



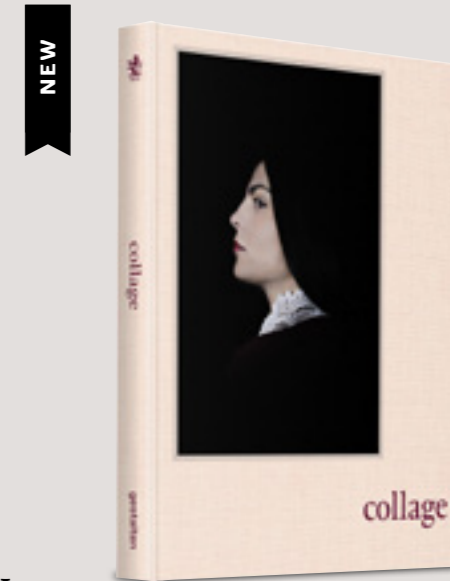
COLLAGE

Women of the
Prix Pictet since 2008

Editor: Prix Pictet
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23 x 29 cm, 9 x 11 1/2 inches
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Empowering female photographers address issues of sustainability and gender inequality through their work.

This photo book places the work of contemporary female photographers in the spotlight. *Collage* showcases the recent work on the theme of sustainability of 64 outstanding women photographers who have been short-listed or nominated for the Prix Pictet, the leading global award in photography and sustainability. Their strong and poetic images address the most urgent environmental and social problems facing the planet today.

WHAT TO EXPECT

- Essays by photographers Graciela Iturbide, Sally Mann (2021 Prix Pictet laureate), and Jan Dalley, Arts Editor at the *Financial Times*
- A foreword written by Elif Aktug, the first female partner at Pictet, and an introduction by Isabelle von Ribbentrop, Executive Director of the Prix Pictet
- A selection from among the 1,200 women photographers nominated for the Prix Pictet in the years 2008–2021

In 2008, the partners of the PICTET Group—a leading asset and wealth management firm—created the PRIX PICTET prize to draw worldwide attention to and stimulate action on issues of sustainability through the medium of photography.



Complicity – a conversation with Graciela Iturbide

MICHAEL BENSON

If she had had her way, Graciela Iturbide would have been a writer.

She still cites an influence within the Emily Dickinson and the surrealist poet Octavio Paz, and one of the greatest writers of our time, but, a literary career was an impossible dream. I was brought up in a very conservative family, but I always had a special affection for the surrealist and surrealist society, which as an artist I discovered. It was an artistic movement. In the same time, he was an avant-garde photographer, and I slowly grew interested in the profession that he took on. He kept coming in a class, and I frequently took class, despite the prohibition that he gave me.

Marriage at a very young age was not meant to be a general career and then photography. I married a liberal architect with whom I had the freedom to make mistakes. Then I met Manuel Alvarez Boner as a child and became his assistant, which was essential for my development as a photographer. As he called me a way out of his marriage, he was able to dedicate himself to photography and film. Not an easy road but a profoundly important one.

My divorce caused a scandal. But when I got divorced, despite the fact that I had a good relationship with the father of my children, I felt liberated. I was able to do my job, both in photography and in film. She never argued or felt really inhibited by the breakup of her marriage. They were not always with her, either as her small laboratory or as some of her sites. They lived that I was a photographer, and I shared all my work with them. I felt very happy to be myself, to be free, and to be alone. Photography was my companion, it enabled me to get to know my country and its native people. Iturbide happily acknowledges the influence of Manuel Alvarez Boner, José Guadalupe Díaz Arce and Francisco Viqueza in the creation of her own special photographic language. "They teach you, they help you grow as an artist."

Iturbide, the photographer's job is to contribute, to make strong and poetic work from daily life. The photographs she made with the people of Tachina are some of her most lyrical and iconic. They include the famous *Woman before the Ignorance of the Lady of the Americas*, 1975, which expresses the independence of the contemporary woman and their struggle for the woman's body and mind. She was carrying the camera on her head and was planning to roll film. I didn't see her with a moment while she would come out. The Ignorance, an original cultural symbol of the Zapotec, contrasts Díaz Arce's idea of a body as an image of ignorance of the Ignorance women. The people of Tachina come to call this photograph the *Ignorance of the Lady of the Americas* with her change. I find that this image wanted to fly, not to have a profession. It is the same idea that I brought to Tachina. *Ignorance of the Lady of the Americas* is a series of women. It evoked an important starting point in Iturbide's photographic journey. "We first fell in a photograph was to get to know my country and I could make native people. From which I learned to know my country." Only later did she begin to get to know the landscape and the objects that she found there. In the end, I am photographing birds, stones and houses. I am coming to photograph the beginning of the world, constantly at the end of my life."

For nearly a decade she was a regular visitor, immersing herself in the community, spending long periods of time with Zapotec women and capturing their lives. Her work is a powerful, poetic, and intimate portrait of a community. I need to be close to the people – I need their complexity. I needed to meet a woman who lived with her people, who lived with her people, who lived with her people. He gave me two weeks of his life to sell, and with the people I paid for my trip and to be married to work in Tachina. When I arrived, since Francisco is from Tachina and was deeply loved by the people, I entered with his family. I fell in love with the generosity of the Tachina, especially the women. I felt the love they had for me."

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Although not in a way she might have at first imagined, Iturbide's childhood dream of a literary career was finally achieved. By sharing her experience and insight into the lives of the women of Tachina, she has made a great artistic contribution to the world of photography and the world of women.

All images are © Graciela Iturbide
Cover: REAGALZ/LEZ, Santa Monica

PHOTOGRAPHERS
Graciela Iturbide: *Woman before the Ignorance of the Lady of the Americas*, 1975. Photo: Graciela Iturbide. *Ignorance of the Lady of the Americas*, 1975. Photo: Graciela Iturbide. *Woman before the Ignorance of the Lady of the Americas*, 1975. Photo: Graciela Iturbide.

MICHAEL BENSON
is Director of the Prix Pictet and Founder of Pictet-Luxembourg

Graciela Iturbide, 1975

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