JG



Daniel Blaufuks
Robert Cumming
Raphaël Dallaporta
David Horvitz
Alfredo Jaar
Daido Moriyama
Hanako Murakami
Steven Pippin
Hannah Villiger
Daisuke Yokota

Paris Photo

Booth B37
November 12–16
Grand Palais, Paris

Jean-Kenta Gauthier

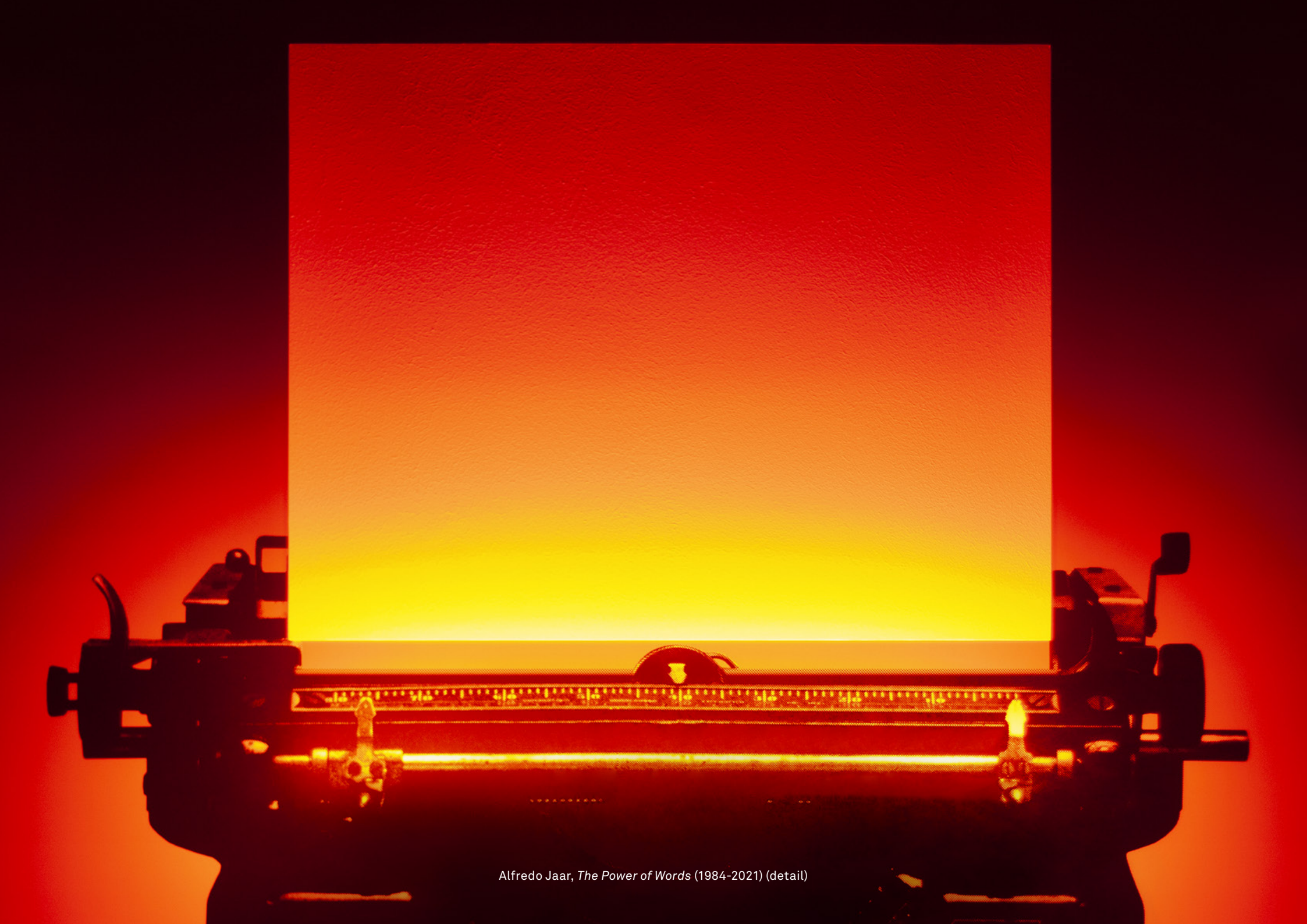
Vaugirard
4 rue de la Procession
75015 Paris

Odéon
5 rue de l'Ancienne-Comédie
75006 Paris

info@jeankentagauthier.com
+33 1 42 49 69 56
www.jeankentagauthier.com



Daido Moriyama, *How to Create Beautiful Pictures – 4 : From One Photograph* (1986) (detail)



Alfredo Jaar, *The Power of Words* (1984-2021) (detail)



Raphaël Dallaporta, *Unidentified Objects 027-030 — Kim Novak* (2026) (detail)



Robert Cumming, *A Truck Is an Object* (1970) (detail)



Daido Moriyama
Alfredo Jaar
Hannah Villiger

Hannah Villiger, *Skulptural* (1988/1989) (detail)

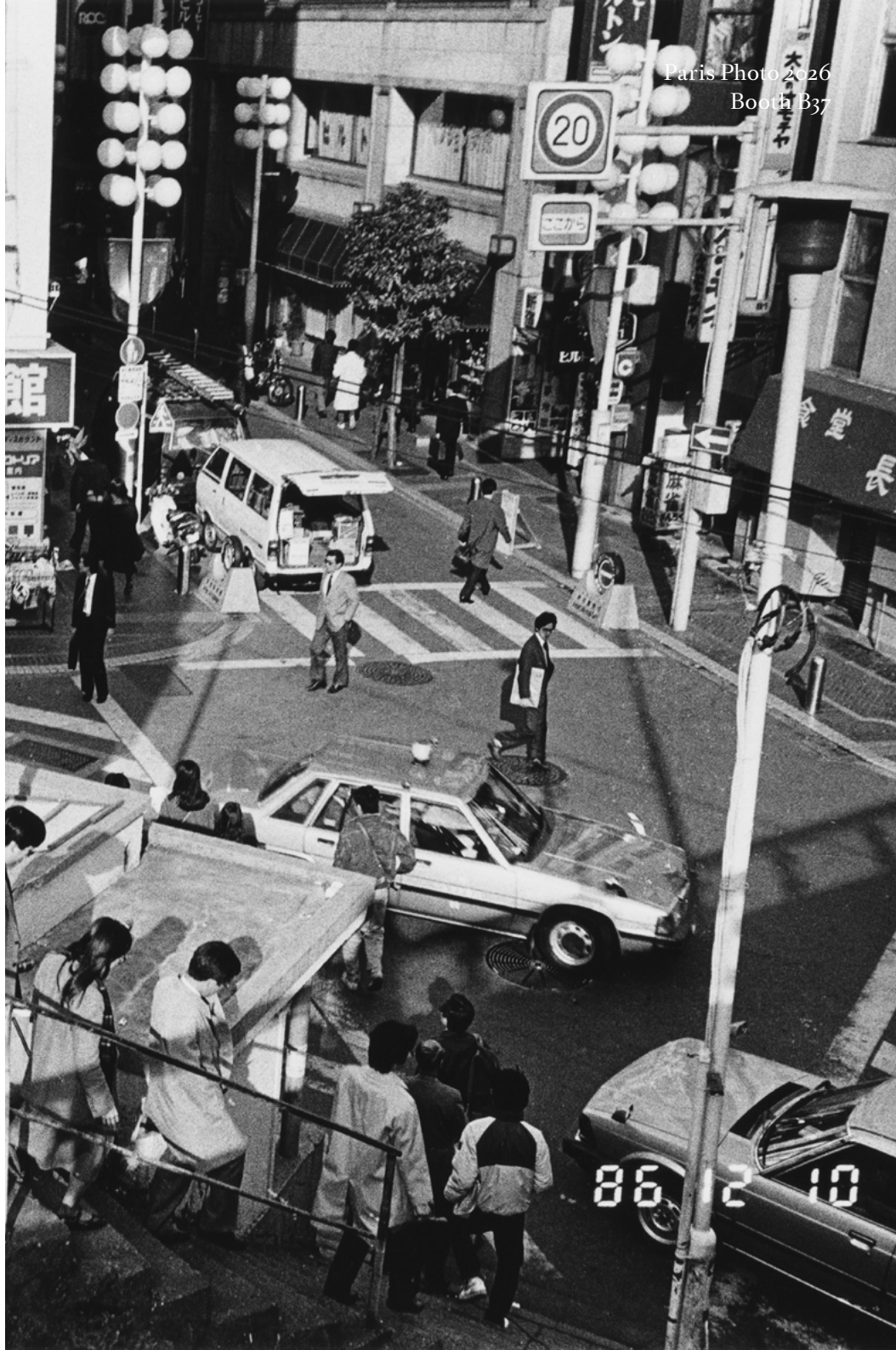
JG

Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

On a sunny day in December 1986, Daido Moriyama photographed passers-by on a staircase by Shinjuku station in Tokyo. That night, he printed the image and photographed nine details, creating a unique, resolutely conceptual group of ten photographs. He imagined infinite reproduction could lead to “a particle of photography”, and ultimately “to the other side of the image”. Exhibited for the first time in 2026 at Jean-Kenta Gauthier *Odéon* gallery and at Paris Photo, *From One Photograph* is the fourth of the famed tutorials published in 1986–88 under the ironic title *How to Create Beautiful Pictures*.

Daido Moriyama was born in 1938 in Ikeda, Osaka, he lives and Tokyo. His work – his photographs, his writings, his books – is acclaimed throughout the world. The images and text from *How to Create Beautiful Pictures – 4: From One Photograph*, first published in March 1987 in the Japanese magazine Shashin Jidai, are reproduced in *Daido Moriyama: Lettres d’amour à la photographie* [Love Letters to Photography], co-published by Éditions Delpire and the Fondation Henri Cartier-Bresson on the occasion of the exhibition of the same name, with introductory texts by Clément Chéroux and Jean-Kenta Gauthier.

Download Daido Moriyama’s CV



Paris Photo 2026
Booth B37

JKG

Paris Photo 2026
Booth B37



Daido Moriyama, *How to Create Beautiful Pictures From One Photograph*
14 October - 23 January 2027
Exhibition view, Jean-Kenta Gauthier *Odéon*, Paris



Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

Set of ten gelatin silver prints on baryta paper, printed in 2026
One print 35.6 x 43 cm and nine prints 28 x 35.6 cm
Print no. 10 signed by the artist on verso, all prints stamped and numbered on verso
Certificate of authenticity signed and stamped by the Daido Moriyama Photo Foundation, Tokyo
Edition of 10 + 2 AP
JKG_MOD_0124



Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

Print 2 of 10: 11 x 14 in. (28 x 35.6 cm)



Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

Print 4 of 10: 14 x 11 in. (35.6 x 28 cm)



Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

Print 7 of 10: 14 x 11 in. (35.6 x 28 cm)



Daido Moriyama
How to Create Beautiful Pictures – 4 : From One Photograph (1986)

Print 10 of 10: 14 x 17 in. (35.6 x 43.2 cm)

JKG

Paris Photo 2026
Booth B37

Alfredo Jaar
The Power of Words (1984–2021)

Created in 2021 from the original 1984 installation of the same title, the lightbox *The Power of Words* features a photograph of a typewriter—a metaphor for the press—in which the space normally occupied by a sheet of paper appears to have given way to a rectangle of light, like a latent image. With this seminal work, bearing the ironic title *The Power of Words*, Alfredo Jaar was already warning against the growing power of images, which seemed destined to supplant words, foreshadowing the coming dominance of images in the media landscape and in contemporary life. The work is also the subject of the book *The Power of Words*, conceived with Alfredo Jaar and Jacques Rancière (Paris: JBE & JKG Books, 2026).

Born in 1956 in Santiago, Chile, Alfredo Jaar is an artist, architect and filmmaker who uses photographs, texts, films and new media to create compelling works examining sociopolitical issues and the ethics of representation. He has made more than seventy public interventions around the world. Jaar has participated in the biennials of Venice (1986, 2007, 2009, 2013, 2026), São Paulo (1987, 1989, 2010, 2020) as well as the Documenta in Kassel (1987, 2002). His work is housed in numerous institutional collections including the Museum of Modern Art and the Guggenheim Museum, New York; Art Institute of Chicago; MASP, Museu de Arte de São Paulo, São Paulo; Tate, London, Musée national d'art moderne - Centre Georges Pompidou, Paris; Louisiana Museum of Modern Art, Humlaebeck, Denmark; Hiroshima City Museum of Contemporary Art, Hiroshima and M+, Hong Kong.

Download Alfredo Jaar's CV





Alfredo Jaar
The Power of Words (1984–2021)

Lightbox with color transparency, 56 x 42 x 7 cm
Edition 3 of 6 + 3AP
JKG_JAA_0004

JG

Paris Photo 2026
Booth B37

Hannah Villiger
Skulptural (1988/1989)

Defining herself as a sculptor working with photography, Hannah Villiger began in 1980 to use a Polaroid SX70 camera to map her own body and immediate surroundings, examining them through their sculptural qualities. She presented these investigations by enlarging her Polaroid films into large-format prints and wall compositions, which she programmatically titled *Arbeit* [Work], later *Skulptural* [Sculptural] and *Block*.

Off-frame, the viewer imagines the artist's posture and the position of her right hand holding the Polaroid camera. "The longest distance between the camera and any part of my body is between my raised arm and my toes," wrote the artist in *Zu meinem Buch Neid* [On My Book "Envy"] (1986). Villiger photographed "by hand", and the artisanal nature of her process lends her images "a singular sense of her own being," in the words of art historian and curator Rainer Michael Mason.

Hannah Villiger (1951, Cham, Switzerland – 1997, Auw, Switzerland) established herself as a major figure on the Swiss art scene before her career was prematurely cut short by her death at the age of 45. Her work has been the subject of numerous institutional exhibitions, including Kunsthalle Basel (1985), the São Paulo Biennial (Swiss Pavilion, 1994, with Pipilotti Rist), Kolumba (Cologne, 2020), Istituto Svizzero (Rome, 2021), Weserburg (Bremen, 2023) and the Centre Pompidou (Paris, 2024). She lived in Paris from 1986 to 1997.

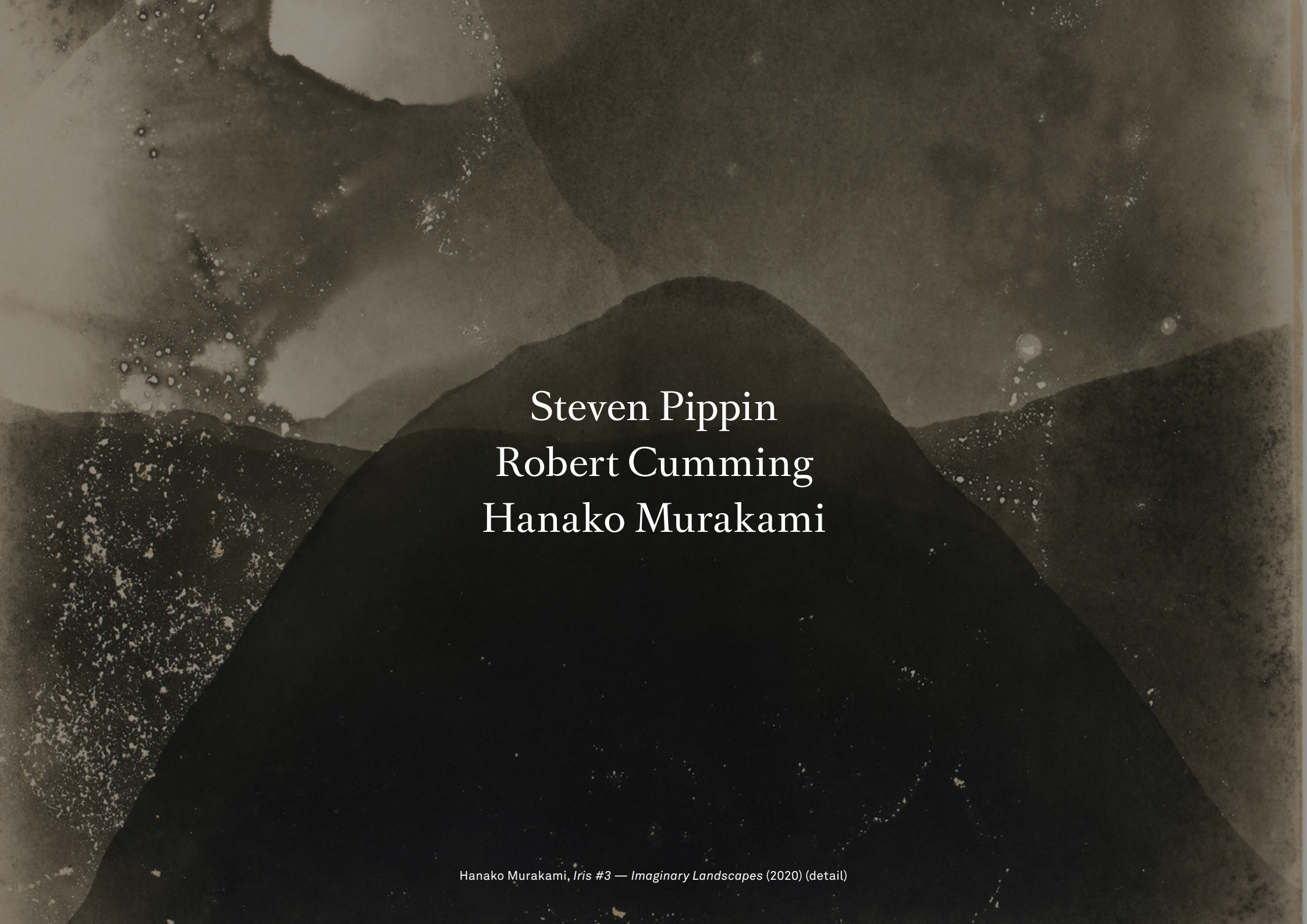
Download Hannah Villiger's CV





Hannah Villiger
Skulptural (1988/1989)

Vintage C-Print from an SX70 Polaroid film, mounted on aluminum, 123 x 125 cm
Edition 1 of 2 (an exhibition copy is provided along with the original photograph)
Collection: Federal Office of Culture, Berne/Switzerland, as a permanent loan in Kunstmuseum Bern, Switzerland
JKG_VIH_0025



Steven Pippin
Robert Cumming
Hanako Murakami

Hanako Murakami, *Iris #3 — Imaginary Landscapes* (2020) (detail)

JG

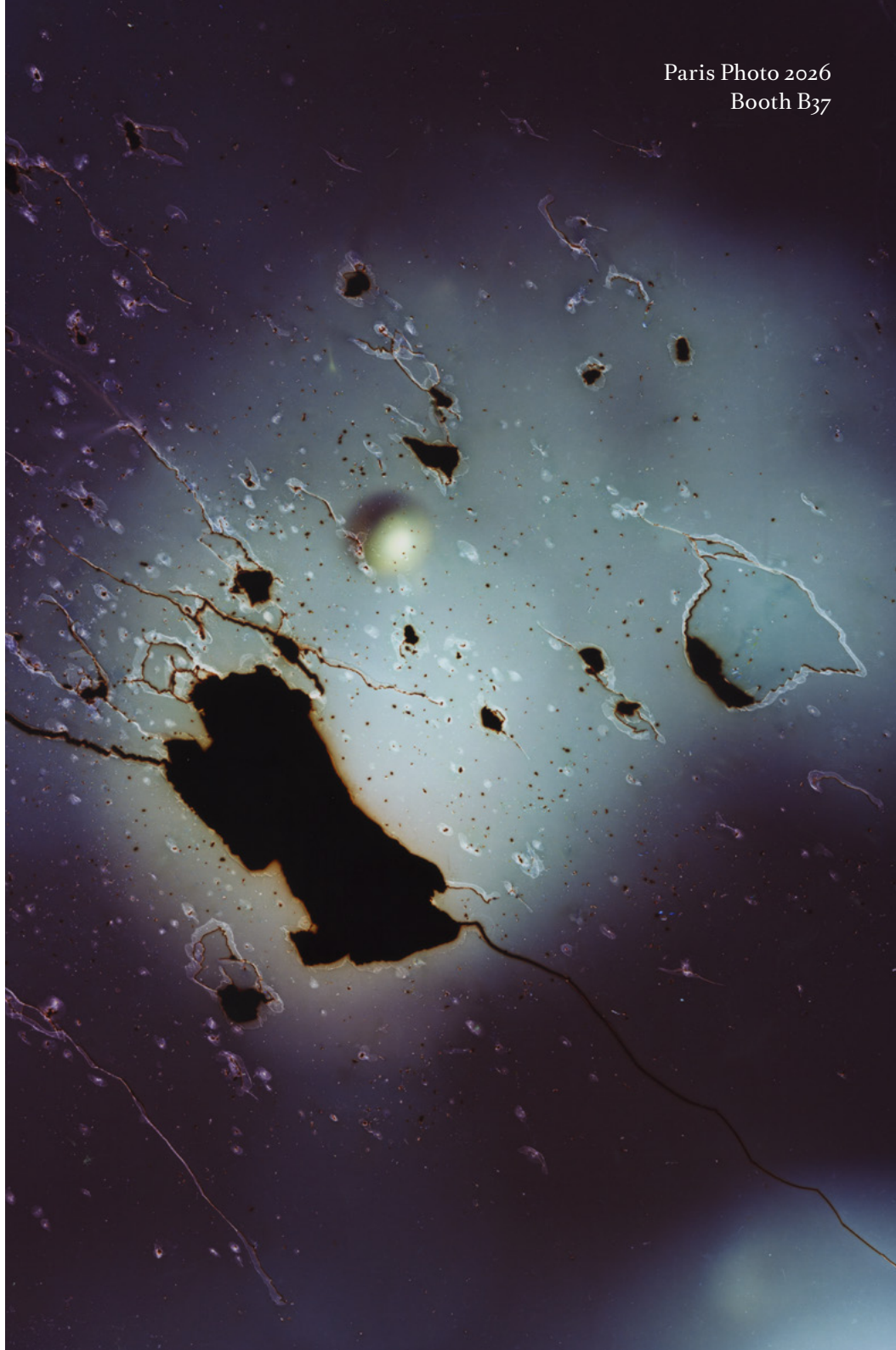
Paris Photo 2026
Booth B37

Steven Pippin
Eclipses (2012)

“To try to curb my compulsion to take photographs, it seemed necessary to begin by physically destroying the camera”: this is how Steven Pippin sums up his intention. The works from the *Eclipse* series (2012), show the 8x10-inch film sheets perforated by the bullet and fragments of the shattered optics, accompanied by contact prints that allow the resulting image to be seen more clearly. These eclipses are photographic attempts to align three planets: the bullet, the hole in the optics, and the perforation in the film. When all three converge along the line of sight, the eclipse is total. When the bullet is off-axis and remains visible, it is an unsuccessful attempt.

Born in 1960 in the UK, Steven Pippin is a British artist and inventor whose practice has explored the intersection of photography, sculpture and performance since the 1980s. A finalist for the Turner Prize in 1999, Pippin has exhibited at the Institute of Contemporary Arts in London, the Museum of Modern Art in New York and the Centre Pompidou in Paris, which presented his solo exhibition *Aberration optique* in 2017. His works are held in the collections of several international institutions, including the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, the San Francisco Museum of Modern Art, thje Victoria & Albert Museum in London and the Centre Pompidou.

Download Steven Pippin’s CV





Steven Pippin
Eclipse – Unsuccessful Attempt (2012)

Diptych : negative and contact print, mounted and framed
Film and print, each 10 x 8 in. (25.3 x 20.2 cm) / 51.2 x 61.2 cm (framed)
Unique
JKG_PIP_0017



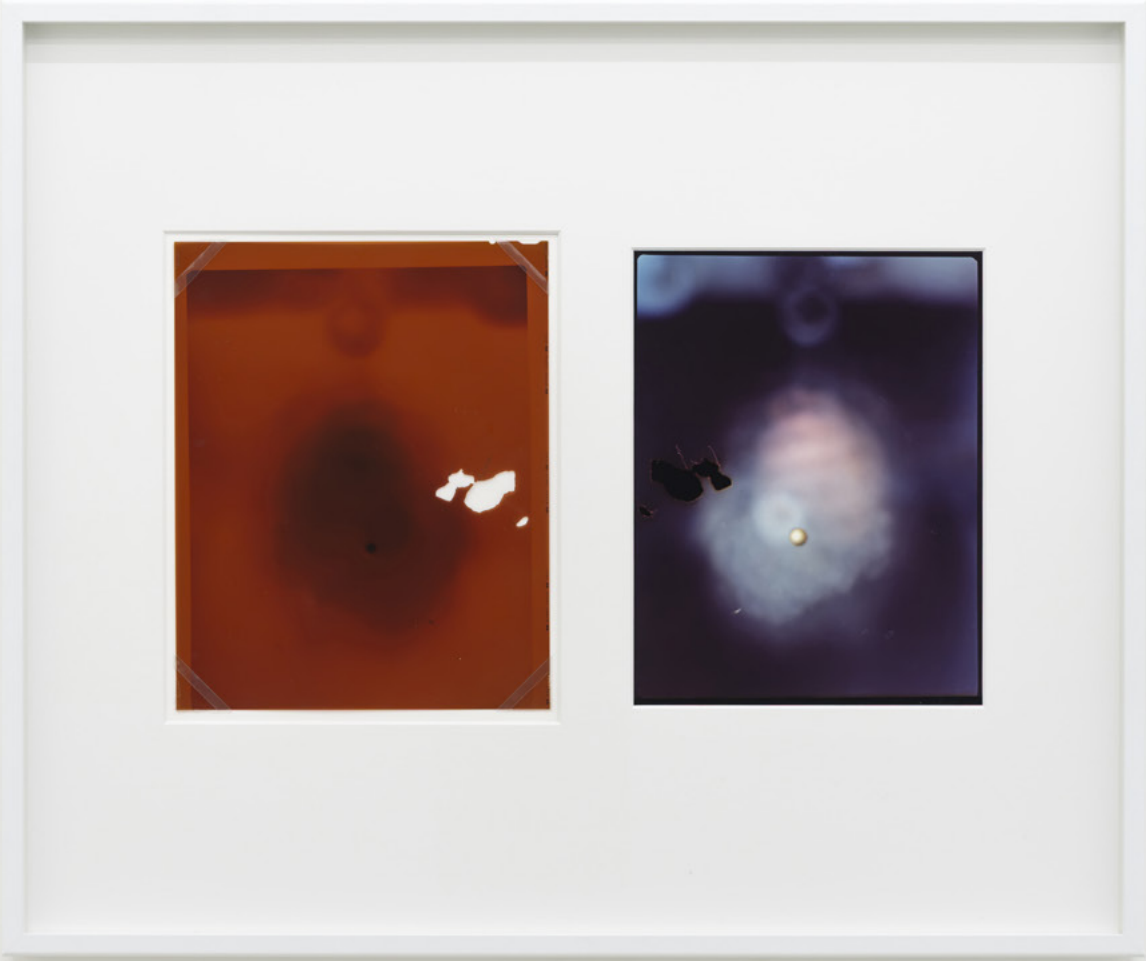
Steven Pippin
Eclipse – Unsuccessful Attempt (2012)

Diptych : negative and contact print, mounted and framed
Film and print, each 10 x 8 in. (25.3 x 20.2 cm) / 51.2 x 61.2 cm (framed)
Unique
JKG_PIP_0016



Steven Pippin
Eclipse – Bullet & Hole Ensemble (2012)

Diptych : negative and contact print, mounted and framed
Film and print, each 10 x 8 in. (25.3 x 20.2 cm) / 51.2 x 61.2 cm (framed)
Unique
JKG_PIP_0018



Steven Pippin
Eclipse – With Halo (2012)

Diptych : negative and contact print, mounted and framed
Film and print, each 10 x 8 in. (25.3 x 20.2 cm) / 51.2 x 61.2 cm (framed)
Unique
JKG_PIP_0019



Steven Pippin
Eclipse – Total Eclipse (2012)

Diptych : negative and contact print, mounted and framed
Film and print, each 10 x 8 in. (25.3 x 20.2 cm) / 51.2 x 61.2 cm (framed)
Unique
JKG_PIP_0014



Steven Pippin
Final Moment (Auto Portrait) (2013)

Chromogenic print mounted and framed, 61.2 x 51.2 cm (framed)
Edition 3 of 3 + 1 AP
Collection: Southampton City Art Gallery, Southampton, UK
JKG_PIP_0007



Created in Doha, Qatar, in 2013, this photograph is the last selfportrait of an 8x10-inch view camera placed in front of a mirror. The film was retrieved from the camera at the end of the experiment. Pippin has spoken of his interest in the processes of photography, and how process can determine the end result. Here, the camera is presented as an artist, capable of producing work that it creates but cannot control.

JG

Robert Cumming
A Truck Is an Object (1970)

A Truck is an Object, a photograph playing with the form and status of an everyday object, is an important work that Robert Cumming realised in 1970 while his practice transitioned from sculpture to photography. Cumming spent the early years of his career producing mail art and sculptures before realising that photographic reproductions of sculptures could be more interesting than the sculptures themselves. He focused on photography from 1968-69 to the early 1980s. At Paris Photo 2026, this rare vintage contact print is paired with a mural size print of the same photograph that Cumming reinterpreted before his passing at a different scale, exploiting its frontal relation to the viewer.

Trained in painting, drawing and photography, Robert Cumming (1943, Worcester, Massachusetts, USA — 2021, Desert Hot Springs, California, USA) produced sculptures and mail art in the late 1960s, focused on photography from 1968–69 to the early 1980s, before returning to drawing, painting, collage, sculpture and architectural studies. A prominent figure in the Californian conceptual art scene after moving to the West Coast in 1970, he later returned to the East Coast. He participated in major exhibitions including *Art by Telephone* (Museum of Contemporary Art, Chicago, 1969) and the Whitney Biennials (1977, 1981). Selected solo exhibitions and retrospectives were held at the Whitney Museum (1986), the Museum of Fine Arts, Boston (1993) and the Museum of Modern Art, New York (1998). His work is held in major collections including those of the Metropolitan Museum of Art, the Museum of Modern Art, the Art Institute of Chicago, Centre Pompidou, the Victoria and Albert Museum, the Pinault Collection and the Louisiana Museum of Modern Art.

Download Robert Cumming's CV



Paris Photo 2026
Booth B37


REO
A Truck Is An Object
PUC-CONN 92240-68
NEVADA
PERMIT
57115
WISCONSIN-70
31168
5632





Robert Cumming
A Truck Is an Object (1970/2020)

Pigment print, mounted and framed, 184.5 x 147.4 cm (paper) / 186.6 x 149.8 cm (framed)
Edition 4 of 5 + 1 AP
JKG_CUR_0062


A
Truck
Is An
Object
R. Cumming
4/3/70.



Robert Cumming
A Truck Is an Object (1970)

Vintage gelatin silver contact print, printed by the artist, 10 x 8 in. / 25.4 x 20.3 cm
Robert Cumming Archive stamp on verso
Collections: MUMOK, Vienna, Austria; Museum of Fine Arts, Houston, Texas, USA
JKG_CUR_0005



Robert Cumming
120 Alternatives (1970)

Vintage gelatin silver contact print, printed by the artist, 8 x 10 in. / 20.3 x 25.4 cm
Signed on verso
JKG_CUR_0001



Like the photograph *A Truck is an Object*, made the same year, *120 Alternatives* (1970) marks a turning point in Robert Cumming's evolution from sculpture to photography at the turn of the 1970s. Created at his home, this photograph depicts an installation that Robert Cumming recreated towards the end of his life. It questions the relationship between photography and sculpture, featuring a sofa covered with prints, each bearing the same text: "PLURALLY OR IN A PILE, WE ARE SCULPTURE. SINGULARLY, I AM A PRINT." The movement of some of the prints introduces a temporal dimension, suggesting either a very long exposure or multiple exposures. After making mail art and sculptures throughout the 1960s, Robert Cumming focused on photography from 1968–69 until the early 1980s.



Robert Cumming
Trick Shot (1973)

Vintage gelatin silver contact print, printed by the artist, 10 x 8 in. / 25.4 x 20.3 cm
Titled and signed, with notes on verso
JKG_CUR_0098



Robert Cumming
Ice Table Shattered on Fieldstone (1979)

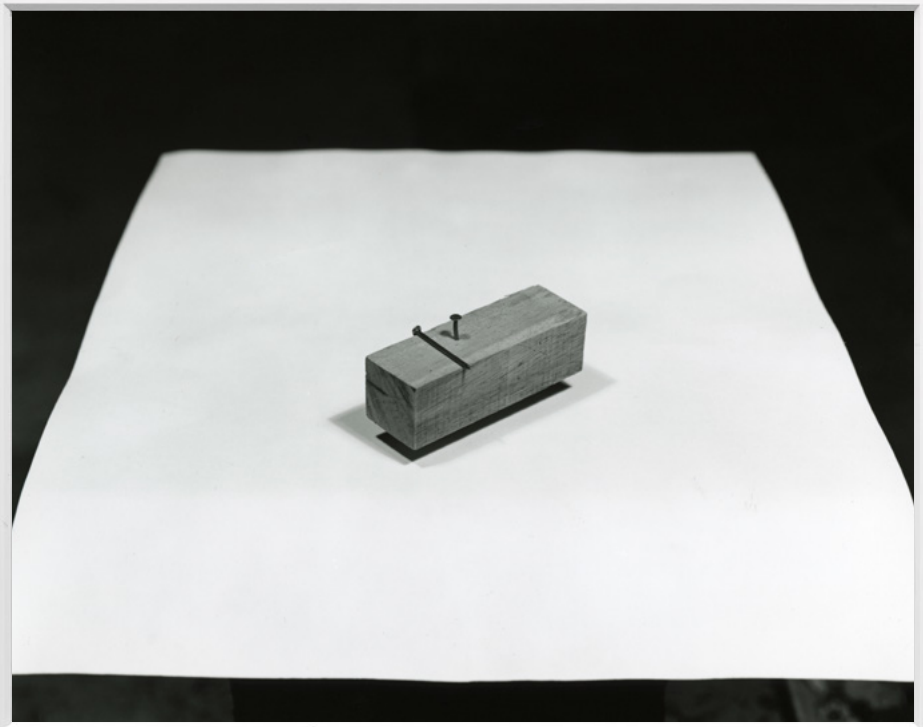
Vintage gelatin silver contact print, printed by the artist, 8 x 10 in. / 20.3 x 25.4 cm
Titled, dated and signed on verso
Collection: University Museum of Contemporary Art at UMASS, Amherst, USA
JKG_CUR_0075

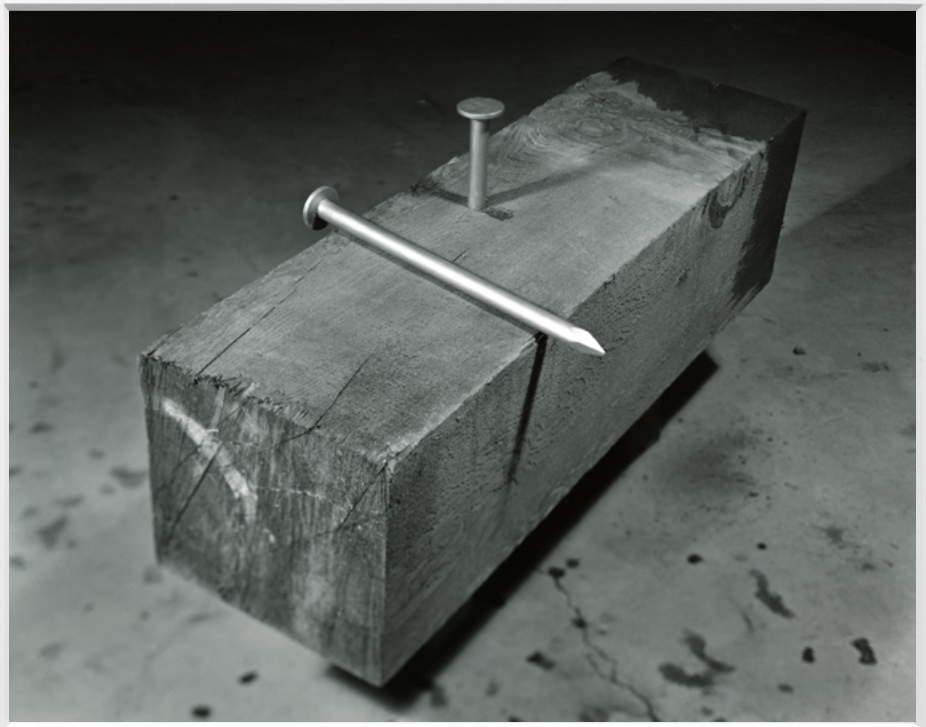




Robert Cumming
Exploding Paint Brush (1973)

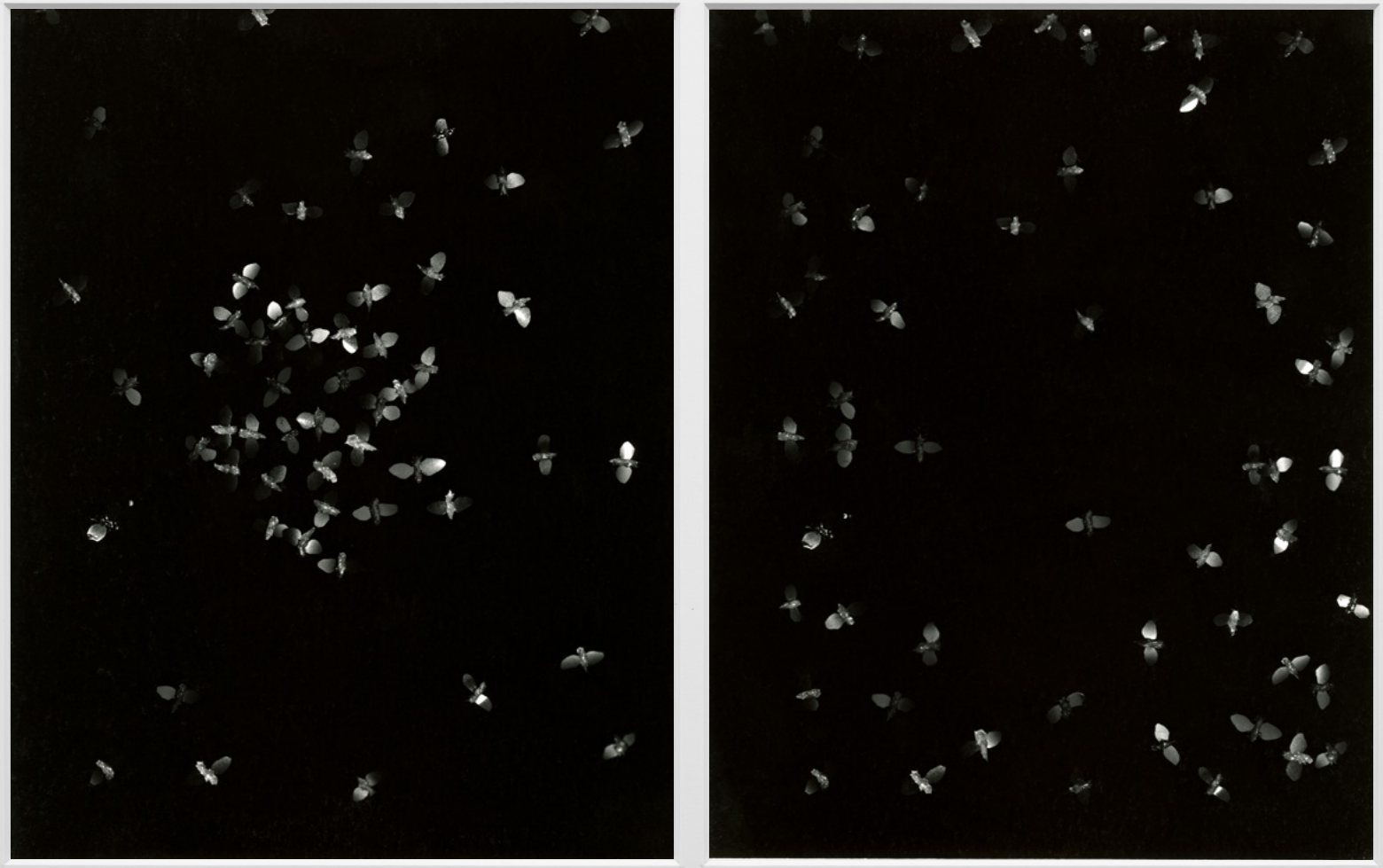
Diptych of vintage gelatin silver contact prints, printed by the artist, each 10 x 8 in. / 25.4 x 20.3 cm
Robert Cumming Archive stamp on verso
Collection: Art Institute of Chicago, USA
JKG_CUR_0122





Robert Cumming
Nail in 2" x 2", and Enlargement (1973)

Diptych of vintage gelatin silver contact prints, printed by the artist, each 8 x 10 in. / 20.3 x 25.4 cm
Robert Cumming Archive stamp on verso
Collections: Art Institute of Chicago and International Center for Photography, New York, USA
JKG_CUR_0090



Robert Cumming
Flies Centering + Flies Towards Edges (1974)

Diptych of vintage gelatin silver contact prints, printed by the artist, each 10 x 8 in. / 25.4 x 20.3 cm
Dated, titled, signed and Robert Cumming Archive stamp on verso
JKG_CUR_0085



Robert Cumming
Night Water Hole, Borrego Desert, California (1974)

Vintage gelatin silver contact print, printed by the artist, 8 x 10 in. / 20.3 x 25.4 cm
Dated, titled and signed with notes on verso
Collection : Smithsonian American Art Museum, Washington D.C., USA
JKG_CUR_0066





Robert Cumming
I Write Quite a Lot. A Cross-Section of a Table Like the One I Write On (1975)

Diptych of vintage gelatin silver contact prints, printed by the artist, each 8 x 10 in. / 20.3 x 25.4 cm
Robert Cumming Archive stamp on verso
Collection: Museum of Fine Arts, Houston, USA
JKG_CUR_0121

JG

Paris Photo 2026
Booth B37

Hanako Murakami
Imaginary Landscapes (2020)

Since 2020, Hanako Murakami has been developing her *Imaginary Landscapes*, a series of works created in the darkroom by immersing unexploited vintage photographic paper in chemical baths, giving rise to images that evoke ink landscapes. She writes: “I have retreated to the darkroom in my home, immersing photographic paper that has remained untouched for a hundred years or more in a developing solution. When the most severely damaged sheets are fully developed, they produce visions resembling raging storms. Others emerge from the liquid as mountainous landscapes. These sheets of photographic paper may have been destined to embark on long journeys and bring back scenes of distant lands. The red light of the darkroom is like the light we perceive when we look at the sun with our eyes closed. Logically, when we close our eyes, at any time and in any place, we should be able to access total freedom.”

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. Her work is held in the collections of Cnap - Centre national des arts plastiques, FRAC Auvergne and Musée Nicéphore Niépce, France, and the Victoria & Albert Museum in London.

Download Hanako Murakami’s CV










Hanako Murakami
Iris #1 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0028





Hanako Murakami
Iris #2 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0029





Hanako Murakami
Iris #3 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0030



Hanako Murakami
Iris #10 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0031

JKG

Paris Photo 2026
Booth B37



Hanako Murakami
Iris #14 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0032





Hanako Murakami
Iris #18 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0034



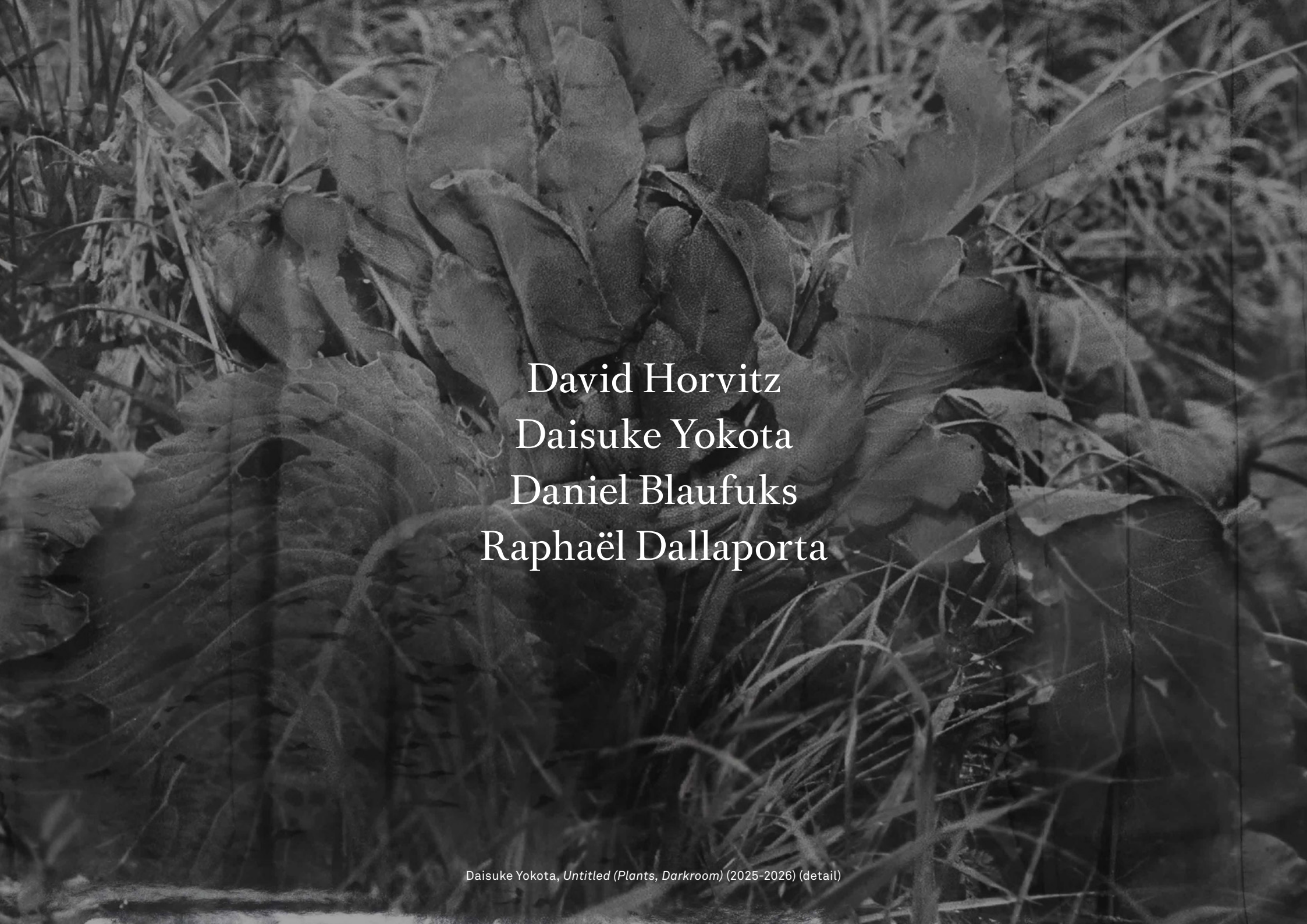
Hanako Murakami
Iris #20 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0035



Hanako Murakami
Iris #21 – Imaginary Landscapes (2020)

Vintage photographic paper developed by the artist
21.5 × 16.5 cm (paper) / 52.5 × 42 cm (framed)
Unique
JKG_MUH_0036



David Horvitz
Daisuke Yokota
Daniel Blaufuks
Raphaël Dallaporta

Daisuke Yokota, *Untitled (Plants, Darkroom)* (2025-2026) (detail)

JG

Paris Photo 2026
Booth B37

David Horvitz
Nostalgia (2018-ongoing)

With *Nostalgia*, David Horvitz invites us to consider our relationship with "Memory. Forgetting. Data. Archives. Etcetera." "In 2018, in a culture overwhelmed by (mostly digital) photographs, at a time when attention spans are shrinking, I decided to start erasing my photographic archive. This erasure became a work of art. I called it *Nostalgia*." As he selected thousands of photographs for deletion from his personal archive, Horvitz retained a group of images, describing each one in a short text before erasing it. Similar to prose poems, these texts include the images' file names, times and dates. The title *Nostalgia* refers to Hollis Frampton's (1936–1984) 1971 film *(nostalgia)*, in which his photographs are slowly burned as Michael Snow (1928–2023) narrates the film.

David Horvitz's (b. 1981 in Los Angeles, where he lives) practice is embedded in systems of language, time and networks. His work encompasses photography, artist's books, performance, the Internet, mail art, sound, rubber stamps, gastronomy and natural environments. Horvitz investigates questions of distance between places, people and time in order to test their possibilities, appropriate them or even erase them. He has also been developing the 7th Avenue Garden in Los Angeles, in collaboration with the Californian landscape architecture practice Terremoto. His work is held in various institutional collections, including The Museum of Modern Art, New York; the Los Angeles County Museum of Art; SFMOMA, San Francisco; Le Silo – Collection Billarant, Marines/Paris; and Museum Folkwang, Essen, Germany.

Download David Horvitz's CV

A tree's shadow on the sidewalk like a sundial.

2/9/2018 2:01 PM IMG_2028.JPG

The sky on a mirror left in the street.

10/15/2007 9:50 AM IMG_8020.jpg

JKG

Paris Photo 2026
Booth B37

A key that opens
something I have
forgotten.

1/9/2019 6:47 AM IMG_0243.jpg

Light scattered
on the surface
of the ocean.

7/29/2015 2:08 PM IMG_1154.jpg

The sun through trees.

5/17/2008 5:40 PM IMG_0024.JPG

A rainbow.

11/26/2017 7:43 AM IMG_9793.jpg

A film of Niki de Saint Phalle
shooting a gun with the closed caption:
[Birds chirping].

8/7/2022 2:36 PM 2013-08-13 10.02.09.JPG

David Horvitz
Nostlagia (2018-ongoing)

These sentences are captions of photographs that no longer exist.
These sentences can be installed with any technique, any font, in any size.
Dimensions variable, unique

JKG

Paris Photo 2026
Booth B37

Breaking news on TV, Prince Harry will not be deployed to Iraq.

5/16/2007 6:41 AM IMG_3829.JPG

Two roses, a few days past their prime,
fading beautifully on an overcast day in Brooklyn.

1/16/2016 8:51 PM IMG_3750.JPG

A beach at night.

12/27/2010 10:14 PM IMG_4090.JPG

An underexposed self-portrait
with sunlight brushing lightly
across the side of my neck.

11/20/2017 8:41 PM PHOTO ON 11-20-17 AT 7.41 PM

Flipping off
the Eiffel Tour.

5/17/2007 6:11 AM IMG_3909.JPG

David Horvitz
Nostlagia (2018-ongoing)

These sentences are captions of photographs that no longer exist.
These sentences can be installed with any technique, any font, in any size.
Dimensions variable, unique

Purple lilacs.

5/2/2018 10:39 AM
43344379-ACC4-42F5-B5E5-6002C0D9118.JPG

Outside a window pink clouds hold the last remaining light from the already set sun, car headlights and streetlights have already turned on.

11/1/2018 6:09 PM IMG_8883.jpg

The peels of various kinds of citrus fruits.

2/29/2020 10:06 PM 2020-02-29 21.06.04.JPG

A scene from Agnès Varda's *Daguerréotypes* (1975) displayed on my laptop with the subtitle:
the pavement has the scent of the countryside.

7/20/2022 5:55 PM IMG_0066.HEIC

Seven Cézanne apples in a museum in Cambridge.

12/30/2016 3:57 PM IMG_0824.JPG

David Horvitz
Nostlagia (2018-ongoing)

These sentences are captions of photographs that no longer exist.
These sentences can be installed with any technique, any font, in any size.
Dimensions variable, unique

JKG

Paris Photo 2026
Booth B37

A California poppy in blossom in Derek Jarman's garden in Dungeness, Kent, England.

8/2/2022 6:50 AM IMG_0452 2.HEIC

Two polaroid photographs not fully developed depicting the inside of a diner somewhere in America.

4/14/2007 8:31 AM IMG_3219.JPG

Self-portrait with Caspar David Friedrich's *A Walk at Dusk* at the Getty in Los Angeles.

10/23/2018 1:42 PM 2018-10-23 13.42.38.JPG

An all-black photograph, an error: under the lens cap, an underexposure, or the night sky with no stars.

8/7/2022 2:36 PM 2013-08-13 10.02.09.JPG

David Horvitz
Nostlagia (2018-ongoing)

These sentences are captions of photographs that no longer exist.
These sentences can be installed with any technique, any font, in any size.
Dimensions variable, unique

JG

Paris Photo 2026
Booth B37

Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Daisuke Yokota photographed edible plants growing wild in the bed of the Tama River in Tokyo — a metaphor for resilience —, a place he regularly wanders to recharge. Exploiting the random alterations of photographic materials, characteristic of his practice — such as developing film with the moonlight filtering into his darkroom or transferring images originally made on large-format colour sheet film onto black-and-white photographic paper —, Yokota produces unique prints that he prefers to hang directly on the wall, unframed, deliberately foregrounding their materiality, as he does with other unique works on paper that he makes.

Daisuke Yokota (b. 1983 in Saitama, Japan; lives and works in Tokyo) explores the relationship between memory, images, and sensations. His practice involves continually reworking his personal photographic archive by adding layers of accidents, often to metaphorically signify the superimposition of states of consciousness and memories. Drawing on the principles of echo and reverberation, Yokota also explores connections between the visual and musical realms. 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 work is held in various institutional collections including Bibliothèque nationale de France and Fondation Cartier pour l'art contemporain, Paris, Foam Photography Museum, Amsterdam, J. Paul Getty Museum, Los Angeles, Musée d'Art Moderne de Paris, and the New York Public Library.

Download Daisuke Yokota's CV





Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Gelatin silver print, printed by the artist, 106,5 x 143,5 cm
Unique
JKG_YOD_0626



Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Gelatin silver print, printed by the artist, 152 x 106 cm
Unique
JKG_YOD_0628



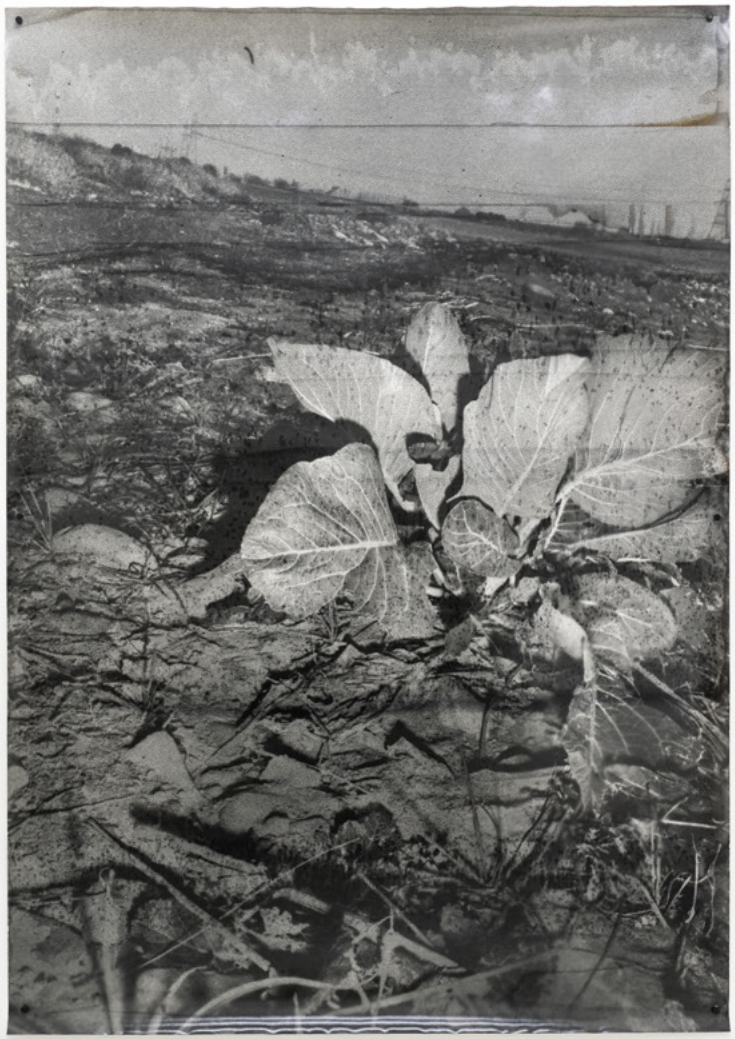
Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Gelatin silver print, printed by the artist, 152 x 106 cm
Unique
JKG_YOD_0627



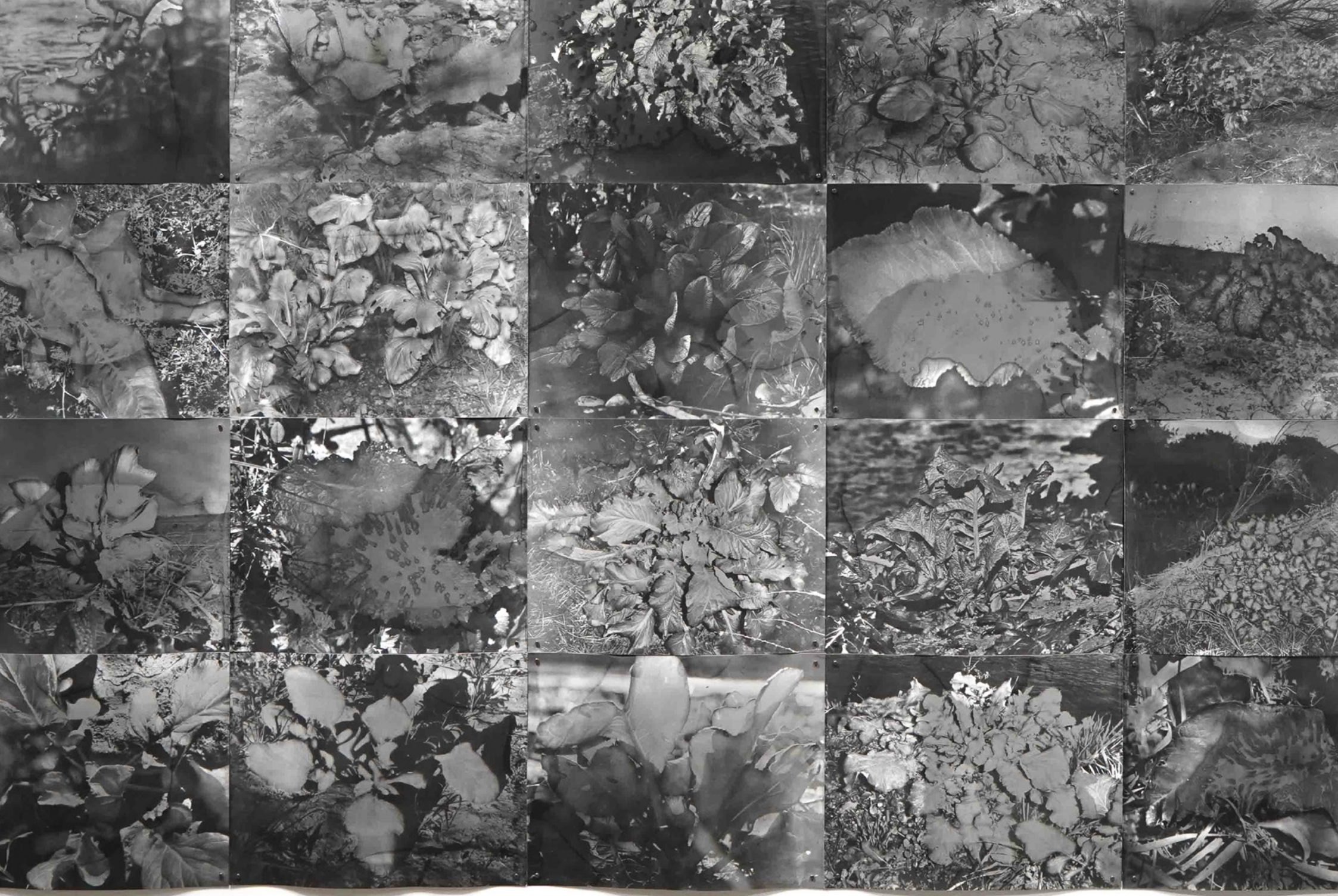
Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

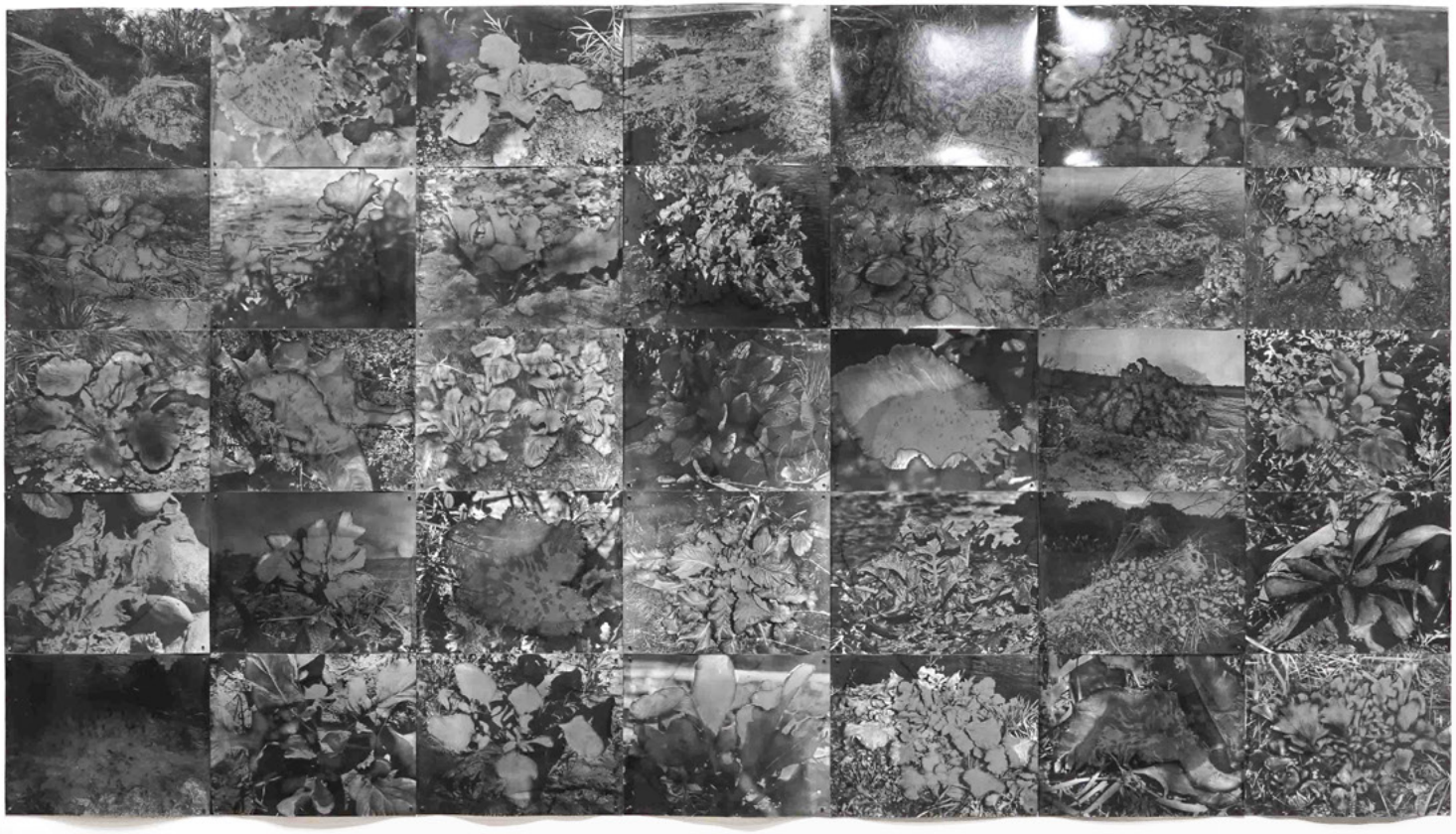
Gelatin silver print, printed by the artist, 106,5 x 143,5 cm
Unique
JKG_YOD_0629



Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Gelatin silver print, printed by the artist, 152 x 106 cm
Unique
JKG_YOD_0630





Daisuke Yokota
Untitled (Plants, Darkroom) (2025-2026)

Gelatin silver prints on baryta paper, each 27,9 x 35,6 cm
Unique
JKG_YOD_0569 – JKG_YOD_0602

Daniel Blaufuks
The First Image (2012)

With *The First Image* (2012), Daniel Blaufuks revisits the enigmatic *La Table servie* attributed to Nicéphore Niépce and long considered as the oldest photograph in the world. Blaufuks produced a series of 14 unique photographs made with an instant camera. Made in the artist's home, these images depict the elements of his immediate surroundings: a table, domestic objects, his own hand. "If you are a photographer, you photograph the things closest to you, as Niépce did," Blaufuks reminds us. While Blaufuks was able to work with a modern instant photographic process, the making of *La table servie* required an exposure time of several hours, dictated by the limitations of photographic technology at the time. For the 21st-century viewer, accustomed to the instantaneous, Blaufuks's Polaroids reveal the extent to which *La Table servie* can appear to be nothing more than a banal scene of everyday life.

Questioning the links between photography and literature, Daniel Blaufuks (b. 1963 in Lisbon, Portugal) has a predilection for issues such as the connections between space and time, and the intersection of private and public memory. He employs photography, video and text for the most part and presents his work in the form of books, installations and films. His work is held in various institutional colletions including Centro de Arte Moderna Gulbenkian, Contemporary Art Museum - Centro Cultural de Belém, Lisbon, Portugal and the New York Public Library.

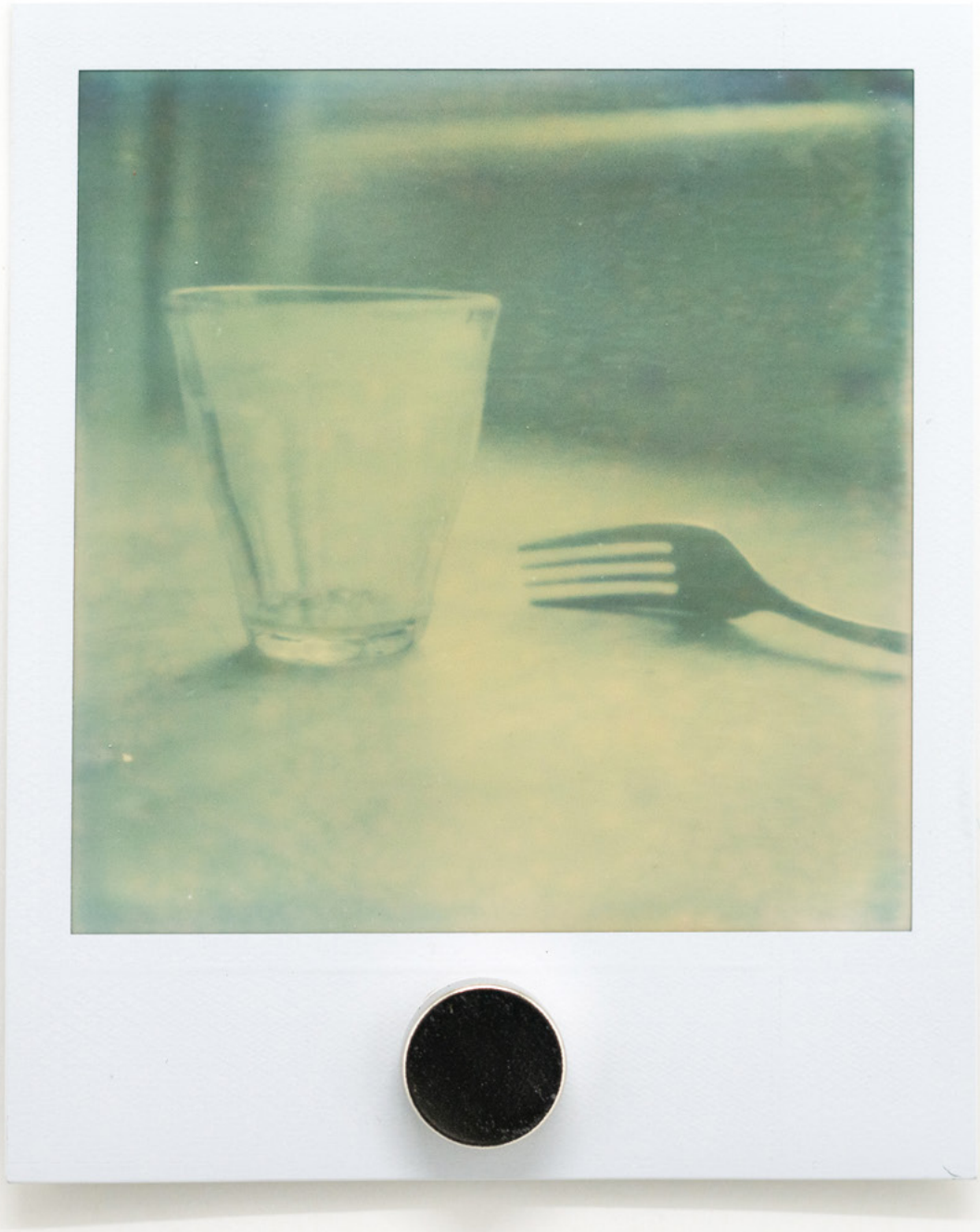
Download Daniel Blaufuks's CV





Daniel Blaufuks
The First Image (2012)

14 instant photographs made with a Polaroid SX70 camera, mounted with magnets and framed
Each 10.5 x 8.7 cm (paper) / 30.5 x 23.5 cm (framed), overall dimensions variable
Unique
JKG_BLD_0045



JG

Paris Photo 2026
Booth B37





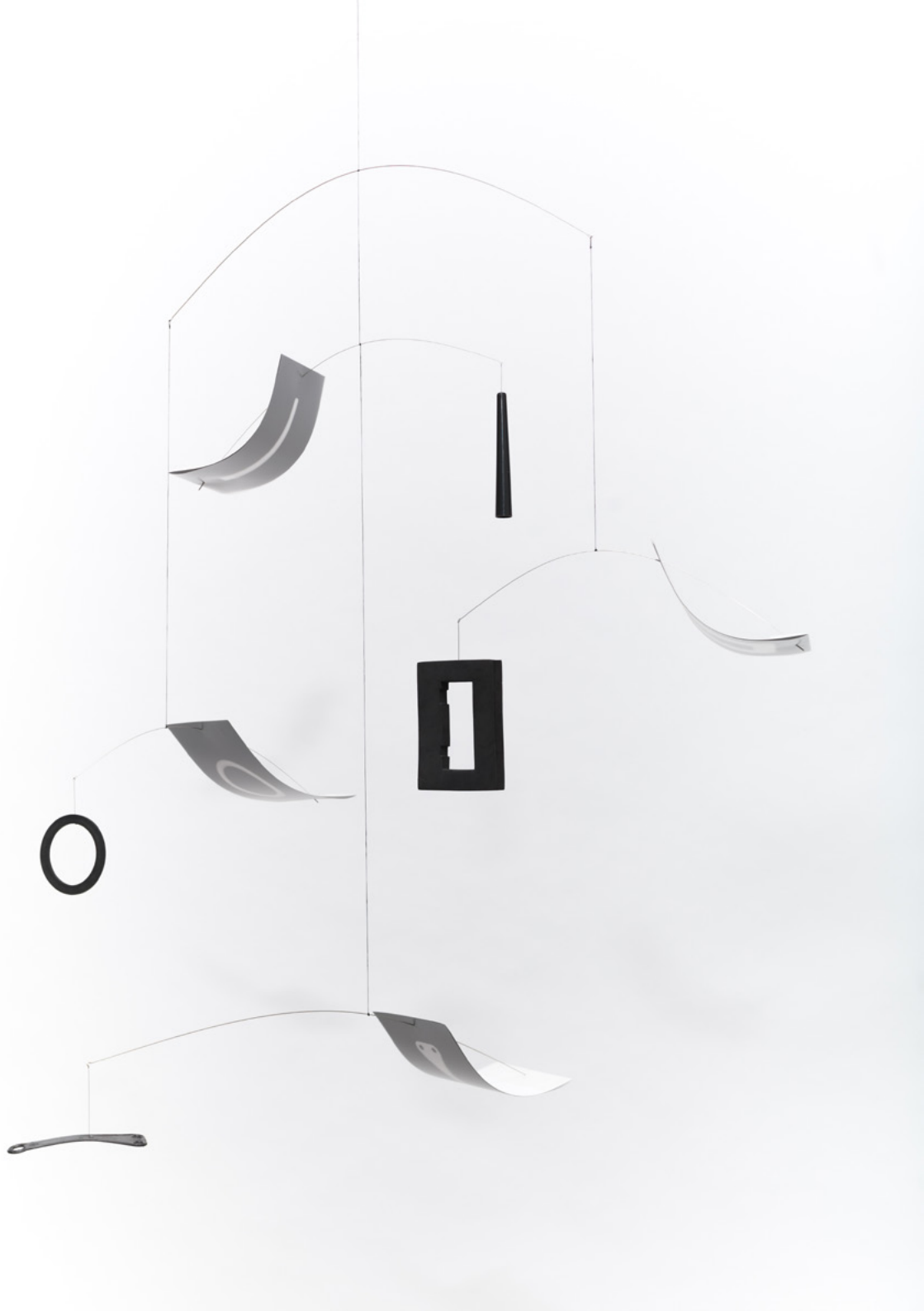
JG

Raphaël Dallaporta
Unidentified Objects (2026)

For many years, Raphaël Dallaporta has been collecting objects found in public spaces around the world, selecting them for their apparent lack of function and unrecognisable origins. Referring to them as “UO – Unidentified Objects”, he arranges them into constellations of mobiles, pairing each object with its own image in the form of a photogram—a counterweight that reanimates what has been cast aside. Each mobile is named after a historical figure, establishing correspondences between the fate of the objects that make up the sculpture and that of the figure after whom it is named.

Raphaël Dallaporta’s (b. 1980 in Dourdan, France, lives in Paris) 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. His work is held in various institutional collections including Cnap - Centre national des arts plastiques, Musée national d’art moderne - Centre Pompidou, MEP - Maison Européenne de la Photographie, France, as well as the J. Paul Getty Museum, Los Angeles and the New York Public Library.

Download Raphaël Dallaporta’s CV



Raphaël Dallaporta
Unidentified Objects 027-030 – Kim Novak (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver prints
Overall dimensions : 136 x 87 x 87 cm
Unique
JKG_DAR_0112



Kim Novak, the magnetic American actress and timeless icon, who rose to fame in 1958 playing a double of herself for Alfred Hitchcock in Vertigo.





Unidentified Objects 027-030 — Kim Novak
in motion

[LINK TO VIDEO]



Raphaël Dallaporta

Unidentified Objects 022-026 – Georges Méliès & Jehanne d'Alcy (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver prints
Overall dimensions : 137 x 96 x 96 cm
Unique
JKG_DAR_0111



Georges Méliès and Jehanne d'Alcy, a founding couple of cinema, went on from running the Théâtre Robert-Houdin to creating a revolutionary visual imaginary. After falling into financial ruin, the couple ran a toy and candy shop in Gare Montparnasse in Paris.





Unidentified Objects 022-026 – Georges Méliès & Jehanne d'Alcy
in motion

[LINK TO VIDEO]



Raphaël Dallaporta
Unidentified Objects 019-021 – Giordano Bruno (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver prints
Overall dimensions 122 x 84 x 84 cm
Unique
JKG_DAR_0110



Giordano Bruno, a visionary philosopher and advocate of the infinity of worlds, persecuted by the Inquisition and burned alive at Rome's Campo de' Fiori on February 17, 1600.





Unidentified Objects 019-021 – Giordano Bruno
in motion

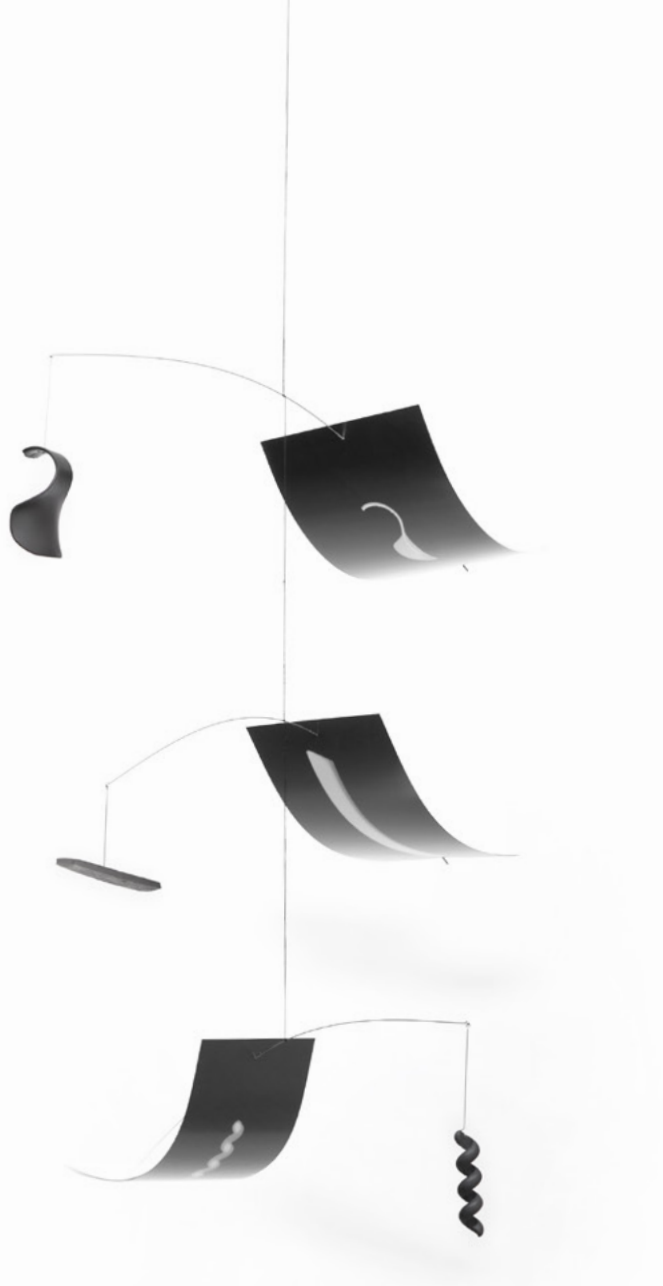
[LINK TO VIDEO]



Raphaël Dallaporta
Unidentified Objects 035-037 – Harry Houdini (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver prints
Overall dimensions 98 x 46 x 46 cm
Unique
JKG_DAR_0114



Harry Houdini, master of escape and theatrical spectacle, obsessed with surpassing his own feats. He died from internal injuries after a blow, leaving behind a legend of daring and mystery.





Unidentified Objects 035-037 – Harry Houdini
in motion

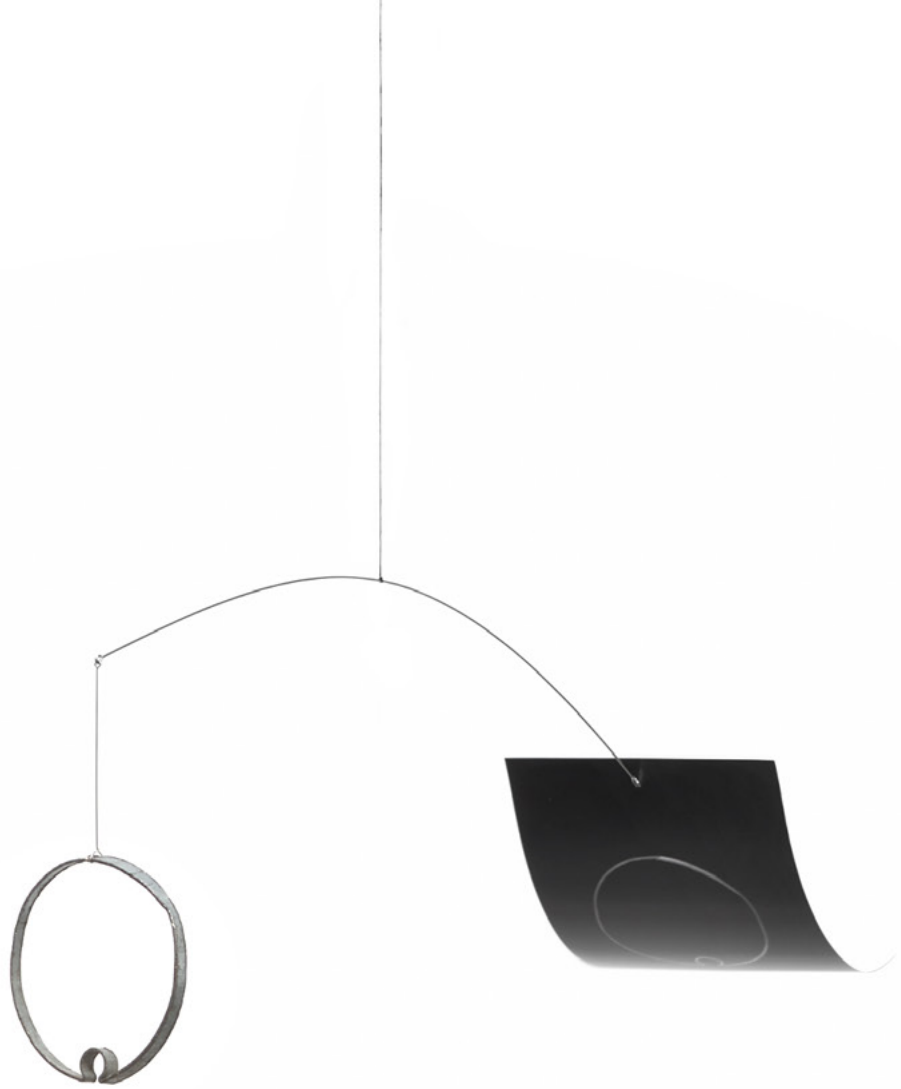
[LINK TO VIDEO]



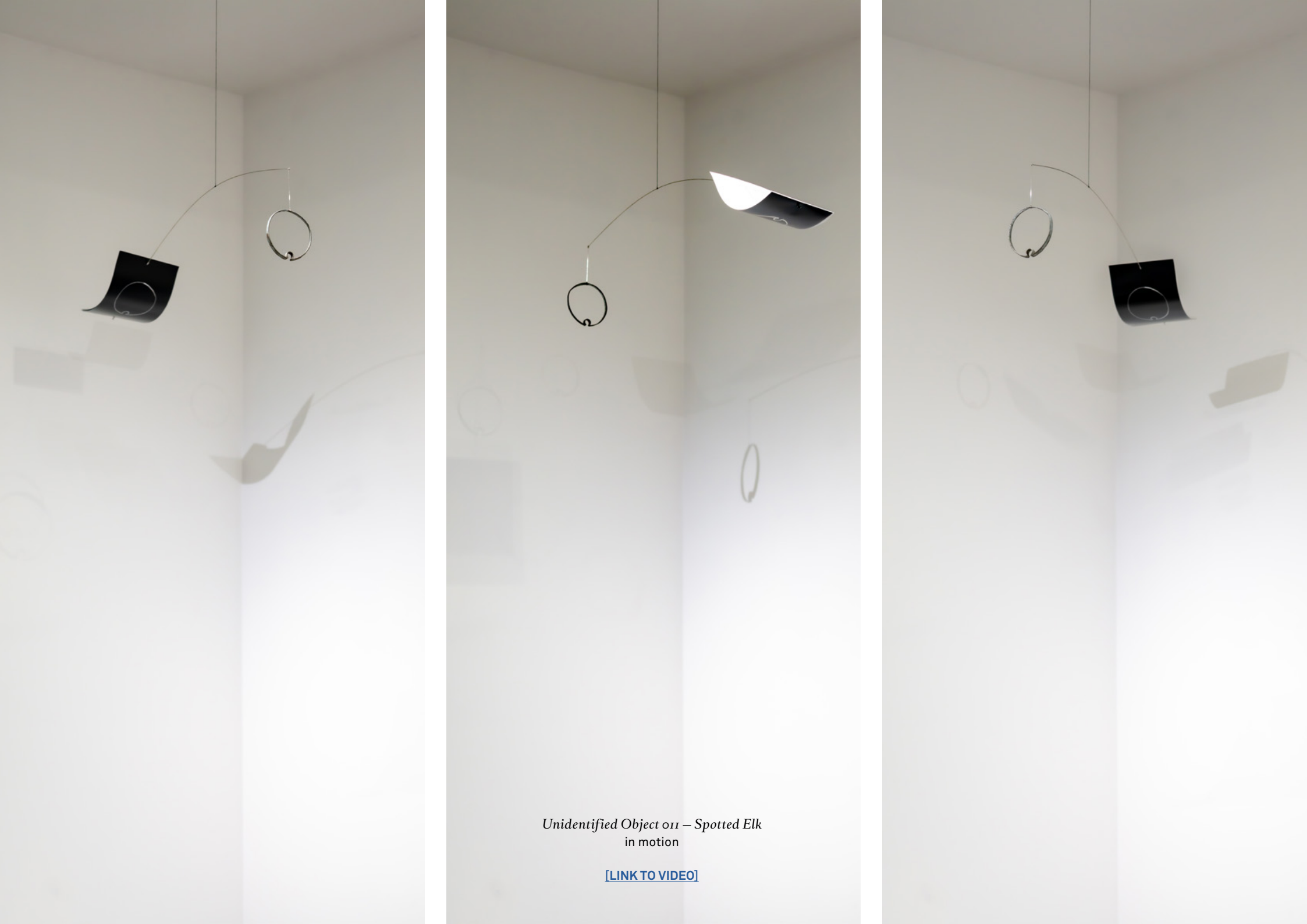
Raphaël Dallaporta
Unidentified Object 011 – Spotted Elk (2026)

[LINK TO VIDEO]

Metal, stainless steel, wire, gelatin silver print
Overall dimensions 68 x 60 x 60 cm
Unique
JKG_DAR_0106



Spotted Elk, the Lakota chief renowned for his commitment to peace and diplomacy, nicknamed Big Foot, was massacred along with his people at Wounded Knee on December 29, 1890.



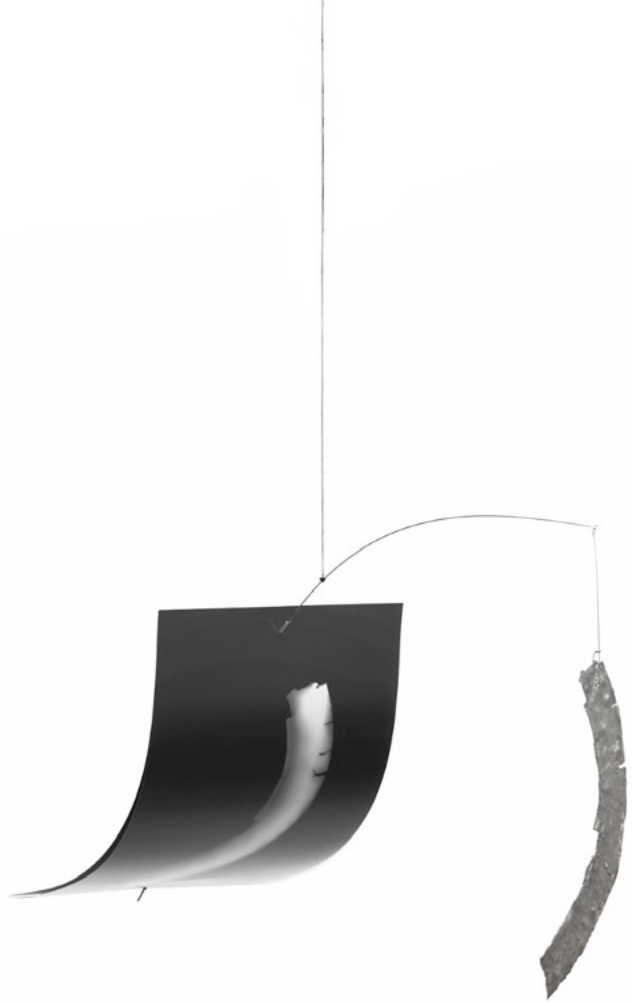
Unidentified Object 011 – Spotted Elk
in motion

[LINK TO VIDEO]

Raphaël Dallaporta
Unidentified Object 009 – Ovid (2026)

[LINK TO VIDEO]

Metal, stainless steel, wire, gelatin silver print
Overall dimensions 73 x 38 x 38 cm
Unique
JKG_DAR_0104



Ovid, the Latin poet exiled in 8 AD by order of Augustus, whose Metamorphoses *have shaped the Western imagination.*





Unidentified Object 009 – Ovid
in motion

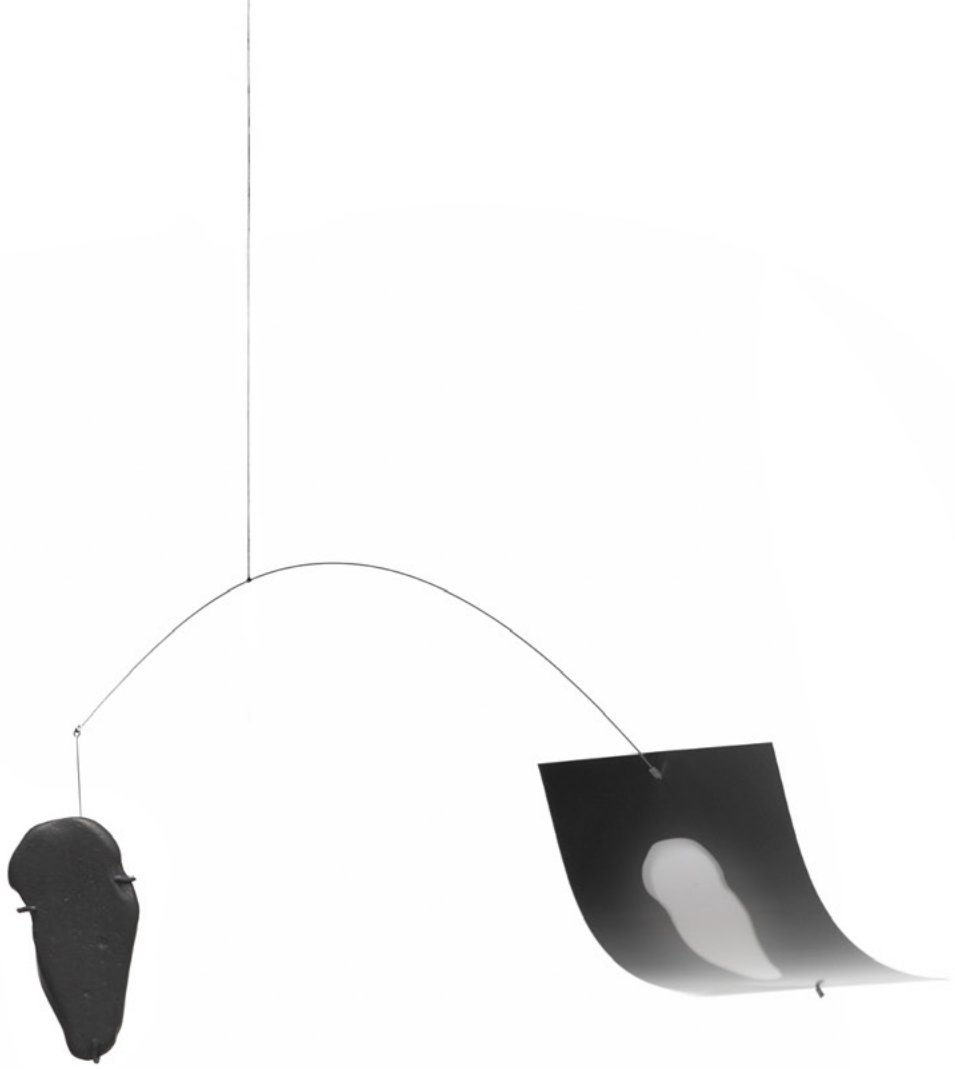
[LINK TO VIDEO]



Raphaël Dallaporta
Unidentified Object 006 – Ötzi (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver print
Overall dimensions 76 x 44 x 44 cm
Unique
JKG_DAR_0101



Ötzi, a Neolithic man whose body was revealed by the melting of an Alpine glacier in 1991, was the victim of a homicide and has provided valuable clues about the way of life of prehistoric hunter-gatherers.





Unidentified Object 006 – Ötzi
in motion

[LINK TO VIDEO]



Raphaël Dallaporta
Unidentified Object 002 – Pier Paolo Pasolini (2026)

Metal, stainless steel, wire, gelatin silver print
Overall dimensions : 92 x 45 x 45 cm
Unique
JKG_DAR_0097

[LINK TO VIDEO]



Pier Paolo Pasolini, the radical and politically committed writer, filmmaker, artist, and intellectual, was murdered on the beach at Ostia, near Rome, on the night of November 1–2, 1975.





Unidentified Object 002 – Pier Paolo Pasolini
in motion

[LINK TO VIDEO]



Raphaël Dallaporta
Unidentified Object 001 – Constance Quéniau (2026)

[LINK TO VIDEO]

Plastic, stainless steel, wire, gelatin silver print
Overall dimensions : 80 x 46 x 46 cm
Unique
JKG_DAR_0096



Constance Quéniaux, a dancer with the Paris Opera, an 18th-century courtesan and the unidentified model for Gustave Courbet, went on to become a philanthropist and benefactor of the Orphelinat des Arts.





Unidentified Object 001 — Constance Quéniau
in motion

[LINK TO VIDEO]



Jean-Kenta Gauthier

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

Jean-Kenta Gauthier *Vaugirard*
4 rue de la Procession 75015 Paris

Jean-Kenta Gauthier *Odéon*
5 rue de l'Ancienne-Comédie 75006 Paris

info@jeankentagauthier.com
+33 1 42 49 69 56
www.jeankentagauthier.com



JKG

Jean-Kenta Gauthier