

# hope



English

# Hope

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".

# 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](http://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



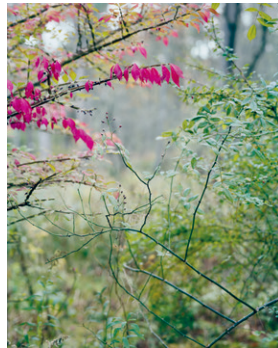
**Ivor Prickett**  
Ireland



**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

Born 1955, Bangladesh  
Series Still She Smiles, 2014



Hajera orders supplies for her orphanage while checking the hair of one of the children for lice.

2014

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'.

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; Brussels Biennial 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.

# Joana Choumali

Born 1974, Côte d'Ivoire

Series *Ça va aller* ('It will be ok'), 2019



Untitled  
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; Zeltz 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



Embodying Hope  
A morning in the sand dunes  
2015

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 2015 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 Canvases* (1990) and *Imazighen* (1996) as well as several collaborations with Maya Angelou.



# Rena Effendi

Born 1977, Azerbaijan

Series Transylvania: Built on Grass, 2012



A grandfather wears traditional Maramureș headwear while stirring a vat of boiling plum jam. Maramureș, Romania.

2012

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.

# Lucas Foglia

Born 1983, United States  
Series Human Nature, 2006–19



House Construction after a Lava Flow, Hawaii  
The new house is at an elevation of approximately  
20 feet higher than the last house, which was built  
in the same place, before the lava flow.  
2016

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.

Lucas Foglia grew up on a farm in New York and currently lives in San Francisco. His third book, *Human Nature*, was published in 2017 by Nazraeli Press. Foglia's prints are held in major collections including Denver Art Museum; Foam, Amsterdam; the International Center of Photography, New York; The Museum of Fine Arts, Houston; Philadelphia Museum of Art; San Francisco Museum of Modern Art and the Victoria and Albert Museum, London.

# Janelle Lynch

Born 1969, United States

Series Another Way of Looking at Love, 2015–18



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 2003, 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.



# Ross McDonnell

Born 1979, Ireland  
Series Limbs, 2012



Limbs No.2  
2012

*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.

Ross McDonnell is a filmmaker and photographer from Dublin, Ireland. His work takes the form of long-term documentary projects focused on themes of sustainability, conflict, migration and ecology. McDonnell's first film, *Colony*, was a multi-award winning exploration into the plight of declining honeybee populations in the United States and its impact on agriculture. His following films focused on conflict in Mexico and Afghanistan as well as social housing in his native Dublin. His most recent film, *Elián*, produced for CNN Films, BBC and Amazon, was nominated for a News and Documentary Emmy Award in 2018. Ross' photographic work has been exhibited and published around the world. He is a regular contributor to publications such as *Time* magazine, *The New York Times Magazine* and *The Sunday Times Magazine*.

# Gideon Mendel

Born 1959, South Africa

Series Damage: A Testament of Faded Memory, 2016



A demonstration by students at Wits University shortly after the proclamation of a nationwide 'Emergency' which outlawed protest. August 1986.

Scanned and reframed in 2016

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 Frontières; 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.

# Ivor Prickett

Born 1983, Ireland  
Series End of the Caliphate, 2017–18



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.

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



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 Kunst, 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



#364-18  
2013

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 2014 and was a finalist at the Hyeres 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 Kousei-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

Born 1979, South Africa  
Series *Street Studios*, 2011–18



Two friends pose for their portrait on the corner of Cornwell and Hercules Street in Woodstock, Cape Town, South Africa. 2011

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 Artraker 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 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**

Munem Wasif 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 40<sup>th</sup> edition of **Les Rencontres d'Arles**

First Prix Pictet touring exhibitions in Eindhoven, Thessaloniki, Hong Kong and Dubai

**Tate** appoints Simon Baker, its first photography curator  
**Kodak** drops Kodachrome film

**2010**

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

**Victoria and Albert Museum**, London presents groundbreaking exhibition *Shadow Catchers: Camera-less Photography*  
**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**

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

*The Family of Man*, a groundbreaking post-war exhibition seen by more than 10 million people, reopens in the restored Château de Clervaux, Luxembourg  
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 Victoria and Albert Museum, 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

175<sup>th</sup> anniversary of the **invention of photography** by Daguerre and, separately, Fox Talbot  
The **LUMA Foundation's** Frank Gehry building breaks ground in Arles  
Peter Lik's *Phantom* photo sells for **\$6.5 million** to a private buyer



**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)

**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**

**2016**

**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

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



**2017**

**Richard Mosse** wins Prix Pictet **Space** for his series *Heat Maps*

**Lieko Shiga's** series *Blind Date* wins second Prix Pictet Japan Award

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

**2018**

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 the first decade of the prize

**Victoria and Albert Museum**, London opens its Photography Centre  
**Edward Burtynsky** is awarded the fourth Photo London Master of Photography  
**Dr Yasufumi Nakamori** is appointed senior curator of photography at Tate

**2019**

**Hope** shortlist announced at Les Rencontres d'Arles

Prix Pictet *Hope* exhibition at Victoria and Albert Museum, London  
*Hope* exhibition begins tour to Hillside Forum, Tokyo, with announcement of third Prix Pictet Japan 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 50<sup>th</sup> anniversary

# Nominators

## Africa

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

## Asia Pacific

Shahidul Alam | Rahaab Allana |  
Berenice Angremy | Françoise Callier |  
Christian Caujolle | Joselina Cruz |  
Brian Curtin | Devika Daulet-Singh |  
Nathaniel Gaskell | Shigeo Goto |  
Yumi Goto | Salima Hashmi |  
RongRong & Inri | Michiko Kasahara |  
Shiho Kito | Bohnchang Koo |  
Eyal Landesman | Jiyeon Lee |  
Szewan Leung | Ryan Libre |  
Jean-Yves Navel | Elaine Ng |  
Harumi Niwa | Lawrence Rinder |  
Bittu Sahgal | Farah Siddiqui |  
Sujong Song | Shane Suvikapakornul |  
Mariko Takeuchi | Eugene Tan |  
Rudy Tseng | Harsha Vadlamani |  
Ivan Vartarian | Belinda Winterbourne |  
Kevin WY Lee | Yuko Yamaji | Yan-Yan YIP |  
William Zhao | Li Zhenhua

## Europe

Alia Al-Senussi | Monica Allende |  
Regina Maria Anzenberger | Karin Askham |  
Gerry Badger | Quentin Bajac |  
Simon Baker | Arnis Balčus | Sheyi Bankale |  
Christine Barthe | Anne-Marie Beckmann |  
Ana Berruguete | Tobia Bezzola |  
Daniel Blochwitz | Daria Bonera |  
Enrico Bossan | Sophie Boursat |  
Anne-Marie Bouttiaux | Emma Bowkett |  
Krzysztof Candrowicz | Chiara Capodici |  
Alejandro Castellote | Zeldia Cheattle |  
Hans D. Christ | Zoë Christensen |  
Dirk Claus | Charlotte Cotton | Jess Crombie |  
Luc Debraine | Richard Duebel |  
John Duncan | Mariam Eisler | Brandei  
Estes | Chantal Fabres | Louise Fedotov-  
Clements | Eva Fisli | Andrzej P. Florkowski |  
Valérie Fougeirol | Benjamin Füglistner |  
Tamar Garb | Adam Goff | Anna Gripp |  
Francis Hodgson | Felix Hoffmann |  
Genevieve Janvrin | Alain Jullien |  
Mindaugas Kavaliauskas | Klaus Kehrer |  
Hester Keijser | Tanya Kiang |  
Oliver Kielmayer | Simone Klein |  
Fabian Knierim | Marloes Krijnen |  
Evelien Kunst | Trish Lambe | Harriet Logan |  
Vicky Long | Celina Lunsford |  
Francesca Malgara | Rebecca McClelland |  
Manolis Moresopoulos |  
Stavros Moresopoulos | Nat Muller |  
Andreas Müller-Pohle | Philippa Neave |  
Moritz Neumüller | Laura Noble |  
Alona Pardo | Nina Pearlman |  
Timothy Persons | Benedict Philpott |  
Fiorenza Pinna | Ulrich Pohlmann |  
Phillip Prodger | Marc Prüst |  
Yasmina Reggad | Julian Rodriguez |  
María Inés Rodríguez | Mario Rotllant |  
Ida Ruchina | Beatrix Ruf | Torsten Scheid |  
Carrie Scott | Thomas Seelig | Laura Serani |  
Fiona Shields | Tamsin Silvey |  
Bernd Stiegler | Roger Szmulewicz |  
Ingo Taubhorn | Anna Tellgren |  
Wim van Sinderen | Enrica Viganò |  
Dragana Vujanovic | Jean Wainwright |  
Artur Walther | Jeni Walwin

## Latin America

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

## Middle East

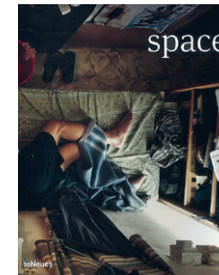
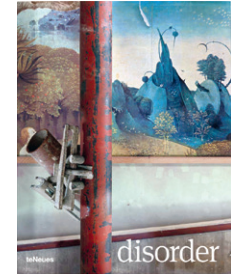
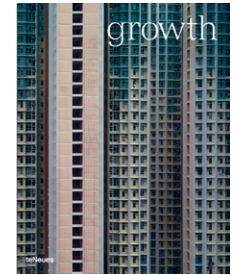
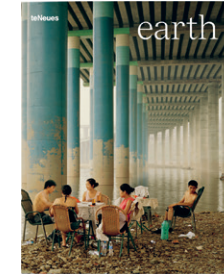
Basma Al Sulaiman | Peggy Sue Amison |  
Sena Çakırkaya | Levent Calikoglu |  
Fariba Derakhshani | Elie Domit |  
Shadi Ghadiri | Tami Gilat |  
Isabella Icoz | G. H. Rabbath |  
Somayeh Rokhghireh and Ali Pooladi |  
Khaled Samawi | Maria Sukkar | Sinem Yoruk

## North America

Peter Barberie | Elisabeth Biondi |  
Philip Block | Joshua Chuang |  
Joerg Colberg | TJ Demos | Natasha Egan |  
Steven Evans | Merry Foresta |  
David Griffin | Virginia Heckert |  
Darius Himes | W. M. Hunt | Karen Irvine |  
Deborah Klochko | Ariana Teresa Letorney |  
Lesley A. Martin | Stephen Mayes |  
Michael Mehl | Cristina Mittermeier |  
Kevin Moore | Rebecca Morse |  
Alison Nordstrom | November Paynter |  
Jaime Permuth | Sandra S. Phillips |  
Jillian Schultz | Paula Tognarelli |  
Sofia Vollmer de Maduro

## Oceania

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



The Prix Pictet *Hope* book is available from  
the bookshop or at [teneues-books.com](http://teneues-books.com)

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Joana Choumali

*Untitled*

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