

MICHAEL
HOPPEN
GALLERY



PARIS PHOTO 2022

For this year's edition of Paris Photo, the Michael Hoppen Gallery has curated an exhibition of exquisite, unique works. The term 'unique' has become ubiquitous, but we use it here in its true sense, meaning 'one of kind'.

The advent of digital photography has seen a shift away from traditional photographic processes and print-making. We are delighted to present a group of unique objects, including hand-coloured silver gelatin prints, polaroids, and photocollages by some of the most significant masters of the twentieth century.

Japanese photographer Masahisa Fukase (1934-2012) was amongst the most radical of his generation. In his playful series *Private Scenes* of 1991 he turned his camera on himself, capturing his profile against the backdrop of his everyday normality. Each of these prints is a hand-coloured, unique self-portrait produced 20 years before the global trend of the monotonous iphone 'selfie' with which we are familiar today.

The gallery will present two exceptional examples of post-war Japanese Modernism: a rare collage by Kiyohiko Komura, which resonates with the influences of European Surrealism; and another collage from the same year, 1950, by Kansuke Yamamoto, his "*Floating City*", an beautiful example of the Japanese avant-garde movement.

In 1928 the first photobooth arrived in Paris. Patented by Anatol Josepho in 1925, this automatic machine produced a unique strip of photographs without the intervention of a human operator.

No one was more excited than the leader of the Surrealist movement, André Breton, who was first in the queue and brought along his circle of friends to try it out as part of a Dadaesque experiment. The gallery will display three sets of unique photobooth strips from this period, including an enigmatic portrait of Yves Tanguy. Alongside these is Paul Facchetti's extraordinary object which portrays André Breton himself. It is inscribed by and lives in its own paper frame.

We will also be exhibiting a unique group of John Bulmer's evocative '*Night Climbers*' which were shot in Cambridge in 1958-1960 when he was an intrepid student at King's College. Camouflaged beneath the night sky, these daredevil explorers traverse the urban environment using techniques traditionally found in bouldering and rock climbing. The intricacies of the university's gothic architecture provide climbing challenges that make these photographs so thrilling.

Just weeks before Bulmer was due to take the final exams of his engineering degree, he was expelled for a series of photographs he took of student climbers scaling King's College Chapel which were published in *The Sunday Times*. Leaving for London upon his expulsion, Bulmer was offered a position working at the *Daily Express*, and went on to achieve tremendous acclaim as a photojournalist with a career spanning over 60 years. He made very few of these prints and each is unique in its own way.

We will also be showing for the first time a group of seminal photographs by the Danish photographer Krass Clement, from his series *Drum*, which takes its name from the eponymous Irish village where all the photographs were shot over the course of one evening in this small bar in 1991. The images are darkly atmospheric, almost melancholic, as Clement's assiduous eye captures the men's pensive expressions and the deep lines of their faces. In the sparse text that accompanies the photographs, the reader is informed that the bar was the meeting place for local Protestants in what is otherwise a predominantly Catholic region.

Clement's beautiful, richly toned silver gelatin prints will be juxtaposed by the works of Ukrainian photographer and former rocket engineer, Boris Savelev. Savelev's multi-layered pigment prints on aluminium are produced by master printers Factum Arté in Madrid. His works of elegant observational realism are focussed on light and form – a constructivist aesthetic that Savelev credits to his 'methodical, scientific background'. These views of the artist's hometown, Czernowitz in Ukraine, dating back to the 1980s, feel particularly poignant now.

Paris Photo: 10 – 13th November at the Grand Palais Éphémère, Stand D27
VIP Preview 9 November

Image credit: Boris Savelev, *Café Ion*, 2009, © the artist, courtesy Michael Hoppen Gallery