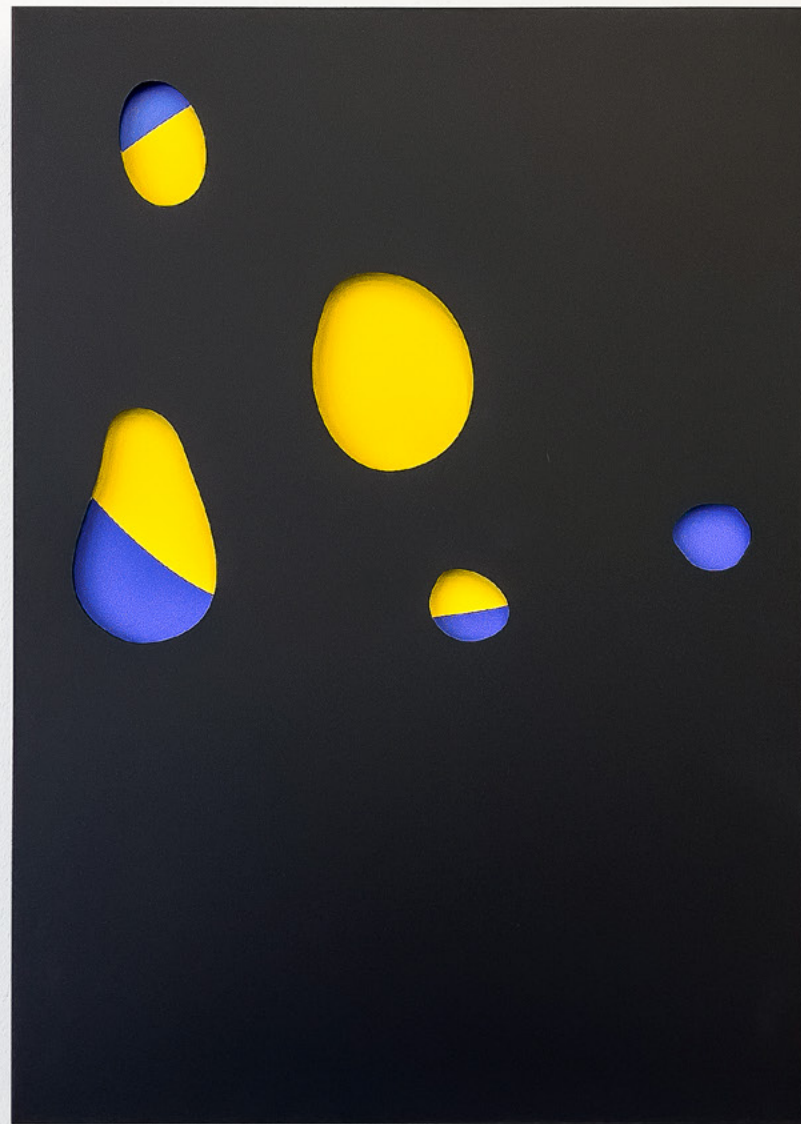
Ellsworth Kelly's High Yellow,
1960 [o Second] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

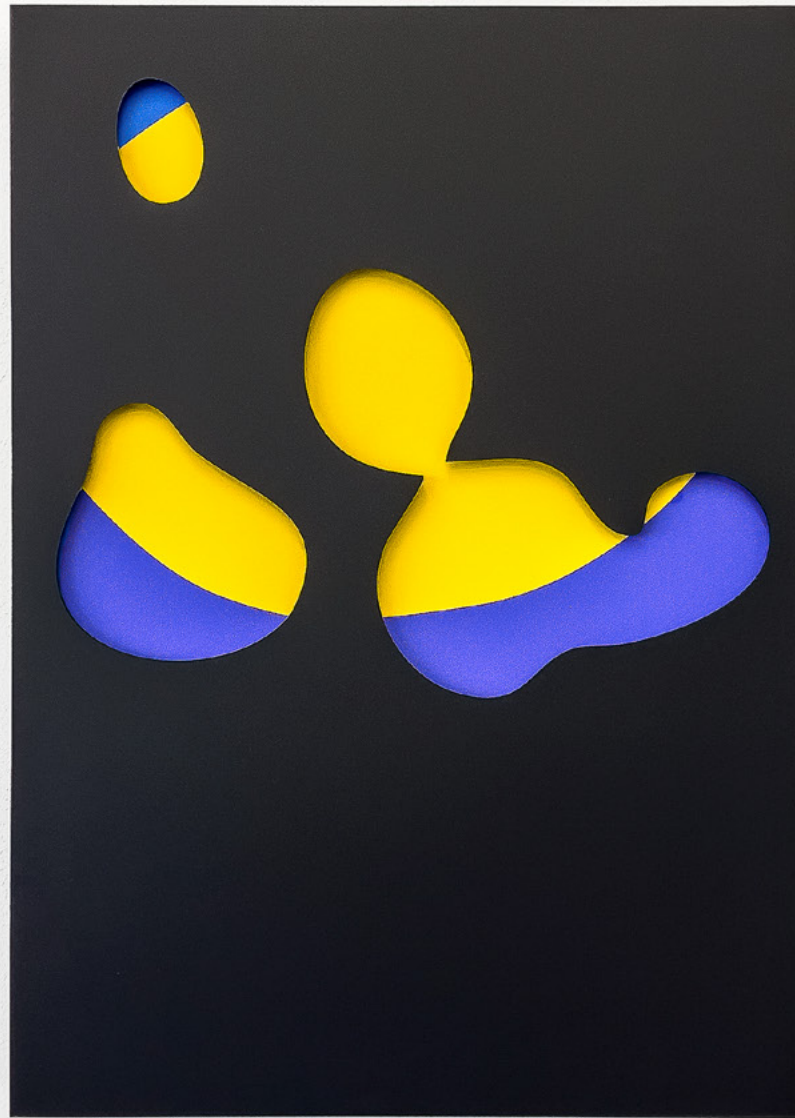
Ellsworth Kelly's High Yellow,
1960 [1 Second] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

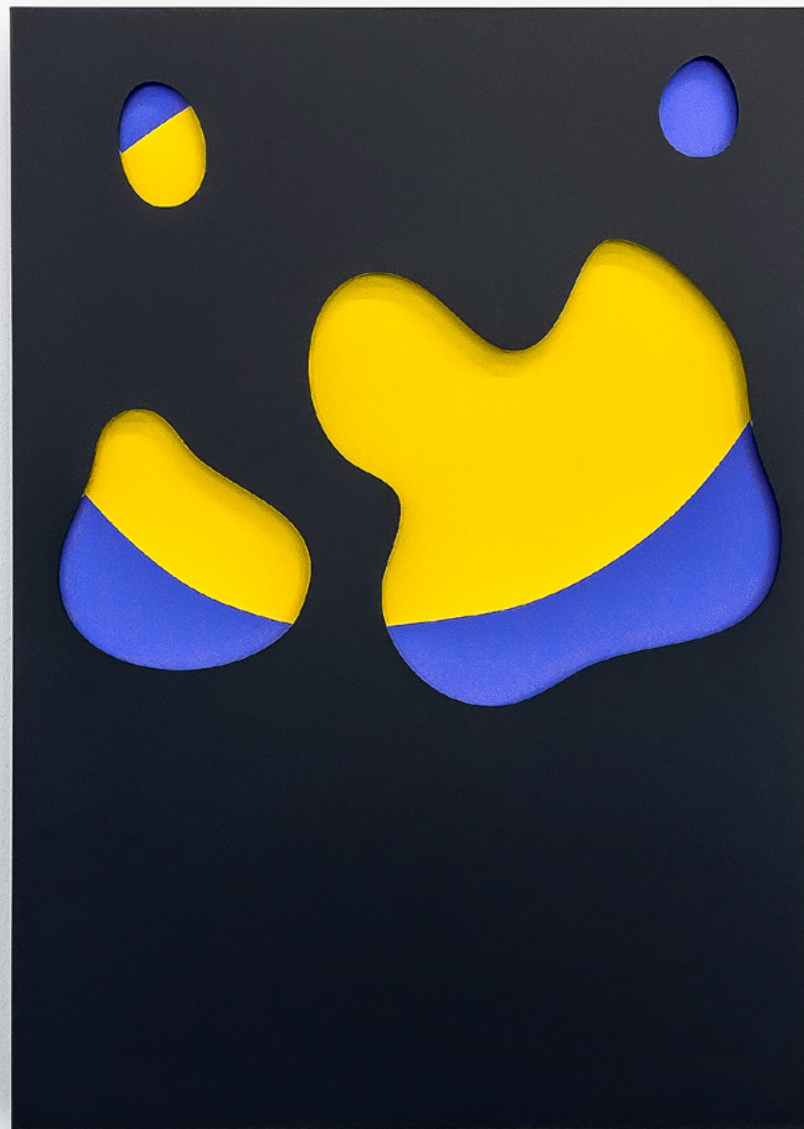
Ellsworth Kelly's High Yellow,
1960 [2 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

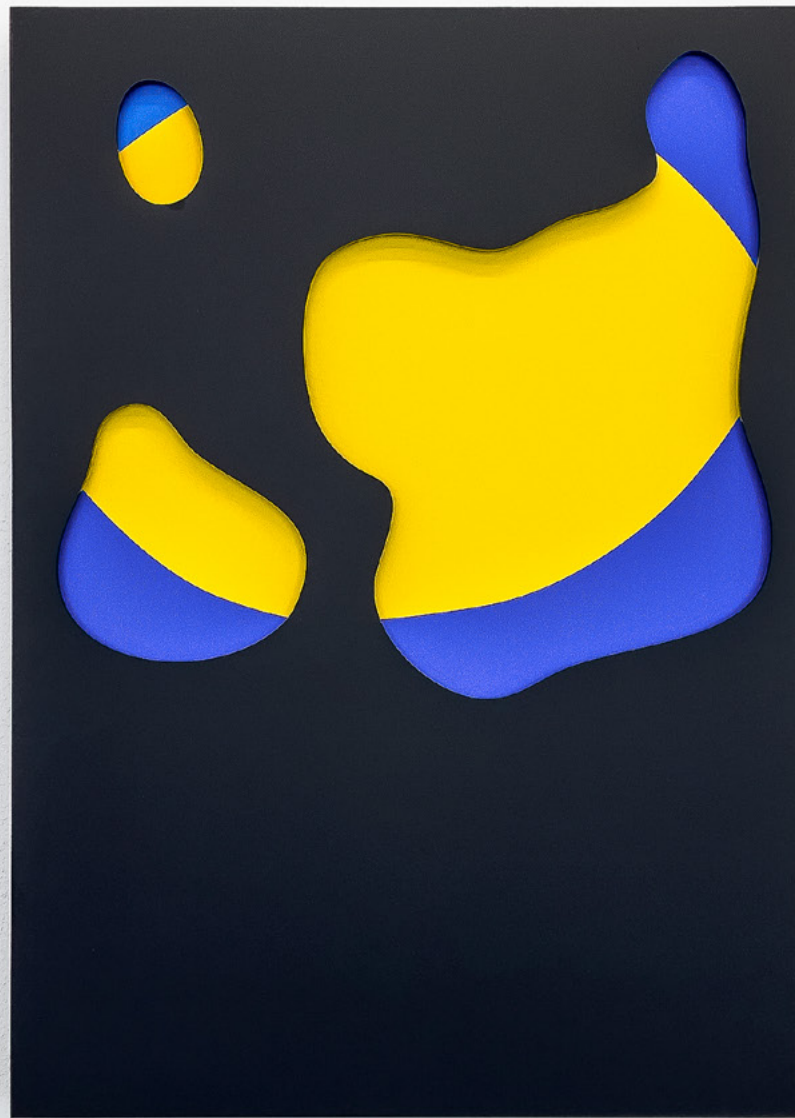
Ellsworth Kelly's High Yellow,
1960 [3 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

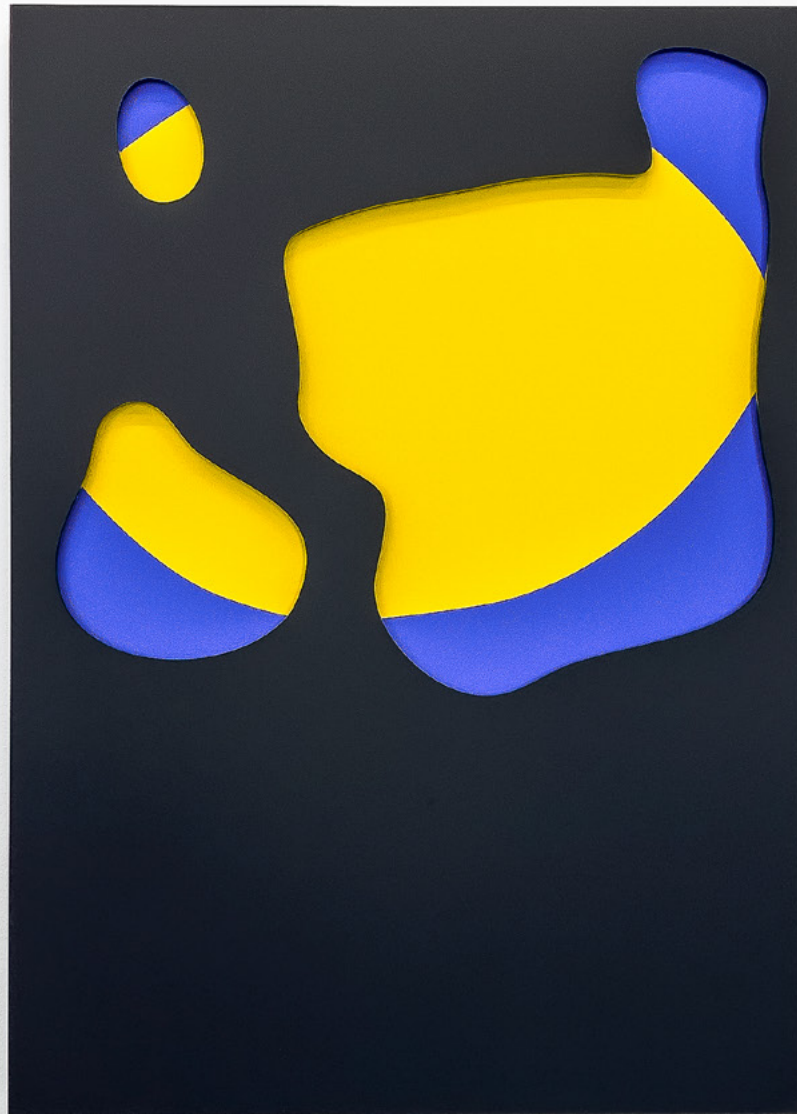
Ellsworth Kelly's High Yellow,
1960 [4 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

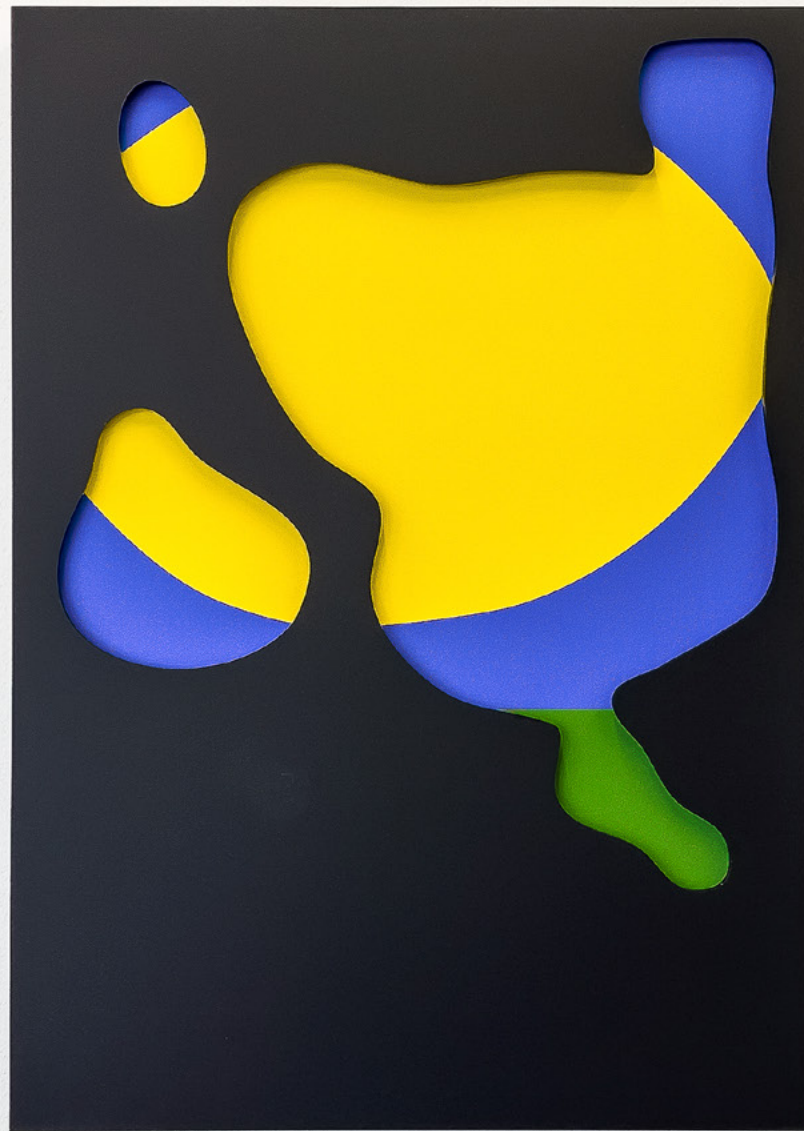
Ellsworth Kelly's High Yellow,
1960 [5 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

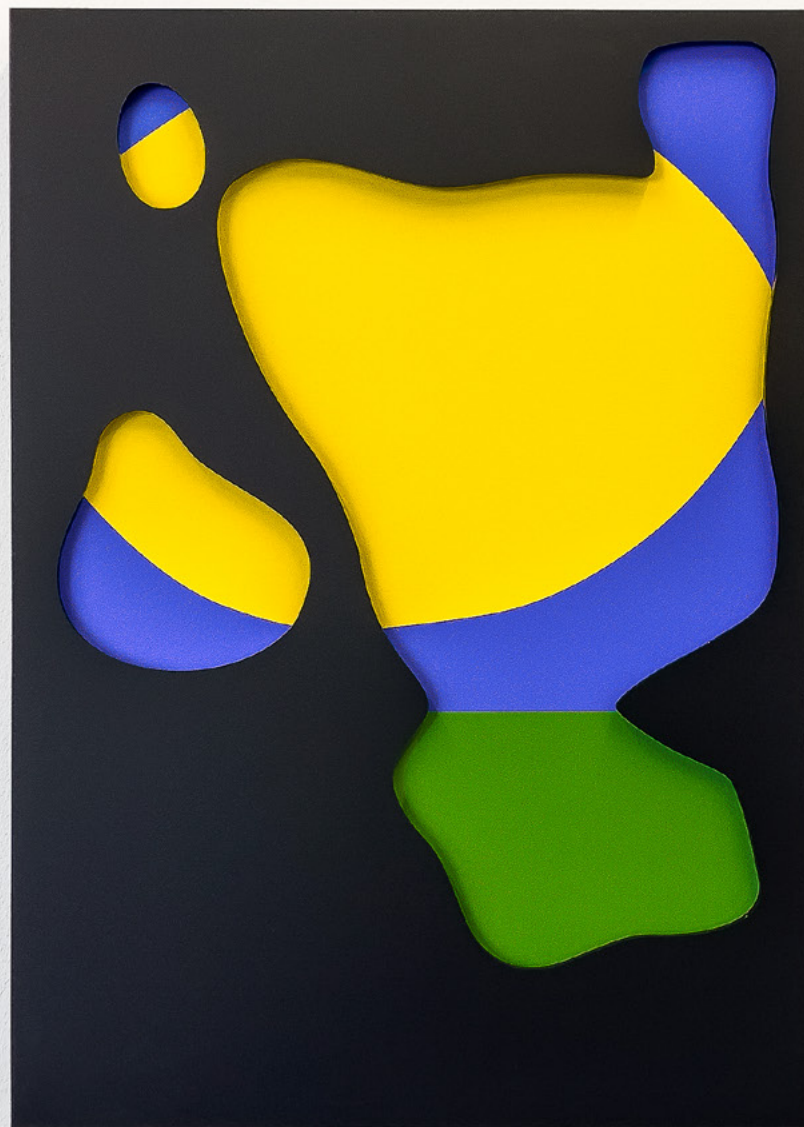
Ellsworth Kelly's High Yellow,
1960 [6 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

Ellsworth Kelly's High Yellow,
1960 [7 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

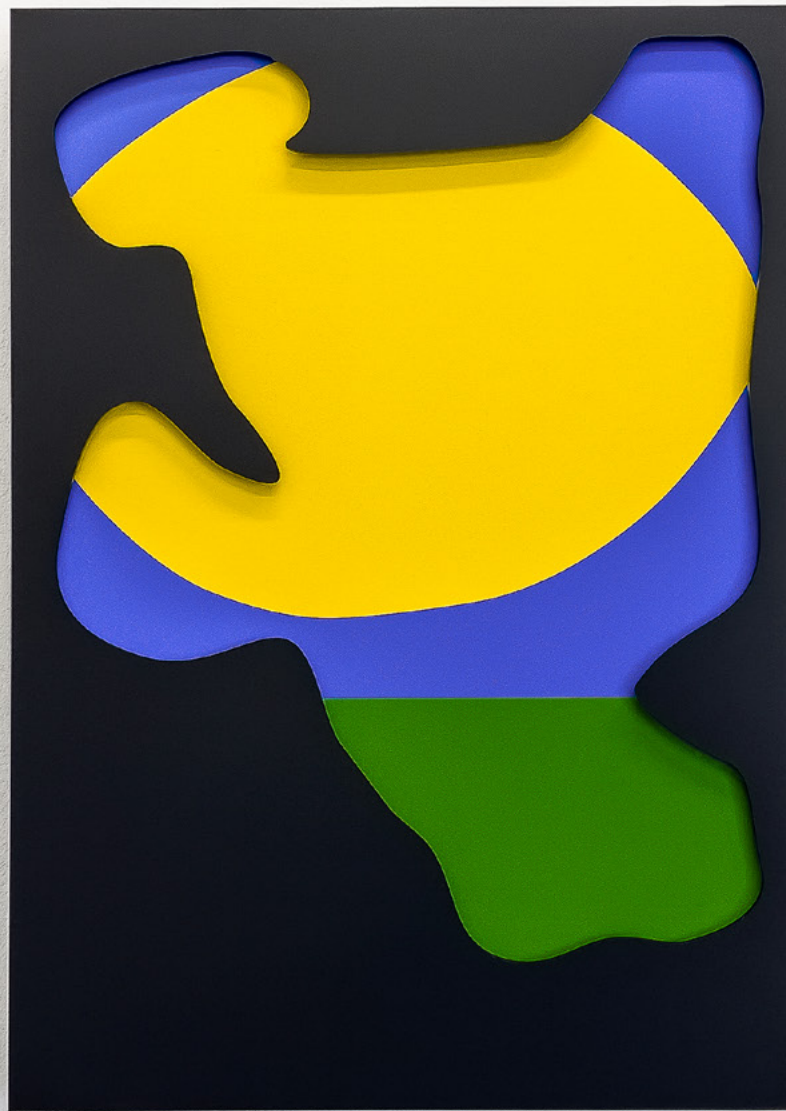
Ellsworth Kelly's High Yellow,
1960 [8 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

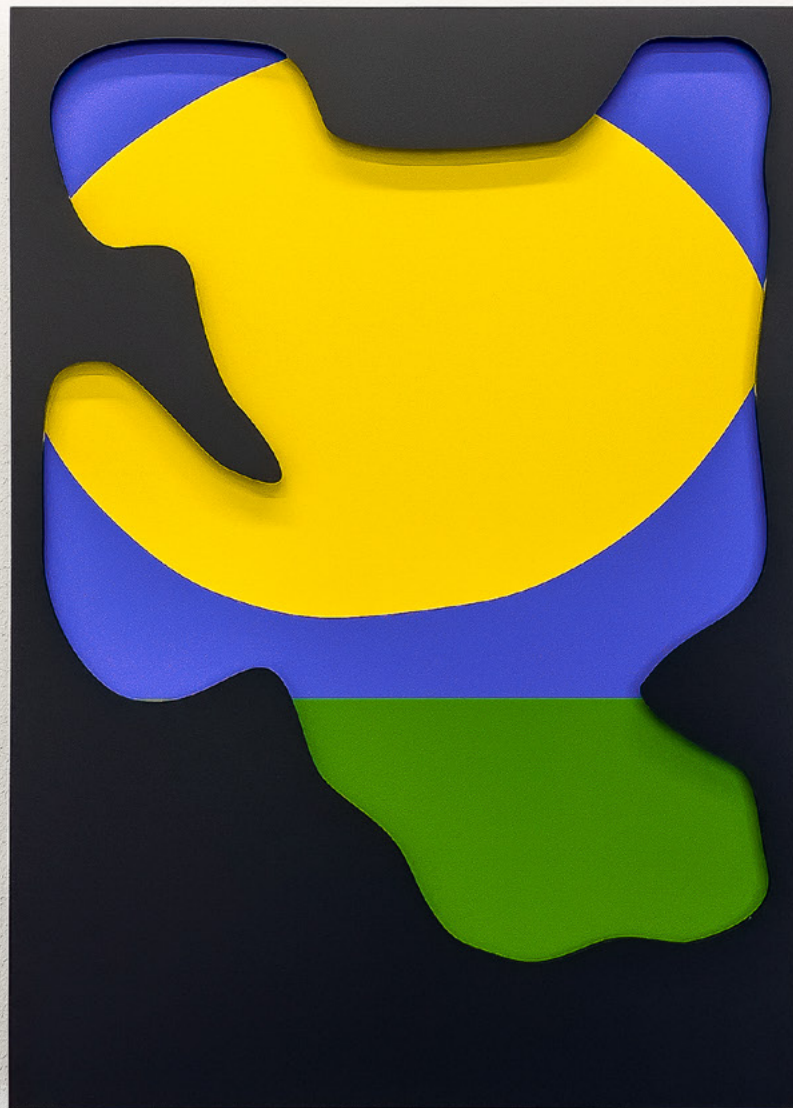
Ellsworth Kelly's High Yellow,
1960 [9 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

Ellsworth Kelly's High Yellow,
1960 [10 Seconds] (2021)



Laser cut case in perspex
encasing a pigment print
mounted to Dibond
Overall dimensions 70 x 50 x 5 cm
Edition of 2 + 1 AP

Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

portfolio



7 pigment prints, each 42 x 59.4cm

1 signed and editioned title page, 42 x 59.4 cm

Edition of 24 +3 AP

Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

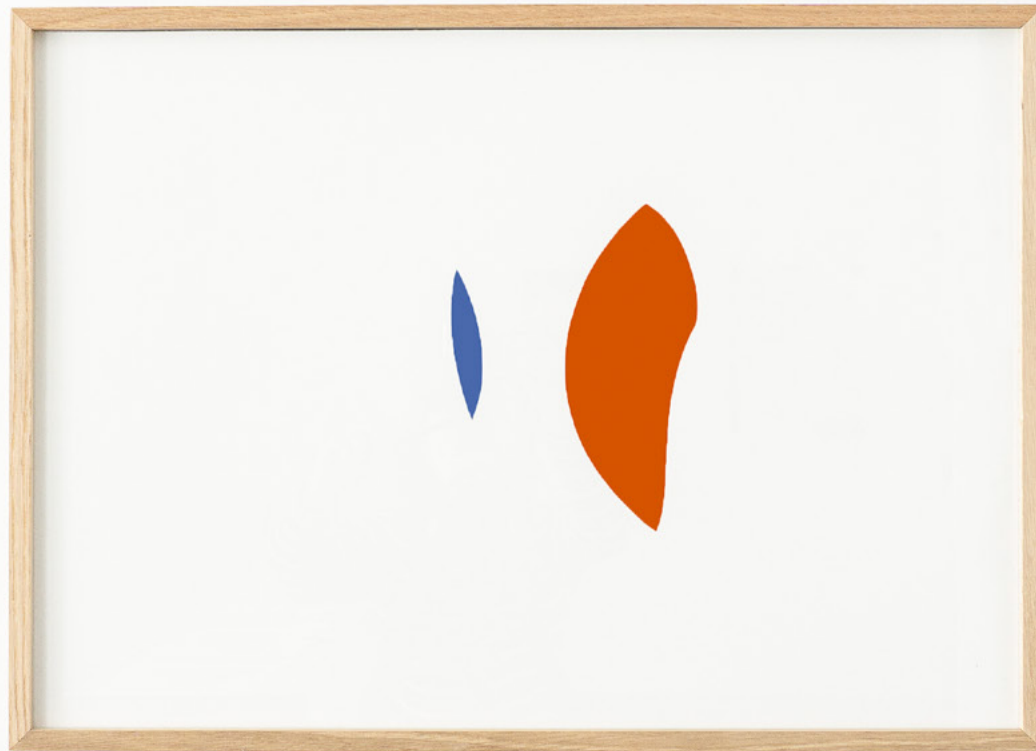
portfolio



Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

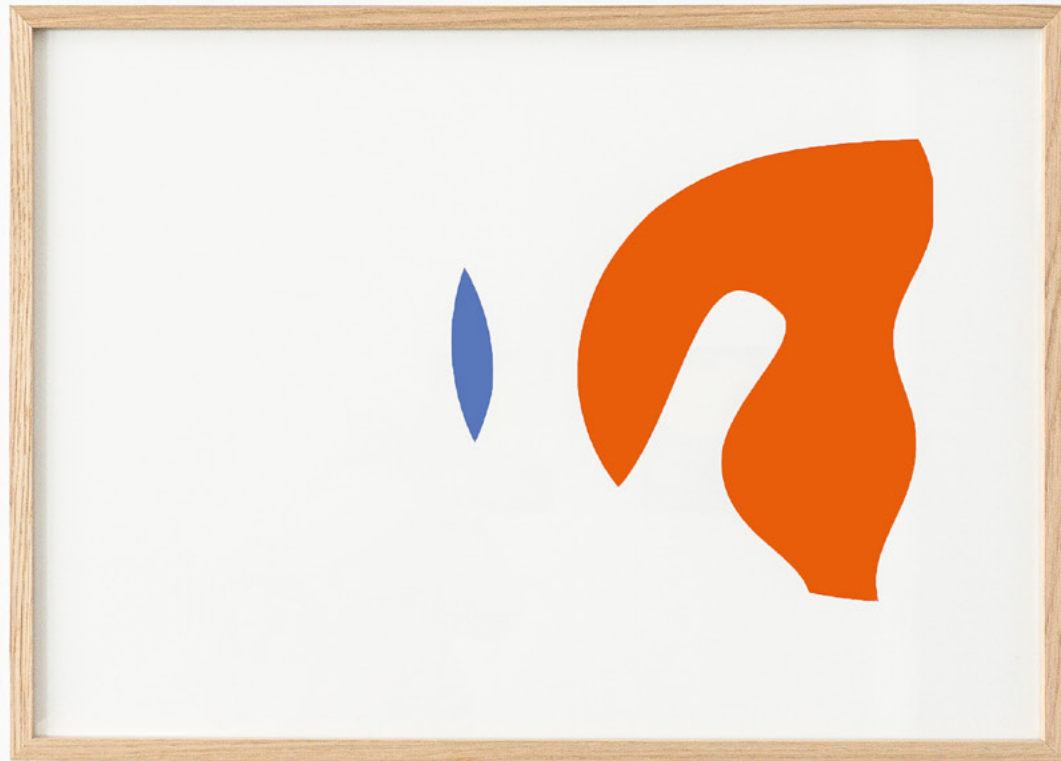
portfolio



Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

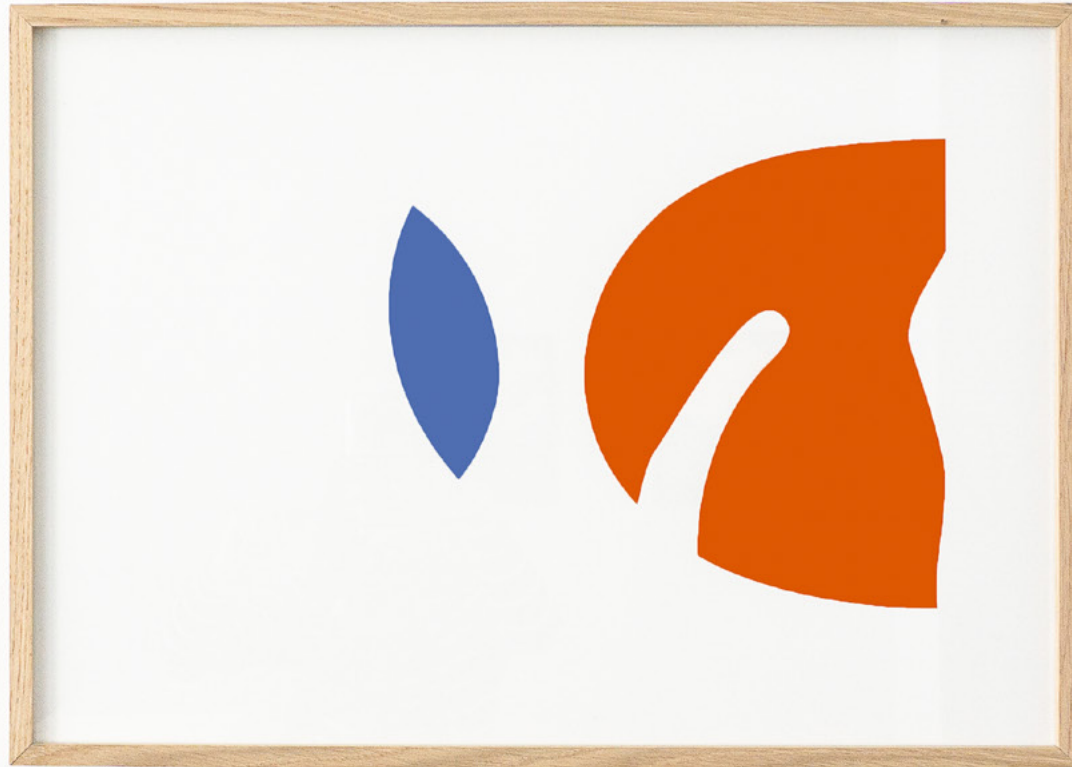
portfolio



Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

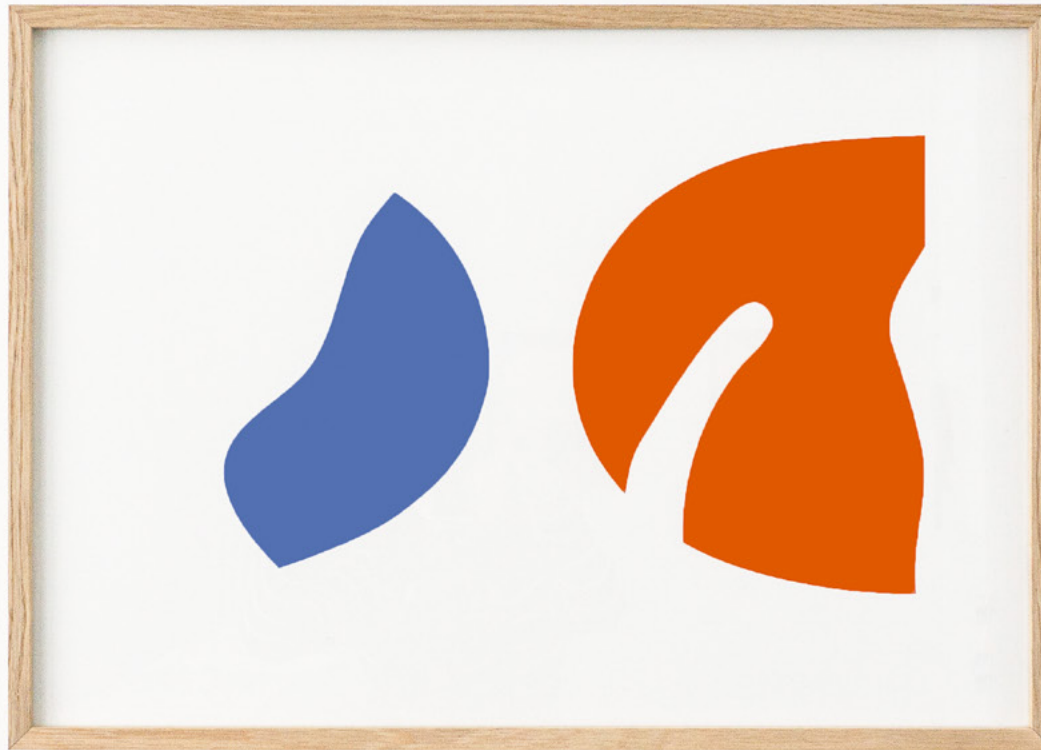
portfolio



Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)

portfolio



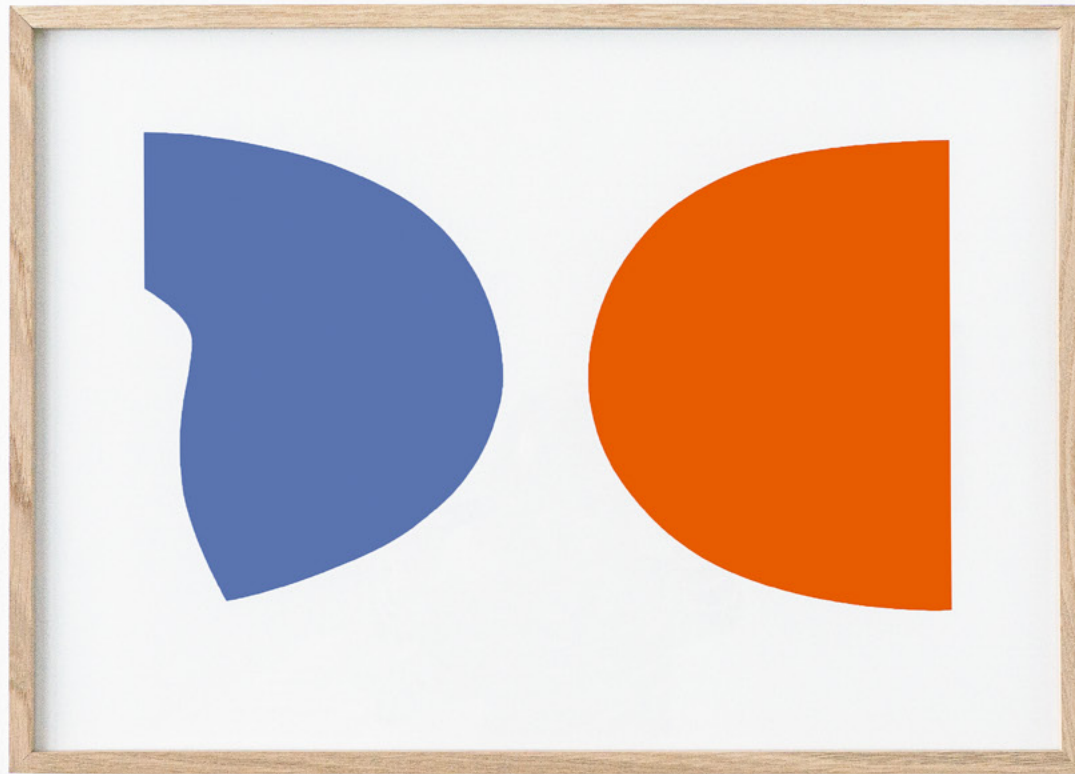
Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)
portfolio



Mishka Henner

Ellsworth Kelly's Blue and Orange (Bleu et Orange), 1964-5 [Six Seconds] (2021)
portfolio



Mishka Henner

Less Américains (2012)
complete set portfolio

Portfolio produced in 2013

Hand-made block-foiled clamshel box, housing a signed cover sheet,
83 gelatin silver prints, and a first edition copy of *Less Américains*.

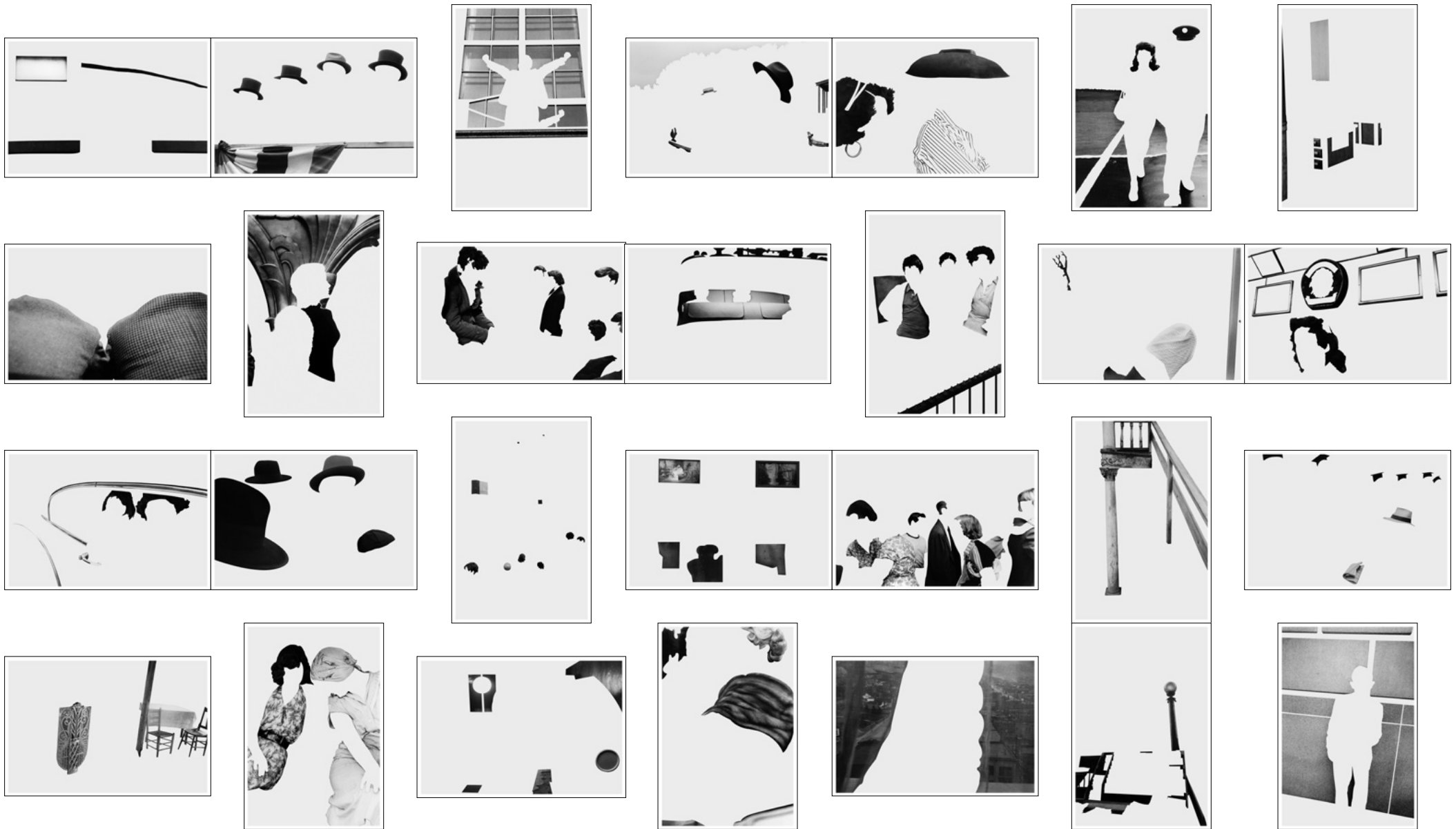
Each print: 20.3 x 28.7 cm / 11.3 x 8 inches

Box: 30.8 x 22.3 x 6.5 cm / 12.1 x 8.7 x 2.6 inches

Edition of 5 + 2 artist's proofs





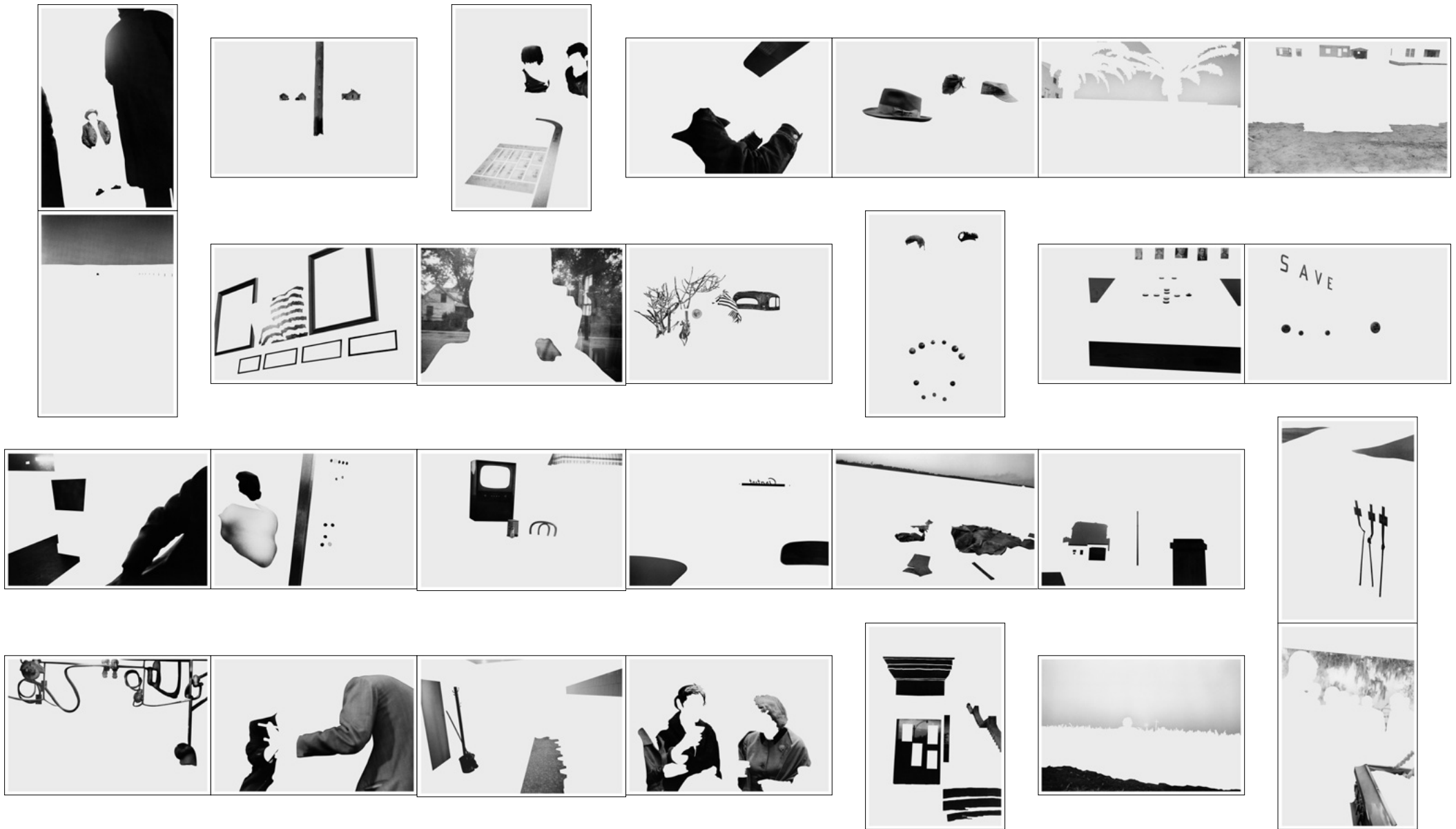


Mishka Henner

Less Américains (2012)

complete set portfolio of 83 gelatin silver prints

overview

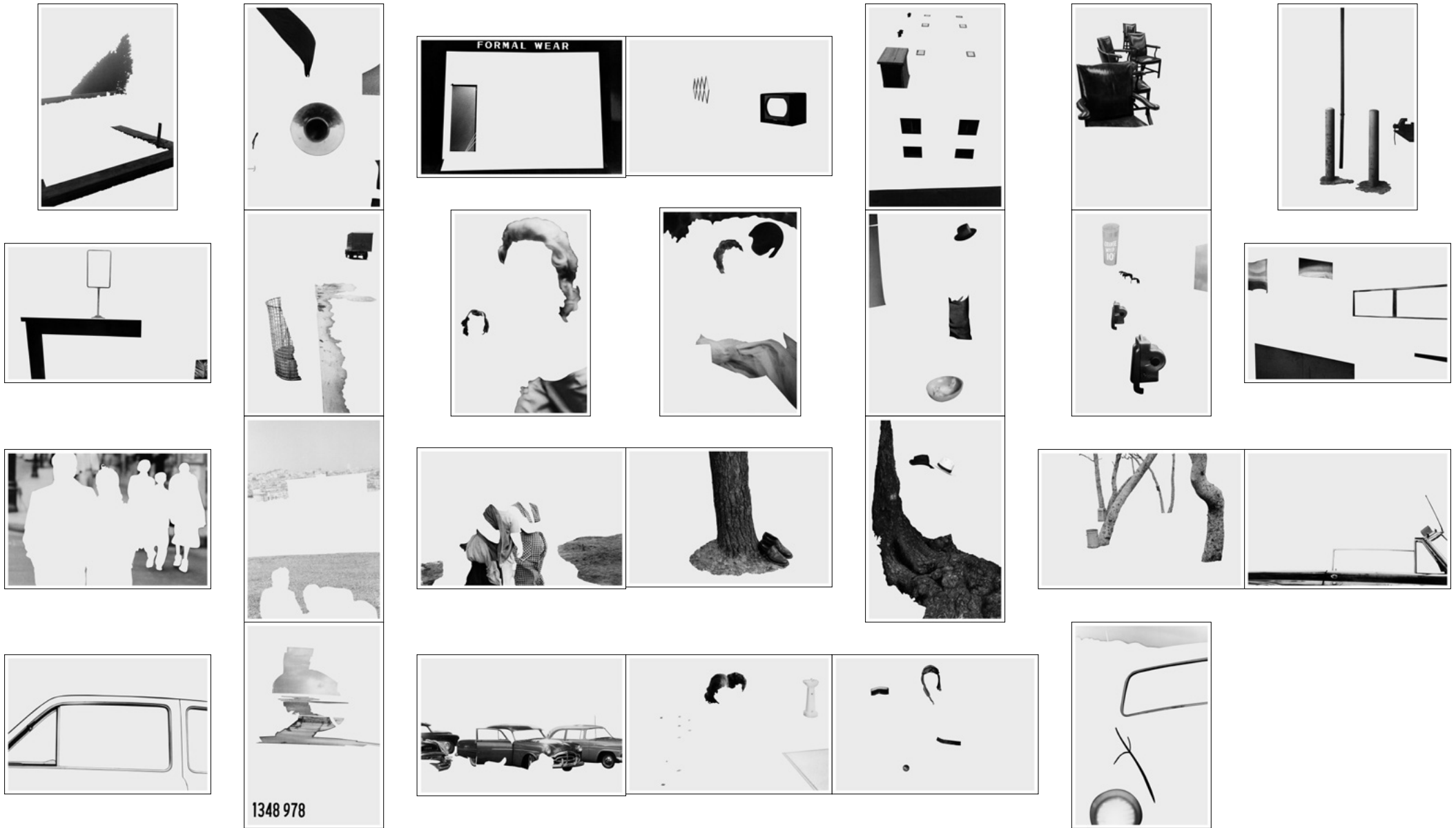


Mishka Henner

Less Américains (2012)

complete set portfolio of 83 gelatin silver prints

overview



Mishka Henner

Less Américains (2012)

complete set portfolio of 83 gelatin silver prints

overview

Mishka Henner

Mishka Henner is a French British visual artist born in Belgium in 1976 and living in the UK. His varied practice navigates through the digital terrain to focus on key subjects of cultural and geo-political interest. He often produces books, films, photographic, and sculptural works that reflect on cultural and industrial infrastructures in a process involving extensive documentary research combined with the meticulous reconstruction of imagery from materials sourced online.

His work has featured in group shows at the Museum of Modern Art, the Metropolitan Museum of Art, New York, Centre Pompidou, Paris and Centre Pompidou Metz, Victoria & Albert Museum, London, Pinakothek der Moderne, Munich, Hasselblad Foundation, Gothenburg, Ullens Center for Contemporary Art, Beijing, FOAM Amsterdam, and Turner Contemporary, Margate. He holds a Masters degree from Goldsmiths College in London and in 2013, was awarded the Infinity Award for Art by the International Center of Photography. He was shortlisted for the Deutsche Börse Photography Prize in the same year and in 2014, was on the shortlist for the Prix Pictet for his large-scale works focusing on landscapes carved by the oil and beef industries of America.

Henner's works are held in the following institutional collections:

Arts Council England Collection, UK
Baltic Centre for Contemporary Art, UK
Centre Pompidou, Paris, France
Cleveland Museum of Art, Ohio, USA
The Fidelity Corporate Art Collection, Boston, USA
The Hoffman Collection, Texas, USA
Metropolitan Museum of Art, New York, USA
Museum of Fine Arts, Texas, USA
Museum of Modern Art Artists' Books Collection, New York, USA
National Gallery of Art, Washington DC, USA
Nelson-Atkins Museum of Art, Missouri, USA
North Atlantic Treaty Organisation (NATO), Brussels, Belgium
New York Public Library, New York, USA
Portland Art Museum, Oregon, USA
Richard and Ellen Sandor Collection, Chicago, USA

Spencer Museum of Art, Kansas, USA
Tate Collection of Artists' Books, London, UK
Tosetti Value per l'Arte, Turin, Italy
University of Salford Art Collection, Salford, UK
Victoria & Albert Museum, London, UK
William T. Hillman Collection, New York, USA

Mishka Henner

Born 1976, Brussels, Belgium.
Lives and works in Manchester, UK.

Awards

ICP Infinity Award for Art
Prix Pictet shortlist
Deutsche Börse Photography Prize shortlist
Wellcome Trust Arts Award
Visiting Fellow, University of Wales, Newport
Kleine Hans Award

Public & private collections

Arts Council England Collection
Baltic Centre for Contemporary Art
Centre Pompidou, France
Cleveland Museum of Art
The Fidelity Corporate Art Collection
The Hoffman Collection, Texas
Metropolitan Museum of Art
Museum of Fine Arts, Texas
Museum of Modern Art Artists' Books Collection, New York
National Gallery of Art, Washington DC
Nelson-Atkins Museum of Art, Missouri
North Atlantic Treaty Organisation (NATO)
New York Public Library
Portland Art Museum, Oregon
Richard and Ellen Sandor Collection
Spencer Museum of Art, Kansas
Tate Collection of Artists' Books
Tosetti Value per l'Arte
University of Salford Art Collection

Victoria & Albert Museum, London
William T. Hillman Collection

Solo exhibitions

2021

Sight Seeing, Jean-Kenta Gauthier, Paris

2020

Energy Ghost, West Coast Photo, Cumbria

2019

Your Only Chance to Survive is to Leave with Us, Galleria Bianconi, Milan

2018

Seven Seas and a River, Fotografia Europea, Reggio Emilia, Italy

Remote Possibilities, Västerbottens Museum, Umeå

Free Fall, Galleria Bianconi, Milan

Flat Earth Theory, Tosetti Value, Turin

2017

Search History, Airspace, Stoke-on-Trent, UK

Counter-intelligence, Örebro Konsthall, Sweden

2016

Less Américains Silverstein/20, New York

Field, Musée des Beaux-Arts, Le Locle, Switzerland

2015

Semi-Automatic, Bruce Silverstein Gallery, New York

2014

Black Diamond, Carroll/Fletcher, London

Object Recognition, Sale Waterside

2013

Precious Commodities, Open-Eye Gallery, Liverpool, UK

2012

No Man's Land, Blue Sky Gallery, Portland

2011

No Man's Land, Hotshoe Gallery, London, UK

Selected group exhibitions

2020

Free Lunch, Jean-Kenta Gauthier, Paris

I'm Not the Only One, Fraenkel Gallery, San Francisco

Contrôle+Z, GwinZegal, Guingamp

On Earth: Imaging, Technology and the Natural World, Foam Amsterdam

The World to Come, DePaul Art Museum, Chicago

Potential Worlds, Migros Museum für Gegenwartskunst, Zurich

Countryside, The Future, Guggenheim, New York

Cámara y Ciudad, Caixaforum, Barcelona

Cámara y Ciudad, Caixaforum, Madrid

Total Recall, Galleria Bianconi, Milan

2019

Another West, Fraenkel Gallery, San Francisco

Civilization, National Gallery of Victoria, Melbourne

Survols, Noblessneri Valukoda, Tallinn

I'm Not the Only One, Yard Video Festival, Ag Galerie, Tehran

This Image is No Longer Available, Modern Art Oxford

On Earth, Les Rencontres d'Arles

Fly me to the moon, De Nieuwe Regentes Foundation, The Hague

Civilization, Ullens Center for Contemporary Art, Beijing, China

Capitalist Realism, Thessaloniki Museum of Photography

Civilization, National Museum of Modern and Contemporary Art, Seoul

Altitudes, CAUE-92, Nanterre

The World to Come Harn, Museum of Art, Florida

2018

Civilization, National Museum of Modern and Contemporary Art, Seoul

Altitudes, CAUE-92, Nanterre

Earth & Sky, Société, Brussels

Capitalist Realism, Thessaloniki Museum of Photography

At Altitude, Towner Art Gallery, Eastbourne

Animals & Us, Turner Contemporary, Margate

The World to Come, Harn Museum of Art, Florida

An Act of Collective Faith, Galerie Andreas Schmidt, Berlin

Search History, Bruce Silverstein Gallery, Photofairs San Francisco

Watching You Watching Me, Bozar, Brussels

Surveillance Index, Le Bal, Paris

2017

Green and Pleasant Land, Towner Art Gallery, Eastbourne, UK

Man-Made Landscapes, Galerie Clairefontaine, Luxembourg

Invisible to the Eye, Center for Creative Photography, Tucson, Arizona

What's in Store? Salford Museum and Art Gallery

Certain Blacks, GSL Projekt, Berlin

The Cult of the Book, Musée des Beaux Arts, Le Locle, Switzerland

Wanderlust, International 3, Salford

Disrupt / Disorder / Display, Carroll/Fletcher, London

Les Nouveaux Encyclopédistes, Chiostris di San Pietro, Reggio Emilia

Watching You Watching Me, Museum für Fotografie, Berlin

Britain in Focus: A Photographic History, National Media Museum, Bradford

Sommaire, FRAC Poitou-Charente

Watched! C/O Berlin

Evidence du Réel, Musée de Pully, Switzerland

Yo quería ser fotógrafo, Banco Sabadell Foundation, Oviedo, Spain

2016

I.A.S.A International Artist Space Agency, Dzialdov, Berlin

Looking at one thing and thinking of something else, Carroll/Fletcher, London

Gelatin Silver Print Is Dead! Galerie Ernst Hilger, Vienna

Watched! Kunsthal Aarhus, Denmark

The Edge of the Earth, Ryerson Image Center, Toronto
Was ist fotografie heute? Pinakothek, Munich
Yo quería ser fotógrafo, Fundació Foto Colectania, Barcelona
Aerial Imagery in Print, 1860 to Today, MoMA, New York
Ed Ruscha Books & Co Gagosian Gallery, Beverly Hills, California
WATCHED! Surveillance Art and Photography in Europe After Nine-Eleven,
Hasselblad Center, Göteborg
Touch the Sky: Art and Astronomy, Frances Lehman Loeb Art Center,
Vassar College, New York
Safe and Sound, MUDAC, Lausanne, Switzerland
Cornucopia, Shepparton Art Museum, Australia

2015

Unmapping the End of the World, Mildura Arts Centre, Victoria, Australia
Infosphere, ZKM_Lichthof, Karlsruhe
Ocean of Images: New Photography 2015 MoMA, New York
Infosphere ZKM | Zentrum für Kunst und Medientechnologie, Karlsruhe
A Room With A View L21, Palma de Mallorca
Public Eye New York Public Library, New York
Beastly / Tierisch Fotomuseum Winterthur, Switzerland
A History of Photography: Series and Sequences V&A, London
Une histoire, art, architecture et design, Centre Pompidou, Paris
No Man Nature Fotografia Europea, Palazzo Mosto, Reggio Emilia
Beyond Evidence QUAD, Derby, UK
Modern History vol. 1 Grundy Art Gallery, Blackpool, UK
This Is War! Palazzo del Monte di Pietà, Italy
Digital Conditions Kunstverein Hannover, Germany
Ed Ruscha: Books & Co. Gagosian, Paris
Watching You Watching Me Open Society Foundation, NYC
Consumption Museo Nacional de Arte, Mexico City
Eighteen Pumpjacks The Armory Show, New York
The Hierarchy of Images Galleria Photo Forum, Italy

2014

Watching You Watching Me, Open Society Foundation, New York
The Hierarchy of Images, Galleria Photo Forum, Italy
Public Eye, New York Public Library, New York

Consumption, Science Center and Technology Museum "NOESIS",
Thessaloniki
ABCEUM, University of Brighton Gallery, UK
Consumption, Museo Nacional de Arte, Mexico City
Zelf weten, Galerie Ron Mandos, Amsterdam
Consumption, Fondazione Sandretto Re Rebaudengo, Turin
Images Vevey, Switzerland
MANIFESTOS! Eine Andere Geschichte der Fotografie Fotomuseum
Winterthur, Switzerland
Consumption, Westbau, Zurich
Consumption, Bernheimer Fine Art Photography, Munich
(Mis)Understanding Photography: Works & Manifestos, Museum
Folkwang, Essen
They Used to Call it the Moon, Baltic
Consumption: Prix Pictet 2014, Victoria & Albert Museum, London
Now You See It: Photography and Concealment Metropolitan Museum of
Art, New York
In Context: The Portrait in Contemporary Photographic Practice Wellin
Museum of Art

2013

Surveying the Terrain, CAM Raleigh
Plotting From Above: Mishka Henner and Montreal Aerial Survey, McCord
Museum, Montreal
Drone: The Automated Image, Darling Foundry, Montréal, Canada
Printing Out The Internet, Labor, Mexico City
The Constructed View, Dong Gang Museum of Photography, South Korea
Views from Above, Centre Pompidou, Metz, France
Deutsche Börse Photography Prize 2013, The Photographers' Gallery,
London, UK
Ed Ruscha: Books & Co, Museum Brandhorst, Munich, Germany
Ed Ruscha: Books & Co, Gagosian, New York, USA
A Different Kind of Order, International Centre of Photography, New York,
USA
A Fair, University of Kansas Art + Design Gallery, USA
From Here On, Arts Santa Mònica, Barcelona, Spain

2012

ABCED, Mews Project Space, London, UK
Less Américains & Astronomical (video works), Whitechapel Gallery, London, UK
Photographers, Berwick Film and Media Arts Festival, UK
The Big Picture, Ars Electronica, Linz, Austria
Work, Festival Internazionale di Roma, Museum of Contemporary Art, Rome, Italy
Dutch Landscapes, Journées photographiques de Bienne, Switzerland
David Horvitz's Bouquet, Border Gallery, Mexico City, Mexico
Live Stream, MediaCityUK, Manchester, UK
Appropriation: Questioning the Image, Fotogalerie Wien, Austria
No Man's Land, Oregon Center for Photographic Arts, USA
From Here On, FotoMuseum Antwerp, Belgium
Let Us Keep Our Own Noon, Galerie West, Hague, Netherlands

2011

No Man's Land, HotShoe Gallery, London, UK
No Man's Land, Jersey Arts Centre, Jersey, UK
From Here On, Les Rencontres d'Arles, France
Dark Matter, Mews Project Space, London, UK
ABC Artists' Books Cooperative, Printed Matter, New York, USA
Collateral Damage, Look 11, Liverpool & International Festival of Journalism, Perugia, Italy
Political Absurd, Art & Culture Laboratory, Krk, Croatia
Follow-Ed (after Hokusai), P74 Gallery, Ljubljana, Slovenia & Arnolfini, Bristol, UK

Book publications

2016

Dossier, self-published

2014

_IMG01 Australian-troops-passing-014.jpg, self-published

2013

Source Code, self-published
Harry Potter and the Scam Baiter, self-published

2012

Less Américains, self-published
No Man's Land II, self-published
Pumped, self-published
Richtered, self-published

2011

Astronomical, self-published
No Man's Land, self-published
Fifty-One US Military Outposts, self-published

2010

Winning Mentality, self-published
Collected Portraits, self-published
Photography Is, self-published
Dutch Landscapes, self-published

Bibliography

2020

Conversations 3, Remi Coignet, L'Oeil de la Photographie
On Photographs, David Company, Thames & Hudson
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Tosetti Value, Turin
Fotografia Europea, Reggio Emilia, Italy
Pinkothek Moderne, Munich
Photo London, Somerset House, London
Towner Art Gallery, Eastbourne
Royal Institute of Art, Stockholm
Royal College of Art, London
ESMT, Berlin
Le Bal, Paris
Cleveland Museum of Art
Fundació Foto Colectania, Barcelona
Orebro Konsthall, Orebro, Sweden

SPE Society for Photographic Education, Tucson, Arizona
Hasselblad Foundation, Gothenborg
National Gallery of Victoria, Melbourne
Whitechapel Gallery, London
Tate Modern, London
BOZAR, Brussels
House of Photography, Hamburg
Les Rencontres d'Arles, Arles
International Festival of Photojournalism, Perugia

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Jean-Kenta Gauthier