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PRESS RELEASE

The eight nominated projects for the fifth edition of the Prix Elysée were revealed Wednesday, July 6, at an event during the Rencontres de la photographie d'Arles. Initiated by Photo Elysée (cantonal museum of photography in Lausanne) in partnership with Parmigiani Fleurier, the Prix Elysée offers financial support, curatorial guidance and significant visibility to mid-career artists with a passion for photography and books, so that they can take a decisive step in their careers.

For this fifth edition, Photo Elysée and Parmigiani Fleurier are pleased to reveal the names of the 8 nominees: Vincen Beeckman, Debi Cornwall, Siân Davey, Nicolai Howalt, Khashayar Javanmardi, Alice Mann, Gloria Oyarzabal and Virginie Rebetez.

The eight nominated projects

The artists have announced their intention to realize a specific project thanks to the Prix Elysée. Discover these projects, the artistic approach of the nominees and, for some of them, the first images of their new series.

Vincen Beeckman (Belgium, 1973)

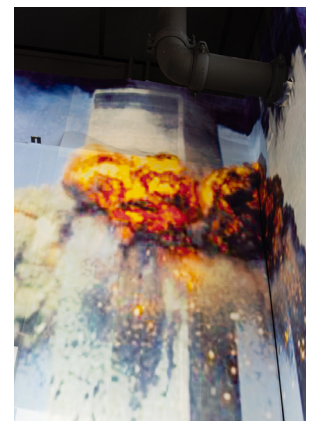
Vincen Beeckman places collaboration at the center of his practice. He does not describe the people represented in his pictures as subjects, they are collaborators, sometimes even friends. Aiming to make marginalized voices visible and to amplify them, he will develop a series of encounters with inmates of two Belgian prisons in *Jump the Wall*. Marked with emotion and emancipation, this process led him to photograph scenes requested by those he met in these prisons. Granting them a power of decision by opening this space of collaboration displays here a will to alleviate the daily prison life on the scale of the photographer.



Vincen Beeckman, from the series *Claude & Lilly*, 2016 ; from the series *Zèbres*, 2021 © Vincen Beeckman

Debi Cornwall (USA, 1973)

All the World's A Stage is part of Debi Cornwall's exploration of the notion of reality. Through the photographic medium, she questions the boundaries of fiction, as well as its instrumentalization to distract public opinion from current issues such as wars, inequalities or climate change. By staging images that are as close as possible to these conflictual situations, the artist wishes to provoke reflection on the need for fiction today as well as yesterday, not without a dose of dark humor that she appreciates. Describing herself as a conceptual documentary artist, her critical approach reveals the underlying systems of an ever more constructed reality.



Debi Cornwall, *Casualty*, 2018; *WTC Installation*, 2021; from the series *All the World's A Stage* © Debi Cornwall

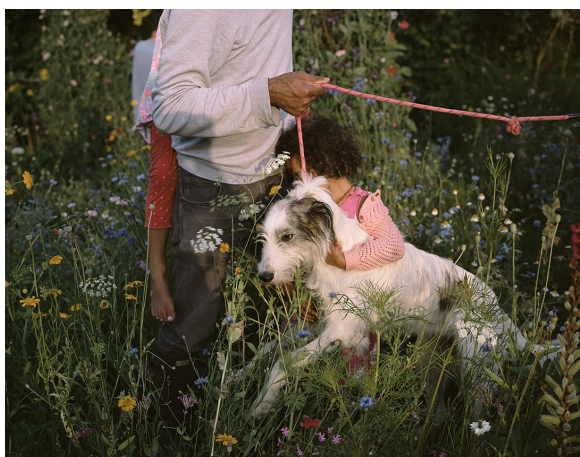


PHOTO ELYSEE

Siân Davey

(UK, 1964)

In the context of a global pandemic, Siân Davey has been forced to refocus her practice on her immediate surroundings. The overgrown garden of her home has seen a collaboration with her son develop and bloom, through which the artist explores the paradoxical human relationship to the environment, between neglect and overexploitation. The bodies here echo the vegetation, going beyond boundaries imposed today. The border of the garden wall also becomes porous, as passers-by stop to exchange gardening tips, inquire about the project at work, or express their feelings in this out-of-the-ordinary context. Leaving a sense of joy, hope and tenderness, *The Garden* series reflects the possibilities that open up in times of turmoil, if we return to what has been abandoned to support its rebirth.

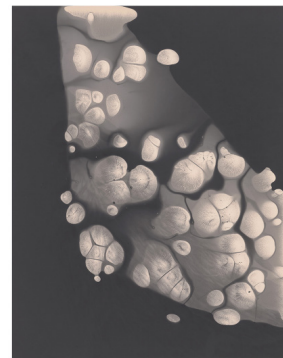


Siân Davey, *The Garden (iii)*, from the series *The Garden*, 2022
© Siân Davey

Nicolai Howalt

(Denmark, 1970)

Guided by his scientific curiosity, Nicolai Howalt wishes to stimulate the imagination, awareness and reflection around the mysterious universe of mushrooms. Essential organisms for ecosystems to function, they also present properties as varied as useful, such as digesting pollutions or relieving some physical and mental illnesses, like depression. Their potential can also be underlined to offer answers to certain current environmental questions. Nicolai Howalt explores with *Mushroom Studies* the codependence between humans and nature, as well as the possibilities that the latter offers in our quest for solutions to problems our own mistakes generated.



Nicolai Howalt, *Old Tjikko #1*, from the series *Old Tjikko*, 2019;
Silver Migration #1, from the series *Silver Migration*, 2018 © Nicolai Howalt/Courtesy Martin Asbæk Gallery & Galerie Maria Lund

Khashayar Javanmardi

(Iran, 1991)

A self-taught artist, Khashayar Javanmardi explores the interconnection between humans and their environment. With a photographic study of the Caspian Sea, in *See the Caspian* he puts into images the human impact on this body of water, as well as the chain of social and sanitary consequences resulting from the pollution of the site. A sign of the entanglement of ecosystems and human survival, the decline of species within this sea leads to a loss of economic activity. At the same time, residents of the area develop illnesses due to the pollutants that have found their way into the water. A documentary look at the life of the region brings a host of global-reaching reflections to the artist's work.



Khashayar Javanmardi, from the series *See the Caspian*, 2022
© Khashayar Javanmardi



PHOTO ELYSEE

Alice Mann

(South Africa, 1991)

Questioning stereotypes about the African continent where she grew up, Alice Mann focuses on the South African "matric balls" in *The Night is Young*. This celebration of the end of high school is similar to the American "proms", leading the artist to question their relationship to the current context of South Africa. In a country still marked by its history and the Apartheid, the "matric balls" offer in contrast the joy of students' achievements, the care given to their appearance and the self-confidence that can result from it. This chance to look your best transcends social status, offering everyone an evening where every detail of the outfits counts. The themes of appearance and fashion as a means of expression are recurrent in the artist's work, expressing social tensions, as well as issues of identity and representation.



Alice Mann, *Juan Rosant, Atlantis Secondary School, Cape Town, 2018*; *Lilitha Linganiso and Letsego Litlake, Peakview Secondary School, Cape Town, 2018*; from the series *The Night is Young* © Alice Mann

Gloria Oyarzabal

(Spain, 1971)

Rooted in feminist and anti-colonialist questions, Gloria Oyarzabal's series develops from a painting by Félix Vallotton, *La Blanche et la Noire*, the starting point for a dialogue between two characters, from which emerge reflections on gender, race and colonialism. Going even further, she questions the museum institution, a place that sometimes perpetuates and legitimizes colonial views and knowledge. Shared cultural representations resulting from colonial history have constructed a vision of black women, objectified and confined to eroticizing stereotypes. To break out of this framework, the artist puts her two models in relation in several scenes, whose settings and accessories progressively integrate art objects and readings questioning colonial and neo-colonial relations.



Gloria Oyarzabal, *La Blanche et la Noire VI*, from the series *La Blanche et la Noire*, 2022 © Gloria Oyarzabal

Virginie Rebetez

(Switzerland, 1979)

While awaiting the release by the courts of the body of a woman who died in 2014 and could not be identified, Virginie Rebetez informs her practice of photographing dead bodies by following an embalmer's activity. Capturing the details of the bodies treated by the latter, she tightrope walks between existential questions, as well as norms of what can or cannot be represented, the lifeless body remaining taboo. In the series *I see you*, the artist also questions and highlights the importance and significance of the act of photography: it allows to recognize a life, an identity, literally as well as figuratively; to make visible, to consider and make exist.



Virginie Rebetez, from the series *I see you*, 2022 © Virginie Rebetez

Press Contact

Julie Maillard / Head of Communications
+41 (0) 79 684 19 24 / julie.maillard@plateforme10.ch

