A photograph of a man lying on his back on a large, flat rock in a river. He is wearing a black jacket, a tan shirt, and dark shorts. His head is tilted back, and his eyes are closed. The water is dark and flowing around the rock. The background shows more rocks and some greenery.

Prix Pictet shortlist 2023: Human – in pictures

From the series Paths
of Desperate Hope.
Photograph: Federico
Ríos Escobar

Prix Pictet has announced the 12 photographers shortlisted by the independent jury for the 10th cycle of the award. This year's theme, Human, offered the opportunity to explore the vast spectrum of human experiences, emotions, relationships and challenges that define our collective existence. The shortlist was presented on 6 July at the Théâtre Antique in Arles

Guy Lane

Fri 7 Jul 2023 07.00 BST

Last modified on Sat 8 Jul 2023 15.05 BST

Ragnar Axelsson: Kötlujökull glacier, Iceland

For more than 40 years, Axelsson, also known as Rax, has been photographing the people, animals and landscape of the most remote regions of the Arctic, including Iceland, Siberia and Greenland. He documents how the relationships of people with their extreme environments are being profoundly altered by climate change

Photograph: Ragnar Axelsson/Qerndu, Reykjavik



Richard Renaldi from the series Disturbed Harmonies

Renaldi says: 'My photographs represent the disturbed harmonies described in George Perkins Marsh's 1864 book Man and Nature. They express an artist's desire to pull men back into parallel with the natural world from which they have gone badly out of true'

Photograph: Richard Renaldi/Richard Renaldi/Benrubi Gallery, New York



Gauri Gill: Notes from the Desert

Gill's work emphasises her belief in working with and through community, via what she calls 'active listening'. For more than two decades she has been engaged with marginalised communities in the western Rajasthan desert, and for the past decade also with Indigenous artists in Maharashtra

Photograph: Gauri Gill/James Cohan, New York



Yael Martínez:
Abuelo Estrella, an elder
in La Garza, Guerrero,
Mexico

Martínez shone light through pinpricks in his prints and then rephotographed them. The pinpricks in the images are an analogy of trauma and how humans can transform bad energy and situations into something positive, turning darkness into light

Photograph: Yael Martínez V/Yael
Martínez/Magnum / Patricia Conde
Valeria



Vanessa Winship:
Sweet Nothings,
Schoolgirls of Eastern
Anatolia

Winship says: 'During my time in Turkey I had grown familiar with many aspects of life that were alien to my life in England: the ever-present military in every town, on every hill; the vast stretches of dusty roads. One enduring image that had always struck me was the schoolgirls in their blue dresses, the same in every town, city, or village. These dresses, with their lace collars and sweet messages embroidered on the bodices, were the symbol of the Turkish state, but the girls who wore them were simply little girls'

Photograph: Vanessa Winship/Agence
VU



Alessandro Cinque: Peru, a Toxic State

Cinque says: 'I document the precarious coexistence of the Indigenous Quechua people of the Andes with the multinational mining companies that exploit their homeland. They pay the price of precious metal extraction in damaged health, devastated farmland, and the disruption of their relationship with their landscape and their ancient identity'

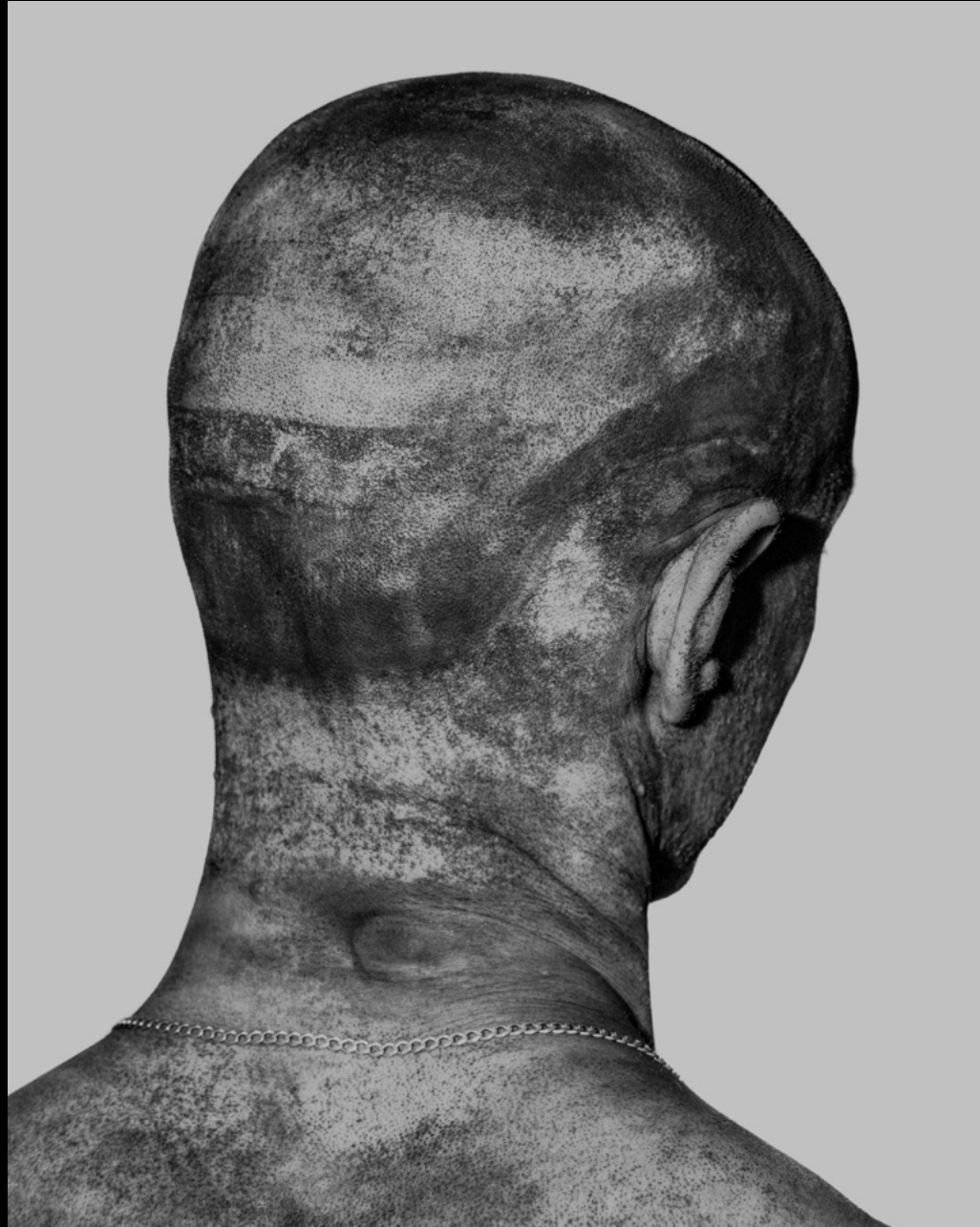
Photograph: Alessandro Cinque



Michał Łuczak: Miner

Łuczak is a photographer, visual artist and curator working on the complex and exploitative relationship of humans with their immediate surroundings and the wider natural environment. He has recently focused on local issues with global relevance, particularly the consequences of mining for coal as well as the economic use of forests in Poland's Upper Silesia

Photograph: Skanery Niewiarygodne/
Michał Łuczak



Siân Davey: Lila, from The Garden

Davey is a photographer with a background in fine art and social policy, who worked for 15 years as a humanist Buddhist psychotherapist. She says: We worked intensively to clear our long-neglected garden. As The Garden evolved, it called in the community, it became an expression of joy, interconnectedness, yearning, sexuality and defiance. It became a metaphor for the human heart'

Photograph: Siân Davey / Courtesy of The Michael Hoppen Gallery



Gera Artemova. Left: a fragment of a fresco from Saint Sophia Cathedral, Kyiv. Right: hand of my son Mykhail, Vyhraiv village, Cherkasy oblast

Artemova's work was mainly documentary before she turned to conceptual art projects after the Russian invasion of Ukraine, as she looked for a new language to comprehend events and express her feelings

Photograph: Gera Artemova



Hoda Afshar: Untitled #1

In the islands of the strait of Hormuz off the southern coast of Iran, a distinctive local culture has emerged as a result of many centuries of cultural and economic exchange, the traces of which are seen not only materially but also in the customs and beliefs of the inhabitants. Central to these is a belief in the existence of winds – generally thought of as harmful – that may possess a person

Photograph: Hoda Afshar/Milani Gallery, Brisbane



Vasantha Yoganathan, from the Mystery Street series

Yoganathan, born to a French mother and a Sri Lankan father, is a self-taught photographer who started taking analogue images at the age of 16. Yoganathan says: 'My photographs offer a glimpse into the everyday of childhood: its routine, its repetitiveness, its micro events. Mystery Street is both a conversation with the real and an escape into multiple narrative possibilities that echo the freedoms of child play'

Photograph: Vasantha Yoganathan



Federico Ríos Escobar:
from the series, Paths
of Desperate Hope

Two crises are converging at the perilous land bridge known as the Darién Gap: the economic and humanitarian disaster under way in South America, and the bitter fight over US immigration policy. Since January 2022, at least 215,000 people have travelled through the Darién, almost twice as many as last year, and nearly 20 times the yearly average between 2010 and 2020

Photograph: Federico Ríos
Escobar

