Fire

The Prix Pictet is the world’s leading prize for photography and sustainability. Its purpose is to harness the power of photography to draw global attention to critical sustainability issues that threaten humanity – and the planet that we share with the rest of the natural world.

The ninth cycle of the award takes the theme of Fire. As Sir David King, Chairman of the Prix Pictet Jury, says in his foreword to the accompanying book, ‘If ever there was a time for the Prix Pictet to take up the theme of Fire, that time is now. Last summer we were inundated with images of fire at its most frighteningly destructive... These were not the harbingers of a crisis; they are the thing itself. This is it. The fire, long foreseen, has finally arrived. It is as if the future has somehow slipped into the present while we have been busy looking elsewhere and discussing long-term solutions.’

Over 600 photographers were nominated for Fire by a global network of nominators. After a rich debate the jury arrived at a final shortlist of 13 artists. In December 2021, at an award ceremony held at the Victoria and Albert Museum in London, Sally Mann was announced as the ninth Prix Pictet laureate. Mann was recognised for her Blackwater series (2008–12), a multifaceted exploration of the Great Dismal Swamp, which spans the border of Virginia and North Carolina. The swamp was long a treacherous refuge for people escaping slavery, and has since been devastated by wildfires.

As a group, the artists appearing in this cycle present fire as the most capricious of the elements - the bringer of life but also the author of terrifying destruction. Their work is a vision of what lies ahead: not only what has been but what is to come.
The Award

Founded by the Pictet Group in 2008, the Prix Pictet is now in its ninth cycle (Fire). Each cycle of the award has a specific theme. The eight previous winners are Benoît Aquin (Water), Nadav Kander (Earth), Mitch Epstein (Growth), Luc Delahaye (Power), Michael Schmidt (Consumption), Valérie Belin (Disorder), Richard Mosse (Space) and Joana Choumali (Hope).

The Prix Pictet is an award of 100,000 Swiss francs to the photographer who, in the opinion of the independent jury, has produced a series of work that is both artistically outstanding and presents a compelling narrative related to the selected theme.

Each cycle of the Prix Pictet tours the world, exhibiting in over a dozen countries annually, bringing the work of the shortlisted photographers to a wide international audience. To date, the Prix Pictet has received over 4800 nominations and staged over 100 exhibitions in 44 cities. Some 710,000 people have visited Prix Pictet exhibitions.

Further details of tour venues may be found on the Prix Pictet website: prixpictet.com.

The Jury

Sir David King, FRS
Chairman
Founder & Chair, Centre for Climate Repair at Cambridge

Duncan Forbes
Head of Photography, Victoria and Albert Museum, London

Emma Bowkett
Director of Photography, FT Weekend Magazine, London

Herminia Ibarra
Charles Handy Professor of Organisational Behaviour, London Business School, London

Jeff Rosenheim
Joyce Frank Menschel Curator in Charge of Photographs, The Metropolitan Museum of Art, New York

Joana Choumali
Artist
Winner of Prix Pictet Hope, Ivory Coast

Philippe Bertherat
President, MAMCO Foundation, Geneva

Shahira Fahmy
Founder & Principal, Shahira Fahmy Architects, Cairo
Shortlist

Joana Hadjithomas and Khalil Joreige
Lebanon

Rinko Kawauchi
Japan

Sally Mann
United States

Mark Remissa
Cambodia

Carla Rippey
Mexico

Christian Marclay
United States

Fabrice Monteiro
Belgium/Benin

Lisa Oppenheim
United States

Brent Stirton
South Africa

Mark Ruwedel
United States

David Uzochukwu
Austria/Nigeria

Daisuke Yokota
Japan
Joana Hadjithomas and Khalil Joreige

Both born 1969, Lebanon

Artist Statement
How do we make images in a country where chaos and ruins are prevalent? How do we report on traces of war and also on what war and disaster do to the image itself? Wonder Beirut is an ongoing project based on a series of postcards from the 1960s and 1970s which are still on sale in Lebanese bookshops today, even though the places they depict were destroyed in the bombardments or in subsequent reconstruction programmes.

For this project, we created a fictional character: the photographer Abdallah Farah. Farah supposedly took photographs that were used to produce these postcards in the 1960s, then burned them himself to record the impact of bombardments and street battles during the Lebanese Civil War. The Wonder Beirut project re-inscribes the Civil War and the consequences of the conflict within ideal representations of pre-war Lebanon and interrogates the way in which history is written. Today, the Wonder Beirut project comes back to haunt us with the economic and political collapse of the country and the increasing tensions and divisions.

Biography
The filmmakers and artists Joana Hadjithomas and Khalil Joreige question the fabrication of images, the construction of imaginaries and the writing of history. Their artworks create thematic and formal links between photography, video, performance, installation and cinema.

The artists are known for their research based on personal or political documents, with particular interest in traces of the invisible and the absent, such as disappearances during the Lebanese Civil War, a forgotten space project or the strange consequences of internet scams. Major works include Circle of Confusion (1997); Wonder Beirut (1998–2006); The Lebanese Rocket Society (2012); SCAMS (2016); I Stared at Beauty So Much (2016–21) and Unconformities (2017), which was presented at the Centre Pompidou, Paris, and awarded the Prix Marcel Duchamp.

Together they have directed numerous films which have been shown and awarded in major international festivals. Recent films include Memory Box (2021); ISMYRNA (2016); The Lebanese Rocket Society (2012); Je Veux Voir (2008) and A Perfect Day (2005). They are co-founders of Abbout Productions and on the board of Metropolis Art Cinema and Cinémathèque Beirut.
Rinko Kawauchi

Born 1972, Japan
Series Hanabi, 2001

Artist Statement
I photographed fireworks every summer between 1997 and 2001, and this collection represents that body of work.

I was still in the process of making my first works at the time, and every day I underwent an agonising repetition of trial and experimentation. For that reason, I found simple joy in photographing fireworks. Not only do they function as a beautiful subject, but they provided me with a sort of healing. I was living alone in Tokyo at the time, and watching the displays allowed me to be with others and to share that experience with them.

Alongside people of all ages, I would look up at the sky and marvel at the beautiful sparks. In an instant, they would vanish – and so would we return to our own daily lives. In a chaotic world, such moments felt like salvation – an affirmation of being alive.

Fire – a metaphor for both life and death. Beauty that dissipates in an instant. These have functioned as motivations for photography from the beginning; and over time, I think these notions have become symbolic of my early work.

Biography
In 2002, Rinko Kawauchi received the 27th Kimura Ihei Award for her photographic books Utatane and Hanabi. Further awards include the International Center of Photography Infinity Award (2009); Ministry of Cultural Affairs Newcomer of the Year (2012) and the Shashin no Machi Higashikawa Domestic Photographer Award (2013). Kawauchi has participated in a multitude of group and solo exhibitions both within Japan and all over the world. Solo exhibitions include Fondation Cartier pour l’art contemporain, Paris (2005); The Photographers’ Gallery, London (2006); Hasselblad Center, Gothenburg (2007); Museu de Arte Moderna de São Paulo (2007); Vangi Sculpture Garden Museum, Shizuoka (2008); Tokyo Metropolitan Museum of Photography (2012) and Kunst Haus Wien, Vienna (2015).

Sally Mann

Laureate

Born 1951, United States
Series Blackwater, 2008–12

Artist Statement
For years, I have been examining the racial history of my homeland, the American South, viewing the land as a vessel for the memories of the struggles enacted upon it. The recent fires in the Great Dismal Swamp seemed to epitomise the great fire of racial strife in America. Something about the American character seems to embrace the apocalyptic as solution, The Fire Next Time, fire as a curative. Perhaps we do need to tear down before we can rebuild. Perhaps fire, uniquely, does cleanse and restore. And maybe the green sprigs and vines starting now to revitalise the swamp offer hope for restoration.

But fire does not destroy memories and no matter how completely the Great Dismal Swamp is engulfed in flames, no one will forget its tortured racial past. I hope these pictures can serve as a testament and a reminder.

Biography
Sally Mann is known for her photographs of intimate and familiar subjects rendered both sublime and disquieting. Her works explore family, social realities and the passage of time, capturing tensions between nature, history and memory.

Mann’s first solo museum exhibition was at the Corcoran Gallery of Art, Washington, D.C. in 1977, presenting The Lewis Law Portfolio (1974–76), a series that comprises her earliest explorations into the abstract beauty of the everyday. In the 1980s, she published two books, Second Sight and At Twelve, the latter a study of girls on the cusp of womanhood.

From the late 1990s into the 2000s, Mann focused on the American South, taking photographs in Alabama, Mississippi and Louisiana for her Deep South series (2005), as well as Civil War battlefields for Last Measure (2000). In 2003, Mann documented the effects of muscular dystrophy on her husband, Larry, these frank portraits becoming the Proud Flesh series (2009). The survey exhibition A Thousand Crossings, exploring the identity of the American South and Mann’s relationship with her place of origin, debuted at the National Gallery of Art, Washington, D.C. in 2018.

A Guggenheim fellow and three-time recipient of the National Endowment for the Arts fellowship, Mann was named ‘America’s Best Photographer’ by Time magazine in 2001. Mann’s Hold Still: A Memoir with Photographs was named a finalist for the 2015 National Book Awards and won the 2016 Andrew Carnegie Medal for Excellence in Nonfiction.
Christian Marclay

Born 1955, United States
Series Fire, 2020

Artist Statement
My work explores the physical and cultural intersection between sound and image, and reflects an ongoing interest in the sonic perception of still images – how an image is expressive of sound, and how sound can then be expressed visually.

The photographic prints originate from small-scale collages. Cut and torn fragments from comic books, movie stills and images found on the internet are arranged into expressive composites of screaming faces. Fire (2020) is a video animation made from paper cutouts from comic book illustrations of fire. More than 1500 photographs shown in rapid succession suggest a flip book, creating the illusion of a flickering fire. This animated collage transforms the representations of all manner of war, catastrophe, explosion and arson into abstracted yellows, oranges and reds. These works reflect on the fear and anxiety associated with the raging pandemic, the erosion of democracy, systemic racism and the damage to our environment.

Biography
Christian Marclay’s work has been shown in museums and galleries internationally, including the recent solo exhibition Compositions at the Museu d’Art Contemporani de Barcelona (2019). In 2019, the Los Angeles County Museum of Art staged the US debut of Marclay’s project Sound Stories, a five-work installation that makes use of the sounds and video recordings of Snapchat. Other important shows have been organised at Kunsthalle Zürich (1997); Museum of Contemporary Art, Chicago (2001); San Francisco Museum of Modern Art (2002); Whitney Museum of American Art, New York (2003); Aargauer Kunsthaus (2015) and the Sapporo Art Museum (2017).

Marclay received the Golden Lion award for best artist at the 54th Biennale di Venezia for his virtuoso 24-hour video piece The Clock, which was first shown at White Cube, London (2010). Since then, The Clock has been exhibited at institutions worldwide, including the Museum of Modern Art, New York (2012); San Francisco Museum of Modern Art (2013); Museo Guggenheim Bilbao (2014); Centre Pompidou-Metz (2014); SALT Beyoğlu, Istanbul (2014); Museu Coleção Berardo, Lisbon (2015); Contemporary Arts Center, New Orleans (2016) and Tate Modern, London (2018).
Fabrice Monteiro

Born 1972, Belgium
Series The Prophecy, 2013–20

Artist Statement
The Prophecy project was born in Senegal in 2013 with the objective of contributing to the awakening of an ecological conscience in the new generation. I wanted to create a tale that would combine animism and ecology to better speak to hearts. Composite characters, inspired by masquerades in West Africa and elsewhere, emerge from oil slicks, garbage dumps, desiccated and burnt landscapes to deliver a message of warning and accountability to humans.

My goal is to create a global prophecy in which as many cultures and continents as possible are represented. Every scourge, every problem does not concern only the country where it is treated, but the whole of humanity. By drawing on each other’s beliefs and traditions, I seek to build bridges between all for a more comprehensive approach to this unprecedented challenge in the history of humanity.

Biography
After working as a model for around a decade, Fabrice Monteiro became a photographer in 2007 when he met the New York-based photographer Alfonse Fagano. As a model, Monteiro had become aware of the complexity of composition, lighting and posture. His approach combines elements of photo-reportage with fashion photography and studio portraiture.

Monteiro began the photographic series The Prophecy in 2013, when he returned to Africa after several years absence and discovered the devastating pollution that had overtaken the continent. This series was based on nine different environmental problems in Senegal, including forest fires, plastic waste and oil spills, and was gradually expanded to address worldwide pollution. This theme is personified in the photos of various figures who were inspired by West African masquerades and animism. The beautiful and distressing figures were created in collaboration with the Senegalese fashion designer Doulsy, who devised couture-like costumes made of trash and natural materials.
Lisa Oppenheim

Born 1975, United States
Series Smoke, 2021

Artist Statement
My starting point for this series is a poorly lit photograph I found in the German National Archives taken by the Einsatzstab Reichsleiter Rosenberg (a Nazi Party organization dedicated to looting of cultural property, mostly from Jewish- owned businesses and people) of a pair of still life paintings stolen from Bacri Frères, a Parisian art and antiquities gallery in 1942. The paintings were last registered at 54 Avenue d’Iena, Paris, on 8 January 1943 and there the paper trail ends. The only other note provided was that these paintings were set aside for Hermann Goering’s personal collection. They were never repatriated to France nor restituted to the Bacri family, and their existence remains unknown.

Embracing the paintings’ mysterious disappearance and seizing upon the only record of its existence, I transform and fragment it into its reproduced elements. Using my smoke technique, I use a flame to expose and then solarize the negative in the darkroom. In the work, fire becomes a generative force, allowing not for a recreation of what was lost, but rather the creation of a new artwork based on what was left, a single negative of each pendant pair.

Biography
Mak Remissa

Born 1970, Cambodia
Series Left 3 Days, 2014

Artist Statement
Like other Cambodians, some of my family members died from killing, starvation, overwork and torture under the Khmer Rouge regime. Most of those who have survived the regime do not wish to recall such painful memories in order to avoid continued emotional suffering. Therefore, the story of genocidal crime that happened between 1975 and early 1979 in Cambodia has faded away gradually from peoples’ minds, like smoke being blown away by the wind.

Left 3 Days is a keyword to recall some memories from my childhood at that time, particularly on 17 April 1975 when Khmer Rouge troops took control and occupied the capital city, Phnom Penh. I cannot describe all the pain of the victims, but I wish to dedicate this work as a memorial to my respectful father, grandfather and three uncles, as well as all victims who died under the heinous Khmer Rouge regime.

Biography
Mak Remissa is regarded as one of the most successful Khmer photographers of his generation. He credits his first and third place awards in the 1997 National Photojournalism competition, held by the Foreign Correspondents’ Club and chaired by Philip Jones Griffiths, as a major catalyst in his career.

In 1995, he graduated in Fine Art and Photography at the Royal University of Fine Arts in Phnom Penh, and his work soon appeared in publications such as Cambodge Soir and The Phnom Penh Post. Currently working as a photojournalist for the European Pressphoto Agency, his work is often seen on the international news wires.

Remissa has exhibited his fine art photography at museums, galleries and photography festivals across the world. His work has been acquired for the permanent collections of the Singapore Art Museum, the Musée de l’Elysée, Lausanne; Musée Guimet, Paris and the National Gallery of Victoria, Melbourne, among others.
Carla Rippey

Born 1950, United States
Series Immolation, 2009–19

Artist Statement
I started collecting images and working from the resulting archives in the late 1970s. One of the subjects that emerged with time was that of fire: the act of burning registered in reiterated images clipped from newspapers, magazines and later on, downloaded from the internet. Starting around 2010, I made a series of pieces with the archive’s fire images called Immolation. Fire seemed like the ultimate manifestation of uncontrolled energy, energy gone bad. Besides, fire burns the eye – it has an enormous visual impact.

Most of this work was done a few years ago, and now we live in an age of continuous devastating fires, fires that threaten the planet, or at least our existence on it. My small fires were prescient of an ever-expanding, consuming wave. I hope that somehow with our work we can do more than bear witness – we must fight fire with fire.

Biography
Carla Rippey’s work seeks to expand the margins of drawing and graphics, applying strategies of appropriation, selection and edition. She works extensively from her collection of archives, which she translates into drawings, artist’s books and prints. She was educated in Nebraska, Paris, New York and Chile. She worked in the feminist movement in Boston and the Chilean Left from 1969 to 1973. After moving to Mexico in 1973, she was part of the Infranalist literary movement and Mexican artists’ movement Los Grupos.


Rippey was director of La Esmeralda, the National School of Painting, Sculpture and Printmaking in Mexico City, from 2013 to 2017. In 2018, she became a member of the Mexican Academy of the Arts.
Mark Ruwedel

Born 1954, United States
Series LA Fires, 2017–20

Artist Statement
Los Angeles may be the ultimate environment in which to study the dynamics of the nature/culture dialectic, possessing perhaps the largest wild/urban interface of any North American city. The Los Angeles area has always burned. Fire is an integral part of the ecology of southern California. In recent years, however, the fires have increased in both frequency and intensity. The La Tuna fire, in 2017, was considered to be the largest in the history of the city. Each year is hotter and drier than the previous one, and the ‘fire season’ is extended to encompass much of the year. Climate change, decades of fire suppression and general human carelessness all contribute to the recurring conflagrations. I would like for these photographs to function as both document and metaphor. As Robert Adams has said, ‘You want ghosts, and the daily news and prophecy.’

Biography
Mark Ruwedel received an M.F.A. from Concordia University, Montreal, in 1983 and taught there from 1984 to 2001. He is currently Professor Emeritus at California State University, Long Beach. In 2004, he was awarded a Guggenheim Fellowship and the Scotiabank Photography Award, and in 2019 was shortlisted for the Deutsche Börse Photography Foundation Prize. Ruwedel’s work is represented in museums throughout the world, including the J. Paul Getty Museum, Los Angeles; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Yale University Art Gallery, New Haven; National Gallery of Art, Washington; National Gallery of Canada, Ottawa; Fondation A Stichting, Brussels; Maison Européenne de la Photographie, Paris; Tate Modern, London and San Francisco Museum of Modern Art. Ruwedel’s work was the subject of an Artists Room at Tate Modern in 2018. Recent solo exhibitions include Large Glass, London (2020–21); California Historical Society, San Francisco (2019); Musée d’Art et de culture de Marrakech (2018) and Gallery Luisotti, Santa Monica (2018). Recent group exhibitions include Biennale für aktuelle Fotografie, Mannheim (2020); J. Paul Getty Museum, Los Angeles (2019); The Morgan Library & Museum, New York (2019); The Photographers’ Gallery, London (2019); Vancouver Art Gallery (2018) and the Denver Art Museum (2018). Ruwedel’s archive is housed at Stanford University’s Special Collections Library.
Brent Stirton

**Born** 1969, South Africa  
**Series** Burns Capital Of The World, 2013

**Artist Statement**  
India is the nation with the highest number of burns victims. Despite over six million people being burnt every year, India has very few burns facilities at clinics and hospitals. Dr Subodh Singh is a very talented plastic surgeon who made a deliberate decision to build a clinic for the most impoverished burns victims. In this work, I covered the surgery of a very brave and determined girl, Kumkum Chowdhary, who was terribly burned when a gas canister exploded after an unknowing boy held a flame to it. Dr Singh’s small hospital is always full, and he is happy to see it so. He says he dedicates his clinic to his father, who taught him to always be of service to those less fortunate than himself.

**Biography**  
Brent Stirton is a Senior Correspondent for Getty Images and regular contributor to *National Geographic Magazine*. Stirton specialises in documentary work, generally photographing at the intersection of man and the environment. He works regularly for *GEO*, *Stern* and *Le Figaro* magazine, as well as other international titles. He also works with Human Rights Watch, the Environmental Investigation Agency as well as the Bill & Melinda Gates Foundation and various United Nations groups. Stirton has received awards from the Overseas Press Club of America, the National Magazine Awards, the Peabody Awards, Pictures of the Year International and 13 awards from the World Press Photo Foundation. In 2016, he was voted National Geographic’s Photographer’s Photographer and was the 2017 Wildlife Photographer of the Year.

Dr Subodh Singh examines 13-year-old Kumkum as he works out how to perform life-altering surgery on her 2013

Courtesy of the artist and Getty Images
David Uzochukwu

Born 1998, Austria
Series In The Wake, 2015–20

Artist Statement
With self-portraiture as the starting point, my aim is to recognise myself in others, and to have them see themselves in me. In the Wake speaks of destruction and rebirth. Digitally stripping places from clear historic and geographic markers and bodies from the confines of their social reality, I imagine what core remains when layers of our everyday are dissolved one by one. With characters visually submerged in landscapes, separation between their inside and outside melts away.

The series is also informed by reflections on the construction of nature – and how tales of its entanglement with bodies have been dangerously romanticised. What is this ideal state supposedly preceding culture? Who profits from the idea of untouched wilderness – and thus of the opposing concept of civilisation? How has it assisted the construction of Blackness and the exploitation of what is perceived as other?

Biography
David Uzochukwu is an Austrian and Nigerian artist. Growing up in Luxembourg and Belgium, Uzochukwu delved into self-portraiture at age 13 and began developing a largely digital practice. It led to vivid collaborations with the artists FKA Twigs and Iris van Herpen, among others, as well as a commission for the World Wide Fund for Nature. Their self-portrait series, A Familiar Ruin, was included in the group show Dey Your Lane! at Bozar, Brussels (2016). Further exhibitions include Photo Vogue Festival, Milan (2018, 2019), and The New Black Vanguard at the Rencontres d’Arles (2021). Uzochukwu was nominated for an International Center of Photography Infinity Award in 2019 and named as One to Watch by the British Journal of Photography the following year. Uzochukwu’s first short film, Götterdämmerung, premiered at the Filmfestival Max Ophüls Preis, Saarbrücken in 2021, while their first film installation is in development at CPH:LAB, Copenhagen.
Daisuke Yokota

Born 1983, Japan
Series Matter / Burn Out, 2016

Artist Statement
For the 2016 Aichi Triennial, I presented to the public Matter / Vomit, an immense installation of 100,000 photographic prints coated in wax. This was an iteration of Matter, exhibited in Xiamen in 2015, whereby photographs had been mass-printed onto rolls of paper. Matter / Burn Out is an extension of this Xiamen exhibition. Once the exhibition had ended, the work was burnt in the once again vacant space. This ‘burn out’ process was documented in 4000 photographs, whereby the data was processed, manipulated and revived to form a brand-new, large-scale work called Matter / Burn Out.

Biography
Daisuke Yokota has been awarded the Grand Prize at the 1_WALL Photography Competition (2010); the Foam Paul Huf Award (2016) and the 45th Kimura Ihei Photography Award (2019). He has published numerous photo collections, including Matter / Burn Out (2016), Tarachine (2015) and Vertigo (2014). His major exhibitions include Site/Cloud at Foam, Amsterdam (2014); Photographs at rin art association, Takasaki (2021) and the group show Shape of Light at Tate Modern, London (2018).
Prix Pictet: Thirteen Years, Nine Cycles

2008
Launch of the first Prix Pictet – theme Water
Kofi Annan appointed President
The Financial Times becomes global media partner
Prix Pictet awards exhibition at Palais de Tokyo, Paris
Bennovon Arco’s The Chinese Dust Bowl wins inaugural award
teNeues publishes first Prix Pictet book

2009/10
MunemWasif completes first Prix Pictet Commission (Bangladesh)
Nadav Kander wins Prix Pictet Earth for his series Yangzi: The Long River
First shortlist presentation at Les Rencontres d’Arles
First Prix Pictet touring exhibitions in Eindhoven, Thessaloniki, Hong Kong and Dubai
Ed Kashi completes second Prix Pictet Commission (Madagascar)
First Prix Pictet exhibitions in Russia and India
Tate appoints Simon Baker, its first photography curator
Kodak drops Kodachrome film
Instagram launches
The global population of camera phones exceeds a billion

2011
Mitch Epstein’s American Power wins Prix Pictet Growth Collaboration with Whitechapel Gallery, London begins with a series of conversations on photography
Christie’s New York sells Andreas Gursky’s photograph Rhein II for $4.3 million, the most expensive photograph ever sold at auction

2012/13
Chris Jordan completes third Prix Pictet Commission (Kenya)
Saatchi Gallery stages first Prix Pictet awards exhibition in London
Luc Delahaye wins Prix Pictet Power First Prix Pictet exhibitions in USA and Lebanon
Prix Pictet announces historic partnership with the V&A, London, and Musée d’Art moderne de la Ville de Paris
Simon Norfolk completes fourth Prix Pictet Commission (Afghanistan)
First Prix Pictet exhibitions in Turkey and Israel
Photographers’ Gallery, London reopens in a new purpose-designed space
Annual number of mobile phone photographs exceeds those created with cameras
Media Space opens at Science Museum, London
Oxford Dictionaries’ Word of the Year is ‘selfie’
Sebastião Salgado’s Genesis opens at the Natural History Museum, London

2014
First Prix Pictet awards exhibition at Musée d’Art moderne de la Ville de Paris
Michael Schmidt’s Lebensmittel wins Prix Pictet Consumption
Ivan Fernández Herndez awarded final Prix Pictet exhibitions in Colombia
Les Rencontres d’Arles stages first Prix Pictet Laureates exhibition
Prix Pictet Consumption at the National Museum of Art, Mexico City attracts a record audience of over 100,000

2015/16
First Prix Pictet awards exhibition at Musée d’Art moderne de la Ville de Paris
Valérie Belin wins Prix Pictet Disorder for her series Still Life
First Prix Pictet exhibition in Japan (Tokyo)
Tomoko Klukuchi’s series The Kivers wins first Prix Pictet Japan Award
Works of the Prix Pictet Laureates exhibited in Moscow
Prix Pictet Disorder at Somerset House, London

2017/18
Richard Mosse wins Prix Pictet Space for his series Heat Maps
LienkShigo’s series Blind Date wins second Prix Pictet Japan Award
Les Rencontres d’Arles stages second Prix Pictet Laureates exhibition
Eighth theme of Prix Pictet, Hope, is announced in Arles
telefruits publishes special edition ten to mark first decade of the prize

2019/20
Praemium Imperiale receives Japan’s highest honour
Prix Pictet wins Hope exhibition at the V&A, London
Prix Pictet Fine exhibition opens at TOP Museum, Tokyo

2021
Fire shortlist announced at Les Rencontres d’Arles
Prix Pictet Fine exhibition opens at TOP Museum, Tokyo

Michael Fried publishes seminal Why Photography Masters as Art as Never Before
Polaroid discontinues the production of all instant film products, citing the rise of digital imaging technology

30/31
Nominators

Africa
Roger Ballen | Rory Bester
Raphael Chikwula | Medina Dagger
Christine Eyene | John Fleetwood
Joseph Gergel | Véronique Joc Aisenberg
David Knaus | Stephan Köhler
Thierry Komarzewski | Michèle Kifia
Nadira Laggioune | Jeanne Mercier
Ani Nvagabogi | Upchakhovu Smooth C.
Nzewi | Oluremi Olowunju | Sean O’Toole
Rashida Triki | Roedof van Wyk

Asia Pacific
Shahidul Alam | Rahab Allana
Bénédicte Angremy | François Callier
Christian Cuauj | Isola Cruz
Birgit Curtian | Deiva Haulard-Staud
Nathaniel Gaskell | Shigeo Goto
Yumi Goto | Nayan Tara Gurung Kakshapati
Salima Hashmi | Wang Jun
Michiko Kasaikara | Shin Kito
Bobchung Koo | Eyal Landesman
Christian Caujolle | Joselina Cruz
Bérénice Angremy | Françoise Callier
Asia Pacific
Rachida Triki | Roelof van Wyk
Nzewi | Oluremi Onabanjo | Sean O’Toole
Azu Nwagbogu | Ugochukwu-Smooth C.
Nadira Laggoune | Jeanne Mercier
Thierry Konarzewski | Michket Krifa
David Knaus | Stephan Köhler
Joseph Gergel | Véronique Joo Aisenberg
Christine Eyene | John Fleetwood
Roger Ballen | Rory Bester
Africa
Jeni Walwin | Demet Yildiz | Gu Zheng
Jean Wainwright | Artur Walther
Wim van Sinderen | Enrica Viganò
Ingo Taubhorn | Anna Tellgren
Sam Stourdzé | Roger Szmulewicz
Enrico Stefanelli | Bernd Stiegler
Tamsin Silvey | Karen Smith
Carla Sozzani | Laura Serani
Fiona Shields | Torsten Scheid

Europe
Alia Al-Senussi | Carol Allen Storey
Monica Allende | Étienne André
Regina Maria Anzenberger | Karin Askham
Gerry Badger | Quentin Bajac | Simon Baker
Arnis Bakši | Maryam Eshf | Brandt Estes
Chantal Favieres | Louise Fedotov-Clements
Marcel Feil | Eva Fiedler | Andrzej F. Frickowski
Lena Fritsch | Valerie Foxege\ril
Benjamin Fuglister | Tamar Gask | Marta Gili
William Glaab | Anna Geisinger | Adam Goff
Anna Grip | Francis Hodgson
Felix Hoffmann | Genevieve Janv \nAlain Jullier | Mindaugas Kavalkkas
Klaus Keuner | Heiter Keiper | Sarah Kenderdine
Tanya Kiang | Oliver Kiebler | Simone Klein
Fabian Knott | Eileen Kun\nt
Laurence Lagrange | Trish Lamer | Sylvain Lévy
Vicorob\n | Harriet Logan | Vicky Long
Tristan Lund | Celina Lumsford
Michael Mack | Francesca Malgara
Antoni Molina-Vázquez | Anne Morin
Walther Moser | Nat Muller
Andreas Müller-Pohle | Philippa Nor\nMartin Neu\nMaria Nuevo | Laura Noble
Aliona Pardo
Nina Pearlman | Timothy Persons
Benedikt Philipp | Fiorenza Pinna
Ulrich Pohlmann | Michael Pritchard
Phillip Proctor | Lou Prou" | Marc Prist
Véronique Rautenberg | Ann Ray
Yasmina Rezoug | Kastho Reh Kauffmann
Nuno Ricos Salgado | Julian Rodriguez
Laura Serani | Fiona Shields
Tamzin Silver | Karen Smith | Carla Sozzani
Enrico Stefanelli | Bernd Stegler
Sam Steudler | Roger Samulewicz
Ingo Taubhorn | Anna Tellgren
Wim van Sinderen | Enrica Viganò
Jean Wainwright | Artur Walter
Jeni Waltham | Demet Yildiz | Gu Zheng

Latin America
Marcelo Aranjo | Fernando Arias | Gustavo Artigas
Daniel Brena | Alejandro Castellanos
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