



Round the bend ... from the series Körperkonfigurationen (Body Configurations), 1972-1976. Photograph: Valie Export

## Mind-bending photography: the Deutsche Börse prize – in pictures

This year's shortlist for the prestigious award includes work from a radical feminist trailblazer and a series about people who have gone missing during global conflicts

Thu 22 Feb 2024 07.00 GMT

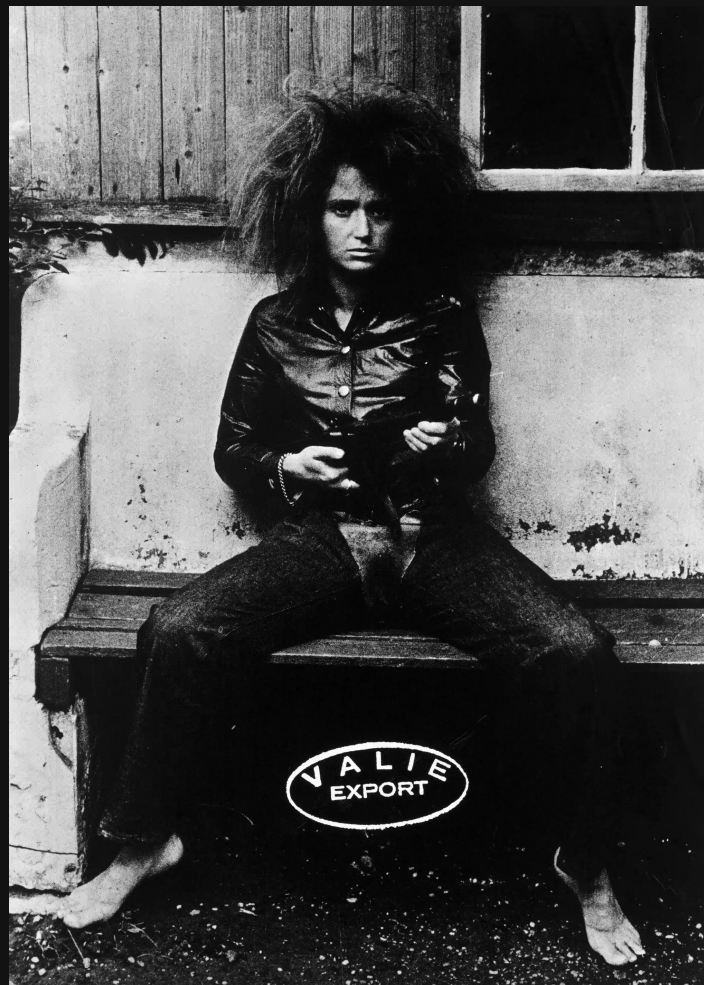
## Smart Export, Self-Portrait, 1970

The 2024 Deutsche Börse photography foundation prize exhibition will feature work by the international shortlisted artists: Valie Export, Gauri Gill and Rajesh Vangad, Lebohang Kganye and Hrair Sarkissian. The shortlisted artists all demonstrate photography's unique capacity to reveal what is invisible, forgotten or marginalised and imagine a path to redress. [The Deutsche Börse photography foundation prize 2024 is at the Photographers' Gallery, London, from 23 February to 2 June](#)  
Photograph: Gertraud Wolfschwenger/Valie Export



## Aktionshose: Genitalpanik (Action Pants: Genital Panic) from Aktion Performance, 1969

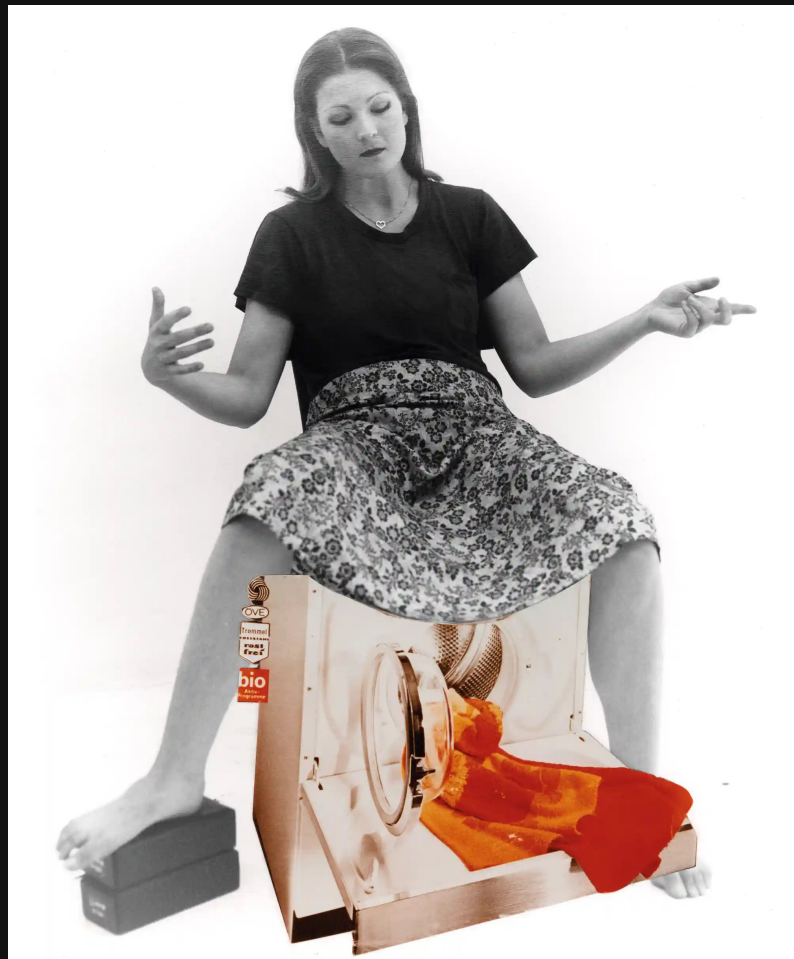
Valie Export uses photography as a tool for her radical performances and critical examination of women's roles. Export has continuously challenged artistic and societal norms, emerging as a trailblazer in feminist art. Photography has played a central role in her work, from documenting performances to multimedia installations and single image works  
Photograph: Peter Hassmann/Valie Export





Die Geburtenmadonna nach (The Birth Madonna), from the series Body position: reenactment, 1976

Works on display range from her early, provocative actions to her symbolic performances and urban interventions and filmic works. While working with different media, Export confronts viewers with different perspectives, challenging the normative gaze as well as ideas around performing gender  
Photograph: Valie Export



Mhlokamedi wa Tora, Scene 1, from the series Haufi nyana? I've come to take you home

South African artist Lebohang Kganye draws on her personal and collective histories before, during and after apartheid to examine and re-enact notions of home, heritage and belonging  
Photograph: Lebohang Kganye



### Mhlokometri wa Tora, Scene 2, 2018

Exploring the intersections of personal history and ancestry, Kganye draws inspiration from shared oral histories and fictional texts. Growing up in Johannesburg during apartheid, she delves into South Africa's intricate past  
Photograph: Lebohang Kganye



### Mhlokometri wa Tora, Scene 3, 2018

The nominated exhibition's title, *Haufi nyana?* meaning 'too close?' in Sesotho, one of South Africa's official languages, invites a dialogue between viewer and artist and touches on notions of home as heritage and identity  
Photograph: Lebohang Kganye





### Mohlokamedi wa Tora, Scene 4, 2018

In the large-scale installation on display, Kganye uses silhouettes and life-sized cut-out figures crafted from images found in photo albums. The installation considers the impact of her family's migration, due to land acts and apartheid law, including the alteration of their surname. Through symbolic elements, such as a central rotating light representing the Sesotho word for 'light', kganya, she symbolises her ancestral inheritance  
Photograph: Lebohang Kganye



### The Eye in the Sky, from the series Fields of Sight, 2019

Together, Gauri Gill and Rajesh Vangad invite us to explore hidden layers of meaning beneath the surface with their collaboration of photography and traditional painting  
Photograph: Gauri Gill/Rajesh Vangad

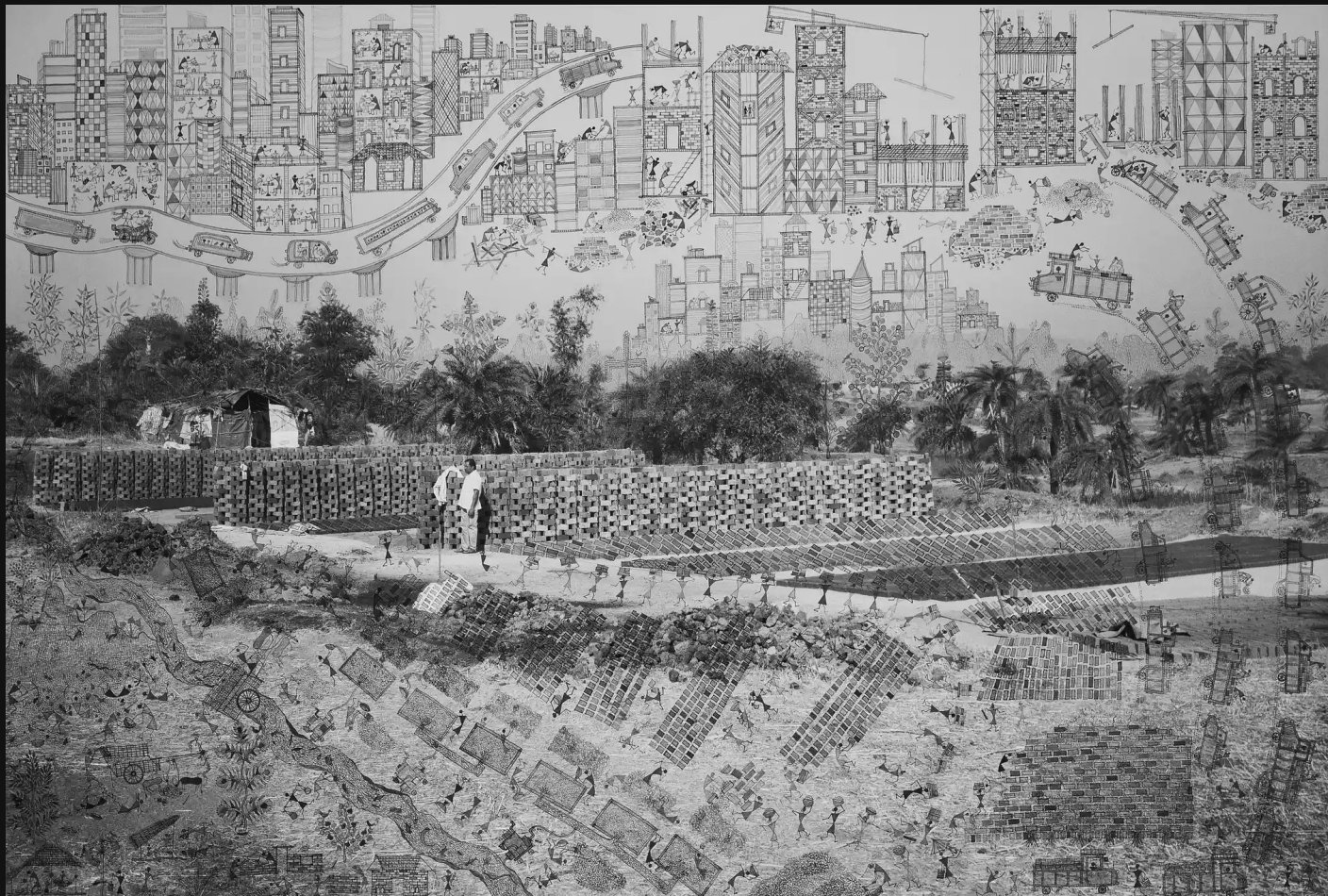
Goddesses of Labour,  
the Labour of  
Goddesses, from the  
series Fields of Sight,  
2019

Through fusing photography and Warli painting, photographer Gauri Gill and painter Rajesh Vangad reinvent the practice of painted photography, interweaving historical and generational painting practices into the photographic object. Their complex image dialogue addresses the politics of aesthetics, environmental destruction, memory and decolonisation

Photograph: Gauri Gill/Rajesh Vangad







### Mud, Brick, Building, from the series Fields of Sight, 2018

The project began in 2013 in the Adivasi village of Ganjad, Dahanu. Vangad, who grew up in this landscape, served as Gill's knowledgeable guide. While Gill's photographs captured the ever-changing qualities of the land, they fell short of revealing the hidden but essential elements beyond the visible. Vangad bridged this gap by embellishing Gill's images with intricate drawings. His vivid narratives depict the multifaceted realities of Warli life in the region, from floods and droughts to family and village life

Photograph: Gauri Gill/Rajesh Vangad



**From the series Last Seen, 2018-2021**

Hrair Sarkissian explores themes of conflict, displacement and memory. Born in Damascus, the grandson of Armenian genocide refugees, his family experienced violent conflict and displacement. These personal experiences laid the ground for his work, with photography often serving as a visual chronicle of the intersection between the present and the memory of the past

Photograph: Hrair Sarkissian





Teresa Alicia Israel 08.03.1977

### From the series Last Seen, 2018

The concept of the witness is central to Sarkissian's work. Last Seen (2018–2021) represents people who have gone missing in global conflicts. In 50 images, taken in Argentina, Kosovo, Brazil, Lebanon and what is now Bosnia and Herzegovina, Sarkissian captures the place where a missing person was last seen by their loved ones. For those remaining family members or friends, time often stands still, while they continue to wait for news. The silent images of domestic spaces are visual testimonies, archiving the memory of the missing as well as their families

Photograph: Hrair Sarkissian



From the series *Last Seen*, 2018-2021

Drawn from extensive research and personal exchanges, Sarkissian's photographic projects are powerful testaments to the impact and repercussions of socio-political events on individual lives

Photograph: Hrair Sarkissian