Paris Photo confirms its international influence with the 29th edition at the Grand Palais

visitors and more than 200 institutions came together to discover the richness and diversity of the international photography scene. From the very first days, the fair was marked by a shared sense of enthusiasm among galleries, collectors and institutions. With numerous sales spanning historical photography and contemporary creation, many galleries described this 29th edition as one of the fair's most successful to date.

Welcomed by Thomas Ruff's monumental installation, a 36-metre retrospective presentation tracing more than forty years of artistic practice (in collaboration with five galleries: David Zwirner, Konrad Fischer, Mai 36, Lia Rumma and Sprüth Magers), visitors discovered 197 galleries and 49 publishers from 38 countries. Together, they offered an unprecedented panorama of works and artists exploring the technical and aesthetic evolution of photography, from the earliest daguerreotypes to AI-generated images.

The exhibition *Revealing*, bringing together around one hundred works from the Centre Pompidou's photography collection, was one of the fair's highlights. During these four days, audiences also enjoyed to the Conversations programme, which featured discussions with Thomas Ruff, Thomas Demand, Zanele Muholi and Tina Campt, alongside a tribute to Robert Adams and a debate addressing the question, "Is the Future of Collecting Female?". The Book Talks, organised by Printed Matter, brought together Sofia Coppola, Michael Mack and Charlotte Cotton, among others. The programme was further enriched by performances, more than 400 book signings and several award ceremonies.

'This edition confirms the essential role Paris Photo plays in the international photography ecosystem. In a challenging market environment, the quality of the exchanges between galleries, collectors and institutions demonstrates the importance of this annual gathering. The Bicentenary of Photography also offered us a unique opportunity to bring two centuries of history into dialogue with new forms of artistic creation. This is at the heart of Paris Photo's ambition: to introduce, support and champion photography in all its diversity, while helping to shape its future.'

Florence Bourgeois, Paris Photo director



Thomas Ruff’s installation, galleries David Zwirner, Konrad Fischer, Mai 36, Lia Rumma, and Sprüth Magers, Paris Photo 2026, Jeroen Verrecht

Celebrating 200 Years of Photography: remarkable results in the Main Sector

Bringing together 152 galleries from 31 countries, the Main sector recorded sales to private collectors and international institutions.

Several galleries reported acquisitions by institutions. Vintage Gallery (Budapest) sold works by Dóra Maurer, Imre Kinszki and Ferenc Haar to American institutions. Lunn Gallery, which presented a selection of works from the Photo-Secession movement, also sold works to an American museum, while Staley-Wise (New York) sold three vintage prints to the National Gallery of Art in Washington, D.C.

Fraenkel Gallery and Bruce Silverstein Gallery also reported numerous sales. Bruce Silverstein notably sold two works by Ahmet Ertuğ for $35,000, alongside works by Sarah Sense, Walter Loos and Chester Higgins. Bigaignon, Robert Morat and Toluca, meanwhile, counted this edition among their most successful appearances at Paris Photo.

In Paris, Les Douches sold two photographs by Robert Frank for €20,000 and €25,000. Galerie Magnin-A recorded several sales of works by Malick Sidibé. Among the French galleries, Bacqueville sold around twenty works, including a sculpture priced at €10,000 by a young artist aged just 23.

Major bodies of work presented in their entirety for the first time attracted particular attention from collectors. These included Merry Alpern's Dirty Windows series and Miguel Ángel Rojas's series presented by La Cometa, which sold four prints, two of them for €18,000 each.

Sectors Reflecting the Diversity and Evolution of Photographic Creation

Curated by Zasha Colah and Francesco Zanot, the Voices sector explored the theme of Disappearance this year, examining the paradox of a medium designed to preserve traces of reality, yet whose forms and uses are constantly evolving. Making its debut at the fair, Southern Guild sold a work by Zanele Muholi for $35,000 and a work by Sandra Brewster for $17,000. Afronova, which presented a group exhibition featuring Dimakatso Mathopa, Mashudu Nevhutalu and Owanto, also reported excellent results. Ithaque Gallery likewise enjoyed strong sales with its solo presentation of Hannah Darabi, securing sales to institutions and new collectors.

The contemporary scene, brought together in the Emergence sector through around twenty solo presentations, demonstrated remarkable energy and benefited from encounters with international institutions and inquisitive collectors. Tokyo-based Kana Kawanishi Gallery, which presented a solo exhibition of Hideo Anze, sold six works, including two large-scale pieces for €5,000 each. The projects by Philippe Jarrigeon (Womanray), winner of the Maison Ruinart Prize, and Ricardo Cases (Galeria Reus) also attracted interest from institutions considering acquisitions.

For its fourth edition, the Digital sector was entrusted to a new curator, Marco De Mutiis, Digital Curator at Fotomuseum Winterthur (Switzerland). It brought together 13 contemporary art galleries, curatorial platforms and special projects exploring the transformations of photographic imagery in the age of digital technologies. Making its first appearance at the fair, Milan-based Glenda Cinquegrana Gallery sold a work by the French duo Mazaccio & Drowilal, known for their collages that subvert advertising, celebrity and social media imagery. Another newcomer, Au Cube Gallery (Mâcon, France), sold around ten works by Vincent Fournier from his Flora Incognita series. Finally, Automata sold all five editions of SOLIENNE to private collectors. The new series Disreality by artist Alkan Avcıoğlu (HEFT Gallery) was particularly successful, with 11 works sold for a total of €50,000.

The Elles x Paris Photo program, curated by Aldeide Delgado in partnership with the French Ministry of Culture, once again demonstrated the relevance of its mission to support women photographers within the fair. Higher Pictures reported numerous sales of works from Carnival Strippers, the seminal series created by Susan Meiselas between 1972 and 1975, and sold a work by Carla Williams for €61,000. Works by German photographer Barbara Probst, represented by Kuckei & Kuckei Gallery, were acquired by a private collector for €90,000. Paris-based Echo 119 Gallery was pleased to report the sale of a work from the exhibition trail for €3,000, as well as works by Laure Wynants for €8,000.

The Editions sector, which brought together 49 specialised French and international publishing houses this year, recorded an excellent level of activity, supported in particular by more than 400 artist book signings. The fair also hosted the Paris Photo–Aperture PhotoBook Awards ceremony, recognising Notation(s) by Moeko Ishiguro in the First PhotoBook category; Passports, 2012–2025 by Keisha Scarville (MACK) as PhotoBook of the Year; L Is for Look: Children's Photobooks (edited by Anne Lacoste and Rose Durr, and published by Spector Books) as Photography Catalogue of the Year; and Looking Inside: Women with Life Sentences by Sara Bennett (Kehrer Verlag), which received a Special Jury Mention.

Committed Partners Supporting Paris Photo

Paris Photo warmly thanks its new official partner, Prix Pictet, for presenting an unprecedented selection of works from the Prix Pictet at the Grand Palais, including works by its two laureates: Valérie Belin, winner of the Disorder cycle in 2016, and Alfredo Jaar, winner of the Storm cycle in 2025.

The fair also extends its sincere thanks to BMW Art Makers, its official partner, for its continued support and loyalty over the past 24 years. Through its patronage initiatives, particularly the Duo Lauréat programme, BMW Art Makers recognised the work of Lara Tabet and Yasmine Chemali this year.

Paris Photo also thanks Huawei, its Global Partner for the second consecutive edition, whose relationship with the fair continues to grow through its commitment to the XMAGE Awards.

Further thanks go to its partners Clifford, Ruinart, MUUS Collection, Deutsche Börse Photography Foundation, Louis Vuitton Editions, Belmond, Photo Elysée and the City of Paris, as well as Camera Torino, a new partner this year.

The fair also wishes to acknowledge the support of its partners Soeurs, Etudes Studio, Hemeria, Roche Bobois and Estée Lauder.

Paris Photo looks forward to welcoming its galleries, collectors, artists and visitors back for its 30th edition, taking place from November 11 to 14, 2027.

Paris Photo thanks its official partners, BMW and Pictet

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Practical Information

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Grand Palais, avenue Winston-Churchill, 75008 Paris

Press contacts

Pierre Laporte Communication,
Pierre Laporte, Laurent Jourdren, Camille Brulé & Joanna Belin
parisphoto@pierre-laporte.com
+33145231414

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*Organised by Safi, a subsidiary of RX France and Ateliers d'Art de France

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*Note: Current market capitalisation can be found at http://www.relx.com/investors