

# DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2018

**PRESS RELEASE**

## DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION PRIZE 2018. EXHIBITION AND TOURING DETAILS ANNOUNCED 23 FEBRUARY - 3 JUNE 2018

24 January 2018

The **Photographers' Gallery, London** is delighted to announce details of the Deutsche Börse Photography Foundation Prize exhibition 2018.

The four nominated projects from the 2018 shortlisted artists: **Mathieu Asselin, Rafal Milach, Batia Suter** and **Luke Willis Thompson** will go on display at a special exhibition at The Photographers' Gallery from **23 February until 3 June 2018**.

The **winner of the £30,000 prize will be announced** during the exhibition run at an evening award ceremony on **17<sup>th</sup> May**.

The exhibition tours to the **MMK Museum für Moderne Kunst** in **Frankfurt, Germany** from **22 June until 9 September 2018**.

Curated by TPG's Anna Dannemann, the 2018 shortlist showcases diverse and innovative photographic practices, which recognise and celebrate the many developments within the medium, while also challenging its boundaries. All of the projects share a deep concern with the representation of knowledge through images, where facts can be manipulated and meanings can shift. Presented across the 4<sup>th</sup> and 5<sup>th</sup> floors of the Gallery, the exhibition features a searing photographic interrogation of global biotech giant, Monsanto by Mathieu Asselin; an expansive portrayal of the ubiquitous tactics of government control and propaganda from Rafal Milach; an encyclopaedic collection of visual taxonomies that expose the shifting and relative meanings of printed images depending on their context by Batia Suter; and Luke Willis Thompson's deeply affecting filmic study of grief that reflects the personal stakes of visual representation. Collectively and individually, the four projects drive forward an artistic enquiry into the mechanics of visibility and concealment and interrogate the status and position of the image in contemporary culture.

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Mathieu Asselin's project *Monsanto: A Photographic Investigation* (Actes Sud, 2017) will be presented on the 5<sup>th</sup> floor of the Gallery. In a meticulous 5-year investigation, supported by archival documentation, court files, personal letters company memorabilia and photographs, Asselin presents the reckless history of

growth of the global biotechnology corporation Monsanto. Best known as the leading manufacturer of insecticides DDT, PCBs, Agent Orange and genetically engineered seeds, Monsanto's practices and products have caused devastating human, ecological and economic impacts throughout the company's long history. Asselin conducted extensive research, travelling through Vietnam and the United States of America to find the people and places dramatically affected by the products manufactured and sold by Monsanto. In this hard-hitting documentation, Asselin exposes the global company's practices and their cynical efforts to change their negative public image through children's TV shows and marketing campaigns. In the installation, Asselin has chosen to include photographs and objects depicting Monsanto's history alongside documentation of the recent acquisition of Monsanto by German chemical and pharmaceutical giant Bayer AG. Acclaimed writer **Michael Saur** has written an essay for the accompanying exhibition catalogue.

The 5th floor of the gallery will showcase Luke Willis Thompson's project *autoprotrait* (exhibited at Chisenhale Gallery, London 23 June – 27 August 2017). Displayed in a special projection space, Thompson will present a silent portrait of Diamond Reynolds. In July 2016, Reynolds broadcast, via Facebook Live, the moments immediately after the fatal shooting of her partner Philando Castile, by a police officer during a traffic-stop in Minnesota, United States. Reynolds' video circulated widely online and amassed over six million views. In November 2016, Thompson established a conversation with Reynolds and her lawyer, and invited Reynolds to work with him on an aesthetic response to her video broadcast. Acting as a 'sister-image' the artwork would break with the well-known image of Reynolds, caught in a moment of violence and distributed within a constant flow of news. Shot on 35mm, black and white film and presented in the gallery as a single screen work, *autoprotrait* continues to reopen questions of the agency of Reynolds' recording within, outside of, and beyond the conditions of predetermined racial power structures. For the exhibition catalogue, writer and Professor at Tufts University, **Christina Sharpe** has contributed an essay on the artist.

Nominated for her publication *Parallel Encyclopedia #2* (Roma, 2016), Batia Suter's immersive installation is presented on the 4<sup>th</sup> floor of the gallery. With large, unframed photographic prints, the artist will reinvent her substantial publication, and exercise the iconification of images by placing them in new and varying contexts exposing the possibilities of visual editing. Suter's artistic approach is personal and intuitive, selecting a large number of images, which ultimately present how visual formats affect and manipulate meaning, depending on where and how they are placed. In her installations, Suter establishes subjective associations that offer visual dialogues and new categorisations that demonstrate how our understanding of nature and the physical world, as well as different cultures and places are affected by their context of representation. The found images, which will fill the Gallery wall space, are sourced and reproduced from roughly 1000 diverse publications collected by the artist. **Diane Dufour**, Director of the prestigious photography institution Le Bal in Paris, has written a piece focusing on Suter's work for the exhibition publication.

Nominated for his exhibition *Refusal* (Atlas Sztuki Gallery, Lodz, Poland 12 May – 18 June 2017), Rafal Milach's project focuses on the applied sociotechnical systems of governmental control and the ideological manipulations of belief and consciousness. Focusing on post-Soviet countries such as Belarus, Georgia, Ukraine, Azerbaijan and Poland, Milach traces the mechanisms of propaganda

and their visual representation in architecture, urban projects and objects. The exhibition features a variety of different material and visual layers that ultimately represent these systems of control and manipulation. These include photographs of handmade objects found in governmental centres and chess schools that produce optical illusions and whose innocent disposition is fundamentally changed as they exemplify how the human mind can be influenced and controlled. As well, there will be screenings of Soviet television programmes showing social experiments, various state-run competitions and more recent propaganda raps about social moral and national pride. These further exemplify the universal processes employed to format and shift meanings that serve governmental objectives. Award-winning photographer and winner of the 2013 Deutsche Börse Photography Foundation Prize **Adam Broomberg** has written the accompanying exhibition catalogue text.

The Photographers' Gallery will also present a rich programme of talks and events to accompany the exhibitions, including talks with all the shortlisted artists. For more details visit: [www.tpg.org.uk](http://www.tpg.org.uk)

#### **The Prize:**

The Deutsche Börse Photography Foundation Prize is an annual award established by The Photographers' Gallery, London, in 1997 and in partnership with the Deutsche Börse Group since 2005 to identify and support talent, excellence and innovation. In 2016 the prize was renamed to reflect its new position within the Deutsche Börse Photography Foundation, a specifically established non-profit organisation focused on the collecting, exhibiting and promoting of contemporary photography. The **£30,000 prize** rewards a living photographer, of any nationality, for a specific body of work in an exhibition or publication format in Europe felt to have significantly contributed to the medium of photography between 1 October 2016 and 30 September 2017.

2018 marks the twenty-first year of the Prize and reaffirms its commitment to showcasing photographers and works of all genres and approaches, which exemplify exceptional viewpoints and bold practice.

#### **The 2018 Jury:**

The members of the **Deutsche Börse Photography Foundation Prize 2018 jury** are: **Anne-Marie Beckmann**, Director, Deutsche Börse Photography Foundation; **Duncan Forbes**, Curator and visiting research Fellow at the Westminster University; **Gordon MacDonald**, Artist, Curator and Editor; **Penelope Umbrico**, Artist and **Brett Rogers**, Director, The Photographers' Gallery as the non-voting chair.

**For Director/jury quotes on the shortlist, please contact the press team**

#### **Press Contacts:**

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## Notes for Editors

### The Photographers' Gallery

The Photographers' Gallery opened in 1971 in Great Newport Street, London, as the UK's first independent gallery devoted to photography. It was the first public gallery in the UK to exhibit many key names in international photography, including Juergen Teller, Robert Capa, Sebastiano Salgado and Andreas Gursky. The Gallery has also been instrumental in establishing contemporary British photographers, including Martin Parr and Corinne Day. In 2009, the Gallery moved to 16 – 18 Ramillies Street in Soho, the first stage in its plan to create a 21st century home for photography. Following an eighteen months long redevelopment project, the Gallery reopened to the public in 2012. The success of The Photographers' Gallery over the past four decades has helped to establish photography as a recognised art form, introducing new audiences to photography and championing its place at the heart of visual culture. [www.thephotographersgallery.org.uk](http://www.thephotographersgallery.org.uk)

### Deutsche Börse Photography Foundation

The Deutsche Börse Photography Foundation is a Frankfurt-based non-profit organisation. The foundation activities focus on collecting, exhibiting and promoting contemporary photography. Deutsche Börse began to build up its collection of contemporary photography in 1999. Art Collection Deutsche Börse now comprises more than 1,700 works by over 120 international artists. Expanding the Art Collection Deutsche Börse is one of the key aims of the foundation. The collection and a changing exhibition programme are open to the public. Together with The Photographers' Gallery in London, the foundation awards the renowned Deutsche Börse Photography Foundation Prize each year. Other focal points include promoting new talent, supporting exhibition projects of international museums and institutions, and the expansion of platforms for academic discussion about the medium. Further information is available at [www.deutscheboersephotographyfoundation.org](http://www.deutscheboersephotographyfoundation.org).

### The Photography Prize History

Founded in 1997 by The Photographers' Gallery, and now in its twenty-first year, the Prize has become one of the most prestigious international arts awards and has launched and established the careers of many photographers over the years. Previously known as the Citigroup Photography Prize, the Gallery has been collaborating with Deutsche Börse Group as title sponsors since 2005. In 2016 the Prize was retitled as the Deutsche Börse Photography Foundation Prize following the establishment of the foundation as a non-profit organisation dedicated to the collection, exhibition and promotion of contemporary photography.

Winner of the Deutsche Börse Photography Prize 2017 was Dana Lixenberg for her publication Imperial Courts 1993-2015 (Roma Publishing). Past winners include Trevor Paglen, Paul Graham, Juergen Teller, Rineke Dijkstra, Richard Billingham, John Stezaker and Adam Broomberg & Oliver Chanarin.

### Visitor Information

Opening times: Mon – Sat, 10:00 – 18:00; Thu, 10:00 – 20:00; Sun, 11:00 – 18:00 Admission: free until noon (Mon – Sun) and then £4 / £2.5 concessions  
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