

°CLAIRbyKahn returns this year to Paris Photo at the Grand Palais from 7 to 10 November, booth C04.

### Intertwined / Entrelacés

Gestures—both subtle and sweeping—can be liberating acts. We pleased to present works by artists Sigalit Landau, Erich Hartmann, Oliver Mark, Chien-Chi Chang and Eikoh Hosoe which explore how the body can be a source of alienation but also of emancipation.

In Landau's 'Mermaids (Erasing the Border of Azkelon)' (2011), three naked women emerge from the sea and etch lines in the sand, washed swiftly away by the waves.

In 'Laser Nudes' (1977-'78), Hartmann (1922-1999) draws with a laser on the female body, playing with notions of authorship and breaking the confines of the medium.

In 'Jenny Holzer's Hands' (1996), Mark captures the artist's hands in a configuration that suggests a struggle to rid herself of invisible bonds.

In 'The Chain' (1998), Chang records the body language and micro-expressions of mental health patients interned at a Buddhist temple in Taiwan. Chang's nuanced depiction conveys a cautious optimism—it can even be read as a call for solidarity.

In 'Embrace no. 52' (1970) Eikoh Hosoe abstracts two bodies united in an act of intimacy.



*Erasing 4, from Mermaids (Erasing the Border of Azkelon), 2011*  
Archival inkjet print mounted to Dibond, 67 × 120 cm, edition 1/4 + 2AP  
© Sigalit Landau



*Laser Nude*, 1978

Vintage silver gelatin print, hand printed and mounted to museum board by the artist, 8,4 × 11,4 cm

© Erich Hartmann / Magnum Photos



*The Chain*, Kaohsiung, Taiwan, 1998

Silver gelatin print, numbered, signed and dated on verso, 40,6 × 50,8 cm

© Chien-Chi Chang / Magnum Photos



*Jenny Holzer's Hands, Leipzig, 1996*

Silver gelatin print mounted to Dibond, signed on verso, 70 × 70 cm, edition 1/3 + 2AP  
© Oliver Mark



*Embrace no. 52, 1970*

Silver gelatin print, signed on recto in English, signed and titled on verso in Japanese, 40,5 × 50,5 cm  
© Eikoh Hosoe