

Exhibition

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Press release

## Prix Pictet Human

The world's leading award for photography and sustainability travels to Luxembourg

19/10/2024  
— 19/01/2025  
11:00 - 19:00

Cercle Cité  
Luxembourg

Free entrance

**Opening:** 18.10.2024 at 18:00

After the successful presentation of the fifth cycle of Prix Pictet *Consumption* at Cercle Cité in 2014, Prix Pictet returns to Cercle Cité's *Ratskeller* for a second time with its tenth edition *Human*. The exhibition will showcase the work of the 12 shortlisted photographers, all of whom have explored the theme of humanity in a unique and contemporary way. The exhibition will focus more specifically on the work of the laureate Gauri Gil, an Indian photographer who, for more than two decades, has been shedding light on the peripheries and everyday life of the rural population of India.

The Prix Pictet is the world's leading award for photography and sustainability. It was founded in 2008 by the Pictet Group with the goal of harnessing the power of photography to draw attention to the critical issue of global sustainability. To date, there have been ten cycles of the award, each with its own theme highlighting a particular facet of sustainability.

Prix Pictet *Human* showcases the work of twelve outstanding photographers shortlisted for the tenth cycle of the award. Their work constitutes a powerful exploration of the various facets of the theme *Human*. In their own unique way, each of the shortlisted photographers explores our shared humanity and the vast spectrum of our interactions with the world. The shortlisted portfolios span documentary, portraiture, landscape, and studies of light and process, and explore issues ranging from the plight of indigenous peoples, conflict, childhood, the collapse of economic processes, to the traces of human habitation and industrial development, gang violence, border lands, and migration. Their work evaluates our role as stewards of the planet and sheds light on the critical issues of global sustainability, the central concern of the Prix Pictet since its inception fifteen years ago.

At a ceremony at the Victoria & Albert Museum (the first stop of the international tour), in September 2023 Indian photographer Gauri Gill was announced as the winner of the Prix Pictet *Human*, receiving the prize of 100,000 Swiss Francs. Gill was selected from the shortlist of twelve photographers by the prize's independent jury. Gill's work emphasises her belief in working with and through community, in what she calls 'active listening'. For more than two decades, she has been closely engaged with



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La Ville de Luxembourg  
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communities in the desert of western Rajasthan, Northern India and for the last decade with Indigenous artists in Maharashtra.

At the close of the exhibition at the Victoria & Albert Museum, Colombian photographer Federico Ríos Escobar was announced as the winner of the inaugural Prix Pictet People's Choice Award, receiving the prize of 10,000 Swiss Francs. Ríos Escobar's poignant work captures the heart-wrenching realities of South American children whose parents have embarked on the perilous migrant journey through the treacherous Darién Gap, a near-impassable stretch of jungle on the Colombia-Panama border. The People's Choice Award was introduced to allow the public to vote for their favourite shortlisted series and to create further dialogue around the vital issues the Prix Pictet explores.

### The shortlisted photographers are:

**Hoda Afshar**, Iran

**Michał Łuczak**, Poland

**Gera Artemova**, Ukraine

**Yael Martínez**, Mexico

**Ragnar Axelsson**, Iceland

**Richard Renaldi**, US

**Alessandro Cinque**, Italy/Peru

**Federico Ríos Escobar**, Colombia

**Siân Davey**, UK

**Vanessa Winship**, UK /Bulgaria

**Gauri Gill**, India

**Vasanth Yoganathan**, France

For more than 40 years **Ragnar Axelsson** has charted the dramatic changes in the lives of the indigenous people, landscapes and environments on the fringes of the habitable world. A concern for the lives and disappearing homelands of the indigenous people of the Andes mountains informs the work of **Alessandro Cinque**. **Gauri Gill** spent more than two decades photographing the joy, pain and tenderness woven into the fabric of some of those who eke out a living in the remote desert region of Rajasthan, India. **Federico Ríos Escobar** provides agonised glimpses of South American children whose parents have elected to join the hazardous migrant voyage through the almost impassable stretch of jungle on the Colombia–Panama border known as the Darién Gap. **Michał Łuczak** documents the indelible marks the once-great mining industry has left on the landscape of Upper Silesia, Poland. **Gera Artemova**'s visual diary opens with the Russian bombardment of her hometown, Kyiv, Ukraine, on February 24, 2022. **Vasanth Yoganathan**'s work is filled with the dreams and despair of the post-Hurricane Katrina generation of children in New Orleans, USA. **Vanessa Winship** creates carefully composed portraits of schoolgirls from the Turkish borderlands. The strange, otherworldly Iranian islands of Hormuz, Qeshm and Hengam are the touchstone for **Hoda Afshar**'s work. **Yael Martínez**'s pierced photographs were made in the wake of the disappearance of family members, victims of the violence that is part of daily life in the Mexican state of Guerrero. **Richard Renaldi** and **Siân Davey** both focus on the garden as a place of hope and reconnection in their work, a place that serves both as a metaphor for the human heart and a potential source of harmony.

The independent Jury for Prix Pictet *Human* was:

**Sir David King, FRS** (Chair)  
Founder and Chair,  
Climate Crisis Advisory Group

**Funmi Iyanda**  
Creative Director, OYA Media

**Philippe Bertherat**  
President, MAMCO (Musée d'art  
moderne et contemporain), Geneva

**Sally Mann**  
Winner, Prix Pictet *Fire*, 2021

**Jan Dalley**  
Arts Editor, *Financial Times*

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

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

To accompany the exhibition, Hatje Cantz have published a book featuring the shortlisted photographers together with a selection of outstanding images from a wider group of those nominated for the award. The publication features essays by the historian David Christian and writer Meehan Crist and an interview with photographer Sebastião Salgado, the great champion of humanitarian photography, by Michael Benson, the Director of the Prix Pictet.

After the Victoria and Albert Museum in London, the Prix Pictet Human exhibition will be shown in other major museums in San Diego, Shanghai and Munich in 2024.

### Organisation

Cercle Cité in collaboration with Prix Pictet

## About the Prix Pictet

The Prix Pictet is the world's leading award for photography and sustainability. It was founded in 2008 by the Pictet Group with the goal of harnessing the power of photography to draw global attention to critical environmental issues. To date, there have been ten cycles of the award, each with its own theme highlighting a particular facet of sustainability.

Entry is through nomination. The Prix Pictet maintains a global network of over 300 nominators, who include critics, curators, and other specialists in the visual arts. Nominators are asked to recommend portfolios that have the power and artistic quality demanded by the prize. Since the Prix Pictet's inception, more than 5,000 photographers have been nominated, all of whose work in one way or another testifies to the fragile state of our planet.

From the nominees, an independent jury selects a shortlist of those whose work is considered artistically outstanding and presents a compelling narrative related to the theme of the cycle. After an assessment of the shortlisted artworks in an exhibition

setting, the jury chooses a winner, who receives a prize of 100,000 Swiss Francs. An exhibition based on a selection from each shortlisted artist's portfolio then tours up to a dozen locations worldwide, bringing their work to a wide global audience. Until now, the Prix Pictet has staged over 120 exhibitions in more than forty-five cities globally.

The nine previous winners are: Benoit Aquin (*Water*, 2008), Nadav Kander (*Earth*, 2009–10), Mitch Epstein (*Growth*, 2011), Luc Delahaye (*Power*, 2012–13), Michael Schmidt (*Consumption*, 2014), Valérie Belin (*Disorder*, 2015–16), Richard Mosse (*Space*, 2017–18), Joana Choumali (*Hope*, 2019–20) and Sally Mann (*Fire*, 2021–22).

## About the photographers

### Laureate 2024

#### Gauri Gill

**Born:** Chandigarh, India, 1970

**Lives and works in:** New Delhi

**Series:** *Notes from the Desert*

#### Biography

Gill studied at Delhi College of Art, Parsons School of Design, New York, and Stanford University, California. Her work has been shown internationally, including at Whitechapel Gallery, London (2010), The Wiener Holocaust Library, London (2014), San Jose Museum of Art, California (2015) and the Kochi-Muziris Biennale in Kerala, India (2016). In 2017, Gill's work was exhibited at Documenta 14, Athens and Kassel, the 7th Moscow Biennale, and Centre Pompidou, Paris. It has been shown at Museum Tinguely, Basel (2018), MoMA PS1, New York (2018), the 58<sup>th</sup> Venice Biennale (2019), Chobi Mela, Dhaka (2019), and BAMPFA, Berkeley, California (2020). Gill's first major survey exhibition opened at Schirn Kunsthalle, Frankfurt, in 2022, moving to Louisiana Museum of Modern Art, Humlebak, Denmark, in January 2023. She also exhibits at locations outside the art world, including public libraries, rural schools and non-profit institutions. Her work is held by institutions including The Museum of Modern Art, New York, Tate Modern, London, Smithsonian Institution, Washington and Fotomuseum Winterthur, Switzerland. Her awards include the Grange Prize, awarded by the Art Gallery of Ontario (2011), and an India Today Art Award (2018). She has been a Creative Arts Fellow at the Rockefeller Foundation Bellagio Center, Italy (2013), and was the inaugural Roberta Denning Visiting Artist at Stanford University (2022). Gill has recently published two books with Edition Patrick Frey about her collaborations with rural artists, *Acts of Appearance* (2022) and *Fields of Sight* (2023).

#### Artist statement

'On my many visits to rural Rajasthan, I have witnessed a complex reality I knew nothing about as a city dweller. To live poor and landless in the desert amounts to an inescapable reliance on oneself, on each other, and on nature. These fragments of shared experience now inhabit a large photographic archive called *Notes from the Desert*, encompassing different narratives and varied forms of image making.' - **Gauri Gill**

In April 1999, I set out to photograph village schools in Rajasthan. Having grown up mainly in cities, I soon realised that school was simply a microcosm of a complex reality I knew nothing about. Since then, in the Thar desert of western Rajasthan, visiting the same people and places over decades, I have witnessed the whole spectrum of life: drought years and the year of a great monsoon — when Barmer became Kashmir; dust storms that can give you a fever and a flood bad enough to cause the rebuilding of homes. I have followed the farming cycle, migration, men travelling to work in Gujarat and Maharashtra, Food for Work programmes, rural employment and other government schemes, nomadic journeys, epidemics, cerebral malaria, tuberculosis, overwhelmed

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hospitals and understaffed schools, death from snakebite, from accidents, from being burned alive for providing an inadequate dowry, from growing old, the death of a camel in a year remembered as the year of the death of the camel, births, marriages, child marriages, moneylenders, dharnas, national and panchayat elections, festivals, feuds passed down over generations, celebrations, prayers ... and, through it all, my valiant friends, by whom I was led.

### Shortlisted photographers

#### Hoda Afshar

**Born:** Tehran, Iran, 1983

**Lives and works in:** Melbourne, Australia

**Series:** *Speak the Wind*

#### Biography

Afshar began her career as a photographer in 2005 and completed her BA in fine art photography at Islamic Azad University, at the Faculty of Art and Architecture, Tehran, the following year. She moved to Australia in 2007 and received a PhD in creative arts at Curtin University, Perth, in 2019. Exhibitions have included the Aichi Triennale in Nagoya, Japan (2022), her solo exhibition *Speak the Wind*, shown at Monash Gallery of Art, Melbourne, as part of the PHOTO 2022 International Festival of Photography, and *Thinking Historically in the Present* at Sharjah Biennial 15 (2023). Prizes won by Afshar include the National Photographic Portrait Prize, awarded by the National Portrait Gallery, Canberra (2015), and Monash Gallery of Art's Bowness Photography Prize (2018). In 2021, she won the People's Choice Award in the Ramsay Art Prize at the Art Gallery of South Australia, Adelaide. She was awarded a Sidney Myer Creative Fellowship the same year. Afshar's works are held in collections including the V&A, London, National Gallery of Victoria, Melbourne, Art Gallery of South Australia, University of Auckland Art Collection, New Zealand, Monash University Museum of Art, Melbourne, and Art Gallery of New South Wales, Sydney. Afshar's first monograph, *Speak the Wind*, was published by MACK in London in 2021. She lectures in photography and fine art at the Victorian College of the Arts, University of Melbourne.

#### Artist statement

'Central to the customs of these islands is a belief in the existence of harmful winds that may possess a person, causing her to experience illness or disease, and a corresponding ritual practice in which a hereditary cult leader speaks with the wind through the afflicted patient to negotiate its departure.' - **Hoda Afshar**

In the islands of the Strait of Hormuz, off the southern coast of Iran, a distinctive local culture has emerged as the result of many centuries of cultural and economic exchange. Central to this culture is a belief in the existence of winds — generally thought of as harmful — that may possess a person, causing illness or disease. A corresponding ritual practice involves a hereditary cult leader, who speaks with the wind through the afflicted patient in one of many local or foreign tongues in order to negotiate its departure. Beliefs about these winds are rarely openly discussed, whether it's because some are suspicious or because some believe language has the power to manifest the invisible. The existence of similar beliefs and practices in many African countries suggests the cult may have been brought to Iran from southeast Africa through the Arab trade of enslaved people. This project documents the history of these winds and the traces they have left on these islands and their inhabitants — a visible record of the invisible, seen through the eye of the imagination.

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### Gera Artemova

**Born:** Kyiv, Ukraine, 1973

**Lives and works in:** Kyiv, Ukraine

**Series:** *War Diary*

#### Biography

Artemova's work has been exhibited widely at galleries and festivals in Europe and the United States, including at BursaPhotofest in Turkey (2012), Phoenix Art Museum, Arizona (2014) and Odesa//Batumi Photo Days, Ukraine (2016). Her photography has been shown more recently at Semperdepot, Atelierhaus at the Academy of Fine Arts, Vienna (2019), Centre of Contemporary Art, Toruń, Poland (2020), Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv (2021), and Yermilov Centre of Contemporary Art, Kharkiv, Ukraine (2021). In 2022, Artemova's work appeared at the Images Vevey festival in Switzerland, Vizura Zagreb Biennial and Kunstlerhaus, Vienna, and in 2023 at the Centre of Art and Culture, Castello di San Michele, Sardinia, Italy. Artemova has been commended, and shortlisted for a number of prizes, including the International Photography Awards (2008), Sony World Photography Awards (2010) and the Kolga Tbilisi Photo Award (2015). She is a member of the UPHA (Ukrainian Photographic Alternative) cultural community, created to help and support the development of contemporary Ukrainian photography.

#### Artist statement

'*War Diary* is mostly not about external events, but about the inner state and human feelings in the midst of war. The images are documentary, but at the same time they acquire symbolic meaning.' - **Gera Artemova**

I woke up in my Kyiv apartment in the early morning of February 24, 2022, to the sound of explosions, and immediately understood that the full-scale Russian invasion of Ukraine had begun. The next day, we all moved as a family to our relatives' house in the village of Vyhraiv, Cherkasy Oblast, 130 kilometres from Kyiv. After three months of evacuation, we returned to the capital at the end of May 2022 and decided to stay there.

I started my visual diary on that first morning, as soon as I was able to recover from the initial shock. I record my own life and that of my family, as well as our wider surroundings. The series has no strict chronology; in the diptychs, images from the evacuation period can appear next to photos I took after returning home. The importance is the internal connection between them, which becomes metaphorical. *War Diary* is primarily about the inner state and human feelings in the midst of war. The images are documentary, yet they carry a symbolic, universal meaning.

### Ragnar Axelsson

**Born:** Reykjavik, Iceland, 1958

**Lives and works in:** Reykjavik, Iceland

**Series:** *Where the World is Melting*

#### Biography

Axelsson was a photojournalist at *Morgunblaðid*, the leading Icelandic newspaper (1976–2020), and has worked on freelance assignments around the world including Greenland, Alaska, Siberia, Latvia, Lithuania, Mozambique, South Africa, China and Ukraine. Axelsson's work has been exhibited widely, both in Iceland and internationally. He has received more than twenty Icelandic photojournalism awards. He has received an honourable mention in the Leica Oskar Barnack Award (2001) and has been shortlisted for the same prize (2020). He won the Grand Prix at Festival International de la Photo de Mer, Vannes, France (2003), and his book *Andlit Nordursins* (English edition, *Face of the North*) won the 2016 Icelandic Literary Prize for non-fiction. His photographs have been featured in *Life*, *Newsweek*,



*Stern, GEO, National Geographic, Time and Polka Magazine.* Axelsson has published a total of eight books, including *Jokull* (Glacier) (2018) and, most recently, *Arctic Heroes* (2020). He is a recipient of the Knight's Cross of the Order of the Falcon, Iceland's highest honour.

#### **Artist statement**

'A thousand-year-old tradition of hunter-societies is on the decline. Documenting their life, a life so unfamiliar to the rest of the world, is vital. Future generations living in the Arctic will be facing a different reality.' - **Ragnar Axelsson**

In the regions around the Arctic, change is happening more quickly than anywhere else on Earth. Sea ice and glaciers are melting fast, and small hunting villages are being abandoned as Inuit hunting grounds are no longer sustainable. Thousand-year-old traditions of hunter-societies are on the decline. Documenting this way of life is vital as it is unfamiliar to most people.

I have accompanied Arctic hunters for almost forty years, witnessed the change in sea ice and sensed local worries about the future. In my early days of travelling to the Arctic, I felt it had to be photographed to be preserved as history. Now, the glaciers are retracting, the Siberian tundra is thawing and wildfires are raging. There are signs everywhere. Earth is in the phase of warming up and scientists are giving us warnings. There is no reason to ignore them. Where there is life, there is hope, and people living in the Arctic must have that hope just as much as the rest of the world. There are also opportunities and solutions. We must never forget that.

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#### **Alessandro Cinque**

**Born:** Orvieto, Italy, 1988

**Lives and works in:** Lima, Peru

**Series:** *Peru, a Toxic State*

#### **Biography**

In 2019, after studying at the International Center for Photography in New York, Cinque moved to Lima to deepen his long-term work and immerse himself in Peru's culture and society. In the same year, he began working as a stringer for Reuters, covering the wider Andean region. Cinque's work has been exhibited worldwide. He is a World Press Photo 2023 winner in the South America category, a winner of the Sony World Photography Awards 2023 Sustainability Prize and Laureat du Grand Prix for the 2023 Prix Terre Solidaire. He has been a finalist or nominee for numerous other awards. Cinque has received grants from the National Geographic Society's Emergency Fund for Journalists (2021) and from the Pulitzer Center on Crisis Reporting Fund in the same year. His photographs have been published widely in international media, including the *New York Times*, the *Wall Street Journal*, the *Washington Post*, *The Guardian*, *Al Jazeera*, *6Mois*, *GEO*, *Stern*, *Liberation* and others. In 2022, his work appeared on the cover of *National Geographic* and he became a 'National Geographic Explorer'. In January 2023, he published his first fanzine, covering his work on the Quechua over the past six years.

#### **Artist Statement**

'I document the precarious coexistence of the indigenous Quechua people of the Andes with the multinational mining companies that exploit their homeland. They pay the price of precious-metal extraction in damaged health, devastated farmland, and the disruption of their relationship with their landscape and their ancient identity.'

- **Alessandro Cinque**

My work chronicles the difficult coexistence between the indigenous Quechua people, their land and the mining industry. Quechua communities along Peru's mining corridor have endured centuries of discrimination, pollution and economic stagnation, despite the mineral wealth around them. The country is a significant global source

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of copper, silver and gold. But, under the scorching sun, metallic opulence coexists with abject poverty. Today, the Andes are home to the country's poorest indigenous communities, whose wealth was once ransacked by Spanish rulers and is now exploited by multinational corporations.

Water sources were either diverted for mining or polluted by it. Many indigenous Peruvians have heavy metals in their blood, causing anaemia, respiratory and cardiovascular disease, cancer and congenital malformations. Mining has also destroyed fields and killed livestock, the engine of the local economy. Quechua people have a special connection with the land and devote themselves to agriculture with delicate care. Corporate mining has not only devastated the land with toxic metals, it has reconfigured the relationship between people and their territory, leading to the gradual loss of Andean folklore and identity.

### Siân Davey

**Born:** Brighton, United Kingdom, 1964

**Lives and works in:** Devon, United Kingdom

**Series:** *The Garden*

### Biography

Davey's work has been exhibited internationally in both solo and group shows, including at Aperture, New York (2018), Deichtorhallen, Hamburg (2021), Richard Saltoun Gallery, London (2021), and Images Vevey, Switzerland (2022). Davey's work is held by collections including the Science Museum, London, the V&A, London, Centre national des arts plastiques, Paris, and the Martin Parr Foundation, Bristol, United Kingdom. She has won awards including the Arnold Newman Award for New Directions in Photographic Portraiture, New York (2016) and the Prix Virginia, Paris (2016). Her work was selected in three consecutive years, from 2015 to 2017, for the Taylor Wessing Photographic Portrait Prize exhibition at the National Portrait Gallery, London. Davey's book *Looking for Alice* (2015), chronicling the early years of her daughter born with Down's syndrome, was shortlisted for the Paris Photo–Aperture Foundation PhotoBook Awards 2016 and for the Kraszna-Krausz Foundation 2017 Book Awards. In 2018, she published her second book, *Martha*, which follows another of her four children.

### Artist statement

'We worked intensively to clear our long-neglected garden. As *The Garden* evolved, it called in the community, it became an expression of joy, interconnectedness, yearning, sexuality, and defiance. It became a metaphor for the human heart.' – **Siân Davey**

Why don't we fill our back garden with wildflowers and bees, and the people we meet over the garden wall — we'll invite them in to be photographed by you?' announced my son Luke in the kitchen, in midwinter 2021. Our back garden had been abandoned for at least ten years. What came next was a pilgrimage: an ongoing act to cultivate a space grounded in love, a reverential offering to humanity. We worked intensively: researching, sowing, praying, obsessively sharing our dreams. We collected stories from people we met over the garden wall, which came to feel like a confessional space.

As the flowers opened, they called in the community — mothers and daughters, grandparents, the lonely, the marginalised, teenagers, new lovers, the heartbroken, those who had concealed a lifetime of shame. *The Garden* became an expression of joy, interconnectedness, yearning, sexuality and defiance. It became a metaphor for the human heart. It shows us that we are more than our suffering, we are not separate from nature nor from one another — we are all interconnected just by being human.



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### Michał Łuczak

**Born:** Katowice, Poland, 1983

**Lives and works in:** Katowice

**Series:** *Extraction*

#### Biography

Łuczak received a BA in Iberian Studies at the University of Silesia in Katowice, and a PhD at the Institute of Creative Photography at Silesian University in Opava, Czech Republic. Solo exhibitions of Łuczak's work have been held at MOCAD Museum of Contemporary Art in Krakow, Poland (2018) and the Silesian Museum in Katowice (2019). As a member of the Sputnik Photos collective, he has exhibited at FOTODOK in Utrecht, the Netherlands (2014) and the Centre for Contemporary Art, Ujazdowski Castle, Warsaw (2016–17). He received an honourable mention in the Magnum Expression Awards (2009), was a winner at the MIO Photo Awards in Osaka, Japan (2010), and has won Polish Photographic Publication of the Year (2013). He has also been a recipient of a grant from the Polish Ministry of Culture and National Heritage (2021). Łuczak is the author of several photo books: *Brutal* (2012), *Koło miejsca / Elementarz (Circle of places / primer)*, with Krzysztof Siwczyk (2016), and *11.41*, with Filip Springer (2016). He has been a member of Sputnik Photos since 2010, co-leading its annual documentary photography workshop. He teaches at the Faculty of Art of the Pedagogical University of Krakow.

#### Artist statement

'Our house is visibly crooked. Outside, the pavement sinks into the ground. This process—the result of mining operations hollowing out the earth—will continue long after the last mine has been sealed.' – **Michał Łuczak**

I am from Upper Silesia, a region of southern Poland where hard coal has been mined for more than 200 years. Since 1989, when Communism collapsed in Poland, Upper Silesia has undergone constant transformation. Most of the region's mines were closed because deposits are exhausted, or the seams are too deep to be profitable. The Polish government recently announced that, by 2049, no more coal mines would operate in the country.

Our house is visibly crooked, although its inhabitants no longer feel the slant. Outside, the pavement sinks into the ground. This process — the result of mining operations hollowing out the earth — will continue long after the last mine has been sealed. Across the street from the house is a spoil tip: a heap of mining waste overgrown with pioneer plants. Eventually, someone will haul it away as raw material for road construction and the pile will be gone. *Extraction* is my record of the multilevel experience of living in the shadow of a mine and a visual representation of mining's impact on landscape, architecture, the air and humans.

### Yael Martínez

**Born:** Guerrero, Mexico, 1984

**Lives and works in:** Taxco, Mexico

**Series:** *Luciérnaga (Firefly)*

#### Biography

Martínez's work has featured in solo and group shows in Africa, Asia, Europe, North and South America.

Martínez has been honoured for his photography on many occasions. In 2019, he was a W. Eugene Smith Fund Grant Recipient, a Magnum Foundation Photography and Social Justice Fellow, and second prize winner in the World Press Photo Long-Term Projects category. He became a Magnum Associate member in 2022 and won the World Press Photo Contest prize for the North and Central America region in 2022. Martínez's work has been published widely by media including *National Geographic*, *Aperture*, the *New York Times*, *Time*, the *Wall Street Journal*, the *New Yorker*, *Vogue Italia*, *Bloomberg* and

*Vrij Nederland*. He is represented by Patricia Conde Galeria, Mexico City.

### Artist statement

'The pinpricks in the images are an analogy for trauma, and how we as human beings can transform bad energy and a bad situation and turn them into something positive, changing darkness into light.' - **Yael Martínez**

I started this project as an essay on resilience. This is a portrayal of those who have been through trauma and are fighting violence in their communities; of others who risked their lives emigrating to escape that violence and support the families they left behind, becoming their economic pillars. I made photographs and put pinpricks in the paper and then shone light through the holes. The pinpricks are an analogy for trauma and how we as human beings can transform bad energy or a bad situation, changing darkness into light.

Each photograph becomes a person, a body and a metaphor for humanity. The beauty of the work comes from the resilience of our souls resisting a territory, a space or a physical body. I aim to create work that reflects the time we live in and that responds to a Latin American, as well as a Mexican, identity. I believe that when photography engages with education, culture and politics, we can create a better world with different voices and perspectives.

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### Richard Renaldi

**Born:** Chicago, United States, 1968

**Lives and works in:** New York, United States

**Series:** *Disturbed Harmonies*

### Biography

Renaldi's work has been shown at the George Eastman Museum in New York and the Museum of the City of New York. Renaldi is the author of five books, including a visual autobiography, *I Want Your Love* (Super Labo, 2018). The others are *Richard Renaldi: Figure and Ground* (Aperture, 2006), *Fall River Boys* (Charles Lane Press, 2009), *Touching Strangers* (Aperture, 2014) and *Manhattan Sunday* (Aperture, 2016). His project *Billions Served* was featured in the *New Yorker* and the *Financial Times*. In 2015, Renaldi received a fellowship from the John Simon Guggenheim Memorial Foundation. In 2008, Renaldi founded Charles Lane Press, dedicated to publishing lesser-known or emerging photographers and overlooked projects. Since 2004, he has been involved with Visual AIDS as an archive member, fundraiser and supporter. In 2011, he received the Bill Olander Award, honouring his commitment to art activism, AIDS advocacy, HIV prevention, education and support of other artists with HIV/AIDS.

### Artist statement

'My photographs represent the disturbed harmonies described in George Perkins Marsh's 1864 book *Man and Nature*. They express an artist's desire to pull men back into parallel with a natural world from which they have gone badly out of true.' - **Richard Renaldi**

Men are troubled across this troubled earth. Economic and political power have failed to assuage their anxiety. Physical strength offers only the illusion of protection. Although male supremacy was never foreordained, the obsessions of powerful men have haunted the past and reshaped the natural world. What is the source of this disquiet? Is it that men are more likely than women to commit and suffer acts of deadly violence, to be conscripted into military combat, to be jailed, subjected to corporal punishment, or executed? Is it their lower life expectancy? Perhaps the scriptural mandate to have dominion over 'every living thing that moveth upon the earth' was too much pressure. New threads of archaeological and anthropological inquiry — as well as new ways of reading old data — have begun to reveal that male-dominated societies are modern inventions. The exact mechanisms by which men have arrogated power over the last few

thousand years are not fully understood. For now, literature and art must fill the narrative gaps. My photographs express a desire to pull men back into parallel with a natural world from which they have gone badly out of true.

**Federico Ríos Escobar**

**Born:** Manizales, Colombia, 1980

**Lives and works in:** Medellín, Colombia

**Series:** *Paths of Desperate Hope*

**Biography**

Ríos's early exhibitions include *The Signature of Los Ríos* at Video Guerrilha in Sao Paulo, Brazil (2013) and *Transputamierda* at the Valongo International Photography Festival in Santos, Brazil (2016). In 2017, Ríos presented his work on FARC, the Colombian armed group, at LaGuardia Community College, New York, at Kaunas Photo festival, Lithuania, and at the Unseen Amsterdam festival. Ríos's most recent exhibition, *Los días postumos de una guerra sin final*, opened at Bandy Bandy Gallery in Bogota in February 2020. Ríos has won prizes including a Jury Award at Days Japan (2017), first prize in the News Series category at POY Latam (2017), the Hansel-Mieth-Preis (2019), Winner of the Visa D'Or ICRC (2023) and Winner of the Photojournalist of the Year at POY Latam (2023). In 2012, Ríos's photobook *La ruta del condor (The Route of the Condor)* was published jointly by Universidad Jorge Tadeo Lozano in Bogota and Universidad de Caldas. His most recent photobook, *VERDE*, was published by Raya with photo editor Santiago Escobar-Jaramillo in 2021. His work has appeared frequently in the *New York Times* and other media including *Stern*, *GEO*, *Time*, *Paris Match* and *LFI Magazine*.

**Artist statement**

'Amid the horrors, we witnessed countless acts of kindness: people putting out a hand to help a stranger escape a fast-moving current, or breaking off pieces from the blocks of sugar they carried to share with fellow migrants.' - **Federico Ríos Escobar**

Two crises are converging at the perilous land bridge known as the Darien Gap, which connects Central and South America: the economic and humanitarian disaster underway in South America, and the bitter fight over immigration policy in the United States. In the past, only a few thousand migrants braved the arduous crossing, comprising sixty-six roadless miles of jungle. But it is now crossed by waves of people pushed from their homes by pandemic battered economies, climate change and conflict, hoping eventually to enter the United States. In 2022, an estimated 250,000 people trekked through the Darien.

I followed the migrants' route in September and October 2022. We started at a Colombian beach town, passed through farms and indigenous communities, crossed the menacing Hill of Death, where being stranded overnight can be fatal, and followed winding rivers to arrive at a government camp in Panama. Amid the horrors, we witnessed countless acts of kindness. Everyone knew that, somehow, they had to keep going. I'll never know how many of those we met made it — and how many didn't.

**Vanessa Winship**

**Born:** North Lincolnshire, United Kingdom, 1960

**Lives and works in:** Folkestone, United Kingdom

**Series:** *Sweet Nothings: Schoolgirls from the Borderlands of Eastern Anatolia*

**Biography**

Winship's work has been exhibited at festivals and galleries nationally and internationally, including at Les Rencontres d'Arles, France (2008), Side Gallery, Newcastle, United Kingdom (2008–09) and Kunsthall Rotterdam, the Netherlands (2009–10). Her first mid-career exhibition was held at Fundacion MAPFRE, Madrid (2014), and toured six museums in Spain and Italy. Winship's work has also been shown

at Musée de la Cohue, Vannes, France (2008), and in 2018 she held a major solo show, *And Time Folds*, alongside the work of Dorothea Lange (1895–1965) at the Barbican Art Gallery, London. Winship's work is held in collections including the National Portrait Gallery, London, The Do Good Fund, Columbus, United States, the Sir Elton John Photographic Collection, United Kingdom, Fundación MAPFRE, Fondation Henri Cartier-Bresson, Paris and Tate Britain, London. She has twice received prizes at the World Press Photo Contest (1998 and 2008), won Sony World Photography Awards Photographer of the Year (2008) and the Henri Cartier-Bresson Award (2011). Winship is the author and subject of several monographs: *Schwarzes Meer (Black Sea)* (mareverlag, 2007), *Sweet Nothings* (Foto8 and Images En Manoeuvres, 2008), *she dances on Jackson* (MACK and HCB, 2013), *Sete#19* (Le Bec en l'air editions, 2019), the boxset *Seeing the Light of Day* (B-Sides Box Sets EDITIONS, 2020) and *Snow* (Deadbeat Club, 2022), which interleaves images of rural Ohio with *Ice*, a short story by Jem Poster.

### Artist statement

'Knowing their status, I wanted to give a small space for these girls to have a small moment of importance in front of a camera.' **Vanessa Winship**

Schoolgirls in their blue dresses, with lace collars and embroidered bodices, were a symbol of the Turkish state. The dresses were the same in every town, but those who wore them were simply girls. In the borderlands of Iraq, Iran, Syria and Armenia, euphemistically called the 'emergency area' because of a guerrilla war, the dresses were still the same. Here, life is difficult. Attitudes about sending girls to school were a combination of traditional values, in which girls are expected to stay home, and a suspicion of anything that represented the state.

Conscious of this situation, the Turkish government launched a campaign to get more girls into schools. I wanted to give these girls space for a small moment of importance in front of a camera. The symbol of the uniform, the distance in repetition and the austerity of the landscape would represent one thing. However, I also hoped to draw attention to the idea of these young girls poised at the moment 'just before': the moment where possibility lies, a time where the presentation of self-teeters into consciousness.

### Vasanthan Yogananthan

**Born:** Grenoble, France, 1985

**Lives and works in:** Marseille, France

**Series:** *Mystery Street*

### Biography

Yoganathan's first major project was *Piemanson*, a series shot over five summers (2009–13) on the last wild beach in France. His seven-book project *A Myth of Two Souls* (2013–21), inspired by the Indian epic tale The Ramayana, received solo exhibitions at the Musée de l'Elysee, Lausanne, Switzerland (2019), the Chanel Nexus Hall, Tokyo (2019), DECK, Singapore (2020), and the Belfast Photo Festival, United Kingdom (2023). The project was also exhibited in the group shows *Illuminating India: Photography 1857–2017* at the Science Museum, London (2017), and *Body Building* at the Ishara Art Foundation, Dubai (2019). Yoganathan has received several awards, including the Prix Levallois, Paris (2016) and Emerging Photographer of the Year in the ICP Infinity Awards in New York (2017). In the same year, he was selected for the Foam Talent programme, Amsterdam. His books *Dandaka* (2018) and *Amma* (2021) were awarded respectively the Rencontres d'Arles Photo-Text Book Award (2019) and Jurors' Special Mention at the Paris Photo–Aperture Foundation PhotoBook Awards (2021). In 2022, Yoganathan participated in *Immersion*, a French-American photography commission by Fondation d'entreprise Hermes, Paris, in partnership with Fondation Henri Cartier-Bresson, Paris, and The International Center of Photography, New York. In 2014, Yoganathan co-founded the publishing house Chose Commune in Paris.

**Artist statement**

'My photographs offer a glimpse into the everyday of childhood: its routine, its repetitiveness, its micro-events. *Mystery Street* is both a conversation with the real and an escape into multiple narrative possibilities that echo the freedoms of child play.'

**Vasanthan Yogananthan**

In the summer of 2022, I spent three months making *Mystery Street*, a body of work centred on the theme of childhood in New Orleans, Louisiana. The city's 300-year-old past was partly wiped out by Hurricane Katrina in 2005, before this new generation of children were born. Like the children I photographed, it is a city whose future is greatly threatened by climate change. Composed mainly of portraits set under the burning sun of Louisiana, *Mystery Street* works both as a conversation with the real and an escape into multiple narrative possibilities that echo the freedoms of children's play.

I gained the trust of each child on an individual basis, but I remained both an active and a passive participant: sometimes the children sought me out and sometimes they forgot about me completely. My photographs offer a glimpse into the everyday of childhood: its routine, its repetitiveness, its micro-events. Each photograph attempts to counter the burden of representation often ascribed to Black communities, and to focus on the humanity of this transitional time in these children's lives.

## Practical information and press contact

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Exhibition « Prix Pictet *Human* »

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Dates From October 19<sup>th</sup> 2024 to January 19<sup>th</sup> 2025

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Opening hours Free entrance, every day from 11:00 to 19:00

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Venue *Ratskeller* exhibition space, entrance via rue du Curé

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Accessibility Exhibition accessible to people with motor disabilities and reduced mobility

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Free guided tour of the exhibition **Every Saturday at 15:00**

19.10 (FR)  
26.10 (EN)  
02.11 (LU/DE)  
09.11 (FR)  
16.11 (EN)  
30.11 (LU/DE)  
07.12 (FR)  
14.12 (EN)  
21.12 (LU/DE)  
28.12 (FR)  
04.01 (EN)  
11.01 (LU/DE)  
18.01 (FR)

*For all visits: free entrance and without registration*

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Find out more about the Prix Pictet at:  
[prixpictet.com](https://prixpictet.com)

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