

JKG

KLEMM'S

Jean-Kenta Gauthier & Klemm's
at Paris Photo 2025

Booth B22
November 12 – 16
Grand Palais

Jean-Kenta Gauthier

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Hannah Villiger, *Block* (1997–1998) (detail)



Alfredo Jaar, *One Million Points of Light* (2005) (detail)



Robert Cumming, *Star Distortion* (1971) (detail)



Stéphanie Solinas, *Horizon* (2021–2025) (detail)

Jean-Kenta Gauthier & Klemm's at Paris Photo 2025

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November 12–16
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Jean-Kenta Gauthier, Paris, and Klemm's, Berlin, join forces at Paris Photo 2025
to present a booth reflecting both galleries' programs
committed to meaningful approaches to the photographic today.

From Jean-Kenta Gauthier:

Daniel Blaufuks
Coco Capitán
Robert Cumming
Raphaël Dallaporta
Alfredo Jaar
Hanako Murakami
Stéphanie Solinas
Hannah Villiger

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From Klemm's:

Viktoria Binschtok
Juan Pablo Echeverri
Ulrich Gebert
Sven Johne
Adrian Sauer (in *Prisms* sector)

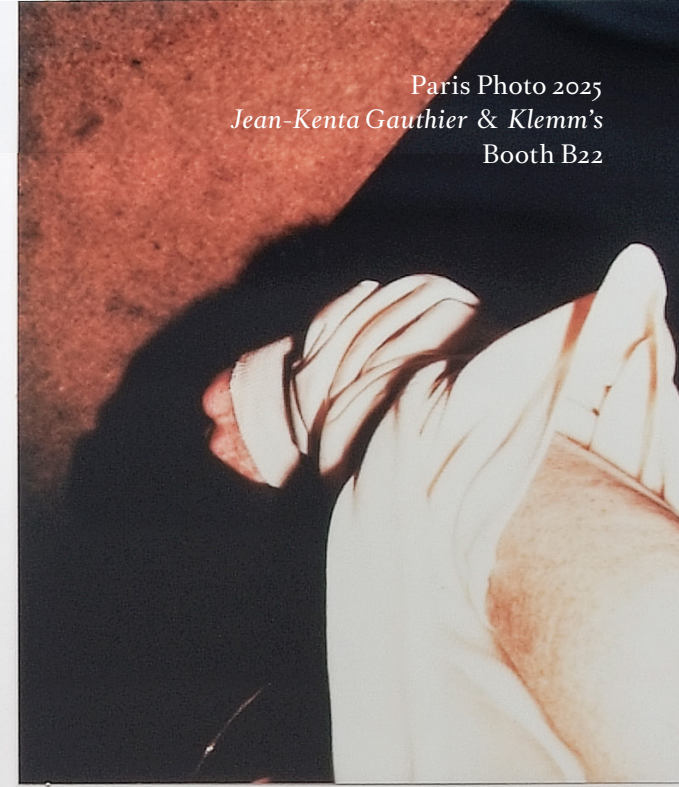
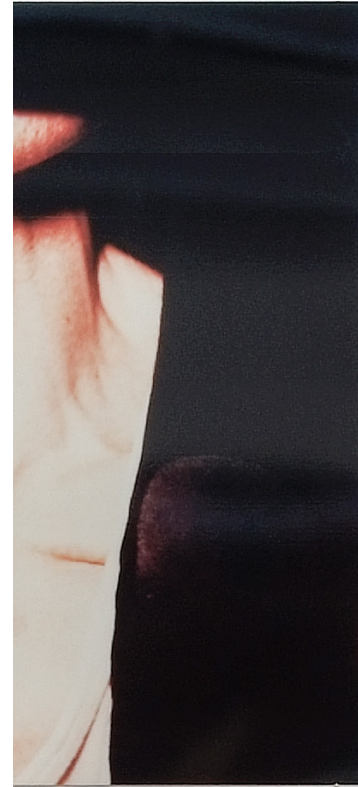
[DISCOVER KLEMM'S PREVIEW](#)

Hannah Villiger *Block* (1997/1998)

Defining herself as a sculptor working with photography, Hannah Villiger (1951, Cham, Switzerland – 1997, Auw, Switzerland) began in 1980 to use a Polaroid SX70 camera to map her own body and immediate surroundings, examining them through their sculptural qualities. She presented these investigations by enlarging her Polaroid films into large-format prints and mural compositions, which she programmatically titled *Arbeit* [Work], later *Skulptural* [Sculptural] and *Block*. Villiger photographed “by hand,” and the artisanal nature of her process lends her images “a singular sense of her own being,” in the words of art historian and curator Rainer Michael Mason.

Presented at Paris Photo, *Block* (1997/1998) is among the very last works Villiger created before her passing at the age of only 45. Composed of six photographic enlargement of the artist's body, *Block* (1997/1998) was included in important institutional exhibitions including at Kunstmuseum Luzern in 1998, MAMCO, Geneva in 2007, Musée d'Art Moderne de Paris in 2009 and Centre Pompidou, Paris in 2024.

[Download Hannah Villiger's CV](#)



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Hannah Villiger
Block (1997/1998)

Six C-Print of SX70 Polaroid films, mounted on aluminum, each 125 x 123 cm / overall dimensions 254 x 377 cm

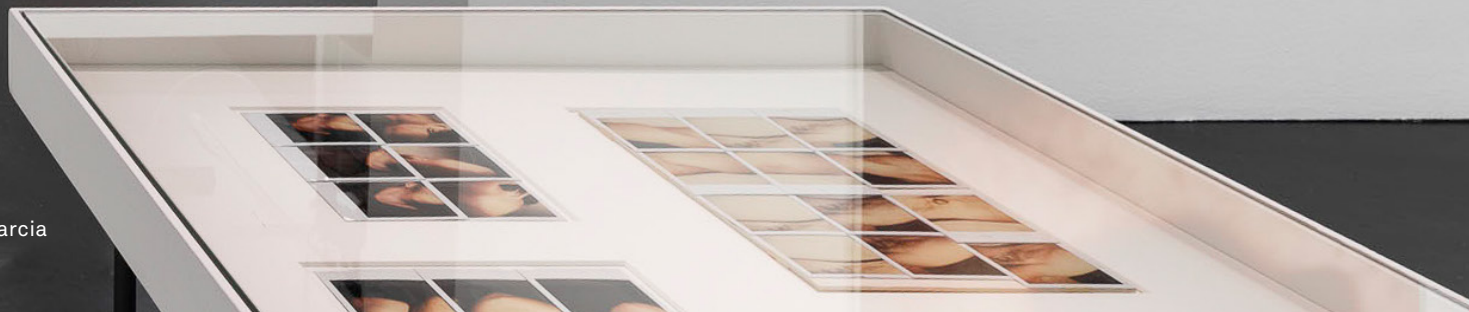
Unique

JKG_VIH_0028

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Alfredo Jaar
One Million Points of Light (2005)

Presented at Paris Photo, *One Million Points of Light* (2005) by Alfredo Jaar (b. 1956 in Santiago, Chile, lives and works in New York) is a two-part work composed of a lightbox with a photograph of the shimmering surface of water, accompanied by a stack of freely distributed postcards bearing the same image. On the back, Alfredo Jaar wrote:

"This photograph was taken in Luanda, Angola, pointing the lens of my camera across the Atlantic Ocean towards Brazil. In 1580, Angola, a Portuguese colony, started shipping African slaves to Brazil. The Portuguese Colonial Empire (1415–1999) was the longest lasting of all European colonial empires. At least 11 million Africans were taken across the Middle Passage of the Atlantic to colonies in North America, South America, and the West Indies. It is estimated that more than three and a half million souls were shipped directly from Angola to Brazil. Today, an estimated 55 percent of the Brazilian population, approximately 113 million people, is still of direct or partial African descent."

[Download Alfredo Jaar's CV](#)





Alfredo Jaar
One Million Points of Light (2005)

Lightbox with color transparency and stack of postcards for free distribution

Lightbox: 66 x 96.5 x 12.7 cm, overall dimensions variable

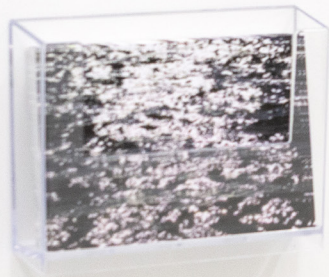
AP2 from an edition of 3 + 2AP

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Alfredo Jaar
One Million Points of Light, 2005

This photograph was taken in Luanda, Angola, pointing the lens of my camera across the Atlantic Ocean towards Brazil. In 1580, Angola, a Portuguese colony, started shipping African slaves to Brazil. The Portuguese Colonial Empire (1415 - 1999) was the longest lasting of all European colonial empires. At least 11 million Africans were taken across the Middle Passage of the Atlantic to colonies in North America, South America, and the West Indies. It is estimated that more than three and a half million souls were shipped directly from Angola to Brazil. Today, an estimated 55 percent of the Brazilian population, approximately 113 million people, is still of direct or partial African descent.

Robert Cumming
Star Distortion, Hollywood Boulevard (1971)

In 1971, just a year after moving to California, Robert Cumming (1943, Worcester, Massachusetts, USA — 2021, Desert Hot Springs, California, USA) was “thrilled about a lot of things” in his new environment. While his inventory of fast-food hamburgers is well known (*The Weight of Franchise Meat*, a self-published artist’s book from 1971), *Star Distortion, Hollywood Boulevard* remained tucked away in an archive box alongside several other projects centered on Los Angeles icons. This box was only rediscovered in early 2025 and this unique set of fourteen vintage prints is presented at Paris Photo.

In this playful take on Hollywood fame, Cumming selected fourteen of the terrazzo-and-brass stars that have lined Hollywood Boulevard since 1960. Using a modular, ten-segment wooden tool — handmade and resembling a folding ruler —, he distorted the iconic shapes in a series of humorous compositions.

[Download Robert Cumming’s CV](#)





Robert Cumming
Star Distortion, Hollywood Boulevard (1971)

Fourteen vintage gelatin silver prints, printed by the artist, each 8 x 10 in. / 20.2 x 25.3 cm
Dated, signed and Robert Cumming Archive stamp on verso

Unique

JKG_CUR_0125

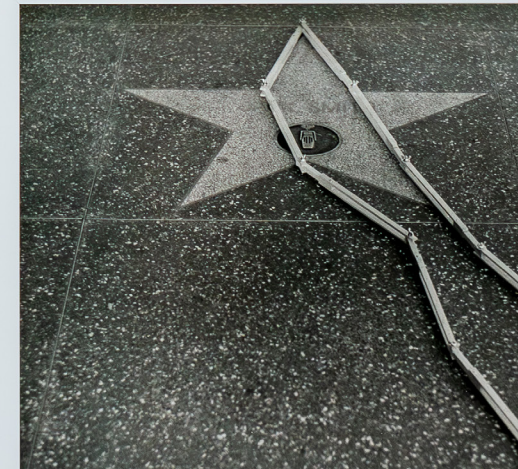
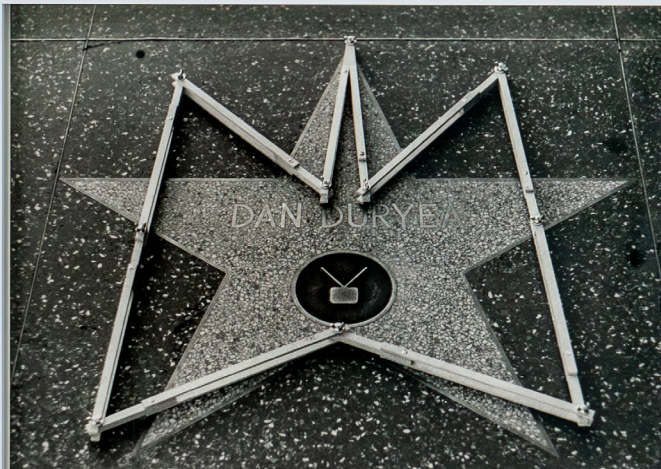
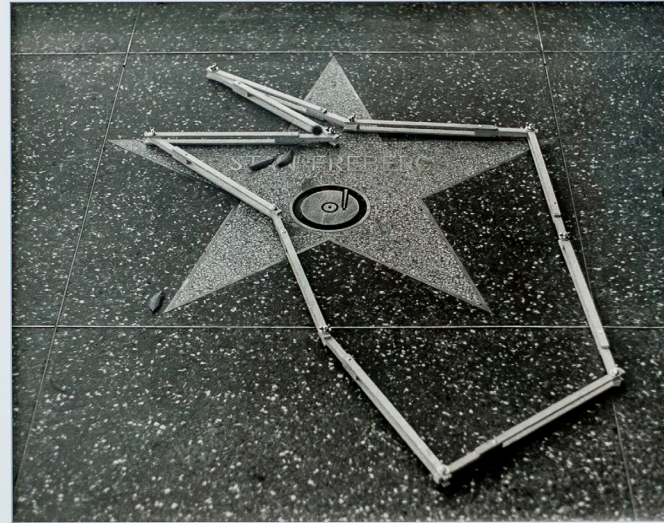
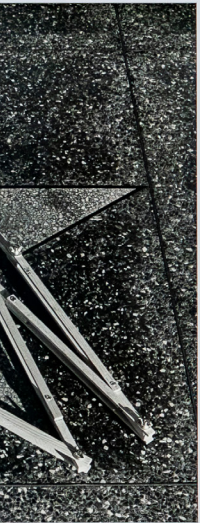
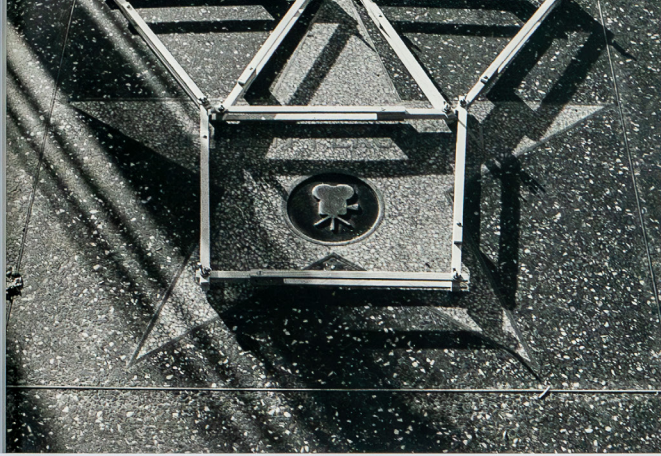
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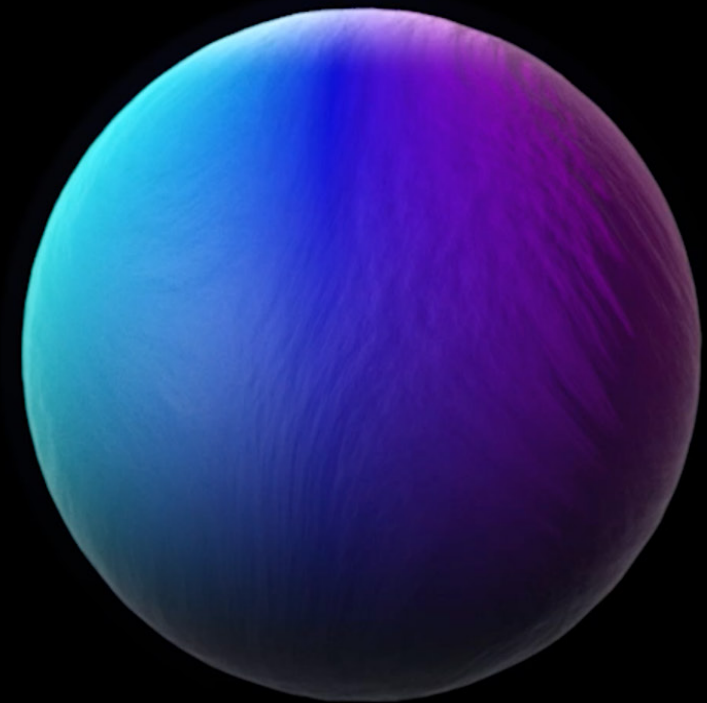
Stéphanie Solinas *Horizon* (2021-2025)

“Turn the color wheel into a sphere—transform the ordered, conventional representation of the portion of the electromagnetic spectrum visible to humans into a world of its own.” — Stéphanie Solinas, in Self Plus. Itinerary for Becoming Oneself (Seuil/ Fiction & Cie, 2023)

With *Horizon* (2021–2025) presented at Paris Photo, Stéphanie Solinas gave form to this thought. The electromagnetic spectrum is fundamental to technology, science, medicine, and industry. It comprises a range of electromagnetic waves that vary in wavelength and frequency. There are seven categories, of which only visible light — colors, in other words — can be perceived by the naked eye. *Horizon* presents the color wheel enclosed in the form of a “planet of the visible,” floating as “a world of its own” in the vastness of black nothingness. A work that invites us to see the very act of seeing embodied in a small sphere of light, *Horizon* indirectly questions the enormity of our ignorance.

Solinas' work seeks to “grasp the thinking at work in the very operation of ‘seeing,’ and the weaving together of the visible and the invisible, the rational and belief, which make us who we are.” The soundtrack accompanying the video is an interpretation of the sounds emitted by black holes in space.

[Download Stéphanie Solinas' CV](#)





Stéphanie Solinas

Horizon [Twelve West Coast Stations VI - Becoming Oneself] (2021-2025)

Immersive installation (video on cellphone screen placed in a dark environment, with sound)

Single-channel video, color, sound, 14 min 38 sec, loop

Smartphone, magic arm, extension column, ceiling plate with ball joint

Overall dimensions variable

Edition 1 of 5 + 2 artist's proofs

JKG_SOS_0014

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Coco Capitán

Naïvy (2022)

Presented at Paris Photo is a selection of photographs from *Naïvy* (2022) by Coco Capitán (b. 1992 in Seville, lives in London). *Naïvy* is a project comprising fifty photographs, paintings, and objects, often dominated by navy blue and white, that the artist completed in 2022 after adding to it for over a decade. Conveying a strong lyrical aura through its visual vocabulary and Capitán's signature hand-written words, the project tells of an imaginary nautical universe inhabited by "lost sailors." It is inspired by the artist's own personal life and fantasies rooted in Euro-American cultural history.

"Naïvy is a multi-layered, personal body of work that tells of young people's experiences in an imaginary world at sea. It reflects Capitán's unique creative vision, seamlessly linking social uniformity with individual freedom, human fragility with mythical power, nostalgia with futurism." — Lena Fritsch (Curator of Modern and Contemporary Art, The Ashmolean Museum, University of Oxford).

All photographs from Capitán's *Naïvy* project are analogue C-prints hand-printed by the artist and accompanied by a text inscribed on the mount.

[Download Coco Capitán's CV](#)

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Coco Capitán
Deepest Jump to Blue from Naïvy (2022)

C-Type analogue handprint, 50 x 37.5 cm, mounted in white mat, 70 x 70 cm, with handwritten annotations

Edition 1 of 2

JKG_CAC_0017

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DEEPER JUMP TO BLUE
17

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DEEPER ~~2~~ JUMP TO BLUE
2T



Coco Capitán
The Agony Without the Ecstasy from *Naïvy* (2022)

C-Type analogue handprint, 50 x 37.5 cm, mounted in white mat, 70 x 70 cm, with handwritten annotations

Edition 1 of 2
JKG_CAC_0017

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THE AGONY WITHOUT THE
ECSTASY

KG

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THE AGONY WITHOUT THE
ECSTASY

Hanako Murakami

Possibilities (Thermography) (2022-2025)

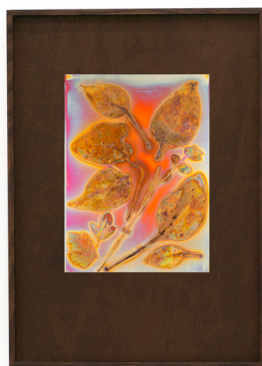
Presented at Paris Photo, this group of plant images on metal and glass plates was produced using thermography, a forgotten 19th-century technique employing heat instead of light. The works belong to Hanako Murakami's ongoing project *Possibilities*, which questions unexploited scenarios in the history of photography.

"Photography could have taken this form. Starting from rare clues, I experimented with Thermography, that forgotten process which makes it possible to visualize the heat emitted by objects. The German physicist Ludwig Moser invented it in the 1840s. "When two objects are sufficiently near, they reflect their own images onto each other," he observed. And what appeared before my eyes was a blazing, colorful image." — Hanako Murakami

Thermography was developed in 1842 by Ludwig Moser (1805–1880) but was overshadowed by the official announcement of the daguerreotype in 1839.

[Download Hanako Murakami's CV](#)





Hanako Murakami
Possibility No. 78 (Thermography) (2025)

Thermography on copper plate, 35 x 26 cm (plate) / 62 x 43 cm (framed, with glass)

Unique

JKG_MUH_0142

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Hanako Murakami
Possibility No. 84 (Thermography) (2025)

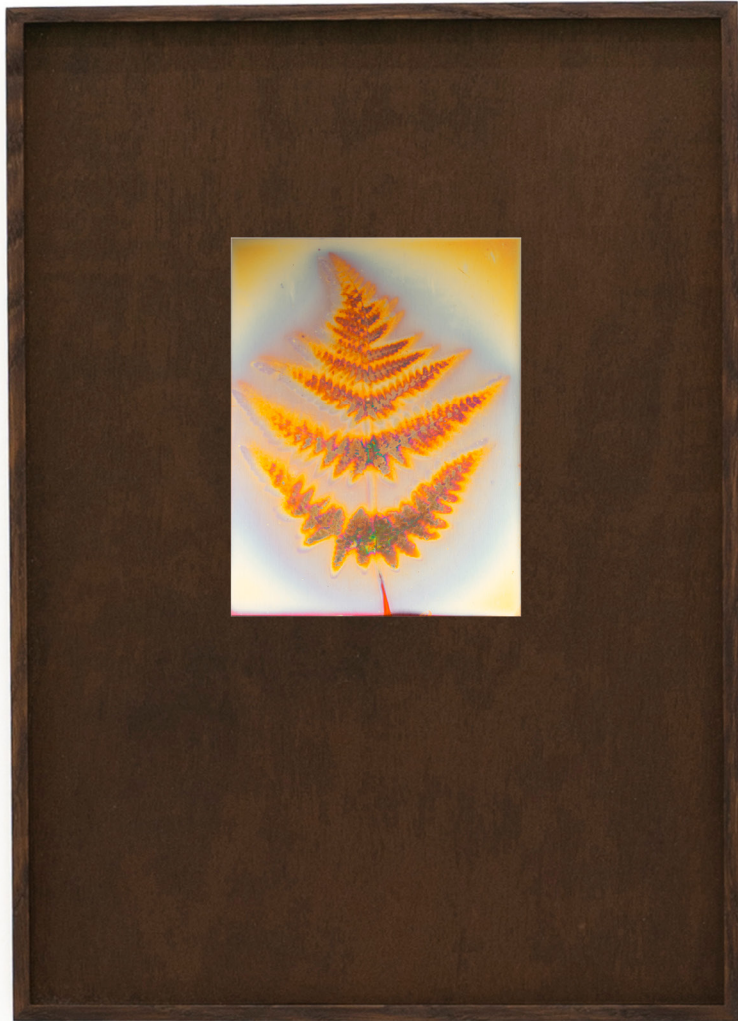
Thermography on copper plate, 22 x 16 cm (plate) / 61 x 43 cm (framed, with glass)

Unique

JKG_MUH_148

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Hanako Murakami
Possibility No. 85 (Thermography) (2025)

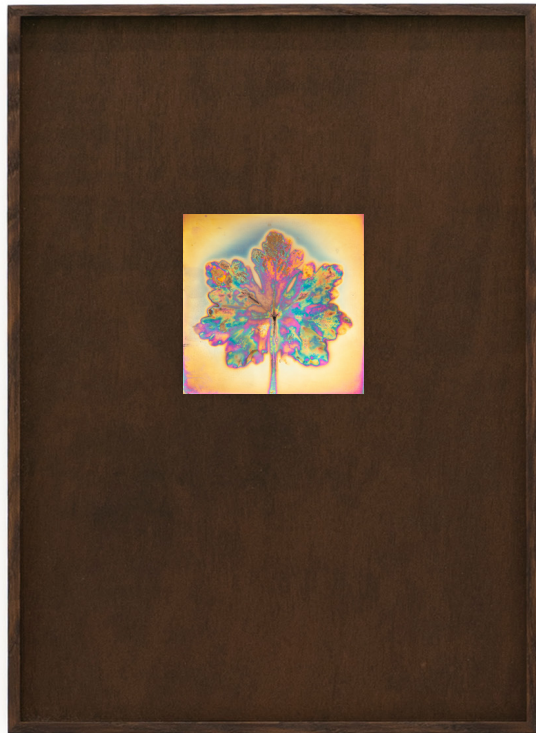
Thermography on copper plate, 10 x 10 cm (plate) / 43 x 31 cm (framed, with glass)

Unique

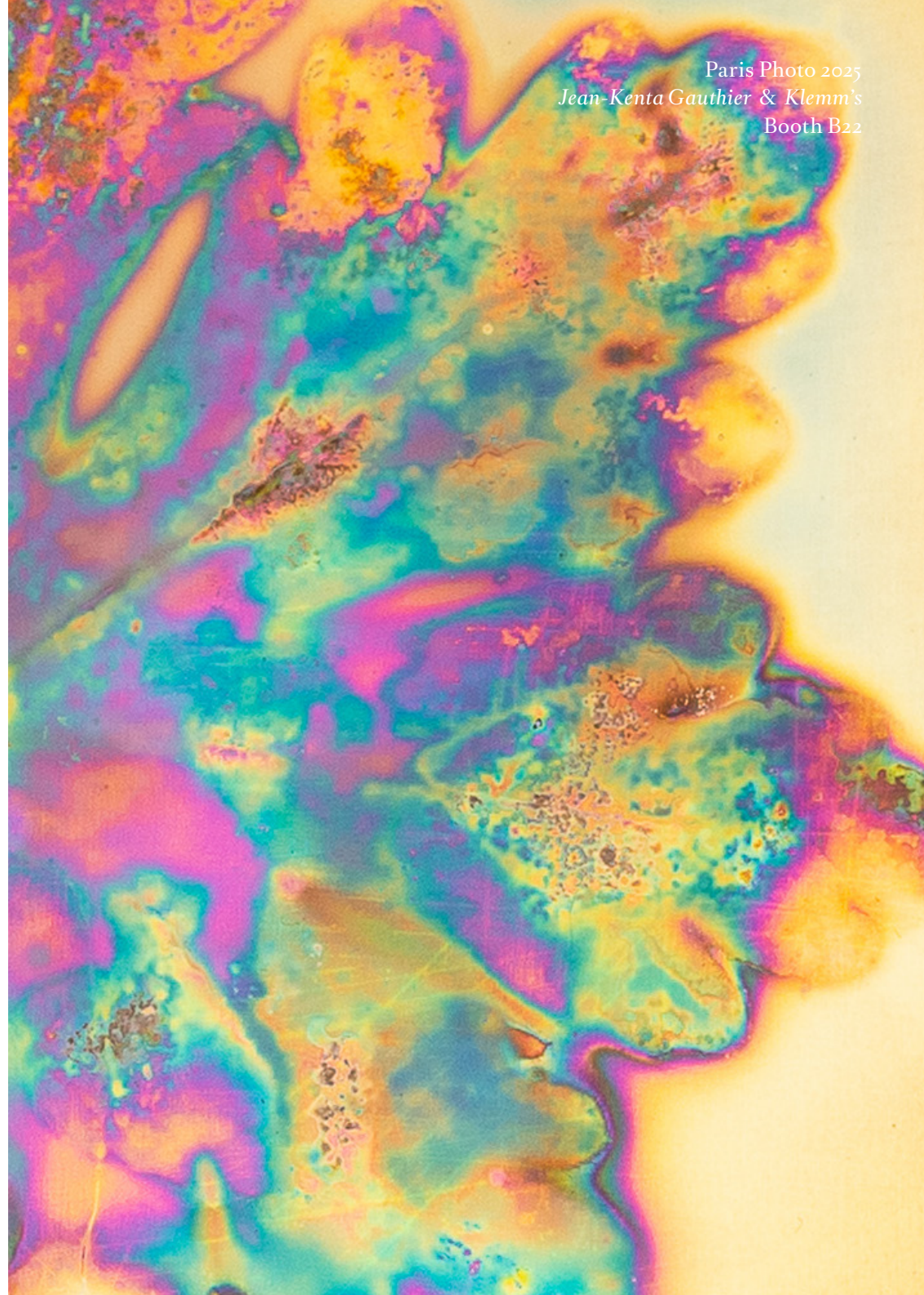
JKG_MUH_149

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Daniel Blaufuks

Attempting Exhaustion (2009-2025)

Presented at Paris Photo is a selection of intimate works by Daniel Blaufuks (b. 1963 in Lisbon, where he lives) from his long-standing project *Attempting Exhaustion* (2009–2025). These works were previously shown in *Today*, an exhibition bringing together works by Daniel Blaufuks, Eugène Delacroix, and On Kawara, held in 2018 at the Musée Delacroix in Paris.

“Between 2009 and 2025, I photographed a table and the window in my kitchen in Lisbon. At first I was drawn by the silence, then by the way the light fell on the objects, and later by their geometrical composition. Gradually, I began to notice more and more how everything both repeated itself and did not repeat itself, through the subtle and almost invisible differences of each day, of the season, and of the weather conditions.”

Unlike Perec in the café in Paris, nothing—absolutely nothing—actually happened in front of the luminous yet translucent windows, while on the table the objects changed from day to day according to necessity: plates, glasses, newspapers, magazines, flowers, napkins, books, seasonal fruits, papers, instruments, maps. Slowly, the kitchen, withdrawn from the outside world, had become for me a place of refuge, of shelter, of thought, of appeasement.”

— Daniel Blaufuks, 2025

[Download Daniel Blaufuks's CV](#)

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Daniel Blaufuks
The Destruction of Aleppo (2016) from *Attempting Exhaustion* (2009-2025)

Instant photograph on paper, pencil, mounted and framed, 21.8 x 30.5 cm (framed)

Unique

JKG_BLD_0062

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the destruction of Aleppo.



Daniel Blaufuks
A B C (2016), *D E F* (2016) from *Attempting Exhaustion* (2009-2025)

Instant photographs on paper, pencil, each mounted and framed, 21.8 x 30.5 cm (framed)

Unique

JKG_BLD_0078, JKG_BLD_0079

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A



B



C

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D



E



F

Raphaël Dallaporta
The Dark Side of the Moon (2015)

The dark side of the Moon is the hemisphere of the Moon that is permanently on the side opposite the Earth and remains invisible from our planet. It was first observed by a Soviet probe. To create *The Dark Side of the Moon* (2015), Raphaël Dallaporta (b. 1980 in France, lives in Paris) appropriated a photograph produced in 1966 by the US space programme. The work presents a circular fragment of the original image, showing the Korolev crater, named after Sergei Korolev (1906–1966), the founder of the Soviet space programme whose identity was not revealed until after his death.

Mounted on a black background, *The Dark Side of the Moon* is an ambrotype wet collodion on glass, a precious photographic process that provided the first details of the Moon in the 19th century.

[Download Raphaël Dallaporta's CV](#)





Raphaël Dallaporta
The Dark Side of the Moon (2015)

Ambrotype wet collodion on glass, 31 x 25 cm (framed)

Unique

JKG_DAR_0088

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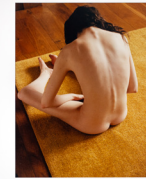
Robert Cumming
Chair Trick (1973/2023)



Coco Capitán
Lost Sailor Learns To Swim, Naïvy (2022)



Coco Capitán
The Safest Route With Dream, Naïvy (2022)



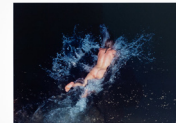
Coco Capitán
Self Journey to Self, Naïvy (2022)



Coco Capitán
*That Which Won't Turn Into Dust
Will Be Water*, Naïvy (2022)



Coco Capitán
Fencing the Ocean, Naïvy (2022)



Coco Capitán
A New Kind of Freedom, Naïvy (2022)



Hanako Murakami
Possibility No. 74 (Thermography) (2025)



Hanako Murakami
Possibility No. 82 (Thermography) (2025)



Hanako Murakami
Possibility No. 72 (Thermography) (2024)



Hanako Murakami
Possibility No. 71 (Thermography) (2024)



Hanako Murakami
Possibility No. 53 (Thermography) (2024)

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Hanako Murakami
Possibility No. 21 (Thermography) (2024)



Hanako Murakami
Possibility No. 22 (Thermography) (2024)



Hanako Murakami
Possibility No. 45 (Thermography) (2024)



Hanako Murakami
Possibility No. 65 (Thermography) (2024)



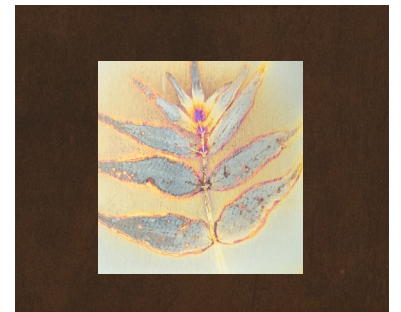
Hanako Murakami
Possibility No. 17 (Thermography) (2023)



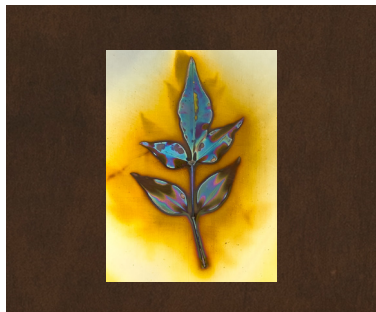
Hanako Murakami
Possibility No. 18 (Thermography) (2023)



Hanako Murakami
Possibility No. 19 (Thermography) (2023)



Hanako Murakami
Possibility No. 01 (Thermography) (2022)



Hanako Murakami
Possibility No. 06 (Thermography) (2022)



Hanako Murakami
Possibility No. 12 (Thermography) (2022)



Hanako Murakami
Possibility No. 14 (Thermography) (2022)

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Daniel Blaufuks
Summer in the City (2018)



Daniel Blaufuks
Nothing Will Change (2018)



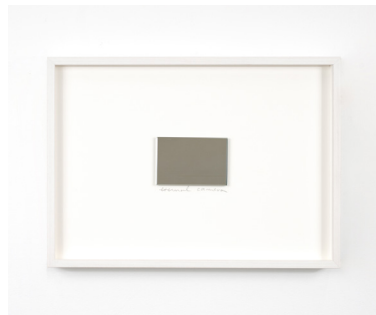
Daniel Blaufuks
Death in the Afternoon (2018)



Daniel Blaufuks
Tuesday 16 (2018)



Daniel Blaufuks
Fifteen Seconds (2018)



Daniel Blaufuks
Eternal Camera (2018)

Jean-Kenta Gauthier

Jean-Kenta Gauthier gallery represents international artists whose practices articulate the poetic and the political through conceptual art and photography, ranging from installations to artist's books. Founded in 2014, the gallery operates as a research and experimentation laboratory by supporting the production of projects and fostering encounters between artworks and their audience. Its program is presented in two Paris locations, as well as in public and private institutions. In 2024, the gallery launched the artist's book collection JBE & JKG Books, in partnership with JBE Books. The gallery participates in Paris Photo and Art Basel art fairs, and is a member of Paris Gallery Map. Jean-Kenta serves on Paris Photo's galleries selection committee.

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Jean-Kenta Gauthier *Vaugirard*

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