

2022 WORLD PRESS PHOTO CONTEST JURY REPORT

GLOBAL WINNERS

World Press Photo of the Year

Kamloops Residential School

Amber Bracken, Canada, for *The New York Times*

The jury awarded this image the World Press Photo of the Year because it summarizes a global history of colonial oppression that must be addressed in order to tackle the challenges of the future.

World Press Photo Story of the Year

Saving Forests with Fire

Matthew Abbott, Australia, for *National Geographic/Panos Pictures*

This jury awarded this project the World Press Photo Story of the Year because it is solution-oriented and presents knowledge that should be shared around the world in order to tackle the consequences of the global climate crisis.

World Press Photo Long-Term Project Award

Amazonian Dystopia

Lalo de Almeida, Brazil, for *Folha de São Paulo/Panos Pictures*

The jury awarded this project the World Press Photo Long-Term Project Award because it powerfully demonstrates the effects of humanities' abuse of the land and links these realities to a globally comprehensible narrative on the climate crisis.

World Press Photo Open Format Award

Blood is a Seed

Isadora Romero, Ecuador

The jury awarded this project with the World Press Photo Open Format Award because it connects the personal loss of ancestral knowledge and cultural heritage to the strategic erasure of ancient knowledge and ways of living, in a striking commentary on the consequences of global agrobiodiversity loss.

Overview

The selection of these four global winners weaves together a pressing narrative about the various roots of crisis in our world. They offer four different perspectives on the ways that we must face the consequences of humanity's rush for economic progress and hold ourselves, governments, and institutions accountable for the legacy of an ever-unfolding history of colonization, genocide, cultural erasure, and the exploitation of natural resources.

Each project has an impressive visual style and language which offers an analysis of the state of the world. The deeply rooted works touch on microcosms of politics, history, and culture in a way that moves away from the romanticization of ancient knowledge ways, toward an appreciation of their proactive and pragmatic value.

It was an organic decision for the jury to highlight these four projects and their highly relevant topics, and they hope to make a courageous statement about the necessity of the decolonization of knowledge and the revitalization of culture as a way to address the challenges of the present and the future.

REGIONAL WINNERS

AFRICA

Singles

Sudan Protests

Faiz Abubakr Mohamed, Sudan

This image highlights how Sudanese youth are asserting their values of human rights and citizenship. It demonstrates the remarkable bravery and boldness of an unprotected and unarmed young woman throwing back what the military has thrown at the protesters. This symbolic image praises the determination of the youth and women across Africa who are participating in, and never giving up on, the daily fight for democracy.

Stories

Afraid to Go to School

Sodiq Adelakun Adekola, Nigeria, Agence France-Presse

The photographer approached the complex issue of school kidnappings in Nigeria in a respectable way. The story presents evocative descriptions of absence, despair, and waning hope in communities being torn apart. By traveling to a region where armed bandit groups and religious extremism are actively terrorizing communities, the photographer risks his life to bring attention to the story and show how the pervasiveness of fear limits young girls from freely accessing education.

Long-Term Projects*The Zebu War***Rijasolo**, Madagascar/France, Riva Press

The project highlights the clashes between the armed zebu thieves, the government, and inhabitants of villages on the island of Madagascar. The jury chose this project because the multilayered editing and sequencing of the project highlights the ambiguity of good and bad actors, and underlines how the attempt to create solutions leads to more challenges. The imagery pays homage to a longstanding Malagasy photojournalism tradition, employing an epic visual style to bring dignity to a story. Furthermore, by portraying socio-economic divides on the island, the photographer has created a work that is relevant to many contexts on the African continent.

Open Format*The Longing of the Stranger Whose Path Has Been Broken***Rehab Eldalil**, Egypt

The photographer tells the story of the Bedouin community of South Sinai, Egypt, and portrays cultural practices with subtlety and poetry. The intentional use of collaborative storytelling methods highlights the diversity of Saharan cultures and their multiple influences. Furthermore, the layered approach of embroidery, text, and testimonies captures quiet moments of the daily life of a population that the photographer originates from.

ASIA**Singles***Palestinian Children in Gaza***Fatima Shbair**, Palestine, Getty Images

The photographer portrays the complexities of the ongoing situation in Gaza, particularly in regard to the daily lives of Palestinian children. While, traditionally, photojournalists may view issues from the outside in, the photographer bears witness to the community's struggle from within. The layering of the image portrays the destruction of the broken landscape in the background while drawing us in, to listen closely to the scene in the foreground. It portrays a quiet intimate moment that forces us to reckon with the reality endured by children in Gaza, but also children's engagement in the democratic process.

Stories*The Cinema of Kabul***Bram Janssen**, the Netherlands, The Associated Press

The jury felt that this project offers a quiet approach to one of the biggest news events of 2021. The cinematic story is a perspective of the Taliban takeover that we don't usually see, particularly, it sends a message about how arts, society, and culture are all casualties of war, in a way that is universal and can be understood around the world. The project contributes to

an ongoing and important conversation about what will happen to Afghan filmmakers and their craft under Taliban control. Juxtaposed against the intensity of war, this muted and suspended story – which is beautiful and well-edited – portrays the current limbo of arts and cultural facilitators in a very personal way.

Long-Term Projects

Boundaries: Human-Tiger Conflict

Senthil Kumaran, India

The jury believes that this project is highly relevant for a region where so many people are living in rural villages, and skillfully portrays both the human and tiger worlds. The photographer poses the challenge of tigers affecting human communities, as a symptom of a larger issue of global environmental change. While we can accept that the problem is essentially created by humans, the project shows great empathy for both sides of the struggle. Even more, there is an equally important third perspective of conservationists and forest guards who inhabit a role of trying to balance both human and nonhuman interests. The visual language of loose, blurry frames conveys movement and the urgency of survival for both humans and tigers in the wake of regional environmental change. The consistently well-edited and sequenced work effectively communicates this complex challenge.

Open Format

Blue Affair

Kosuke Okahara, Japan

This intuitive project is a window through which we are able to see someone's personal dreams and reflections on their relationship to a city that is situated in a particular time and historical context. By looking at the fringe lived experiences in a complex urban locale, the viewer is engaged with a mental image of a city in a playful, accessible way. It is a well-made conceptual work—rooted in well-paced, flowing, visual imagery—that is psychological and looks at a microcosm in immense detail. In addition to the strong combination of methods—still images, soundscape, and poetic narration—the work is process-oriented and is a great example of how we can use still images to create a moving piece.

EUROPE**Singles**

Evia Island Wildfire

Konstantinos Tsakalidis, Greece, for Bloomberg News

The jury felt that this wonderfully composed image portrays a visceral and emotional connection between the woman and her surrounding landscape. Looking at the image, one can feel the overwhelming sense of loss which evokes a sense of mourning on multiple levels; emotional and environmental. Furthermore, the image is dramatic and presents a very real reaction to the fires, and the broader issue of the climate crisis, which is having a major impact on Europe.

Stories*As Frozen Land Burns***Nanna Heitmann**, Russia/Germany, Magnum Photos

The jury felt that this story of forest fires portrays the issue in a haunting, yet poetic way. The story is multilayered and each image highlights the climate crisis from a range of angles – from human displacement to degradation of the built environment, and the impacts on wildlife. The photographer effectively presents the physical effects of rising temperatures in what should be one of the coldest environments on Earth. The work is an urgent call to action.

Long-Term Projects*Ukraine Crisis***Guillaume Herbaut**, France, Agence VU'

Amidst a sea of fast-paced news events, this highly relevant project offers a contemplative look at the largest ongoing conflict in Europe. The photographer has created something that is neither violent nor graphic, giving viewers space for a moment of reflection. The consistency of suspended images and the variety of elements provide us with a nuanced approach that depicts the multilayered impacts of long-term conflict on daily life and the psyches of those who are living through it.

Open Format*The Book of Veles***Jonas Bendiksen**, Norway

The Book of Veles is a fresh, conceptual project with a topic of high relevance. The photographer consistently maintains a strong narrative throughout the project and intelligently portrays what it means to be living in an age of disinformation. The use of an innovative technique combined with symbolism and irony adds meaning throughout the body of work and makes a bold political commentary. Furthermore, the photographer addresses the moral authority of his own photographic work and presents a form of meta-analysis – using photography as a tool to comment on the state of photography and highlight how vulnerable we are to fake influences in a shifting industry.

NORTH AND CENTRAL AMERICA**Singles***Kamloops Residential School***Amber Bracken**, Canada, for *The New York Times*

This winner represents the awakening of a shameful history that is finally being addressed in Canada. It is a perfect image that captures a rare light and is at once haunting, arresting, and symbolic. The sensory image offers a quiet moment of reckoning with the global legacy of colonization and exploitation while amplifying the voices of First Nations communities who

are demanding justice. The single image requires an active eye and encourages us to hold governments, social institutions, and ourselves accountable.

Stories

The People Who Feed the United States

Ismail Ferdous, Bangladesh

The jury appreciated these nuanced portraits for their intimate, care, and dignified representations of an often invisible but crucial section in our society – a section that suffered the brunt of the impacts of the COVID-19 pandemic. It approaches the portrayal of migrants in a humane way, unlike so many dehumanizing vantage points permeating the mainstream media and desensitizing us to the hardships of these vulnerable groups. The project allows us to see them as the people they are after they have become ingrained in the fabric of our society, apart from the occupations that they tend to be defined by in the media.

Long-Term Projects

Political Year Zero

Louie Palu, Canada

The jury felt that this project was a very intelligent, insightful, and long-term approach to chronicling the course of events leading to the insurrection of 6 January 2021. The project gives us a fly-on-the-wall, insider account of the myriad of scenes that lead up to the event. The visual rendering is almost theatrical and surreal, just like the event itself, it blurs the lines between the real and the imaginary. The style is akin to that of an unwitting eyewitness and slows down an otherwise chaotic, spectacle-filled event to give room for contemplation.

Open Format

The Flower of Time. Guerrero's Red Mountain

Yael Martínez, Mexico

The jury found this project to be a dramatic, people-centric story. It provides a subtle commentary on violence while excluding graphically violent moments, in order to center the community. This is achieved through the effective use of an aesthetic and multilayered technique that gives a mysterious quality. This intentional approach is used to powerfully symbolize the marks of trauma and loss in a community that the photographer himself has experienced personally.

SOUTH AMERICA

Singles

San Isidro Settlement Eviction

Vladimir Encina, Colombia

The jury felt that the image portrays a universally comprehensible expression of intimate belonging in the middle of an urgent moment of resistance. The many layers of action create a commentary on the complex interaction between modern development, the proliferation of

industrial megaprojects, and human rights, asking the question: *who are the police really defending?* Furthermore, by bearing witness with his camera, the photographer was able to support the people's fight for recognition, demonstrating the positive impact that press photojournalism can have in inspiring social change and holding institutions accountable.

Stories

The Promise

Irina Werning, Argentina, Pulitzer Center

The Promise offers an alternative, refreshing perspective of the challenges of the COVID-19 lockdowns in South America. The project's many layers address the long-term effects of the pandemic on children and call into question how children can engage in demanding equal access to education. The photographer looks beyond the narrative of victimhood and approaches the issue in a positive and uplifting manner. She highlights the young girl's creative and personal form of resistance in a way that transcends cultural boundaries and connects to diverse meanings of hair around the world.

Long-Term Projects

Amazonian Dystopia

Lalo de Almeida, Brazil, for *Folha de São Paulo*/Panos Pictures

The project portrays the social, political, and environmental realities of Brazil under the presidency of Bolsonaro. The visual language of cause and effect is well balanced. Each image is intentional and impactful, contributing to a collection of testimonies exposing the multilayered effects of the destruction of land, and pillage of natural resources, as experienced by Brazilian communities. Through strong editing and a range of aesthetic elements, the conceptual work looks beneath the surface and explores the psychological change in a people powerfully capturing their experiences of violence and endemic alcoholism.

Open Format

Blood is a Seed

Isadora Romero, Ecuador

This is a very strong project which approaches an issue of global concern from a personal angle, by reflecting on personal loss. Through investigating her own roots and ancestry, the photographer addresses the violent and strategic erasure of cultural knowledge which continues to have deeply rooted consequences on new generations, broader society, and the Earth. The combination of methods and sensory layers – sound, code design, and collaborative drawings – builds on a clear language that is at once personal and political. The video is well-paced and is a great example of how the Open Format category is a space where photographers can make use of several mediums in a coherent and imaginative way to forward a narrative that is of global relevance.

SOUTHEAST ASIA AND OCEANIA**Singles***Slingshots***Anonymous**, for *The New York Times*

The image highlights an emerging culture of protest in Southeast Asia, where people have historically faced high consequences for speaking out. The Myanmar people shooting slingshots against a heavily armed military is highly symbolic and illustrates the determination of the people, who will continue to protect their democracy with whatever means available. By capturing the image from within the group, the image communicates that the photojournalist stands committed to sharing the struggle of these protestors. This visual of resistance is important and uplifting for people throughout the subregion, it encourages them to maintain hope as they engage in the daily task of fighting for democracy.

Stories*Saving Forests with Fire***Matthew Abbott**, Australia, for *National Geographic/Panos Pictures*

The story responds to Australia's devastating forest fires and makes us question what the world would look like if we had listened to ancient knowledge. The body of work is a proactive and pragmatic lesson that does not exoticize the Nwarddeken people, a First Nations group, but rather highlights the crucial value of their knowledge in a comprehensive review. While each image is strong on its own, intentional editing, strong pacing, and the sequencing of images illustrate how culture and the environment are inseparable in indigenous cultures. Furthermore, the story provides a refreshing balance of humans and nature in a way that forwards a perspective of interconnectedness and the role of humans as stewards of the land.

Long-Term Projects*Haze***Abriansyah Liberto**, Indonesia

The jury felt that this project presented an extensive look at one of Southeast Asia's biggest and longest-running environmental problems, which has affected millions across the region. The project effectively uses the long-term format to dive into the toll that this man-made issue has had on both nature and people throughout various seasons. It goes beyond raising awareness but also creates space for reflection.

Open Format*The Will to Remember***Charinthorn Rachurutchata**, Thailand

This project presents a language of storytelling that attempts to foster hope through the transformation and reparation of trauma. The method of repair transcends the regional context and can be appreciated from around the world, furthermore, it is employed with the

intention of both archival and contemporary images. Through this, the photographer creates a narrative thread that connects experiences of intergenerational trauma to a strong commentary on the role of authority and propaganda in a continuous and strategic historical erasure.

HONORABLE MENTIONS

Honorable Mention - Africa

Searching for Peace Amidst Chaos

Amanuel Sileshi, Ethiopia, Agence France-Presse

The jury decided to award an honorable mention to the photographer to highlight his bravery and determination in covering different angles of the Tigray conflict. The story provides an inside look at the impacts of conflict on a local population from an insider perspective. In a context where gaining access is a challenge, the body of work highlights the importance of allowing local photographers to cover events taking place in their regions in order to give voice to silent genocides and political conflicts.

Honorable Mention - Asia

Endless War

Dar Yasin, India, The Associated Press

The jury awarded this honorable mention as a way to recognize the photographer, who took a major risk and demonstrated bravery and commitment by covering the exacerbation of a historically contentious topic in the wake of COVID-19. By photographing the events which unfolded following forced lockdowns and a monumental constitutional amendment, the local Kashmiri photographer has contributed an inside perspective to a historical record that has been completely censored in the region.

Honorable Mention - Europe

M+T

Mary Gelman, Russia

The jury chose to award an honorable mention to M+T because it highlights a loving relationship between a couple in a way that is sensitive, gentle, and intimate. Through the long-term collaboration between the photographer and the couple, the project sheds light on beautiful and intimate relationships and in doing so challenges the experience of 'otherness.'

Honorable Mention - North and Central America

Amid High Mortality Rates, Black Women Turn to Midwives

Sarah Reingewirtz, United States, for *Los Angeles Daily News* and Southern California News Group

The jury awards this story with an honorable mention as it portrays sensitive relationships of trust in Black communities, and offers a glimpse of hope amidst the reality of the inequality

of high mortality rates during childbirth and in infancy in North America. The story highlights the pandemic trend toward at-home births and midwifery but also illustrates the resilience of Black women to develop their own solutions to a medical system, which they cannot trust.

Honorable Mention - South America

A Portrait of Absence

Viviana Peretti, Italy

The jury honors this project and offers solidarity with the intent and mission of the photographer. The issue of forced disappearances is of global relevance, and by looking closely at intangible elements in Colombia, the project is able to form a record of the evidence that depicts absence from personal and public angles. Through the recognition of this project, the jury hopes that new global networks can be forged between photojournalists who are working to portray the invisible elements of political disappearances around the world.

Honorable Mention - Southeast Asia and Oceania

Uprising in Myanmar

Ta Mwe, Myanmar, Sacca Photo

The jury awarded honorable mention to this project in solidarity with both the photographers working tirelessly in Myanmar and also photojournalists at large across the region who are battling the rise of autocracy that is eroding press freedom and people's rightful access to democracy. Alongside the members of civil democratic movements, the photographers who are committed to creating intentional and universal works in hostile situations should be recognized for the role they play in bringing regional challenges to the global public.