



CPW Announces 2025 Vision Awards Honorees



Sally Mann, *Holding Virginia*, 1989. Gelatin silver print, 10 x 8 inches. © Sally Mann. Courtesy Gagosian.

Kingston, NY, March 2025—CPW is proud to announce the recipients of its 2025 CPW Vision Awards. Each of the honorees has had a significant impact on the field of photography, and will be celebrated in person at a dinner event on May 10, 2025, at CPW's new headquarters at 25 Dederick Street in Kingston. These are the honorees:

Lifetime Achievement:
Photographer of the Year:
Saltzman Prize for Emerging Photographer:
Photobook of the Year:

Sally Mann
Tyler Mitchell
Qiana Mestrich
I'm So Happy You Are Here:
Japanese Women Photographers
from the 1950s to Now (Aperture)

Sally Mann is one of the most distinguished photographers working today. For over 40 years, her lyrical, black-and-white depictions of family and nature have evoked the psychology of loss, the intimacy of young womanhood, and the way Southern landscapes have retained the scars of war. **Tyler Mitchell's** lush, blazing work has dramatically redefined fashion photography, centering autonomy and joy amid colorful land- and seascapes. **Qiana Mestrich's** innovative collages conceptualize and illuminate the historical challenges of women of color in the corporate workplace. And the path-breaking book ***I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now***, edited by Pauline Vermare and Lesley A. Martin, provides an electrifying expansion of our understanding of the generative role of women in Japanese photography and photo history.

“We are especially proud this year to celebrate an exceptional and diverse group of honorees for the 2025 CPW Vision Awards,” said Brian Wallis, CPW Executive Director. “Each remarkable recipient has re-drawn the boundaries of photography, inviting us to see afresh the history of the medium and to consider how photography shapes our sense of beauty, personal identity, and social transformation.”

For twenty-one years, CPW’s Vision Awards have been a mainstay of the nonprofit’s programming. Initiated in 2004, the awards first honored CPW Executive Director Colleen Kenyon and her sister Kathleen Kenyon (whose self-portraits and collages are currently on view at CPW in the exhibition [My Sister, My Self: Photographs by Colleen Kenyon and Kathleen Kenyon](#)), and artist John Dugdale. Among the recent recipients are photographers Nan Goldin, An-My Lê, LaToya Ruby Frazier, Dawoud Bey, and Carrie Mae Weems. This year’s ceremony will be the third the organization has staged in its newly renovated headquarters, a 40,000-square-foot historic cigar factory in Midtown Kingston.

Proceeds from the 2025 Vision Awards gala will support [Woodstock AIR](#), CPW’s renowned artist residency, now in its 26th year. Woodstock AIR supports artists of color working with photography and expanding the critical dialogue around diversity, race, and identity in the context of social justice.



Sally Mann

Photographer Sally Mann (American, b. 1951) is known for her evocative black-and-white depictions of young womanhood, landscape, family, and illness. Mann’s mastery of traditional photographic processes evokes the saturated history of the American Southern landscape and her subjects’ interior states of being. Her series *Immediate Family* (1984-91), featuring portraits of her children, brought her broad recognition. Her studies of the American South and the human condition are the

focus of recent works, including her series *Deep South* (2005) and *Proud Flesh* (2009). Her bestselling memoir, *Hold Still* (2016), was a National Book Award finalist. Mann’s awards include a Guggenheim fellowship and three National Endowment for the Arts fellowships. Her work has been exhibited internationally at major museums and galleries, including the Corcoran Gallery of Art, the National Gallery of Art, and the Metropolitan Museum of Art. She has published several books of her photography, including *At Twelve: Portraits of Young Women* (1988), *Immediate Family* (1992), and *What Remains* (2003).

Sally Mann, *Deep South, Untitled (Fallen Tree)*, 1998. Tea-toned gelatin silver print, 40 x 50 inches. © Sally Mann. Courtesy Gagosian.

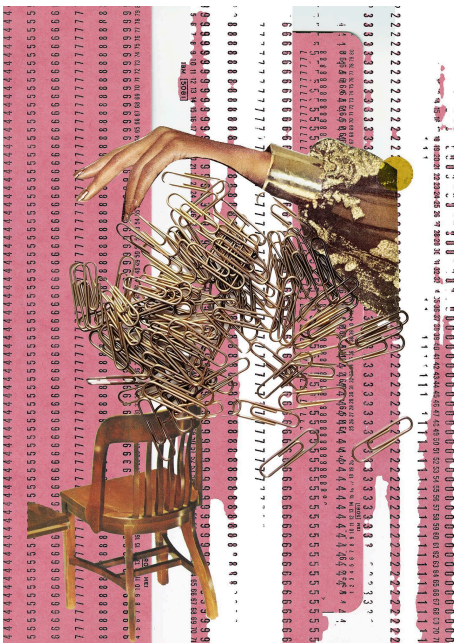


Tyler Mitchell

Tyler Mitchell (American, b. 1995), is a photographer and filmmaker whose images reflect and celebrate the beauty and intimacies of Black American life, centering Black self-determination in the light of history. At an early age he began documenting the skate, music, fashion, and youth culture scenes in Atlanta. In 2018, he made history as the first Black photographer to shoot a cover of *Vogue* with his notable portrait of Beyoncé. Recent projects include *I Can Make You Feel Good* (2019), *An Imaginative Arrangement of the Things Before Me* (2021), and *Idyllic Space* (2024). In the past year, Mitchell had a survey exhibition at C/O Berlin, a dramatic dual exhibition alongside works by Richard Avedon at Paris Photo, and a solo exhibition titled *Ghost Images* at Gagosian Gallery in New York City (on view

through April 5). He was a 2020 Gordon Parks Foundation Fellow, and has exhibited his work at Foam Fotografiemuseum in Amsterdam, the International Center of Photography in New York, and the High Museum of Art in Atlanta. Mitchell's work is held in such museums as the Museum of Modern Art (MoMA), the High Museum of Art, and the National Portrait Gallery.

Tyler Mitchell, *Bather*, 2024 Courtesy of the Artist and Gagosian Gallery



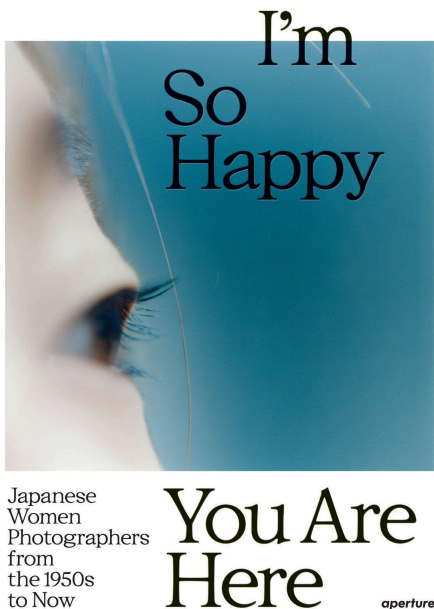
Qiana Mestrich - Saltzman Prize Winner

Qiana Mestrich (American, b. 1977) is an interdisciplinary artist, photo historian, curator, and writer. Her autobiographical artwork and research engages issues around Black and mixed-race identity, motherhood/mothering, and women's corporate labor. Her innovative collages restore the role of women of color in the corporate workplace by mixing together imagery of office supplies and furniture with women's faces. In 2007, she founded the legendary blog *Dodge & Burn: Decolonizing Photography History*, an arts initiative that advocates for photographers of color. Mestrich's book *Decolonization and Diversity in Contemporary Photography: The Dodge & Burn Interviews*, based on the blog, was published in March by Routledge. In 2022, Mestrich was awarded the Magnum Foundation Counter Histories grant for her

[@WorkingWOC](#) Instagram archive project on women of color in the corporate workplace.

Mestrich is an adjunct faculty in photography and social media at the Fashion Institute of Technology (SUNY). The [Saltzman Prize](#) recognizes the extraordinary achievements of an emerging photographer whose recent work has garnered wider visibility and whose distinctive voice contributes fresh perspectives to the ongoing dialogue surrounding photography and visual culture. As the recipient of the Saltzman Prize, Mestrich will receive a \$10,000 cash award, the 2025 CPW Vision Award for Emerging Photographer, and a solo exhibition of her work at CPW in 2026.

Qiana Mestrich, Untitled (Punch Card Paper Clips), The Reinforcements, 2025



[I'm So Happy You Are Here: Japanese Women Photographers from the 1950s to Now \(Aperture\)](#)

Women photographers like Miyako Ishiuchi, Toyoko Tokiwa, and Rinko Kawauchi transformed postwar Japanese photography but were often overshadowed by their male counterparts. This important new publication, *I'm So Happy You Are Here* (Aperture), presents a challenge to historical precedents and the established canon of Japanese photography by providing a comprehensive overview of the contributions of Japanese women to photography. Editors Pauline Vermare and Lesley A. Martin have compiled a critical framework for understanding the historical and contemporary photography work. In addition to three richly illustrated essays, the book contains 25 detailed portfolios, an in-depth illustrated bibliography, and a selection of key

critical writings from leading Japanese critics, many published in translation for the first time. This book is an indispensable resource for anyone interested in a revisionist history of Japanese photography.

About CPW

Founded in 1977 as the Center for Photography at Woodstock, [CPW](#) is a not-for-profit arts organization with a dual mission: to support artists working in photography and related media, and to engage audiences through creation, discovery, and learning. At the heart of CPW's mission is programming that is community-based, artist-centered, and collaborative. To foster public conversation around critical issues in photography, CPW offers exhibitions, workshops, artists' residencies, and access to its Digital Media Lab. In 2022, CPW relocated from Woodstock to Kingston, NY. In January 2025, CPW opened its newly renovated headquarters in a 40,000-square-foot former cigar factory building—including exhibitions spaces, and an educational and community center. Full renovations are slated to complete in 2027, also the 50th anniversary of the organization.

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CPW Kingston

New address: 25 Dederick St, Kingston, NY 12401

Gallery Hours: Thursday to Sunday 11am – 5pm

Free admission.

For more information about CPW Kingston programs, visit cpw.org

Press contacts

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