In a World Fit for Humans? Posthumanism and the nature-culture continuum in the *Prix Pictet*

Julia Peck

Photography, University of Gloucestershire, Cheltenham, UK

jpeck@glos.ac.uk

Julia Peck is a photographer, writer and academic based at the University of Gloucestershire. Peck has had a long-standing interest in the landscape and the environment and is particularly interested in political ecology and philosophies that explore non-binary approaches to human/nature relationships. Her photographic work has been exhibited in the UK and she has contributed images, articles and reviews to Photographies, History of Photography, Visual Studies, Dandelion, Source, Next Level, and Journal of Australian Studies.

Word count: 9,987 (incl. footnotes and bibliography)

In a World Fit for Humans? Posthumanism and the nature-culture continuum in the *Prix Pictet*

The *Prix Pictet* is a photography prize focussing on sustainability. Anthropocentric in its world-view, the prize was endorsed and supported by Kofi Annan, who until 2006 was the Secretary-General of the United Nations. This article argues three points. Firstly, that the Prix Pictet's model of sustainability is anthropocentric and produces a framework in which myriad inequalities in human relationships become representable. The prize as a symptom of the contradictions created through neoliberalism will be analysed, particularly as the prize celebrates the commodification of art whilst also enabling the articulation of concern about people and environment. This produces the second argument, where the prize is seen as symptomatic of a neoliberal economy that both offers opportunities for artists to express concern about social, economic and environmental inequalities, whilst also 'greenwashing' sustainable investments. Thirdly, I will argue that, photography's ambiguity occasionally escapes the anthropocentric framework, leading to other possible interpretations. The *Prix Pictet*, then, mainly represents a human-centric view, and this is reproduced at the expense of nature-human-technology frameworks. However, close readings of some of the shortlisted projects sees eco-centric and posthuman sensibilities emerging.

Keywords: Prix Pictet, photography prize, anthropocentrism, contemporary photography, posthumanism, Mary Mattingly, Matthew Brandt, Mandy Barker

A sustainability photography prize

In 2008, the Pictet bank announced the first global sustainability photography prize, one that was concerned with environmental and social sustainability (Prix Pictet 2008). In the twelve years since the initial launch of the prize, there have been eight themed cycles, namely: water, earth, growth, power, consumption, disorder, space and hope. In the initial launch of the prize Kofi Annan, the then Honorary President of the Prix Pictet, announced that he hoped the prize would raise awareness about the need to avert humanitarian and environmental disasters. Celebrating the nomination and selection process Annan commends the "series of powerful images, which seek to confront us with the scale of the threat we face and to inspire government, business – and all of us as individuals – to step up to the challenges and support change for the

sustainable world" (Annan 2008, 3). Since the launch in 2008, the prize has grown significantly in stature, securing prestigious international partners to host the exhibition, and the support of notable authors and critics.

This article aims to undertake three points of analysis. Firstly, the article will analyse the Pictet Group's approach to sustainability and how this is expressed through the prize. This is important as sustainability as expressed through the prize produces an anthropocentric world view. Addressing social sustainability is important in a global context where inequality and exploitation are common and extreme, and good practice that integrates social and environmental sustainability can also overcome some of the problematic environmental practices that lead to polluted living environments, dispossess people of their land and make subsistence practices impossible (Nixon 2013). The prize is clearly creating links between the humanitarian and development concerns of the United Nations and the Pictet Group; the messages the prize creates situates the bank as a concerned and potentially benevolent operation. These concerns are partly expressed through the inclusion of photojournalistic photography that directly addresses humanitarian concerns. Whilst it is expected that a prize that is interested in *both* environmental and social sustainability will include work that addresses humanitarian and anthropocentric concerns, nature and the environment are markedly less prevalent within the prize.

Secondly, the prize as a symptom of the contradictions created through neoliberalism will be analysed, particularly as the prize celebrates the commodification of art whilst also enabling the articulation of concern about people and environment. The prize is

seen as symptomatic of an art market that offers opportunities for artists to express concern about social, economic and environmental inequalities. This concern, produced both by the artists and the prize, enables the Pictet Group to produce an image of the bank that demonstrates commitment to sustainability to culturally sophisticated publics, effectively addressing potential concerns about the reputation of Swiss banks to deal with problematic financial practices (such as money laundering and tax evasion).

The final argument will engage with specific series of photographs as they challenge the anthropocentrism of sustainability with the visualisation of human-nature relationships. Some of the series of images celebrated by the prize do not quite fit with the idea of social or environmental sustainability, suggesting instead human-nature inter-relationships or the life-likeness of inert materials; this provides an opportunity to discuss posthuman approaches to ecology and to consider photography's ability to escape the confines of the sustainability framework of the prize. Indeed, in these instances a more radical and destabilising view of the nature-culture continuum emerges.

Context of the Prix Pictet and its relationship to sustainability and eco-modernisation

The sponsor and progenitor of the prize is the Pictet Group, a private bank based in Geneva with offices around the world (Prix Pictet 2008, 125). Each cycle has toured globally, with the reach of the prize increasing over time (Prix Pictet 2019, 139). The prize draws upon the expertise of notable international photography curators, writers, artists, photographers and international arts institutions. The prize is lucrative,

awarding 100,000 Swiss Francs to the winner (approx. £70,000). The contributions, in the form of contextualising catalogue essays of, say, Simon Schama and Slavoj Žižek, together with the notable names that have been nominated for the prize, help establish the prize's credibility within the international arenas of art and culture.

Whilst it is not unusual for a major art prize to be sponsored by a large financial institution, Pictet is a bank that undertakes sustainable investing (Pictet 2020) and the prize was specifically launched with the aim of promoting and celebrating the bank's sustainable activities (Barber 2008, 125). The Pictet Group defines their "responsible vision" as one that is not based exclusively on financial returns. Instead, Pictet's website (as of July 2020) states that there is an emphasis on "environmental, social and governance factors in investment decisions and active ownership practices." This has led to the prize being focussed on environmental and social sustainability, although there are some inconsistencies in how this approach to sustainability is articulated and visually represented through the prize. Certainly, the exhibition catalogues and the written contributions have manifestly engaged with both social and environmental sustainability, although there is a greater emphasis on the human and social aspects of experience – particularly humanitarian crises and unsustainable social and economic practices – throughout the selection of imagery.

The Pictet Group's vision of sustainability is fundamentally tied to ideas of growth. A private bank specialising in wealth and asset management, Pictet is not in the business of finding degrowth solutions. Although the Pictet Group has offices around the world, the bank is headquartered in Geneva and abides by the "UN Principles for Responsible

Investment and to the Principles for Responsible Banking. It also partners with organisations that promote sustainability, including Swiss Sustainable Finance, the Swiss Climate Foundation, and the International Energy Agency" (Pictet Group 2020). It is perhaps no surprise that the Pictet Group advocates social and environmental sustainability as a part of its activities. Tying growth to sustainability provides a model of ecomodernisation, namely, the idea that green economics can deliver wealth, growth *and* environmental sustainability simultaneously.

However, there are significant criticisms that can be levied at the very idea of sustainability. Sustainable development, as advocated by *Our Common Future*, otherwise known as the Brundtland Report (World Commission on Environment and Development 1987), promoted the idea of "development that meets the needs of the present without jeopardising the ability of future generations to meet their own needs" (Keil 2007, 43) and it is fuelled by a fear that many basic resources will become so depleted that human life on earth will no longer be viable. Sustainable development also has the express desire to address social and environmental sustainability. According to Roger Keil, the United Nations was instrumental in taking the lessons learned in the Brundtland Report on sustainable development and turning it into a series of strategies that would be commensurate with the growth of capitalism (2007, 45-46), so much so, that he describes it as "the new governmentality of a neoliberalised global capitalism" (46). Ultimately, prosperity *with* nature became the preferred option of attempting to meet future needs, especially as degrowth models of economics have not garnered large-scale traction. What could have been an anti-capitalist warning, however, became a tool for ecomodernisation, which in Keil's terms

is “a recipe for the survival of capitalism” by focussing on individual and community solutions rather than social solutions (46); this shift from sustainable development to an ecomodernist vision became known as sustainability.

While ecomodernists might point to specific examples of sustainability that have successfully sustained resources and communities, the widespread success of ecomodernisation has yet to be proven. Many businesses and governments have yet to recognise the importance of healthy environments and viable ecosystems, and local communities often need to take action themselves to avert disasters; such actions often follow environmental justice principles. There are tensions between environmental justice groups and sustainability advocates; as Julian Agyeman has so astutely pointed out, sustainability discourses and initiatives often emerged from “top-down international processes and committees, governmental structures, think tanks, and international nongovernmental organisation (NGO) networks” (Agyeman 2005, 2), whilst environmental justice groups work “bottom up” from a grass roots perspective. Whilst there are crossover interests between environmental justice groups and sustainability groups, it is clear that sustainability as a discourse has yet to deliver large-scale environmental and social justice and top-down approaches continue to be problematic.

Most importantly, sustainability discourses situate nature as a *resource* available for exploitation. The future-orientation in the Brundtland Report’s definition of sustainability is distinctly about the future of the human species and the implication is that nature is a resource for human needs, rather than a phenomenon that should be

considered in its own right. There is no consideration of the natural world as something that might have rights or being. Indeed, many environmental discourses have moved on from sustainability to consider both the rights and being of non-human nature (Morton 2018).

The Pictet Group's investment in a sustainability prize, then, can be seen to be political as much as social and environmental in its concerns. Its general call for "governments, businesses and individuals" to "step up to the challenge of a sustainable world" is a call for the survival of capitalism. Deeply committed to the continuation of capitalism whilst recognising the need to maintain resources for the future, the prize helps to situate the Pictet Group at the forefront of sustainable investing with the potential to advocate for wider sustainability activities adopted individually, nationally and globally. It also provides a greenwashing tool for the bank, producing an image of Pictet as a reputable Swiss bank, which might otherwise be tarnished by association with other Swiss banks. As Shaxson and the Financial Secrecy Index demonstrates, Swiss banks are known for a lack transparency, money laundering and facilitating tax evasion (Shaxson 2015; Tax Justice Network 2020).

Greenwashing and reputational risks for the Pictet Group

As global leaders fail to take decisive action to avert the worst effects of climate change, or to slow ecocide, why does the Pictet Group choose to support a photography prize, especially as its international tour will require considerable resources to execute? Perhaps it is because art, international prizes and addressing the

environmental and social concerns of the neoliberal world, have become part of the symptom of neoliberalism itself.

Art's, especially photography's, relationship with the environment is notably complex. Resource heavy (in terms of equipment, materials and energy usage) it is not a practice that can easily be labelled, or turned into, something that is 'environmentally friendly' or be made sustainable. Yet many of the artists and photographers entered for the award harbour genuine concern for communities, places and environments, and some have expressed concern about climate change and other social and environmental problems. Whilst many practices are to some extent complicit with the machinations of capital or other forms of exploitation, potentially this prize appropriates the concern of photographers into a performance that benefits the Pictet Group.

Commentators such as Stallabrass (2010) and Jörg Colberg (2020, 32) have noted the relationship between neoliberalism, photography and the art world. Artists and curators alike tend to tacitly accept these relationships because they have provided opportunities for exhibiting artists. Neoliberalism has been an accelerator of the commodification of photography, especially in art's contexts, and this has also meant increased opportunities to exhibit and sell imagery. Large-scale images, beautifully presented, are as tempting for some makers as they are for those who buy and sell photography. The display of 'concerned' imagery, critical of the political and economic contexts of our neoliberalised world, also offer opportunities to the liberal elite for pleasure and investment, and for sponsors to express their concern to the wider world. In short, art can make a great vehicle for advertising or public relations, or to

use more specific parlance in the art world in relation to sustainability, greenwashing or artwashing.

Mel Evans, in her book *Artwash: Big Oil and the Arts* (2015) argues that arts sponsorship brings large corporations, especially oil companies, many benefits. Evans notes that public relations and brand management are important to global and transnational corporations and that sponsorship "offers a pretence of corporate responsibility for the callous profiteer; and becomes an illusionary act of cultural relevance for outmoded industries" (8). Indeed, such sponsorship opportunities enable corporations to lobby, stymie efforts for climate change and even place "restraints on imagination" (8). Arts sponsorship enables companies to "perform the role of the corporate citizen," effectively disguising themselves so that one thing may be done "in order to distract from another" (13). Evans goes on to say:

> But it is more than this too. The wash is made possible in the act, the performative moment in which companies take on a thoughtful, refined, cultured persona designed for an audience of special publics - opinion-formers occupying influential positions in the media and politics. Not only does art cover up the negative attributes, but the company re-performs its brand in a new disguise…The performance of Corporate Citizen is a necessary act to maintain a guise of social acceptability. (13-14)

The locations of the touring exhibitions are likely to have audiences who might be interested in private banking and the arts. Many of the cities that the prize has toured to have notable galleries and art scenes and therefore have the kind of special publics who might be interested in the prize, its topic of sustainability, and opportunities for wealth management. There is potential for the prize to function as a large-scale

publicity drive to attract the wealthy with a conscience, or the wealthy who understand the cultural prestige of art.

In similarity to Big Oil, banks have something of a reputation problem. Associated with vast profits, inappropriate lending and the economic crash of 2008, banks are faced with pertinent criticisms about how they benefit from the neoliberal economy in which we live, especially as they profit from decreased regulation around money markets (Shaxson 2015). In addition to that, their investment practices connect them to widespread social and financial inequality as well as the environmental impact of growth. Swiss banks have continuing and specific reputational problems. The continued use of privacy for those using the Swiss banking system is considered to be problematic by the Tax Justice Network, even following the introduction of international legislation designed to discourage tax evasion, precisely because the lack of transparency runs through the entirety of their banking system, and because operations to encourage the payment of tax, both individually and corporately, are non-existent. At the time of writing this article, Switzerland is ranked fifth internationally in the 2020 Corporate Tax Haven Network (Tax Justice Network 2019) and third internationally in the 2020 Financial Secrecy Index (Tax Justice Network 2020).

Despite the modernisation of Swiss banking law, Swiss banks are still associated with money laundering, and several high-profile cases have emerged in recent years.[1] Money laundering is where money emerging from morally questionable or illegal activities, changes hands in order to make it appear as though it has come from a

legitimate source. Money laundering, however, is increasingly associated with assisting in the avoidance of paying tax on trading profits through the use of shell companies, where the shell company effectively hides the source of the income. Indeed, a lot of money coming through shell companies is morally questionable because it comes from multinational companies who are avoiding paying tax. Moreover, tax havens, such as Switzerland, provide banking services for those who exploit local populations, enforce or enable military rule and enable or encourage other types of national and international crimes (Shaxson 2015, 18). Countries such as the US, the UK and Switzerland enable these kinds of financial activities to take place as a means of facilitating revenue to enter their countries; they succeed because they enable the investors a high degree of secrecy around their dealings, and they also enable large quantities of money to enter national economies. These kinds of freedoms are only available to the very wealthy and privileged, mainly because the structures of hiding the money are complex and are likely to be stretched across multiple countries and companies.

Authors such as Nicholas Shaxson (2012, 2015), have noted the connection between the high degree of propriety that countries such as Switzerland and the UK outwardly demonstrate and the provision of services for the laundering of money. Importantly, the Swiss banking sector invests in making a clean image for themselves, what Shaxson calls a “theatre of probity” (2015, 147); this is where problem banks are shown to be rotten apples or isolated incidents that can be weeded out, rather than being seen as part of a wider, endemic problem.

It is impossible to ascertain whether the Pictet Group handles money from morally questionable businesses, and it is unlikely that it actively advocates tax avoidance, but it is a Swiss bank offering privacy; its remit is to enable the growth of wealth but it also needs to manage reputational risks. The Pictet Group's promotional material certainly emphasises their ethos of influencing corporate governance and board decisions, and they also boycott "controversial weapons" (Pictet 2020) even though secrecy for depositors is maintained. The prize, then, is a culturally acceptable means of creating an image of corporate social responsibility, which is reinforced through its *Responsible Investing* policies and reporting (Pictet 2020). This detail provided in the shareholder voting decisions that Pictet makes demonstrates influence on companies where shares are held (Pictet Asset Management, 2019), but ethical investors could look to more robust banks and asset managers that have higher standards for the purchase or company investment. Overall, however, Pictet is proactive in its environmental, social and governance reporting, which contributes to the reputation of the bank, and these activities are commensurate with the aims of the Prize. However, all this activity overlooks the larger problems of growth, exploitation and the endemic problems of neoliberal capitalism.

The Prize performs a commitment to notions of sustainability and creates credibility both for the bank's overall image and for its ethos of sustainability. It also makes the bank look concerned for the long-term health of the planet and of the people who live there. To the visitors of such exhibitions, who may well be avoiding asking the harder questions about growth, sustainability and the realities of climate change, the prize is

an assurance that other people are asking some questions about how the world and its communities are treated.

Prix Pictet's themes

Stylistically and thematically diverse, the Prix Pictet has included photographers who are interested in environmental and ecological crises.[2] The prize includes a wide range of photographic genres, including landscape photography, still life and portraiture, not to mention a range of work which escapes easy categorisation. Some photographers celebrate the beauty of nature, through both straight and constructed imagery, whilst many photographers focus on the human presence in urban and rural landscapes. Some photographers have considered various types of devastation, such as large-scale mining, or the development of heavy industries. Other notable themes include colonial history, disputed borders and territories, cities, the experience and suppression of trauma, manufacturing, and the experience of migration. War and conflict also feature. Some shortlisted entries include the photographic documentation of performance and sculptural works. The prize creates the impression of a world shaped by humans, for humans, although the result is often devastation of the environment, both as a specific habitat for individuals or communities, and more broadly in terms of pollution and climate change. There are explicit references to the wonder of the natural world through the depiction of forests, glaciers and mountain landscapes, creating a potential narrative of environmental protection in relation to human-shaped places, but photography of wildlife is rarely included.

In contrast to the Deutsche Börse Photography Foundation Prize, the Prix Pictet has had a theme for every cycle: water, earth, growth, power, consumption, disorder, space and hope. Each cycle has a long short list, typically eleven to twelve photographers in comparison to, say, the Deutsche Börse, which typically has four photographers on the shortlist. Framing, presentation and the scale of individual images tends to be retained for the exhibition, albeit in an edited form. The exhibition, especially the four latest cycles, has utilised large print sizes and high production values, particularly in the physical presentation of the imagery. However, the presentation of the shortlisted entries in the catalogues is less faithful to the form of the exhibited works, and instead a standardized approach is taken with submissions being reproduced through surprisingly small images laid out on a single page. The presentation of the shortlisted entries in their truncated and miniaturised forms makes it difficult to visually read and interpret each series, made harder by large-scale long-form projects being reduced to around twelve images. Larger, single images, taken more broadly from the long list, are reproduced either one to a page, or over double-page spreads in the earlier section of the book. Almost no contextualisation is provided for the single images, but each shortlisted artist's work is reproduced with a biography and artist's statement to contextualise their series.

The message of sustainability is explicitly created by the written contextual statements accompanying the prize. An examination of the seven forewords written by Kofi Annan, and the most recent foreword by David King, directly address the Pictet's interest in sustainability, with some concern for sustainable development. For *Water* (Prix Pictet 2008), *Earth* (Prix Pictet 2009), *Growth* (Prix Pictet 2011), *Power* (Prix Pictet

2012), and *Consumption* (Prix Pictet 2014) there is little appreciation of the non-human. Instead, the focus is on what the developing world is lacking, or how it will be unfairly impacted by climate change. In *Disorder* (Prix Pictet 2015) explicit mention is made of various ecosystems being disrupted, and in *Space* (Prix Pictet 2017) Annan makes his longest and most passionate statement about the treatment of the Earth. In *Hope* (Prix Pictet 2019), David King, the Chairman of the Jury (and replacement for Annan) states clearly that politics, leadership and habits of consumption need to change. This is understandable given that there are many who still deny that climate change is anthropogenically driven and the prize has an express aim to engage leaders in changing their approach to sustainability on a global scale. In all of these narratives, the dominant tone is one of an anthropocentric understanding of what humans are doing to the planet. In these narratives of destruction and overconsumption, nature is treated as a resource, as something wonderous and as something powerful that we have attempted to conquer.

Anthropocentrism in the Prix Pictet

The commitment to social sustainability within the prize manifests itself in several different ways. There is a significant proportion of nominated projects that engage with human activities, even if people are not always in the frame of the photograph, much of which could be described as documentary photography. In every cycle to date, there has also been an inclusion of photojournalistic imagery which expressly engages with the plight of different groups of people around the world. Topics such as water shortages, forced migration and the impact of pollution have featured, along with other important subjects, that draw attention to global inequality, exploitation

and humanitarian crisis. The inclusion of documentary photography and photojournalism warrants further discussion.

Julian Stallabrass (2013, 12) has noted that as photography has become an acceptable presence in the art biennials across the world, as well as part of the global art market, documentary photography has featured prominently. Documentary photography is difficult to define and is perhaps best described, not as a genre, but as a group of practices and discourses that engage with social relationships, politics, the real, fiction and postmodernism. Indeed, Michelle Bogre (2019, 20) has demonstrated that there is no single accepted definition of documentary photography. It is an inclusive category, and often overlaps with other genres such as landscape or portraiture. It is sometimes known for its lyrical properties, bringing aesthetics to socially, politically and environmentally troubling work. A lot of contemporary documentary photography is often reproduced at a large scale, forming a significant presence in gallery contexts.

In contrast to other photography prizes, however, the Prix Pictet also includes imagery that is photojournalistic and would more typically be seen on the pages of a newspaper or a magazine engaging with significant social and international topics; the photographers that fall within this category include names such as Ed Kashi (*Earth*, 2009), Sergey Ponomarev (*Space*, 2017), Shahidul Alam (*Hope*, 2019) and Munem Wasif (*Water*, 2008), to name a few. The inclusion of this type of photography, however, is stylistically and contextually at variance with the other contemporary photographs that appear in the cycles, which have been made more expressly for galleries or museums. This creates an interesting dynamic between the shortlisted

series as they appear in the Prix Pictet exhibitions, and it also requires a critical viewer to read the images across contexts and discourses.

In the first exhibition catalogue, *Water*, Michael Benson, the Secretary for the Prix Pictet, reported that the judges had been instructed to "make no distinction between photographs of different genres, nor will they assume different potential types of audience for any class of photographs" (2008, 123). Stephen Barber (then global managing director of Pictet & Cie), writing in the *Afterword* of *Water* (Barber 2008, 125) reflected on how the "artificial schism between art and photography threatened to undermine our purpose," yet all parties involved in the running and management of the prize were committed to keeping photojournalism in the selection process.

Francis Hodgson, writing in the introductory essay for the catalogue for *Water* (2008, 10), noted how both documentary and fabricated imagery have been present since the birth of photography, and both have been crucial in bringing our awareness of the need to change the world. Hodgson advocated for the inclusion of photojournalism precisely because the traditional outlets for such photography, such as newspapers and picture magazines, have changed emphasis, shifting away from the representation of social engagement and representing the ills of the world, to lifestyle topics instead (Stallabrass 1997). Human interest magazines such as *Life*, *Picture Post* or *Vu*, have largely vanished altogether. Reflecting further on this state of affairs in the second Prix Pictet (Earth, 2009), Hodgson commented on the potential of the prize:

Anybody, I suppose, can get pictures seen online now, though without much context. But to get to the greatest series of pictures seen in a context where they can have

proper effect becomes rarer. I certainly saw, this year for the Prix Pictet, many world-class series which had not yet been published. That makes the role of the Prix Pictet doubly important. For we know that there will be every chance that pictures seen in this context will be seen again elsewhere. I know that everybody involved thinks that this is a good thing. (Hodgson 2009, 7)

Underpinning these positive cases for the inclusion of photojournalism sits an anxiety that photojournalism is a simplistic or naïve form of representation, one that lost credibility as an informed photographic practice with the critique of Susan Sontag (it makes us numb voyeurs) and Martha Rosler (engagements with the socially troubling lead to little more than charity, or worse still, the celebration of the photographer over a serious engagement with the subject (Sontag 1979; Rosler 2014).[3] These debates are not addressed within the prize, but the inclusion of photojournalism and documentary follows the re-evaluation of these practices. Photojournalism, however, remains controversial in the domain of art with some critics and commentators expressing concern about the cliches and ineffectiveness of the genre, and others becoming more interested in the ability of photojournalists to interpret and offer important insights into their subject (Stallabrass 2013, 17).

Photojournalism does find it harder to gain an outlet for its imagery, and the 'golden age' of magazine-published photojournalism has certainly long gone, but the reasons for its demise are complex. Whilst some photojournalists are acutely aware of the changes in newspaper ownership which have concentrated titles into media conglomerates, others seem intent on blaming the readership of newspapers for the diminished role of photojournalism (Moeller 1999). This blame game overlooks how media ownership into fewer hands has coincided with the rise of neoliberalism,

deregulation, exploitation, the increase in lifestyle features and the decrease in opportunities for photojournalism to be published (Stallabrass 1997, 133-4). Stallabrass notes that with the demise of photojournalism, photographers turned to documentary practices that question the conventions of representation to position themselves within the art world (134).[4] Photojournalism has remained a significant type of practice in developing countries (Stallabrass 1997, 134), and for some Western newspapers such as *The New York Times,* but in the US, UK and Europe, documentary photography, with its ability to fit into museums and galleries and cross into publishing contexts (both art and editorial), has become culturally dominant.

Dwelling on the intersecting genres, contexts and discourses of the prize has an important purpose and that is to tease out the manifestation of a world view. The prize is predominantly concerned with the plight of humans and whether the planet will continue to support human life and it also tacitly affirms the dignity and worth of all people. The prize has engaged with the extremes of poverty, conspicuous consumption and the ravages of resource extraction. This performs an important function within the Prix Pictet as it enables the sponsors to demonstrate their humanist concerns and to show that they take an interest in social sustainability. The inclusion of photojournalism, then, doubles the perceived piety of the bank by providing an outlet for the very imaging that corporate news outlets no longer systematically publish. The Prix Pictet becomes a public exhibition for the Pictet Group, to demonstrate their concern for the world. They bring credibility and prestige by their association with art institutions and the UN, and the prize follows, very broadly, the

UN's take on sustainability (as well as having Kofi Annan as the Honorary Chairman of the Prize for the first seven cycles).

It is perhaps no surprise that the prize is fundamentally humanist in its concerns. Indeed, photojournalism enables these real and pressing issues to be raised in ways that are visually immediate, compelling and emotionally engaging. In creative visual narratives that focus on the plight of people, the bodies of work included in the prize offer opportunities for audiences to respond empathically. Focussing on the inequalities and injustices of the world can rightly bring to our attention the myriad global inequalities. The emphasis on documentary photography and photojournalism, whether depicting the activities of large-scale mining, or the plight of people as they seek to make a life in the shadow of unregulated oil extraction, produces an anthropocentric world view: it emphasises the activities of humans from a human point of view.

However, whether all the shortlisted items comfortably conform to the idea that life is purely for the benefit of humans, whether as resources or a backdrop to our wellbeing, is open to closer scrutiny and there are broader concerns that could be raised about the treatment of the environment and ecosystems in which we live. Non-anthropocentric ways of thinking, for example, seek to redress the preoccupation with human actions and seek to acknowledge the inter-dependence of humanity with other species and beings, the value of all life, and even explicitly value and address the ontology of the non-living (Bennett 2010; Morton 2018). Whilst I cannot do full justice to the diversity of theoretical models of non-anthropocentric thought in an ecological

context in this article, it is useful to consider posthumanism, and posthuman ecologies in relation to the prize precisely because some of the series of images that are shortlisted disrupt some of the assumptions that the prize is built upon. Indeed, there is potential to read some of the shortlisted submissions as making tacit forays into alternative forms of practice where humans and non-humans are treated as part of a continuum. This is no mean feat as photography, made by humans for humans, can be strongly anthropocentric. This article, however, prefers to see photography as a mediator (Zylinska 2017, 84-85) that does not automatically or straightforwardly replicate anthropocentric concerns.

In *Space* (Prix Pictet 2017) the potential for an alternative narrative around nature as a co-creative force with humans emerges; this is similarly apparent in *Water* (Prix Pictet 2008). Mary Mattingly who was shortlisted early in the Prix Pictet, in *Water* (2008), stands out for her engagement with questions around how to live in a climate changing world. In *Disorder* (2015) Matthew Brandt's project is significant because he materialises the images by recycling the dead bodies of bees, the very organisms that he represents. In *Space* (2017) Mandy Barker's work emerges as making a significant statement about the vitality of plastics in ocean environments. Each of these projects can be read for their human import (human homes, dependency on pollination for food, and plastic pollution, respectively), yet they also have something to say about the world beyond the human. To develop this analysis, I will use posthuman theories, especially Rosi Braidotti's writings, to consider the human-nature continuum and the interesting interactions that are proposed through these artists' works.

A World Beyond the Human: Posthumanism and vital materialisms

Posthumanism is a complex collection of theories and is popularly known for its engagement with cybernetics and technological improvements of the human body, but it also encompasses arguments that question definitions of the unity of the human subject, and humans' relationship to nature and technology. These theories are known as 'critical posthumanism' and aim to understand "how the human subject is already evolving with, constituted by and constituted of multiple forms of life and machines" (Nayar 2014, 2). Fundamental to posthumanism is a critique of humanism, especially as many marginalised people, whether premised on religion, ethnicity or different abilities, have been treated as less than human (3). Posthumanism is a reconceptualization of the human that treats the "human as an assemblage, co-evolving with other forms of life, enmeshed with the environment and technology" (4). Critical posthumanism considers broader definitions of the human and of other life forms (4).

Of the various posthuman theories, the most pertinent in the context of the Prix Pictet is Rosi Braidotti's theoretical approach (2013, 2018). Braidotti's ideas, whilst engaged in questions of what it means to be human, also aim to be post-anthropocentric (2018). Human exceptionalism and species hierarchy is a particular point of critique for Braidotti (2018, 32), yet she does not lose sight of the technological and social inequalities that exist in the world (2013, 87), and which are so relevant to the discussion of this specific photography prize. Her larger ambition is to theorise subjectivities in a geopolitical and neoliberal world precisely because existing philosophies on the human have failed to account for the burgeoning variety of

subjectivities and because subjects identifying with new or emerging subjectivities often experience profound inequalities. Subjectivity is treated as 'emergent' and a result of dynamic interactions in posthumanism (Nayar 2014, 10). Within Braidotti's wider deliberations on non-human life the concept of *zoe* is useful for thinking about some of the images and nature-human-technology relationships that have emerged in the shortlisted entries in the Prix Pictet.

Braidotti asserts that "the common denominator for the posthuman condition is an assumption about the vital, self-organising and yet non-naturalistic structure of living matter itself" (Braidotti 2013, 2):

> *Zoe* as the dynamic […] stands for generative vitality. It is the transversal force that cuts across and reconnects previously segregated species, categories and domains. *Zoe*-centred egalitarianism is, for me, the core of the post-anthropocentric turn: it is a materialist, secular, grounded and unsentimental response to the opportunistic trans-species commodification of Life that is the logic of advanced capitalism. (Braidotti 2013, 60)

Braidotti is a vocal critic of neoliberalism and the worst of its impacts. She is interested in looking at the changes in our subjectivities and ecologies as a result of this commodification, which extends across species. This era of commodification is one that also produces concern around the rights of the non-human (especially in animal rights) and further produces a paradox of "investments and abuse … engendered by advanced capitalism itself, which triggers multiple forms of resistance" (8). Braidotti's position is informed by monism, which means that oppositional categories between nature and culture are not sustained because they are seen to be part of matter that is intelligent, and continuous with technological mediation (35). The distinction between non-human and human is not maintained: "What comes to the fore instead is a

nature-culture continuum in the very embodied structure of the extended self … This shift can be seen as … a colossal hybridization of the species" (Braidotti 2013, 65). Braidotti draws upon Spinoza's vitalist materialism to overcome anthropocentrism.

> The roar [of nature] which lies on the other side of the urbane, civilised veneer that allows for bound identities and efficient social interaction is the Spinozist indicator or raw cosmic energy that underscores the making of civilisations, societies and their subjects. Vitalist materialism is a concept that helps us make sense of that external dimension, which in fact enfolds within the subject as the internalised score of cosmic vibrations. It also constitutes the core of a posthuman sensibility that aims at overcoming anthropocentrism. (Braidotti 2013, 55-56)

Our nature-culture continuum, as Braidotti describes it, is not just one of human and animals, it is also a continuum that includes technology and the non-living. With that insight, Braidotti claims, we lose naturalistic foundationalism, dualism and social constructivism (82). Speciesism is replaced with an appreciation of different living forms, and of the non-living (71-2).

Braidotti's theories can help to develop new insights into the Prix Pictet. The works within the prize are framed within social and environmental sustainability. Human-nature relationships are intrinsic to the prize, although there is marked emphasis on anthropocentric responses, especially in emphasising human plight over the plight of other beings in the world. The following examples, and their analysis, will demonstrate some interesting fissures within the prize, and also indicate what that could mean for the prize overall.

The human-nature continuum in the Prix Pictet

In the 2008 Prix Pictet cycle, *Water*, Mary Mattingly (b. 1978) was shortlisted for a collection of imagery that came from different bodies of work, including *Nomadologies* and *Second Nature* (2004-2008). The Prix Pictet catalogue for *Water* (2008, 112) informs the reader that Mattingly's work explicitly engages with changing climatological conditions and making preparations for different ways of living through the development of a series of "wearable homes" that enabled her to experience life outside of a comfortable, modern urban context. The sites of the performances were often locations that had an excess of water, or too little water, relating to themes and concerns around climate change. Some of the performances lasted approximately two weeks, enabling her to experience the privations of a changing world. As Mary Lee Hodgens has pointed out, Mattingley's photographs, part of a wider practice that includes performance, sculpture, video and large-scale public artworks, both document and fictionalise her environmental activism (2016, 3).

In *Inflatable Home* (2008) [fig. 1] from *Nomadologies*, Mattingly depicts a woman with an inflatable home on a shoreline. The woman is prone, facing the camera, but does not appear to be in distress; there is a strong sense that she is physically attached to, or a part of, her home. Her clothes and home seem to be made from fabrics which partially camouflage with the sand on the shore, suggesting that she is also part of her environment and she does not appear to be concerned about the water or surf. Her 'home' is inflated behind her and suggests a makeshift yet organic structure that would be suitably flexible for climate changing times. In the image, it is impossible to tell where the woman, shore and home begins and ends.

Mattingly's imagery addresses an area of concern within sustainability discourses: climate change and coastal regions. The size of her home suggests a very simple way of living, one that also uses technology as Mattingly's homes can monitor health, purify water and provide space for belongings. This is no simple attempt to return to nature. Instead, this is about using technologies that can be adapted to a changing world, a world that includes where humans interact with technology and nature.

Fig. 1 Mattingly, Mary (2008) *Inflatable Home*

Mattingly's imagery can be productively read within the discourses of posthumanism. Mattingly's wearable homes, and her images of adapting humans in the landscape, can be seen to be living in a world beyond dualism. Existing in the continuum of both

nature-culture and human-technology, Mattingly's figures demonstrate resilience and survival in a changing world. It is not, for the most part, a densely populated world, but it is one where respect for, and active engagement with the phenomenological world (water and weather), and technology, is necessary. Technology appears twice in Mattingly's work: once through the development of an inflatable, technologized home, and then again through the mediation of photography and postproduction techniques. Photography, as both a vehicle for documentation, and a means by which new subjectivities can be envisioned (through future-oriented fictionalisation), becomes a mediation between the real and imagined, the past and the future, the human and something beyond the human, and what emerges is a new life form adapted to a climate-changed environment.

Matthew Brandt's images from the series *Honeybees* (2012) featured in *Disorder* (Prix Pictet 2015). *Bees of Bees A1* [fig. 2] is a large-scale gum bichromate print, made with dead bees embedded in the light-sensitive liquid used at the printing stage. (Gum bichromates are neither silver-based processes nor digital; it is a contact print process dependent upon ultraviolet light at the printing stage, and often uses pigments. Brandt replaces pigments with dead bees, realising the image through the dead bodies of bees.) The series is Brandt's response to finding dead and dying bees on a beach and reading about colony collapse disorder, which is likely to be exacerbated by the use of pesticides (Carrington 2014). Brandt has reflected on our dependence on bees for pollination, and therefore for food (Prix Pictet 2015, 106). Brandt sees the death of the bees that he witnessed as 'rupture' in a "beautifully balanced symbolic whole" (106). Brandt photographed the dead bees and used these images to create large-scale prints

of their bodies, their bodies subsequently becoming embedded in the representational process.

Fig. 2 Brandt, Matthew (2012) *Bees of Bees A1*

Sometimes described as “post photographic” because his images are not conventional representational photographs (Lens Culture 2020), Brandt’s series certainly brings together the technology of photography with a disrupted ecology, using biological matter as part of the process. The images, however, do not just suggest a disordered nature. *Bees of Bees A1*, in particular, suggests bees in flight, perhaps a swarm of bees leaving the hive, and the vitality of the living world. The background of the print is reminiscent of clouds and the bees seem to live again through the print: matter is brought alive. Within the Prix Pictet, the series is also notable for being about a specific living species that is not human; wildlife in its singular form rarely makes an appearance in the prize. The life/death qualities of Brandt’s imagery push the conventional boundaries of the prize through an ecological and integrated nature/technology approach to his subject. Indeed, the work suggests collapsing the boundaries between nature and technology as biological matter becomes part of the printing process and therefore the representational process. As technologies re-constitute our ecologies, often in ways that we find highly disturbing, technology and human creativity co-opt the disrupted ecology to ‘live’ again. Brandt’s images are posthumanist twice over: once through the representation of a technologized and damaged ecology and again through the vitality of the creative process, conveying life to dead matter.

Mandy Barker’s images from *Beyond Drifting: Imperfectly Known Animals* in *Space* (Prix Pictet 2017) also suggest a posthuman sensibility. Barker’s series references early marine biology photography in Cobh, Cork Harbour, by John Vaughan Thompson (102), yet instead of photographing plankton or other micro-organisms in the sea, she

photographs plastic fragments, which however much we may regret it, are now part of the sea's ecology. Barker's process includes the use of multiple exposures and faulty cameras (Barker 2017, 93), which produces a blurred aesthetic, where the objects seem to emit a glow of light.

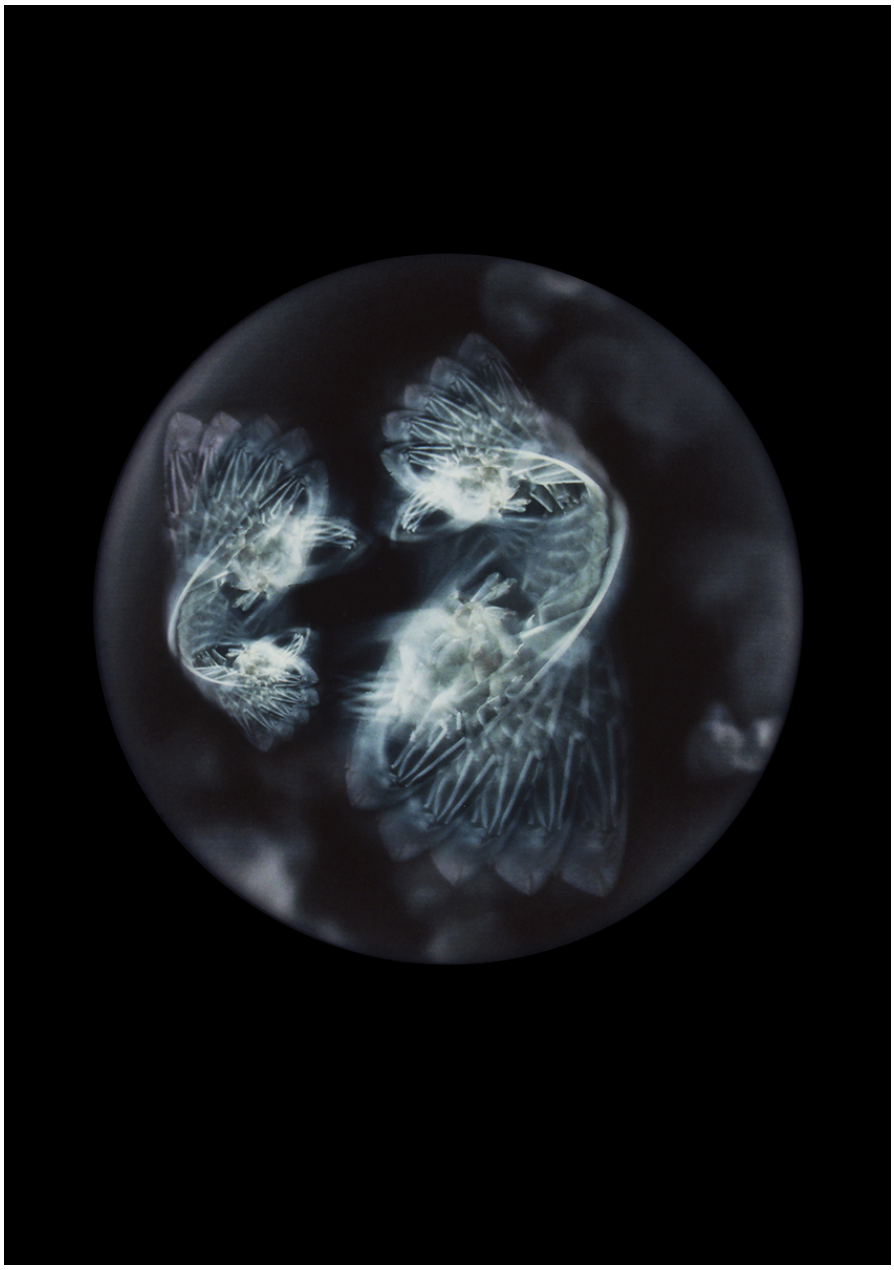

Fig. 3 Barker, Mandy (2015) Ophelia medustica. (Pram wheel) Specimen collected from Glouthaune shoreline, Cove of Cork, Ireland, 2015 from the series *Beyond Drifting.* © Mandy Barker https://www.mandy-barker.com

In ecological discourses, the presence of plastic in the food chain is considered dangerous: as microplastics are ingested by organisms, they move up the food chain to become part of human and non-human diets. Larger pieces of plastic also wreak havoc for bird life, as they are often mistaken for food (see Chris Jordan's photographs of dead albatrosses in *Growth,* Prix Pictet 2011, for example). The troubling aspects of plastics fits well with the Prix Pictet's mission to address environmental sustainability: here is a problem that should be addressed through effective action.

A closer look at Barker's imagery, however, suggests an alternate reading. Whilst we lament the loss of landscapes, ecologies and beings that are decimated and devastated by consumption, waste and climate change, Barker's imagery suggests that new beings are emerging [fig. 3]. Visualising vitality, these new plastic organisms may spell threat in a way that we have yet to fully understand; the images do not just speak of an environment wrought by unintended consequences, but suggest that these consequences have life. The blurry, repetitious outlines convey both movement and fragility, of a life worthy of our attention and in the form of the photographs, enjoyment. The glow that emanates from the 'species' in the photographs is reminiscent of Braidotti's description of shared species being:

> The vitality of their bond is based on sharing this planet, territory of environment on terms that are no longer so clearly hierarchical or self-evident. This vital interconnection posits a qualitative shift of the relationship away from speciesism and towards an ethical appreciation of what bodies (human, animal, others) can do (Braidotti 2013, 71).

Few will be enamoured with the idea of plastics as part of the species-being, and given that they cause significant environmental and health problems, especially to sea birds, it raises questions about the ethics of including plastics in ecological thought. However, not all ecological thought advocates for the rights of all beings, especially life-endangering viruses such as Aids and myxomatosis (Morton 2018, 136-137). The point for Timothy Morton, for example, is not necessarily advocating for the rights of viruses, but in understanding that the exclusion of certain beings is political. If we look at this point logically, we can start to consider what a politics of exclusion for plastics would entail, considering its relationship to oil, petro-businesses, spin emerging from the oil industry, packaging, recycling and reclamation, labour, food, technology, and so on. More tellingly, however, by granting vitality (*zoe*) to plastic, we may also start to imagine its complexity, not just as stand-alone objects or particles, but as things which are fundamentally connected to politics, economics, national and international social relationships. Indeed, it is a spectre that haunts us, on different levels and in different ways.

Morton's preoccupation is with phenomenology and Object-Oriented Ontology rather than posthumanism, but it makes for a useful way of understanding plastics, despite their environmentally troubling associations. In *Humankind: Solidarity with Nonhuman People* (2017, 48), Timothy Morton notes that "objects move all by themselves without requiring an external motive force. The quivering is now observable in tiny objects that are nevertheless far larger than … subatomic particles," which Morton describes as a "shimmering" (50). This shimmering is reminiscent of Barker's blurry plastics, floating

in the ecological soup of the sea, lending weight to the idea of the liveliness of the plastic.

The plastics are posthuman in the sense that they are part of our technologized lives yet they have also become, in Barker's imagery and in the ecologies of the ocean, part of the living world; they demonstrate the vital materialism of posthuman actions and objects, even though that new life may well disgust us and disrupt our own physical wellbeing. Provocative agents have escaped their intended uses and have taken on lives of their own. We may still dedicate time and effort to removing the larger pieces of plastic that are pouring into the oceans, but microplastics will prove a much harder phenomenon to eradicate. Barker's imagery suggests that we are already incorporating plastic into our imaginary of what a posthuman nature-culture continuum would be like and prompts questions about how other species-beings will evolve in response to it.

Such a reading is undeniably not what Barker intended for the work. The series exhibited and published for the Prix Pictet is from one section of the book *Beyond Drifting: Imperfectly Known Animals* (Barker 2017). The book is split into two sections: the plastic 'organisms' feature in the first section, but the latter section, bound by a seal which is labelled 'concealed hazard,' reveals the plastic fragments that were used for the images. These latter images are more factually descriptive and depict fascinating but also repellent pieces of plastic. The section is titled 'Imperfectly known animals', which has the effect of recognising the vitality of the objects as living beings. Short statements at the start and the end of the book indicate that the intention is for

the reader to be horrified at the amount of plastic in the ocean and to find the aesthetics of these fragments questionable, and it is therefore likely that Barker intends the title to be ironic rather than literal. The selection for the Prix Pictet, then, is interesting in that it does not 'expose' the fiction of the living plastics, except through a written explanation. The emphasis on the plastics as plankton creates a tension between the wonder of the plastic world, which is suggestive of living beings, and horror at the human detritus that has fuelled the ocean plastic ecology. Seen through a posthuman reading, the real-world impacts of plastic become more vivid because they are vital matter, yet they are also shown to be a part of our economic, social and organic world, as a part of us and not separate to it. Indeed, in this instance, as Joanna Zylinska (2017, 84) notes, photography itself is creative, it gives life, and in this instance, photography enlivens plastic, creating a shimmering spectre of life.

Conclusion

The Prix Pictet is a photography prize that strongly foregrounds anthropocentric sustainability. It highlights the plight of many people around the world in relation to their living and working conditions, the impact of environmental devastation, pollution and waste. It charts changing landscapes as they are shaped by deliberate and unintended human actions, and inactions. It incorporates a wide range of photography, including practices that marvel at the natural world. It is stylistically diverse and incorporates imagery made for exhibition and for news distribution. Here, the planet, the human and the non-human, is treated as a resource: one that needs to be respected and maintained. Its aim of inspiring us to create change, on individual

and collective levels, is important, but it generally overlooks the vitality and agency of the non-human.

Photography is a highly ambiguous medium, and open to being read differently by conscious spectators who are aware of the vitalist effects of all matter, including nature, human and technology. On the margins of contemporary photography, practitioners are consciously and unconsciously recognising and representing the agency of the non-human through technology and in the kinds of relationships that nature forms with inert matter created by humans. The non-living, even that created or transformed by humans, become a material form that expresses life and vitality, prompting reflection on what to include and exclude from ecologies, ethically, politically and practically (and how such aspirations might be achieved if we want to eradicate the effects of, say, polluting plastics). Such practices suggest that photography can escape its anthropocentric confines, to be a mediator for post-anthropocentric concerns, including understanding the nature-human-technology continuum.

The central messages of human plight, such as global inequality and lack of adequate safety, shelter, unpolluted living environments, are clearly important within the selection of imagery for the Prix Pictet, and they can also be important within a posthuman framework. Braidotti's vitalist posthumanism does not seek to overlook or dismiss the unequal social and political relations of our current world. As Braidotti notes, humanism is experiencing a renaissance, with increased calls to attend to the material wellbeing of humanity around the world. However, those working with

humanist values in an environmental context, especially those where pollution affects physical wellbeing, call for the reinstatement, or even implementation, of humanist values:

> I have no real quarrels with the moral aspiration that drives this process and share the same ethical longing. I am, however, seriously worried about the limitations of an uncritical assertion of Humanism as the binding factor of this reactively assumed notion of a pan-human bond. I want to stress that the awareness of a new (negatively indexed) reconstruction of something we call 'humanity' must not be allowed to flatten out or dismiss all the power differentials that are still enacted and operationalised through the axes of sexualisation/racialisation/naturalisation, just as they are being reshuffled by the spinning machine of advanced, bio-genetic capitalism. (Braidotti 2013, 87-88)

There is a real need, then, to address the technology-nature relationships that emerge both deliberately and unintentionally through politicised ecological frameworks such as vitalist and posthumanist frameworks. Our thinking and our moral position would consider not just human needs but also non-human needs. The Prix Pictet could do more to critically address the non-human within its approach to environment, including its troubling ethical questions, but urgently needs to address its driving interest in sustainability as a framework. Given that global investment made in neoliberalist operations continue apace, such a strategic change remains unlikely because it has led many investors to increase their wealth and power.

Disclosure statement

There are no financial interests or benefits deriving from this research and no conflict of interests to declare.

---

[1] A search of the *Financial Times*, for example, shows that Credit Suisse, UBS and Julius Baer, all Swiss Banks, have had charges brought against them for money laundering charges in 2020 alone.

[2] The brief analysis undertaken here concerns shortlisted artists only, not the full list of nominated artists.

[3] See Stallabrass (2013) for a summary of these debates.

[4] In Stallabrass's later essay (2013), however, the shifts of photojournalists into critical documentary practices are positioned more in relation to the theoretical questions raised about the purpose of effectiveness of photojournalism rather than the decrease in publishing opportunities.

References

Agyeman, Julian. 2005. *Sustainable Communities and the Challenges of Environmental Justice*. New York and London: New York University Press.

Annan, Kofi. 2008. "Foreword." In *Water,* edited by Prix Pictet, 3. Kempen: teNeues.

Barber, Stephen. 2008. "Afterword." In *Water,* edited by Prix Pictet, 125. Kempen: teNeues.

Barker, Mandy. 2017. *Beyond Drifting: Imperfectly Known Animals.* London: Overlapse.

Bennett, Jane. 2010. *Vibrant Matter.* Durham: Duke University Press.

Benson, Michael. 2008. "The Process." In *Water,* edited by Prix Pictet, 123. Kempen: teNeues.

Bogre, Michelle. 2019. *Documentary Photography Reconsidered: History, Theory and Practice*. London: Bloomsbury.

Braidotti, Rosi. 2013. *The Posthuman.* Cambridge: Polity Press.

Braidotti, Rosi. 2018. "A Theoretical Framework for the Critical Posthumanities." *Theory, Culture & Society*, 36 (6). 31-61. Doi: https://doi.org/10.1177/0263276418771486

Carrington, Damian. 2014. "Honeybees Abandoning Hives and Dying Due to Insecticide Use, Research Finds." *The Guardian,* May 9.

Colber, Jörg. 2020. *Photography's Neoliberal Realism.* London: Mack Books.

Evans, Mel. 2015. *Artwash: Big Oil and the Arts*. London: Pluto Press.

Hodgens, Mary Lee. 2016. "Mary Mattingly: Mass and Obstruction." In *Contact Sheet*, no. 185.

Hodgson, Francis. 2008. “Prix Pictet: The Images.” In *Water*, edited by Prix Pictet, 8-10. Kempen: teNeues.

Hodgson, Francis. 2009. “Prix Pictet: Images.” In *Earth,* edited by Prix Pictet, 6-7. Kempen: teNeues.

Keil, Roger. 2007. “Sustaining Modernity, Modernizing Nature: The Environmental Crisis and the Survival of Capitalism.” In *The Sustainable Development Paradox: Urban Political Economy in the United States and Europe*, edited by Rob Krueger and David Gibbs, 41-65. New York: The Guildford Press.

Lens Culture. 2020. *Interview – Prix Pictet Shortlist: Matthew Brandt.* Accessed: 19 July 2020. https://www.lensculture.com/articles/matthew-brandt-prix-pictet-shortlist-matthew-brandt

Moeller, Susan. 1999. *Compassion Fatigue: How The Media Sell Disease, Famine, War and Death.* New York: Routledge.

Morton, Timothy. 2017. *Humankind: Solidarity with Nonhuman People.* London: Verso.

Morton, Timothy. 2018. *Being Ecological.* London: Pelican Books.

Nayar, Parmod K. 2014. *Posthumanism.* Cambridge: Polity Press.

Nixon, Rob. 2013. *Slow Violence and the Environmentalism of the Poor.* Cambridge, MA: Harvard University Press.

Pictet. 2020. *Responsible Investing*. Date Accessed: 12 July 2020. https://www.group.pictet/about/responsible-investing.

Pictet Asset Management. 2019. *Active Ownership Report.* https://www.am.pictet/en/globalwebsite/global-articles/2020/expertise/esg/active-ownership-report-and-esg-

engagement?utm_medium=referral&utm_source=group.pictet. Date Accessed: 29 December 2020.

Pictet Group. 2020. *A Responsible Vision*. Date Accessed: 7 November 2020. https://www.group.pictet/responsible-vision/responsible-investing

Prix Pictet. 2008. *Water.* Kempen: teNeues.

Prix Pictet. 2009. *Earth.* Kempen: teNeues.

Prix Pictet. 2011. *Growth.* Kempen: teNeues.

Prix Pictet. 2012. *Power.* Kempen: teNeues.

Prix Pictet. 2014. *Consumption.* Kempen: teNeues.

Prix Pictet. 2015. *Disorder*. Kempen: teNeues.

Prix Pictet. 2017. *Space*. Kempen: teNeues.

Prix Pictet. 2019. *Hope*. Kempen: teNeues.

Rosler, Martha. 2004. "Post-Documentary, Post-Photography." In *Decoys and Disruptions: Selected Writings 1975-2001,* 207-244. Cambridge, MA: MIT Press.

Shaxson, Nicholas. 2012. *Treasure Islands: Tax Havens and the Men who Stole the World*. London: Vintage.

Shaxson, Nicholas. 2015. "The Great Escape." In *The Heavens: Annual Report,* by Paolo Woods and Gabriele Galimberti, 10-205. Stockport: Dewi Lewis.

Sontag, Susan. 1979. *On Photography.* London: Penguin Books.

Stallabrass, Julian. 1997. "Sebastião Salgado and Fine Art Photojournalism." In *New Left Review,* May-June, 131-161.

Stallabrass, Julian. 2010. "Museum Photography and Museum Prose." In *New Left Review,* Sept-Oct, 93-125.

Stallabrass, Julian. 2013. “Contentious Relations: Art and Documentary.” In *Documentary,* 12-21. London: Whitechapel Art Gallery.

Tax Justice Network. 2020. Financial Secrecy Index. https://fsi.taxjustice.net/en/ [Accessed 29 Dec 2020].

Tax Justice Network. 2019. Corporate Tax Haven Network. https://www.corporatetaxhavenindex.org/en/ [Accessed 29 Dec 2020].

World Commission on Environment and Development. 1987. *Our Common Future*. Oxford: Oxford University Press.

Zylinska, Joanna. 2017. *Nonhuman Photography.* Massachusetts and London: MIT Press.