BiPP
la Biennale de la Petite Photographie

Press Kit

32 rue de Seine, Paris
October 24 – November 30, 2026
Tuesday to Saturday, 2:30 pm - 7 pm and by appointment
Opening reception: October 23, 6 p.m.
Curator: Éric Antoine

Introduction

In a photographic landscape dominated by the race toward ever larger formats, the Biennale de la Petite Photographie deliberately goes the other way. No spectacular immersion, no walls taken over. Here, the work must be earned: it asks viewers to step closer, to slow down, to enter into a singular and intimate relationship with the image.

This first edition takes place in the smallest photography gallery in Paris, **just 4 m² (about 43 sq. ft.)** on rue de Seine. The choice of venue is no accident: it extends and embodies the biennale's premise. The confined space becomes performance; constraint becomes manifesto.

Eleven photographers present works no larger than 15 centimeters (6 inches). What unites them goes beyond format alone: it is a shared disposition, a demanding, physical relationship to the photographic medium, and a common attention to gesture, slowness and craft. Platinum-palladium on gampi paper with gold leaf, contemporary daguerreotype, wet collodion on glass plate, cyanotype on glass, Lippmann plate, gelatin silver bromide on baryta paper: each process gathered here carries its own history, a resistance to the easy, a preciousness that echoes the very philosophy of the biennale.

With small-scale photography, the viewer does not receive a monumental shock. They make a discovery: gradual, individual, irreplaceable. This exhibition favors the sensitive over the sensational, the delicate over the showy. And because the small format makes accessible what was once costly or exclusive, it also opens fine-art photography to those who did not yet have a wall to receive it.

Over the long term, the BiPP aims to bring together artists, institutions and audiences around the re-evaluation of the small format, through exhibitions, conversations and partnerships with major players in contemporary photography.

This year, it is part of the **bicentennial of photography program, and two roundtables will be held at the auditorium of the MEP – Maison Européenne de la Photographie and at Panthéon-Sorbonne University.**

In partnership with Galerie Camera Obscura.

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The Artists

Jalo Porkkala

Born in 1950 in Pori, Finland, Jalo Porkkala has devoted decades to exploring and teaching historical and alternative photographic processes. After years spent in museums, theaters and teaching, he now works almost exclusively with the daguerreotype, the oldest of the photographic processes, perfected by Louis Daguerre building on the pioneering work of Nicéphore Niépce.

His practice is rooted in slowness, materiality and a direct bond between subject and photograph, a deliberate counterpoint to the abundance of digital images in our time. Each daguerreotype is a unique, unrepeatable object that only reveals itself fully when held in the hand.

What makes his approach even more singular is his use of the Holga, the plastic camera emblematic of Foto Povera with its imperfect lens and light leaks left deliberately unchecked, in the service of the most demanding process there is. The humblest tool, the most precious result.

At BiPP, his 6x6 cm daguerreotypes embody the spirit of the biennale: the small format not as a limitation, but as the concentrated expression of an entire practice.



Passage - Daguerréotype 8,5x11cm - 2026

Bernard Plossu

Bernard Plossu is a singular figure in French photography: unclassifiable, prolific, a tireless traveler since his beginnings in Mexico in 1965. Over more than fifty years of practice, he has crossed continents, genres and formats with rare freedom, faithful to a single requirement: the rightness of the moment seized.

But behind the luminous wanderer there is also a man of black and white, of grain, of matter. It is this Plossu that BiPP summons: the one who pares down, who concentrates, who trusts the small to say what is essential. His tiny black-and-white prints are like notes taken by hand: quick, precise, irreplaceable. Nothing superfluous, nothing overstated. Just light, gesture, and his way of making the ordinary absolutely necessary.

Showing Plossu in 4 m² on rue de Seine is no paradox. It may well be the place that most resembles him.



La Nappe, 1973 -tirage gélatino bromure

Chrystèle Lerisse

Chrystèle Lerisse has worked in black-and-white analog photography since 1975. Fifty years of uninterrupted practice, faithful to a single requirement: light as grammar, black and white as language.

Her photographs are silent, fragmentary, clouded with poetic grays. They do not impose themselves; they wait. Beyond fifty centimeters (about 20 inches), nothing is visible anymore. It is an invitation to step closer, to enter the intimacy of the image, to inhabit its empty spaces with one's own sensibility.

In 1992, she made a radical choice: to work only in the 6x6 cm format, so that the exact size of her camera's ground glass would be the maximum size of her prints. Not a constraint, but a return to the origin, to the scale of the composition itself. Since then, she has destroyed her negatives after printing. Each work is unique, unrepeatable, vintage by necessity.

At BiPP, her gelatin silver prints on baryta paper embody a conviction she has always held: the small format is not a limitation, it is a form of modesty that lets silence settle into the gaze.



Sans titre,1999 - tirage gelatino bromure 6x6cm

Viktor Kostenko

Viktor Kostenko explores the spaces of silence surrounding analog photography. What matters to him is not the result but the path, that state of total attention to every detail that defines his practice.

From his studio in Barcelona, he makes his prints and their frames by hand, working fine hardwoods with traditional cabinetmaking techniques. For him, content and container are two inseparable parts of a single work, a bridge between the tangible and the sensitive, true to his deep conviction that art and craft cannot be separated.

At BiPP, his gelatin silver prints on baryta paper embody this philosophy: objects of contemplation conceived as a whole, from the photographic gesture to the frame that protects them.



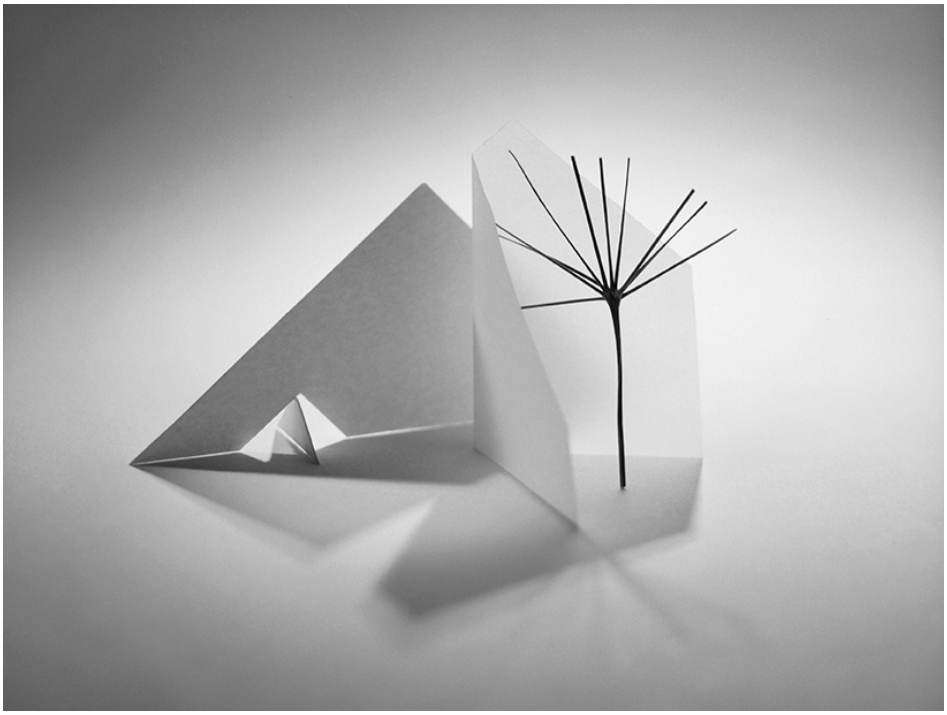
Mountain 26, 2023
tirages LITH uniques sur papier périmé 9,4x12,5cm

Bertrand Hugues

Bertrand Hugues does not make photographs; he works against photography itself. For him, photography is only one moment in a much larger process, one tool among others in the service of a fundamental question about what it means to see.

In his studio, he builds hybrid forms, objects that defy the laws of nature, which he then photographs with a view camera. In doing so, he methodically undermines the usual ways we see, upsetting what we think we know about how to look.

At BiPP, he presents contact prints from 4x5 inch negatives on baryta paper: the image at the exact size of the negative, with no enlargement and no intermediary. Here the small format is self-evident: not a choice, but a necessity of the process itself.



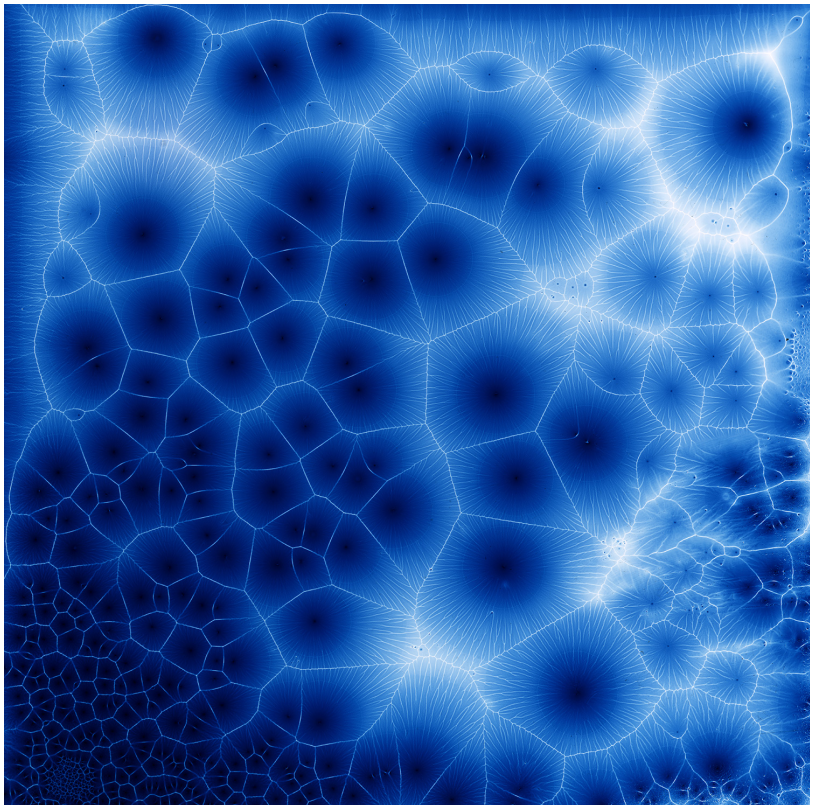
2025-06 - tirage gélatino-bromure, 10,2x12,7cm

Aline Héau

Aline Héau lives and works in the Loire Valley. Trained in analog photography just as digital was emerging, she granded her practice in the history and materiality of the medium, as a collector of early photography and an explorer of primitive and experimental techniques.

Cyanotype is at the heart of her practice, a process she has transposed from paper to glass and other materials, opening up new possibilities of transparency and light. Her works are camera-less photographs that play with matter and meticulously explore the natural world, both plant and mineral.

Inspired by scientific wonder, she turns the singular blue of the cyanotype into a presence at once rigorous and mysterious: what lies between us and the infinite, the unsettling invisible written in negative.



Voronoï, 2025 - Cyanotype sur verre 15x15cm

Paul Grund

A self-taught photographer and professional skateboarder, Paul Grund documents the world the way he moves through it: intensely, in motion, at body level, with no artificial distance. His gelatin silver prints on baryta paper, made in his own darkroom, bear the trace of this direct, physical relationship to the image. He produces artist's books and fanzines, a simple and independent way of circulating his work outside conventional channels.

At BiPP, his small formats concentrate this energy: the image contained and dense, with no need to spread out in order to make its mark.



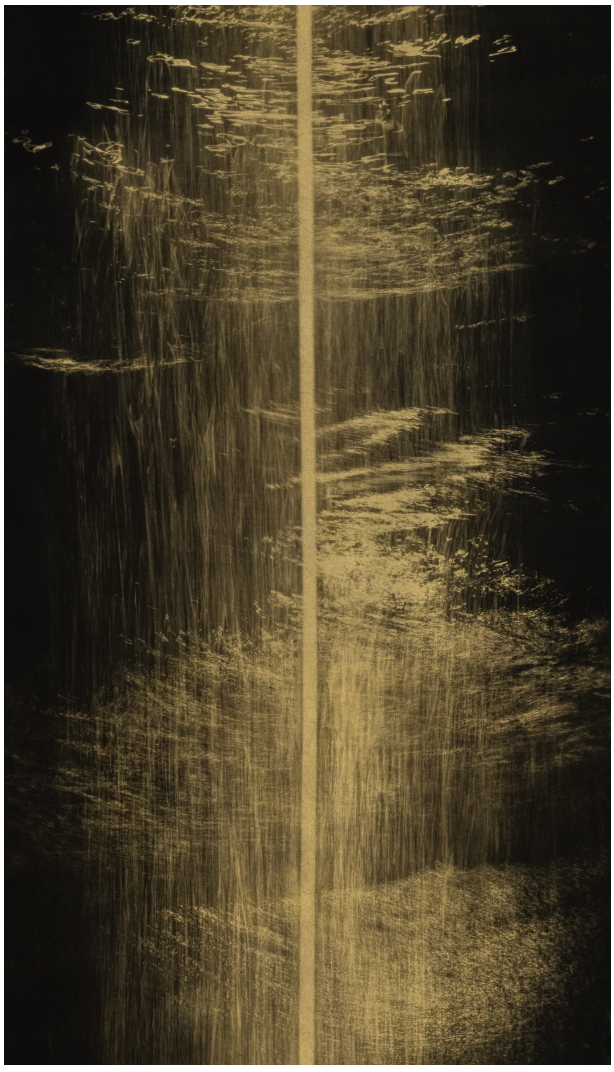
Untitled (Japon), 2020 - tirage gélatino-bromure 12x15cm

Claire Deweggis

Claire Deweggis is a French photographer living between Venice and Paris. With a background in literature, she has developed an intuitive photographic practice shaped by reflection on perception and on our relationship to the living world: how to approach what precedes even our capacity to fully perceive it.

Her work hovers on the edge between naturalism and abstraction, lingering on ephemeral forms, tremors and possible interactions. She favors artisanal, exploratory processes (platinum-palladium printing, gold leaf, natural pigments) and chooses Japanese papers as a kind of sensory membrane.

Her images do not seek to explain the world but to awaken its density, a place in which to experience the part of reality that remains unperceived.



YLEM (vII), 2026
platino-palladiotype / feuille d'or 8cmx14cm

Michael Ackerman

Michael Ackerman is one of those for whom photography is not an observation of the world but a plunge into it: visceral, nocturnal, without a safety net. Born in Tel Aviv in 1967, he was seven when his parents moved to New York. A wrenching uprooting: family, friends, sun, language, all left behind, and the loss left a lasting mark. Yet it was in this city that, as a teenager, he found photography. And New York became his territory, his obsession, his hunting ground and playground.



New York, 2023 - Tirage gelatino bromure 12x12cm

Filipe Alves

Trained as an architect and a photographer by vocation, Filipe Alves has devoted more than twenty years to the historical processes of photography. Co-founder of Silverbox Studio in Lisbon, he practices, among other techniques, Gabriel Lippmann's interference photography, a process that produces colors without pigment, through the physics of light alone.

His Lippmann plate prisms are objects as much as images: precious, unique, impossible to reproduce. They bring an almost mineral dimension to the biennale: color as phenomenon, the small format as a jewel case.



Couple II, 2023 - Plaque Lipmann 6x6cm

Éric Antoine

Éric Antoine repeats. The same subjects, the same gestures, the same places, tirelessly. Not out of obsession, but because it is in repetition that something finally reveals itself.

He builds still lifes that he considers, above all, as sculptures: stacks of objects and materials, the way one piles up memories. Matter above all. Gesture, time, climate: collodion is unforgiving, and that is precisely what interests him. To show a negative is also to accept the small format, not as a constraint but as self-evident.

At BiPP, his works are presented in solid oak frames designed especially for the exhibition, allowing viewers to flip the image from negative to positive. A personal, intimate intervention that says everything about his practice.

Curator of BiPP and participating artist, Éric Antoine embodies the very philosophy of this biennale: that of a demanding, slow way of making that refuses to be reduced to spectacle.



Useful Lies XXI, 2026 - Ambrotype 13x13cm

Round Table: *La juste distance*

October 29, 2026, 7 p.m., Auditorium of the MEP – Maison Européenne de la Photographie

***Laurie Hurwitz**, senior curator at the MEP, art critic.*

***Valérie Cazin,** director of Galerie Binôme.*

***Anna Grumbach,** PhD candidate in art history and research associate at the BnF.*

***Éric Antoine,** photographer, curator. (Moderator)*

With the participation of BiPP artists.

In a world where the image seeks at all costs to impose itself, to overflow, to overwhelm, the Biennale de la Petite Photographie deliberately goes the other way. *La juste distance* ("The Right Distance") is the conversation that accompanies this first edition. It brings together artists, curators, gallerists, collectors, theorists and historians around a question that seems simple, yet is dizzying: has fine-art photography forgotten what once made it close?

From the nineteenth century onward, photography was built on intimacy: Disdéri's cartes de visite, pocket daguerreotypes, union cases. Closeness was its first vocation, the near its natural territory. Then the twentieth century overturned everything: the large print became the standard of exhibition, prestige and market. Bigger, more visible, more legitimate. Institutions followed, galleries followed, fairs followed. All the way to the logical outcome of this race toward the spectacular: the immersive exhibition, where the image becomes décor, total environment, sensory experience, and the viewer a mere passerby, overwhelmed.

And yet. The small format never disappeared; it resisted, persisted, kept on existing in the margins and in studios. And today, the phone screen has done something unexpected: it has retrained our eyes. It has made it natural, even desirable, to hold an image in the hollow of one's hand. It has recreated a culture of visual intimacy, and proved that the eye still knows how to lean in.

For that is what this is about. The small format transforms the viewer's body. There is no shock, no forced immersion. There is a gesture: leaning in, stepping closer, entering the work gradually. An attention that must be earned, a physical and intimate relationship with the image. A work that enters a life without demanding a large wall, a large apartment, a large fortune.

***La juste distance* examines what format does to art: to its value, its legitimacy, its power to move. Against the spectacular, the small format offers something else: not immersion, but attention.**

The MEP auditorium is located at 5/7 rue de Fourcy, 75004 Paris.

Round Table: *Au creux de la main*

Scale and Intimacy in the History of Photography, from the Daguerreotype to the Screen

November 10, 2026, 6–8 p.m., Université Panthéon-Sorbonne, Galerie Corbert, Salle Vasari, 6 rue des Petits Champs, Paris 2e

Paul-Louis Roubert, historian of photography, professor at Université Paris Nanterre, president of the Société française de photographie.

Pierre Wat, art historian, professor at Université Panthéon-Sorbonne.

Fabien Hamm, photographer, teacher, specialist in early photographic processes.

Éric Antoine, photographer and curator of the biennale. (Moderator)

With the participation of BiPP artists.

Discussion Topics

The small format in the nineteenth century: precious object or mass object?
Pocket daguerreotypes, Disdéri's cartes de visite exchanged and collected: was the small format already as social as it was intimate? What does this dual life teach us about what we call "intimacy" with an image?

The large format in the twentieth century: exhibition standard or strategy of legitimation?
From Pictorialism to the entry into the art market in the 1970s and 1980s, the large print adopted the scale of the painting to win recognition for photography as art, while the small format remained the norm of everyday use. Two parallel histories rather than a linear evolution?

The pocket screen: return of the small format, or something else entirely?
Lacking materiality and patina, and broadcast to thousands of viewers in an instant, the screen image stands in contrast to the precious, limited nature of the union case. Does the small format have a true historical continuity, or does each era reinvent a relationship that shares only its size with the previous one?

From communication object to art commodity: a double shift
Studio portrait, carte de visite, reproduction of artworks: for most of the nineteenth century, photography was an object of use. Pictorialism claimed the status of art for the first time, but it was only with the limited, signed and numbered print of the 1970s and 1980s that photography truly entered the art market. Between these two moments, what changed: the way of looking, or only the commercial conventions?

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BICENTENAIRE de la PHOTOGRAPHIE 2026.2027 1826.1827