

JKG

*Real Pictures*

*An invitation to imagine*



Daniel Blaufuks  
Raphaël Dallaporta  
JH Engström  
Capucine Gros  
Mishka Henner  
David Horvitz  
**Alfredo Jaar**  
Ethan Levitas  
Daido Moriyama  
Hanako Murakami  
Anders Petersen  
Stéphanie Solinas  
Daisuke Yokota

**Paris Photo**

November 10 - 13, 2022

Booth C19

Alfredo Jaar  
Hiroshima, Nagasaki, Fukushima (2019)  
(detail)

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# *Real Pictures*

*An invitation to imagine*

For Paris Photo 2022, we are particularly pleased to present *Real Pictures : An Invitation to Imagine*.

A group exhibition for which each artist conceals, describes, repeats or suggests images - questioning memory, history, space, the world - to convoke fundamental aspects of photography and trigger imagination in the viewer's mind.

The title pays tribute to Alfredo Jaar and his historical *Real Pictures* (1995) project.

# *Real Pictures*

*An invitation to imagine*

*Pour Paris Photo 2022, nous sommes particulièrement heureux de présenter Real Pictures : An Invitation to Imagine.*

*Une exposition collective pour laquelle chaque artiste dissimule, décrit, répète ou suggère des images - interrogeant la mémoire, l'histoire, l'espace, le monde - pour convoquer des aspects fondamentaux de la photographie et déclencher l'imagination dans l'esprit du spectateur.*

*Le titre rend hommage à Alfredo Jaar et à son projet historique Real Pictures (1995).*

Alfredo Jaar

*Real Pictures (Nyagazambu Camp, Friday, August 26, 1994) (1995)*

Nyagazambu Camp  
48 kilometers east of Kigali, Rwanda  
Friday, August 26, 1994

This camp holds 10,000 displaced persons, who have been forced to leave their homes and villages. This is only one of dozens of camps set up all over the Rwandan territory to receive the displaced population that has reached two million. There are also two million refugees outside Rwanda in neighboring countries of Tanzania, Burundi, Zaire and Uganda. The Red Cross visits these camps periodically and distributes basic food to every registered displaced person.

This photograph shows a large crowd of people waiting under the heavy sun for their names to be called by a Red Cross official. A Swiss journalist stands on his right with a microphone recording the sounds of the names being called. Engaged in an image of pathos instead of the complexity of the notion of genocide, the media has voraciously descended on the camps with cameras and microphones.

Cibachrome print in archival box, silkscreen

Dimensions: box 22.3 x 27.9 x 5.1cm / print 20.2 x 25.3 cm

AP





For our group show *Real Pictures, An invitation to imagine*, we are please to present a selection of 10 individual works that were part of monuments dedicated to the people of Rwanda and created in 1995 by **Alfredo Jaar** as part of his historical *Real Pictures (1995)* project. Jaar has very rarely shown these works as individual elements.

*Real Pictures* is a series of monuments dedicated to the people of Rwanda. Each monument is built from archival boxes that contains an image of the genocide taken by the artist in Rwanda. A description of the image has been silkscreened on each box, inviting the audience to read these texts instead of looking at the images. More than a million people were killed in the face of the criminal indifference of the so-called world community. Most of the western press ignored this tragic event that lasted less than 100 days. But when some images were published, there was no reaction, as if no one had seen them. Alfredo Jaar has used here a reverse strategy that suggest to the viewers that now that these images are not visible, they might see them better. The images are saved here for a future when society is capable of looking at these images and act.

Installation view, Zeitz MOCAA, Cape Town, South Africa, 2020



At the end of the 19th century, the British colonial government in South Africa established a system of land allocation for the indigenous population. This system was based on the concept of 'tribal land', which was defined as land that was traditionally used by a particular tribe or community. The British government then divided this land into reserves for each tribe, and the indigenous population was forced to live on these reserves. This system of land allocation was a key element of the British colonial policy of 'divide and rule', and it led to the creation of a system of racial segregation that persisted long after the end of British rule in South Africa.

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Alfredo Jaar

*Hiroshima, Nagasaki, Fukushima (2019)*



Triptych (3 modified wall clocks), aluminum plate, plexiglas  
Each 38 cm diameter and 5 cm deep, overall dimensions variable  
Edition 1 of 3 + 2 AP





*Hiroshima, Nagasaki, Fukushima (2019)* is a triptych of wall clocks mentioning dates and hours of each of the nuclear events:

6 August 1945 at 8.15, in Hiroshima

9 August 1945 at 11.02, in Nagasaki

11 March 2011 at 2.45, in Fukushima

The second hands are the only mobile elements, rotating endlessly as if time had been suspended. A clear relationship with photography's ambition to freeze time.


In 2018, **Alfredo Jaar** won the 11th Hiroshima Art Prize. A large exhibition of his work is scheduled in summer 2023 at the Hiroshima City Museum of Contemporary Art (Hiroshima MOCA), Japan.



Alfredo Jaar  
*Bye Bye Photography* (1988)

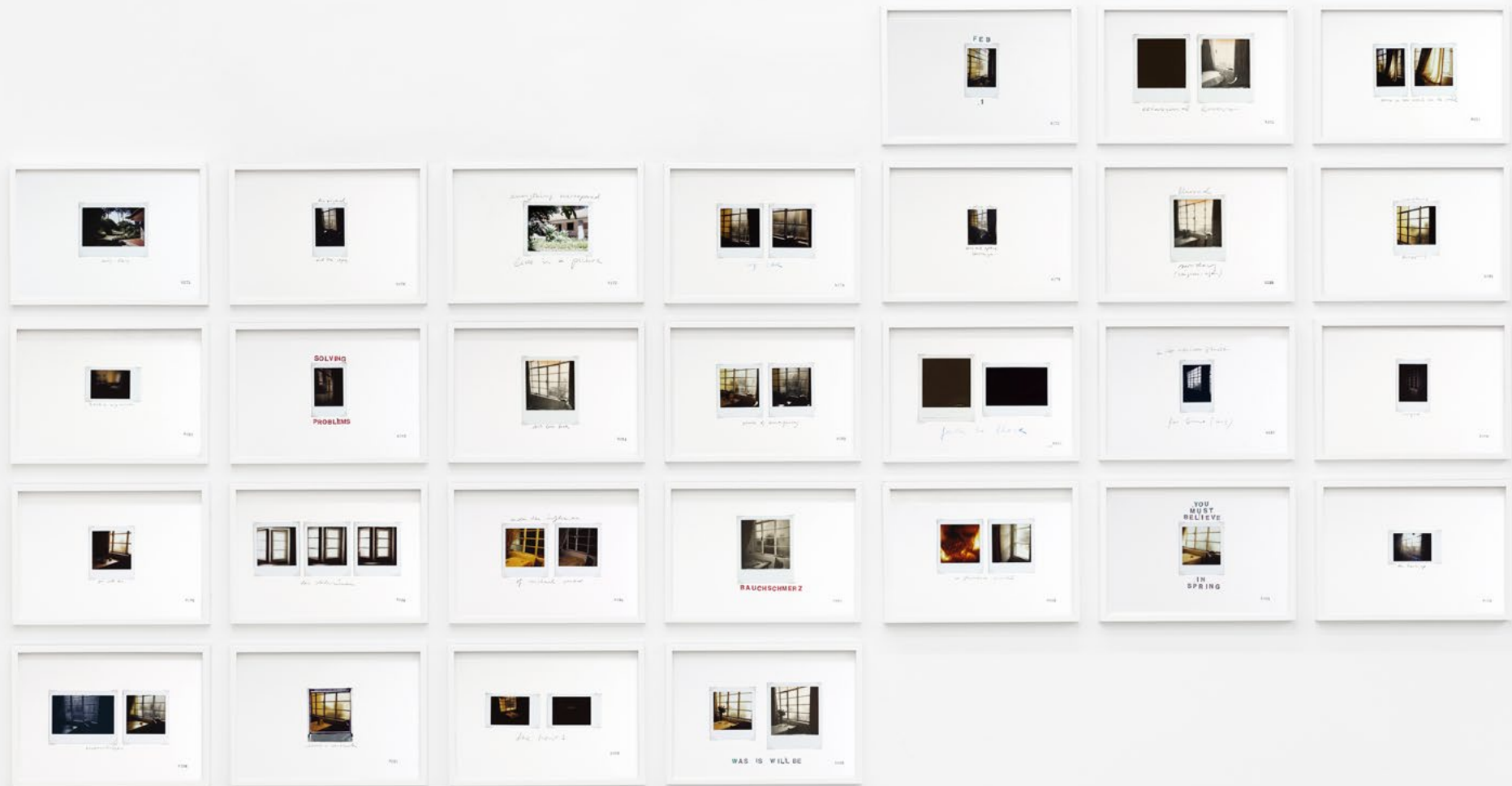
Inactive lightbulb, socket and electrical cord  
Overall dimensions variable  
Edition 1 of 6 + 3 AP





*Bye Bye Photography* is a work conceived by **Alfredo Jaar** in 1988 after he purchased his first digital camera. A farewell to analogue photography, a medium and technique the artist had used in numerous projects until he decided to start using digital photography, the work also pays tribute to Japanese photographer Daido Moriyama, a key influence to Jaar, and his masterpiece *Bye Bye Photography* published in 1972. Born in Chile in 1956, Alfredo Jaar is an architect, artist and film maker living in New York City. Among numerous awards, he received the Hasselblad Award in 2020, following Daido Moriyama, recipient of the same award in 2019.

Daniel Blaufuks  
*February 2019, The Days Are Numbered* (2018 - ongoing)



28 elements  
Instant photographs mounted on paper, documents, graphite, ink  
Each 22 x 30.5 cm, framed  
Overall dimensions variable  
Unique



*reconciliation*



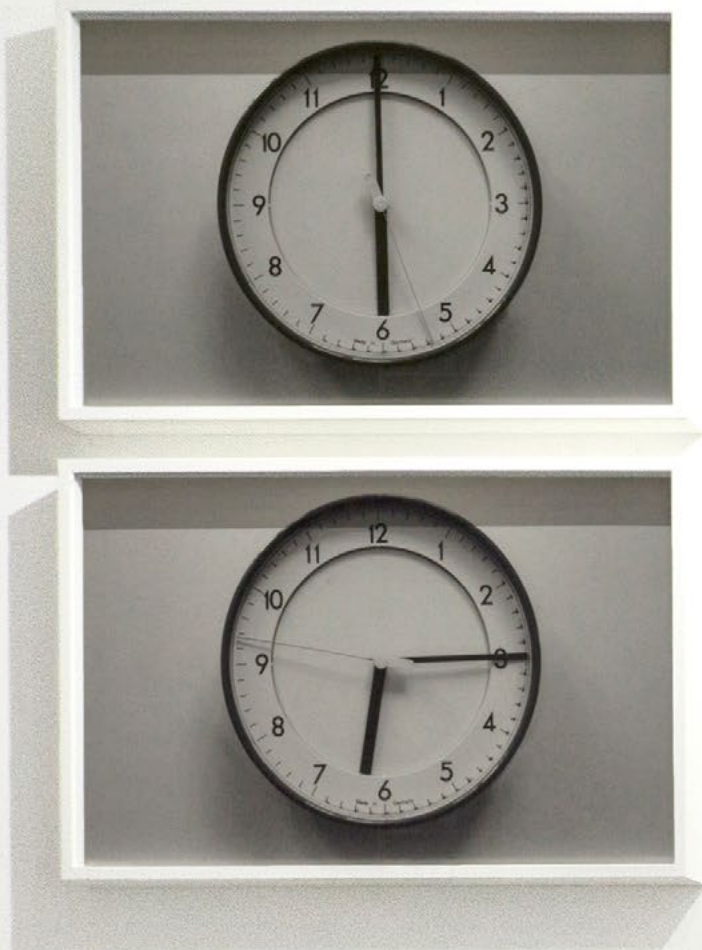
Daniel Blaufuks  
*Les Jours [The Days]* (2022)



Metronome and mirror  
21 x 11.5 x 11.5 cm  
Edition of 40 + 10 AP

Daniel Blaufuks

*Fifteen Minutes* (2020-2021)



Diptych

Archival pigment prints, mounted and framed

Each 30 x 45 cm (paper) / 31.2 x 46.2 cm (framed)

Overall dimensions variable

Edition 2 / 3 + 2 AP

Since the spring of 2018, **Daniel Blaufuks** has been creating each day a meticulous composition on a sheet of A4 paper, combining instant photographs and text, before stamping it with a number on the front and writing the date on the back. Entitled ***The Days Are Numbered***, this vast project is like an imprecise diary recording events from the author's life, reflections on the world, literature and photography.

***15 Minutes*** (2010-2021), emanates from a text by German writer W.G. Sebald in relation with Terezin, the Nazi concentration camp that Blaufuks dedicated a entire project to. A silent allusion to Warhol's 15 minutes of fame, the diptych also indicates what photography fails at grasping.

The multiple ***Les Jours [The Days]*** (2022) is an appropriation of Man Ray's ready-made, a metronome topped by an eye successively entitled *Indestructible Objet*, *Objet à détruire* and *Perpetual Motive* (1923-1971). The eye has here given way to a mirror, a recurrent element in the work of Daniel Blaufuks, who often sees it as a camera that does not record, and the incessant ticking seems to count the days, those of the diary, and ours.

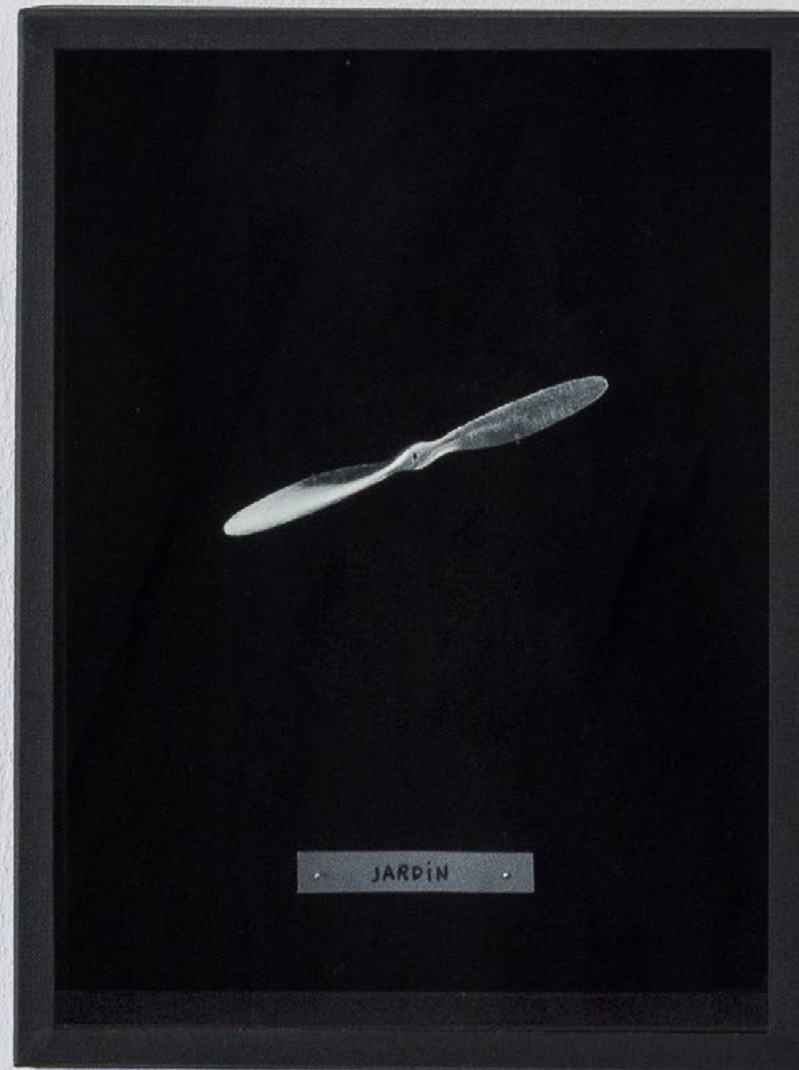
Raphaël Dallaporta  
*Air Current Sculpture (Border)* (2022)



Propeller, needles, ink, tracing paper, entomology box  
Overall dimensions 26 x 19.5 x 5.5 cm  
Unique



Raphaël Dallaporta  
*Air Current Sculpture (Garden)* (2022)



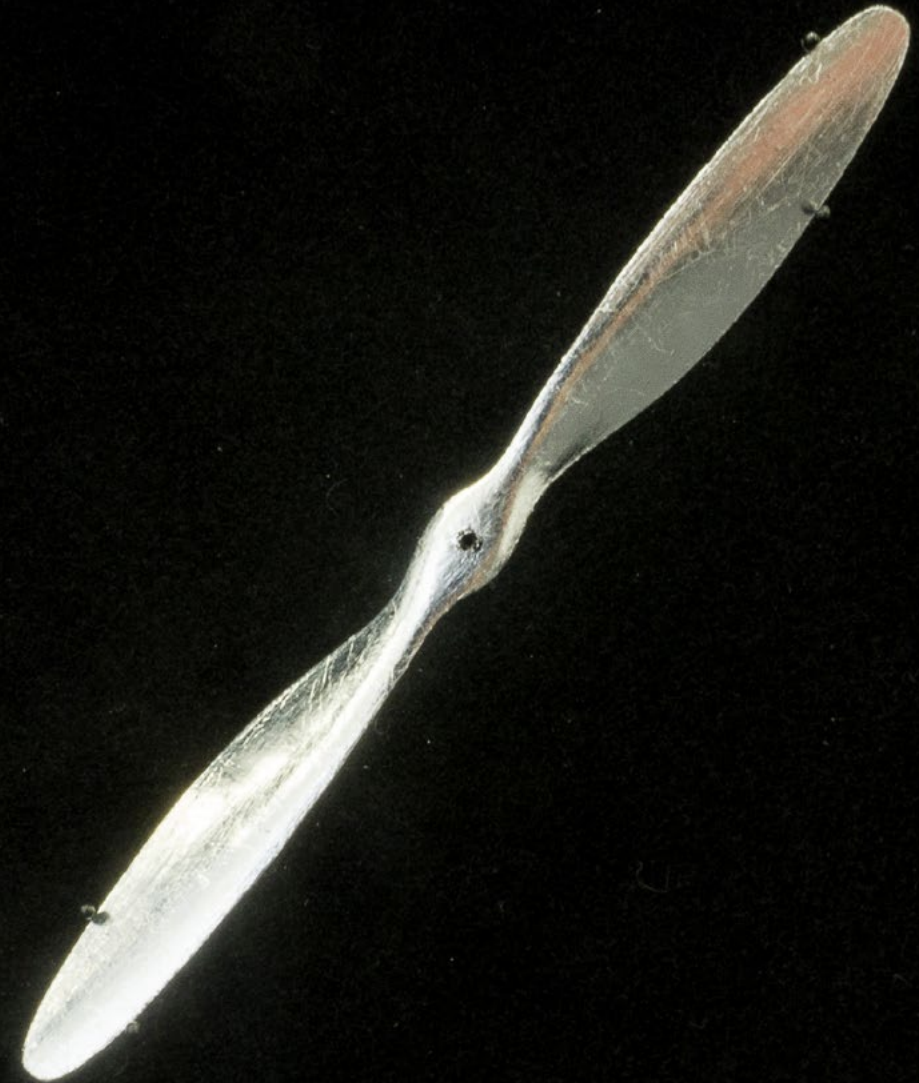
Propeller, needles, ink, tracing paper, entomology box  
Overall dimensions 26 x 19.5 x 5.5 cm  
Unique



**Raphaël Dallaporta** has been conceiving since 2015 the idea of *Air Current Sculptures (2022)*. The result of this slow research consists of sculptures made of small propellers which, after having rotated in various places under the effect of air movements, are presented inert in entomology boxes, like inanimate objects and preserved in a protective case.

Harbour, border, forest, street, garden: Raphaël Dallaporta has chosen a dozen generic places of universal significance. The sculpture is thus not the shape of the air captured in a given place, but the metaphor of the time lived in a given place.

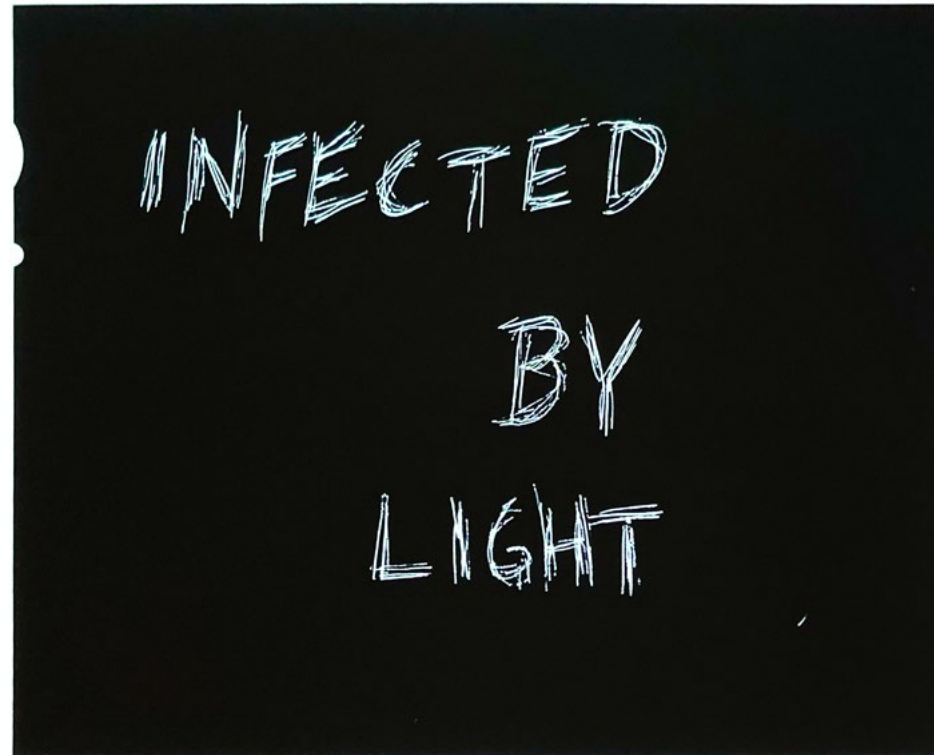
These sculptures, which resemble portraits of our places, also question the photographic dimension of Raphaël Dallaporta's work. For two decades, the artist has been developing a body of work whose photographic practice is based on protocols defined upstream so that the act of taking the photograph does not overshadow the contemplation of the moment. Raphaël Dallaporta's work takes up the challenge of preserving the photographic by relating a fundamental relationship to the world and to time, without reducing this dimension to the so-called decisive act of the instantaneous.





Raphaël Dallaporta, Hanako Murakami: *Taking Time*  
Installation view (detail), Jean-Kenta Gauthier / Vaugirard, 2022

JH Engsröm  
*Infected by Light* (2020)



Scratched 4 x 5 inches color negative  
Mounted in LED lightbox  
Overall dimensions 18 x 20,5 x 4 cm  
Unique



Capucine Gros

*The Birth of Paiting, Shanghai (2020-2021)*



Bamboo and grass from Shanghai, China

18.5 x 18.5 x 3 cm

Unique





Capucine Gros, David Horvitz: *The Scale of Maps*  
Installation view (detail), Jean-Kenta Gauthier / Odéon, 2022



With *The Birth of Painting* (2015 - ongoing), Capucine Gros creates sculptural objects that emanate from organic materials and represent a mental territory.

Since 2015, Capucine Gros has been creating a series of work entitled *The Birth of Painting* from each place she inhabits. Each of these small sculptures consists of an assembly of organic materials (grass, wood, bark, etc.) that the artist collected in her immediate environment, in order to compose an object that resembles a woven canvas mounted on a wooden frame. To date, she has produced works in New York City (2015-2018), Jalovik (Serbia) and Weir Farm (Connecticut, USA) (2018), Shanghai (2019-2020) and Bucharest (2022), all of which are presented in the exhibition.

While each work indicates the territory of reference, the title 'Painting' equates the object with a medium of representation. Here is the analogy with the geographical map, also a tool for representation - a fundamental idea in Capucine Gros' practice, for whom each project is intimately linked to the experience of a territory. As *The Birth of Painting* series develops, the works grow, gaining 1 inch on each side. This progression suggests the idea of a process, and is almost the only way to differentiate the works from one another, for apart from their size, the works all have a similar appearance, even though they emanate from very different geographies (North America, Europe, Asia) or topographies (megacities, villages, countryside). As if the 'down-to-earth' representation shows not so much the differences as the similarities.

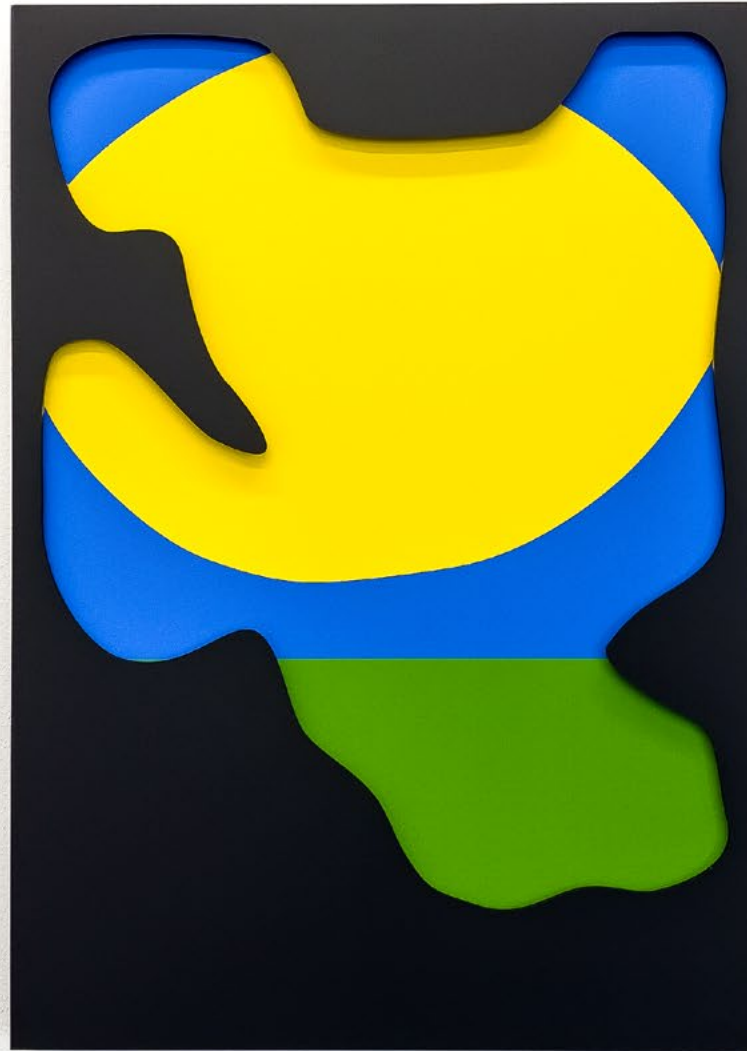




Mishka Henner

*Ellsworth Kelly's High Yellow, 1960 [10 Seconds]* (2021)

from the series *Sight Seeing*




Laser cut case in perspex encasing a pigment print mounted to Dibond  
Overall dimensions 70 x 50 x 5 cm  
Edition 1/2 + 1 AP



Mishka Henner, *Sight Seeing*  
Installation view (detail), Jean-Kenta Gauthier / Vaugirard, 2021







*“Eye tracking shows us that the act of looking is an inherently creative one. No two observations are ever the same, the eye is constantly moving and each observation is unique. When you apply this principle to looking at art, it challenges the sanctity and fixity of the original since each observation itself creates a new image.”*

— Mishka Henner

In his project ***Sight Seeing***, Mishka Henner turned his attention to his own gaze by using eye-tracking software to track the movement of his eyes across a subject. Many artists have described their works as existing only when they are seen and experienced by a viewer and in this project, following Marcel Duchamp’s adage that it is the viewer who makes the work, Henner interprets this idea literally by creating a series of works through the simple act of looking.

Eye tracking is often used in scientific research, market research, gaming and product design to determine how and where viewers’ attention is concentrated. Here, Henner uses the technology to capture his gaze as it travels across a found image of *High Yellow* by American painter Ellsworth Kelly (1923 – 2015).

Sixty-one years after Kelly completed *High Yellow*, Henner observed a found image of Kelly’s painting for ten-seconds and encased it in a laser cut case, the image visible only through an aperture created by Henner’s gaze. In presenting the results, the overall gaze is divided into one-second slices of time. The resulting sequence of works is a temporal presentation of these accumulated observations, each one having its own unique abstract form as the original image is gradually revealed.

A sunset  
about halfway  
below the horizon.

8/27/2007 6:29 PM IMG\_6905.JPG

A sunset  
no longer visible.

8/27/2007 6:31 PM IMG\_6908.JPG

[previous page]

David Horvitz

*A Sunset About Halfway Below the Horizon, 8/27/2007, 6:29 PM,  
IMG\_6905.JPG (2022)*

*A Sunset No Longer Visible, 8/27/2007, 6:31 PM, IMG\_6908.JPG (2022)*

Each unique, with certificate and mailed watercolor

*In 2018, in a culture over-inundated and amassed with photographs  
(mostly digital) and with eroded attention spans, I decided to start erasing  
my photo archive. This erasure became an artwork. I titled it Nostalgia.*

*These sentences are captions to photographs that no longer exist.*

*These sentences can be installed using any medium.*

*These sentences can be installed using any font.*

*These sentences can be installed in any size.*

— David Horvitz



Ethan Levitas  
*Incident Report No. 16*  
from the series *Preambles* (2016)



Processed typewritten 8 x 10 inches negative, mounted in LED lightbox  
Overall dimensions 34 x 28 x 5 cm  
Edition 1 / 3 + 1 AP

Photograph of the officer who will soon say  
this photograph cannot be made, because of this photograph.

Daido Moriyama  
*The Artist's Bedroom, Tokyo, 2008*  
from the series  
*View From the Laboratory* (2013)



Platinum-palladium print, mounted and framed  
Printed in 2013  
94.4 x 70.8 cm (image) / 77 x 111 cm (paper)  
Edition 2 of 5





BUNDES-  
EIGENTUM



In the 1970s, **Daido Moriyama** discovered *View from the Window at Le Gras*, the oldest photograph known today, made by Nicéphore Niépce in 1827 and depicting the inner courtyard of his house in Saint-Loup-de-Vareannes, Burgundy.

From the 1980s onwards, this image became a recurring motif in the Moriyama's work, who hung an large reproduction on the walls of his room. "I can see it several times a day. Every time I look at this photograph, it speaks to me. As a photographer, it reminds me daily of the origins and essence of photography, and of the existence of light and shadow," he wrote.

In 1984, Moriyama devoted an entire text entitled "The Myth of Light" to *View from the Window at Le Gras*. He wrote: "This fossilised image is for me nothing other than the memory of light. And the memory that this first photograph carries is absolutely not Niépce's, nor mine, I who look at it. This photograph is, in a way, the memory of the world and the memory of photography [...]. The irony of history is that this image ended up becoming both the world's first photograph and the world's first memory of light. In my opinion, it is therefore also the myth of light."

In 1990, Daido Moriyama published *Letter to Saint-Loup*, a fictional letter sent through time and space of 128 images to the inventor of photography. In 2008, he took his long-awaited trip to Saint-Loup-de-Vareannes, where he made a photograph from the same vantage point as Niépce in 1827, facing the first floor window of the house. In 2017, he photographed the original plate kept at the University of Texas, thus concluding a project that had lasted more than three decades.

In 2013 he published *View from the Laboratory*, a book dedicated to his journey to Burgundy, in which the first and the last images are photographs of his home in Tokyo where hangs a reproduction of Niépce's photograph. The photograph presented here is the opening image of the book.

Hanako Murakami

*Louis Daguerre to Nicéphore Niépce, 9 February 1828 (2022)*



La Fête de nuit

Red neon shaped in Louis Daguerre's handwriting

13 x 90 x 7 cm

Edition 1 / 3 + 1 AP



Hanako Murakami

*Invention (Nicéphore Niépce's Notes on Heliography, 1829) (2016-2022)*




Double-sided digital print, A3  
Endless copies  
Edition 1 / 3 + 1 AP

Hanako Murakami  
*The Immaculate #D5* (2019)



C-Type print on Archival Fujiflex Crystal paper, mounted on aluminium  
99.5 x 91 cm  
Unique





On February 3, 1828, the artist and entrepreneur Louis Daguerre wrote to Nicéphore Niépce about his latest discoveries and acknowledged to the latter that his discoveries seemed much more promising; he then concluded his letter with these words: *“I cannot conceal from you that I am burning with desire to see your essays from nature”* [Je ne puis vous dissimuler que je brûle du désir de voir vos essais d’après nature] . With **Louis Daguerre to Nicéphore Niépce, 3 February 1828 (2022)**, Hanako Murakami ignites Daguerre’s words while offering them an autonomy that seems both to recall the reasons for what at the time was not yet called photography, the yearning to be able to see and re-experience the world, and to indicate what, two centuries later, still seems to obsess our society.

In 1829, Nicéphore Niépce wrote by hand a small treatise entitled *Notes on Heliography* [Notice sur l’héliographie] consisting in eleven pages bound in a marbled cover. The printing pile **Invention (after Nicéphore Niépce, Notice sur l’héliographie, 1829) (2016/2022)** refers to this manuscript. By reproducing on both sides of the paper an image of the cover and the back cover of this booklet, Hanako Murakami makes the treatise on the invention of the first photographic process fit into the thickness of a single sheet of paper, reminding us through its erasure that the history of photography is full of absences. The prints, placed on the floor, are offered freely to visitors, like photography, an invention acquired in 1839 by France, which, in the words of Louis Arago in his speech to the Academies of Science and Fine Arts, *“was proud to be able to freely provide the whole world with it.”*

Presented at the Rencontres d’Arles (2019) and at the FRAC Normandie (Rouen, 2020), Hanako Murakami’s **The Immaculate (2019)** series are four large-format photographs, enlargements of unused daguerreotype plates dating from the 1850s and preserved throughout in their original boxes. Small size tin plates coated with silver emulsion, daguerreotypes were the first photographic process commercialized in France. Conceived as part of the artist’s research into the history of photography, these enlargements reveal numerous marks of oxidation and various reactions of the metal surface that seem to constitute traces of the passing of time. As a medium for a photograph that never took place, Hanako Murakami’s Immaculate nonetheless shows many layers of time, like *“fossils of light and time”* according to Daido Moriyama’s definition of photography.



Stéphanie Solinas

*Que faire de ses dix doigts (Autoportrait en photographe)*

*[What to Do With Your Ten Fingers (Self-Portrait as a Photographer)]*

(2013)



Moulage en bronze des dix premières phalanges de Stéphanie Solinas

Dimensions globales variables

Édition 2 / 2 + 1 épreuve d'artiste

Daisuke Yokota  
*Untitled*  
from the series *Inversion Type C* (2019)

Colour solarised analogue print on RC paper  
35.5 x 27.8 cm  
Unique



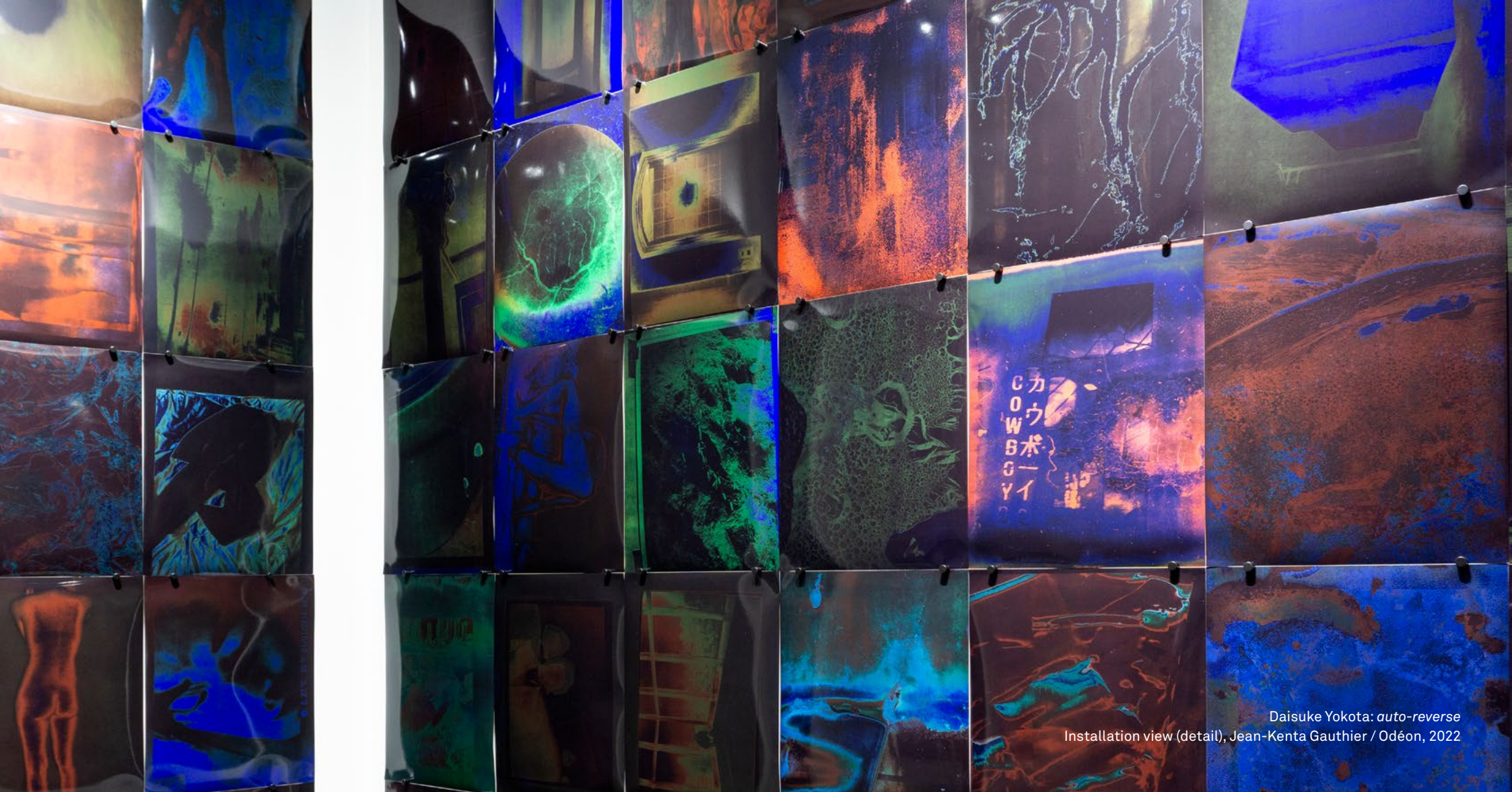


Daisuke Yokota  
*Untitled*  
from the series *Inversion Type C* (2019)

Colour solarised analogue print on RC paper  
35.5 x 27.8 cm  
Unique







Daisuke Yokota: *auto-reverse*  
Installation view (detail), Jean-Kenta Gauthier / Odéon, 2022

*Inversion Type C* is a series of unique solarized colour analogue prints made by **Daisuke Yokota** in 2019.

Solarisation, a photographic process dating from the 19th century and popularised by Lee Miller and Man Ray, is obtained by overexposure of film and results in an inversion of values. Well known in black and white, its manifestation in colour photography is extremely rare and reminds us of the

experimental challenges that Daisuke Yokota takes up in his practice. By choosing the title “*Inversion*”, the artist simultaneously describes the physical phenomenon that he has utilised in the elaboration of these works and gives us a metaphor of his relationship to photography and to the world: considering the photographic object for its materiality and not for the image of a reproduced reality.

JKG

Jean-Kenta Gauthier