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Media Release

Deutsche Börse Photography Foundation

Deutsche Börse Photography Foundation Prize 2020 shortlist announced

- Finalists are **Mohamed Bourouissa**, **Anton Kusters**, **Mark Neville** and **Clare Strand**

The four artists shortlisted for the Deutsche Börse Photography Foundation Prize 2020 are **Mohamed Bourouissa**; **Anton Kusters**; **Mark Neville** and **Clare Strand**.

Now in its twenty-fourth year, this highly regarded annual prize, originated by The Photographers' Gallery in 1996 and awarded in collaboration with the Deutsche Börse Photography Foundation since 2016, recognises artists and projects deemed to have made the most significant contribution to photography over the previous 12 months.

From an experiment with image-making, transmission and interpretation (**Strand**); to a photographic portrait of a farming community in Brittany (**Neville**); a conceptual response to violence, trauma and memory (**Kusters**); and an interrogation of consumerism, trade and disenfranchisement (**Bourouissa**); the four projects offer very distinctive approaches to the photographic medium whilst demonstrating its ability to accommodate and give form to a diverse range of practice and concerns.

The exhibition of the shortlisted projects, curated by Anna Dannemann, will be on show at The Photographers' Gallery from **21 February – 7 June 2020**, before touring to Deutsche Börse's headquarters in Eschborn/Frankfurt on **26 June 2020**.

The winner of the £30,000 prize will be announced at a special award ceremony held at The Photographers' Gallery on Thursday 14 May 2020.

The Shortlisted Artists and Projects:

Mohamed Bourouissa has been shortlisted for his exhibition *Free Trade* at Rencontres d'Arles, Arles, France (1 July – 22 September 2019).

Algerian artist Mohamed Bourouissa (b. in 1978 in Algeria) works across photography, video, painting and sculpture. His projects often examine socio-economic processes, invisible tensions between different social milieus and the related cultural divisions. *Free Trade* comprises a survey of projects produced in the past 15 years. Presented in the unusual setting above a Monoprix supermarket as part of the Rencontres d'Arles festival, the exhibition broadly considers the relationship between individuals and the

complex systems of markets and capital while also reflecting on historically and socially prescribed aesthetics from art history to rap culture. The exhibition includes one of Bourouissa's first projects, *Peripherique* (2005-2008), which subverts the common stereotypes of youths living in the infamous banlieues of Paris; a project documenting the practice of cigarette smuggling at a Paris subway station; as well as a work that repurposes Polaroid photos of people caught stealing everyday items from a supermarket. In a later project Bourouissa uses augmented reality to create virtual sculptures representing the forgotten and faceless 'army of the unemployed' as a way of contrasting this mostly invisible community with commercial high flyers. *All-In* (2012) presents a film in the style of a rap music video using the song *Fœtus* by Booba, a famous French Hip-Hop artist. It shows the minting of a coin embossed with the counterfeit image of the rapper as a way of illustrating how individual success in Western societies is measured by financial success.

Anton Kusters is shortlisted for his exhibition *The Blue Skies Project* exhibited at Fitzrovia Chapel, London, UK (15 - 19 May 2019).

Anton Kusters (b. 1974 in Belgium) produces conceptual photographic projects that often investigate the difficult premise of representing trauma. Questioning the act of commemoration and the loss of the experience of place in our contemporary culture, he proposes alternative ways of seeing and activating audiences to continue the process of memory. *The Blue Skies Project* is an installation containing 1078 polaroid images. All the images show an upward view of a blue sky shot at the last known location of every former Nazi run concentration or extermination camp across Europe during WWII. Over a six-year period, Kusters meticulously researched these different and often forgotten sites of violence and photographed them using a simple analogue photographic process of peel-apart instant film. The resulting images were then blind-stamped with the number of victims at that site and its GPS coordinates. The installation also features a 13 year-long generative audio piece by Ruben Samama, which recreates in sound and length, the period between 1933 and 1945 when the camps were operational. Through such artistic abstraction, Kusters offers the audiences space to contemplate their own position in history and engage with the ongoing discourse around human rights, trauma and genocide.

Mark Neville is shortlisted for his publication *Parade* published by the Centre d'Art GwinZegal, Guingamp, France (2019).

The photographic work of British artist Mark Neville (b. 1966 in the United Kingdom) connects art and social documentary practices. Through his community-based projects, he explores the social function of the medium, using still and moving images as well as photo books, which are specifically disseminated to a targeted audience or 'non-art' demographic. His projects have consistently looked to subvert the traditional, passive role of social documentary practice to activate social debate and change beyond the boundaries of cultural institutions. Starting in 2016, upon the day Britain voted to leave the European Union, he began work on a project based in Guingamp, Brittany ("little Britain"). Commissioned by the Centre d'Art GwinZegal, over a three year period, Neville produced a layered portrait of a provincial agricultural region, where the local football

team and Breton dance Fêtes are main cultural activities. Exhibiting the work at the local football stadium, the farming community, which constitutes the primary demographic among Guingamp's supporters, became both the subject of, and the principal audience for his project. Outside these communal pastimes, Neville also explored the economic drivers of the region. Blurring lines between the planned, constructed photograph, and spontaneous imagery, he photographed the different agribusinesses in the community from small sustainable farms with only a handful of animals to large agricultural industries. The second edition of the book, accompanied by essays from Brittany farmers urging for the adoption of a more sustainable, humane, even “ecotopian” type of agriculture, is being sent out to policy makers in the European Ministries of Agriculture and Food, and other key policy makers worldwide.

Clare Strand is shortlisted for the exhibition *The Discrete Channel with Noise* exhibited at PHotoESPAÑA, Madrid, Spain (5 – 21 June 2019).

Clare Strand (b. 1973 in the United Kingdom) works across different artistic disciplines, from photography and web-based programmes, to painting, kinetic machines and sculpture. Her practice is often concerned with methods of communication and the related failure, or the deliberate or accidental misinterpretation of information. *The Discrete Channel with Noise* is inspired by George H. Eckhardt's publication *Electronic Television* (1936) which offered an early study of how we might transmit images via telegraphic communication. Adopting this methodology as a way of exploring the process of transmission and reception, Strand (the information receiver), who was at a residency in Paris, asked her husband (the information transmitter) in the UK, to choose ten images from her archive of found photographs and transmit them to her by telephone using an agreed number code. A uniform grid of squares was applied to the original image with each square allocated a number between 1 and 10 related to a tone of grey. Once received, Strand would use a large-scale version of the same grid to recreate the image by painting (using paint made to the same tonal range) onto paper. The resulting recreation or representation of the original image manifests a personal struggle with the interpretation of information. The project also examines how we perceive, code and categorise visual information, especially in a digital age. Ultimately Strand's project raises questions around translation, interpretation, perception and the ownership of knowledge.

The 2020 Jury and statements

This year's jury are: Martin Barnes, Senior Curator, Photographs, Victoria and Albert Museum, London, United Kingdom; Melanie Manchot, artist and photographer, based in London, United Kingdom; Joachim Naudts, Curator and Editor at FOMU Foto Museum in Antwerp, Belgium; Anne-Marie Beckmann, Director of the Deutsche Börse Photography Foundation, Frankfurt a. M., Germany; and Brett Rogers, Director of The Photographers' Gallery as the non-voting chair.

Brett Rogers, Director, The Photographers' Gallery: “This year's shortlist celebrates the breadth and diversity of photography and its power to interrogate some of the most important issues facing us today. Mohamed Bourouissa's work has collaboration at its

heart, and proposes new ways of addressing issues around labour, consumption and the nature of financial exchange. Anton Kusters deals with the difficult and ethical question of how to photograph and document trauma. Mark Neville operates at the intersection of documentary, art & activism while Clare Strand combines conceptual rigour with playfulness in exploring the problematics of transmission and communication. Together they convey the extraordinary ability and generosity of the photographic form to accommodate and give voice to a diverse range of practice and enquiry.”

Anne-Marie Beckmann, Director, Deutsche Börse Photography Foundation: “We are delighted to announce the four finalists of the Deutsche Börse Photography Foundation Prize 2020. Once again, this outstanding shortlist emphasizes the significance of the Prize as an important indicator for quality and relevant artistic position in today’s world. We are very much looking forward to presenting the exhibition at our premises in 2020.”

Notes for Editors:

Please find enclosed an image sheet with captions, please contact us directly for high-res press images. Artist Bios available on request

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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 1,800 works by over 130 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. The promotion of young artists is a special concern of the foundation. It supports them in the form of awards, scholarships, exhibitions and cooperations with other institutions, such as the Foam Talents Programme of the Foam Fotografiemuseum Amsterdam. Other focal points include supporting exhibition projects of international museums and institutions, and the expansion of platforms for academic discussion about the medium. www.deutscheboersephotographyfoundation.org.

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

The Deutsche Börse Photography Foundation Prize History

Founded in 1996 by The Photographers' Gallery, and now in its twenty-fourth 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 2019 was Susan Meiselas for her retrospective *Mediations*. Past winners include Dana Lixenberg, Trevor Paglen, Paul Graham, Juergen Teller, Rineke Dijkstra, Richard Billingham, John Stezaker and Adam Broomberg & Oliver Chanarin.