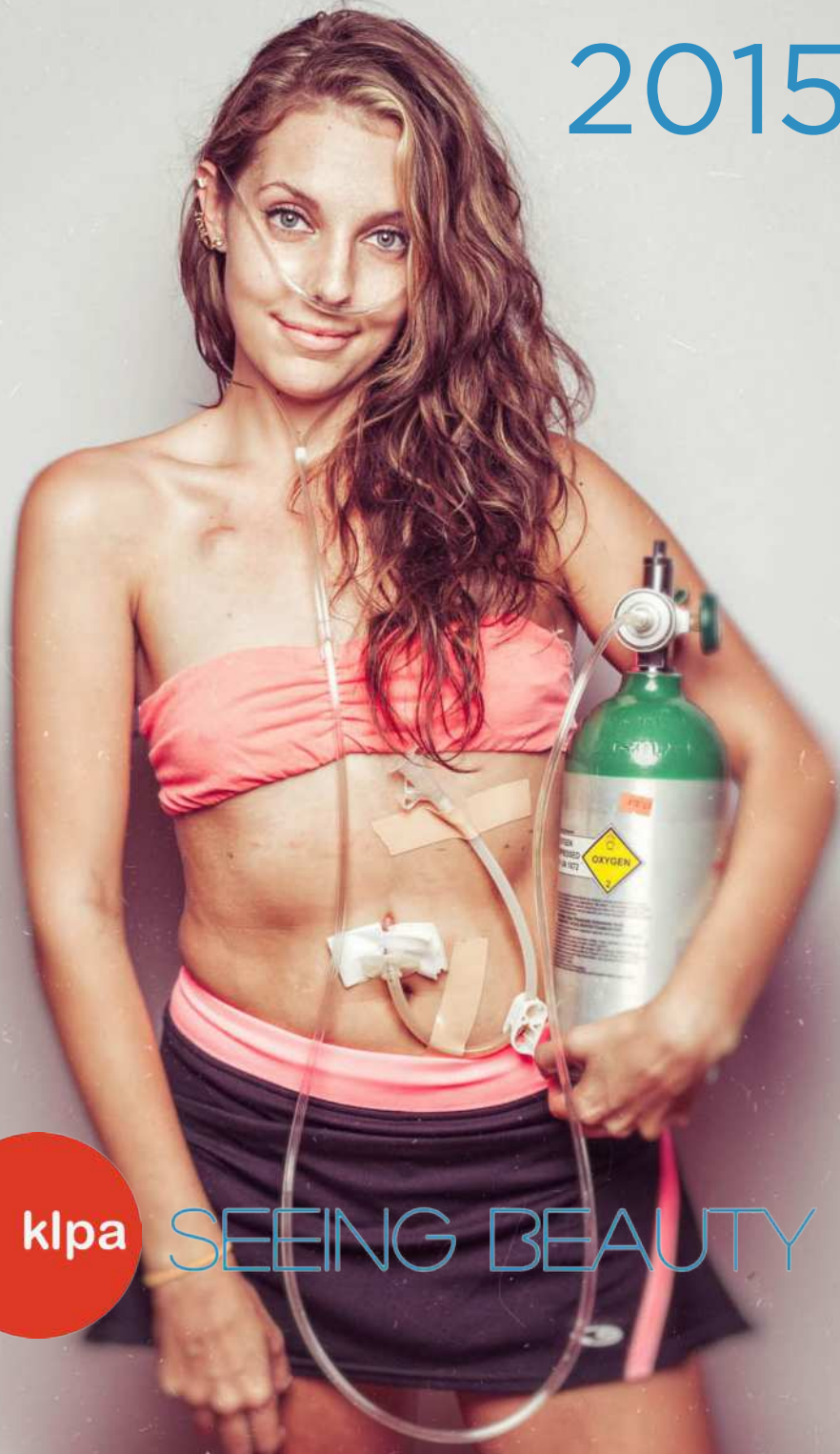


2015



klpa

SEEING BEAUTY

PARTNERS

CENTRE FOR ASIAN PHOTOGRAPHERS

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TimeOut
Kuala Lumpur

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PHOTO BOITE
30 UNDER 30
WOMEN PHOTOGRAPHERS



This exhibition catalogue accompanies the KLPA 2015 Winners and Finalists exhibition held at the Whitebox Publika, Kuala Lumpur from 1st - 15th August 2015.



COVER IMAGE

Bailey by Ian Pettigrew, Canada

“Bailey, who is one of 60 women so far whom I have photographed for a book called ‘Salty Girls’. These women suffer from Cystic Fibrosis, a fatal genetic disease with no cure. All these women, like Bailey, bared their bodies, to stop the years of body shaming and feeling horrible about themselves. This is a project of empowerment as well as awareness for Cystic Fibrosis. I gave the look of the images a raw, scanned look of film, to help convey that message, with very minimal retouching or post.”

ONE MAN, TWO WOMEN AND A BABY

FOREWORD BY STEVEN LEE, PROJECT DIRECTOR

Portrait photography is a niche genre, no matter what the critics say. Since 2009 when I initiated the Kuala Lumpur Photoawards for Portrait Photography, I have seen a gradual and continuous rise in the standards of entries, no more so clearly than from Malaysian photographers. Photography in Malaysia over the last decade has improved by leaps, and in the last few years, we have seen Malaysians winning prizes in some major international awards, in more popular genres like travel and landscape. This can be attributed to the rise in online photography forums, social media sharing and reasonable ease of making good images from modern digital capture. The world is getting smaller but certainly more crowded.

KLPA have also had a handful of local finalists every year, and in 2015, we have two finalists.

However, as far as portraiture goes, despite the higher standards in techniques and post production, there is a narrowing of ideas and subject matter, which is derivative and predictable. I know only a handful of creative, hardworking and explorative portraitists that I can say are pushing the genre-envelope. The majority are standing still. This is a pity. The opportunity to produce exceptional work and to be visible to a large audience should not be missed.

Still, as KLPA matures, so it evolves. For 2015 our SEEING BEAUTY themed category attracted some amazing entries, no less from European and American photographers, where portraiture has established itself as a major artform. By defining themes, we set a course for photographers to explore creatively in context and content. We also saw creative portraits from Iran, Russia, Ukraine, South Korea and Japan which will no doubt be amongst the winners in the near future. We received less journalistic images but more documentary, fine art and conceptual photographs. With an ambit as wide as the Open category, our judges did have a difficult time narrowing down enigmatic portraits that came from varying disciplines and

styles. Despite the challenges, the top prize from each category went to portraits which were unanimous in decision.

I think they did a brilliant job in selecting Dylan Collard's beautifully silent portrait of Peter Simpson, from his series *Forever Boys*, a study of retired engineers still proudly tinkering with Victorian industrial machines from the Kempton Steam and Railway Museum in south west London. Nothing fanciful in his capture, no obvious effects, but with the atmospheric diffused lighting so painterly, the image literally jumps out at the viewer to seek instant affirmation.

“I know only a handful of creative, hardworking and explorative portraitists that I can say are pushing the genre-envelope. The majority are standing still. This is a pity. The opportunity to produce exceptional work and to be visible to a large audience should not be missed.”

Tamás Schild is a photographer from Hungary. His single entry *A Mother's a Mother Anywhere* of a young Roma woman cradling her first baby girl, captured by soft window light, sitting on a bed of mismatched blanket and pillows is again so painterly, so tender a moment, and deserves the Top prize in the Open category. I just cannot take my eyes off this portrait of the typical mother and child pose. Another unanimous decision.

This year's KLPA Special Select Juror Prize is handed to one of a series of defining diptych portraits about man's humanity, or rather inhumanity towards each other and especially, women. A before/after *Portrait of Sahiba*

“A before/after *Portrait of Sahiba Khatoon*, an acid attack victim in India by Jordi Pizarro shames us all. So much that we often ignore grievous imagery of disfigurement, suffering, pain and death to pacify our emotions. Elin O’Hara Slavick had to sift through 1,500 images in both categories to pick only one to award this year’s Select Juror Prize and she picked this image.”

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Last but not least, perhaps most important, given the local context of KLPA is Malaysian Alvin Lau’s winning image for the Centre For

Asian Photographers Prize titled *Dad, Mom, Sis* from his work in progress *Re-Connection*. A young photographer, Alvin is bravely attempting to reconcile his differences amongst his family members through the use of the personal photographic space. This staged shot has been set up to look uncomfortably natural with a hint of humour. The cerebral process in portraiture often takes a back seat, with the more accessible aesthetics and technical elements driving the image. This family portrait though, nails it.

Portraiture is a niche genre.

It gives me pleasure to present this exhibition of the 2015 winners and finalists to our supporters and followers, and also to all our contestants around the world.

Steven V-L Lee

Director

Kuala Lumpur International Photoawards

www.klphotoawards.com

KLPA2015 WINNERS

CATEGORY A (OPEN)

TOP PRIZE \$4,000, TROPHY, NARRATIVE CLIP

TAMÁS SCHILD, Hungary

Title : A Mother is a Mother Anywhere

HIGHLY COMMENDED - \$500, NARRATIVE CLIP

ALEXEY FURMAN, Ukraine

Title : A woman cries inside the Trade Union building as people are let inside after a planned protest, in the South-Ukrainian city of Odessa, Ukraine, May 2014

STEFANIE MINZENMAY, Germany

Title : ummantelt und umfrisiert - Protect Yourself III, 2015

ALESSANDRO D'ANGELO, Italy

Title : Guido

STUART CHAPE, Samoa

Title : Lisa

CATEGORY B (SEEING BEAUTY)

TOP PRIZE \$4,000, TROPHY, NARRATIVE CLIP

DYLAN COLLARD, United Kingdom

Title : Peter Simpson, from Forever Boys

HIGHLY COMMENDED - \$500, NARRATIVE CLIP

LOTTA VAN DROOM, Ireland

Title : Nair

LAURA PANNACK, United Kingdom

Title : Nancy T.

DELPHINE BLAST, France

Title : Laura Cristina Zarta in her Quinceñera dress, Bogota

IAN PETTIGREW, Canada

Title : Bailey

SPECIAL SELECT JUROR PRIZE (ELIN O'HARA SLAVICK, USA)

\$1,000, TROPHY, NARRATIVE CLIP

JORDI PIZARRO, Spain

Title : Portrait of Sahiba Khatoon

CENTRE FOR ASIAN PHOTOGRAPHERS TOP ASIAN ENTRY PRIZE

SUUNTO VECTOR XBLACK OUTDOOR

SPORTS WATCH

ALVIN LAU, Malaysia

Title : Dad, Mom, Sis



THE TROPHY: WINGED VICTORY

The Trophy for 2015 will be presented to the Top finalist in each of the three categories. The torso incorporates a rounded aperture signifying the 'inner vision' - mind's eye, or more representatively, the viewfinder. The trophy is cast in bronze and stands about 25cm tall on it's own bronze diorama base.

Lana Locke is an artist working with found and natural objects, cast metal and photography. She worked as a self-taught artist studying a Postgraduate Diploma followed by an MA in Fine Art in 2011/12 and is currently working on her PhD at the Chelsea College of Art and Design, London.



“The visual language should be one of empathy, not sympathy, understanding, not assumption. Of providing a vessel for a voice, not of speaking on behalf of the subject. And that, for me is what makes a portrait a beautiful thing.”

- *Suzanne Lee, Juror KLPA 2015*

CATEGORY A (OPEN) WINNER

TAMÁS SCHILD, Hungary

A Mother's a Mother Anywhere



Portrait of a young Roma mother of three living in rural Hungary with her first baby girl.

Roma are subject to prejudice and stereotypes. In this photograph, however, I attempt to deal with what connects us all in our human condition and not what separates us. Based on reality, taken in available light, elevated somewhat from a 'heavy ground' by the power of beauty.

CATEGORY A (OPEN) HIGHLY COMMENDED

ALEXEY FURMAN, Ukraine

A woman cries inside the Trade Union building as people are let inside after a planned protest, in the South-Ukrainian city of Odessa, Ukraine, May 2014.



STEFANIE MINZENMAY,
Germany

"ummantelt und umfrisiert - Protect Yourself III, 2015" from the portrait series "Protected Privacy - Protect Yourself!" The series addresses how young people deal with today's media.

CATEGORY A (OPEN) HIGHLY COMMENDED

STUART CHAPE, Samoa

Lisa.

Although the photo looks staged it is in fact quite spontaneous. I was following my granddaughter around the children's dress up section of a folk museum in Sweden when this opportunity appeared for less than a minute before she raced off to do something else - her perfect expression, the right light and setting.



ALESSANDRO D'ANGELO,
Italy

Guido, 47, Head of Branch Office. The Elefantentreffen is a winter motorcycle rally, which takes place on the first weekend in February or on the last weekend in January annually in the deep Bavarian Forest, where snow is guaranteed and the temperatures are often below zero.

“I choose this portrait of a man in
his workplace. A beautiful, stable and
silent photograph.”

- *Takeki Sugiyama, Juror KLPA 2015*

CATEGORY B (SEEING BEAUTY) WINNER

DYLAN COLLARD, United Kingdom
Peter Simpson, from Forever Boys



This image of Peter is one of a series I've been working on since 2014. I first saw the Kempton Steam and Railway Museum in around 2009 when I was doing a recce for a shoot location that was nearby. I loved the building and was struck by the quiet tenacity of the volunteers work and the enthusiasm with which they showed me around. For the last 17 years this group of volunteers have been restoring one of the two 1000 tonne, triple expansion steam pumping engines.

CATEGORY B (SEEING BEAUTY) HIGHLY COMMENDED



DELPHINE BLAST,
France

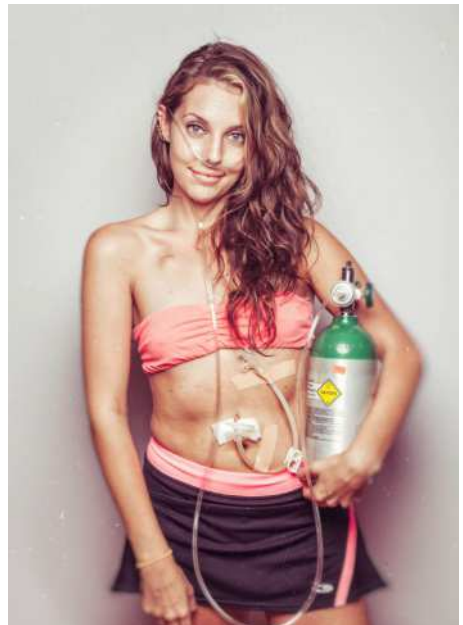
Laura Cristina Zarta poses in her Quinceañera dress at her parent's house, in the southern suburb of Bogotá, Colombia.

“Quinceañera” also called «fiesta de quince años» is the celebration of a girl's fifteenth birthday in parts of Latin America and marks the transition from childhood to young womanhood. The celebration varies significantly across countries, and it has a great importance in Colombia where it represents a social step. Laura wants to become a criminologist.

IAN PETTIGREW,
Canada

Bailey.

Bailey, who is one of 60 women so far whom I have photographed for a book called “Salty Girls”. These women suffer from Cystic Fibrosis, a fatal genetic disease with no cure. All these women, like Bailey, bared their bodies, to stop the years of body shaming and feeling horrible about themselves. This is a project of empowerment as well as awareness for Cystic Fibrosis. I gave the look of the images a raw, scanned look of film, to help convey that message, with very minimal retouching or post.



CATEGORY B (SEEING BEAUTY) HIGHLY COMMENDED



LAURA PANNACK,
United Kingdom
Nancy T.

This image is of Nancy who overcame her eating disorder and depression. For years she was unable to realise her true beauty within herself and this resulted in split voices ruling her mind. She became obsessed with weight loss which soon spiralled into anorexia. However often misunderstood, anorexia is not the sufferers obsession with body image and beauty but more the lack of ability to accept and see the beauty within one's own mind.

LOTTA VAN DROOM,
Ireland
Nair.

This photograph is the first of an ongoing project in which unusual materials are used in order to create antique looking portraits with a twist. The composition is inspired by baroque portrait paintings. Due to the fleeting nature of bath foam, there were only a few minutes to bring it in place and to arrange it on the model. To imitate the collar piece a structure made of paper and thin wire was used.



“I believe this dark image of a beautiful woman (before and after) sparks empathy so that we can hear, listen to and respect a woman’s choice to say yes or no, to live or die, to be her own strong self.”

- Elin O’Hara Slavick, Juror KLPA 2015

SPECIAL SELECT JUROR PRIZE (ELIN O'HARA SLAVICK, USA)

JORDI PIZARRO, Spain
Portrait of Sahiba Khatoon



"Two men from the village proposed to marry me, I rejected them. One day I was going to the toilet outside my house and they came and threw acid on me. I have my right side totally burnt and I lost my vision. I had only two operations because I don't have money for pay the doctor."

SPECIAL SELECT JUROR PRIZE (ELIN O'HARA SLAVICK, USA)

IRENE YAP HUI SUN, Malaysia

The Last Film Projectionist.

Today's cinema is all fully automatic and digital.



K M ASAD, Bangladesh

Urban Children.

Bangladesh is the most vulnerable country in the world and the reason is over population. Dhaka city does not have enough living space. Only some playgrounds remain. Each day the city children are losing their playgrounds. Today they don't have any other places to play. Home is the only place for them.



SPECIAL SELECT JUROR PRIZE (ELIN O'HARA SLAVICK, USA)

GILES CLARKE, USA

Haiti, Port-au-Prince.

In a 200-acre-plus dump 5 kilometers north of Haiti's capital, Port-au-Prince, hundreds of men, women and children scavenge day and night through the burning wasteland. They earn \$12 to \$15 a day — on a good day — for recycling plastics as well as clothing, household items and aluminium. Some 5,000 tons of waste is created each day in the Port-au-Prince area. I spent a few days there in January 2015 documenting this toxic landscape.



DANTE BUSQUETS,
Germany

*Bolivia, Department of Potosi,
Uyuni.*

*A state worker in Bolivia's
Lithium COMIBOL pilot plant,
poses for a portrait in front
of a pile of Sylvanite (or silver
gold telluride), a byproduct of
the extraction of lithium. The
Uyuni salt flats has the world's
biggest reserves of lithium.*

CENTRE FOR ASIAN PHOTOGRAPHERS TOP ASIAN ENTRY PRIZE

ALVIN LAU, Malaysia

Dad, Mom, Sis



This is part of an ongoing series called Re-connection. Re-connection is a look back into my own relationship with my family. I grew up feeling disconnected with both my parents, constantly at work and facing a series of family problems, and it is not until recently I felt the distance between us growing further..

Re-connection is a look at how I perceive an ideal family should be, and a self exploration on jealousy, sadness and anger.

JUDGES' COMMENTS



From left to right: Steven Lee (KLPA), Che' Ahmad Azhar, Munirah Rohaizan (KLPA), Takeki Sugiyama, Suzanne Lee, Kong Wai Yeng, Azharr Rudin

KONG WAI YENG

Five judges in a conference room, two days, two emptied cookie jars. There we were hunting for the precise shutter moment, quietly scrutinising another fellow human being, and seeking beauty among the blemished. KLPA 2015 reignited the annual debate of what makes a good portraiture; what prompted the photographer to lift the camera to the eye. And hundreds of entries later, we picked the winners – winners that did more than just document; winners that transported us to unseen places and lives.

A photo may be the simplest and quickest storytelling tool, but a powerful one crosses boundaries and draws a sense of identification with others – it gives presence to stories that are untold, and occasionally, raises awareness with the goal of affecting change. Portraiture also possesses such power, only on a much more intimate scale. Here, photographers turn their focus inward, on a person, or a group, baring the sitters' physical and emotional traits for all to see. And we saw so much this year indeed: the vulnerability of old-age, the various facets of femininity, psychological scars left by the war, a tender moment between a mother and her child, etc.

Judging a photography award has become increasingly difficult, especially in a digital world benumbed by a deluge of images, because we no longer adhere to just technicalities such as 'composition', 'exposure' or whatnot. We're looking at the interaction, the engagement between the photographer and the subject. This precious, private encounter eventually manifests into the final work. And the final works that quietly shocked, unsettled and shed light on the stories we so often disregard delivered this year's winning frames.

There were powerful images that drilled into our subconscious but there were also contrived ones: impoverished children, women with their exotic tribal headdresses, and war-torn landscapes with beleaguered soldiers. Bear in mind that we didn't cast them off as irrelevant but the photos were plagued by a formulaic

“KLPA 2015 reignited the annual debate of what makes a good portraiture; what prompted the photographer to lift the camera to the eye. And hundreds of entries later, we picked the winners – winners that did more than just document; winners that transported us to unseen places and lives.”

monotony – the same narratives we've seen too many a time. Many participants also submitted multiple entries or a series, which could have generated a greater impact if properly curated, but the charm of the photos withered swiftly due to lack of story or a sense of direction.

Some may argue that a photo should be judged solely based on its visual weight, divorced from context or any accompanying caption. Yes, ambiguity and mystery are all part of the fun when interpreting a picture. But knowing its backstory lends clarity to the photographer's vision and helps make sense of a culture, plight, community or a world we probably never knew existed. After all, photography is a study on the variety of life, no?

Kong Wai Yeng

Managing Editor, Time Out Kuala Lumpur

TAKEKI SUGIYAMA

On my favourite portrait by Dylan Collard: I choose this portrait of a man in his workplace. A beautiful, stable and silent photograph.

I was not sure how to manage the judging before coming to Kuala Lumpur, but other judges were so nice and supportive of my thinking on how to discover strong artists. I had a great time being with people who have strong ideas and foreign artists from around the world. Japanese

“The visual language should be one of empathy, not sympathy, understanding, not assumption. of providing a vessel for a voice, not of speaking on behalf of the subject. And that, for me is what makes a portrait a beautiful thing.”

artists usually do not discuss society issues. I will bring back this experience and try to tell them how to talk and think.

Kuala Lumpur was so great and nice. I really enjoyed the landscape, food, Chinatown, drive with Steven and the KL Aquarium. Most of all, you people were so nice! Thank you for the opportunity.

SUZANNE LEE

As a documentary photographer, I tend to look for a deeper story, I gravitate towards images that go beyond the obvious. Images that make you feel something deep inside, something that moves it's audiences' minds and hearts. It doesn't have to be a part of a series of images since the KL International Photoawards (KLPA) is a portrait competition, but it does have to be more than just a technically well-executed image. The photographer has to have had gone through a thought process before making the image. The image has to be deliberate in the act of interaction between photographer and subject... but remain fluid with just the right stroke of 'luck' in whatever form, that adds that desirable 'X-factor' to it.

The process of judging a competition such as this requires endurance and a certain

mercilessness while maintaining a sensitivity to the subject and emotion of each image. It was a rather tedious few days of going through hundreds of images together with the other judges, but I thoroughly enjoyed the debates we had over each image, which helped us cut the images down to the finalists as you see it.

Many of the images were beautifully shot and well edited, however, the ones that stood out were strong with regards to it's artistic expression and the visible subject's interaction with the camera. This shows the level of comfort the photographer has managed to achieve and that allows the subject's emotions shine through. As for a winning shot - it should be memorable. I feel the image should burn into your mind and heart. That one image that keeps jumping out at you through all the hundreds other of images? That would be that one image that I keep looking for in the pile.

But again, because I believe that images can be used to convey much more, I always search for portraits that look straight-forward and simple in its execution, but one that makes you look and ponder and think about it, about the person's life and ideals and thoughts and experiences. The visual language should be one of empathy, not sympathy, understanding, not assumption. Of providing a vessel for a voice, not of speaking on behalf of the subject. And that, for me is what makes a portrait a beautiful thing.

JUDGE'S COMMENT

ELIN O'HARA SLAVICK, SPECIAL SELECT PRIZE JUROR



“In this context of an international photography competition, I feel compelled to choose photographs that are empathetic, convey a sense of solidarity with the subjects in the photographs - a solidarity between photographer and subject, hopefully sparking empathy between viewer and subject, viewer and photographer.”

Photography for me is more than a visual image, more than formal concerns (light, composition, focus, etc). The photograph must have content to move me, a powerful message or mood for me to remember it, to want to see more, look longer. In this context of an international photography competition, I feel compelled to choose photographs that are empathetic, convey a sense of solidarity with the subjects in the photographs - a solidarity between photographer and subject, hopefully sparking empathy between viewer and subject, viewer and photographer. I also feel compelled to choose photographs that address current socio-political issues on a global scale: the abuse and degradation of women; the wasteland of over-consumption and the great divide between the wealthy and the poor; workers struggle in a toxic world; the disappearance of old world technologies in our fast-paced culture of immediate gratification and addiction to the virtual/digital; and the plight and beauty of children.

PORTRAIT OF SAHIBA KATOON, INDIA. BY JORDI PIZARRO

Scars like tears, wounds like maps of suffering,

glowing blind eyes of longing and loss in this dark cave of pain and survival... Sahiba Khattoon's face holds the same determination in both images: the one from before the acid attack, illuminated in the background, her thick braid like a waterfall, her jewelry like amulets that did not succeed in warding off the evil, her gaze direct, her mouth firm and closed; and the one from now, after the only two operations she could afford, her eyes cloudy, her gaze nowhere and everywhere, hair cropped, side-lit to expose her presence, to give her body a voice, vision. Sahiba Katoon was attacked by the two men who proposed to her and whom she rejected. I believe this photograph can educate people so that they speak together against this criminal behaviour, loudly enough to scare away the men who inflict violent pain upon women, organized enough to hold them accountable. I believe this dark image of a beautiful woman (before and after) sparks empathy so that we can hear, listen to and respect a woman's choice to say yes or no, to live or die, to be her own strong self.

HAITI. BY GILES CLARKE

There is something about the weight of the world in this photograph that defies gravity.

Perhaps it is the steaming light, the disappearing horizon into a cumulus sky. I know this wasteland does not float; is a burning toxic dump where people go to unearth scraps to recycle, to sell, to survive. Three men (not the three kings) poke the smoldering ash heaps with long thin rods. The foregrounded man, his head wrapped in a white cloth, a ridiculously large fiberglass or plastic bushel strapped to his shoulder, looks down for treasure. I can see the white teeth of the middle man and the third man could be any man, but he isn't. These are three men I will never know in one of the world's poorest countries, Haiti, that come to be what this world creates from over-consumption, greed, denial and political power plays. This is a portrait of just three men out of hundreds who earn a little over 10 U.S. dollars a day scavenging this dump. This is a portrait of how millions live in this world and a portrait of those of us who choose to ignore and contribute to this enormous gap between rich and poor. This is a portrait of the weight of the world collapsing under the weight of itself.

SILVANITA, SALAR DE UYUNI, BOLIVIA, "FALSE MEMORY: CONQUEST AND PLUNDER IN THE HORIZONS OF LATIN AMERICA. BY DANTE BUSQUETS

A state worker in Bolivia's COMIBOL pilot plant, poses in front of a pile of Sylvanite (or silver gold telluride), a byproduct of the extraction of lithium. The Salar de Uyuni salt flat has the world's biggest reserves of lithium." This worker, in a black ski mask and yellow helmet, hazmat suit, boots and gloves, could be one of a million workers who are exposed to toxic substances and dangerous working conditions on a daily basis. The individual is dwarfed by the mined snowbank of Sylvanite. The white powder and boulders - like cocaine, salt, sugar, prescription dust or ice cream, all addictive - are byproducts of extracting lithium, pulling valuable matter out of the earth until we disappear. We become what we consume.

THE LAST FILM PROJECTIONIST. BY IRENE YAP HUI SUN

This portrait is a picture of a man, the last film

“This is a portrait of just three men out of hundreds who earn a little over 10 U.S. dollars a day scavenging this dump. This is a portrait of how millions live in this world and a portrait of those of us who choose to ignore and contribute to this enormous gap between rich and poor. This is a portrait of the weight of the world collapsing under the weight of itself.”

projectionist, his trained hand mastering the flow of illuminated and speeding emulsion, his skin aglow under fluorescent light. This picture is a portrait of a pleading woman, flushed rose within the cinematic screen that we see through the projectionist's window, a frame within a frame, a dramatic gaze behind a focused gaze towards a directed gaze. This is a portrait of the space between the real (the worker, the room, the machine) and representation (the screen, the photograph, the film). This photograph provokes nostalgia for the tangible and slower world of reels and bulbs, humans and jobs, the sound of film whirring in our present world of techno-seamlessness and virtual immediacy, pixelated code and digital definition.

URBAN CHILDREN BANGLADESH. BY K M ASAD

We look down from above on a beautiful boy curled up in the bottom dresser drawer cushioned with cloth and a plastic bag. He looks directly at us, at the photographer, at the camera, begging us not to close the drawer like the three drawers above him that are clearly shut. His open drawer, his bed, his home, is suspended above a celestial floor beside a nest of pink fabric. The colors and textures provide comfort, the possibility of another world if we would only see it to make it so.

FINALISTS

CATEGORY A

Dylan Collard UK
Alexey Furman UKR
Stefanie Minzenmay GER
Stuart Chape WSM
Alessandro D'Angelo ITA
Mattia Passarini ITA
Rubén Salgado Escudero MMR
Michele Salati HK
Magda Rakita UK
Jorge Lopez Munoz ESP
Nuria López Torres ESP
Danilo Balducci ITA
Ha Young Choi KOR
Bin Feng USA
Alexey Furman UKR
Flavio E Frank Sabato ITA
Peter van der Heyden NL
Hye-Ryoung Min USA
Massimiliano Pugliese ITA
Faisal Azim BGL
Bill Gekas AUS
Dan Giannopoulos UK
Mohammad Sadegh Hosseini IRN
Tetsuya Kusu JPN
James Lowe UK
Paulo Nunes dos Santos IRE
Mika Sperling GER
Tatiana Vinogradova RUS
Supranav Dash IND
Dianne Yudelson USA

CATEGORY B

Tamas Schild HUN
Lotta Van Droom IRE
Laura Pannack UK
Dephine Blast FRA
Ian Pettigrew CAN
Javier Villar Morales ESP
Saeed Rezvanian IRN
Chi Lam UK
Ann George USA
Wissley Suhen MYS
Peter Arnold UK
Cheong Hong Lee MYS
Mohammad Sorkhabi IRN
Lotta Van Droom IRE

Werner Anselm Buhre AUT
Claude Peschel Dutombe THA
Paola Serino ITA
Melanie Blyth AUS
Jennifer Loeber USA
Dylan Collard UK
Bill Gekas AUS
Istvan Kerekes HUN
Katerina Belkina GER
Marcus Koppen NL
Lorena Cordero ECU
Diambra Mariani Francesco Mion ITA
Laura Liverani ITA
Marie Mons FRA
Deborah Roffel NL
Julia Gunther NL
Alexey Furman USA
Maja Topcagic BIH
Justin Barton UK
Maryam Firuzi IRN
Marina Cavazza CH

SELECT JUROR PRIZE

Jordi Pizarro ESP

CENTRE FOR ASIAN PHOTOGRAPHY PRIZE

Alvin Lau MYS

The Kuala Lumpur International Photoawards is an annual portrait photography competition open to all levels of photographers from around the world.

Initiated in 2009, KLPA continues to be an important and respected global platform for the promotion and representation of contemporary portrait photography, especially in Asia.

www.klphotoawards.com



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