



 Sony
World
Photography
Awards

2022



WORLD PHOTOGRAPHY ORGANISATION

WORLD PHOTOGRAPHY ORGANISATION

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Introduction

Sony is honoured to continue its partnership with the World Photography Organisation for the Sony World Photography Awards for the 15th year running. As we continue to adapt to a new world and changed way of living, Sony recognises the importance of telling a story.

Technology creates opportunities for storytelling and allows users to bring their stories to life. Here at Sony, we want our technology to remove any barriers and allow creators to truly express themselves however they want, so we can create amazing stories together.

As content creators get more adventurous, Sony continues to innovate and evolve technology to match that creativity. In 2021 we launched the Alpha 7 IV, a camera that offers outstanding still image quality as well as evolved video technology. Sony created the ultimate hybrid full-frame mirrorless camera that allows users to create both outstanding photo and video content using the same camera. We want to breakdown all barriers to creativity when creators are using our cameras.

Alongside creativity, there is another pillar that I feel is very important to highlight when it comes to Sony – sustainability. We understand its importance from all aspects which is why we launched our 'Road to Zero' initiative – a global environmental plan. We set a series of specific goals to achieve a zero environmental footprint throughout the lifecycle of our products and business activities by 2050. Every year we see sustainability as a theme coming through in the competition entries as it becomes more and more of an important topic and consideration point in all aspects of our daily lives.

I cannot wait to see the stories told through photography this year, and I hope that we can continue to help tell these stories in an engaging and sustainable way. Let's look to the future and hope to come out of the hard times we have faced with prosperity and creativity.

Ken Morisawa

Head of Digital Imaging Europe
Sony



Introduction

By welcoming such a vast array of work from talented artists and photographers, the shortlisted and winning images bring together so many compelling stories from around the globe.

From the aftermath of wildfires that decimated swathes of land in Greece, the USA and Canada, to stories of migration across Latin America, and inspirational sustainability initiatives at the forefront of science; there is much to explore and admire. Equally impressive is the way in which these stories are told. We challenge photographers, and the jury, to find new work and original ways of capturing those ideas so as to provide fresh perspectives and original concepts.

This year's winners have done exactly that, pushing the boundaries of creativity and showing the depth and versatility of photography. The Sony World Photography Awards mirror the state of contemporary photography today and I think that the winners show what an incredibly diverse, stimulating and comprehensive medium it is.

As an Organisation our role is to now celebrate these artists and to show their work to audiences around the world. I am honoured that we have the opportunity to do so and I look forward to holding our exhibitions and events over the coming year starting with our return again to Somerset House, in London.

The outreach and opportunities that we provide to photographers through the Awards is thanks to our partnership with Sony. Sony are passionately committed to the support of creators around the world and we are incredibly grateful for their vision and continued support.

I sincerely hope you enjoy the works throughout the book as it travels between pertinent, interesting, quirky and challenging topics of our world today.

Scott Gray

CEO & Founder
World Photography Organisation



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Thank you

Outstanding Contribution to Photography

Edward Burtynsky



Anthropo-Scenic: Edward Burtynsky and the redemption of the eye.

Sir Simon Schama,

University Professor of Art History and History, Columbia University,
and Contributing Editor to the Financial Times

We are currently going through one of those periodic rearrangements of the hierarchy of senses. Millenia ago, the shift from orality to texts charted by Walter J Ong, produced a qualitatively different human sentience; another transformation took place when those texts became printed. And now images, once the sovereign monopoly of powers and priests, are universally common property. Remember when the telephone was a vehicle, mostly, for words? We swim in images but we also drown in them, choke on them for want of critical air. They come, they go (in the case of Snapchat in ten seconds) leaving nothing in their wake. Notice how in galleries and museums, the point of registration of a work of art is the phone snap, the terminal point of contemplation. Nothing settles; everything sloshes on and drains away.

It takes a Burtynsky to stop us in our tracks; to fight against the dazed torpor of the eye. Once beheld, the sights are unforgettable: that amber flow of nickel tailings; the cemetery of aircraft; the slab walls of Carrara quarries; the eviscerated hulls of oil tankers; the howling waste of clear-cuts, the pyres of elephant tusks; visual epics, large-format not just technically but psychologically. Edward likes to protest at the innocence through which he arrived at, "stumbled on" he sometimes says, his enthralling art; the son of a tough father mortally poisoned by PCBs on a GM assembly line, tough especially on his son but gifting him at least, a camera, a dark room, an itch to rove, hunting a piece of the sublime. With no choice Edward followed the tough line of work but then set off, always painterly, even with the camera, and, early on, found epiphany at Frackville. It was there that Burtynsky instinctively felt drawn to capture the paradox of devastation: eye-flooding beauty and soul-searing degradation.



AMARC #5, Tucson, Arizona, USA, 2006

The Romantics whom Burtynsky admires - the Piranesi of the *Vedute*; Caspar David Friedrich, and Turner, were all bewitched by ruins; things broken and mossed over; the rusted out and the half-dead (like the Fighting Temeraire); partly because Romanticism itself insisted on the inseparability of horror and sublimity and partly because its works presupposed a kind of poetic compression of time: things as they once were embedded in what, usually for the worse, they have become; a kind of corrupted sedimentation. That Burtynsky began with a modest sense of what he was aiming at only reinforces the integrity of the place at which he has arrived, or as he likes to say, "where he stands". That point of view is olympian, not just measured in the altitude of drones, fixed wing aircraft helicopters or his own precarious perching on gantries, roofs and peaks; but rather a kind of moral height, the better to take in the fate of man as he rampages through the sustaining habitats of the planet.

Along with the ravishing vista, the hurtling together of dark and light, the bright glare of supersaturated poison, the formal line of beauty is never far away. Alongside the Romantic Burtynsky there dwells a self-confessed modernist, entranced by the circles of pivot irrigation; his lens climbing the geometrically faceted walls of a Carrara quarry in a way that would have made Mondrian smile. But while gridded modernism presupposed infatuation with the engineered, Burtynsky's machines are most often ravaging monsters that tear, rend, plow and scar. There's one excruciating moment in the tragic masterpiece that is *Anthropocene*, where a shot of a decent enough Gothic revival German church in the village of Lützerath in Westphalia is followed by a high-necked rig smashing its way through the rose window and surrounding wall.



Nickel Tailings #34-35, Sudbury, Ontario 1996

'Along with the ravishing vista, the hurtling together of dark and light, the bright glare of supersaturated poison, the formal line of beauty is never far away.'



Building Ivory Tusk Mound, April 25, Nairobi, Kenya, 2016



As his work has developed, keeping time with the inexorable degradation of the planet, Burtynsky has made spectacle, even at its most eye-popping, the instrument of fateful tragedy. I mean this in the Greek sense - and there is in Edward's scenography a powerful element of theatre - in which people, us humans, are rendered helpless before immense, crushing, impersonal forces: the relentless orgy of consumerism; the mountain ranges of junk; the sacrifice of forests to the global hamburger syndrome and endless construction to house exploding urban populations. Within these dystopian scenes of calamity stand human remnants: the pink clad chicken packers of China; the barefoot teenagers of Bangladesh pulling down the eviscerated sides of redundant oil tankers, risking mutilation and death from cable snap-back; a family, assigned the demolition of their own house, staring at its ruin before the Chinese dam engulfs everything.



Two unsettling questions are asked of Burtynsky's work, not least, by himself. First, whether or not his instinct for the spectacular undercuts the moral charge of these meditations on what we have wrought on nature? Put much more crudely (not by me), does the eye-popping aesthetic get in the way of the appeal to thought, and then to action? I don't for a minute believe this is true. On the contrary it's exactly the gut-punch intensity of his pictures that is needed to interrupt the complacency of contemporary life. He often says that he wants to show us all where the stuff of quotidian existence - the phone, the car, the heating fuel - comes from and more catastrophically, where and how it gets disposed of. Hence the alpine ranges of plastic, the pyramids of slurry, the lagoons of oil waste.

Dandora Landfill #1, Nairobi, Kenya, 2016



Secondly, in exactly the opposite temper: does the pitiless array of ashen, toxic, suffocated, denuded scenery, by sheer virtue of its implicit denunciations, become the enemy rather than the mobiliser of action? This, too is mistaken, for behind every image of waste and wreckage lies the boy Burtynsky in love with the woods and hills he roamed in Ontario; a vision of light, water and wood that still calls on us to repair our only earthly home. He may be the great chronicler of our infernal self-destruction but Edward Burtynsky is also, most magnificently, the visual poet of loss and the prophet of redemption.

Photos
© Edward Burtynsky, courtesy Flowers Gallery, London / Nicholas Metivier Gallery, Toronto

Xiaolangdi Dam #1, Yellow River, Henan Province, China, 2011

p18-19
Manufacturing #17, Deda Chicken Processing Plant, Dehui City,
Jilin Province, China, 2005



2022 Jury



Professional



Mike Trow (Chair)

is a curator, consultant, freelance editor and photographer. He was a Picture Editor for Bizarre and Jack magazine, as well as working at British Vogue for 13 years. Since 2018 he's chaired the Professional competition judging panel and curated the exhibition for the Sony World Photography Awards.



Rahaab Allana

is the Curator and Publisher at the Alkazi Foundation for the Arts in New Delhi. He has curated, contributed to, and edited several publications and exhibitions on South Asian photography and its trans-national histories, working with museums, universities, festivals and other art institutions.



Ângela Ferreira

is a Portuguese artist, independent photography curator and researcher at Escola de Belas Artes Universidade Federal do Rio de Janeiro Brazil. Her focus is on contemporary visual practices that problematise the hybrid forms of photography.



Deborah Klochko

is the Executive Director and Chief Curator of the Museum of Photographic Arts, San Diego, California. She has taught, lectured and written extensively on photography and has curated more than 30 exhibitions throughout her career.



Richmond Orlando Mensah

is a Ghanaian-based curator and the Founder and Creative Director of Manju Journal, a global art and culture platform dedicated to celebrating emerging African talents in and out of the diaspora.

Open & Youth



Hideko Kataoka

is the Director of Photography at Newsweek Japan. She joined the magazine as a staff photographer in 1991 and now oversees and directs all the photography for both the printed and digital editions of the magazine – as well as its special issues.



Colin Czerwinski

is the Founder of NOICE Magazine, a photography publication and community for photographers that have a meticulous eye for form, beauty, symmetry, novelty, and humour.

Photographer of the Year

Adam Ferguson

Australia

Portraiture category

Migrantes

This is a series of self-portraits of migrants in Mexico, as they wait to cross the border into the United States. The life of a migrant at the border, waiting for the right moment to cross into the United States, is often in flux. To capture a piece of this uncertain journey, I mounted a medium format camera on a tripod with a cable release and then stepped back, allowing the migrants to choose the moment of capture and give them agency in the process of documenting their lives.

Photo captions by Adam Ferguson and Anatoly Kurmanaev.

América Yanira López, 35, and her children Miguel Alejandro, 12, Philippe Joshua, 10, and Adriana Camilla, 7, all migrants from San Salvador, El Salvador, takes a self-portrait at a migrant shelter in Reynosa, Tamaulipas, Mexico on 4 May 2021. Ms. López took her photo on the day she and her three children were freed by a cartel after a month of captivity. Trying to escape an abusive husband and poverty, she pawned her mother's house to pay a coyote. She and her children were kidnapped while trying to cross the border and kept in a desert shed with other captured migrants while the gangsters negotiated ransom with relatives in the U.S. Ms. López still had bruises from beatings she endured while a hostage. Her children were covered with mosquito and scorpion bites, and their bodies were gaunt from diarrhea and vomiting. Penniless and desperate, she said she has no plan. She's just happy to be alive. Photo by América Yanira López and Adam Ferguson.



Mike Trow

Chair, Professional competition

This year's Awards highlight the range and diversity of the photographic eye and its interpretation of the world. Choosing an overall winner from ten categories is always a challenge. The parameters and sense of why one body of work wins over another will always be about a jury coming together to commit to a sense of beliefs about what photography is, what it intends and whether all the intangibles of intention, visual language and execution come together.

This year the strength of particular categories such as Environment, Documentary Projects, Portraiture and Creative made choosing a winner quite tricky and there was much discussion amongst the jury - but we all listened closely to each other which, I think, was the secret to making this year's winner a unanimous decision.

What Adam Ferguson has done on the US / Mexico border with migrant families and individuals is deeply compassionate and moving. This set of portraits speaks volumes about how moral intentionality and respect can help avoid some of that sense of manipulation and invasion of the private which photography is often accused of. By giving his subjects the

shutter release Adam hands a certain power to the sitter to make that decision on how to be perceived.

Meaning in photography is always hard to discern but Adam has equalised the relationship between himself and his subjects. It will never be fully equal because the photographer still owns the idea and decisions on production, but with Migrantes Adam has done as much as possible to hand over the final decision over the image to the subject. Poverty, the threat of violence and living in flux is harrowing and regardless of the cause of their displacement, migrants and refugees need help, respect and care.

These photographs are beautiful, meaningful and kind. And for me that counts. There were other stories that we as a jury admired deeply but this stood out for its integrity and resolution. So much of the other work this year has elements of these things, of great technical skills and imagination. But for the jury, Adam Ferguson stood out because it speaks so eloquently and warmly of people under hardship but who hold on to their decency and love regardless of place and wealth.

Amy Rose Henríquez, 26, a migrant from San Salvador, El Salvador, takes a self-portrait at Hotel Omare in Juarez, Chihuahua, Mexico on 27 April 2021. Amy came to the border to be who she wanted to be. Her family was loving and accepted her sexual identity but she often experienced violence and transphobia from her surroundings. "I've seen a lot of friends killed, both for being the way they are and for not wanting to join the gangs," she said. In her year long journey to the USA, Amy endured hardship and discrimination but also saw glimpses of what her life could be. She built a hostel for the queer community with transgender and gay migrants, and found a job singing at a bar. "My mother cried because she didn't want me to leave," she said. "I told her that I will find my destiny, and then we will see each other again." Photo by Amy Rose Henríquez and Adam Ferguson.



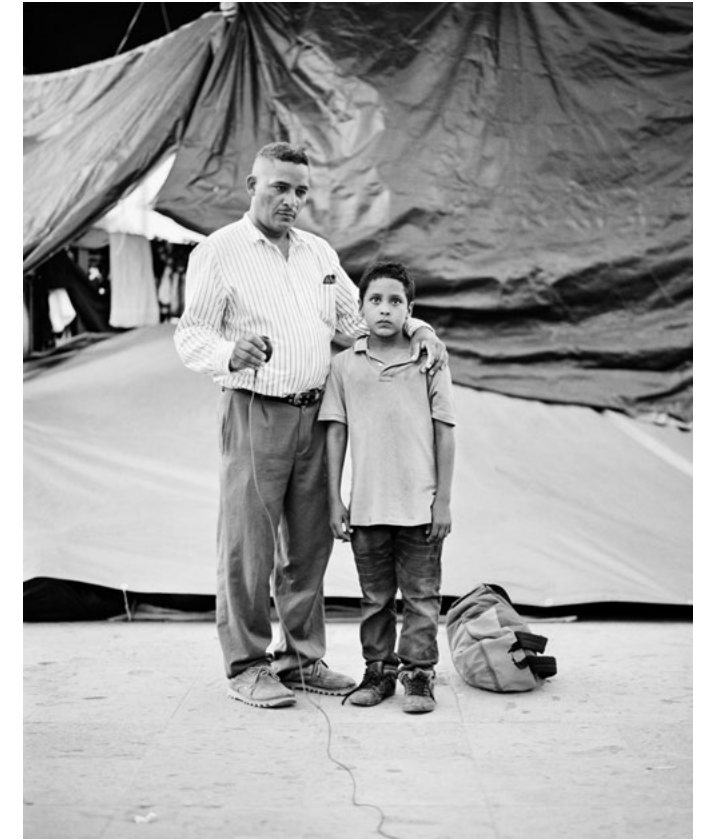
Stephanie Solano, 17, from Zacapa, Guatemala, takes a self-portrait at an informal migrant camp at a municipal park in Reynosa, Tamaulipas, Mexico on 3 May 2021. Growing up, Stephanie studied computer science and enjoyed life in Guatemala City. Everything changed drastically when her father developed a chronic kidney illness and lost his job. Her mother had to stop working as a seamstress to care for him and eventually they lost their home. Moving in with Stephanie's grandparents they scraped by on food donations and Stephanie had to quit school and skip meals to cut down on expenses. Tiring of their situation, the family decided to send Stephanie and her mother to the USA to find work. The hardest part was leaving behind her sick father. "He was afraid to be left alone and was worried something would happen to us on the way," Stephanie said. Photo by Stephanie Solano and Adam Ferguson.





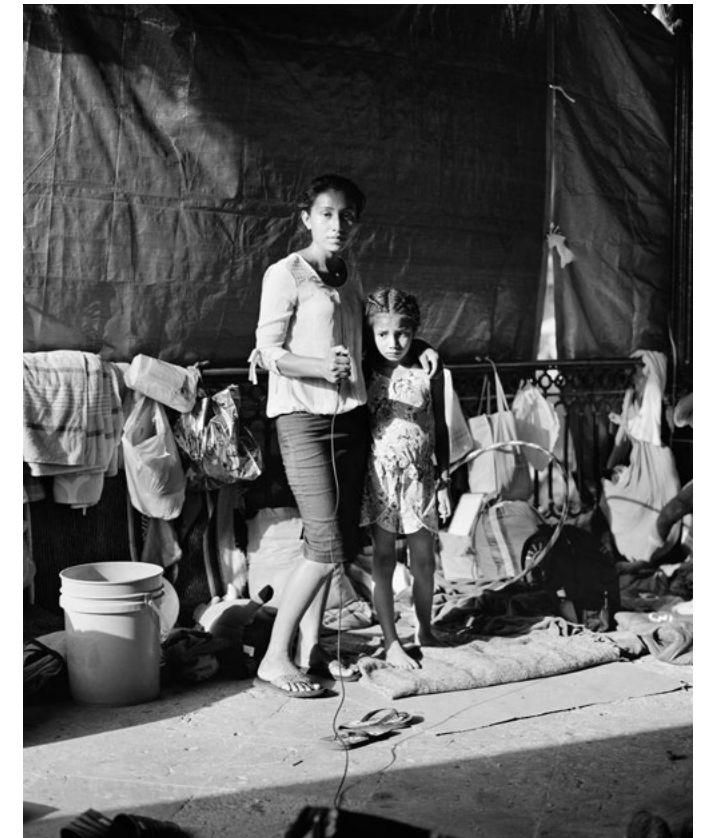
Doris Lara, 31, a migrant from Department Cortes, Honduras, takes a self-portrait at the Enrique Romero Municipal Gymnasium in Juarez, Chihuahua, Mexico on 30 April 30 2021. Doris and her son, 4, left after hurricanes destroyed their home. On the way to Mexico, smugglers locked them in a truck without water and demanded that her husband, who had made it to the U.S., pay a ransom. She eventually managed to escape when her guard fell asleep. Doris tried to cross the border once but was caught and is now hoping for another opportunity before the kidnappers find her again. "I am scared the gangs will find me," she said. Photo by América Yanira López and Adam Ferguson.

Edwardo Benavides, 40 and his son Jonathon Benavides Reyes, 9, migrants from La Union, El Salvador, take a self-portrait at an informal migrant camp at a municipal park in Reynosa, Tamaulipas, Mexico on 5 May 2021. Edwardo grew beans, avocado and pineapple with his wife and seven children on his family plot in rural El Salvador. The produce barely brought in \$5 a day which was not enough to keep the children in school. Together, they all worked the fields every day, and took a break only to attend Sunday church service. When El Salvador's powerful MS-13 criminal group began demanding a \$20 monthly protection fee, he was not able to afford it. He headed to the U.S. border with his wife, Jonathon and two of the youngest children. "Since a child, all I wanted to do is be a farmer and work the land," Mr. Benavides said. "Suddenly, our poverty made us emigrate, because the money just didn't add up when the threats began." Photo by Edwardo Benavides and Adam Ferguson.



Mariola Hernandez, 28, a migrant from La Libertad Peten, Guatemala, takes a portrait of her daughter Jasmine Romina Aguilar, 1, at the El Buen Samaritano migrants shelter in Juarez, Chihuahua, Mexico on 1 May 2021. Mariola's relatives sent her money to help her and Jasmine get to the U.S. The smugglers tricked her into believing they had made it onto U.S. soil. Instead, they were left in a warehouse near Ciudad Juárez at the mercy of gangs and corrupt Mexican officials. Photo by Mariola Hernandez and Adam Ferguson.

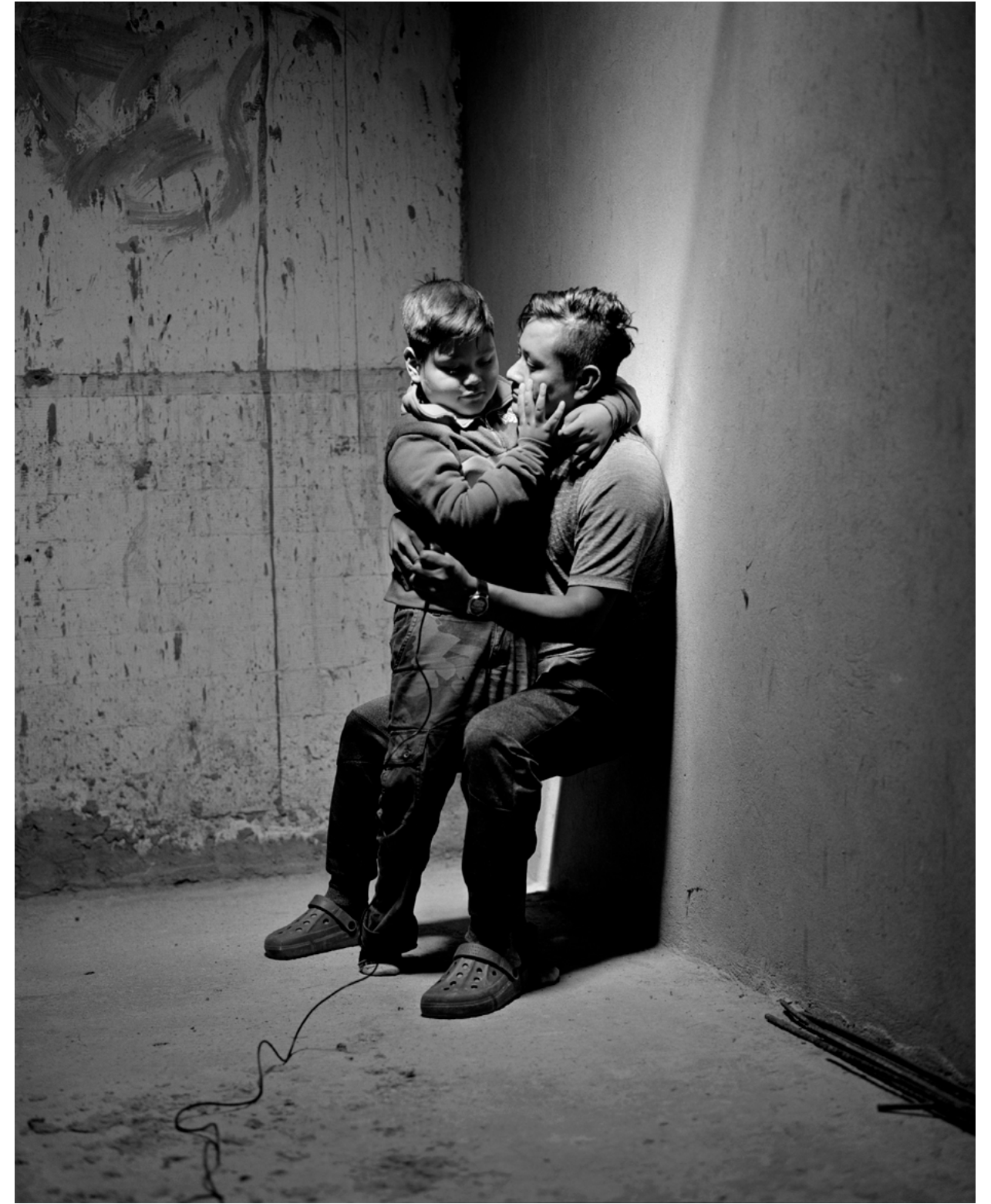
Rosa Arévalo Cortez, 25, and her daughter Kendra Danisa Arévalo, 7, migrants from Peten, Guatemala, take a self-portrait at an informal migrant camp at a municipal park in Reynosa, Tamaulipas, Mexico on 5 May 2021. Rosa decided to travel to the USA against the advice of relatives to protect her daughter, Kendra. Back in Guatemala, she struggled to make a living selling tamales and clothes. Her sister in Maryland sent money to help, but the transfers dried up in the pandemic. Life became even harder when her partner left after getting into a money dispute with a local gang. Soon, gang emissaries came knocking on Rosa's door, threatening to kill her daughter if she didn't pay the debt. "My sister told me not to come, because life is also difficult there", Rosa said. "But I had to come. I couldn't risk my daughter's life." Photo by Rosa Arevalo Cortez and Adam Ferguson.



Linfir Estuardo López, 33, a migrant from Mazatenango, Suchitepequez, Guatemala, takes a self-portrait at an informal migrant camp at a municipal park in Reynosa, Tamaulipas, Mexico on 3 May 2021. All that Linfir and his wife, Astrid Baten, brought from Guatemala were a Bible, personal documents and the clothes on their backs. They sold the rest of their possessions to pay the smugglers. They left two of their children with Astrid's mother and tried to cross the border in search of work. There were no jobs back home, no house to call their own. They were caught once but say they have no choice but to keep trying. Photo by Linfir Estuardo Lopez and Adam Ferguson



Carlos Soyos, 34, from Guatemala City, Guatemala and his son Enderson, 8, Soyos take a portrait at the El Buen Samaritano migrants shelter in Juárez, Chihuahua, Mexico on 28 April 2021. They have been in Juárez for 20 days after travelling by bus from Guatemala City, where Carlos was struggling to raise a son with tuberous sclerosis, a rare genetic condition. Carlos' wife and two daughters, ages 12 and 6, made it to the USA in 2019 to seek treatment for their six year old daughter who suffers from the same condition, and they are currently in the immigration process. Carlos started crying and said, "I talk to my wife every day. It's been very difficult to be separated (from my wife), we are so good together". Photo by Carlos Soyos and Adam Ferguson.



Professional

Recognising exceptional photo projects across 10 distinct categories by photographers from around the world



Architecture & Design

Creative

Documentary Projects

Environment

Landscape

Portfolio

Portraiture

Sport

Still Life

Wildlife & Nature

Architecture & Design

From interiors to exteriors, cityscapes to standalone structures, subject matter could be wide-ranging and photographers could adopt a realistic or creative approach. Those who demonstrated an appreciation for light, composition, and how to highlight design features in an intriguing way, went far in this year's competition.

Architecture & Design

1st place

Domagoj Burilović / Croatia

Dorf

'Dorf' is the German word for village. In the 19th century, the Croatian region of Slavonia was inhabited by people from all nations of the Austro-Hungary empire. A fast economic development began with the exploitation of forest and land. Villages became an elementary demographic unit. German colonists made the largest cultural impact through language, crafts and architecture. Instead of building with mud, people started to build with baked bricks - this raised the quality of life.

The irony of history is that today, due to the impact of the war in Croatia and subsequent industry decline, the population is leaving Slavonia for Germany, in search of a better life. With the extinction of the village, the historic houses that became part of its cultural identity are the first to decay. These photographs are a photo montage of houses and local nature. Exploitation of nature was the reason these houses came into being - now this very nature is destroying them.



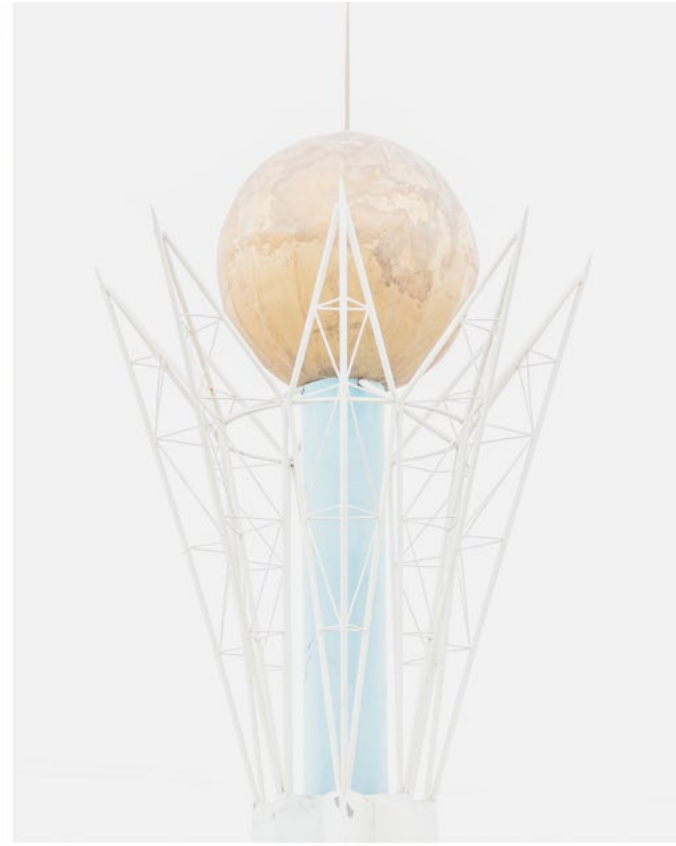




D. 1875

50

Architecture & Design
2nd place
Javier Arcenillas - Spain



Nur-Sultan

Kazakhstan renamed its capital Nur-Sultan in honour of its former president, Nursultan Nazarbayev, who resigned in 2019 after holding power for three decades. Formerly known as Akmola ('white tomb') and then later Astana ('the capital'), the city was first designated as the capital by Nazarbayev in 1997, replacing Almaty. Until then, it was only a remote corner of the former USSR, a region known for its icy climate and for hosting one of Stalin's notorious Gulags. Conceived by Nazarbayev, Nur-Sultan was designed to befit a country rich in minerals and oil. He recruited the talents of renowned architects such as Sir Norman Foster and over time constructed a city of concrete and glass, full of impressive futuristic buildings, huge shopping centres and enviable sports halls. What was once a forgotten and inhospitable territory is today a city of 800,000 inhabitants, as incredible and eccentric as any of its wealthier neighbours.



Architecture & Design

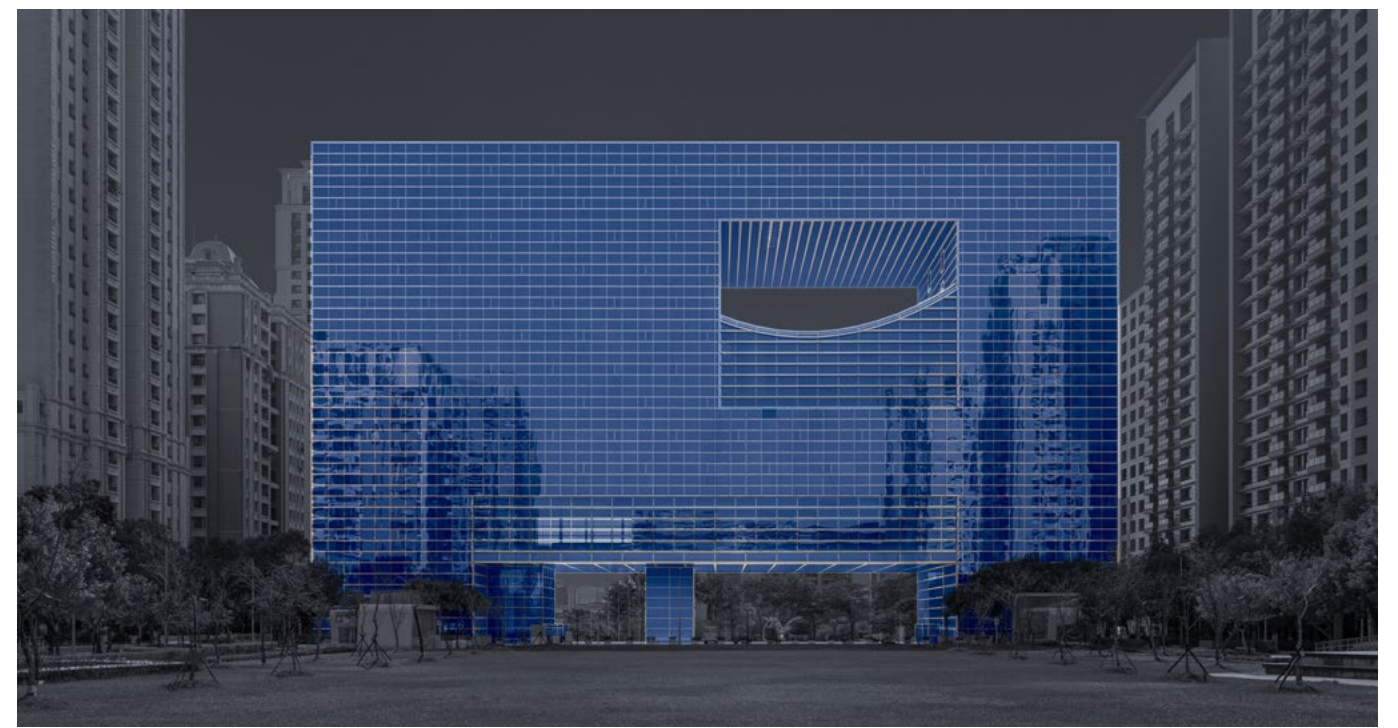
3rd Place

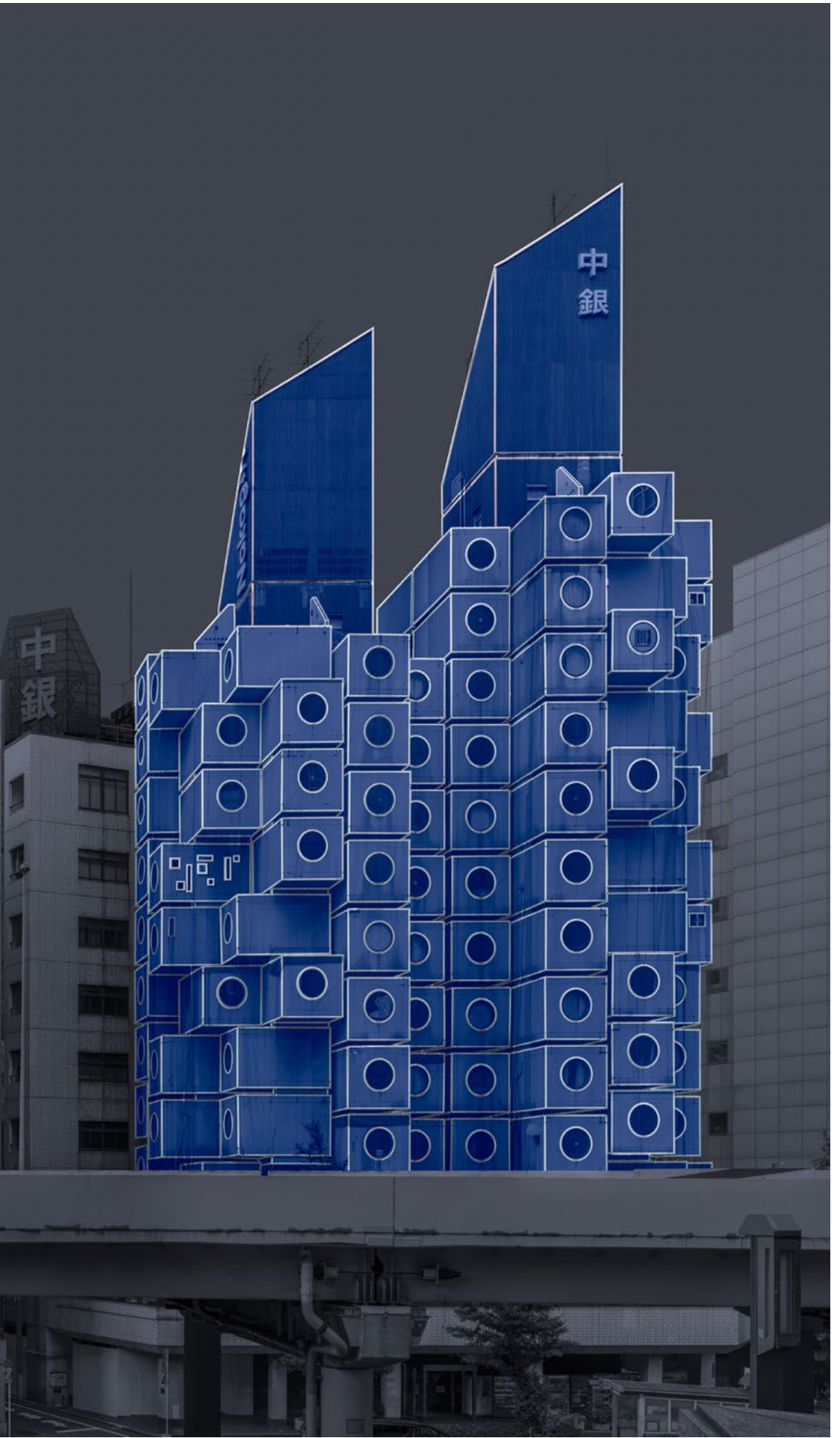
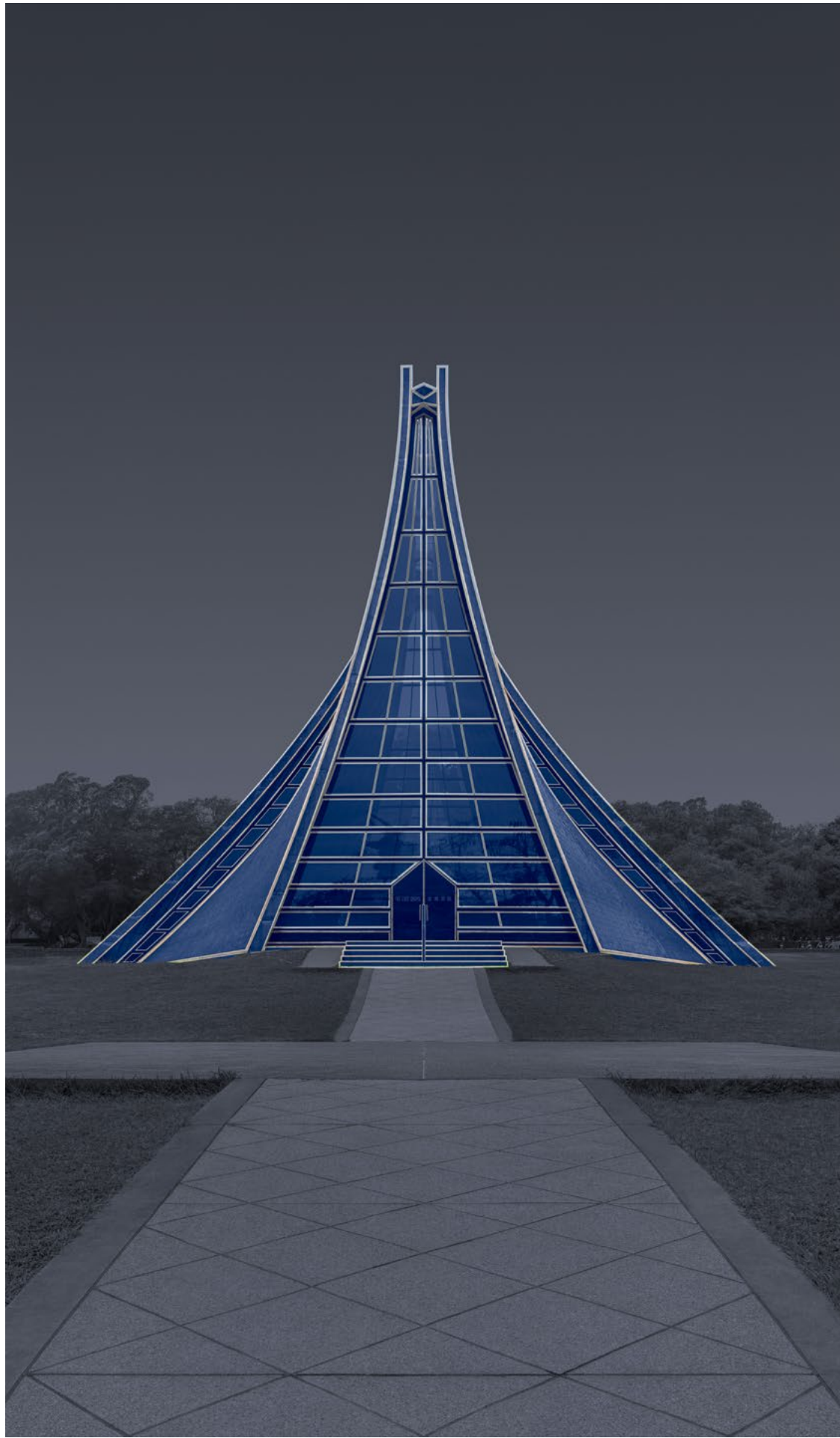
Yun Chi Chen - Taiwan



Blueprint

In 1842, Sir John Herschel discovered the cyanotype. At a time when printing techniques were still developing, the cyanotype was the most efficient and stable printing method. Traditionally, the cyanotype was used in blueprints and to produce photographic prints. In this work, I imitate the process of creating a cyanotype by using digital post-production techniques to retrace the outlines of the buildings. The result is a multi-layered image resembling an architectural blueprint.





Creative

Works highlighting originality, experimentation and imagination garnered much attention by the judges. From photograms to cutting-edge photographic techniques, photography in all its forms was welcomed. While a varied mix of subject matter was seen in this category, projects with a strong concept and thematic link between the images were favoured.

Creative
1st place
Alnis Stakle - Latvia

Mellow Apocalypse

I am interested in the fate of canonised artistic, scientific and journalistic images and their potential to embody contemporary meanings. For my collages, I have used images from the open source collections at art museums, scientific institutions and image banks, whose archives may be considered iconic testimonies of the present and the past. The collages are grounded in my search for syntactic visual language connections pertaining to various periods, media and domains of visual culture. The collages make use of the ideas and technical codes established in visual communication that transcend the borderlines of ages, media and cultures: the codes that are so deeply ingrained in culture that they are used without thinking, and are understood through pre-existing schemas in the recipients' minds.





Creative
2nd place
Raphaël Neal - United Kingdom



New Waves

This is a collection of teenagers' portraits, paired with landscapes and inspired by global warming issues. Heatwaves, wildfires or floods are evoked in a cinematic way. The presence of teens - including several young activists - implies the growing threats that the next generation will have to deal with because of climate change, and its inevitable consequences on their physical and mental health.

'Danger' and 'beauty' were the two words I kept in mind while producing the series: it had to look both engaging and uncomfortable. A contradiction that reminded me of how we have recently been astonished by dangerously high summer temperatures, while accommodating ourselves to them. I also wanted to show different attitudes of today's youth: some look defiant and strong, but others are frightened. I didn't want to show this ultra-combative youth that exists only in discourses and advertisements.

Tom

A portrait of young make-up artist Tom from Croydon, UK, and the mountains of Artists Palette in Death Valley, California.

Destiny

A portrait of young climate change activist and poet Destiny from London and bushes in Crystal Palace, UK.



Imani
Young actress Imani from London, UK, and rocks on the beach of Carbis Bay.



Tyler
A portrait of young actor Tyler from South London, UK and dry eucalyptus branches in my home, UK.



Sam
A portrait of young dancer Sam from London, UK, and the sky in Villerville, France.



Lena
Young mental health activist Lena from South London, UK, and icy waters in Crystal Palace Park.



Lara
A portrait of young dancer Lara from Crystal Palace, UK and a tree in Crystal Palace Park.



Tien
A portrait of Tien from London, and the rocks of Carbis Bay in the UK.

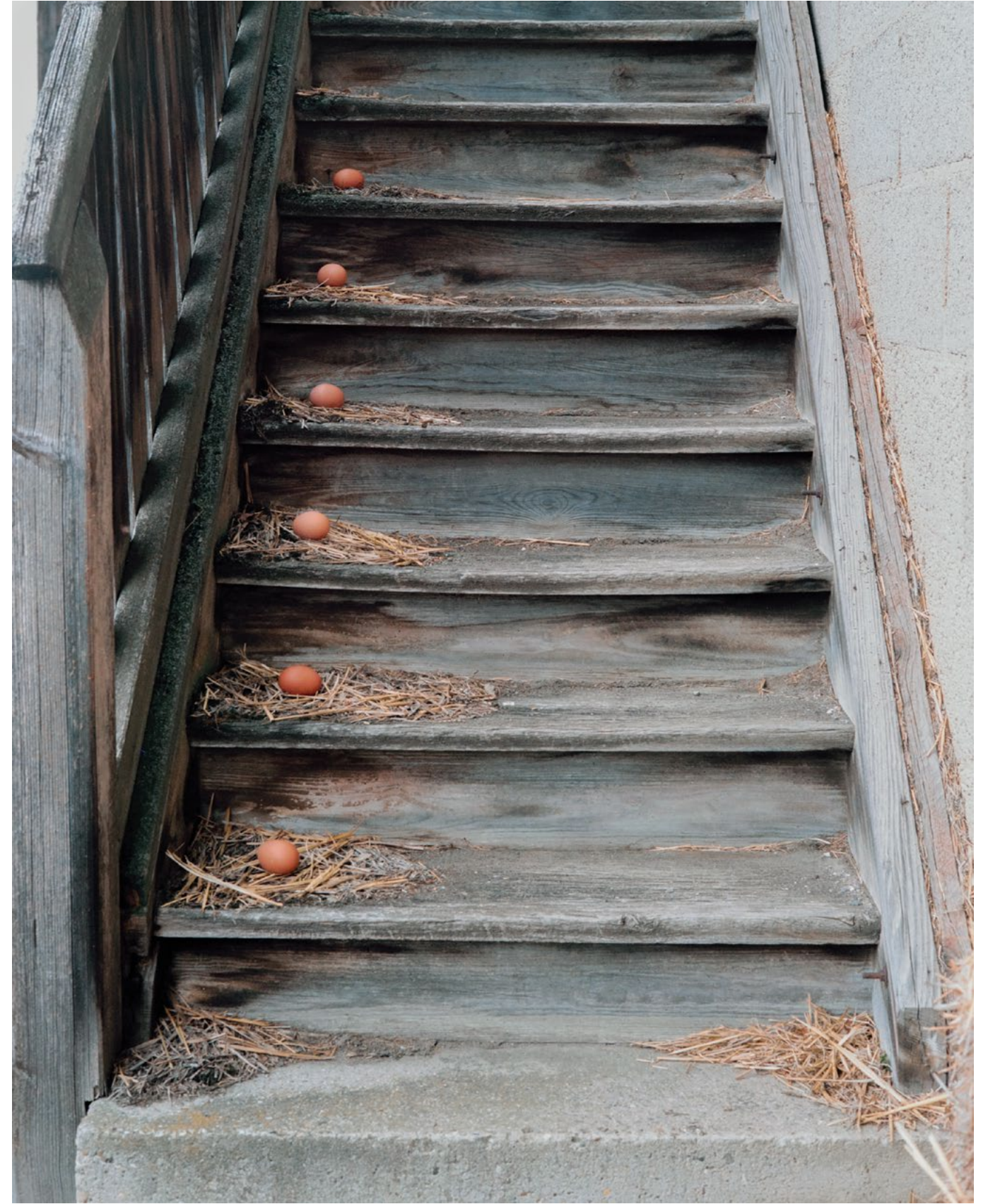
Creative
3rd place
Sarah Grethe - Germany

Sometimes the Sky Above Us is Open

This work examines the concept of home. I accompanied my mother's return to the place where she grew up: a farm in southern Germany.

We searched for the past in the present. In the confrontation of an idealised view, tensions between familiarity and strangeness, constancy and change became visible. They demonstrate how home and origin can be both supportive and constricting. The title is a quote from a letter my mother sent to her parents in 1999. When she found it again, while doing research for this project, she couldn't believe what she had written. Narratives of a time that will never return like this emerged. How does home change for a person when they haven't lived there for a long time? And when they return?





Creative

Alejandra Aragón - Mexico

I Came To La Pinta Because They Told Me My Father Lived Here

The title of this project was inspired by the opening sentence in the emblematic Mexican novel Pedro Páramo. Like the protagonist in that story, I too began a journey between Mexico and the United States to find my biological father. In the process, I discovered how the wounds of my family are linked to the demands of hegemonic masculinity and the displacements of the agricultural towns from northern Mexico. I returned to the hometowns my family came from to find them being disputed by organised crime and the government's neoliberal agenda. Both state and father figure broke their promises, and there is no motherland to return to from exile.

To define the visual language of this story I used images from the family photo album alongside ones I've taken during my travels with analogue film cameras. I avoided using a DSLR in order to both question the codes under which violence in Mexico is commonly portrayed and protect the intimacy of the story. The colours of the infrared film (an outdated military technology) reveals an invisible spectrum of light, creating a dystopian atmosphere. It's complemented by the voices of family members and fragments of corridos, a storytelling genre in popular music.



Latin America Professional Award

To celebrate the best dynamic and inspiring photographic work currently created in Latin America, the World Photography Organisation and Sony Latin America launched the Latin America Professional Award. The prize is open to all photographers from Latin American countries entering bodies of work (five to ten images) to the Professional competition. The programme has uncovered some of the most interesting and talented photographers from the region and put their work on a local as well as global stage. Photographers receive Sony digital imaging equipment and exposure through a dedicated exhibition.



Documentary Projects

For this category judges were looking for projects offering insight into contemporary issues or factual stories with a news or current affairs agenda. Stories told in an informative and engaging way were favoured among the judges.

Documentary Projects

1st place

Jan Grarup - Denmark

The Children of the Financial Collapse in Venezuela

More than 8.5 million people in Colombia urgently need help. The financial collapse in Venezuela has left many with no access to emergency aid, shelter, clean drinking water or food. Children pay the highest price.

A young boy swinging on a rope outside Bogota in a poor neighbourhood which houses thousands of migrants from Venezuela. Most people are living illegally in the area and are often thrown out by Colombian police





Anita and her eight kids fled Venezuela due to the financial collapse, and now live in a small one-room house in Riohacha, Colombia.

A young Venezuelan girl. Her mother was raped by a family member, and fled from Caracas. They are now in a temporary home in Riohacha, Colombia.



A young boy playing football on the hills in Soacha, outside Bogotá in Colombia. Most migrants live in the neighbourhood illegally, and are often forced away by police.



Joanna works as a prostitute in the Santa Fe region in Bogotá, Colombia, while her eldest daughter looks after her younger siblings. Joanna had to flee Venezuela as she couldn't support her kids in the current financial crisis.



Convicted prisoners sit in a detention cell at a police station in Maicao, Colombia. Due to overpopulated prisons, convicted offenders now serve their sentence at the local police station. At this station there are more than 300 prisoners serving time, with limited access to basic facilities and no chance to exercise - the chaotic situation is violating basic human rights.





Funeral of Ferhat Unvar

The funeral of the murdered Ferhat Unvar at Hanau's main cemetery on 24 February 2020 is met with a great response. Ferhat was considered a sociable young man who had many friends in the city.

The Long Days of Hanau

The racist attack of 19 February 2020 in Hanau, Hessen, shook German society. This photo essay accompanies the friends and relatives of those tragically murdered. In the weeks and months following the attack, while an entire city was still reeling from the shock, solidarity groups and initiatives began forming to support the survivors of the attack. Mourning developed into anger and the desire for change. These photographs provide intimate access to the families and friends affected, who have all lost important people in their lives.

Mourning procession through Hanau

A group of young people on a funeral procession through Hanau-Kesselstadt. They all knew or were related to the murdered people. During the funeral procession there are verbal conflicts with participants carrying national flags. The young people want their murdered friends to be in the foreground.



Ferhat Unvar's family at his funeral

Ferhat Unvar's family stands at his grave: Nesrin, Serpil and Mirza Unvar lived together with their brother Ferhat in a flat until a few days ago.



Muhammed in the hospital

Muhammed 'Momo' (centre) and Piter (right), are both survivors of the Hanau attack. Momo was wounded by the perpetrator and had to stay in the St. Vincenz hospital in Hanau for many days. Piter survived the attack unharmed at the second crime scene.





Portrait of Piter Minnemann

Piter is a survivor of the second attack site in Hanau-Kesselstadt. He hid behind the bar when the perpetrator shot around, which saved his life. He is the only unharmed survivor of the second crime scene. Piter commutes almost daily from Hanau to Frankfurt am Main to train in MMA (mixed martial arts). One day he wants to become a professional athlete.



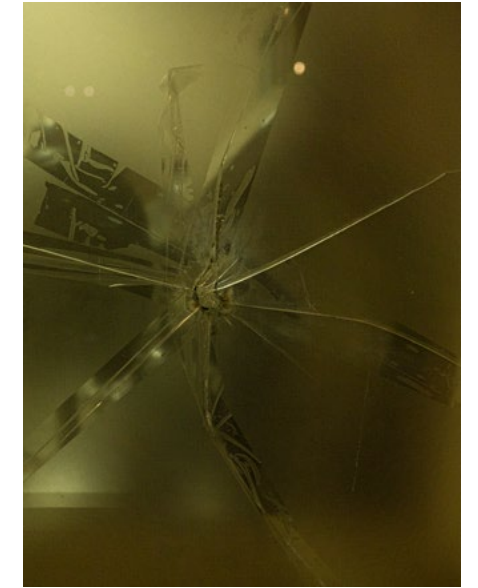
Portrait of Mirkan Unvar

Mirkan Unvar, brother of Ferhat Unvar. Despite the terrible murder of his brother, he tries to pursue his studies.



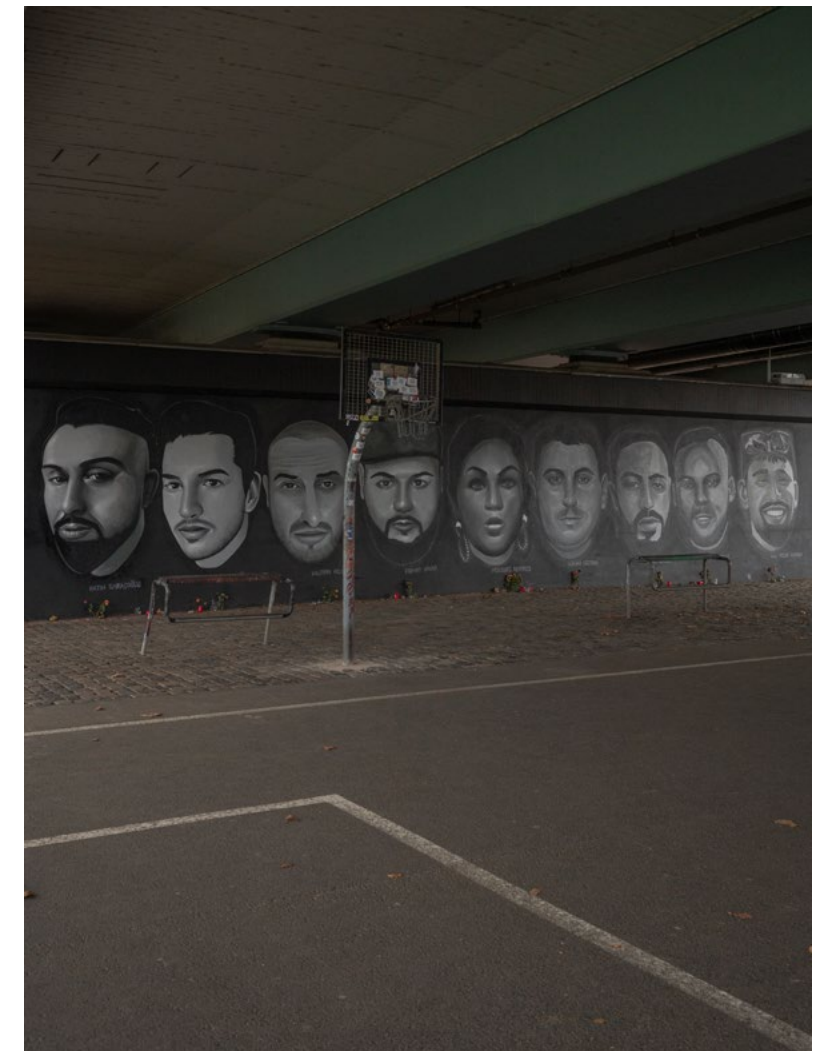
Portrait of Serpil Unvar

A portrait of Serpil Unvar, mother of the murdered Ferhat Unvar. She wants her son not to have died in vain, and has been involved in the February 19 Hanau Initiative since March. In November 2020, she founded the Ferhat Unvar Educational Initiative, which carries out anti-racist educational work at educational institutions.



Bullet hole after the attack

A bullet hole at the second crime scene in Hanau-Kesselstadt.



The nine victims graffiti

Large-scale graffiti for those murdered in Hanau on a bridge in Frankfurt am Main, Germany. From left to right: Fatih Saraçoğlu, Vili Viorel Păun, Kaloyan Velkov, Ferhat Unvar, Mercedes Kierpacz, Gökhan Gültekin Sedat Gürbüz, Hamza Kurtović, Said Nesar Hashemi.

Documentary Projects

3rd place

Win McNamee - United States

Insurrection

Following a 'Save America' rally held by President Donald Trump, a mob of thousands of his supporters descended on the US Capitol and fought their way into the building on 6 January 2021. Members of the mob were called to action by Trump and urged to "fight like hell" after months of disinformation disputing the results of the 2020 presidential election.

Jacob Chansley, also known as the QAnon shaman, cries "Freedom" inside the US Senate chamber after members of a mob supporting former US President Donald Trump battled their way into the US Capitol in Washington, DC.





A supporter of former US President Donald Trump waves a Trump flag while descending a staircase at the US Capitol in Washington, DC.



Supporters of former US President Donald Trump stream into the US Capitol.



Adam Johnson, a supporter of former US President Donald Trump, carries the lectern belonging to Speaker of the House Nancy Pelosi through the Rotunda of the US Capitol.



A member of the mob that attacked the Capitol hangs from a balcony while lowering himself to the floor of the Senate chamber.

Environment

Judges were seeking series showcasing the surroundings or conditions in which a person, animal, or plant lives or operates. Judges were particularly interested in work that had a fine art approach and addressed environmental issues affecting the world today.

Environment
1st place
Shunta Kimura - Japan



Living in the Transition

I photographed these pictures in Gabura Union, Bangladesh between the beginning of October and late November 2021.

Gabura Union is located on the southwestern coast of Bangladesh. It is one of the most vulnerable areas to the impacts of climate change, and many residents often suffer from its effects. These include river erosion, landslides, rising salinity levels in fresh water sources and collapsing infrastructure, caused by the tropical cyclones that occur frequently.

The purpose of this photo essay is to capture and communicate the situation for people living quietly in this transition, impacted by climate change.

A woman goes home after drawing water from a pond. Many women go to ponds to collect water every morning, in Gabura Union.



A man carries a large quantity of straw on his head.



An inland area of Gabura Union. It is difficult to grow plants in this area due to lack of natural water, caused by rising salinity levels.



Two siblings spend a peaceful time together in a house constructed on a vulnerable sill. This type of house is common along the river of Gabura Union and it is frequently destroyed by tropical cyclones.



A woman walking in the water, and catching small fish or shrimps near sandbags soaked in the river.

Two men pave a road that was destroyed by a cyclone, in order to sandbag a bank.



Men engage in fishing in the Kholpetua River. Such peaceful scenery will gradually be lost to the impacts of climate change.



Environment

2nd place

Gideon Mendel - South Africa



Kevin Goss at the location of his pharmacy in the downtown area of Greenville, a historic Gold-Rush mountain town that, in August 2021, was destroyed by the Dixie Fire, California's largest ever wildfire. The fire burned nearly a million acres of forest and more than 1,000 homes and businesses. Taken on 23 October 2021.



Rhonda Rossbach, her partner Derek Briem, and child Autumn at their burnt home in Killiney Beach - destroyed by the White Rock Fire. In the summer of 2021, Canada experienced an unprecedented heatwave that burnt millions of acres of forest and devastated numerous communities like this. Taken on 16 October 2021.



Father Ioannis Siaffekis at the historic 18th century Agion Taxiarchon Church in Kokinomilla Village. This destruction was the result of the massive fires that devastated huge parts of Evia Island after Greece experienced an unprecedented heatwave in the summer of 2021. Taken on 30 August 2021.



Danielle Guerra at the site of the Sierra Lodge Hotel in downtown Greenville, where she had worked and lived. She and her sister made a narrow escape as the flames tore through the town destroying around 80% of the structures. Taken on 31 October 2021.

Portraits in Ashes

As our global temperatures rise we have seen an unprecedented increase in the extremity of wildfires around the world. In 2021 I travelled to Greece, Canada and the USA to document the aftermath of fires that had destroyed homes, killed numerous people and burnt millions of acres of land. I choose not to document the burning flames, but rather to seek out their aftermath. These portraits are made across different communities and cultures around the world. My subjects pause and engage the camera, looking out from their devastated lives. While their poses may seem conventional, the context is catastrophe, and their gazes are unsettling. They are not disempowered victims; in their encounter with the camera they invite us to engage with the calamity that has befallen them, bearing witness to the impacts of climate change which will be so much worse unless meaningful action is taken.

John Banks at his home in Greenville, destroyed by the Dixie Fire, California's largest ever wildfire. John is president of the local Rotary Club and has been active in raising and distributing funds to help the many people who lost their homes in this disaster. Taken on 26 October 2021.



John Hamar, at the location of his home in Greenville - destroyed by the Dixie Fire, California's largest ever wildfire. John was uninsured so was still sleeping in his pickup truck at the local campsite as winter approached. Taken on 1 November 2020.



Environment

3rd place

Giacomo d'Orlando - Italy



Nemo's Garden

According to the Intergovernmental Panel on Climate Change (IPCC), the desertification brought by climate change in recent years has already extensively reduced agricultural productivity in many regions of the world. Agriculture represents 70% of freshwater use around the globe and with the world's population projected to increase to 10 billion by the end of the century, it has become imperative to find alternative and ecologically sustainable methods of cultivation. Nemo's Garden – the world's first underwater greenhouse – offers a possible solution.

This completely self-sustainable project explores an alternative farming system that could be implemented in areas where environmental or geo-morphological conditions make the growth of plants almost impossible. The encouraging results of the last few years, where more than 40 different species of plants have been successfully cultivated, gives hope that a sustainable agricultural system has been developed to help tackle the new challenges brought by climate change.

Nemo's Garden seen from the water's surface. The biospheres are located 40 metres off the Noli shore – a small village on the Ligurian coast. They are constructed 6-12 meters below the surface of the water, to enable the plants to draw the necessary source of light for their development. In the centre stands the tree of life which represents the core of the experiment: the possibility of growing terrestrial plants underwater.

Top left: Emilio Mancuso, biologist in charge of the seeding and the growing process of the plants, places coconut fibre cones for hydroponic cultivation within the biospheres. Each biosphere can host approximately 120 plants per cycle, which depending on the plant type can last from one to three months.

Bottom left: Before proceeding with underwater cultivation, different types of plants (such as the Artemisia Absinthium) are tested in a laboratory to see if they are compatible with the biosphere environment. The red and blue group of LEDs recreates the same light spectrum present within the biosphere.

Top right: Luisa Pistelli, Professor of Pharmaceutical Biology at Pisa University, analyses the phytochemistry of the plants grown inside the biospheres. Through the hydro-distillation of the basil, using Clevenger equipment, it is possible to obtain the essential oil that will be analysed through gas chromatography combined with mass spectroscopy (GC-MS) – in order to obtain its chemical composition and study its benefits.

Bottom right: The experimental room inside the Ocean Reef headquarters. Here, Luca Gamberini, project manager and co-inventor of Nemo's Garden controls the arrangement of several components in the biosphere. In addition to structural parts, such as pipes and hydroponic boxes used for the plants' growth, the biospheres also comprise electronic components such as the air circulation fan and the 'connecting box' powered by solar panels located on the surface.



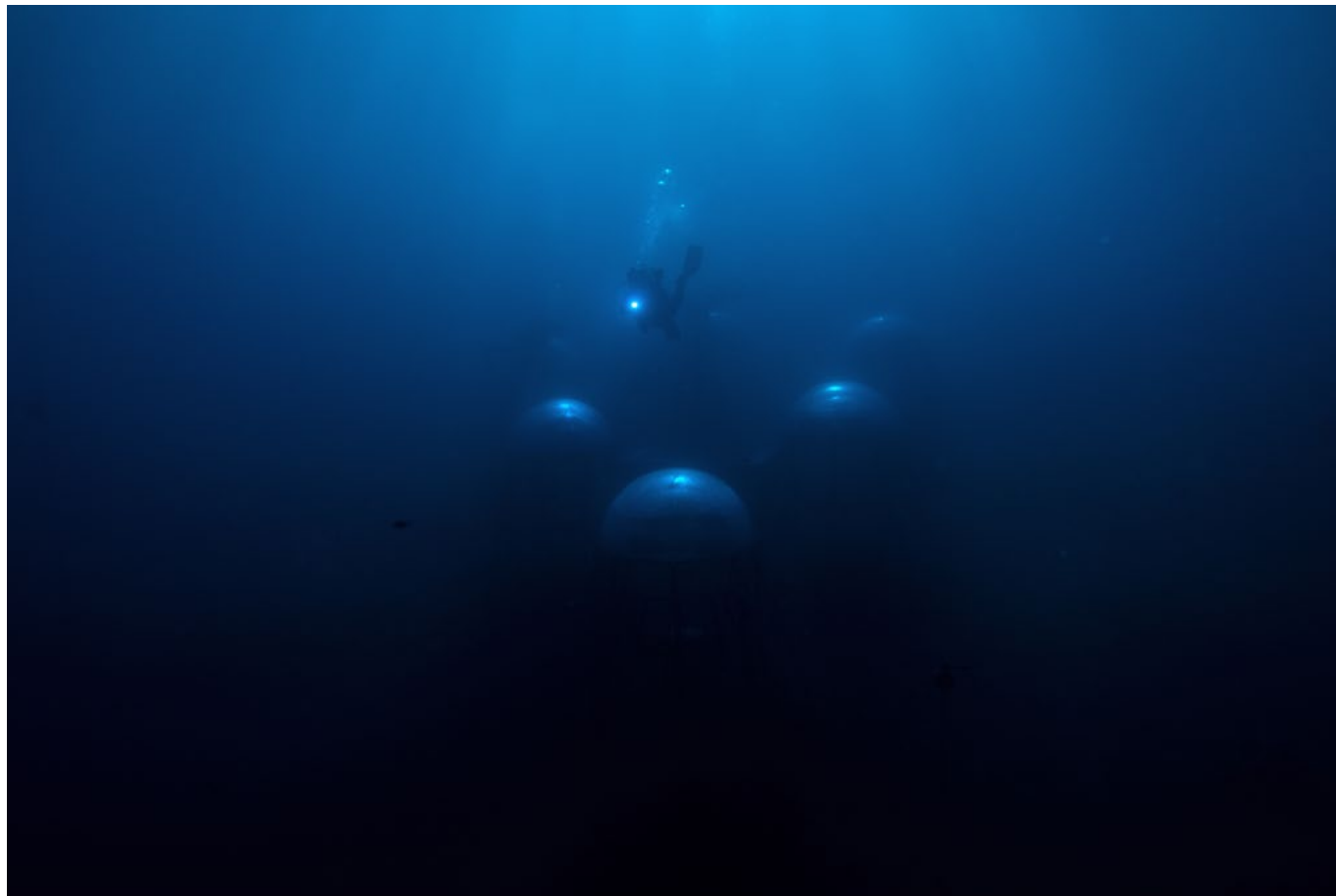
Two different samples of basil (terrestrial and underwater) are enclosed inside test tubes with fixator liquid. These samples are needed for plant structural analysis through electronic microscope CEM. According to studies of pharmaceutical biology at Pisa University, plants develop 31.5% more antioxidants and 13.3% more polyphenols than ones grown on the surface.



Sergio Gamberini, creator of the Nemo's Garden project. In an interview, Sergio affirmed: "My first experiment was creating a kind of transparent balloon filled with air, with a pocket where I placed a Tupperware containing earth and basil seeds. After only 48 hours, the first sprouts were immediately visible. From that moment I knew that the idea would work."

A diver, part of the Ocean Reef Team, holds a torch as he emerges from Nemo's Garden having harvested the tobacco plants inside biosphere number 2. Once the plants have been gently removed from the hydroponic box, they will be placed inside multiple plastic bags in order to avoid contact with salty water during transportation to the surface.

A group of divers admire Nemo's Garden during their immersion. Since Nemo's Garden has been created, the fish population in the area has increased. The Nemo's Garden structure acts like a shelter for the local marine fauna, supporting the repopulation of the surrounding area.



Landscape

Projects celebrating spaces around the world in all their varieties, from large scale aerial shots to intimate views, were entered into this category. While a natural setting wasn't key for successful submissions, judges focused on the aesthetic quality of the final images.

Landscape
1st place
Lorenzo Poli - Italy



Life on Earth



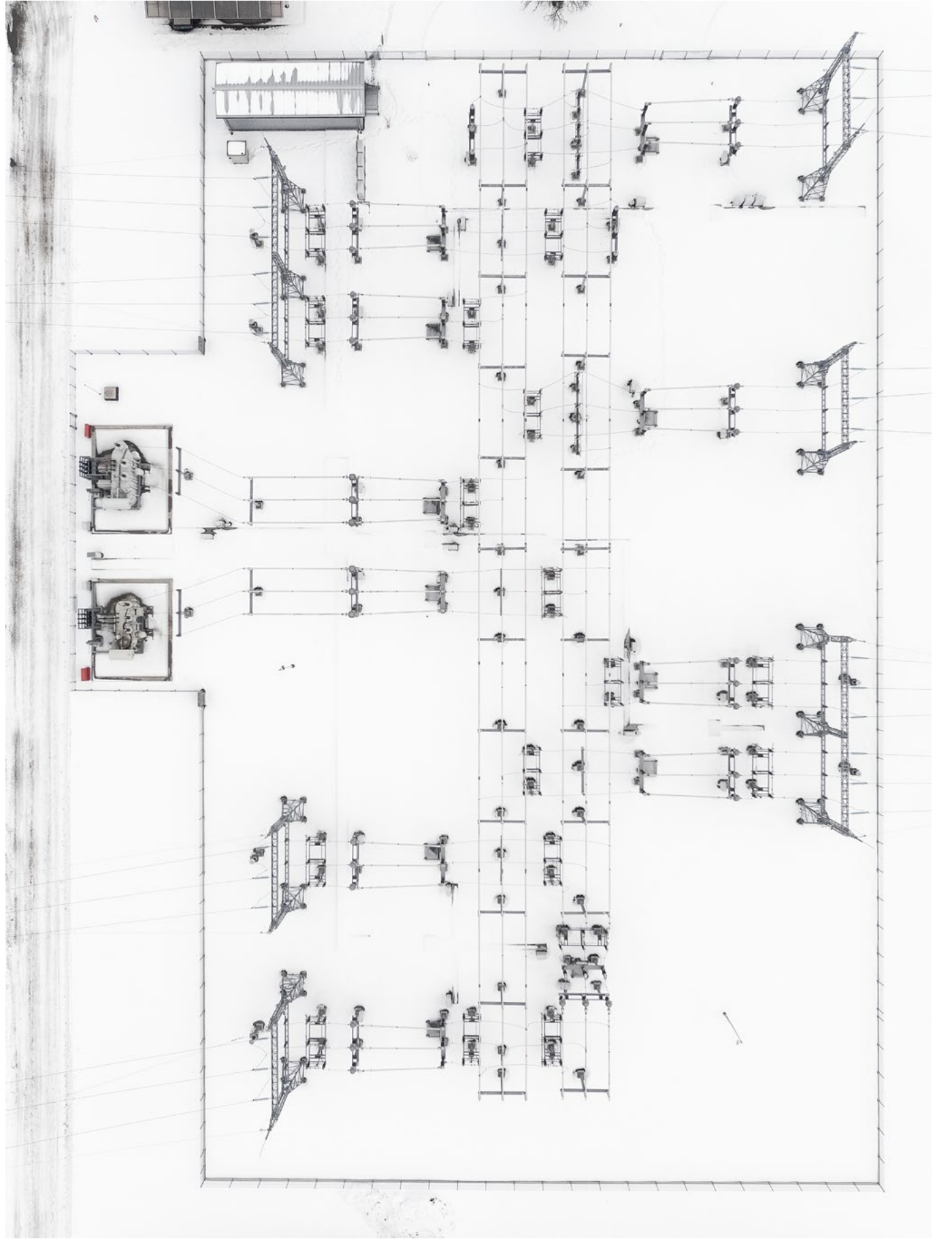
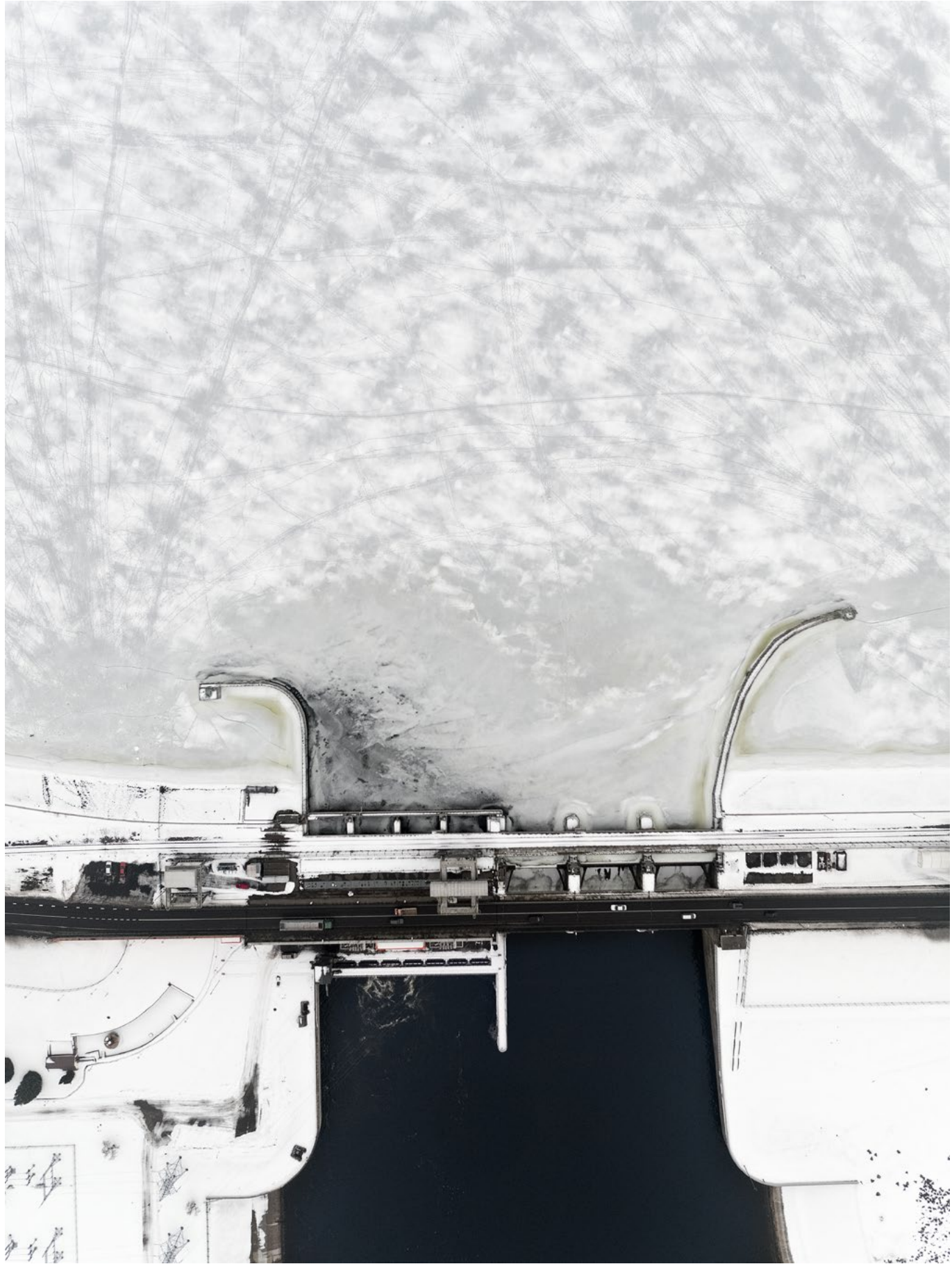


Landscape
2nd place
Andrius Repšys - Lithuania



Solar Graphic

In 2021, Lithuania once again experienced a winter of heavy snowfalls - a result of the climate crisis and global warming. Depicted in these photographs are sustainable energy sources such as dams, wind turbines and solar batteries - the very things we need in order to slow down the occurrences of climate disasters. Two of the three main elements of Solar Graphics - seasonality and sustainable energy - organically and purposefully complement each other. Winter's monochromatic palette helps reveal the graphic elements found in the white snow. As the land is disrupted by dark lines new images appear - a mouth full of dazzling white teeth or a robot with a surprised look on its face. The high vantage point reduces the landscape to abstraction allowing the viewer to find new meanings and interpretations in the photograph.



Landscape

3rd place

Gareth Iwan Jones - United Kingdom

Tree

This project was born of the Covid-19 lockdowns, and the impact upon my work as a portrait photographer. Inspired by my home county of Wiltshire, where the distinctive landscape features many knolls with lone trees raised above the horizon line and unable to photograph people, I turned to my love of trees. I wondered if it was possible to take a unique portrait of these quiet giants. I chose to photograph against dusk skies and lit the trees with drones to create an otherworldly impression.

As lockdowns took hold, so did this project. I started looking into every field and up every hill for aesthetically interesting treescapes. While many people discovered the joys of walking in nature during the lockdowns, once the sun had set it was just me, the trees and the darkness, which was an experience that at first terrified me but with time I began to relish.

Scots Pine, Winter.



"The King of Limbs" Oak Tree, Autumn.





Beech Tree, Winter.

Skeleton Tree, Summer.



Portfolio

This category asked for images unrelated to each other in subject matter, theme or narrative. Judges looked for a high quality in each of the images and for the photographer's technical skills to be evident and consistent throughout.

Portfolio
1st place
Hugh Fox - United Kingdom



Portfolio
A selection of images taken over the last couple of years. For me, this series evokes the quiet, isolated, reflective moments I felt during the pandemic.

Cloud
A lonely cloud taken on holiday in the Lake District.



Castle ST

This image is from a series I made at my local snooker club.



Smokey

During lockdown, I photographed my family a lot – this is our cat, Smokey, who spends a lot of his time doing this. It's something we all ended up doing a lot of...



Rumi

I made this image of my son Rumi last summer, during lockdown. Rumi had planned a summer of festivals with his friends, but instead I got to have time with him that I otherwise wouldn't have had.

Queen's Park

I saw this person having a quiet reflective moment at my local park. It made me feel nostalgic and calm.



Portfolio
2nd place
Julian Anderson - United Kingdom

Sir Martin Rees
Sir Martin Rees, Astronomer Royal, photographed at his home in Cambridge for Trust magazine.



Pett Level
A late afternoon at low tide on Pett Level beach in December 2020.



Roopa Farouki
Dr. Roopa Farouki, photographed at Queen Elizabeth The Queen Mother hospital in Margate, UK, for the Guardian's Saturday magazine. Roopa, a novelist, retrained as a doctor after years as a successful writer.



Portfolio
A series of portraiture, landscape and feature work shot over the last year or so, some commissioned and some personal.



Wicken Fen

A wild konik pony photographed at Wicken Fen in Cambridgeshire for CAM, the University of Cambridge alumni magazine.

Tide

A late afternoon spring low tide on my local beach in St Leonards-on-Sea in East Sussex, UK, from the series *Walks with Slim*.



Portfolio
3rd place
Anna Neubauer - Austria

The Beauty of Humanity

Reconnect

When I met Lauren on a hot day in London in 2021, I immediately connected with her. She is so hard-working, signed with a leading talent agency, and definitely one to watch. I'm so inspired by Lauren's views on life and her career, her kind heart and her professional manner. She knows that absolutely nothing can get in her way.



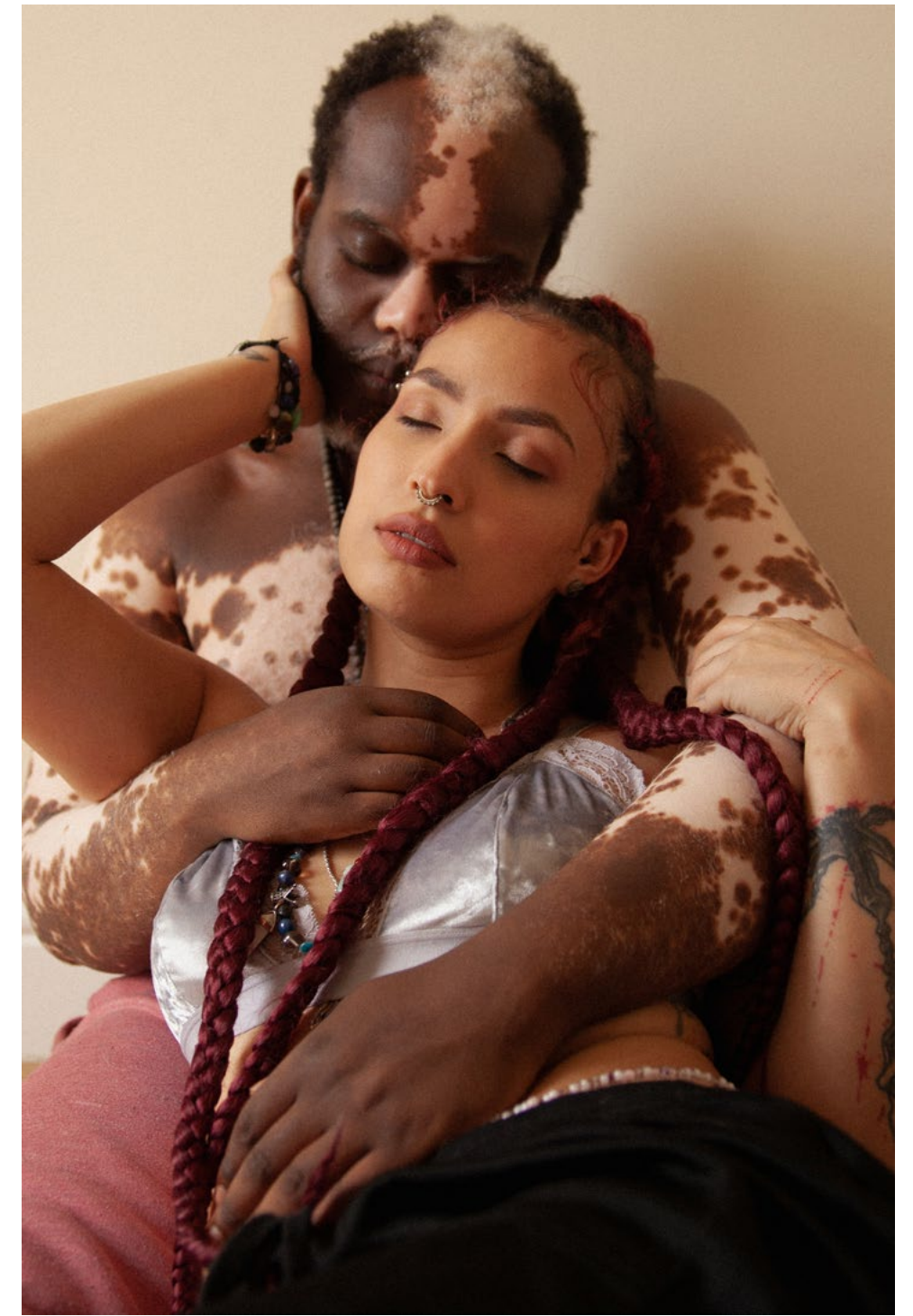
The Story I Heard

I took this photo of Clara, Izzi, Jordan, Katerina, Maisie, Sahar and William in London, in 2019. The actor Warwick Davis said: "The world worries about disability more than disabled people do." With this image and series, I'd like to show how beautiful differences are, and remind people to ask questions instead of making assumptions.



Home to Me

I photographed Bashir and Jade in early 2020 in their apartment in London for a project about intersectional diversity and I loved capturing this intimate moment. When I think about meeting people for the first time, and then getting to know them so intimately in such a short time, I feel like I'm way out of my comfort zone. But looking at this image reminds me of how much I love the process.



Portraiture

Judges were looking for interesting, strong and evocative photographs, and the category was intended to be interpreted in its widest sense. Judges wanted to see images demonstrating a likeness to the subject and convey expression, emotion and personality.

Portraiture

1st place

Adam Ferguson - Australia

Migrantes

This is a series of self-portraits of migrants in Mexico, as they wait to cross the border into the United States. The life of a migrant at the border, waiting for the right moment to cross into the United States, is often in flux. To capture a piece of this uncertain journey, I mounted a medium format camera on a tripod with a cable release and then stepped back, allowing the migrants to choose the moment of capture and give them agency in the process of documenting their lives.

Photo captions by Adam Ferguson and Anatoly Kurmanov.

Photographer of the Year

See full series and description on pages 22-29



Victor Roman Castro, 41 and Gertrudis Ortega Ramirez, 38, migrants from Ometepepec, Guerrero State, Mexico take a self-portrait with their one-month old daughter Betani Angelica Roman Ortega, at the El Buen Samaritano migrants shelter in Juarez, Chihuahua, Mexico on 28 April 2021. Gertrudis Ortega has had a hard life. At 14, she was forced to marry into a criminal clan that ran Ometepepec. Soon after the marriage, she entered the USA illegally to join her abusive husband. She endured 18 years of beatings as she raised her two daughters. Eventually, she was deported to Mexico when the police caught up with her husband's drug dealings. Back in Ometepepec, she met Victor Castro, a welder, and decided to start a new life. But her past kept catching up with her. Her former husband's powerful family harassed Ms. Ortega and threatened to kill her if she tried to get custody of her children. When she became pregnant, she and Mr. Castro decided to flee to Texas. Their child, Betani, was born on the Mexican side of the border. In the U.S., Ms. Ortega hopes to get the justice she was denied in Mexico, and reunite with her teenage daughters, who were both born in America and are citizens. "I want to use the legal system to recover my girls," she said. Photo by Gertrudis Ortega Ramirez and Adam Ferguson.

Portraiture
2nd place
George Tatakis - Greece



Caryatis 2021

Caryatis is a study of Greek women's traditional costumes deriving from different time periods in Greece's rich history. This project evolved out of Tatakis' previous work, *Ethos*, which looked at Greek traditions and customs. Each photograph is meticulously staged; postures, attitudes and even hand placements depicted are all typical of the area from which the costume originates.

Saronic Gulf, Spetses island. Bouboulina costumes of Spetses.

Western Macedonia, Kozani, Ptolemais, Ermakia. Bride of Ptolemais villages.



Chios island, Mastic villages, Olympoi. Costumes of Olympoi.



Western Macedonia, Aggelochoi. Costumes of Naoussa villages.



p118-19
Thessaly, Trikala, Glinos. Karagouna costumes of Trikala.



Portraiture

3rd place

Brent Stirton - South Africa

Bushmeat Hunters

This is a series of bushmeat hunter portraits taken in Guyana, Gabon, the Democratic Republic of Congo and the Republic of Congo. These men are seen in an age-old act, bringing animals they have hunted back to their villages. Some of these men are hunting for other, wealthier men who have employed them, others are hunting for their families. In all cases, very little of what they hunted was consumed in the village. Bushmeat commands a high price, which increases as it gets to major cities. These days, hunting of this kind is almost always about an economy of supply and demand.

Doume Village, Lastoursville, Gabon, 29 June 2021:

Expert bushmeat hunter Nkani Mbou Mboudin is seen with an antelope he just shot hunting in the forest around his village. This village survives on fishing and bushmeat. Gabon has a sustainable bushmeat culture, largely because of its small population and large protected habitats.



Kabo, Republic of Congo, 23 May 2021:

An image of Henry, a Baka pygmy bushmeat hunter seen after a successful hunt. As part of a conservation project NGOs WCS and SWM work with a logging company that hires pygmies such as Henry, to hunt for them in controlled circumstances in a legal hunting area on the periphery of Nouama Ndoki National Park in the Republic of Congo. Each hunter gets a rifle from the employee and four shotgun cartridges. They are only allowed to shoot that much and usually get to keep the entrails and a small payment.



Village Ndambi, Area of Lastoursville, Gabon, 30 June 2021:

Brenteh Ngogne and Davy Lindzondzo are professional bushmeat hunters. They are seen with the Duiker and Antelope they killed the previous night in the forest around the village of Ndambi, one of the villages in the Lastoursville area where NGO Sustainable Wildlife Management monitors bushmeat consumption.





Rupununi River, Guyana:

Herman Phillips, 63, has lived his whole life in the Rupununi region in Guyana as a subsistence hunter. He believes that this is his natural right as an indigenous person. He fishes using nets and lines, and he hunts in the forest. This is how he has fed and clothed his eight children, and would like for this way of life to be an option for them, too. Increased human populations and a diminishing wildlife presence is going to make that lifestyle very difficult to maintain.

Kabo, Republic of Congo, 23 May 2021:

A Baka pygmy bushmeat hunter walks home on a logging road after shooting an antelope.



Sport

Projects that captured the intensity, power and action of the chosen sport subject went far in this category. Whether capturing professional or amateur athletes, the focus could be on the person, team, setting or sport. A strong narrative needed to be present.

Sport
1st place
Ricardo Teles -

Kuarup





Sport
2nd place
Adam Pretty - Australia



Stuck In Traffic

Bo Kramer of the Netherlands attempts to shoot while being marked strongly by Katharina Lange of Germany during the women's wheelchair basketball semifinal on 2 September 2021, at the Tokyo 2020 Paralympic Games.

Gold!

Rowan Crothers of Australia reacts after winning the gold medal in the men's 50m freestyle - S10 heat at the Tokyo 2020 Paralympic Aquatics Centre on day one of the Tokyo 2020 Paralympic Games on 25 August, 2021 in Tokyo, Japan.



Tokyo Twenty Twenty One

The Tokyo 2020 Olympics and Paralympics were postponed for one year and held under really unusual circumstances. Athletes and media were kept inside a bubble and tested every day, with no fans able to witness the greatest sporting show on earth. This series takes a look at the Olympic and Paralympic sports that I was assigned to cover in Tokyo. I tried to find unique and challenging angles to minimise the visual impact of not having a crowd or any fans (and atmosphere) and also to illustrate the beauty and strength of the athletes and sports as well as their emotions from slightly different angles. It was perhaps the most challenging Olympics I have ever been part of, and I can only imagine what a roller coaster of emotions the athletes were experiencing. I was very grateful when these emotions spilled over in the heat of competition.



Torpedos in the Water

Zheng Tao and Wang Lichao of China torpedo underwater off the start while competing in the men's 100m freestyle - S5 heat on day two of the Tokyo 2020 Paralympic Games, at the Tokyo Aquatics Centre on 26 August 2021 in Tokyo, Japan. Zheng Tao went on to win four Gold medals in swimming during the Tokyo 2020 Paralympics.



Take Off!

Jonas Schomburg of Germany takes off as he dives into the water during the men's triathlon on 26 July at the Tokyo 2020 Olympics.



Under and Over

Peter Kauzer of Slovenia makes his way around a gate during training at the Kasai Canoe Slalom Center ahead of the Tokyo 2020 Olympic Games on 20 July, 2021 in Tokyo, Japan.



Victory!

Ilse Arts, Bo Kramer, Mariska Beijer and Jitske Visser of the Netherlands celebrate after defeating Germany during the women's wheelchair basketball semi final match between the Netherlands and Germany on day nine of the Tokyo 2020 Paralympic Games.



Pure Joy

Veronica Yoko Plebani of Italy is overcome with joy after crossing the finish line at Odaiba Marine Park and winning the bronze medal in the women's PTS2 triathlon on 28 August - day four of the Tokyo 2020 Paralympic Games.

Sport
3rd place
Roman Vondrouš - Czech Republic

Loyal Fans





Still Life

Celebrated for depicting either a solitary or group of arranged inanimate objects in a photogenic fashion, submissions could be classic or innovative. Judges closely considered the interpretation of the subject through the photographer's choice of composition, lighting and framing when viewing the work.

Still Life

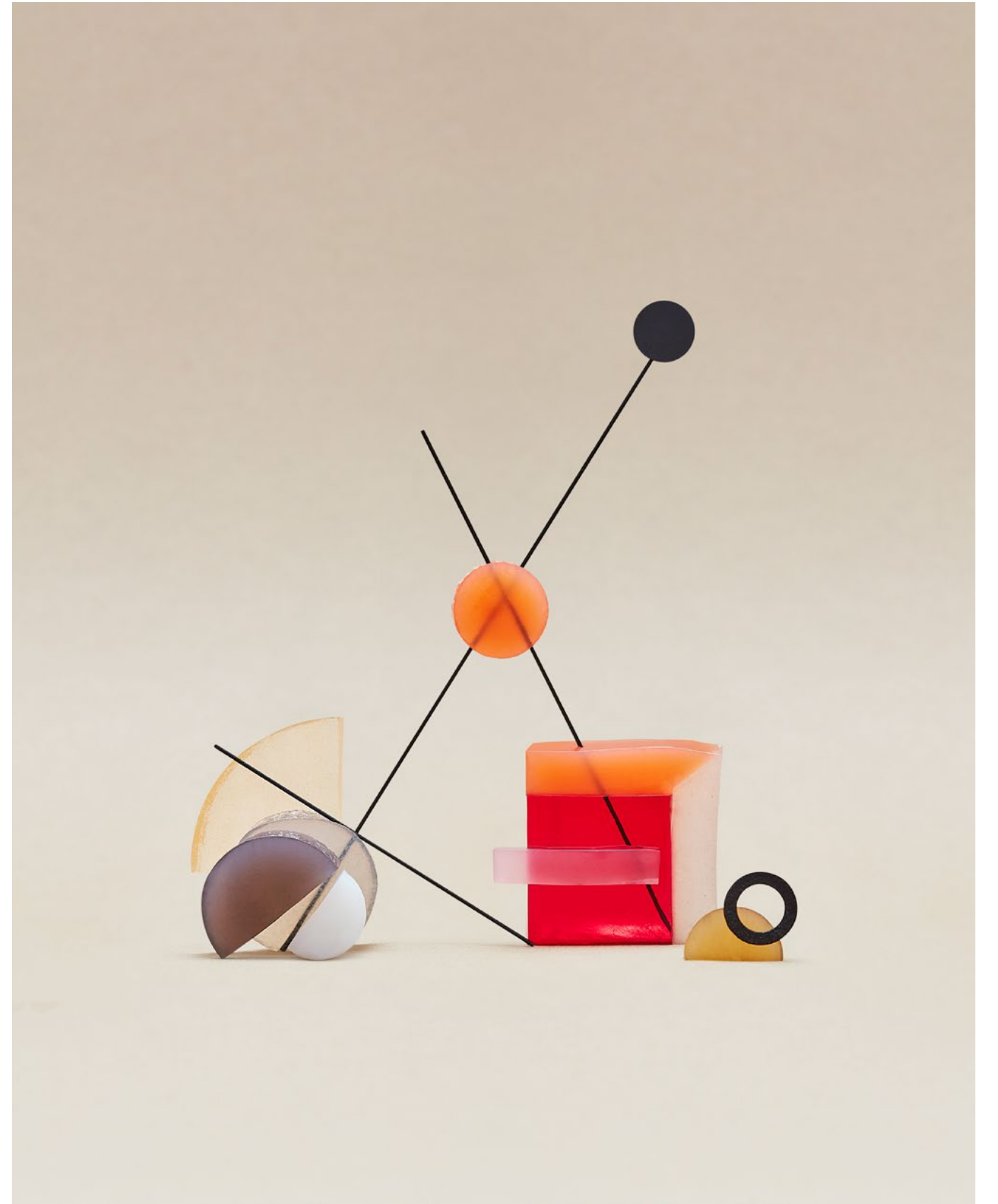
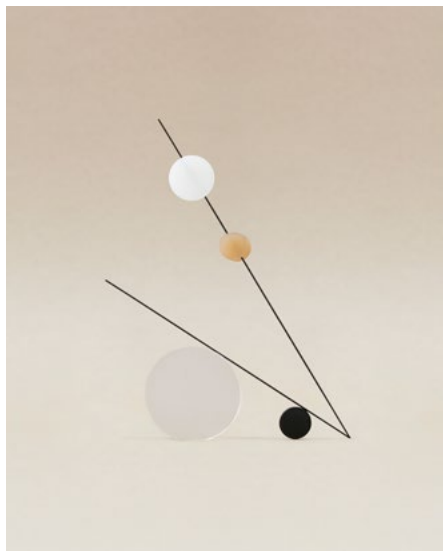
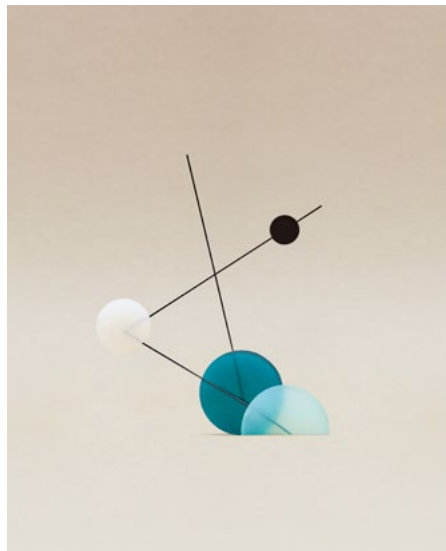
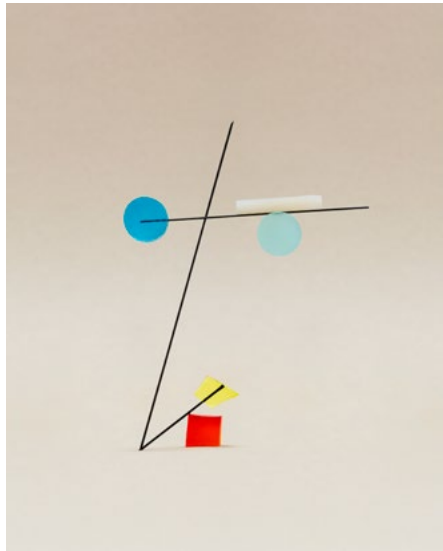
1st place

Haruna Ogata - Japan
& Jean-Etienne Portail - France



Constellation

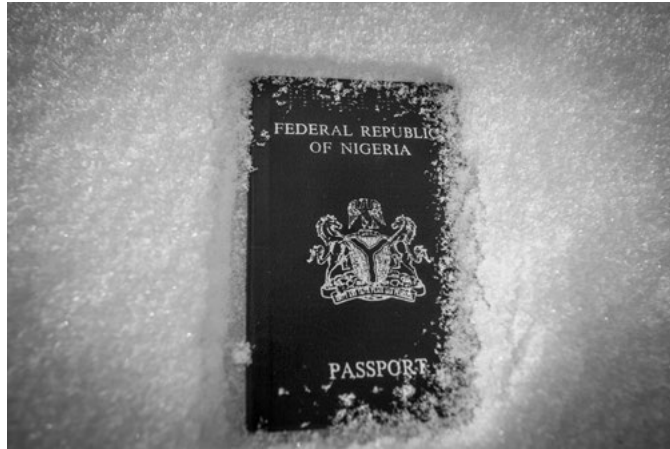
These images were taken in a studio in Paris, September 2020, for the pure creation of a still life photo



Still Life
2nd place
Cletus Nelson Nwadike - Sweden

From Nigeria to Nässjö

My mother died on 26 September 2021. She never got to see her four grandchildren – she was refused a visa to come and visit them. The reason was that I do not make enough money. I am a photographer. This work is to honour my mother.



Nigerian passport.



I wrote a letter to the Swedish embassy in Abuja, Nigeria and told them that I wanted my mother to visit me in Sweden. I have four children, and it would be great if my mother could meet them. They turned down my request, stating that I was not making enough money to sustain her.



This is a snow angel. I had imagined mother in the snow and under the snow with her grandchildren. Mother would have played with them. She would have loved it.



Nigerian art! I had imagined mother showing these to her grandchildren.



I had imagined mother coming home to us with a bag full of toys and food, and I had imagined her full with joy and happiness. I still cannot believe that she is dead.



I had imagined her wearing a Nigerian head tie and bringing a drum to show her grandchildren. I can hear her playing the drum while dancing. My children would love this.



I had imagined her showing her grandchildren lots of photographs from Nigeria, of us when we were children.



Thank you so much Mama, I am so sorry that death found you where I was hiding you. My children are longing to meet you Mama, you see, they wonder what you look like. They look like you, and think like you.

Still Life

3rd place

Alessandro Gandolfi - Italy

Concordia

On the evening of 13 January 2012, the Costa Concordia, a cruise ship with 4229 people on board, struck shallow water near the island of Giglio. Within three hours it had sunk sideways to the bottom, a few metres from the coast. This was the largest ever cruise ship to sink, and the disaster claimed 32 lives. But what is left of that event, 10 years on?

Today the Costa Concordia no longer exists as its name has been cancelled from the Italian shipping register. The wreck, which is a symbol of the drama, was hauled up and dismantled, and most of the parts were recycled: thousands of tonnes of steel from the ship now form the foundations of Italian bridges and buildings. But traces of the Concordia can be found everywhere. These are relics that tell stories.



It was found floating in the water at the Concordia worksite by a private individual who kept it as a memento. Made of plastic and wood, it is the largest official model of the Costa Concordia and had been reported missing. There are only two in the world: the other one is owned by cruise line Costa Crociere, which shared it with the Civil Protection Agency.



"These shoes saved my life," begins Antimo Magnotta. On 13 January, 2012, he was a pianist on board the Concordia. "Elegance was a must, but that night for some reason I decided to violate the dress code and wear rubber-soled shoes." Years later Antimo composed a piece for the piano, entitled 32, a melody made up of 32 notes, one for each of the victims of the shipwreck.



This is the watch that Costa Concordia's captain, Francesco Schettino, was wearing on the night of 13 January 2012. The TAG Heuer Grand Carrera was badly damaged shortly before the starboard side of the ship tilted over in front of the island of Giglio. The watch remained stuck at the precise time of the sinking and today it is kept at Francesco Schettino's house, with the hands in that exact position.



A large part of the Concordia ship was dedicated to entertainment. There were swimming pools, a multi-sports field, a 4D movie theatre, a Formula One simulator and a mini-club with rides for children, including this little plastic horse. Among the 32 victims was a six-year-old girl, Dayana Arlotti: her body was found five weeks after the shipwreck, on deck four, where she had drowned along with her father.



'Today' is the two-sheet program that was delivered to the cabins on board the Concordia every evening. A section titled 'Captain Francesco Schettino announces' states that "at 9.30pm we will cross the channel that separates the Argentario from Giglio Island, which will be clearly visible to the left of the ship at a distance of five miles."



Manrico Giampedroni was the last man to make it out of the Concordia alive. He was trapped inside the ship for over 30 hours, with a fractured leg and a head injury, before being found. That day he was wearing a winter uniform corresponding to his rank as Chief Purser. He kept the left sleeve as a souvenir, and placed the other as an ex-voto in the sanctuary of Ortonuovo, near Castelnuovo Magra.

Wildlife & Nature

Judges were looking for artistic images of our natural, physical or material world where animals or nature were the focus. Compelling compositions showing the spirit and behaviour of wildlife around the planet appealed to the jury. Macro and close-up photographs of the plants and insects that often go unnoticed were also welcomed in this category.

Wildlife & Nature
1st place
Milan Radisics - Hungary



The Fox's Tale

Observing Fox

Roxy stares at the camera from the base of a moss-covered linden tree. The fox is hiding behind the tree observing my window and trying to decide whether it's safe. When we first became acquainted, any sudden movement would make the fox rush to a corner of the courtyard to hide behind the bushes. Learning from this, I stayed behind the window to follow Roxy's undisturbed behaviour.



In the Limelight

Roxy on the porch of a traditional, 180-year-old house. The whole yard has become the fox's playground. It sniffs around the whole courtyard and examines every cranny, biting new objects and jumping on familiar ones. Working exclusively at night allowed me to get creative with lighting. In some images, I used dramatic, studio-like lighting, while in others I balanced my flashes with ambient light. It was a wonderful opportunity to develop skills.



Through the Hole

Here we see the fox coming into my yard through a hole in the backyard fence. The hole was made by Roxy and badgers in only two weeks. It became the busiest point in the yard because martens, rabbits, squirrels and mice also run here. The camera was triggered by a motion sensor.



Fox Searching for Bites

The fox is scrabbling inside a rotting trunk. The camera was triggered by a motion sensor.



Hunting Fox

Roxy caught a dead pheasant. I put the camera and motion sensor next to the dead animal in a meadow near my backyard. The sensor recorded some interesting scenes of the lovable Roxy when her wild instincts kicked-in.

The Fox's Epilation

The underside of a fox's epilated belly, five days after cubs are born. As I waited for the fox each night, I read about the life of foxes. Somewhere I saw that at birth, a fox rips the hair out of its belly to line the nest and provide access during breastfeeding. I built a big glass table. The fox tried to get acquainted with the structure, jumping up five days after giving birth.



Fox Drinking Water from the Small Sauna Pool

An underwater capture of the fox drinking water from the sauna pool. The shape of her tongue was distorted by the water. The vixen usually showed up four or five times a night and I noticed that it would drink water on the third occasion. Presumably, it had eaten enough from the neighbourhood and gotten thirsty. I used a cable remote release and a constant light source. This was taken with an underwater camera



Fox Climbs on the Branch of a Dwarf Quince Tree

I was expecting a marten during this scene. Roxy smelled the bites and climbed the tree - she was taking every bite to her little ones. It was a huge surprise when I looked at the camera trap results in the morning, but I was very happy to have discovered another interesting form of behaviour.



Jumping Fox

After three months, the fox has grown used to my surroundings and treats all the furnishings covered in my courtyard as its personal playground. When she is undisturbed, she moves about with apparent pleasure and ease. She jumps easily up onto the 120cm high wall, and leaves my house from the 170cm high wall. I observed her from the window and tried to use the shutter release at the right time with a radio remote.



On the Car Windshield

The fox jumped onto the windshield, observing my camera. I parked in the yard for the first time – it was unusual behaviour for Roxy, she jumped up right away. I wasn't prepared to photograph this scene, but I knew she would be coming back in an hour-and-a-half. I set the lights up and waited in a dark room. I was lucky she jumped up again and watched the camera click inside the car.



Wildlife & Nature
2nd place
Federico Borella - Italy



Exotic Appetite: Inside the Italian Exotic Animal Trade

It's common to think that 'wet markets' only exist in Asian countries, but in Italy there are also fairs at which thousands of exotic animals are displayed and sold, and huge profits are made.

At these fairs, exotic animals are considered collectibles. They're often stressed, kept in plastic trays the same size as the animals they contain, and anyone can touch them. Among the stands it's not uncommon to find animals who are solitary by nature, forced to live in groups, and animals with a strong social nature isolated in plastic boxes. There is also the question of potential risks to human health.

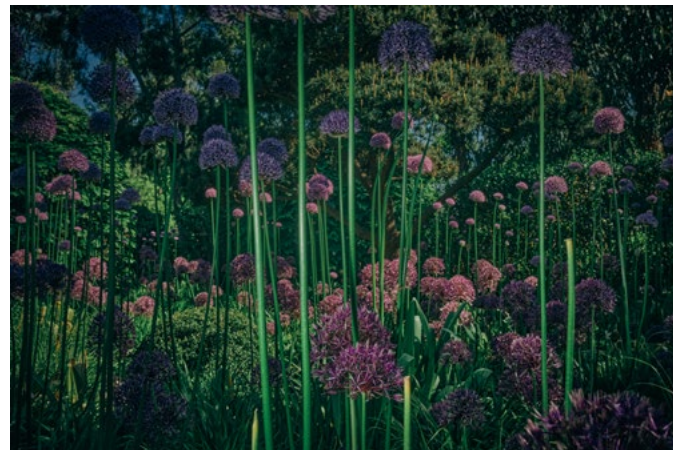
These images were taken at an exotic animals trade fair in Vicenza, Italy, in November 2021



Wildlife & Nature

3rd place

Oana Baković - Romania



Absolute Beginner

My art emerges from the need to reconnect with the beautiful nature surrounding us. As a human, I enjoy the wonders of discovery and constant advancement that define us as species, but I am also sad that we overlook the wonders that are so close to us. This feeling set me on a path of exploration that I continue to follow.

These photographs document the tragic beauty of disruptions to nature happening before our eyes. The shots, taken in my local area, are meant to draw attention to the esoteric signs that nature gives us at every step. The images were shot using a combination of ambient light and flash, sometimes ND filters. I colour-graded them in Capture One and Lightroom.



Open

Striking standalone images spanning ten diverse categories



Natural World & Wildlife

Architecture

Creative

Landscape

Lifestyle

Motion

Object

Portraiture

Street Photography

Travel

Open Photographer of the Year

Scott Wilson

United Kingdom

Natural World & Wildlife
1st place

Anger Management

A wild mustang stallion kicks up a dust storm
in northwestern Colorado.





© Antonio Coelho, Portugal



© Dinorah Graue Obscura, Mexico



© Martyn Harris, United Kingdom



© Brice Tribollet, Switzerland



© Jessica Mohn, Germany



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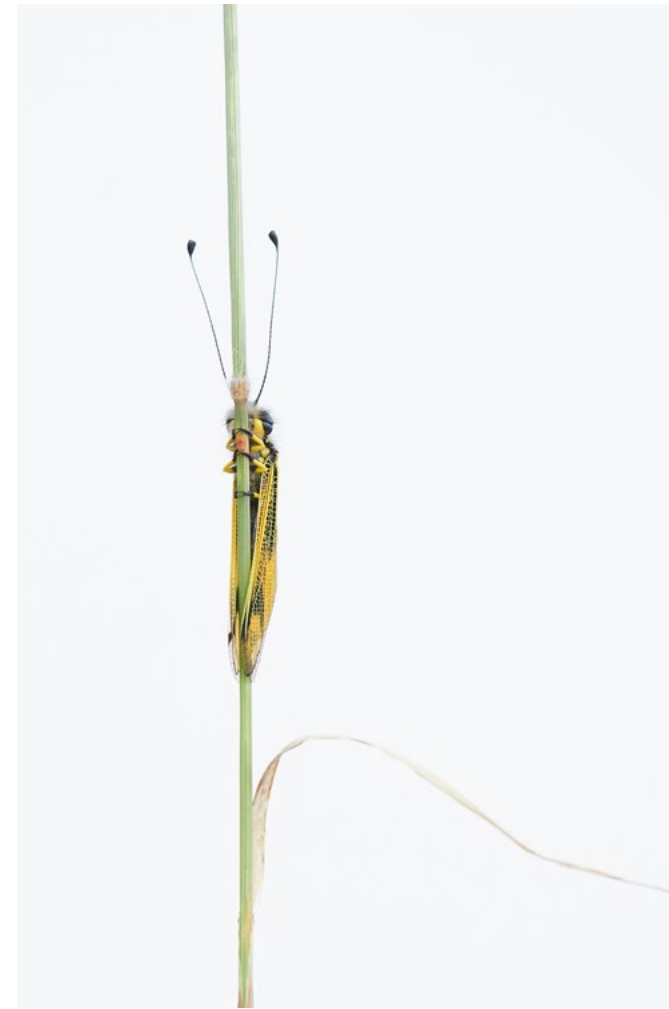
Natural World & Wildlife
Open Shortlist



© Thomas Barry, Ireland



© Albert Beukhof, Netherlands



© Raquel Inés Correa Chiesa, Spain



© Tiho Trichkov, United States

Architecture 1st place
Anthony Chan - Hong Kong

Old Meets New

In an industrial district in Hong Kong, surrounded by a mix of old and new developments, this shot was taken to highlight a contrasting co-existence: a new skyscraper's stylishly designed front entrance and an old industrial complex with myriads of air conditioners, pipes and wires mounted on its wall. The shadow and light accentuated the overall monochromatic effect of the city's architecture.



Architecture
Open Shortlist



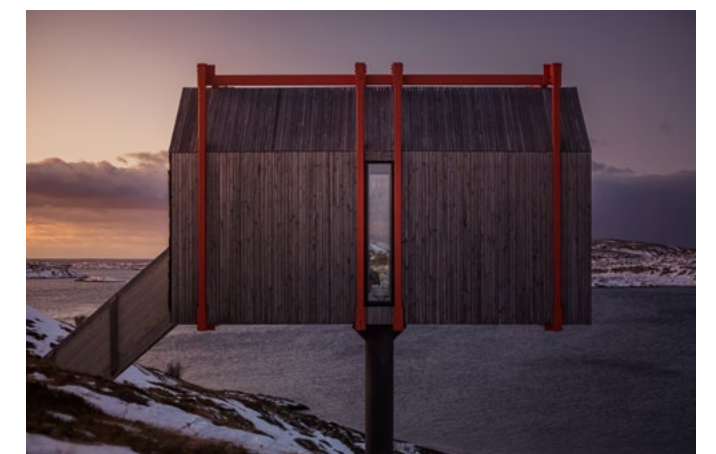
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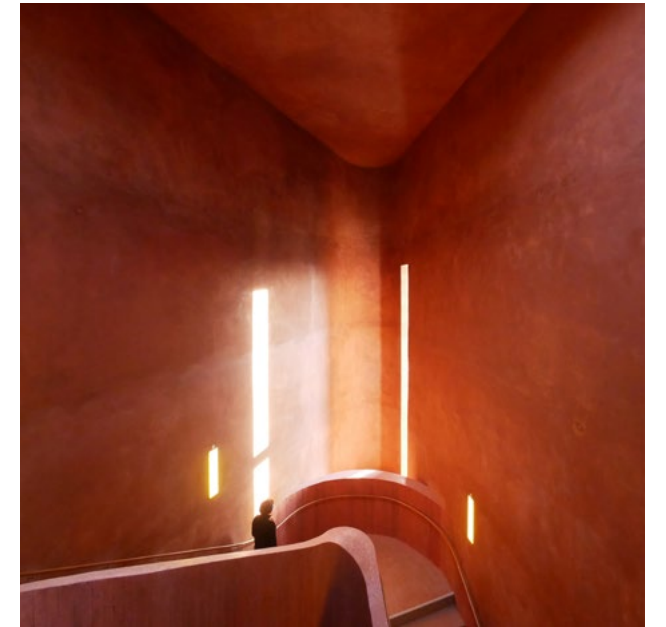
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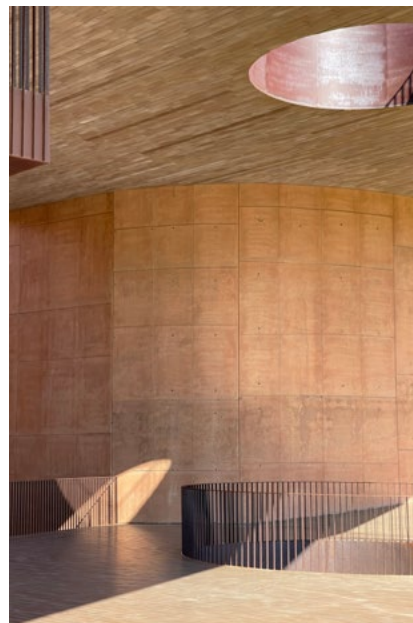
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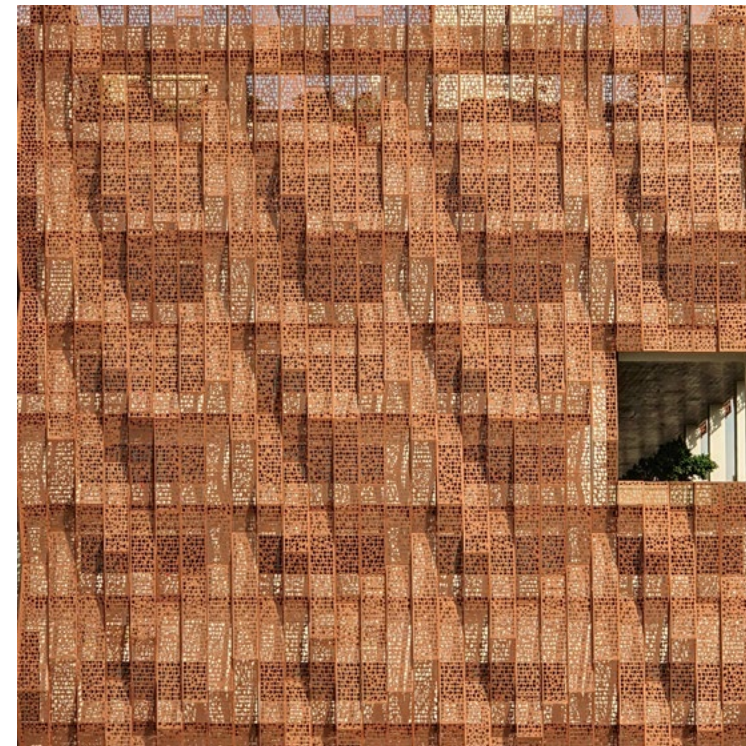
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Creative 1st place
Isabel Salmon - United Kingdom

Untitled

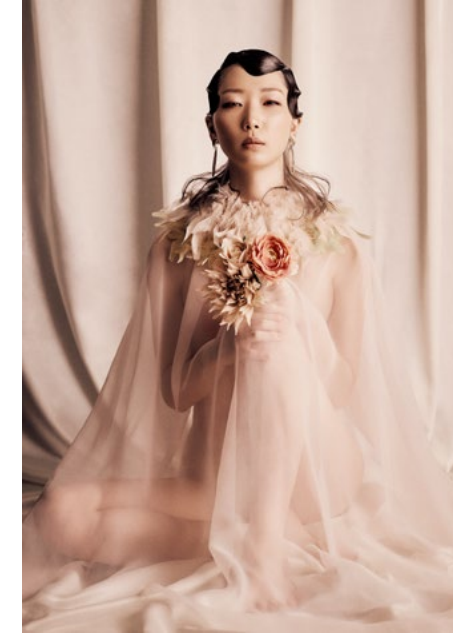
I began to document my mum's experience with labyrinthitis and PPPD - a sensory documentation of her condition. I am finding ways to explore this through experimental techniques, with the intention of combining sound, and also considering other senses. I hope to create an installation in collaboration with my mum, using a series of conversations with her.



Creative
Open Shortlist



© Gemma Pepper, United Kingdom



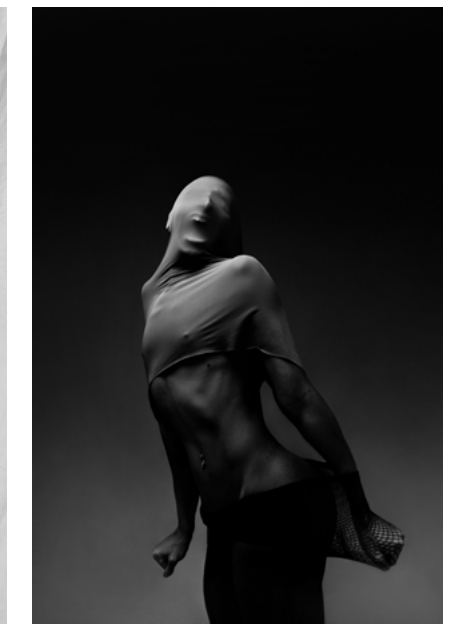
© Sawamaru Pokiru, Japan



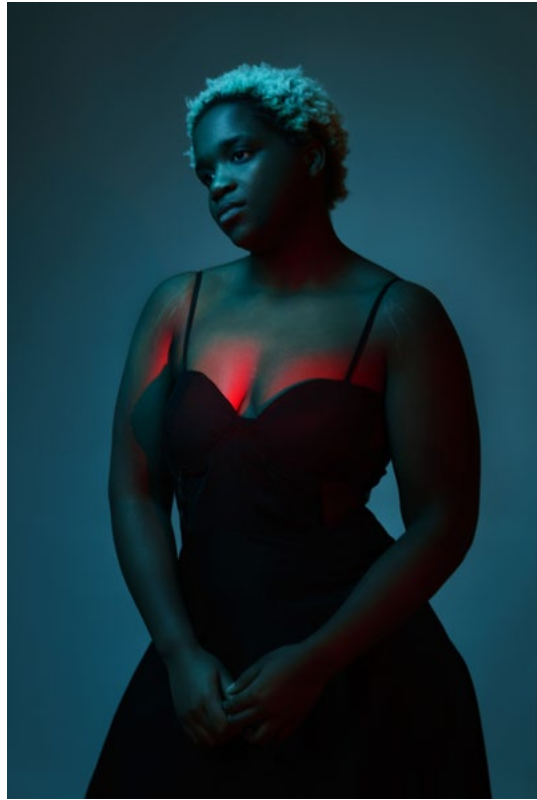
© Clair Robins, United Kingdom



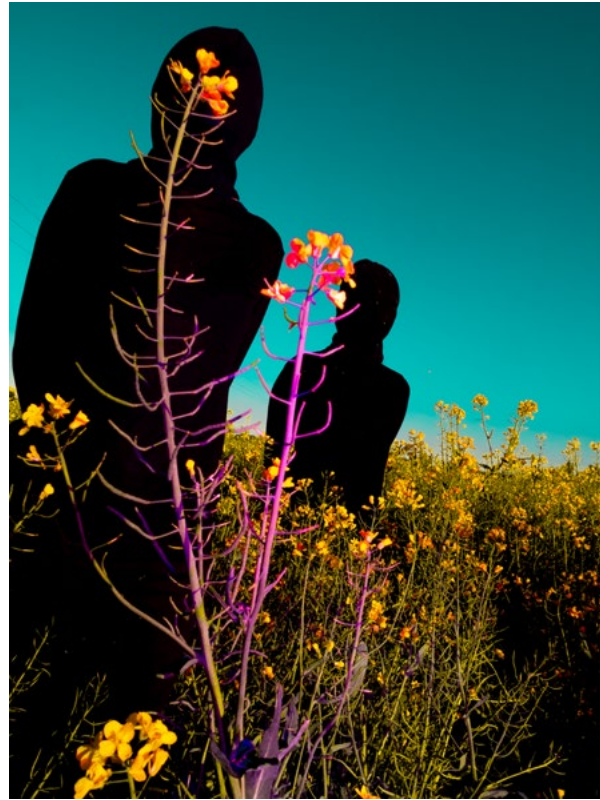
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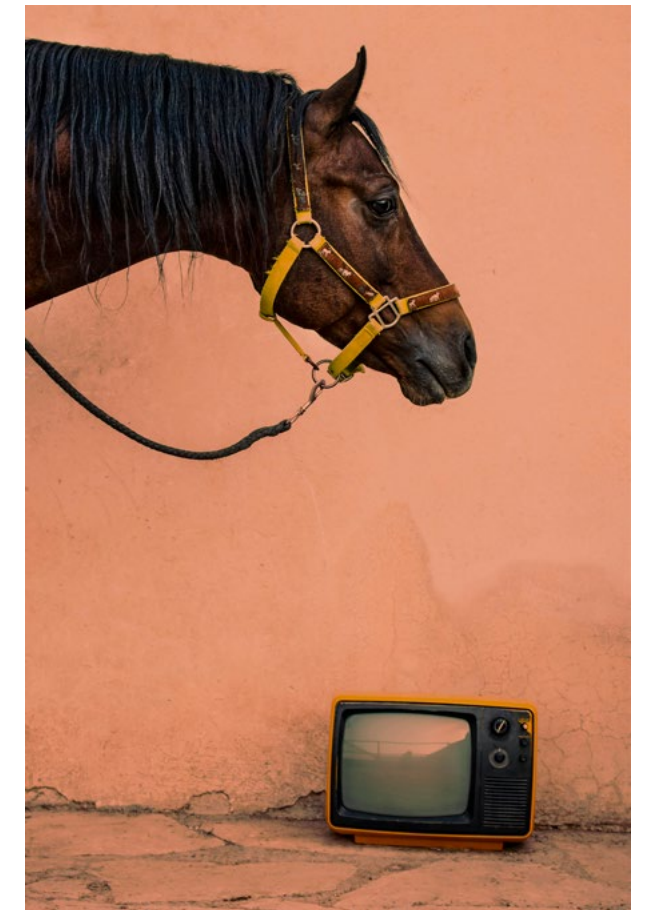
Creative
Open Shortlist



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Landscape 1st place
Vicente Ansola - Spain

Exodus

I encountered this field of sunflowers in Castilla and León. Sunflowers always seek the divine by following the sun on its route. These ones, although withered, stood up proudly. When I grabbed my camera to shoot, I no longer saw sunflowers but women walking the dry fields of Castilla, wearing ancestral garments. An army of spirits – the inexorable exodus of the Spanish rural.



Landscape
Open Shortlist



© Fernando Famiani, Italy



© Stuart Chape, Australia



© Olivier Vauguin, France



© Cigdem Ayyildiz, Turkey



© Anargyros Dekavallas, Greece



© Peter Leyer, Hungary



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Landscape
Open Shortlist



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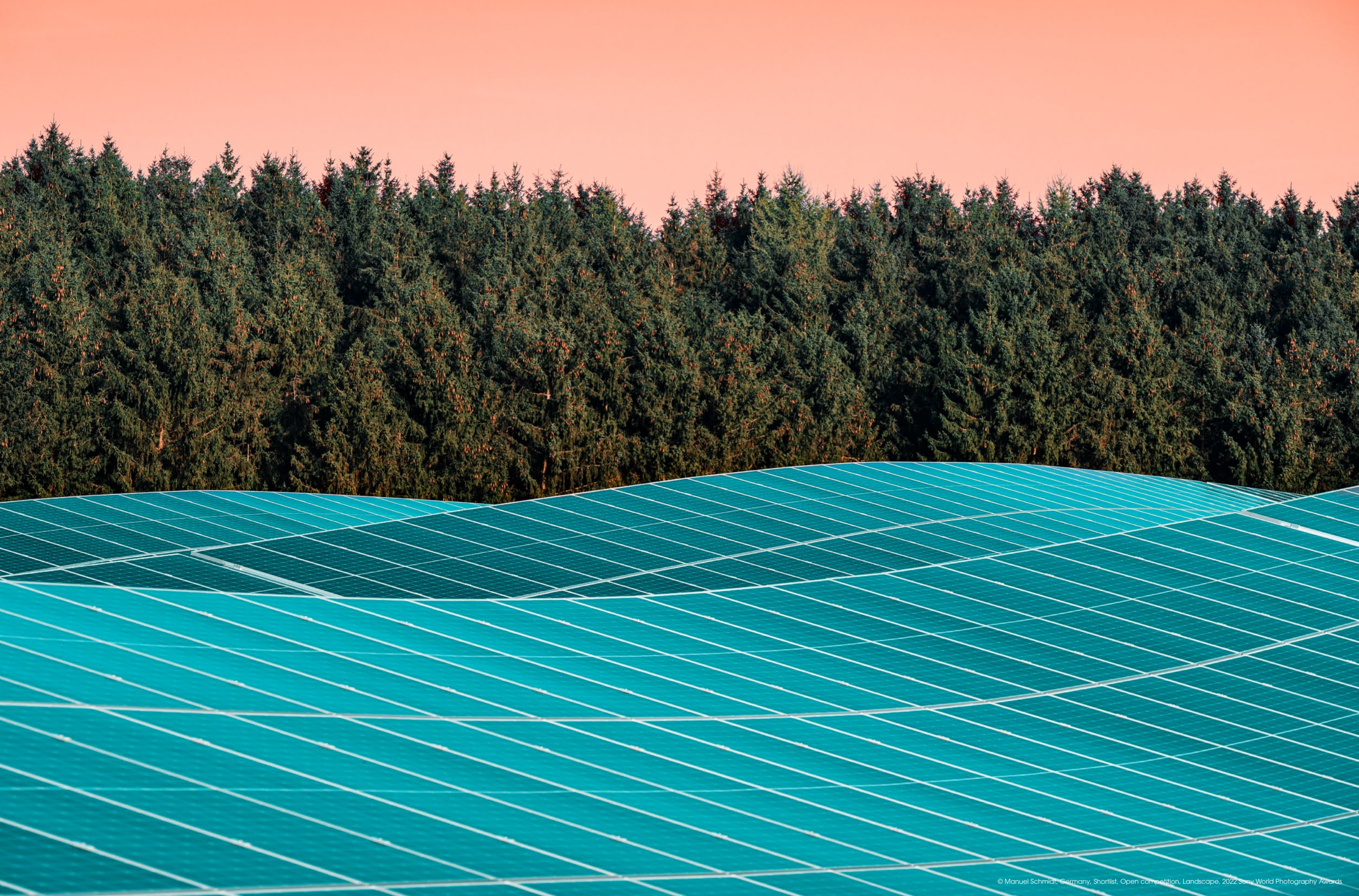
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Lifestyle 1st place
Utsab Ahamed Akash - Bangladesh

The Honey Collector

The honey collectors collect in winter. They place the bees' nests near the mustard field as they can produce more honey that way. We often see this kind of scene in the Bangladesh countryside.



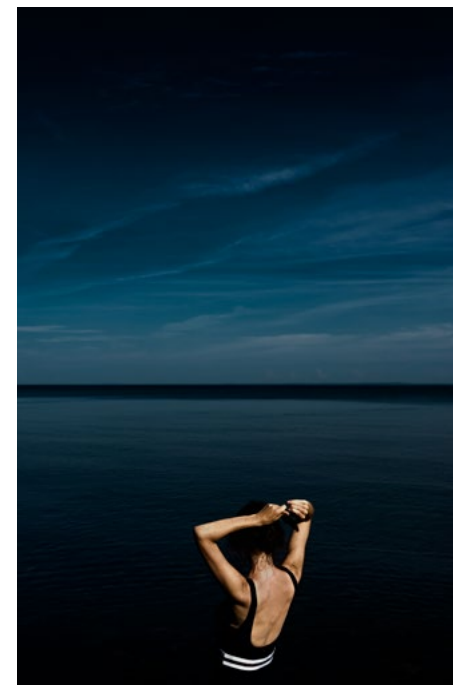
Lifestyle
Open Shortlist



© Kishor Shrestha, Nepal



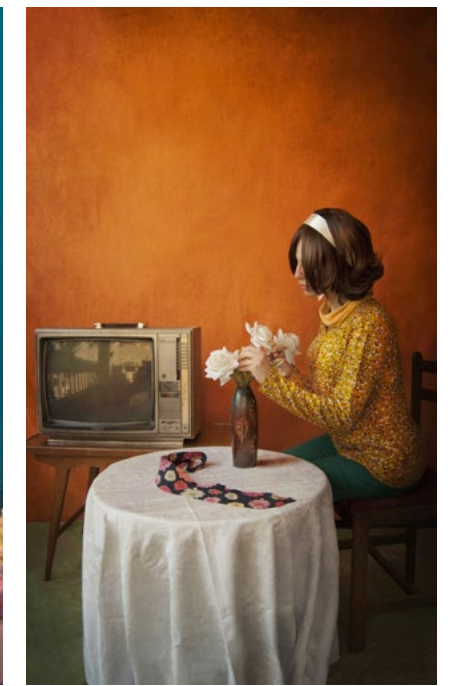
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Lifestyle
Open Shortlist



© Marina Lattanzi, Argentina



© Catherine Falls, United Kingdom



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© Haikun Liang, China Mainland

Motion 1st place
Raido Nurk - Estonia

Surfing festival

The waves were the biggest I've ever seen in the evening when I took this photo in The Hague, Netherlands. The waves and the pouring rain created quite a unique atmosphere.



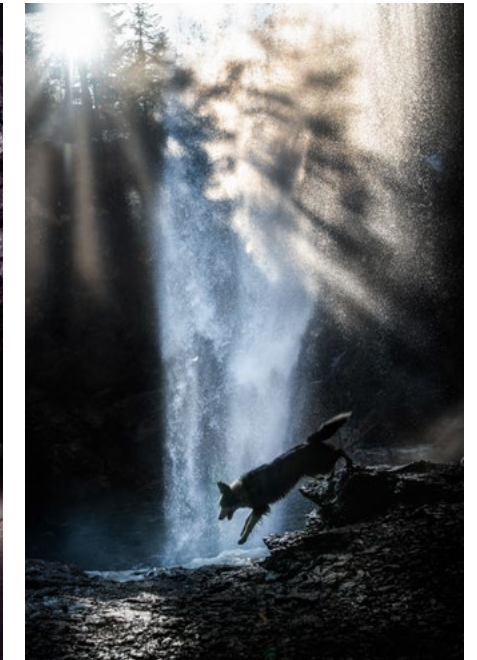
Motion
Open Shortlist



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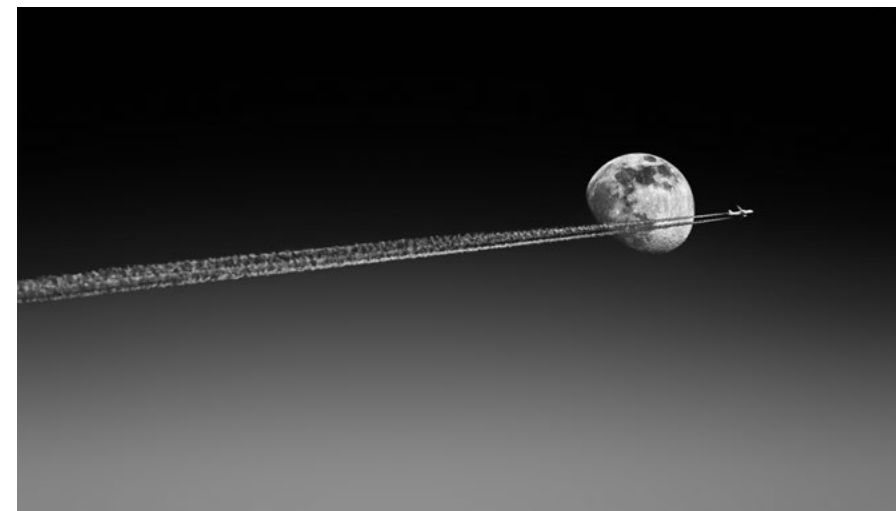
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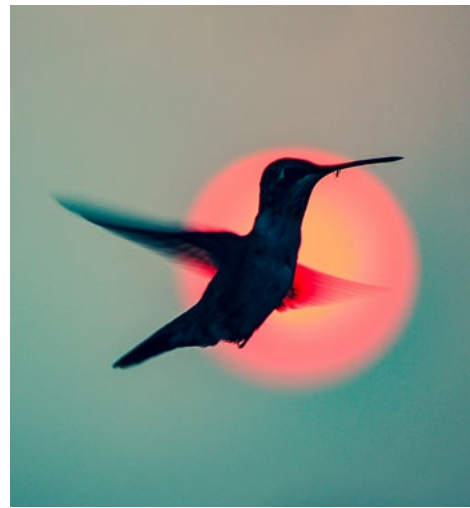
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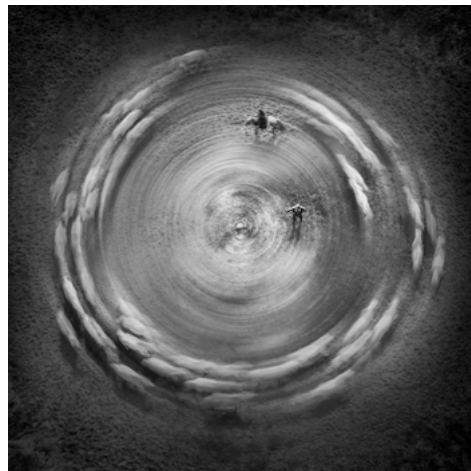
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Object 1st place
Leonardo Reyes-González - Mexico

Segundo Uso (Second Use) II

Still life photography of things thrown away (aka trash), that might be useful for someone else - or could, hopefully, become art.



Object
Open Shortlist



© Klaus Lenzen, Germany



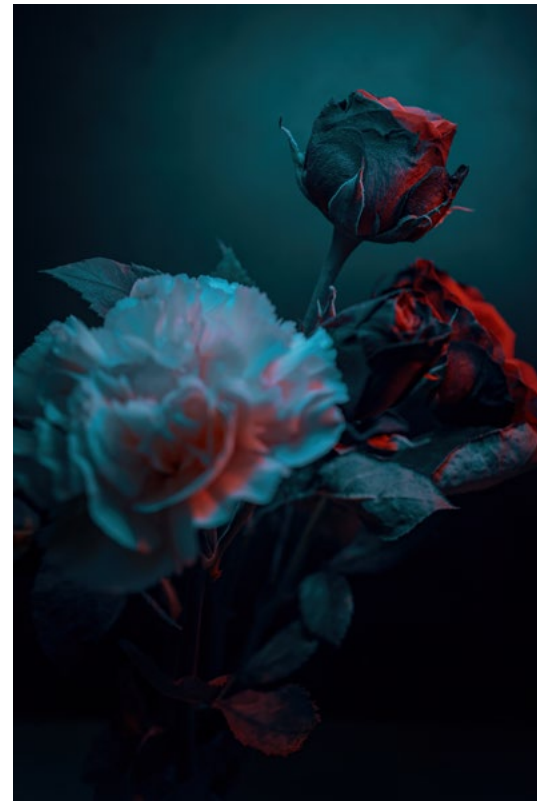
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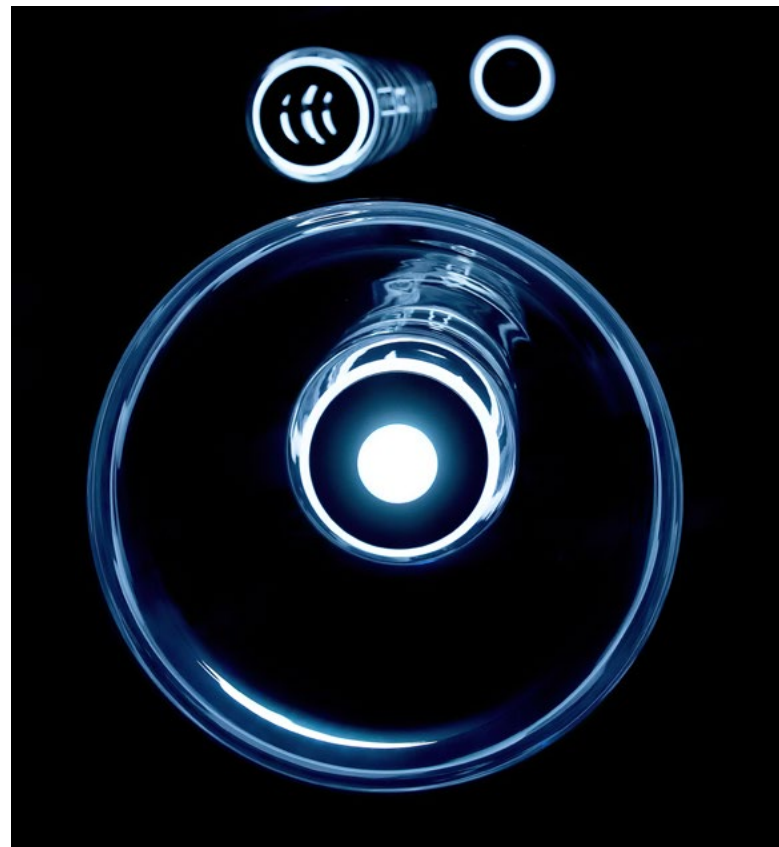


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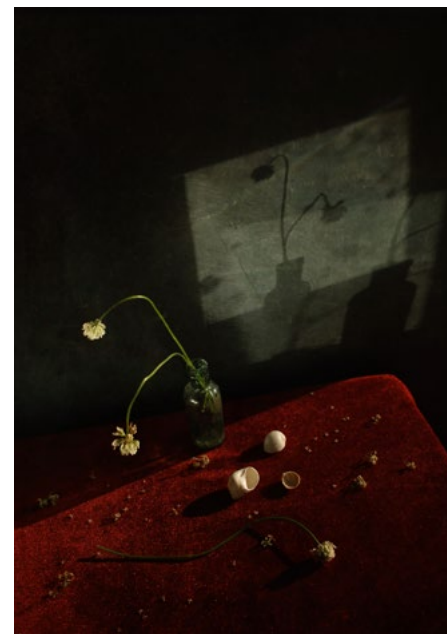
Object
Open Shortlist



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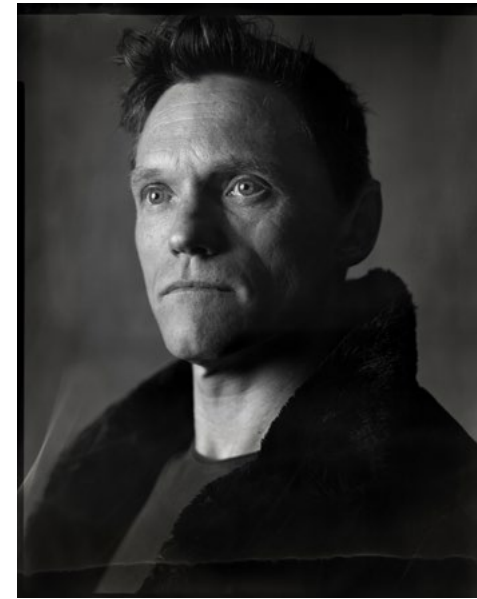
Portraiture 1st place
Simone Corallini - Italy

The Endless Summer - Surf Trip

Simone Gentile, a 16-year-old surfer.



Portraiture
Open Shortlist



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© Stavosh Ejlali, Islamic Republic of Iran



© Elaine Klein, Israel



© Olga Urbanek, Poland



© Wagner Pena, Brazil



© Tom Barnes, United Kingdom



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© Simon Murphy, United Kingdom



© Maria Gutu, Republic of Moldova

Portraiture
Open Shortlist



© Owen Harvey, United Kingdom



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© Francesco Fantini, Italy

Street Photography 1st place
Etienne Souchon - France

Havana Running Away

This is the third picture of thousands taken over a month-long trip to Havana, Cuba, with my 35mm - and it is my favourite!

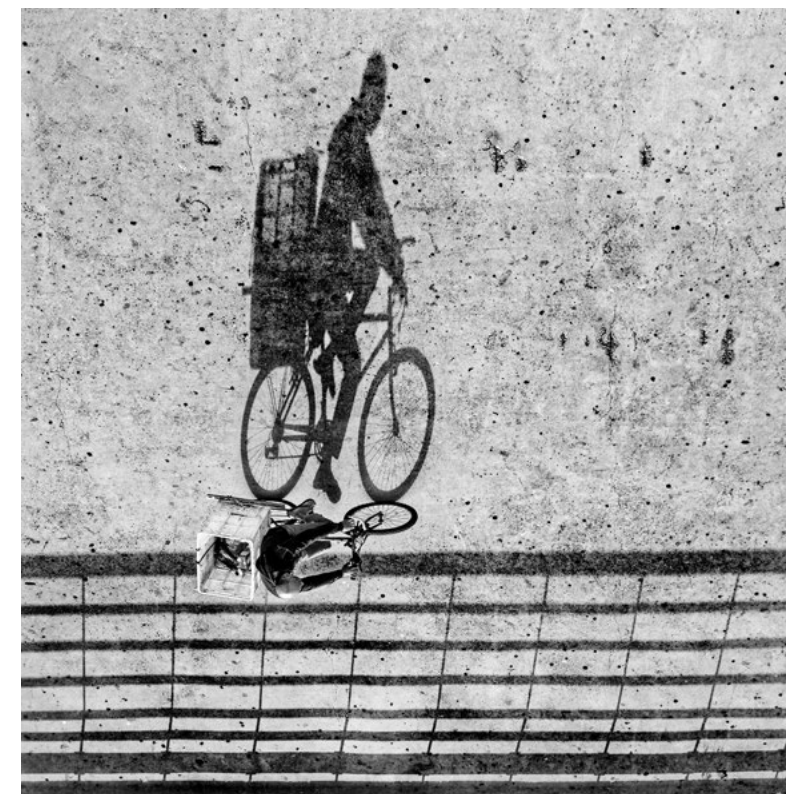
There is something happening here, some kind of tension: this car looks like it is drifting in the middle of the street, and this kid looks like he is running away from something.



Street Photography
Open Shortlist



© Nina TBerg, Germany



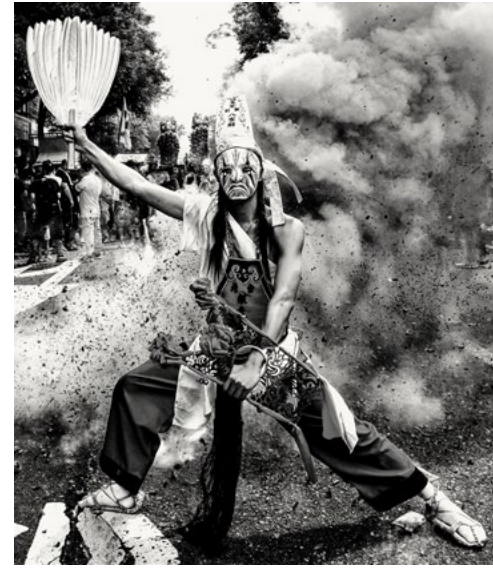
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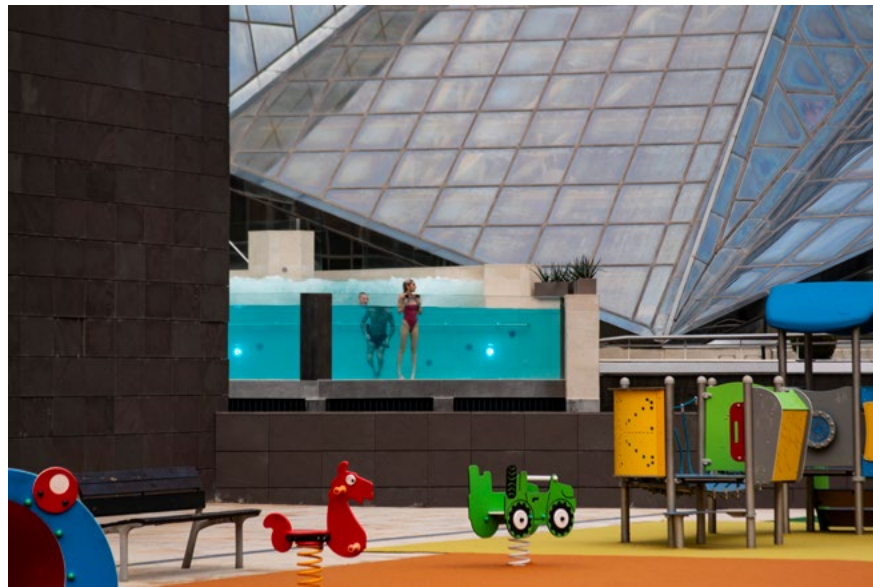
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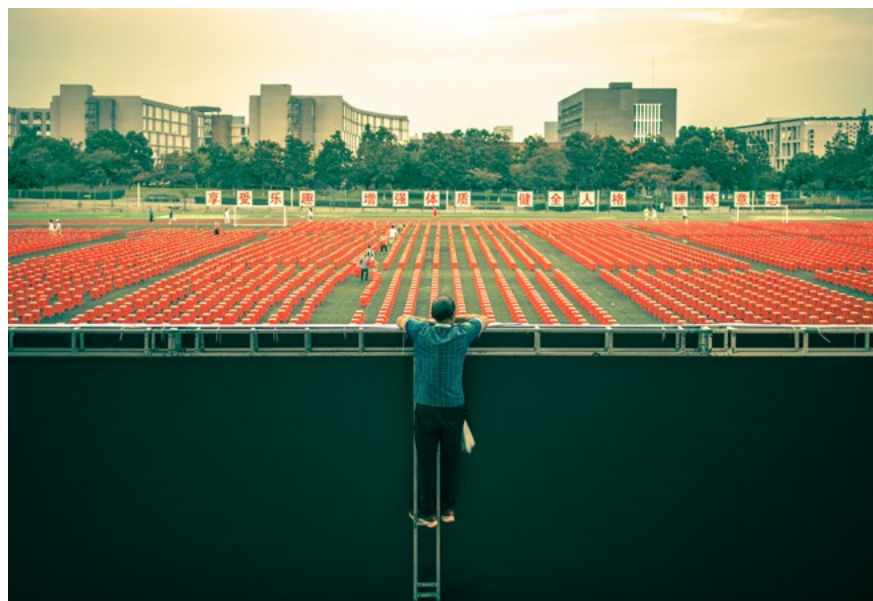
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Travel 1st place
Thanh Nguyen Phuc - Vietnam



Bike with Flowers

A hundred years ago there were just 36 streets and now there are many more, but the street culture remains strong in Hanoi. There are lots of shops in the main streets but people in the old streets prefer to get serviced by mobile street vendors. I spent a weekend following street vendors and found that they were walking or riding their bikes all day. Here is one of my favourite moments.

Travel
Open Shortlist



© Darshan Ganapathy, India



© Hong Nguyen, Vietnam



© Eduard Gutescu, Romania



© Yawar Abbas, Pakistan



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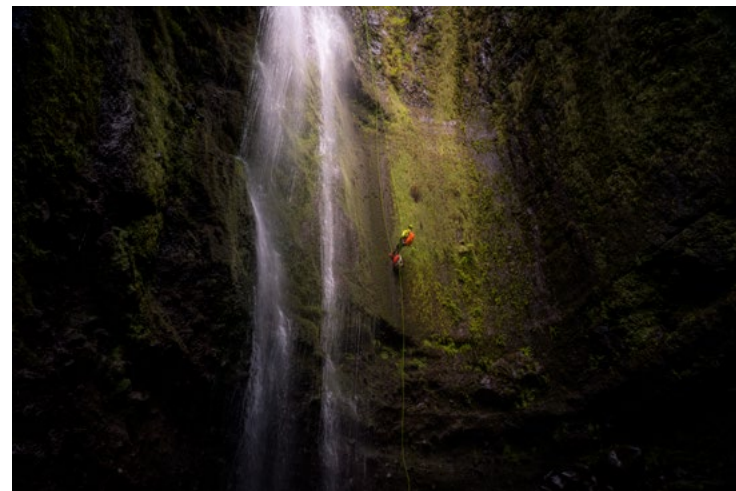


© Alessandro Accordini, Italy

Travel
Open Shortlist



© Ashok Gidwani, India



© Claudia Magnani, Italy



© Yang Shu, China Mainland



Alpha Female Award

Championing photography by women worldwide

Alpha Female Award

1st place

Dinorah Graue Obscura - Mexico

Crowned Tree Frog

On a night walk that I did in September, in Guapiles, Costa Rica, we came across this jewel of the rainforest: a crowned tree frog. It seemed as if it was made of chocolate – and if you look closer, it has a beautiful crown. The symmetry on its head is just perfect.

The Alpha Female Award stems from the Sony Alpha Universe's Alpha Female initiative, which focuses on creating opportunities for professional photographers, videographers, and filmmakers to help foster a richer, more diverse industry where all creators can build strong voices and bodies of work.

The Alpha Female Award has expanded the programme globally by recognising women photographers who have entered the Open competition. Aiming to promote and celebrate the rich diversity of the medium from an international perspective, the winning female photographer receives Sony digital imaging equipment and worldwide exposure through a dedicated online media campaign.



Student

The Student competition discovers emerging talent in photography

Connections

We challenged student photographers to show us a story that highlights how they, or someone they have documented, interacts with the world. Series could be between five to 10 images, taken on any device, shot in any style and approached from any angle.



Student Photographer of the Year

Ezra Bohm

Netherlands

Nederlandse Acedemie voor Beeldcreatie, Netherlands

The Identity of Holland

In this series I've photographed the last remaining traditional costumes of the Netherlands, to celebrate and cherish the country's ancient culture. These groups have a few things in common that we often miss in modern society: togetherness, authenticity and shared pride.

Today we live in a time where individualism, social pressure and a drive for achievement have taken over. Many city dwellers are disconnected from their cultural roots and feel alienated in a society full of global citizens. By elevating these communities, I hope that people will look for their own cultural roots again.

In my romanticised images I create a world which I think is perfect, a world I would like to be a part of. These cultures are full of extraordinarily detailed clothing in which each part has its own meaning and tells a story about the history of its culture.

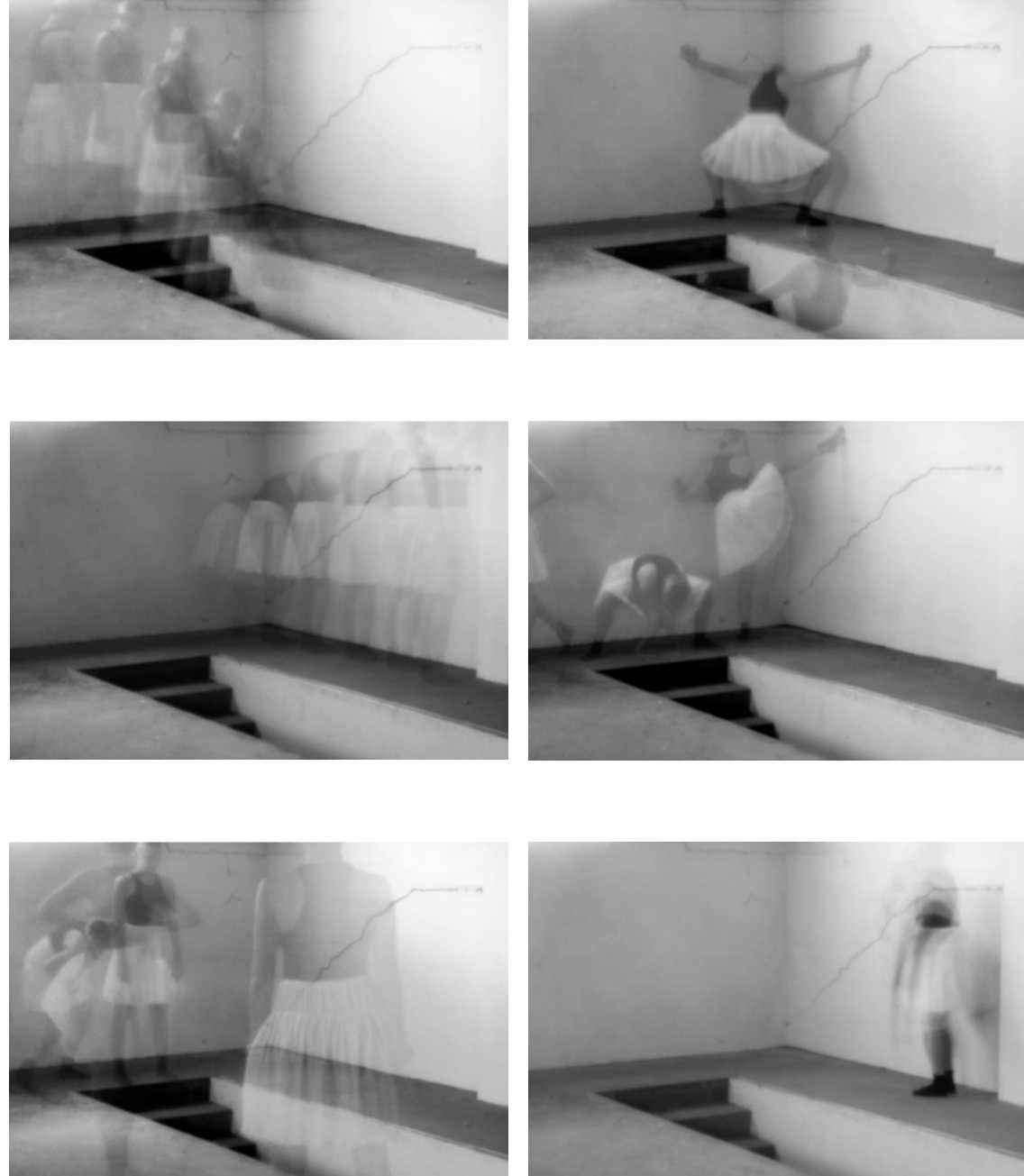






STUDENT SHORTLIST

Angela Stoll, Australia
University of Wollongong, Australia



Even When We're Breathing, We're Moving

Dance has provided a way for me to connect to the world and stay grounded during this difficult time. I feel present when I let the movement direct me. Dancing in an abandoned space allows me to freely express how I feel, developing a connection with an empty environment that has now been forgotten. Movement is a passage of time that provides a visual form of how one got from beginning to end. Exploring the relationship between time and movement through dance reveals a narrative, showcasing how the body remembers what the mind has forgotten.

STUDENT SHORTLIST

Xu Han, China Mainland
Nanjing University of the Arts, China Mainland



Memories of Family

When I entered college, I began to think about my relationship with my family. This work is a metaphor for my feelings for my father and mother – feelings of intimacy and separation. I chose to use paint to convey my hesitation and melancholy. The images express recollections of a beautiful childhood, good memories slowly fading away and the various ways in which the good and bad are intertwined.

STUDENT SHORTLIST

Dennis Mubanga Kabwe, Zambia
Open Window University Zambia, Zambia



The Butcher

This is a series of portraits of Mr. Banda, a butcher who is passionate about what he does. I photographed him in June 2021 at Chilenje Market in Lusaka, Zambia.

STUDENT SHORTLIST

Alexander Komenda, Canada
Aalto University, Finland



Tiramisu

The term Tiramisu can be understood as a pick-me-up. This project is a testament to connecting with those who share our living space – friends, roommates and neighbours. The subjects are members of the Chinese student community in Espoo, Finland, aiming at subverting stereotypes and provided ideas on where and how to be photographed. The result sits somewhere between fact and fiction, implementing a collective imagination that shapes experience, interconnectivity and memory.

STUDENT SHORTLIST

Chris Rosas Vargas, United States
Parsons, United States



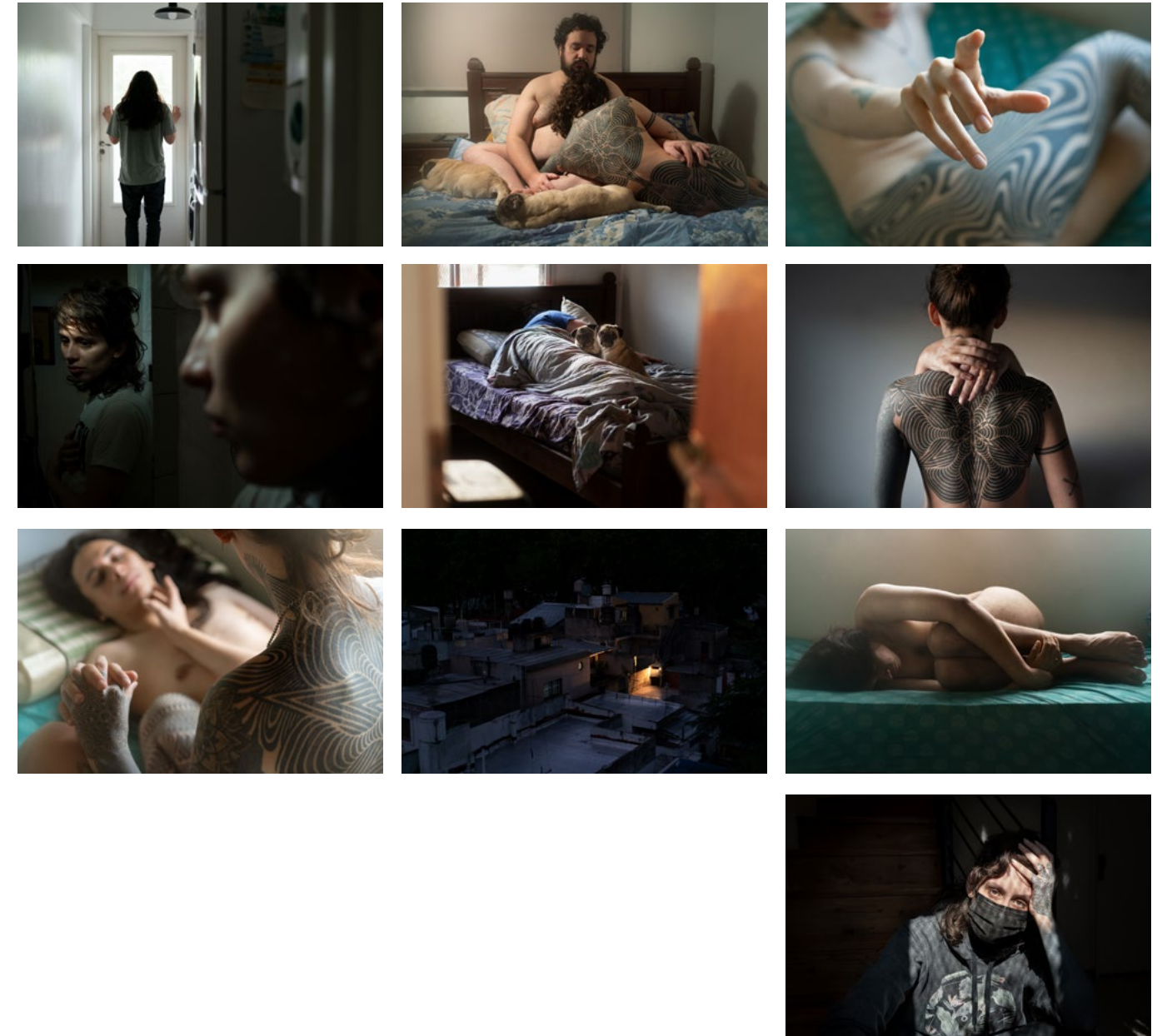
Cariño

As I approach the final semester of college I am drawn back to the environments that have shaped me as an artist. In this series of images of found objects, I am exploring the sentimental and tender relationship between myself and the urban landscapes in both the Bronx and Harlem.

As opposed to following a traditional photojournalistic style, I took a more nuanced and nostalgic approach to making photographs which deeply resonates with notions of home. Fabrics posing like a group of women, plants reminding me of immigrant communities in New York City, scenes dramatised or emphasised by sunlight. Through the use of colour and composition I construct a warm and familiar environment which at times did not exist, in places where I would have felt cast out as a queer person of colour.

STUDENT SHORTLIST

Oriel Naxhielly Martins, Argentina
ENFO Escuela Nacional de Fotografía, Argentina



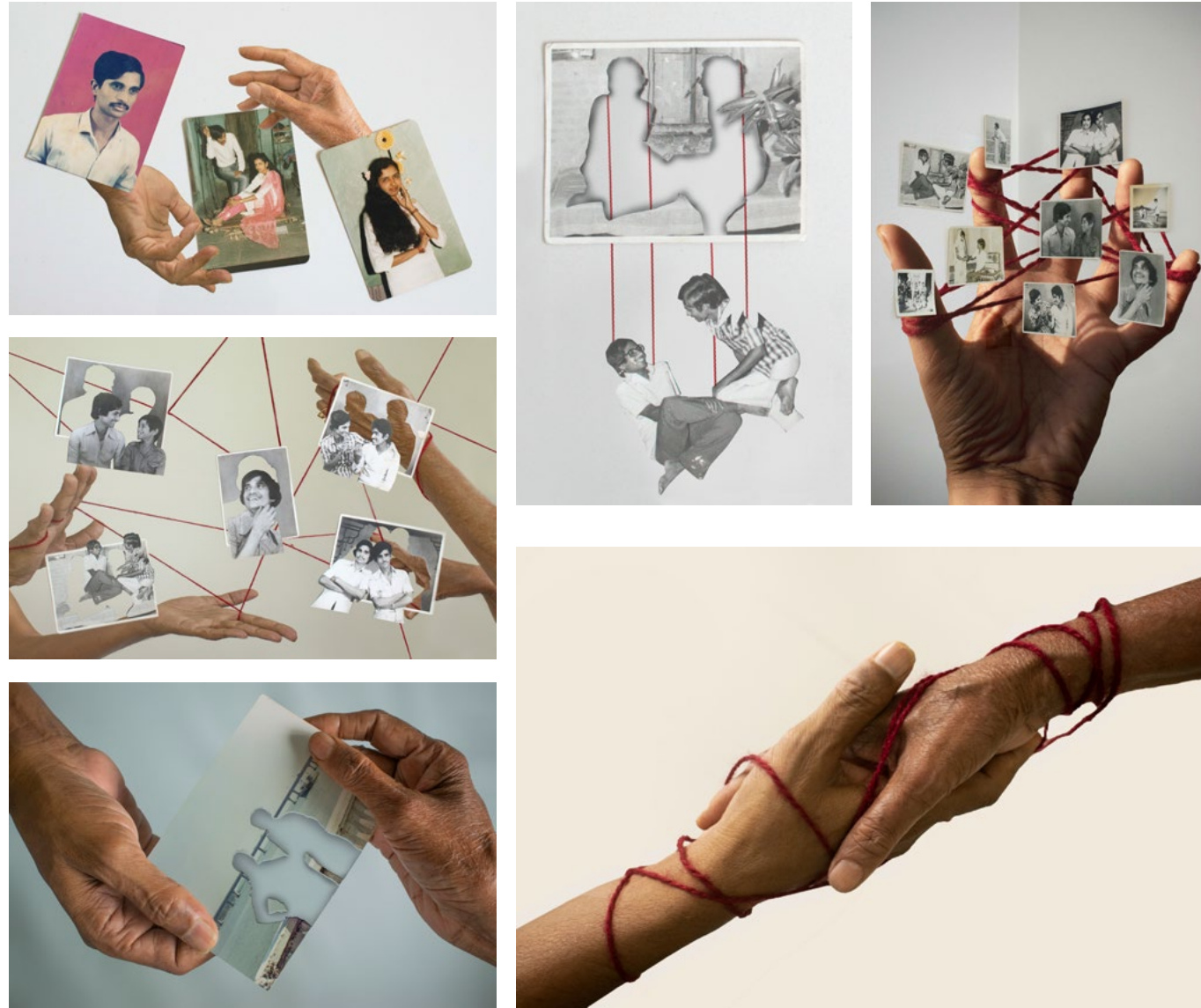
Disconnected

As someone who frequently ran away from their parents' house, it's easy for me to find a home through intimacy with others. A huge part of my identity has been built around the relationship I have with my peers, so the isolation caused by the pandemic was really hard for me. Feeling so disconnected blurred my self-perception and being incapable of meeting people increased my anxiety and made me unnecessarily self-aware. But being able to portray myself and my environment made the introspective process less painful. Photography allowed me to create a personal document which, voiced in tangible images, eased the burden. Just like a picture, I'm not complete until others see me. As the restrictions adopted to prevent the spread of Covid-19 begin to ease, I can reunite with my loved ones and hopefully start to feel whole again.

STUDENT SHORTLIST

Sachi Deshmukh, India

Nuova Accademia di Belle Arti, Italy



Connections

Through memories we can not only trace our connections to the past, but also discover connecting links between past and present. Humans celebrate their attachments through remembrance.

STUDENT SHORTLIST

Aidan Murgatroyd, South Africa

Stellenbosch Academy of Design and Photography, South Africa



Becoming South African

As a third culture kid born and raised in various regions of the world and spending more time outside South Africa than in it, I've always desired to explore, understand and connect with what it means to be South African. As a child of mixed cultural background with one English and one Afrikaans parent, even in the midst of family gatherings, I felt a sense of otherness.

I returned to South Africa in 2017 and wanted to travel, connect and interact with the people, places and spaces that make up the South African experience. Finally in 2021, at the first chance available, I undertook a countrywide road trip over five months. The goal? To ascertain what it means to be South African, especially in a nation which encompasses so many cultures, languages and identities. Who are we?





STUDENT SHORTLIST

Sergey Pronin, Russian Federation

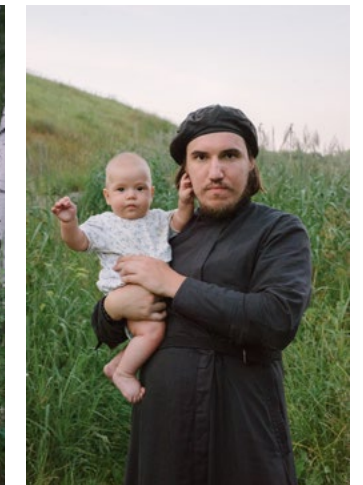
Docdocdoc, School of Modern Photography,
Russian Federation



Theologians

This series was shot during the summer camp of the Theological faculty of St. Tikhon's Orthodox University in July 2021. The subjects are professors and undergraduates taking part in various activities at the camp, which is situated near the monastery of St. John the Theologian in the Ryazan region of Russia.

In the Orthodox tradition, only three people have been awarded the title of 'Theologian': the Apostle and Evangelist John the Theologian, Gregory the Theologian and Symeon the New Theologian. Therefore, I am taking artistic license when calling all the camp's professors, left alone the ordinary students, the 'Theologians'. In this project it is the romantic spirit of youth that matters; the desire to delve into the ancient texts and the audacity to speak on the most important and mysterious of topics: God and the divine world order.



Youth Photographer of the Year

Open to 12-19 year olds, the Youth competition pays tribute to this next generation of photographers.

Youth Shortlist



© Zihuo Shi, China Mainland

Tri Nguyen

Vietnam
18 years old



Under The Moonlight

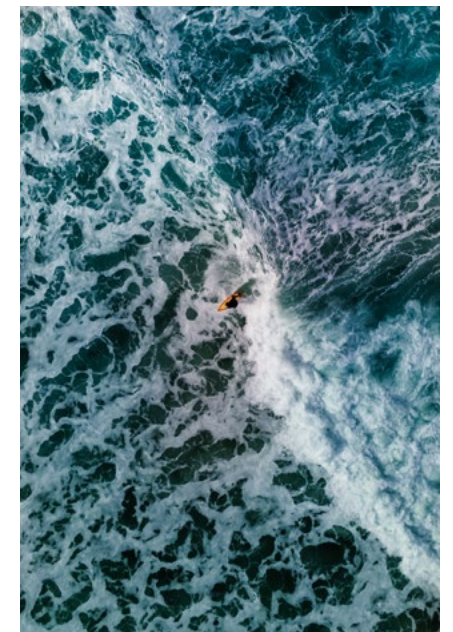
This photo is part of a series that investigates self-reflection and a yearning to break the mold. Rather than appreciating only beautiful and perfect things, it is a world untainted by societal judgment, a celebration of imperfection. The photograph depicts a young man basking in artificial moonlight as he feels himself resonating with the derelict, messy background. The moonlight symbolises a spotlight shining on the young man, and his longing to accept his flaws.



© Benjamin Joel, United States



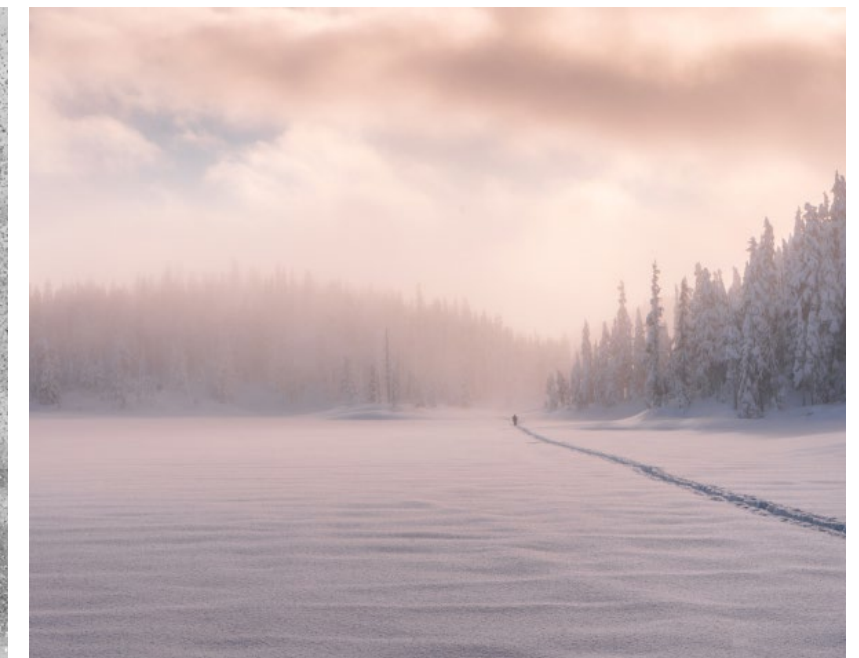
© Elijah Baptiste, United States



© Cameron Borg, Australia



© Rayhan Mundra, United States



© Emery Sanderson, Canada

National & Regional Awards

The National & Regional Awards supports photographers of all abilities around the globe and to celebrate their achievements. The National Awards showcases local talent to an international audience

- 1 - Jenny Zhao | United States | 1st Place
- 2 - Amal Prasad | Sri Lanka | 1st Place
- 3 - Filip Hrebenda | Slovakia | 1st Place
- 4 - Damon Beckford | Finland | 1st Place
- 5 - Gonzalo Javier Santile | Argentina | 2nd Place
Latin America National Award
- 6 - Majda Pavlekovic | Croatia | 1st Place
- 7 - Chihao Wang | Taiwan | 1st Place
- 8 - Edina Csoboth | Hungary | 1st Place
- 9 - Haider Khan | India | 1st Place
- 10 - Foteini Zaglara | Greece | 1st Place
- 11 - Cigdem Ayyildiz | Turkey | 1st Place
- 12 - Chin Leong Teo | Singapore | 1st Place
- 13 - Jose Pessoa Neto | Portugal | 1st Place
- 14 - Juan Pablo Méndez Garzona | Guatemala | Shortlist
Latin America National Award
- 15 - Mitsuhiro Okabe | Japan | 3rd Place
- 16 - Sonja Ivancsics | Austria | 1st Place
- 17 - Kaoru Sugiyama | Japan | 1st Place
- 18 - Wookeun Choi | Republic of Korea | 2nd Place
- 19 - Harrie Coehorst | Netherlands | 1st Place
- 20 - Minko Mihaylov | Bulgaria | 1st Place
- 21 - Joel Alonso Rodríguez | Ecuador | Shortlist
Latin America National Award
- 22 - Metha Meiryna | Indonesia | 1st Place
- 23 - Jung Woon Park | Republic of Korea | 3rd Place
- 24 - Mathis Vandermeeren | Belgium | 1st Place
- 25 - Paola Lambertin Murillo | Bolivia | Shortlist
Latin America National Award
- 26 - Mohammad Mirza | Kuwait | 1st Place
- 27 - Bernardo Del Cristo Hernandez Sierra | Colombia | 1st Place
Latin America National Award
- 28 - Sergio Carrasco | Mexico | Shortlist
Latin America National Award
- 29 - Juan Carlos Rodriguez | Costa Rica | Shortlist
Latin America National Award
- 30 - Thanh Nguyen Phuc | Vietnam | 1st Place
- 31 - Dikpal Thapa | Nepal | 1st Place
- 32 - Martina Dimunova | Czech Republic | 1st Place
- 33 - Yawar Abbas | Pakistan | 1st Place
- 34 - Hans Kristian Strand | Norway | 1st Place
- 35 - Yih Chang Chew | Malaysia | 1st Place
- 36 - Wonyoung Choi | Republic of Korea | 1st Place
- 37 - Raido Nurk | Estonia | 1st Place
- 38 - Viktor Einar Vilhelmsson | Iceland | 1st Place
- 39 - Mariah Zamora | Philippines | 1st Place
- 40 - Sean Channal | Cambodia | 1st Place
- 41 - Tinu Müller | Switzerland | 1st Place
- 42 - Kazi Arifuzzaman | Bangladesh | 1st Place
- 43 - Matjaž Šimic | Slovenia | 1st Place
- 44 - Viktors Rimarevs | Latvia | 1st Place
- 45 - Yasuhiro Takachi | Japan | 2nd Place
- 46 - Teodor Toma | Romania | 1st Place
- 47 - Mariano Belmar Torrecilla | Spain | 1st Place
- 48 - Oscar Seguel | Chile | Shortlist
Latin America National Award
- 49 - Antonino Pellicano | Italy | 1st Place
- 50 - Samakinwa Emmanuel Temitope | Nigeria | 1st Place
- 51 - Sherif Salem | Egypt | 1st Place
- 52 - Swe Tun | Myanmar | 1st Place
- 53 - Mazin Alhassan | Saudi Arabia | 1st Place
- 54 - Uditha Prabhasha Dharmarathna | Sri Lanka | 1st Place
- 55 - Virginija Mureikiene | Lithuania | 1st Place
- 56 - Sussi Charlotte Alminde | Denmark | 1st Place
- 57 - Vladimir Zivojinovic | Serbia | 1st Place
- 58 - Pedro Jarque Krebs | Peru | 3rd Place
Latin America National Award
- 59 - Patrick Bosc | France | 1st Place
- 60 - Kunuch Chutmongkolporn | Thailand | 1st Place
- 61 - Frank Loddenkemper | Germany | 1st Place
- 62 - Marcin Giba | Poland | 1st Place
- 63 - Salem Alsawafi | United Arab Emirates | 1st Place
- 64 - Peter Angvarson | Sweden | 1st Place
- 65 - Marianna Smolina | Russian Federation | 1st Place
- 66 - Tshabalala Bongani | South Africa | 1st Place



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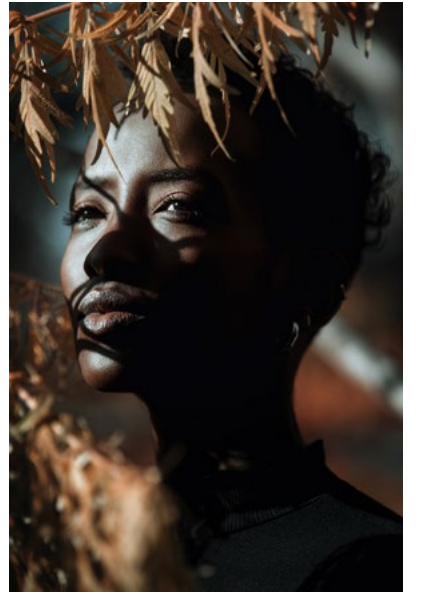
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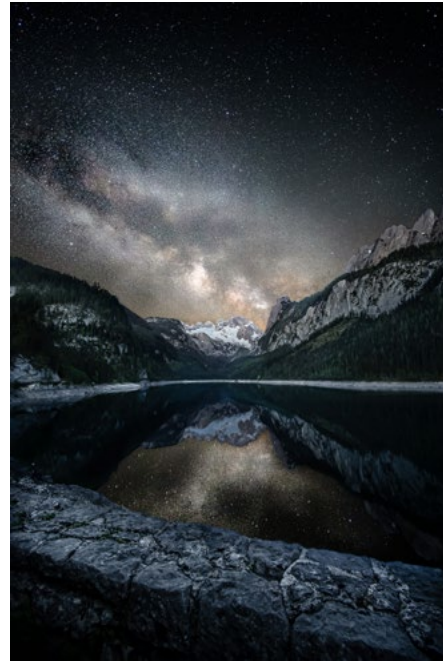
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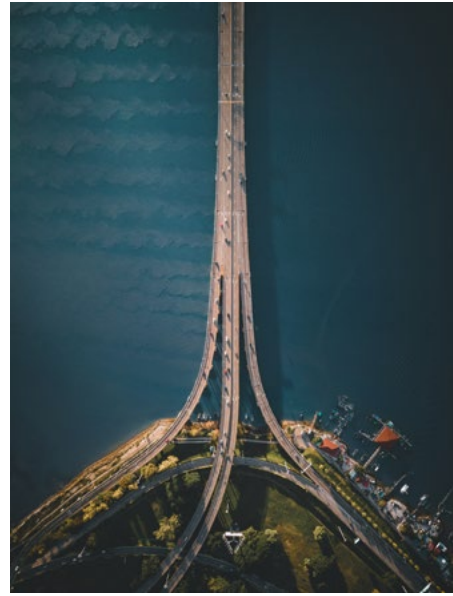
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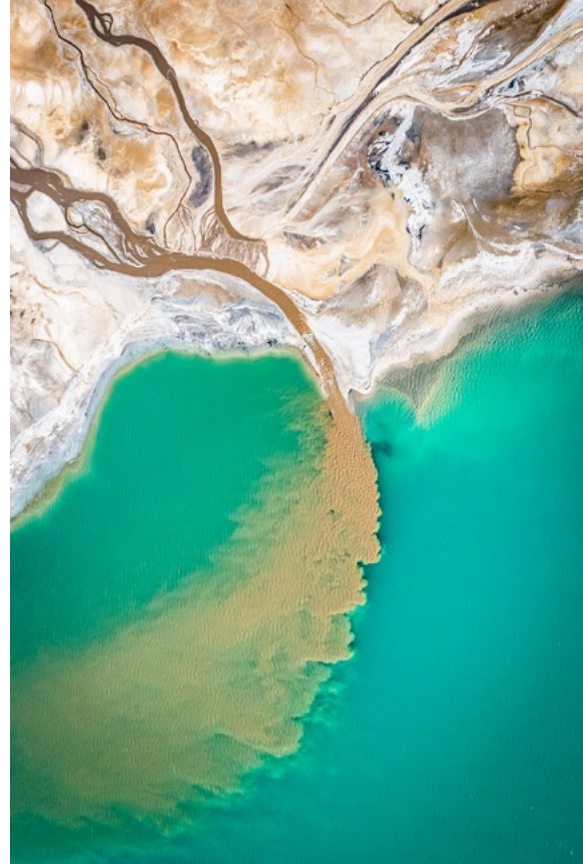
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Thank you

PROFESSIONAL JUDGES

Mike Trow (Chair)
Rahaab Allana
Ângela Ferreira
Deborah Klochko
Richmond Orlando Mensah

OPEN AND YOUTH JUDGE

Hideko Kataoka

STUDENT JUDGE

Colin Czerwinski

SONY

Kenji Tanaka
Yasuyuki Nagata
Yosuke Aoki
Saturo Munetaka
Katsuya Watanabe
Michiko Sekikawa
Yann Salmon-Legagneur
David Edwards
Angelo Marconi
Ben Pilling
Matt Parnell
Michaela Ion
Alexandra Seropegina

EXHIBITION CURATOR

Mike Trow

SPECIAL THANKS

Yoshiyuki Nogami
Chocolate Films

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Sandy Angus
Damion Angus



