Announcing the Winners of our 2026 Realisation Grants

The Centre for British Photography Realisation Grants enable photographers and artists working with photography to bring an ongoing project to completion within a year. In this expanded third cycle of our annual grants programme, we are delighted to award the 2026 grants to:

Caroline Douglas for *The Sublime Truths of Science are No Longer Confined to the Wealthy and Learned*
Jenny Lewis for *Autoimmune x Autophoto*
Tomoko Nagakawa for *ΔS ≥ 0 | The Weight of a Second*
Sophy Rickett for *Riverings*
Aida Silvestri for *Untitled*

We are grateful to the 362 artists and photographers who applied for this grant. The selection process was extremely difficult, as the standard of work was exceptionally high. The Trustees at the Centre for British Photography would like to thank everyone who submitted their proposals to the 2026 Realisation Grants.

We would also like to thank The Dana and Albert Broccoli Charitable Foundation and the Hyman Collection for their generous support. With their help, we have been able to expand our grants programme to support photographers at key stages in their practice.



Caroline Douglas



Caroline Douglas, *The Sublime Truths of Science are No Longer Confined to the Wealthy and Learned*
Experiments on Light (detail), 2024

Caroline Douglas is an artist and historian of early photography. In her practice she moves across photography, writing and creative archival research processes to work cross-historically, re-touching the archive, to recover and repair marginalised histories.

The formal invention of photography, declared in 1839 closely associated with two men, is contested terrain. Douglas's project ***The Sublime Truths of Science are No Longer Confined to the Wealthy and Learned*** disrupts this history of photographic invention. Focussing on gender, class and empire, the project uncovers the scientific contributions of two women who conducted proto-photographic experiments in their domestic settings: Elizabeth Fulhame (fl. 1794) and Mary Somerville (1780-1872). Douglas's project disrupts by combining creative archival research and contemporary photographic art practice, in particular, reenactment.

The project restages Fulhame and Somerville's photochemical experiments, from Fulhame's cloths of gold to Somerville's colour anthotypes, to make a series of permanent photographic prints that uncovers and marks women's place in photographic invention in Britain. The grant will support print, exhibition and publication production and related activities.

Jenny Lewis



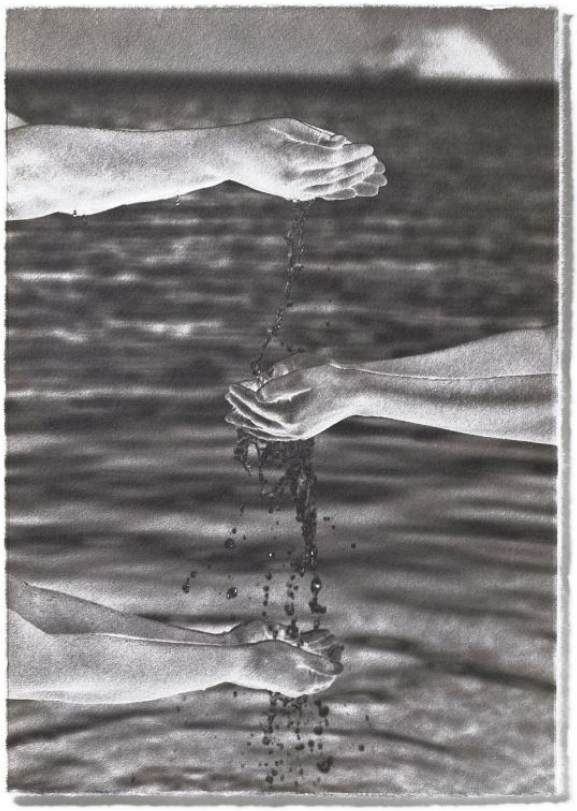
Jenny Lewis, *Autoimmune x Autophoto*
Hereditary Horror Show: Ruby, 2025

Jenny Lewis is a photographer creating a visual dialogue challenging the patriarchal narrative of the female experience. She is interested in themes of transition, loss and re-connection, disrupting and reassembling the language and constraints of photography.

Her current work confronts unreliable bodies subverting the more traditional genre of portraiture. Lewis's work with a photobooth responds to the overlooked perspective of autoimmune disease, often discussed in medical terms rather than the slippery psychological landscape of chronic illness. Lewis repurposed the booth to witness the experience of living in a mutinous body, to raise awareness of lives derailed and silenced. Inviting people from the autoimmune community to participate, Lewis first interviewed everyone, then invited them to confront themselves in the Photobooth's confessional space.

The project responded to Lewis' experience of ageing in a body disrupted by autoimmune disease, and has now gathered people with a shared language and expansive crip point of view. The grant will enable Lewis to create new work as well as support the specialised teaching process of intaglio printing and related activities.

Tomoko Nagakawa



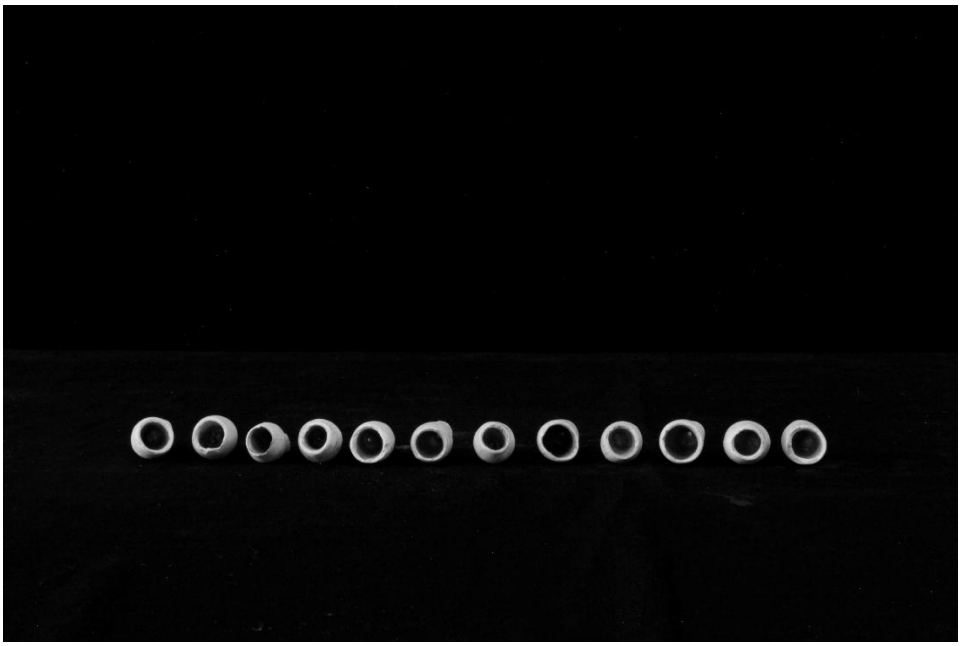
Tomoko Nagakawa, *ΔS ≥ 0 | The Weight of a Second*
#86180, 2026

Tomoko Nagakawa Tomoko Nagakawa is a Japanese-born photographic artist whose practice bridges analogue photography with hand-applied printing techniques. Working through a slow, tactile process, she creates refined photographic objects that invite contemplation and open-ended interpretation. Her work foregrounds touch, material sensitivity, and the physical act of making as essential components of meaning.

This project ***ΔS ≥ 0 | The Weight of a Second*** is a personal exploration of how we experience time, especially through the lenses of grief, aging, and memory. Time not as a straight line, but as a field of relationships — elastic, uneven, shared.

By layering and juxtaposing materials, each work becomes an object that preserves yet dissolves memory, inviting the viewer into a suspended temporal experience. The grant will support salt and silver gelatine process on paper and silk and related activities and materials.

Sophy Rickett



Sophy Rickett, *Riverings*
Clay Pipes, 2024

Sophy Rickett is an artist working with photography, film and text. Exhibiting internationally since the late 1990s, Rickett's work has developed from a conceptual examination of the condition of photography itself into a multi-layered consideration of the ways in which meaning is generated, encompassing complex exhibition presentations of photographs, texts and objects, as well as artist books.

Located in the landscape of South Devon's River Teign, ***Riverings*** explores the cultural, social and environmental legacies of the region's historic ball clay industry. The word "riverings" is defined as "the act of collecting information, stories, or materials from multiple, diverse sources into a single, cohesive or connected body, similar to how a river gathers tributaries". As well as the literal flow of the River Teign, it reflects Rickett's methodology, which combines documentary and staged photographic work with a written account of the artist's archival and library research, internet searches, face-to-face meetings.

Rickett gathers photographic and text based material throughout the process, and draws them into provisional, subjective relation. The grant will support print and publication production and related activities.

Aida Silvestri



Aida Silvestri, *Untitled*
Untitled, 2023

Aida Silvestri is UK-based artist of Eritrean and Italian heritage working across southern England and Northern France. Silvestri's lens-based mixed media practice challenges stigma and social injustice, exploring themes of displacement, race, class, identity, trauma and health through experimental photographic portraiture.

Silvestri's project ***Untitled*** is an autobiographical work-in-progress critically exploring personal and collective trauma, colonial violence, indigenous practices, and gender-based oppression. Collecting old postcards of Eritrea for years, Silvestri has repeatedly discovered fresh parallels between visuals of exploitation and the lived experiences of herself and the women in her family and wider community. Using archival and self-portrait photographs, it merges experimental analogue and digital techniques with tactile materials to redress past experiences, reclaim agency and encourage dialogue in the present.

Silvestri's practice manipulates both digital and analogue imagery, combining experimental techniques with tactile materials such as fabric, beads, and a recurring red thread motif—symbolising both connection and rupture within gendered violence, inherited trauma, and colonial legacies. By re-dressing semi nude bodies, a dialogue about power, consent emerges, reclaiming agency for historic subjects and foregrounding embodied and reconstituted memory. The grant will support image scanning, optimisation, preservation of the archival images as well as production, print and additional image manipulation processes and materials.

About the Centre for British Photography

The Centre for British Photography (registered charity number 1190955) was founded by James Hyman in 2020 and seeks to support photographers working in Britain through exhibitions, events, grants and mentoring. The charity provides a platform for a range of voices in order to present an expansive overview of the diversity of photography, past and present. The Centre for British Photography also administers and provides access to the renowned Hyman Collection.

For press enquiries please contact: info@britishphotography.org

Or visit: www.britishphotography.org