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 eighth cycle of the award takes the theme of Hope, a subject that the late Kofi Annan, President of the Prix Pictet, touched on in his closing remarks at the Prix Pictet awards ceremony in November 2017: “It is perhaps in the ability to carry on in adversity that there lies hope for us all”. Sir David King, Chairman of the Prix Pictet Jury, builds on this idea in the foreword of the Hope book, where he writes of the “hope that despite all the evidence to the contrary there is the vision, leadership and creative will to keep on trying”.

Over 600 photographers were nominated for Hope by a global network of nominators. After a rich debate the jury arrived at a final shortlist of twelve artists. As a group the artists present Hope as a fragile and elusive quality that is nevertheless capable of overcoming despair. Hope is present even in the darkest of these images. “And right there”, according to David King, “is the great hope of the Prix Pictet, the wager that we all make with the future, that art can triumph where words alone have failed. That images can alarm our politicians into action and inspire us all to act before it is too late”.

Hope
The Award

Founded by the Pictet Group in 2008, the Prix Pictet is now in its eighth cycle (Hope). Each cycle of the award has a specific theme. The seven previous laureates are Benoît Aquin (Water), Nadav Kander (Earth), Mitch Epstein (Growth), Luc Delahaye (Power), Michael Schmidt (Consumption), Valérie Belin (Disorder) and Richard Mosse (Space). The winner of Hope was announced at the award ceremony at the V&A on 13 November 2019.

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 theme of the award.

Each cycle of the Prix Pictet tours the world, including exhibitions in over a dozen countries annually, bringing the work of the shortlisted photographers before a wide international audience. To date the Prix Pictet has received over 4200 nominations and staged over 90 exhibitions in 40 cities. Some 650,000 people have visited Prix Pictet exhibitions.

Prix Pictet Hope has been exhibited in London, Tokyo, Zurich and Moscow and will continue its world tour with exhibitions in New York, Singapore and Dublin among others.

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

The Jury

Sir David King (Chairman)
Affiliate Partner, SystemIQ Limited
Senior Strategy Adviser to the President of Rwanda

Martin Barnes
Senior Curator of Photographs
Victoria and Albert Museum, London

Philippe Bertherat
Former Managing Partner, Pictet Group

Jan Dalley
Arts Editor, Financial Times

Herminia Ibarra
Charles Handy Professor of Organisational Behaviour
London Business School

Richard Mosse
Photographer, Winner of Prix Pictet Space

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

Kazuyo Sejima
Co-Founder, SANAA
Pritzker Prize-winning architects
Shortlist

Shahidul Alam
Bangladesh

Joana Choumali
Côte d’Ivoire

Margaret Courtney-Clarke
Namibia

Ross McDonnell
Ireland

Gideon Mendel
South Africa

Ivor Prickett
Ireland

Rena Effendi
Azerbaijan

Lucas Foglia
United States

Janelle Lynch
United States

Robin Rhode
South Africa

Awoiska van der Molen
Netherlands

Alexia Webster
South Africa
Shahidul Alam

Photographer, writer, curator and human rights activist Shahidul Alam obtained a PhD in Chemistry from London University before taking up photography. Returning to his hometown Dhaka in 1984, he documented the democratic struggle to remove General Ershad, President of the Bangladesh Photographic Society for three terms, Alam set up the Drik agency; Bangladesh Photographic Institute; Chobi Mela festival; Majority World agency and Pathshala South Asian Media Institute. A new media pioneer, Alam introduced email to Bangladesh in the early 1990s. His work has been shown at the Museum of Modern Art, New York; Centre Pompidou, Paris and Tate Modern, London. He has been a guest curator at the Whitechapel Gallery, London; Fotomuseum Wintherthur, Switzerland; National Art Gallery, Kuala Lumpur; Musée du quai Branly, Paris; Bruxelles Biennal and the Auckland Festival of Photography. His awards include the Shilpakala Padak, the highest cultural award given to Bangladeshi artists, a Lucie Award and the ICP Award. Time magazine named Alam as one of their ‘Persons of the Year’ in 2018. Alam has written and edited several publications including My Journey as a Witness in 2011. His exhibition, Kalpana’s Warriors, was shown at the Commonwealth Heads of Government Meeting 2015 in Malta, and Best Years of my Life was shown at the Global Forum on Migration and Development in Berlin in 2017. A speaker at Harvard, Stanford, UCLA, Oxford and Cambridge universities, Alam has been a jury member for the Prix Pictet and World Press Photo, which he chaired. Alam is a visiting professor of Sunderland University and an honorary fellow of the Royal Photographic Society.

Hajera Begum, the main subject of this series, endured a childhood of violence and sexual abuse before being forced into pickpocketing and prostitution. Her life has little that would give cause to smile. And yet she smiles.

Deciding to change the path for herself and others, Hajera set up a support group for sex workers. She established an orphanage for abandoned children whose parents, due to addiction or poverty, could no longer keep them. Hajera and her 30 children now live in five small rooms on the edge of Dhaka, Bangladesh.

Remarkably, Hajera is not bitter. While she remembers every detail of her nightmarish past, she talks of the friends who helped her establish the orphanage. Unable to bear children herself, she basks in the warmth of those who now call her mother. Asked what she wants for her children, Hajera replied, ‘that they will grow up with dignity, in a world where they will be loved’.

Born 1955, Bangladesh
Series Still She Smiles, 2014
Joana Choumali

Born 1974, Côte d’Ivoire
Series Ça va aller (‘It will be ok’), 2019

These pictures were taken three weeks after the terrorist attacks in the town of Grand-Bassam on the Ivory Coast, West Africa, on Sunday 13 March 2016. Joana Choumali grew up spending Sunday afternoons in Bassam, relaxing on the same beach where the attacks took place. To Choumali, Bassam was a synonym for happiness, until that day.

After the attacks, Choumali wandered the empty streets, photographing with her iPhone so as not to intrude and disrupt people’s mourning. In this region, it is rare to discuss mental health and any psychological trauma is often seen as weakness. Conversations are often met with ‘ça va aller’ – a blanket expression for ‘it will be ok’.

Choumali found that she could process the pain she felt through embroidery. Adding colourful stitches to her images had a cathartic, meditative effect, allowing her to lay down her emotions. Embroidering these photographs became an act of channelling hope and resilience.

Joana Choumali studied graphic arts in Casablanca, Morocco, and worked as an art director in an advertising agency before embarking on her photography career. Her work concentrates on conceptual portraits, mixed media and documentary photography with a particular focus on Africa. In her latest work, Choumali embroiders directly onto her images, completing the act of creating the photograph image with a slow and meditative gesture. Choumali has exhibited her work at the Museum of Civilisations, Abidjan; Vitra Design Museum, Basel; Museum of African Contemporary Art Al Maaden, Marrakech; Tropenmuseum, Amsterdam; Bamako Encounters Photography Biennial; Photoquai Biennial, Paris; Zeitz Museum of Contemporary Art Africa, Cape Town among others.

In 2014, Choumali won the CAP Prize for Contemporary African Photography and the 2014 LensCulture Emerging Talents Award. In 2016, she received the Magnum Foundation Emergency Grant and the Fourthwall Books Photobook Award in South Africa. In 2017, she exhibited her series Translation and Adorn at the Pavilion of Côte d’Ivoire during the Venice Biennale. Her work has been published in the international press including CNN; The New York Times; Le Monde; The Guardian; The Huffington Post; La Stampa among others. Her book Hââbré was published in Johannesburg in 2016.
Margaret Courtney-Clarke

Born 1949, Namibia
Series Cry Sadness into the Coming Rain, 2014–18

Namibia, southern Africa, is steeped in histories dating from its earliest inhabitants, which range from Khoi, Bushmen, Herero, Namaqua, Damara, the German occupation, the South Africans and apartheid, to ‘liberation’ and statehood. Cry Sadness into the Coming Rain captures this nation of diverse peoples and cultures in a vast land of seeming nothingness and unparalleled light. It follows traces of their passing on the land.

It is an unforgiving environment where life is precarious. With little or no rain, scarce food and water, people are abandoned by their government and forced to migrate to flee the emptiness. Their only anchor is the expectation that life will persist against these odds.

Cry Sadness into the Coming Rain documents Margaret Courtney-Clarke’s return to Namibia and her engagement with its people and a landscape in crisis. The relationships that she builds allow her to discover, against the seared backdrop, a hidden world of nurtured aspirations – the embodiment of hope.

Margaret Courtney-Clarke studied art and photography in South Africa and has spent the last four decades working as a photographer in Italy, the United States and across Africa. Courtney-Clarke began her career working under Italian photographer and filmmaker Pasquale De Antonis before undertaking magazine assignments across Europe and Africa during the 1970s and ’80s. In 1979, she became a persona non grata under the apartheid laws and renounced her South African citizenship – she would later return to South West Africa under the protection of the United Nations and claim her Namibian citizenship. Throughout her career, Courtney-Clarke would pursue projects in Africa documenting feminine identity.

The body of work, Cry Sadness into the Coming Rain (2014–18), marks a new phase in Courtney-Clarke’s photographic work, documenting the artist’s return to Namibia and her engagement with its people and a landscape in crisis.

She has been recognised by the Deutscher Fotobuchpreis; the Kraszna-Krausz Book Award (longlisted); the 2018 PDN Photo Annual and the 2018 Foundation Henri Cartier-Bresson HCB Award (nominated). Over 200 exhibitions of Courtney-Clarke’s photography have been held around the world. Dedicated publications on Courtney-Clarke’s work include, amongst others, Cry Sadness into the Coming Rain (2017); her trilogy on the art of African women, Ndebele (2002); African Canvas (1990) and Imazighen (1996) as well as several collaborations with Maya Angelou.
For centuries, small villages in the region of Transylvania in Romania have maintained traditional farming methods now obsolete in western Europe. People learn to cut and rake hay by hand and to build a house from materials they have close by.

Having survived the state-enforced conditions of collective farming under leader Ceaușescu’s communist regime, this rural life is now threatened by industrialisation and globalisation, a result of Romania’s entry into the European Union in 2007. Today, this agrarian world is on the brink of extinction, as local small-scale farmers cannot compete with European imports or modern farming methods and young people move to work in larger cities.

Horses are traded for tractors and wooden houses are disassembled and sold as parts. Rena Effendi’s series provides a window into this world so deeply connected to the land, defined by traditional belief systems and respect for the environment, where a hope remains that this way of life will somehow persevere.

Born in Baku, Azerbaijan and educated as a linguist, Rena Effendi’s early work focused on the oil industry’s effects on people’s lives in her region. Over six years, she followed 1700 km of oil pipeline through Georgia and Turkey, and in 2009, her first book, Pipe Dreams: A Chronicle of Lives along the Pipeline, was published. In 2012, Effendi published her second monograph, Liquid Land. Effendi’s work has been exhibited at institutions worldwide including the Saatchi Gallery, London; Istanbul Modern; the Venice Biennial and the Museum of Modern Art, New York. Her work is in the permanent collections of Istanbul Modern and the Prince Claus Fund for Culture and Development Amsterdam. She has received two World Press Photo awards; the Fifty Crows Documentary Photography Award; Sony World Photography Award; All Roads Photography Award from National Geographic; Magnum Foundation Emergency Grant; Getty Images Editorial Grant and the Alexia Foundation Grant among others. In 2011, Effendi became the laureate of the Prince Claus Fund Award and in 2012, she was shortlisted for the Prix Pictet for her series Chernobyl: Still Life in the Zone. Effendi has worked on editorial commissions for the National Geographic Magazine; The New York Times Magazine; Vogue; The New Yorker; GEO; Time magazine; The Sunday Times and many others.
Conservationists often disagree about how humankind should best move forward from the damage we have already done. Traditionalists argue that we should put a boundary around wild spaces to preserve them. More radical conservationists propose moving all people to green cities, supplied with renewable energy and sustainable agriculture, to allow the countryside to rewild itself.

Responding to this debate, Lucas Foglia befriended and photographed people who are working towards a positive environmental future despite the enormity of the task. Human Nature is a series of interconnected stories about how we rely on nature in the context of climate change. Each story follows a different ecosystem: city, forest, farm, desert, ice field, ocean and lava flow. From a newly-built rainforest in urban Singapore to a Hawaiian research station measuring the cleanest air on Earth, the photographs examine our need for ‘wild’ places – even when those places are human constructions.
Janelle Lynch

For you

2017

Janelle Lynch’s series was born out of awe for the power of nature. Her large-format photographs reveal the interconnectedness of the natural world, as seen in quiet moments of observation.

In some images, Lynch creates points of connection between elements of the same plant species – Japanese barberry or burdock, for example – while for others, she combines multiple species, such as goldenrod and pokeweed or burning bush and pine trees. In this way, her landscapes act as a metaphor for the unity of all life forms, for the renewal of human relationships to each other, and our intrinsic bond with the natural and spiritual world.

Another Way of Looking at Love asks us to consider the personal, societal and environmental consequences of disconnection, and simultaneously, our inherent yearning for connection. This series seeks to reimagine our relationships with one another, to the planet and the generative possibilities of the moment.

Janelle Lynch’s work investigates themes of absence, presence, transcendence and the life cycle through the landscapes and waterways of the United States, Mexico and Spain. Her recent work explores nature as a metaphor to consider the personal, societal and environmental consequences of disconnection, and simultaneously, our inherent yearning for connection. Lynch received an MFA in Photography from the School of Visual Arts, New York where she studied with Joel Sternfeld and Stephen Shore. In 2001, she completed the Master Class in Photography, a one-on-one tutorial with Shore at Bard College. From 2015 to 2018, Lynch studied perceptual drawing and painting with Graham Nickson at the New York Studio School of Drawing, Painting & Sculpture. Her photographs are in collections including The Metropolitan Museum of Art, New York; New York Public Library and Brooklyn Museum. She has had solo exhibitions at the Museo Archivo de la Fotografía, Mexico City; the Southeast Museum of Photography, Daytona Beach; the Burchfield Penney Art Center, Buffalo and the Hudson River Museum, Yonkers. Lynch has three monographs published by Radius Books: Los Jardines de México (2010), AIGA award-winning Barcelona (2013) and Another Way of Looking at Love (2018). Lynch is a faculty member at the International Center of Photography, New York and frequent guest lecturer. She writes about photography for Afterimage; photo-eye and The Photo Review. Lynch has received three 8x10 Film Grants from Kodak and several artist residencies. She was a finalist for the Cord Prize; Santa Fe Prize for Photography and Photo Espana Descubrimientos. This is her third Prix Pictet nomination.
Limbs documents the prosthetic legs left behind at the Orthopaedic Hospital in Jalalabad, Afghanistan, following fittings for custom-made prosthetics organised by the International Committee of the Red Cross (ICRC). The hospital serves the battle space that has come to define eastern Afghanistan throughout the country’s 40 years of near-continuous conflict.

Stripped of their context, Ross McDonnell’s images move away from the common visual tropes of war. Instead, we imagine the individual who – in response to scarcity of materials and a creative impulse – took the time to adapt, construct and personalise their prostheses. The results are both idiosyncratic and poignant.

Experts state that the success of a prosthetic depends 10% on the object and 90% on the patient’s attitude to it. These images are a testament to that belief.
Gideon Mendel was part of a young generation of 'struggle photographers' in South Africa in the 1980s who documented the fight against apartheid. In 1990, a box of his negatives and transparencies were left forgotten in storage where they were damaged by moisture and mould.

On rediscovering the box and fascinated by the process of decay, Mendel began to question whether these negatives mirrored the fading of a communal memory and idealism of this period. He found himself confronted by his personal history and the traumatic events that, like his negatives, were never processed at the time. Viewing these photographs, Mendel was forced to engage with a warped and clouded version of his memory.

The distortion of the negatives speaks to a deeper truth beyond their original documentary format. They are presented here as testaments to faded memories of hope and struggle, reconsidered and reframed in all their historical materiality.

Born in Johannesburg, Gideon Mendel studied Psychology and African History at the University of Cape Town. He began photographing in the 1980s, during the final years of apartheid and it was this period as a 'struggle photographer' that first brought attention to his work. Moving to London in the early 1990s, Mendel continued to respond to global social issues with a focus on HIV/AIDS in Africa and further afield. He worked for several leading magazines, including National Geographic and The Guardian Weekend Magazine, and his first book, A Broken Landscape: HIV & AIDS in Africa, was published in 2001. More recently, Mendel has produced a number of photographic advocacy projects working with NGOs including The Global Fund, Médecins Sans Frontieres; UNICEF; Christian Aid and Concern Worldwide. Since 2007, Mendel has been working on Drowning World, his long-term project about flooding and climate change. A solo exhibition of this project has been shown at Les Rencontres d’Arles and several global institutions. Mendel’s recent project, Dzhangal, an ‘anti-photographic’ response to the global refugee crisis, was shown at Autograph, London in 2017 with a book published by GOST. Mendel has received the W. Eugene Smith Grant in Humanistic Photography; six World Press Photo Awards and the Amnesty International Media Award for photojournalism among others. He was shortlisted for the Prix Pictet Disorder in 2015, and the following year he received The Pollock-Krasner Foundation’s Pollock Prize for Creativity and the Jury Prize for the Greenpeace Photo Award.
Nadhira Rasoul looks on as Iraqi Civil Defence workers dig to uncover the bodies of her sister and niece from her house in the Old City of Mosul where they were killed by an airstrike in June 2017.

Over two years, Ivor Prickett documented for The New York Times the battle to defeat ISIS and its aftermath in Iraq and Syria. During this time, he struggled to see the cost of the war as anything but disastrous. In Mosul in Iraq alone, the death toll was estimated to be over 9000 and the city was left in ruins.

However, Prickett also saw glimmers of hope for humanity amid the rubble-strewn aftermath. He met Nadhira, who sat defiantly in a plastic chair as the bodies of her sister and niece, both killed by an airstrike, were uncovered 15 feet away. Her stoicism in the face of absolute loss was a testament to the depth of human strength in the region.

In under a year, signs of life began to return to Mosul. Prickett photographed couples laughing on the bank of the river Tigris and students returning to university. His work acts as a reminder of the power of people to endure and survive.

Working exclusively for The New York Times, Ivor Prickett’s recent work has focused on the fight to defeat ISIS in Iraq and Syria. Based in the region since 2009, he has documented the ‘Arab Spring’ uprisings in Egypt and Libya, working simultaneously on editorial assignments and his own long-term projects. The complete body of work, entitled End of the Caliphate, was published by Steidl in 2019. Between 2012 and 2015, Prickett documented the Syrian refugee crisis across the region and in Europe, working closely with the UN Refugee Agency to produce the body of work Seeking Shelter. With a particular interest in the aftermath of war and its humanitarian consequences, Prickett’s earlier projects, Dreams of a Homeland and Returning Home, focused on the Kurdish people and displacement throughout the Balkans and Caucasus. Prickett’s work has been recognised through a number of prestigious awards including first prize in the General News Stories category of the 2018 World Press Photo awards; finalist of The Pulitzer Prizes; the Taylor Wessing Photographic Portrait Prize and The Ian Parry Scholarship among others. His work has been widely exhibited at institutions such as Foam, Amsterdam and the National Portrait Gallery, London. He is a European Canon Ambassador and holds a degree in Documentary Photography from the University of Wales, Newport.
Robin Rhode

Born 1976, South Africa
Series RYB, 2016

Using a ruined wall as his canvas, Robin Rhode’s series is photographed in a township in Johannesburg, South Africa. The community is disadvantaged by high levels of crime and gangs, drug abuse, unemployment and increasing occurrences of HIV/AIDS. Its young people grapple with identity issues and self-esteem, even 20 years into newly democratic post-apartheid South Africa.

Coming of age in this environment, Rhode works with local studio assistants to reclaim urban spaces by transforming them into imaginary worlds. His protagonist interacts with colourful murals painted by the artist. Playing with illusion, Rhode’s photographs conflate dimensions and compress both space and time. His photographic technique is similar to stop-frame animation where he attempts to capture each moment of the painting process and choreographic action frame by frame. Blending high and low art forms, his overlapping colours provide an underlying commentary on the nuances of race and identity.

Robin Rhode is a multidisciplinary artist who engages in photography, performance, drawing and sculpture to create narratives that are brought to life using quotidian materials such as soap, charcoal, chalk and paint. Born in Cape Town and coming of age in a newly post-apartheid South Africa, Rhode was exposed to new forms of creative expression motivated by the spirit of the individual rather than dictated by political or social agendas. The growing influence of urban music, film and sport on youth culture, along with storytelling in the form of colourful murals, encouraged the development of Rhode’s hybrid street-based aesthetic. Rhode has had solo and group exhibitions at a number of museums around the world such as Haus Konstruktiv, Zurich; Haus der Künste, Munich; Los Angeles County Museum of Art; Museum of Modern Art, New York; Centre Pompidou, Paris; Hayward Gallery, London. He has participated in the Venice Biennale; Biennale of Sydney and The New Orleans Biennial.

His work is in the public collections of Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; National Gallery of Victoria, Melbourne; Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York and Walker Art Center, Minneapolis.
Awoiska van der Molen

Born 1972, the Netherlands
Series Am schwarzen Himmelsrund
(‘In the black heavens’), 2010–18

In creating this series, Awoiska van der Molen spent long periods in remote areas of nature, in absolute solitude, to attempt to get close to the true, unspoilt core of a place. Eliminating distractions, she experienced her surroundings with clear senses and invited nature to imprint its specific qualities on her emotions.

As a result, van der Molen’s monochrome photographs of mountains, forests and bodies of water become abstracted representations of anonymised landscapes. Void of titles or locations, her prints recreate her experience of these secluded natural worlds, erasing boundaries of time and space.

In our evolving technological world, our bodies often struggle to adjust and we suffer when cut off from nature. Van der Molen believes that the human body possesses a deep internal memory, an unconscious instinct, that recognises when we get closer to the uncorrupted territory of nature that forms our origins. It is this healing return that she seeks to visualise through her images.

Awoiska van der Molen studied architecture and design followed by photography at Minerva Art Academy, Groningen, the Netherlands. In 2003, she graduated with an MFA in Photography from the St Joost Academy of Fine Art and Design, Breda, the Netherlands. In 2017, van der Molen was shortlisted for the Deutsche Börse Photography Foundation Prize for her exhibition Blanco and was also the recipient of the Larry Sultan Photography Award. She was awarded the Japanese Hariban Award in 2016 and was a finalist at the Hyères festival international de mode, de photographie et d’accessoires de mode in France in 2011. Her first monograph, Sequester, was nominated for The Paris Photo–Aperture Foundation PhotoBook Award in 2014 and received the Silver Medal for Best Book Design From All Over The World from the German Stiftung Buchkunst in 2015. Solo exhibitions of her work have been held at Museum Kranenburgh, Bergen (2019); Foam, Amsterdam (2016) and Kouser-In, Kyoto (2015). She has participated in numerous group exhibitions including Les Rencontres d’Arles (2019); Pier 24 Photography, San Francisco (2017); Victoria and Albert Museum, London (2017); The Photographers’ Gallery, London (2017); Stedelijk Museum, Amsterdam (2016) and Huis Marseille, Amsterdam (2013). Her work is represented in museum collections worldwide including Pier 24 Photography, San Francisco; Victoria and Albert Museum, London; Stedelijk Museum, Amsterdam; Museum of Photography, Seoul; Fotomuseum The Hague and Foam, Amsterdam.
Alexia Webster’s *Street Studios* were inspired by a family portrait that hung in the hallway of her childhood home in South Africa. This black and white photograph, a most treasured possession, depicted her grandparents, great uncles and her mother as a small child, all recent economic migrants to South Africa from a small island in Greece.

In March 2011, Webster began to set up free outdoor photographic studios on street corners around the world. In each community, she invited passers-by and their families to pose for a portrait. This photograph was then printed on-site and given to each participant to take away for their own family album.

Open and at the same time very intimate, the studios created a space for public displays of love and identity. Webster took thousands of photographs over eight years and consequently *Street Studios* has become an archive of familial love and friendship.

Alexia Webster is a photographer and visual artist whose work explores intimacy, family and identity across the African continent and beyond. In 2013, she was awarded the Artmaker Award for Conflict Art and the CAP Prize for Contemporary African Photography, and in 2007 she received the Frank Arisman Scholarship at the International Center of Photography, New York. Her work has been widely exhibited across South Africa, Nigeria, the United States, Europe, Réunion Island and India and published in numerous international publications. Most recently, Webster travelled to Tijuana, Mexico as part of an International Women’s Media Foundation fellowship and grant.
Prix Pictet: 
12 Years in Photography

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

2009
Museum-Wasei completes first Prix Pictet Commission (Bangladesh)
Nadav Kander wins Prix Pictet Earth for his series Yangtze, The Long River
First shortlist presentation as part of 60th edition of Les Rencontres d’Arles

2010
Ed Kashi completes second Prix Pictet Commission (Madagascar)
First Prix Pictet exhibitions in Russia and India

2011
Mitch Epstein’s American Power wins Prix Pictet Growth
Collaboration with Whitechapel Gallery, London begins with a series of conversations on photography

2012
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
Photographers’ Gallery, London reopens in a new purpose-designed space
Annual number of mobile phone photographs exceeds those created with cameras

2013
Prix Pictet announces historic partnership with Victoria and Albert Museum, 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

2014
First Prix Pictet awards exhibition at Victoria and Albert Museum, London
Michael Schmidt’s Lebensmitte 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

2015
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)

2016
Tomoko Kikuchi’s series The River wins first Prix Pictet Japan Award
Works of the Prix Pictet Laureates exhibited in Moscow
Richard Mosse’s series Heat Maps wins Prix Pictet Disorder in London

2017
Richard Mosse wins Prix Pictet Space for his series Heat Maps
Lienka Shiga’s series Blind Date wins second Prix Pictet Japan Award

2018
Les Rencontres d’Arles stages second Laureates exhibition
Eighth theme of Prix Pictet Hope is announced in Arles
Lebensmittel publishes special edition ten to mark the first decade of the prize

2019
Hope shortlist announced at Les Rencontres d’Arles
Prix Pictet Hope exhibition at Victoria and Albert Museum, London
Hope exhibition begins tour to Hillaire Forum, Tokyo, with announcement of third Prix Pictet Japan Award

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

2018
Photographers’ Gallery, London presents groundbreaking exhibition ShadowCatchers: Camera-Jess Photography
Instagram launches
The global population of camera phones exceeds a billion

2019
Victoria and Albert Museum, London presents groundbreaking exhibition ShadowCatchers: Camera-Jess Photography
Instagram launches
The global population of camera phones exceeds a billion

175th anniversary of the invention of photography by Daguerre and, separately, Fox Talbot
The LUMA Foundation’s Frank Gehry building breaks ground in Arles
Peter Li’s Phantom photo sells for $6.5 million to a private buyer

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) is transferred from National Science and Media Museum, Bradford to Victoria and Albert Museum, London, and becomes one of the most significant holdings in the world
SFMOMA completes major expansion with new Center for Photography

Paris Photo celebrates its 20th anniversary
130 years of National Geographic Magazine Growth shortlist
Taryn Simon awarded third Photo London Master of Photography

Dr Yasufumi Nakamori is appointed senior curator of photography at Tate

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
Nominators

Africa

Asia Pacific

Europe

Latin America

Middle East
Basma Al Sulaiman | Peggy Sue Amison | Sena Amzakira | Levent Calikoglu | Fariha Devakulhina | Elie Domit | Shadi Ghdantian | Tami Gid | Isabella Koo | G. H. Rabbah | Somayeh Rayadr | Al-Poodadi | Khaled Samawi | Maria Sukka | Sinem Yoruk

North America
Peter Barberie | Elisabeth Biondi | Philip Block | Joshua Cheung | Joerg Colberg | TJ Demos | Natasha Egan | Steven Evans | Merry Foresta | David Griffin | Virginia Hecken | Darce Himes | Work M. Hu | Karen Irvine | Deborah Kichka | Ariana Teresa Letorney | Lesley A. Martin | Stephen Meyers | Michael Mehl | Cristina Mittermeier | Kevin Moore | Rebecca Morse | Alison Nordstrom | Sandra S. Phillips | Jamie Perus | Paula Tognarelli | Sofía Vollmer de Maduro

Oceanica
Paola Anselmi | Daniel Hoekstra-Smith | Rebecca Chew | Maggie Finch | Helen Franks | Jennifer Higgie | Julie Hilmalk | Jeff Moorfoot | Isabel Parker Philip | Anouska Phizacklea | Elias Redstone | Heidi Romano | Moshe Rosenzweig | Geoffrey Shott | Jula Tulelon | Christine Tomas

The Prix Pictet Hope book is available from the bookshop or at teneues-books.com
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