



2021



Yee I-Lann (b. 1971, Sabah, Malaysia). *The Orang Besar Series*: "YB" #5, #2, #7, #4, 2010.

Giclée
Fine art
Photo
Canvas

for
Artists
Photographers
Individuals

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KLPA2021 exhibition
showcase printed on



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FRONT COVER IMAGE

CAROLYN MENDELSON
UK

Sam 16 – Reverie.

FOREWORD

Steven Lee, Project Director

A Defining Year

KLPA2021's quest for the defining portrait image was based on the theme 'Sense of Self'. The world had begun to emerge from lockdown restrictions, at different paces however, nevertheless I felt there was a greater need to reconnect with the external world and this could not be clearer from the submissions we received. This instalment, our 13th KLPA, attracted a total of 1,518 single image entries and 48 project submissions from a number of countries.

Remote judging proved to be challenging still, as we had to contend with different time zones and the limitations of online settings to allow for in-depth discussions. I sincerely thank the judges who did well over several rounds of selections to bring you these winners and finalists. I would also like to thank our sponsor Canon Malaysia for their support and providing product prizes to the KLPA Canon Malaysia Award 2021 for local photographers in the hope of raising awareness and standards in portraiture and greater participation in international awards.

Congratulations once again to all our prize winners and finalists, and for everyone that supported us this year through your entries. It is always a pleasure to see new names and fresh projects that define our current state of existence as human beings and none more so than during a global pandemic that has affected everyone in some way. I continue to believe in the effectiveness of photography as a visual medium to raise awareness and share personal stories in creative ways and long may it continue.

Steven Lee
KLPA Director

“The world had begun to emerge from lockdown restrictions, at different paces however, nevertheless I felt there was a greater need to reconnect with the external world and this could not be clearer from the submissions we received. ”

SINGLE IMAGE "SENSE OF SELF" CATEGORY

1ST PRIZE USD\$ 3000

Nichole MURRAYFINK

USA

Title : Oppressed by the Burden

2ND PRIZE USD\$ 1000

Andrea DE FRANCISCIS

ITALY

Title : Home, Soft Focus Life, Cocooning

3RD PRIZE - USD\$ 500

Niamh SMITH

IRELAND

Title : Home, Soft Focus Life, Cocooning

SINGLE IMAGE OPEN CATEGORY

1ST PRIZE USD\$ 3000

Irina YULIEVA

RUSSIA

Title : "Gum Leaf"

2ND PRIZE USD\$ 1000

Supranav DASH

INDIA

Title : Pranam in bridal, Kolkata

3RD PRIZE - USD\$ 500

Amy PARRISH

USA/INDIA

Title : An Ocean Within Us

**PROJECT GRANT WINNERS
USD\$1,000 EACH**

Anouchka RENAUD-ECK

FRANCE

Title : Ardhanarishvara

Zula RABIKOWSKA

POLAND

Title : Becoming Herstory

Ritsuko MATSUSHITA

JAPAN

Title : I will return to the universe someday

**KLPA CANON MALAYSIA AWARD
2021**

1ST PRIZE CANON EOS M50 WITH LENS

Sahar HASSANI

Title : Feeling Disconnected

2ND PRIZE CANON EOS M200 WITH LENS

Osman ADNAN

Title : Mikael Kaiesz

3rd Prize Canon G7X Mk II

Jessie LYEE

Title : S.



Main Panel Judges



DIANA LUI

Photographer and Filmmaker

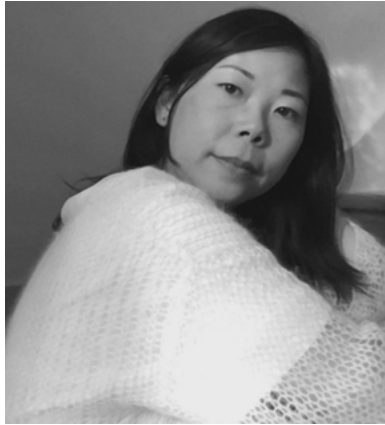
Diana Lui is an artist, photographer and filmmaker of Chinese and Punjabi origins from Malaysia.

Based both in Kuala Lumpur and Paris, she has been working between Asia and Europe for the last 30 years. Her transient life between three different continents has developed in her a heightened sense of "rootlessness". This "loss of self" became later the center from which her art took shape.

Consequently, her work for the last 3 decades questions the changing definition of cross-cultural identities, past, present, future identities, hybrid identities as well as non-identities.

Lui is invited regularly to lecture and teach in masterclasses around the world with international festivals such as the Rencontres d'Arles in France and Venezia Photo in Italy.

She is represented by galleries around the world including Galerie 127 in Marrakech & Paris, Galerie Carole Decombe in Paris and Los Angeles, Galerija Fotografija in Ljubljana and SOLÈNE in London.



TERESA ENG

Photographer

Teresa Eng is a Chinese-Canadian artist whose work merges personal histories and the sense of place into a form of visual poetry. She completed her MA in Photography at the London College of Communications and lives and works in London, UK. She is interested in the materiality of analogue photographic processes and the photobook medium for her long term projects.

Teresa was awarded the 2020 Martin Parr Foundation Bursary, 2019 Burtynsky Grant and was a finalist for the 2019 Aperture Portfolio Prize, Images Vevey Book award and Hyères 33e festival of fashion and photography.

Her first book, "Speaking of scars" was shortlisted for the 2013 Aperture/Paris Photo First Book Award. Her recent book, "China Dream" is part of the Singapore International Photography Festival 2020.

Teresa's work is featured in World Press Photo, Aperture, British Journal of Photography, Fish Eye Magazine, The New Yorker, The Guardian, Financial Times, It's Nice That, Vogue Italia, and Photoworks.



RUBIN KHOO

Editor-in-Chief, August Man Malaysia

Rubin Khoo previously held the post of Editor-in-Chief of August Man Malaysia and Prestige Malaysia, overseeing all editorial aspects of both magazines.

He brings with him more than 20 years of journalistic experience, having covered many aspects of news, business and features.

He previously held positions as feature writer at The Star and a newsreader and broadcast journalist at TV3.

Rubin now holds the title of Associate Publisher at Burda Luxury KL.



JEFFREY J C LIM 林猷進

Photography Artist

Jeffrey Lim's artistic expression stems from his cultural work in social art projects using mapping, installation and photography. Based in Kuala Lumpur, Malaysia, he has also been active in social activism & advocacy. As an artist, Jeff considers himself more as a cultural narrator, utilising forms of conceptual representation with imagery, found-object, and space.

His recent work with Kanta Portraits has seen him travel between Malaysia and Taiwan in social exchange with indigenous communities on their narrative and the nationalistic-construct, presenting portrait prints in return using his self-made box camera.

Several of his projects explore social and community engagements, his work includes Project Roots (2006) family history research, Attachment (2017) participatory installation on migration and recollection, Dinding Potret Kanta (2017) portrait wall installation at Kuala Lumpur Biennale, Kanta Portraits (2018) social exchange on the search for self with instant portraits, The Invisible future, facing the visible past (2020) curation of photo-books exhibition at Lightbox Photo Library, Taipei.



WAWI NAVARROZZA

Photography Artist

Wawi Navarroza is a Filipino contemporary artist known for her works in photography, actively exhibiting in galleries and museums both in the Philippines and internationally. Her approach to photography is malleable, with a focus on exploring Self and Surrounding as seen in her works in self-portraits, constructed tableaux, and contemporary landscape.

She studied photography at De La Salle University, Manila, attended continuing education at the International Center of Photography, NYC with a Fellowship Grant from the Asian Cultural Council and finished her Masters awarded by Instituto Europeo di Design in Madrid. Wawi has received numerous awards and her photographic practice is surveyed in "Photography Today" (Phaidon) and "Contemporary Photography in Asia" (Prestel).

Wawi Navarroza is also present in the region and abroad as an educator where she gives talks, workshops, and mentorships on photography, visual culture, and independent publishing. She has published two books "DOMINION" and "Hunt & Gather, Terraria" and continues to advocate for contemporary photography through her founding of THOUSANDFOLD in 2015, a platform dedicated to the production and promotion of Philippine contemporary photography and photobooks in Manila, Philippines.

Her works are represented by Silverlens Galleries. Wawi is also a recording artist with two albums, the singer of post-punk rock band The Late Isabel under Offshore Music Philippines.

Canon Malaysia Judges



ANNICE LYN

Photographer

Annice Lyn is a visual artist, documentary & sports photographer, who documents stories that resonate with its critical importance. She is the first female photographer from Malaysia to be accredited for the XXIII Olympic Winter Games, and her works have been published by Forbes, Getty Images, Associated Press, The Washington Post, USA Today, The Guardian, Olympic NBC Sports, Malaysia Tatler and various online news and publishing platforms.

Through her works, Annice Lyn became a notable laureate for the Women of the Future Award 2020 Southeast Asia and listed on Prestige Malaysia 40 under 40. She is a current Canon Malaysia EOS Youth Ambassador and a co-founder of Women Photographers Malaysia which aims to develop an inclusive culture through visual storytelling.



FAZRY ISMAIL

Malaysian Chief Photographer for European Press Agency (EPA).

Fazry is the Malaysian Chief Photographer for European Press Agency (EPA). After graduating from UiTM with a degree in photography and creative imaging, he joined Malaysia's English newspaper The Star and online portal Malaysia Gazette before EPA.

He has covered major events such as the mass protest in Hong Kong, Winter Olympics in South Korea, Summer Olympics in Brazil, APEC Summit in Papua New Guinea, Mecca Hajj in Saudi Arabia, FIBA Basketball in China, the US-North Korea Summit in Vietnam, China-Taiwan meeting in Singapore, as well as the Songkran Festival in Bangkok to name a few.

Canon

Single Image
“Sense Of Self”
Winners

SINGLE IMAGE

1st Place



1st



Nichole
MURRAYFINK
USA

Oppressed By The Burden

In considering my own identity, I think of those who have come before me, those whose choices and sacrifices have shaped my very existence. I think of my grandmother who has passed down stories of her once enslaved grandmother and her time in bondage.

The contempt my great-great-grandmother reserved for her owner, the wickedness he inflicted upon her, was all clear in the manner she referred to him as Master. That lives in me, stained on my heart without ever knowing her or hearing her voice.

This image was taken in response to the murder of George Floyd and is a part of a self-portrait series reflecting on my identity as a Black woman living in the American South.

In this self-portrait, I am resting on a bed of cotton, with a cotton boll on my chest. This symbolic device serves as a reminder of the pervasive impact of enslavement on the descendants of the enslaved and the undue strain from the obligation of bearing this load.

www.nicholefink.com

SINGLE IMAGE

2nd Place



2nd



Andrea
DE FRANCISCIS
ITALY

Portrait of R.

R. is a student from Kashmir, the disputed territory in Northern India, theatre of a long-standing, unresolved conflict. R., like many Kashmiris of her age, grew up during the militancy and the brutal repression of the Indian security forces, in a conservative context with strict segregation of the sexes and where sexuality is mainly lived in secret.

R. identifies as lesbian, a word that she first became aware of while reading a book. She never heard this word, so she searched for the term but there was no correspondence in her language, in Koshur. She eventually found it in English: it was the definition of herself, to which she had never given a name although she always felt "different".

Her family never accepted her identity, she feels caught between two fires: her roots and her identity – her inner sense of self. The intersections of her identity as a lesbian, as a woman, as a Kashmiri, as a Muslim, as a low-caste show how oppression works on different levels. She asked not to show her face and use her name, as she feared her father could come to know and harm her.

@andreadefranciscis

SINGLE IMAGE

3rd Place



3rd



**Niamh
SMITH**
IRELAND

*Home, Soft Focus Life,
Cocooning*

This portrait is part of a series titled Home, Soft Focus Life.

The scene is a transformation of the everyday banal and isolation felt in an obscure time of uncertainty. An existence recently experienced by many people in Ireland and abroad. This ordinary image paints with feeling and inspires the emotion.

95-year-old grandfather Eugene was photographed from an intimate distance, a spiritual experience awakening moments of reflection during a macabre time.

www.niamh-smith.com

Single Image
“Sense Of Self”
Finalists

SINGLE IMAGE

Finalists



Francesca CESARI ITALY

No.2

Untitled from the series "Liminal - metamorphosis"

Irene

13 and 18 years old

Bologna, Italy. LIMINAL - METAMORPHOSIS

"Limen" is a Latin word that means threshold, something that marks a passage between two different spaces. It also describes the beginning of a new state, entering something that is still unknown.

This work is a collection of diptychs that portray boys and girls during their pre-adolescence stage, still imbued with childish elements, and the same subjects a few years later, when they have become teenagers between 16 and 20 years old, and they express a more present and convinced self, both in gaze and body language.

In a phase particularly rich in terms of transformation, perspective and expectations these images show a sort of silent dialogue between past and present, same person two different identities.



Annie CLAFLIN USA

No. 3. *"Don't Look at Me (in Blue)"*

Self-portrait, Archival inkjet prints collaged onto wallpaper adhered to wood panel, 24x24 inches.

**Nyree
COX**

SAUDI ARABIA

No 3 - Because She Can

Saudi female sells coffee on a roadside in Riyadh,



**Emilio
CRESCIANI**
AUSTRALIA

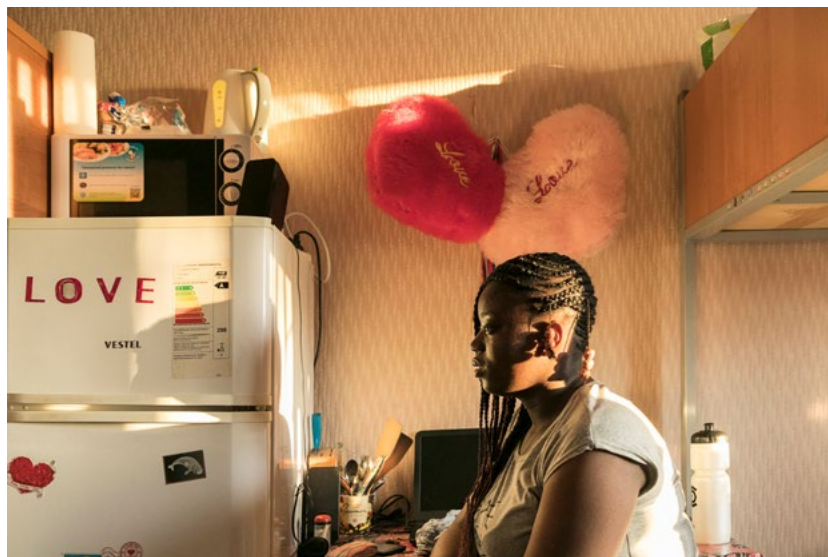
"Entrapped"

What happens to a sense of self when a dementia disease takes over a human body? I arrived at the 1960s home built by my 95-year-old Nonno to catch up over a coffee. As I knocked on the back door his lonely figure, full of confusion, approached. I grabbed my camera to capture a raw, natural shot, full of emotion. He had once been a partisan fighting the Nazis in the Italian Alps but was now trapped in a body of dementia, caught in a web of fear. The flyscreen door is a symbol of entrapment. The door is a portal to a lost world, one that he had retreated from. But it also closets dementia from us, the community. This was probably the last image I took of him.



SINGLE IMAGE

Finalists



**Nadezhda
ERMAKOVA**
RUSSIA

Christiane Fleuren is one the students who study in a small Russian town called Tambov. She's from Abidjan, Ivory Coast, she study International Relations. As many other students she face discrimination, intolerant attitude and has problems to integrate the local society which is very closed. This portrait was taken in her dorm room which she shares with three other girls.



**Morgan
FORD WILLINGHAM**
USA

No. 1, Untitled (Avocado)

Cyanotype on found textiles.

**Mary
GELMAN**
RUSSIA

Mary and Leo

We are a queer couple from Russia and this is our self-portrait at the beginning of the pandemic when we started living together. We created our safe world and supported each other.



**Tim
FRANCO**
SOUTH KOREA

Hurricane

South Korea's culture is famous for both its conservatism and conformism. Standing out is not usually recommended - the trendy K-pop culture and the popularity of plastic surgery are pushing younger people towards becoming a generation of lookalikes fashioned after a very generic style of K-pop stars. In the business world, self expression and originality are usually overshadowed by strict conservative social and moral codes. Despite all this, the drag scene has claimed a small place in Seoul and is slowly trying to challenge the overwhelming homogeneity.



SINGLE IMAGE

Finalists



**Sarah Mei
HERMAN**
THE NETHERLANDS

Jana & Feby, June 2020

"I started photographing the identical twin sisters Jana and Feby in 2005. I have always been fascinated by their extremely close relationship and physical closeness; they seem to share a world that is not accessible to anybody but them."



**Fitri
JALIL**
MALAYSIA

Self-portrait.

Who am I? Am I Malay enough? Most of the Malays out there point out certain ways to be a pure Malay. I am caught between upholding the much-loved traditions of my heritage and embracing the Islam of Malaysia today, but somehow the "certain way" have led to confusion to determine myself as a Malay. I am not a pure Malay, but I know that being a good person would be enough.

Melissa
IANNIELLO
 ITALY

No. 7

Davide, an Italian transgender boy, discovers himself, recognizes himself, is in the midst of his self-determination.



Sakurako
KURODA
 JAPAN

"I have to be there."

I create my artwork inspired by the everyday problems that happen to me. The theme of this project is "envy".

As an unrecognized and unknown artist, I am jealous of the masterpieces and want to impersonate them and taste their glory. And as a single woman in her forties, I want to impersonate the women in the masterpieces and enjoy the male perspective (including the artists who created them).

During the process of creating this work, I did a lot of research on the time period and storyline, and looked at the paintings closely in order to imitate the masterpieces. In the process, I was overwhelmed at the passion of the world's great masters, who continued to create works in a time when they were neither famous nor unknown, and their spirit of rebellion against the times.

As I created, my envy turned to understanding, and I began to think that I might be in the same kind of struggle as they were. And maybe someday "I will have to be there."



SINGLE IMAGE

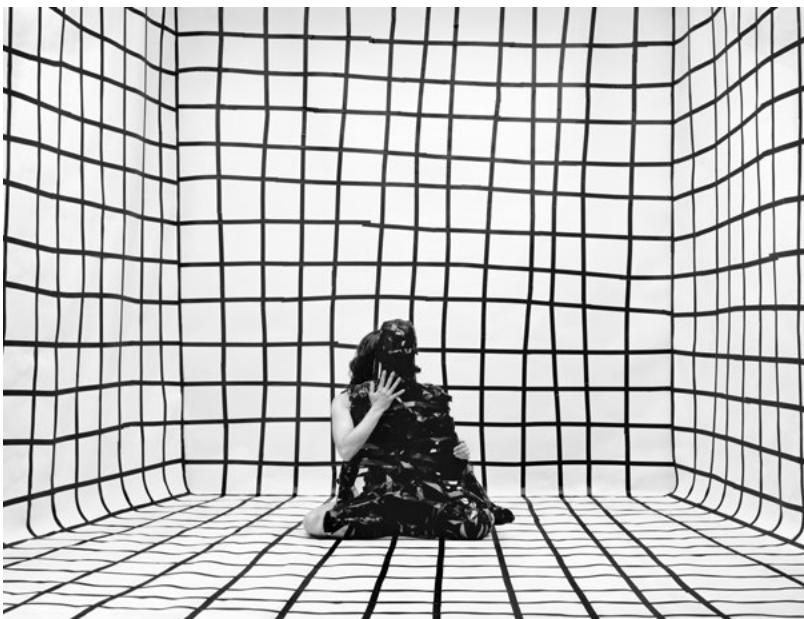
Finalists



**Carolyn
MENDELSON**
UK

Sam 16 – Reverie.

My son Sam is 16 – we are in lockdown 3 in the UK. This year young people like Sam have had their worlds transformed, their expectations and experiences turned upside down. I am conscious of the chaos that is going on in the world, the huge changes that have happened this year, and that have affected everyone, but particularly young people. I use the act of taking his portrait to create a moment of calm for him, a moment of reflection. Sam closes his eyes, and is mindful, and in the moment. He breathes slowly, and for a moment there is sense of peace as I ask him to make a wish, to recall a dream.



**Gina
OSTERLOH**
USA

No.1

Holding Zero, v.1
2020

**Laura
PANNACK**
UK

Baruch

At the age of 16 Baruch chose to leave his Orthodox Jewish community and to study at university. The dramatic and challenging decision forced him to question his identity and future.

Up until then, Baruch had never known life beyond the constraints of his Orthodox community. With his focus entirely on studying the Torah he had no time for distractions and his life was dedicated entirely to the rules of his faith. Every decision was dictated by his parents. He found safety in this inclusive lifestyle but soon became curious of what existed outside of it.

On his 16th birthday Baruch was snuck a life altering podcast. The topic was the science of evolution. The notion ignited his curiosity and he secretly researched further. Soon science and maths seduced him and his desire to study led him to step outside of his mandatory routine and obligations. He rebelled against conforming to the orthodox lifestyle but knew that in many ways he wanted to belong and please his parents.



**Constanza
PORTNOY**
ARGENTINA

"Life Force: What Love can Save"

Jorge, 40 plays with his little daughter Ángeles, 8 in the small house he rents in the suburbs of Buenos Aires, Argentina. They are always inventing body language games that involve cooperative activities and mutual assistance. That is why they both have a strong connection and the girl, despite her young age, developed a deep sense of understanding and respect for differences.



SINGLE IMAGE
Finalists



**MICHELLE
SANK**
UK

Image 03: Dorcas and Esther

Image 03: Dorcas and Esther, from the series of people in their gardens taken during Covid Lockdown studying how they have navigated these private spaces.



Image 04: Melanie

Image 04: Melanie, from the series of people in their gardens taken during Covid Lockdown studying how they have navigated these private spaces.



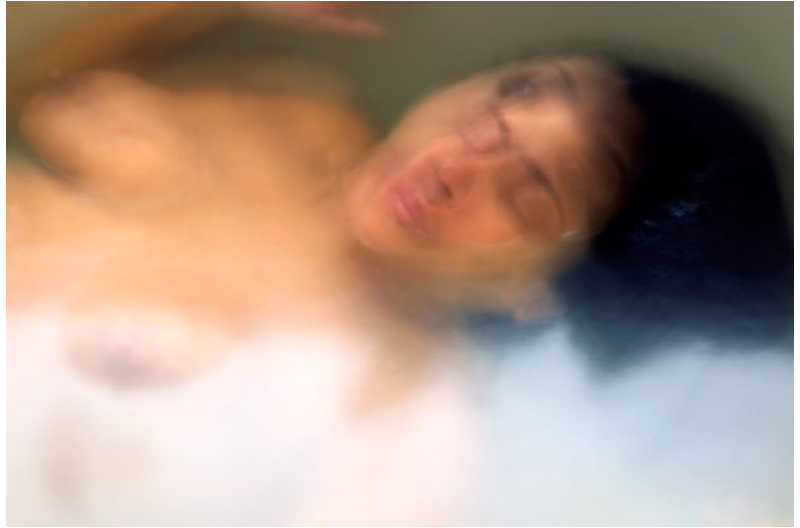
Image 06: Andrew

Image 06: Andrew, from the series My.Self documenting the lives of young people across the social and ethnic divide in the Black Country, UK.

**Preeti
SCHADEN**
USA

09 - Releasing

Self portrait of my inner and outer self in complete surrender without fear, allowing for rebirth



**Jamie
VAN DEN HEUVEL**
THE NETHERLANDS

When life becomes suffering, even unbearable suffering, it is time to let go.

On March 18, 2020, I had to let go of one of the most precious people in my life. Dienneke did not want to suffer anymore and decided to end her life with dignity and on her terms with euthanasia.

Dienneke became ill in 2017, she was diagnosed with an aggressive form of throat cancer. She immediately started chemotherapy to fight the cancer. I was by her side for more than three years to provide for Dienneke's needs and for support. After a long fight, Dienneke was cured of cancer, but she did not get her life back. The treatments she received were very cruel and left many scars. Her throat was burned inside and out and she was in constant pain. Dienneke's life was survival to the point where she filed for euthanasia.

After living and sharing my life with her for almost 10 years, this decision marked a new chapter in our life together. A chapter in which our intimate bond became unprecedentedly strong, but we were also emotionally forced to each walk our own path.





**Emma
WILSON**
UK

Jim, 72 and from Hull in Northern England, was a former soldier and truck driver when his wife of 30 years died. As the dust settled, Jim realised that this was the time to fulfil the dream of his entire life – to live as a woman. First he wore his wife's clothes at home. Then the office. Finally, Jim came out as Janet and everything changed forever.

I first met Janet on a night out in one of Hull's oldest LGBTQ bars and we struck up an instant rapport. Janet is a T-girl in a very working class way – brash, outgoing and very straight to the point. I was bowled over by her candour and sense of humour. We began meeting up regularly to make photographs and the project became a collaboration lasting over three years.

Via the subtle, soft palette and tender composition, we're tentatively invited into Janet's room where she is in the process of getting dressed. Full of visual contradictions, we're encouraged to witness the various identity politics at play that shape Janet's life and daily experience.



**Ekaterina
ZERSHCHIKOVA**
GERMANY

03.

Irina, from the series "Vera, Nadezhda, Lubov" about people from Russia and other countries of the former Soviet Union who live in Berlin today. "Vera, Nadezhda, Lubov" are not only female Russian names. Translated, they mean faith, hope and love. For me, they are also a metaphor for the homeland that people carry within and with them.

*Single Image Open
Winners & Finalists*

SINGLE IMAGE OPEN
Winner



1st



Irina
YULIEVA
RUSSIA

"Gum Leaf"

Portrait of an orphaned boy that was photographed for an online adoption database. Russia, Saint Petersburg region.

SINGLE IMAGE OPEN
Winner



2nd

Supranav
DASH
INDIA

Pranam in bridal, Kolkata



Pranam, a gay fashion designer dresses in bridal costume with his childhood Barbie doll and his grandma's jewellery box.

www.supranavdash.com

SINGLE IMAGE OPEN

Winner



**Amy
PARRISH**
USA / INDIA

An Ocean Within Us

3rd



DMT practitioners at Kolkata Sarved work with survivors of domestic violence and sexual abuse to repair the disembodiment that occurs after victims mentally detach themselves from their bodies.

Through guided movement, healing begins when self-expression empowers survivors to reclaim their physical space.

www.amyparrish.com

**Unai
BEROIZ**
ESP

My grandfather Miguel, 90, lived alone during the total lockdown in the Spanish town of Uharte. After covering a story, I went to visit him. We stood together at the entrance and pressed our hands against each other, separated by a narrow sliver of window glass. The loneliness of old people is one of the consequences of the virus. Spain is one of the most affected countries by Covid-19 with more than 55,000 deaths.



**Brian
CASSEY**
AUSTRALIA

1. *'Aurukun - Generations'*

Aurukun Wik elders Silas, 90 and Rebecca Wolmby, 83 with their great grand children Shalona and Keola outside their house in the troubled Cape York, in Australia's indigenous community.



SINGLE IMAGE OPEN

Finalists



**Ton
DIRVEN**
THE NETHERLANDS

Seated



**Luke
DUGGLEBY**
UK

Part-time school teacher, former detainee and alleged victim of torture by the military stands in the prayer room of the Islamic Council of Pattani Province. Agreeing to be photographed yet asking to remain anonymous, he is one of thousands of Muslim men living in Thailand's 3 southernmost provinces of Pattani, Yala and Naratiwat who have been victims of arbitrary detention during the 2 decades of conflict between the Thai state and Muslim separatist groups.

Due to racial profiling, Muslim men many of whom have never been involved in the conflict are frequently detained and questioned often without justification. This creates strong feelings of frustration and resentment and a general sense being trapped and helpless in an area that lacks opportunity and is economically suffering due to the ongoing conflict.

**Paulo Nunes
DOS SANTOS**
PORTUGAL

In the first months of isolation, my children and I embarked on collaborative project to develop a portrait series.

As the reality of the lockdown sank in, as a family we tried to come to terms with the new normal. The kids were at home 24/7, their schools were closed and any social and sporting activities got canceled. All the interaction with their friends was confined to the occasional chaotic conversation through a computer screen or gaming headset, and the daily chats with the next door neighbours through the back garden fence.

Watching my pre-teenage son and my nearly 5 year old daughter having their childhood disrupted by the rapid proliferation of a threatening new virus, triggered unfamiliar anxieties.

Using our home as a canvas and an old Kodak Carousel slide film projector – for years standing as a decorative object on top of a book shelf, and our home as a canvas, we incorporated images of faraway places into scenes of the children's daily routine.



**Deepak
KUMAR KAUSHILYA**
INDIA

World Within Us

I make this photograph at Yamuna ghat, New Delhi when I was walking.



SINGLE IMAGE OPEN

Finalists



**Sahar
HASSANI**
MALAYSIA

Feeling disconnected

The distance apart unravels my waking moments! Living far away from my family and friends was never easy. Even though it's been over a decade living in Malaysia, I don't have any close friends I used to travel but it wasn't possible anymore due to the pandemic. It feels scary, all of a sudden I felt helpless and desperate. Many thoughts constantly raged in my mind. In the event, I was inadvertently exposed to the virus, my son practically has no one else here to care for him, as borders are shut down while my husband was stranded in the UK.

I was feeling lonely, both emotionally and physically! Incarcerated by an unseen threat in the shadows of time.

I struggled with daily choices in a sea of financial difficulties, each wave crashing down on the fragile cocoon of life I have woven so far.

It all felt like a dream, and I felt like it's all a dream! I could barely find my feet, maybe sinking into a bottomless pit of depersonalisation disorder.

Waking up, there was only me, mirrors and a dream I was in.



**Giulia
HRVATIN**
ITALY

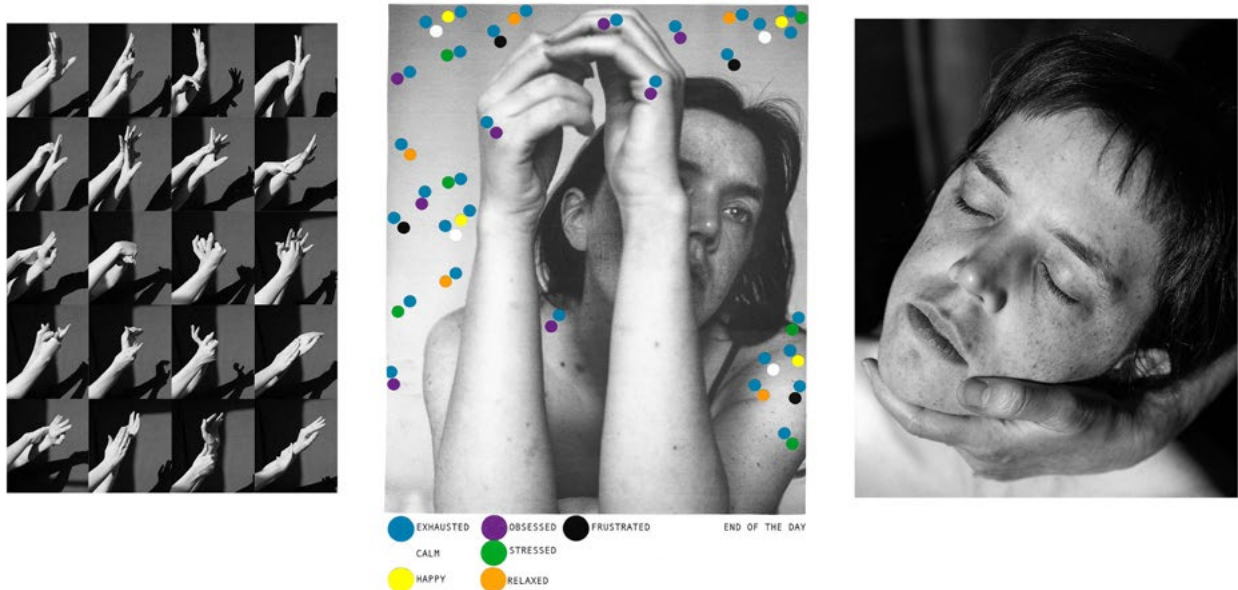
"I remember everything (for you in silence)"



**Mila
HWANG**
SOUTH KOREA

Inside Out No. 5

SINGLE IMAGE OPEN
Finalists



**Hannah
NORTON**
UK

Twenty Seconds to Safety

This work is part of a project exploring the emotional toll OCD has on its sufferers. The project is made in collaboration with my sister, who began suffering with OCD last March, triggered by the pandemic and our mother's breast cancer diagnosis.

**Vesna
MIĆOVIĆ**
SERBIA

Fake Photography is a project where I posed in front of the work of Stephen Shore. These are self-portraits in front of the photos of other authors. After appropriation, my photos become a new reality.

In these photographs, this fictitious world of patterns, idols, and influences becomes visible and real.



**Zula
RABIKOWSKA**
POLAND

Becoming Herstory

Self-portrait from "Becoming Herstory", which explores belonging, origin and family, and has been inspired by my experience of migration. I wear my ancestors' clothes and connect with family heritage and bring to light the war-torn complexity of Eastern Europe and conflicting identities, as I "wear" and "perform" my family history.





**Alain
SCHROEDER**
BELGIUM

Grandma Divers 2

Freediver, Soon-ja Hong from Seongsan, now 69, comes out of the water holding an octopus. She explains that she and her fellow Haenyeo set traps to catch octopuses which come in a variety of shapes and sizes.



**Arjan
SPANNENBURG**
THE NETHERLANDS

ESTRANGED

Every boy grows up in a different environment, but some boys are different. They grow up, feeling pushed into the background, because they are gay.

**Nazair
THOMPSON**
USA

Sisterhood

This piece is called "Sisterhood". The reasoning for this would be, not only do you see sisters, but you see a strong sense of dependency as well as a close bond between these two girls. One can see love and emotion circulating through their bodies. The other reason I labelled this Sisterhood is to denounce the so-called "Brotherhood". "Brotherhood" was conceived to demonstrate the bondage of black friends who may not have been brothers. People come and go, however, the family (sister) is here indefinite. The bond between these two sisters remains unmatched, their affection towards each other emanates via the overall photograph.



**Fabian
TEGELER**
GERMANY

Iga, 95: "Back in the days I was tanned by the sun, now I am blue from falling."



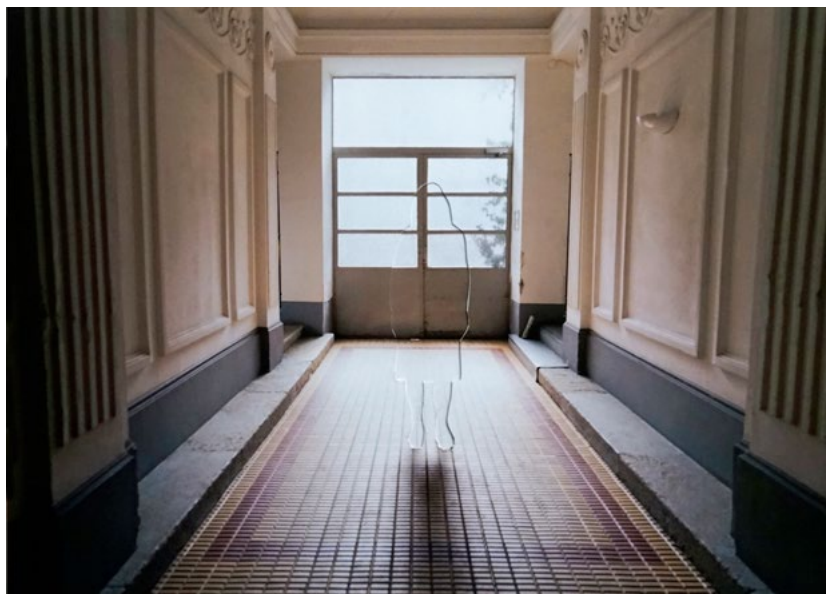
SINGLE IMAGE OPEN

Finalists

Magda TYPIAK POLISH

*From the series Presence
(2016- ongoing)*

The project is a series of self-portraits – the author's keepsakes from places that have been important to her. The frames are connected through the silhouette of a human being (the artist) that has been cut out of them. Here, the sentimental portrayal of one's presence has been bereaved of the image of the person in question, a figure that could be recognised. Instead, the person is portrayed through a trace, an aporia, an absence.



2021 Project Grant Winners & Finalists



**Anouchka
RENAUD-ECK**
FRANCE

Ardhanarishvara



In Hindu mythology, Ardhanarishvara is one of Shiva's forms in which he appears with his wife Parvati together as one body. This half-male and half-female form gathers their two cosmic forces.

From a rite of passage to adulthood to an alliance between two families, the wedding is a prominent event for everyone involved in it. Although traditions may vary from region to region and between different religions, the search for the wedding partner by the parents remains the same.

The future bride and groom must belong to the same caste and practice the same religion. They must have the same educational background but it is allowed for the groom to have a higher education than the bride.

For Hindus, however, they must also have an astral compatibility certified by an astrologist.



PROJECT GRANT
Winner



Zula
RABIKOWSKA
POLAND

Becoming Herstory



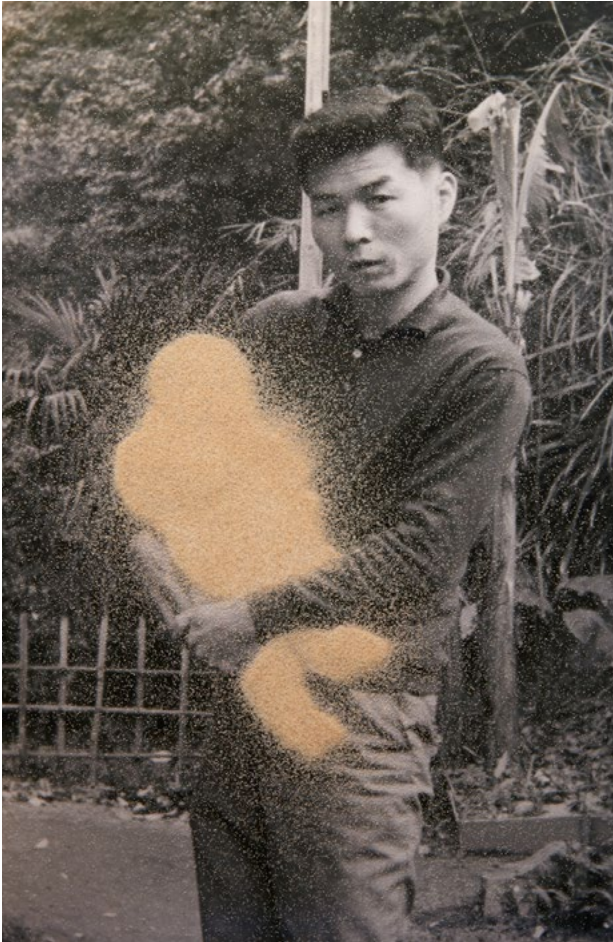
This project explores that the idea of home, belonging, and migration. I moved to the UK 20 years ago and this move created a cultural rupture with my family and Polish society. Since then, I have been on a never-ending quest of finding a sense of “home”.

My dad passed away at the end of 2020, which resulted in me moving back home with my mum and stepdad and spending 3 months self-isolating with them. This was challenging and encouraged me to explore my own sense of self and my family history. I created this portraiture project during the 2020/21 winter lockdown and due to COVID restrictions I was my own creative director, stylist, assistant, model and photographer. Using self-portraiture, I wear my ancestors' clothes, connect with my family heritage, and bring to light the Eastern European communist past.

PROJECT GRANT
Winner



PROJECT GRANT
Winner



Ritsuko
MATSUSHITA
JAPAN

*I will return to the universe
some day.*



When I was a child, I worried about my existence. The boundaries between the outside world and me seemed uncertain, and I often felt like my body was shattering.

I couldn't escape from the idea that everything was constantly changing, and nothing was static. Even now, I sometimes distrust the entity "I". Perhaps it's only natural - we are all just a collection of elements. I exist in this form, right now, but when I die I will be reduced to elements again, scattered in the universe. I wanted to turn that fact into a work.

PROJECT GRANT
Winner



PROJECT GRANT

Finalists



AKI SINIKOSKI

FINLAND

New Ghosts

New Ghosts portrays the relationship between father and daughter and their attempts to understand life, change, and the passage of time. Photographs raise questions about identity, adulthood, childhood, life, and death. What kind of role models, ideals, and future scenarios do we create for each other? As kids, our fears are often easy to name. We are afraid of monsters, ghosts, or, for example, a tree's shadow reaching towards us behind the window.

As we get older, our fears often get more abstract. The new amorphous anxieties create new unnamed phantoms, a sort of "new ghost" we can't yet name.

By photographing their ghost studies, father and daughter have recognized that fears are often the mirror images of dreams. After familiarizing oneself with a ghost, one kind of tames the previously faceless creature and turns it into a gateway to one's dreams. The photo series is genuinely homemade as father and daughter have planned and made the photo series together as an artist duo since 2011.

It will be published as a whole in 2058 when A. turns 80 and As. 50.



BAS LOSEKOOT

THE NETHERLANDS

Out of Place

Out of Place, is a photographic essay that provides insight in the psychological journey of street life in modern megacities. At the rise of the "Urban Millennium" the artist embarked on a visual exploration, considering how population density affects human behaviour. While placing his camera in the liminal spaces of the city, he addresses the state of in-between-ness of the modern urban experience.

With an intuitive eye, he observes the "presentation of self" and "micro-second meetings" of everyday urban encounters. By adding drama to the trivial, Losekoot is painting the theatre of the real life, where small gestures become dramatic events.



NATALIA KEPESZ

GERMANY

Newybuch

"Newybuch" gives an insight into the world of military camps, a phenomenon that has experienced a massive influx in Poland in recent years. In addition to being taught military basics, children and young people are playfully indoctrinated in obedience, fearlessness and patriotism. The young soldiers appear like play figures, their frozen facial features concealing any emotion. Between fake blood, drill and the unreserved use of weapons, the work raises the question of the emotional effects of military education and addresses the tension between a child's search for adventure and the excesses of the Polish military cult.



MOHAMMAD YOUNES IRAQ

Open Wounds

Mohammad Younes started work on a long-term project documenting the sacrifices of the Kurdish Peshmerga in the fight to put down ISIS. The project has taken him to the provinces of Iraqi Kurdistan. Speaking with several hundred Peshmerga, taking intimate portraits of the wounded fighters, their families, and documenting both the stories in the battle and their ongoing struggles to navigate post-conflict life.

Through the work, he found stories of immense suffering. Fighters who took up arms, not because they were required to do so, but because it was right and it was what had to be done. These men, often fighting side by side with brothers, uncles, cousins, fathers, and sons, knew that the freedom and survival of their people were at stake.

All most of the men showed severe physical injury. Arms, legs, and eyes lost. Bodies so riddled with bullet and shrapnel wounds that simple movement created wincing pain. These men also showed the signs of the heavy burden of mental traumas, of PTSD, and of memories that would not leave them. Despite all they have suffered, they often said they would go back to the fight again if ever called upon. They would do this for their children, their families, their people, and for the wider world.



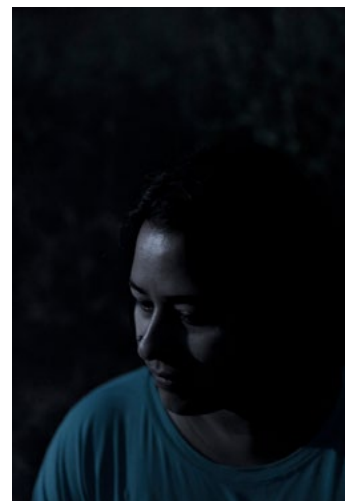
NIKOS PILOS GREECE

The Refuge - 55 square meters

"Prosfygika" is the largest residential squat in Europe, run by an Antifa collective in Greece. Ironically, the complex is located between the High Court and the Police Headquarters in Athens. This now crumbling 1930's Bauhaus complex - a total of identical 228 apartments, each sized 55 square meters - was built to house Greek refugees from Asia Minor after WWI.

Prosfygika, after all, means refugees' housing project. Since 2010, amid the financial and refugee crisis, "Prosfygika" has been going through a transformation: more than five hundred people of 30 nationalities have sought shelter there. Amongst them are impoverished or marginalized Greeks, individuals or families, refugees and activists, who have formed a bustling community.

As the Prosfygika community is struggling for basic human rights, already under the constant threat of eviction - gentrification is in order -, a new fear emerges. The Covid-19 pandemic. Practising social distancing is impossible as, in many cases, 5 people share a 55 square meter space. Those with no legal documents are unable to venture out as police squads are stationed at every corner enforcing the Greek government's harsh repression policy, under the pretext of compliance with the anti-spread plan.



ROSA MARINIELLO ITALY

The Sustainable Farmers

This series of portraits has been photographed in agricultural fields during full moon nights. The moon is the backstage; you feel it in the shimmering eyes, in the reflex, which enchants the landscape. Moonlight reveals the faces; faces of fatigue and resilience which exude love for the land, their land, our land, our Mother Land.

They are soldiers on the front line as they fight in small and pure pieces of land, which shine in the darkness of the The Smoky Land, an area of 30,000 m2 between Napoli and Caserta (in the South of Italy), where any kind of waste, especially toxic waste from all Europe is concealed below its plate.

Natural agriculture is their weapon. Integrated, bio, without chemistry, without herbicides and pesticides. It is a project that sees them working together but alone, supportive in their ethical intent, loyal to the indigenous tradition to preserve biodiversity, they exclusively cultivate local products. Far from the production chain, they stick to OKM initiatives, street markets and fairs, and the Slow Food network.

PROJECT GRANT

Finalists



NORIKO TAKASUGI **JAPAN**

Musubi

A decade has passed since the Great East Japan earthquake occurred. Memories engraved on the land of Fukushima are fading, and the landscape has been changing with reconstruction. People have been praying throughout the hardships endured over the past thousand years. This year too, we, with the Nomaioi, wish for peace in our land, our identity.

The rituals of the Nomaioi continues despite the many challenges they encountered, endured and overcame across the centuries, such as the 1834 epidemic and the chaos of the 1868 Meiji restoration. And so, they continued the tradition soon after the great earthquake of 2011 and the 2020 pandemic. A man who lost his 20-year-old son in the tsunami was emphatic: "I want it down in history that my son lived here." Noriko photographed the father after the disaster; he was wearing two epaulettes, the one with his son's name over the one with his own name.

Local gods are called "Musubi" in the old Japanese language. "Musubi" means "union" and "connecting": people connect with each other; people connect to the lands they live on; this connection extends beyond space and time. "Musubi" was termed "Musubi" in ancient times.



SIMONE STRIJK **THE NETHERLANDS**

Kalunga

This ongoing project focuses on a poetic narrative that explores the daily life in the Kalunga community. The Kalunga community is the biggest quilombo of Brazil established by Afro-Brazilian residents who escaped from slavery at the end of the eighteenth century. For almost 200 years this community of slave descendants was hidden in the mountains of Goias, not knowing about the abolition of slavery that happened a few years after their settlement.

They lived in isolation from external society until the 1960s when researchers found them. If the slavery is part of the past, their aftermath is still writing its history. The Kalunga group is a vivid memory of pain and violence but also represent resistance, pursuit for freedom and a profound integration with nature. The compositions in this series are interpretations of their shared experiences, myths and festivals.



IRMINA WALCZAK **& SÁVIO FREIRE** **POLAND**

Oasis: In our quarantine yard

This series was created during 95 days confinement of our family in the Spanish countryside, the place we were surprised by announcement of the lockdown. It explores the experience of social distancing in a rural area where space is widened but, at the same time, human presence is scarce. Especially for children, who make the fences and the gate their window to the world. The contact with nature is intensified and a silence, leisure is filled by observing natural events.

Simultaneously, the break with reality and its common rhythm makes the imagination flourish. With the every sunset, the restlessness and fear of death awakens. We all learn how to tame these monsters of the night and wake up light enough to appreciate the growth of our temporary vegetable garden.

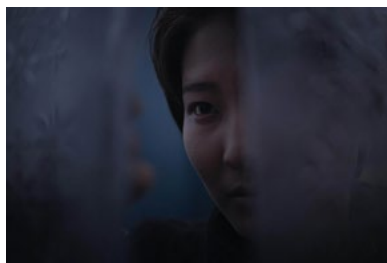


EKATERINA ZERSHCHIKOVA
GERMANY

Vera, Nadezhda, Lubov

In her ongoing project, "Vera, Nadezhda, Lubov" Ekaterina photographs the people from Russia and other countries of the former Soviet Union who now live in Berlin and feel a strong connection to their native cultures. As a native Russian herself who spent half her life in Russia, she was fascinated to re-encounter a way of life she had somehow left behind.

It felt like returning to her roots, yet, at the same time, being a distant observer. "Vera, Nadezhda, Lubov" are not just three female Russian names, they are the result of her search for clues that guide Ekaterina to the things that bring and keep people together.



**FRANÇOIS SILVESTRE
DE SACY**
FRANCE

Are You Recording?

François had always been attracted and intrigued by China. He finally went there and was charmed, astonished but also scared. In China, every little thing seemed to be under observation. A direct control, through cameras - millions of eyes watching you, and an indirect one, via traditions and information control.

Homosexuality is neither criminalised nor considered as a mental disease anymore. Still.

"I'd love to, but I can't be part of your project". Anonymity and obscurity seemed to be the watchwords. In the darkness, people move more freely. But the new generation is rising, its own way.

"Sam does not worry about being gay but feels like going abroad. Escaping is an option. Letting yourself go at a club or at the Taiwanese gay pride is easier. That's what Hoshi does. I was a way-out. Someone to tell stories, experiences, fears and achievements to. Not only about their sexual orientation, but also about their country, their understanding of how it all works. They opened their hearts, fragile and full of hopes and dreams. Clem, assumed his homosexuality but suddenly became afraid that I was recording our conversation."

KLPA CANON Malaysia
2021 Award
Winners & Finalists



**Sahar
HASSANI**

Feeling Disconnected

Canon

The distance apart unravels my waking moments! Living far away from my family and friends was never easy. Even though it's been over a decade of living in Malaysia, I don't have any close friends. I used to travel but it wasn't possible anymore due to the pandemic.

It feels scary, all of a sudden I felt helpless and desperate!

Many thoughts constantly raged in my mind. In the event, I was inadvertently exposed to the virus, my son practically has no one else here to care for him, as borders are shut down while my husband was stranded in the UK.

I was feeling lonely, both emotionally and physically. Incarcerated by an unseen threat in the shadows of time. I struggled with daily choices in a sea of financial difficulties, each wave crashing down on the fragile cocoon of life I have woven so far. It all felt like a dream.

I could barely find my feet, maybe sinking into a bottomless pit of depersonalization disorder. Waking up, there was only me, mirrors and a dream I was in.



**Osman
ADNAN**

Mikael Kaiesz

SHAH ALAM 02 APRIL 2021. Mikael Kaiesz, 13, is among the thousands of students who have missed out on face-to-face school sessions for more than six months. This followed the prolonged school closures and the adoption of home-based teaching and learning methods due to the Covid-19 pandemic.

When his school first closed, Mikael was 12. He had been preparing for his Primary School Achievement Test, or UPSR, which was the standardized assessment for all Year 6 students, before they proceed to secondary school. Since the last directive to shut all schools in March this year, the government announced the abolishment of the UPSR.

All of Mikael's class sessions were converted to home-based teaching and learning modules known as PdPR.

It has been a burden for Mikael's parents as they had to provide equipment such as mobile devices while making sure he has a conducive learning environment at home.

It was stressful for him too as he needed to catch up with his lessons online.

His biggest challenge was to adapt to the PdPR framework and to go about his education without physical interaction with teachers. Mikael is part of a lost generation of school-going children.

Canon



**Jessie
LYEE**

S.

S equals to She,
S equals to Scoliosis,
S equals to Scar.

She's a cheerful person on the outside, full of laughter, happy-go-lucky, you name it all.

But when she reveals the deepest scar on her backbone, it simply goes back to the rawest of her, where she carries all the emotion on her own, but she never let her size define how big her heart is for the world.

Canon



EZY AZHAR ZAMZURI

Charcoal Boy



HILMI AWANG

I'm desperately in need of a little
excitement tonight but I don't deserve
any of these men or women's heart

MICHAEL CHEE YEN CHUAN

A box of memories



JOHN JING TOW KAM

As one gains clarity and self-acceptance, the smoke that obstructs the view ahead turns into dew drops that keeps the garden abloom. One is enlightened and set free.





**WAN MOHD FADZLI
W. SAMSUDIN**

Hijab Girl

A young girl wearing hijab and looking at the camera with a doubtful expression.



PATRICIA KRIVANEK

True colours.

Milo (back) and his younger brother Kai (front) sit together in their home in Kuala Lumpur, Malaysia. When he was six years old, Milo was diagnosed with Selective Mutism, an anxiety disorder defined by an inability to speak in certain environments like school while maintaining bubbly, talkative behaviour at home.

Akin to leading a double life filled with misguided perceptions, his true colours are only visible to a select few - a bit like these rainbows that crept into our home during the long months of lockdown.

NAJJUA ZULKEFLI

About 80 kilometres away from the nearest hospital, Ani Ong finds it difficult to provide proper healthcare to her daughter Jelina.

This image forms part of the portrait series entitled "The Vanishing Bateq Tribe" was taken in July 2019 following a deadly measles outbreak in Kampung Kuala Koh, Gua Musang, which claimed the lives of 15 Orang Asli from the Bateq tribe.

Living on the fringe of the forest near National Park in the Malaysian state of Kelantan, members of the Bateq tribe, the country's last indigenous nomadic community, began experiencing a fever and breathing difficulties. Then one by one, they started dying.

Orang Asli, meaning "original people", is the term used for Malaysia's indigenous people, who make up about 14 percent of the population.

The tragedy has left the village deserted with only 30 people at home while the rest of the 155 residents who have been infected sequestered in a quarantine station set by the Malaysian government.

Apart from the reported death and illness of Orang Asli in Kampung Kuala Koh, the Bateq tribe are struggling to live as the forest on which they depend for food and sustenance is cut down by plantation, mining, and logging activities, which have plaguing the indigenous people with many problems for so long.



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BACK COVER IMAGE

ALAIN SCHROEDER
BELGIUM
Grandma Divers 2

