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ΠΟΛΙΤΙΣΜΟΥ & ΑΘΛΗΤΙΣΜΟΥ  
ΜΟΥΣΕΙΟ  
ΦΩΤΟΓΡΑΦΙΑΣ  
ΘΕΣΣΑΛΟΝΙΚΗΣ

HELLENIC MINISTRY OF  
CULTURE & SPORTS  
MUSEUM  
OF PHOTOGRAPHY  
THESSALONIKI

ΕΔΡΑ/ ΑΠΟΘΗΚΗ Α, ΛΙΜΑΝΙ, ΘΕΣΣΑΛΟΝΙΚΗ  
ΝΑΥΑΡΧΟΥ ΒΟΤΣΗ 3, ΤΚ: 54624  
ΤΑΧΥΔΡΟΜΙΚΗ Δ/ΝΣΗ/ c/o ΚΕΝΤΡΙΚΟ ΤΑΧΥΔΡΟΜΕΙΟ ΘΕΣ/ΝΙΚΗΣ  
ΒΑΣ. ΗΡΑΚΛΕΙΟΥ 38, 54101, ΘΕΣΣΑΛΟΝΙΚΗ

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## Prix Pictet - Consumption

Adam Bartos<sup>US</sup> Motoyuki Daifu<sup>JP</sup> Rineke Dijkstra<sup>NL</sup> Hong Hao<sup>CN</sup> Mishka Henner<sup>UK</sup>  
Juan Fernando Herrán<sup>CO</sup> Boris Mikhailov<sup>UA</sup> Abraham Oghobase<sup>NG</sup> Michael Schmidt<sup>DE</sup>  
Allan Sekula<sup>US</sup> Laurie Simmons<sup>US</sup>

## Location: Noesis - Thessaloniki Science Center and Technology Museum

(6th km Thessaloniki - Thermi Road, tel. +30 2310483000)

Duration: 05/08- September 2014

Opening hours: Tu-Fr 10.30-14.30 & Sa 13.30-20.30 Su 11.30-18.30

*Co-organization:* Noesis - Thessaloniki Science Center and Technology Museum / TMP

The theme of the fifth cycle of the Prix Pictet is *Consumption*.

It is presented in this exhibition, co-organized by Noesis - Thessaloniki Science Center and Technology Museum and Thessaloniki Museum of Photography signaling also the first collaboration between the two institutions.

For the current cycle the worldwide network of nominators of the award recommended almost 700 photographers (among the nominators is also the director of the TMP, Vangelis Ioakimidis).

After a wide ranging debate, the independent Jury, chaired by Sir David King shortlisted eleven artists.

German photographer Michael Schmidt, who passed away on May 2014, was announced as the fifth Laureate of the Prix Pictet.



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## Prix Pictet

Founded by the leading Swiss private bank Pictet & Cie in 2008, the Prix Pictet has rapidly established itself as the world's leading prize in photography and sustainability.

The aim of the Prix Pictet is to use the power of photography to raise public awareness worldwide to the social and environmental challenges of the new millennium.

The honorary president of the Prix Pictet is Kofi Annan -the seventh Secretary-General of the United Nations, who in 2001 was jointly awarded with the United Nations the Nobel Prize for Peace.

The prize has two elements: a **prize** of CHF 100,000 awarded to the photographer who, in the opinion of the independent jury, has produced a series of work that responds most convincingly to the theme of the award, and the **Commission** which takes the form of an invitation by the Partners of Pictet & Cie to one of the shortlisted photographers to undertake a field trip to a region where the Bank is supporting a sustainability project.

The theme of the first Award was **Water**, followed by **Earth, Growth, Power** and **Consumption**.

The Thessaloniki Museum of Photography has already presented the first four cycles of the Prix Pictet the previous years in its own exhibition space, in collaboration with Candlestar.

[www.prixpictet.com](http://www.prixpictet.com)



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## Prix Pictet: Consumption

### Adam Bartos

*Nationality: American*

*Born: New York, United States, 1953*

*Series: Yard Sale*

At a yard sale, everyday items are arranged by their owners in a series of constantly shifting still lifes, impermanent compositions of old things looking for new owners and new life. My photographs describe the persisting beauty and utility of what at first glance appears to be incidental, unremarkable, useless or forgettable.

These yard sales, which remain highly popular across American localities, recycle essential household goods and clothing within an affordable range. In this way they significantly extend the life of objects, help to regulate overconsumption and reduce waste.

Though originally an unintentional sustainability practice, this form of localised business has grown during the recession. The yard sale economy contrasts starkly with the Walmartisation of America, which relies heavily on the rapid exploitation of natural resources, and employs fossil-fuel intensive processes to enable the global manufacture and transport of new goods to market.



### Motoyuki Daifu

*Nationality: Japanese*

*Born: Tokyo, Japan, 1985*

*Series: Project Family*



“My mother sleeps every day. My dad does chores. My brothers fight. There are trash bags all over the place. Half-eaten dinners, cat poop, mountains of clothes: this is my lovable daily life, and a lovable Japan”.

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### **Rineke Dijkstra**

*Nationality: Dutch*

*Born: Sittard, The Netherlands, 1959*

*Series: Almerisa*

*(Courtesy the artist and Marian Goodman Gallery, New York and Paris)*



Dijkstra met the subject of what would become her longest running series to date while making portraits at a refugee centre in Leiden, The Netherlands. Five years old at the time, Almerisa arrived with her family from Bosnia (via Austria and Germany) just two weeks earlier. Dijkstra prepared a small, bare studio with a chair in the corner of the room where the girl was staying. In the resulting image, with her brightly coloured traditional Bosnian dress, straightforward pose and direct, intense gaze, Almerisa offers a striking contrast to the empty beige walls and floors surrounding her.

Taken as a whole, Almerisa documents the transition in a girl's life, not only showing her adjustment to a new culture, but also the way she tries to find herself by experimenting with different modes of outward appearance. In the most recent image, Almerisa sits confidently as an adult with her own child on her lap. The cycle of life starts all over again.

### **Hong Hao**

*Nationality: Chinese*

*Born: Beijing, China, 1965*

*Series: My Things*



“My Things, a project that I started in 2001, is a photography series created by scanning objects. I've been working on this project for twelve years.

In Chinese tradition twelve years represents the period of transmigration between cycles of fate and destiny. The process of producing the works for this series is an assignment associated with one's life traces. Day by day, I put the objects I consumed into a scanner. Piece by piece, they became a visual diary. After scanning the original objects, I save them in digital forms and categorise these digital files into different folders on my PC to make a collage of them later on.

This task, like a Yogi's daily practice, has become my daily habit as well as a tool to observe the human condition in contemporary consumer society. The very action of

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scanning establishes an intimate relationship between objects and human beings. By this practice, I gathered the fundamental data of contemporary life and made an inventory of vital social essence through personal experience. I believe this action will stimulate a desire for self-reflection within us, and an attitude to questioning the logic of consumption and development”.

### **Mishka Henner**

*Nationality: British*

*Born: Brussels, Belgium, 1976*

*Series: Beef & Oil*

This series depicts landscapes carved by industries meeting extraordinary levels of consumer demand for two of North America’s most precious commodities: beef and oil. Taken from images produced by satellites orbiting Earth, these landscapes represent a systematic intent to maximise production and yield to satisfy human consumption. The result is a natural landscape transformed into something not too dissimilar from the circuit boards that drive the logistical operations of these industries, and ultimately, feed consumers’ appetite for these resources.



### **Juan Fernando Herrán**

*Nationality: Colombian*

*Born: Bogotá, Colombia, 1963*

*Series: Escalas (Steps)*

“The series Escalas (Steps) was made in the suburban neighbourhoods of the city of Medellín, Colombia’s second most important city. Growing population groups are locating in the boundary zone between the urban and rural areas and gradually turning their environment into a territory linked to the concept of the city, more by an imaginary belonging than by real participation in the conditions and benefits offered by the contemporary city. In this process, the inhabitants of the rural areas migrate to the city busily looking for a place to become established. Soon they are aware of the importance and scarcity of space. All of a sudden they are involved in seeking a piece of land, a place of their own. The borders of the city expand and the rural environment is rapidly consumed. The place between the two is a hybrid, indeterminate and ambiguous space.”



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### **Boris Mikhailov**

*Nationality: Ukrainian*

*Born: Kharkov, Ukraine, 1938*

*Series: Tea Coffee Cappuccino*



“The photographs in Tea Coffee Cappuccino, taken over ten years, chronicle dramatic changes that have occurred in my home town Kharkov since the consumer invasion of Western capitalism. Everywhere the new consumerism is apparent in huge, colourful advertising banners and billboards, but the promises of the so-called Orange Revolution seem to have been fulfilled for only a few.

A new age has come to Kharkov – the age of business. Everything can be bought and sold – even children. We see the change even in the smallest detail – whereas waiters used to offer the straight choice between tea and coffee, old women have started wheeling around trolleys full of their commodities, calling out “Tea, Coffee, Cappuccino”, the “perambulatory product” of the age! The reality of globalisation has come and extended to the places where we live and rest. A flux of cheap commodities has conquered ubiquitously, creating a colourful new plastic reality.”

### **Abraham Oghobase**

*Nationality: Nigerian*

*Born: Lagos, Nigeria, 1979*

*Series: Untitled 2012*



“Nigeria’s commercial capital of Lagos is a city of over ten million people where competition for space is a daily struggle and extends from accommodation to advertising. As such, every available space, from signboards to the sides of buildings, are indiscriminately plastered with hundreds of handbills and posters and scrawled with text advertising the many and diverse services offered by the city’s enterprising residents and drivers of a robust large informal economy. Validating the authenticity of the information contained in these ads becomes a complex task for the consumer due to the disorganised mode of presentation and oft-en incomplete details. My engagement with one such wall of “classifieds” serves to question the effectiveness of such guerrilla marketing.”

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### **Michael Schmidt**

*Nationality: German*

*Born: Berlin, Germany, 1945-2014*

*Series: Lebensmittel*

*(Courtesy the artist and Galerie Nordenhake  
Berlin/Stockholm)*



Schmidt's way of looking at things is characterised by extreme lucidity and rigour. His view of bread baskets, cages in fish farms or apple-washing plants has a serial analytical quality that is sometimes reminiscent of the objective photography of the 1920s. Individual images demand objective consideration, while the series persistently undermines the apparently dominant objectivity through its composition of repetitions, accentuations and rhythms and the many links between the photographs.

### **Allan Sekula**

*Nationality: American*

*Born: Erie, United States, 1951-2013*

*Series: Fish Story*



In July 1989 the last unionised shipyard in Los Angeles harbour closed. Although Los Angeles now handles the largest volume of maritime trade of any port in the Americas, ships are no longer built here. The remaining yard repairs Navy ships returning from the Persian Gulf and breaks up obsolete aircraft-carriers and submarines, employing workers recruited in Matamoros, across the Mexican border from Brownsville, Texas.

Most of the giant container ships, stacked high with the uniform metal boxes that give this trade the appearance of a purely abstract movement of goods, are built now by the underpaid and overworked and increasingly militant welders and pipefitters and shipwrights of South Korea. The abandoned shipyards of Los Angeles and San Francisco now come to life briefly as sets for Hollywood films, fictional sites of crime, romance and espionage.

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**Laurie Simmons**

*Nationality: American*

*Born: New York, United States, 1949*

*Series: The Love Doll*

*(Courtesy Wilkinson Gallery, London and Salon 94, New York)*



“In 2009, I began a new chapter in my work and ordered a custom, high-end “Love Doll” from Japan. I documented my photographic relationship with this human-scale “girl” depicting the latex doll in an ongoing series of “actions” – each shown and titled chronologically from the day I received the doll and describing the relationship I developed with my new model.

I was immediately fascinated and disturbed by the idea that a body – this life-size, lifelike body – could be bought and arrived packaged in a box, a woman/girl entering your home as a commodity ready to be used and fetishised. Something very direct and melancholic emerges, particularly in the first photographs I took with the doll. The Love Doll is originally produced to be a mute surrogate body, a substitute for a human being manufactured solely for pleasure and desire. I began to tease out a personality from this commodified subject and allowed her persona to emerge.”

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