

# Photo London 2023

## Exhibitor Highlights

### DISCOVERY SECTION

#### New Dimension

Location: London

Artist: Sam Wright

Solo Exhibition

**Themes: DOCUMENTARY, PORTRAITURE, CONTEMPORARY, NAPLES**

<p><b>Sam Wright</b></p> <p><i>Young Kids</i> 2022</p> <p>Courtesy of Sam Wright and New Dimensions Gallery.</p>	<p><b>Sam Wright</b></p> <p><i>Old Boys</i> 2022</p> <p>Courtesy of Sam Wright and New Dimensions Gallery.</p>
	

A solo show from Sheffield born photographer Sam Wright; taken from his series shot in Naples and due to be the first publication released by New Dimension. The series feels like walking through Naples' city centre, exploring some of its most beautiful and relevant hotspots. The presence of the Vesuvio volcano, the local food, the proximity to the sea and the way this shapes people's lives and routines. Neapolitan superstitions & key figures such as Maradona and Pino Daniele.

#### Fiumano Clase

Location: London

Solo exhibition: Sam Buford

**THEMES: AI PHOTOGRAPHY, PORTRAITURE**

Sam Buford  
credit: TBC



Sam Buford  
credit: TBC



British artist **Sam Buford**'s practice covers a number of interlinked areas, with particular focus on information aggregation and the crystallization of the transient domain. He is fascinated by film, more specifically the process of watching images on a screen and the way our eyes read different colour and light.

At Photo London he is presenting new, incredibly lifelike **portraits created through A.I.**, which he generates through prompts such as: "A woman stands at a cluttered desk in her studio, surrounded by paints, brushes, and canvases. She is deeply focused on her work, a look of concentration on her face as she carefully applies paint to the canvas in front of her. The studio is filled with the smell of turpentine and the sound of the artist's brushstrokes. Despite her age, the woman is full of energy and passion for her art, and she shows no signs of slowing down."

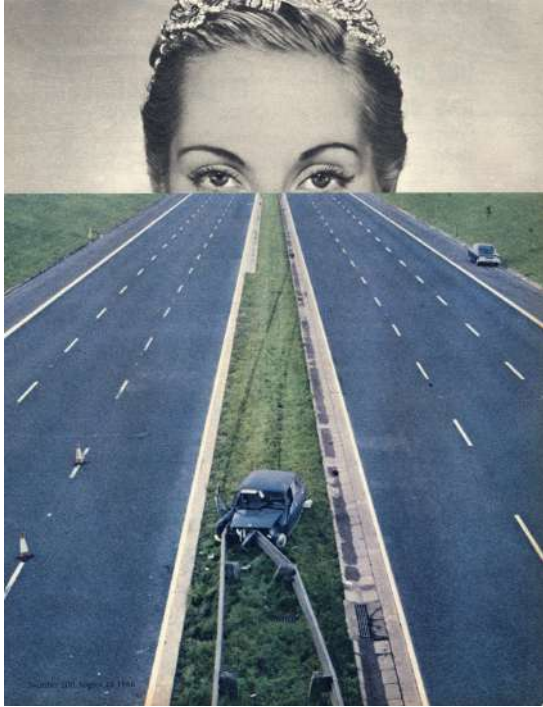
### **Open Doors**

Location: NYC, USA

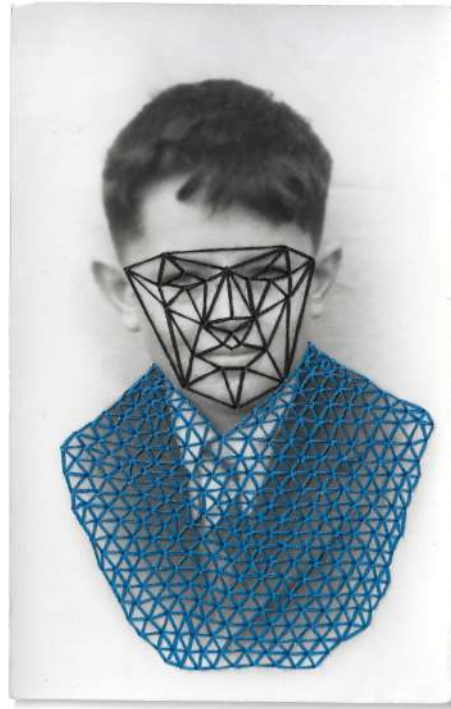
**Group presentation: Joe Webb, Connie Stewart, Max Miechowski and Laura Pannack**

**THEMES: DOCUMENTARY, PORTRAITURE, COLLAGE, CONTEMPORARY, LANDSCAPE, EMERGING PHOTOGRAPHERS**

Joe Webb  
Long Distance  
2019  
© Joe Webb, courtesy of Open Doors Gallery



Connie Stewart  
Recognition Portrait No. 15  
2021  
© Connie Stewart, courtesy of Open Doors Gallery



**The booth will focus on the theme of the eye.** Our booth will consist of a surrealist **mix of collage and photographic appropriation** as well as exploring the extraordinary power connections made through portraiture. Through the gateways to the mind, the eye.

Influenced by John Berger's famous 'Ways of Seeing' the show will celebrate myriad approaches to contemporary lens based artistic practises and attempt to illustrate how far the photographic medium has developed since that seminal documentary & book but also to present many reasons to be encouraged by the creative health of the medium.

As this will be our last year at Photo London's Discovery section we want to present work from a range of sources. Highlighting our commitment to emerging artists and generating our artists opportunities. With exciting new work by artists plucked from Graduate shows earlier this year as well as commissioning new work by our award winning roster of emerging and early career artists, this show is going to surprise and captivate the Photo London audience.

Our presentation this year will range from UK based Joe Webb's surrealist vintage collage work to Connie Stewart's use of stitch to comment on the state of surveillance in our societies and to artists like Max Miechowski and Laura Pannack with their stunning contemporary portraiture.

We are actively sourcing work for this show still and much of it will be made specifically for Photo London 2023.

## Homecoming

Location: Amsterdam

**Group exhibition: Fenna Schilling (Amsterdam), Eddie Wrey (London), Pia Riverola (Barcelona / Mexico City) and Derrick Ofosu Boateng from (Accra)**

**THEMES: STILL LIFE, DOCUMENTARY, PORTRAITURE, ABSTRACT, LANDSCAPE**

Pia Riverola  
credit: TBC



We're looking to present a vibrant mix of **exceptional emerging photographers from different backgrounds** (esteemed art schools as well as self taught) and all corners of the world; Fenna Schilling from Amsterdam, Eddie Wrey from London, Pia Riverola from Barcelona / Mexico City and Derrick Ofosu Boateng from Accra. Still life, portraiture and documentary work, that on an outlook share a sculptural and gentle aesthetic, but when digging deeper also share an kindred spirited intrinsic motivation for making the work - one that is often rooted in an upbeat form of societal commentary.

**Fenna Schilling's** (NL) distinct graphic compositions of objects, nature and landscapes highlighting the beauty of the everyday and value of the mundane. Through manually cut and digitally reworked collages, elements are stripped from its original context and function.

While new analogue and digital hybrid still life's emerge from her painterly play with perception, scale, shape, texture and colour.

Fashion photographer **Eddie Wrey's** (UK) Adjamé project celebrating the strength and agility of the women ruling the main West African market place. Similar to his campaign work for the likes of Miu Miu and Dior, deep palettes and shadow plays build into distinctly sculptural and stylized documentary work.

**Pia Riverola's** (ES now MX) nostalgic film photography are tributes to culture in the most captivating detail. Candid portraits, natural landscapes, street scenes or still life's, Riverola's colourful images carry a deep empathy for her subjects and surroundings. Capturing moments with a dream-like quality that invoke memories with its viewers.

**Derrick Ofose Boateng's** (GH) photography is bursting with the joy, colours and pride of life in Accra, Ghana. His sculptural portraits and stylized scenes in bold African inspired palettes, turn mundane settings into painting like pictures. Using his photography to shift perceptions on Africa as a whole and to seek the human connection, there's a powerful and upbeat energy omni present throughout his body of work.

### **Diorama**

Location: Paris | Milan

Solo exhibition

### **THEMES: HYPERREALISM, GC ART**

Series Digital Hyperrealism - Explorations of Ideals



**Hyperrealism** is a concept that has been extensively explored in the Art World. Basing itself as an advancement of photorealism by the methods used to create the resulting paintings or sculptures, it has been explored in the form of sculpture (Ron Mueck, Duane Hanson, Carole Feuerman...) and painting (Ralph Goings, Don Eddy.).

As a Digital Creative Agency with a photorealistic aesthetic, the common denominator in all our activities is the **pushing of the boundaries between what is perceived as real**; thus, **we are interested in exploring a new angle of this current through DIGITAL Hyperrealism**, which will consist in somewhat extending the concept of digital in image. Rather than “retouching”, of starting from something real and manipulating the image until it does not reflect reality any more - to flip the common practice and **start from something which does not exist and realise it so that its representation is perceived as such**.

**Aria B. is a non binary Avatar born in Motel Diorama, Diorama’s HQ in Milan, in 2022.**

Their artistic and design practice focuses on CGI. Inspired by Renaissance painters and Hyperrealists such as Dürer, Rubens and Piero della Francesca and Bellotti, but also Ron Mueck and Don Eddy.

Aria does not take inspiration from other CG Artists or traditional CG Art, but rather aims to add a classical dimension and artistic mark to their work using modern technology. Their wish is to have viewers question their perception of reality in the digital age, by playing with the notion of authenticity in photography, and to what extent a retouched image is more authentic than a simulated one.

## MAIN SECTION

### The Empty Circle

Location: New York

Artist: **Adolfo Doring**

Solo Exhibition

**Themes: CONTEMPORARY, PORTRAITURE, DAGUERREOTYPE, DIPTYCHS, SOCIAL MEDIA**

Adolfo Doring

*Nadia*, 2016.

Courtesy of the AD estate.



The Empty Circle presents the last series of work by the late **photographer and Filmmaker, Adolfo Doring** (b. 1962, Mexico City - 2016, New York City). **In this series entitled "Posted", Doring explores collective curation using the algorithms of social media.** Using one of the oldest formats, the daguerreotype, Doring "shared" these images and let friends, family and fans curate these diptychs with their likes and comments. The juxtaposition of the old style format and printing method with the method of their pairing created one of a kind, intimate and often cinematic, framed moments. We see these displayed in a grid with a few larger ones singled out on their own, as the artist intended. (Not being able to exhibit them as he wished before his death.)

We are excited to talk about Adolfo Doring's fine art photography, better known for his film and award-winning music video work, and believe Photo London to be the perfect venue to start that dialogue with the photo community and the public at large.

**Willas Contemporary**

Location: Oslo, Norway

**Artist: Jeff Cowen**

**Solo exhibition**

**Themes: PORTRAITURE, STILL LIFE, ABSTRACTION, ANALOGUE**

<p><b>Jeff Cowen</b></p> <p><i>Golshifteh 5, 2015</i></p> <p>Courtesy of the artist and Willas Contemporary.</p>	<p><b>Jeff Cowen</b></p> <p><i>Alice, 2001</i></p> <p>Courtesy of the artist and Willas Contemporary.</p>
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**Jeff Cowen** uses his unique art practice as a tool in his quest to discover the unfathomable and sublime and to bring it visible. His primary research and fascination is the “Non Moment” and the destructive-creative forces in nature. The pivotal instant between a destructive and creative act is what Cowen refers to as the “Non Moment”: the silent moment just prior to or following an event. It is this very moment that is infinite, mysterious and irrational.

Jeff Cowen’s distinctive visual style developed as a result of his desire to create a tool for this research. From a technical perspective, Cowen’s work explores the evolutionary potential of the photographic medium, which is, in his opinion, still a young art form. **He has particularly been interested in mating the power of painting with the power of photography.** Cowen uses only analogue photography in a variety of negative formats from 35mm to 8 x 10. All the prints are made in his customised darkroom. **The analogue image taken by the camera is not the final product, but marks only the starting point of the artistic reflection of the motif.** The prints are attacked with various chemical procedures, mark-making, brushwork, and often contain post darkroom finishing techniques of painting and collage. The images are not presented flat and take on a three dimensional, sculptural and textural look.

### **Fabrik Media**

Location: Los Angeles, USA

**Solo Artist: Jessie Chaney**

**Solo Exhibition**

**Themes: LANDSCAPE, DOCUMENTARY, CONTEMPORARY**

Jessie Chaney

*Buried Alive*

2019

Courtesy of the artist and Fabrik Media.





**Jessie Chaney's series *Memory of a Space* brings into focus numerous forlorn and overlooked sites the artist has encountered in her travels.** These abandoned spaces are remnants of progress and change, empty buildings which provide evidence of previous inhabitants.

The images tell stories through what has been left behind, fallen into ruin and often subsequently unofficially re-adorned with contemporary imagery. If her photographs convey an air of nostalgia, it is not intended to be facile. *Memory of a Space* draws attention to the rapid changes in modern life, while celebrating small mementos of civilization.

Chaney began this body of work in earnest before the term 'COVID-19' was coined. Since then, as the global pandemic has continued, the series has assumed an additional gravitas, not influenced by prevailing political views or conspiracy theories. Focusing on the impact of societal change, Chaney's abandoned spaces now might be seen as possible safe havens for the future.

### **Virginia Visual Art**

Location: London

**Artist: Bootsy Holler**

**Solo exhibition**

**Themes: DOCUMENTARY, ENVIRONMENTAL, USA, ATOMIC BOMB**

Bootsy Holler

Details TBC



**Bootsy Holler** is an American artist whose photographs understand humans and their relationships with nature. With twenty-seven years of experience in photography, she is also well known for her documentary work of the music scene in Seattle during the early 90s.

In this **solo presentation entitled Contaminated**, Holler tells the story of her birthplace the Hanford Nuclear Reservation, a large U.S. nuclear site established during World War II for the production of plutonium, some of which was used in the first atomic bomb.

**The series Contaminated shows what happened to the people and the land in southeastern Washington State.** The artist's personal story shows how people and nature were affected in The Hanford Nuclear Reservation. The photographs are controversial as they show the extreme beauty of the untouched land that covers a vast amount of toxic waste. The artist wants to document Hanford history as a testament of nature's resilience.

***“Contaminated’ consists of my experience growing up in this highly charged and secretive town and its impact on the people and land. Each unique piece is hand built from family and friends' stories, pictures, and declassified documents.”***



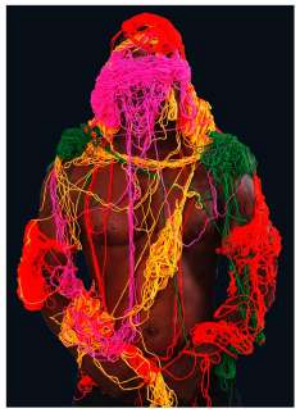
*"As a native of this profoundly secretive and conflicted place, I grew up in a culture where larger truths were never known. My father managed Nuclear Operations at Hanford and has only recently begun to reveal his secrets. As an artist, I am drawn Hanford's many ironies, not the least of which are: the extreme beauty of the untouched land that covers a vast amount of toxic waste, a high-school mascot that symbolizes my hometown's infamy (a nuclear mushroom cloud), and street names which record the legacy that led to the death of so many and which changed the course of history. I wanted to document Hanford as a testament to resilience in the face of man's destructive capacity."*  
Bootsy Holler

## **193**

Location: Paris, France

**Group presentation: Wylda Bayron, Samuel Cueto, Leon Nyaba Ouedraogo**

**THEMES: PORTRAITURE, WORLD-MULTICULTURAL DISPLAY**

<p>Wylde Bayron  <i>Baining in nature power</i>  2015  Courtesy of the artists and 193 Gallery.</p>	<p>Samuel Cueto  <i>4 boys</i>  2014  Courtesy of the artists and 193 Gallery</p>	<p>Nyaba Ouedraogo  <i>L'homme et la matière</i>  2020  Courtesy of the artists and 193 Gallery.</p>
		

The magic of Papua New Guinea immortalised by Wylde Bayron, the short burst of humanity of a Thai gang captured by Samuel Cueto, the masked portrait revisited by Leon Nyaba Ouedraogo.

For Photo London 2023, the 193 Gallery presents its portraits of the world, from psychological portraiture to cultural display.

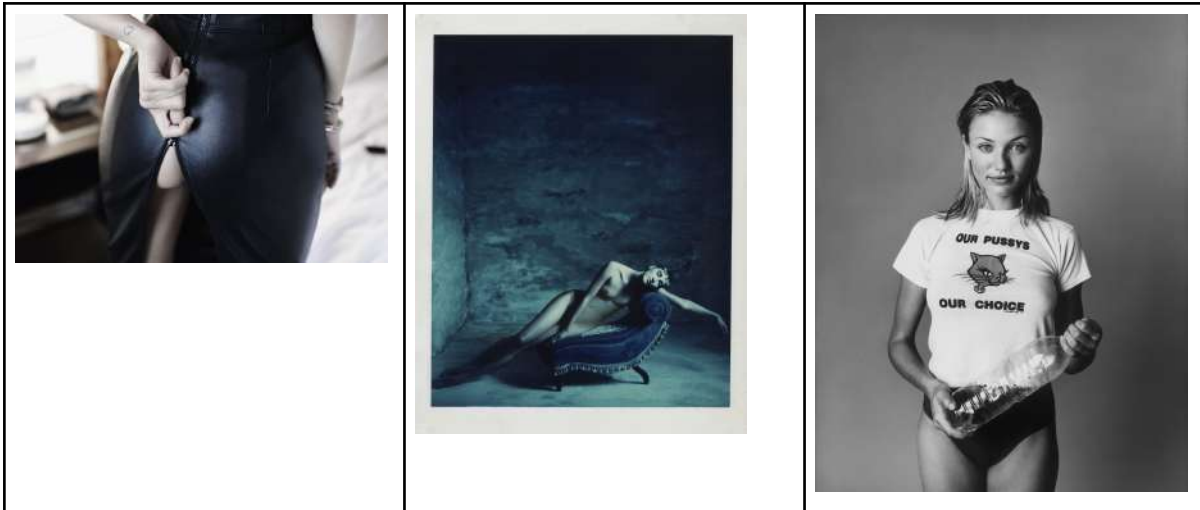
## **29 Arts & Progress**

Location: Italy

**Group presentation: Gian Paolo Barbieri, Rankin, Mario Testino, Toni Meneguzzo**

### **THEMES: FASHION PHOTOGRAPHY, CELEBRITIES**

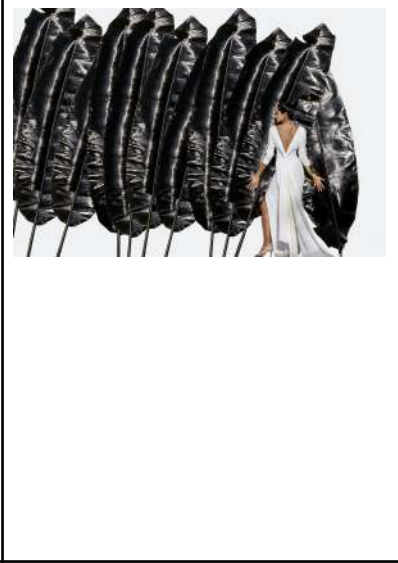
<p>Rankin  <i>Something wicked this way comes</i>  Ten times Rosie series  2010    Courtesy of 29 ARTS IN PROGRESS gallery</p>	<p>Toni Meneguzzo  <i>Dovanna nudo</i>  1985    Courtesy of 29 ARTS IN PROGRESS gallery</p>	<p>Michel Haddi  <i>Cameron Diaz, Vogue Hommes Magazine, Venice Beach, California</i>  1993  Courtesy of 29 ARTS IN PROGRESS gallery</p>
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Gian Paolo Barbieri  
*Eva Herzigova, Rome*  
 1997  
 Courtesy of 29 ARTS IN  
 PROGRESS gallery

Gian Paolo Barbieri  
*Christiana Steidten,  
 Seychelles*  
 1975  
 Courtesy of 29 ARTS IN  
 PROGRESS gallery

Gian Paolo Barbieri  
*Yasmeen Ghauri in Gianfranco  
 Ferré, Seychelles*  
 1993  
 Courtesy of 29 ARTS IN  
 PROGRESS gallery



One of the principal highlights of our presentation for this edition is a **collection of unseen colour photographs by Gian Paolo Barbieri**, winner of the 2018 Lucie Award for Outstanding Achievement in Fashion. Using colour, Barbieri recounts his own personal and ironic interpretation of fashion and feminine beauty. On show a highly innovative selection of images to the public, both in terms of their setting and styling, the fruit of the unmistakable genius of the Artist. It is a style of photography that is at once ironic and sophisticated, both rare and provocative, rich with references to art history, eclectic outdoor sets in exotic locations, and allusions to the history of Cinema.

At Photo London 2023 **we are also featuring some of the most sought-after works by Rankin**, including some unseen photographs that showcase a unique perspective: these works form a manifesto about how to view the world. They speak of changing cultural norms and what it is to be famous.

In addition, we are showing a selection of Mario Testino's rarest and most iconic large format photographs where it is impossible to ignore the underlying South American feel of his colorful artworks, drawing upon a wide array of influences that has led to a signature eye-catching style full of colour, energy, and freedom.

### **TJ Boulting**

Location: London, UK

**Solo exhibition: Maisie Cousins**

**THEMES: DOCUMENTARY, CONTEMPORARY, FEMALE PHOTOGRAPHERS, SOMERSET**

Maisie Cousins

*Bug, 2022.*

Courtesy the artist and TJ Boulting



Maisie Cousins will present an installation comprising of a sculpture surrounded by prints from the artist's new body of work exploring her formative childhood holidays and in particular her obsession with Blobbyland, the theme park near her home in Somerset.

*"Nature is always beautiful and also disgusting. Even the most beautiful people leak, bleed and shit,"* says Maisie Cousins of the relationship between the beautiful and the grotesque in her sticky, sweaty, hyper-saturated photographs and videos. [AnOther]


### **Albumen Gallery**

Location: London, UK

**Group presentation:**

**Rosa Gauditano, Monique Relova, American photographer Elizabeth Waterman**

**THEMES: DOCUMENTARY, PORTRAITURE, GENDER IDENTITY, LGBTQ+**

<p>Elizabeth Waterman <i>Sasha Velour</i> 2015 Courtesy of Elizabeth Waterman</p>	<p>Monique Relova <i>Sridevi &amp; Friends #1</i> 2006 Courtesy of Monica Relova</p>	<p>Rosa Gauditano <i>Adoption</i> 1978 Courtesy of Rosa Gauditano</p>
		

Gender identity and LGBT rights - ranking high in topicality around the world, both in cultural debates and civil right movements - is often referred to as the last frontier in the battle for equal rights.

Photography has always – and still does play an important part – both documenting the struggle for LGBT equal rights and as a creative vehicle for celebrating diverse LGBT communities – once forced into secret back rooms or nowadays played out more openly.

**Albumen Gallery brings together three photographers whose work - in different geographies and spanning four decades – seen side by side creates a rich tapestry woven from diverse historical and cultural strands.**

Brazil in the 70s was still a country under military dictatorship and homosexuality was a taboo subject. In 1978, Brazilian photographer **Rosa Gauditano** was commissioned by the weekly magazine *Veja* to contribute photos for a feature article about the lesbian community in Sao Paulo. The article was never published.

In 2006, **Monique Relova** spent time with a transgender community near Bangalore in southern India. In South Asia, particularly Pakistan, India and Bangladesh transgender people are officially recognised as third gender. In fact, transgender people have a recorded history on the Indian subcontinent going back to antiquity.

Between 2014 - 2016, American photographer **Elizabeth Waterman** undertook an extensive and ambitious project documenting and portraying the New York Drag scene. It was a dynamic and significant time. An increasingly assertive drag scene came out of the shadow of its earlier underground existence - confident of its contribution towards an expanding conversation about gender and sex in the USA. The Bushwick drag scene - once furtively played out in dingy backroom

venues - suddenly produced major stars like Sasha Velour or Aquaria performing at festivals like Bushwig.




**Alessia Paladini**


Location: Italy

**Group presentation:**

**Carolle Bénitah, Tina Cosmai, Irene Kung, Rebecca Norris Webb, Lynn Saville**

**THEMES: LANDSCAPE, ABSTRACT, STILL LIFE, FEMALE PHOTOGRAPHERS**

<p>Tina Cosmai <i>Via di fuga a Mare, opera nr. 2</i> 2018 Courtesy Alessia Paladini Gallery</p>	<p>Lynn Saville <i>Lighted Window</i> 2010 Courtesy Alessia Paladini Gallery</p>	<p>Irene Kung <i>Monastery Tibet 1</i> <i>To silence the noise</i> 2021 Courtesy Alessia Paladini Gallery</p>
		

<p>Rebecca Norris Webb <i>Storm Light</i> 2005-2011 Courtesy Alessia Paladini Gallery</p>	<p>Carolle Bénitah_ <i>Les amoureux du lac</i> 2018 (série Jamais je ne t'oublierai) Courtesy Alessia Paladini Gallery Milano</p>
	

**On Landscape is a reflection on the subject of landscape through the eyes of 5 women photographers.** Although different in their views, a fil rouge connects these artists: that of memory, recollection of the past, change but also resilience.

**Carolle Bénitah** (Morocco, 1965) builds her own imaginary family album - working on found photos - to replace the real one she never had. A series of happy family moments: a lunch in the mountains, a Sunday at the lake, to sublimate a loss she never recovered from in real life.

**Tina Cosmai's** (Italy, 1965) unlikely seaside landscapes are hybridised with industrial settlements, where the sea is the only way out, the emergency exit for individuals crushed among the proliferated factories close to the coast and the port infrastructures built in front of the beaches. But it is also the act of faith of men who escape the claustrophobic grip of progress.

**Irene Kung's** (Switzerland, 1958) sophisticated images - from a recent journey to Tibet and Yunnan - lead us with visual power into a world where in a landscape (whether a forest, a mountain or a city) the whole experience of the gaze asserts itself, in a spiritual journey into the unconscious in search of the mystery of sight and therefore of existence.

**Rebecca Norris Webb** (USA, 1956)'s "photographic poems" are a meditation on memory, history, family, and the passage of time; her photographs are a beautiful, melancholy-tinged memoirs that expertly brings up the emotional evocation of place.

**Lynne Saville** (USA, 1950) focuses on the action of time and "progress" on the urban texture. She photographs mainly at sunset or dawn, when the light is turning into darkness and vice versa. In these specific conditions, Saville not only locates the pulse of these cityscapes and abandoned areas, but she also reinvigorates them with life and soul for the world to admire.

## Atlas

Location: London, UK

### **Group Exhibition:**

Charlie Phillips, Armet Francis, Vanley Burke, Pogus Caesar, Syd Shelton and Vron Ware

### **THEMES: DOCUMENTARY, BRITISH HISTORY, BRITISH CIVIL RIGHTS, ANTI-RACISM**

<p>ARMET FRANCIS</p> <p><i>Woman and Leaf Earrings Portrait, London</i></p> <p>1972</p> <p>Armet Francis courtesy Atlas Gallery</p>	<p>Armet Francis</p> <p><i>Fashion Shoot, Brixton Market, London</i></p> <p>1973</p> <p>Armet Francis courtesy Atlas Gallery</p>	<p>Charlie Phillips</p> <p><i>The First Notting Hill 'Street' Carnival</i></p> <p>1968</p> <p>Charlie Phillips courtesy of Nicky Akenhurst and Atlas Gallery</p>
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Charlie Phillips  
*Notting Hill Couple, Anita Santiago & Osmond (Gus) Philip*  
 1967  
 Charlie Phillips courtesy of Nicky Akenhurst and Atlas Gallery

Vanley Burke  
*Boy with Flag, Handsworth Park*  
 1970  
 Vanley Burke

Syd Shelton  
*Darcus Howe, Lewisham*  
 1977  
 20 x16 inches  
 Gelatin silver print  
 Syd Shelton



For Photo London 2023, **Atlas proposes a presentation focusing on the British history of Civil Rights and anti-racist movements through the works of Jamaican-British photographers Charlie Phillips, Armet Francis and Vanley Burke and British photographers Pogus Caesar, Syd Shelton and Vron Ware**, offering an invaluable account of a part of the British history that is often overlooked.

Born in the Caribbean and arrived in the UK at a young age, **Phillips, Francis, Burke and Pogus Caesar turned their eyes to London and Birmingham’s African-Caribbean communities**. Their work depicts life in black and white Notting Hill in the Sixties through to the 80s, showing both moments of integration and violent frictions such as the Notting Hill Carnival, the Southall Riots and the 1985 Handsworth Riots. Iconic works by Syd Shelton reported on the dramatic events of 1977’s Lewisham March and followed closely the early days of the Rock Against Racism movement, born out of a reaction to a pervasively racist culture in the music scene.

**Armet Francis** showcased black British style fashion shoots immersed in the urban backdrop of 70s Brixton, depicting this multicultural urban community in contrast to the bold glamour of 1970s fashion of which we will also have notable examples on show.




In a separate area of the booth we will show contemporary works by prominent photographers of the likes of Patrick Demarchelier, Bastiaan Woudt, Franco Fontana, Nick Brandt.

## **Bildhalle**

Location: Amsterdam, NL

**Group Exhibition: Illona Langbroek, Paul Cupido, Casper Faassen, René Groebli, Albarran Cabrera**

### **THEMES: ABSTRACT, STILL LIFE, MEMORY AND LOSS**

<p>Illona Langbroek <i>Reminiscence no 5</i> 2022 Silent Loss Courtesy of Bildhalle and Illona Langbroek.</p>	<p>Paul Cupido <i>Solandes</i> 2022 Courtesy of Bildhalle and Paul Cupido.</p>	<p>CASPER FAASSEN  <i>Meng Ke II</i> 2020 Courtesy of Bildhalle and Casper Faassen.</p>
		

**ILLONA LANGBROEK:** "Silent Loss" is a personal series about the life of her grandmother, based on her family's history in the former Dutch East Indies. The Netherlands has a long history with the Dutch East Indies, which leave all kinds of traces that are reminiscent of the complex colonial past between these two countries.

**PAUL CUPIDO:** His series "Remembering you" deals with memory, loss and hope – with feelings that are familiar to everyone. Memories survive along with the certainty that shared moments cannot be taken away. The feeling of missing someone also arouses a feeling of gratitude. It is a multi-layered feeling that can be both painful and comforting.

**CASPER FAASSEN:** The juxtaposition between the eternal and the temporal, beauty and decay, appearing and disappearing is his main theme. All painters and photographers have the ability to freeze time and capture a single moment. He emphasizes that moment by adding an element of time – not necessarily by using literal vanitas references but through the handling of materials. The use of craquelure is his symbol for time and introduces a visual element since it is oil paint and thus sharp,

contrasting with the rest of the blurry image.

**RENÉ GROEBLI:** The series „The Eye of Love“, a product of René Groebli’s honeymoon in Paris in 1952, is a visual love poem that launched the artist’s international career and was far ahead of its time. Edward Steichen, founder of the photography department at MoMA New York, acquired the series for the museum’s collection and included it in his monumental exhibition „The Family of Man“.



**ALBARRAN CABRERA:** The question running like a thread throughout their work is how images trigger individual memories in the viewer. Depending on their social and cultural backgrounds but also on their personal experience, viewers may perceive images in completely different ways.

### **Blue Lotus**

Location: Hong Kong

**Group exhibition: Fan Ho, Yasuhiro Ogawa, Wing Shya, Greg Girard, Romain Jacquet-Lagrèze and Tugo Cheng**

**THEMES: CHINESE VINTAGE, HISTORICAL, ASIAN CONTEMPORARY**




<p>Fan Ho <i>Approaching Shadow</i> Hong Kong, 1954 Courtesy of Fan Ho Trust and Estate</p>	<p>Ogawa Yashiro <i>Aizu, Fukushima, Japan</i> <i>The Dreaming</i> 2018 Courtesy of Ogawa Yashiro and Blue Lotus.</p>
	




### **Bonne Esperance**

Location: Paris, France

**Solo show: Jürgen Schadeberg (often considered the father of South African photography)**

**THEMES: DOCUMENTARY, SOUTH AFRICAN PHOTOGRAPHY, VINTAGE, APARTHEID, 60S**

<p>Jürgen Schadeberg <i>Hamburg Handstand, 1948</i> 1948 40 x 50 Archival silver print The artist</p>	<p>Jürgen Schadeberg <i>Drum Cover, Sol Rachel, 1958</i> 1959 30 x 40 Archival silver print The artist</p>	<p>Jürgen Schadeberg <i>The Gambling Quartet, Sophiatown, 1955</i> 1955 45 x 33 Archival silver print The artist</p>
		

<p>Jürgen Schadeberg <i>Avoiding the Pass, 1955</i> 1955 40 x 30 Archival silver print The artis</p>	<p>Jürgen Schadeberg <i>The Midnight Kids, Sophiatown, 1954</i> 1954 50 x 60 Archival silver print The artis</p>	<p>Jürgen Schadeberg <i>Gorbals Pub Watchers, 1968</i> 1968 30 x 40 Archival silver print The artist</p>
		

**Bonne Espérance Gallery** will exhibit a selection of photos spanning the **entire career of Jürgen Schadeberg**, often considered the **father of South African photography**.

Mr Schadeberg was born in Berlin in 1931 and grew up under the Nazi regime. He emigrated to South Africa in 1947, as a teenager. He arrived in South Africa at a pivotal time in the country's history – the blossoming of black culture at the same time that apartheid was established. He worked for Drum Magazine, at the time the only publication for black South Africans. During this phase of his career, the artist took some of the most iconic photos of the birth of apartheid and the

birth of opposition to apartheid, the blossoming of black South African culture and the apartheid government's attempts to crush black South African culture.

When growing civil unrest in South Africa made Mr Schadeberg's life and career increasingly difficult, the artist moved to the UK in 1964. During this phase of his career his photography continued to focus on the poor and marginalised and he also worked as a photo editor, teacher and curator. At this time, London was the centre of a glamorous and prosperous swinging 60s social scene but Schadeberg focused his photography instead on the daily lives of working class families in Northern England. His work during this phase of his career is particularly well known for the photos he took of poor families living in often derelict conditions in the soon-to-be-demolished tenements in the Gorbals district of Glasgow.

As apartheid began to collapse and it looked like democracy was coming to South Africa, Mr Schadeberg returned to South Africa in 1985. He returned to a country with the promise of democracy. This promise is reflected in perhaps his most iconic photo from this phase of his career -- a portrait taken of the new South African President Nelson Mandela in 1994 when he returned to the cell on Robben Island where he had been a prisoner for 18 years. Despite the promise of democracy, Schadeberg returned to a very different South Africa, to a country scarred by decades of apartheid, inequality, poverty and a growing HIV epidemic. His work during this period of his career continued to focus on social justice issues -- the plight of black farm workers, unemployed families squatting in abandoned buildings in downtown Johannesburg and on the effect of the world's largest HIV epidemic on an already fragile country.

Mr Schadeberg died in 2020. His works are part of the permanent collections of numerous museums, including the Tate, The National Portrait Gallery and the Victoria and Albert in London. We will exhibit only silver hand prints taken and developed by Mr Schadeberg himself.

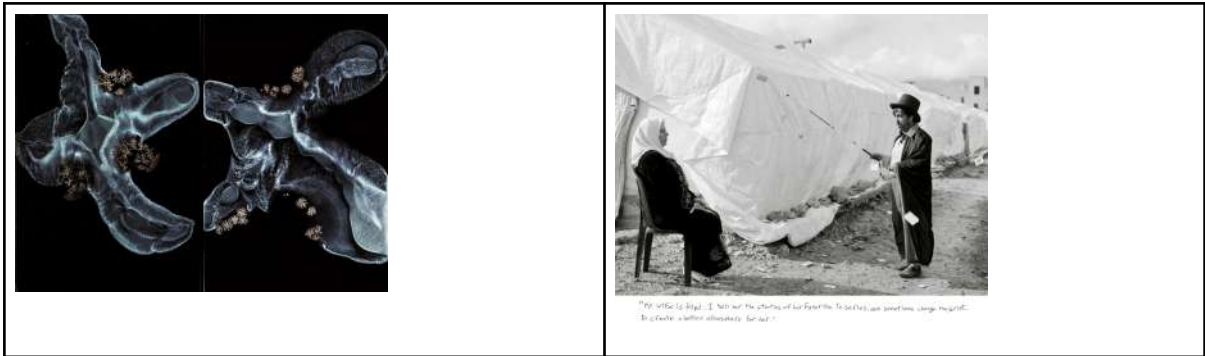
## **Catherine Edelman**

Location: USA

**Group show: Michael Koerner, Omar Imam, Lauren E. Simonutti, and our newest artists  
Lea Lund & Erik K**

**THEMES: DOCUMENTARY, COLONIALISM, SYRIA, ATOMIC BOMB, CONGO**

Michael Koerne <i>Enso DNA Diptych #2491L-2483R</i> 2022 DNA series collodion on tin © Michael Koerner	Omar Imam <i>Untitled, [my wife is blind]</i> 2015 Live, Love, Refugee pigment print © Omar Imam
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<p>Lea Lund &amp; Erik K  <i>Erik, Spring Street, Manhattan</i>          2014          Nomads          pigment print          © Lea Lund &amp; Erik K</p>	<p>Lauren E. Simonutti          Helpless          2008  <i>8 Rooms, 7 Mirrors, 6 Clocks, 2 Minds &amp; 199 Panes of Glass</i>          Toned gelatin silver contact print          © Lauren E. Simonutti</p>

Work by Michael Koerner, Omar Imam, Lauren E. Simonutti, and our newest artists Lea Lund & Erik K, whose work tackles colonialism seen through the eyes of Erik, who was born in Zaire, now the Democratic Republic of Congo.

**Crane Kalman Brighton and Eleven Gallery**

Location: UK

**Group show: Karine Laval, Ellie Davies, Rachel Louise Brown**

**THEMES: LANDSCAPE, FEMALE PHOTOGRAPHERS, ABSTRACT, DESIGN**

<p>Karine Laval  <i>Pando 1</i>          2020          Trembling Giant            Courtesy of Karine Laval/Crane Kalman Brighton</p>	<p>Ellie Davies  <i>Chalk Streams 4 &amp; 9</i>          2021-22          Chalk Streams            Courtesy of Ellie Davies/Crane Kalman Brighton</p>
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For Photo London 2023, Crane Kalman Brighton proposes a joint presentation with Eleven Gallery, showcasing the work of **three female photographers** each with their own unique approach to landscape photography, some real, some imagined, some fantastical.

French artist **Karine Laval**'s dynamic, abstract works are pushing the boundaries of 'landscape' photography. Her images challenge our familiar perception of the world, providing a more surreal and dreamlike dimension through which to view the world around us. Her new series focuses on Pando, a unique ecosystem located in Fishlake National Forest in Utah. The ancient forest, connected by one intertwined root system, is believed to be the largest and most dense organism ever found. The new body of work continues Laval's on-going exploration of our relationship to nature and space as both a physical and imaginary place.

British artist **Ellie Davies** brings a uniquely personal approach to landscape photography. Her work is all produced in her native New Forest, a place of profound meaning to her, spiritually, emotionally and environmentally. Using the woodland as an outdoor studio, she makes a variety of temporary and non-invasive interventions in the forest to explore the fabricated nature of our modern landscape, and how our relationship with the landscape is formed. Her new body of work looks at the very fragile ecosystem of chalk streams in the UK, reflecting on the very real threat of climate change and rising sea levels on these unique environments.

British artist **Rachel Louise Brown**, a previous recipient of the Women in Photography Photo London Pavilion Commission in 2019, looks at the landscape from a psychological perspective. She observes the world as a stage, whilst exploring and experiencing unfamiliar places alone; and uses casting calls to begin to populate the images. Brown endeavours to question society's construction of fear, gender and escapism.

### **Cutts Gallery**

Location: Toronto, Canada

**Group show: Carlos and Jason Sanchez**

**THEMES: CINEMATIC, FICTION, STAGED, FILM SET**

<p><b>Carlos and Jason Sanchez</b>  <b>Charlotte's Hallucination</b>  <b>2022</b>  <b>Courtesy of Carlos and Jason Sanchez</b></p>	<p><b>Carlos and Jason Sanchez</b>  <b>What Burns, Never Returns</b>  <b>2021</b>  <b>Courtesy of Carlos and Jason Sanchez</b></p>
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**Carlos and Jason Sanchez photograph meticulously staged scenes.** Imbued with eeriness, suspense, and explosive sensationalism, their images are mysteries detonating in the mind of the viewer. Through the intricacy of their custom-built sets and chosen locations, as well as their masterful use of lighting and precise compositions, the brothers freeze enigmatic moments from broader narratives that are never fully revealed.

**Ed Cross**

Location: London, UK

**Group show: Lea Gordon and Mário Macilau**

**THEMES: DOCUMENTARY, ENVIRONMENT, CLIMATE CHANGE, HAITI**

<p>Lea Gordon  <i>Lanse Kòd</i>          2000          Kanaval            Copyright the artist, courtesy Ed Cross</p>	<p>Mário Macilau  <i>Untitled (Faith)</i>          2022          Faith            Copyright the artist, courtesy Ed Cross</p>

This year sees the release of **Lea Gordon’s film Kanaval: A People’s History of Haiti**— recently at LFF, soon to be aired on BBC Arena. Gordon’s photographs represent an exchange as well as encounter: a paradox as well as a power dynamic. At once anonymous and assertive, her subjects connect with



the lens while maintaining their disguise's remove. 'Kanaval' honours the performance of masquerade as a spectacle, while briefly isolating each subject from their social context. Where does a mask end and a person begin? How about an individual and a community, or a past and a present? What does the camera capture, and what is beyond its scope?

At Photo London 2023, **Mário Macilau** presents new work from his ongoing series 'Faith', 2015 – present. 'Faith' is a long-running project documenting the spiritual lives and rituals of communities in rural Mozambique and the landscapes surrounding them – both threatened by climate change.



Illuminating the ways in which particular environments affect individuals in their domestic and working lives, Macilau's photography demand a level of trust with his subjects to prevent the physical presence of his camera becoming a mental or emotional barrier for them. Working with socially isolated groups, Macilau seeks to bring awareness to not only social injustices and inequalities, but also to scenes of humanity, brotherhood, victory, love and hope.



### **Fisheye**

Location: Paris

**Group show: Delphine Diallo, Chirsopher Barraja, Léa Habourdin and Zhong Weixin**

**THEMES: PORTRAITURE, CONTEMPORARY, FEMALE PHOTOGRAPHERS, ENVIROMENT**

<p>Delphine Diallo Transmutation 2022 Golden Age 100x60</p> <p>Courtesy of the artist, Collage mix media and Fisheye Gallery</p>	<p>Chirsopher Barraja De chlore et de Rosé 2021-2022 De chlore et de Rosé 30x40</p> <p>Courtesy of the artist and Fisheye gallery</p>
	

<p>Léa Habourdin  IMAGES-FORÊTS : DES MONDES EN EXTENSION  Sérigraphie, pigments de feuilles de bouleau  Léa Habourdin</p> <p>Courtesy of the artist and Fisheye gallery</p>	<p>Zhong Weixin  Time Road  2015</p> <p>Courtesy of the artist and Fisheye gallery</p>
	

**Delphine Diallo:** With her new series "Golden Age" Delphine Diallo gives new life to African cult objects from one of the largest collections of African art in the United States. Always agile, she uses photographic portraiture and collage to channel a deep spirituality and femininity in her quest to change the colonial, male and Western view of the African woman.

**Christopher Barraja:** Recently exhibited at the gallery, the work of Christopher Barraja (25), winner of numerous awards, offers a double narrative on his holidays in Nice. Between love, alcohol, sun and tragedy, he highlights the perplexity of love and death with a sometimes disturbing tenderness.

**Léa Habourdin:** Léa Habourdin's work is part of the gallery's desire to offer visibility to artists who are close to the theme of the environment. Like the work of Almudena Romero, which we have shown for the past two years, Léa Habourdin's work puts the fragility of photography and forests into perspective. Her highly poetic work uses only ecological and natural products such as oak bark and charcoal pigments - taken from the same place as her forest photos.

**Zhong Weixing:** Finally, we would like to present the work of the well-known Chinese artist Zhong Weixing. His portrait work is very recognisable - black background and diffuse light. He works in the studio, using a black background and diffused light. Sitting face to face with his model, he creates a series of portraits in black and white or in colour, in which he tries not to reveal the person behind the character, but rather the photographer behind the person. After having deeply immersed himself in the work of the person in front of him, Zhong Weixing offers us a plural vision and a very personal interpretation.

**Galerie Olivier Waltman**

Location: Paris, FR

**Group show: Rune Guneriussen, Francois Ronsiaux, Philippe Calandre, Jean-Pierre Attal, Linda Tuloup**

**THEMES: URBAN LANDSCAPES, CONTEMPORARY, ENVIRONMENT, FEMALE**

**PHOTOGRAPHER**

Jean-Pierre Attal Passerelle I 2007-2019 Jean-Pierre Attal; Galerie Olivier Waltman	Linda Tuloup Il pleut sur Beyrouth 2020-2021 Linda Tuloup; Galerie Olivier Waltman	Francois Ronsiaux United Land, Pole Reversal #2 (Chicago) 2010-2017 François Ronsiaux; Galerie Olivier Waltman
		

**Galerie Olivier Waltman's proposal explores the notion of space through the lenses of five photographers**, either highlighting nature's beauty with poetic interventions, presenting current and hypothetical threats, denouncing the over-urbanisation of space with fictitious megalopolises, showing a social portrait of the city's workspace or revealing one's inner space and interrogations. Their photographic practices act as a language to their own investigations.

**Rune Guneriussen:** Norwegian artist Rune Guneriussen (1977) investigates natural space with ephemeral installations within remote Norwegian places. The contrast between man-made objects and nature allows Guneriussen to rewrite the scenery. His poetic interventions highlight each space's natural beauty as well as questioning human's impact on the natural space.

**Francois Ronsiaux:** Francois Ronsiaux (1974) explores global ecological challenges. He stages scenes resulting from a hypothetical rise of the sea level by 300 meters. His dystopic images feature icy or watery landscapes revealing the tip of famous landmarks or underwater cityscapes. His works were part of the official selection for COP 21 in Paris.

**Philippe Calandre:** Philippe Calandre (1964) investigates urban spaces with futuristic compositions that question the race for urbanism. The process of "iconic deconstruction" allows him to write a new reality. His architectures through their special organisation echo the poetry of their metamorphosis.

**Jean-Pierre Attal:** Jean-Pierre Attal (1963) proposes a more intimate image of the city space within contemporary office towers. Made at night, in transparency, his images expose the tertiary work

through the glass opening of contemporary office towers. Attal shows another space, active, social and at the same time anonymous.

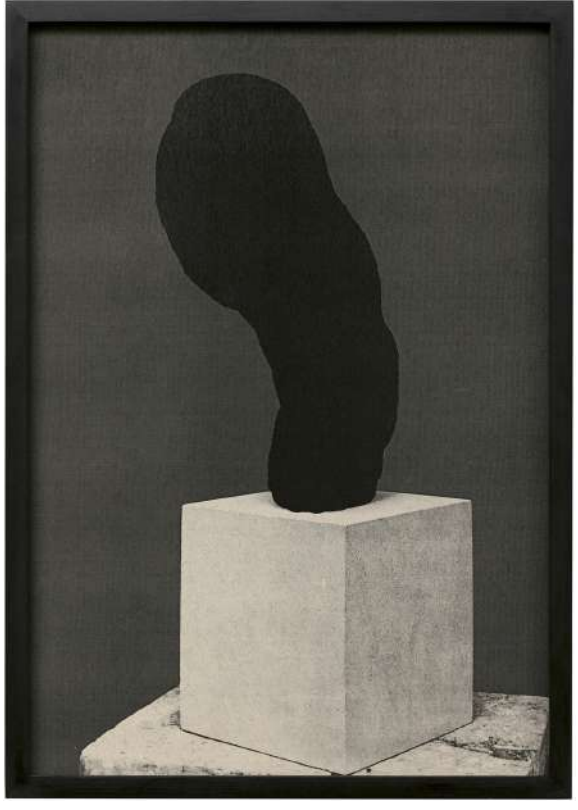

**Linda Tuloup:** Finally, Linda Tuloup (1976) delivers a journey into her emotional space with the photographic film *Feu*. The gallery is committed to video and we are delighted to present her work. (Paris Summer festival; La Friche la belle de Mai, Marseille).

### **Galerie Robert Morat**

Location: Berlin, Germany

**Solo exhibition: Swiss artist duo Lena Amuat and Zoë Meyer**

**THEMES: ABSTRACT, STILL LIFE, SCULPTURE, DESIGN, ANALOGUE**

<p>Lena Amuat &amp; Zoe Meyer <i>Echoes</i> 2020 LAZM courtesy of ROBERT MORAT GALERIE</p>	<p>Lena Amuat &amp; Zoe Meyer <i>Mathematisches, Modell-Nr.66</i> 2017 LAZM courtesy of ROBERT MORAT GALERIE</p>
	

Photographs from the series **“Artefakte & Modelle”** by the Swiss artist duo **Lena Amuat and Zoë Meyer** coinciding with the recent publication of the project at About Books, Zurich.

A collection of objects that embody the human struggle for knowledge and a curious taxonomy is encountered in Lena Amuat and Zoë Meyer’s photographic project, over twelve years in the making and numbering hundreds of images, which inventories the models, artefacts, natural specimen and teaching objects they have unearthed travelling to search

through the archives and collections of European universities and natural history museums. Simply titled and numbered according to the artists' own categories — Mathematisches Modell (Mathematical Model), Verlorene Sammlung (Lost Collection), Flügel (Wing) to name but a few — the photographs celebrate relics of recent European thought and reveal a particular way of understanding the world.

However, with information and provenance entirely exorcised from their titles, we are left knowing almost nothing factual about each of the photographed items: not the collection they belong to or the place of that archive; nor when they date from, who made or found them or how they came to be collected; nor any explanation as to the ideas, theories and natural laws that each of the models apparently embodies. Instead, they are left to communicate through the power of their visual identity alone.

Each of the selected objects is treated to the artists' mobile photo studio where they are sympathetically posed in front of coloured paper backdrops (sometimes assembled with other items, but most often standing alone), seductively lit and skilfully shot: their charisma given the chance to shine. And shine they do. Each thing is presented as a readymade artwork in its own right, addressing the viewer as bold, precise and enigmatic forms. The mathematical models (which outnumber all the others in the series) exhibit their complex geometries with conviction, Brancusi-esque in their promise of representing "not the outer form but the idea, the essence of things"

Going against the surge of digital, Lena Amuat & Zoë Meyer embrace analogue and the 'hand-made' - from dark-room printing to carefully prepared colour backdrops and hand-painted frames that they build themselves. A book to the series has been published by About Books in 2021.

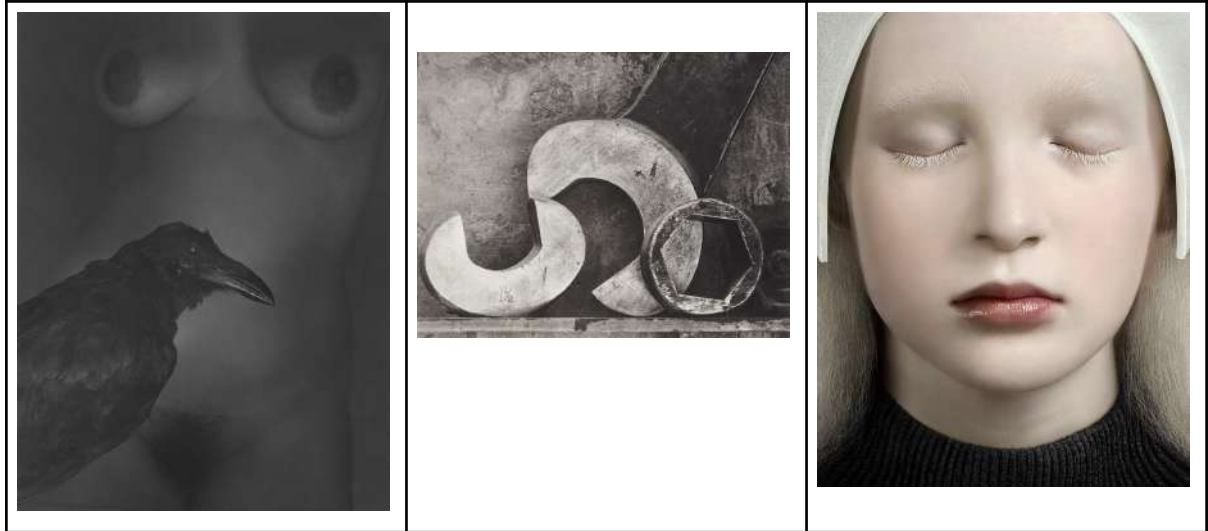
### **Galerie Sophie Scheidecker**

Location: Paris, France

**Group exhibition: Justine Tjallinks, Loretta Lux, Man Ray, Manuel Alvarez Bravo, Erwin Blumenfeld, Kati Horna, Nan Goldin, Flor Garduño**

**THEMES: SURREALISM, VINTAGE, STILL LIFE, MEXICAN PHOTOGRAPHY, MAN RAY, NAN GOLDIN**

Flor Garduno <i>Cuervo negro</i> 2015 Courtesy of Galerie Sophie Scheidecker	Manuel Alvarez Bravo <i>Instrumental</i> 1931 Courtesy of Galerie Sophie Scheidecker	Justine Tjallinks <i>Vision</i> 2016 Courtesy of Galerie Sophie Scheidecker
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Man Ray  
*L'Origine des Especies*  
 1935  
 Courtesy of Galerie Sophie Scheidecker

Kati Horna  
*El Botellon*  
 1962  
 Courtesy of Galerie Sophie Scheidecker



**Galerie Sophie Scheidecker will present a show about surreal photography.**

Photography has been central for the surrealist movement : the objective captures images that the eye cannot perceive, the photograph can be distorted by technical procedures and become an illusion that questions the viewer.

Through photography artists can represent what is beyond reality following their imagination and dreams, exploring the human unconscious, blurring the line between real and unreal.

The result is different form of expressions:

- anachronistic and spectacular portraits of **Justine Tjallinks**
- dream-like images of young children in virtual settings by **Loretta Lux**
- surrealistic compositions of objects by **Man Ray**
- aesthetic mexican still lifes by **Manuel Alvarez Bravo**
- the solarized experimentations of **Erwin Blumenfeld**
- distorted and mysterious series of women with masks by **Kati Horna**
- the scenes of apparently ordinary life of **Nan Goldin**
- black and white composed photographs of animals and humans by **Flor Garduño**

## **Galerie XII**

Location: Paris, France

**Group exhibition: Anja Niemi, Sacha Golberger and Charlotte Mano**

**THEMES: CINEMATIC, NARRATIVE, FILM SET, STAGED, CONTEMPORARY**

Anja Niemi <i>Moment of trust</i> 2021 Courtesy Galerie XII	Sacha Golberge <i>Dawn</i> 2021 Courtesy Galerie XII	Charlotte Mano <i>Mains au clair de lune</i> 2201 Courtesy Galerie XII
		

GALERIE XII editorial line is focused on contemporary narrative photography. Will be three photographers with significant works in that field.

**Anja Niemi** (b. 1976, Norway) always works alone; placing herself within her own meticulous tableaux, she constructs fictional stories where she is both the author and the character. In her latest series, *The Rider*, Niemi recreates her character's struggle in the form of a rider and her horse. Trust and the will to understand each other are essential to their mutual

bond. In good times they are one, connected in trust and respect. They are on an open-ended journey, a journey that requires perseverance and the suspension of fear.

**Sacha Golberger** (b. 1968, France) is celebrated for his narrative photography series that embody a cinematic quality. The desire to tell stories that challenge traditional categories has been his driving motivation and has propelled him to create projects worthy of film productions. His latest series, *Extra Not So Terrestre*, evokes the arrival of Roswell in California with a twist.

**Charlotte Mano** (b. 1990, France) is one of the revelations of the young French scene in the past years. Her photographic work, if it unfolds in appearance around several themes (the body, the space, the darkness), does not cease to question the image: its power of representation and transparency, but also its own limits. In *Mythologies* (2020-2022), the images -self portraits- are made at night, with the only light of the full moon. One image every full moon. There she reveals a state of ecstasy, a back to self, a call to calm. As always with Mano, there's a kind of silence, a melancholy grace.

**Galleri K**

Location: Oslo, Norway

**Group exhibition: Thomas Struth, Mikkel McAlinden, Thomas Demand**

**THEMES: ENVIRONMENT, LANDSCAPE, STILL LIFE, TECHNOLOGY**

<p><b>Thomas Demand</b> <i>Gate</i> 2004</p> <p>Courtesy of Thomas Demand and Galleri K</p>	<p><b>Mikkel McAlinden</b> <i>Hovedoya</i> 2022</p> <p>Courtesy of Thomas Demand and Galleri K</p>
	





Our theme for the fair will be 'Nature and technology', showing large size photography by Thomas Struth, Mikkel McAlinden, Thomas Demand.

**Ira Stehmann**

Location: Munich, Germany

**Group presentation: Peter Lindbergh, Steven Meisel, Jeanloup Sieff, Chantal Elisabeth Ariëns, Albarrán Cabrera, Miho Kajioka**

**THEMES: FASHION PHOTOGRAPHY**

<p>Chantal Elisabeth Ariëns <i>L'Apesanteur #7</i> 2021 Ira Stehmann Fine Art</p>	<p>Franco Rubartelli <i>Veruschka, Safari dress by Yves Saint Laurent, French Vogue, July/August</i> 1968 Ira Stehmann Fine Art</p>	<p>Peter Lindbergh <i>Estelle Lefébure, Karen Alexander, Rachel Williams, Linda Evangelista, Tatjana Patitz, Christy Turlington, Vogue USA, Santa Monica, California</i> 1988 Ira Stehmann Fine Art</p>
		



Ira Stehmann Fine Art plans to bring works by the crème de la crème of fashion photographers such as Peter Lindbergh, Steven Meisel, and Jeanloup Sieff along with some of the most talented photographers such as Chantal Elisabeth Ariëns, Albarrán Cabrera, Miho Kajioka whose goal it is to push the boundaries of photography.

**O Gallery**

Location: Iran

**Group exhibition: Kaveh Kazemi and Mohammadreza Mirzaei**

**THEMES: CONTEMPORARY IRANIAN PHOTOGRAPHY, STREET PHOTOGRAPHY, DOCUMENTARY**

Mohammadreza Mirzaei Untitled 2013-2014 New Photographs  Courtesy of O Gallery and the artist	Kaveh Kazemi Protestors Attacking El Al (Israeli) Airline Office 1978 Revolutionaries - the First Decade  Courtesy of O Gallery and the artist
	

The two photographers selected for the upcoming edition of Photo London, Kaveh Kazemi (b. 1952) and Mohammadreza Mirzaei (b. 1986), are two prominent photographers in contemporary Iranian photography, each of whom is known for different characteristics.

**Kaveh Kazemi** is known for his brilliant press history, having worked with publications such as Time, Newsweek and the New York Times. He has documented the most important social realities of the country, such as the **1979 revolution and the Iran-Iraq war**; and he has created these series with the aesthetics defined by instant and moment.

**Mohammadreza Mirzaei** is one of the photographers of the new generation of Iranian photography, who, by studying in the West, his **photographs establish a critical relationship with mainstream Western photography**. Active as an art writer and theorist as well, Mirzaei decontextualizes and juxtaposes different photos in his projects. His strategy is to search for intertextual relationships among the entire series. In doing so, he challenges their citational and concrete qualities and gives them a new power.

In this presentation, by putting together the works of these two photographers, O Gallery intends to draw attention to 'the similar, yet dissimilar' nature of their work and **introduce a new face of contemporary Iranian photography that has received little attention**. As we see

in Kazemi's photos of the 1979 Iranian revolution and Mirzaei's timeless images, this photography is intensely visual and does not depend on the representation of cultural and historical elements. Instead, **through their unique approaches to street photography, these two photographers endeavour to construct their identity**