



PRIX  
1805 PICTET

English

fire

# 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](http://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



**Mak Remissa**  
Cambodia



**Carla Rippey**  
Mexico



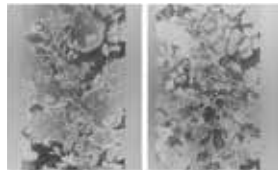
**Mark Ruwedel**  
United States



**Christian Marclay**  
United States/  
Switzerland



**Fabrice Monteiro**  
Belgium/Benin



**Lisa Oppenheim**  
United States



**Brent Stirton**  
South Africa



**David Uzochukwu**  
Austria/Nigeria



**Daisuke Yokota**  
Japan

# Joana Hadjithomas and Khalil Joreige

Both born 1969, Lebanon  
Series *Wonder Beirut*, 1998–2006

## 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* (2014); *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); *ISMRYRNA* (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.



**Wonder Beirut: The Story of a Pyromaniac Photographer**

1998–2006

Courtesy of the artists and In Situ Fabienne Leclerc and The Third Line



# 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). Notable group exhibitions include Rencontres d'Arles (2004); PHotoEspaña, Madrid (2006); *Collection of the Fondation Cartier pour l'art contemporain*, Museum of Contemporary Art Tokyo (2006); *Blooming: Brazil-Japan Where You Are*, Toyota Municipal Museum of Art (2008); *New Documents*, Brighton Photo Biennial (2010); *Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art*, Japan Society, New York (2011); *Le Mois de la Photo à Montréal* (2011) and *Japanorama. A New Vision on Art since 1970*, Centre Pompidou-Metz (2018).



Untitled  
2001

# 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.

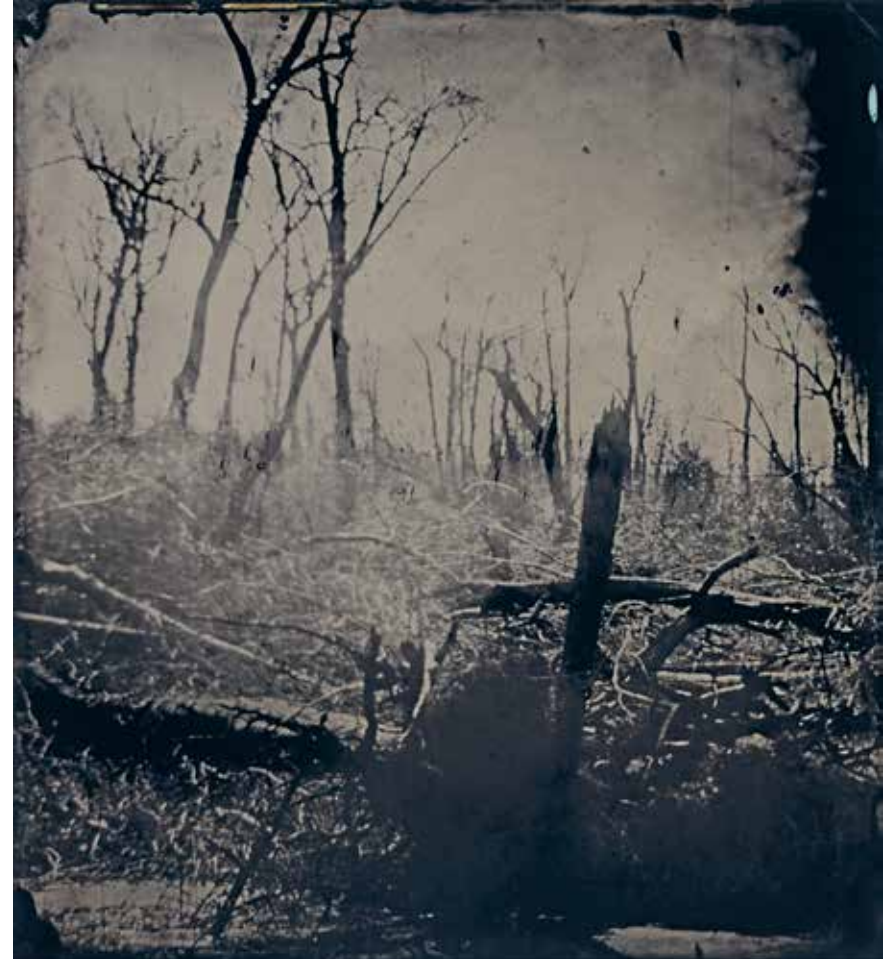
## Biography

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.



**Blackwater 13**

2008–12

Courtesy of the artist and Gagosian

# 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 Kunsthau Zürich (1997); Museum of Contemporary Art, Chicago (2001); San Francisco Museum of Modern Art (2002); Whitney Museum of American Art, New York (2010); Aargauer Kunsthau (2015) and the Sapporo Art Museum (2017).

Marclay received the Golden Lion award for best artist at the 54th Biennale di Venezia for his virtuosic 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).



Untitled (Burning I)

2020

Courtesy of the artist and Fraenkel Gallery and White Cube Gallery



# 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 Pagano. 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.



Untitled #14

2020

Courtesy of the artist and ADAGP

# 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'Iéna, 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

Lisa Oppenheim has exhibited throughout Europe and the United States, and her still and moving image work is held in major museum collections, including Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Centre Pompidou, Paris; J. Paul Getty Museum, Los Angeles; San Francisco Museum of Modern Art; Stedelijk Museum, Amsterdam and the Israel Museum, Jerusalem. In 2014, Oppenheim won the Shpilman International Prize for Excellence in Photography and the AIMIA | AGO Photography Prize. Her work has been included in prominent group exhibitions, including *Off the Record*, Solomon R. Guggenheim Museum, New York (2021); *Afterlives*, The Jewish Museum, New York (2021); *Picture Fiction*, Museum of Contemporary Art, Chicago (2018); *Photo-Poetics: An Anthology*, Solomon R. Guggenheim Museum, New York (2015–16); *Light, Paper, Process: Reinventing Photography*, J. Paul Getty Museum, Los Angeles (2015); *The Dying of the Light: Film as Medium and Metaphor*, Massachusetts Museum of Contemporary Art (2015) and *New Photography*, Museum of Modern Art, New York (2013). She has had solo exhibitions at Museum of Contemporary Art Cleveland (2017); Museum of Contemporary Art Denver (2017); FRAC Champagne-Ardenne, Reims (2015); Kunstverein in Hamburg (2014) and Grazer Kunstverein (2013). A monograph of Oppenheim's work was published by Sternberg Press in 2014.



## Pendant (1943/2021)

2021

Courtesy of the artist and The Approach

# 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.



**Cyclo was the best for transportation**  
2014

# 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 Infrarealist literary movement and Mexican artists' movement *Los Grupos*.

In Mexico City, Rippey has staged solo exhibitions at the Museo de Arte Moderno; Museo Universitario del Chopo; Museo de Arte Carrillo Gil and Museo Nacional de la Estampa. Further solo exhibitions include Museo de Artes Visuales, Santiago de Chile and Seguela Gallery, Guangzhou. Recent group shows include *Radical Women: Latin American Art, 1960–1985* at Hammer Museum, Los Angeles (2017) and Brooklyn Museum, New York (2018); *Open Graphics: Expansive Routes in Mexican Graphics*, Arprim, Montreal (2018); *Latin Fire: Other Photographs of a Continent*, PHotoESPAÑA, Madrid (2015) and *Distant Star/ Estrella Distante* at Regen Projects, Los Angeles (2011) and Kurimanzutto, Mexico City (2011).

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.



Fire  
2010



# 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 2014, 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). Mark Ruwedel's archive is housed at Stanford University's Special Collections Library.



**La Tuna Canyon Fire/Beekeeper**

2017

Courtesy of the artist and Gallery Luisotti and Large Glass

# 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 submersed 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.



## Wildfire

2015

Courtesy of the artist and Galerie Number 8

# Daisuke Yokota

Born 1983, Japan

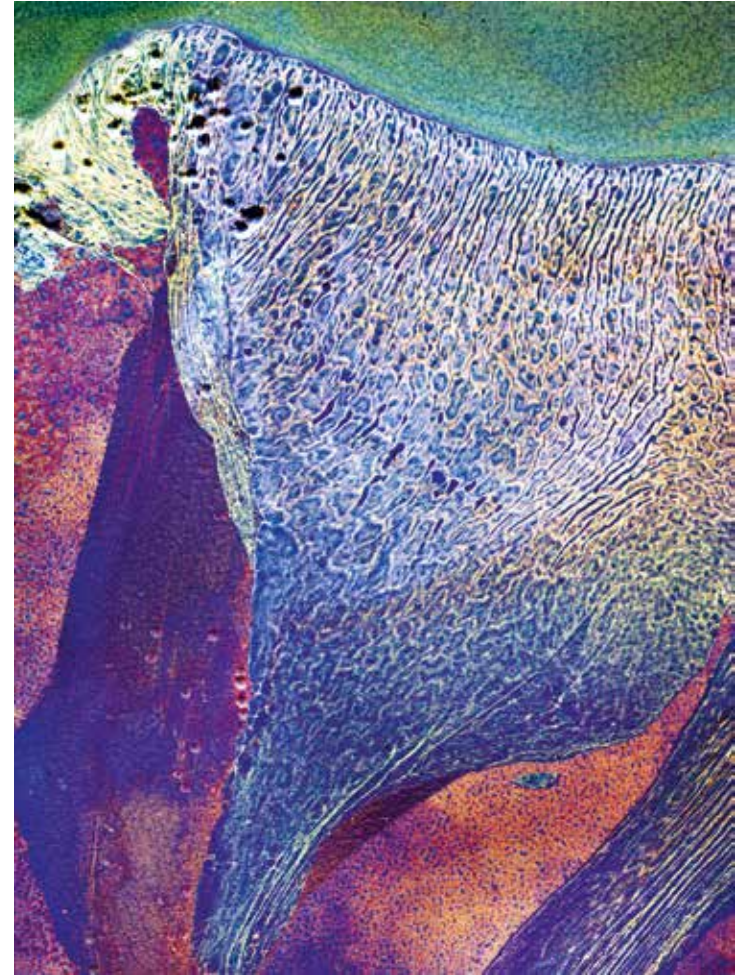
Series *Matter / Burn Out*, 2016

## 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).



Untitled  
2016



# 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  
**Benoit Aquin's** *The Chinese Dust Bowl* wins inaugural award  
 teNeues publishes first Prix Pictet book

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



**2009/10**

Munem Wasif completes first Prix Pictet Commission (Bangladesh)  
**Nadav Kander** wins Prix Pictet **Earth** for his series *Yangtze, 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 the **V&A**, London  
**Michael Schmidt's** *Lebensmittel* wins Prix Pictet **Consumption**  
 Juan Fernando Herrán awarded final Prix Pictet Commission (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

175th anniversary of the **invention of photography** by Daguerre and, separately, Fox Talbot  
 Peter Lik's *Phantom* photo sells for **\$6.5 million** to a private buyer  
**SFMOMA** announces major expansion with new Pritzker Center for Photography



**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 Kikuchi's** series *The River* wins first Prix Pictet Japan Award  
 Works of the Prix Pictet Laureates exhibited in Moscow  
 Prix Pictet *Disorder* at Somerset House, London

**Photo London** launches at Somerset House  
 The **Ansel Adams Act** restores the constitutional rights of American citizens to take photographs in public spaces  
 Sebastião Salgado awarded Photo London's first **Master of Photography**  
 Collection of Royal Photographic Society (RPS) transferred to the **V&A**, London



**2017/18**

**Richard Mosse** wins Prix Pictet **Space** for his series *Heat Maps*  
**Lieko Shiga's** series *Blind Date* wins second Prix Pictet Japan Award  
**Les Rencontres d'Arles** stages second Laureates exhibition  
 Eighth theme of Prix Pictet, *Hope*, is announced in Arles  
 teNeues publishes special edition **ten** to mark first decade of the prize

**Paris Photo** celebrates its 20th anniversary  
 130 years of **National Geographic Magazine** *Growth* shortlist  
**Taryn Simon** awarded third Photo London Master of Photography  
**Victoria and Albert Museum**, London opens Photography Centre  
 Three-time shortlist **Edward Burtynsky** awarded the fourth Photo London Master of Photography



**2019/20**

**Hope** shortlist announced at **Les Rencontres d'Arles**  
 Prix Pictet *Hope* exhibition at the V&A, London  
*Hope* exhibition begins tour to **Hillside Forum**, Tokyo, with announcement of third Prix Pictet Japan Award  
 Prix Pictet publishes **Confinement**, a response to the pandemic by artists previously shortlisted for the award

Tate Britain presents comprehensive retrospective of **Don McCullin**  
*Diane Arbus: in the beginning*, an exhibition organised by **The Metropolitan Museum of Art**, New York, is adapted for **Hayward Gallery**, London  
**Les Rencontres d'Arles** photography festival celebrates its 50th anniversary



**2021**

**Fire** shortlist announced at **Les Rencontres d'Arles**  
 Prix Pictet *Fire* exhibition at the **V&A**, London  
 Prix Pictet *Fire* exhibition opens at **TOP Museum**, Tokyo

The **V&A**, London, announces The Parasol Foundation Women in Photography project  
**Photo London** successfully opens after 18 month pandemic delay  
**Shirin Neshat** is awarded the sixth Photo London Master of Photography  
**Frank Gehry's** LUMA Foundation building opens in Arles  
**Sebastião Salgado** receives Japan's Praemium Imperiale

# Nominators

## Africa

Roger Ballen | Rory Bester |  
Raphael Chikukwa | Medina Dugger |  
Christine Eyene | John Fleetwood |  
Joseph Gergel | Véronique Joo Aisenberg |  
David Knaus | Stephan Köhler |  
Thierry Konarzewski | Michket Krifa |  
Nadira Laggouné | Jeanne Mercier |  
Azuz Nwagbogu | Ugochukwu-Smooth C.  
Nzewi | Oluremi Onabanjo | Sean O'Toole |  
Rachida Triki | Roelof van Wyk

## Asia Pacific

Shahidul Alam | Rahaab Allana |  
Bérénice Angremy | Françoise Callier |  
Christian Caujolle | Joselina Cruz |  
Brian Curtin | Devika Daulet-Singh |  
Nathaniel Gaskell | Shigeo Goto |  
Yumi Goto | Nayan Tara Gurung Kakshapati |  
Salima Hashmi | Wang Jun |  
Michiko Kasahara | Shihō Kito |  
Bohnchang Koo | Eyal Landesman |  
Gwen Lee | Jiyeon Lee | Kevin WY Lee |  
Szewan Leung | Ryan Libre |  
Yusuke Nakanishi | Jean-Yves Navel |  
Elaine Ng | Lu Ni | Harumi Niwa |  
Lucille Reyboz | RongRong & Inri |  
Bittu Sahgal | Raz Samira | Liu Heung Shing |  
Kazuko Sekiji | Farah Siddiqui | Sujong Song |  
Patrick Sun | Shane Suvikapakornul |  
Mariko Takeuchi | Eugene Tan | Rudy Tseng |  
Harsha Vadlamani | Ivan Vartanian |  
Belinda Winterbourne | Tang Xin |  
Yuko Yamaji | Yan-Yan Yip | William Zhao |  
Li Zhenhua

## Europe

Alia Al-Senussi | Carol Allen-Storey |  
Monica Allende | Béatrice Andrieux |  
Regina Maria Anzenberger | Karin Askham |  
Gerry Badger | Quentin Bajac | Simon Baker |  
Amis Balcus | Sheyi Bankale | Christine Barthe |  
Anne-Marie Beckmann | Sophie Bernard |  
Ana Berruguete | Tobia Bezzola |  
Daniel Blochwitz | Daria Bonera |  
Enrico Bossan | Sophie Boursat |  
Anne-Marie Bouttaux | Krzysztof Candrowicz |  
Chiara Capodici | Jim Casper |  
Alejandro Castellote | Zelda Cheattle |  
Hans D. Christ | Zoë Christensen | Dirk Claus |  
Charlotte Cotton | Jess Crombie |  
Luc Debraïne | Marco Delogu | John Duncan |  
Florian Ebner | Maryam Eisler | Brandei Estes |  
Chantal Fabres | Louise Fedotov-Clements |  
Marcel Feil | Eva Fisi | Andrzej P. Florkowski |  
Lena Fritsch | Valérie Fougiérol |  
Benjamin Fügler | Tamar Garb | Marta Gili |  
William Gilchrist | Arno Gisinger | Adam Goff |  
Anna Gripp | Francis Hodgson |  
Felix Hoffmann | Genevieve Janvrin |  
Alain Jullien | Mindaugas Kavaliauskas |  
Klaus Kehrer | Hester Keijser | Sarah Kenderdine |  
Tanya Kiang | Oliver Kielmayer | Simone Klein |  
Fabian Knierim | Evelien Kunst |  
Laurence Lagrange | Trish Lambe |  
Sylvain Lévy | Harriet Logan | Vicky Long |  
Tristan Lund | Celina Lunsford |  
Michael Mack | Francesca Malgara |  
Rebecca McClelland | Seamus McGibbon |  
Antonio Molina-Vázquez | Anne Morin |  
Walter Moser | Nat Muller |  
Andreas Müller-Pohle | Philippa Neave |  
Moritz Neumüller | Laura Noble | Alona Pardo |  
Nina Pearlman | Timothy Persons |  
Benedict Philpott | Fiorenza Pinna |  
Ulrich Pohlmann | Michael Pritchard |  
Phillip Prodger | Lou Proud | Marc Prüst |  
Véronique Rautenberg | Ann Ray |  
Yasmina Reggad | Karin Rehn-Kaufmann |  
Nuno Ricou Salgado | Julian Rodriguez |  
María Inés Rodríguez | Brett Rogers |  
Mario Rotlant | Ida Ruchina |  
Verónica Sanchis Bencomo | Mario Santoro |  
Torsten Scheid | Carrie Scott | Thomas Seelig |  
Laura Serani | Fiona Shields |  
Tamsin Silvey | Karen Smith | Carla Sozzani |  
Enrico Stefanelli | Bernd Stiegler |  
Sam Stourdzé | Roger Szmulewicz |  
Ingo Taubhorn | Anna Tellgren |  
Wim van Sinderen | Enrica Viganò |  
Jean Wainwright | Artur Walther |  
Jeni Walwin | Demet Yildiz | Gu Zheng

## Latin America

Marcelo Araújo | Fernando Arias | Gustavo  
Artigas | Daniel Brena | Alejandro Castellanos |  
Ramón Jiménez Cuen | Sofia Dourron |  
Elvis Fuentes | Tom Griggs | Roberto Huaraca |  
Jessica Hubbard Marr | Nicola Maffei | Tobi Maier |  
Antigoni Memou | Mayu Mohanna | John Mraz |  
Elena Navarro | Thyago Nogueira | Gonzalo Olmos |  
Karla Osorio | Nelson Ramírez de Arellano Conde |  
Manuel Rivera-Ortiz | José Roca | Itala Schmelz |  
Itzel Vargas Plata | Ricardo Viera |  
Luis Weinstein | Trisha Ziff

## Middle East

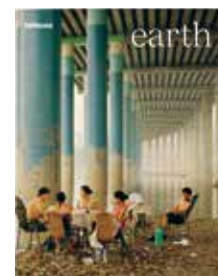
Basma Al Sulaiman | Peggy Sue Amison |  
Sena Çakırkaya | Levent Calikoglu |  
Fariba Derakhshani | Elie Domit |  
Shadi Ghadirian | Tami Gilat |  
Isabella Icoz | G. H. Rabbath |  
Somayeh Rokhgireh and Ali Pooladi |  
Khaled Samawi | Maria Sukkar | Sinem Yoruk

## North America

Elisabeth Biondi | Jennifer Blessing |  
Phillip Block | Gail Buckland | Joshua Chuang |  
Joerg Colberg | T.J. Demos | Natasha Egan |  
Steven Evans | William A. Ewing | Merry Foresta |  
David Griffin | Richard & Ronnie Grosbard |  
Virginia Heckert | Darius Himes | W. M. Hunt |  
Karen Irvine | Corey Keller | Deborah Klochko |  
Adriana Teresa Letorney | Lesley A. Martin |  
Stephen Mayes | Michael Mehl |  
Cristina Mittermeier | Kevin Moore |  
Rebecca Morse | Alison Nordstrom |  
Erin O'Toole | November Paynter |  
Jaime Permut | Sandra S. Phillips |  
Drew Sawyer | Jillian Schultz | Paula Tognarelli |  
Sofia Vollmer de Maduro

## Oceania

Paola Anselmi | Daniel Boetker-Smith |  
Rebecca Chew | Maggie Finch | Helen Frajman |  
Jennifer Higgie | Natalie King | Julie Millowick |  
Pippa Milne | Jeff Moorfoot | Isobel Parker Philip |  
Anouska Phizacklea | Elias Redstone |  
Heidi Romano | Moshe Rosenzweig |  
Geoffrey Short | Christine Tomas



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**David Uzochukwu**

*Wildfire*

Series: In The Wake

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