BARTUR PHOTO AWARD

Exhibition Catalogue

BarTur Photo Award 2022

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Celebrating photographers who challenge how we view the world.

A key focus of the BarTur Photo Award has always been the immense power photography has in influencing the way that we understand and engage with the world around us.

Using photography as a means to express ideas and values, the BarTur Photo Award 2022 has selected photographers who are pushing important issues to the forefront, crossing boundaries and help bring communities together.

In this exhibition, The BarTur Photo Award is delighted to present all of our 101 winners from 2022 who have been taking images from across the world, championing a range of social, economical and environmental issues that are impacting so many people and animals as well as our environment.

We are delighted to showcase the inaugural Ann Lesley Bar-Tur Award 2022, which aims to celebrate the breadth of women photographers who are creating exceptional work and to amplify their perspectives where sexism still hinders equal access to this critical industry and art form.

Congratulations to all our winners and thank you to all our judges and sponsors.

The BarTur Photo Award, is a not for profit organization, conceived in 2011 by the Bar-Tur family in memory of their wife and mother Ann Lesley Bar-Tur, who was a talented British artist who died of breast cancer when she was only 37.

Please visit our website for more information: **www.barturphotoaward.org**

Rodrigo Abd

www.rodrigoabd.com **abdrodrigo**

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Born in Bs. As., Argentina, on October 27, 1976.
His career began as a staff photographer at La Razón and La Nación newspapers in Bs As, from 1999 to 2003.

Since 2003, he has been a staff photographer for the Associated Press based in Guatemala, with the exception of 2006, when he was based in Kabul, Afghanistan. Rodrigo has worked on AP special assignments covering political turmoils, social and armed conflicts, presidential elections, and natural disasters. In 2010, he has twice been embedded with US troops in Kandahar, Afghanistan. In 2011 he covered the political conflict in Lybia. In 2012 he covered the Syrian armed conflict.
Abd, along with fellow AP photographers, M. Brabo, N. Contreras, K. Hamra, and Muhammed Muheisen, were awarded the 2013 Pulitzer Prize for Breaking News Photograph for their work covering the Syrian civil war.
Over the last few years, he has been working on several projects around Latinoamerica and the world, mixing his work with digital photography and his ancient WoodBox Camera.
His last great coverage of the war in Ukraine made the most important front pages and news channels in the world.
He is based in Buenos Aires, Argentina.
The Magenta Foundation, Communication Arts, PDN's 30, and American Photo have recognized Cheung. His work is held in the collection of Akkasah, Center for Photography at New York University in Abu Dhabi, and has been featured and reviewed in various publications, including Harper's, the British Journal of Photography, Canadian Art, The Washington Post, and TIME.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** JUDGES CHOICE **YEAR:** 2022 **KIEV,BUCHA, UKRAINE**

TITLE: „Welcome to Hell"

The withdrawal of Russian troops exposes the suffering of civilians around Kyiv. Bucha was a quiet suburb of the Ukrainian capital until the invasion.
The horrors of war become so routine here that residents walk past dead bodies and barely look at them. About 400 people were buried in mass graves in Bucha, while other bodies of entire families lay in bullet riddled cars or in their own backyards. For almost a week, every day revealed more devastation. Hundreds of neighbours lived in damp and cold basements for over a month while the Russian army occupied their houses and killed without mercy.
Sadness, desolation, death, more and more death, anguish, silence, this was entering Bucha. This is war, welcome to hell.

Tanvir Ahmed

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CATEGORY: Basecamp Student Award **THEME:** Faces of Humanity: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **CHITTAGONG, BANGLADESH**

TITLE: „Innocence"

Childhood friendship remains till the death.

Raphael Alves

www.instagram.com/daniellekalinovskis

photoraphaelalves

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Born in Manaus (Amazonas, Brazil), Raphael Alves studied Social Communication with a major in Journalism at the Federal University of Amazonas (UFAM). He also has a degree in Photography at the State University of Londrina (UEL) and in Visual Arts at the National Commercial Learning Service (SENAC). He also obtained a Master of Arts degree in Photojournalism and Documentary Photography at the London College of Communication / University of the Arts, London.

In addition to collaborating with national and international agencies, magazines, and newspapers in his region, he is a member of the Everyday Brasil project (www.instagram.com/everydaybrasil). His projects are dedicated to understanding the role and positioning of the human being in the space divided by nature and the urban in the Amazon region.

CATEGORY: BarTur Photo Award **THEME:** Climate Change: Series **AWARD:** JUDGES CHOICE **YEAR:** 2021 **ANAMÃ, BRAZIL**

TITLE: „Anamã, the Amazonian Venice"

"Welcome to the Venice of the Amazon," reads a sign in Anamã, in northern Brazil. As every year, the rise of the river has filled its streets with water, but now it is experiencing its greatest flood: canoes have replaced cars, and snakes and alligators roam the stilt houses.

Anamã has been an "amphibian city" for years. To escape the floods, residents and merchants have been forced to build "marombas", as the floors made of wooden planks located on top of palafita houses are known in Brazil. Many families have had to leave their homes, drinking water arrives cloudy, and with a bad smell, products are becoming scarce in stores, and patients in the region's hospitals are treated in rafts.

Meanwhile, life seems to have stopped for a moment in this small village. The floods have also washed away suspicions about the coronavirus pandemic, which hit the state of Amazonas hard during the first and second waves of a health crisis that already leaves more than 455,000 dead in the country. Nobody wears a mask on the Anamã channels, and little is said about the virus. The only concern of its inhabitants is when the water level will begin to drop again. "We got used to living like this. The flood has even helped to calm the pandemic around here. People only leave their houses to fish. It's all we can do. We have moved from one sort of isolation to another, " a resident says.

Hedayatullah Amid

www.instagram.com/hedayat_amid **hedayat_amid**

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Hedayatullah Amid is an award-winning photographer born in Kabul, Afghanistan, in 1990. He was just a young boy when the Taliban took control in Kabul. He remembers the time when photos and all artistic works containing human figures were banned. After the fall of the Taliban, Hedayat sought all the opportunities to pursue his childhood passion for photography by attending all available photojournalism courses in Kabul. Hedayat worked for many years as Senior Photojournalist and was promoted to Chief Country Photojournalist for the EPA (European Press Photo Agency) in Kabul, Afghanistan.
He has been published in national and international press, such as the Washington Post, New York Times, The Guardian, Le Monde, Der Spiegel, Telegraph, TIME , Wall Street Journal, Al jazeera, BBC, and El Pais.
Hedayat's photography has won prizes from UNESCO, Premio Luchetta, the British Embassy in Kabul, and in 2015, one of his photos was selected as part of the 100 photos of the year by Time magazine. In 2021 Hedayat was chosen as the first Afghan journalist to cover Olympic Games, which led him to Tokyo. He returned from Japan on August 14th and on August 15th Afghanistan fell again to the Taliban, which forced him to flee his country. He is living now in the Netherlands and continues to work as a freelance photojournalist, a.o for NRC newspaper and ANP news agency. For the latter he covered a story on Ukrainian ballet dancers, also exiled in the Netherlands.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2015 - 2021 **PANJSHIR PROVINCE & KABUL, AFGHANISTAN**

TITLE: „Beyond The Headlines"

The following reportage, "Beyond the headlines" "narrates the period from the beginning of 2016 until I had to flee my country Afghanistan, at the end of August 2021, once the Taliban conquered the country again.
When most people think of Afghanistan, only one thing comes to their minds: war. The country has suffered four decades of protracted conflicts. Still, despite this, the people of Afghanistan are infinitely hospitable, resilient, and optimistic, and it's, above all, an enormously heterogenous country regarding cultures, ethnicities, languages, and religious-political beliefs. Throughout the war, daily life goes on for many Afghans. That is what I also wish to show with the selected images: men and women who have been oppressed by the Taliban regime, who have been internally displaced even more in 2021 due to Taliban's offense to recapture the country.
These people are given little exposure in the international media, and appear often as mere numbers and statistics, so it is important to tell their stories.
These photographs illustrate a nuanced picture of Afghanistan. Showing the world that there is more than just violence here. The people of Afghanistan want to live like everyone else, following the rituals of daily life and celebrating its milestones away from the smoke and ashes of war, but at the same time, constantly affected by them.
The reportage also reflects on the uncertainty, fears, shock, and political vacuum which Kabul's citizens encountered themselves in due to the historic moments in 2021 when foreign troops announced their withdrawal. The Taliban clashed heavily with the Afghan army and took one province after the other, when the former Afghan president fled the country, hopes of an entire generation were shattered within a few hours.
All this, while simultaneously, the entire world was following the daily news, culminating in these horrendous events around Kabul's airport mid of August. My reportage reflects on moments beyond the headlines and wants to give normal citizens the space. They have been affected most by the Taliban, their crimes, injustices, and fighting, which caused enormous numbers of forcefully displaced Afghan people, hunger, suffering, and fear.

Antonio Aragon Renuncio

BARTUR PHOTO AWARD 2022

www.antonioaragonrenuncio.com

"I´ve always loved photography... and telling stories"
Antonio Aragon Renuncio is a Spanish documentary photographer. Since the mid-90s, he has been involved with photography:
- Founded and Chairs "Nostromo" Photographers Association (Spain).
- Photography Professor (+17 years) in several universities.
- Publisher in Xplorer Magazine (Nicaragua).
- General Manager Xtreme PhotoWS (Burkina Faso).
- Freelance photographer for several International News Agencies.
- Organizes and directs the Solidarity Photography Days (Spain).

He writes about photography and publishes reportages across the main digital and print international media.
In 2002 he founded and presides over, the NGO OASIS, which annually develops medical projects in some of the most depressed areas of the Gulf of Guinea in Africa.

He has received more than 250 International Awards and Recognitions from: UNICEF Photo of the Year, HIPA, Sony WPO, LBS, Xposure, Environmental Photographer of the Year, Allard Prize, 35Awards, New York Photo Fair, Umbra, POYLatam, LatinIPA, UNESCO, German Peace Prize, PX3, Muhammad Ali Center, VIPA, La Grande Photo, IPOTY, Direct Look, VOHH, Zoom Photo Festival, Siena International Photo Awards, International Digital Biennial Photojournalism, ASISA, PhotoVisa, LifePressPhoto, IPF, Latin American Documentary Photo Award, REVELA, GEA Photowords.

His work has appeared in more than 300 print shows worldwide, and his images are in several public and private collections.He currently works on long-term projects, mainly in Africa and Central America. He remains committed to issues relating to conservation, global health, poverty, diminishing cultures, discrimination, sustainability, and the environment.
After two decades of living in Nicaragua, he is now based in Puerto Rico.

CATEGORY: BarTur Photo Award | **THEME:** Unity and Diversity | **AWARD:** 3rd PLACE | **YEAR:** 2019 | **BOMBOUAKA, TOGO (WEST AFRICA)**

TITLE: „I Wanna Be Messi"

Football is not a privilege; it's a right. According to the Convention on the Rights-of-the-Child, it is a universal language for millions of people worldwide regardless of their nationality, language or religion.

In Togo there's a center for children with disabilities that provides specialized attention to improve their quality life. In this forgotten part of Africa, disabled children have a high risk of abuse and neglect. People believe that disabilities are due to divine punishment. These minors (known as "snakes" as they lie on the ground) are considered "demons" and are drowned into the river in rituals "for the serpent to leave".
Meanwhile, for these children at Don Orione Center everything it's all about football which brings peace to their souls and freedom to their minds - shouting happily, running free. It's more than a game. It's a lovely compromise of hope and a new home. A great journey of time and memory through their new life, where they all dream of becoming the new Messi in search of their next goal.

Nadya Areshina

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Nadezhda Krylova (neè Areshina) is a documentary and portrait photographer. She was born in 1986 in St. Petersburg. She studied Documentary Photography at the School of Modern Photography Docdocdoc in St. Petersburg between 2019 and 2021.
Her projects are aimed at examining communities, territorial regions, and the people who live there, finding out about their customs, unique ways and how they have adapted to modern living. She sees the importance of paying attention to those structures and phenomenons which reflect the connection between the environment and the natural world. Project 'Altai' is dedicated to a specific region in Russia.
Finalist – LensCulture Portrait awards, Shortlisted – the Felix Schoeller Photo Award, Sony World Photography Awards 2022, Julia Margareth Cameron award, Semi-finalist – Head On Portrait Award 2021, winner – BEARR Trust 30th Anniversary Photography Competition "Side by Side".

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **ALTAI REPUBLIC, RUSSIA**

TITLE: „Altai"

The Altai region is located at the border area of South Siberia. For many centuries civilizations and cultures intertwined and accumulated on the Altai land. Religious beliefs of Old Ritualists and other migrants, pagan cults of nomad tribes, and shaman traditions formed the unique value of that space.
Even more cultural layers appeared as a result of the Altai lands being annexed to the Russian Empire in the XVIII century and the Soviet regime coming to power and subsequently collapsing. Newly formed economic relations drive Altai`s population to adapt; developing tourism complemented by the culture`s prominent ethnicity is the local inhabitants` major occupation.
Recently Altai has acquired new attributes to its role. The society whose unifying ideas and purposes had faded after the collapse of the USSR began to seek out such notions that could heal and satisfy its spiritual needs. Altai is the place where one can find a strong connection between humans and nature; it`s a destination for a spiritual pilgrimage and "a place of power".

After having been lured by the mystical pull of this place, I set out to discover what kind of life is led by the inhabitants of this land. Following in the nomads` steps, I traveled the entire length of Chuya Highway that crosses Altai from east to west, photographing the people I met along the way. I sought to learn how modern people live in such conditions; those whose identity was once determined by their family and ancestry residing in the land that holds and combines different ethnicities, cultures, and religions?

Jubair Ahmed Arnob

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jubair_arnob_photography

Jubair Ahmed Arnob is a documentary photographer and photojournalist. He was born in 2000 in B-Baria, Bangladesh but has grown up in Dhaka since childhood. He has completed his basics of documentary photography from Counter Foto – A Centre for Visual Arts and Chhaya Institute of Communication and Photography.
He has accomplished some educational certifications, such as Gengeo Storytelling for Impact: Photography by the National Geographic Society and Introduction to Digital Journalism by Reuters. As well as working independently, Arnob is a contributor photojournalist at Pacific Press Agency and Getty Images.
His works have been exhibited on national and international platforms, including the USA, India, Italy, and New York. He has received numerous honors and awards such as Women Empowerment by Photography Club of India, India (3rd Place), World Photography Awards 2021 by the North American Photography Association (NAPA) (Honorable Mention), Burtur Photo Award 2021, New York (Shortlisted), Siena Creative Awards 2020, Italy (Shortlisted) and many more. His works have been published widely, among them in Getty Images, Financial postbd, New Age Youth, The Business Standard, Photos Arte Interphoto, TV Capodistria, BBC Bangla, and Social Documentary.net. He is interested in socio-political-economic issues, human rights, climate change, and long-term projects.

CATEGORY: Basecamp Student Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2020 **MANIKGANJ, MADARIPUR, KURIGRAM, JAMALPUR, BANGLADESH**

TITLE: „Flood Victims"

Bangladesh is one of the countries most susceptible to floods in South Asia, as well as to the consequences of climate change. Being a riverine country, a great portion of Bangladesh is flooded every year. The principal sources of floods are the river floods from the overbank flows of the major river systems, the Brahmaputra, the Ganges, and the Meghna, in the monsoon months.
Local rainfall floods frequently accompany river floods caused by runoff from Bangladesh's high-intensity, long-duration precipitation. This huge discharge of water cannot be drained to the Bay of Bengal because of high outfall water levels. As all the flows are drained in the Bay of Bengal only by the lower Meghna River, it takes time and lengthens the duration of the flood. Also, the synchronization of peak flows in the Brahmaputra and the Ganges is a major determinant of the extent of flooding in the country.
Flood-prone zones are the worst off among different disaster-prone areas in terms of food shortages, the incidence of extremely poor, insufficient income, illiteracy, and a high concentration of wage laborers.
Sometimes relief is provided to the vulnerable flood-affected people in several areas by the Govt. and Private Organizations. This action is executed under the supervision of local authorities with the help of volunteers.
Covid-19 was at its peak, making the situation even worse. At This time, the volunteers searched and listed the neediest people so that the needy people can get relief as the first priority. These are the people for which the deprived or less privileged can stand out with enthusiasm. This humanity is something that keeps the world alive.

Maryam Ashrafi

www.maryamashrafi.com **maryamashrafi**

BARTUR PHOTO AWARD 2022

Maryam Ashrafi is a Paris-based Iranian photographer. Born in Tehran in 1982 during Iran and Iraq war, Maryam is impassioned in sociology, which led her to focus her interest on social and socio-political issues in countries around the world. After graduating with a BA in social documentary photography from the University of Wales, Newport, she began to explore these issues, particularly the Kurds' situation. She has been working on different subjects for several years: refugees in Paris, the Kurdish and Iranian diaspora mobilisation, and the Indignants Movement in Paris. Above all, as an independent freelance photographer, she has covered the aftermath of wars from Kobane in Northern Syria to Sinjar in Iraqi Kurdistan, until 2018. Her work on Kurdish resistance movements has been the subject of several exhibitions and publications, including the Guardian. Her first book; "Rising among ruins, Dancing amid bullets", which has won the PrixHip in Reportage & history category, was published by Hemeria, a French publisher in September 2021, documenting the consequences of war and the lives of civilians returning to their homes in Northern Syria and the autonomous Kurdistan region of Northern Iraq. Her long-term work on Kurdish issues has also driven her to work as a camerawoman in documentaries such as "I Am The Revolution" and her first documentary film; "Eternal Sentinel" was released in April 2022 and has been selected for official competition in Figra Festival and PriMed Festival in France and screened at the Warm Festival in Sarajevo.

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2012 - 2017 **NORTHERN SYRIA AND THE AUTONOMOUS KURDISTAN**

TITLE: „Rising Among Ruins, Dancing amid Bullets"

Rising Among Ruins, Dancing amid Bullets is a photographic project I have been working on since 2012 in Iraqi and Syrian Kurdistan. It aims to bear witness to the consequences of war, namely to the lives of civilians returning to their homes after their cities are liberated, as well as to the daily life of the fighters behind the front lines while emphasizing the role of women in their ranks. These images are part of my book under the same title.

Sirish B C

bc_sirish

BARTUR PHOTO AWARD 2022

Sirish B C is a self-taught freelance photographer from Kathmandu, Nepal. He has been taking photographs with digital SLR cameras since December 2004. Primarily, he is a travel photographer, so most of his photo-taking sessions are on travel. These photos could involve landscapes, cityscapes, landmarks, events, portraits, or anything interesting that comes his way whilst travelling. He loves to freeze interesting moments through his lens while traveling. Sometimes he also does photo walks in his city. He has won national and international awards, and his photos have been in collective exhibitions. His photos have been published on various platforms. His photographs are being extensively used for tourism promotional collateral produced by Nepal Tourism Board and many other organizations for national and international tourism promotion. He loves traveling and photography the most.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Single **AWARD:** HIGHLY COMMENDED **YEAR:** 2017 - 2019 **VARANASI, MAHABALIPURAM, PURI, INDIA. GHANDRUK, KATHMANDU, NEPAL.**

TITLE: „Ordinary but Special Faces"

The faces of ordinary and marginalized (but very special in so many ways) people taken in various places in India and Nepal display various aspects of humanity. These portraits portray their qualities to cope with adversity with sheer courage, love, strength, determination, and persistence.

Pranab Basak

basakpranab

BARTUR PHOTO AWARD 2022

Pranab Basak is an Indian photographer who started his journey through the lens in 2009. He is commonly known for his Travel, People, Portraiture, and Social Documentary photography. His human-interest photographs also reflect the life and soul of people's daily routine. His documentation with photographs of people and their problems, concerns, or achievements brings interest, sympathy, or motivation to the viewer and creates an esthetic environmental story of life.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** JUDGES CHOICE **YEAR:** 2019 **GANGANI VILLAGE, GARHBETA, iWEST MEDINIPUR DISTRICT, WEST BENGAL, INDIA**

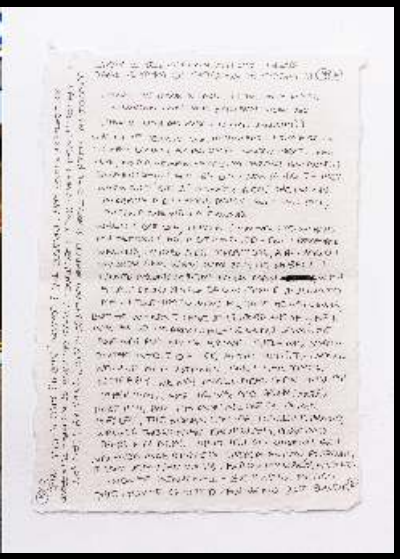
TITLE: „Colours of life"

Unlike the majority of women in the rest of India, those in the village of Gangani, west of Calcutta, West Bengal, are often the hostesses and breadwinners.
Every day, they fish with traditional nets, which they have made themselves, before selling their catch in local markets. The low water level helps to optimize this traditional fishing as the algae that accumulate attracts a variety of fish and shrimp.
These women fought a lot for their autonomy and formed mutual aid circles, like here. This is one of the most impressive examples of female emancipation I have seen.

Hello,

I am Dick Day and I am a Drag artist based in Brighton. For the 'take back the streets' project I am being shot on the busy road / seafront area in daylight. I have chosen this location and time due to the uncomfortable feeling of uncertainty and sadness being so visably queer and standing out being so visably queer. People are unpredictable when it comes to being faced with someone in full drag out and about, and for me that is where the fear lives. I will always avoid being out in public who in drag so I am hoping that taking part in this project will help to squash these fears and feelings - leaving me to feel liberated and confident to do what I love - to travel safely and to deal with other reactions to myself when out in drag in public.

Dick Day
xx



Fanny Beckman

www.fannybeckman.com **feckman**

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Fanny Beckman is a London-based photographer and public speaker raising awareness of social injustice, mainly from a feminist perspective. She studied Fine Art Photography at Gamleby School of Photography in her home country Sweden. It was during this time she realised how she could combine art and feminism.

Since 2016, she has freelanced as a photographer and public speaker. She has had numerous exhibitions highlighting subjects such as domestic abuse, mental health and marginalised people's (un)safety in the public sphere. For example, she exhibited in the Swedish Parliament in November 2017, at Gallery Foto Nostrum in Barcelona in October 2019 (as one of the winners of the Julia Margaret Cameron Award), and at Landskrona Museum in April 2022.

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 - 2022 **BRIGHTON AND LONDON, ENGLAND + LANDSKRONA, SWEDEN**

TITLE: „Take Back the Streets"

Sarah Everard was walking home from a friend in London when she was kidnapped and murdered in March 2021. A couple of days later, it was revealed that the perpetrator was a policeman. The murder shook all of England and started a discussion about women's (un)safety in the public sphere. Historically, women have been asked what they wore when they were raped, how much they had to drink, and why they were walking home alone at night. Sarah Everard did everything "right". She was walking near the streetlights, spoke to a friend on the phone, and wore jeans and a hoodie. This was the ultimate proof: It doesn't matter what we wear or how we behave. It is never the victim's fault.

Take Back the Streets portray women, non-binary people, and trans people in places they feel unsafe. Some of them have chosen places where they've been harassed, while others have chosen spots where they feel discomfort for other reasons. The series aims to start a conversation among the audience: To question victim blaming and how we can politically improve the safety for marginalised people in the public sphere. The project is also an opportunity for the people involved to take back places associated with fear. It is a project protesting for a better future.

Kelly Beckta

www.kellybeckta.com

kellybecktaphotography

BARTUR PHOTO AWARD 2022

Kelly Beckta is a Canadian freelance photographer who has captured incredible images in over 100 countries across six continents over the last 34 years. Humanity is seen in her work, most likely influenced by her 27-year career as a registered nurse which has taken her to the United Arab Emirates, Qatar, Poland and the United Kingdom. During that journey she was able to travel extensively and teach herself the art of photography with a human touch, bringing forward the remarkable qualities of her subjects from around the globe.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Single | **AWARD:** WINNER | **YEAR:** 2018 | **HAVANA, CUBA**

TITLE: „Cuban Barber"

This shot of a Cuban Barber was taken in Havana, Cuba. I was on my way to dinner, strolling through the streets of Havana, when I came across an area of a few city blocks in total darkness. A glimmer of light appeared from a doorway, revealing this amazing scene when I peaked inside.

I asked permission to come in, and I spoke to the barber for a while. He explained that this was his government-issued housing with no electricity or water. He had managed to find a way to hook up water and electricity from the street for his shop and was running a successful business for many years. He showed me his appointment book, which was filled with clients, and people were stopping by to make appointments as we chatted.

I asked the barber and his client if I could take their photograph, and they agreed. They burst into laughter as I took many shots from all different angles. In the end, the shot from the doorway was the best. The lighting was just magical.

Simon Beni

www.jerusalemphototour.com **simon_beni_**

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Simon Beni, born in 1968 and a resident of Israel, has been involved in tourism and the art of photography for over 20 years. As part of his work as a tour guide and a photography teacher Simon accompanies and teaches photographers and visitors in the old city. Jerusalem is sacred to the three monotheistic religions and is the place where many religious ceremonies are held throughout the year. Jerusalem is an amazing place for photography and for the past 6 years, Simon has been mainly documenting the human aspect in his unique style.

Simon Beni is self-taught in photography and fine arts. In the body of his work, he tries to combine documentation of people and events in an artistic style using classic compositions with historical touch. Sometimes pictures which seem timeless.

In the city of Jerusalem, there are many places where you can see and feel the religious and magical atmosphere of the many visitors with the special ambient penetrating light. Some people who visit the old city have a special look, and this series of photos is dedicated to the many faces of locals and pilgrims who come from different countries to the holy city.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2017 - 2022 **OLD CITY OF JERUSALEM, ISRAEL**

TITLE: „Light from Jerusalem"

Tales of Jerusalem is my project, trying to portray with my style of photography "scenes" which I see in the streets of the old city.

I have been documenting the old city of Jerusalem for the past six years as a tour guide and a photography guide. I get to meet and witness many people and events in this diverse city.

Supratim Bhattacharjee

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supratimart

BARTUR PHOTO AWARD 2022

Supratim Bhattacharjee is a professional photographer who focuses on in-depth visual storytelling projects. His projects are usually long-term, depicting environmental, social, and humanitarian issues. One of his long-term projects, "Sinking Sundarbans (2009 - Ongoing)" has been appreciated widely and is an eye-opener for global climate activists. This environmental and humanitarian project got selected as the "UNICEF photo of the year", in 2021. This project depicts how the world's biggest mangrove region is threatened by rapid climatic change.

His work has already been shown at major environmental conferences, and he has won a Royal Photographic Society award in the UK. He started "The curse of coal" in 2014, which is still ongoing. It's a long-term project dealing with fossil fuel extraction and its deadly environmental impact. This environmental and humanitarian project has been selected as the "UNICEF photo of the year", 2020. His works were displayed at the Climate Adaptation Summit and Global Center On Adaptation, The Netherlands. His environmental and humanitarian projects can instigate policymakers to take steps for the cause of humanity. Moving forward, he has plans to represent the gruesome realities of human life in South Asian Countries with utmost honesty, maintaining the dignity of the human race.

CATEGORY: BarTur Photo Award

THEME: Chris Wainwright Prize for Climate Change
THEME: Climate Change: Series

AWARD: WINNER
AWARD: 3rd PLACE

YEAR: 2017 - 2021

SUNDARBANS, WEST BENGAL, INDIA

TITLE: „Sinking Sundarbans"

The southern part of the Ganga-Brahmaputra-Meghna delta stretches over an area of 150,000 sq. km, having around 4000 sq. km approximately in the Indian part. This area recognized as a World Heritage Site is covered with the biggest mangrove forest, and has around 102 swampy islands, out of which humans inhabit only 52. People here largely depend on natural resources for their livelihood. Indiscriminate cutting down of trees for domestic and commercial purposes has created an imbalance in nature. This is referred to as Global warming. The land has now become susceptible to natural disasters. Storms, heavy rainfall, and frequent floods have changed the geography of the land. Soil erosion has made the situation worse. Incidentally, Sundarbans is witnessing a 3.14 mm rise in sea levels every year. This has led to water salinity degrading irrigable land and causing a food crisis. Even drinking water is getting obscure here. Water has already devoured parts of Mousuni and Ghoramara Island. It is believed that water will devour a large part of the Sundarbans' island in the coming years.

Milos Bicanski

milosbica

BARTUR PHOTO AWARD 2022

Milos Bicanski is an Athens, Greece-based photographer who has focused on news and conflict and, in the last decade, on environmental photography. Born in Belgrade, Serbia, Milos began his career covering the tumultuous events surrounding the breakup of Yugoslavia as a contributor to the European Press Photo Agency EPA in the late 1990s and Getty Images today. Witnessing the 2007 forest fires destruction on the Peloponnese peninsula in Greece, Milos started shifting his interest to environmental and animal photojournalism. Milos is a recipient of numerous awards, including prizes from Days Japan, Chipp, Humanity Photo Awards hosted by UNESCO CFPA, Px3.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Series | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2007 - 2021 | **GREECE**

TITLE: „Greek wildfires"

Severe heat and drought fuel wildfires. Rising temperatures evaporate more moisture from the ground, drying out the soil and making vegetation more flammable. As drought and heat continue with rising greenhouse gas emissions, we expect more wildfires in years ahead, especially with the fire seasons getting longer. Not only is the average wildfire season three and a half months longer than it was a few decades back, but the number of large annual fires has multiplied.

Chinmoy Biswas

BARTUR PHOTO AWARD 2022

chinmoy1976

Chinmoy Biswas is from Kolkata, West Bengal, India. He began his photography journey in 2013. As a school teacher by profession, photography is his passion. He likes to capture nature and human life. During his photographic journey, he has achieved awards nationally and internationally. He spends his leisure hours with his camera and dreams of creating a world of photography of his own.

CATEGORY: BarTur Photo Award **THEME:** Climate Change: Single **AWARD:** WINNER **YEAR:** 2018 **WEST BENGAL, INDIA (CITY - KOLKATA)**

TITLE: „Foggy Morning"

On a winter morning workers are performing their job in a densely fog-covered environment over a rural bamboo bridge.

Julia Bright

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BARTUR PHOTO AWARD 2022

Julia Bright (original **Julia Yarko)** portrait and documentary photographer and curator. Now she graduating on master degree of photography in Polish National Film school in Lodz.

She started taking picture when she was 11 years old. It was a necessary to talk to the world without using words, to express own fillings and emotions. Photography became for her a way of living and the way to see and perceive the world around. Portrait always took main part in her art. Over the years interest in portraiture developed into documentary photography.

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 - 2023 **POLAND**

TITLE: „Trauma"

Trauma is a documentary project about women who have been through sexual violence. In a lot of countries, it is still forbidden to talk about such an experience. Women are still being blamed for what they've been through, judged and sometimes even excluded by society and loved ones. Voicelessness leads to the fact that there is still permission for such behavior in society and a high level of impunity. Silence also leads to the fact that people cannot understand what victims of violence have to deal with every single day.

In my project, I invite women with trauma after sexual violence experience to stand together. Taking a portrait of my characters, I ask them "How old were you?". One girl came to a meeting and said she was not sure she could participate in the project, because what happened to her was probably not as brutal or thoroughgoing as the other girls probably experienced. A year later, that dialogue repeated itself with another girl. This is the result of social attitudes towards violence and its victims.

This project is also my way of dealing with my trauma, to find people I can speak with about it after 20 years of my own voicelessness. So we could share our feelings and emotions, support each other, and use our common voice to let every woman know that they are not going through this alone.

Ian Cheibub

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iancheibub

BARTUR PHOTO AWARD 2022

Ian Cheibub (b.1999) is a visual storyteller based in Brazil. In his work, Ian tries to understand what are the mechanisms that the people from the Global South develop to survive and how they empower their own narratives through cultural, political, and social tools. As such, his areas of interest are related to human rights, religion, and popular culture.
Ian currently works covering stories in Brazil for international media outlets. His photo and video works have also been published in National Geographic, GEO Magazine, Le Monde, Der Spiegel, The Guardian, De Volkskrant, STERN, VICE, NRC, among other outlets.

CATEGORY: Basecamp Student Award | **THEME:** Climate Change: Series | **AWARD:** 2nd PLACE | **YEAR:** 2021 | **MONTES ALTOS, BRAZIL**

TITLE: „Forest Guardians"

The Krikati Indigenous Land, located in the Brazilian Amazon, is one of the most affected indigenous lands. The Krikati reserve is one of the nearly 500 recognized indigenous territories in Brazil that enjoy the protection of the 1988 Constitution. However, indigenous lands are being attacked more and more brutally. There are daily reports of loggers, prospectors, and cattle ranchers invading them. They cut down trees, burn vegetation, put cattle to graze, contaminate rivers, kill animals – and if necessary, even people. They violate the law that strictly protects the reserves but which no longer seems to apply to native Brazilian peoples. During the Bolsonaro's government, these invaders have grown since there is almost no action to preserve the Amazon.
It would not be an exaggeration to say that the future of the forest is decided in Brazil's indigenous reserves – and the Krikati fight on the front lines. They have created an independent group of 14 men and women called "The Forest Guardians" to protect their forest against loggers and other invaders. They count with no support from the Bolsonaro's government, which watches pacifically the forest being destroyed without action.
This work is a documentation of a period of two months in which I stayed with the Krikati accompanying their raids to fight invaders in their land.

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CATEGORY: Basecamp Student Award | **THEME:** Photojournalist of the Year | **AWARD:** 2nd PLACE | **YEAR:** 2019 - 2022 | **RIO DE JANEIRO, MARABA, MONTES ALTOS, SAO GONÇALO, NITEROI, BRAZIL**

TITLE: „Golgotha"

In Hebrew, "The Place of the Skull". In the Bible, the hill where Jesus was crucified. In the Roman Empire, the most cruel punishment. In Israel, the main pilgrimage point.
Contemporary Brazil brings this dual meaning of Golgotha: a territory that is a death machine, but also the place of sacrifice, resurrection, and redefinition of meanings.
The project tries to understand the different faces of evangelization in the country, looking how evangelicals appropriate and incorporate symbols, images, instruments and other aspects of ancestral Brazilian religions and popular culture. Many of these appropriations challenge the notion of "purity" and "sacred". What is the genuine Brazilian particularity that shapes this evangelical expansion?
This project tells different layers of the same faith in a very diverse and complex country. It looks at the place where the people put their faith, sometimes their money and many others their anguishes and ambitions. I have covered a range of aspects of the evangelicals in Brazil, juxtaposing the religion, politics and social issues. This project unveils evangelical militias and drug dealers, indigenous conversion, megachurches, evangelical caucus in congress and conflict with AfroBrazilian religions.
Each year 14,000 evangelical churches are opened in Brazil and by 2032 the number of evangelicals in the country will be higher than that of Catholics. This growth reflects in institutional spaces, in the legislative and executive, in schools and in the media. This is one of the most important mass phenomena of the century, very little known by the international community. The impact of this change is great for the Catholic Church. Russia had a revolution and remained orthodox. The United States, even through the Civil War, remained Protestant. Among the large countries, changes like this only occurred as a result of wars and revolutions. In Brazil, the revolution is silent.

Ian Cheibub

www.iancheibub.com **iancheibub**

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CATEGORY: Basecamp Student Award **THEME:** Unity and Diversity **AWARD:** WINNER **YEAR:** 2022 **RIO DE JANEIRO, SALVADOR DE BAHIA, BRAZIL**

TITLE: „So Far, So Close"

In Brazil, Evangelicals and members of Afro-Brazilian religions have had many conflicts in recents years. The country, long home to a diverse collection of Afro-Brazilian religions, is also now the center of neo-Pentecostalism, a zealous strain of evangelicalism more frequently linked to intolerance. For many neo-Pentecostals, any polytheistic religion that does not embrace Jesus is the work of the devil, and therefore, must be destroyed.
In Rio de Janeiro and Salvador, the culture of samba and black afoxés is strongly present. For neo-Pentecostals, these rhythms are the worst sins one could commit. However, new Pentecostals have brought along with them many of the symbols, rituals and instruments from afro religions into their churches. Incorporations, screams, white clothes, afro drums and other Candomblé features can be seen in Pentecostal churches and it is hard to differentiate them.
This project proposes a dialogue into the visual similarities of two religions that have much more in common than they think. By mixing church pictures with Afro-Brazilian rituals, my goal is to confuse the audience. I'm interested in their close similarities. By highlighting it, my goal is to fight religious intolerance. Appropriation and cultural mixing shapes Brazilian society. When it comes to popular culture, the notion of purity is lost. Suddenly, one that is claimed to be sacred turns into the profane, and vice versa.

Philip Cheung

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philipcheungphoto

BARTUR PHOTO AWARD 2022

Philip Cheung is a Canadian photographer based in Los Angeles. His photographs have been exhibited at venues across North America and Europe, such as the SFO Museum (San Francisco, USA), the National Portrait Gallery (London, UK), and the Canadian War Museum (Ottawa, Canada). Most recently, his work from the war in Ukraine was on display at NATO Headquarters (Brussels, Belgium), the World Economic Forum (Davos, Switzerland), The Pinchuk Art Center (Kyiv, Ukraine), the European Parliament (Brussels, Belgium), and the Ukrainian Institute of America (New York, USA).

He has been awarded grants by the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council and was shortlisted for the Aperture Portfolio Prize in 2018.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** WINNER **YEAR:** 2022 **COUNTRY: UKRAINE CITIES: KHARKIV, KYIV, LYSYSCHANSK, BILOHORODKA, IRPIN**

TITLE: „Russian Invasion of Ukraine"

Soon after Russia invaded Ukraine, I traveled there from Los Angeles. I spent a month documenting the effects of the war across the country and its horrors perpetrated on the civilian population. These photographs from Lviv, Kyiv, Kharkiv, and the Donbass show the daily lives of Ukrainians living in constant fear and suffering the brutality of the Russian military.

Rasel Chowdhury

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BARTUR PHOTO AWARD 2022

Since I began making images, I have been motivated to long-term projects on the natural world of Bangladesh. The extended time lets me flow deep to the roots of issues. My search for a visual voice evolved through a sequence of environmental stories: Desperate Urbanization, Railway Longing, Before the End, and Life on Water, where I sought to create a different aesthetic. I focussed on wide spaces and used faded colours and visual banality to produce a tension between the stability of the images and the environmental tragedies they depict. I try to create visuals that represent important issues simply, to create an immediate emotional connection with the viewer. Further to my photographic practice, I am co-founder of Daagi Art Garage, a group that collectively and collaboratively organises free, socially engaged art events in and around Dhaka.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Single | **AWARD:** 3rd PLACE | **YEAR:** 2012 | **KURIGRAM, BANGLADESH**

TITLE: „Life on Water"

Kurigram District, Bangladesh. (2012)

The water level of all the rivers is flowing over 53 cm of danger level. Vurungamari, Rajibpur, Nageshwri, Fulbari, Sadar, Ulipur, Chilmari, Low land, and 58 Char area's unions of Rowmari were flooded and waterlogged due to the upstream water and heavy rainfall for the last two weeks.

A total of 69 shelters were opened for the affected people. About 100,000 people remain in 69 shelters in Kurigram District. About 400,000 people are affected in this district. This is the second time flood has hit in the same season. The district administration of Kurigram allocated 1610,700 MT GR rice and 2,500,000 Taka to distribute among the affected people of those Upazillas.

About 1,000 villages are directly affected, 1,200,000 people are homeless, and more than 100 people die this rainy season. The government and many NGOs are working to help them.

Sofia Conti

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BARTUR PHOTO AWARD 2022

Sofia Conti is a Glasgow based award winning Social Documentary photographer. In September 2022 Sofia achieved an MA Photography degree with Distinction after five years of studying as a mature student.
Collaboration for Sofia is an extremely important part of the work produced, especially when exploring social inequalities within various communities, including her own. Her collaborative process is about depicting the people and their connections to their environment. Sofia intends to ethically represent communities with a distorted view imposed upon them. By empowering each collaborator to tell their story, the hope is to enlighten the audience on the issues raised to change preconceived notions.

CATEGORY: Basecamp Student Award | **THEME:** Ann Lesley Bar-Tur Award | **AWARD:** 3rd PLACE | **YEAR:** 2021 | **GLASGOW, SCOTLAND, UK**

TITLE: „Pain is Necessary Suffering is Optional"

'Pain is Necessary Suffering is Optional' is a collaborative multimedia-based project between me (the photographer) and the people in recovery from substance abuse. The work explores the life experiences of four individuals, from different genders, age groups and backgrounds, who have all suffered at the hands of addiction. For many years there has been a stigma attached to the West of Scotland in relation to, 'The Glasgow Effect', which indicated addiction as one of the main factors contributing to the low life expectancy of the Glaswegian population.

National Records Scotland published two reports in 2021 relating to the drug and alcohol mortality rate. Greater Glasgow and Clyde had the highest geographical drug deaths in Scotland between 2016-2020 with 30.8 per 100,000 population. The investigation found that the main drugs of choice were opiates/opioids, benzodiazepines, gabapentin/pregabalin and cocaine. When it came to alcohol, the deaths were 26.0 per 100,000 population in the exact same region. Within 'Social Class in the 21st Century' it examines the inequality that is still present in Britain, "there is a further argument to be made about the growing intensity of stigmatisation directed at the most disadvantaged". It poses the question if people in addiction are immediately judged for their circumstances, how can they ever feel secure enough to ask for help?

Giacomo d'Orlando

BARTUR PHOTO AWARD 2022

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giacomo_dorlando

Giacomo d'Orlando (1990) is an award-winning documentary photographer born in Italy.
He began his career in 2011 as an advertising photographer until, in 2015, he decided to move to Nepal and then Peru to enter the world of photojournalism, working alongside several local NGOs and focusing mainly on social issues.
After this experience, from 2018, he lived in Australia and New Zealand. This inspired him to concentrate on the environment, with particular attention to the possible future scenarios caused by climate change. Today his work looks at how the increasing pressures brought about by climate change are reshaping the planet and how present-day society is reacting to the new challenges that will characterize our future.

CATEGORY: BarTur Photo Award
THEME: Chris Wainwright Prize for Climate Change
THEME: Climate Change: Series
AWARD: 3rd PLACE
AWARD: WINNER
YEAR: 2021
ITALY. CITIES: NOLI, GENOVA, PISA

TITLE: „Nemo's Garden"

According to the IPCC, the desertification brought by climate change in recent years has already extensively reduced agricultural productivity in many regions of the world.
Agriculture represents 70% of freshwater use worldwide, and the current population projections talk about an estimated increase of up to 10 billion by the end of the century.
It is urgent, then, to find an alternative method of cultivation that is ecologically sustainable for our future.
This scenario perfectly fits the Nemo's Garden: the first underwater greenhouses of terrestrial plants in the world.
This completely self-sustainable project represents an alternative farming system particularly dedicated to those areas where environmental or geo-morphological conditions make the growth of plants almost impossible.
The microclimate and thermal conditions within the biospheres are optimal for plant growth and crop yields.
The plants are cultivated hydroponically using coconut fiber cones irrigated by the water obtained thanks to the condensation process on the inner walls of the biospheres, which transforms the salt water into freshwater.
Self-production of energy thanks to solar panels is used for powering all the utilities of the underwater lab, which is useful to check O2, CO2, humidity, and temperature data from the surface.
It is also proven through experiments conducted at Pisa University that plants grown in Nemo's Garden have higher concentrations of essential oils, over 31,5% higher antioxidant activity, and a 13.3% increase of polyphenols content than plants grown in the soil. This data is particularly actionable in the pharmaceutical field, especially for the production of vaccines.
The encouraging results of the last years, where more than 40 different species of plants have been successfully cultivated, give us hope that we have found a sustainable agricultural system that will help us tackle the new challenges of climate change.

Lydia Daniells

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BARTUR PHOTO AWARD 2022

Lydia Daniells is a British photographer who has just graduated with a First Class Honours in BA Photography from The University of the West of England. Her work is centralised around fashion, still life and eCommerce photography, often exploring social issues. Alongside this she incorporates other photographic discourses, including documentary and narrative, to produce more intriguing and informative imagery. Lydia enjoys creating new concepts, and styling elaborate shoots and set designs. The aesthetic of her practice often incorporates vibrant colours and a surrealist approach.

CATEGORY: Basecamp Student Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 - 2022 **BRISTOL, SOUTHAMPTON, CHICHESTER, UK**

TITLE: „52 Seasons"

'52 Seasons' explores fast fashion and its implications, particularly its environmental impacts that subsequently lead to climate change. Each image is either a conceptual representation of a statistic or shows overconsumption. The work is to document the detrimental effects of the fashion industry in a visually engaging way, to educate and raise awareness.

Véronique de Viguerie

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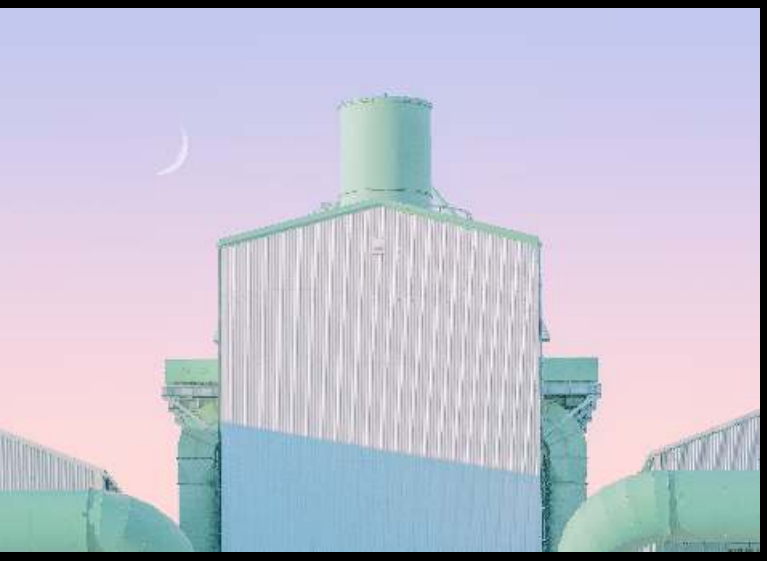
BARTUR PHOTO AWARD 2022

Veronique de Viguerie is a French photojournalist. In 2003 she bought a one-way ticket to Afghanistan and ended up living there for four years. Veronique witnessed all the major events happening in the country, following the progression of the Taliban and women's fate closely. Veronique's pictures intend to break the "clichés". To put some shade in the usual and untrue black-and-white binary picture.

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** WINNER **YEAR:** 2005, 2008, 2019, 2020, 2021 & 2022 **AFGHANISTAN, YEMEN, IRAQ, UKRAINE**

TITLE: „Women are amazing"

When I first arrived in Afghanistan in 2003, I had some tenacious preconceived ideas about Afghan women: the traditional victims, submissive and silent sufferers. But, in 2007, I found myself in a smokey police station in Kandahar, the Taliban birthplace, surrounded by hilarious female police officers. Their chief, Captain Malalai Kakar, a super strong woman with piercing eyes, was smoking one cigarette after another, an AK-47 stuck between her legs. I had the honor to spend some days at her home with her four children and with her team at work before she was murdered by the Taliban a year later. She opened my eyes, revealing the truth. Women are not passive, submissive victims. They fight like no other. They have strength and power. Across my 20-year career, I met some amazing ones who can only raise admiration. It's time to get rid of our obsolete representations of women. It is time to look at them in the eyes. They are amazing.



Serena Dzenis

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serenavsworld

BARTUR PHOTO AWARD 2022

Serena Dzenis is a lens-based artist from Australia who resides in Iceland. She uses her work to tell stories about science, conservation, environmental issues, and the future of mankind.

Serena's photographs depart from the traditional, focusing on capturing the otherworldliness that is sometimes associated with nature and human constructions on our own planet. The emphasis of her art is on storytelling within the landscape – connecting with the land and exploring the outcomes of human desires while immersing oneself in the rhythms and dangers associated with the living presence of this world.

CATEGORY: BarTur Photo Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **REYKJAVÍK, ICELAND**

TITLE: „2021 ± II: Utopia Broadcasting"

Do you think that the first space colony created by mankind will happen during your lifetime? Technology has advanced so quickly over the past few years. In the overall scheme of things, we're just a flash in the pan, and yet we've done so much to change our planet. Humankind is leaving a profound legacy on Earth, exploiting its resources to turn it into the sanctuary that we want it to be or perhaps farewelling a paradise that we've already lost.

'2021 ± II: Utopia Broadcasting' encapsulates everything about human construction, sheer curiosity, consumerism, as well as the wonders and dangers associated with science. The overall aim of this project is to utilise industrial structures within the Icelandic landscape to transport the viewer's imagination to another world that exists outside of time. In doing so, the hope is to invoke conversation around themes of futurism and dreams for a better life amidst the darker side of human ideals.

Jakob Eckstein

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BARTUR PHOTO AWARD 2022

Jakob Eckstein is a German-American photographer and writer. After completing a BA in American Studies at Vassar College in Poughkeepsie, New York, he moved to Berlin in 2019 to study photography at Ostkreuzschule für Fotografie. He is set to graduate from Ostkreuzschule in 2023. Eckstein views his photographic practice as a methodology of poetic expression, that is nonetheless deeply rooted in a daily engagement with the physical world. His projects often occupy an ambiguous space between documentary and fine art, and revolve around the themes of subjectivity, belonging, alienation and communication.

CATEGORY: Basecamp Student Award | **THEME:** Unity and Diversity | **AWARD:** 2nd PLACE | **YEAR:** 2021 | **GERMANY, USA**

TITLE: „Stranger at Home"

I grew up in the USA with German parents, live in Germany today, and regularly return to the USA to visit friends and family. I am of both of these countries, but also perpetually split between them, never fully belonging to one or the other. While I have always felt at home in both places, I have also always felt alienated from them. "Stranger at Home" is a photographic project that seeks to capture, examine and communicate this tension between familiarity and strangeness, belonging and alienation.

In its current form, "Stranger at Home" is a collection of photographs that I have been consistently adding to since the summer of 2021. I carry a small digital camera with me at all times to act upon the impulse to photograph whenever it strikes. Like someone examining their own thoughts, I am drawn to things that seem intimately familiar, and yet still inscrutable and even ominous. As a result, "Stranger at Home" is an amalgamation of a wide range of subjects, including street scenes, detail shots, friends and family, and rural and urban landscapes. Despite their variety, my photographs are bound together by aesthetic tendencies like dense, meticulous compositions, juxtapositions of movement and stillness. But above all, these images are unified by the feeling of persistent, familiar strangeness they all exude.

Nelly Elagina

linnunpoikanen

BARTUR PHOTO AWARD 2022

Nelly Elagina was born in 1991 in Voronezh, Russia, and is currently based in Moscow.
Since 2017 she has been a young scientist and studies glaciers. All this time, she has been shooting a photo project and observing the change in glaciers under the influence of climate change.
Nelly is studying at the school of documentary photography (St. Petersburg, Russia). Also she shoots on the topics of religious denominations, and comprehension of death in different communities and particularly Russian funeral culture.

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** 2nd PLACE **YEAR:** 2017 - 2021 **CAUCASUS, MOSCOW, RUSSIA; SVALBARD ARCHIPELAGO, NORWAY.**

TITLE: „Ice"

Glaciers are one of the main indicators of climate change. A glacier forms in cold temperatures, where seasonal snow doesn't melt during the year and then turns into ice year after year. Therefore the glacier consists of layers and contains the air of past times. By studying the composition of air and ice, it is clear how the climate has changed in the past — the dependencies of modern glaciation and climate, and by which scenarios our planet can be changed in the future. A relatively small group of scientists — glaciologists — study glaciers.
If talking about the northern hemisphere, the field season lasts approximately from April to September. At this time, glaciologists travel to those regions where the glaciers exist. These regions are usually mountainous or polar. Glaciologists measure the thickness of ice and snow, do deep ice drilling, measure the necessary meteorological parameters, and much more. The work is fraught with dangers, living in harsh conditions, with a certain willingness to freeze.
The action takes place on Greater Caucasus and Svalbard.
Greater Caucasus, Russia — a region with a large glaciation area of approximately 1400 km². The highest peak of Europe, Mount Elbrus has lost 20% of its volume over the past 20 years. The lives of local settlements depend on melt water, and the threat of catastrophic breakthroughs and mudflows has also increased. Currently the glaciers are rapidly shrinking.
The Svalbard archipelago is located in one of the most rapidly warming regions on Earth. It undergoes an increase in average summer temperature and duration of melt period, along with the impacts of early summer and late autumn rainfalls. Svalbard glaciers are expected to lose ~50% of their mass by 2100. Glaciers cover ~57% of the land area of Svalbard and year by year Svalbard loses ~8 Gt of water.

Hossein Fardinfard

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BARTUR PHOTO AWARD 2022

Hossein (born in Iran in 1985) was initially interested in street photography. His focus eventually shifted to documentary and environmental portrait photography. He was working as a web developer when exchanges with his street photography subjects started to bring him into closer dialogue with the people he passed every day. Fascinated with the contours of the Earth (he holds a BS in cartography, IT and a Master's degree in geomorphology), Hossein felt drawn to study the contours of the human spirit more closely. Questions of identity and social issues continue to orient his work.
He graduated in photography from the Royal Academy of Art, The Hague, in 2022."

CATEGORY: Basecamp Student Award | **THEME:** Faces of Humanity: Series | **AWARD:** WINNER | **YEAR:** 2021 | **TBILISI, GEORGIA**

TITLE: „Barbara"

Barbara is a young girl who lives in Tbilisi, Georgia. Due to her hearing problem, she has to use a specific hearing aid that attaches to her head, making her also a shy and introverted person. This issue went even further, where she got more secluded from people around her at school.
After talking to her, we decided to take a picture, showing the hearing aid as a message to those who have the same struggle, saying they are beautiful as they are with or without this device.

Hossein Fardinfard

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hossein.foto

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He graduated in photography from the Royal Academy of Art, The Hague, in 2022."

CATEGORY: Basecamp Student Award **THEME:** Unity and Diversity **AWARD:** JUDGES CHOICE **YEAR:** 2021 **TBILISI, TSKALTUBO, KOJORI, KAKHETI, CHIATURA, GOMBORI, GEORGIA**

TITLE: „Game-changer"

As an immigrant who has lived in Georgia and observed the events in that society for about seven years, I believe this country is in a historic moment where most youths want to replace the old Soviet mentality with the new, modern way of thinking and tend to shift to the Western lifestyle.
In recent years, it is a generation that has launched several movements, among them many protest actions, to demand their social and civil rights. A new stream that is not necessarily in line with the communist manifesto.
Pictures symbolically portray the birth of this generation from the heart of massive structures built during the soviet union times— buildings that, in my project, are metaphors of that Soviet mentality where individuals did not matter.
By putting models against a white backdrop, I decontextualized them from the environment where they don't feel they belong.

Andrew Feiler

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BARTUR PHOTO AWARD 2022

Andrew Feiler is a photographer, author, and fifth generation Georgian. Having grown up Jewish in Savannah, he has been shaped by the complexities of the American South. Feiler has long been active in civic life. He has helped create over a dozen community initiatives, serves on multiple not-for-profit boards, and is an advisor to numerous political leaders. His art is an extension of his civic values.

Feiler was named "Book Photographer of the Year" by Prix de la Photographie Paris in 2022 and "A Better Life for Their Children" won the gold medal for documentary book. The book also won the International Photography Awards 2022 first place for documentary book. It has been honored with an Eric Hoffer Award and a Book, Jacket, and Journal Award from Association of University Presses. Photolucida named Feiler's Rosenwald school images a 2020 Top 50 portfolio and Photoville selected them for the 2020 Fence, an multi-city exhibition displayed internationally.

Feiler's photographs have been instrumental in the campaign to create a US national historical park and inspired the composition of a symphony. His work has been featured in the Wall Street Journal, Smithsonian, L'Œil de la Photographie, and many other publications. Solo exhibitions of his work have been at such venues as the National Civil Rights Museum at the Lorraine Motel in Memphis and National Center for Civil and Human Rights in Atlanta. His photographs are in public and private collections including that of the Smithsonian Institution's National Museum of African American History and Culture.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2017 - 2019 **MARYLAND, VIRGINIA, NORTH CAROLINA, SOUTH CAROLINA, FLORIDA, GEORGIA, TENNESSEE, KENTUCKY, ALABAMA, MISSISSIPPI, LOUISIANA, TEXAS, OKLAHOMA, ARKANSAS, AND MISSOURI, NEW YORK, ILLINOIS, AND WASHINGTON, DC.**

TITLE: „A Better Life for Their Children: Julius Rosenwald, Booker T. Washington, and the 4,978 Schools that Changed America"

Born in America to Jewish immigrants, Julius Rosenwald rose to lead retailer Sears, Roebuck & Company and turn it into the world's largest retailer of its era. Born into slavery, Booker T. Washington became an educator and was the founding principal of the historically Black college Tuskegee Institute. In 1912 the two men launched an ambitious program to partner with black communities across the segregated South to build public schools for African American children. This watershed moment in the history of philanthropy—one of the earliest collaborations between Jews and African Americans—drove dramatic improvement in African American educational attainment and fostered the generation who became the leaders and foot soldiers of the civil rights movement.
Of the original 4,978 Rosenwald schools, about five hundred survive. In creating a photographic account of the program, Andrew Feiler drove 25,000 miles and photographed 105 schools in all fifteen program states. The work includes interiors and exteriors, schools restored and yet-to-be restored, and portraits of people with compelling connections to these schools. The book of this work was recently published by the University of Georgia Press. The book's introduction is by the late Congressman John Lewis, a Rosenwald school alum. Selected images of this work are now in the permanent collect of the Smithsonian Institutions National Museum of African American History and Culture. The exhibition of photographic prints of this work premiered in 2021 at the National Center for Civil and Human Rights in Atlanta and is now on tour.

Aldo Feroce

www.aldoferoce.it

BARTUR PHOTO AWARD 2022

After a start as a wedding photographer his photographic passion shifts to social and documentary news.

In 2016 he followed the funeral caravan of Commander Fidel Castro, with the work „Yo Soy Fidel".

Several publications with the work Yo soy Fidel and with the Palace of crossed destinies have been published.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Series | **AWARD:** 2nd PLACE | **YEAR:** 2019 & 2021 | **ITALY, ROME**

TITLE: „The Palace of Crossed Destinies"

The new Corviale, also called Serpentone is a building about 1 km long that rises on the western outskirts of Rome, born in the late '70s to deal with the housing crisis. Since its birth this place has been synonymous with decay and crime especially for a managerial malaise, so much so that it has become one of the symbolic neighborhoods of Rome.

History sees men and women catapulted into a place without infrastructure, still wearing the wounds caused by the tearing of the mass eviction, forced to live together by force or for a reason. People who have had to reorganize their lives with great difficulty, trying to reinvent them, color it, live it with new rules, and above all with do-it-yourself. I intended to give a voice and make known the weakest or the "invisible" ones that are often forgotten or talked about stereotypically.

Sashenka Gutierrez

Sashe

BARTUR PHOTO AWARD 2022

Sáshenka Gutiérrez Valerio is a photojournalist born in Mexico. She started her career in 2007 at a national agency called Eikon. In 2008 she began working for the Cuartoscuro agency, and from 2010 to date, she is a Staff Photographer for the Spanish news agency EFE. Her work has been published in national and international media.
She is part of the group of photojournalists "Desde Nosotras" and has participated in various exhibitions.
Her work focuses on human rights, vulnerable groups, and social movements.
In 2021 she won 3rd place for photography at the Walter Reuter award.
In 2022 she won the Ortega y Gasset award in the photography category with her work Fuck You Cancer.
Her work was portrayed in HBO's new documentary "Endangered" which follows journalists from various countries in America.

CATEGORY: BarTur Photo Award | **THEME:** Ann Lesley Bar-Tur Award | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2021 | **CIUDAD DE MÉXICO**

TITLE: „Jódete Cáncer"

Sandra is a 36-year-old breast cancer survivor who lost her breasts to the disease, which was detected in early 2021.
After the diagnosis, the doctor explained to Sandra that a double mastectomy was necessary because although the cancer was only in the right breast if she kept the left breast, there was a 50 to 60 percent chance of the disease returning.

The doctors informed Sandra that her breasts could be reconstructed, but would require at least two operations in the next three years, and that procedure would have to be repeated at least every ten years to change the implants. Reconstruction is not an easy process, and many women have decided to live without breasts, as well as the physical, emotional, and social challenges that come with the decision.

Sandra entered surgery on July 5, 2021, decided not to reconstruct her breasts, and created "Jodete Cancer" where she supports women breast cancer survivors who go through some type of mastectomy and choose not to have breast reconstruction.

According to the World Health Organization (WHO), breast cancer is the most common malignant tumor in women worldwide. In Mexico, it is the leading cause of cancer death in women.

Globally, breast cancer had the highest incidence in 2020, surpassing lung cancer.

The WHO notes that in 2020, 2.3 million women were diagnosed with breast cancer worldwide, and 685,000 died.

Nazanin Hafez

www.nazaninhafez.com

BARTUR PHOTO AWARD 2022

Nazanin Hafez (born in 1991 in Shiraz, Iran), is a visual artist based in Iran and Germany. She got her B.A. in Media Art and Design from Saar College of Fine Arts in Saarbrücken, Germany. She is currently pursuing her Postgraduate Studies at Academy of Fine Arts in Mainz.

Most of her artworks express social and political critiques especially towards the Islamic Republic regime, which she incorporates into various art forms such as photography, collage and installation.

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2022 **SHIRAZ, IRAN**

TITLE: „Leila"

Acid attack is a crime that occurs especially in developing countries where gender gap, discrimination and violence against women are more prevalent.
In the meantime, many have fallen victim; they live in silence and isolation with fear, and they live with the pain and suffering caused by acid burns. In addition to deep and persistent physical damage, such as loss of face and vision, the acid attack causes permanent psychological damage such as depression, anxiety, disorder, and suicide. In Iran, a large proportion of victims are women, who in most cases, are victims of domestic violence.
The purpose of the acid attack is to isolate and eliminate the presence of women in society and to leave a lifetime of suffering from burns. Unfortunately, the number of acid attacks is increasing due to the lack of appropriate punishment for the crime in Iran and easy access to acid (through online stores to pharmacies).
Leila was an accountant at a clinic who was acid-attacked by the clinic housekeeper before she arrived at work. Unlike many acid attacks, Leila's story has no romance. She only knows that she had found a deficit in the work account before the accident, which led to a dispute between the head of the clinic and his partner. These disputes eventually led to Leila resigning and the acid attack just four days before her last working day. But Leila still does not know exactly why the clinic housekeeper did this to her?

Nazanin Hafez

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BARTUR PHOTO AWARD 2022

Nazanin Hafez (born in 1991 in Shiraz, Iran), is a visual artist based in Iran and Germany. She got her B.A. in Media Art and Design from Saar College of Fine Arts in Saarbrücken, Germany. She is currently pursuing her Postgraduate Studies at Academy of Fine Arts in Mainz.

Most of her artworks express social and political critiques especially towards the Islamic Republic regime, which she incorporates into various art forms such as photography, collage and installation.

CATEGORY: Basecamp Student Award **THEME:** Climate Change: Series **AWARD:** WINNER **YEAR:** 2022 **SHIRAZ, IRAN**

TITLE: „Salt of the Lake"

Maharloo Lake, also known as Salt Lake, with an area of 600 square kilometers, is located 20 kilometers from the metropolis of Shiraz, Fars province of Iran. The lake has been home to many birds, such as shelducks and seagulls, especially flamingos, as well as amphibians, reptiles, plants, and other living things.
Due to the major drought in recent years, unfortunately, Maharloo Lake, like many wetlands and lakes in Iran, has lost 90% of its water and nothing has been left but reeds and wetlands and the death of the lake has come. The drought of this lake not only destroyed the habitat of animal species in the region, but also put the metropolis of Shiraz and other cities near this lake in danger of salt storms and deadly haze.
Water shortage and drought in Maharloo Lake have also caused problems for farmers, as winds move the lake bed salts and eventually cause salinization of agricultural lands. This also led to migration from the surrounding villages, whose economy depended on the lake. Also, the evaporation of Maharloo Lake water increases the pollutants and make them go beyond the allowable limit.
Maharloo Lake has been the victim of climate change, but more than that, the victim of mismanagement. The four important springs around the lake that fed the lake have dried up completely. The influx of sewage and toxic substances, the construction of a dam, and the illegal extraction of salt are other causes of the death of this beautiful lake. This collection of photos depicts Salt Lake as well as an abandoned school near the lake.

Ron Haviv

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ronhaviv_vii

BARTUR PHOTO AWARD 2022

Ron Haviv is an Emmy-nominated filmmaker, award-winning photojournalist, & co-founder of the photo agency VII, dedicated to documenting conflict and raising human rights issues around the globe. He is also the co-founder of the non-profit VII Foundation, which concentrates on documentary projects & provides free visual journalism education.

Haviv has produced an unflinching record of the injustices of war, covering over twenty-five conflicts & his photography has had singular impact. His work in the Balkans, which spanned over a decade of conflict, was used as evidence to indict & convict war criminals at the international tribunal in The Hague. President George H.W Bush cited Haviv's chilling photographs documenting paramilitary violence in Panama as one of the reasons for the 1989 American intervention.

His first book, Blood and Honey: A Balkan War Journal, was called "One of the best non-fiction books of the year" by The Los Angeles Times & "A chilling but vastly important record of a people's suffering" by Newsweek. His other monographs are Afghanistan: The Road to Kabul, Haiti: 12 January 2010, The Lost Rolls & Shadow of Memory.

Haviv is the central character in six documentary films, including National Geographic Explorer's Freelance in a World of Risk, where he speaks about the dangers of combat photography, including his numerous detentions & close calls.

He has provided expert analysis & commentary on ABC, BBC, CNN, GMA, MSNBC, NBC, NPR, & The Charlie Rose Show. Haviv has also written opinion pieces for the New York Times & Washington Post.

CATEGORY: BarTur Photo Award

THEME: Faces of Humanity: Single

THEME: Photojournalist of the Year

AWARD: JUDGES CHOICE

AWARD: HIGHLY COMMENDED

YEAR: 2022

UKRAINE

TITLE: „War for a New World Order- VII For 1843/Economist"

Ukraine, under attack from Russia, finds itself defending both its own territory and Western values. Battles between the two forces have impacted civilian life, with Ukrainians being ethnically cleansed from areas targeted by Russian forces. Evidence of war crimes and other abuses has been discovered in a variety of cities. This was considered a proxy war between Nato and Russia and shows no sign of abatement as the front lines continue to change on a near-daily basis.

Yadira Hernández-Picó

www.yhphotosdesign.com/work/media **yadiraphotos**

BARTUR PHOTO AWARD 2022

Award-winning documentary photographer **Yadira Hernández-Picó r**aises awareness about climate change and environmental justice through her work. The artist is engaged in visual storytelling projects comprising photographs and text to further humanize a subject, creating an accurate, compelling representation of her stories.

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2017 to date **MARICAO, PUERTO RICO**

TITLE: „Volver a casa" [Returning Home]

In the context of the historic "loss and damage" fund agreement at the U.N. climate conference COP27 and the five-year mark of Hurricane Maria, coinciding with Hurricane Fiona struck, it is vital to explore how repeated tragedies are breaking down the resilience of marginalized communities — people I have documented for years through the series "Volver a casa" [Returning Home] and who I call neighbors, friends, and family.

The ongoing long-term project highlights how underrepresented communities in my hometown of Maricao, western Puerto Rico, are disproportionately affected due to the increased exposure and vulnerability to climate change. I am documenting their stories as an insider as I kept reporting on the catastrophe caused by Hurricane Maria amidst the loss of my childhood home where my mother lived for the last 40 years until its destruction.

Hurricane Maria ravaged Puerto Rico in September 2017 leaving a massive humanitarian emergency in its wake. The storm leveled towns, deprived thousands of their homes and jobs, and left the island's 3.3 million residents for months –even years– without power, clean water, and access to medical care, exacerbating the economic crisis of the US unincorporated territory.

Five years after Hurricane Maria, I am revisiting the same landscapes and people who opened up their homes to me. To reflect on what has changed — and what hasn't, rephotographing them in the same location of the original images.

Curtis Hughes

www.curtishughesphotography.com **c.urtishughes**

BARTUR PHOTO AWARD 2022

Curtis Hughes is a British social documentary and portrait photographer who looks to explore and question his own identity and belonging through connecting and collaborating with others. His work, which is often portrait-led, is an investigation of the psychological landscapes of both himself and those around him, seeking to understand the beautiful complexities of our human experience, relating to love, identity, and belonging. While examining and challenging societal conventions, his empathic and intimate relationships with his sitters allow him to gain deeper insights into the diverse mental, emotional, spiritual, and physical characteristics of human existence.

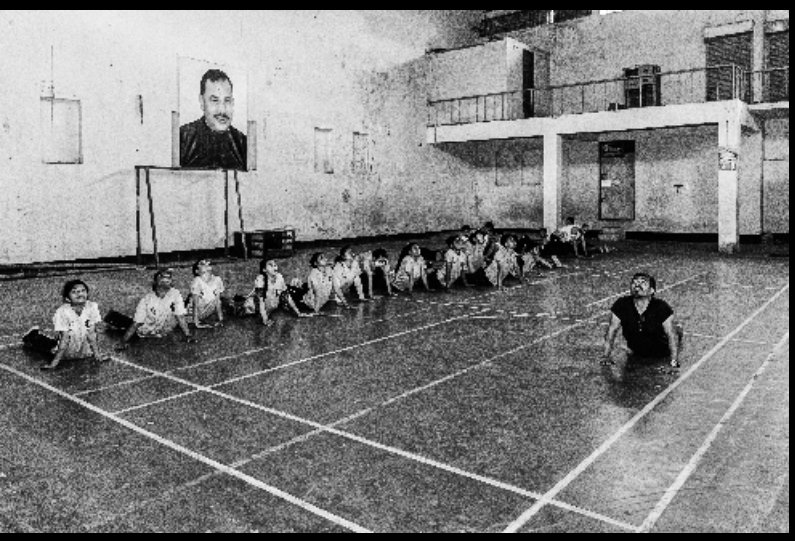
CATEGORY: Basecamp Student Award **THEME:** Faces of Humanity: Series **AWARD:** 2nd PLACE **YEAR:** 2022 **CARDIFF, BRIGHTON, LONDON, UK, BERLIN, GERMANY, VIENNA, AUSTRIA, BUDAPEST, HUNGARY, ISTANBUL, TURKEY**

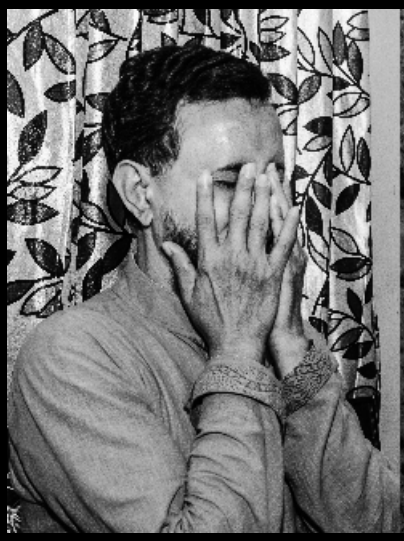
TITLE: „Modern Love"

The way people date and form relationships has significantly changed over the past few years due to online dating applications such as Tinder, Bumble, and OK Cupid. Such platforms have continued to rise in popularity, and it is estimated that in 2021, more than 38% of new relationships flowered through online dating. That figure is expected to rise to more than 45% by the end of 2023.

Working slowly and collaboratively, Modern Love offers an intimate gaze, casting light on couples in their homes across the UK and Europe and unveiling the delicate nature of love and connection. These portraits reflect the universality of love and how innovation and technology can bring people together both by their own relationships and with myself and the subjects, achieving genuine connections through compassionate and empathic exchanges and shared experiences of love and relationships.

For this portrait, I embellished her hearing aid with some petals.





Md. Zobayer Hossain Joati

www.zobayerjoati.wixsite.com/zobayerjoati **zobayerjoti**

BARTUR PHOTO AWARD 2022

Md. Zobayer Hossain Joati is a Freelance Photographer and a photography student from Dhaka, Bangladesh. After finishing his Bachelor of Science (Bsc.) degree in Engineering, his passion for photography led him to a professional diploma in Photography from Counter Foto. His works follow Documentary and Fine Art practices that concentrate on different socio-political issues, gender equality, cultural norms, and underrepresented communities.

CATEGORY: Basecamp Student Award **THEME:** Photojournalist of the Year **AWARD:** JUDGES CHOICE **YEAR:** 2020 - 2023 **DHAKA, CHITTAGONG, BANGLADESH**

TITLE: „We Live to Fight"

In Bangladesh, people practice different forms of martial arts, including the traditional forms known as "Bangladeshi martial arts." Initially, during the British period, various Bangladeshi martial arts were originated for the need to protect villagers from Zamindars (landowners), who used to send lathial groups to collect taxes from villagers forcibly. Though martial arts had been practiced in Bangladesh since before the liberation war, the official journey began after the liberation by founding Bangladesh Judo and Karate Federation in 1972.

"We live to Fight" is an ongoing project that attempts to explore the underlying cultures, lifestyles, history, individual stories, and underground fighting scenarios of different martial art communities in Bangladesh.

Michalina Kacperak

mkacperak

BARTUR PHOTO AWARD 2022

Michalina Kacperak is a Polish photographer whose artistic practice engages both documentary and fine arts. Focusing on storytelling, she applies many imaging techniques, from digital photography through analogue photography to collages and using archives. The most important part of her work is devoted to personal, complex stories which bring up the themes related to childhood, memory, social exclusion and identity in the broad sense. In 2022 laureate of the 12th edition of Circulation(s) festival in Paris. Her work have been exhibited at the Interphoto Festival in Bialystok (2021), Photomonth in Krakow (2022), Frames of Sopot Festival (2022) and Titanikas Exhibition Halls in Vilnius (2022). Her project "Soft spot" has been published in OVER Journal issue #3 (2022).

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** WINNER **YEAR:** 2020 - 2022 **STRZELCE OPOLSKIE, POLAND**

TITLE: „Soft Spot”

I come from a small town in southern Poland. I'm the oldest of four sisters. The youngest of them was born when I was 16. Since then, I've been fascinated by her imagination, courage, and self-acceptance. I can't remember the moment when I lost these traits, yet I'm sure I was already lacking in them when I was her age.We are the daughters of an alcoholic father. Our childhood has been a constant struggle with loneliness, destabilization, lack of closeness and an everlasting sense of guilt. A dysfunctional home is a place full of contradictions. You feel a strong tie with it, which limits your actions later in life. When you leave, it's still inside you. When you come back, you dream about running away. But you can't when you're 11. A safe place for a child is often their imagination. For my sister, her own room means the whole world. There's everything – from the good things to the bad ones. Pleasant and painful. She has cast a spell on it. Nothing here is fake. There are some places where fantasy and having fun serve as a form of survival, charming the reality, sketching in what's absent.

Soft spot is a set of photographs based on the room of my youngest sister. The project combines the pictures that document the room itself, the images of my compositions, and portraits of my sister and our father. All of the photographs show the same space – a child's room. The setting is essential here – old furniture, drawings on the walls, used toys etc., that form the "original" home base, a "natural habitat" for the child. The transformed setting is an interpretation of reality in which my sister lives as well as a metaphorical visualization of my childhood memories and emotions.

Soft spot is a story about leaving a place which is both your only shelter and your prison at the same time. I'm observing a certain phase in life in which a girl stops being a child. Soon the walls will be painted over, yet all of the lines and the marks will be remembered forever. This story is not only about the past hard experiences. It's about dealing with your own fears and weaknesses, but also about forgiveness and fighting for healing.

Jonas Kakó

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jonaskako

BARTUR PHOTO AWARD 2022

Jonas Kakó is currently studying photojournalism & documentary photography in Hannover, Germany. His work has been published by National Geographic, Stern, NZZ and The Globe & Mail, among others. In his long-term photo essays he focuses on the effects of climate change on underrepresented communities and the environment.

CATEGORY: Basecamp Student Award | **THEME:** Photojournalist of the Year | **AWARD:** WINNER | **YEAR:** 2021 - 2022 | **USA, MEXICO**

TITLE: „The dying River"

The Colorado River once stretched over 2,000 kilometers, from the snow-capped slopes of the Rocky Mountains to the Gulf of California across the western United States and Mexico.
But the river in the desert of Sonora has been drying up since the 80s and no longer reaches the delta, because extensive agriculture and diversion of water to metropolitan areas such as Phoenix and Las Vegas led to changes in the course of the river. Dams, huge canal systems, growing cities in the desert.
Today over 44 million people depend on the water of the Colorado, but less and less snowfall in the Rocky Mountains, due to the climate crisis, intensifies the struggle for water rights. Farmers have to file for bankruptcy, real estate developers buy farms just to get water rights.
The Cucupá, wich translates as „People of the river", live in the Colorado Delta. "As a child I often went swimming in the river, today I fish in the wastewater from agriculture, which pictures the Colorado River here with us," says Leticia Galavis Sainz (51). "The Cucupá have always made a living from fishing, but without the river our culture dies too!

Danielle Kalinovskis

www.instagram.com/daniellekalinovskis

daniellekalinovskis

BARTUR PHOTO AWARD 2022

Danielle is a conceptual, fine art photographer who works across digital and analogue mediums. As a genderqueer artist they are interested in exploring concepts around identity, especially those that challenge societal norms such as gender as well as highlighting social injustice. The shortlisted work is from an ongoing series inspired by paintings from the Dutch Masters and Caravaggio, and is a commentary on the intersection between climate change and racial injustice. It explores the over-consumption of the global north and the excessive burdens it places on the global south by exporting vast amounts of waste to landfills. As such each portrait is centered around a different item of environmental waste. The series also highlights how people of colour, especially in the global south are disproportionately affected by climate change.

CATEGORY: BarTur Photo Award | **THEME:** Ann Lesley Bar-Tur Award | **AWARD:** 3rd PLACE | **YEAR:** 2022 | **LONDON, UK**

TITLE: „Renaissance of Waste"

This work is from an ongoing series inspired by paintings from the Dutch Masters and Caravaggio and is a commentary on the intersection between climate change and racial injustice. It explores the over-consumption of the global north and the excessive burdens it places on the global south by exporting vast amounts of waste to landfills. As such, each portrait is centered around a different item of environmental waste. The series also highlights how people of colour, especially in the global south, are disproportionately affected by climate change. It brings forth the question of how the future might look if we don't start to make significant changes in the areas of climate change and racial injustice. It is a complex and forthright question intended to make the audience feel uncomfortable.

Younes Khani

younes_khani

BARTUR PHOTO AWARD 2022

Younes Khani was born in Tehran, Iran in 1987. Since 2004, he has been photographing for various agencies and newspapers in Iran, and in 2006 he was employed by the semi-official Mehr News Agency until 2015 and since 2016 as a freelancer.
He has been active in the coverage of social events in Iran, especially the situation of women and children and human rights in the country. Khani's works have been published in some international news agencies, including AP, The Guardian, Washington Times, AFP, and EPA and time.

Exhibitions and Awards:
LensCulture HOME '21 International Photo Prize 1st Place
LensCulture Black & White Photography Awards 2020
received a place in HM UNICEF photograph contest in 2013
Shortlist Alfred Fried Photography Award Medail 2017
Finalist in Siena Photography Award 2017- SIPA Photo Contest
2nd place. Special prize "For humanitarian photography" by International Committee of the Red Cross (ICRC)
Winner of 11th International Photojournalism Festival Vilnius-lithuania PHOTO Circle of life 2017
2017 -Angels burned Selected lugano Photo Contest Reportage 2017-Angels burned
The 2018 CIWEM Environmental Photography of the Year -Built Environment Prize 2018 , And Life Rises by Younes Khani Someeh Soflaei (Iran, 2017)

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Series | **AWARD:** JUDGES CHOICE | **YEAR:** 2013 - 2017 | **IRAN, KERMAN, BAM**

TITLE: „Angels Burned"

Somayeh Mehry (30) and Rana Afghanipour (4) are a mother and daughter living in a village called Hemet Abad located in Bam, a city in the south of Iran. They were attacked with acid by Somayeh's husband Amir. Samayeh was beaten up ten times by her husband and imprisoned in a room. Finally, she asked her husband for a divorce because of his violent behavior. Amir, Somayeh's husband, threatened his wife and said that if she files for divorce, he would ruin her life, destroy her life, and stop her from stepping outside her house ever again.
One night in June 2011, he poured acid on Somayeh and Rana as they slept. Somayeh's and Rana's faces, hands, and, in places, their bodies were severely burned. Somayeh was blinded, and Rana lost one of her eyes. Somayeh and her two daughters, Rana, 4, and Nazanin, 7, have been living in her father's house since the acid-throwing incident. Somayeh's father, to provide his daughter's medical expenses, sold his farm. Somayeh and Rana have not left their home for two years. They leave home only for the treatment of their faces. Every month, they travel 1300 kilometers from their home in Bam located in the south of Iran to Tehran for medical treatment.
Somayeh is suffering from depression. Somayeh's dream is to see that Rana is treated completely so that she can go to school just like the rest of the girls her age. Around 98% of all acid-throwing victims are women and girls, 90% of all acid-throwing incidents are because of emotional and love-related situations, and 10% of them are a result of taking revenge by men. According to the statistics, the highest number of acid-throwing incidents happens in countries such as Pakistan, Afghanistan, Iran, Bangladesh, Nepal, India, and Cambodia.

Olivier Khouadiani

olivier_khouadiani

BARTUR PHOTO AWARD 2022

Olivier Khouadiani is an emerging photographer based in Abidjan, Côte d'Ivoire. At the crossroads of journalism, fine art and street photography, his work explores the topics of globalization, identity, and how African culture and traditions fit within this contemporary world.

Constantly striving for improvement, the former finance auditor quit his corporate job in 2017 to focus on his true calling.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Series | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2022 | **CÔTE D'IVOIRE (BONOUA)**

TITLE: „The PopoBat"

Culture-based, this work opens up the socio-cultural environment in the south-eastern region of the divorced coast to the world. Here we are talking about the popo carnival.

The cultural event celebrated yearly in Bonoua (50 km east of Abidjan), the POPO CARNIVAL, originates in the changes that the young abouré de Bonoua brought yams to the annual feast. Thus, in 1946, they innovated by organizing the "POPO" (meaning "mask" in French).

Much later, when they became adults, they named this time the feast of the name of POPO CARNIVAL, introducing the modern aspect (carnival) in the form of a parade of floats. Since 1972, the organization of this festival has been in the customs of the abouré who, every year, during the Easter period (April) rejoice in the same popular joy.

Alain Laboile

BARTUR PHOTO AWARD 2022

www.laboile.com

alainlaboile

Self-taught photographer **Alain Laboile** brings us through the pictures of his six children, fragments of a refuge where childhood extends as the seasons pass. While his photographic vocabulary might recall the likes of Sally Mann, the story he tells is different. Not an anthropologist nor a socio-analyst, he creates through his photographs the cosmogony of his family. Out of the accepted norm, his children embrace nature at large: their own as much as the one that surrounds them. Beyond documenting their childhood, Laboile writes a visual poem of innocence where the environment plays a full-fledged role in the narration. The rustle of dry leaves, the splashes of the water the mewing of cats, fuse with the children's bursts of laughter, shouts and whispers. Detached from the ambient anxiety, Laboile's images radiate with their intrinsic instantaneity and simplicity.

While his photographic career started late, Alain Laboile has made a name for himself in the French photography field. Awarded the 2019 Global Peace Award , he was also granted the HiP (Youth photo book category) the same year. Additionally, the French Museum of Photography has also acknowledged his oeuvre through the addition of 32 of his prints to their collection in 2014.

Alain Laboile was born in 1968 in Bordeaux, France, where he still lives and works with his wife and six children.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** 2nd PLACE **YEAR:** 2016 **PORTE DE BENAUGE, FRANCE**

TITLE: „Le Temps Retrouvé"

My photographic work is a sociological witness of our passage on Earth, living on the edge of the world.

A passage that I decided to mark by portraying the joys and sorrows of my six homeschooled children raised in an old house in the countryside near Bordeaux, France, where they are free to play outdoors, far from omnipresent consumerism.

I catch the essence, and the fugacity of a childhood made up of exploration, freedom, and innocence without interfering.

I invite the viewer to enjoy my enchanted world where intimacy and emotions give him back the infinite shades of a suspended time that here flows slowly, kept in an ongoing album that doesn't want to come to an end.

In so doing, i'm. pursuing the rarity and beauty of that Proustian "temps retrouvé ".

Ire Lenes

irelenes.com

irelenes

BARTUR PHOTO AWARD 2022

Graduate in sociology, she studied a Master's degree in International Relations at the Diplomatic School of Madrid. In 2017 she obtained the PHotoESPAÑA scholarship to study the Master in photography "Theories and artistic projects". She has recently won the ING Talent Award public prize, mentored by Alec Soth and exhibiting at the Kunsthal Art Museum Rotterdam. She has received several awards, among them, Ciudad de Alcalá, the DKV scholarship at the Seminario¬ de Fotografía y Periodismo in Albarracín, IX3 Prix de la Photographie Paris or Julia Margaret Cameron. Ire Lenes has been selected to participate in different festivals and organisations such as PHE Visas, TransEuope or Futures Photography. Her work has been exhibited in different galleries in Spain. In 2019 she published her book Archipiélagos in the Kursala collection in Cádiz, exhibited at the ¡Hola! event in Taipei, Taiwan and at Tbilisi Photo Festival. Her work is currently part of several public and private collections. Lenes finds in photography the perfect tool to delve into the social aspects that make him curious. Since 2016 she focuses his work on sociological research on the situation of ethnic minorities in the Baltic countries in relation to their history and state.

CATEGORY: BarTur Photo Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2016 - 2021 **SOUTH AMERICA, EUROPE AND ASIA**

TITLE: „Earthly Hells"

Earthly Hell is a reflection that starts from the appropriation of the concept of Hell, historically linked to a religious language, translating it into a contemporary concept.

The description of Hell, following Christian beliefs, is the place where the damned suffer, after death, eternal punishment. From my perspective, in our contemporary society, this concept can be applied to a place or situation that causes great suffering or discomfort.

Understanding that the concept of Hell, as a place where sinners end up, does not exist, I consider that we are surrounded by situations or places that can transport us to the concept.

In ancient times, the best way to exemplify something was graphically, and this is the methodology I have used for the development of my work "Earthly Hells", photographing moments where what surrounds me awakens in me the sensation of Hell.

Inspired by the structure of Dante's Divine Comedy, specifically in the first part of his journey, where he lists nine hells, I structure my Earthly Hells in large groups, such as the destruction of the landscape, the abuse of natural resources, desertification, deforestation or pollution.

Since 2016 I have acquired the habit of photographing earthly hells wherever I go, it is a work that is currently still in progress, and the fact is that humanity never ceases to surprise me.

Barry Lewis

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barrylewisphotography

BARTUR PHOTO AWARD 2022

Barry Lewis started as a chemistry teacher with photography as a hobby. Barry stopped teaching in 1974 when he won a scholarship to the RCA where he studied under Bill Brandt. In 1976 he won the Vogue award and worked for a year with the magazine. In 1977 he received an arts council grant to photograph commuting in London, which was exhibited in the Museum of London. Working mainly for magazines, in 1999 he was a cofounder of the photo agency Network which played an important roll in British Photojournalism for over 20 years. A regular contributor to Life Magazine, National Geographic, and the Sunday Times Barry has worked globally until 2014 and made over 20 books. He has exhibited throughout the world and received several awards including the Oscar Barnac medal for humanitarian photography. From 2015 for 5 years Barry worked mainly on documentary films but has returned to photography in 2021 when he started his current work! "Intersections": a study of London through portraits and words of the people.

CATEGORY: BarTur Photo Award | **THEME:** Unity and Diversity | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2021 - 2022 | **LONDON, UK**

TITLE: „Intersections, Portraits of Londoners"

"Intersections" is about creating a portrait of Londoners at the junctions where they meet on the street, reflecting our shared experiences and individuality.
I take an unusual, large-format portrait camera to a range of public intersections and ask individuals to take part in a collaborative co-creation: each person will participate in their portrait taking and will be asked to share their story.
I explain the project and request 5-10 minutes of their time to have their portrait taken on this 5/4" plate camera, largely unchanged since the birth of photography.
This is a totally different experience from the grabbed images of street photographers and selfies taken on mobile phones: it involves connection, reflection, talking, and sharing in a completely different way.
With this process, the subject pauses, reflects on my suggestion, agrees then poses and together we create an image.
This is a slow ritual in a public space: there is total recognition of the person as an individual and an attempt to reflect their energy, essence and life.

Haohui Liu

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fox_liu47

BARTUR PHOTO AWARD 2022

Haohui Liu is a photographer and visual artist from Fuzhou, China, based in London, UK. His work mainly focuses on surveillance capitalism, commodity fetishism and consumerism.

CATEGORY: Basecamp Student Award | **THEME:** Unity and Diversity | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2018 | **XIAOCUO, CHINA**

TITLE: „Walking the gods"

"Walking the gods" aka 游神 (You Shen), is a ceremony performed by believers of folk beliefs in East and Southeast Asia during festivals, divine birthdays or ceremonies. The believers invited the walking statues into the mikoshi, and then carried them out of the temples to parade along the street, accepting incense worship from the people, implying that the gods descended from the people, visited the village, and blessed the peace of the environment. This is a rare time of the year when most of the villagers who have gone to the big cities to work for a living gather together to contribute their strength and spirit to their faith and family traditions. The wave of urbanization has hit, but "You Shen" seems to be a temporary safe harbour for people to let go of the aggression and fierce struggle they have suffered in the big city and vent out through such a ritual to welcome the new year with a new spirituality.

Nuria López Torres

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realmonto

BARTUR PHOTO AWARD 2022

Nuria López Torres is a Spanish documentary photographer based in Barcelona.
She focuses on topics related to the world of women, identities and human rights.
Today combines the development of their personal documentary projects with collaboration as a freelance photographer in different publications. Her works have been published in The New York Times, The Washington Post, Terra Mater, GEO, The Sunday Post Business, Marie Claire, CNN, El País Semanal, La Vanguardia, GQ, Gatopardo, Newsweek Japan, Al-Jazeera, The Vandals Magazine, 5W Magazine, Le Monde, Vice, Esquire and Stern, mong others.
Nuria works mainly in Latin America, especially in Cuba and Mexico, although she has also worked in Iran, Morocco, Turkey and India, among other countries.
She has worked on the issue of gender identity in Spain, Cuba, Brazil, Mexico, Turkey and Iran.
Nuria is author of the book "Sex and Revolution in Cuba".
Exhibitions: The Senate of the Republic of Mexico, Art Museum of Querétaro in Mexico. Museum of America in Madrid, London Photo Festival, WhiteBox Gallery Kuala Lumpur in Malaysia, Valid Photo Gallery - Barcelona, Hardcore Art Gallery in Miami, Cultural Centre of Spain in Lima (Peru), Spanish Cooperation Centre - Guatemala, Cultural Centre of Spain (Paraguay), Rojas Cultural Centre - Buenos Aires (Argentina), Museum of Fine Arts of Castelló de la Plana (Spain). MAC Ibirapuera Museum - Sao Paulo (Brazil),
Award: POY LATAM 2019 and 2021. Documentary Award at the Daroca International Film Festival, Kuala Lumpur International Photo Awards Portrait, Moscow International Photo Awards Photo Essay. Argazklik Photography Award Gender. LensCulture Portrait Award.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Single | **AWARD:** 3rd PLACE | **YEAR:** 2014 - 2018 | **JUCHITÁN DE ZARAGOZA, STATE OF OAXACA, MEXICO**

TITLE: „Muxes"

In the Isthmus of Tehuantepec, in southern Mexico, and in the heart of the Zapotec culture, the Muxes are considered a third gender within society.

The Muxes are integrated into the generic organization of the community and develop socially recognized functions, both in the socio-cultural organization and within the family. The Muxes perform some very important occupations for the reaffirmation of Zapotec ethnicity. There is a peculiarly permissive attitude towards effeminacy and transvestism in this part of the state of Oaxaca.
Some Zapotec mothers educate their sons in traditionally feminine roles when they see that their son is behaving effeminately. A muxe son is an economic and emotional support for the woman. They are educated to be good workers and carers for their parents in old age. They will never leave home to form a family and always remain caring for their parents.
The figure of the Muxes and the acceptance of this third gender is intimately linked to the situation of women in the family and society in the Isthmus of Tehuantepec, as well as the role they play in them. Possessing a certain economic and social independence makes the weight of the feminine universe legitimise the muxes, and their figure within society.

Nektarios Markogiannis

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nektariosnerrismarkogiannis

BARTUR PHOTO AWARD 2022

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2016 - 2022 **SOUTH SUDAN, VARIOUS CITIES (JUBA, BOR, PIBOR, WAU, LEER, BENTIU, AKOBO, TAMBURA)**

TITLE: „Home and Away"

The project aims to present the life and Challenges of the South Sudanese people living in displacement all over South Sudan.

South Sudan is the newest country in world. After two civil wars (since the Sudanese Independence), South Sudan held a referendum, asking to separate from Sudan. Eventually, in July 2011, South Sudan became independent and the 54th country to join African Union. This was a short-lived joy. In 2013 a political power struggle broke out between President Kiir and his former deputy Riek Machar, as the president accused Machar and ten others of attempting a coup d'état. Fighting broke out, igniting the South Sudanese Civil War.

Up to 300,000 people are estimated to have been killed in the war, according to the UN refugee agency, UNHCR, 2.18 million People internally displaced and non-South Sudanese refugees in South Sudan, and 2.4 million South Sudanese refugees hosted in neighboring countries.

This, without question, constitutes a serious humanitarian crisis. And this crisis has given "birth" to a new type of displacement settlement. They are called Protection of Civilian sites, commonly known as PoC sites.

Today the United Nations shelters 200,000 people inside its bases across South Sudan. Never before have tens of thousands of people sought refuge in UN compounds for such a long period. Never before have aid workers been forced to work in close proximity with armed peacekeepers under such conditions. South Sudan has reset the rules of aid operations forever.

It is not uncommon for people living in the PoCs to have a regular day job and return in the afternoon to the PoC. They live in the PoC, because when the night falls, the danger of being attacked, allegedly by Government forces, is higher.

My project aims to record the everyday life of those living in the protection of civilian sites, their challenges, and their hopes.

The civil war and consequently the humanitarian crisis in South Sudan goes largely unnoticed, despite the fact that this is probably one of the longest ongoing crises in Africa.

My work is anthropocentric. I am particularly interested in the notions of home. How do people who are living in ongoing displacement make homes. I want to understand what it's like to be a displaced person in your own country. What it's like to lose a home, be on the run, and search for a place where you can feel safe – a possible new home, which at the same time you know will not be permanent, but you stay there won't be brief either. How do you face the challenges of everyday life? How do you deal with a troubled past and an uncertain future?

My understanding is that they know their present situation pretty well, the status of their case and so on. These people need to create a new meaning in their life and to be able to engage in the present, to establish a new home. I am interested in the tensions that result from ongoing conflict, volatility, and flux from interactions between people on the move and the institutions, systems, and structures designed to manage particular types of human movement, leading to states of high uncertainty and social fluidity.

This tension has profound effects on homemaking practices in precarious circumstances, notions of "return" to a recognized home, and the meaning of the term home itself.

In some sense, the narrative of leaving home produces too many homes and hence no Home, too many places in which memories attach themselves through carving out of inhabitable space, and hence no place in which memory can allow the past to reach the present.

In practical terms, people in administrative limbo find the means and the capacity to carry on thinking about home and making home, despite their liminal and often dire circumstances.

Misha Maslennikov

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maslennikovmisha

BARTUR PHOTO AWARD 2022

Misha Maslennikov was born in 1964 in the settlement of Dobroe close to Moscow. Since 2013 he has lived in the city of Odessa, Ukraine.
He studied at art school and obtained the qualification of architectural designer-constructor. Misha also studied at the theological department of Saint Tikhon's Orthodox University. He worked as a retoucher and the assistant head of the printing department at a design agency.
He began photographing around 2002 while traveling to the Russian North. The main areas are single expeditions to places difficult to access, visiting and co-operation with cenobites of active monasteries, sketes, with keepers of ancient temples, pogosts, studying the way of life of modern hermits, anchorites, and real intercourse and contact with backwoodsmen.
Since the middle of 2005 Misha has gone in for field reportage photography and has begun thinking seriously about the photographic process as a way of conveying author ideas in a missionary vein. In his series, he loves to show a comprehensive sacralization of the illuminated habitat, harmoniously integrated into internal space images to show the "truth of life". Currently, Misha continues to focus on private and public projects in documentary photography. His photographs have been exhibited internationally in museums and private collections.
His photographs are in museums and private collections all over the world.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Series | **AWARD:** 3rd PLACE | **YEAR:** 2010 - 2012 | **SENSHIN FARM, VILLAGE OF OBLIVSKAYA DISTRICT, ROSTOV-ON-DON REGION, RUSSIA**

TITLE: „The Don Steppe"

Picture yourself in the midst of the steppe, somewhere out in the open, looking at the horizon. You find your gaze drawn beyond this meeting of earth and sky, to the far side of the visible, so much that you can see nothing other than this inexorable boundary. What's out there? What kind of life beyond imagining? Perhaps something utterly different, utterly unknown: seas and mountains, the crystalline glint of office windows in concrete canyons, elegant shop windows, the fireplaces of ski lodges? Perhaps climbing the corporate ladder with its strict dress code, or beach volleyball in stylish bikinis? But you stand there for a while in silence, just a bit longer, and all this falls away. There is only the earth under your feet, near and far, as far as the eye can see, and the sky above your head, around you and about you, and it all runs together as one, even within you, and it's as if there is no longer an observer. And you want to understand. You long to glimpse the sense of it, unravel the riddle of nature, in yourself and the creation around you, to suddenly grasp why you ended up here. There was something else…

Ah yes, it's time to head home. You whistle to the dog, who's tagged along for the walk, you gather the cut reeds from the ravine at the bend in the river for wattling and to repair the roof, you bring in water and firewood, and you water the garden. Then you fix the sagging fence of the livestock pen, you feed the chickens and the pigs, you meet the herd of cows coming in from pasture and urge them into the cowshed. What else? There's never any lack of chores on the farm. Milk the cows,

Michael Mata

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realmonto

BARTUR PHOTO AWARD 2022

My name is Michael Mata, a Venezuelan photojournalist, based in Caracas, Venezuela, I have developed as a photographer, documentary and reporter for the last 7 years, doing journalistic coverage on issues of national interest in various areas of daily life in the country. , which cover the political, economic and social issues within Venezuela.In 2018 I was recognized with the Simón Bolívar National Journalism Award, in its category of special mention in photojournalism, together with the photography team of the Épale CCS magazine for an unprecedented documentary record about the historical and emblematic corners of the Caracas City.

CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Single | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2019 | **GUATIRE CITY, MIRANDA STATE, VENEZUELA**

TITLE: „LA PARRANDA de SAN PEDRO de GUATIRE"

La Parranda de San Pedro is a traditional cultural festival commemorating the promise made by a mother to the saint to save the life of her daughter, who suffered from a sudden high fever.

The commitment made by the mother was to go out to dance, sing and celebrate every June 29, the date on which SAN PEDRO APOSTOL is celebrated, in gratitude for having saved her daughter, but one day, she also fell ill and died, and her husband decided to continue the promise and dressed and made up to pretend that he was his wife and thus honor her commitment to the saint.

Maroussia Mbaye

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BARTUR PHOTO AWARD 2022

Maroussia is a graduate of the London College of Communication and the London School of Economics (LSE). They previously worked for International Development Institutions such as the AfDB and the United Nations before turning to photojournalism and documentary photography.
Her captivating images distinguish themselves through their profound expression. A pure product of multiculturalism, the Franco-Senegalese was raised in a very politically active family, and her contrasting experiences fuelled a fascination for social divisions, complexities, and justice, leading her to pursue photography after a career in international development.
The need to understand, investigate, show, and fight inequalities in the world fed an inexhaustible hunger for photography and presenting her vision of humanity. Seeking out, moving, at times unsettling, perspective-shifting images of life and the living, Maroussia also tries to discover new dimensions of the physical and human world through her journey and photographs: the peculiar, the funny, the lovely, and the terrifying.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Series **AWARD:** WINNER **YEAR:** 2020 **BUBAQUE ISLAND, BIJAGOS, GUINÉE-BISSAU, AFRICA**

TITLE: „Atlas of Dying African Traditions"

The project was born out of the need to document and share the dying traditions of the continent, which act as pillars to our societies. In a world of globalization, tradition often pays the price for modernity, and many have argued that the crisis the continent is facing today is the result of a society in crisis where myths and rites have been extensively weakened. The idea that society cannot bring protection to individuals due to "the loss of rites, myths, societal markers and roles of institutions".

Mehdi Mohebi Pour

mehdimohebipor

BARTUR PHOTO AWARD 2022

In the years 2019 to 2021, tens of thousands of migratory birds died in a wetland in the north of Iran. This is a series of searches by environmentalists to collect and bury the birds to prevent viral diseases, global warming, lack of water and drought, and the presence of botulism in the wetland are known causes of bird death.

The Miankale wetland is drying up, and the death of the wetland is equal to the death of us humans.

I have been intensively photographing the wetland for five years, and I have witnessed both glorious and bad days in the wetland, and I am still busy recording and photographing this wetland.

CATEGORY: BarTur Photo Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2019 - 2021 **IRAN, MAZANDARAN, MIANKALEH**

TITLE: „Bitter death of birds"

In the years 2019-2021, tens of thousands of migratory birds died in a wetland in the north of Iran, and this is a collection of environmentalists' efforts to collect and bury the birds in order to prevent the spread of disease.

Jorge Mónaco

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BARTUR PHOTO AWARD 2022

Jorge Mónaco, was born in Buenos Aires.
He works as a photography teacher giving courses, workshops, and seminars in different institutions in Argentina.
His photographs are part of official and private collections. Has made numerous individual and group exhibitions. He participates in Photography exhibitions held in Argentina and abroad.
His works were exhibited in: Argentina, USA, France, England, Germany, Japan, Malaysia, Singapore, China, Hong Kong, Macao, India, Sri Lanka, Canada, Mexico, Russia, Luxembourg, South Africa, Italy, Spain, Portugal, Scotland, Austria, Belgium, New Zealand, Australia, Turkey, Romania, Estonia, Ukraine, Philippines, and Kazakhstan.
He researches and carries out wide-ranging work on pinhole photography.
Since 1995 he has been the director of the ENFO National School of Photography in Buenos Aires, Argentina.
www.enfoweb.com.ar

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2001 - 2011

PAMPA DE LOS GUANACOS CITY, PROVINCE OF SANTIAGO DEL ESTERO, ARGENTINA AND GUATRACHÉ CITY, PROVINCE OF LA PAMPA, ARGENTINA.

TITLE: „Mennonites”

Argentina has had throughout its history numerous migrations from different communities, which shaped its current cultural identity. In the last years, other communities have seen in Argentina the possibility of development and prosperity. Therefore, communities from different places again came to Argentina, shaping the social panorama and modifying commercial and cultural aspects.
Among all the communities that have settled in our country, one in particular, due to its secrecy and scarce information, generates a peculiar attraction. They are the Mennonites.
The Mennonites are a religious and ethnic group originating in 1525, in Europe. Their doctrine is based on the Bible as the word of God. They are followers of the beliefs of Menno Simons, a pacifist leader of the Anabaptist movement during the Protestant Reformation.
Throughout their history they suffered violent persecution, for which they were obliged to migrate to different parts of the world.
"Nueva Esperanza" (New Hope) was the first colony established in Argentina in 1988. Afterwards in 1996, a second one called "Colonia Santiago" (Santiago's Colony) was established.
Mennonites called "Old Colony" are pacifists, they deny military service and any use of weapons. They have their own schools, cannot listen to the radio, watch television, own telephones, or use electric lights. Also, cars are prohibited, only allowing tractors for field tasks. They mobilize in horse-drawn carts. They live in remote communities from the big cities, resisting modernity.

Ehsan Moradi

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BARTUR PHOTO AWARD 2022

I am Ehsan Moradi. I am a 33-year-old photographer from Iran. I have been taking photos professionally for a year.
Hernández-Picó's work highlights how underrepresented communities, in particular, are disproportionately affected due to the increased exposure and vulnerability to changes in extreme weather and climate events.

As a Puerto Rican, her personal projects are an opportunity to show a comprehensive view within the context of colonialism of how full recovery remains out of reach for many in the aftermath of catastrophic weather events, such as Hurricane Maria in 2017.

Her photographic work engages with the emotional aspects of climate change, revealing the human consequences of such transformations. Through storytelling, she seeks to create links between the viewer and urgent social-ecological issues, effectively contributing to fairer societies.

Photography, for her, strengthens connections with those who do not directly experience the environmental crisis (beyond scientific data) and may only understand its impact through an image depicting the impending man-made occurring destruction or increasing changes in climate-attributed disasters.

The artist also gets involved in environmental issues as she works with natural, sustainable, and recycled materials, exploring low-toxicity and ecologically friendly photographic processes, including anthotypes, chlorophyll printing, and plant-based developers.

CATEGORY: BarTur Photo Award **THEME:** Chris Wainwright Prize for Climate Change **AWARD:** 2nd Place **YEAR:** 2022 **IRAN - SHIRAZ - FIROOZABAD**

TITLE: **Human and Nature**

The battle between man and nature. Humans actually destroying themselves by destroying nature.

Charlotte C Mortensson

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BARTUR PHOTO AWARD 2022

Charlotte C Mortensson is a Swedish documentary photographer based in London and Trench Town Jamaica.

For more than a decade her work has focused on recording the social housing in Trench Town, Jamaica. She works closely with local historians and residents. The expanding project encompasses a growing collection of photographs of friends and acquaintances she has made while documenting the architectural landscape.
Her portraits look beyond the cliches and assumptions about ghetto machismo and lawlessness. These are residents who cherish their community but have been injured, emotionally and physically, by Trench Town's inter related problems of gun crime and poverty. Each individual has found their own way of coping with trauma - through their spiritual beliefs, their family, political and social campaigning, through music - and is looking to a more nurturing future for their community. Hence the title of this ongoing series, 'See the morning sun'. The words are from Bob Marley's song, 'Soul Rebel' (1970).
Charlotte C Mortensson's work has been exhibited in museums and galleries across the UK, including the Millennium Gallery in Sheffield, the Royal Academy in London, and the Royal Scottish Academy, Edinburgh. Her photographs have also been shown in Switzerland and at the University of the West Indies in Kingston Jamaica. The portraits and architectural photographs have been exhibited in Trench Town where, of course, these images originated.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Single **AWARD:** HIGHLY COMMENDED **YEAR:** 2020 - 2022 **TRENCH TOWN, JAMAICA**

TITLE: „See the Morning Sun"

I've been working in Trench Town, Jamaica, for over a decade. As I've got to know the residents I've become ever more aware of the physical and emotional injuries caused by Trench Town's sporadic episodes of political violence. (The 'wars' are because of Trench Town's geographical location, which is on the front line between the two main political parties.) I've noted that injuries and deaths are seldom spoken about. Instead, people live in the present, looking to a better future.

The Rastafarian faith/lifestyle/philosophy is an important part of healing for many.

The lives of the people in my submitted images have all been invaded by violence - Stingy (in the photograph called Baby Father) is concerned for his own and the neighbourhood's children; Nature was shot as a teenager. He recovered and is now a human rights activist; Bawley lost the use of his legs in a shooting; Dada has found it difficult to find work because of his Trench Town address; Oliver Deliver, a performer and session musician, seeks to uplift the community with music and his gentle 'reasoning'.

The title of this ongoing series - See the morning sun - is a phrase from Bob Marley's hopeful song, Soul Rebel.

Maciek Nabrdalik

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macieknabrdalik

BARTUR PHOTO AWARD 2022

Maciek Nabrdalik is a Warsaw-based documentary photographer whose primary focus is on sociological changes in Eastern Europe. He is a member of the VII Photo (www.viiphoto.com).
His work has been published and exhibited internationally. He is the author of three books. His project on German Nazi camp survivors worldwide was published as The Irreversible in 2013 and reprinted in 2014 for Educational purposes. Homesick, which summarizes his long-term project chronicling the consequences of the Chernobyl disaster, was published in 2016.
In January 2018, OUT, Nabrdalik's latest book, portraying the Polish LGBTQ community, was published in the USA by The New Press.
He is a Nieman Fellow at Harvard University 2016/2017.
He is a member of the Press Club Poland and The Union of Polish Art Photographers. He is a Global Canon Ambassador.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2022 **ALL ACROSS POLAND**

TITLE: „Ukrainian Refugee Crisis"

Terrified by Russian bombs and missiles landing near their towns and villages and rumors that Russian tanks would soon arrive, thousands of Ukrainians crossed into eastern Poland on Friday, Feb 25th, a day after Russia invaded Ukraine, as a mass exodus from Ukraine gathered pace.
Poland's border service said that 29,000 people had arrived from Ukraine on the first day of the war. Many more made the journey across Ukraine's western border on Friday as fears grew that Russia intended to seize the whole country, even western regions far from the fiercest fighting north of Crimea on the Black Sea and in the eastern Donbas region.
Most of those who crossed into Poland at Medyka, one of the few border posts with Ukraine that allows pedestrians and vehicles, were women and their children. All men between 18 and 60 are barred from leaving Ukraine by a government order to keep potential fighters inside the country to confront advancing Russian forces.
Russia's attack has taken on such large, unpredictable dimensions that even people living far from what were expected to be the main combat zones are taking flight and racing to border crossings into Poland, Hungary, Moldova, and Romania.
According to the United Nations (UN), at least 12 million people have fled their homes since Russia invaded Ukraine. More than five million have left for neighbouring countries, while seven million people are still thought to be displaced inside Ukraine itself.

Adra Pallon

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adrapallon

BARTUR PHOTO AWARD 2022

The photographic language related to sociology is the basis of all his work. The central axis of all his documentary photography is to offer a sociological vision of the reality in which he lives. To achieve this goal, during the last five years, he has been working on documentary and multimedia photography projects all over his country, dealing with different themes. The work he has been doing since then has been recognized by public institutions, the media and society. He alternates his collaboration with different media with his personal work. It is his personal work that has granted him different recognitions.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Series | **AWARD:** Highly Commended | **YEAR:** 2021 | **SPAIN**

TITLE: „Foresta"

The Ribas de Sil incident, the worst of the year in Galicia, leaves a huge cost in extinction and greenhouse gas emissions. The result was 1,733 hectares destroyed (1,068 hectares of woodland) and the destruction of one of the most beautiful landscapes in Galicia. The fire had several simultaneous outbreaks that spread rapidly, causing great losses of natural heritage and houses.

The fires that affected the Ribeira Sacra at the beginning of September took more than a week to be extinguished. Fourteen helicopters, eight planes, 15 shovels, 63 motor-pumps, 66 agents, and 147 brigades, and personnel from the Military Emergency Unit (UME) were involved in the extinguishing tasks. Every year, Galicia's ancient forests burn every year, leaving an increasingly desolate landscape and natural environment.

Pradiptamoy Paul

the_time_freezer

BARTUR PHOTO AWARD 2022

Pradiptamoy Paul is an Indian Photographer based in West Bengal, most widely known for his Street Photographs and Daily life documentaries on the people of Bengal. His work has been published in several Magazines, newspapers, articles and renowned websites worldwide.

CATEGORY: Basecamp Student Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2020 - 2021 **MATHABHANGA, BAROKODALI, MARUGUNJ, INDIA**

TITLE: „A Future up in the Smoke"

I went to a village near my home for a walk. There I saw farmers gather garbage and leftovers after cleaning the fields and burning it. Within minutes I observed that the whole area was full of black and white smoke clouds. Maybe it is the easiest way to get rid of them, but It leads to problems for people and animals, and it also leads to the emission of CO2 gas, a reason for climate change, and global warming.

Pradiptamoy Paul

the_time_freezer

BARTUR PHOTO AWARD 2022

Pradiptamoy Paul is an Indian Photographer based in West Bengal, most widely known for his Street Photographs and Daily life documentaries on the people of Bengal. His work has been published in several Magazines, newspapers, articles and renowned websites worldwide.

CATEGORY: Basecamp Student Award **THEME:** Faces of Humanity: Series **AWARD:** JUDGES CHOICE **YEAR:** 2020 - 2022 **MATHABHANGA, STATE-WEST BENGAL, INDIA**

TITLE: **„Faces of Humanity"**

Here are my submissions and through this I'M. trying to portray various types of moods & emotions of human belonging from different ages.

Anastasiya Pentyukhina

aronsantagar

BARTUR PHOTO AWARD 2022

Anastasiya Pentyukhina is a documentary photographer. Born in 1993 in the village of Pokrovo-Prigorodnoye, Tambov oblast. Has been living in Moscow since 2015. In 2020-2022 studied at "Docdocdoc" school of modern photography.
Her personal projects are focused around social inequality and inclusivity topic.

CATEGORY: Basecamp Student Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 - 2022 **MOSCOW, ST. PETERSBURG, SMOLENSK, IVANOVO, RAMENSKOYE, ODINTSOVO, RUSSIA**

TITLE: „Blind(fold) chess"

"Blindfold chess" is a common practice among chess players. A person plays without seeing the board and announces their moves verbally. For visually impaired people, it's a given fact rather than an additional challenge.
The chess games for the visually impaired happen like that, although the pieces on the board can be touched.
As the sportspeople cannot see the board they have to keep the game in mind all the time. Raising the player's skill requires developing memory and spatial thinking. It is achieved through constant training and solving chess problems.
The chess community is in constant communication: they spend their time together, play online and help each other to get to the competitions.
Chess for the visually impaired mostly exists because of certain enthusiasts. The government-provided grants can only partially cover the organization of tournaments and team management.

Marcio Pimenta

www.instagram.com/daniellekalinovskis/

daniellekalinovskis

BARTUR PHOTO AWARD 2022

A member of the Explorers Club since 2021 and National Geographic Explorer 2022, Marcio Pimenta is a photographer and explorer who focuses on a testimony to human history, defined by conquest and loss, and sociocultural issues, identity, and climate change. He is based in the South of Brazil, and his work has been featured in multiple print and online publications worldwide, including National Geographic, Rolling Stone, The Guardian, The Wall Street Journal, The New York Times, and El País.
He is an International Fellow Member of The Explorers Club, 2022 National Geographic Explorer, and Pulitzer Center, Grantee.He has received numerous awards for his environmental reporting from him. In 2016 and 2017, he was in Iraq to cover the war against the Islamic State and the rebirth of the Yazidis women. This resulted in his first photo book, published in 2020, „Yazidis". Rory Peck Trust Grantee. Member of EveryDay Climate Change.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Series | **AWARD:** 2nd Place | **YEAR:** 2018 - 2021 | **ARGENTINA, BRAZIL, CHILE, COLOMBIA AND PERU**

TITLE: „Man and Earth"

In times of climatic emergency, evidence from the scientific community and the daily lives of different peoples of the world points to significant tensions in various systems essential to humanity – in particular, the interrelationship between basic resources: energy, water, and food. Climate change will certainly put further pressure on these relations.

I chose to document the climate crisis from the perspective of history and geography. The identity of a people is not dissociated from culture, politics, historical process, and place. We need to understand how geography is in the order of everyday life, so it is important to record images that are a repository of human memories. The human condition. How do we get water, energy, and food in each place, and how do these practices connect regionally and globally?

The significant tensions between these key systems will increase. The so-called "stress nexus" is under greater pressure with the climate crisis caused by human activities on Earth and which defines a period known as the Anthropocene, when the technical capacity for transforming nature gains proportions so profound that it contributes to the stress that images can already reveal. "It can be said that the entire surface of the Earth is compartmentalized, not only by the direct action of man but also by the political presence. No fraction of the planet escapes its influence", Milton Santos, geographer, 2004.

"Man and Earth – Latin America and the Caribbean Chapter" is a documentary and artistic exploration. A long-term project, which is underway - as well as the results and impacts of climate change - and which aims to research, witness, and document an important issue in times of climate emergency: the relationship between human beings and geography, this is, climate, natural resources, borders, sources of energy, food, cultural identities, economy, and space, in a time of complex transition that is also reflected in everyday life, especially of people who will suffer from climate change before they can adapt. Stories of rupture, loss of geographical and cultural reference, but also of the search for survival and resilience that refuses to abandon the land, the shelter territory of many, as Milton Santos also says.

Marcio Pimenta

BARTUR PHOTO AWARD 2022

www.marciopimenta.com **marpimenta**

A member of the Explorers Club since 2021 and National Geographic Explorer 2022, **Marcio Pimenta** is a photographer and explorer who focuses on a testimony to human history, defined by conquest and loss, and sociocultural issues, identity, and climate change. He is based in the South of Brazil, and his work has been featured in multiple print and online publications worldwide, including National Geographic, Rolling Stone, The Guardian, The Wall Street Journal, The New York Times, and El País. He is an International Fellow Member of The Explorers Club, 2022 National Geographic Explorer, and Pulitzer Center, Grantee.
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Rory Peck Trust Grantee. Member of EveryDay Climate Change.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2016 & 2017 **KURDISTAN, IRAQ**

TITLE: „Yazidis"

In the early hours of 3 August 2014, the Islamic State (IS) launched a coordinated attack across the Sinjar region of Northern Iraq, homeland to the Yazidi ethno-religious minority. The attack came from Mosul and Tal Afar in Iraq, as well as from the Al-Shaddadi and the Tel Hamis regions in Syria - therefore besieging the population from all four sides. The Kurdish Peshmerga forces mandated to protect the area abandoned bases and checkpoints, leaving the local population unprotected and largely defenseless in the face of IS's advance.
In the hours and days that followed, approximately 12,000 Yazidis were killed or abducted by the IS.
Is's advance over Northern Iraq caused unprecedented levels of forced displacement among the Yazidi population. According to the UN Inquiry on Syria, in the aftermath of the attack 'no free Yazidis remained in the Sinjar region - 400,000 people of this tightly knit community had all been displaced, captured, or killed.
For six years now, these women and girls have suffered ongoing sexual violence and trafficking. They have been dehumanized and sold in slave markets (souk sabaya) organized by IS's Committee for the Buying and Selling of Slaves, or traded among militants through online auctions – IS fighters often use encrypted Telegram messaging to circulate photos of captured Yazidis for sale. The sex trafficking system is highly regulated, with women registered as 'slaves' in a contract sanctioned by an IS court. Various reports have found that women were transported and held in large buildings already set up, where they were separated and categorized systematically by age, marital status, and virginity. In addition to sex trafficking, some Yazidi women and girls have been forcibly married to IS fighters, either subjected to forced pregnancy or forced contraception - as well as to abortions in some other cases. All of these tactics were accompanied by forced conversion, forced abandonment of Yazidi customs, and name changes. Yazidi women and girls in captivity are subjected to constant verbal and psychological abuse, with severe punishments for speaking their own language or practicing Yazidi traditions. Insults are particularly directed at their faith – captives are accused of being "devil worshippers", derogatorily referred to as 'kuffar' and told to forget their families as well as their God.
Less than 130,000 Yazidis returned to Sinjar. To date, an estimated 300,000 Yazidis live in refugee camps.
In 2018, Nadia Murad, a Yazidi, received the Nobel Peace Prize "for her efforts to end the use of sexual violence as a weapon of war and armed conflict."

Mustasinur Rahman Alvi

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BARTUR PHOTO AWARD 2022

Mustasinur Rahman Alvi is an independent Photojournalist based in Barishal, Bangladesh. Doing photography since 2015, he has been learning a lot in this field. He started his photography career as a Contributing Photojournalist in Zuma Press, USA.
He is the President of two renowned photography clubs in Bangladesh named „Barishal Photography Club" (BAPC) and KUET Photographic Society (KUETPS). He has been awarded in more than 50 National and International Photo contests and exhibitions. His photos have been exhibited in more than 20+ countries in the world. His works have been published in The Guardian, National Geography, Forbes, NPR, Financial Times, Geo Magazine, Wall Street Journal and more than in 100 top rated newspapers and magazines in the world. His overall works have been published in more than 350 places.
Now, It has become a passion for him to do photography, and he wants to develop himself as a good learner of photography and capture the life we lead every day with his eyes and his device.

CATEGORY: Basecamp Student Award **THEME:** Climate Change: Series **AWARD:** JUDGES CHOICE **YEAR:** 2021 - 2022 **DHAKA, BANGLADESH.**

TITLE: „Mustasinur Rahman Alvi"

Brick kilns are recognized as one of the largest stationary sources of black carbon, which along with iron and steel production, contribute 20% of total black carbon emissions.– CCAC
There is a real urgency to curb the ongoing harmful effects on the environment of an estimated 500,000 antiquated, highly polluting brick kilns which operate globally. They are major contributors to climate change and a significant source of CO2 emissions, greenhouse gas (GHG) emissions, and short-lived climate pollutants (SCLP's). Brick kilns damage air quality and human health, and the toxic pollutants seriously affect the lives of billions. As climate has been changed rapidly due to these brick kilns, many environmental breakdowns occurred in nature.
The rainy season didn't come on time; it came early and created many floods that resulted in these brick kilns being submerged. In this series, we can see hundreds of brick factories emitting CO2, which creates a breakdown in nature, and when the flood came, they were submerged.
The aerial view shows a Chimney from a local Brick Factory flooded by monsoon rains near Savar, Dhaka, Bangladesh. Hundreds of brick factories appear to have nearly disappeared under water following severe flooding.
The buildings were covered with water during the entire monsoon season after a nearby river breached its banks. Workers were able to save thousands of bricks - but many were lost to the 20 ft deep floodwater. The latest United Nation's Agenda for the General Meeting is about "Climate Change". Now, it is high time, we look forward to monitoring these brick kiln as soon as possible for the betterment of the world.

Mustasinur Rahman Alvi

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BARTUR PHOTO AWARD 2022

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CATEGORY: Basecamp Student Award | **THEME:** Faces of Humanity: Series | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2022 | **DHAKA, BANGLADESH**

TITLE: „Child Labor in Bangladesh"

Child labor in Bangladesh is common, with 4.7 million children aged 5 to 14 in the workforce. Of the child laborers engaged in the workforce, 83% are employed in rural areas, and 17% are employed in urban areas. Such child labor can be found in almost every brickfield in Bangladesh.
On average, they are 10-12 years old, and they have to work from 3am to 12 pm for their daily meal and family. As they were born poor, every child from the family had to sacrifice their education for the sake of their family. They are the real heroes of their family as they are the earning person of their family.

Sergio Ramazzotti

www.parallelozero.com

parallelozero

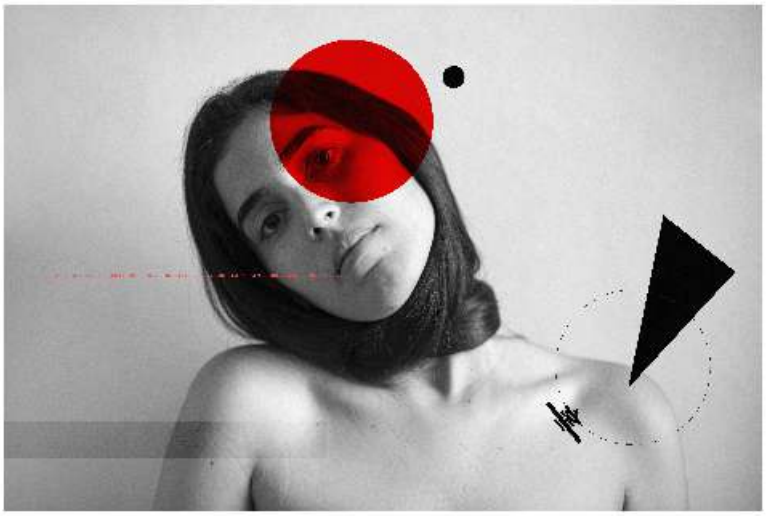
BARTUR PHOTO AWARD 2022

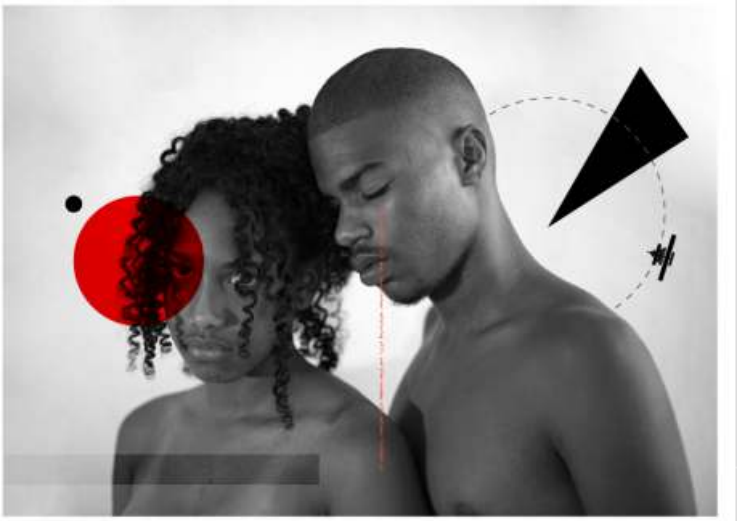
Sergio Ramazzotti is a photojournalist and writer based in Milano, Italy. He has covered crisis areas for over 30 years. He is one of the co-founders of photojournalism agency and media company Parallelozero.

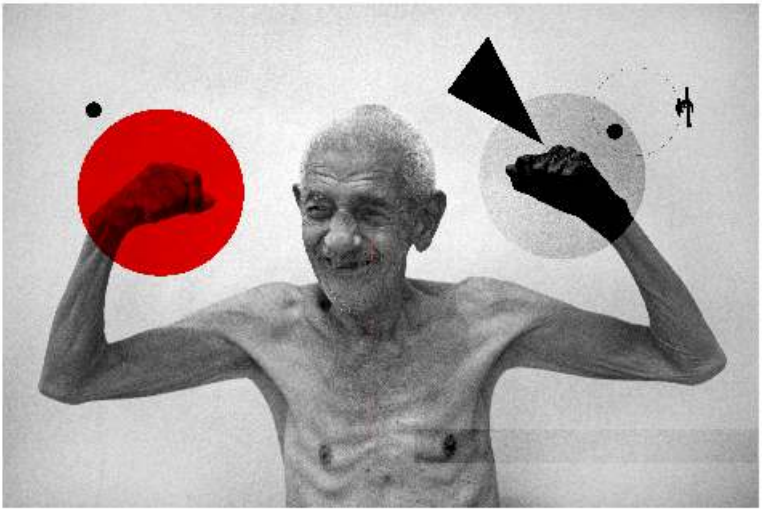
CATEGORY: BarTur Photo Award | **THEME:** Photojournalist of the Year | **AWARD:** 2nd PLACE | **YEAR:** 2021 | **MEKELLE, ETHIOPIA**

TITLE: „The Taking of Mekelle"

After an eight-month military campaign that also involved troops from neighbouring eritrea, deployed alongside the federal ethiopian army, the Tigray People's Liberation Front (TPLF) militia succeeded in retaking much of Tigray and the town of Mekelle at the end of June 2021, where the ethiopian army was put to flight and thousands of soldiers were taken prisoner.
It is a partial victory: Mekelle remains under siege, with no electricity or communications, with major roads closed and humanitarian convoys unable to bring much-needed aid to the thousands of Tigrayans at risk of starvation.







Emilio Ramos

emiliovisual

BARTUR PHOTO AWARD 2022

CATEGORY: Basecamp Student Award **THEME:** Faces of Humanity: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **CUBA**

TITLE: „Souls and Shapes"

Soul and Shapes is a series of portraits of human faces of all ages and races, through which I can interpret and illustrate the remarkable qualities of human beings, including courage, love, strength, determination and persistence in adversity.

Espen Rasmussen

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espenras

BARTUR PHOTO AWARD 2022

Espen Rasmussen (b. 1976) is a Norwegian photographer and member of the VII Photo Agency. He works as a picture editor and producer in the Stories Hub in Norway's leading daily newspaper VG as well as working both on long-term assignments for the paper and his own projects as a photographer.
He focuses on topics related to humanitarian og social issues and challenges related to climate change. Some of Rasmussen's work includes his eight-year-long project Transit, about refugees and displacement all over the world, published by Dewi Lewis in 2011. The project White Rage, is about right-wing movements, Neo-nazism, and fascism in Europe, the US, and Hard.Land, a journey trough the U.S. Rust Belt, documenting the Blue Collar America in the years before the election of Trump.
He has won numerous awards for his work, including three in World Press Photo, several in the Picture of the Year International (POYi) and 45 in the Norwegian Picture of the Year.
Rasmussen is freelance lecturing photography at schools such as the Oslo University College and Bilder Nordic School of Photography. He is also frequently giving presentations at photo festivals and for a wide range of other audiences. For the last ten years, he has been one of three editors/mentors in the Norwegian Journal of Photography (NJP).
His work has been exhibited widely around the world and his work has appeared in magazines such as New York Times, Paris Match, Time, Newsweek and National Geographic.

CATEGORY: BarTur Photo Award | **THEME:** Photojournalist of the Year | **AWARD:** WINNER | **YEAR:** 2021 | **UKRAINE**

TITLE: „The Flight"

In February 2022, Russia invaded Ukraine, creating the largest refugee crisis seen in Europe since World War 2. Hundreds of thousands of Ukrainians, mostly women and children, crossed the border between Ukraine and Poland in the days after the invasion. Waiting in lines at the border for up to several days, people came into Poland exhausted and frightened. They were met by locals, people from all over Poland and the rest of Europe, trying to provide support and logistics for the refugees. As of end-June 2022, UNHCR estimates that close to 5.5 million Ukrainians are living as refugees all over Europe, a huge part of them in neighbouring Poland.

Espen Rasmussen

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BARTUR PHOTO AWARD 2022

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CATEGORY: BarTur Photo Award | **THEME:** Faces of Humanity: Series | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2021 | **THE MEDITERRANEAN OCEAN**

TITLE: „The Escape Route of Death"

The escape route across the Mediterranean from Libya is considered the deadliest in the world. In 2021, more than 110,000 refugees and migrants crossed the dangerous route in bad inflatable and wooden boats.

Over 1,500 are dead and missing. They dream of coming to Europe, away from abuse and captivity in Libya. Many of them try to cross a number of times, but in the attempts, they are stopped by the Libyan coast guard and sent back to Libya. Many end up in captivity in Libya, where they are subjected to torture, forced labor, and abuse, while others are kept in overcrowded reception centres.

The UN has stated that there are reasonable grounds to believe that war crimes have been committed in Libya, while violence perpetrated in prisons and against migrants may amount to crimes against humanity.

In the rescue zones in the Mediterranean, Doctors Without Borders (MSF) operates with the Norwegian ship "Geo Barents". They try to save as many as possible and bring them to a port of safety in Italy, where the refugees and migrants are given the opportunity to seek asylum.

Rijasolo

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rijasolo

BARTUR PHOTO AWARD 2022

Rijasolo, was born in France.
In 2004, he went back to Madagascar, the country of his roots, which he had not visited for 20 years. With the help of a local council in Brittany, he set up photography workshops for young people in the town of Antsiranana (Diego Suarez). At the same time he started a wandering work called "MIVERINA", in which he strove to show how difficult it was to regain an intimate relationship with Madagascar.
His selection at the 2005 Rencontres de la Photographie Africaine in Bamako gave him the confidence he need to work as a full-time photographer.
In December 2006, he embarked on a photojournalism course in Paris (EMI-CFD).
He was a reporter-photographer for the Wostok Press agency during the 2007 French presidential campaign, and in November of the same year, went on to set up RIVA PRESS (www.riva-press.com) in association with four photojournalists concerned with maintaining an independent view. Since he collaborates with french newspapers and magazines as Libération, Le Monde, Paris Match or Jeune Afrique (see here >> tearsheets_Rijasolo)
In 2010, he won the 1st prize of Leica 35 mm wide angle contest.
In 2011, Rijasolo decided to return living in Madagascar where he focuses on reportage and corporate. Since 2013 he has been working with AFP (Agence France Presse).
In 2013, He published his first book of photography "Madagascar, nocturnes" (no comment® editions) about nightlife in Madagascar.
In 2019 he won the PARITANA Contemporary Art. Award.
In 2022 he won the World Press Photo Award for Africa, Long-Term Project category.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2015 & 2016 **MADAGASCAR**

TITLE: „Citizens' perception of the Authority in rural areas."

In Madagascar, 78% of the population lives in the countryside. Who represents and holds power in these rural areas?
I photographed the people who represent authority in the rural world: the clergyman, the gendarme, the district chief (local representative of the State), the "roitelet", the Fokontany chief, the mayor, the raiamandreny, the traditional doctor, etc.
These people with an "authoritarian" function in the bush have practically absolute power among the rural population. This power is granted to them either by the people (election), by the state, or by tradition.
The use of this power can be misused by its holder, who can abuse it for personal gain. The apathy of the rural population favors these practices, most often illiterate (in 2014, 46% of Malagasy could neither read nor write according to the Ministry of National Education) and in constant economic and food survival; apathy also accentuated by the ambient political discourse asserting that fatality would be the cause of the Malagasy problems. Thus, the idea of demanding an improvement of one's daily life or holding accountable the Authority's representatives is not even considered (anymore).

Laura Roth

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laurother

BARTUR PHOTO AWARD 2022

Laura Roth (*1997, Austria) is a visual artist whose practice involves various techniques with different media. Her variant bodies of work explore the balance between reality and fiction. Laura Roth currently lives and works in Linz and Berlin.

CATEGORY: Basecamp Student Award | **THEME:** Climate Change: Series | **AWARD:** 3rd PLACE | **YEAR:** 2022 | **LANZAROTE, SPAIN**

TITLE: „Great Expectations"

The photo was taken in 2022 on the volcanic island of Lanzarote and deals with the concept of home on Islands. It's about paradisaical expectations of tourist attractions. The chain of cars acts as a migration, turning the desire of the individual into a momentous mass with big consequences.

Majid Saeedi

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majidsaeedi

BARTUR PHOTO AWARD 2022

Majid Saeedi is an award-winning, internationally recognized Iranian photographer. He has photographed throughout the Middle East for the past two decades, focusing on humanitarian issues, with a special interest in telling previously untold stories of social injustice. He also especially enjoys doing street photography – portraying citizens and ordinary life.

Saeedi was born and raised in Tehran. He took up photography at the age of 16 and, when he turned 18, went to the Iran-Iraq border to photograph refugees there.

Saeedi has managed the photography departments of various news agencies in Iran and has led key projects for over 15 years. His work has appeared internationally, in such publications as The Times, Spiegel, Life, The New York Times, The Washington Post, The Washington Times, Time magazine, and various Middle Eastern publications and for online agencies. His recent work includes images of Libyan people fighting for democracy and landmine victims in Afghanistan.

Saeedi has won numerous prizes for his photographs around the world, most recently the 2012 R.F. Kennedy Award, a Lucie Award in 2011, for his work in Afghanistan, a UNICEF award in 2010, and the Gold Award from China in 2011. For the past eight years, he has received the annual accolade of best photographer in Iran. When he is not working, Saeedi likes to teach photography to students and mentor young photographers.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **AFGHANISTAN**

TITLE: „Attack on democracy"

Afghanistan has been at war for most of the last 50 years. Invasion, occupation, insurgency, and civil war, are daily routines.

What lies ahead for the people of Afghanistan after Western forces withdraw this year? The new government of the Taliban Islamic Emirate has pushed back democracy and destroyed 20 years of activity.

At the same time, civilian casualties and attacks have decreased, but the newly formed ISIS has emerged. They are doing what the Taliban have done for the past twenty years: violence, war, attacks, and explosions.

With the withdrawal of Western forces this year, the future seems to be disappointing and ambiguous.

According to a report from the United Nations Office for the Coordination of Humanitarian Affair (OCHA) Afghanistan ranks near the bottom on many humanitarian measures.

- Thirty-four percent of the population is food insecure.
- Ten percent of children die before they start primary school.
- Thirty-eight percent of children do not have access to school.
- Around 5.4 million civilians in conflict-affected areas have limited access to food, safe drinking water, health care, and other basic services.
- More than 600,000 people are internally displaced.
- Almost 1.5 Million people are heroin addicts.

Women and girls are especially at risk in Afghanistan. The Taliban have targeted women activists, educators, and women working outside the home. They have focused attacks on schools for girls. The literacy rate among women in Afghanistan is 12%.

Despite the violence, poverty, drug addiction, and lack of education, life goes on in Afghanistan. I have engaged in photographing the life of Afghan people for over ten years. I am a witness of how they tried to build their country and obtain primitive freedom and democracy, which was destroyed in a couple of months.

In my photo collection I am portraying the history of what was built vs what is ruined and at the same time people's endeavour to live their lives.

Maryam Saeedpoor

www.festival-meihodo.com

BARTUR PHOTO AWARD 2022

Maryam Saeedpoor was born in 1984, in Tehran, Iran. She graduated in Iranian Youth Cinema Society and University of Applies Science and Technology-The Faculty of Media in Photography in 2005. Throughout her life, Maryam has 13 years coopration with media. In recent years, she is working in Advertising Photography, Portrait Photography as well as extended collaboration with Book Publishers.
Apart from using photography to challenge gender norms, Fanny Beckman conducts workshops and lectures for companies and universities who want to learn more about the male gaze and how to change the misogynistic depiction of women in the media. Her clients include Brighton Dome (2018 and 2019), Victoria & Albert Museum (2021), Triumph (2021) and the Prince's Trust (2022).

CATEGORY: BarTur Photo Award | **THEME:** Ann Lesley Bar-Tur Award | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2016 - 2022 | **IRAN, TEHRAN**

TITLE: „Scattered Memories"

The future can be more pleasant and bearable for women who have faced different kinds of violence and abuse. They have been waiting for the improvement in their living conditions. These women were somewhere between tradition and modernity. Their mothers told them about traditional and cultural values. In their childhood, they saw the scenes that engraved this traditional way of living in their minds.

Domestic and cultural violence against women has always been a serious threat to their growth and prosperity. Now, these women fix their eyes on the future of the world. They have told each other the memories of many years of violence and discrimination from generation to generation.
The future to come can make the situation better for women.

Zilola Saidova

BARTUR PHOTO AWARD 2022

Born in Bukhara, Uzbekistan, **Saidova** has been photographing since 2003. Her main interest is ethnographic/cultural documentary photography.

Between 2003 and 2008, she was a member of Bukhara Center for Development of Creative Photography. In 2004, she became a finalist in "Contemporary Documentary Photography of Central Asia" held in Moscow, Russia. In 2005, she received the FIAP's silver medal in the Third International Photo Biennial in Tashkent, Uzbekistan. In 2008, Saidova took part in an exhibition of "Photographers of Uzbekistan" held in St. Petersburg, Russia. In 2010, she was selected to participate in the tenth International Photo Exhibition named "Documentary Photographers in the New Century" held in Shanghai, China. In 2012, Saidova became a finalist in the Nowruz International Photo Contest held in Tehran, Iran.

Her works have been exhibited in such countries as the United States, Denmark, Russia, and China. Since 2007, she has been extensively photographing Central Asian Gypsies. She received a BA in Journalism at Indiana University, Bloomington, the USA.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Single **AWARD:** HIGHLY COMMENDED **YEAR:** 2007 - 2021 **BUKHARA, SURKHANDARYA, KASHKADARYA REGIONS, UZBEKISTAN AND OSH REGION, KYRGYZSTAN**

TITLE: „Home Sweet Home"

I have been documenting the life of Central Asian Gypsies for several years. Central Asian Gypsies identify themselves as Mugats. The majority of Mugats are settled in the territories of Uzbekistan and Tajikistan, and some live in Kyrgyzstan and Kazakhstan. In this series, I would like to show murals and other wall decorations of Mugats houses.

Gourab Saha

BARTUR PHOTO AWARD 2022

I am **Gourab Saha**. Currently, I am continuing my master's degree in Geography and Environment at Shahjalal University of Science and Technology. I am a passionate photographer.

It was 2017 when I first started in photography. I loved to capture the exciting moment. I was roaming the street to take photographs. But, my photographic thinking and purpose were changed because of my educational background. As an environmental student, I got many opportunities to travel and explore nature, and at that time, I realised how we affect the environmental ecosystem. People in developing countries like Bangladesh are more unaware of environmental or sustainable development. So, for this reason, I have been doing environmental documentaries to make people aware of my photographs. Bangladesh is a very disaster-prone area for its geographical location; on the other hand the careless attitude of the people increases the speed of environmental degradation. As a result, disaster is more frequent now for this reason.

I have been working on flash floods in the Sylhet region for the last two years, and flash floods events to describe properly how climate change is happening and the anthropogenic effect of flash floods. Because of the high amount of deforestation in hilly areas, flash floods are more frequent and devastating in the Sylhet region. So, at the present time my main aim is to spread awareness among people about climate change and the importance of safe the environment through my photography.

CATEGORY: Basecamp Student Award **THEME:** Climate Change: Series **AWARD:** HIGHLY COMMENDED **YEAR:** 2022 **TAHIRPUR UPAZILA, SUNAMGANJ DISTRICT, SYLHET DIVISION, BANGLADESH**

TITLE: „Flash Flood: Hustle and Bustle "

Flash floods are becoming a new normal in the northeastern region of Bangladesh. Within the last two months, Sylhet district has faced two flash floods, and they hit the Sunamganj district three times.

On June 16, 2022, the heavy rainfall started in the northeastern region, and specifically, the Meghalaya and Assam region were facing downpours. The wave of haor was deadly, and the airspeed was high. Rapidly the flood water was entering the northeastern region of Bangladesh (Sunamganj district). During the disaster, I was stuck in Tahirpur Upazila of Sunamganj district. Before this disastrous incident, I had never seen how fast the water level rose in such a short time. That night when the precipitation was heavy, we didn't realize the intensity of the flood in the Sylhet region because there was no electricity, most of our mobile phones were dead, and the internet connection was unavailable. The very next morning, news started coming from the surrounding area that the flooding condition was getting worse.

Geographically, Tahirpur Upazila is situated in the foothills of the Meghalya Asam hill region and surrounded by Tangua Haor, Metir Haor, and Shonir Haor, which makes the Upazila one of the major hotspots for flooding. This Upazila lost road-based communication with Sunamganj and waterway communication turned into a death trap as water level and wave intensity increased continuously. So, I had to stay there for four days. I witnessed the devastation caused by flooding firsthand. Almost everyone took shelter in a school. Water was everywhere, and there was no dry place for animals or humans. The panic of the food crisis was spreading across the market. The majority of tubewells were submerged by flood water and the crisis of fresh drinking water was increasing. Local people started rainwater harvesting but the quantity was nothing compared to their necessity. So, they started using haor water for daily chores like drinking, showering, washing utensils, and sanitation which was detrimental to their health, but there was no alternative way available.

The area lost the electricity connection because the wire was submerged in haor water. I couldn't charge my camera and mobile and couldn't capture the whole scenario. There was a generator in the market, but it was insufficient compared to the local necessity to charge their electronic devices.

On the fourth day of the flood, the consistency of precipitation was getting lower, and the water level began to drop. I was sun rays though it was only for a few seconds! People were very optimistic there. They did not waste a moment putting full effort into returning to their usual life. They started catching fish, drying their clothes on the available dry street, and chatting to calm their minds.

Natalya Saprunova

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BARTUR PHOTO AWARD 2022

Natalya Saprunova, born in the arctic region of Russia in Murmansk, is a freelance documentary photographer based in Paris. In Russia, she worked as a photographer for a daily newspaper, "The Messenger of Murmansk" during her studies to become a french teacher. She arrived in France in 2008, studied and worked in Marketing in Paris, and became a French citizen. At the end of 2016, she abandoned her permanent contract to return to photography. Then she finally studied Documentary photojournalism at the Ecole des Métiers de l'Information in Paris. Natalya now teaches photography at Graine de Photographe school in Paris and does documentary reportages. She is a member of the french photo agency - Zeppelin. Natalya was a finalist or prize-winner in various competitions. Her topics are the transformation of societies, identity, youth, spirituality and femininity.

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** JUDGES CHOICE **YEAR:** 2021 **LOVOZERO, KRASNOSHCHELYE, CHALMNY-VARRE IN RUSSIA AT THE KOLA PENINSULA, MURMANSK REGION**

TITLE: „A future for Russian Saami people"

There is no future without our children. Children are our future, and they are our carriers of living memories. Thanks to them, knowledge can be transmitted like a torch and thus travel through time and illuminate the future. A more harmonious future between man and nature. A future where a new relationship to the world can be imagined.

Despite her colored hair and her smartphone in her pocket, an 11-year-old little girl Uliana, shows some characteristic traits of her ethnic minority in the Extreme North region of Russia, the Sámi people. She loves being outdoors, fishing, eating reindeer meat with her bare hands, and doing handicrafts and embroidery. These activities are, for her, the place where she forms the learning of an inherited memory from her nomadic ancestors. Through these children's games is also transmitted the art of being resourceful.

Uliana comes from a long line of reindeer herders whose traditions almost disappeared due to sedentarization by the Soviets in the 1920s. Gathered in the main sámi village - Lovozero, located in the hinterland of Murmansk city, was considered a reserve. Other villages were also built on the sámi lands to gather reindeer herders. Settled to work in kolkhozes, they no longer had the right to be Sámis: the practice of the language and the wearing of the traditional costume were prohibited.

Uliana lives nowadays with some 1,500 people in Lovozero, where wooden huts stand next to prefabricated concrete buildings. In her daily life, sometimes she takes a vacation at her grandmother's in a tiny village with just 400 inhabitants. Or she visits an old woman who is the only one still living in a hamlet with four houses without electricity or running water. Still a little of the old world but also a little of the new one. And in it, a strong, hands-on, cheerful girl who can withstand freezing cold as well as swarms of mosquitoes.

Little by little, this living environment, this deep link with nature, will join Uliana's interior landscapes. The 11-year-old girl is thus called to become a memory for her people. A memory that can be reborn at any time, like these engraved pictograms that Uliana makes, reappear by throwing a little water on a stone. A memory that looks to the future, refreshed by the hands of a child.

Alain Schroeder

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BARTUR PHOTO AWARD 2022

Belgian photojournalist **Alain Schroeder** (b. 1955) has been working in the industry for over four decades. First as a sports photographer in the 80s, then shooting book assignments and editorial pieces in art, culture and human stories. In 2013, he uprooted his life, trading-in his shares in Reporters, to pursue life on the road with a camera. Schroeder now travels the world shooting stories focusing on social issues, people and their environment. «I am not a single shot photographer. I think in series,» he says adding, «I strive to tell a story in 10-15 pictures, capturing the essence of an instant with a sense of light and framing.» He has won many international awards including Nikon Japan, Nikon Belgium, Felix-Schoeller, TPOTY, Istanbul Photo, Days Japan, Trieste Photo, PX3, IPA, MIFA, BIFA, PDN, the Fence, Lens Culture, Siena, POYI and World Press Photo.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **THAILAND, SURIN, BURIRAM**

TITLE: „Muay Thai Kids"

Far from Thailand's iconic tourist destinations, Isaan, the kingdom's largest region, reaches north and east to the borders of Laos and Cambodia. Poverty forces many residents to seek work in Bangkok, but fearing the temptations of city life (drugs, gangs, sex trade…), children are often left behind under the care of grandparents.
To keep them out of trouble, and with the prospect of earning money to support the family, kids are enrolled in Muay Thai (the traditional martial art of Thai boxing that is the country's national sport) as early as 5, and can be competing by 6-7 years old.
Training camps (2500 in Isaan and 1200 in Bangkok) are schools of life filled with deprivation, discipline, and respect for fellow combatants. Every story is similar, the kids dream of one day fighting on TV, building a house for their parents and defending the pride of their community, while gym owners, trainers and families rely heavily on their earnings.
Betting is fierce and the pressure on the children is palpable. Few will become champions, but for poor kids with limited options, Muay Thai is a way to meet the cultural expectation of helping their families and a chance at a better life.
In July 2021, the IOC recognized Muay Thai as an Olympic sport. It promises to be a baptism by fire at the Paris 2024 Olympic Games for many young fighters who are now starting to dream not only of money, but also of medals and glory.

Vladislav Shapovalov

vlad_kebbab

BARTUR PHOTO AWARD 2022

Vladislav Shapovalov is a photo and video artist based in St. Petersburg, Russia. He captures the ever-changing world, projecting it through the prism of his vision. His works are either non-staged, where he creates using the raw reality, or it is a fully made up art, where every little thing is controlled.
He actively documents crimes against human rights in Russia, through photography of rallies and demonstrations, which are often suppressed by police forces with extreme violence.
Currently he is studying cinematography in the St. Petersburg State University of Cinema and Television. These academic practices and his personal interpretation of them help to achieve the required artistic freedom and result regardless of the circumstances.
His main goal is to see beyond the ordinary and find meanings in small details that are always around us.

CATEGORY: Basecamp Student Award | **THEME:** Photojournalist of the Year | **AWARD:** 3rd PLACE | **YEAR:** 2021 | **SAINT-PETERSBURG, RUSSIA**

TITLE: „Onslaught"

This work observes the harsh and dangerous side of being politically active in Russia, through the photos of unauthorized demonstrations. People rioted against corruption, the arbitrariness of the authorities, unfair elections, unlawful convictions, and war with Ukraine. The police arrested many peaceful protesters and even bystanders, often with the use of extreme violence.

Shaghayegh Shayankhan

shaghayeghshayankhah

BARTUR PHOTO AWARD 2022

I am **Shaghayegh Shayankhah,** born in 1999 and I live in Iran. My main interest is in portrait photography. I seek to find and discover the inner dimensions of the people around me through portrait photography. As I approach people, I seek to capture what cannot be seen with the naked eye.

International Exhibitions and Awards:
*Andrei stenin international photo contest 2022
* VOGUE China PhotoVOGUE Issue2022.
* The next great fashion image markers-explanations 2022
* 2ND country of heaven photo circuit 2021
*Raffles photography Awards 2020 .
* peaabode award -explanation
* COUNTRY OF HEAVEN PHOTO CIRCUIT 2011.
* Daily life exhibition
The 16th news photo festival,Doorbin.net press.
* The 13th exhibition of the best photos of the year Doorbin.net

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Single **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **IRAN, BUSHEHR**

TITLE: „Hidden dream"

Ghazal, a 16-year-old girl, is very interested in sports and music. In Iran, there are many restrictions for women in the field of singing and music.

Dan Shipp

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BARTUR PHOTO AWARD 2022

Dan Shipp is an amateur wildlife and adventure photographer with an overwhelming love for marine and conservation-based imagery. He is a regular contributor to the British Society of Underwater Photography magazine.

Since leaving the concrete jungle of London in 2017, he has embarked on a global journey to capture the wonders of the natural world on his camera. His goal is simply to highlight the raw beauty and desperate fragility of the road less travelled, and to inspire others with a fleeting glimpse of what we have today.

His journey has taken him from the depths of Fijian reef systems working alongside the Jean Michel Cousteau Dive team, to the remote summits of Patagonian mountain ranges, in search of awe-inspiring scenes that not only make people proud of the world they live in but tell a story of how they may contribute to its welfare.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Single | **AWARD:** 2nd PLACE | **YEAR:** 2020 | **SAVSAVU BAY, VANUA LEVU ISLAND, FIJI**

TITLE: „Shooting Pains"

A lone mangrove shoot breaks the surface of the shallows on the island of Vanua Levu in Fiji. Underwater, silty sediment covers the sea floor, while in the distance ominous storm clouds can be seen gathering.

Anastasia Shubina

BARTUR PHOTO AWARD 2022

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Anastasia Shubina is an artist from Saint Petersburg, working with documentary and conceptual photography, film, and video art. Currently based in Armenia. She has a philosophical education, as well as education in the field of cinema and photography. Her work has been presented at solo and group exhibitions, as well as at a number of film festivals in Europe, Asia, America, and Australia. The works have been repeatedly published in Russian and international editions and are finalists in competitions. In her personal projects, she explores the themes of mythology, anthropology, and historical trauma.

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **KHURZUK, UCHKULAN AND KART-DZHURT AULS, KARACHAY-CHERKESSIA, RUSSIA.**

TITLE: „Deportation"

In 1943, the Soviet leadership forced the Karachays to leave their lands in the North Caucasus and move to Central Asia. Officially, the Karachays were deported for collaborating with German occupiers and opposing the Soviet regime, but these charges were later dropped. During the night, the Soviets cordoned off villages and ordered people to leave their homes under threat of execution. Food was only permitted for a few days. Thus, the Karachays spent several weeks on the road, suffering from hunger and disease in overcrowded cattle cars. In Central Asia, the people were divided and resettled in several regions of the Kazakh and Kirghiz SSRs. Living conditions were extremely difficult. They lived in dugouts and used the belongings brought from the Caucasus. In the first few years of exile, the population decreased by a quarter. Only 13 years later in 1956 the Karachais were rehabilitated and returned to their homeland.

Khurzuk, Uchkulan and Kart-Dzhurt auls used to be the cultural and economic center of Karachay, but after the deportation they fell into desolation. Now, only three thousand people live there, many of whom are old people who survived deportation or were born in Central Asia. Despite being deported for a long time, they retain their culture and language. The Russian government recognized the deportation of the Karachays as genocide in 1991.

Anastasia Shubina

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BARTUR PHOTO AWARD 2022

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CATEGORY: Basecamp Student Award | **THEME:** Faces of Humanity: Series | **AWARD:** 3rd PLACE | **YEAR:** 2022 | **YEREVAN, ARMENIA**

TITLE: „Russian anti-war emigration"

On February 24, 2022, the Russian government launched a war against Ukraine, which caused strong anti-war sentiment in Russia. Several hundred thousand Russians were forced to leave Russia due to disagreement with state policy and the danger of political persecution. Armenia turned out to be one of the centers of Russian emigration, where over 150,000 people emigrated in 2 months. Many had to leave everything in Russia: apartments, work and belongings, however, they do not plan to go back and continue to protest against the war.

Christina Simons

BARTUR PHOTO AWARD 2022

www.christinasimons.com

christinasimons

Christina Simons is an award-winning international documentary photographer focused on humanitarian issues and cultural diversity. Her work has been exhibited throughout Australia, the United States, England, Europe, Russia, and Mexico.

Icelandic & American, Simons resides in Australia as a true citizen of the world, speaking multiple languages. She is a member of the Women Photograph collective and regularly mentors and teaches photography in Melbourne, Australia. Having worked in the visual arts industry for over twenty-five years, her work traverses many interests, including travel, lifestyle, and portraiture, and is represented in publications such as The New York Times and The Guardian UK, as well as working with several NGOs such as Medicines Sans Frontiers and UNICEF.

Her passion for human rights and civil liberties has led to series such as "The Haiti Project" on children in domestic servitude, Women's health in the Philippines and Aboriginal Education in Australia; not to mention her solo-exhibitions, book and multi-award winning series "Running to Nowhere" on Central American Refugees.

CATEGORY: BarTur Photo Award | **THEME:** Climate Change: Series | **AWARD:** Highly Commended | **YEAR:** 2020 | **KANGAROO ISLAND, AUSTRALIA; SARSFIELD, AUSTRALIA; CLIFTON CREEK, AUSTRALIA, WATERHOLES, AUSTRALIA; RAYMOND ISLAND, AUSTRALIA**

TITLE: „Australian Apocalypse: The Consequences of the Australian Bushfires"

The late 2019 to early 2020 bushfires have ravaged over 10 million hectares of Australia, killing nearly 30 people and an estimated half a billion animals. The country is left in a ravaged state, which suggests our climate crisis is at a tipping point. Here is the devastation these bushfires around Australia left behind.

In early January 2020, I was on assignment with the New York Times to cover the fires both in Bairnsdale, Victoria, and Kangaroo Island, South Australia. I was sent back to Bairnsdale with UNICEF and to Kangaroo Island a month later with The Big Issue Magazine. Based on the extensive coverage of both locations so close to the time of the fires I have a very conclusive series of images of the outcome of those fires.

Priyanshu Singh

priyanshusingh.27

BARTUR PHOTO AWARD 2022

Priyanshu Singh, 20, is a self-taught photographer based in Varanasi, India.
Everything he does is filled and overflowing with excitement and passion. As a photographer, he craves to capture a bold, enthusiastic world where his subjects stand out and shine. He recognized his passion for photography in 2019 while he was in 11th grade. He started to explore the city of Varanasi, which happens to be one of the world's oldest living cities, in search of frames that provoke as well as impact.
To convert this passion into profession, he is currently pursuing his graduation in Mass Communication where he is trying to broaden his capacities and enhance his skills. His primary genres include street and documentary photography. His latest work was exhibited in 24 hour project, Finland 2021, and he was also amongst the finalists of London Street Photography Festival 2021. Recently he won third place in Portrait category in the 'Indian Photo Festival' International Photographer of the Year Award.

CATEGORY: Basecamp Student Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 - 2022 **VARANASI, INDIA**

TITLE: „Ganga: The Endangered Mother"

India's Ganges River Basin is one of South Asia's most critical freshwater systems. Nearly half a billion people rely on this river basin for its waters. For Hindus, the Ganga river is often referred to as Ma Ganga or mother, accepting all and forgiving all. The word "Ganga" literally means "to flow".
The Ganga is almost synonymous with India, and is one of the fundamental threads of the nation's spiritual and cultural ethos. This river has witnessed significant climate change in the last few decades. Due to its deteriorating condition, people residing around the river are suffering heavily.

Mehmet Masum Suer

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BARTUR PHOTO AWARD 2022

Mehmet Masum Suer is a documentary photographer and freelance journalist living in the city of Diyarbakir in Turkey.

He began his career as a journalist in 1974, then worked for different agencies and newspapers in Turkey as a reporter, photo-journalist, writer, redactor, and representative.
He was forced to leave his job as a reporter in 1992 when armed attacks and pressure against journalists and intellectuals increased in Turkey. After these years, he turned to research on culture and history.
Suer started art photography in 2005 and took his first photographs in 1970 when he was a 13-year-old boy. He has been taking pictures ever since. Suer takes pictures of historical places and buildings, especially in Diyarbakir, Mardin, Van. Urfa, Adiyaman and Hasankeyf. Meanwhile, he has been involved in a project taking photos of famous Kurdish artists. Cultural, historical values, and works of art are the subjects that take his attention.
Süer opened 12 solo exhibitions in Turkey, Iraq, Belgium and the USA. He also participated in some international joint exhibitions. Photos of Suer are especially used in tourist publications and in international tourism fairs, newspapers, and magazines. Four of his photos have been printed as postage stamps in Turkey.

Has many awards from competitions of FIAP and PSA patronages. He currently holds 31 international titles. Süer has served as a jury member in 15 international photography competitions so far.

He also is a photographer for Istock-Getty Images and Alamy Agency.

CATEGORY: BarTur Photo Award **THEME:** Faces of Humanity: Single **AWARD:** 2nd PLACE **YEAR:** 2011 **ROBOSKI VILLAGE OF ULUDERE DISTRICT OF SIRNAK PROVINCE**

TITLE: „Roboski"

Roboski is a mountain village in the Uludere district of Sirnak province in southeast Turkey. On the night of 28 December 2011, Turkish Air Force planes bombed a civilian group on the Iraq border. 34 Kurdish civilians who smuggled gasoline and cigarettes between the two countries were killed in the bombing.

The Turkish General Staff announced that it was decided to bomb the group because they were using the crossing of armed Kurdish militants. The legal cases initiated in Turkey and the European Court of Human Rights regarding the incident resulted in negative results. The families of the deceased visit their graves every Thursday, read the Qur'an, and pray. Families want those responsible to be found and punished.

Mouneb Taim

mouneb_taim

BARTUR PHOTO AWARD 2022

Mouneb Taim, born 2001, is a photojournalist, and Student at the University of The People who covers news stories with a focus on social issues.
He works as a freelance photographer for international agencies. He began his career in photojournalism as a photographer and freelance reporter in 2013, when he was a young child after the murder of his journalist brother.
He covered life under siege in Douma, Eastern Ghouta, Idlib and the countryside of Aleppo until early 2021, and was arrested by Islamic organizations in his city for being gay. He also documented the massacres and destruction throughout the regions of Syria during the ten years he lived under siege in his native Syria. He received a number of international awards.

CATEGORY: Basecamp Student Award **THEME:** Photojournalist of the Year **AWARD:** HIGHLY COMMENDED **YEAR:** 2019 - 2021 **DAMASCUS, DOUMA, IDLIB, ALEPPO, SYRIA**

TITLE: „War Notes"

Life in war has a different meaning - everything that is normal disappears. The daily routine is certainly not normal, even if it seems normal to people who live in their respective places.
Bombs fall, people die and buildings are destroyed every day. The reality of war cannot be denied, and yet there are people who are persistently trying to confront the bitterness of this terrible war: with their determination, their hope, their desire to live. This project illustrates the efforts of the civilian population to make the war in the occupied territories of Eastern Ghouta of Syria forgotten after the place was besieged for more than nine years by the armed forces of the Syrian government. The occupation ended when the Syrian regime, with the support of Russian forces, forcibly resettled residents after months of bombing the area. Thousands were killed, and the area was completely destroyed.

Mouneb Taim

mouneb_taim

BARTUR PHOTO AWARD 2022

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CATEGORY: Basecamp Student Award | **THEME:** Unity and Diversity | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2021 | **IDLIB, SYRIA**

TITLE: „Sport and Fun instead of Fear and War"

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

Momo Takahashi

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momotakahashi

BARTUR PHOTO AWARD 2022

Momo Takahashi is a 22-year-old first-generation Japanese American photographer born and raised in Queens, New York. With a background in creative arts, she began shooting at the age of 17 and developed her interest in photography. Her work now as a documentary photographer aims to highlight and uplift the stories of the Asian American Pacific Islander community and the working-class people of New York City. She is currently in her fourth year pursuing a BFA at NYU Tisch for Photography and Imaging.

CATEGORY: Basecamp Student Award | **THEME:** Unity and Diversity | **AWARD:** 3rd PLACE | **YEAR:** 2021 | **NEW YORK CITY, USA**

TITLE: „Stranger at Home"

As Asian Americans are targeted for violence during the pandemic in the United States, the sentiment that we are viewed as the "Other" is overwhelmingly prevalent; cementing the notion that our Asian bodies do not belong in this country. As part of the Asian diaspora, Asian Americans exist between the in-betweens of our dual identities, connected to two different lands. Where do we truly belong? Where do we call home?

Anchored by my upbringing by my Japanese immigrant parents and as a response to the anti-Asian hate crimes in the U.S., "Where We Call Home" is a photographic series documenting Asian Americans in their homes, depicting the ways one keeps ties to their cultural background and forms their own cultural identity. These portraits centered around "home" reveal the connection between the spaces we reside in, to the idea of belongingness within a homeland. Portraits of these individuals were taken in the intimacy of their homes, as the sitter and I collaborated in showcasing the significance of the environment and how they honor their Asian heritage. The cultural connections depicted in the photographs through food, decor, rituals, and language demonstrates the ways we as Asian Americans carve out our own space unique to our transnational identity within a country that treats us as perpetual foreigners. Most importantly, the photos represent the resiliency and beauty of the Asian American community despite the hardships we have faced thus far.

Gali Tibbon

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BARTUR PHOTO AWARD 2022

Gali Tibbon is an independent photographer based in Jerusalem. With more than a decade of experience in photojournalism in the Middle East, her work has taken her on assignments in Turkey, Cuba, Egypt, Jordan, Ethiopia, China, Spain and Ukraine. In recent years Gali has been exploring the theme of religion focussing on faith through pilgramage and rituals, documenting the various Christian denominations in Jerusalem's Holy Sepulchre, baptism in the Jordan River, the ancient Samaritans, Ethiopian Christianity and pilgrimages across Europe.

Apart from using photography to challenge gender norms, Fanny Beckman conducts workshops and lectures for companies and universities who want to learn more about the male gaze and how to change the misogynistic depiction of women in the media. Her clients include Brighton Dome (2018 and 2019), Victoria & Albert Museum (2021), Triumph (2021) and the Prince's Trust (2022).

CATEGORY: BarTur Photo Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** HIGHLY COMMENDED **YEAR:** 2011 - 2020 **LALIBELA, ETHIOPIA**

TITLE: „Journey to Jerusalem of Africa"

Ethiopian Christian faith radiates between 2 cities: Jerusalem and Lalibela, in Northern Ethiopia. 'Jerusalem of Africa' is one of the names given to Lalibela.
A sacred journey into a biblical world hidden in East Africa in Ethiopia's highlands- Lalibela- famous for its unique 12th-century monolithic churches carved out of the "living rock", as legend has, it was built with more than a little help of the angels.
It is named after King Lalibela, who ordered the construction after Muslims took the Holy Land and the Christian pilgrims could no longer make their pilgrimage to Jerusalem. Ethiopian faithful make a pilgrimage to Lalibela at least once in their lifetime.
The Ethiopians have a long association with Jerusalem dating back to King Solomon:
Ethiopian emperors claimed a line of descent from Solomon as a result of his union with the Queen of Sheba.
Unlike other UNESCO heritage sites, it is not an archeological site but a living compound of churches serving the local community and the pilgrims who come every orthodox Christmas . From the day it was built to our times.
According to scholars, the churches were built from a cosmopolitan mystical understanding of the Christian religion, and it may be the most mystical of all Christian sites. It is fascinating how Lalibela's art works and architecture hint at doctrines found in Ancient Greece and some ancient Egyptian religions.

The Ethiopian Orthodox Tewahedo Church is an ancient church that developed uniquely and indigenously, free from western influence, which developed into a special and independent church like no other in the Orthodox world.
As the only pre-colonial Christian church in sub-Saharan Africa, the Ethiopian Orthodox Church was founded when pagan emperors ruled Rome.
Every year thousands of pilgrims make their way to sacred Lalibela by bus or by foot to celebrate Christmas. Fascinated by their devotion, I joined the pilgrimage, its faithful worshippers, and the rituals and ceremonies, some of which are very ancient and preserved to this day, seem almost to illustrate the Old Testament.
In the days ahead of Christmas, Lalibela becomes the beating heart of Ethiopian Orthodox faith. Tens of thousands of white-clad worshippers flock through tunnels and passageways connecting the churches, rushing from shrine to shrine in their quest to visit all holy sites.
Priests in traditional Shammas and white turbans bearing prayer sticks and sistrums (percussion instruments) sing and dance to the sound of African drums all night.
At dawn, large processional golden crosses and icons are brought out to the sound of ululations from the devout crowds celebrating the birth of Jesus Christ.
It is a truly biblical scene.
Traditions and rituals carry on their backs the soul of the cultures and civilizations. It needs to be passed on from one generation to the next, our past is the key to our future.
They help us preserve our heritage and make sense of our future. With the integration of the global economy, rapid changes, development, urbanization, and technology, the world's traditional cultures are facing great challenges.
Ours is not an era where photography is a luxurious personal pleasure but an era where cultural diversity thrives with photography. And it is the duty of our generation to document and preserve the variety and diversity of the various faces of humanity wherever they are, for the future generations.

Gali Tibbon

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BARTUR PHOTO AWARD 2022

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CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2005 - 2020 **JERUSALEM, ISRAEL**

TITLE: „Echoes of Christian Jerusalem"

This is an invitation to embark on a magical mystical trip, a glimpse into a secret world through a labyrinth of chapels and altars, a kaleidoscope of colors and textures, a unique fusion of people and cultures.

Tucked away, deep in the maze of winding, narrow streets in Jerusalem's Old City, stands the Church of the Holy Sepulchre, one of the world's most famous but least explored religious sites.

The church was built on the spot where Jesus is believed to have been crucified, buried, and resurrected, the very place where Christianity was born. The church of the Holy Sepulchre was constructed by the Byzantines and rebuilt by the Crusaders. It remains the most popular destination for countless Christian pilgrims form across the globe.

Clergy and believers chant words of prayer in a mix of languages last heard in the Tower of Babel. Bishops conduct exotic rituals in biblical Aramaic as other ancient tongues echo through the darkness of Christianity's most sacred shrine. Monks circle the tomb swinging aromatic incense, as rays of magical light break through. It is an enigmatic mix of rituals belonging to some of the earliest Christian sects, still conducted today. It is perhaps the only place in the world where processions and masses converge under the same roof and a diverse crowd of worshippers recites prayers side by side.

Over the past seventeen centuries people from all over the world have been drawn to the ancient, sacred stones as if by a magnetic power: pilgrims in ecstasy, enlightenment in their eyes, praying with the ultimate expression of devotion, not leaving before they have touched, kissed, prayed and knelt before every sacred altar. Outside, transfixed worshippers carry wooden crosses as they retrace the last steps of Jesus along the winding path of the Via Dolorosa that comes to an end at the Holy Sepulchre.

Jerusalem is not just the focus of international political attention; it is also the focus of the three great monotheistic religions. Ancient texts and maps describe Jerusalem as "the centre of the world", the world's point of beginning. Halfway between east and west, Jerusalem has not become a melting pot, but remains a mosaic in which cultures and religions mix yet never combine, each remaining as distinct as possible from the other.

The Christians are an ever-dwindling minority in the Middle East and the different streams share a common concern about their future in the region. But instead of being united by belief inside the Church, they are often divided, each fighting a constant battle to preserve its ethno-religious identity.

A centuries-long struggle over power and territory left the church divided between six denominations of Christianity. The fierce devotion with which each faction guards its turf is legendary. Three main sects – Roman Catholic, Greek Orthodox and Armenian – have principal custody of the church under an edict issued in 1852 by the ruling Ottoman Sultan, known today as the Status Quo agreement. The additional denominations, Coptic (Egyptian), Syrian Orthodox and Ethiopian, are given space and rights within the church. The Sultan's Status Quo froze time.

Centuries of unchanged religious traditions and multi-ethnic domination combine into a unique and extraordinary collage of people and faith, not seen anywhere else.

Debbie Todd

BARTUR PHOTO AWARD 2022

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Debbietoddphotographer

Debbie Todd is a portrait photographer based in the north-east. She has recently graduated with a First Class Honours degree in photographic practice at the northern school of art. She won the Anjool Malde Award and went on to be shortlisted for the AOP Student Awards 2022. Debbie is continuing her studies with a masters and continuing to develop her practice.

Her current project looks at the language we use in everyday sayings and how it connects with and affects those with differences. Many of the subjects in this series are misjudged, stereotyped and underrepresented within society and the media.

The images are taken and retouched in a fine art painterly style and sit alongside a saying that portrays some feelings of the sitter. Some of these are literal, and some are more tongue in cheek, but the idea is to consider how the saying represents the person and what challenges it may produce.

The main aim of this project is to encourage diversity and enable people to consider the images and the message they convey. It should open conversations and reduce exclusion.

It is not pointing out that these sayings should not be used but more that we should try and understand the language around people with differences and be more inclusive within society.

The ultimate goal is to show that we are all individual human beings, with our own unique traits, who have a right to be well represented in society as well as the media and photographic industry.

CATEGORY: Basecamp Student Award **THEME:** Ann Lesley Bar-Tur Award **AWARD:** JUDGES CHOICE **YEAR:** 2022 **UK**

TITLE: „The meaning of being different"

DIFFERENCE: the thing that we all share.

The things that separate people from each other have always fascinated me. I have always wondered about the reasons why people are treated differently because of their differences. These traits are unique and beautiful and something to be celebrated.

We tend to call differences things like 'impairments' and 'disabilities', which can sound negative and mask over the individual, rather than treating that person as a human being.

Imagine looking at a magazine and not seeing one person that represents anything close to how you see yourself.

I specialise in working with people who are often seen as different, physically, medically and neurologically, compared to most of society. I do this because I want to promote equality and diversity around differences within fashion and commercial photography.

This project examines the differences between people in the UK. It looks at how people are viewed and why preconceptions are made, using proverbs and idioms that have been used regularly without much thought. Most of these sayings have been passed down through generations and are said to others without a second thought about the connotations. These sayings are very personal to each individual and represent their difference in a visual way. The image has been created to allow people to engage with the subject and consider the use of language and how it affects others, especially those affected by the sayings. Some of the sayings are representative of the person and others may be seen as more flippant or ironic.

All of the images have their own sayings, alongside the name of the sitter and their difference.

I like to take portraits that tell a story about the sitter; it is irrelevant whether in the documentary, fashion or fine art style. I use locations or props that connect to the subject on a personal level. The subjects start off as strangers that I usually see online, then connect with, before considering the their feelings and ethics and then collaborating on the work.

The images have been retouched to represent fine art paintings and displayed in repurposed frames, some of which are over 100 years old. The aesthetic of this exhibit is to look as though they are displayed in an 18th century Manor House or castle.

I've always loved taking photos, but photography wasn't an affordable hobby for me. Most Sundays, I would go to my Nanna's house and look through her old photos, listening to her stories. I was occasionally allowed to use my Nanna's small plastic camera. She used to let me use the free film that came back when processing her films through the post.

It wasn't until I was almost 30 that I started taking it more seriously and I started studying for my degree when I was 38. I think studying these photographs as a child has inspired me to want to photograph people. I love creating a great image but mostly, I enjoy engaging with the sitter, hearing their stories, and learning about their lives. I then try to create an image that incorporates some of that personality and story to pass on ti the viewer.

Portraiture is definitely my favourite aspect of photography, and in the future, I would love to be involved in creating imagery of people in a editorial/ fashion and documentary style. I hope that the future is full of images of people with differences and I believe that creating projects like this are helping to make that change.

Konstantinos Tsakalidis

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BARTUR PHOTO AWARD 2022

Konstantinos Tsakalidis was born in 1986 in Serres, Greece. He graduated from the Department of Informatics of the Technological Educational Institute of Thessaloniki. He is a co-founder and member of the collective Greek photo agency SOOC Images and a contributor to Bloomberg News in Northern Greece. He is based in Thessaloniki, Northern Greece, covering social and political issues with a focus on Eastern Europe and Turkey. During the period of intense refugee flows (2015-2016), he covered the route of thousands of refugees from the islands of the eastern Aegean Sea to central Europe through the Balkan countries, as well as their life in the improvised camp of Idomeni at the Greek – North Macedonia borders.

His work has been published in several leading Greek and foreign News Websites, magazines, and newspapers.

CATEGORY: BarTur Photo Award **THEME:** Photojournalist of the Year **AWARD:** 3rd PLACE **YEAR:** 2021 **EVIA ISLAND, GREECE**

TITLE: „Evia on Fire"

Greece, August 2021. Amid the hottest and most long-lasting heatwave in the last 30 years, with temperatures reaching 47C, hundreds of forest fires broke out across the country.

According to the Hellenic Fire Service, 428 forest fires were recorded throughout the country, with the strongest of them in Attica, Peloponnese, and the island of Evia. In northern Evia, where the fires were burning uncontrollably for a week in the tinder-dry pine forests, more than 2000 residents and tourists were forced to evacuate their villages by boat.

The negligence of the state mechanism to control the fire in Evia in the beginning, giving more importance to the extinguishing of the fire that threatened at the same time the northern suburbs of the capital, turned to ashes more than 50,000 hectares of forest area, agricultural land, dozens of houses and animals. The largest forest fire in the modern history of the country. This huge ecological catastrophe has also caused human despair in the region as the forest was the lifeblood of Evia, Greece's second largest island, residents.

Aytaç Ünal

aytcunl

BARTUR PHOTO AWARD 2022

Aytaç was born in 1987 in Turkey. He started his photography career in 2009. He completed his undergraduate education in the Radio Television and Cinema Department at Gazi University. Now he works as a photojournalist for Anadolu Agency, Turkey's largest news agency. He takes photographs in various fields, including politics, sports, and breaking news. His work has been published by TIME magazine, New York Times, Washington Post, Der Spiegel, The Times, Paris Match, The Guardian, and BBC, among others. Aytaç has national and international awards and continues his photojournalism career in Ankara.

CATEGORY: BarTur Photo Award | **THEME:** Photojournalist of the Year | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2022 | **KYIV/UKRAINE**

TITLE: „Babies are born in shelters"

In the midst of Russia-Ukraine war, pregnant Ukrainian women continue to give birth to their babies at the shelter of a women's hospital in the Ukrainian capital of Kyiv. Struggling for a healthy delivery in a dark and cold atmosphere, dozens of women try to survive as their babies become symbols of hope.

Daniele Vita

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danielevitaph

BARTUR PHOTO AWARD 2022

Daniele Vita is an Italian freelance photographer, follows long-term personal projects. His is a social and anthropological photography, his studies in anthropology have led him to develop an interest in photography as a tool for recording the daily life of human beings. His way of photographing is instinctive, he chooses his subjects on an empathic level, he draws on microcosms to narrate wider social, cultural and political issues and problems.

CATEGORY: BarTur Photo Award | **THEME:** Unity and Diversity | **AWARD:** WINNER | **YEAR:** 2020 | **ITALY, SICILY CATANIA**

TITLE: „Bagnanti”

Catania is a city with a high percentage of people affected by poverty and social exclusion, most of whom live in impoverished Quatteri neighborhoods.
Real life starts early, schooling rate is very low, children are forced to grow up quickly and they very often engage in illegal activities such as theft or drug dealing to support their mothers and younger siblings because the father was "attaccato" (arrested).
In the wealthier social contexts they are called "Mammoriani". The term comes from the expression "mammoriri mo mà" (should my mother die), used as a form of oath, that helps to understand the deep bond with the most sacred member of the family: the mother. The family is the primary social unit, with very clear rules and roles to be respected in regard to the choices of one's life, in an indissoluble bond of devotion and respect. This type of "respect" coincides with a mafia culture that is still very widespread today. The first steps into the society, begin with criminal activities as children, later alternating their existences between prison and freedom. In the summer, many kids from the most deprived neighborhoods of Catania spend the days on the cliffs in San Giovanni Licuti, at La Testa del Leone and at the Basketball Court.
I met these guys after a week of attending the rocks of Catania. After three days of taking pictures, a boy told me not to take pictures because it was inappropriate. From behind, I hear a boy answer, "he has been here for days and has every right to take pictures".

That boy was called Agostino, a friendship was born that led me to meet and photograph his newly formed group of boys. I spent about three months with them, I never felt like them, I was not a social worker, a policeman, but a simple photographer who spent their summer at the sea with them. The boys accepted me, and then they forgot about me.
I was able to freely portray and learn many of their life stories. My only interference was the advice to use a condom to prevent them from remaining parents at 14.
It was a group of 10 boys aged 11 to 15, an important and crucial age, where they try so many new things for the first time, such as their first kisses, the discovery of sex, their first cigarettes or joints. Many of these kids already have a troubled past or are experiencing their present in a way that doesn't reflect their young age.
I wanted to show the simplicity and moments of light-heartedness as they lived in freedom. I felt a lot of energy in their spirit and an urgent need to recover the lost time stolen from their lives due to Covid 19.

Pan Wang

BARTUR PHOTO AWARD 2022

I am **Wang Pan,** a photographer from Beijing, China. My work focuses on the current situation in which China is developing. My works have been shortlisted for "2021 BarTur Photo Award" and also for the Zeiss Photography Award in 2020.

CATEGORY: BarTur Photo Award **THEME:** Unity and Diversity **AWARD:** HIGHLY COMMENDED **YEAR:** 2021 **XI'AN CITY, SHAANXI PROVINCE, CHINA**

TITLE: „Broken memory, Changing hometown ”

Unromantic is the key word of this photo collection. All are about trivial daily life of ordinary people in the small town named Lintong, which is located in Qinling Mountains. Lintong is my hometown. When I tried to recall my memories about this town with people and things which I knew from childhood, I only found it was not what it was before. Like other booming cities, this small town lost its original appearance in the process of expanding. The town in my memory is fading away, but I struggle to keep the memory of the not-changed-town. I, now standing here, am a stranger to this familiar town.

Irina Werning

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BARTUR PHOTO AWARD 2022

Irina Werning is a freelance photojournalist who focuses on personal long-term projects. She is based in Buenos Aires, Argentina. Werning has a bachelor's degree in economics, a master's degree in history (Buenos Aires) and a master's in photojournalism (London).
She won the Ian Parry Scholarship (The Sunday Times Magazine and Getty) in 2006, the Emerging Photographer Fund - Burn Magazine (Magnum Foundation) in 2012, and a first-place Sony World Photography Award for portraiture in 2012. Werning was chosen by Time Magazine as one of the nine Argentinian photographers you need to follow in 2015 and her book Back to the Future was chosen by Time Magazine as one of the best photo books of 2014. In 2020, she was awarded the Emergency Covid Grant (National Geographic) and a Pulitzer Reporting Grant in 2021. She is the winner of the World press Photo 2022 Story Category in South America.
Irina uses her pictures to challenge the mass media perception of her region: International media tend to portray women in Latin America as victims and not as empowered which reinforces the idea that women need protection from men, which is at the heart of machismo. Gender equality can also be promoted by telling stories that highlight femininity and aspects that unite women in communities.

CATEGORY: BarTur Photo Award | **THEME:** Ann Lesley Bar-Tur Award | **AWARD:** HIGHLY COMMENDED | **YEAR:** 2006 - 2022 | **ARGENTINA**

TITLE: „Las Pelilargas"

Since 2006 I have been working on a personal project, Las Pelilargas, where I search and photograph women with long hair across Latin American communities. Women in Latin America wear their hair longer than in most Western countries. This tendency can be attributed to its hybrid culture and the combined influence of Indigenous traditions. In indigenous communities, the cutting of hair represents cutting their thoughts.
Over the last 17 years, I have been returning to the same towns and noticing that younger generations are cutting their hair due to globalisation and mobile phones. This aspect of my beloved South America is slowly disappearing. Will future generations preserve this?
The value of cultural heritage isn't in cultural manifestation itself. But in the wealth of experience and skills passed down from generation to generation. A group's cultural heritage is different, precious, and irreplaceable. The task of preserving culture for future generations now falls to the current youth.
I am a woman from Latin America documenting an untold story about women. I aim to extend this project to include men and children. With this award, I plan to travel to Otavalo, Ecuador. Where the indigenous Kichwa have remained rooted in their culture, and men grow their "shamba" (braid) that explicitly recognizes their belonging to this ancient nation. They transmit it to future generations, explaining to them why it is important that they preserve their Otavalo identity.
There are two important reasons why I feel that this is crucial to my project:
Document a disappearing culture: In recent years, there has been a tendency in teenagers to cut their braids, influenced by western cultures.
Challenge gender stereotypes in my region: My pictures can help understand that femininity is an obstacle to becoming successful, on the contrary.