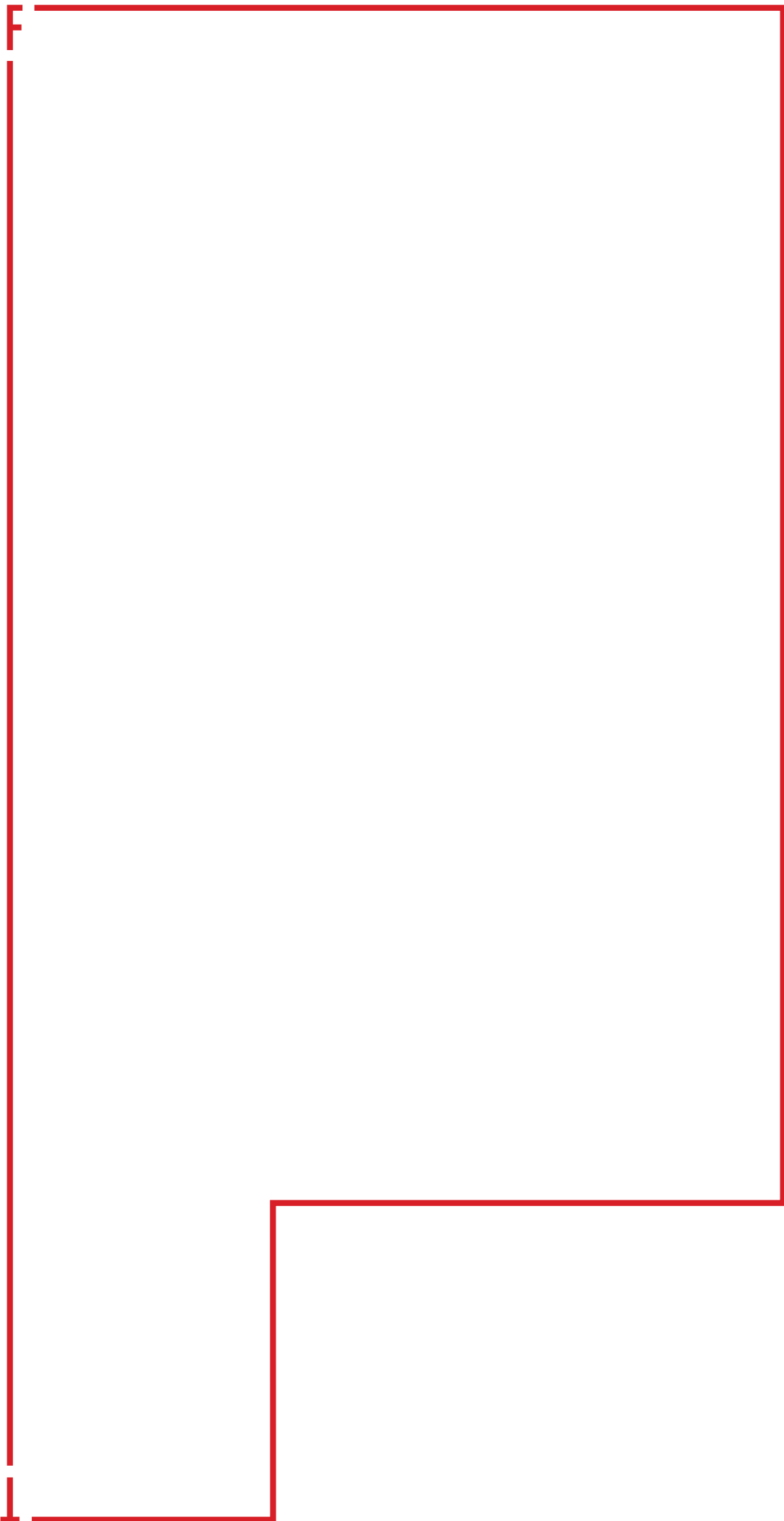


Visual Arts Prize

2021-22

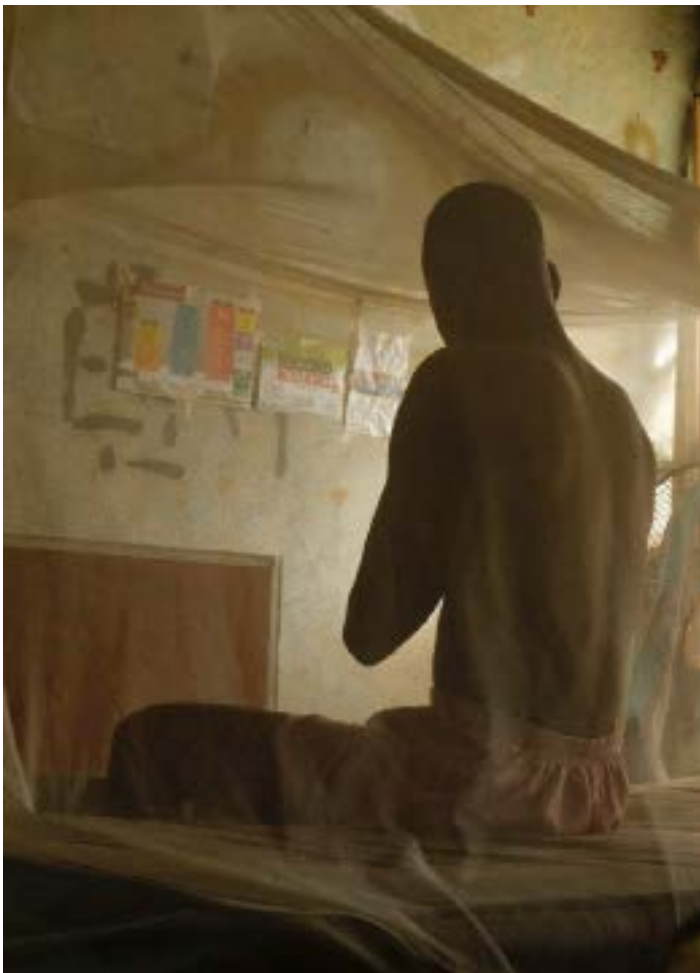
**FONDATION TAURUS
POUR L'ART
ET LES SCIENCES**



Since 2013, the Taurus Foundation promotes Arts and Sciences in Switzerland and beyond. It highlights practices of outstanding artists and scientists.

Every two years, the Taurus Prize for Visual Arts is awarded to a video artist, a photographer, or a contemporary visual artist.

Within the scientific field, the Taurus Foundation supports projects and publications related to paleoanthropology and prehistory.



Taurus Prize for Visual Arts

Current Edition 2021-22

What is the Taurus Prize for Visual Arts?

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While the 2019-20 area of research of the Taurus Prize for Visual Arts was the continental area of Lagos in Nigeria, this new edition is more fluid. The board of the Taurus Foundation chose the Rhone River.

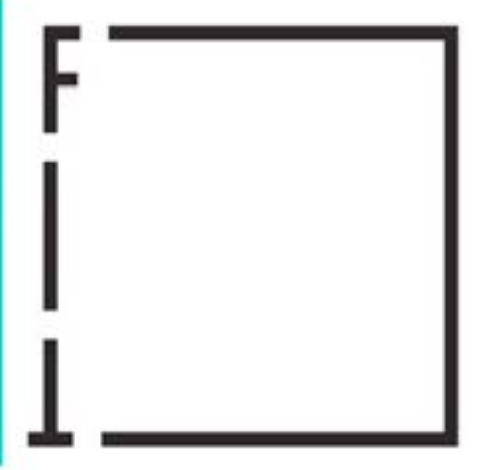
The members of the committee are:

Mathieu Lelièvre

Mathieu Lelièvre is an art historian and a freelance curator. He graduated from the Ecole du Louvre and the Institut National du Patrimoine in Paris, and subsequently curated and programmed in various public and private institutions. In Paris, he worked at the Musée des Arts Décoratifs; Thaddaeus Ropac gallery; Palais de Tokyo, as well as at the Beaux-Arts Museum in Orleans, France, and in various Berlin galleries. Since 2018, he collaborates with the Musée d'Art Contemporain in Lyon, as Artistic Director and Curator, while maintaining his independent practice. He is working towards various exhibitions, performance programs and workshops in Lyon, France, Brésil, Spain and Tunisia, at present.

Mireille Provansal

As a geomorphologist, Mireille Provansal made her career at the Université Aix-Marseille 1, as part of the European Center for Research on Geosciences and Environmental Studies. She wrote various essays on deltaic milieux, and specializes on the Rhone river delta. For several years, she was an active member of the scientific board of the Rhone-Mediterranean committee, an entity that brings together public and private representatives working around the question of water: public collectivities, the French state, water users, various experts and scientists, and the elected official in charge of the coordination of the Rhone-Mediterranean region.



SMITH

SMITH's practice can be defined as the observation of human identity's mutations. Photography are combined with cinema, video, choreography, performance, bio-art, sculpture, and new media, in an exploration of scientific and philosophic crossings. His works have been presented at the Rencontres d'Arles; Palais de Tokyo; Pompidou Center; Théâtre de la Cité Internationale, in Paris, France; at the Museum of Photography in Helsinki, Finland, as well as in many film festivals and cinemas in Europe.

In 2021, SMITH published two catalogues, *Désidération* (prologue) with Textuel and *Desiderea Nuncia* with Palais books, which were released to accompany his exhibition at the Rencontres. SMITH graduated from the Sorbonne University; ENSP Arles (National School of Photography); Fresnoy, and is a PhD candidate at UQAM, Canada.

Estelle Sohier

After completing her PhD at the Paris I University, France, and the Oriental University in Naples, Italy, Estelle Sohier worked in France, Italy and Ethiopia before joining the department of geography and environmental studies of the Geneva University in Switzerland, where she currently acts as Associate Professor. Her research spans the History of Photography, and focuses on the notions of geographical imaginaries. She recently published *Une Odyssée Photographique. Fred Boissonnas et la Méditerranée* at the Editions de la Martinière (2020.)

2021-2022 Laureate
Emilija Škarnulyte

For her project
Fluvial Extents



Emilija Škarnulyte

Born in 1987 in Vilnius

Lives and works between Norway and Lithuania

Working between documentary and the imaginary, Škarnulyte makes films and immersive installations exploring deep time and invisible structures, from the cosmic and geologic to the ecological and political. Her blind grandmother gently touches the weathered statue of a Soviet dictator. Neutrino detectors and particular colliders measure the cosmos with otherworldly architecture. Post-human species swim through submarine tunnels above the Arctic Circle and crawl through tectonic fault lines in the Middle Eastern desert.

With this new project, Emilija Škarnulyte suggests a journey through the Rhone River via the Geneva Lake (between Switzerland and France), focusing on the delta region and the way the river flow affects the area. The underflow currents carry suspension-laden waters from the river mouth all the way to the deep basin. Anything that is at the bottom is coated in a film of sediment.

By using photogrammetry and underwater lidar remote scanning technology, the artist records with hydrophones and cameras, mapping the bottom of the Rhone river's delta and lake Geneva; observing the effects of erosional and depositional processes; exploring the changing ecosystem and documenting the hidden evidences of human activity before it is covered by thick layers of sediment.

Emilija worked on the project with scientists, discussing with them the conceptual and technological methods used for truth-seeking-voyages and the abstract mythological surplus of poetic language they produce. By exploring and “exploiting” these concepts as a poetic narration, she connects scientific abstraction with daily practice and political, ecological questions.

To develop this project, she specifically worked with LÉXPLORE, a floating laboratory on lake Geneva, hoping to reveal the hidden secrets that lie at the bottom of the Lake.



Portrait by Julija Goyd.

Preparatory Images *Fluvial Extents*, 2021-22
© Emilija Skarnulyte

Partner institutions (on both ends of the river)



Ferme-Asile

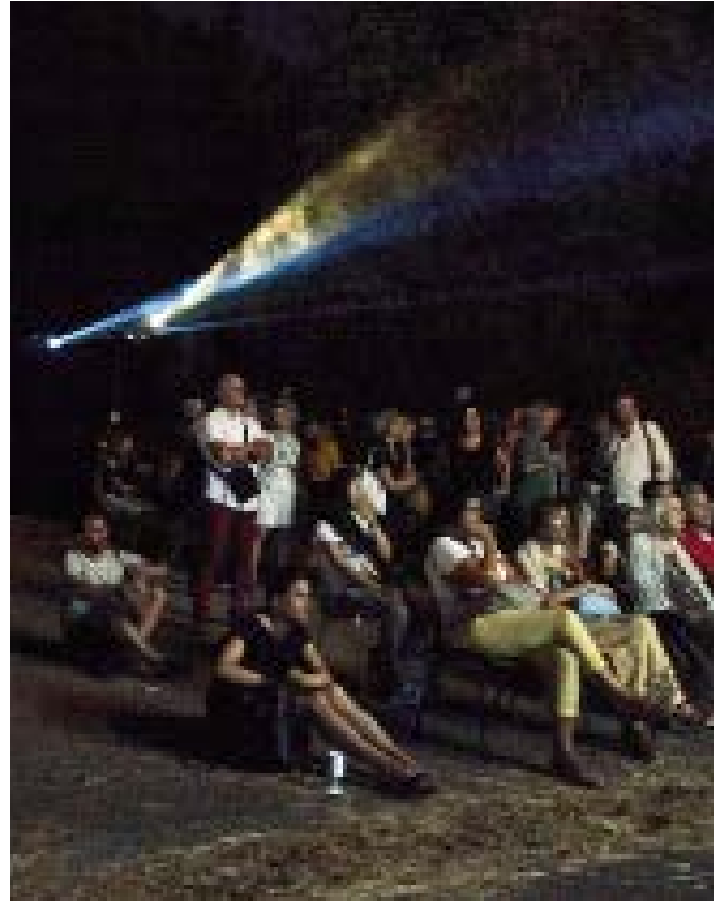
The Ferme-Asile is a multidisciplinary artistic centre designed to develop and promote creation in Valais and in Switzerland. Specialising in contemporary art and music, the Ferme-Asile participates in the development of artistic expression and culture in a place of creation, production, training and research.

<http://www.ferme-asile.ch/>

Rencontres d'Arles

With over forty exhibitions per year, in various historical sites throughout the city, the Rencontres d'Arles, created in 1970, continue to present international photography at the highest level. The 2019 edition of the festival was visited by over 145 000 guests.

<https://www.rencontres-arles.com/>



Fluvial Extents is exhibited from May to August 2023 at Ferme-Asile in Sion, Switzerland, and in July 2023 during the opening week of the Rencontres d'Arles, at its Night of the Year.

Previous edition

2019-2020

2019-2020 Taurus Prize for Visual Arts

The 2019-20 Taurus Prize for Visual Arts was devoted to the continental part of Lagos, in Nigeria. It was awarded to Anthony Obayomi by a jury of five experts.

The selection committee was made up of:

- Inua Ellams, Poet and playwright
- Azu Nwagbogu, Curator, Founder of Lagos-Photo Festival and of African Artists Foundation, Nigeria
- Oluremi C. Onabanjo, Curator, Art historian
- Iheanyi Onwuegbucha, Curator and then Director of the Centre for Contemporary Arts (CCA Lagos), Nigeria
- Tosin Oshinowo, Architect and co-curator of the 2019 Lagos Biennial

And two non-voting members:

- Sarah Girard, Bieler Fototage
- Danaé Panchaud, Photoforum Pasquart

The three partnering institutions were:

- LagosPhoto Festival
- Photoforum Pasquart, Bienne, Switzerland
- Journées photographiques de Bienne, Switzerland

Partners

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Every year, the Bienne Festival of Photography organizes about twenty photography exhibitions dedicated to emerging Swiss and international artists in over ten locations in Bienne. It offers a rich program of events, symposiums and performances, as well as mediated tours open to all, and lasts about three weeks.

www.bielerfototage.ch/

The Photoforum Pasquart is one of the main Swiss institutions dedicated to contemporary photography. Devoted to emerging photography in the broadest sense, and both from Switzerland and abroad, the Photoforum is not only a unique institution in the Swiss photographic landscape, but also an important platform for photographers and artists in their early or mid career. It organizes between five and seven shows a year, some of which are the artists' first exhibitions, and alternates between thematic and monographic projects, exploring the photographic medium's various outlets.

www.photoforumpasquart.ch/

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Launched in 2010, LagosPhoto is the only international festival of photography in Nigeria. For a month, events are organized throughout the capital, including exhibitions, workshops, artist talks and in situ installations. The festival aims at reclaiming public spaces and engaging the general public with multifaceted stories of Africa, establishing a community for contemporary photography which unites local and international concerns.

www.africanartists.org/



**Journées photo-
graphiques
de Bienne
Bieler Fototage
Biel/Bienne
Festival
of Photography
7.-30.5.2021**

The 2019-20 committee

INUA ELLAMS

Born in Nigeria, Ellams is a cross art form practitioner, a poet, playwright & performer, graphic artist and founder of the Midnight Run — an international, night-time, urban, walking experience. He is a Complete Works poet alumni and a designer at White Space Creative Agency. Across his work, Identity, Displacement & Destiny are reoccurring themes. He also mixes the old with the new: traditional african storytelling with contemporary poetry, pencil with pixel, texture with vector images. His poetry is published by Flipped Eye, Akashic, Nine Arches & Oberon.

AZU NWAGBOGU

Nwagbogu is the Founder of (AAF) African Artists' Foundation, a non- profit organisation based in Lagos. In 2019, Nwagbogu acted as the Director of the Zeitz MOCAA in South Africa. He also founded and directs LagosPhoto Festival, an annual international festival of photography. He created Art Base Africa, a virtual space to discover and learn about contemporary African Art and served as a juror for World Press; Greenpeace Photo Award; New York Times Portfolio Review; W. Eugene Smith Award; PhotoEspaña among others.

OLUREMI ONABANJO

Onabanjo is a curator and scholar of photography and the arts of Africa and the African Diaspora. The former Director of Exhibitions and Collections at The Walther Collection Project Space, she has organized exhibitions in Africa, Europe, and North America. Onabanjo was a co-curator of *Recent Histories: Contemporary African Photography and Video Art*, and editor of its accompanying publication (Steidl), which was shortlisted for an ICP Infinity Award in Critical Writing and Research and named "One of the Best Photo Books of 2017" by The New York Times.

IHEANYI ONWUEGBUCHA

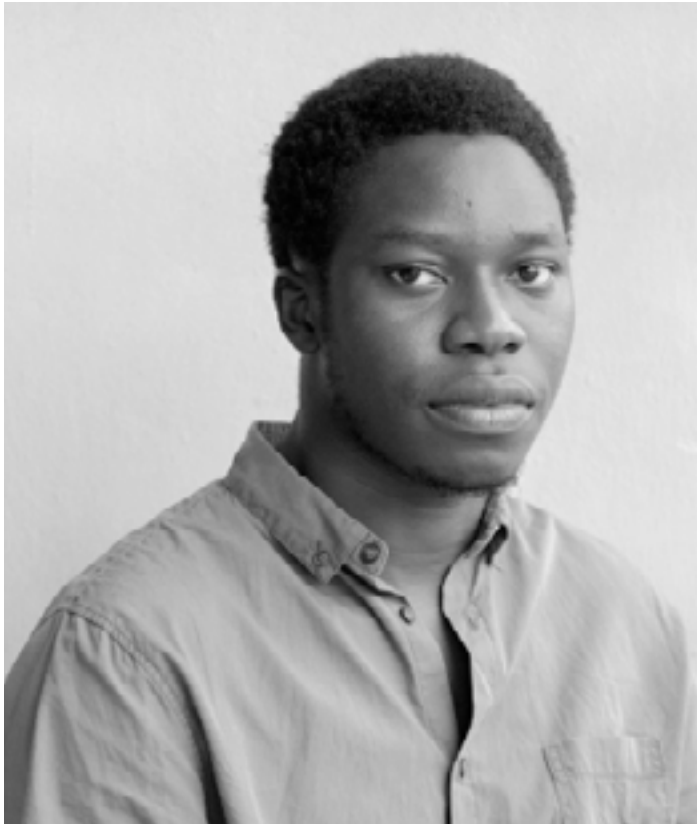
Iheanyi Onwuegbucha is Curator at the Centre for Contemporary Arts, Lagos (CCA, Lagos). He is a 2016 Chevening Scholar with an MA in Art Gallery and Museum Studies from the University of Leeds. His recent exhibition projects include: *LineGauge: Textual Imagery / Linear Allegories* and *A Collection of Stories*, both at CCA, Lagos, a project at the Kadist Foundation, Paris; and *Layers* at Labanque, Bethune, France.

TOSIN OSHINOWO

Tosin Oshinowo is a registered architect in federal republic of Nigeria and also a member of the Royal Institute of the British Architects. She has been lead Architect at cmDesign Atelier (cmD+A) since 2012, the practice which recently completed the Maryland Mall in Lagos. She completed her Architecture Education at the Architecture Association London and also holds a Master's Degree in Urban Design from the Bartlett School of Architecture, University College London. Her interests are in architectural history and socially responsive approaches in architecture design and urbanism. She is one of three curators selected to spearhead the second Lagos Biennial in 2019.



Anthony Obayomi 2019-2020 laureate



Anthony Ayodele Obayomi

Born in 1994 in Lagos
Lives and works in Lagos

Anthony Ayodele Obayomi holds a B.A. in Creative Arts from the University of Lagos and explores storytelling techniques that combine art and technology in immersive installations and through experimental media. In 2017, he was awarded the LagosPhoto National Geographic Portfolio Review Prize, and was selected for the Electric South New Dimensions Lab in 2018, before winning the Taurus Prize for Visual Arts.

For his project: *Give Us this Day*

Hope, if considered a commodity, sells amazingly well—especially in lesser-privileged parts of Lagos.

Anthony Obayomi witnesses and participates in the daily challenges and creative solutions found by local Lagosians, who try to respond to ordinary life on the mainland. Exploring the dynamic relationship, which exists between two of the most prominent psychological coping mechanisms used by Lagosians, *Give Us this Day* is a photographic project, which will be developed over two years. The title, extracted from a line of The Lords Prayer, is in this context, a literal description of a barely sustainable “hand to mouth” living condition, hardly guaranteeing the present and certainly making no promises for a future.

Lottery games and religious zealotry are common worldly phenomena, and although existing side by side, they are usually separate. On the Lagos mainland however, they present similarities: their organizational structure, social effects and the psychological functions they occupy seem comparable, if not identical. The most prominent and lucrative venture for lotteries and majority religious institutions relies on the merchandising of Hope. Both lottery and religion have been made accessible to everyone, offered as a response to the daily struggles and lack of resources of those inhabitants from the economic capital of Nigeria with the smallest purchasing power.

Premier Lotto, also known as “Baba Ijebu” is the leading lottery and sport betting company in Nigeria. Located on the mainland, it includes over 200 agents supervising 16,000 sales representatives across the country’s western region. Simultaneously, and according to Forbes, four of the ten richest pastors in the world with a combined estimated net worth of \$249,000,000 operate or base their headquarters on the area. *Give Us This Day* explores the interlinks between these practices, their overlaps, and the functions they co-perform: to provide—at little cost—a reason to believe that tomorrow may be better than today, even when evidences strikingly point to the contrary.



Contact

www.fondation-taurus.ch

Myriam Haas,
Project Director
m.haas@fondation-taurus.ch
+41 79 910 93 43

Valentine Umansky,
Artistic Director
v.umansky@fondation-taurus.ch
+33 6 61 23 34 69 / +1 347 685 5266