



Sony  
World  
Photography  
Awards

2021

WORLD  
PHOTOGRAPHY  
ORGANISATION



**WORLD PHOTOGRAPHY ORGANISATION**

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ISBN 978-1-8383872-0-4

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Legal deposit: June 2021



# INTRODUCTION

From the World Photography Organisation

In reviewing the shortlist and winning imagery of the Sony World Photography Awards 2021, the richness and diversity of the medium strikes me more than ever.

Over the past year, artists and photographers have faced the challenge of developing their projects and working through a pandemic that has ravaged all nations. At a time when travel, social restrictions and lockdowns have hindered or outright cancelled our access to people and places, it is the skill, inventiveness and dedication of these photographers that has kept a window open onto our world.

From stories of local importance to issues of global significance, quiet moments of resilience to creative brilliance and playfulness, the winning images featured in these pages cover a vast range of subjects, disciplines and approaches.

These unique perspectives on the stories and spaces around us show the inimitable style and substance of photography. As photographers, artists and creators pursue new avenues for inspiration and embrace the technology at their disposal, the craft and medium continues to evolve, setting new benchmarks and influencing others. It is our responsibility, and great pleasure, at the World Photography Organisation to bring you this work and to showcase the talent of these artists. It is with immense gratitude to Sony that we are able to do so, as they remain committed to supporting photographers, encourage their originality and the development of the medium.

As we continue to navigate through these testing times I hope that you are able to enjoy a respite by browsing the work of these superb photographers and reflect on the stories that explore our relationship with this world and with each other.

**Scott Gray**  
Founder & CEO  
World Photography Organisation

# INTRODUCTION

From Sony

For the 14th year running, Sony is proud to partner with the World Photography Organisation for the Sony World Photography Awards. As a company, Sony is constantly innovating not only our technology, but how we tell a story. Here at Sony we are always challenging ourselves to innovate and change the way today's creators can see the world. This year, we take special pride in providing a platform for photographers to share their skills and tell their stories on a global level, even amidst the necessary restrictions in place due to the COVID-19 pandemic.

If the last year has taught the world anything, it is that we cannot foresee what is around the corner. We must be grateful for the positives in our lives, and even the smallest moments can amount to a moment worth showing. These photographers have captured beauty in the minute, the skill of altering a perspective, and have used cutting edge technology to capture a compelling story. At Sony we are so impressed at the immense creativity that we get to see, and we are proud that our technology can be a catalyst for such creative and thoughtful minds.

At Sony, an open dialogue between content creators and our development teams has always been paramount - we stand by our creators and support them. With releases last year such as the Alpha 7S III, and now the Alpha 1, we see tools that enable innovation going into the hands of photographers and videographers globally.

Our mission has always been about bringing fantastic technology to our users, whether it comes from our compact cameras, smartphones, mirrorless line-up, and much more. It is an honour to not only partake in these awards and witness the immense skill and creativity, but it is also to contribute in giving new and cutting-edge technology to these artists, so they can continue to create beautiful content, no matter where they are.

Usually, inspiration comes to us in times of change, travel, and growth, and this year has been slightly different, however photographers, videographers, and storytellers of all types have faced this challenge with creativity and gumption. It is clear to see that these contestants' creativity is limitless, and the potential to create is boundless. I am humbled by the quality of the work that has been submitted to the Awards this year and I am honoured that the Sony name is associated with such high-quality visual arts.

**Ken Morisawa**

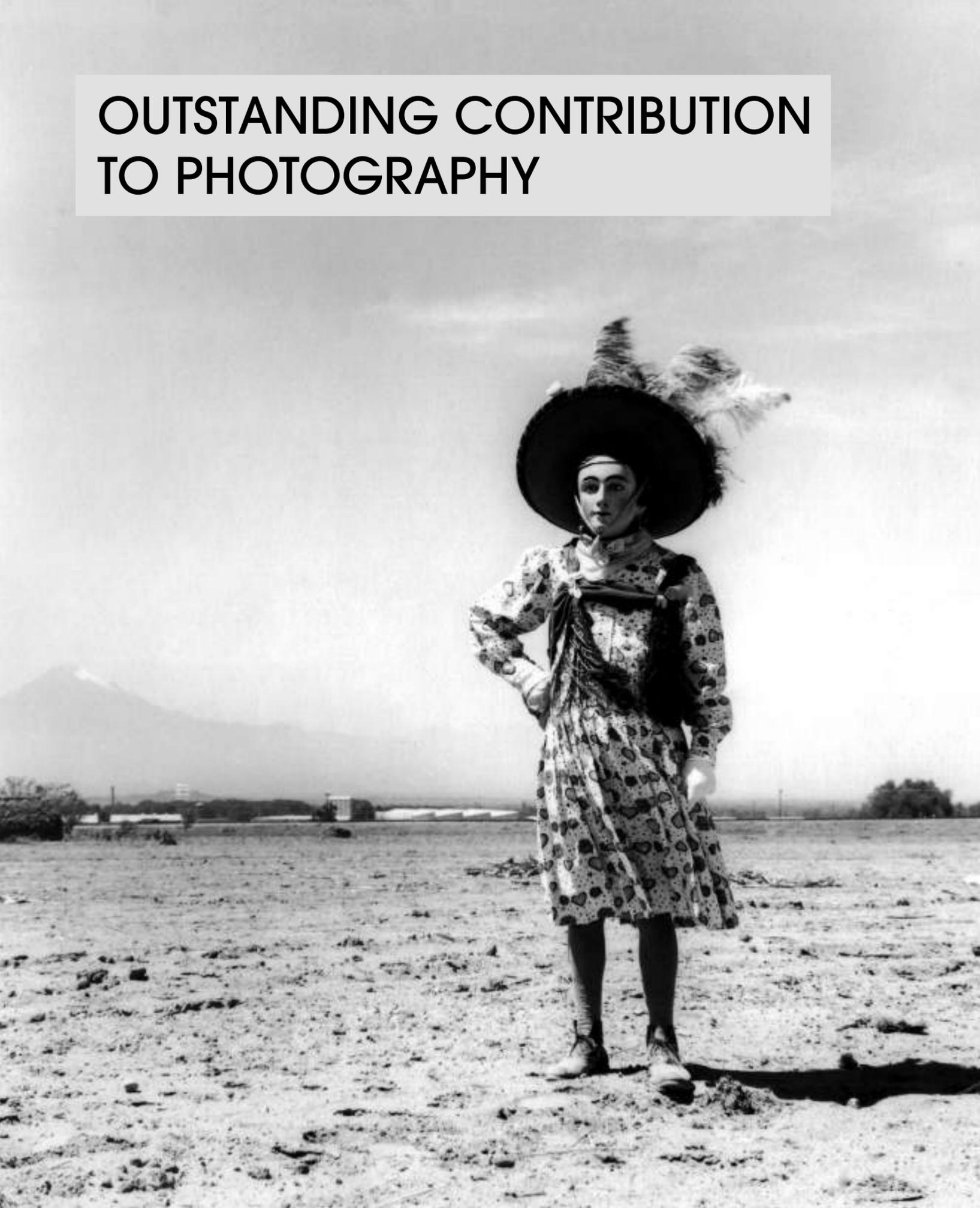
Head of Digital Imaging Europe  
Sony

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# OUTSTANDING CONTRIBUTION TO PHOTOGRAPHY



## Graciela Iturbide

Text by  
Anna Bonita Evans

'I always shoot what surprises me,' says Graciela Iturbide. Looking at the Mexican photographer's impressive *oeuvre*, it seems what stirs her curiosity is offering new ways for us to see life's elemental themes. Iturbide does not shy away from death, healing, mystery, pain and dignity. All have permeated her way of seeing since her first commission in 1978 when she was assigned by the National Indigenous Institute of Mexico to document Juchitán's rural community. Iturbide continued to document the people who interested her and she created such acclaimed series as *Those Who Live in the Sand*, *Frida's Bathroom*, *Goat's Dance* and *Images of the Spirit*. With each story she's refined her signature style – unsettling and moving her audience while also cementing her legacy in photographic history.

There are few who have played with documentary and portraiture as much as Iturbide. Half elegiac, half poetic lyricism but wholly rooted in her home country, her work is some of the most celebrated in Latin America. You will also see her work in major international public collections, including The J. Paul Getty Museum Collection (USA), the Victoria and Albert Museum (UK), and the Musée National D'Art Moderne, Centre Georges Pompidou (France). Her vast back catalogue of exhibitions and books go back to the 1970s and she has been the recipient of many prestigious accolades including her most recent, the Sony World Photography Awards 2021 *Outstanding Contribution to Photography*.



Iturbide invites us to witness where art and history meet. While she photographs marginal figures, her work cannot be pigeonholed as social documentary. Her enigmatic portraits don't ask for justice or reform and they aren't just a recording of an event. Instead she offers a different way of seeing. Talking about her work, she says: 'I do not take a photograph so that the public will recognise the subject. I interpret in life what I see. In the case of my images of the Juchitán community, a person once told me that my images were not true to the people I photographed. I answered, "No, these images are my view of the Juchitán community".'

The sudden death of Iturbide's six year-old daughter in 1970 seemed to accelerate her photographic career, with her imagery becoming imbued with profound themes of existence. Despite the healing passage of time, feelings of loss and melancholy still run throughout the 78 year-old photographer's images, demanding a deep reaction from the viewer. Her love of literature – such as the American novelist Carson McCullers and the great Mexican poet Octavio Paz – is clear from the interviews she's given over the years and it seems that words have shaped her approach just as much as photographers have. Her influences include Josef Koudelka, Henri Cartier-Bresson and, of course, her mentor Manuel Álvarez Bravo – 'This great man gave me the freedom to be who I am'.

'Everything that I've photographed has filled my spirit.'



I think that it's at that moment, a graceful state, when all my senses are attentive that I take a good image.



Not one to painstakingly compose each frame, Iturbide is more than just an impulsive photographer. Her images come from a deeply spiritual place, making them hard to describe and define, strengthening their haunting beauty. 'What I photograph produces a feeling of understanding towards what I see, towards what I live and towards what I feel. I do not prepare the portrait in advance, it appears at the moment I am with the person portrayed. The painter Giotto said that to paint well you have to be in a state of grace. I think that it's at that moment, a graceful state, when all my senses are attentive that I take a good image.'

Keeping her kit minimal must help Iturbide to reach this intended mindset – she only uses a couple of 35mm and medium format cameras. Thinking colour is 'too Disneyland' and that black & white film is more real, this choice highlights how time and ritual are found in almost every aspect of her practice. Iturbide keeps at the forefront of her mind one of Álvarez Bravo's great lessons: 'Above all he taught me I had to have time. "Graciela, don't rush yourself for anything," she recalls in an interview with the Museum of Fine Arts, Boston.





© Graciela Iturbide *Marcha política, Juchitán, México, 1984.*



Bringing together the cultural and the symbolic, Iturbide's totemic photographs shift away from mainstream culture but by no means reject it. Rather she shows us where the traditional and contemporary co-exist and how empowering that can be. One of her most emblematic images *Mujer ángel* (*Angel Woman*) depicts the back of a Seri woman, dressed in traditional clothes with long flowing hair traversing the Punta Chueca wilderness. Strikingly, she looks as if she's about to fly over the desert. When we look again we see the portable hi-fi she carries in her right hand, an object from another place and time. Disturbing our preconceptions, this jarring combination suggests how an ancient way of life has been changed, but not marred, by capitalism.

Speaking about this early work, Iturbide says: 'I somehow got to know my country and its different cultures better. I had the complicity with different communities to be able to work with them and share their life with them.' We hear Iturbide use 'complicity' frequently, implying not only a reciprocal relationship with her subjects but a fascination in the subversive. Iturbide's legacy will remain thanks to her unique view and connection to her complex country, it's history, heritage, customs and culture. 'Everything that I've photographed has filled my spirit, that's why I keep photographing, to know the world and its culture.' Each individual photograph makes up a multifaceted picture, one full of shadows, suggestions and her profound understanding of what it means to have an affinity with one's people.

Above image: © Graciela Iturbide, *La luna, Roma, Italia, 2007.*

p18 image: © Graciela Iturbide *Mujer ángel, Desierto de Sonora, México, 1979.*



# 2021 JURY



## OPEN & YOUTH



**Gastón Deleau** is Founder and Director of FOLA, a space dedicated to photography in Buenos Aires. Since 2001 Deleau has been involved in the development and launch of many cultural and artistic initiatives in Latin America including Gallery Nights in Argentina and Peru, the Buenos Aires Photo Fair and Lima Photo.

## STUDENT



**Kate Simpson** has been Associate Editor of Aesthetica Magazine since 2016 where she has also worked on the internationally renowned Aesthetica Art Prize. She has collaborated with numerous high-profile cultural organisations and is often invited to speak about publishing, journalism and the effects of the digital age on contemporary culture.

## PROFESSIONAL



**Mike Trow** 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.



**Lindsay Taylor** has led the strategic development of the University of Salford Art Collection since 2013, pioneering a dynamic new collecting policy. Previously she held positions at the Harris Museum and Art Gallery, Tate Liverpool and The Walker. She's Chair of the Board of Directors of Redeye, the Photography Network and on the advisory board for the Grundy Art Gallery.



**Azu Nwagbogu** is the Founder and Director of African Artists' Foundation, he served as the Interim Director / Head Curator of the Zeitz Museum of Contemporary Art in South Africa in 2018 to 2019. Nwagbogu also serves as Founder and Director of LagosPhoto Festival and is the creator of Art Base Africa. Nwagbogu is a curator with a special interest in future museology.



Since 2011, **Natasha Egan** has served as the Executive Director of the Museum of Contemporary Photography at Columbia College Chicago (MoCP), where she was previously the Associate Director and Curator since 2000. She holds a BA in Asian studies, MA in museum studies, and MFA in fine art photography.



**Hannah Watson** is the Director of publisher Trolley Books and contemporary art gallery TJ Boulting. In 2005 Trolley Books received a special commendation from the Kraszna-Krausz Book Awards. Hannah is also The Fitzrovia Chapel Foundation Board of Trustees Chair as well as the Chair of the Contemporaries Patron Committee for The Photographers' Gallery.



Since 2010, **Sunyoung Kim** has been working for The Museum of Photography, Seoul (MoPS) as Curator in charge of exhibitions and international relations. Kim graduated with a Bachelor of Creative Arts at The University of Melbourne, and received her MA in Art Theory from Korea National University of Arts.

# PHOTOGRAPHER OF THE YEAR

## Craig Easton

United Kingdom

PORTRAITURE

*Bank Top* by Craig Easton  
Words by Abdul Aziz Hafiz

*Bank Top*, a collaboration with writer and academic Abdul Aziz Hafiz, examines the representation and misrepresentation of communities in northern England, and focuses on a tight-knit neighbourhood in Blackburn. Craig Easton notes that Blackburn has become synonymous with the use of words such as segregation (BBC Panorama) and integration (The Casey Review) by the media and policy makers – terms which he believes are too simplistic to explain the challenges faced by such neighbourhoods and towns. His aim with *Bank Top* is to confront what he sees as dominant discourses in the media which fail to acknowledge the historical legacy and social costs of industrial expansion and colonialism. This long-form collaboration uses the stories and experiences in *Bank Top* to address wider issues around social deprivation, housing, unemployment, immigration and representation, as well as the impact of past and present foreign policy.

### *Bank Top Boys, Blackburn, 2020*

The decline of secure work is evident in *Bank Top*. The faces of the resident youth look remarkably similar to those of the children who have sweated in Bangladesh to make their urbanwear. These grandchildren of former factory workers have no way of escaping the cyclical nature of precarity, and are easy targets for stereotyping as menacing or lazy. We heard the stories of a generation growing up without roots – they were less at odds with society, and more at odds with a fixed identity. They have been labelled with categories not of their own choosing. They did not choose to be here, but they are choosing to stay.

It's been my privilege to be the head of the Professional jury for the Sony World Photo Awards 2021. A seven hour zoom call would not normally be a thing anyone would look forward to but the pleasure of working with such talented professionals from around the world coupled with such brilliant work from driven and talented photographers made the judging truly go quickly. With deep discussion, and humour when needed, we came up with category winners and a shortlist of exceptional variety and quality. Judging the Sony World Photography Awards is interesting because when we first see the work and decide on its placings we see it without names or any knowledge of the artist we are looking at. The images and text and information given by the photographer is all we get to see. This anonymity means everyone has a chance to win but also that it is hard to make maybe more political judgements on the work. On balance though, it does afford the jury and me to keep a level of integrity that I hope is merited and which stands simply on the quality of the work and the power of the stories told above any other factors. It is a responsibility all the judges feel towards the artists who have been brave enough to enter. Of course we are fallible, but I do believe strongly that with the many years of experience we all have the best work rises to the top.

As this year's shortlist shows, the standard of photography chosen by the judges was uniformly high and genuinely mesmerising at times. Deciding on a winner was exceptionally hard this year and my congratulations go to all the category winners and the shortlisted stories. It fell to me to choose the overall winner and recipient of the *Photographer of the Year* award. After consultation with my fellow jury members I sat and chewed over it for 48 hours and then made my decision. I chose Craig Easton's project *Bank Top*, set in the northern English town of Blackburn. It is a classic piece of portraiture in an ordinary community. Quietly shot, there are no technical fireworks, no frantic energy or sense of great emotion. It is a set of black & white images that speak to our sense of community - or rather to what community means. Each image is deliberately

composed, calmly photographed and gives a sense of life today and also a sense of history. The town is the backdrop to those who live within it and the balance between environment and the sitter is intentional and necessary. This is multi-racial Britain which, with the political and social upheavals of the past decade, you would imagine is more tense than these images would have us believe.

What is so impressive about this project is the intent and dedication and understanding Craig brings to it. He has worked closely with the writer Abdul Aziz Hafiz to create a complete piece. Photographs rarely, if ever, tell the whole story and by working with Abdul, Craig tacitly acknowledges that for a project as sensitive as this words matter. These are not people who necessarily want to be photographed but the trust gained by Craig - undoubtedly also due to his relationship with Abdul - has made his subjects give of themselves. They look frankly to camera, there is an ineffable sense of closeness but not invasion, of a mutual understanding between documenter and subject. Craig is a well respected photographer - to me photography is the medium he chooses to use to tell the stories about the world he wants us to see. But it is the moral weight behind this work that makes it so important and deserving of this prize.

This work by Craig Easton follows in the footsteps of such great photographers as David Hurn, Daniel Meadows, Nick Danziger and many others. But his images are in his own style, they are modern and, for me, their simplicity belies the complexity and compassion needed to make them. A worthy winner indeed.

Mike Trow

Chair, Professional competition



**Rev. Herrick Daniel, Bank Top, Blackburn, 2020**

Why was Reverend Daniel's story not told in the documentaries? As an altruistic immigrant from St Lucia, he campaigned for his 'flock' and built the St Barnabas Church and Community Centre by converting an old Co-op building, right at the heart of the neighbourhood. It is an unassuming building that represents a space of cooperation, congregation and respect for people across the traditional social and religious boundaries. This story of the deep sense of care for new arrivals to the neighbourhood and diverse forms of solidarity is lost in the media's ideological narrative.



**Mohammed Afzal, the Birdman of Bank Top, Blackburn, 2020**

Mohammed Afzal, known as the Birdman of Bank Top, works in a poultry slaughterhouse six days a week; Sunday afternoons are reserved for his flock. From the sanctuary of the birdcage, he told his story of hard graft and long hours. Ironically, this pastime was also an escape for the Victorian mill workers who once lived in the same terraced houses. Through his dignity and poise, Afzal's story of joy and gentle affection is heard.





**Carol Imasiku, Bank Top, Blackburn, 2020**  
Carol is a casualty of the ever-shifting landscape of immigration and citizenship that results in refugees and the displaced being dehumanised and left at sea. Carol is not a refugee – she’s a diplomat’s daughter who finds herself in a precarious situation not of her making. She’s not embittered by displacement, but she does ask, ‘Why do I have to live like they say? Like who says?’



**Nader Khan, Bank Top, Blackburn, 2020**  
By the late 1970s, mass production meant factory work was drying up. Each wave of immigrants had come, or had been invited to come, to rescue the dying industries of the north. The same cotton was woven into goods that were shipped and sold back to India along the Leeds and Liverpool Canal – an irony that remains carved into the cultural memory of the descendants of rural Indian weavers. Nowadays, these former factory workers use their ingenuity to prop up a fragile local economy.



**RIGHT IMAGE:**  
**Johnston Street, Bank Top, Blackburn, 2020**  
Amid the obvious presence of South Asian families, many white families also choose to live in Bank Top, often for the same reasons that others left the area in the past. You can hear many languages, such as Polish and Romanian; there’s always something different to listen to. Families opt to stay in Bank Top because of its close-knit families, takeaways and neighbourhood shops that provide essential services and exotic goods late into the evening, and on the doorstep.

Zenab Patel, Bank Top, Blackburn, 2020

When television coverage is given to areas such as Bank Top, it is often restricted to men of white and Asian ethnicities. Where are the women's stories of unity and of shared discrimination? Their testimonies are often lost or forgotten. Rarely are they given the opportunity to speak of their own experiences and on their own terms.



Mohammed Ishaq, Bank Top, Blackburn, 2020

The experience of first-generation immigrants in the north is often forgotten. Who writes about the price they paid for displacement? Their indigenous neighbours, with some sense of rootedness, can afford to take this for granted. Who remembers their biographies of transformation from rural farmers into oppressed working-class Englishmen?



# PROFESSIONAL

Recognising exceptional bodies of work 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

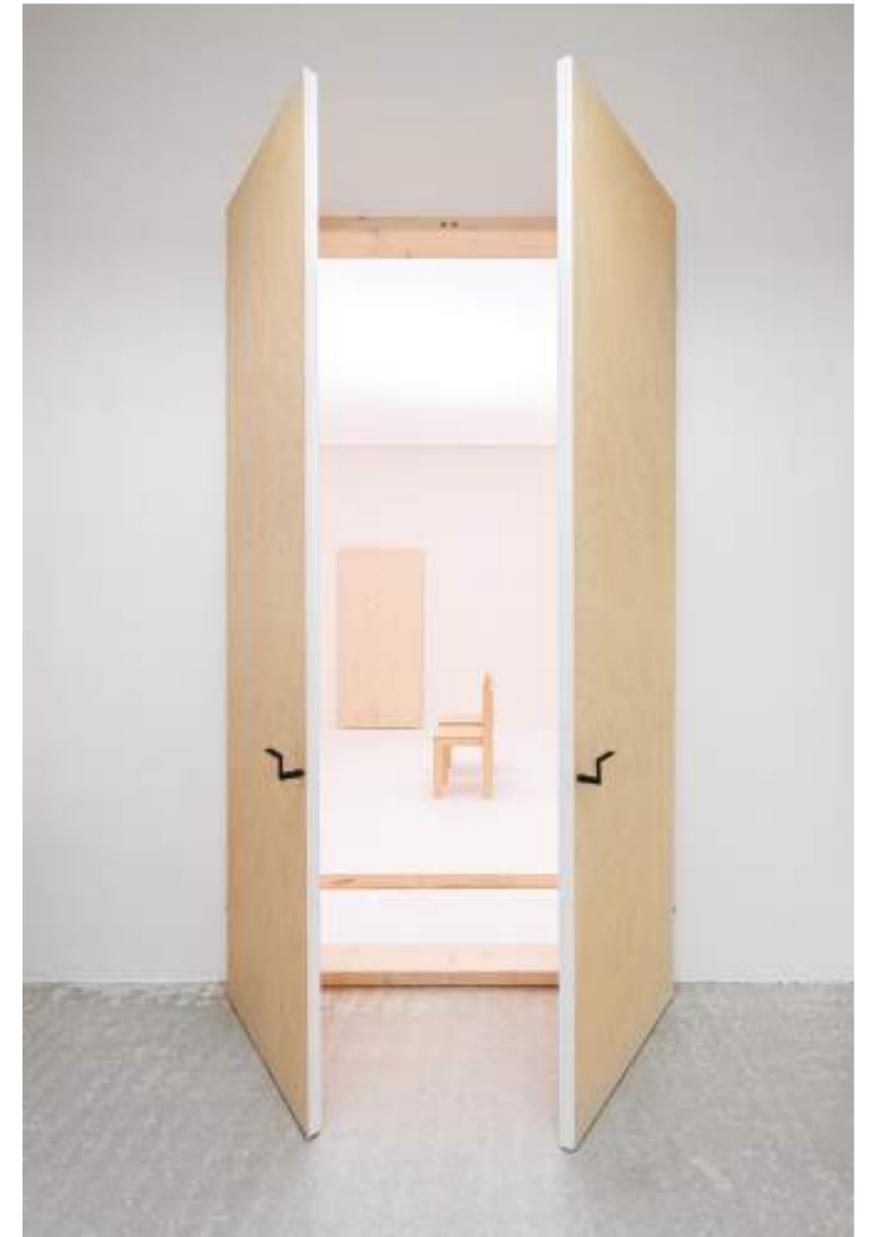
In this category judges wanted to see projects showcasing where art and science in buildings and structures meet. Subject matter could be wide-ranging, from structures and interiors to exteriors and urban landscapes. Photographers could depict their subject in a realistic light or through a more creative approach. Those who demonstrated understanding and appreciation of light, scale, angles, lines and design features went far in this year's competition.

## ARCHITECTURE & DESIGN - 1ST PLACE

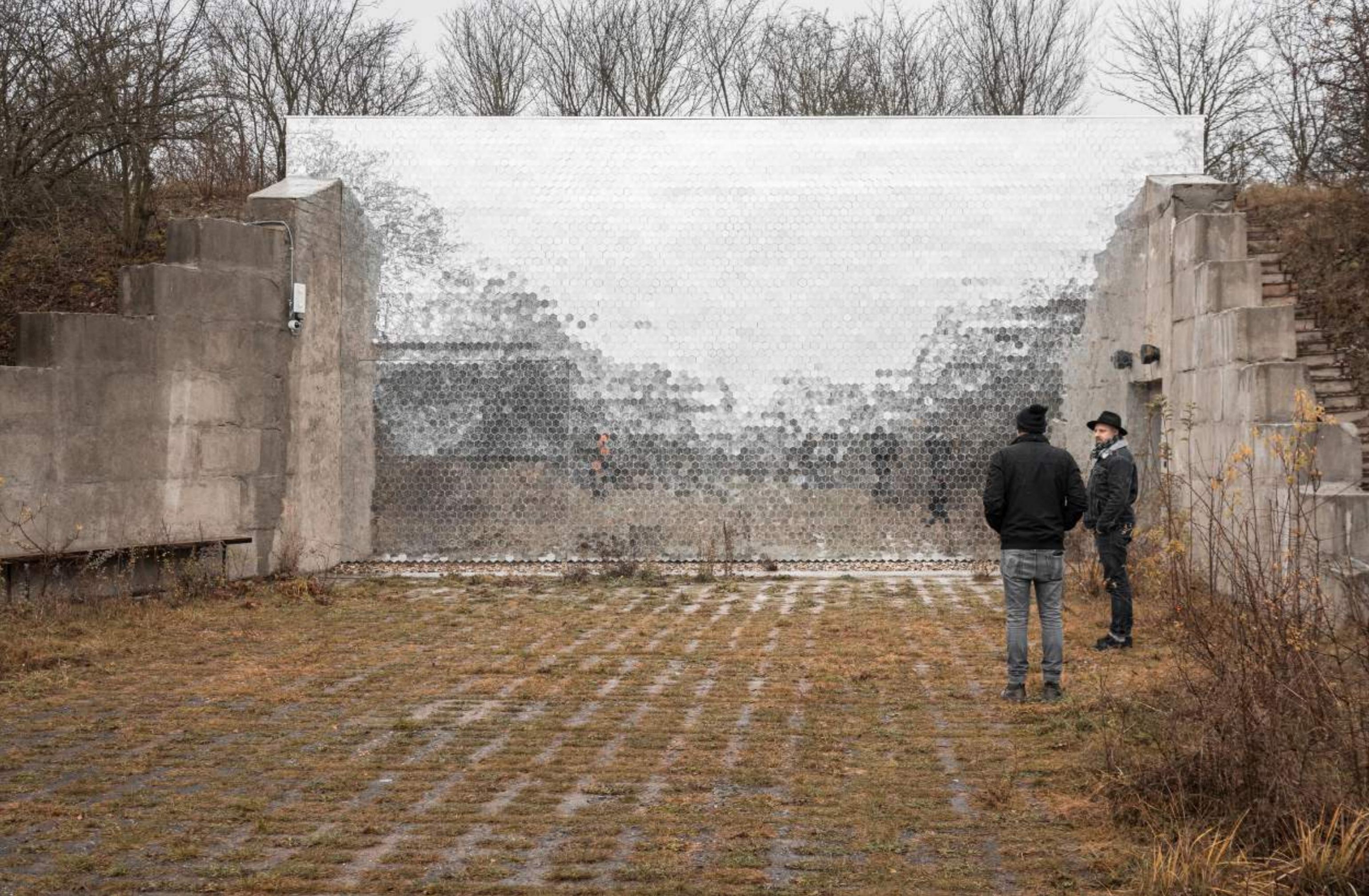
Tomáš Vocelka - Czech Republic

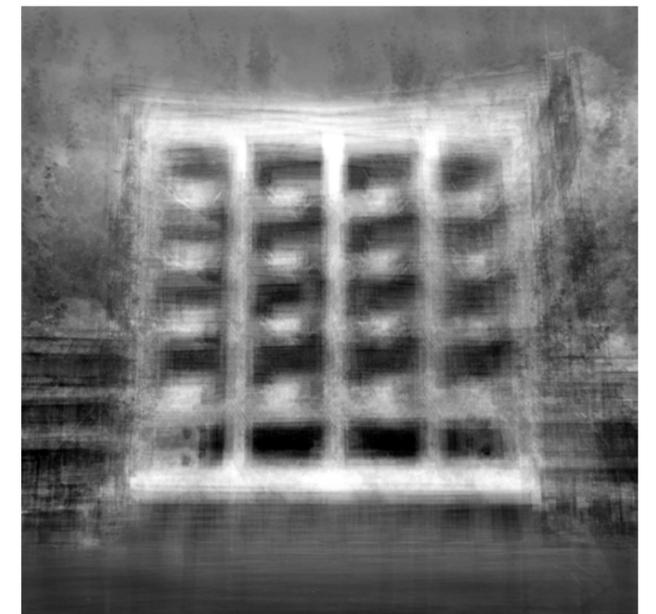
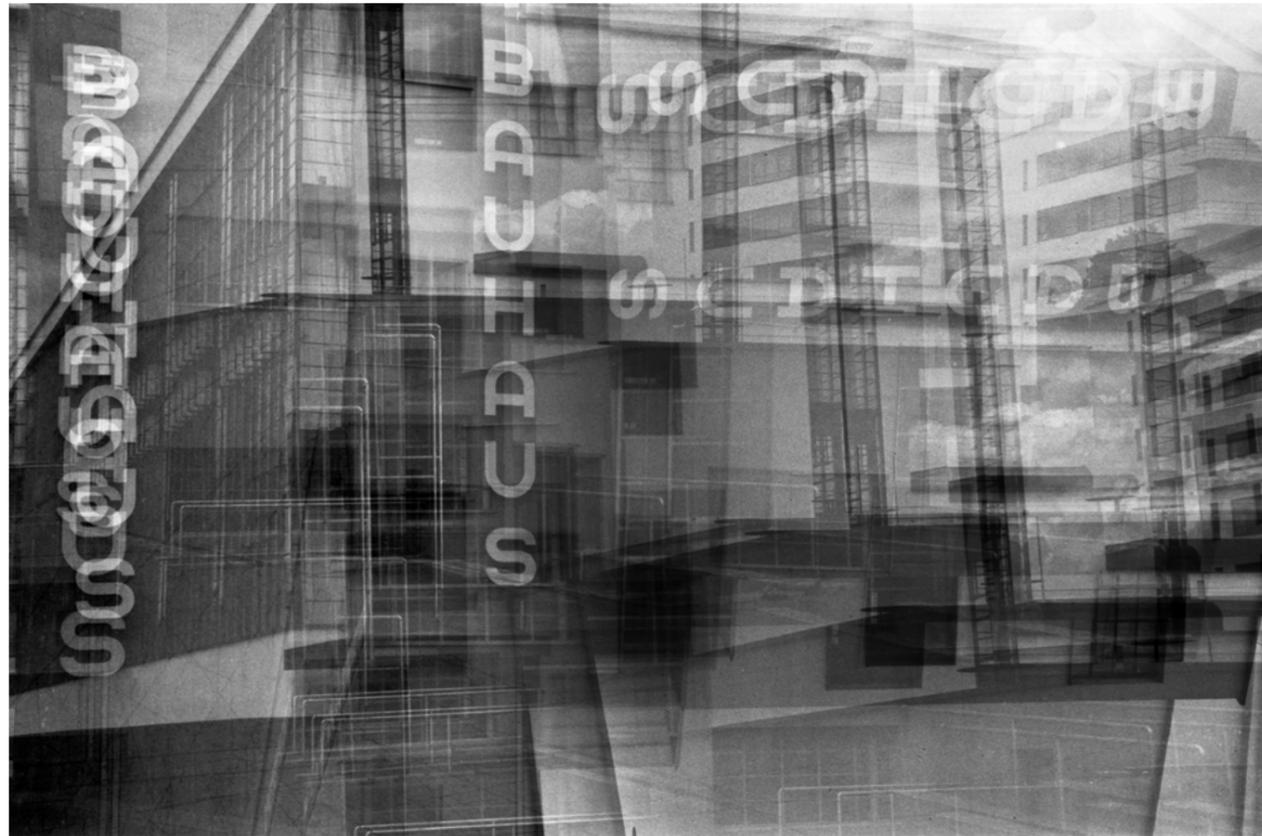
### Eternal Hunting Grounds (Pet Crematorium by architect Petr Hajek)

The former Drnov military complex has been abandoned for 17 years when two friends, Martin Chlum and Michal Seba, bought the dilapidated facility in order to realise their dream of building a final resting place for pets. Explaining the reason for pursuing this project one of the owners reflects: 'When my dog died, I found that there weren't any places where I could take him for cremation or burial'. With the help of Czech minimalist architect Petr Hajek they established what is now known as the Eternal Hunting Grounds, a space comprising a mourning hall, a crematorium and approximately 40 hectares of surrounding land where wildlife can thrive.



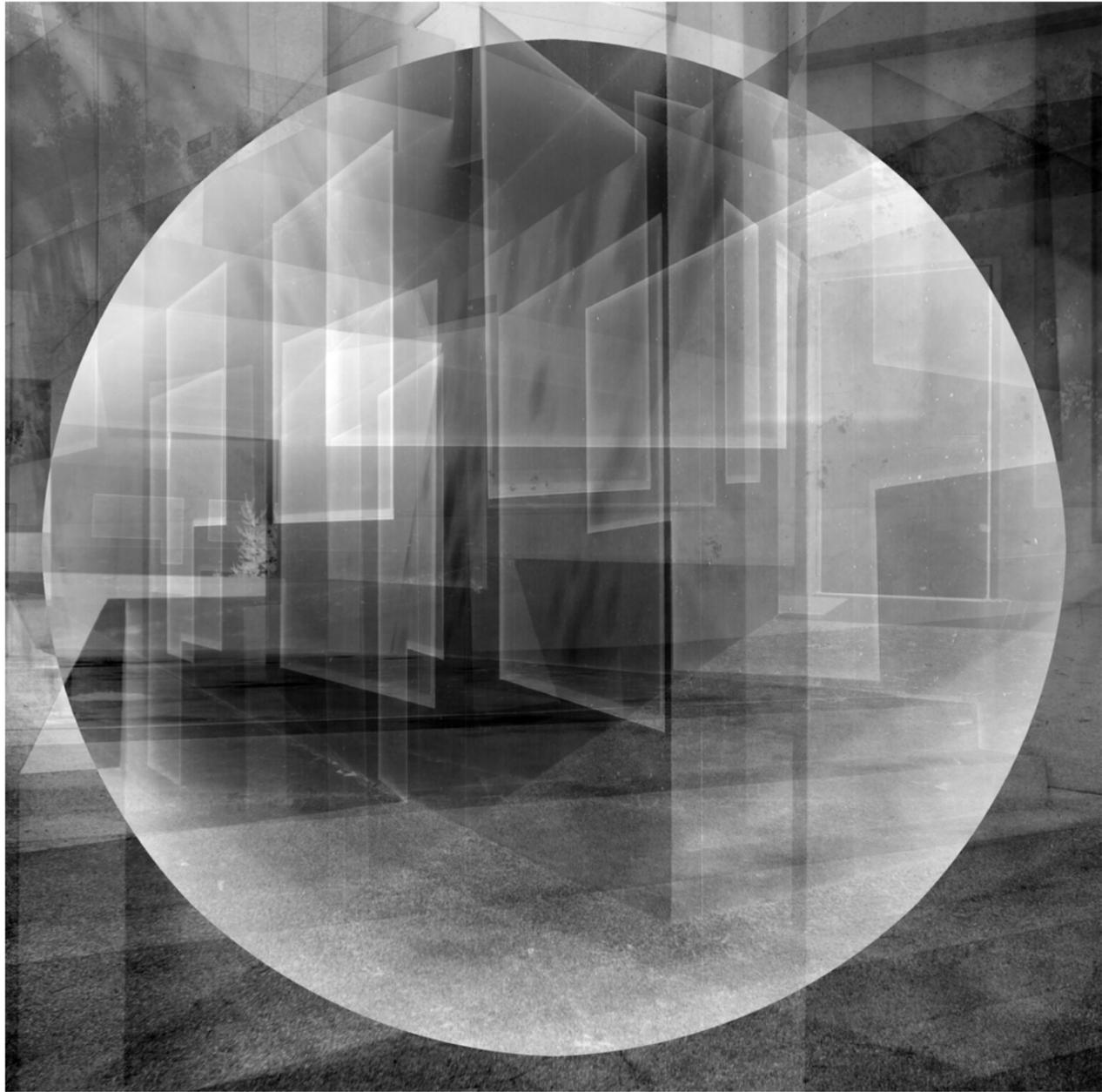


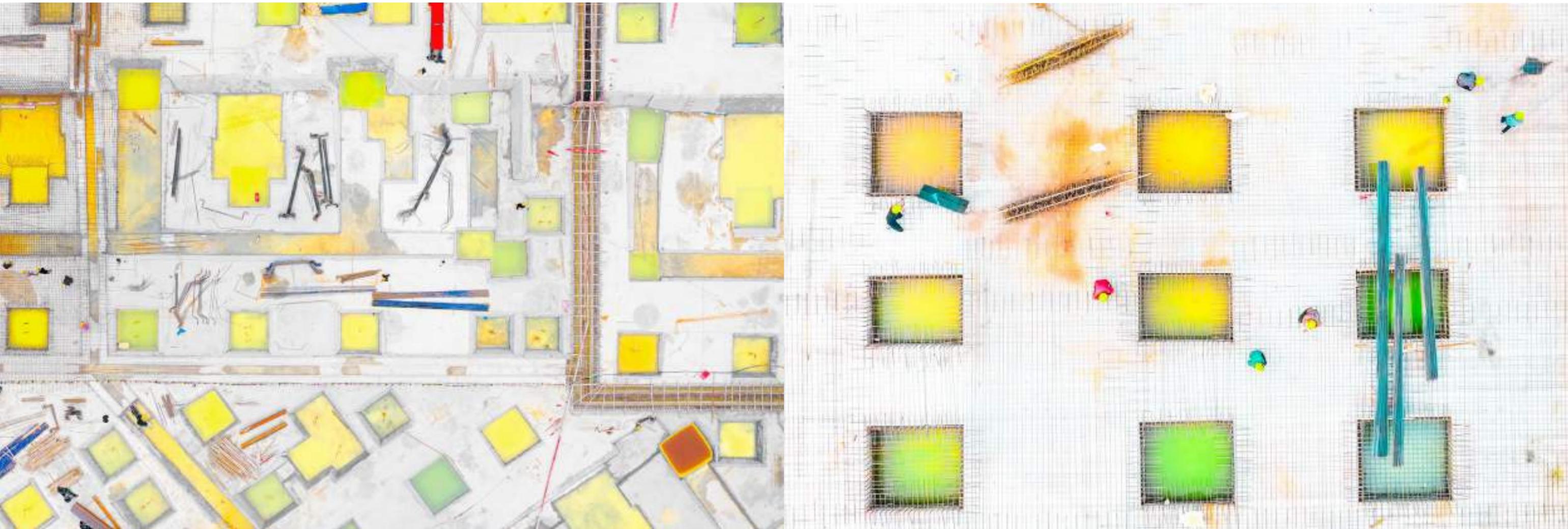




**Meisterhäuser Bauhaus-Dessau**

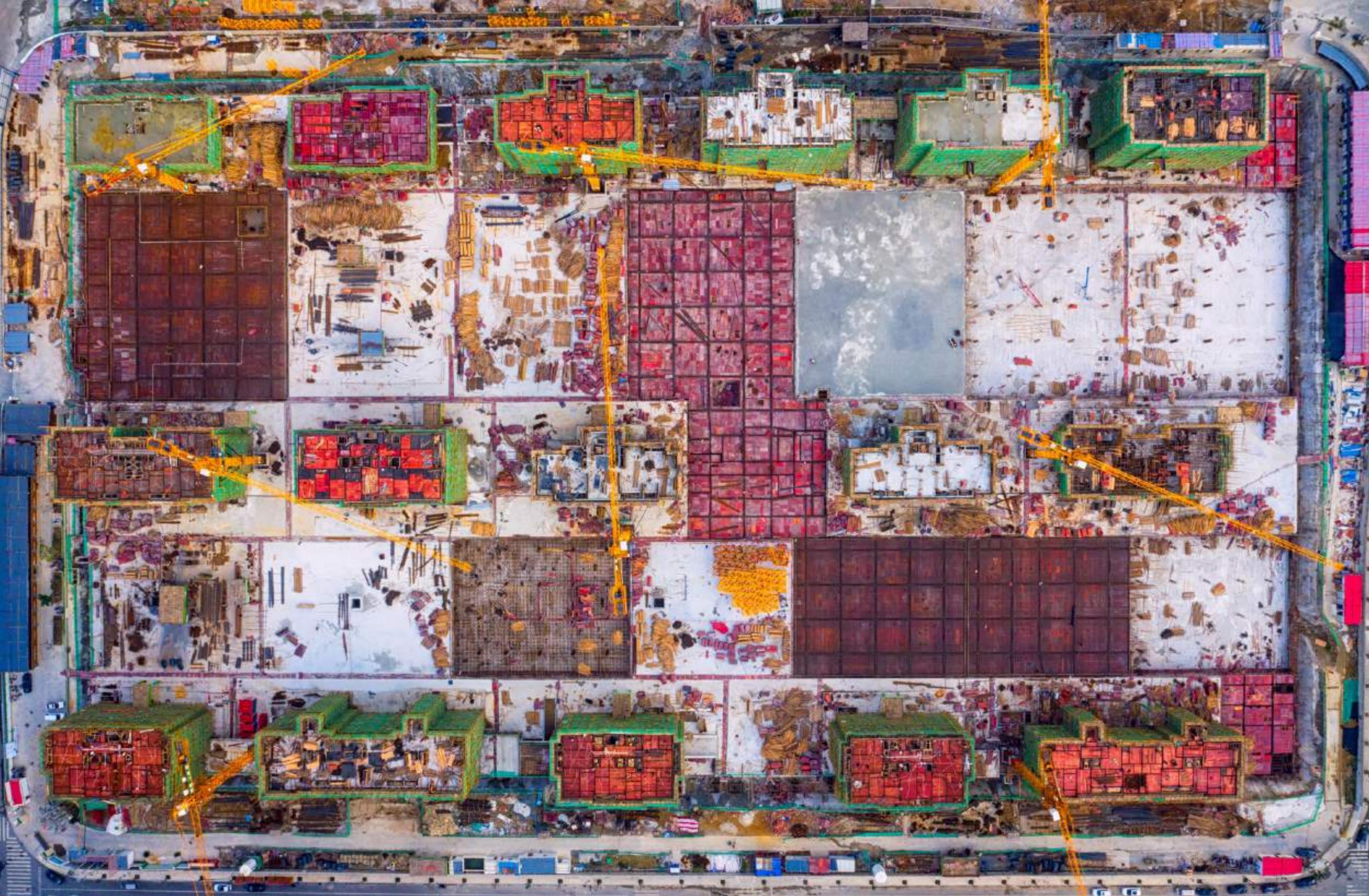
Over the past few years, I have visited and photographed Walter Gropius's Masters' Houses in Dessau numerous times. The images form a body of work called Multiexpo, and are all taken on film, using multiple exposure techniques.





### Hymn of the Building Site

I often visit this building site in Ninghai County, Zhejiang Province, China for work reasons. Using a drone, I photographed it to show the work that takes place each day.



# CREATIVE

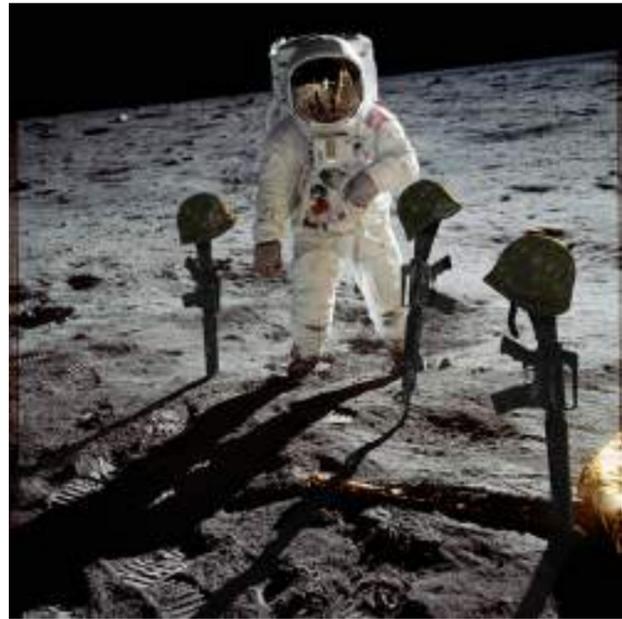
Works highlighting originality, experimentation and imagination garnered much attention by the judges. The creative use of photography in all its forms - from photograms to cutting-edge photographic techniques - went far. While a varied mix of subject matter was seen in this category, projects with a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

CREATIVE 1ST PLACE  
Mark Hamilton Gruchy - United Kingdom



## The Moon Revisited

This body of work is made up of previously unprocessed images from NASA and the Jet Propulsion Laboratory. I have made my own images to express not only contemporary issues but also some that were relevant at the time of the Apollo missions. These are sourced from copyright-free materials that I have repurposed, processed and composited to create a conversation about the unchanging aspect of the Moon contrasted with the Earth, which continues to be a dynamic place where change cannot be prevented. With thanks to NASA and the JPL.





CREATIVE 2ND PLACE  
Luigi Bussolati - Italy

### Ampelio and I

After months of searching, I finally found the tatty photo album I'd been looking for. It belonged to an uncle who, like me, was a passionate photographer. He lived along the banks of the Po, a river in northern Italy, between the end of the 19th century and the early 20th century. After taking his own life in his darkroom in 1942, almost everything that belonged to him and that he had produced, including his photographs, was destroyed. In the spring of 2020, at the beginning of lockdown in Italy, I had the idea that I could project his photographs onto the landscape of Parma, merging his vision with mine. With this project, the river has become a long and infinite darkroom from whose waters this latent gaze has emerged.



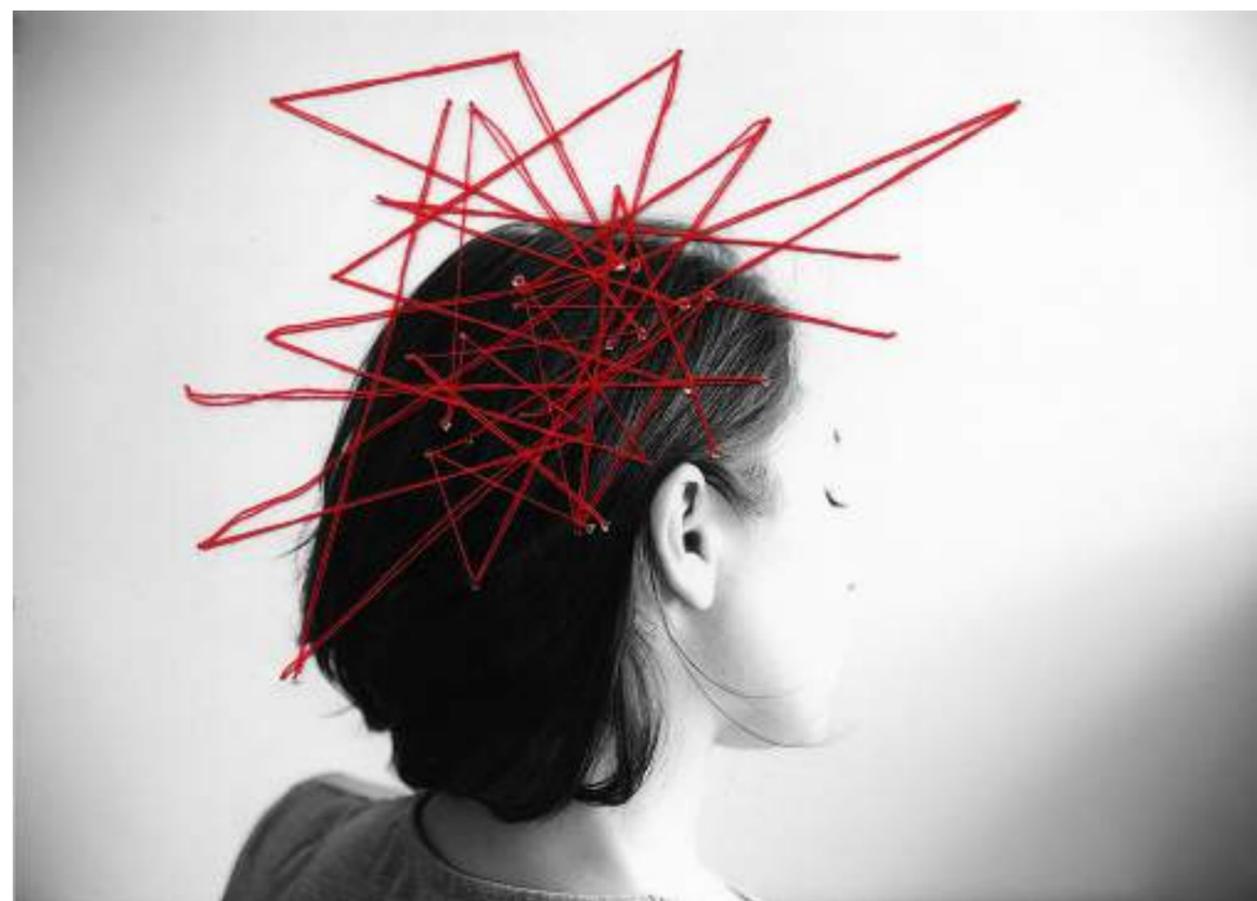




### Sasha Bauer

A new ethnic group of German colonists emerged in the mid-18th century, when Empress Catherine II published 'Manifesto on Allowing Foreigners to Settle in Russia' in 1762. But by the beginning of the 20th century, they became hostages of interrelations between Russia (then USSR) and Germany, which were enemies in two world wars. Two months after the start of the Great Patriotic War, the Presidium of the USSR adopted a decree, 'On the resettlement of Germans living in the Volga region', as a result of which the entire German population (more than 800,000 Germans) was deported to Siberia and Kazakhstan.

Among them was my grandfather, who lost his parents in labour camps. He lived in an orphanage and served in the Russian army, but was not afraid to keep his German surname. This project is a visual statement about my connection with my grandfather through our shared genes and surname.



## CREATIVE

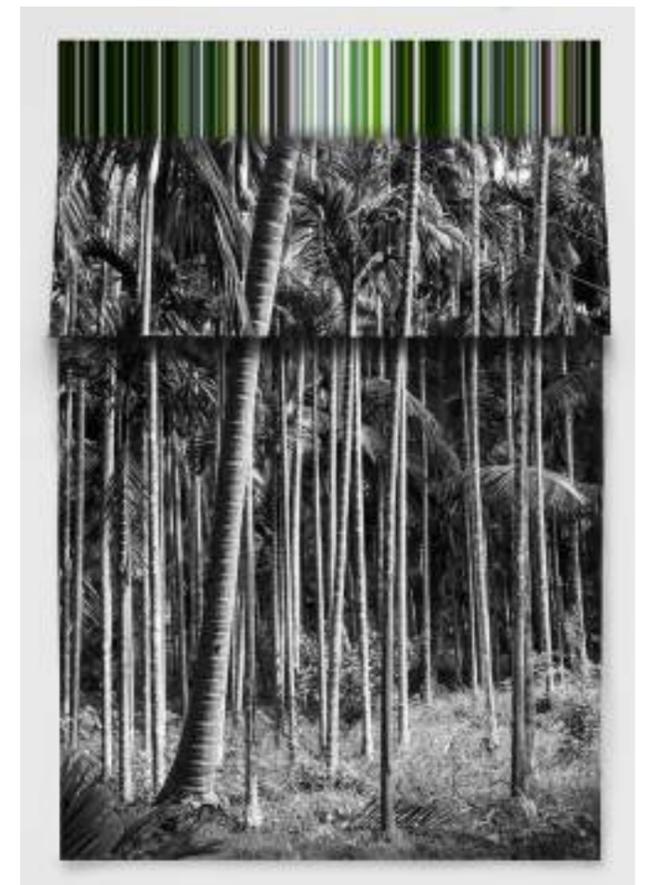
Andrea Alkalay - Argentina

## LATIN AMERICA PROFESSIONAL AWARD WINNER

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. Now in its second year, the prize 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.

## Landscape on Landscape

I am interested in the idea of nature as a cultural construct. In my series, the real and the manipulated overlap, resulting in a new landscape. In the foreground is a monochrome scene, and at the rear is a digital 'backstage'. These images deal with observations such as the perception of colour through its absence, or the flatness of paper through its fold.



# DOCUMENTARY PROJECTS

For this category judges were looking for factual or informative bodies of work about a chosen subject. Projects offering insight into a contemporary issue or presenting a factual story with a news or current affairs agenda were liked by the judges.

## DOCUMENTARY PROJECTS 1ST PLACE

Vito Fusco - Italy



### The Killing Daisy

The pyrethrum is known as the 'flower of death' – a nickname that neatly describes this delicate daisy imbued with murderous power. The pyrethrum is cultivated mainly in the hills of Nakuru in Kenya and is the arch foe of the insect world. When insects encounter the substance they are stunned into paralysis and then die. Used for centuries as a natural insecticide, it was only in the mid-20th century that pyrethrum made an impact on the global pesticides market, earning an eminent position among natural insecticides. During the 1980s, the pyrethrum crisis began, instigated by the chemical synthesis of pyrethroids that led to the manufacturing of cheaper but non-organic products. Today, however, this special daisy is being grown once again on the clay hills of Nakuru at an altitude of over 1,500m. The Kenyan government has decided to liberalise the production of pyrethrum, opening it to private companies in an ambitious attempt to revive the sector and help local farmers meet the growing global demand for organic products. Once sown, the plant provides a yield approximately every 15 days, all year round.



## DOCUMENTARY PROJECTS 2ND PLACE

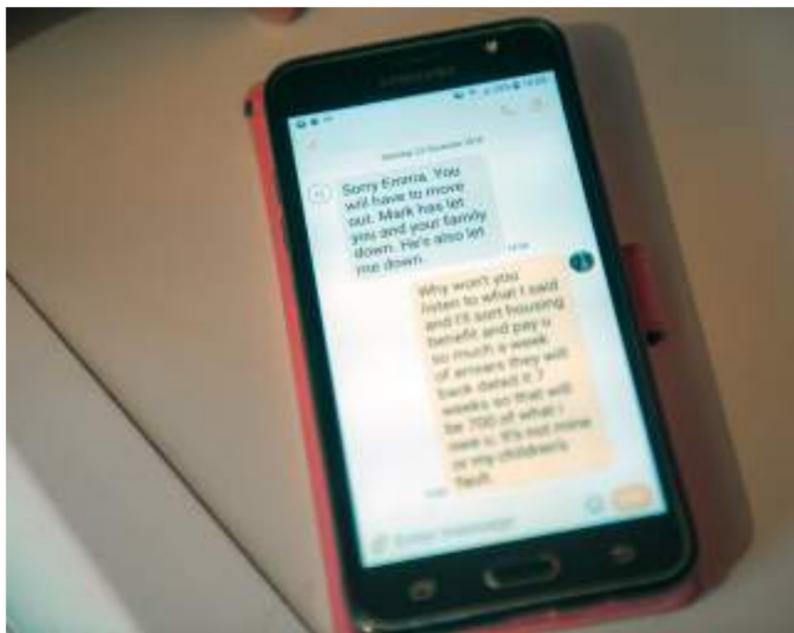
Craig Easton - United Kingdom



### Thatcher's Children

*Thatcher's Children* investigates the chronic intergenerational nature of poverty, exploring the effects of successive governments' social policies as experienced by three generations of one family in the north of England. I first met the Williams family in Blackpool in 1992: two parents and six children living in a hostel for homeless families. They were trapped in a cycle of unemployment and poverty. I had long wondered what became of the family; I finally traced them in 2016 and have been working with them ever since. The six children now have almost 30 children between them, almost all living in similar conditions to those in which I found them in 1992. Now, however, they are trapped by zero-hours contracts and 'in-work poverty'. I see their experience as being illustrative of what happened to a society that was left behind by the social policies implemented in the 1980s and '90s.





DOCUMENTARY PROJECTS 3RD PLACE

Lorenzo Tugnoli - Italy



**Beirut Port Explosion**

A few minutes after 6pm on August 4, 2020, a massive explosion shook Beirut, obliterating its port and destroying swathes of the city. At least 200 people were killed and more than 6,000 injured when 2,750 tons of ammonium nitrate detonated. The material had been stored in a warehouse in Beirut's port since being seized by custom authorities in 2014, despite repeated warnings of the danger from port officials and its proximity to a densely populated area of the city. In the following days, as bodies continued to be pulled from the rubble, protesters occupied government ministries, set fires and faced off against security forces.



# ENVIRONMENT

Judges were seeking series showcasing the surroundings or conditions in which a person, animal, or plant lives or operates. Work that had a fine art approach and addressed environmental issues affecting the world today was applauded by the judging panel.

## ENVIRONMENT 1ST PLACE

Simone Tramonte - Italy



### Net-zero Transition

The coronavirus pandemic has led to the most severe economic downturn the world has seen in recent years. However, this crisis also presented countries with an unprecedented opportunity to shift towards sustainable living. Iceland, isolated and challenged by a harsh climate, and following the financial crisis in 2008, has successfully transformed its economy through the use of renewable energy. In a few decades, the country moved away from fossil fuels to producing 100% of its electricity from renewable sources. This transition nurtured an ecosystem of innovation and entrepreneurship that grew profitable businesses aiming to make minimal impact on the environment. Thus, Iceland has become a global leader in technologies that foster clean energy and emission reduction. This small nation presents many ways in which the global climate crisis can be tackled and is leading the transition to a net-zero sustainable future.





## ENVIRONMENT 2ND PLACE

Mohammad Madadi - Islamic Republic Of Iran

### A City Under Dust Clouds

Ahvaz has been consistently ranked as one of the world's worst cities for air pollution according to the World Health Organization, topping the list on numerous occasions in the past decade. Industrial sources, chief among them the refineries and other components of the vast petrochemical industry in Khuzestan Province, as well as massive dust storms, are the main contributors to air pollution. The poor air quality has a significant impact on the lives of the residents of Ahvaz. Each year, thousands seek medical treatment for respiratory conditions. The air pollution has also increased immigration out of the city, limited investments and tourism, damaged infrastructure, and added to the already high electricity and water consumption of the city.





## ENVIRONMENT 3RD PLACE

Antonio Pérez - Spain

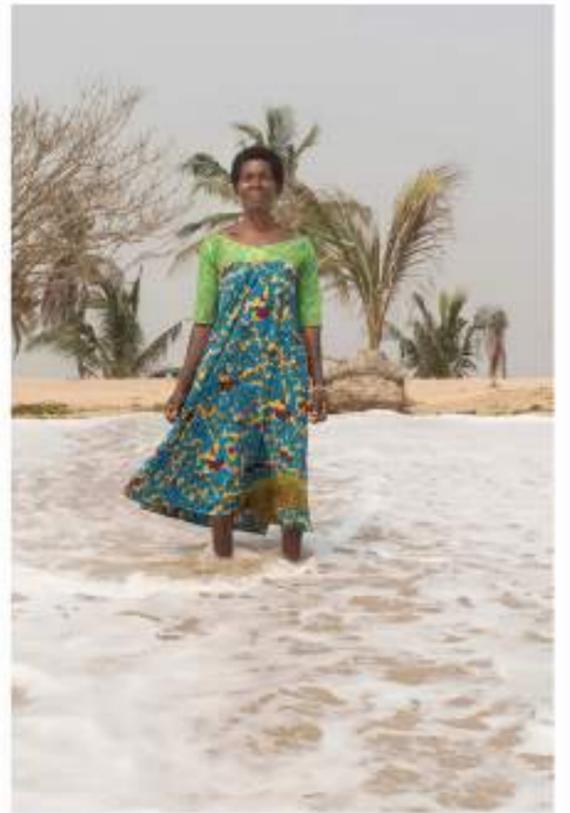


### The Sea Moves Us, the Sea Moves Fuvemeh

Fuvemeh, Ghana, a fishing village located between the Atlantic Ocean and the mouth of the Volta River, has disappeared. It cannot even be found on Google Maps, and now only exists in the memories of those who lived there. Coastal erosion and rising sea levels – a direct consequence of global warming – are contributing to the disappearance of coastal communities in West Africa. Fuvemeh is a clear example of this.

Over the years, little by little, the inhabitants of this village saw their lands, their houses and their livelihoods disappear. The defenses, barriers and breakwaters, built through cooperative projects, have also been

swallowed up by the sea. Those inhabitants of Fuvemeh who are able to have fled to other villages, other houses, other countries. Some remain, only a few hundred metres from the shore, hoping the sea will not swallow their lives up again. Sometimes, at low tide, they return to what is left of their houses: walls, windows, a doorframe. Sometimes there is nothing. It's an empty space, which the people fill with their memories. These photographs of the people and what remains of their houses are taken in those moments.



# LANDSCAPE

Projects showing spaces within the world in all their varieties, from large scale aerial shots to intimate views, were entered into this category. Judges focused on the aesthetic quality of the final images.

## LANDSCAPE 1ST PLACE

Majid Hojjati - Islamic Republic Of Iran



### Silent Neighborhoods

Everything in life is made up of impressions from the past and whatever befalls us today. The fabric which took one form yesterday takes on a new form now. All creatures still fight for their survival. Nature is the battlefield. The forces of the world are as they have ever been; the waves of the sea, storms, the earth itself. But ultimately it is humanity, marching everywhere, claiming everything, proving to the world that it will endure. We strove to live, to take and to control, before even knowing what to call ourselves. We think we will last forever so we hunt, build, wear clothes and consume, changing our ideas and our tools over the years but never changing our ways. We chased after more and more and something was always left behind. Homes were abandoned, chairs left empty and clothes unworn, even the buttons of a shirt were lost. We have raced to eternity, knowing life is fleeting, leaving the lights on behind us as if to say that once upon a time we were alive. Here are the silent neighbourhoods: those places free of the presence of humanity. The noise of their silence can be heard everywhere - but here in these places we are condemned to hear nothing.



## LANDSCAPE 2ND PLACE

Andrea Ferro - Italy



## Zaïm

In Arab cultures, depicting living beings is strictly connected to idolatry. The Quran condemns the worship of idols, since God should be the only subject of veneration. However, in Lebanon as well as in other majority Muslim countries, the use of images for propaganda purposes portrays politicians and local personalities almost as 'divinities' to be venerated. Tripoli is the second largest city in Lebanon by population and size, and is considered by the UN to be the poorest city on the Mediterranean coast. It is also probably the Lebanese city where the presence of representations of both local and national personalities has the strongest visual impact. My project reveals the correlation between devotional aspects of iconography and its pervasiveness at a spatial and urban level.





## LANDSCAPE 3RD PLACE

Fyodor Savintsev - Russian Federation



### Volcano

I took these photographs during my first trip to the volcanoes of Kamchatka in eastern Russia. I visited in the autumn, when there is no snow covering the volcanoes, and was struck by how the yellowing leaves looked against the black ash. My visit lasted around two weeks and I photographed in all different weather conditions and times of the day. The Kamchatka Peninsula is completely different from anything else I've seen. I was completely absorbed by its beauty and wanted to portray the volcanic belt as a living organism. I plan to continue the series this year.



# PORTFOLIO

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

PORTFOLIO 1ST PLACE  
Laura Pannack - United Kingdom

## Portfolio Overview

These images are from a variety of personal projects. All of my work is driven by research and building a connection with those I photograph, while vulnerability and honesty are at the forefront of my process. Such collaborations enable my imagery to be playful and push the boundaries of portraiture, while ensuring a foundation of trust is consistent. I believe images need to captivate and evoke emotion, and so, with every frame I shoot, I consider the elements within the frame and outside it. Symbolism is an important reference for my choices of composition and content.





PORTFOLIO 2ND PLACE

Brais Lorenzo - Spain

My Work in the Year 2020

Taken in and around his hometown of Ourense in the region of Galicia, photojournalist Brais Couto presents a series of poignant and dramatic scenes exploring local events and issues ranging from the effects of the pandemic to forest fires and carnival season.





PORTFOLIO 3RD PLACE  
Loli Laboureau - Argentina

**Citizens of Tomorrow**

*Citizens of Tomorrow* started as my personal project during the quarantine. It's a work in progress that combines the world as we used to know it and a series of portraits, describing the new normal in a dramatic way.





# PORTRAITURE

Judges were looking for interesting, original, 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 / or personality.

## PORTRAITURE 1ST PLACE

Craig Easton - United Kingdom

## PHOTOGRAPHER OF THE YEAR

See full series on pages 22-29

### Bank Top by Craig Easton

Words by Abdul Aziz Hafiz

*Bank Top*, a collaboration with writer and academic Abdul Aziz Hafiz, examines the representation and misrepresentation of communities in northern England, and focuses on a tight-knit neighbourhood in Blackburn. Craig Easton notes that Blackburn has become synonymous with the use of words such as segregation (BBC Panorama) and integration (The Casey Review) by the media and policy makers - terms which he believes are too simplistic to explain the challenges faced by such neighbourhoods and towns. His aim with *Bank Top* is to confront what he sees as dominant discourses in the media which fail to acknowledge the historical legacy and social costs of industrial expansion and colonialism. This long-form collaboration uses the stories and experiences in *Bank Top* to address wider issues around social deprivation, housing, unemployment, immigration and representation, as well as the impact of past and present foreign policy.



**PORTRAITURE 2ND PLACE**

Julia Fullerton-Batten - United Kingdom



Jess, Lockdown 2, Tier 3

**Looking Out from Within, 2020**

Time stands still for most of us. It is a sensitive time; we all feel vulnerable and anxious. I felt numb, but I knew I couldn't stand around and do nothing, so I decided to document today's existence as lived now by many people. I chose to capture them in their lockdown isolation, effectively imprisoned behind the windows of their homes looking out onto a different desolate world. My 12-year old son helped carry the lighting.



Serena and Chloe, Lockdown Day 16



Father Kevin, Lockdown Day 70



PORTRAITURE 3RD PLACE  
Jane Hilton - United Kingdom



Carnie



Lacherry



Sage Ohara



Asia & Anetra



Angel Phoenix



Alexis Mateo

**Drag Queen Cowboys**

These portraits were taken just before the pandemic reached the USA in February 2020. *Drag Queen Cowboys* is a collaboration with the vibrant community of performers based in Las Vegas. Set in Nevada, and inspired by the locations and displacement of characters in John Houston's film *The Misfits* (1961), all drag queens chose and painstakingly made their own 'Western' outfits; including accessories, wigs and applying their own make-up. After gaining their trust, I steered them away from their nocturnal habitat of bars and clubs. With no artificial lighting or digital technology, I shot these portraits on black-and-white film, using a plate camera, in the natural light of the American West.

Victoria Mateo



Mirage



# SPORT

Judges were looking for images that capture the intensity, emotions and action of the chosen sport subject. Whether capturing professional or amateur athletes, the focus could be on the sportsperson, the sport environment or the effort expended, but a strong narrative needed to be present.

## SPORT 1ST PLACE

Anas Alkharboutli - Syrian Arab Republic

### Syria: Sport and Fun Instead of War and Fear

In the Syrian village of Aljiina, near the city of Aleppo, Wasim Satot has opened a karate school for children. What makes it special is that girls and boys with and without disabilities are taught together. They're aged between six and 15 years old. With his school, Satot wants to create a sense of community and overcome any traumas of war in the minds of the children.





SPORT 2ND PLACE  
Patrick Meinhardt - Spain



#### Iron Fit Kenya

In March 2020, Kenya halted all sporting activities to stop the spread of Covid-19, alongside other measures such as closing borders and schools, and imposing a nighttime curfew. Six months later, Sports Minister Amina Mohamed gave the green light for non-contact sports to resume, allowing fitness enthusiasts to participate in the second Iron Fit Bodybuilding competition in Nairobi. 130 athletes from all across East Africa took part in this event, which included categories such as Bikini, Figure, Physique and Bodybuilding.



## SPORT 3RD PLACE

Farzam Saleh - Islamic Republic Of Iran

## Rooftop

In March 2020, in reaction to the Covid-19 outbreak, the Iranian government announced the immediate closure of all athletic venues, sports clubs and training centres across Iran. Following the implementation of this mandate, athletes in Iran took to training on the rooftops of their homes in order to maintain a degree of their physical and mental fitness and prowess.



# STILL LIFE

Often a group or an arrangement of objects, Still Life typically depicts inanimate subject matters. Submissions could be classic or innovative. Judges closely considered the interpretation of the subject (composition, lighting and framing) when viewing the work.

## STILL LIFE 1ST PLACE

Peter Eleveld - Netherlands

### Still Life Composition, Shot on Wet Plate

For this project I used ordinary objects, like glassware, fruits and flowers and applied the wet plate collodion technique to turn them into something extraordinary. Once I found my subject I started imagining how it would look printed. This particular process requires a lot of patience and careful planning of composition, lighting and exposure times. The hard work pays off when finally it all comes together in one unique, magical moment as you watch the photograph slowly develop in front of your eyes. This moment doesn't happen all the time but when it does you're left with one of a kind image (plate).

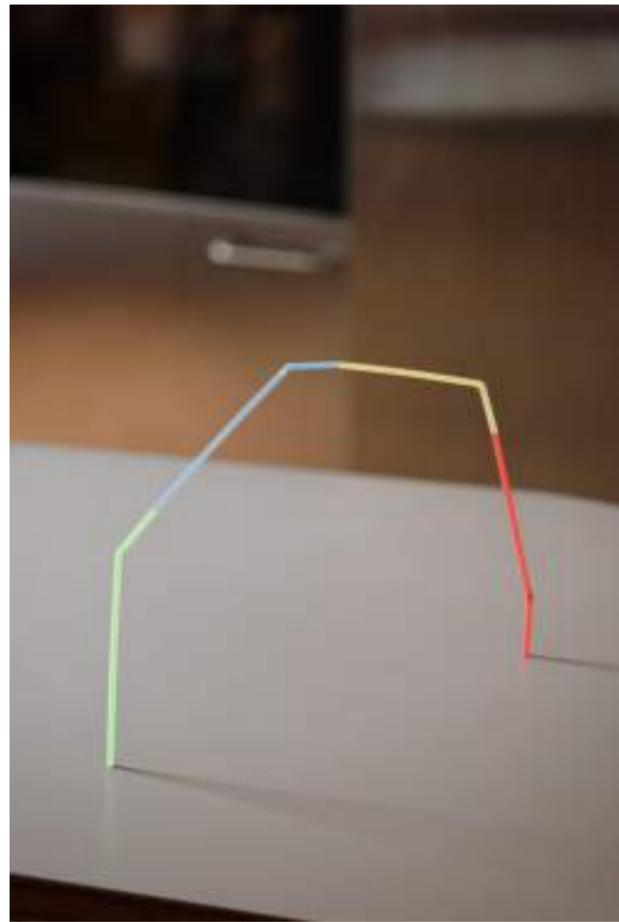




**STILL LIFE 2ND PLACE**  
Alessandro Pollio - Italy

**Volatile Interests**

*Volatile Interests* is a visual investigation born and developed during the first national lockdown in Milan, Italy. The still lifes, created by the combination of food or other everyday objects easily available at home, come to life on a bare kitchen countertop, a crucial and central element of the domestic environment. The ever-changing nature of light and the use of different perspectives, add a unique flavour to the compositions, which become key memories of the isolation and mementos of the forced quarantine.





STILL LIFE 3RD PLACE  
Paloma Rincon - Spain

### Mexican Feast

*Mexican Feast* is a celebration of Mexican culture through its gastronomy and its handcraft traditions. In this series I bring these two worlds together in compositions that mix the edible with the imaginary. As a Mexican born photographer, the influences of colour, textures, bright lights and handmade goods form an important part of my style. My images juxtapose Mexican food platters and ingredients with traditional handcrafts and recognisable everyday local props. This series was shot in a studio in Madrid, where I am based.





# 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

Luis Tato - Spain



### Locust Invasion in East Africa

Desert locusts are the most destructive migratory pests in the world. Thriving in moist conditions in semi-arid to arid environments, billions of locusts have been feeding throughout East Africa, devouring everything in their path, and posing a huge threat to the food supply and livelihoods of millions of people. Farmers stand by as armies of ravenous insects eat their crops; meanwhile, herders watch the rangelands stripped bare before their livestock can get to them. Extreme rainfall events and severe weather anomalies have created ideal conditions for locust breeding and feeding. Swarms of desert locusts from the Arabian Peninsula began rampaging across East Africa in early 2020, devouring crop and vegetation where they landed. The crisis reached historic proportions, with 10 countries in the Greater Horn of Africa and Yemen experiencing infestations. Some areas of East Africa, such as Kenya, had not seen such severe desert locust outbreaks in more than 70 years. Covid-19 restrictions have significantly slowed efforts to fight the infestation, as crossing borders has become more difficult, creating delays and disrupting the supply chains of pesticides and products needed to prevent these pests from wiping out vegetation across the region and exposing millions of people to high levels of food insecurity.





WILDLIFE & NATURE 2ND PLACE  
Graeme Purdy - United Kingdom

### Raw Nature

This series of images was taken using wide angle lenses and wireless triggers. With these iconic wild animals, being in close proximity is too dangerous, so you need to be inventive and innovative. This unique perspective is complemented by an aerial image of a hippo pod, as well as underwater images inches away from wild crocodiles. I have aimed for a unique perspective showing the raw beauty and power of the wild; hopefully, through more empathy with nature, we will learn to preserve it. All animals depicted in these images are wild and free









### Sea Drops

'I have imagined the ocean as a superorganism, with the world's seas as its organs, and its creatures as the tissues that interconnect everything. Sinking further down into it, there is nothing... but sea drops.'

This figurative concept opens *Sea Drops*, a photo essay aimed to explore the effervescence of life inside drops of sea water. By using lab micropipettes, and a self-designed micro studio setup, the project captures the beauty and manners of live plankton, which are in the range of 200 to 1,500 microns, inside specially lit drops of water. It tells the story of one of Earth's most pivotal biological communities with an

innovative perspective, falling somewhere between art and science. The images reveal the astonishing diversity of creatures otherwise invisible to the naked eye, as well as their amazing behaviour, some of which is likely never to have been documented before. From the enthralling beauty of sea sapphires, to the mesmerisingly mysterious dances of annelid worms, the project opens a drop-shaped window to a new world. All specimens were carefully handled under a biologist's expertise, and released alive and unharmed back into the sea.



# OPEN

Striking standalone images spanning  
ten diverse categories

ARCHITECTURE

CREATIVE

LANDSCAPE

LIFESTYLE

MOTION

NATURAL WORLD & WILDLIFE

OBJECT

PORTRAITURE

STREET PHOTOGRAPHY

TRAVEL

# OPEN PHOTOGRAPHER OF THE YEAR

Tamary Kudita

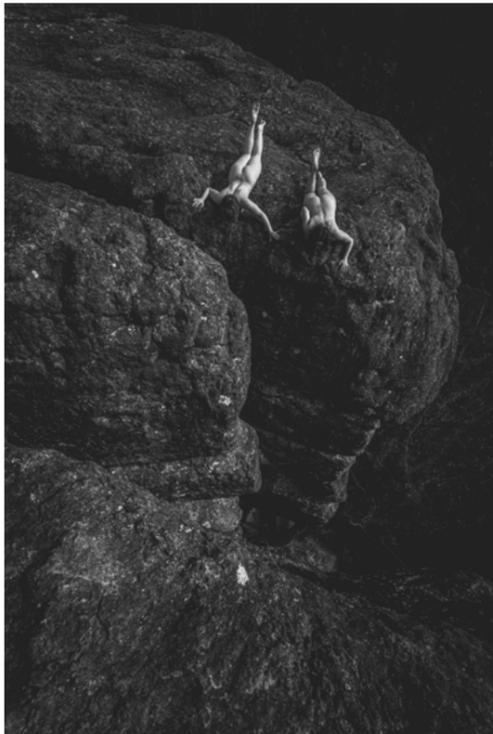
Zimbabwe

CREATIVE  
1ST PLACE

## African Victorian

With this image, I wanted to portray a hybrid African-Victorian: my way of probing the stereotypical contextualisation of the black female body. I provide an alternative version of reality, where dualities fuse to create a new visual language. Taking a Victorian dress and merging it with traditional Shona cooking utensils was my way of showing a multifaceted identity.





© Nara O'Neil, Australia



© Hõije Nuuter, Estonia



© Jing Shen, China Mainland



© Edita Bízová, Czech Republic

CREATIVE  
OPEN SHORTLIST



© Joosep Kivimäe, Estonia



© Tatenda Chidora, Zimbabwe

CREATIVE  
OPEN SHORTLIST



© Alireza Movahedi, Islamic Republic Of Iran



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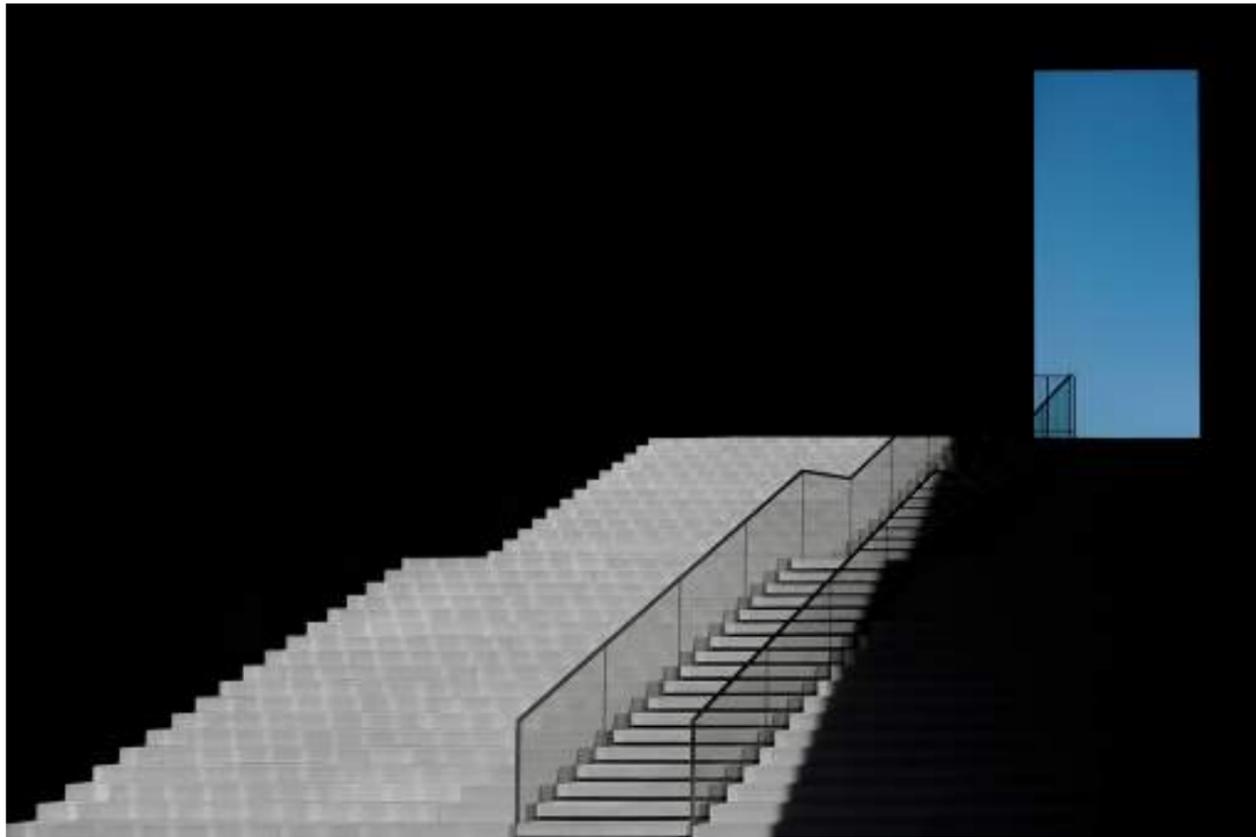


© Vyacheslav Ivanov, Russian Federation



© Maximilien Diaz, France

ARCHITECTURE 1ST PLACE  
Klaus Lenzen - Germany



**The Blue Window**  
The stairs at the Hyatt hotel in Düsseldorf, Germany.

ARCHITECTURE  
OPEN SHORTLIST



© Klaus Lenzen, Germany



© Vytenis Jankūnas, United States



© Vitaly Medvedev, Russian Federation



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ARCHITECTURE  
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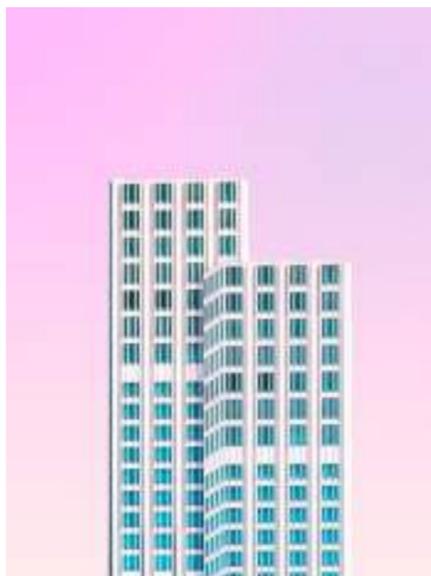
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© Nika Pailodze, Georgia

LANDSCAPE 1ST PLACE  
Juan López Ruiz - Spain



**Electric Storm on Lavender**

Electric storm above a solitary tree in the lavender fields of Brihuega, Guadalajara, Spain.

LANDSCAPE  
OPEN SHORTLIST



© Markus Wiedmann, Germany



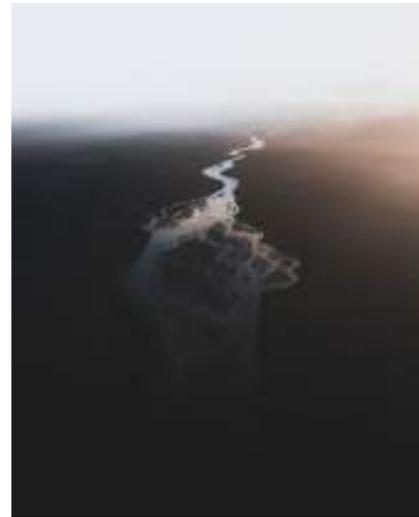
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LANDSCAPE  
OPEN SHORTLIST



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© Hans kristian Strand, Norway



© Scott Portelli, Australia



© James Rushforth, United Kingdom



© Joaquin Marco, Spain

LIFESTYLE 1ST PLACE  
Mariano Belmar - Spain



**Días de Playa**

Summer, Mediterranean Sea, Spain, Alicante, beach and morning walk:  
a way of life.

LIFESTYLE  
OPEN SHORTLIST



© Michail Karagiannis, Greece



© Holger Bucker, Germany



© Aimee Glucina, New Zealand



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LIFESTYLE  
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MOTION 1ST PLACE  
Marijo Maduna - Croatia



**Girl Power**

A young girl shows off her skills, diving from a cliff on the island of Lokrum in Croatia.

MOTION  
OPEN SHORTLIST



© Xianshe Ye, China Mianland



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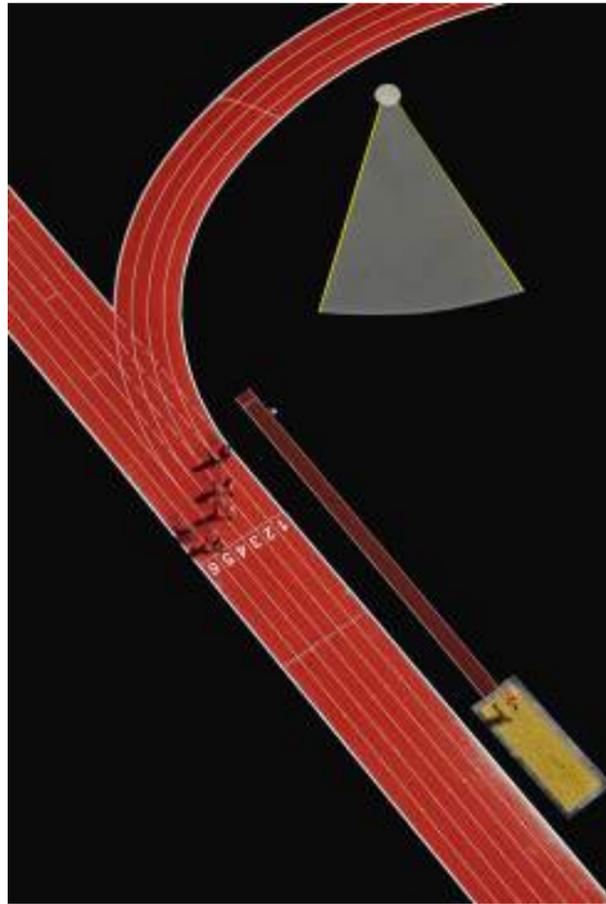
MOTION  
OPEN SHORTLIST



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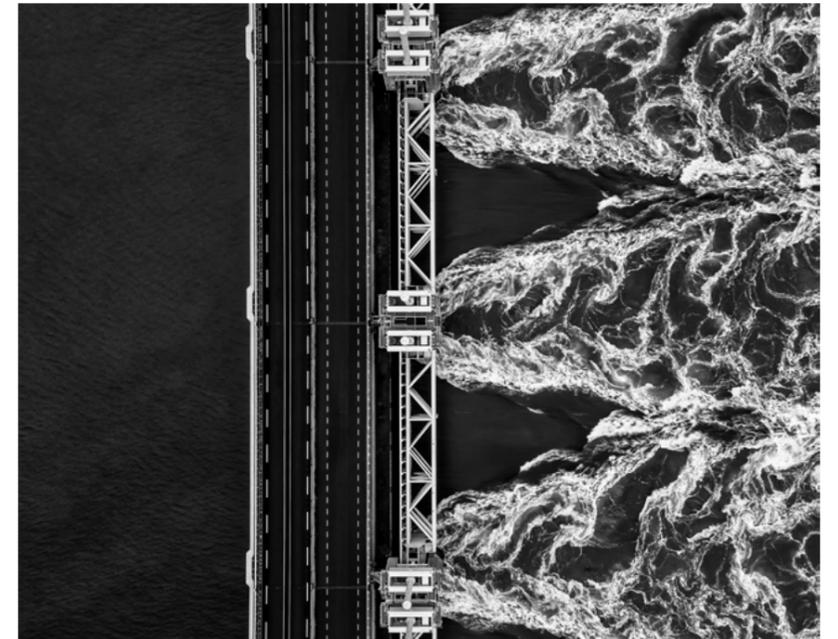
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NATURAL WORLD & WILDLIFE 1ST PLACE  
Cristo Pihlamäe - Estonia



Little Kiss  
Little Kiss?

NATURAL WORLD  
& WILDLIFE  
OPEN SHORTLIST



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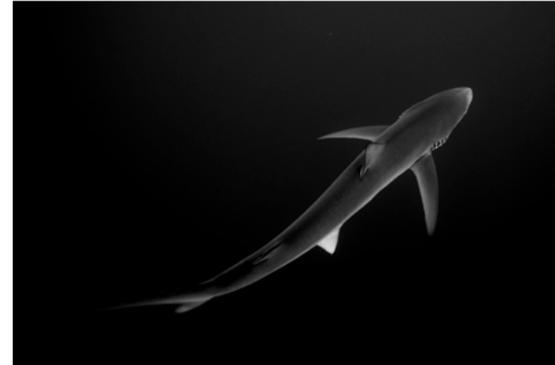
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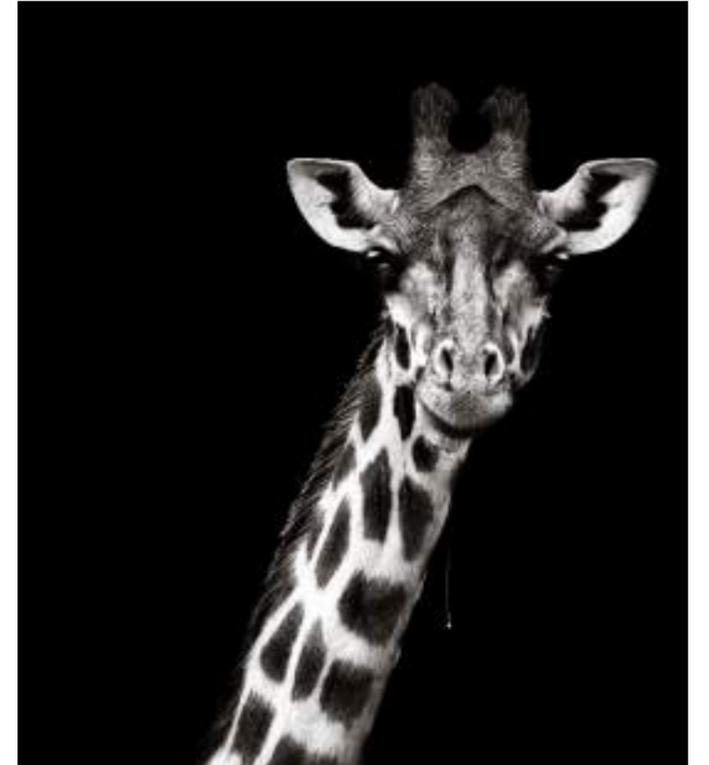
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OBJECT 1ST PLACE  
Kata Zíhi - Hungary



**Memento**  
Autumn of 2020... Pandemic, lockdown, solitude, memories...

OBJECT  
OPEN SHORTLIST



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© Stefan Pankow, United Kingdom



© Uwe Langmann, Germany



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© Christian Holz, Argentina



© Steve Chandler, United Kingdom



© Agata Mroczek, Poland



© Manuel Schmidt, Germany

PORTRAITURE 1ST PLACE  
Lyudmila Sabanina - Russian Federation



**Son**  
Another side of childhood: contemplation and calm.

PORTRAITURE  
OPEN SHORTLIST



© Paul Bennis, United Kingdom



© Justin Keene, United Kingdom



© Heun Jung Kim, Republic Of Korea



© Bella von Einsiedel, Germany

PORTRAITURE  
OPEN SHORTLIST



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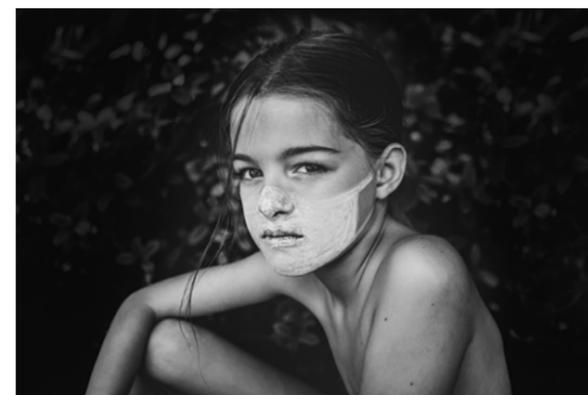
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STREET PHOTOGRAPHY 1ST PLACE  
F. Dilek Uyar - Turkey



**Disinfection**

During the coronavirus pandemic, the Health Affairs unit of Ankara Municipality sprays all public transportation, day and night.

STREET PHOTOGRAPHY  
OPEN SHORTLIST



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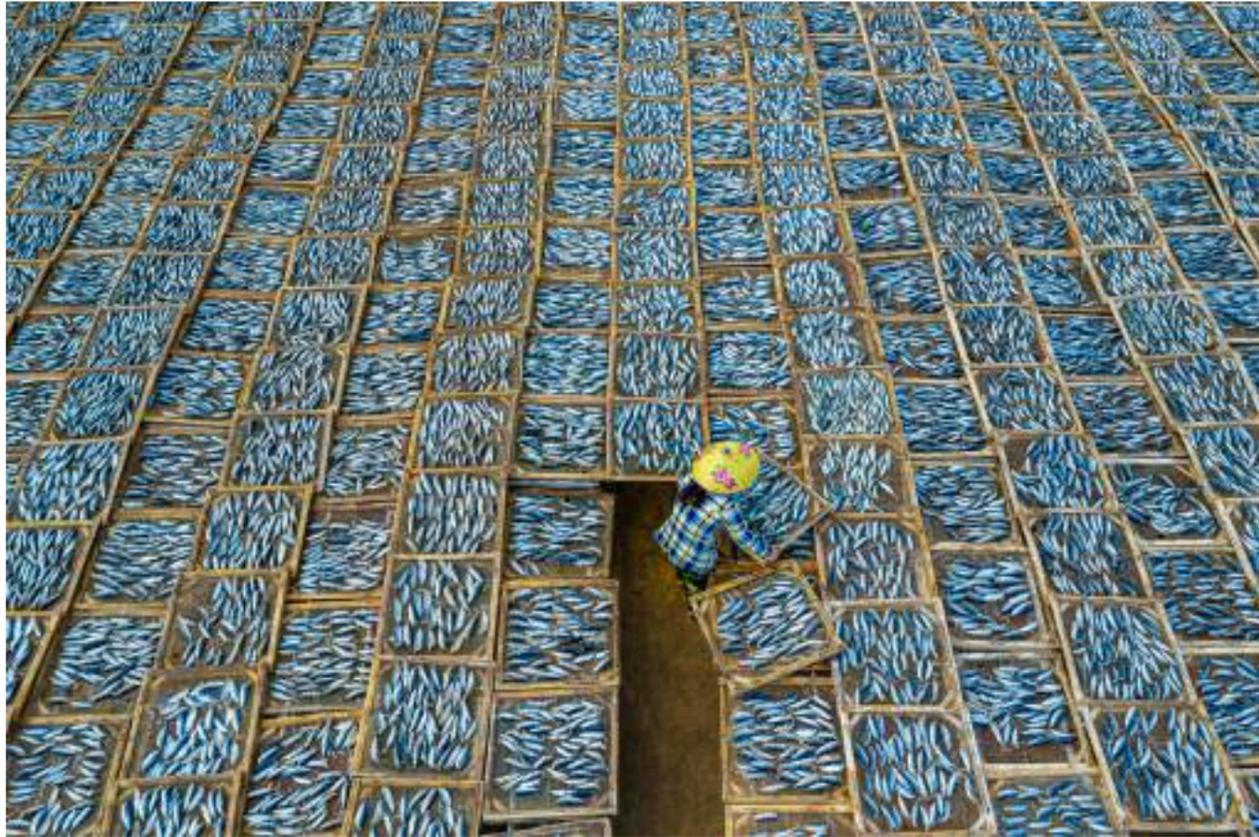


© Tomasz Kowalski, Poland



© Zhang Weijian, China Mainland

TRAVEL 1ST PLACE  
Khanh Phan - Vietnam



### Drying Fish

A woman dries trays of fish at Long Hai fish market in the Vung Tau province of Vietnam. Thousands of trays of scad are dried on rooftops and in yards by hundreds of workers. I came to Long Hai on a photo trip and was overwhelmed by the scale of the fishing village.

TRAVEL  
OPEN SHORTLIST



© Graeme Haunholter, Canada



© F.Dilek Uyar, Turkey



© Franz Sußbauer, Germany



© Rune Mattsson, Norway



© Hiroki Nose, Japan



© Alexis Guevara, Mexico



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© Marios Forsos, Greece



© Min Min Zaw, Myanmar



© Martina Lo Casto, Italy

# ALPHA FEMALE AWARD

Championing photography by women worldwide

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. Here you see the winning photographer plus highlights from the shortlist.



ALPHA FEMALE AWARD  
1ST PLACE  
Adriana Colombo - Italy

ALPHA FEMALE AWARD  
SHORTLIST



© Tatyana Nemova, Russian Federation



© F.Dilek Uyar, Turkey



© Jade Lv, China Mainland



© Jing Shen, China Mainland

# STUDENT

The Student competition discovers emerging talent in photography

## BRIEF: OUR TIME

For the second brief in the Sony World Photography awards 2021 Student competition, we challenged photographers to show us a story describing the way the photographer and their contemporaries see the world and how they plan to change it for the better.

Series could be between five to 10 images, taken on any device, shot in any style and approached from any angle. While creative responses were encouraged, it was key to stick to the brief.

# STUDENT PHOTOGRAPHER OF THE YEAR

## Coenraad Heinz Torlage

Stellenbosch Academy of Design and Photography  
South Africa

### Young Farmers

I was born on a farm in South Africa, and grew up with cattle, horses, donkeys and chickens, many of which I still own and love to this day. Farming is an intense occupation that requires passion and unwavering dedication. I set out to photograph young people who choose this life because, like me, they believe they have a responsibility. This sits heavily on all of our shoulders. South Africa is an unpredictable land with severe droughts, safety concerns and debates around land ownership. Despite these challenges, young farmers are working towards a fairer and more equitable future of sustainable food security. They are my peers, my friends and my family, and this is our time to feed the nation.







## STUDENT SHORTLIST

Claudia Mauderer

Stellenbosch Academy of Design and Photography  
South Africa



### Yesterday, Today and Tomorrow

Mass-produced fashion forms a significant part of the waste created by consumer culture, but young people are making great efforts to encourage their contemporaries to be more mindful about waste, by promoting recycling, upcycling and reusing. My work aims to capture the ideas around this. South African fashion designer and illustrator Lara Klawikowski created a collection of garments made from recycled, upcycled and reused pieces of plastic, as well as offcuts of industrial material. I took these photographs in Kirstenbosch National Botanical Garden.

Plastic products contributed R76 billion to South Africa's economy in 2016 and, according to a report by the industry body Plastics SA, up to 60,000 people work in plastics-related businesses. Fast fashion relies

enormously on virgin plastic production; the report estimates 63% of the materials used for clothing in 2015 was virgin plastic, while less than 3% was recycled material.

The yesterday-today-and-tomorrow plant (*Brunfelsia pauciflora*) has lush, green foliage, accentuated with aromatic blossom that changes in colour. The flowers bloom through three colour-changing cycles over a three-day period. I chose to name my work after it because yesterday cannot be changed, nor can the damage from plastic be reversed; today we aspire to be better; tomorrow we will make changes as we continue to educate and be mindful of waste.

## STUDENT SHORTLIST

Tayla Nebesky

University of the West of England  
United Kingdom

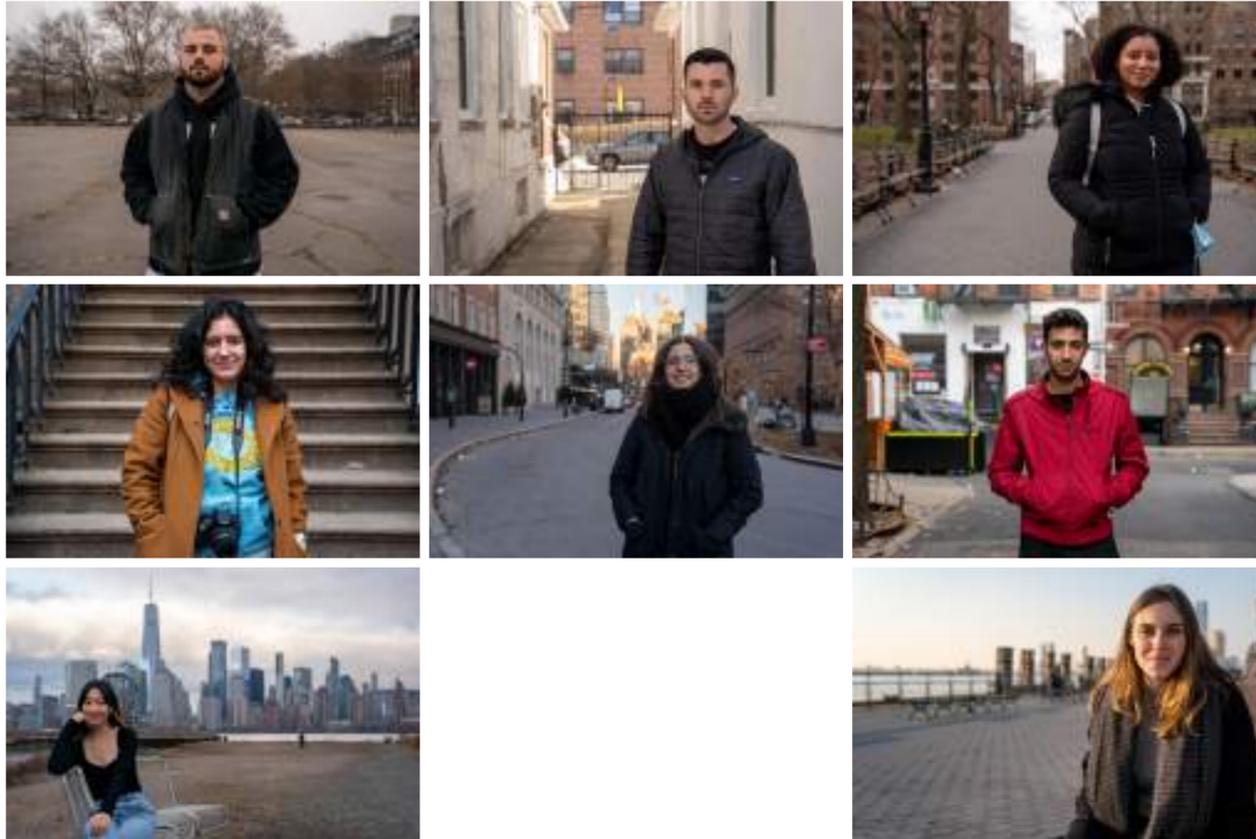


### Four Walls

England is in its toughest lockdown since March 2020. In considering the ways my contemporaries are changing the world, I thought it crucial to acknowledge the most universal experience we are all sharing: staying at home. Reflecting on this idea, these images are of a space I have grown increasingly observant of and familiar with - my home.

## STUDENT SHORTLIST

Thomas Hengge  
New York University  
United States



### Faces of the Future of Journalism

From fringe internet conspiracies making their way into the mainstream to government officials encouraging the abandoning of trust in the media, I believe we are living through the information age's darkest and most dangerous time. It is up to us all to shoulder the burden of this conflict but journalists, in particular, find themselves on the frontline. Often underpaid and overworked, journalists are driven by a deep sense of purpose.

With this project, I am highlighting young, aspiring and working journalists from different walks of life, who have chosen this career despite its potential burdens and dangers. These young adults have chosen to dedicate their lives to the pursuit of truth, with the hope of helping to elevate others, and giving a voice to those who are overlooked and marginalised.

Some work in the same town in which they grew up and focus on uplifting their community. Others travelled from across the world to study and practise journalism in the United States, taking a leap of faith at a young age. They are vastly different in their backgrounds, experiences, interests and outlooks on life. But the commonality that binds them is their unwavering dedication to journalism and the belief that they can make a difference with their work.

## STUDENT SHORTLIST

Hannah Davey  
The University of Auckland  
New Zealand



### All is for All

Despite the positive shift towards improved diversity and inclusivity in advertising, media and the arts, there remains a gap in the representation of people living with disabilities. Often marginalised and invisible in mainstream media, disabled people represent 15% of the world's population and globally have more than \$10trillion in annual disposable income, according to a 2020 report by Return on Disability. The World Health Organization states: 'People with disabilities are among the most marginalized groups in the world... Disability is now understood to be a human rights issue. People are disabled by society, not just by their bodies.'

In 2019, fashion entrepreneur Grace Stratton co-founded the groundbreaking enterprise, All is for All. This world-first initiative helps those with disabilities to navigate fashion and buy products online. It has since grown into a talent, communications and media agency, breaking boundaries and establishing balance, creating a much-needed space for those with disabilities.



## STUDENT SHORTLIST

Li Yanan

Qilu University of Technology  
China Mainland



### Live Stream Economy

The exponential growth in live streaming has resulted in a form of online sales that has become the primary means of marketing in China. During the Covid-19 outbreak, shops suffered huge declines in their incomes however, live streaming created a bridge between merchants and consumers, taking advantage of its all-weather, zero distance, no contact status. Not only did it create new sales channels for traditional industries but also it made up for the losses sustained by the lack of face-to-face sales. The live stream economy is proof of my generation's ability to innovate and take advantage of our situation.

## STUDENT SHORTLIST

Matias Garcia

Ravensbourne University London  
Ecuador



### The Voices of the Amazon - Waylla Nuna

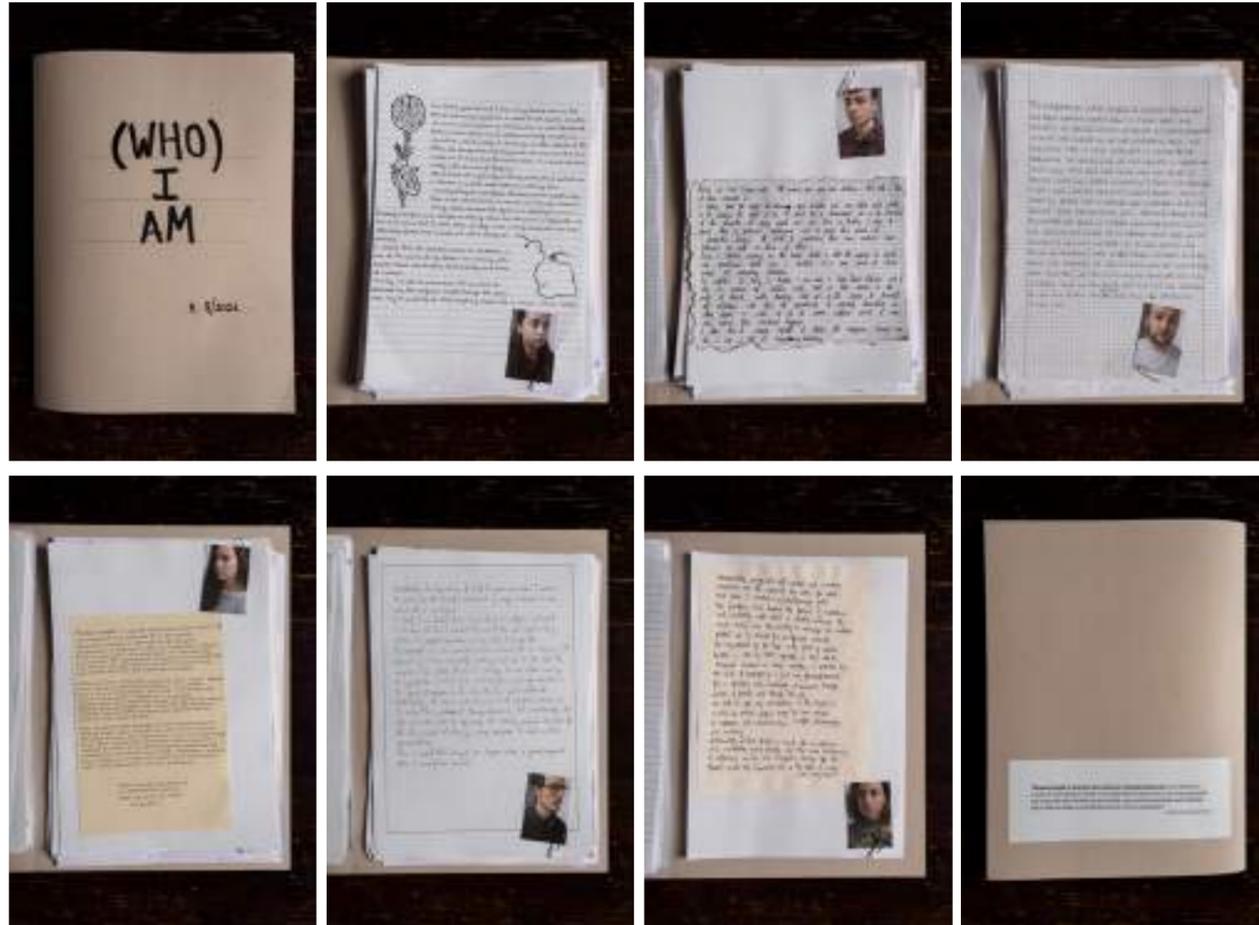
My project tells the story of an indigenous community that lives between two rivers: the Illkulin (also known as Llocullón) and the Jatunyacu. Located in Ecuador's Amazon region, this area has suffered from mining, deforestation and poor touristic practises that have endangered not only water, flora and fauna but also the communities that inhabit it.

I wanted to tell the story of the Kichwa community of Serena, whose women have taken leadership of economic and societal activities, deconstructing their patriarchal system and creating a female-led hierarchy. These women provide for their families and protect their environment, while reinventing the way in which indigenous communities interact and function within the industrialised world. With the help of international organisations and local entities, the Serena community has developed a preservation-based culture that educates the younger generations, influences foreign mentalities and, most importantly, takes a stand for its home, its philosophies and its worldview. We need to raise the voices of such communities, and acknowledge their understanding of natural interconnection and our dependence on nature. They are the voices of the future.

## STUDENT SHORTLIST

Irene Facchetti

Cfp Bauer  
Italy



### (WHO) I Am

According to the World Health Organization (WHO), the growth of mental disorders impacts the health and economies of every country. In Europe, it is said that one in six suffers from a mental disorder. The most common of these is depression, which is estimated to affect at least 264 million people worldwide. In addition, it is estimated that 10-20% of adolescents globally experience mental health issues, yet these remain underdiagnosed and undertreated.

In Italy, the subject of psychology was slow to be taken seriously; the first two degree courses in the subject were introduced as recently as 1971. However, the Covid-19 pandemic highlighted the topic's importance: according to a survey conducted by the Piepoli Institute for the National Council of the Order of Psychologists, seven Italians out of 10 (compared to two out of 10 in previous surveys) now believe that some form of collective psychological support is essential.

For some time, the number of applications to psychology faculties at universities has been on the rise, and the most recent figures reveal an average increase of 20% on the previous year. This demonstrates my peers' interest in the subject, and our commitment to finding solutions that can aid the emotional resilience of the country and sustain its future young people.

My project, presented in the form of an archive, features young Italians between the ages of 20 and 30 who, through their own testimonies, provide a general picture of modern society and mental health. As the WHO states: 'Mental health is not just the absence of mental disorder. It is defined as a state of well-being in which every individual realizes his or her own abilities, can cope with the normal stresses of life, can work productively, and is able to make a contribution to her or his community.'

## STUDENT SHORTLIST

Matias Alejandro Acuña

Motivarte  
Argentina



### Guardians of the Mountain

Every year, thousands of native forests around the world are devoured by flames with catastrophic results. This project looks at the increase in forest fires in Patagonia, Argentina - a reflection of climate change globally. The region in which the 2,260m-high Mount Piltriquitrón can be found, is home to the Mapuche indigenous community. Like their ancestors, they are connected to nature, and live without electricity or fresh water on tap. They are also the first responders to any forest fire, risking their lives, using only the most basic equipment, and fighting to defend their land in temperatures that can reach as high as 60°C.

# YOUTH PHOTOGRAPHER OF THE YEAR

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

**Pubarun Basu**

India

COMPOSITION & DESIGN

## **No Escape From Reality**

I created this picture with the idea of representing the feeling of being trapped in a moment, or in one's own reality. I saw the curtains as the fabrics of the space-time continuum, which those two hands fail to break out of. The shadow cast by the parallel railings on to the fabric also gives the impression of a cage, in which the entity is trapped for eternity.



# NATIONAL & REGIONAL AWARDS

The National & Regional Awards supports photographers of all abilities around the globe and to celebrate their achievements. Operating in 51 countries, the National Awards showcases local talent to an international audience

- 1 - Emil Wieringa Hildebrand | Norway | 1st Place
- 2 - Abdelhamid Fawzy Tahoun | Egypt | 1st Place
- 3 - Hyeonmin Cho | Republic of Korea | 1st Place
- 4 - Aljaž Žnidaršič | Slovenia | 1st Place
- 5 - Ila AL-Mushaifri | Qatar | 1st Place
- 6 - Sabbir Hossen | Bangladesh | 1st Place
- 7 - Hardjanto Budyman | Indonesia | 1st Place
- 8 - Naif Albugami | Saudi Arabia | 1st Place
- 9 - Astrid Susanna Schulz | Germany | 1st Place
- 10 - Azelda Olivier | South Africa | 1st Place
- 11 - Balint Deak | Switzerland | 1st Place
- 12 - Cristina Venedict | Romania | 1st Place
- 13 - Tomislav Veic | Croatia | 1st Place
- 14 - Peter Svoboda | Slovakia | 1st Place
- 15 - Jānis Paļulis | Latvia | 1st Place
- 16 - Saowanee Suntararak | Thailand | 1st Place
- 17 - Yoganathan Yoke | Malaysia | 1st Place
- 18 - Sussi C Alminde | Denmark | 1st Place
- 19 - Dante Mogni | Argentina | 1st Place
- 20 - Evgeniy Ivanov | Russian Federation | 1st Place
- 21 - Brian Mena Laureano | Mexico | 1st Place
- 22 - Zdeněk Vošický | Czech Republic | 1st Place
- 23 - Prajwal Bhattarai | Nepal | 1st Place
- 24 - Vladimír Zivojinovic | Serbia | 1st Place
- 25 - Mireia Vilaplana | UAE | 1st Place
- 26 - Viktor Einar Vilhelmsson | Iceland | 1st Place
- 27 - Shreejit Borthakur | India | 1st Place
- 28 - Mehmet Aslan | Turkey | 1st Place
- 29 - Krisztina Kovács | Hungary | 1st Place
- 30 - Wong Chek Poh | Singapore | 1st Place
- 31 - Andrea Ortiz Diaz | Colombia | 1st Place
- 32 - Pedro Jarque Krebs | Peru | 2nd Place
- 33 - Ramón Rodríguez | Chile | 1st Place
- 34 - Hui Pin Lai | Taiwan | 1st Place
- 35 - Matti Virtanen | Finland | 1st Place
- 36 - Yong Byung Chae | Republic of Korea | 3rd Place
- 37 - Miguel Saenz de Viteri | Ecuador | 1st Place
- 38 - Luis Salazar | Colombia | 2nd Place
- 39 - Francisca Roura | Chile | 2nd Place
- 40 - Beatriz Salas Buendía | Mexico | 3rd Place
- 41 - Pedro Augusto Meza | Mexico | 2nd Place
- 42 - Alex Pansier | Netherlands | 1st Place
- 43 - Roberto Valdez | Ecuador | 2nd Place
- 44 - Sebastian Carreras | Argentina | 3rd Place
- 45 - Esteban Del Solar Guerra | Chile | 3rd Place
- 46 - Mathis Vandermeeren | Belgium | 1st Place
- 47 - Melisa Reymundi | Argentina | 2nd Place
- 48 - Lauriane Bieber | France | 1st Place
- 49 - Hõije Nuuter | Estonia | 1st Place
- 50 - Theodoros Apeiranthitis | Greece | 1st Place
- 51 - Min Min Zaw | Myanmar | 1st Place
- 52 - Donell Gumiran | Philippines | 1st Place
- 53 - Murray Chant | New Zealand | 1st Place
- 54 - Naser Alomari | Kuwait | 1st Place
- 55 - Patrick Mueller | United States | 1st Place
- 56 - Shaun Muramatsu | Japan | 3rd Place
- 57 - Shai Apeloig | Sweden | 1st Place
- 58 - Tuan Nguyen Quang | Vietnam | 1st Place
- 59 - Sean Channal | Cambodia | 1st Place
- 60 - Michaela Steiner | Austria | 1st Place
- 61 - Isira Sooriyaarachchi | Sri Lanka | 1st Place
- 62 - Hoyong Lee | Republic of Korea | 2nd Place
- 63 - Esteban Toro | Colombia | 3rd Place
- 64 - Roberto Valdez | Ecuador | 3rd Place
- 65 - Hiroki Nose | Japan | 2nd Place
- 66 - Davide Giannetti | Italy | 1st Place
- 67 - Eniz Karadzha | Bulgaria | 1st Place
- 68 - Simas Bernotas | Lithuania | 1st Place
- 69 - Chia Jung Chou | Taiwan | 2nd Place
- 70 - Chueh Yu-Liang | Taiwan | 3rd Place
- 71 - Kamila J. Gruss | Poland | 1st Place
- 72 - Edgar Asencios Miranda | Peru | 3rd Place
- 73 - Uriel Montufar | Peru | 1st Place
- 74 - Lee Changjun | Republic of Korea | 2nd Place
- 75 - Yukihito Ono | Japan | 1st Place



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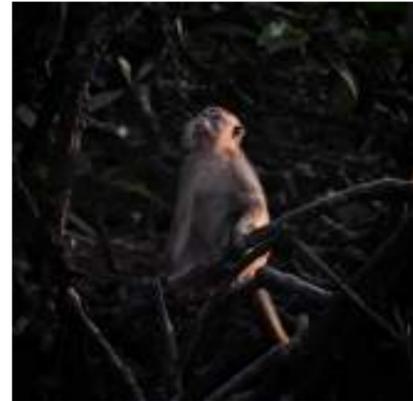
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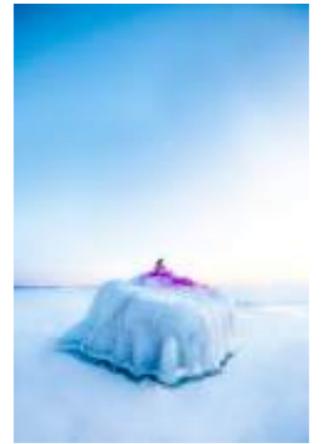
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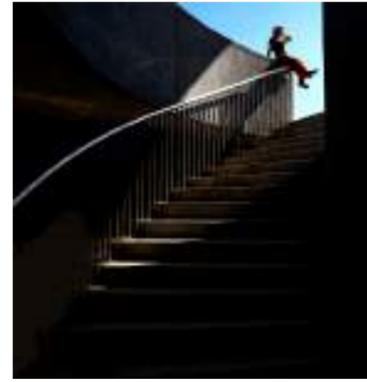
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# THANK YOU

## PROFESSIONAL JUDGES

Mike Trow (Chair)  
Azu Nwagbogu  
Hannah Watson  
Lindsay Taylor  
Natasha Egan  
Kim Sunyoung

## OPEN AND YOUTH JUDGE

Gastón Deleau

## STUDENT JUDGE

Kate Simpson

## SONY

Kenji Tanaka  
Yasuyuki Nagata  
Yosuke Aoki  
Hiroyuki Tokuno  
Katsuya Watanabe  
Michiko Sekikawa  
Yann Salmon-Legagneur  
David Edwards  
Yoshiyuki Nogami  
Angelo Marconi  
Ben Pilling  
Matt Parnell  
Alexandra Seropegina

## EXHIBITION CURATOR

Mike Trow

## SPECIAL THANKS

Jacky Klein  
Nish Kumar  
Chocolate Films

## WORLD PHOTOGRAPHY ORGANISATION BOARD MEMBERS

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Damion Angus



