

**DEUTSCHE BÖRSE PHOTOGRAPHY FOUNDATION  
PRIZE 2022  
EXHIBITION AND TOURING DETAILS ANNOUNCED  
25 MAR – 12 JUN 2022**

The Photographers' Gallery London is delighted to reveal exhibition details of the 2022 edition of the Deutsche Börse Photography Foundation Prize.

The nominated projects from the 2022 shortlisted artists; **Anastasia Samoylova, Jo Ractliffe, Deana Lawson** and **Gilles Peress**, will be exhibited at The Photographers' Gallery, London, **from 25 March until 12 June 2022**.

The winner of the £30,000 prize will be announced at a special evening award ceremony on 12 May 2022, with the other finalists each receiving £5,000.

The exhibition will then tour to Deutsche Börse's headquarters in Eschborn/Frankfurt as of 30 June 2022, home to an internationally renowned collection of contemporary photography, comprising more than 2,200 works by around 150 artists from 30 nations.

Curated by TPG's Katrina Schwarz, the 2022 showcase presents photographers who have a unique vision towards pictorial representation, each focusing on a particular subject matter linked to a specific region or community, which has become a strong part of their creative identity. The nominated projects are monumental in their ambition and scale; installations by Jo Ractliffe and Gilles Peress, (in post-Apartheid South Africa and on the streets of Northern Ireland respectively), propose new ways to picture, and to historicise, conflict and its aftermath. Deana Lawson, in her representation of Black experience, creates a new iconography which both encapsulates and transcends the everyday; while for Anastasia Samoylova, climate peril in Florida reveals the stark dissonance between idealised imagery and the reality of rising tides. Taking over the fourth and fifth floors, the exhibition presents four distinct artists' rooms.

On the fifth floor is **Anastasia Samoylova's** (b.1984, Moscow, Russia) extensive photographic series, **FloodZone** – a continuously evolving project. The project offers a beguiling and unique response to environmental changes in America's coastal cities, particularly focusing on Florida, which has been the artist's home since 2016. Aspirational imagery – touting tourism and property development – forms the region's official iconography, though it exists in sharp contrast to the realities of encroaching climate disasters. A selection of black- and-white and coloured photographs, spanning from 2017 until 2019, are presented as framed prints and large-scale wallpapers in a gallery environment distinguished by a strong colour palette and use of a strong graphic design. Taken together, the installation reflects the tools of seduction and disorientation used by advertisers and property developers in a region dazzling in its

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appeal, while dangerously impacted by rising sea levels.

On the same floor, the adjacent gallery presents works by **Jo Ractliffe** (b. 1961, Cape Town, South Africa), who has been nominated for her comprehensive monograph **Photographs 1980s - now**, 2021, published by The Walther Collection/Steidl. For forty years, the artist has created stark and important images, shaped by the legacy of Apartheid in South Africa. The exhibition focuses on black-and-white imagery and depictions of the landscape. Spanning significant bodies of work, including *N1: every hundred kilometres* and *End of Time* (both 1996/99), early work from the mid-1980s, and previously unpublished images from her archive, this room revisits Ractliffe's early interest in juxtaposition and montage. The exhibition explores the unexpected associations and meanings that emerge from the assemblage of disparate images. This comes in direct contrast to the narrative and chronological sequence of the photo book.

For the first of two presentations on the fourth floor, visitors are invited to enter the mythic realm of **Deana Lawson's** (b. 1979, Rochester, New York) **Centropy**, adapted from the exhibition at Kunsthalle Basel, for which she has been nominated. Lawson is particularly renowned for her intimate staged portraits that reflect the vernacular language of the family photo album, as well as tropes from documentary photography and art history. Visitors are introduced to what Lawson calls her 'ever-expanding mythological family' through a series of radiant, large-scale portraits that reframe and reassert a Black experience. In the works selected for The Photographers' Gallery – which marks her first institutional show in the UK – there are portents of birth and death and of an uncanny and sacred realm beyond the surface. Each of the large-scale photographic works is set in a grand frame constructed from mirrored glass; highlighting the role of light and of ideas of reflection within Lawson's practice. Holograms and images of sublime natural phenomena, such as galaxies and tilting waterfalls, heighten this sense of the cosmic.

The final space shows the work of **Gilles Peress**, who is nominated for his pictorial history of the conflict in Northern Ireland **Whatever You Say, Say Nothing**, published by Steidl, 2021. The experimentation in form and visual language that characterises the publication – which Peress describes as a work of 'documentary fiction' – has been specially adapted for his gallery installation. The publication is structured in the form of 'semi-fictional days' – repetitive, spiralling days that define life in a conflict zone. In the gallery, these days move from page to wall, and the language of photography expands, revealing a relationship to cinema, literature, and art, while revelling in the uncomfortable spaces between them. The exhibition rethinks the function of representation as it transitions from book to installation, while also nodding to the self-representation of the conflict that occurred on the walls of Belfast through murals, graffiti, bullet holes, and the detritus of everyday life. Big, historical events – like Bloody Sunday and the inquiries that followed it – and mundane days both reveal their structure through the accretion of collaged images, creating a rhythm that challenges the uncontroverted assertions of "straight" photography and that evokes the ambiguity, horror, humour and chaos of a time that was dark and full of murders.

In partnership with Deutsche Börse Group since 2005, this established and influential barometer of photographic development rewards artists and projects identified as having made the most significant contribution to the medium over the previous 12 months. The former is reflected in this annual exhibition which presents exceptional, unprecedented, and thought-provoking work, pushing the boundaries of photography and reinforcing its presence within the culture scene.

A fully illustrated catalogue offering **newly commissioned essays** on the projects and the artists will be available in TPG's bookshop and online. **Heather Diack**, Associate Professor of Contemporary Art and the History of Photography at the University of Miami, writes on the work of Anastasia Samoylova; **Chris Klatell**, a writer and lawyer living in New York, writes from inside Gilles Peress's monumental project; **Daniela**

**Montelongo**, an art historian from Mexico, provides a unique perspective on the landscape imagery of Jo Ractliffe, while photographer, writer and editor **Stanley Wolukau-Wanambwa** continues his engagement with Deana Lawson's practice with an essay focused on *Centropy*.

An accompanying programme of talks and events will further illuminate the artists and their projects and include presentations from all the shortlisted artists.

For more details visit: [www.tpg.org.uk](http://www.tpg.org.uk)

#### **Press Contacts**

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-ENDS-

#### **Notes for Editors**

Artists' biographies available on request.

#### **The Photographers' Gallery**

The Photographers' Gallery opened in 1971 in Covent Garden, London, as the UK's first independent and publicly funded gallery devoted to photography. It was the first UK gallery 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 relocated to a new multi-storey building in Ramillies Street, Soho and opened its doors to the public in 2012 after an ambitious redevelopment plan which provided the Gallery with three floors of state-of-the-art exhibition space as well as an education/events studio, a gallery for commercial sales, bookshop and cafe. The success of The Photographers' Gallery over the past four decades has helped to secure the medium's position as a vital and highly regarded 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 non-profit organisation based in Frankfurt/ Main that is dedicated to collecting, exhibiting and promoting contemporary photography. It is responsible for the further development and presentation of the Art Collection Deutsche Börse, which now comprises over 2,200 photographic works by around 150 artists from 30 nations. In its exhibition space in Eschborn near Frankfurt am Main, it shows several exhibitions a year that are open to the public. Supporting young artists is a particular concern of the foundation, which promotes them in many ways: with awards, scholarships, or through participation in the Talent programme of the Fotografiemuseum Amsterdam Foam. Together with the Photographers' Gallery in London, it awards the renowned Deutsche Börse Photography Foundation Prize every year. Furthermore, the foundation supports exhibition projects of international

museums and institutions, as well as the development of platforms for academic dialogue and research on the medium of photography. You can find more information at [www.deutscheboersephotographyfoundation.org](http://www.deutscheboersephotographyfoundation.org)

### The Deutsche Börse Photography Foundation Prize History

Founded in 1996 by The Photographers' Gallery, and now in its twenty sixth 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 in collaboration with Deutsche Börse Group since 2005. In 2016 the Prize was retitled 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. The winner of the Deutsche Börse Photography Prize 2021 was Cao Fei for her exhibition Blueprints. Past winners have included: Mohamed Bourouissa, Susan Meiselas, Luke Willis Thompson, Dana Lixenberg, Trevor Paglen, Juergen Teller, Rineke Dijkstra, Richard Billingham, John Stezaker and Adam Broomberg & Oliver Chanarin.

### Visitor Information

(please check website for latest opening information)

#### Opening times:

Monday, Tuesday & Wednesday: 10.00 – 18.00  
 Thursday & Friday (Late opening): 10.00 – 20.00  
 Saturday: 10.00 – 18.00  
 Sunday: 11.00 – 18.00

**General Admission:** £5 / £2.50 Concessions. Fridays 18.00 - 20.00 Free for everyone

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#### Social media

Instagram: @thephotographersgallery  
 Twitter: @TPGallery  
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 Facebook: @DeutscheBoersePhotographyFoundation

The Gallery has Covid-19 Protective Measures in place

