PRESS RELEASE

Kingsley Ifill
Booth H02, Emergence Sector
Paris Photo, Paris, FR
12–15 November 2026

I started teaching myself platinum printing in 2017 and these works are the closest I have come to taming the beast. I wanted to feel my way through the swamp, rather than be guided down the path. As the pioneers of photography may have done so… And through this series, if I haven't yet earned a seat at the table, I feel at least I may have finally picked the lock to the gate of the house, where in a room, the masters are all sat.

– Kingsley Ifill

For Paris Photo, Hannah Barry Gallery presents a solo presentation by British artist Kingsley Ifill, comprising 20 of his signature black and white photographs: artist-made platinum-palladium prints on Japanese Tosa washi paper, each in its own wooden frame hand-carved with intricate patterns in low relief on a solid background.

Kingsley Ifill's practice is a celebration of the photograph in its own right, but also his consideration of how far he might push a photograph as an object. He combines photography's alchemic analogue processes, handcraft and material intervention, positioning the finished work between image and object.

Working primarily in black and white, Ifill uses platinum-palladium printing to produce works with distinct tonal depth and physical presence. Drawing on everyday subjects – landscapes and objects, incidental encounters and decisive moments – his images are impossible to pin down or classify in any linear way. Through reduction, softening and tonal compression they are displaced from their references, shifting between recognition and abstraction, resisting straightforward description. Abstract, uncanny compositions of still life, abandoned objects, lone animals and birds lend the presentation a disorienting, dream-like quality.

Amor Fati is the title given to the series of images that make up the Paris Photo presentation, selected from Ifill's archive amassing thousands of photographs taken over 15 years of his multi-disciplinary practice. As both a series of images and a way of making, *Amor Fati* loosely meditates on the idea of seeking and the seeker. Through the act of producing these works entirely by hand, Ifill found that where once used photography to hold on to a moment, he is now using it to let go; to remove limits, loosen a grasp, accept fate: "Deep into the process of creating these works, I found myself at a point where it felt as though I had poured so much of myself into them, that now when I look, they appear to vibrate. Yukio Mishima proposed that a note of music played once in time, remains there forever and as Peter Murphy of Bauhaus sang, "All I ever wanted was everything"."

The titles of individual works act as signposts to singular images that are visual proof that not everything that can be shown can be said; that meaning can be held in suspension rather than resolution. The slow manual process that produces each work, and the finessing of the individual finished object reinforces its singular, hand-constructed nature. In contrast to the speed, superfluity and reproducibility of contemporary image culture, Ifill's work foregrounds duration, material specificity and variation; quietness, proof and certainty.

Kingsley Ifill b. 1988, Kent, UK. Lives and works in Herne Bay, Kent, UK.
Recent solo exhibitions include *George*, Our Legacy, Berlin, DE (2026); *Blue Roan*, Hannah Barry Gallery, London, UK (2025); *Bard-o*, Hi Bridge Books, Tokyo, JP (2024); *A Dance Along The Artery*, Eighteen Gallery, Copenhagen, DK (2023); *Soul Swallower*, V1 Gallery, Copenhagen, DK (2019); *Bouquet*, LNCC, London, UK (2018); *Last Sip First*, Galerie Pleasewait, Paris, FR (2018); *Mute*, Golborne Gallery, London, UK (2017); *Stutter*, Cob Gallery, London, UK (2016). In 2020, Ifill was awarded *The New St. Ives School* residency in Cornwall, UK.

Group exhibitions include *Twelve Nights of a Dreamer*, Michael Hoppen Gallery, London, UK (online) (2026); *Torn Together*, Max Radford Gallery, London, UK (2025); *Urban Dwellers*, The Painting Rooms, London, UK (2025); *Hyperborea*, Hallen 6 Festival, Berlin, DE (2025); *Landscapes*, V1 Gallery, Copenhagen, DK (2025); *Chimera*, Foundation Alina, Warsaw, PL (2024); *Sin Centre*, Hannah Barry Gallery, London, UK (2024); *Paris Photo*, V1 Gallery, Paris, FR (2023); *Nuit de l'Année: Dazed Carte Blanche*, Les Rencontres d'Arles, Arles, FR (2023); *HOLY ISLAND*, with Danny Fox, Hannah Barry Gallery, London, UK (2022); *Eye For A Sty, Tooth For The Roof*, with Danny Fox, Eighteen Gallery, Copenhagen, DK (2021); *Paris Photo*, V1 Gallery Paris, FR (2021); *Play of Manners*, Galerie Balice Hertling, Paris, FR (2021); *Daily Cat Essen*, Ruttkowski;68, Paris, FR (2021); Paris Photo, V1 Gallery, Paris, FR (2020); *Crowd*, Hannah Barry Gallery, London, UK (2020); *Hula Hoop Booby Trap*, Galerie Pleasewait, Paris, FR (2019); *Muscle*, Paul Loya Gallery, Los Angeles, US (2017); *Turbulence*, Golborne Gallery, London, UK (2017); *Oceans Without Surfers, Cowboys Without Marlboros,* PM/AM, London, UK (2016); *Heat*, Paul Loya Gallery, Los Angeles, US (2016); *Royal Rumble*, The Cremlin, London, UK (2015); *You Can't Put Your Arms Around a Memory*, Faux Pas Gallery, Moscow, RU (2014); *Young British Alcoholics*, Eternal Youth, London, UK (2012); *Film Por Vida*, Fuse Gallery, New York, US (2010); *The Technology Show*, NYU Gallatin Galleries, New York, US (2010).