

10
YEARS

klpa

2018



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photo
canvas
poster**

**for
artists
photographers
individuals**

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FRONT COVER IMAGE

WAWI NAVARROZA

Philippines

Perseus (Portrait of a Young Marble Worker)

From solo exhibition "MEDUSA", on tropical marble and the doubleness of gaze in photography. The title "Perseus" is a familiar but jarring attempt to unpack the inevitable reference and heavy weight of marble to its links with western art. And in here, uncanny, reintroducing marble from the tropic islands in the orient as a place for ongoing mythologies and contemporary landscapes.

FOREWORD

Steven Lee, Project Director

Personal Space

For the past 10 years, KLPA have stuck to its mission of promoting and creating a platform for contemporary portraiture centred in South East Asia, but with the added international flavour. What began as a personal challenge and project have now become a major event in the global contests calendar. The formalistic photographic portrait has become a vital means to humanising and giving purpose to the individual, especially so in our current world of saturated, excessive image consumption, divisions and nationalistic tendencies.

The photographic portrait is a reflection of the sitter's personal space. In other words, a certain amount of respect and dignity should always be given to the image, the photographer and the subject - by the viewer. In any genre, from photojournalistic styles to the considered studio setup, the depiction of the human face carries with it layers of life experience, the passage of time and it's individual persona. The portrait photograph is truly a time machine in some sense.

I would sincerely like to thank the five judges this year for giving up their precious time to gather in Kuala Lumpur to make their selection of finalists and winners which are all included in this catalogue, and in the accompanying exhibition at Whitebox. It is one thing to view these amazing portraits on a desktop screen but it is always a pleasure to see them enlarged, professionally printed and framed behind glass in a gallery setting. For me, the pleasure comes from seeing local visitors scrutinise the images and examine their captions up close, and then the look of their facial expressions after. A good portrait will also solicit a reaction from the viewer.

I would like to congratulate all our prizewinners especially **Lucia Herrero's** Reindeer-Man series, which was awarded the Grand Prize. This personal project is unique, innovative, full of humanity and humour so lacking in our world today and well executed. It made all of the judges laugh out loud, and that is what really counts. A series of imagined portraits, Reindeer-Man's message cuts deep into the narrative of identity,

acceptance and tolerance of 'the other' in a present world of building borders and walls.

Camillo Pasquarelli's serenely beautiful group portrait of young men swimming at Lake Dal, Srinagar in troubled Kashmir received compliments from all the jury members. Pushing the envelope of what is or isn't a portrait image, the panel nevertheless determined it deserved the fullest attention and gave it the top prize in the Single Image category.

The 2nd and 3rd places of the Single Image category are more traditional in some ways, but their production and subject matters are both exquisitely executed. **Julia Fullerton-Batten's** 'River Thames Portrait 3' has a certain old-world charm about it and yet exudes sophistication and technical perfection of an environmental portrait study. 'Perseus' by **Wawi Navarroza** is another stunning portrait study. Her depiction of a Filipino marble worker, taken in a factory setting with machinery and tools at hand, whilst covered in fine white marble powder in

“The photographic portrait is a reflection of the sitter's personal space. In other words, a certain amount of respect and dignity should always be given to the image, the photographer and the subject - by the viewer.”



2018 judges and KLPA team

a commanding pose, is reminiscent of Renaissance sculptures, narrowing the gap of Orientalism and Western European art as well as a reference to the study of the perfect male form in contemporary art history.

The Photo Story category attracted a range of subject matters, style and format for interpretation. Ultimately, a good story requires subtle editing, consistency and strong visuals. **Nora Bibel's** 'Family Comes First' is a worthy entry at first spot. Anyone who has tried to organise a family sit-down portrait will know it's complexities, let alone 12 joint and extended families. This series humanises the 'family portrait' through direct comparison of materiality, offsprings, status and class in modern Indian society. It does not exploit the typical stereotyping of Indians, usually seen from Western photographers eyes and is very well executed. Second place was awarded to **Tim Franco's** Unperson project. Utilising an image transfer process from Polaroid films, the headshots of North Korean defectors living new lives in the south is metaphorically 're-exposed' by their individual personal stories of new identities and ambitions.

Third place went to **Paola Serino's** charming traditional portraits of young fencers, her portraits imbue contrasting

feelings of vulnerability, determination, innocence and discipline. Lastly, the judges proposed to award a Special Mention to **Giulio Di Sturco's** Sophia. An increasingly appropriate subject matter to cover, A/I research and advanced robotics is closing the perception gap between what is real and artificial, and the functionality and purpose of Man, both to serve and be served by his creations.

STEVEN LEE

KL Photoawards Director

Main Panel Judges



JULIA DURKIN

Julia Durkin is the Public Participation Director, Auckland Festival of Photography in New Zealand.

In 2004, she founded the annual Auckland Festival of Photography in New Zealand, and started a 24 hour people's competition, Auckland Photo Day. In 2010 she was instrumental in the Auckland Festival of Photography joining as a founding member of the Asia Pacific Photoforum, a regional grouping of international photography festivals in NZ, Australia, Asia and Pacific Rim that seeks to further the presence of photography across the Asia Pacific. The following year, the Festival introduced an Annual Commission for a photographer to create new work for the Festival and this very successful project is now in it's 8th year. This was a significant development in the support of photography in New Zealand.

Julia has served as nominator, portfolio reviewer, judge and presenter in numerous photography festival around the world, including Nikon Photo Contest, Kaunas Photo, Pingyao International Photography Festival, Angkor Photo Festival, Prix Pictet Award, Lou Stoumen Prize USA, Higashikawa International Photography Festival, China, Indian Photo Festival, Obscura Photo Festival and Chobi Mela.

www.photographyfestival.org.nz

www.asiapacificphotoforum.com



IHIRO HAYAMI

Ihiro Hayami is the founder director of T3 PHOTO FESTIVAL (Tokyo International Photography Festival) and is also the director of Tokyo Institute of Photography.

Ihiro was the former chief editor of Japanese Photography Magazine, "PHaT PHOTO"(2012-2014), and was the gallery director of RINGCUBE in Ginza, Tokyo. His selected curatorial exhibitions include, Alejandro Chaskielberg's "Otsuchi Future Memories" (2016), Alex Prager's "WEEK-END" (2010).

Over the past few years, he has served as juror, lecturer, and reviewer at various international photo festivals and photography universities. Ihiro is based in Tokyo.

www.t3photo.tokyo



FADHIL KAMARUDIN

Fadhil Kamarudin is a photographer and full-time lecturer at the Faculty of Art & Design, UiTM, Puncak Alam. Starting his career in commercial photography since 2004, Fadhil continues to do commercial works to date. After being offered to be a part of the faculty member in the Photography Department of Art & Design since 2010, Fadhil has been balancing teaching and practicing photography, having the best experience on both sides of the industry.

Holding a Hons. Degree in Photography & Creative Imaging, and MA in Visual Communication from UiTM, Fadhil has contributed to the development of the Photography curriculum in compliance with the Malaysian Qualifications Agency (MQA). Fadhil started his photography business since 2004, and has served many established companies under his studio brand 'The Loft Studio Asia'.

Fadhil actively participates in photography exhibitions, in both Malaysia and Indonesia. His latest exhibition was held at the National Art Gallery last August (2017) called 'Foto Cetak'. Fadhil is currently working on his latest book, 'The Light that Creates' sharing his commercial photography work collection and the process involved in image making. Fadhil currently resides in Shah Alam, Selangor, Malaysia.

www.theloftstudio.asia



GWEN LEE

Gwen Lee co-founded the Singapore International Photography Festival in 2008 that is entering its 6th biennale edition in September 2018. In 2014 Lee co-founded DECK, an independent container art space dedicated to photography. Prior to DECK, she has worked in the museum industry, and the co-founder and managing director of 2902 Gallery.

Under her directorship, 2902 Gallery was instrumental in showcasing contemporary Southeast Asian photography in Singapore and international art fairs. In 2010, she was nominated and awarded with the Japanese Chamber of Commerce and Industry Culture Award for her contribution to the Singapore arts scene. She has curated various photography showcases in Asia, and has been invited as a jury member in Europe & Asia. In the past 5 years, she has been participating actively as a portfolio reviewer in UK, China, Korea, Japan and Singapore. In recent years, Lee has participated in curatorial programmes in Germany and Denmark. In 2016, Lee curated the first solo exhibition of Daido Moriyama in Singapore tracing Moriyama's early works between 60s to 80s. Most recently, she has completed a project with Steidl Publishing with 8 photobooks by 8 Asian photographers releasing this year Autumn/Winter 2017.

www.sipf.sg



SILKE SCHMICKL

Silke Schmickl is a curator at National Gallery Singapore. She was previously curator at the Institute of Contemporary Arts Singapore, a researcher at the German Art History Center in Paris and the co-founding director of Lowave, a Paris/Singapore based curatorial platform and publishing house. She has initiated and directed numerous art projects dedicated to emerging art scenes in the Middle East, Africa, India, Turkey and Singapore, and has curated exhibitions in partnership with museums and biennials in Singapore, Paris, Guangzhou, Beirut and Düsseldorf.

Silke received her Masters in Art History from Sorbonne University for her research on Thomas Struth's Museum Photographs. The text was published as a book in 2005.

www.nationalgallery.sg

THE TROPHY

“Examining Psyche” / KONG WEE PANG



FINAL PROTOTYPE DESIGN 1 - KONG WEE PANG
MIX MEDIA - WOOD, FELT, VARNISH, PAINT
DIMENSIONS 2" X 4" X 11"
3 PIECES ONLY

The design of the 2017/2018 trophy by artist KONG WEE PANG is truly unique. The sculpture trophy which she names 'Examining Psyche' – is in keeping with the artist's 'illustrative-pop' style approach, and is created using mixed media materials, eg. wood, felt, varnish glue and paint. The winners info and KLPA logo is laser cut onto the face layer and the artist's signature at the rear.

Three of these trophies will be made – which will be awarded to the Grand Prize winner and the 1st Place winners of the Single Image and Photo Story categories.

www.kongweepang.com



KONG WEE PANG

Trophy Designer

Kong Wee Pang is an artist and designer from Malaysia.

She holds a Bachelor's of Fine Arts degree from Nanyang Academy of Fine Arts in Singapore and a Masters degree from Memphis College of Art in the United States. Her work has been featured in solo and group shows in Barcelona, Rome, Florence, Berlin, Atlanta, Memphis, San Francisco, Southeast Asia, and New York City.

Her curious whimsical personality finds expression through mediums like watercolor, charcoal, ink, acrylic, wood stick, felt, silkscreen, digital, animation, 3D sculpture, collage, mixed media and Public Art. She currently resides in Memphis, Tennessee, USA.

Some of her design works have been featured in HOW MAGAZINE, Communication Art, Print Magazine, Creative Anarchy book, FEFÈ PROJECT Italy Magazine, TENNSHOW, National ADDY, District ADDY and Memphis ADDY.

www.taropop.com

GRAND PRIZE / PHOTO STORY

\$5,000, TROPHY & 2 years EUROPEAN
PHOTOGRAPHY subscription

LUCIA HERRERO

Spain

Project Title : Reindeer-Man

SPECIAL MENTION

GIULIO DI STURCO

UK

Project Title : Sophia

SINGLE IMAGE OPEN CATEGORY

1ST PRIZE - \$1,500, Trophy & 2 years EUROPEAN
PHOTOGRAPHY subscription

CAMILLO PASQUARELLI

Italy

Title : The Endless Winter of Kashmir

2ND PRIZE - \$750

JULIA FULLERTON-BATTEN

UK

Title : River Thames Portrait 3

3RD PRIZE - \$500

WAWI NAVARROZA

Philippines

Title : Perseus (Portrait of a Young Marble Worker)

PHOTO STORY OPEN CATEGORY

1ST PRIZE - \$1,500, Trophy & 2 years EUROPEAN
PHOTOGRAPHY subscription

NORA BIBEL

Germany

Project Title : Family Comes First

2ND PRIZE - \$750

TIM FRANCO

South Korea

Project Title : Unperson - North Korean Defectors

3RD PRIZE - \$500

PAOLA SERINO

Italy

Project Title : Becoming A Fencer



GRAND PRIZE: PHOTO STORY
Grand Prize Winner



Grand Prize

LUCIA HERRERO
SPAIN

Reindeer-Man

This series takes the form of a road movie. Reindeer-Man's search for his own identity is the impulse that drives him to take to the road. The action takes place in Norway and, through Reindeer-Man's adventures, the viewer explores a social landscape, a document. At the same time, the narrative on this graphic novel opens space for fantasy.

There is no script. It is a real expedition where unknown people found on the way have stopped their daily activities to help create a fable and become interpreters of themselves. I give my images a cinematographic touch. In this way, my subjects become my actors, landscapes look like sets and an intriguing surrealism shapes the documentary into a strange fiction.



The introduction of a fiction character makes real life shine with strangeness. Reindeer-Man, under his friendly figure, stealthily infiltrates in an everyday scene. He challenges the inertia of that context to reveal the invisible frames from which the common sense of the people is organized.

Reindeer-Man is an interference on common sense. Under his presence the invisible (and unquestioned) filters become evident. These filters are usually assumed automatically and through them we create certain criteria order and nature of the everyday.

SINGLE IMAGE CATEGORY

1st Place

1st

Camillo PASQUARELLI
ITALY

The Endless Winter of Kashmir

A group of boys swim in the Dal Lake of Srinagar, the only safe and free area during the curfew. It is one of the most militarised zone in the world where Kashmiris are trapped into an endless winter of suffering, mourning and hope for the day when, finally, the spring of Azadi – freedom will flourish in the valleys. I believe this image conveys a sense of calmness which is very uncommon to have when you are looking at most of the pictures that are coming from Kashmir.



SINGLE IMAGE CATEGORY

2nd Place

2nd

**Julia FULLERTON-
BATTEN**
UK

River Thames Portrait 3

The River Thames is not even the longest river in the British Isles and a mere pygmy in comparison with many other rivers in the world, yet its significance to British and world history is immense. My own fascination with the Thames has now taken a more concrete form. I have made it into a project and in the process of choosing, investigating and photographing a selection of cultural and historical narratives from along its banks.



SINGLE IMAGE CATEGORY

3rd Place

3rd

Wawi NAVARROZA
PHILIPPINES

*Perseus (Portrait of a Young
Marble Worker)*

From solo exhibition "MEDUSA", on tropical marble and the doubleness of gaze in photography. The title "Perseus" is a familiar but jarring attempt to unpack the inevitable reference and heavy weight of marble to its links with western art. And in here, uncanny, reintroducing marble from the tropic islands in the orient as a place for ongoing mythologies and contemporary landscapes.





1st

Nora BIBEL
GERMANY

Family Comes First

Portraits of joint families in Bangalore, India.

In India, the joint family is a sacred institution deeply rooted in Hindu heritage. In a traditional Indian joint family three or more generations live under one roof, sharing one kitchen, sometimes even one bank account.

Though extended families exist in most parts of rural India and some cities, joint families are harder and harder to find. Shifting family structures mirror the rapid rate of social change. But what still remains is the idea of 'family comes first' even in a fast-growing city like Bangalore. If you once start to search for the three generations under one roof, you will find a them everywhere.



For the family portraits in my project people were asked to dress up traditional and the individuals are arranged only in the living rooms so that you get a good impression of the relationship between the family members. Like in old family portraits the protagonists had to be very still throughout the very long exposure time of the taken photograph which makes everybody seem stiff, serious and still. The chosen families depict the spectrum of society and the public should be the audience.

Altogether the series consists of more than 40 family portraits, which are extended by personal details of the families and information about their social status. The work has been developed during the 'bangaloREsidency' of the Goethe-Institut Max Mueller Bhavan Bangalore and is funded by them.

2nd



Tim FRANCO
SOUTH KOREA

Unperson - North Korean Defectors

In George Orwell's 1984, an unperson is someone who has been vaporized, whose record has been erased. The people I chose to portray made the decision to disappear from their own Orwellian world - North Korea. Sometimes for ideological reasons and often by despair, they left behind a life that would disappear for ever. The road to South Korea is dangerous and can take years. Having arrived in South Korea, they often struggle to find a new identity - lost between their North Korean past and South Korean future.

To reflect this incredible transition, I chose to portray these defectors on an analog material that is not supposed to exist. Just as their situation, the negative of a polaroid is not supposed to be usable. It is only obtained through a series of chemical purifications of the back paper that reveal the original Polaroid image. This series of portraits is the first chapter of a project reflecting on North Korea, on the notion of borders and identity.



3rd



Paola SERINO
ITALY

Becoming A Fencer

I have chosen to explore the world of fencing because of its intrinsic characteristics. "The art of not being touched and then art of touching, if you are able to." (G Robert Aine, La science des armes, 1887).

Measurement, speed, respect.

Watching these young fencers of different ages I was often struck by the contrast between the delicacy of their small hands and the determined speed of their attack actions. In portraying them, I asked them to pose with their fencing equipment, often tiring them out by making them maintain a position before the camera.

For a moment, in the instant of the click, some maintained the awareness of the fencer, others remained children. For all of them, in describing this path of growth as athletes and individuals, I waited for the moment when they were at once close and distant, when their facial expression, through a small fragility or an element of strength, revealed their true self beyond the 'mask'.



Special Mention

Giulio DI STURCO

UK

Sophia



SingularityNet is currently working on creating an open source decentralized AI platform running on the blockchain. This network of AIs will provide AI as a service in a unprecedentedly diverse and open way. As well as a superior practical service, the SingularityNet will serve as a platform for the self-organization and emergence of increasing levels of Artificial General Intelligence, via the collaborative activity of AI developers and users' communities and the AIs they build and use.

The company is led by Dr. Ben Goertzel, renowned as the father of Artificial General Intelligence, the leader of the OpenCog AGI project and the organizer of the prestigious annual AGI conference series.

We can imagine SingularityNET being a sort of an "AI App Store" where apps can not only serve users' needs, but invoke each other's help to complete their tasks or projects. The first

complex AI system to be realized on the SingularityNET will be an AI brain for Sophia Hanson – the most sophisticated humanoid robot ever built. Saudi Arabia granted the status of Citizen to Sophia, that became the first robot to be recognized as a citizen.

The new version of Sophia's mind, currently under development by SingularityNET in conjunction with Hong Kong firm Hanson Robotics, will be a core node of the blockchain. Her intelligence will be plugged in the network for everyone's benefit and will also receive input and wisdom from everyone's algorithms. Sophia's mind will be constantly fed with new content from SingularityNET, while at the same time helping to power the network with its human-like intelligence.

Giulio Di Sturco got an exclusive access to the lab of Hanson Robotics in Hong Kong, where he can follow the making-of process and take portraits of Sophia in "her own house".



*Single Image Category
Finalists*

Paula ABREU PITA
USA

*"Maria Pita". From the series
"Buena Vista 504"*

*"Buena Vista 504" is a portrait
series both of my maternal
grandmother in Caracas and of
the large house she has lived in
after having immigrated from
Portugal in the mid 50's.*



Yanika ANUKULPUN
THAILAND

Miss USA

*One of famous festivals in San
Francisco is Pride festival. There
were so many people from
around the world who joined
this festival. There was the
outstanding drag queen who is
so beautiful. I captured and did
a candid of the moment that an
American flag was moving with
her lovely smile as America is a
free country, and everyone has
equal right. They can express
their thoughts, feelings and
abilities in the different way.*





Katerina BELKINA
RUSSIA

Besrat - Good News, 2017

This is an amalgamation of two works by Vermeer. The “maid with milk jar” and the “young woman reading a letter”, called “maid” and “letter” subsequently.



Barbara BELTRAMELLO
ITALY

“Facing the present” - A simple portrait fo Sofia.

Sofia is a friend of mine. I took this photo during a dinner at my house. She asked me a portrait of her. She saw a Scarlett Johansson photo and we started playing with the camera, trying to reproduce the same expression of the actress. When Sofia saw this photo, she was not so happy about the final result. I think it was because Sofia is a quiet person. I think that this photo, in some way, represent an unknown aspect of her personality.

Patrizia BURRA

ITALY

Donna Lia - The project was carried out in an empty house in Rotterdam. The setting, full of magic and history, led me to create images that evoke the dream. The huge windows gave off a perfect natural light to illuminate the subject and to give a mild prominence of light and shadow to the entire scene. The basic idea was to portray the characters as individuals dreamy, lost within their own imagination, in a 'unique vision' and shared the same space.

**Francesca CESARI**

ITALY

UNTITLED - from the series "In the Room"

Cindy breastfeeding her son Leo at home, Venice, November 2017. IN THE ROOM is a series of portraits taken in the moment a mother puts her child to sleep through breastfeeding. The project aims to describe the atmosphere of privacy and symbiosis that surrounds the subjects and the intimate physical relationship that this encounter develops.



SINGLE IMAGE CATEGORY

Top 38



Mark CHIVERS

UK

On assignment for Lessons for Life Foundation, (a charitable foundation focussed on education in Africa – www.lessonsforlifefoundation.org), I had spent a couple of days photographing pupils sitting their end of year exams at a government sponsored high school near Lyantonde, in a rural part of Uganda.

It emerged that it wasn't a riot that had destroyed the room. The day before had been the last exam for many of the senior pupils and it is a tradition for them to rip up their old exercise books.



Jasmine CLARKE

USA

Looking, 4x5 color film.

Dylan COLLARD

UK

Ages Of Us: UK - Lukasz, Age 17.

This portrait of Lukasz was shot in the Harbour Arm in Margate and is part of the new "Ages Of Us" project focusing on the UK. The project looks at how our ideas, aspirations and attitudes change as we age and asks each sitter three questions about their Past, Present and Future. The Ages Of Us bench represents the three broad age groups we understand as "youth", "middle aged" and "old".

**Fergus COYLE**

UK

Bird Kite Man.

Bird Kite Man - There is a long standing tradition of kite flying in China, with a unique form of the art being kept alive by a community of enthusiasts in the Hankou Bund area of Wuhan. Kite builders have been skilfully making hunting hawk style crafts which mimic the characteristics of the birds in their natural environment; hovering, circling and diving above the Yangtze River.



SINGLE IMAGE CATEGORY

Top 38



Enrico FABIAN
GERMANY

Protest

Day after day, dozens of farmers in the eastern Indian village Dhenga squat under a tent, wave flags and shout "This land is ours" and "Go back".

They are protesting the government's plan to acquire their farmland to mine coal to supply to the power plants nearby. Last month, 13 of them were arrested and sent to jail for obstructing government work.



Maryam FIRUZI
IRAN

NEW BIRTH

Mahsa is a twenty-four years old actress from Tehran and yet has not played her favorite act on the silver screen. This photo was taken of her after a two-day camp by the Persian Gulf with a group of female friends, where she saw the ocean for the very first time. Here, far away from the city and all its restrictions for women, she does not need to keep the hijab, and can freely get tanned and swim in the Persian green of the ocean; for her, it is like to be born again.

Bruno GALLARDO

SPAIN

Ruben, 62, sit on top of his bed in one pantheon inside the northern cemetery of Manila, where he lives 30 years ago. Take care of the pantheons of families that have their deceased. The North Cemetery of Manila, inaugurated in 1904, is one of the oldest and largest cemeteries that the living in Manila have been forced to inhabit due to poverty and overpopulation. Currently, they house an estimated one million dead and have led to more than 10,000 Filipino families.



Massimo GIOVANNINI

ITALY

HENKÒ is a Japanese word that means "variable light". In Italy, where I live, with the concept we are use to indicate something that can be viewed in different ways. It's my personal view on the gender theory. In each diptych there's the same model, made just by posing and makeup and a minimum of basic post production.





Julia GUNTHER
THE NETHERLANDS

The Black Mambas Grietjie Team.

Balule Nature Reserve, South Africa, 2017.

The Black Mambas are an almost exclusively female anti poaching unit of 31 women and 1 men, which operates, unarmed, in Balule Nature Reserve, near Kruger National Park, in north-eastern South Africa. Their efforts are guided by the philosophy that the war against poaching cannot be won with guns and bullets, but through social advancement and the education of communities surrounding nature reserves.



Julia GUNTHER
THE NETHERLANDS

Busie.

Hluvukani, South Africa, 2017.

Graeme HECKELS
THAILAND

"Hen Shopping".

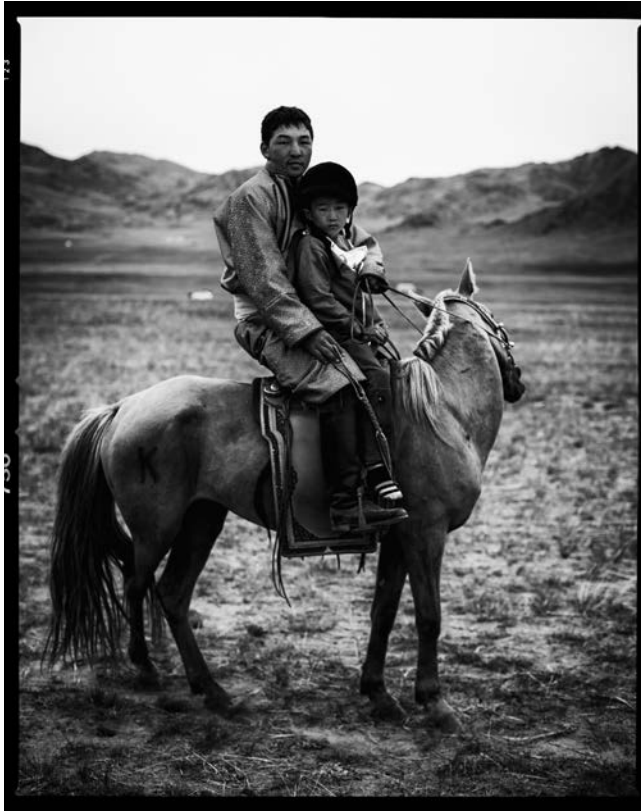
Taken in early morning around the hectic docks of Dhaka, Bangladesh. I was captivated by this amazingly well dressed lady calmly wrestling with a hen bought from the nearby fresh market. Her portrait made more striking to me by the faces in the background contrasting with her own veiled appearance. Primarily i shoot with a 35mm prime lens, so always have to be close to the action.



Mladen Jergovic
CROATIA

Untitled.





Tomek KOZLOWSKI
POLAND

The Winner of the Naadam.

The Naadam is a murderous horse race in Mongolia on a distance of over 20km in full sun and dust. The winner of the race brings glory and honour not only to his family but also to the entire local steppe community. The youngest winner was a 5 year old boy who defeated his rivals on horseback without shoes and saddle. Exhausted, he returns with his proudly father to local village to celebrate the huge success.



Seungwook LEE
SOUTH KOREA

Negombo fish market, Sri Lanka.

Husband sleeping on a chair. The woman's expression is not happy.

Natalie LENNARD

UK

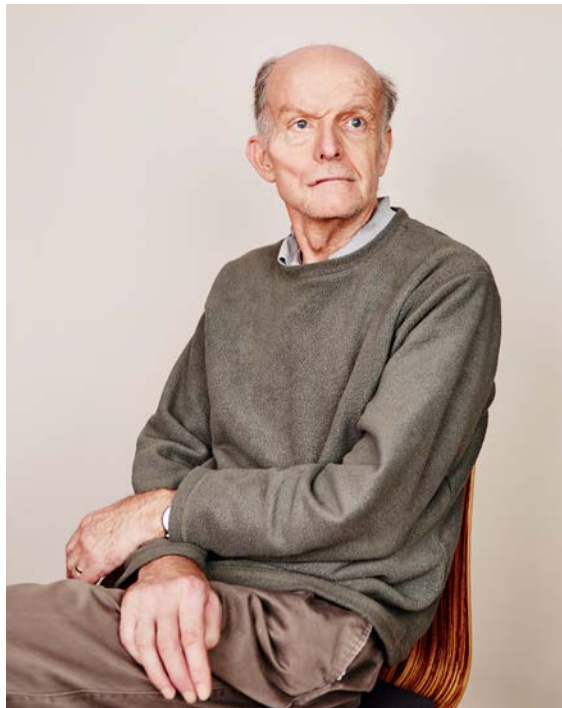
"Royal Blood", from 'Birth Undisturbed'

The last Royal homebirth of Queen Elizabeth II was on March 10, 1964 to Prince Edward, born in the Belgian Suite of Buckingham Palace, England. Attended by midwife Helen Rowe and obstetrician John Harold Peel, it was the first of the Queen's children to be active and conscious during the time when the "twilight sleep" era was phasing out. This photo recreates and spotlights the little known revelation that the Queen broke several traditions.

**Leon FOGGITT**

UK

Chris, 2017.



SINGLE IMAGE CATEGORY

Top 38



Leon FOGGITT
UK

*Tar Barrel Roller, Ottery St Mary,
Devon, 2017.*



Lilia LI-MI-YAN
RUSSIA

Untitled, Baykal 2017.

*From "Masks" series. The
picture was taken in October
2017 near lake Baykal, Siberia,
Russia, during a 2-month artist-
residence.*

Larry LOUIE
CANADA

American singer song writer Felix Hatfield.



Stefanie MINZENMAY
GERMANY

In 2014 I started my portrait series "Protected Privacy – Protect Yourself!".

The origin of my series was how young people deal with today's media. As "digital natives", their use of the information possibilities offered by the Internet and social networks comes easily and natural to them. At the same time, through the use of social media, information is also being fed with uncontrollable permanence to this media. The granting of information secures one's own participation.



SINGLE IMAGE CATEGORY

Top 38



Sergey NAZAROV
RUSSIA

Maria, 18 Ivanovo, Russia.

Maria is a participant of protest actions. She is against the fact that the Russian government spends enormous amounts of money on civil defence and armaments, on wars, at the same time it doesn't pay enough attention to support science, medicine and education.

A new surge of protest activity covered almost all regions of Russia in 2017. Most of the protesters today are from a new generation of youth: schoolchildren and students.



Georges PACHECO
FRANCE

Gypsy boy (Manouche) from Sarthe, France.

Helmut RESCH
AUSTRIA

Drawn from life.

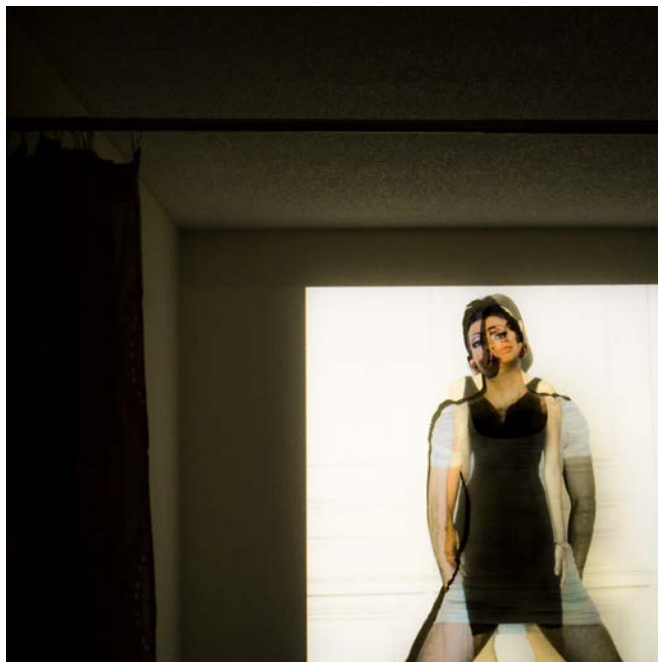
At the time, when I was making this portrait, my mother was severely limited in her sight. I wanted to hold on to this expression. Unfortunately she died one year after. The expression of this old woman can tell many stories. Photographing old and young people is always a challenge for any photographer. The picture was taken with a Leica R8 with the digital back.



Andrew STADNYK
USA

Projections - Life's a stage.

Every day, we put on a show to satisfy ourselves and others. We build our own roles by imitating and learning from what we see. "Projections" is one piece in a body of work that explores the performative aspects of identity and gender. The work as a whole is an ongoing collection of self-reflections throughout my journey of becoming a drag queen.



SINGLE IMAGE CATEGORY

Top 38



Suhaimi Abdullah SINGAPORE

Tabligh.

A Muslim devotee arrives ahead of the Bishwa Ijtema by the banks of River Turag in Tongi, outside of Dhaka, Bangladesh. Spread over three days, the Bishwa Ijtema is the second largest Muslim congregation of the Muslim community after the Haj pilgrimage in Mecca. Devotees perform daily prayers while listening to scholars reciting and explaining verses from the Quran holy book.



Oded WAGENSTEIN ISRAEL

Like Last Year's Snow.

Pudani Audi (b.1948) in her rented apartment, Yar-Sale village, Northern Siberia, Russia

Pudani is part of a nomadic community of reindeer herders named Nenets, and like her ancestors, who have wandered the frozen landscapes of Northern Siberia for thousands of years, she roamed since birth. But today, in her old age, she spends most of her days in solitude, isolated from nature and her wandering community.



Petr LOVIGIN RUSSIA

"Simply motions".

Every summer I visit a village where I have two nice "girlfriends." This photo is from a long series called "Simple Motions," where the two Russian "babushkas" have fun with the hula hoop, play football or do their gym.

Alexio YEOH
MALAYSIA

The Last Battle.

*Tun M – Malaysia's longest
serving premier & his love for her.*



Arseniy NESKHODIMOV
EGYPT

Hotel Rauf.

*From the photo project
"Hopelessness in Egypt".*



*Photo Story Category
Finalists*



Sonja HAMAD
GERMANY

Jin - Jiyan - Azadi.

Women, Life, Freedom.

The land cannot be free when women are not free.

Approximately one third of all Kurdish fighters in Rojava (Northern Syria) and North Iraq are women. Unafraid of death and fulfilled by their passion for their homeland and their love for their families and people, these women muster up the courage to face the heavily armed IS in Syria and North Iraq. One of their most recent victories includes the recapturing of the City of Kobane in northern Syria from the IS.



Lucia HERRERO
SPAIN

'Tribes' is a social analysis, a raw portrait of the occidental society.

Groups of families and friends set themselves up by the sea equipped to spend a day in the sun. All this, harmoniously juxtaposed, seems like a poem of customs that reveal through humour, colour and tenderness, the profundity of a whole society.

These photos of modern-day beach groups are inspired by the studio portraits of ancient tribes who proudly posed in traditional costumes next to their prized possessions. The sky and the sea become the painted backdrop of the studio and the sand seems as if sprinkled on the studio floor. The lighting and the theatricality of the groups add an element of fantasy to the portraits of real people in their natural surroundings. This enlightens a banal situation and elevates it to a state of exception. I call this way of social photography "Antropología Fantástica".





Michel PETILLO
BELGIUM

*'I'm not my body' ~ A story
about euthanasia.*

This portrait of Claire Coché, sheds light on living with impairment and pain, and the freedom and courage to find a solution regardless of the moral and legal indictments. It sets out to document that euthanasia, contrary to suicide, is not triggered by a severe depressive state. It is a conscious decision and a deeply human journey where the dichotomy of right and wrong must make way for compassion and hope. In the summer of 2016, I met Claire C. a then 33-year-old wheelchair-bound woman, suffering from severe debilitating pains in her right foot, epilepsy and spastic quadriplegia - a form of spastic cerebral palsy.

In March 2018, she discovered the potent analgesic powers of cannabis oil or CBD-oil, which is considered an illicit substance in Belgium. This new glimmer of hope has put euthanasia on hold once more, as this solution might significantly reduce her pain medication and to regain control of her body and life.

In Claire's words, this entire journey is "an act of liberation".

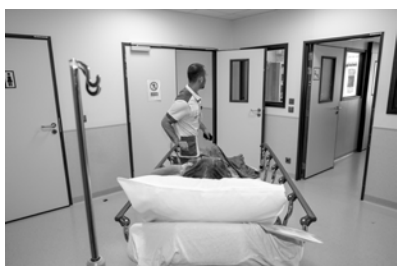
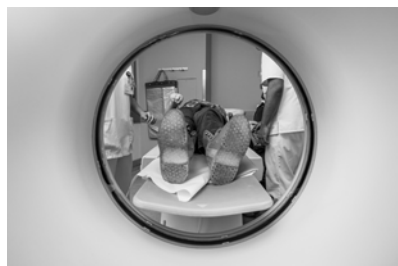
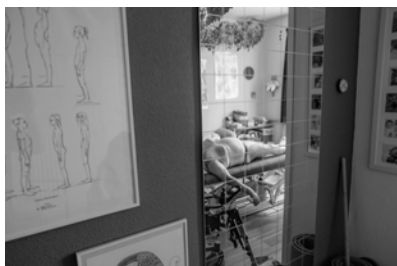
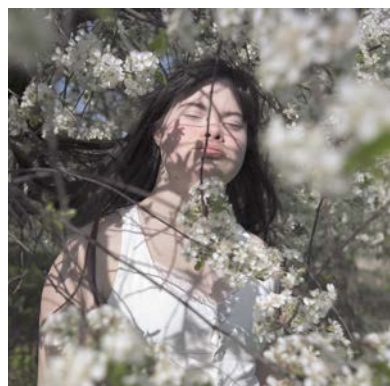


PHOTO STORY CATEGORY

Finalists



Snezhana VON BUEDINGEN

GERMANY

Meeting Sophie

In my series "Meeting Sophie," I depict the life of a 19 year old girl with Downs syndrome, born into a German emigrant family in Denmark. For the last eight years Sophie has been living with her family on a small farm in east Germany but grew up in the care of a successful Antiques dealer. Since completing school Sophie spends most of her life on the farm. She enjoys being alone as well as with the few people with whom she can build close relationships – her family, the farm animals, and her boyfriend Andy. The series gives the viewer a glimpse into the life of Sophie and her family. It shows Sophie's emotional world, which may be akin to ours.



Dilip V BHATIA
INDIA

Darkness to Light

I have been photographing the visually impaired children from Happy Home since 2008. Every outing there has taken me to a higher level of imagery.

This series of portraits are my dedication to the spirit of these children, who despite what life has given them, have lit up their lives with their resolve and attitude to life. These children with no vision have actually taught me how to see life.

Finalist
Photographers

SINGLE IMAGE CATEGORY
TOP 39

Paula ABREU PITA USA
Alexio YEOH Malaysia
Oded WAGENSTEIN Israel
Georges PACHECHO France
Andrew STADNYK USA
Arseniy NESKHODIMOV Egypt
Sergey NAZAROV Russia
Lilia LI-MI-YAN Russia
Helmut RESCH Austria
Stefanie MINZENMAY Germany
Petr LOVIGIN Russia
Natalie LENNARD UK
Larry LOUIE Canada
Wawi NAVARROZA Philippines
Camillo PASQUARELLI Italy
Lee SEUNGWOOK South Korea
Maryam FIRUZI Iran
Tomek KOZLOWSKI Poland
Mladen JERGOVIC Croatia
Julia GUNTHER Germany
Graeme HECKELS Thailand
Massimo GIOVANNINI Italy
Julia FULLERTON-BATTEN UK
Jasmine CLARKE USA
Leon FOGGITT UK
Bruno GALLARDO Spain
Fergus COYLE UK
Dylan COLLARD UK
Enrico FABIAN Germany
Mark CHIVERS UK
Yanika ANUKULPUN Thailand
Katerina BELKINA Russia
Francesca CESARI Italy
Barbara BELTRAMELLO Italy
Suhaimi ABDULLAH Singapore
Patrizia BURRA Italy

PHOTO STORY CATEGORY
TOP 10

Giulio DI STURCO UK
Tim FRANCO South Korea
Sonja HAMAD Germany
Lucia HERRERO Spain
Michel PETILLO Belgium
Paola SERINO Italy
Snezhana VON BUEDINGEN Germany
Dilip V BHATIA India
Nora BIBEL Germany



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**EUROPEAN
PHOTOGRAPHY**

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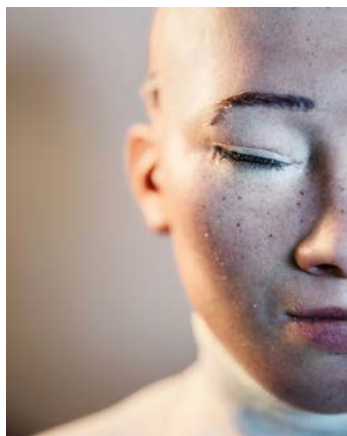
PHOTOGRAPHY OF CHINA



This catalogue accompanies the KLPA2018 Winners & Finalists Exhibition held at Whitebox, PUBLIKA, Kuala Lumpur from 8 - 17 September, 2018

The Kuala Lumpur International Photoawards / KLPA is an annual global portrait photography contest seeking the best entries from all over the world in Open and Themed categories since 2009. Join us for the next Call by registering your email at info@klphotoawards.com

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BACK COVER IMAGE

GIULIO DI STURCO
UK
Sophia

“ During the jury process of KLPA, the most rewarding time is the deliberation on the submissions, and the not-unexpected questions on what constitutes portrait photography. Each submission is fully considered, and the varied opinions and perspectives of the jury members are ‘food for thought’ on portraiture in today’s contemporary context of social media platforms. The ability of the visual image to capture attention and to engage emotionally takes priority. Photography as the window to the current social issues is well represented by the submission, which ranges from refugee crisis to LGBT.

After 2 full days of examining over 1,100 submissions, there are images that powerfully stay in my mind. And I believe these photographs have touched me, and I may or may not be able to qualify it in words. And perhaps words are not sufficient for the emotions elicited by these photographs. Unanimously, the jury members agreed the power of photography could draw a spectrum of emotions, and humour is not often seen in the submissions. I see humour as one of the strategies to highlight messages on social complexities that are often depicted with hard-edged approaches demanding justice.”

– GWEN LEE

”

“ I was so pleased to join this Awards session in 2018, alongside some of the photography world’s most inspiring curators and Festival directors in Asia. As a New Zealander we have a distinct space within the international photography scene, and am particularly interested in how we fit into the Asia Pacific conversation. KLPA provided me with an opportunity to consider the varied questions of identity and how portraits are made and how they inform the identity of individuals, families, communities and even whole countries. Indeed how they have been a key part of our human experience ever since man could paint on the cave walls. They seek to provide us with an answer to a very deep and ongoing exploration of who we are as people.

I am very happy with the Grand Prize winner, its so unique, it took the artist much time to do the planning and setups for each scene and is by far the entry that was able to provide us with a humorous scenario, that made us all smile and laugh, no matter how many times we saw it. It moved us towards a happier world. Thanks to the artist for this

”

– JULIA DURKIN

