Télérama

Paris Photo: a few choice pieces from a heap of marvels

The 25th edition of Paris Photo takes place at the ephemeral Grand Palais from November 10 to 13. A high-flying vintage, in which "Télérama" has selected the stands and photographers not to be missed.

Rossy de Palma by Gorka Postigo. Photo Gorka Postigo

By Yasmine Youssi

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I Are a few millions needed to buy everything we like here? We won't get them. Four days remain to take full advantage of this 25th edition of Paris Photo, a fair like no other, whose one hundred and eighty-three stands – run by galleries from thirty-one different countries – draw one of the most beautiful museums on the planet, lining up a number of masterpieces breathtaking in a beautiful balance between past and present, great masters and photographers to discover. Among the exhibitors, many have opted for monographs, also making a greater effort than usual to present works by women. But will these four days be enough to see everything? Not so sure. A brief overview of the stands not to be missed.

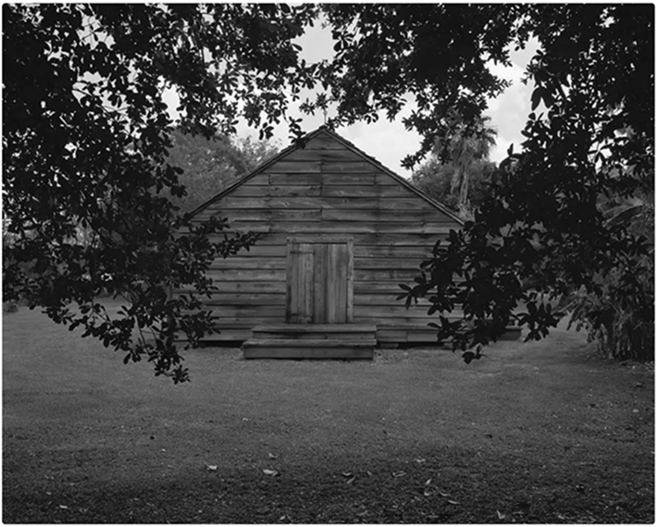
At Deepest Darkest (Cape Town, South Africa), never again

I Was Wearing My Favourite Party Dress

Barry Salzman, "I was wearing my favorite party dress". Photo Barry Salzman/Courtesy of Deepest Darkest

Booth B2. While in the country in 2018 working on landscape photos, Barry Salzman heard of the discovery of a mass grave. To pay tribute to the victims, he imagined photographing the clothes they wore the day of their assassination: one per image, always on a gray background. With this haunting caption – *"That day, I wore…"* – which transforms these still lifes into portraits of the deceased. Shocking.

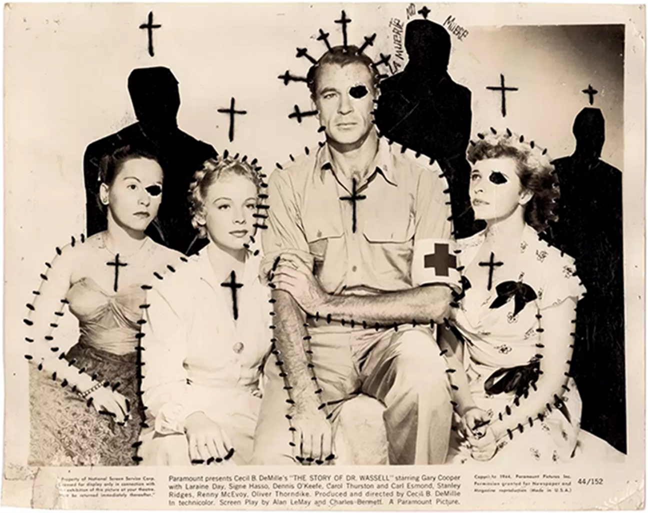
At Stephen Daiter (Chicago), slavery is never far away



Dawoud Bey, "Cabin". Photo Dawoud Bey/Courtesy of Stephen Daiter, Chicago.

Booth A24. At the heart of this set: America photographed by the greatest of Robert Frank to Diane Arbus, via William Eggleston, the master of color. But there is above all this face-to-face taking between old ramshackle houses of slaves in Mississippi still inhabited when they are photographed by Clarence John Laughlin, in 1941, and the same immortalized in 2019, also in black and white , by Dawoud Bey. No one lives there anymore and nature has taken over. But they stay there, on these abandoned plantations. As if they could be used again...

At Christian Berst (Paris), the crude at all costs


Paramount presents Cecil B. DeMille's "THE STORY OF DR. WASSELL" starring Gary Cooper with Laraine Day, Signe Hasso, Dennis O'Keefe, Carol Thurston and Carl Esmond, Stanley Ridges, Renny McEvoy, Oliver Thorndike. Produced and directed by Cecil B. DeMille In technicolor. Screen Play by Alan LeMay and Charles Bennett. A Paramount Picture.
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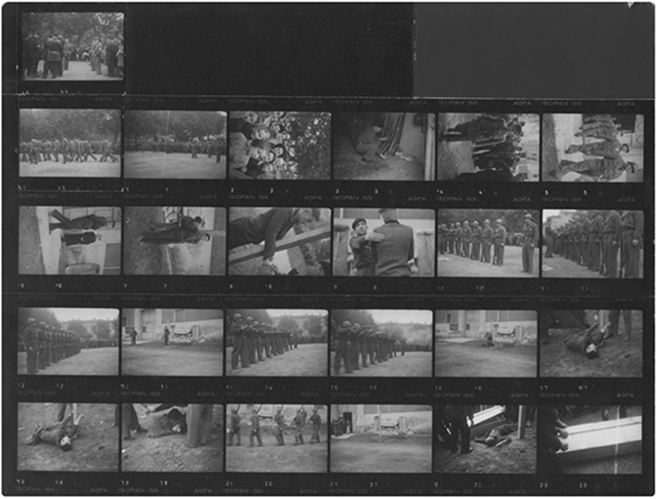
Jorge Alberto Cadi, untitled. Courtesy Christian Berst

Booth A25. Raw art? Christian Berst has made it his specialty, unearthing totally unknown artists year after year. And among them, the Cuban Jorge Alberto Cadi (born in 1963) who cuts, glues, sews images which then take on ghosts and decapitated characters or with sealed lips. A work that is both melancholy and chilling.

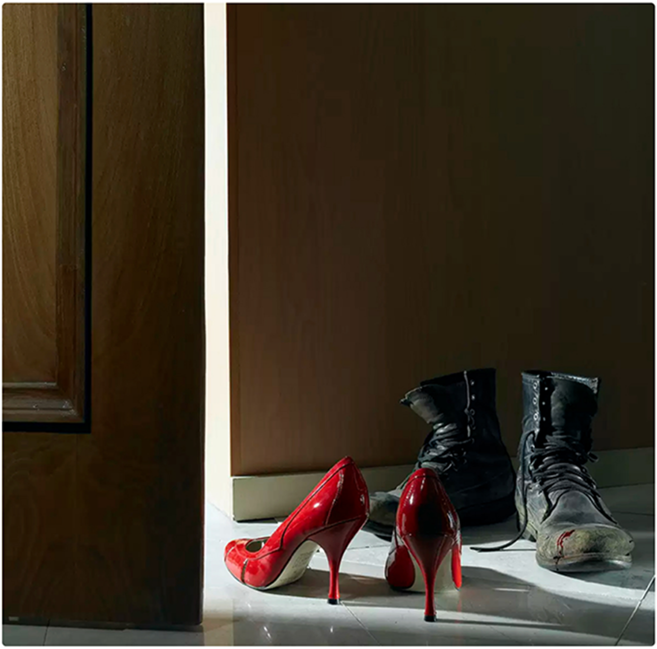
At the Galerie Rouge, a hypnotic report on purification



Jean-Philippe Charbonnier, “Execution of a collaborator”. Photo Jean-Philippe Charbonnier Estate/Courtesy La Galerie Rouge

Booth C30. From the report devoted to the execution, on March 5, 1944 in Vienne in Isère, of an errand boy who had worked for the Gestapo, Jean-Philippe Charbonnier had published only one image – the condemned man passing in front of the priest who was going to give him absolution. We discover here a rare document. Consider the contact sheet of all the photos taken that day: a crowd and children jubilant to witness this killing, the twelve guns lined up on the wall, ready to use, everyone entering the scene of the protagonists, the firing, the condemned man on the ground. Chilling demonstration of public justice from which Charbonnier never recovered. He explains this in a text he wrote thirty-nine years later, available here.

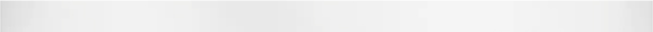
At the Silk Road gallery (Tehran), alongside the Iranian women

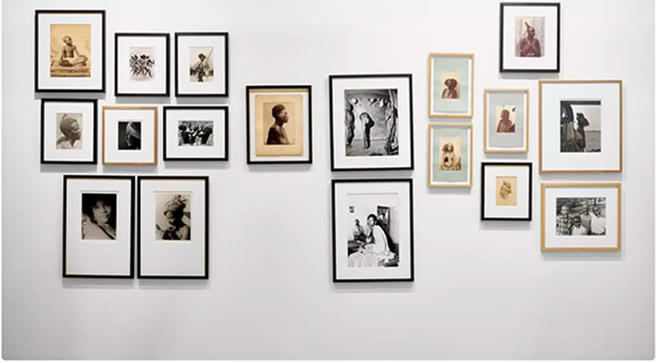


Shadi Ghadirian, "Was the last one and already sold. Either it is sold out". Courtesy of Silk Road Gallery and the artists

Booth F2. She has never missed an edition of Paris Photo, thus allowing the public each year to discover the richness of the Iranian photographic scene and especially the work of its female artists. This year, the Silk Road gallery presents an image of rare power by Shadi Ghadirian: a pair of red pumps alongside boots on which remains a recent and fine trace of blood. And then there is this ensemble by Maryam Firuzi who invited fellow sisters to paint on the walls of disused buildings. She then photographs them alongside their work. Worthy, upright, expressing themselves as they can, even in the middle of the ruins.

With Éric Dupont, photography as an object of domination



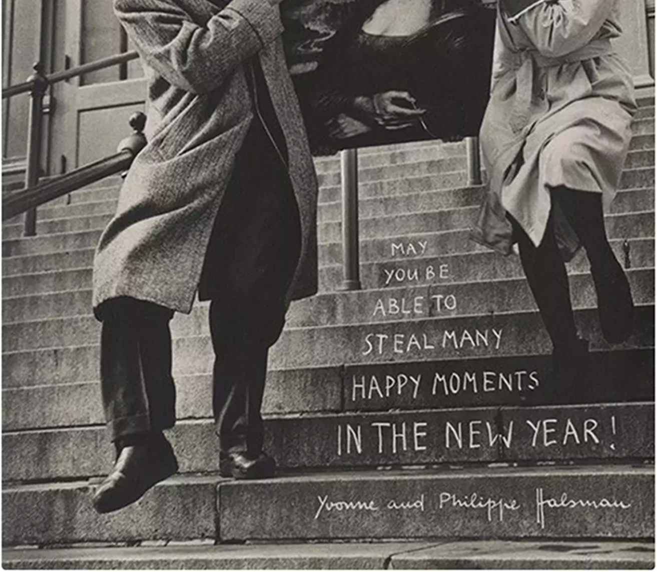


"Africas between anthropology and White Gaze", George Rodger, Claude Iverné, Hugo Bernatzik, Georges Révoil, Roger Parry and anonymous. Courtesy of Eric Dupont Gallery

Booth F7. It is an almost ontological question about photography that Éric Dupont poses, bringing together on a wall the first photos taken in Somalia by the diplomat Georges Révoil in 1878; images of George Rodger (1908-1995) who, after participating in the liberation of the Bergen-Belsen camp in 1945, went to photograph a “primitive” Africa; exotic portraits of Adrienne Fidelin, Man Ray's Guadeloupe companion, captured by Roger Parry in the 1930s; and prints by anthropologists, some very colonialist. All of these images were captured by white people. Is the photo then a documentary object or a tool of domination? Fascinating reflection.

At Clairbykahn (Zurich), we go from laughter to tears

THE METROPOLITAN MUSEUM OF ART
SATURDAYS 10 A.M.-5 P.M.
SUNDAYS 1 P.M.-5 P.M.
OTHER DAYS 10 A.M.-5 P.M.
ADMISSION FREE EVERY DAY



Philippe Halsman, “May you be able to steal many happy moments in the new year! ”. Photo Philippe Halsman / Magnum Photos, courtesy CLAIRbyKahn Gallery

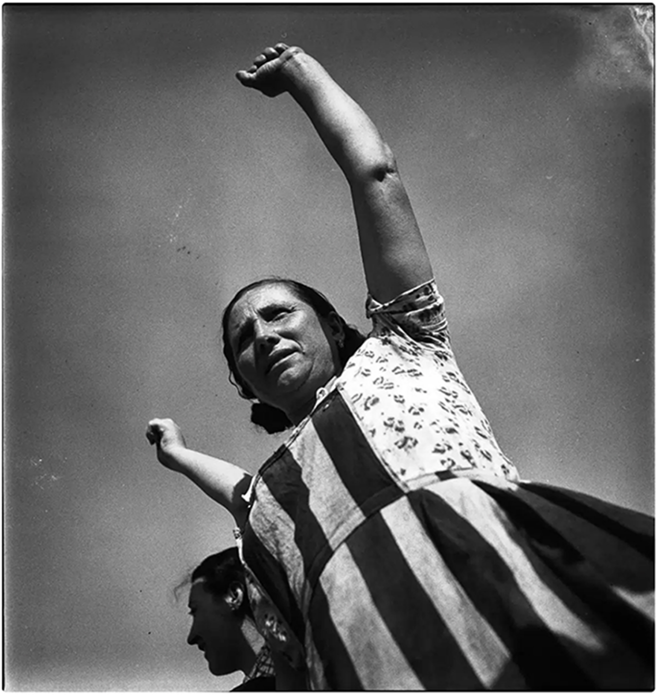
Booth E15. First of all, there are these photos, recently brought back from Ukraine by Chien-Chi Chang, of refugees seized behind the windows of a wagon taking them into exile. This cannon, then, erected in the middle of a field of half-mast sunflowers. They enter into a dialogue with the portraits of children still traumatized by the Second World War, made in the aftermath of the conflict by David Seymour, known as Chim (1911-1956). To recover from his emotions, remains the greeting card concocted in 1962 by the brilliant Philippe Halsman. The portrait painter and his wife appear there at the exit of the Metropolitan Museum of Art in New York as if they had stolen *the Mona Lisa*. Except theirs is wearing glasses and holding a cigarette to wish their friends may they steal as many happy times as possible. Jubilatory.

At Alexandra de Viveiros, a tribute to Ukrainians

Vladyslav Krasnoshchok, untitled, "War" series. Photo Vladyslav Krasnoshchok/Courtesy Galerie Alexandra de Viveiros

Booth E20. He is, like Boris Mikhaïlov, one of the offshoots of the Kharkiv photo school. Born in 1980, the Ukrainian Vladyslav Krasnoshchok has traveled his country in recent months, bringing back the image of a civilian welcoming a soldier, here that of a church transformed into a hospital. So many prints in sepia colors that refer to the last two world wars, placing the current conflict in its European dimension.

At Rocio Santa Cruz (Barcelona), no pasarán



Antoni Campañà, “Anonymous citizens waving goodbye to militia members”. Photo Antonio Campana/Courtesy of Rocio Santa Cruz

Booth B3. It is a spiritual brother of Robert Capa that we discover here. Like him, Antoni Campañà (1905-1989) threw himself headlong into the Spanish Civil War alongside the Republicans, magnifying the combatants in low-angle portraits, documenting the work of the painters in charge of propaganda, accompanying the battalions leaving Barcelona for the front. Above all, his photos, exhilarating, give pride of place to the Republicans. The latter were authorized to fight for only three months, then forced to return home, for fear that they would transmit STDs to the soldiers...