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Photo London 2022 May 12 - 15

Booth G21

Fair preview

Jean-Kenta Gauthier

Vaugirard 4, rue de la Procession 75015 Paris *Odéon* 5, rue de l'Ancienne-Comédie 75006 Paris info@jeankentagauthier.com +33 1 42 49 69 56 www.jeankentagauthier.com

With a selection of works by

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Daniel Blaufuks

"Between 2009 and 2016, I photographed a table and a window in my kitchen in Lisbon. I was first attracted by its silence, later by how the objects received the light, and, finally, by their geometrical composition", writes Daniel Blaufuks about his ongoing project **Attempting Exhaustion (2009 -)**.

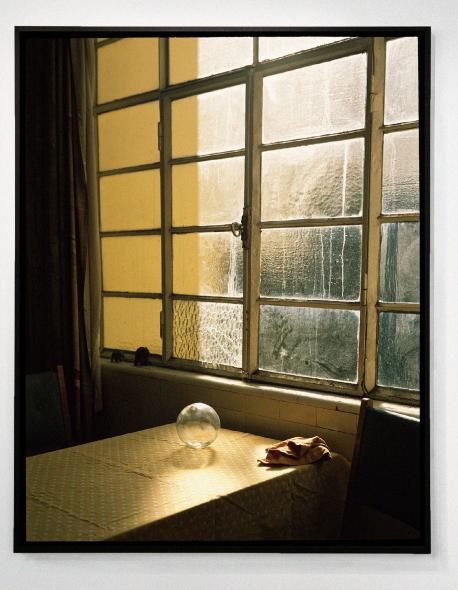
Through these works made since 2009 at an almost daily pace and in the intimacy of this private space, Daniel Blaufuks quotes the text *An Attempt at Exhausting a Place in Paris* (1974) by French writer Georges Perec. The artist affirms his existence and punctuates his photographs of handwritten comments on the events in the outside world, the passage of time and the vagaries of his daily practice.

After the Storm (2021) is a rare exemple of photographs from the series made with a large format view camera, allowing mural enlargments. The three small size works were exhibited in Aujourd'hui [Today]. Daniel Blaufuks, Eugène Delacroix, On Kawara presented in 2018 at The Musée national Eugène-Delacroix in Paris. Taking place in the intimacy of Delacroix's last workshop and apartment, the exhibition brought together the diaristic works of Daniel Blaufuks, including **Polaroid compositions** from his series Attempting Exhaustion, works by Eugène Delacroix (1798-1863) including paintings, drawings, prints and manuscripts, and a work by On Kawara (1933-2014) from his series entitled Today.

Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara questioned the intimate links between the artist's existence and the murmurs of the world, the challenges of diaristic practices and the relationship between the text and the photographic or painted image. Questionning the links between photography and literature, **Daniel Blaufuks** has a predilection for issues such as the connections between space and time, and the intersection of private and public memory.

Born in 1963 in Portugal, where he now resides after having travelled extensively and lived in Germany, Great Britain and the United States, he employs photography, video and text for the most part and presents his work in the form of books, installations and films.

Blaufuks holds a PhD in literature and teaches at the Faculty of Fine Arts in Lisbon. He is the author of numerous critically acclaimed books and his work has been the subject of monographic exhibitions in 2011 at the Museu de Arte Moderna in Rio de Janeiro (Brazil), in 2014 at the Museu Nacional de Arte Contemporânea do Chiado in Lisbon (Portugal) and in 2019 at the Pavilhão Branco, Galeria Municipal, Lisbon (Portugal) curated by Sérgio Mah. Daniel Blaufuks After the Storm (2021) from the series Attempting Exhaustion (2009 -)



Archival pigment print, mounted and framed 190 x 150 cm (paper) / 192.5 x 152.5 cm (framed) Edition 1 of 3 + 2 artist's proofs

Daniel Blaufuks Perpetual Calendar (2021)

3 archival pigment prints, mounted and framed 30 x 45 cm (paper) / 31.2 x 46.2 cm (framed), each Edition of 3 + 2 artist's proofs

Perpetual Calendar (2021) is the English version of photographs published with Portuguese words (*Ontem, Hoje, Amanhã*) in *This Business of Living* (2015), Daniel Blaufuks' book inspired by Italian writer Cesare Pavese's (1908-1950) diary. The order and placement of the three elements is free. A work on which Blaufuks wrote:

"Living as a kind of job, as something that needs its own rules, as if it were a task in some office and the need, at times mechanic and bureaucratic, of organizing time: to wake up, to eat, to think, to work, to sleep, to live.

Yesterday, today, tomorrow."



Daniel Blaufuks Summer in the City (2018) from the series Attempting Exhaustion (2009 -) Exhibited in Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara at Musée national Eugène-Delacroix in Paris, 2018.



Instant film mounted on paper, graphite 21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed) Unique







Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara Musée national Eugène-Delacroix, Paris, 2018 Installation view (detail)





Daniel Blaufuks 15 Seconds (2018) from the series Attempting Exhaustion (2009 -)

Instant film mounted on paper, graphite 29.7 x 21 cm (paper) / 30.5 x 21.8 cm (framed) Unique

Exhibited in Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara at Musée national Eugène-Delacroix in Paris, 2018.



Aujourd'hui. Daniel Blaufuks, Eugène Delacroix, On Kawara Musée national Eugène-Delacroix, Paris, 2018 Installation view (detail) Daniel Blaufuks Nothing Will Change (2018) from the series Attempting Exhaustion (2009 -)



Instant films mounted on paper, graphite 21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed) Unique

Raphaël Dallaporta

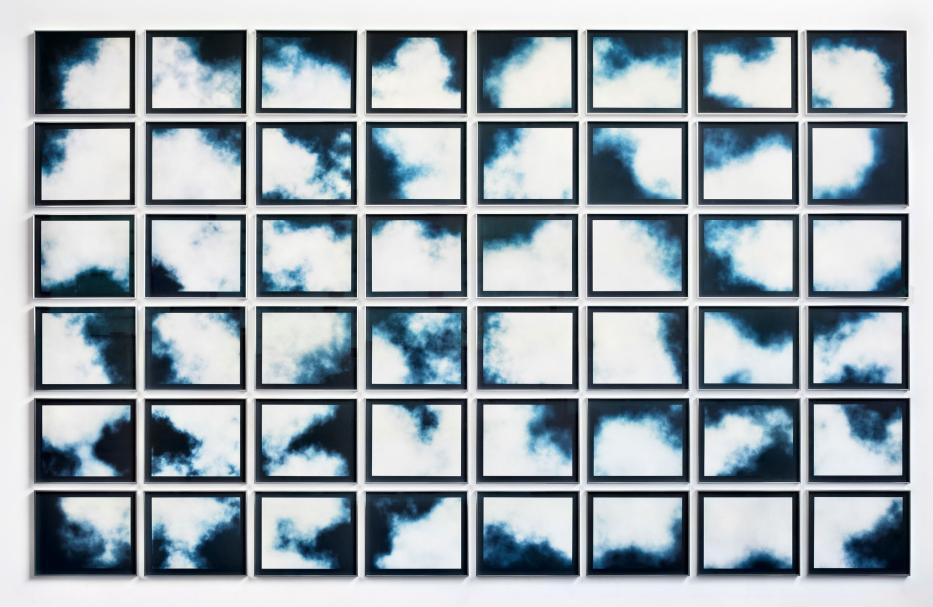
Covariance (2015) by **Raphaël Dallaporta** (b. 1980, lives in Paris) is a set of 48 mathematical objects made from 48 mathematical functions incorporating a covariance principle, a concept used in probability theory and statistics. Developed in collaboration with Alexandre Brouste (Professor of Mathematics at the University of Maine, France) and materialized in the form of blue cyanotypes over platinumpalladium prints (*), these originally abstract images offer, thanks to the techniques employed, the illusion of pieces of clouds in a dark, almost cosmic sky.

If there is a long tradition of cloud photography (some researchers even claim that the birth of photography allowed the study of clouds), one of the most illustrious examples is the Equivalent series made between 1922 and the early 1930s by the American photographer Alfred Stieglitz. Capturing the sky, Stieglitz created a vast set of photographs in which the clouds constituted equivalents of his emotions, "of the chaos of the world and of his relationship to that chaos". If Stieglitz thus realized a movement from the figurative to the abstract, Dallaporta takes in Covariance the opposite path, starting from abstract objects to end up with the illusion of real elements. And if Stieglitz evoked the chaos of the world, Dallaporta seems here, by projecting statistics in the sky, to indicate our need to organize the world.

Through various techniques and protocols, Raphaël Dallaporta questions the links between progress and our evolution, the movements of the world and the place we occupy in it. Systematically collaborating with scientists - mathematicians, archaeologists, astrophysicists and historians of science - Raphaël Dallaporta has been developing a resolutely contemporary body of work for the past two decades which, through photography, video, sculpture, book and installation, also questions the tools we have at our disposal to understand the world and our history. (*) The cyanotype, a simple process and ancestor of photography, was used for a long time by 18th century botanists, while the platinumpalladium print is one of the most noble photographic processes.

Born in France in 1980, **Raphaël Dallaporta** has developed a body of work that has been acclaimed by critics and has been the subject of numerous monographic exhibitions at the Musée de l'Élysée (Switzerland), Foam (Netherlands), the Musée Nicéphore Niépce (France), and the Rencontres d'Arles (France) and Kyotographie (Japan) festivals. Winner of an Infinity Award from the International Center of Photography and of the Foam Paul Huf Award, he was resident at the French Academy in Rome - Villa Medici.

He will be awarded the Niépce Prize in 2019. He has also completed residencies at the Centre National d'Etudes Spatiales (Paris) and the Centre National des Arts et Métiers (Paris). He is the author of several artists' books produced with the Gwinzegal and Xavier Barral editions. Raphaël Dallaporta lives in Paris.



Raphaël Dallaporta, *Covariance* Installation view, Paris



















(detail)



Raphaël Dallaporta, *Covariance* Jean-Kenta Gauthier / Odéon, Paris, 2017 Installation view



Mishka Henner

"On a typically overcast summer's day in 2014, I trawled the internet looking for something meaningful and came across high-resolution JPEGs of John Baldessari's Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts). Such was Baldessari's influence on my own work that the urge to realign his balls was irresistible. So with heavy grey clouds filling the sky outside my Manchester studio, I did just that.

Sadly, after a long career producing many playful works exploring the limits of photography, Baldessari passed away last year. On hearing of his passing, I wrote the following:

"Baldessari was literally a giant among others who changed the way I thought of art and photography; transforming it from an earnest and humourless pursuit to something full of play and joy. Just last week, I was reading his *More Than You Ever Wanted to Know* book and enjoying every page. Thanks JB for helping me bring *There* into my *Here*."

— Mishka Henner, 9 November 2021

In 1973, three years after famously burning all of his paintings produced between 1953 and 1966, John Baldessari (1931-2020) produced a group of twelve photographs gathered in the portfolio *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)* containing twelve offset lithographs on coated paper (Edizioni Giampaolo Prearo & Galleria Toselli, Milan, edition of 2000 + 500). Baldessari threw three balls in the air in hopes that the camera, operated by his then-wife Carol Wixom, might capture them aloft and aligned. Out of the thirty-six poses from his film, Baldessari retained the twelve best attempts on which one could see the three balls close to alignment in the air. He later said that the difference between the alignment projected in his mind and the physical result stands as a metaphor of the frustrating discrepancy between an artist's conception of a work and its realisation. Baldessari's legendary series, which questions the ideas of performance and chance, refers to another historical work by Marcel Duchamp, *3 Standard Stoppages*. In 1913-14 in Paris, Duchamp dropped three threads, each measuring one meter in length, from a height of one meter onto panels painted in Prussian blue. Three wooden rulers were then made according to the pattern formed by these threads, which Duchamp used as a 'template of chance'. Baldessari reiterated Duchamp's gesture, but using photography and the implied consequences.

In 2014, **Mishka Henner** took a few minutes to rearrange in a straight line all the balls on Baldessari's twelve photographs. Using high resolution scans and a digital retouching software, he granted Baldessari's wish - at first attempt. By providing this service, he simultaneously destroyed the fundamental idea contained in Baldessari's work which was already referencing Duchamp's. Digital retouching softwares offer the illusion of a perfect world, where Baldessari's balls are all perfectly aligned and no mistake can happen, hence annihilating any idea of chance. Sometimes technology, nurtured by the belief in progress, offers the illusion of a solution while it generates more damages. In 2021, one year after John Baldessari's death, Mishka Henner produced with the gallery the portfolio *Rearranging Baldessari's Balls In a Straight Line (First Attempt)* containing the twelve retouched photographs. With his exact facsimile of the original edition, Henner paid tribute with a meaningful joke to a giant and his balls.

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.

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.

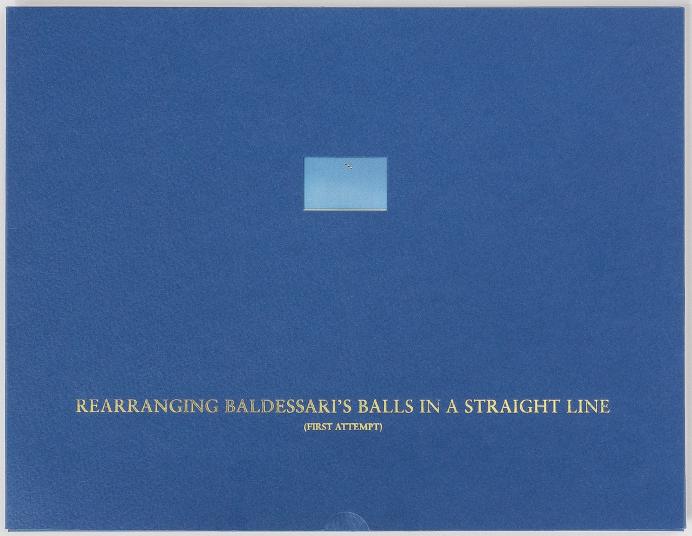


Mishka Henner (feat. Duncan Wooldridge), Double Six Jean-Kenta Gauthier / Odéon, Paris, 2022 Installation view (detail)



Mishka Henner (feat. Duncan Wooldridge), Double Six Jean-Kenta Gauthier / Odéon, Paris, 2022 Installation view (detail)

Mishka Henner Rearranging Baldessari's Balls In a Straight Line (First Attempt) (2021)



Portfolio of 12 offset prints, 17.6 x 25.8 cm (image) / 24.1 x 32.1 cm (paper) each, on 300 g/sqm paper with round corners

2 justification pages with colophon, edition number and signature, 24.1 x 32.1 cm each in protective folder with gold foil embossed title, window and flap, $24.5 \times 23.5 \times 1$ cm Edition of 100







Portfolio of 12 offset prints, 17.6 x 25.8 cm (image) / 24.1 x 32.1 cm (paper) each, on 300 g/sqm paper with round corners

2 justification pages with colophon, edition number and signature, 24.1 x 32.1 cm each in protective folder with gold foil embossed title, window and flap, $24.5 \times 23.5 \times 1$ cm Edition of 100



Mishka Henner (feat. Duncan Wooldridge), Double Six Jean-Kenta Gauthier / Odéon, Paris, 2022 Installation view (detail)

Hans Ulrich Obrist *Misbka Wbo?*

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Anders Petersen

City Diaries brings together, in the form of a diary, a vast collection of photographs made by **Anders Petersen** (born in Sweden in 1944) since the beginning of his career, during his wanderings through the cities of the world. The situations photographed are varied: the behaviour of humans alone or in groups, everyday encounters - with objects, animals, people - or the spectacles of nature. The viewer can guess the artist's position: that of a man who travels the world and who, gifted with an inexhaustible capacity for astonishment, pauses and composes images which each convey a feeling of suspension, of floating, suggesting a questioning, an intimacy between the photographed subject and the author.

Made over the last five decades in Las Palmas, New York, Stockholm, Shanghai or Valparaiso, the photographs in City Diaries give little information about the place where they were made. As Anne Biroleau, curator of the Department of Prints and Photography at the Bibliothèque Nationale de France, writes: "Petersen invents the exterior space and its light, dismisses the picturesque and conventions, and adjusts the world to his own measure." If the work of Anders Petersen seems at first sight to explore the intersections between normality and marginality, resemblance and difference, the object of the work is however elsewhere.

For in all circumstances, Anders Petersen maintains an absolute benevolence, erasing all judgment, to the point of placing any subject, be it a human or an object, on an equal footing with himself. "*I want my images, even when I photograph an apple, to be a self-portrait*, he insists".

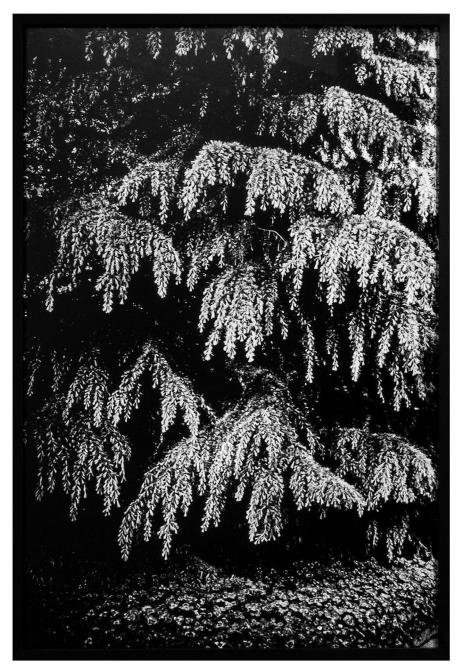
Since the 1960s, Petersen has never stopped photographing the world in black and white on film. "Because", he adds without hesitation, "there are more colours in black and white."

Anders Petersen is celebrated for numerous works and books, such as Gröna Lund (1973) Café Lehmitz (1978), Fängelse (1984), From Back Home (2009), with JH Engström, and City Diary (2012). Internationally renowned, Anders Petersen's work is housed in major public institutions such as the Museum of Modern Art in New York and has been the subject of major exhibitions, notably at MACRO in Rome and the Bibliothèque nationale de France in Paris. Anders Petersen *Stockholm* (2017) from the series *City Diary* #4 (2021)



Archival pigment prints on baryta paper, mounted and framed 100 x 66 cm (paper) / 102 x 68.7 (framed) Edition of 10

Anders Petersen Shanghai (2010) from the series City Diary #4 (2021)



Archival pigment prints on baryta paper, mounted and framed 100 x 66 cm (paper) / 102 x 68.7 (framed) Edition of 10



Installation view, Jean-Kenta Gauthier gallery's booth Paris Photo 2021

