

JKG

As of 24 October 2024

## Paris Photo 2024

November 7-10

Grand Palais, Paris

Booth D23

Daniel Blaufuks

Robert Cumming

Raphaël Dallaporta

JH Engström

Mishka Henner

David Horvitz

Alfredo Jaar

Hanako Murakami

Stéphanie Solinas

Daisuke Yokota



Ill. : Robert Cumming, *Barrier Explosion* (1973) (detail)

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# Paris Photo 2024

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**YOU DO NOT  
TAKE A  
PHOTOGRAPH.  
YOU MAKE  
IT.**

## Alfredo Jaar

Born in 1956 in Santiago, Chile.

Lives and works in New York, USA.

Alfredo Jaar is an artist, architect and filmmaker born in Santiago de Chile in 1956. His work has been widely disseminated throughout the world. He has participated in the biennials of Venice (1986, 2007, 2009, 2013), São Paulo (1987, 1989, 2010, 2020) as well as the documenta in Cassel (1987, 2002).

His work has been the subject of important monographic exhibitions at the New Museum of Contemporary Art, New York (1992); Whitechapel Gallery, Londres (1992); Moderna Museet, Stockholm (1994); The Museum of Contemporary Art, Chicago (1995); Macro, Museo d'arte contemporanea, Rome (2005), Musée des Beaux-Arts, Lausanne (2007); Hangar Bicocca, Milan (2008); Alte Nationalgalerie, Berlinische Galerie et Neue Gesellschaft für Bildende Kunst e.V., Berlin (2012); Rencontres d'Arles, Arles (2013); Musée d'Art Contemporain, Marseille (2013); KIASMA, Helsinki (2014); Yorkshire Sculpture Park, Royaume-Uni (2017); Hiroshima Museum of Contemporary Art, Hiroshima (2023) ; KINDL, Berlin (2024).

Alfredo Jaar has made more than seventy public interventions around the world. More than sixty monographic publications have been issued on his work. The artist became a Guggenheim Fellow in 1985 and a MacArthur Fellow in 2000. He is the recipient of the Hiroshima Art Prize in 2018, the Hasselblad Award in 2020 and the Mediterranean Albert Camus Prize in 2024.

His work is housed in the collections of the Museum of Modern Art and the Guggenheim Museum, New York; Art Institute of Chicago and Museum of Contemporary Art, Chicago; MOCA and LACMA, Los Angeles; MASP, Museu de Arte de São Paulo, São Paulo; TATE, London; Musée national d'art moderne, Centre Georges Pompidou, Paris; Nationalgalerie, Berlin; Stedelijk Museum, Amsterdam; Centro Reina Sofia, Madrid; Moderna Museet, Stockholm; MAXXI and MACRO, Rome; Louisiana Museum of Modern Art, Humlaebeck, Denmark; Hiroshima City Museum of Contemporary Art and Tokushima Museum of Modern Art, Japan; M+, Hong Kong; and dozens of institutions and private collections worldwide.

**YOU DO NOT  
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IT.**

Alfredo Jaar

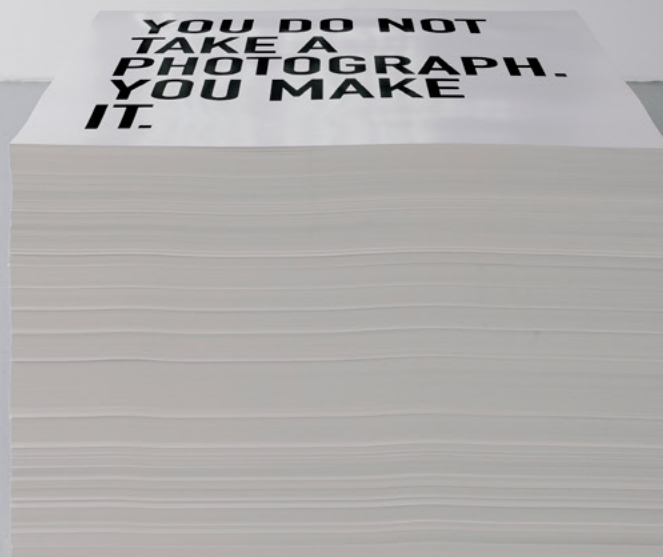
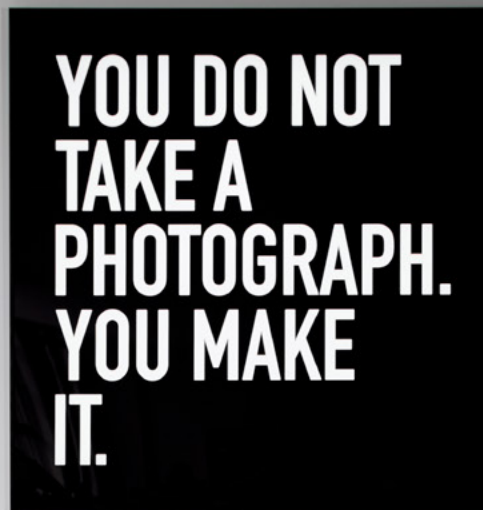
*You Do Not Take a Photograph. You Make It.* (2013)

Lightbox with black & white transparency  
and printed matter for free distribution

Lightbox: 152.4 cm x 152.4 cm x 7 cm

Printed Matter: 75 cm x 75 cm x 75 cm

Edition 2 of 6 (last available) + 3 AP



*“You do not take a photograph; you make it,”* is a quote attributed to American photographer Ansel Adams (1902-1984). Removed from its original context—the legitimization of photography as an art form—and incorporated into Alfredo Jaar’s work, the phrase takes on new significance: it becomes part of a larger discussion on the power of images.

As billions of photographs are uploaded to the internet daily, and as we grow increasingly numb to the pictures flooding our environment, Jaar encourages us to think critically about the nature and intentions behind the images we encounter. This work serves as a call for greater conscious awareness. *“I am interested in the politics of images because images are not innocent. Every image contains a conception of the world,”* Jaar states, prompting us to reflect on our responsibilities as both image makers and consumers.

The purpose of the paper cube, filled with numerous prints that visitors are invited to take home, is to extend this idea beyond the confines of the art world.

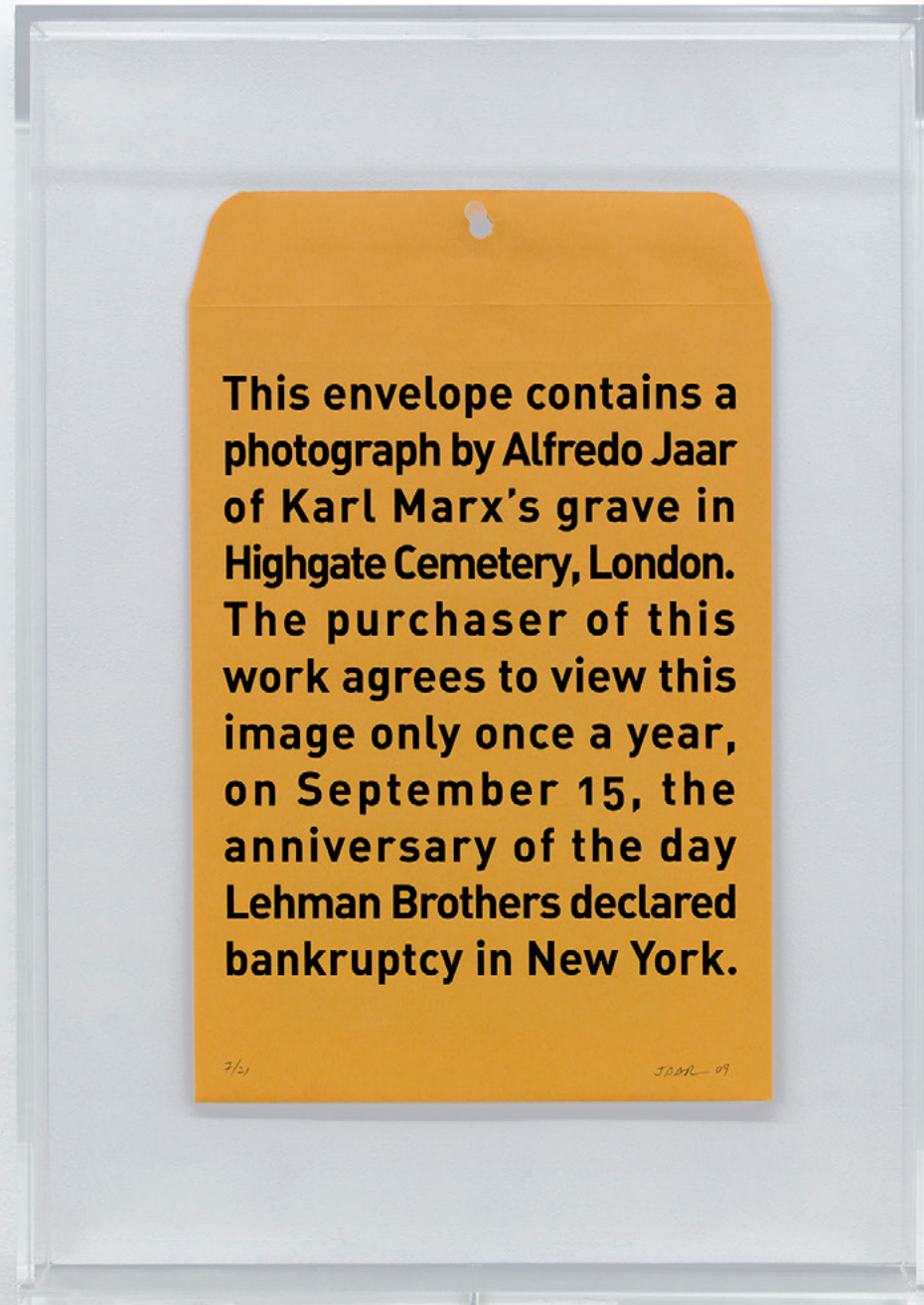
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YOU MAKE  
IT.**

Alfredo Jaar  
*September 15* (2009)

Printed manila envelope, photograph  
34.5 cm x 23 cm

Edition 9 of 21





## JH Engström

Born in 1969 in Karlstad, Sweden.

Lives and works in Montreuil, France.

For over two decades, JH Engström has been creating poetry with images and words. Drawing on his life, memory and environment, JH Engström's work articulates the rural and the urban as a metaphor for many other relationships: reflection and impulse, security and vulnerability, youth and adulthood, self and other, nature and civilisation.

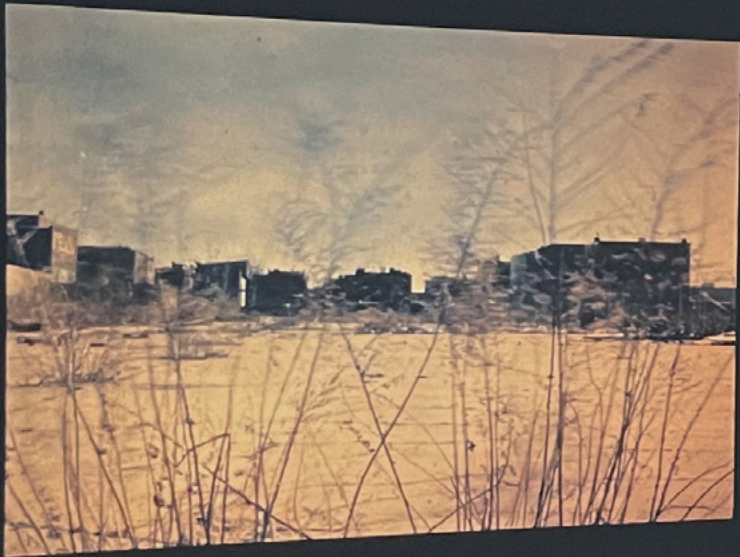
His work is based on the experience of an artist on the move - JH Engström has lived in Sweden, the United States and France - and questions the role of private memory, the relationship with our origins and the modes of representation and domination in our contemporary societies.

His work has been the subject of numerous solo exhibitions at the Värmlands Museum (Sweden, 2017 and 2009), FOAM Amsterdam (Netherlands, 2014), the National Media Museum, Bradford (UK, 2010) and the Hasselblad Center, Gothenburg (Sweden, 2005). His work is included in the collections of the Fotomuseum Winterthur (Winterthur, Switzerland), the Museum of Fine Arts, Houston (USA), Moderna Museet, Stockholm (Sweden) and the Musée Nicéphore Niépce (Chalon-sur-Saône, France). He is the author of critically acclaimed books that have won international awards, including the trilogy *Trying to Dance* (Journal, 2004), *Tout va bien* (Aperture, 2015) and *Revoir* (Akio Nagasawa Publishing / Journal, 2017).



JH Engström

*Trying to Dance: The Slideshow* (1996 - 2001)



95 slides (56 color and 39 black and white)

94 vintage slides + 1 produced in 2024

Screening time: 18 minutes

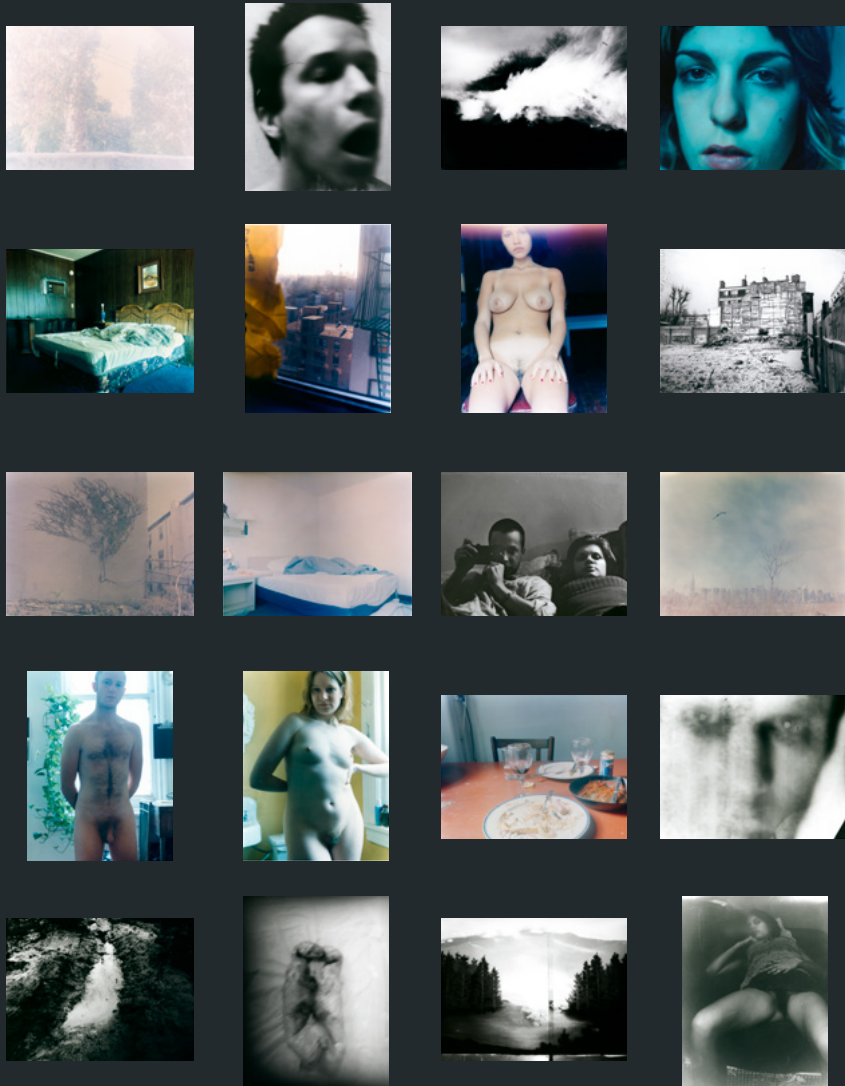
Projection dimensions variable

With programmed double projector for slides

Unique (delivered with a set of modern slides for exhibition, and a file for digital projection.)

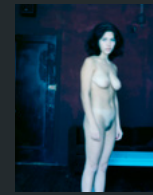
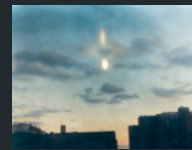
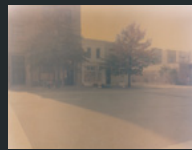
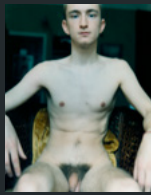
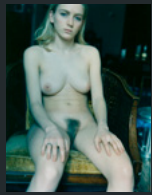
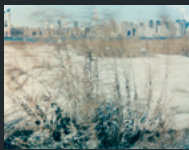
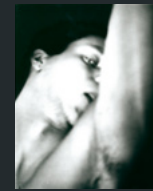
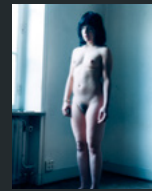
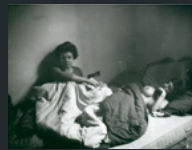
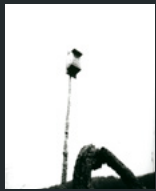
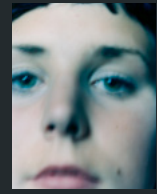
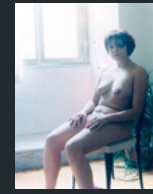
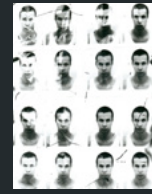
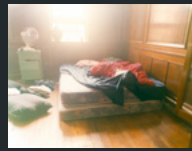
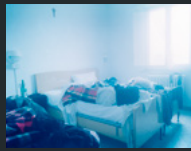
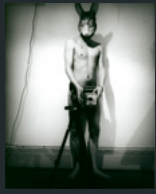
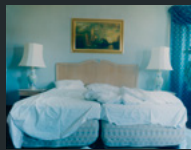
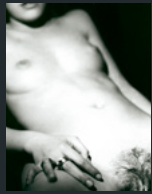
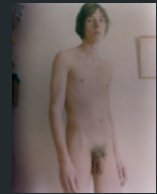
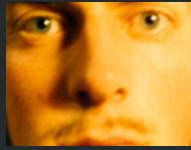
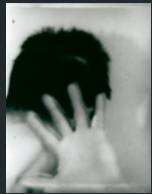


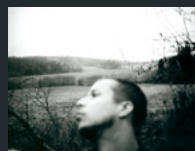
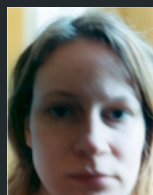
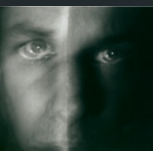
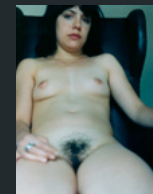
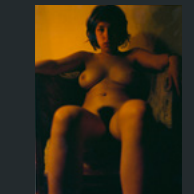
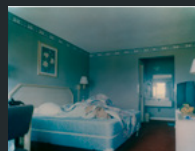
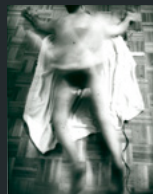
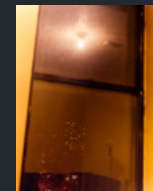
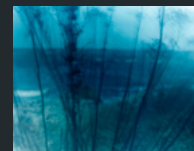
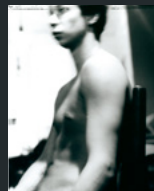
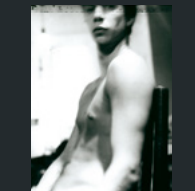
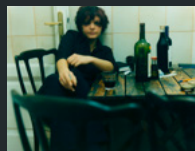
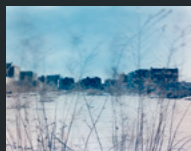
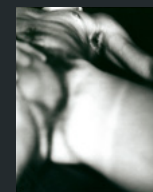
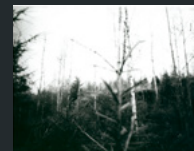
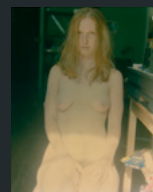
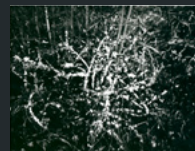
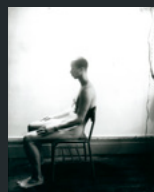
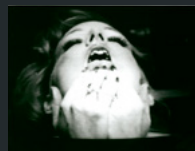
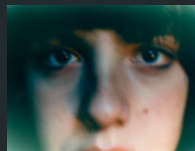
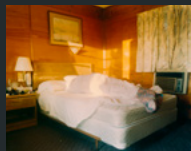




Completed at the turn of the 1990s and published in 2004, *Trying To Dance* is JH Engström's most acclaimed project. Based on the artist's first failed marriage, the work explores the relationship between the rural and the urban as a metaphor for various dynamics, including impulse and reflection, vulnerability and security. Recognized as a seminal book in Gerry Badger and Martin Parr's *The Photobook: A History Vol. 2*, and highly sought after by bibliophiles, *Trying To Dance* was shortlisted for the Deutsche Börse Photography Foundation Prize. It marks the first chapter in a series where Engström delves into himself and articulates his relationship with memory and his archives.

At Paris Photo 2024, we are pleased to present the original and unique set of analogue black-and-white and color slides of the 95 photographs that comprise this masterpiece.





Photography is truth.  
Photography is legal.

## Mishka Henner

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

Mishka Henner is a visual artist born in Belgium in 1976 and living in Manchester, UK. 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.

Mishka Henner 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 varied practice navigates through the digital terrain to focus on key subjects of cultural and geo-political interest.

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

Mishka Henner

*Photography Is a Durational Reading* (2024)

Audio digital file

6 h 53 min

Overall dimensions variable

Edition 2 of 10 + 2 AP

*Photography Is a Durational Reading* (2024) is a sound installation broadcasting a 7-hour reading of Mishka Henner's *Photography Is*, a text-only artist's book first self-published in 2010. This book contains over 3,500 unique sentences starting with "Photography is," stripped of their original context. Scraped from every publishing platform aggregated by the search engine, Henner's text is a manifesto, audaciously expanding the discourse of photography beyond established definitions and defining a visual genre solely through words.

The sound piece is sourced from a 7-hour YouTube performance where American photographer Michael David Murphy read Henner's book live at a US photo festival in 2020. *Photography Is a Durational Reading* re-appropriates this fully appropriated project, reminding us that circulation is a central quality of photography.

Presented as a collective experience, this work offers a meditative reflection on the state of photography in the 21st century, with photographs entirely absent.

Photography is more radical  
than is visible from the surface.



Photography is complicated  
and time consuming.

## Daniel Blaufuks

Born in 1963 in Lisbon, Portugal.

Lives in Lisbon, Portugal.

Questioning 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, UK and USA, 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 at the Museu de Arte Moderna in Rio de Janeiro, Brazil (2011), at the Museu Nacional de Arte Contemporânea do Chiado in Lisbon, Portugal (2014), at the Pavilhão Branco, Galeria Municipal, Lisbon, Portugal, curated by Sérgio Mah (2014) and the MAAT (Museum of Art, Architecture and Technology) in Lisbon, Portugal (2024).



from de plaisir

Daniel Blaufuks  
*The Days Are Numbered* (2018- ongoing)

*"A diary is also an act of resistance."*  
— Daniel Blaufuks

Since 2018, Daniel Blaufuks has engaged in a daily exercise of poetry, introspection, and meditation. Each day, on a A4 sheet of paper, he meticulously creates a composition that combines his instant photographs, found images, documents and words in the languages he speaks (English, Portuguese, German, French), before stamping it with a number. Titled *The Days Are Numbered*, this vast project resembles an imprecise daily notebook—Blaufuks refers to it as a “non-diary”—situated at the intersection of individual and collective memory. To date, he has produced over 2,500 pages.

Nourished by a succession of states of mind and reflecting the eternal return of things, seasons, places, and events, *The Days Are Numbered* challenges our programmed amnesia.

Presented at Paris Photo 2024 are the 31 pages, numbered 2421 to 2451, from August 2024, and the 30 pages, numbered 2452 to 2481, from September 2024.

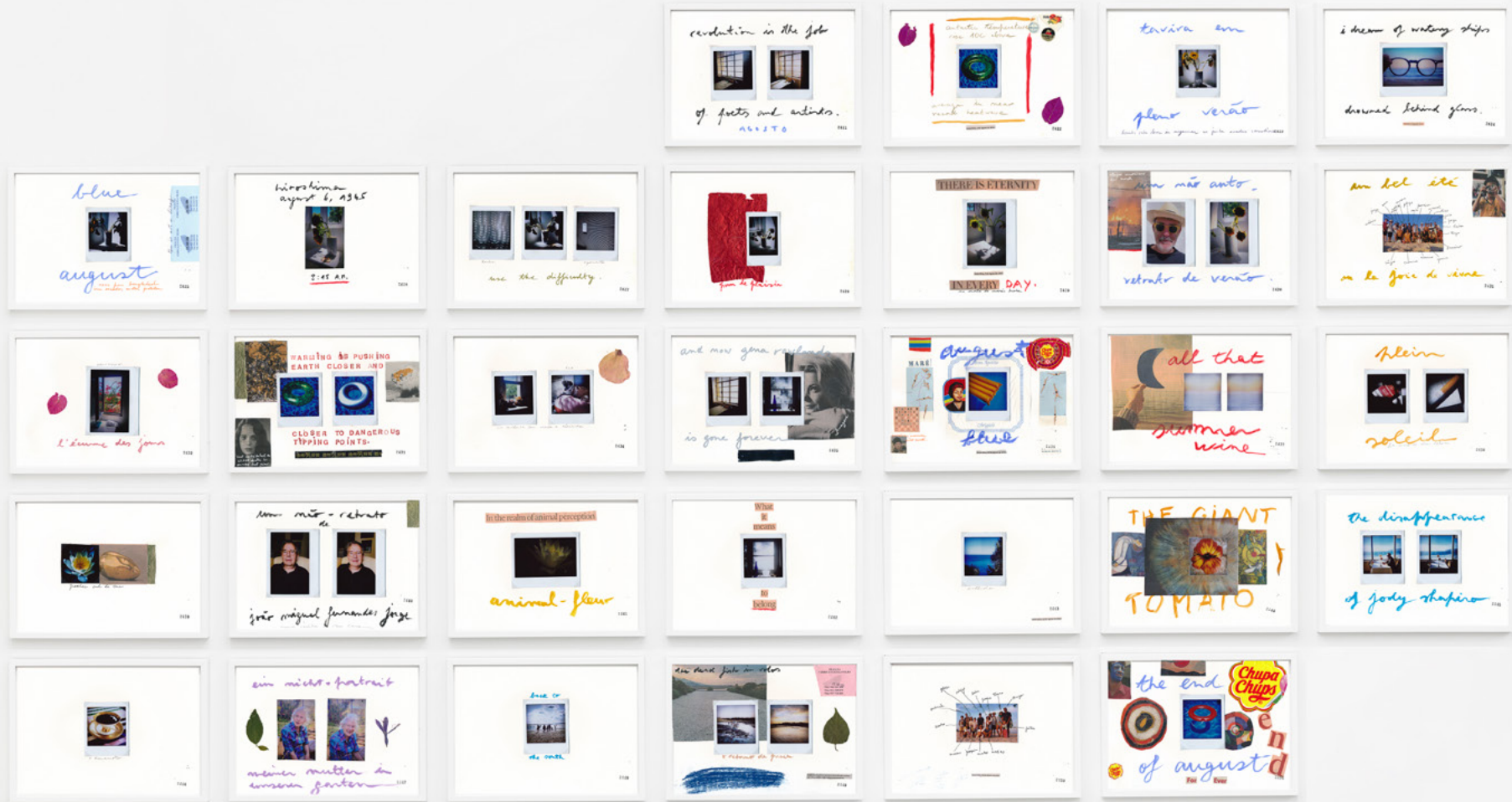
What  
it  
means



to  
belong

Daniel Blaufuks

August 2024, *The Days Are Numbered* (2018- ongoing)



31 elements

Instant photograph(s) mounted on A4 paper, graphite and/or ink or colour pencil on recto, graphite on verso, each 21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed) / overall dimensions variable

Unique

revolution in the job



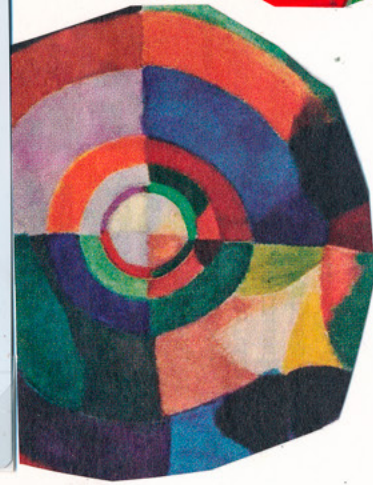
of poets and artists.

AGOSTO

2421



the end



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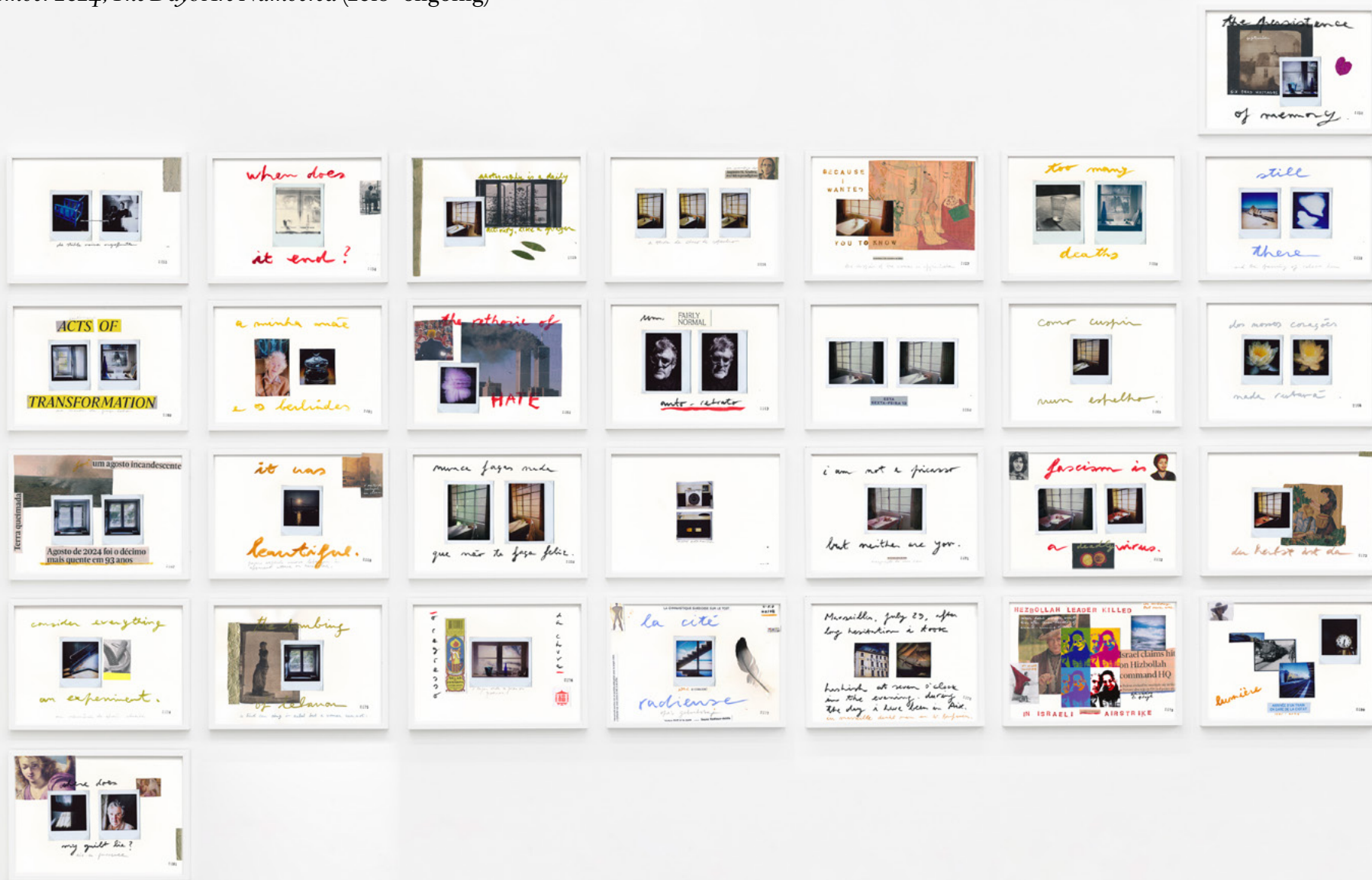
of august

For Ever



Daniel Blaufuks

September 2024, *The Days Are Numbered* (2018- ongoing)



30 elements  
Instant photograph(s) mounted on A4 paper, graphite and/or ink or colour pencil on recto, graphite on verso,  
each 21 x 29.7 cm (paper) / 21.8 x 30.5 cm (framed) / overall dimensions variable

Unique

# the persistence



of memory



when does



it end?

Daniel Blaufuks  
*The Days* (2022)

Metronome and mirror  
21 x 11.5 x 11.5 cm

Edition 2 of 40





## David Horvitz

Born in 1981 in Los Angeles.  
Lives and works in Los Angeles.

David Horvitz was born in 1982 in Los Angeles, where he currently lives and works. He studied at the University of California and Waseda University in Tokyo. He obtained an MFA from the Milton Avery Graduate School of the Arts at Bard College in 2010.

Through a poetic exercise of everyday life, David Horvitz creates a body of work that plays with information networks, languages, places, time, nature, and the body. His vast and nomadic oeuvre embraces various forms such as photography, sculpture, installation, artist books, performance, mail art, sound, and texts, utilizing diverse mediums like printed objects, neon lights, correspondence, rubber stamps, site-specific installations, and even gastronomy. His work examines the question of distance between places, people, and time, in order to test the possibilities of appropriating, disrupting, or even erasing these distances. Using images, texts, and objects, with a tendency toward the art of displacement, his works circulate and function independently of their author, often entering the intimate sphere. By confronting us with his works—in the postal network, libraries, or lost-and-found offices in airports—David Horvitz draws our attention to the infinitely small, inherent gaps, alternative logics, and the imagination. Horvitz defines his art as both an object of contemplation and as a viral or systemic tool to inspire change on various scales. He often resorts to the creation of fictions that subtly insert themselves into reality.

Installation view, *For Ruth, The Sky in Los Angeles: Ruth Wolf-Rehfeldt and David Horvitz*, 2022, Wende Museum, Los Angeles, California, USA

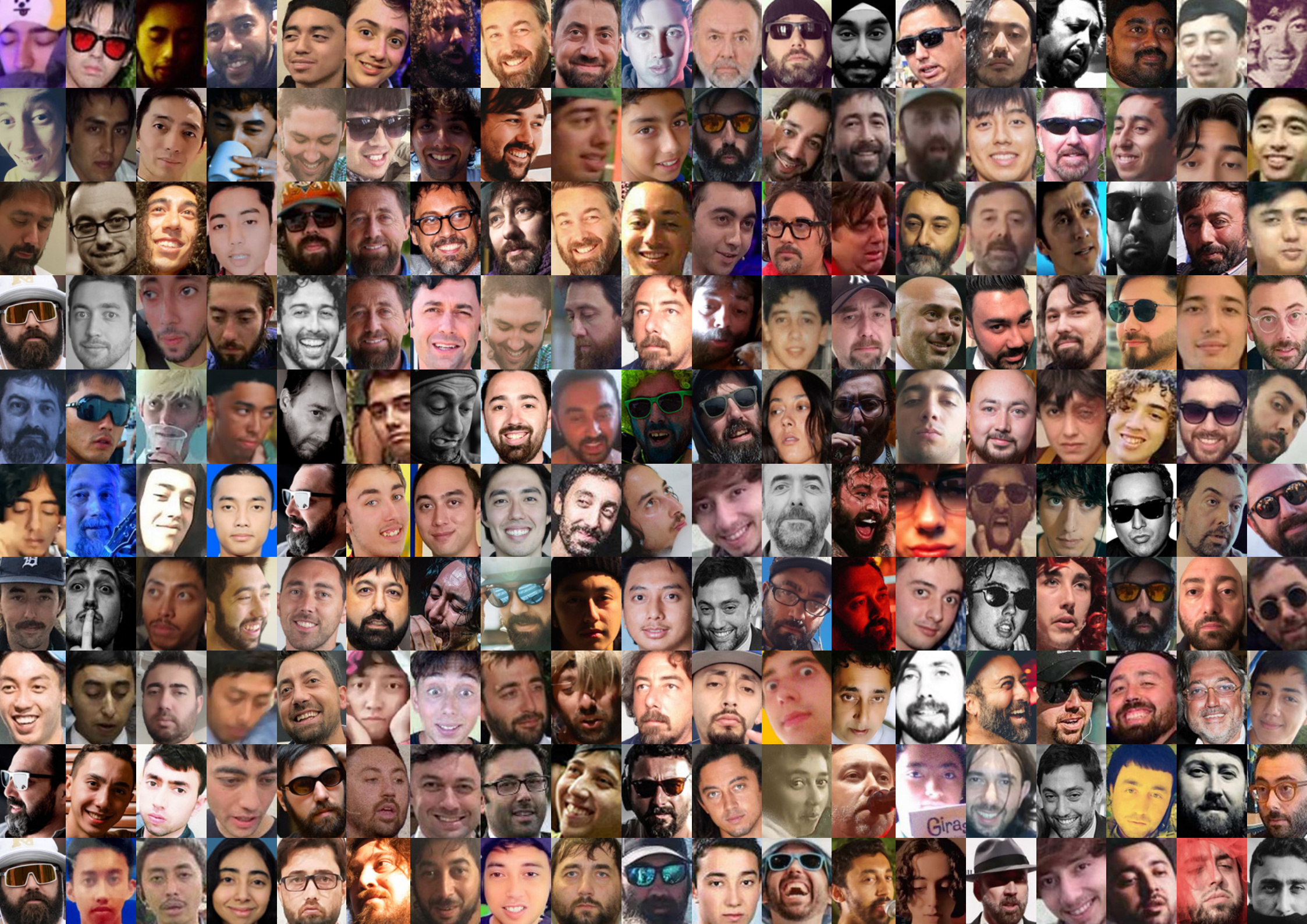
David Horvitz  
*Other People* (2022)

Pigment prints, 24 x 18 cm (image)  
Global dimensions variable

Edition 1 of 3 + 2 artist's proofs

*Other People* is a collection of 310 digital photographs sourced through facial recognition software, using David Horvitz's face to search online databases. The images are AI misidentifications, depicting "other people"—people unknown to Horvitz—living parallel lives. The ethics of these databases are ambiguous; they dredge images from the internet, often without individuals' knowledge, and often sell access to law enforcement agencies for surveillance purposes.





David Horvitz  
*Half Japan Boy* (2024)

C-print on ultra glossy paper  
25 x 20 cm (image)

Edition 1 of 5 + 2 artist's proofs



*Half Japan Boy* is David Horvitz's reinterpretation of a canonical industry image: the infamous "China girl" (in cinema) or "Shirley card" (in photography), where a color chart—typically associated with the model's skin tones—was used by lab technicians to calibrate colours during film processing. In this posed self-portrait, Horvitz recalls the film industry's enduring racial biases while simultaneously reflecting on his own mixed heritage.



## Hanako Murakami

Born in 1984 in Tokyo.

Lives and works in Paris.

For the past two decades, Hanako Murakami (born 1984 in Tokyo, lives in Paris) has been pursuing a vast investigation into the beginnings of photography. Combining research and poetry, Hanako Murakami fuels her work with in-depth studies of historical media, alternative photographic techniques and typographic printing.

Hanako Murakami's works create scenarios where historical facts and contemporary hypotheses intertwine, inviting us to reassess how historical techniques can inform and challenge modern practices and shape future representations in art.

Graduated from the University of Tokyo and the Tokyo University of the Arts, Hanako Murakami continued her studies at Le Fresnoy - Studio national d'art contemporain. She lives and works in Paris. Her major exhibitions include *Tokyo Story*, Tokyo Wonder Site, Tokyo, Japan (2010) ; *Practice of Everyday Life*, Aomori Contemporary Art Center, Japan (2011) ; *The Capital Room : Beyond three-dimensional logical images : Hanako Murakami*, Galerie M, Tokyo, Japan (2015) ; *La Parfaite*, Maison de la Culture de Japon, Paris, France (2016) ; *CRITERIUM 96 : Hanako Murakami*, Art Tower Mito, Ibaraki, Japan (2019) ; *Conception*, Rencontres d'Arles, France (2019) ; *La Photographie à l'épreuve de l'abstraction*, FRAC Normandie, Rouen, France (2020) ; *From Here to There*, Japan Society, New York, USA (2020) ; *Du désir de voir*, Pola Museum, Hakone, Japan (2022) ; *Inventer et rêver la photographie*, Centre photographique de Lectoure, Lectoure, France (2023) ; *Nineteenth Century Photography Now*, Getty Center, Los Angeles, USA.

Hanako Murakami

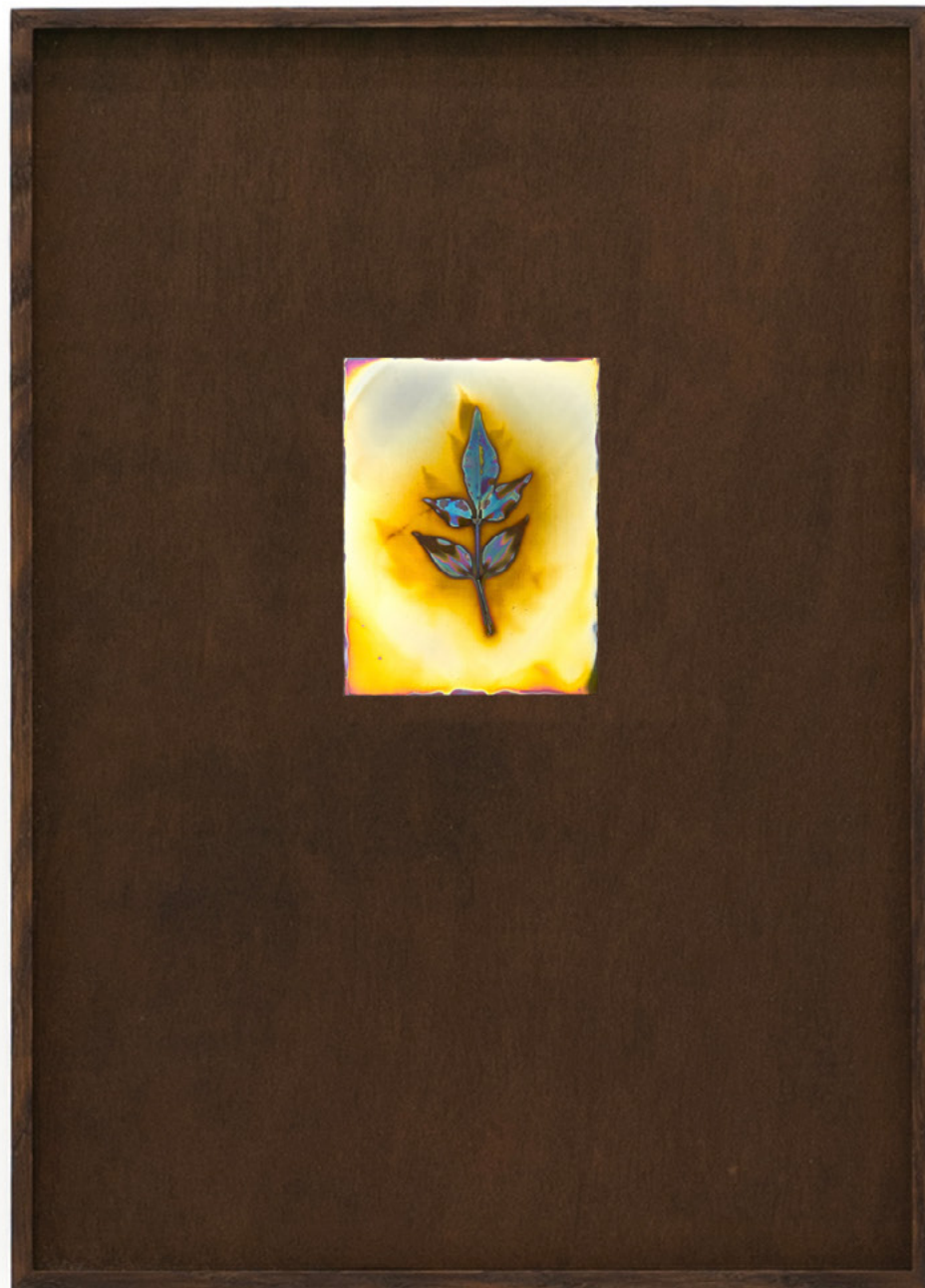
*Possibility No. 6 (Thermography)* (2022)

Thermography on copper plate, mounted and framed  
12 x 9.4 cm (plate) / 43 x 31 cm (framed)

Unique

*“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.”*

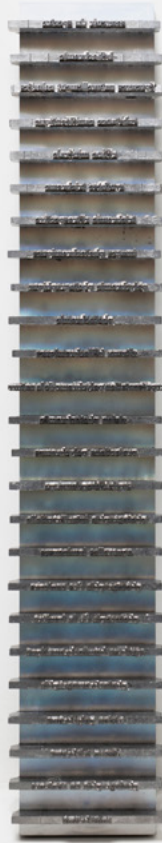
— Hanako Murakami





Hanako Murakami

*Nomenclature of Color Photography* (2023)



25 metal typefaces mounted on iridescent PVC base (52 x 9,5 x 3,4 cm)  
and stack of prints (42 x 59,4 cm) to be placed below for free distribution  
Overall dimensions variable

Edition 1 of 3 + 1 artist's proof

souvenir du spectre  
héliochromie  
épreuves naturellement colorées  
substance caméléontique  
rétine minérale  
synthèse trichrome  
trichromie rétrospective  
images photochromiques  
polychromie photographique  
photochromie  
vitraux héliochromiques  
représentation polychrome de la nature  
vision photochromée  
projections polychromes  
chromophotographie  
photographie interférentielle  
aquarelles lumineuses  
photographie des couleurs  
photocopie de la lumière  
synthèse homéochromatique  
photochromographie  
vision polychrome  
réseau trichrome  
photographie en couleurs  
autochrome

héliochrome

épreuves naturellement colorées

apparences sans égales

résine minérale

synthèse trichrome

trichrome rétroactive

*“The invention of photography was also the invention of the idea of photography. And so it was for color photography. Nomenclature Of Color Photography includes a list of the words which signified photography in color, from the birth of its concept until its commercialisation with the “autochrome” process i.e. “color-by-itself”, a mercantile success which meant the end of the El Dorado, the utopian pursuit of all inventors, and the beginning of the capitalistic industry of color photography.” — Hanako Murakami*

*Nomenclature Of Color Photography* is composed of two elements: a sculpture made of 25 groups of words materialised in metal typeface and mounted on an iridescent base, and a stack of corresponding papers that allow for a clear reading of the words and are freely distributed to visitors. The negative/positive articulation reminds us of the photographic film process; here, it applies not to images but to words. Photography is grounded in ideas as much as in images. This work exemplifies Murakami’s archaeological approach to photography, intricately blending research, concepts, and poetry.





## Stéphanie Solinas

Born in 1978 at Grenoble, France.

Works and lives in Paris, France.

Visual artist, writer and researcher, Stéphanie Solinas develops a varied body of work - images, books, videos, installations -, exploring the thinking process involved in the act of “seeing” and the weaving of the visible and the invisible, of science and belief, of the dynamic between the Self and the Other, which shapes identities. Her field of investigation extends from 19th to 21st century, from the birth of photography to artificial intelligence. Since 2014, Stéphanie Solinas is leading a research elaborated as a cartography of identities, between materialism and transcendence. She anchors her investigations on three specific territories : Iceland, Italy and the West Coast of the USA.

Graduate in photography from ENS Louis Lumière in Paris, PhD in Visual Arts, Solinas was artist in residence at Villa Medici, the French Academy in Rome, and at Headlands Center for the Arts in San Francisco. She was awarded Camera Clara Prize, the SCAM Experimental Work Prize for her short movie for Opéra de Paris / 3e Scène.

Her work is exhibited in France and aboard, among others at SFMOMA, Getty Museum, Fraenkel Gallery LAB in USA, FOAM in Amsterdam, Centre Pompidou, Jeu de Paume, Rencontres d’Arles, Musée national Eugène-Delacroix, Musée Carré d’Art in France. She published *Dominique Lambert, Sans titre - M. Bertillon* and *Déserteurs* (RVB Books), *Le soleil ni la mort* (delpire & co), *Guide du Pourquoi pas ?* and *L’Être plus* (Seuil).

Stéphanie Solinas  
*Traits (Julien)* (2008)

Chromogenic print, enhanced by hand with permanent marker  
Mounted on aluminum and framed  
90 x 75 cm

Edition 1 of 2 (each work unique)

For *Traits*, Stéphanie Solinas photographed sixteen young men using a large-format view camera. On each print, the artist manually enhanced the characteristic elements of their physical descriptions, such as hair, beard, eye color, and clothing. Two portraits from this series are presented at Paris Photo 2024.

This methodical emphasis on these traits paradoxically reduces the individual to a type. *Traits* experiments with the phenomenon of “flattening” identified by writer Alfred Döblin (1878-1957) in the portraits of photographer August Sander: in the pursuit of seeing more clearly, the photographic representation exposes faces to their uniformity.



Stéphanie Solinas

*Traits (Baptiste)* (2008)

Chromogenic print, enhanced by hand with permanent marker  
Mounted on aluminum and framed  
90 x 75 cm

Edition 1 of 2 (each work unique)







## Raphaël Dallaporta

Born in 1980 in Dourdan, France.  
Lives and works in Paris, France.

Raphaël Dallaporta's work questions our relationship with the world. With the help of researchers in a variety of fields, he creates dispositives that invite contemplation through photography, drawing, video, sculpture, installation and books. Often referring to thinkers from Antiquity or the Renaissance, he establishes links between history, science and the arts, to consider the relationship between progress and our own evolution.

Winner of the ICP Infinity Award in 2010, the Foam Paul Huf Award in 2011 and the Niépce Award in 2019, he was a resident at the French Academy in Rome - Villa Medici in 2014-2015. Raphaël Dallaporta is the author of a number of critically acclaimed books, most of which were produced with Xavier Barral and GwinZegal. His work can be found in various institutional collections, including those of the Centre national des arts plastiques, Paris, the Maison Européenne de la Photographie, Paris, the Musée de l'Élysée, Lausanne, the Musée national d'art moderne - Centre Pompidou, Paris, and the New York Public Library.



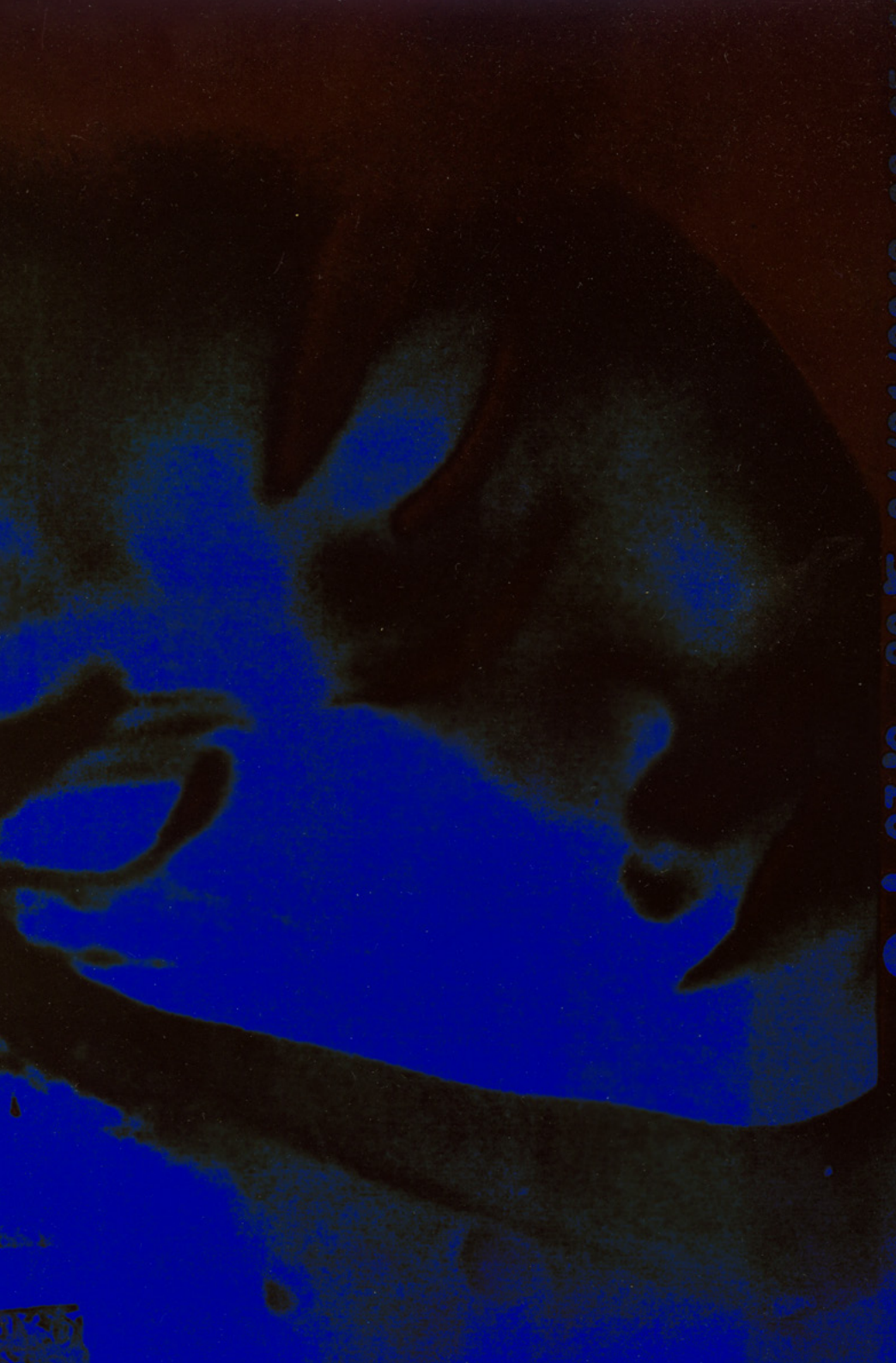
Raphaël Dallaporta  
*Double Pendulum* (2023)

12 gelatin silver prints  
Each 24 x 30 cm  
Overall dimensions 111 x 100 cm

Unique



In the darkness of his photographic lab, Raphaël Dallaporta captured on photosensitive paper the direct imprint of a simple LED attached to the end of a double pendulum, creating a rotating, random, and unrepeatabe figure. *Double Pendulum*, a unique work born of a single gesture, was created during the artist's 2023 residency at the Laboratoire Manceau de Mathématiques (LMM), Le Mans University, France.



## Daisuke Yokota

Born in 1983 in Saitama, Japan.  
Lives and works in Tokyo, Japan.

Daisuke Yokota's work questions the relation between memory, images and sensations. His practice consists in constantly revisiting his own archive of personal photographs by adding layers of accidents, often to metaphorically signify the superimposition of states of consciousness and memories. Referring to the principles of echo and reverb, Yokota also establishes links between visual and musical fields.

Daisuke Yokota is the author of numerous critically-acclaimed handmade artist's books, self-published or realized with various publishers. He is the recipient of numerous awards including the 45th Kimura Ihei Award (2019), Japan's most prestigious photography prize.

His works are housed in the public collections of Bibliothèque nationale de France, Paris, Foam Photography Museum, Amsterdam, J. Paul Getty Museum, Los Angeles, Musée d'Art Moderne de Paris, and New York Public Library. They have been the subject of solo and group exhibitions held at Centre Pompidou-Metz (France, 2018), the Musée d'Art Moderne de Paris (France, 2017), the Tate Modern (UK, 2018), Aichi Triennale (Japan, 2016), or Les Rencontres d'Arles (France, 2015 and 2016).

Daisuke Yokota  
*Untitled No. 199, Inversion Type C (2019)*

Color solarised analogue print on RC paper  
35.6 x 28 cm (paper) / 37 x 29,4 cm (framed)

Unique - Sold

*Inversion Type-C* is a series of unique solarized color analogue prints created by Daisuke Yokota in 2019. Solarization, a photographic technique originating in the 19th century and popularized by Lee Miller and Man Ray, is achieved through film overexposure, leading to an inversion of tonal values. While commonly seen in black-and-white photography, solarization in color is rare, echoing the experimental challenges that define Yokota's practice.

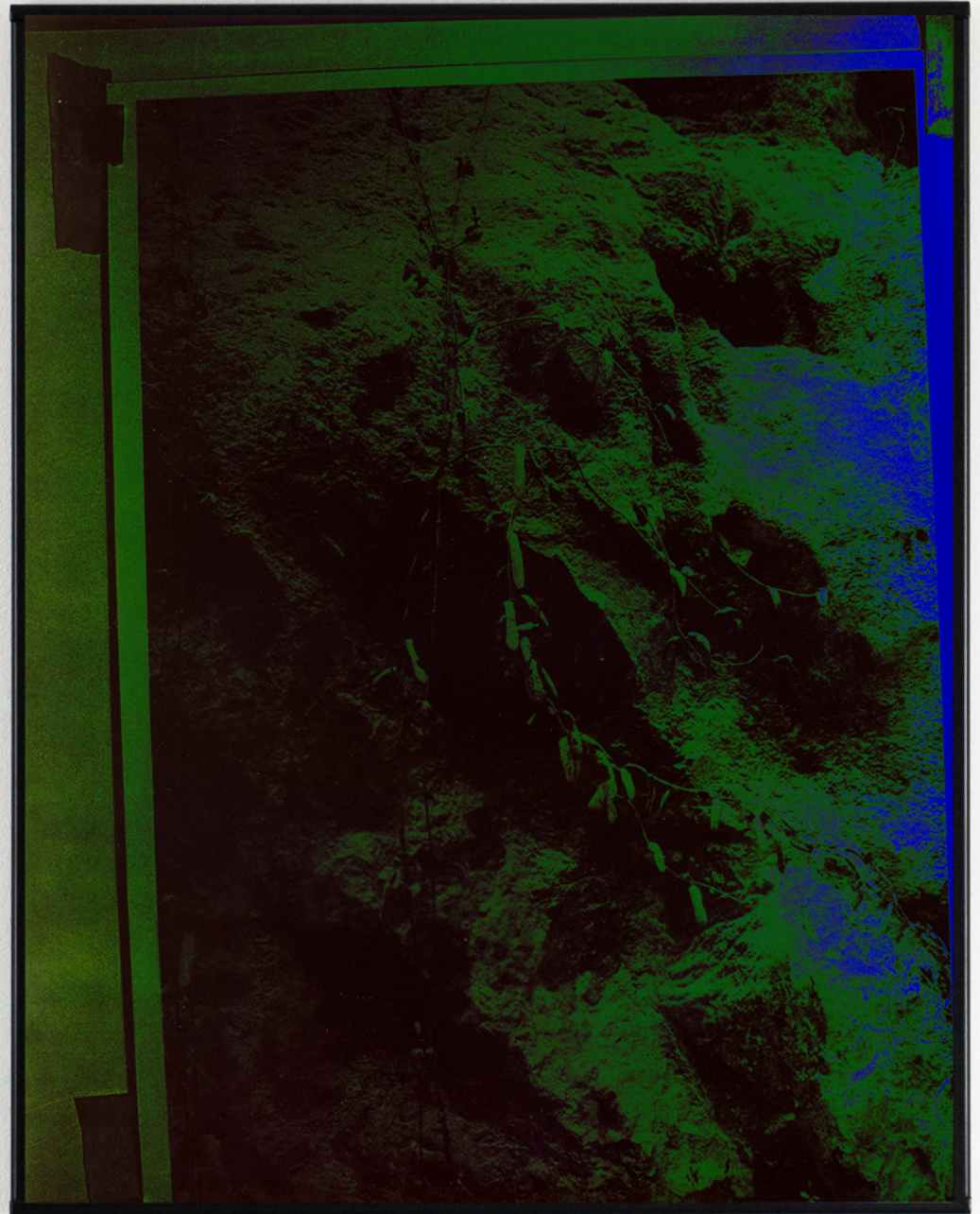
By titling the series *Inversion*, Yokota alludes both to the physical process used in these works and to his existential approach to photography: focusing on the materiality of the photographic object rather than a reproduced reality.

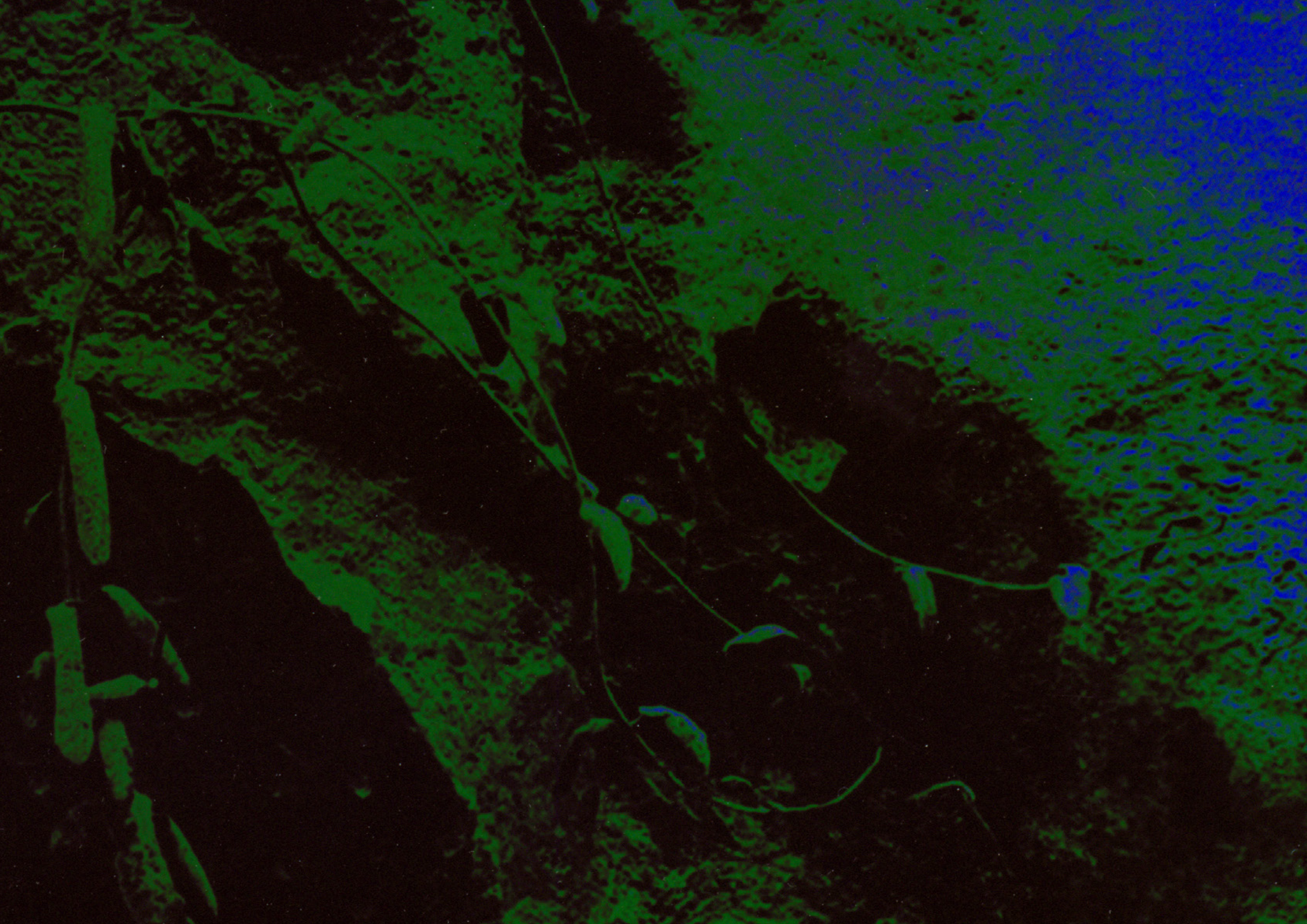


Daisuke Yokota  
*Untitled No. 109, Inversion Type C (2019)*

Color solarised analogue print on RC paper  
35.6 x 28 cm (paper) / 37 x 29,4 cm (framed)

Unique





Daisuke Yokota

*Untitled No. 088, Inversion Type-C (2019)*

Color solarised analogue print on RC paper  
35.6 x 28 cm (paper) / 37 x 29,4 cm (framed)

Unique



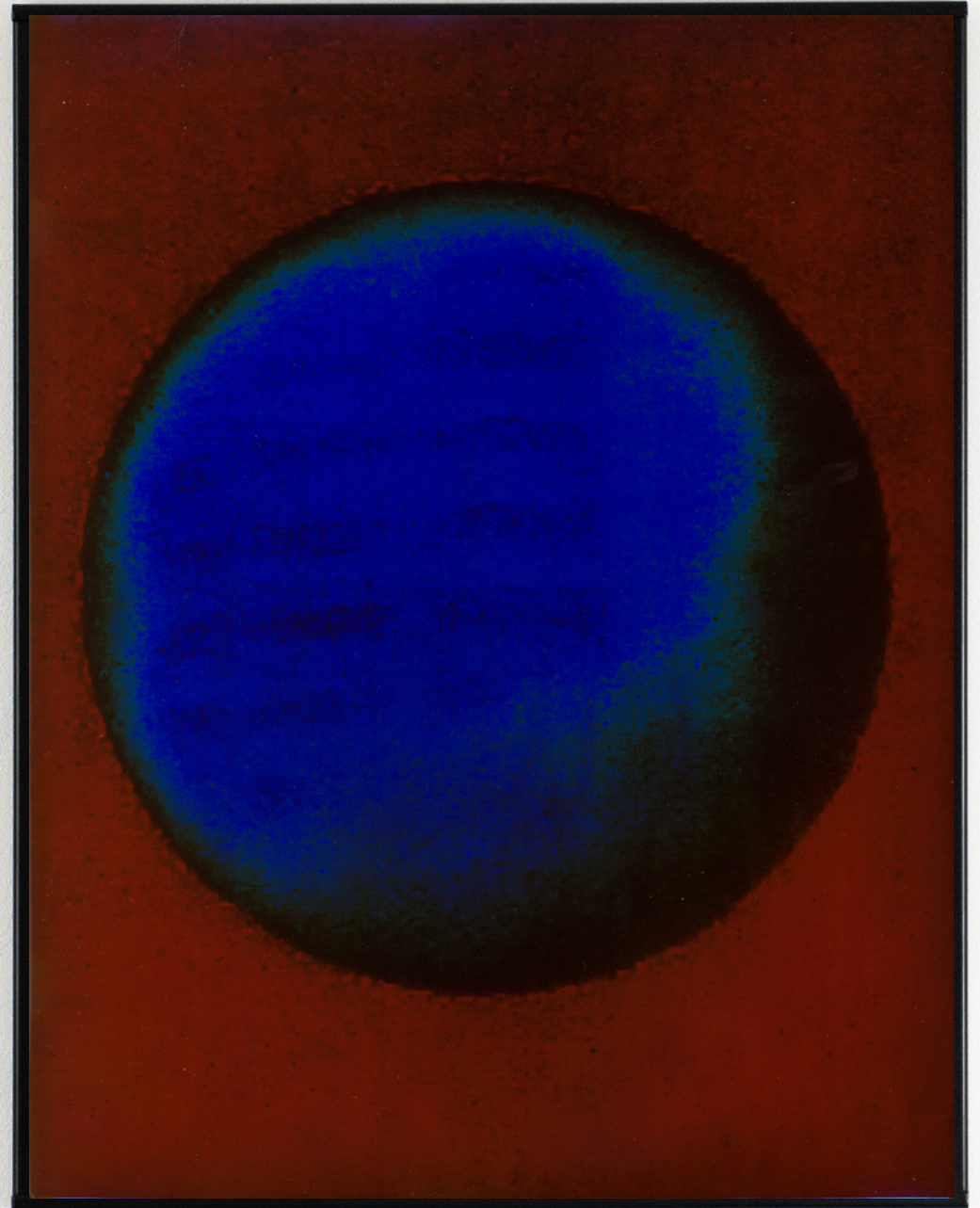


Daisuke Yokota

*Untitled No. 088, Inversion Type-C (2019)*

Color solarised analogue print on RC paper  
35.6 x 28 cm (paper) / 37 x 29,4 cm (framed)

Unique







# Robert Cumming

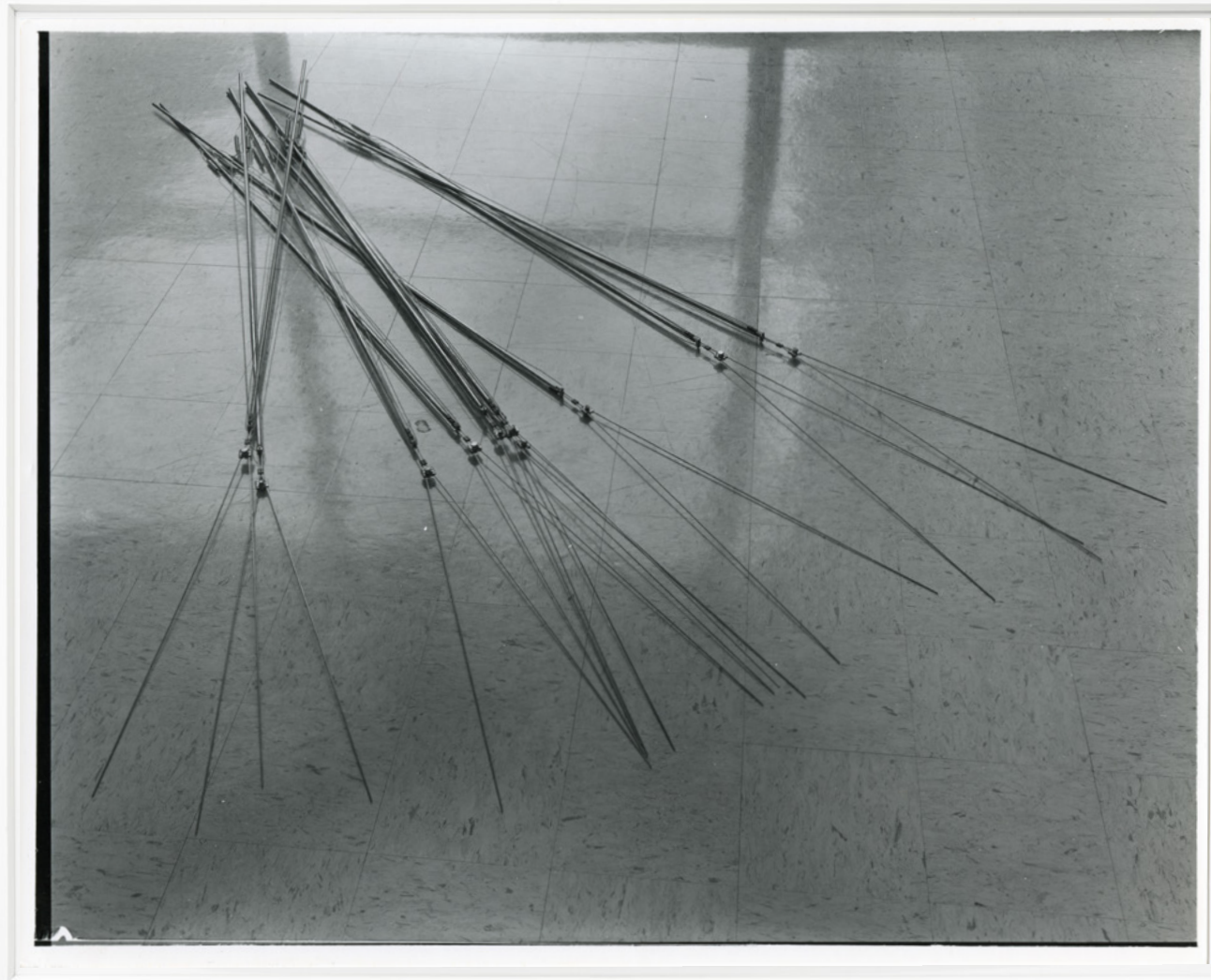
1943, Worcester, Massachusetts, USA - 2021 in Desert Hot Springs, California, USA

For Paris Photo 2024, Jean-Kenta Gauthier is pleased to present a curated selection of rare vintage contact prints of outstanding quality by Robert Cumming, created between 1968 and 1979.

Cumming's work, known for its humorous questioning of the logic of physical phenomena and the arrangement of everyday objects, positioned him as a prominent figure in 1970's Californian conceptual art. Trained as a painter, with fellow artist and conceptual pionnier Douglas Huebler as mentor, Cumming shifted to sculpture in the late 1960's, focused on photography from 1968 to 1980, and later returned to painting and sculpture.

He participated in several important exhibitions—including *Art by Telephone* at the Museum of Contemporary Art, Chicago (1969), Whitney Biennials (1977, 1981)—until several solo exhibitions and retrospectives were held—including at the Whitney Museum (1986) and the Museum of Modern Art, New York (1998). His work is housed in major museum collections in the US and abroad.

Robert Cumming  
*Untitled Sculpture* (1968)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Titled, dated, signed, with notes, on verso

Also in the collection of Museum of Fine Arts, Houston, Texas, USA

R. CUMMINGS

UNTITLED SCULPTURE

1968

FRANK LOGAN PRIZE

CHICAGO ART INST.

"CHICAGO AND VICINITY"

1969

COLLECTION: SAM WAGSTAFF

DESTROYED - EARLY 1970S

Robert Cumming  
*A 5' x 6' x 8' Space* (1969)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Notes and Robert Cumming Archive stamp on verso

Also in the collection of San Francisco Museum of Modern Art, San Francisco, California, USA

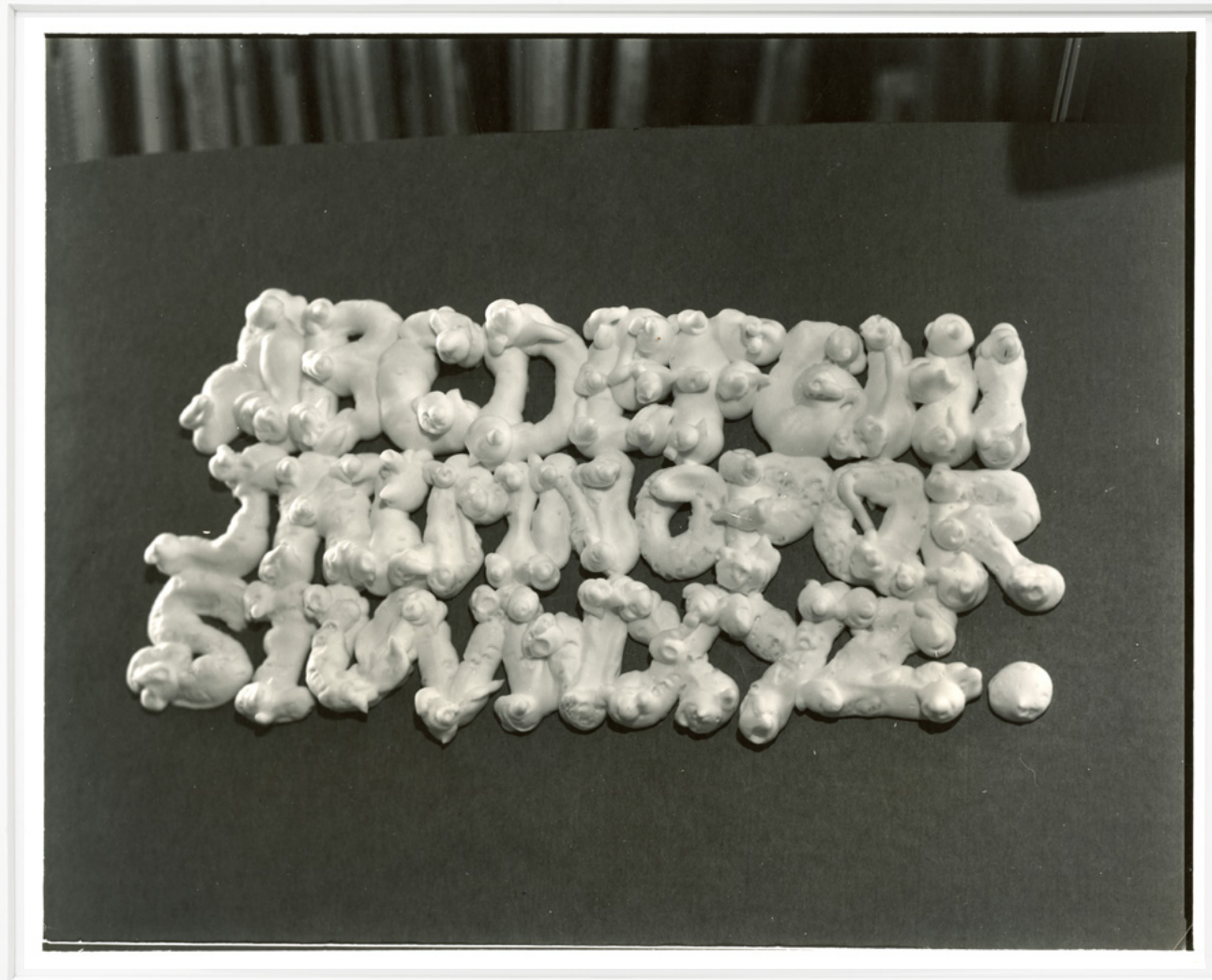
Robert Cumming  
*120 Alternatives* (1970)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Signed on verso

Robert Cumming

*Shaving Cream Alphabet. Milwaukee, Wisconsin (1970)*



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)

Robert Cumming  
*Iron on Grass, Iron on Guns* (1971)



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)







Robert Cumming  
*Ben Vautier's A* (1973)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Titled, dated and signed, with notes on verso

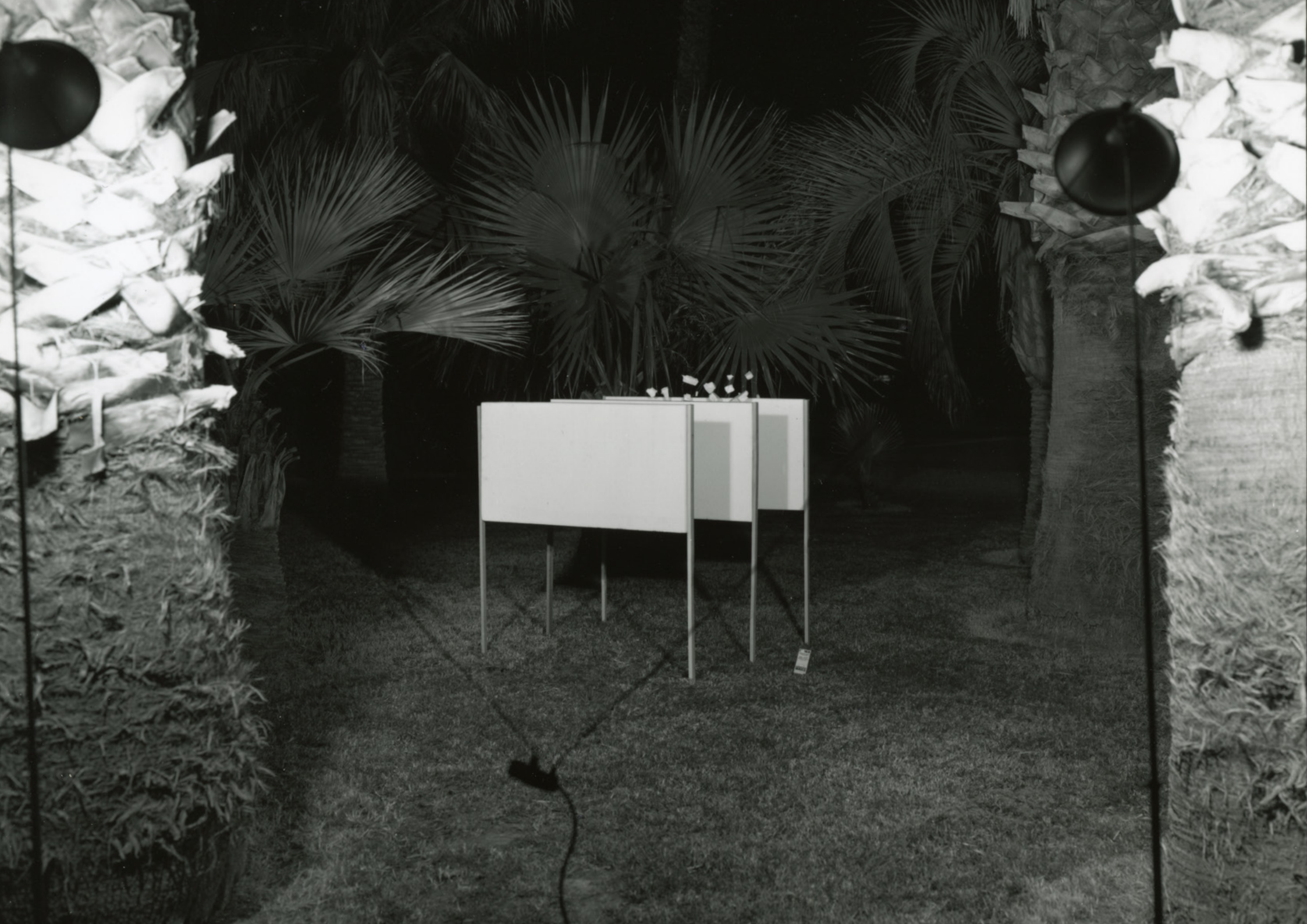
Also in the collection of Art Institute of Chicago, Chicago, Illinois, USA

Robert Cumming  
*Barrier Explosion* (1973)



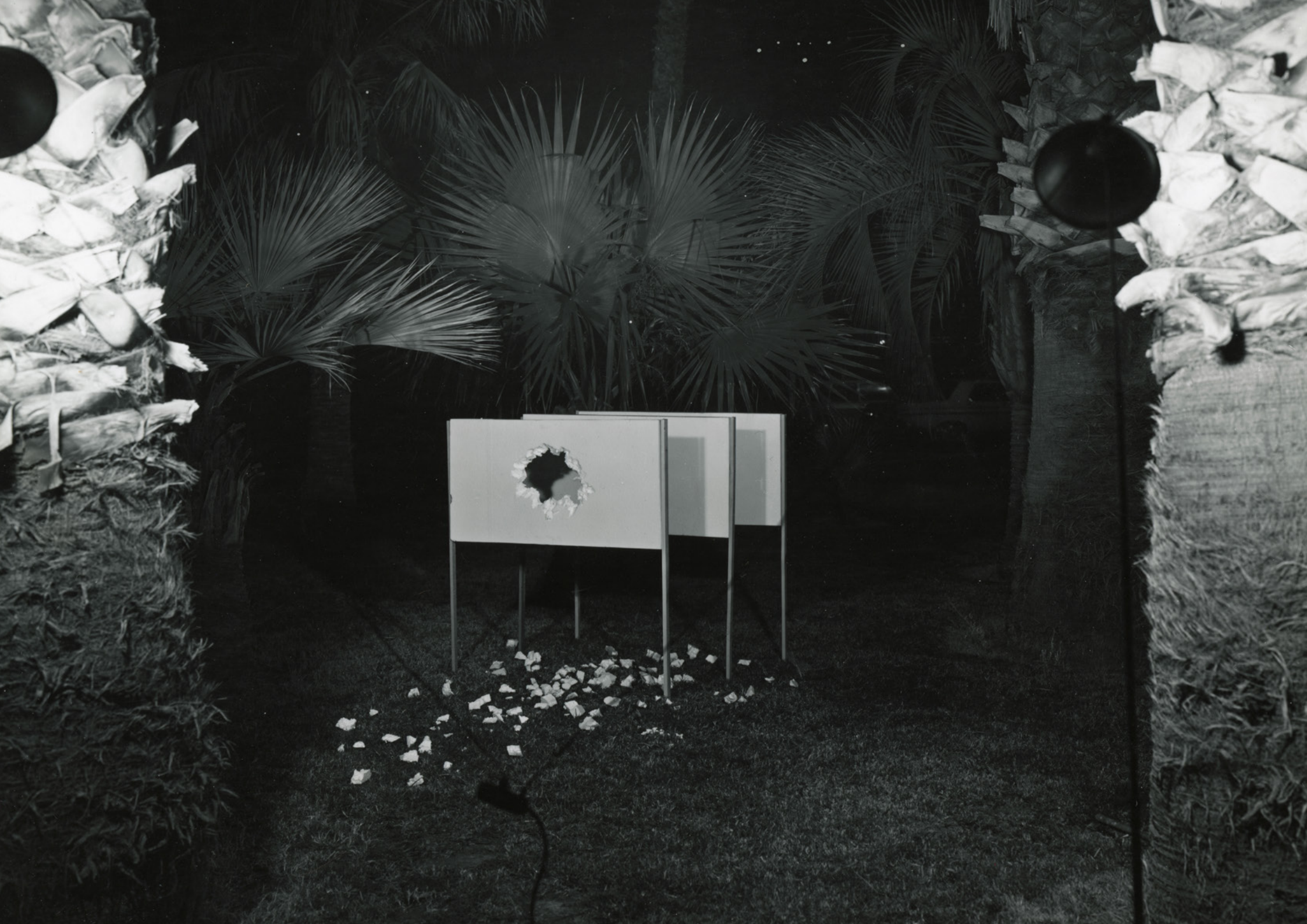
Quadriptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

Also in the collection of San Francisco Museum of Modern Art, San Francisco, California, USA











Robert Cumming

*Black & White / White & Black Rope Trick (1973)*



Diptych of vintage silver contact prints, printed by the artist  
Each 25.3 x 20.2 cm (paper)  
Robert Cumming Archive stamp on verso

Also in the collection of Museum of Fine Arts, Houston, Texas, USA

Robert Cumming

*Bob Bounced Two Balls off the Garage Wall by Himself Till He Was Joined by a Friend* (1974)



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

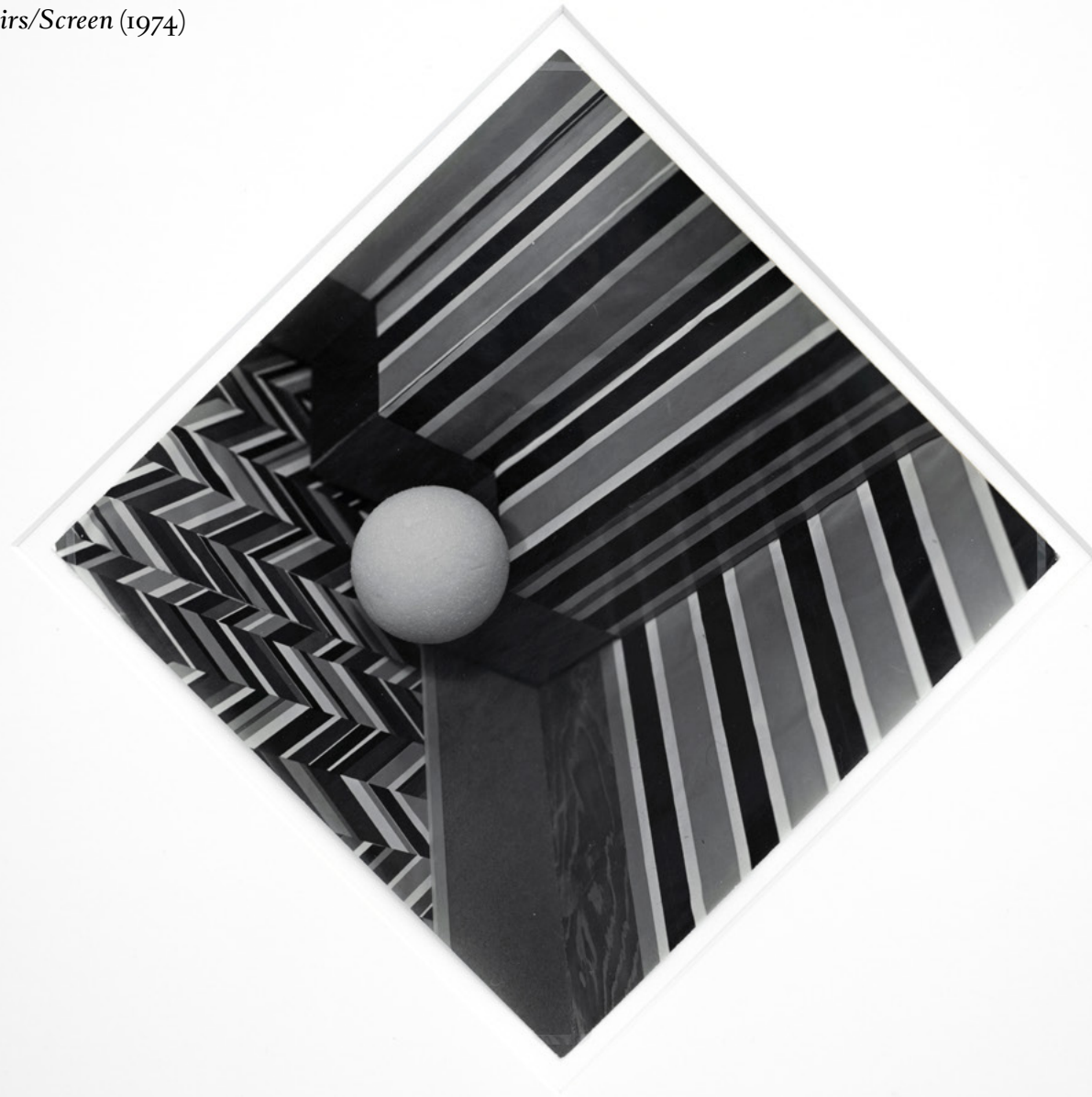
Also in the collection of Museum of Fine Arts, Houston, Texas, USA





Robert Cumming

*Ball Left by the Foot of the Stairs/Screen* (1974)

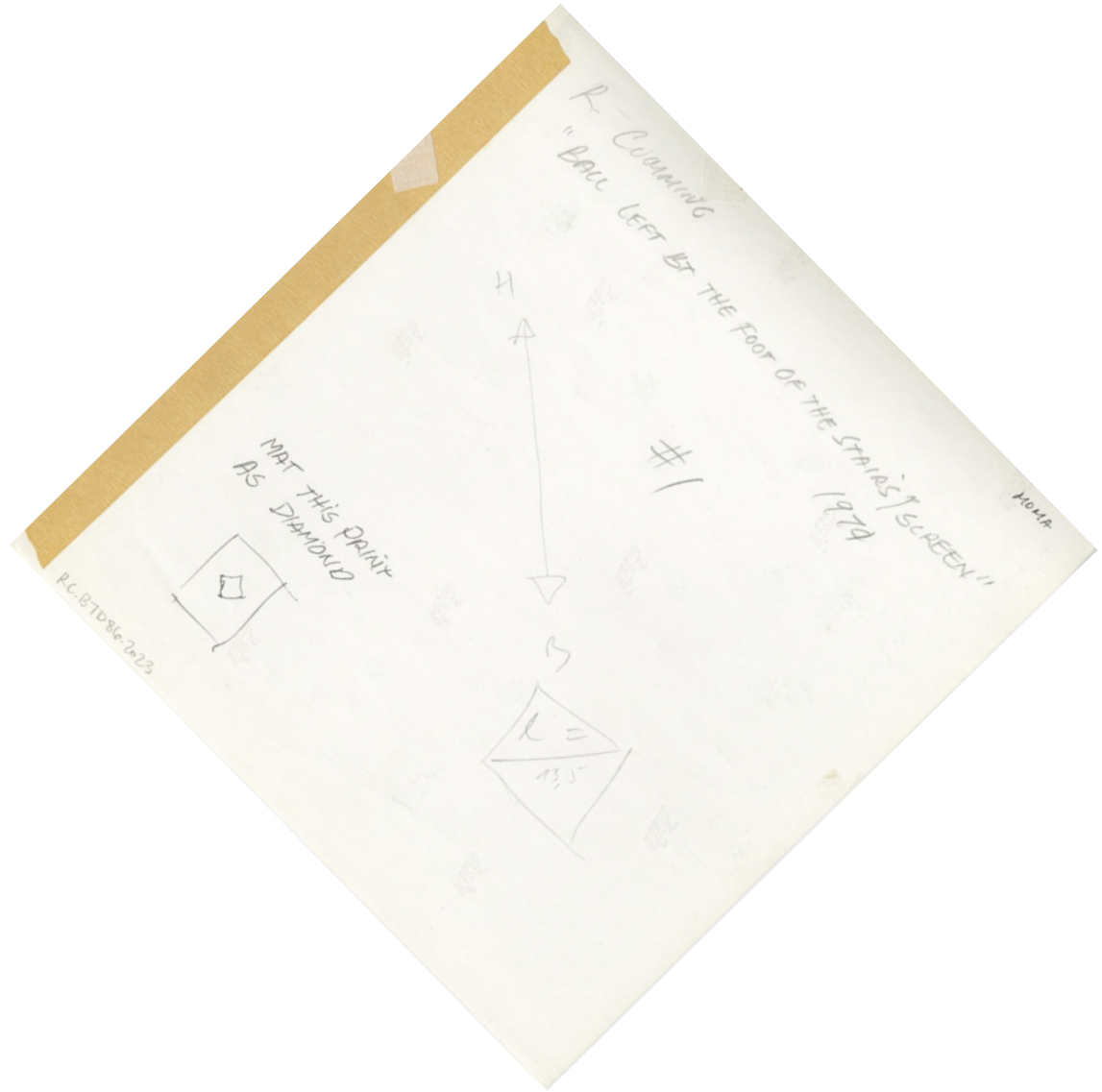


Vintage silver contact print, printed by the artist

18 x 18.4 cm (paper)

Titled, dated and signed, with notes on verso

Also in the collection of Museum of Modern Art, New York City, New York, USA



Robert Cumming  
*Decorator Test, Orange, California (1974)*



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)  
Titled, dated and signed, with notes on verso

Also in the collections of:  
- Whitney Museum of American Art, New York City, New York, USA  
- San Francisco Museum of Modern Art, California, USA

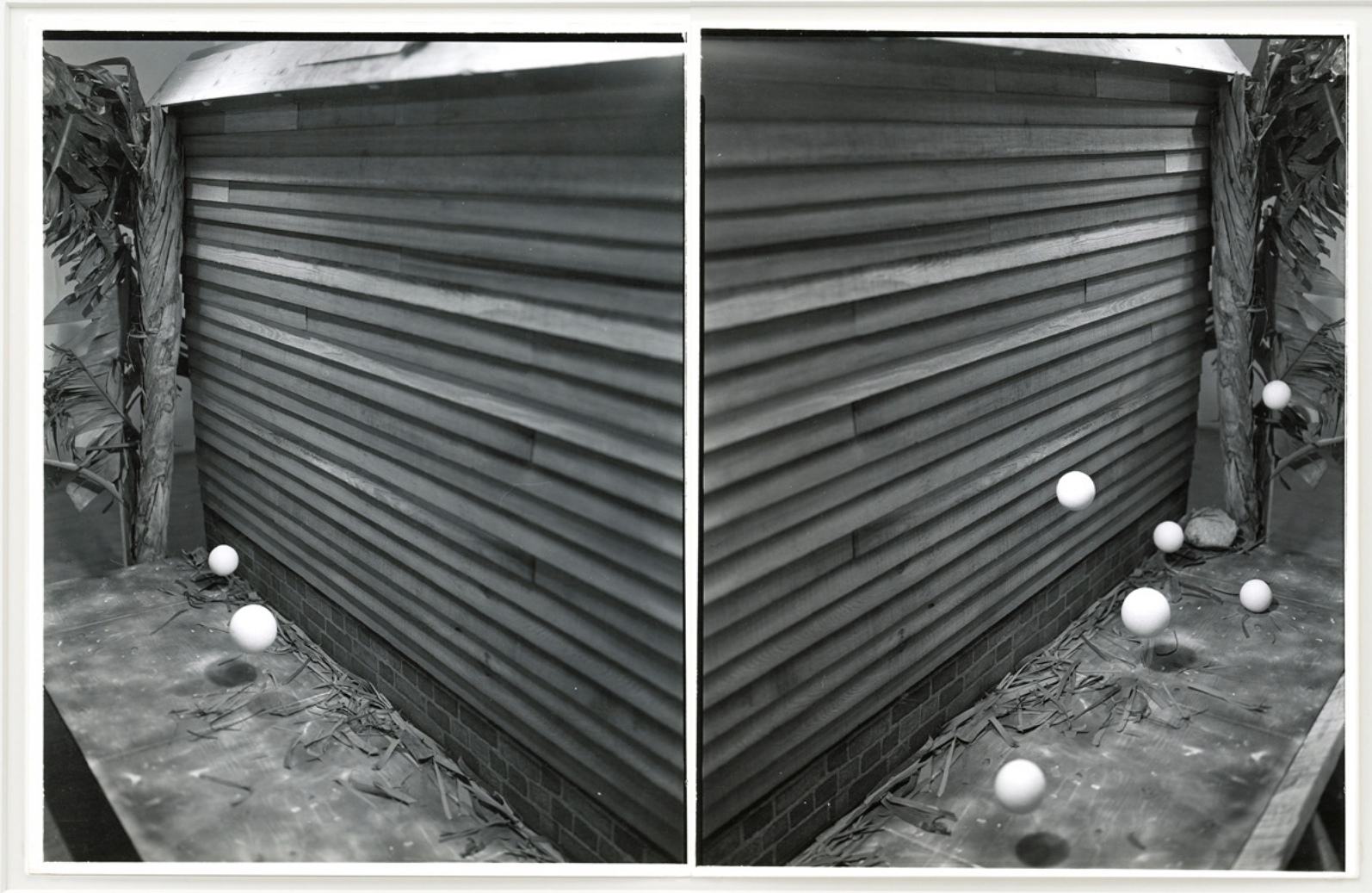






Robert Cumming

*Of 8 Balls Dropped on the Peak of the Roof, 2 Fell to the North, 6 Fell to the East (1974)*



Diptych of vintage silver contact prints, printed by the artist  
Each 25.3 x 20.2 cm (paper)  
Robert Cumming Archive stamp on verso

Also in the collections of:  
- San Francisco Museum of Modern Art, San Francisco, California, USA  
- Frac-artothèque Nouvelle-Aquitaine, France

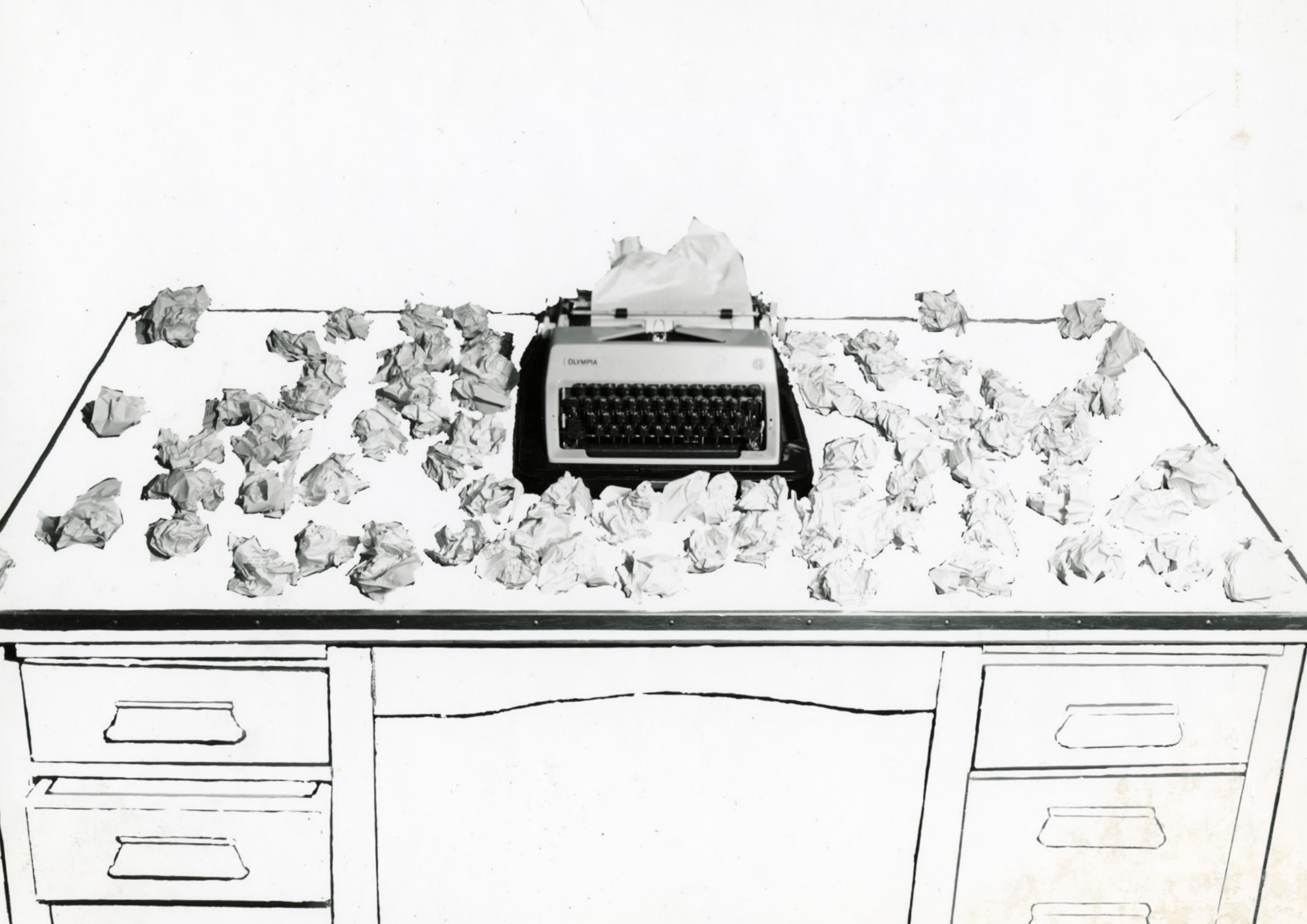
Robert Cumming  
*Bad Night for Writing* (1974)



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

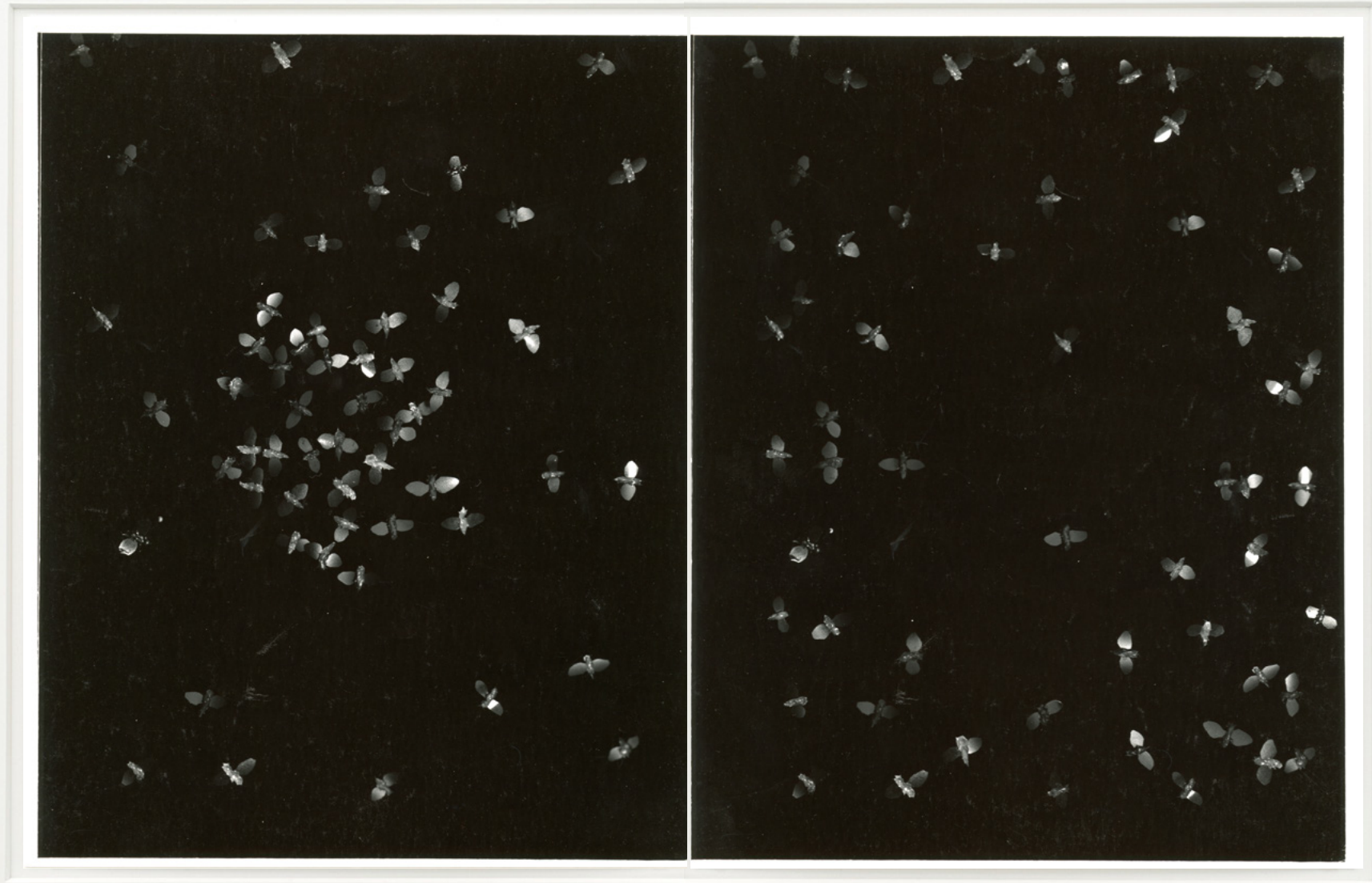
Also in the collection of Art Institute of Chicago, Chicago, Illinois, USA





Robert Cumming

*Flies Centering + Flies Towards Edges* (1974)

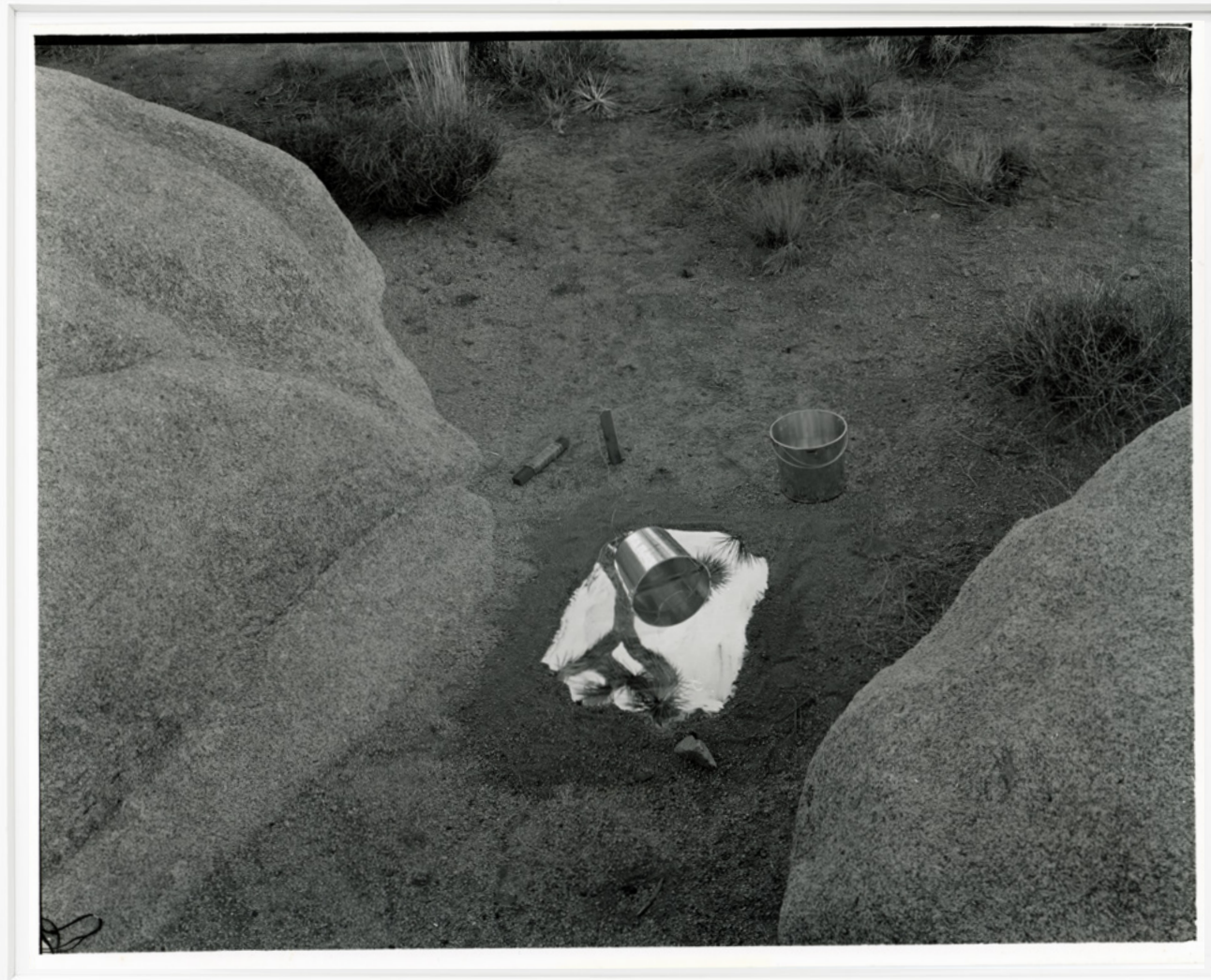


Diptych of vintage silver contact prints, printed by the artist

Each 25.3 x 20.2 cm (paper)

Titled, dated and signed, with notes and Robert Cumming Archive stamp on verso

Robert Cumming  
*Bucket and Reflection* (1974)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Robert Cumming Archive stamp on verso

Also in the collection of Museum of Modern Art, New York City, New York, USA

Robert Cumming  
*Intemperance* (ca. 1974)



Quadriptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)









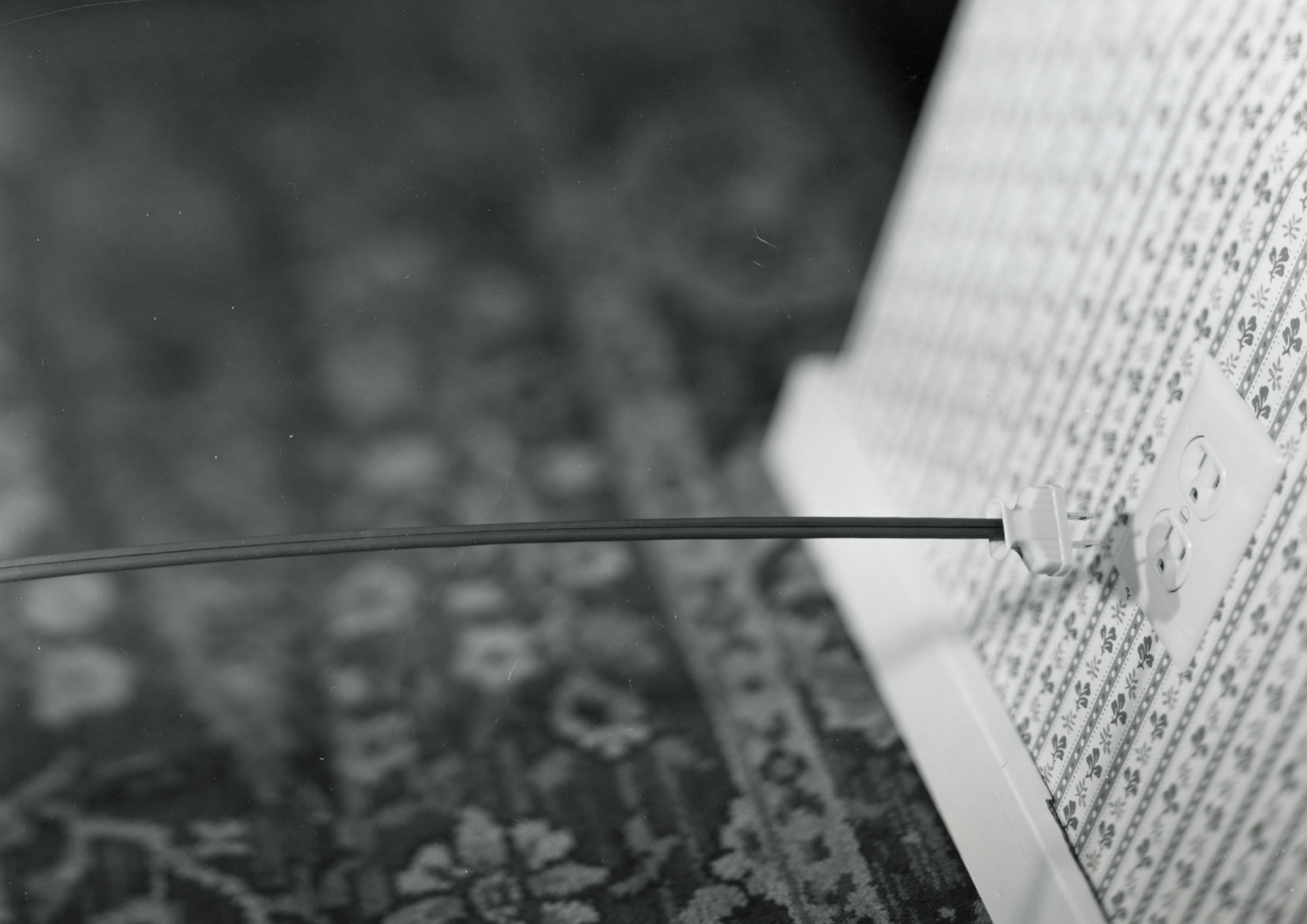


Robert Cumming  
*Bad Memories of Improper Electrical Application* (1975)



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

Also in the collection of Museum of Fine Arts, Houston, Texas, USA





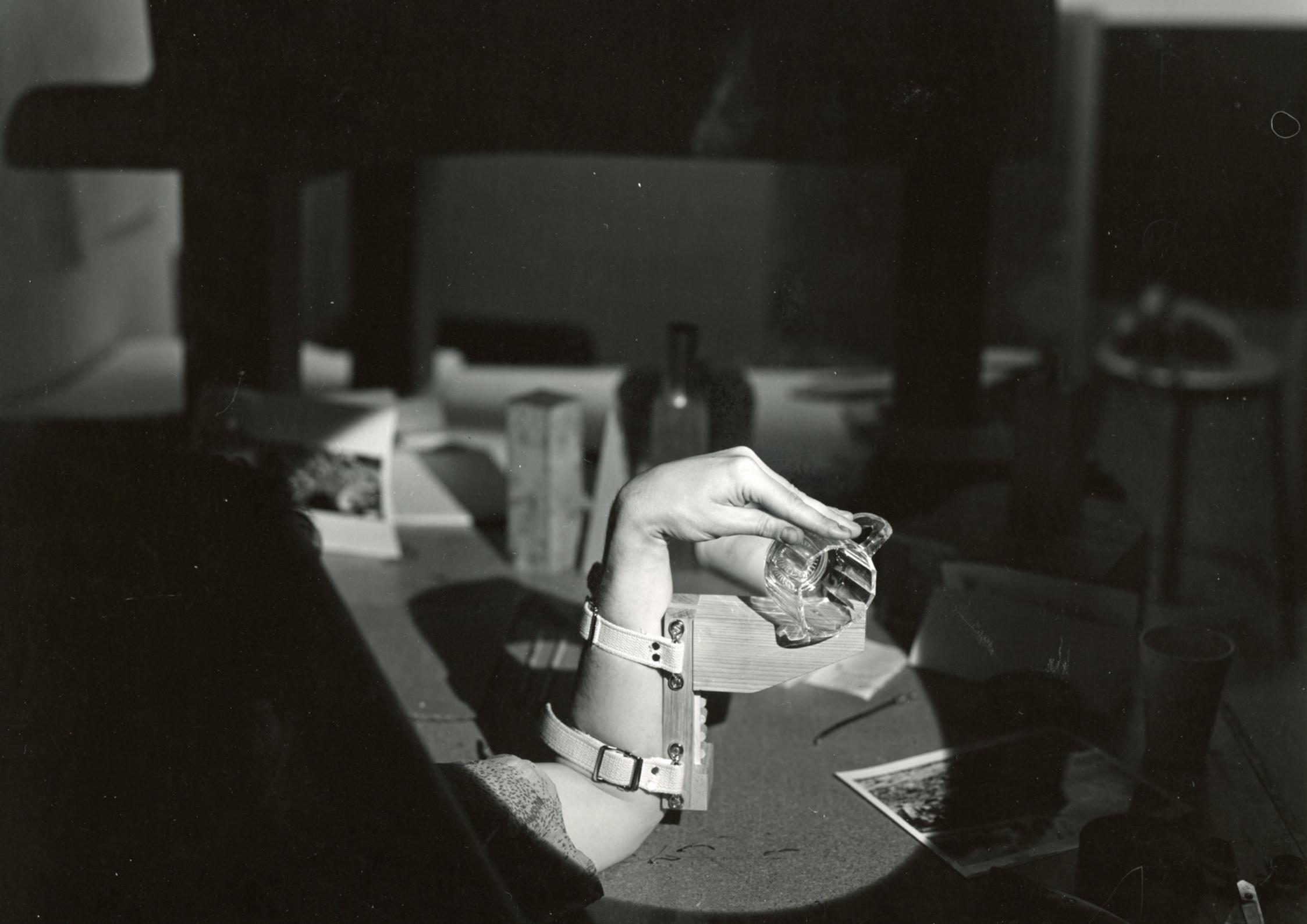
Robert Cumming  
*Arm Clamp in Use* (1977)

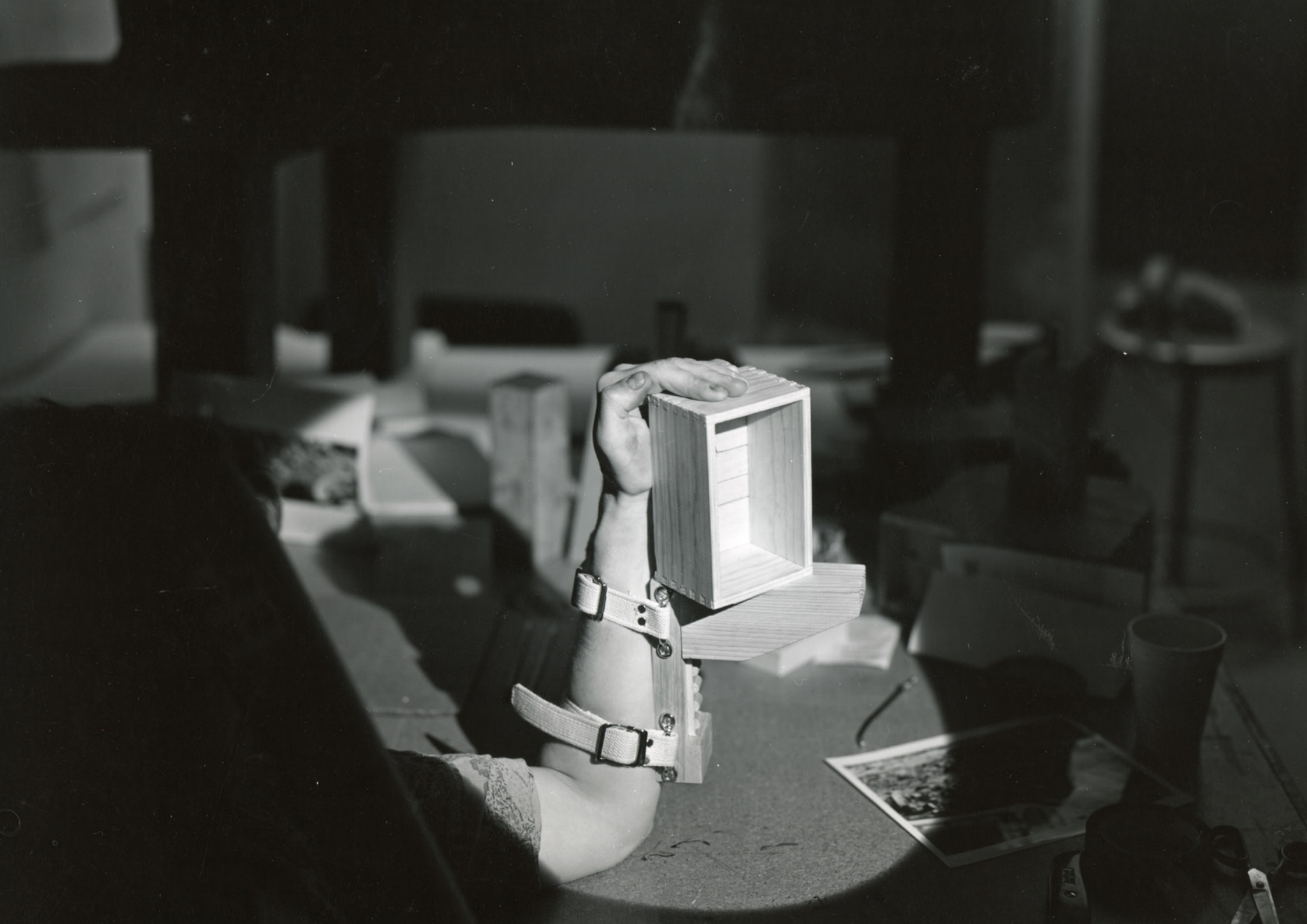


Quadriptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)









*Mole-Richardson*  
HOLLYWOOD, CALIFORNIA U.S.A.



Robert Cumming  
*Easel / Chair* (1977)



Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

Also in the collection of Art Institute of Chicago, Chicago, Illinois, USA





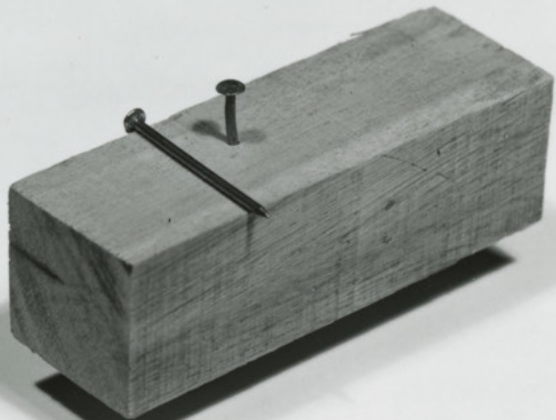
Robert Cumming  
*Nail in 2" x 2", and Enlargement* (1975)

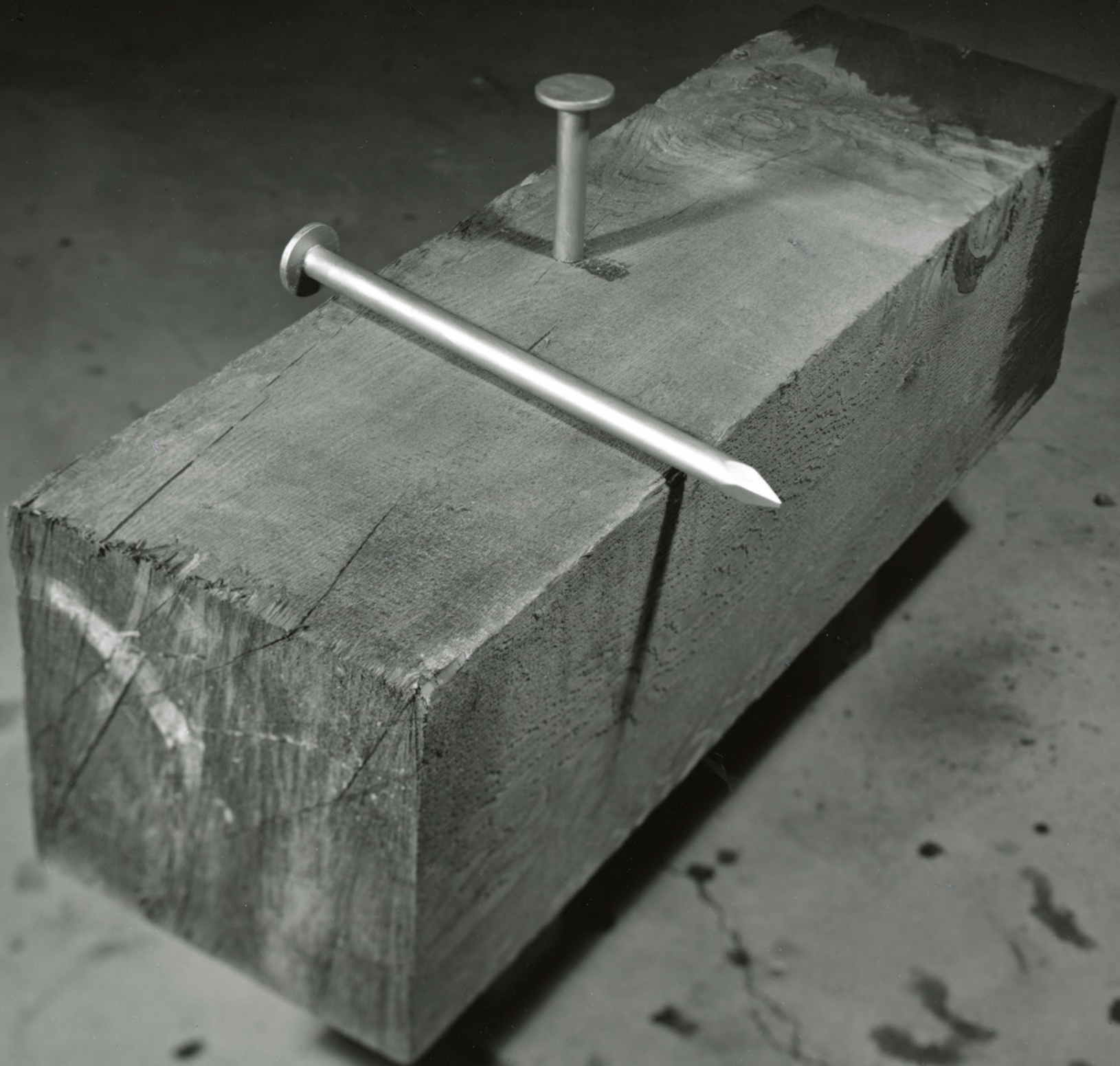


Diptych of vintage silver contact prints, printed by the artist  
Each 20.2 x 25.3 cm (paper)

Also in the collections of:  
- International Center for Photography, New York City, New York, USA  
- Art Institute of Chicago, Chicago, Illinois, USA







Robert Cumming  
*Saws' Ascent / Stumps Drop* (1978)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Robert Cumming Archive stamp on verso

Also in the collection of Museum of Fine Arts, Boston, Massachusetts, USA

Robert Cumming

*Ice Table Shattered on Fieldstone* (1979)



Vintage silver contact print, printed by the artist

20.2 x 25.3 cm (paper)

Titled, dated and signed on verso



Ice Table Shattered on Fieldstone

West Suffield, Connecticut,

17 February, 1979.



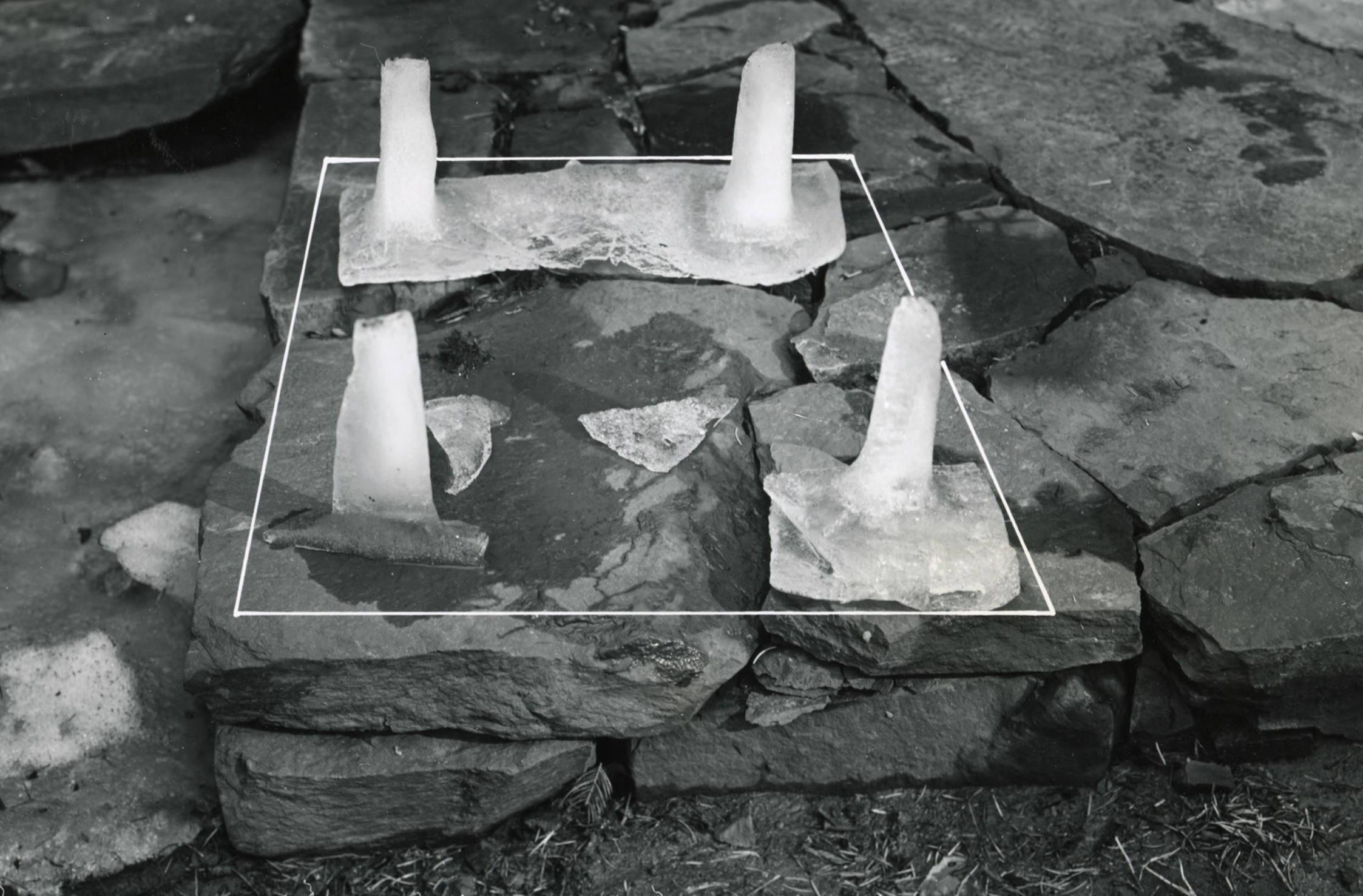
West Suffield, Connecticut.

17 February, 1979.

Robert Cumming  
*Ice Table Melting on Flagstone* (1979)



Vintage silver contact print, printed by the artist  
20.2 x 25.3 cm (paper)  
Robert Cumming Archive stamp on verso



ICE TABLE MELTING ON FLAGSTONE

WEST SUFFIELD, CONN.

MARCH, 1979.



JKG

Jean-Kenta Gauthier