



TAYLOR WESSING



**PHOTOGRAPHIC
PORTRAIT
PRIZE**

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PHOTOGRAPHIC
PORTRAIT PRIZE
2022

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DIRECTOR'S FOREWORD

This year's entries to the *Taylor Wessing Photographic Portrait Prize* demonstrate the outstanding level at which photographers around the world are approaching the art of portraiture. The prize-winning photographs and those selected for inclusion in the exhibition were chosen from 4,462 entries submitted by 1,697 photographers in 62 different countries.

A total of 51 portraits from 36 artists have been selected for display. This year's prize entries demonstrate an extraordinary variety of themes and styles within the parameters of photographic portraiture. It was a pleasure to view and consider each work entered into the competition.

I would especially like to congratulate this year's prize winners, Clémentine Schneidermann, Haneem Christian and Alexander Komenda, who are interviewed in this publication. Schneidermann's delicately observed work documents the daily chores of her neighbour in South Wales, navigating life in lockdown, through photographs that combine the familiar and the obscure. In their beautiful and arresting portraits, Christian explores queerness, transness and the importance of chosen family, whilst Komenda's work examines themes of identity and the post-Soviet landscape in Kyrgyzstan. Combined, the prize-winning portraits perfectly encapsulate Schneidermann's remark that 'the beauty of photography is to create magic out of the simplest

moments.' I would also like to thank all of the photographers who entered their incredible works into the *Taylor Wessing Photographic Portrait Prize 2022*.

The prize remains a significant and open platform for portrait photographers, one that encourages both professional and amateur artists alike to enter. The anonymous judging shifts the focus firmly onto the unique merits and qualities of each photograph and I am grateful to my fellow judges for joining me in the difficult task of making the final selection. This year on the judging panel I was joined by Chief Foreign Correspondent at the *Sunday Times*, Christina Lamb; award-winning photographer, Siân Davey; the Director of Photoworks, Shoair Mavlian; and the *Taylor Wessing Photographic Portrait Prize 2022* curator, Eva Eicker.

My thanks also go the staff of the National Portrait Gallery, to Cromwell Place for hosting the exhibition, to the White Wall Company for their excellent management of the judging process, and to Eva Eicker for her work on the publication.

Finally, I would like to thank Taylor Wessing and their UK Managing Partner, Shane Gleghorn, for their continued support of this exhibition, now in its fifteenth year. Their contribution to the success of this year's exhibition is invaluable.

NICHOLAS CULLINAN
DIRECTOR, NATIONAL PORTRAIT GALLERY, LONDON

SPONSOR'S FOREWORD

The *Taylor Wessing Photographic Portrait Prize* has surpassed all expectations this year.

In fifteen years of supporting the *Taylor Wessing Photographic Portrait Prize*, I don't think we have ever seen such diversity of subjects and interesting stories.

The artists this year have raised the awareness of key issues through insightful images, which the prize is known for, and which we continue to take inspiration from.

We are very proud to continue supporting the prize, not least because the prestige it has established internationally draws an increasing number of artists to participate and provides them with a showcase for photographic portraiture.

SHANE GLEGHORN
MANAGING PARTNER, TAYLOR WESSING

TaylorWessing

FIRST PRIZE

CLÉMENTINE SCHNEIDERMANN

These two portraits are part of the series *Laundry Day*, a group of socially distanced photographs of Schneidermann's elderly neighbour taken in 2021, during and in between various Covid-19 quarantines. Here the photographer turns her lens on mundane and small events conveying the passing of time. The project employs a striking simplicity, and was the photographer's daily creative task: 'I obsessively photograph the daily chore of a single retired woman as she hangs her washing in her garden,' Schneidermann explains.

I like the simplicity and immediacy of this project. How did the series come about and did your neighbourly relationship change over its course?

In June 2020, in between two lockdowns, I moved to a new place in a small town in South Wales. Although it feels like a different lifetime, at that time I had to quarantine ten days each time I was travelling from France to the UK. As I work in the two countries, I ended up doing multiple quarantines until the restrictions were finally lifted.

During these various isolations I spent a lot of time inside my house and from my office window I could see on the left a small garden. At first, not much was happening, but as I started to spend a lot of time in that room, I started to notice the small daily events of my elderly

neighbour's life. I became visually stimulated by the micro changes such as the flowers in her garden, her daily washing etc. At that point we were not interacting much with each other, but our relationship evolved gradually. As a lot of my work is normally based on interaction and collaboration with people, she became more and more involved in the photographic process as time passed.

You are depicting a mundanity of everyday tasks and represent a form of stagnation during lockdown – without Covid-19 being too present visually. What role did photography play as a daily task for you personally and artistically during lockdown?

I have been continuously making work since 2010, and 2020 was the first time it slowed everything down. Like everyone else, I had to navigate the multiple constraints that arrived in our lives. Like a lot of my peers, I wasn't too sure how to photograph the pandemic, and I hardly took any photographs for a while. It was a very quiet period, with little commissions and projects, and photographing communities and strangers was becoming very tricky. When I started photographing my neighbour from my window, Covid-19 was already well established in our daily lives and at that point there was already a point of saturation with Covid-related news and the anxiety that it provoked in our lives.



CLÉMENTINE SCHNEIDERMANN
LAUNDRY DAY #2, JULY 2021
FROM THE SERIES *LAUNDRY DAY*
CHROMOGENIC PRINT



CLÉMENTINE SCHNEIDERMANN

LAUNDRY DAY #3, JULY 2021
FROM THE SERIES LAUNDRY DAY
CHROMOGENIC PRINT

I wanted to create a body of work that could live outside the current health context and hopefully speak to people in five, ten, twenty years. Although the idea of stagnation and restriction was at the back of my head when shooting these images, I also wanted to be as far as possible from the representation of the pandemic in the media.

Can you talk a bit about your beginnings with photography – how and when did you get serious about it?

I started to take photographs when I was 13, when I got offered my first camera. At that time, film cameras were starting to be replaced by digital cameras, so there was a real excitement to take as many photos as we wanted with no limitation.

After my first trip away with my new camera, I forgot it on the plane, and so I didn't take a single photograph for a couple of years. Eventually, at 16 I got a new one, and I became obsessed again with photography and this is how everything started. I studied photography and became freelance in 2014 when I graduated from my MA in Documentary Photography [University of South Wales, previously Newport]. I don't think anything else interested me as much as photography did when I was a teenager. Going to see exhibitions, discovering other photographer's works, made me realise that this

could become a career, although I had no idea where to start and how to make a living. Looking back at that time, I realise how lucky I have been to find this path so early on in my life. Although I did study photography, I also think that photography can be learned in many other ways, which is why it's such an exciting medium.

The series creates an interesting dynamic between the more 'classic' portrait in photography and your choice to obscure the face. What are you looking for in a portrait and the collaboration with the sitter?

This work was a new way of approaching portraiture for me, which felt freer and outside my comfort zone. Portraiture is what I enjoyed the most in photography – and I'd like to think that I regularly challenge myself in finding new ways of representing people. The restrictions of shooting from only one particular place the same person every day excited me and pushed me to create interesting images. I started to use a longer lens, and I became less attached to the 'perfect light' and the type of models I would normally photograph. My neighbour's garden became a tiny stage where the most uneventful events would occur. The beauty of photography is to create magic out of the simplest moments.

INTERVIEW BY EVA EICKER



SECOND PRIZE HANEEM CHRISTIAN

Haneem Christian is a visual poet from Grassy Park in Cape Town, South Africa who studied Gender Studies and Environmental and Geographical Sciences before developing their career in creative directing and photography. The photographer's work has a particular focus on representation within black and brown LGBTQIA+ communities.

Christian's first portrait is part of the series called *Jannah Lies at the Feet of thy Mother*. Cheshire Vineyard (back) and Autumn May (front) are both transfeminine artists from Cape Town who are frequent collaborators. Christian's portrait explores what it means to find your chosen family within the black and brown queer and trans community – 'to be a mirror of each other's truths. To be a home for one another.' Their direct gaze extends outside of the frame and engages us in their pride and strength. 'It is a celebration of the family we choose,' the photographer states.

In Christian's second portrait is artist Naeem Davis, who the photographer met in 2020 and describes as 'one of my most divine reflections embodied.' *Rooted* is a body of work that celebrates queerness and 'honours the journey of returning to the self by seeing yourself reflected through the eyes of a loved one,' states Christian.

You are shortlisted for multiple works. Could you talk about working with Naeem in Rooted and how your relationship evolved over time?

Naeem and I met two years ago. But it felt more like reuniting with an old friend that I hadn't seen in years. Naeem is more than just my partner, they're one of my most divine reflections embodied. *Rooted* was birthed out of the pure trust in this gift of sight for one another. It honours the journey of returning to the self by seeing yourself reflected through the eyes of a loved one.

I really like how you talk about the 'chosen family' and celebrating your community in your series Mother and Daughter. What are you looking for in a photographic portrait?

I can't say I've ever gone into creating an artwork with an ideal outcome in mind. The most important part of creating for me is the process. Every artwork I have birthed has been created in collaboration with the person photographed. And I think this is what makes each artwork so special, it's what makes it honest and tender. I find that sharing space with each person I work with creates a trusting environment

HANEEM CHRISTIAN

MOTHER AND DAUGHTER, APRIL 2021

FROM THE SERIES JANNAH LIES AT THE FEET OF THY MOTHER

INKJET PRINT



to uncover and explore the unbound imagination of the self and offers an opportunity for each person to decide how they want to be represented. I think that's really important because people who exist on the margins of society are very rarely offered the space to be free in their imagination of themselves and to be represented as they see themselves. So, I would say that what I'm looking to offer and create in a photographic portrait is unburdened honesty.

The sitters' physicality and body are very present and direct in your work which I find intriguing. How would you describe the intersection of activism with the understating of photography, representation of the queer community and giving your subjects a voice?

I think photography and activism intersect when we centre those who exist on the margins of society and offer them the deserved space to be heard through universal visual language. It's important to note that those who exist on the margins of society have been speaking their truths for years. We are not voiceless, we are just systemically silenced. Everyone I collaborate with is incredibly powerful with messages that need to be heard, as they hold infinite sacred potential. This is why I focus so much on the process of creating rather than the outcome, as there is much alchemy that needs to be done before any image can be taken. An image holds a lifetime, the story of many, and can be heard beyond the boundaries of language. Every image I have birthed exists as a world in and of itself. A world created through my

lens that is unbound to earthly expectation. A world where gender-abundant people are offered space to speak their truth. I find that narratives around queerness and transness often centres our pain, and though these narratives are true, they offer an incomplete story. My work honours and celebrates the magnificence of black and brown LGBTQIA+ people. I understand celebration as a form of activism too.

Can you talk a bit about your beginnings with photography – how and when did you get serious about it?

Photography came to me in a really beautiful and disruptive way. I would say I truly understood the importance of photography when I was in university at the University of Cape Town (UCT) during Fees Must Fall [a 2015 student-led protest movement in South Africa to stop increases in student fees]. I observed the might of the UCT Trans Collective as they disrupted an event with one of the most life-changing speeches I had ever heard. I remember thinking that the old white men reporting for outdated newspapers insensitively photographing the disruption had no idea of what they were witnessing. I guess it was this moment that taught me the importance of the person holding the camera – the 'seer'. Or maybe the role is to be more of a scribe than anything else. Photography offered me the language to speak feelings I had never known how to express in any other way. It is vast enough to hold any emotion, and in the right hands, gentle enough to speak any truth.

INTERVIEW BY EVA EICKER

HANEEM CHRISTIAN
ROOTED, MAY 2021
FROM THE SERIES ROOTED
INKJET PRINT

THIRD PRIZE ALEXANDER KOMENDA

Part of an ongoing series, *The Lost Enchiridion of the Fergana Valley*, this portrait examines identity in post-imperialist Kyrgyzstan. Komenda's father was employed at the Office of the High Commissioner for Human Rights' (OHCHR) Regional Office for Central Asia (ROCA) in Osh Kyrgyzstan, which made the area a 'starting point for many visits' and allowed the photographer 'to better understand the people, environment and geopolitical issues tied to it.'

Those who reside in the Fergana Valley are still living with the legacy of its Soviet past, and in southern Kyrgyzstan, Uzbek people continue to face significant marginalisation. Zahid, the sitter's father, describes how 'as Uzbeks my children could never become president or be in positions of government.' This snapshot-like photograph was taken after a dinner at Zahid's home, once the family agreed to have their pictures taken. Komenda wanted to 'pay respect and dignity to their presence and hospitality.'

You shot the image in Kyrgyzstan which is in Central Asia and nestled north of China. How did you meet the boy in the photograph and how did you establish your relationship?

My father has worked as a senior human rights advisor in Kyrgyzstan since 2016. His presence in the region was the starting point for many visits which led me to better understand the people, environment and geopolitical issues tied to it. I first met Zahid through my father in 2017, where we enjoyed a shashlik dinner (local grilled meats) in Osh. In November of 2019, I was concluding a body of work about the legacy of a former uranium mining town nearby and its relation to youth and everyday life. When I had returned to Osh for my flight, he was kind enough to drive me to the airport in the early morning hours.

Zahid, as an ethnic Uzbek, explained the history and ongoing situation regarding ethnic segregation and marginalisation of Uzbek minorities in the Osh and Jalalabad regions of southern Kyrgyzstan. For instance, how bribing by government officials targeting Uzbeks has become common and no one objects out of fear. When we were at the airport he was treated unfairly at the security screening, and since I was with him, I was also treated poorly, having to literally empty my entire bag and answer a series of pedantic questions. Since my ongoing long-term body of work, *The Lost Enchiridion of the Fergana Valley*, aims to explore and unpick questions of identity and collective memory, it was imperative for me to reconnect with Zahid this year. On my last night in Osh, Zahid kindly invited me to his home to take the portraits I was looking for. I photographed both his two sons and his father, as well as Zahid himself. After the photo session, we enjoyed an incredible dinner together, discussing and connecting on a variety of topics over tea. We talked about family, marginalisation and the quotidian – long after the shutter has fallen.

What was most challenging about working on your series, The Lost Enchiridion of the Fergana Valley?

Finding the balance between how people of different backgrounds get along with day-to-day interactions in contrast to the violent history of interethnic clashes and how it all fits together is a very challenging task. How does one comprehend it all and depict the complexity and nuance with tranquillity, dignity and respect, while neither exaggerating the tragedy nor overshadowing it? I believe this is the most challenging aspect. Also achieving more poetic images with limited time is extremely challenging. That's why this is a long-term project, which will take years to complete in order to accomplish the proper depth. As a foreigner, my ability to speak Russian brings me one step closer to harbouring connections. Additionally, the ongoing conversation with my father, friends and locals in the region continues to inform my practice on how to best draw this line and direct the suggestive meanings in the work.

What are you looking to capture in a portrait and how do the relationships with the sitters change over time?

To me a portrait is characterised by the uniqueness of the everyday lived experience of a collective or individual. Trying to encapsulate some magic with a child-like fascination, looking at it all with awe and finding something like never before, something that will only ever happen once. I am looking to capture a feeling, a bond that occurs off camera, and to convey some essence from it. That could be anything – friendship, sharing of anecdotes, a meal, tea, thoughts, goals, opinions. That a portrait has a story, long or short, even if the viewer may not know it.

Can you talk a bit about your beginnings with photography – how and when did you get serious about it?

I believe there are multiple beginnings. I have owned a point and shoot digital camera since I was 13 years old, and my mother is also a photographer. My parents filled the walls with art and photography at home – so the visual appeal has existed early on. I truly became captivated by photography in Russia in 2013, where I shot on 35mm for the first time. About a year later, I participated in a workshop in Copenhagen which opened the door to photography as a narrative tool. For the first time, professionals saw my potential and believed in my abilities. I realized in order to fully dedicate myself to the practice, I had to engage with photography on a full-time basis. In 2017 I was fortunate enough to enter the BA Documentary Photography course at the University of South Wales (formerly Newport) in Cardiff, Wales.



ALEXANDER KOMENDA

ZAHID'S SON, MARCH 2022

FROM THE SERIES *THE LOST ENCHIRIDION OF THE FERGAN VALLEY*

INKJET PRINT

My time in Wales was undoubtedly the most formative, thanks to a network of peers and mentors. I was able to find my own photographic voice and initiate a series of works that felt impactful and meaningful. Currently I am completing a MA in Photography at Aalto University in Finland.

INTERVIEW BY EVA EICKMAN

THE TAYLOR WESSING PHOTOGRAPHIC PORTRAIT PRIZE **EXHIBITORS**



MICHAL CHELBIN

VITALLI AND VADYM, POLAND 2022, MARCH 2022

FROM THE SERIES *HOME FROM HOME*

INKJET PRINT

This series, *Home from Home*, portrays Ukrainian refugees staying with Polish families in and around Warsaw following the Russian invasion of Ukraine in February 2022. Initiated and researched from Tel Aviv at the early stages, Chelbin collaborated on the series with the Polish Institute in Tel Aviv and other local institutions in Poland, commenting that 'it was like a blitz project and [we were] very unlikely to make it happen in a short period of time.' The portraits were all taken within four days, with sitters appearing against the backdrop of the temporary refuge of their hosts' homes. 'It was very important to do it fast, because we wanted to publish it in the news so that people would know what is happening in the world.'

Vitalli and Vadym, both 16. Arrived from Lutsk in north-western Ukraine. Hosted by husband and wife Bernard and Malgorzata, both 54.

Vitalli and Vadym: 'One day we decided we needed to go. Our friend went alone to Poland, and he said that the Polish people are very welcoming and helpful. We packed fast and left Lutsk, where we lived and studied. Our parents and older brother stayed in Ukraine. We crossed the border on foot, then reached Chelm from where we were picked up by a volunteer, Marek, and with him we arrived in Warsaw.'

Bernard and Malgorzata: 'It is necessary to help, they are still teenagers, and came alone, without parents. The guys spent the night with our friend, then stayed with us. And now they will live with our friends, who have a big house, and their children.'



Tetiana, 30, Aleksij, 2, Solomia, 4. Arrived from the Ivano-Frankivsk region in western Ukraine. Hosted by husband and wife Mateusz, 35, and Maria, 30, and their son, Teodor, 1.

Tetiana: 'We left on 25 February, so the kids don't know that there is now a war in Ukraine. It will be better for them that they will not know about this horror. My husband's brother told me he was going to Poland, taking his kids to their mother who works here. My husband, who works in Poland, said if I didn't come to Poland, he will come back to Ukraine and fight. It was an ultimatum.'

Maria: 'A friend of a friend was going to the border and asking the Ukrainian volunteers at the border if they knew someone who needed a place to stay. They found Tetiana ... and she agreed to come.'

MICHAL CHELBIN (CONTINUED)

ABOVE

TETIANA, SOLOMIA AND ALEKSIJ, POLAND 2022, MARCH 2022

OPPOSITE

OLGA AND OLENA, POLAND 2022, MARCH 2022

FROM THE SERIES *HOME FROM HOME*

INKJET PRINTS



Olga, 39, Olena, 10, Nadzieja, 3 weeks. Arrived from Chernihiv in northern Ukraine. Hosted by husband and wife Maciej, 38 and Zuzanna, 32.

Olga: 'We expected the baby to come around 8 March but as a doctor I know it can be two weeks early. And that's when the war started. When we heard the sirens, we went to our neighbour's basement. When I heard that a mother gave birth in the basement of a hospital, I understood that I don't want to be in the same situation.'

Maciej: 'My office is responsible for preparing places for Ukrainian refugees. I was there and Olga came with her daughter, and we saw she was in her thirty-ninth week of pregnancy. I called my wife at 2am and asked if I can bring them to our house.'



KAISHUI LIU
DIDI, JUNE 2021
 FROM THE SERIES *SAME AS ALWAYS*
 CHROMOGENIC PRINT

Liu made this portrait of his cousin, Didi, while photographing marginalised and isolated people in society. Suffering from brain damage after an untreated high fever as a child, Didi had been distant from the family since her development slowed down as a young child. Despite their initial difficult relationship and distance during their childhood, Liu and his cousin grew a close bond in recent years. Their newfound relationship, the photographer explains, is reflected in Didi's name, which means 'butterfly' in the local dialect of Wenzhou, China, symbolising freedom and beauty. 'After emerging from the cocoon it becomes a butterfly,' Liu remarks, very much like their evolving bond.

On the last day before moving away, Sapina took this portrait of his neighbour, Piroška, in her living room. Thoughtfully composed, the photograph shows Piroška under a painting of herself from the time she worked as a model. This photograph lends itself as a double portrait: the matching blue hues link both the painted and photographic portraits, connecting her past and present. The painting was made in her late teens in Hungary before Piroška immigrated to Australia during the 1960s.

IGOR SAPINA
PIROSKA 2/2, MAY 2021
 FROM THE SERIES *PIROSKA*
 INKJET PRINT



Sosnowska took this portrait of her student, Rowan, a transgender teenager, while he posed with his journal. After three years of refusing to participate in Sosnowska's project, he eventually agreed to be in front of her lens. His gaze conveys a contemplative yet strong presence and a sense of aspiration, looking into the future. The resulting portrait can be read as reflecting the trust between the art teacher and her student, as well as Rowan's personal journey and growing confidence. The exhibited journal of his sketches gives a glimpse into 'what he is feeling as he begins his journey to becoming a teenager,' the photographer explains.



AGNIESZKA SOSNOWSKA
ROWAN, APRIL 2022
FROM THE SERIES *FÖR*
INKJET PRINT



FREDERIC ARANDA

ABOVE
THIS USED TO BE MY PLAYGROUND, APRIL 2022
 OPPOSITE
VOGUE HOUSE, OCTOBER 2021
 CHROMOGENIC PRINTS

Part of a commission for *Esquire China*, this portrait shows football player Marcus Rashford in his old school playground at Button Lane Primary School in Manchester. Dressed in couture fashion against the backdrop of a normal school yard, these two colliding worlds inform each other: Rashford's glamorous life rooted in his origins. The photographer explains, 'I wanted to show Marcus' links to his past which clearly inform his actions in the present.'

Rashford frequently works with charities fighting food poverty and homelessness. In 2020, he famously advocated for meal supplements because the government did not replace free school meals during lockdown, something he publicly criticised. In July 2020, together with the charity FareShare, Rashford secured 4 million meals nationwide.



In this 'family portrait', Aranda, a member of the LGBTQIA+ community, captures the 'rare occasion when all members of all the international chapters of a House are together.' Vogue 'Houses' are groups of people united in family-style support networks under a 'mother' or 'father'. Houses compete together at 'voguing' events as part of the Ballroom Scene, an African-American and Latino underground subculture originating in New York City that celebrates and prioritises LGBTQIA+ people of colour. During these events people showcase 'voguing', which is an improvisational dance with rhythmic movement inspired by posing like a fashion model. These events have since become a powerful movement, especially amidst the socio-political struggles faced by LGBTQIA+ people of colour, and they create communities all around the world. As Aranda explains, 'these are my family.'



CURTIS HUGHES
PETER & SUE, APRIL 2022
FROM THE SERIES *MODERN LOVE*
INKJET PRINT

This portrait is part of Hughes' ongoing series entitled *Modern Love* in which he investigates relationships in the twenty-first century, love and online dating. Travelling across Europe, Hughes photographs couples in their homes. Here, the photographer posed his subjects in their home in Budapest, Hungary. Sue, who is originally from New York, went to Palestine for work shortly after meeting Peter, which made it impossible for them to see each other. Hughes reflects, 'but love prevailed and Sue came back to Budapest. They have been together over two years now and recently Peter asked Sue to marry her. I took this portrait to shine a delicate light on the fickle but powerful nature of love.'

'Ellie Goldstein knew she wanted to be a model from the age of five,' says photographer Ebrard who shot her as part of a 2022 global campaign for a new Adidas bra collection, focussing on body positivity and diverse models. Not paying attention to the camera, Ellie dances joyfully, the photographer following her movements.

Working as a dancer, performer, and model, Ellie found global fame after becoming the first model with Down's syndrome to feature in global commercial campaigns and on the covers of fashion magazines.

Ellie is an advocate for disability. Ebrard reflects that 'she inspires others with hidden or visible disabilities to achieve their desires and make the world a more inclusive, diverse place to live in.'

SOPHIE EBRARD
ELLIE, SEPTEMBER 2021
FROM THE SERIES *ELLIE*
CHROMOGENIC PRINT





LEWIS KHAN
MIKE, FEBRUARY 2022
CHROMOGENIC PRINT

In this portrait Khan captures a moment of stillness and trust between sitter and photographer. 'He said not to mind the bullet holes in his wall but to try and stay out the way of his dog,' the photographer reflects, recalling his first encounter with Mike.

From what should have been a trip across the state, Khan ended up spending most of February 2022 exploring Albuquerque, New Mexico. By placing himself alone in a new and unfamiliar environment and moving around by foot, the photographer built meaningful relationships with people, place and landscape.



The girl in this photograph was elected as pageant queen 'royalty' for the American village of Centuria, Wisconsin. For this series the photographer was documenting rural fairs, meeting the sitter at a 'pre-coronation' gathering at the Polk County Fair. Springer reflects that 'her expression and manner were subconsciously reminiscent of a Norman Rockwell painting: fantastical yet everyday.'

Ordinarily based in New York City, during the 2020 Covid-19 lockdown, when the Midwest became a critical region for the 2020 US election, Springer returned to her native rural Wisconsin. In her work she explores the character of rural life, the cycles of the land, and the reflective relationship between people and their environments.

ERINN SPRINGER
THE CAPRI SUN PRINCESS, AUGUST 2021
INKJET PRINT



HELEN RIMELL
 UNTITLED 5, MARCH 2021
 FROM THE SERIES *NO LONGER HER(E)*
 CHROMOGENIC PRINT

Both sitters – Rimell’s niece and mother – are physically present in this image, yet her mother’s gaze suggests an absence, a sense of being unable to engage in the surrounding. The portrait shows a quiet moment in their kitchen.

The series, which began following her mother’s diagnosis of dementia, contemplates presence and the loss of presence, as well as the relationship between daughter and mother. The photographer refers to the complex process ‘of preserving her, of keeping who she was alive.’

This portrait was made in 2021 after a period of enforced social distancing for controlling the transmission of Covid-19. It captures the day two lifelong friends were reunited in person after being separated for over a year. The year challenged an entire generation of secondary school students in Australia and across the world, who moved their lives online.

Against soft surrounding light, the cold screen light brightens their faces: the portrait depicts both teenagers habitually interacting with one another on their phones, despite physically being next to each other.

CHRIS BUDGEON
 ORLANDO AND WILSON, DECEMBER 2021
 INKJET PRINT





KAVI PUJARA

ABOVE

BOY WITH THE UNION FLAG, MARCH 2021

OPPOSITE

CHANDNI WITH FLOWERS, SEPTEMBER 2021

FROM THE SERIES *THIS GOLDEN MILE*

INKJET PRINTS

This portrait was made during Pujara's four-year involvement in a photography project in the Gujarati community in the Belgrave neighbourhood of Leicester, also the photographer's home area.

The boy's father was introduced to the photographer during Pujara's frequent 'photo walks' around the neighbourhood. Due to Covid-19 restrictions all portraits were taken outside. While waiting at their doorstep, Pujara spotted a Union Jack towel hanging over the open living door room; 'I asked them to bring it, and on the short walk to the end of their street where we made the portrait we spoke about Britain and what being here means to them. The boy reminded me of myself growing up in the same streets forty years earlier.'



'Fly-tipping is a problem in this neighbourhood,' states Pujara. This illegal dumping of waste and rubbish, also referred to as 'fly-tipping', has been associated with the arrival of new residents to the area from India leaving unwanted but functioning items on the street for others.

While out photographing neighbourhood locals posing with their items, the photographer met Chandni, the girl in this picture. When standing for the camera, and to Pujara's surprise, she held the framed painting higher to cover her face. He subsequently captured her with the shape of the painted flowers 'replacing' her head.



KIRSTY MACKAY
IRIS IN THE KITCHEN, MAY 2022
 FROM THE SERIES *FAMILY*
 INKJET PRINT

This portrait of Mackay's daughter, Iris, sitting in their kitchen captures the beauty of quiet everyday moments. The piled-up cushions evoke 'The Princess and the Pea' and childlike imagination, while Iris is contemplating and inventing a new game.

Reflecting on the image, the photographer is reminded of illustrations by Shirley Hughes, the English author and illustrator of over 200 children's books: 'she had such a talent of observation, taking the mundane home environment and helping you to see the remarkable.'

This portrait captures a snapshot of two friends while out on the street. One wraps her cardigan around the other girl's arm, holding onto each other's closeness. The girl on the right frowns while directly looking into the camera as her friend's gaze fades out of the frame, conveying her scepticism caught in a semi-posed portrait.

In his series, *Homegrown*, Burrige shines a light on those left on the edges by capitalism and gentrification. His socio-political documentation is 'about exploring communities within the UK that express the rich diversity and culture spectrums on our streets.'

STEPHEN BURRIDGE
UNTITLED, APRIL 2022
 FROM THE SERIES *HOMEGROWN*
 INKJET PRINT





This portrait features Rajai and was taken during a project on knife violence that draws on the experiences of young people in London. With a direct, inviting gaze, the sitter allows us to engage with his physical and emotional trauma. Against the neutral backdrop, Oba-Smith 'wanted to show the brutality of knife violence and to hopefully communicate the physical and emotional scars that the epidemic is causing young people in London.'

CIAN OBA-SMITH
RAJAI, APRIL 2021
 CHROMOGENIC PRINT



This portrait of Marinucci's grandmother, Antonietta, suffering from Alzheimer's disease was taken in the photographer's old childhood room in Italy. This portrait contemplates mortality and the passing of time, which is accentuated by the backdrop of childhood memories such as a sports trophy and a statue of Padre Pio, symbolising healing. Pio was an Italian priest acknowledged as a saint by the Catholic Church in 2002 for his accreditation of thousands of miraculous cures during his lifetime. With his grandmother's gaze wandering outside of the frame toward something we cannot see, the photographer underlines the sense of absence and 'the disappearance of her memories and identity,' caused by the illness.

MARCO MARINUCCI
ANTONIETTA RESTING IN BED, MARCH 2022
 FROM THE SERIES *MI MANCHI*
 INKJET PRINT

ED ALCOCK

VALÉRIE BACOT, MAY 2021

CHROMOGENIC PRINT

This portrait was made as a commission for *Elle* magazine, days before Valérie Bacot's sentencing for murder at the Chalon-sur-Saône courthouse in France.

Forty-year-old Bacot was only twelve years old when her then stepfather, Daniel Polette, who later became her husband, first abused her. Bacot shot and killed Daniel Polette on 13 March 2016. At that time she had survived a total of twenty-four years of physical and psychological violence, rape and forced prostitution by Polette. She was sentenced on 25 June 2021 to four years in prison, with three years suspended. As she had already spent one year in pre-trial detention she was a free woman from that day onwards.





CRAIG EASTON
 EMILIA, 12, POLISH SATURDAY SCHOOL, OCTOBER 2021
 FROM THE SERIES SATURDAY SCHOOL
 INKJET PRINT

This portrait of 12-year-old Emilia was taken as part of Easton's series, *Saturday School*, at the Polish Saturday School in Aylesbury. With this series the photographer sought to visualise and 'celebrate the extraordinary and fascinating cultural diversity we have in Britain.' These classes function as supplements to weekday school to connect children and teenagers with the heritage and language of their parents' and grandparents' generations. Emilia, who is posing in a Polish traditional dress, was born in Kraków, Poland, and later moved with her family to Aylesbury.

This portrait forms part of a collaboration between Broke Boys and 1/OFF Paris, a Dutch luxury clothing company focussed on up-cycling and re-using fashion.

Taken on the street outside the sitter's house in Woodstock – a vibrant suburb of Cape Town, South Africa – this portrait subtly merges fashion portraiture with straight photography. Andile is a member of the Broke Boys, a creative collective who founded a clothing shop in the centre of Cape Town where they hold regular events and offer a creative place for young artists. 'I've been photographing them yearly since 2017. This group of boys found a surrogate family in one another,' the photographer recalls.

NICK VAN TIEM
 ANDILE WEARING PEARLS IN FRONT OF HIS
 HOUSE IN WOODSTOCK, FEBRUARY 2022
 INKJET PRINT





In this portrait the photographer is wearing a mask inspired by the Japanese manga series and anime TV show *Shingeki no Kyojin* ('Attack on Titan'). Threatening civilisation, the titans are 'a race of terrifying monsters that destroy cities and eat the helpless populace but are later revealed to have a more complex history laced with hate and prejudice,' explains the photographer.



Ukpo describes how 'this image operates on a physical and spiritual level, showcasing the physical appearance of men killed by police and the idea that many young black men walk around in fear of reaching the same conclusion – walking ghosts.'



This portrait is a reflection on the white hoods of the American white supremacist group the Klu Kux Klan, who have targeted African Americans, amongst other groups. Equally it draws from imagery and archival footage of hooded convicts sentenced to hanging – 'an image one cannot quite dissociate from the lynched black men who were once a common fixture in some cities in the USA,' the photographer adds.



Ukpo was mistakenly identified as a suspect in a criminal act and was chased by the police. While the officers identified him as black, they were only able to see him from behind. To the photographer this image 'represents the insistence on all black men being equally suspect even when exhibiting uncommon features.'

TONY SEBASTIAN UKPO

LEFT TO RIGHT

ISLAND DEVIL, APRIL 2022

GHOST, APRIL 2022

HOODED MAN, APRIL 2022

SON OF MAN, APRIL 2022

FROM THE SERIES *UNIDENTIFIED BLACK MALE*

DYE DIFFUSION PRINTS

In this series of self-portraits, Tony Sebastian Ukpo examines the perception of black men in the context of policing, and racial prejudice in the wake George Floyd's murder.

The individual 'characters' enacted in his series are based on either personal incidents as a black man or on figures in pop culture. Together, they emphasise how, as Ukpo comments, 'the idea of normal, average black men being perceived as monstrous [is] based on negative media portrayals over the years and not on individual character.'



GUANNAN LI
BROTHERS, APRIL 2022
 FROM THE SERIES *TOO YOUNG FOR WAR*
 INKJET PRINT

Li met and befriended Denis while queuing for house supplies at a refugee help centre in Berlin in April 2022, where the photographer was volunteering. When Denis agreed to have his picture taken, Li also requested his parents' consent to take photographs of him, presuming he was a minor. She learned Denis had just turned 18 and more about his story: six days before his birthday, Denis took a bus from Kyiv to Berlin, leaving behind his parents and friends. Denis' difficult decision was motivated by escaping the implemented ruling that all men aged 18–60 were forbidden from leaving after the Russian invasion of Ukraine.

His two best friends, twin brothers Danil and Denys, followed him shortly. Li documented the three friends' new life in Berlin during April and May 2022. Motivated by her 'own family history of immigration during politically tumultuous times, I wanted to understand what it was like for a young European to flee the war in this day and age,' Li explains.



ADAM FERGUSON
STEPHANIE SOLANO, REYNOSA, 2021, MAY 2021
 FROM THE SERIES *MIGRANTES*
 INKJET PRINT

This portrait features Stephanie Solano, a 17-year-old migrant from Zacapa in Guatemala at an informal migrant camp in Reynosa, Tamaulipas in Mexico on 3 May 2021. It was taken by Stephanie and photographer Adam Ferguson during his journalistic assignment for the *New York Times*. Ferguson mounted a medium-format camera onto a tripod with a cable release, allowing his sitters to choose the moment to press the button and take their own pictures.

Growing up in Guatemala City, Stephanie studied computer science. After her parents lost their jobs and home due to her father's chronic kidney illness, the family moved in with her grandparents. In order to support themselves, Stephanie and her mother decided to travel to the USA to find work. The hardest part was leaving behind her sick father, Stephanie says: 'he was afraid to be left alone and was worried something would happen to us on the way.' Her direct gaze conveys a strong yet uncertain presence, functioning as a metaphor for her aspirations and future.



ROSIE BARNES

ABOVE

MARGARET, 73, PHD IN ASTROPHYSICS, RETIRED CIVIL SERVANT,
AUTHOR, WIFE, MOTHER, GRANDMOTHER, JUNE 2021

OPPOSITE

JAYNE, 37, PRESS OFFICER, PARTNER, MUM, FRIEND, OCTOBER 2021

FROM THE SERIES *NO YOU'RE NOT – A PORTRAIT OF AUTISTIC WOMEN*

INKJET PRINTS



These portraits were taken for the series *No You're Not – A Portrait of Autistic Women* in which the photographer reflects on the common misconception that autism is rare in women. This often results in women being diagnosed later in life, or not at all. In her strong portraits, Barnes allows each sitter to tell her own story, 'to challenge our understanding and acceptance of different neurotypes in a society where there are so few opportunities to be seen or heard.'

Margaret: 'I'm terribly bad with hierarchies. I can talk to people one human to another, but I can't talk up or down. I don't "know my place."'

Jayne: 'I don't think that the experience of being autistic itself is that much different for men or women, it's just that society has taught women to fake it better.'

CELESTE SLOMAN
PORTRAIT OF FINN WOLFHARD, OCTOBER 2021
INKJET PRINT

This portrait is part of an editorial assignment for the *Washington Post* featuring an interview with actor and musician, Finn Wolfhard. Famous for starring in the American television series *Stanger Things* (2016) from the young age of 10, he transformed into a teenager and established actor in the limelight of publicity. In this photograph the photographer captures him in a moment of boyish confidence and relaxation.

Sloman considers it her obligation to make the people in front of her camera feel comfortable and safe: 'Having your portrait taken is a hugely vulnerable experience,' she explains. 'I make sure to tell my subjects that I'm watching out for them.'



This portrait forms part of an upcoming book project called *Solace*, focussing on the Chinese LGBTQIA+ community in China and the Netherlands. Reaching out on social media, the Dutch photographer had met the sitters once before. This portrait was taken the second time around, in Zhaohui's bedroom in Rotterdam. It meditates on the trust between the photographer and the couple, who appear lost in their thoughts, forgetting the presence of the camera.

The project started in Xiamen, China in 2019 and focusses on young lesbian and gay couples and singles in their personal surroundings. Following a two-year hiatus due to Covid-19, when the photographer was unable to return to China, Herman eventually completed the series in the Netherlands, photographing the Chinese LGBTQIA+ community in her home country.

SARAH MEI HERMAN
ZHAOHUI & DAVEY, ROTTERDAM, NOVEMBER 2021, NOVEMBER 2021
FROM THE SERIES SOLACE
CHROMOGENIC PRINT

CARMEN BALLVÉ

BELOW

ASHLEY, MARCH 2022

FROM THE SERIES *ASHLEY IN THE BATEY*

OPPOSITE

MAYELY, MARCH 2022

FROM THE SERIES *SUNDAYS IN THE BATEY*

INKJET PRINTS



Spanish photographer Ballvé has documented the Batey Lanon community in the Dominican Republic for more than two decades. Both portraits convey the trust between the photographer and sitter.

The first photograph shows Ashley, whom the photographer has known since her birth. Ashley's mother has learning difficulties, which 'makes her different amongst the other children in the Batey,' reflects Ballvé. 'The wire portrays the powerlessness of her life. She is bound to her own destiny.'

The second portrait the photographer took during her last trip to Batey Lanon where she met the young teenager, Mayely, and her family. With a fierce and direct gaze, the girl was photographed outside the local church 'playing with her white dress, a somewhat childish act while maintaining a certain timid expression.'





SULEIKA MUELLER

ABOVE

SHAHEEN & BARI, OCTOBER 2021

FROM THE SERIES *THE MUSLIM IN-BETWEEN*

OPPOSITE

SACRED GEOMETRY, NOVEMBER 2021

FROM THE SERIES *NEVINE NASSER – THE SUFI ARCHITECT*

CHROMOGENIC PRINTS

With her series of portraits, *The Muslim In-Between*, Mueller is hoping to create a less Islamophobic environment, and 'to celebrate the people around me and create more nuanced portrayals of my community.' Based on her experience as a Muslim woman in Switzerland and on recent political developments such as the 2021 Swiss referendum banning the burka and niqab, the photographer is 'highlighting a diversity of creatives with a Muslim background to illustrate the hybridised nature of identity.'

In this portrait Mueller captures her friends and collaborators, Shaheen and Bari, in a tender moment. The photographer reflects that 'instead of focusing too much on the sexual tension between two people in love, I wanted to highlight the vulnerability, trust and gentleness of their unique bond.'



In this work the photographer sets out to illustrate both her Western and Muslim identities growing up in Switzerland. This portrait is a collaboration with Mueller's friend and mentor, Nevine Nasser, who is a London-based architect and practising Sufi Muslim. 'Nevine defies traditional stereotypes of a Muslim woman in many ways and the series shines a light on Sufi practices that are often very hidden from mainstream media,' the photographer states. In her profession, Nevine explores architectural spaces as sacred places with a spiritual experience.

MARGARET MITCHELL

NAME WITHHELD, MARCH 2022

FROM THE SERIES *AN ORDINARY EDEN*

INKJET PRINT



In her long-term project, *An Ordinary Eden*, on homelessness, Margaret Mitchell photographs people facing the emotional and practical burden of living without a permanent home in Scotland.

In this photograph, Mitchell shows a woman on the bed of her new home after living for three years in homeless hostels and inadequate housing. After losing her home through domestic abuse she faced personal and material loss while surviving the trauma of homelessness. The sitter, whose identify is protected, states: 'It's tiring – this is your life, I'm safe now but it's all limited, I don't exist anymore.'

MAX MIECHOWSKI
BELOW
BLAISE, JUNE 2021
OPPOSITE
FAITH, JUNE 2021
FROM THE SERIES *LAND LOSS*
INKJET PRINTS

Since 2019, Miechowski has been documenting life along Britain's East Coast, an area that is heavily affected by landslides. Increased rainfall and rising sea levels have made this one of the fastest eroding coastlines in Europe. And yet, the photographer explains, 'I can understand why despite all precariousness people would want to make a home here, between the land and sky and watch as the sea edges closer.' With his work Miechowski intends to 'help to preserve these places before they disappear completely and to tell the story of the people connected to this fragile landscape.'

Blaise lives with her mother, Rebecca, and her family in Yorkshire, one of the most precarious areas along the UK's East Coast. 'I made many portraits of Rebecca and her family that day and caught this photograph of her daughter, Blaise, just as the sun was setting on a balmy summer's day on the cliffs.'

Faith and her whole family settled along a stretch of cliffs in Yorkshire. 'Her grandparents used to own a café there, but it fell into the sea a number of years ago,' Miechowski explains. Frequently returning to the area, the photographer 'kept in touch with Faith and her family and has made multiple portraits of them whilst working on the series.'





GREGORY JOHN TURNER
 GOLGOTHA, JANUARY 2021
 FROM THE SERIES *IVAN: THE DIVIDED SELF*
 HAND CHROMOGENIC PRINT

The series depicts Ivan's life with a condition that causes him to hear a constant chattering of voices. Due to psychosis, he is unable to work and lives in isolation. Starting in March 2020, the project revolves around Ivan's experience of psychosis, and is interwoven with the photographer's own experiences.

Self-taught photographer Gregory John Turner emphasises collaboration and an empathetic working process in his projects. He states: 'At some point during the creation of this work I identified my own presence in the images; that of the small boy being tormented and abused at school. I began identifying specific memories from that time and used these vignettes to influence the direction and composition of the images.'



Matar's series, *Where Do I Go? (Lawen Ruh?)*, explores stories of young women in Lebanon in the aftermath of the Port of Beirut explosions on 4 August 2020. That day, a detonation of 2,750 tonnes of ammonium nitrate killed at least 218 people and left over 7,000 injured.

Clearly a staged photograph, the portrait oscillates between the unknown moment of the occurrence of the violence and the moment of the picture being taken. Matar made this portrait of Demi, who was injured during the explosion, on 4 August 2021, exactly one year after the incident. Demi, reflecting on the shattered pieces of life and the impact of a devastation, commented that even a year after the explosion 'we were mesmerized by the fragmented building – each broken piece told a familiar story a mountain away from Beirut.'

RANIA MATAR
 DEMI, BRUMMANA, LEBANON, 2021, AUGUST 2021
 FROM THE SERIES *WHERE DO I GO? (LAWEN RUH?)*
 INKJET PRINT



FIONA BAILEY

ABOVE

KORNELIA, APRIL 2022

OPPOSITE

ANASTASIA, APRIL 2022

FROM THE SERIES *COMING HOME*

CHROMOGENIC PRINTS



Fiona Bailey's project is an ode to wild swimming and captures a community finding individual and collective relief at a time of mental and physical strain during the pandemic. Taken at the mixed pond on Hampstead Heath, the photographer captured the moment of the sitter's post-swim rush, a temporary relief of stresses and anxiety. This was also the moment of 'coming home' – where the title lends itself – to oneself and a community supporting one another.



CHRISTIAN DOYLE
 NORA 88, FEBRUARY 2022
 FROM THE SERIES *QUIETLY GETTING ON*
 INKJET PRINT

Doyle made this portrait of Nora, his friend's mother, as part of his series *Quietly Getting On*, which looks at 'how women born before the Second World War have survived into old age.' Moving to London from rural Ireland in the 1950s, 88-year-old Nora 'ran a pub in Sussex with a fist of iron. She now suffers from dementia,' Doyle explains. The photographer examines how such an event may have affected women's lives and asks 'did a pre-war mindset of "simply getting on with it" help them navigate loss, illness, poverty and loneliness?'

Pictured here are Shuaib van Der Schyff and Zaheer Abrahams. Both are queer Muslim artists from Cape Town, South Africa. The portrait resounds with the trust of 'leaning against each other,' acknowledging strength and fragility while looking into the future. 'Queer Muslim Love,' states Christian, 'a love that is vast and abundant but very often erased.' The anonymity of both sitters, photographed from behind, underlines this understanding of universal love; 'to remind queer people that we were born exactly as we were meant to be – that we are embodiments of unbound love.'

HANEEM CHRISTIAN
 THE LOVER I, NOVEMBER 2021
 FROM THE SERIES *THE LOVER*
 INKJET PRINT



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