

Art & Photography / In Pictures

The Power of Photography: The Best of Paris Photo 2015

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AnOther selects the very best of this weekend's photography fair

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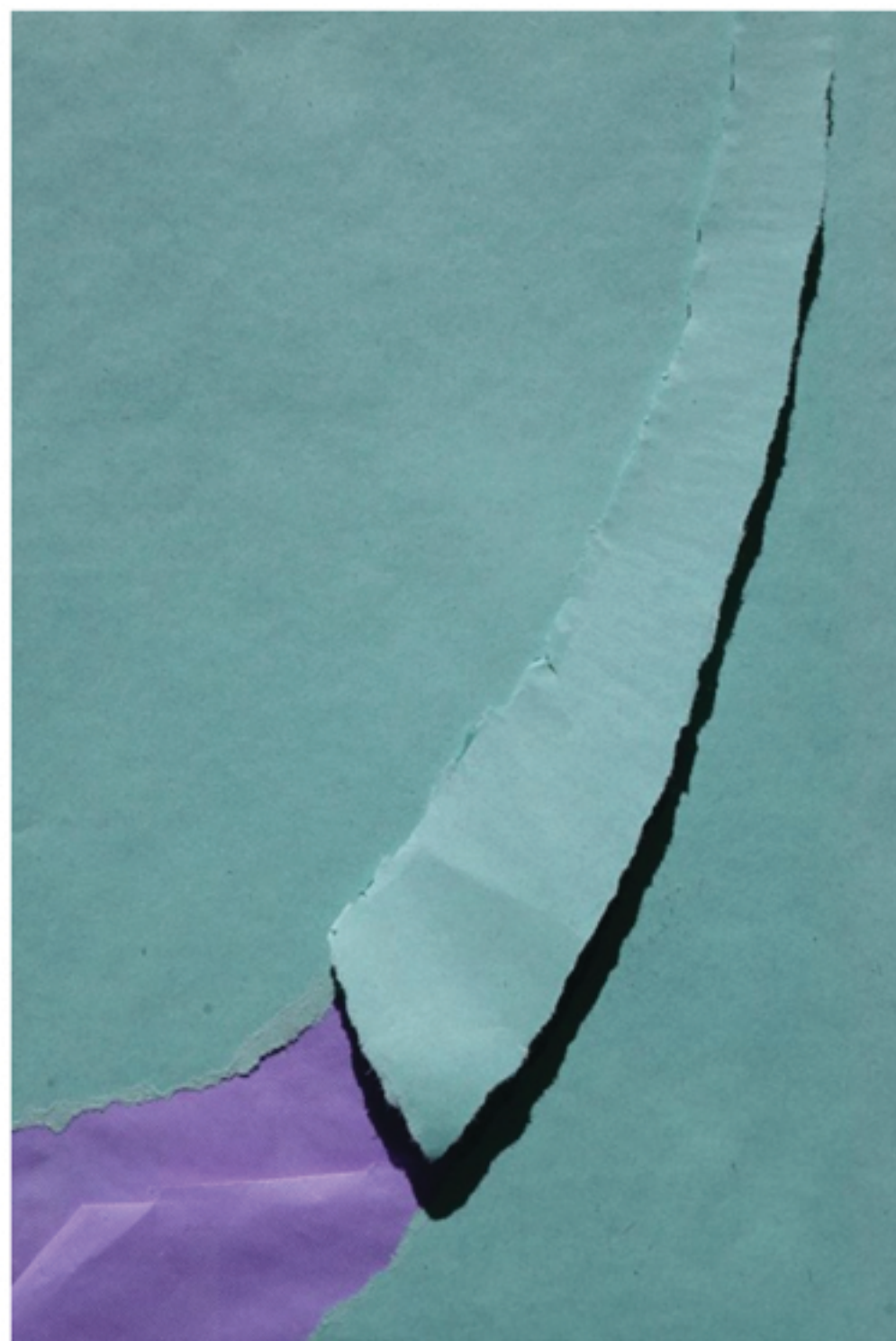
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Bushaltestelle, Frau Höppe und Tochter, 1979-1981 Photograph by Wilhelm Schürmann, courtesy of Kicken Berlin

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While this year's edition of **Paris Photo** should have been a triumphant celebration of the year's greatest photographic successes, the weekend was blighted by the tragic events which took place around it. And yet, in the midst of darkness, the power of the image – whether used to rally support and offer a collective message of solidarity, unity and love on social media, or to circulate positivity as the city strives to move forwards in the midst of sadness – shines through. It is in this very spirit of defiance, that AnOther presents a collection of the most exciting and engaging photographs to be seen on the opening day of the 2015 fair, from William Klein's behind-the-scenes shots of a Jean-Paul Gaultier show, to Jessica Backhaus' evocative still lives.



(Untitled), 2015 Photograph by Jessica Backhaus, courtesy of Robert Morat Gallery

(Untitled) 2015, by Jessica Backhaus

German photographer Jessica Backhaus is widely considered one of the most distinguished voices contemporary photography has to offer in her native country, and even as little as a momentary glance at her submission for Paris Photo offers a jolt of recognition, giving some inkling as to why. She employs all manner of subject matter in her characteristic crisp style to communicate her message – from young girls whose essence she captures in modest yet revealing portraits, to inanimate objects, which she distils into clear and communicative still life images to suggest an altogether more profound meaning.

The image above is from Backhaus' 2015 series *Six Degrees of Freedom*, which explores “universal themes of origin, yearning, identity, and destiny,” her website explains. Backhaus's ability to evoke questions of the significance of one's heritage using nothing but a careful arrange of torn paper, or a discarded coil of rope, is as astounding as it is effective.