

## Highlights from Photo London 2024

By [Loring Knoblach](https://collectordaily.com/author/loring-knoblach/) / In [Art Fairs](https://collectordaily.com/category/art-fairs/) / May 21, 2024

Every art fair needs its own personality. As a regular visitor to the various photography and contemporary art fairs in New York, and annually to Paris Photo in France, I have often wondered over the past decade since its founding what angle the relatively new Photo London fair was taking. With the help of some serendipity, I was able to visit the fair myself this year, and what I found was both markedly different from the art fair options in New York and Paris and filled with a surprising degree of freshness and energy.

What I expected to find at Photo London was a pervasive British-centrism in the work on view, and while there were of course many more London and UK-based galleries to be found in the aisles, there actually wasn't quite as much British photography, especially vintage work, as I might have thought. Instead, Photo London is reliably filled with celebrity, fashion, and glamour photography as its primary aesthetic, most of it contemporary; fascinatingly, I have always wondered why the London photo auctions are consistently heavy on this kind of work, and at Photo London I may have found the answer – that's what sells here.

The gallery mix here is noticeably different than at US fairs – very few of the usual suspect US galleries, with a rich mix of British and European galleries, extending all the way south and east to Eastern Europe and Turkey. I thoroughly enjoyed seeing some of these more distant galleries (to me) and their offerings. In general, while there was inevitably some overlap with Paris Photo, Photo London felt like its own animal, at least in terms of the work on view.

The fair is held at the stately Somerset House, whose architecture essentially creates three fairs in one. In the open interior courtyard, there is a smoothly polished tented area, reminiscent of any number of international contemporary art fairs; on the sides, there are more intimate rooms, which feel like a warren of smaller encounters; and in the basement there is the vibrant Discovery section, which was teeming with tightly cramped booths, people, and chatter when I visited. Each area has its positives and negatives, but the variety makes for some positive friction and risk-taking, which the art fairs I typically attend seem to have lost sight of. Other comparative observations and impressions of Photo London include more prices on wall labels, much less work priced at roughly \$50K or higher, and a broader sense of inclusiveness for mid-tier and emerging galleries. All in, being different is critical, so I hope Photo London continues to lean into its own eye (even if it doesn't always match my own personal collecting interests) and lets its amiable quirkiness flourish – if so, I'll certainly be back.

The slideshow below gathers together a selection of highlights worthy of some additional thinking, starting with the booths in the central Pavilion, moving left and right to the West and East wings, and ultimately down to the Discovery section and the additional exhibits, with lots of new galleries and new artist names added to our database. As is the case with all of our art fair reports, each image is supported by linked gallery names, artist names, prices (as available), and a short discussion or commentary.



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**Echo Fine Arts** ([here \(https://echofinearts.com/\)](https://echofinearts.com/)): While Photo London has its fair share of animal photography sprinkled around its booths, this sinuous jellyfish image by the German photographer Jan C. Schlegel stood out from the predictable crowd. Part of a larger series, the platinum print amplifies the minutely tactile details of the jellyfish, including its cascading lines and scalloped ruffles, and blasted with flash, the form jumps out from the surrounding inky darkness. Priced at £4900.

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