

# Lens

MAGAZINE

**MARK  
EDWARD  
HARRIS:**  
THE EYES ARE THE  
WINDOW  
TO THE SOUL

**WAITING  
TO BE SEEN:**  
ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

FEBRUARY 1, 2024 – MARCH 23, 2024  
BRUCE SILVERSTEIN GALLERY, NYC.

# THE PORTRAIT ISSUE 2024

**Brice  
Gelot**  
"Straight  
out the  
hood"

SUJATA SETIA  
CHANGING THE CONVERSATION

THE  
UN-CONTACTED  
MATSSES TRIBE  
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ROBI  
CHAKRABORTY  
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MEITAL  
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CHARLES  
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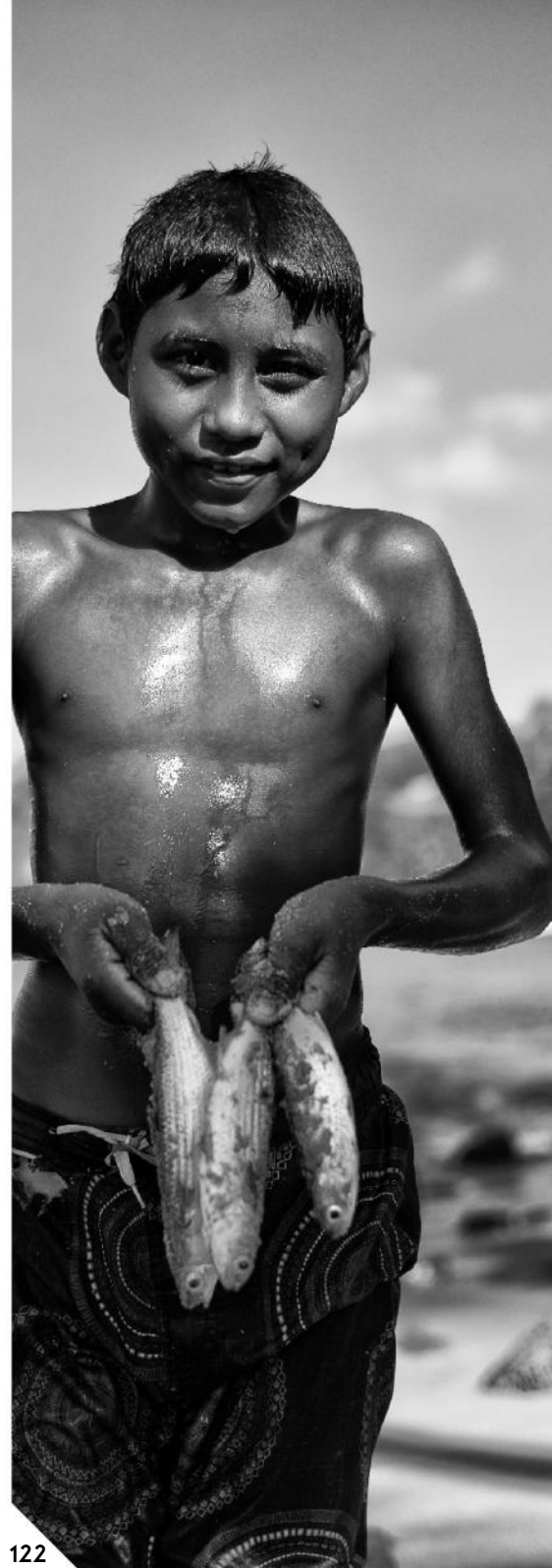


Founder & Editor: Dafna Navarro

Dafna Navarro is the CEO and Founder of Art Market - Global Media Company. Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: Lens Magazine for fine art photography and Art Market Magazine for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazines feature interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs and all the latest news regarding fine and contemporary art from across the globe.

Both magazines are distributed worldwide in both print and digital media. As a result, the magazines receive the exposure of over 50,000 monthly readers worldwide, including a unique distribution of the GOLD LIST Edition by Barnes & Noble's book stores in the U.S. and Canada, Steimatzy Bookstores in Israel, and vast appearances in international art fairs. In addition, copies of each published magazine are added to universities' archive data and academic libraries as learning material for lecturers and students.



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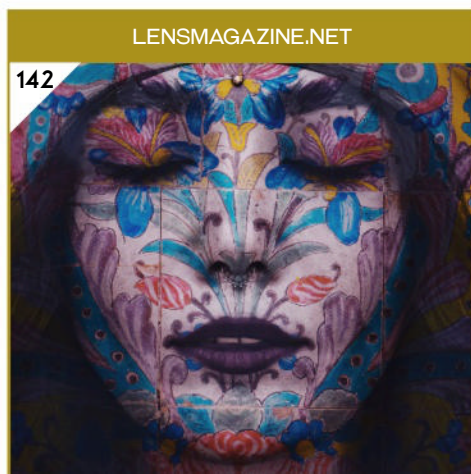


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RAY FRANCIS (1937–2006)

BOB SMITH, 1976

GELATIN SILVER PRINT, PRINTED C. 1980S

7 3/4 X 7 3/4 IN (19.7 X 19.7 CM)

SHEET: 10 X 8 IN (25.4 X 20.32 CM)

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"Straight Out The Hood"  
In Ho Chi Minh City / Saigon, Vietnam.  
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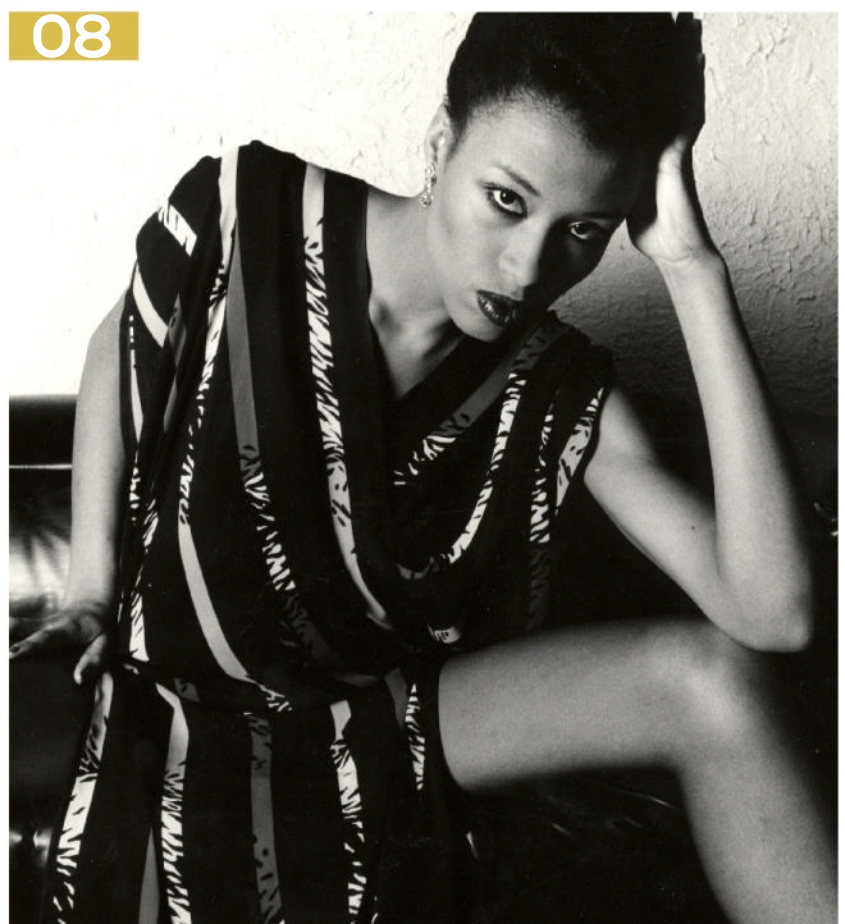
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**AN EXCLUSIVE INTERVIEW WITH  
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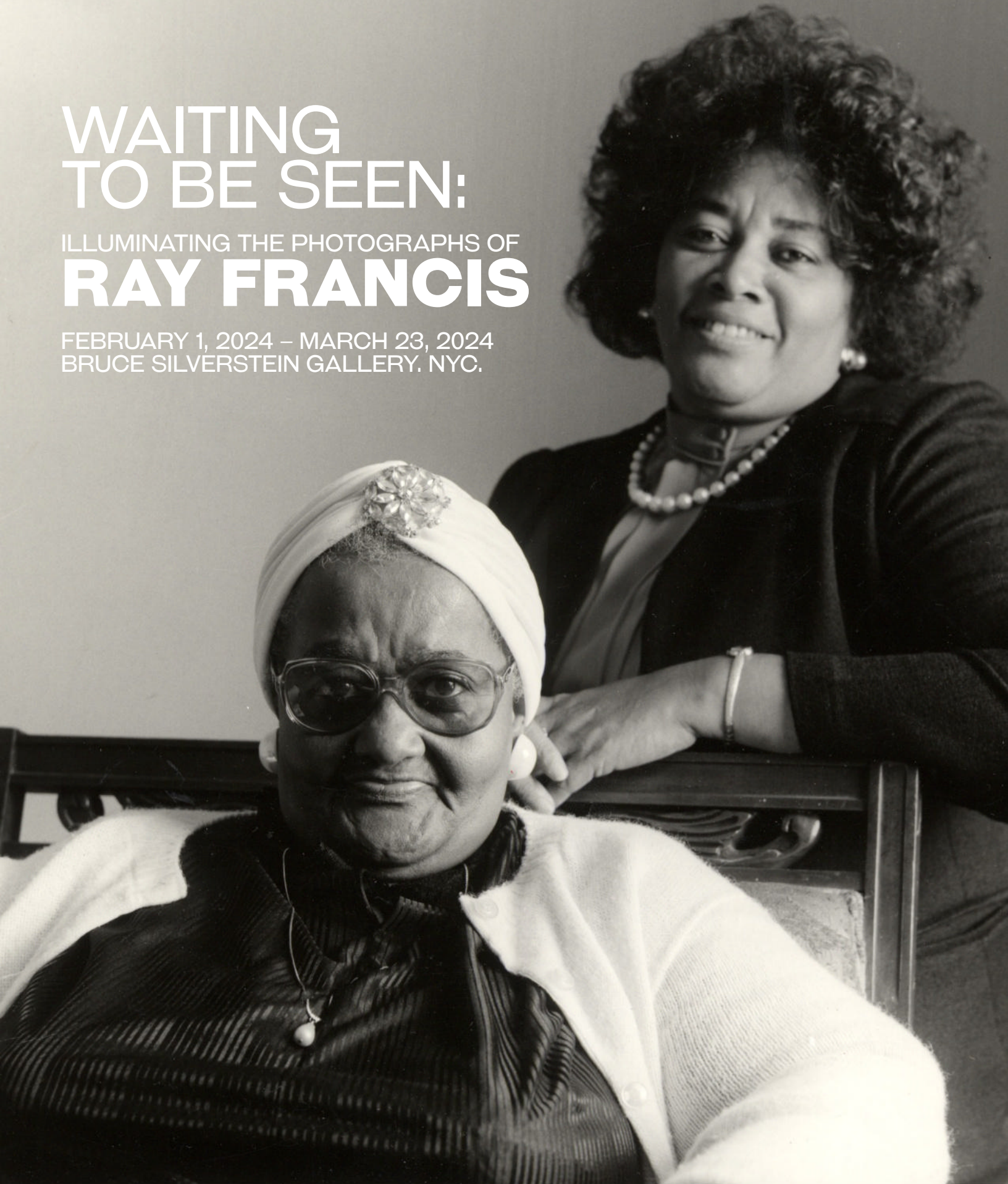


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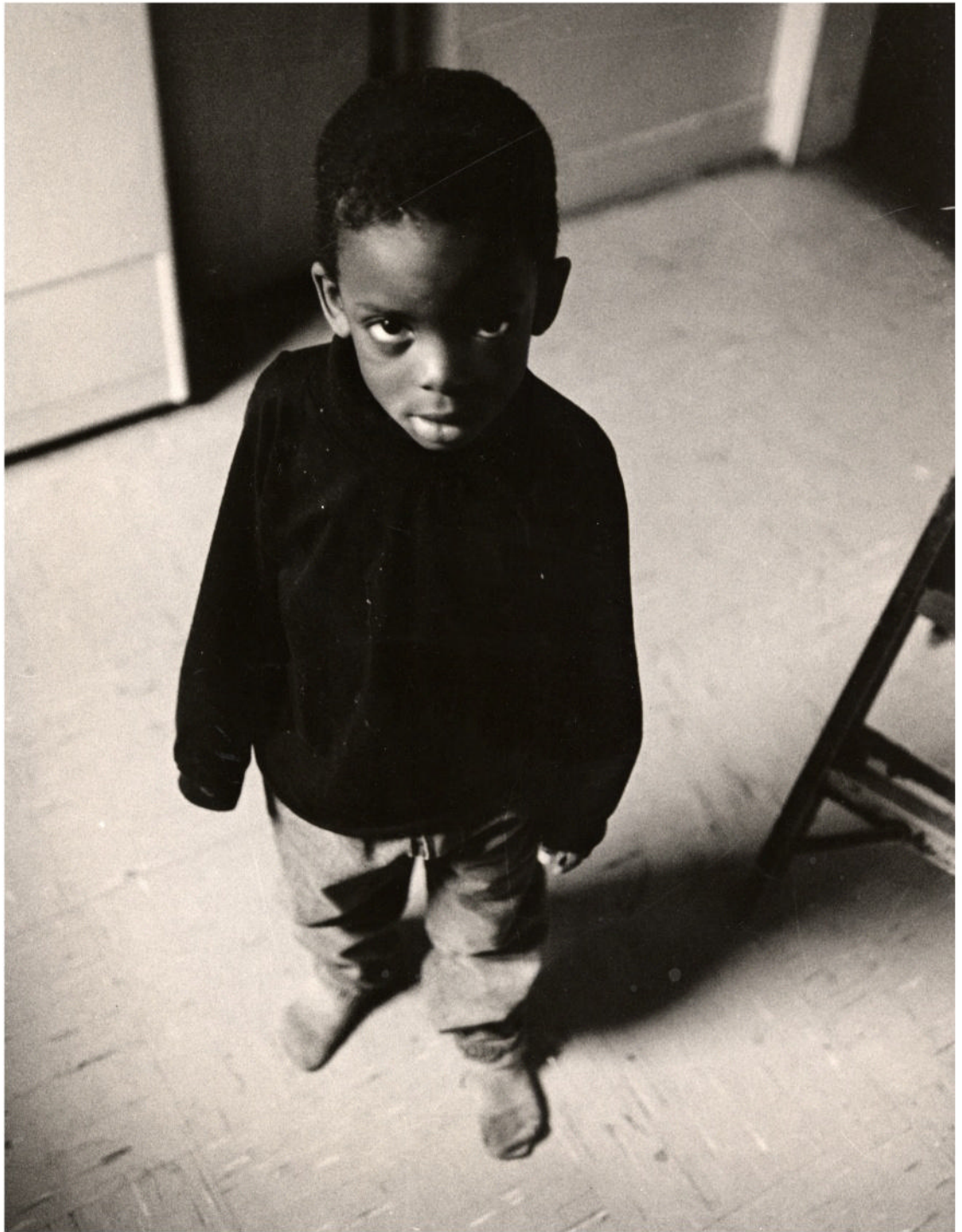
# WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

FEBRUARY 1, 2024 – MARCH 23, 2024  
BRUCE SILVERSTEIN GALLERY, NYC.







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”

RAY FRANCIS CHAMPIONED THE KAMOINGE WORKSHOP AS A FINE ART COLLECTIVE AT A TIME WHEN PHOTOGRAPHY WAS SEEN AS A LESSER FORM; IT WAS RAY WHO, THROUGH HIS KNOWLEDGE AND GENEROSITY, ALLOWED US TO SEE OURSELVES AND OUR WORK AS "ART" WITHIN THE REALM OF THE MASTERS IN WESTERN ART HISTORY."

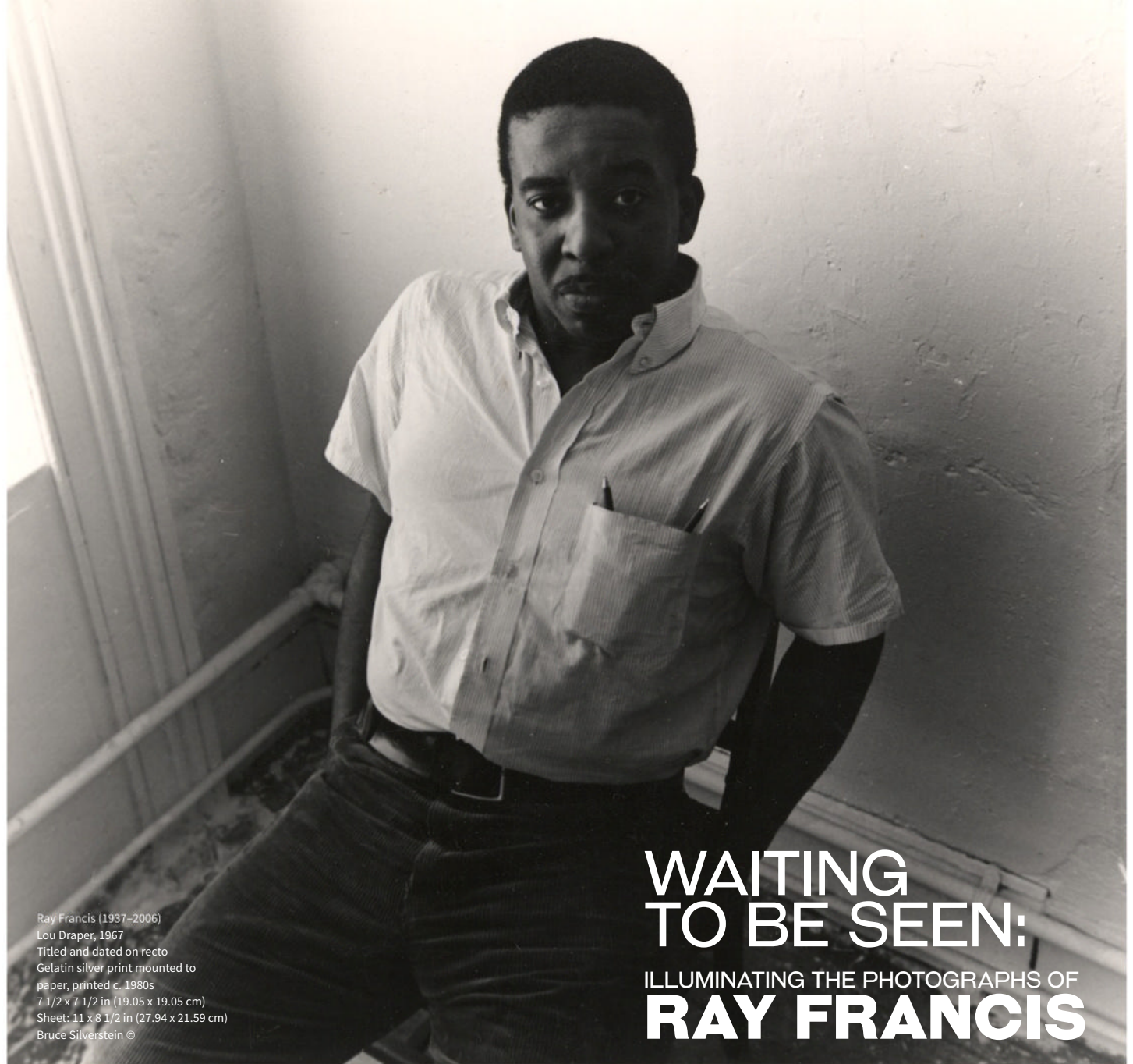
— HERB ROBINSON, MEMBER OF THE KAMOINGE WORKSHOP.

Left: Ray Francis (1937–2006)  
Untitled, 1984  
Signed and dated on recto  
Gelatin silver print, printed c. 1984  
8 x 8 1/8 in (20.32 x 20.64 cm)  
Bruce Silverstein ©

Top: Ray Francis (1937–2006)  
Untitled, c. 1970s  
Gelatin silver print, printed c. 1980s  
9 1/8 x 7 1/8 in (23.2 x 18.1 cm)  
Sheet: 10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Untitled, 1970s  
Gelatin silver print, printed c. 1970s  
7 1/2 x 6 in (19.1 x 15.2 cm)  
10 x 8 in (25.4 x 20.3 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Lou Draper, 1967  
Titled and dated on recto  
Gelatin silver print mounted to  
paper, printed c. 1980s  
7 1/2 x 7 1/2 in (19.05 x 19.05 cm)  
Sheet: 11 x 8 1/2 in (27.94 x 21.59 cm)  
Bruce Silverstein ©

# WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

**B**ruce Silverstein Gallery is pleased to announce *Waiting to be Seen: Illuminating the Photographs of Ray Francis*, the first-ever exhibition of works by James Ray Francis. A photographer and educator who served as an editor of *The Black Photographer's Annual*, Francis, alongside Louis Draper, was responsible for the early formation of *The Kamoinge Workshop*. Featuring a selection of over thirty never-before-seen early vintage prints taken between 1950-90, this exhibition considers the role of the camera and photography in creating a new black visual culture during a period characterized by activism and the struggle for equality.

Questioning the monolithic canon of Western Art History, Ray Francis situates himself as having a rightful place within this lineage of greats, highlighting the complex, multidimensional qualities of the black artistic experience, one not limited to Western perceptions of "black art." Inspired by Johannes Vermeer, his work evokes the style of Dutch golden-age genre painting with a subtle interplay of light and shadow and balanced, careful compositions; Francis creates a sense of intimacy and narrative ambiguity in his photographs.



**F**rancis taught photography classes at Pratt Institute, Brooklyn, The Bedstuy Neighborhood Youth Corps, and was a Director of the Harlem School District, where he inspired a generation of young artists; his contributions to The Kamoinge Workshop and early interest in the reinterpretation of old masters can be seen as a precedent for the work of contemporary photographers like Yasumasa Morimura, Nina Katchadourian, and Carrie Mae Weems. After receiving a twin-lens reflex camera for his

fifteenth birthday in 1952, Ray Francis pursued photography and formed Group 35 with his black contemporaries in New York City, including Louis Draper, Herman Howard, and Earl James. At this time, Draper was also a member of the Kamoinge, and in 1963, with Francis's suggestion, they combined their collectives to form The Kamoinge Workshop, a collective of Black photographers aimed at fostering community, support, and artistic development within the context of social and political change. Before the mid-20th century Civil Rights Movement



and racial integration, the U.S. was marred by institutionalized racism. This era saw widespread racial inequality and media perpetuating harmful stereotypes and negative tropes of African Americans. Within The Kamoinge Workshop, these photographers were able to learn from their peers and take photographs that represented themselves, producing oppositional narratives of resistance that challenged white perceptions of blackness while creating pictorial genealogies for generations to come.

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## WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

Left Page: Ray Francis (1937–2006)  
Untitled, Nude, 1970s  
Gelatin silver print, printed c. 1970s  
10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©

Ray Francis (1937–2006)  
Untitled, 1970s  
Gelatin silver print, printed c. 1970s  
7 x 7 1/8 in (17.78 x 18.1 cm)  
Sheet: 10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©





Ray Francis (1937-2006)  
Decision (1), 1980  
Titled and dated on recto  
Gelatin silver print mounted to  
paper, printed c.  
1980  
6 x 6 in (15.24 x 15.24 cm)  
Sheet: 11 x 8 1/2 in (27.94 x 21.59 cm)  
Bruce Silverstein ©

Left Page Top:  
Ray Francis (1937-2006)  
Untitled, 1970s  
Gelatin silver print, printed c. 1980s  
7 1/2 x 7 1/2 in (19.2 x 19.05 cm)  
Sheet: 10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©

Left Page Bottom:  
Ray Francis (1937-2006)  
Yankee Stadium- NYC, 1967  
Titled and dated on recto  
Gelatin silver print mounted to  
paper, printed c.  
1980s  
8 3/4 x 7 5/8 in (22.23 x 19.4 cm)  
Sheet: 11 x 8 1/2 in (27.94 x 15.59 cm)  
Bruce Silverstein ©

**A**s an early president of the Kamoinge, Francis would host meetings at his home, where the members would discuss photography, share meals, and listen to music. In the summer of 1968, Francis and Draper taught a class for Pratt Institute's "Campaign Culture" program in Brooklyn, and from 1967-69, Francis taught a photography class at the Bedford-Stuyvesant Neighborhood Youth Corps and joined the NYC Board of Education as a photographer for the Intermediate School (I.S.) 201. He would go on to serve as a director of the program from 1970-74. Since Ray Francis dedicated most of his time to arts education and the fact that there was very little non-commercial interest in photographs by black artists, he produced few photographs.

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**WAITING  
TO BE SEEN:**  
ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

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## WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

Ray Francis (1937–2006)  
Bob Smith, 1976  
Gelatin silver print, printed c. 1980s  
7 3/4 x 7 3/4 in (19.7 x 19.7 cm)  
Sheet: 10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©



**A**lthough Francis saw the camera and photography as a powerful tool of social activism, his personal photographs offer a more intimate perspective. Focusing on aestheticized portraits and experimenting with composition and light, Francis' photographs reveal his passion for art history and reflect his meticulous attention to detail. These photographs are imbued with a sense of ambiguity, often inviting viewer interpretation. In one image, *Genie*, 1971, a woman is pictured sitting at a round table. Her body is fixed in a state of contemplation; she avoids the photographer's gaze and instead

looks toward the still life on the table. The image's composition, with the table extending towards the bottom of the frame, suggests participation: we are standing across from her, looking at her from above.

Ray Francis' work can be found in the collections of the Museum of Modern Art, New York; the Virginia Museum of Fine Arts; the Schomburg Collection, New York; and The J. Paul Getty Museum, California.





Ray Francis (1937–2006)  
Untitled, c. 1970s  
Gelatin silver print, printed c. 1980s  
7 x 4 3/4 in (17.78 x 12.1 cm)  
Sheet: 10 x 8 in (25.4 x 20.32 cm)  
Bruce Silverstein ©

Top Right:  
Ray Francis (1937–2006)  
Untitled, 1967  
Gelatin silver print, printed c. 1967  
6 5/8 x 4 5/8 in (16.83 x 11.75 cm)  
Bruce Silverstein ©



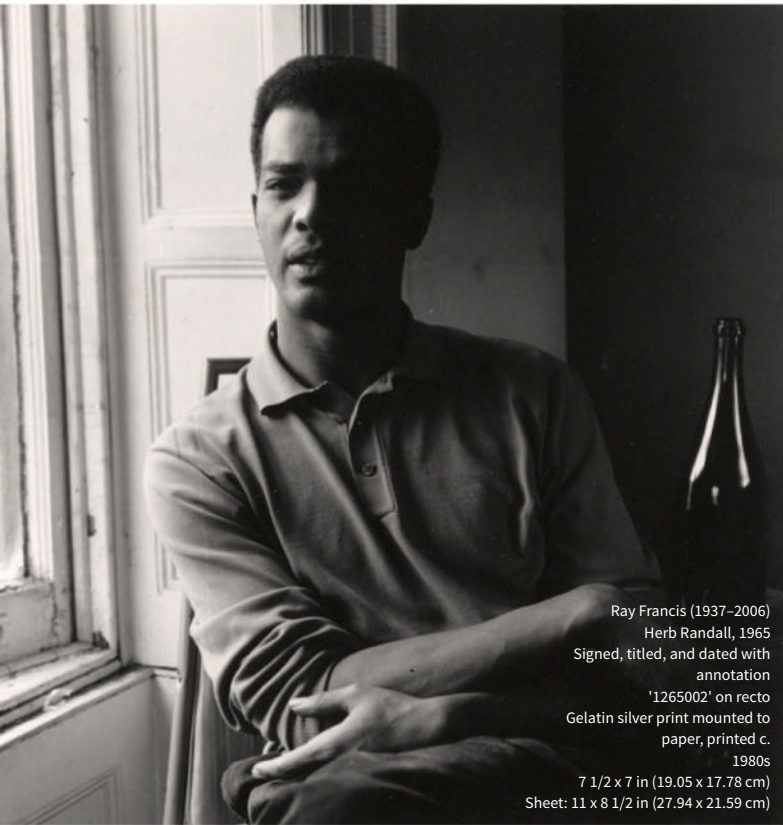
Ray Francis (1937–2006)  
Untitled, c. 1960s  
Gelatin silver print, printed c. 1960s  
7 3/4 x 5 1/8 in (19.7 x 13.02 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Untitled, c. 1960s  
Gelatin silver print mounted to  
board, printed c.  
1960s  
6 x 7 7/8 in (15.24 x 20 cm)  
Mount: 14 x 11 in (35.56 x 27.94 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Untitled, 1970s  
Gelatin silver print, printed c. 1980s  
4 3/4 x 7 in (12.1 x 17.78 cm)  
Sheet: 8 x 10 in (20.32 x 25.4 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Herb Randall, 1965  
Signed, titled, and dated with  
annotation  
'1265002' on recto  
Gelatin silver print mounted to  
paper, printed c.  
1980s  
7 1/2 x 7 in (19.05 x 17.78 cm)  
Sheet: 11 x 8 1/2 in (27.94 x 21.59 cm)



Ray Francis (1937–2006)  
Decision (3), 1980  
Titled and dated on recto  
Gelatin silver print mounted to  
paper, printed c.  
1980  
6 x 6 in (15.24 x 15.24 cm)  
Sheet: 11 x 8 1/2 in (27.94 x 15.59 cm)  
Bruce Silverstein ©



Ray Francis (1937–2006)  
Genie #5, 1980  
Gelatin silver print mounted to  
paper, printed c.  
1980  
7 x 7 in (17.8 x 17.8 cm)  
Bruce Silverstein ©

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## WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

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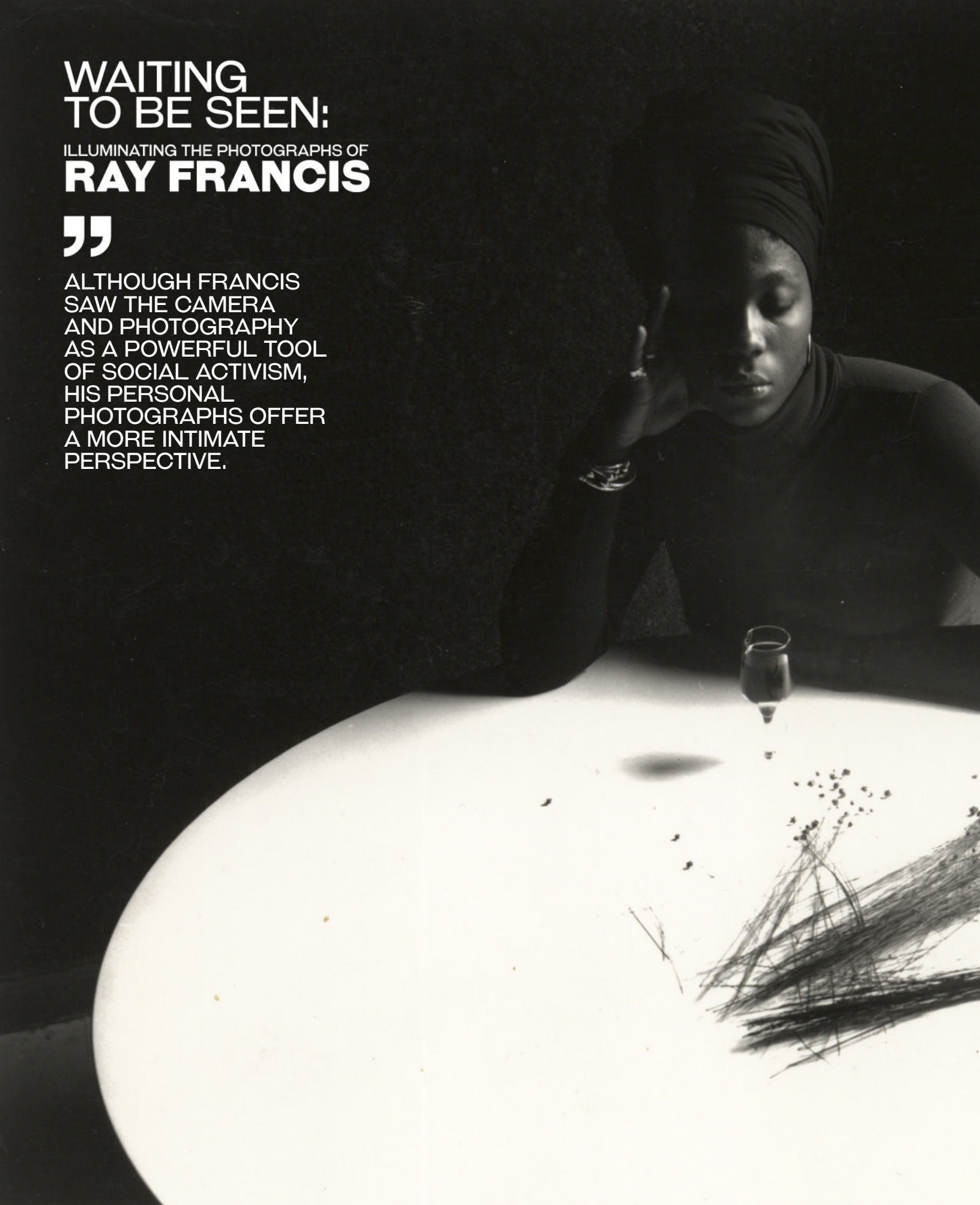
FOCUSING ON AESTHETICIZED PORTRAITS AND EXPERIMENTING WITH COMPOSITION AND LIGHT, FRANCIS' PHOTOGRAPHS REVEAL HIS PASSION FOR ART HISTORY AND REFLECT HIS METICULOUS ATTENTION TO DETAIL. THESE PHOTOGRAPHS ARE IMBUED WITH A SENSE OF AMBIGUITY, OFTEN INVITING VIEWER INTERPRETATION.

# WAITING TO BE SEEN:

ILLUMINATING THE PHOTOGRAPHS OF  
**RAY FRANCIS**

”

ALTHOUGH FRANCIS  
SAW THE CAMERA  
AND PHOTOGRAPHY  
AS A POWERFUL TOOL  
OF SOCIAL ACTIVISM,  
HIS PERSONAL  
PHOTOGRAPHS OFFER  
A MORE INTIMATE  
PERSPECTIVE.





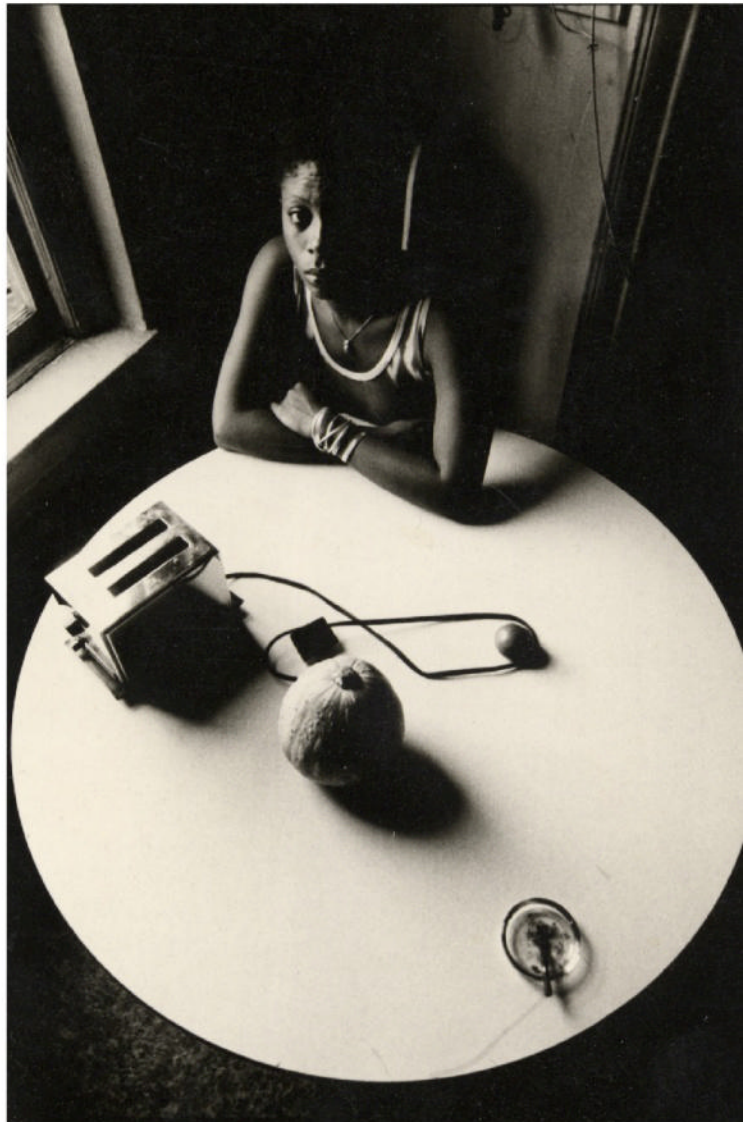
Left: Ray Francis (1937–2006)  
Genie, 1971  
Signed, titled, and dated by artist  
on recto  
Gelatin silver print mounted to  
paper, printed  
later. 6 x 7 in (15.25 x 17.78 cm)  
Bruce Silverstein ©

Bottom: Ray Francis (1937–2006)  
Untitled, 1970s  
Gelatin silver print, printed c. 1970s  
6 1/2 x 4 1/2 in (16.51 x 11.43 cm)  
Bruce Silverstein ©

## BRUCE SILVERSTEIN

FEBRUARY 1, 2024 – MARCH 23, 2024  
BRUCE SILVERSTEIN GALLERY. NYC.

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# SUIJATA SETIA

## CHANGING THE CONVERSATION

Raiche and Catrin  
Sujata Setia ©  
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## CHANGING THE CONVERSATION

"Changing the Conversation" is less about physical disabilities and visible traumas and more about the "other" finding room for an open conversation with the "normal." As a girl child who grew up amidst patriarchy, I have battled for all of my life with the constructs of beautiful or ugly, boy or girl, normal or abnormal, rich or poor, pink or blue... this world for me has always been divided in binaries.

I have grown up being conditioned to believe that the needs of my male counterparts always preceded mine. This sort of "beliefs-based marginalization of humans" is what this series tries to break away from and, instead, works towards the expansion of humanity. A world without exceptions. A human experience that moves away from binaries.

CATRIN

---

"I'VE NEVER BEEN PHOTOGRAPHED LIKE THIS BEFORE... WITH ALL OF MY SCARS, I MEAN"

---

Catrin  
Sujata Setia  
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*"I've never been photographed like this before... with all of my scars, I mean,"* Catrin told me. It left us both thinking of what the limit on scars is. How much can we see? Are we all becoming a part of the world where scars must look "pretty" too? Can we use them to remind ourselves that our lives are better? But not too much... so we can bear looking at them?

Catrin was returning from a Ski trip in the French Alps when the coach's brakes failed, and the crash happened. 96% of her body suffered third-degree burns, leaving her with a 1 in a 1000

chance of survival. Following three months in a coma, 200 surgical procedures, and 4 years of rehab, Catrin defied destiny. To the prying eyes that meet her every time she steps out of the house, she looks back at them with tenderness and empathy. "If my scars make you feel better about yours, then I am happy for you. I understand you. And that's what I expect from you as well. Empathy, not sympathy. My scars make me special... unique... differently beautiful. They are life's brush strokes... and I am in love with this painting." Scar... not Scary!





RAICHÉ MEDERICK

---

”BUT WHEN IT COMES TO RACE, IT IS NOT JUST PEOPLE WHO ARE OF A DIFFERENT COLOR THAN MYSELF; SOME OF MY BIGGEST CHALLENGES COME FROM WITHIN MY OWN CULTURE. THE WAY YOU LOOK MATTERS A LOT IN BLACK CULTURE.”

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## RAICHÉ MEDERICK

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*"I was burnt in a house fire at the age of 18 months. I lost a few limbs, my hair, and a few toes. I have only got one ear, so my balance is always off, as you can imagine (laughs).*

*It was when I grew older is when the questions started. Everyone was wearing makeup and mini skirts around, and I was still covering my head with a hat because I had lost my hair in the fire and my legs with long skirts. Why do you keep covering your body? Why is your head in a scarf? And I'd say, "It's because I want to." But I didn't understand why my answers weren't enough for them.*

*For me, this is the way I lived. This was my normal. (She draws a thoughtful pause and then speaks again.)*

*"It's harder being a female. It's the roles, the perceptions... that society compartmentalizes us into. Boys need to be tough, and girls should be caring and girly. And that's the same with being Black.*

*If you are Black, you are meant to be a certain way, behave a certain way, and speak a certain way. Also, because you won't see many Black burn survivors, it sometimes feels like I'm a "token." Even for the opportunities that come my way, one thinks, is it because you need more representation, or is it because you are genuinely interested in listening to what I have to say?*

*But when it comes to race, it is not just people who are of a different color than myself; some of my biggest challenges come from within my own culture.*

*The way you look matters a lot in Black culture, so that was a long journey of acceptance for me... understanding where I actually stand.*

*I felt like an outsider, but judgment was also quick to come from others. "Oh, you don't talk Black; you don't act black," I was often reminded."*

Being a Black-British female burn survivor has come with multiple narratives for Raiche. It is a story of marginalization at various levels. A story of perceptions. She smiles casually and says, "Ya! I'm living my best life.

*I wonder sometimes when people walk up to me and say I inspire them. While I am just living my life... I somehow inspire. I guess it's because scars have a beautiful way of telling a story... a shared story of many commons."*

~ Raiché Mederick

Lens Magazine

**"YOU KNOW  
HOW IT IS...  
WITH  
BEING LIMB  
DIFFERENT...  
YOU JUST  
HAVE TO BE  
PERSISTENT."**

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**ASHLEY, JAMES,  
AND ELARA**

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*"I have wondered what it would be like to have more than one child; I won't have enough arms to hold them," James said as he laughed casually. Not a hint of sorrow... not a moment wasted in questioning destiny as to why them? Nine years ago, James lost his arm and leg in an accident. Ashley is a congenital amputee. Which means that she was born with the lower part of her right arm missing. I went to their home for this photo session with the assumption that there would be pain... a hidden moment of anger... a silent grief, but what I was faced with was strength, belief, and, like they said, "persistence."*

*"I didn't want to have children because I thought I couldn't hold her. How will I support her head while feeding? How will I tie her shoelaces? Or change her clothes... but it all worked itself out. Elara realizes that Mummy and Daddy just have to do things differently. So she works with us on solutions."*

*"You know how it is... with being limb different... you just have to be persistent."*

Ashley is a successful model and an advocate for families with a limb different members, including sharing helpful tips through her social media platforms. Since his accident, James has worked with Japanese gaming giant Konami to personally design and develop his own advanced bionic arm – earning himself the nickname Metal Gear Man. Since then, he's become a speaker, BBC presenter and model. They have the most beautiful two-year-old daughter, Elara, who truly is a ray of sunshine. Meeting them threw light on my own incapacities as a person. So often, I have questioned life and circumstances... given excuses, and said I could do better if life was fair to me... No more... no more will I wait for life to fix its course... I will instead fix mine. Because circumstances don't define you... YOU DO!!

HANNAH HARPIN

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Hannah  
Sujata Setia  
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"I WANT THIS WORLD TO BECOME A COLLECTIVE UNION WHERE WE CAN ALL EMBRACE EACH OTHER'S UNIQUENESS. AND UNTIL THAT DOESN'T HAPPEN, I PROMISE NEVER TO JUDGE YOU, LAUGH AT YOU, RIDICULE YOU, OR MAKE YOU FEEL UNWORTHY, EVEN IF YOU CHOOSE NOT TO DO THE SAME FOR ME."

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## HANNAH HARPIN

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*"I was 16 when he spat on me... this boy who kept following me. That's when I decided to start loving myself. It was a choice I made consciously."* she said.

When I met Hannah for this shoot, I had to give no instructions. She asked me simply what my purpose was, and I said, "A world without exceptions." She then went and sat at the spot against the backdrop and looked straight at the camera and her eyes; her soul spoke back to me. This is her story.

*"Hi. I am Hannah. I am 18. I was born with a rare genetic condition called Hay-Wells Syndrome. There are only about 30 other people like me in this world. My condition has left my hair, teeth, and skin undeveloped.*

*It all started in college... the bullying. That's when we become self-conscious and start noticing the differences. It was too much, just too much to bear. I developed an eating disorder as a result. I am still battling with it. I remember retaliating if they bullied me. Deep down inside, I knew it wasn't my fault, but I couldn't stop myself. That is what the bullies wanted. They wanted power over me. They wanted to dim my light.*

*But instead, I decided to dim theirs. I started to ignore them and their jokes. I have forgiven them because everyone deserves a chance to redeem themselves. Our younger self does not represent us as an adult.*

*If people stare at me now... which they do... all the time... then I just smile at them. I encourage people to ask me questions about my condition because I want to increase awareness about disabilities. That is why I became a model, so I could represent my tribe.*

*I want this world to become a collective union where we can all embrace each other's uniqueness. And until that doesn't happen, I promise never to judge you, laugh at you, ridicule you, or make you feel unworthy, even if you choose not to do the same for me. Because I am Me. I am kind, strong, compassionate, and filled with an inner glow. Because I am more than just a "rare genetic condition."*

~ Hannah Harpin



*"I have a condition called spinal muscular atrophy (SMA Type 2.) I was diagnosed when I was 18 months old. It's a muscle-wasting condition. So, as I get older, I get weaker. So when I was around 15 years old, I went on a Ventilator full time.*

*A lot of people think that it really gets me down. It did in the beginning, but now I just get on with life. I have goals that I want to achieve!!*

*My 24-hour ventilator has not stopped me from becoming a model and educating people about disabilities. I feel people need to understand that we are no different from you, so we should be treated the same way you are. We just need extra support.*

*Don't be scared of using the word "disabled." Say "disabled". It is fine.*

*I try to educate people about disabilities through humor and trends on Instagram and TikTok. Many of those posts do well. But I also get a lot of negative comments. It gets a bit much sometimes. A lot of them are borderline death threats.*

*"I am going to unplug your machine." "I am going to push you down the stairs."*

*But I get on with what I need to do. I express who I am and my body confidence... through the pictures I post with other people on social media. So that they feel confident in their bodies as well.*

*I just want to say: Disabled people do have fulfilling, happy lives. So please don't think of us as inspirations because we are happily getting on with our lives. And also, Ariana Grande ... I love you. ~ Shelby*

JOANNÉ

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”I CHOOSE TO LIVE LIFE  
UNAPOLOGETICALLY”

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## JOANNÉ

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I first got drawn to Joanné's profile on Instagram. A woman who wears her heart on her sleeve... loves deeply, and forgives freely. She has this carefree abandon... like she has invisible wings. When I invited her over for a shoot with her beautiful son Marcus, she asked me if she could play some music. "For positive vibes," she said. I asked her about her journey. Growing up with Albinism and going to a mainstream school... bullying became an essential part of Joanné's childhood. But when she spoke of it, it was like she had released that anger from her soul for a childhood lost, for innocence stolen. Like she had forgiven everyone of those who had called her names... said she

Lens Magazine

Top: Joanne #2  
Sujata Setia  
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Right: Anna  
Sujata Setia  
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looked like a ghost... There was this silent strength in the place where I was looking for anger... a sense of freedom where I hoped to find self-doubt. Freedom from the fear of being continuously judged and pulled down. Freedom from worrying that her condition made her different from others... But instead, this belief... that her "difference" is profoundly beautiful and endlessly unique. *"I choose to live life unapologetically,"* she said to me. And indeed, she does. Meet Joanné. To me, she is the definition of generosity, passion, forgiveness, and the belief that our life culminates in our choices and not what others choose for us.

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## ANNA SAVCHENKO-SAPIA

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A single mother of quadruplets, Anna had suffered for a long time from body image issues until when she agreed to be photographed by me. She said it freed her. It made her look at herself differently and appreciate her body for all that it had endured and continues to do so.

**"DEAR BODY,  
I AM GRATEFUL  
FOR YOU. FOR  
ALL THAT  
YOU HAVE  
ENDURED...  
YOU ARE A  
SURVIVOR.  
WITH LOVE,  
ANNA"**

~ Anna Savchenko-Sapia



HATTIE

---

OVER TIME, I HAVE  
GROWN CONFIDENT,  
EMBRACED MY  
IMAGE, ACCEPTED ITS  
UNIQUENESS, AND  
DETERMINED THAT MY  
OUTWARD APPEARANCE  
WILL NOT DEFINE MY  
SELF-WORTH.”

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## HATTIE

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*"Hi, my name is Hattie. I was born with a congenital cataract and congenital glaucoma. This meant I required multiple operations as a baby, leaving me with an enlarged black eye. Over the last few years, this eye began to cause me pain, and the consultant recommended I had it removed and replaced with a prosthetic, or the eye was at risk of rupturing, and the pain would not ease. I have spent the majority of my life with a visible difference. I also developed psoriasis a few years ago, with red, sore patches of skin and nail changes.*

*Some of these conditions result in stares and questions from strangers. I always keep an open mind to others' approaches and feel I can now use it as an opportunity to educate and raise awareness.*

*Over time, I have grown confident, embraced my image, accepted its uniqueness, and determined that my outward appearance will not define my self-worth. I hope for a world where individuality is celebrated and normalized and desire to be part of that movement."*

~ Hattie

I recently photographed Hattie as part of my ongoing personal photo project #changingtheconversation, and the more I spend time on this series, the more I realize that the only difference between a world that is inclusive and a world that is not... is our ability as humans, to continuously learn... unlearn and then learn all over again. Our world constantly evolves; every day, we become a more minor part of this vast universe of myriad "different." The day my different becomes your normal, and your different becomes mine... that day we will all stand as equals.

Lens Magazine



Cheryl  
Sujata Setia  
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CHERYL

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*"101 Dalmatians. Cookie dough. Spotty Face," those were the names my classmates secretly kept for me. Growing up, I hated myself. I hated everyone around me. No one looked like me... I didn't look like them. I thought I was ugly... horrible. Those feelings took me to a very dark place. My relationships suffered... with people I loved the most... Until when my children were born.*

*Motherhood was the turning point for me. I remember that day so vividly. We were going on a family holiday, and I was picking clothes that would help*

*me cover myself. I didn't want to be seen...and I just asked myself this one question: "What kind of a role model am I to my children if I can't embrace who I am?"*

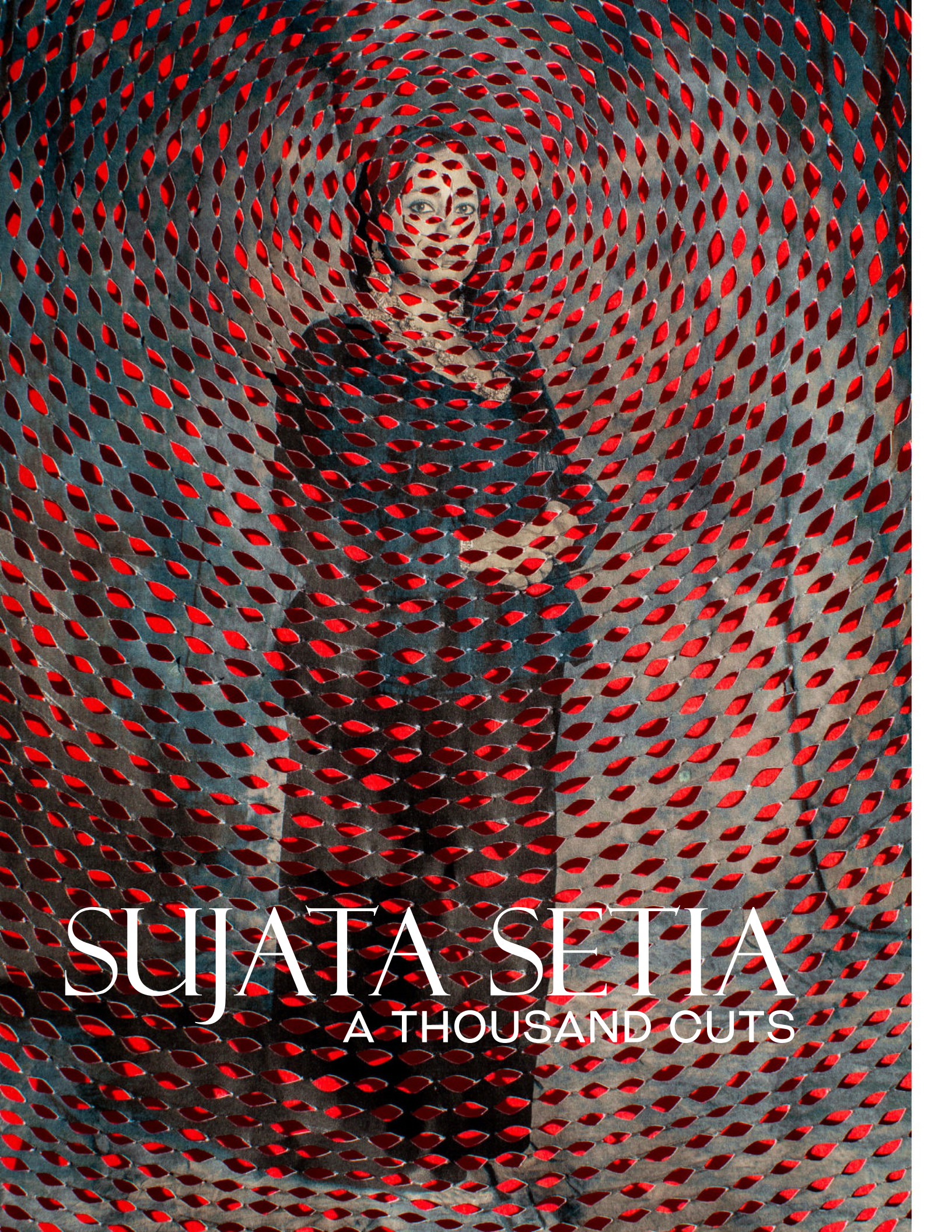
*I don't want them to worry to fit in. I want them to be comfortable with who they are. And so, that day, I chose to be ME!*

*Hi, my name is Cheryl. I was born with congenital Melanocytic nevus (CMN).*

*These are my scars.*

*This is me. I love me. I embrace myself. I wear me with respect, confidence, and endless joy, for me...*

**AM A CELEBRATION!**



# SUJATA SETIA

A THOUSAND CUTS



Right: Fenced Flight  
Sujata Setia ©  
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Left: Circles in Sand  
Sujata Setia ©  
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“ Derived from the ancient Asian form of torture -"Death by a Thousand Cuts" or "Lingchi", "A Thousand Cuts" is a series of portraits and stories that present a photographic study of patterns of domestic abuse in the South Asian community. I have borrowed the metaphorical meaning of Lingchi to showcase the cyclical nature

of domestic abuse. The continuous act of chipping at the soul of the abused is expressed by making cuts with a knife on the portrait of the participant. The paper used to print the portrait is a thin A4 sheet, depicting the fragility of her existence. The red colour underneath the portraits signifies not just martyrdom and strength but also the onset of a new beginning.



## SUJATA SETIA

One reason to create a commentary on the present day is to create a commentary on history. In that sense, "A Thousand Cuts" is an effort to understand abuse in relation to its temporal entanglement, the correlation between past and present. Also, through the act of making cuts on the survivor's portrait, the artist embodies the entangled identities of the abuser and the abused. Through the individual narratives of the survivors, we see how coercive control involves regulating the minutiae of everyday life, including how women dress and do housework, whom they meet and talk to, and depriving them of or restricting their access to even the most basic necessities of life, such as food, water, and fresh air.

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"A Thousand Cuts" is as much a dialogue with myself as a survivor as it is the act of listening to other survivors of abuse whose voices have been erased. I have kept the project at a domestic scale, using resources available within the home as a metaphorical reflection of violence occurring within the human space. The final artwork is photographed in a very closed, tight crop to express a sense of suffocation and absence of room for movement. The focus is on narratives of the South Asian subject. One finds a certain similitude of hegemonic masculinity and a history of colonisation that helps us sketch out broad patterns that provide useful lines of inquiry.

Top Right:  
Paper Flower):  
Sujata Setia ©  
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Left: Circles in Sand  
Sujata Setia ©  
All rights reserved.

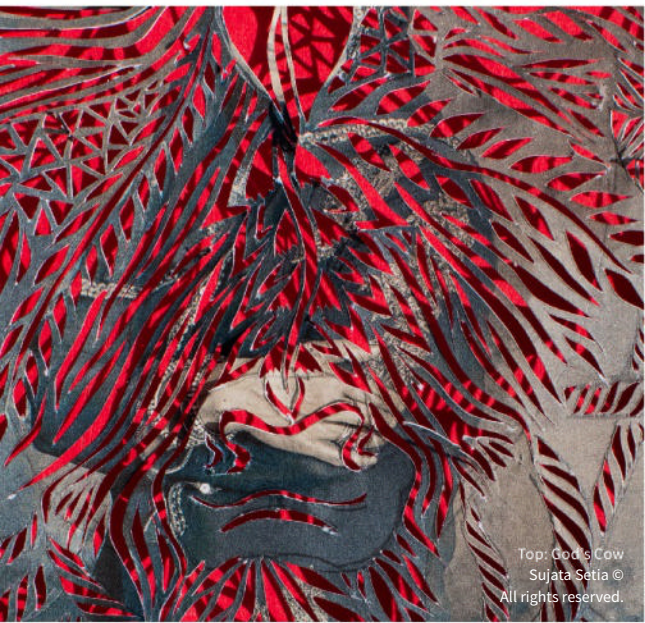
Left: "एक अदभुत परिदा" (Phoenix):

One recurring dream is that I am on the edge of a cliff, and I can see the storm rising. So, I was always foreseeing danger. I would see my house becoming my jail, and on the other side of it I could see panthers walking around. He almost killed me and my children several times. Once, he set fire to the house. There were days when I would stuff a cloth in my mouth while crying so my children couldn't hear me because living was so painful.



A THOUSAND CUTS

Prisoner of the prison  
Sujata Setia ©  
All rights reserved.



Top: God's Cow  
Sujata Setia ©  
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Top: "अल्ला कि गाँए" (God's Cow):

I was a simple, quiet girl who always did what her family asked of her. I was "God's cow." The abuse was so intense. Self-harm was my only weapon. But one day, I don't know how I got the strength in me... that when he raised his hand on me in front of the children... I don't know where the strength came from... I lifted a stick and didn't hit him, but I started hitting the door and hitting it so hard that the door almost broke... From that day, he did not raise his hand on me.



بے شک اللہ ہی میرا رب ہے  
 بار دنیا میں ہی دوبارہ زندگی ، اپنی مرنی  
 دیا ہے۔ اپنی اہمیت سے ہٹا کر دیا ہے۔  
 کیا کیا کرنا ہے ، کیا کرنا ہے ، یہ سب  
 مرنے لگا ہے۔ اب دنیا کی ہر چیز خوبصورت  
 ہو گئی ہے۔ اب انڑھوں میں جلد کی روشنی  
 لال رنگ ہی اس کے دوبارہ اجماع اللہ لگا  
 میرے جسم کو سب سے زیادہ کسری میں لال رنگ  
 تک میں ہی ہے۔ دل رکھو کہہ ہی اُس نے  
 بولا تھا۔ اُس کے بعد میں نے لال رنگ کو چھوڑا  
 میں اپنے آپ کو اور اپنی فوشیوں کو کس کھلا  
 زبان میں کر رہی۔ یہی بس انشاء اللہ

اللہ نے مجھے پہلی

اور بعد کا شوق

مجھے کیا لیا پسند ہے

کچھ توڑنے کے شرارت

اور ہر طرف روشنی

ڈھونڈ رہی ہوں

ہے۔ جبکہ میرے سنو

کے پلکے اور لب لہجہ

کوئی اچھا لفظ نہیں

بس اب اس زنجیر

Finding Me  
Sujata Setia ©  
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Pinion  
Sujata Setia ©  
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Left: "मुझसे मुलाकात" (Finding Me):

One day, my father said, "I have fixed your marriage. If you refuse, I will divorce your mother." When the abuse got too much, he said "In our family, no one has ever gotten divorced. So if you choose divorce, I will divorce your mother too." But my mother said, "What is happening to me... let it happen. Don't take it on your soul. I wasn't able to help you earlier, but I cannot let you die like this. Don't return to that man for my sake." And so I left.

Top: "पंख" (Pinion):

My partner hit me in front of his entire family and left the room in a rage. My mother-in-law summoned her other son to go offer water or juice to my angry husband while I stood there staring at her. The act of normalising abuse was so subtle. On most days, I did not even notice it. On other days, I ignored it. Then, there were days when I justified it.



"सर पेछत" (A place to call home):

My parents were my perpetrators. I wish I had a mother like myself. Then I wouldn't be here. When you live with abuse all of your life, "love" means "abuse" to you. After years of abusive relationships, I now have a loving partner, but it is strange for me because I am not used to anyone being nice to me.

A place to call home  
Sujata Setia ©  
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"मेरी हद्द" (The premise of my existence):

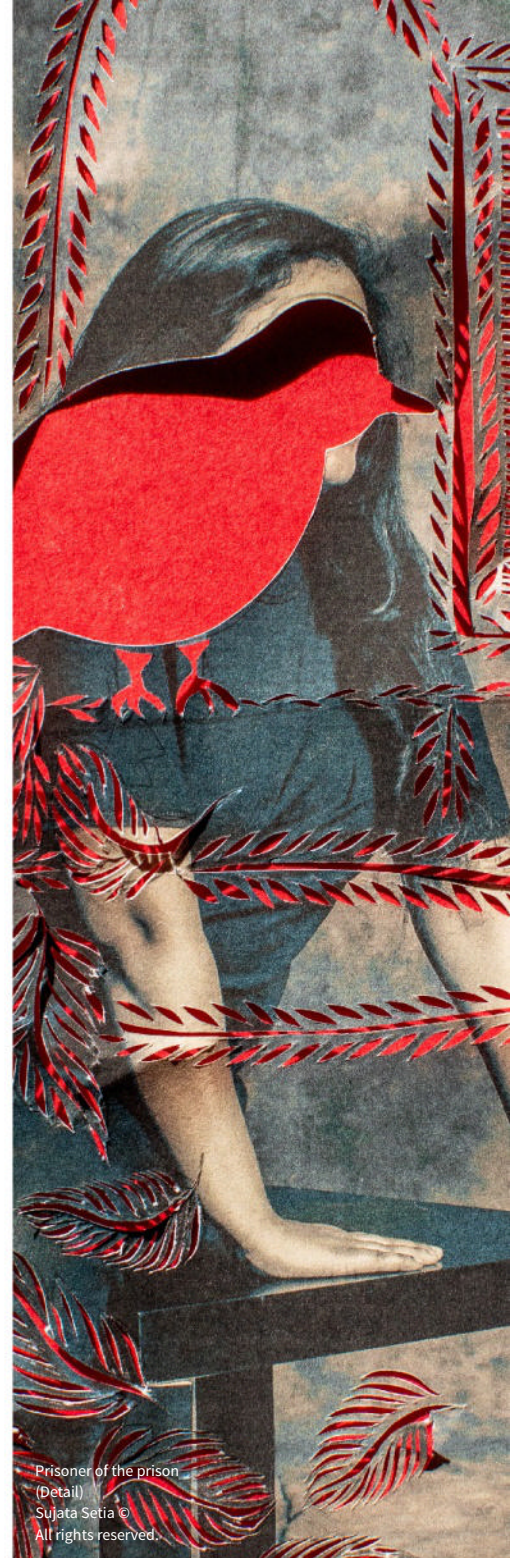
My parents brought me up with a lot of love. Someone brought a marriage proposal, and the family liked him. The man came to visit.

When I saw him, I started to cry because he was much older than me. He was 22 years older. But my family told me, "It is ok. You will have a lavish life. You always had the craze to go abroad and live. He will keep you well. If he is older, then he will obviously love and respect you."

Now his family has the custody of my children. I only get to see them for a few hours every week.



The premise of my existence  
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Prisoner of the prison  
(Detail)  
Sujata Setia ©  
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# SUJATA SETIA

WEBSITE: [SUJATASETIA.COM](http://SUJATASETIA.COM)

INSTAGRAM:  
[@BUTNATURALPHOTOGRAPHY](https://www.instagram.com/BUTNATURALPHOTOGRAPHY)

LINKEDIN: [@SUJATASETIA](https://www.linkedin.com/company/SUJATASETIA)

# MARK EDWARD HARRIS:

Ovahimba Village,  
Namibia  
Mark Edward Harris ©  
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Asmat, West Papua  
Mark Edward Harris ©  
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**W**hether I'm in a physical studio or using the world as my studio, my approach and goal to portraiture is the same: to use my camera and lens to get to the soul of a person. I've found that quiet moments shared between two people – the photographer and the subject - can best achieve this with some basic directions from the former, which instills confidence in the latter. Just a couple of words or motions are enough. The connection is found in the silence.

MARK  
EDWARD  
HARRIS:

THE EYES ARE THE  
WINDOW TO THE SOUL.

Riyadh, Saudi Arabia  
Mark Edward Harris ©  
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“JUST A COUPLE OF WORDS OR  
MOTIONS ARE ENOUGH. THE  
CONNECTION IS FOUND IN THE SILENCE.



Jerusalem, Israel  
Mark Edward Harris ©  
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Refugee, Khanke  
Camp, Dohuk, Iraq  
Mark Edward Harris ©  
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Refugee, Khanke  
Camp, Dohuk, Iraq  
Mark Edward Harris ©  
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**W**hen I photograph people, I most enjoy doing either "eyes are the window to the soul" type portraiture, where the focus is completely on the person's face, or "environmental portraits," where I include some visual information in the photograph that gives a clue to what the person's occupation or avocation is about.

For the first type of shot, a shallow depth of field and longer focal length tend to work better to have the viewer focus on the eyes, and through these portals, we can penetrate into the soul. This is where understanding f/stops is vital to getting the most out of a given lens's "bokeh" (blur/haze). When I teach workshops, I have my students memorize all aspects of the Exposure Triangle – shutter speed, f/stop, and ISO - and their relationships to each other.



Pyongyang, North Korea  
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Pohnpei, Micronesia  
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Hyderabad, India  
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The simplest way to do this is in 1-stop increments. For shutter speeds they memorize 1/8000, 1/4000, 1/2000, 1/1000, 1/500, 1/250, 1/125, 1/60, 1/30, 1/15, 1/8, 1/4, 1/2, 1", 2", 4", 8", 15", 30" and for f/stops f/32, f/22, f/16, f/11, f/8, f/5.6, f/4, f/2.8, f/2, and f/1.4. ISOs, the sensor or film's sensitivity, can be memorized in the same way with doubling or halving the numbers representing twice as much or half of the exposure. In other words, 100 ISO, 200 ISO, 400 ISO, 800 ISO, 1600 ISO, etc.

Having this become part of your photographic makeup allows you to adjust to any situation quickly. This is especially important in documentary and travel portraiture situations where you might only have a few short moments with the person in front of your lens.

MARK  
EDWARD  
HARRIS:

THE EYES ARE THE  
WINDOW TO THE SOUL





Kerman, Iran  
Mark Edward Harris ©  
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Banda Neira, Indonesia  
Mark Edward Harris ©  
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Asmat, West Papua  
Mark Edward Harris ©  
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**I**n my workshops I also emphasize the importance of understanding proper Kelvin color balance when mixing flash or a constant light source, such as my Stella CLx10, with daylight or other ambient light sources. This is where the use of CTO (Color Temperature Orange) and CTB (Color Temperature Blue) gels are especially important. A good place to start is memorizing the basic Kelvin color temperatures for Daylight 5600K and Tungsten 3200K. I find most often that I use a ¼ CTO in real-life situations over my light to bring a bit of warmth into the person's face. A good example is my environmental portrait of a North Korean traffic officer, where I needed to reduce the harsh shadows on her face by holding my Nikon Speedlight off to the left of the camera. I never use a flash on camera when doing a portrait. The key for me is to create an image that does not scream "flash." These days, I often use Rogue modifiers to better control the light when using flash or constant lights out on the street.





Inle Lake, Myanmar  
Mark Edward Harris ©  
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**MARK  
EDWARD  
HARRIS:** THE EYES ARE THE  
WINDOW TO THE SOUL



MARK  
EDWARD  
HARRIS:

THE EYES ARE THE  
WINDOW TO THE SOUL

“

THE GOAL IS TO  
CONNECT THE  
SUBJECT WITH  
THE VIEWER  
OF THE IMAGE  
IN A DEEP AND  
PERSONAL  
WAY THAT  
TRANSCENDS  
LANGUAGE,  
CULTURE, AND  
ANY OTHER  
BARRIERS  
WE HUMANS  
TEND TO BUILD  
BETWEEN  
OURSELVES.



Musician Marina Hirata,  
Amami, Japan  
Mark Edward Harris ©  
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Actor Bruce Willis,  
Beverly Hills, USA  
Mark Edward Harris ©  
All rights reserved.



Director Stephen  
Spielberg,  
Hollywood, USA  
Mark Edward Harris ©  
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**A**nother technique I often utilize is to move the subject into open shade, that is, just out of direct sunlight. Many of my portraits from Indonesia to Saudi Arabia are the results of this approach. I carry a demure Westcott 20" Illuminator Reflector, silver on one side, white on the other, to bounce some extra light in on occasion.

Whatever techniques I utilize, the goal is to connect the subject with the viewer of the image in a deep and personal way that transcends language, culture, and any other barriers we humans tend to build between ourselves. The more we can connect and relate to each other, the better off we will all be. Photography has the ability to rise above a multitude of obstacles.

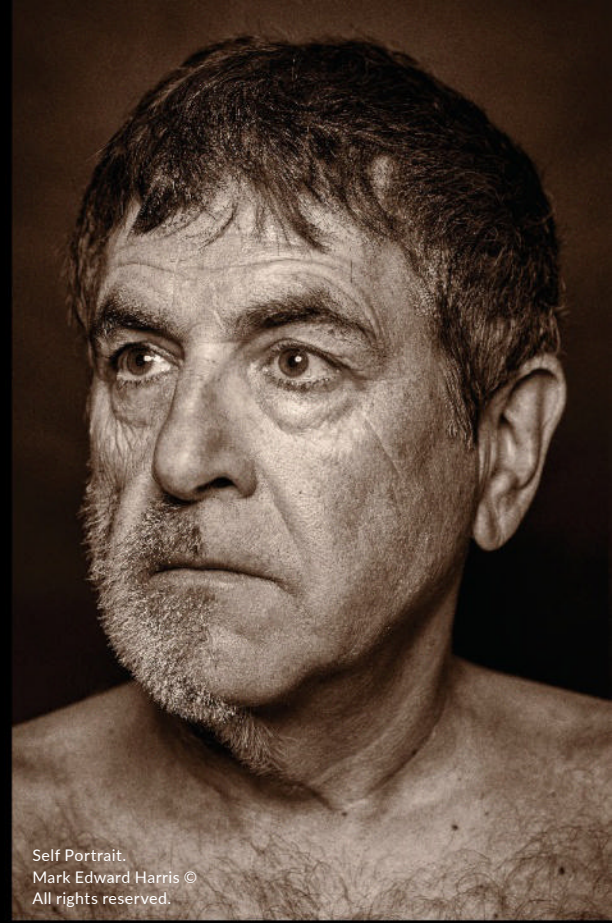
Cheyenne, Wyoming,  
USA  
Mark Edward Harris ©  
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I NEVER USE  
A FLASH ON  
CAMERA WHEN  
DOING A  
PORTRAIT. THE  
KEY FOR ME  
IS TO CREATE  
AN IMAGE  
THAT DOES  
NOT SCREAM  
"FLASH." THESE  
DAYS, I OFTEN  
USE ROGUE  
MODIFIERS  
TO BETTER  
CONTROL THE  
LIGHT WHEN  
USING FLASH  
OR CONSTANT  
LIGHTS OUT ON  
THE STREET.

**MARK  
EDWARD  
HARRIS:** THE EYES ARE THE  
WINDOW TO THE SOUL





Self Portrait.  
Mark Edward Harris ©  
All rights reserved.

## MARK EDWARD HARRIS

Assignments have taken Los Angeles and Tokyo-based photographer **Mark Edward Harris** to more than 100 countries and all seven continents. His editorial work has appeared in publications such as *Vanity Fair*, *LIFE*, *The New York Times*, *The Washington Post*, *Time Magazine*, *GEO*, *Newsweek*, *Condé Nast Traveler*, *National Geographic Traveler*, *AFAR*, *Wallpaper*, *Vogue*, *Architectural Digest*, *The Los Angeles Times Magazine*, and *The London Sunday Times Travel Magazine* as well as all the major photography and in-flight magazines. Among his numerous accolades are CLIO, ACE, Impact DOCS Award of Excellence, Aurora Gold, and IPA awards. His books include *Faces of the Twentieth Century: Master Photographers and Their Work*, *The Way of the Japanese Bath*, *Wanderlust*, *North Korea*, *South Korea*, *Inside Iran*, *The Travel Photo Essay: Describing A Journey Through Images*, and his latest, *The People of the Forest*, a book about orangutans.

Instagram: [@MarkEdwardHarrisPhoto](#)  
Website: [www.MarkEdwardHarris.com](http://www.MarkEdwardHarris.com)



ROBI  
CHAKRABORTY  
KUTCH &  
RAJASTHAN

” I SEEK TO CAPTURE WHAT IS CULTURALLY FAMILIAR TO ME YET PRESENT THE IMAGE WITH AN APPRECIATION OF HOW AN OUTSIDER'S EYE MAY SEE THE PEOPLE AND CULTURES I EXPLORE THROUGH MY WORK.” -ROBI CHAKRABORTY







# ROBI CHAKRABORTY KUTCH & RAJASTHAN

”

**A**fter a career doing both commercial and press photography, I became drawn to exploring the cities and villages of my native India, seeking out and photographing the people whose cultures and ways of life are quickly becoming lost in the contemporary, more homogenized world of today. Now based in the US but having lived in Africa, Nepal, and India, where much of my work is focused, I have a unique connection to and

understanding of my subject matter. As an artist who sees myself as a global citizen, I seek to capture what is culturally familiar to me yet present the image with an appreciation of how an outsider's eye may see the people and cultures I explore through my work. Rather than solely portraying the novelty, my focus is on presenting humanity and allowing the viewer to relate to the subjects I photograph in a way they otherwise may not experience."



KUTCH &  
RAJASTHAN



Rajasthani, India  
Robi Chakraborty ©  
All rights reserved.



Passenger, India  
Robi Chakraborty ©  
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## AN INTERVIEW WITH ROBI CHAKRABORTY

**R**obi is the recipient of several awards from the International Color Awards, including the Photographer of the Year Award, and was the recipient of the 6th Annual Master Cup for his photo, *Off the Ground*, depicting a tribal child in (region, India) pushing a cycle rim down a village road. The same photo won the 2015 Directors'

Choice award from Photo Place Gallery Vermont, juried by James P Blair, National Geographic photo editor (Retired). Other awards include the Merit Award in *All About Photo Magazine* (July 2018) and the Excellence Award in *Black & White Magazine* (June 2018). Steve McCurry recently awarded Robi 1st place in *Travel* for *The Independent Photographer*, 2022.

Having lived in India, Nepal, Africa, and the US for many years and being Indian-American, Robi sees himself as a global citizen and seeks to capture the world from this perspective. Robi was inspired to pick up photography years ago when he chanced upon an Ansel Adams exhibition in Delhi.

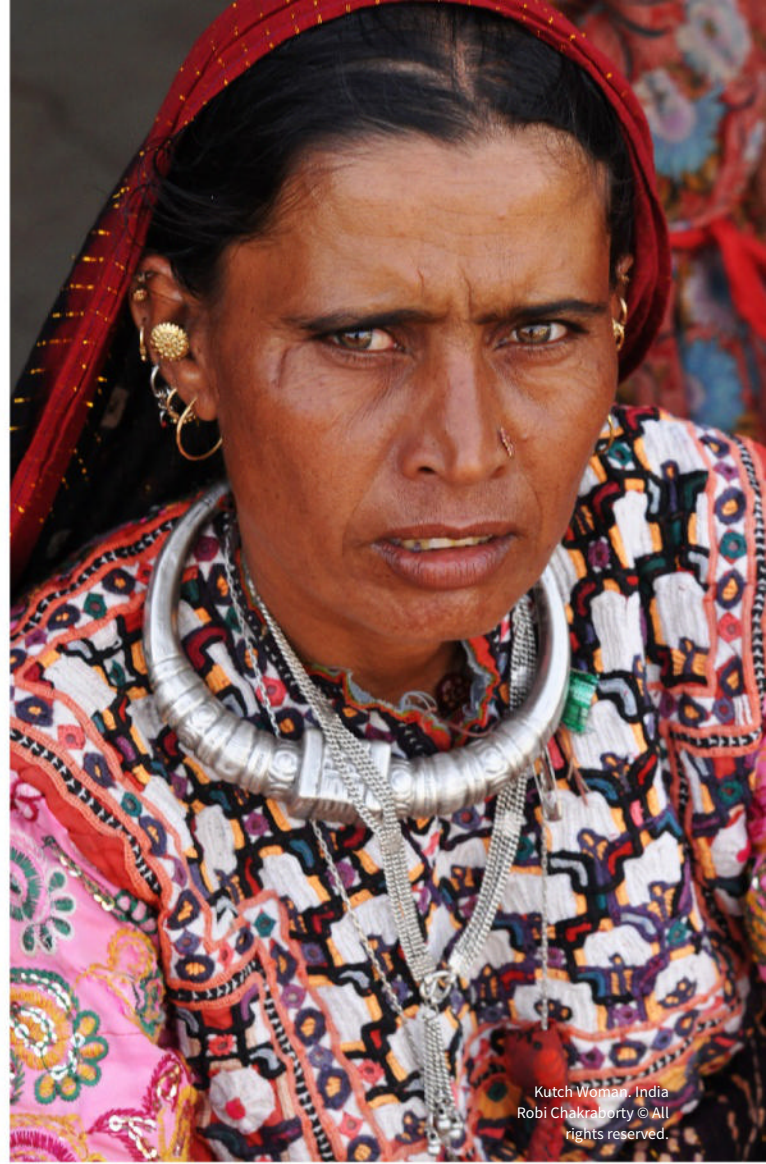


ROBI  
CHAKRABORTY

KUTCH &  
RAJASTHAN



Banzaras, India  
Robi Chakrabarty © All  
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Kutch Woman, India  
Robi Chakrabarty © All  
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**LENS MAGAZINE:** Thank you for taking the time to have this brief interview with me, Robi. Let's talk about your characteristics as a photographic artist. Do you have a main theme that runs through your photographic work? If you have several themes, could you describe them? Also, which issues do you enjoy addressing through your photography?

**ROBI CHAKRABORTY:** I am, first and foremost, a street photographer. I let scenes and compositions present themselves while roaming different cities and villages. I look to capture the emotions of subjects and the juxtaposition of settings and backgrounds to tell a story. Choosing the right moment to press the shutter can make the difference between an okay image and one conveying a story that brings you into the world and life of the people and places I photograph.



Gypsy Girl, India  
Robi Chakraborty ©  
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KUTCH &  
RAJASTHAN

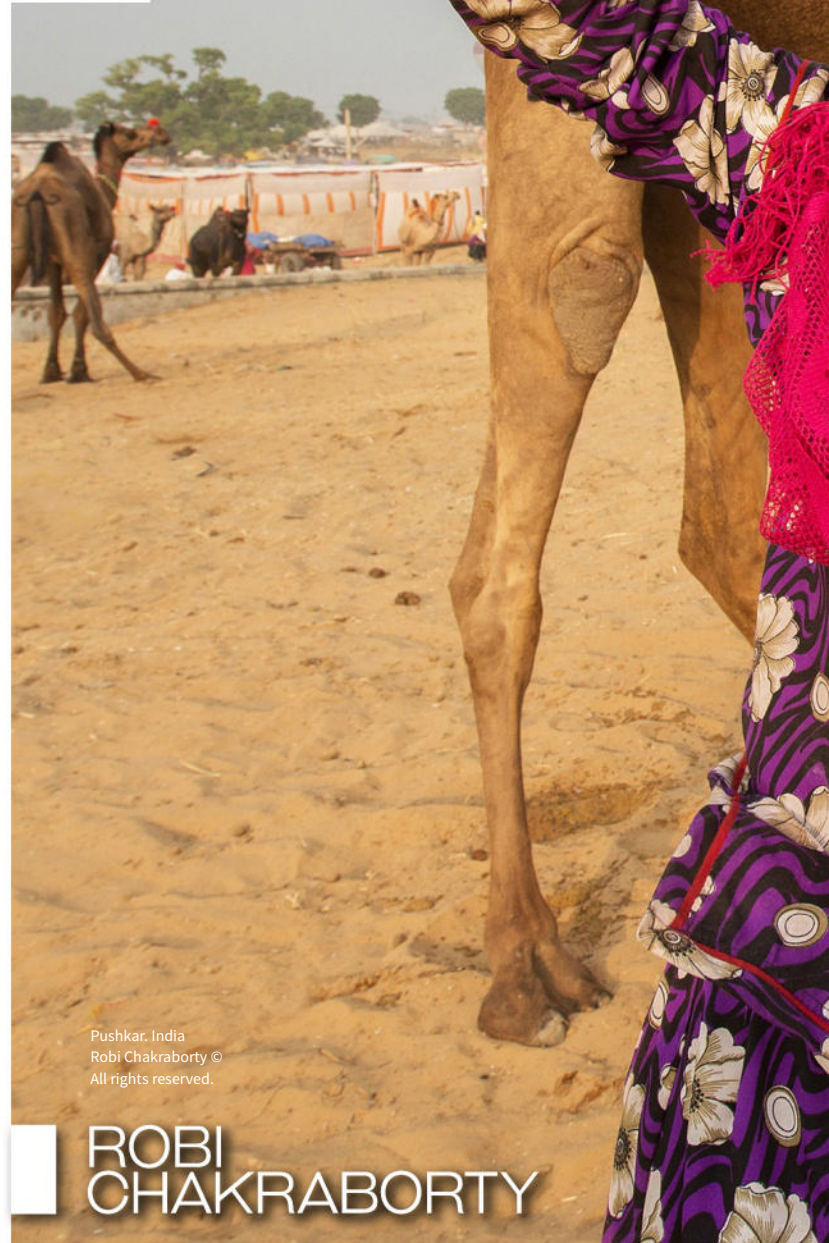
I have been traveling all over India, exploring the villages and small towns, interacting with the people, and learning about their ways of life. For example, the first time I trekked in Manali, I encountered a group of villagers lifting stones to build a hut for a soon-to-be-married couple. They invited me to stay with them. I got to experience a very rural lifestyle, and I was hooked on capturing the world in this way.

**LENS MAGAZINE:** What aspect of photography do you value or appreciate the most?

**ROBI CHAKRABORTY:** Photography brings me out of myself and connects me to the broader world. It allows me to connect with people and places I otherwise might not encounter and share it with others. Living in the US, photography also enables me to keep in touch with the people, cultures, and countries I grew up in. I especially love sharing the festivals and everyday moments.

**LENS MAGAZINE:** What interested you in pursuing photography as a career or hobby?

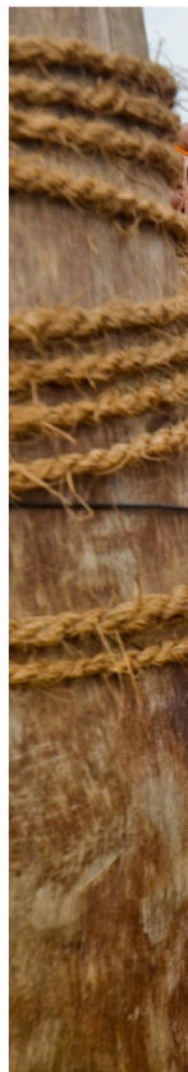
**ROBI CHAKRABORTY:** I was generally interested in attending art school. Still, I honed in on photography because I happened upon an exhibition by Ansel Adams at the US Library in New Delhi around this time. I was taken by his use of light and shade and his powerful black-and-white images. I was inspired to delve into this art form. Shortly after, I registered to study under a well-known photographer in Delhi.



Pushkar, India  
Robi Chakraborty ©  
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ROBI  
CHAKRABORTY









ROBI CHAKRABORTY  
KUTCH & RAJASTHAN



” CHOOSING THE RIGHT MOMENT TO PRESS THE SHUTTER CAN MAKE THE DIFFERENCE BETWEEN AN OKAY IMAGE AND ONE CONVEYING A STORY THAT BRINGS YOU INTO THE WORLD AND LIFE OF THE PEOPLE AND PLACES I PHOTOGRAPH.

- ROBI CHAKRABORTY

Face To Face. India  
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Top Left:  
Bride. India  
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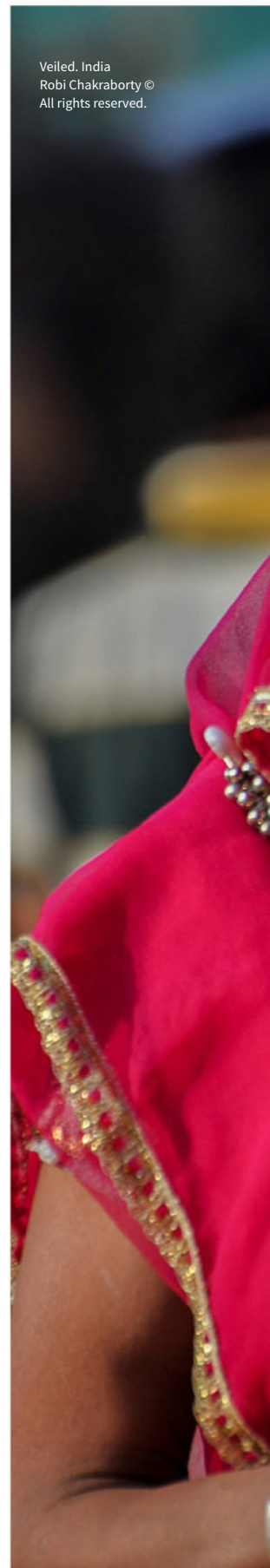
Top Right:  
Ladaki. India  
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Sufi, India  
Robi Chakraborty ©  
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Santal, India  
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Veiled, India  
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Rajori, India  
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Safina From Kutch,  
India  
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ROBI  KUTCH &  
RAJASTHAN  
CHAKRABORTY



PHOTOGRAPHY BRINGS ME OUT OF MYSELF AND CONNECTS ME TO THE BROADER WORLD. IT ALLOWS ME TO CONNECT WITH PEOPLE AND PLACES I OTHERWISE MIGHT NOT ENCOUNTER AND SHARE IT WITH OTHERS.

-ROBI CHAKRABORTY

Top:  
Sufi, India  
Robi Chakraborty ©  
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Right:  
Rajasthani, India  
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Right Page:  
Banjara From  
Pushkar, India  
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Kutch Farmer and  
his sister. India  
Robi Chakraborty ©  
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KUTCH &  
RAJASTHAN

”

I HONED IN ON PHOTOGRAPHY BECAUSE I HAPPENED UPON AN EXHIBITION BY ANSEL ADAMS AT THE US LIBRARY IN NEW DELHI AROUND THIS TIME. I WAS TAKEN BY HIS USE OF LIGHT AND SHADE AND HIS POWERFUL BLACK-AND-WHITE IMAGES. I WAS INSPIRED TO DELVE INTO THIS ART FORM."

-ROBI CHAKRABORTY

ROBI  
CHAKRABORTY

FACEBOOK: @ROBI.CHAKRABORTY

INSTAGRAM: @ROBI \_ CHAKRABORTY

WEBSITE: ROBIPHOTOGRAPHY.COM

EMAIL: ACHAK@COMCAST.NET




# Brice Gelot

**"Straight  
out the  
hood"**

**in Ho Chi Minh City  
/ Saigon, Vietnam**







# Brice Gelot

## "Straight out the hood"

**in Ho Chi Minh City  
/ Saigon, Vietnam**

Straight Out the Hood is a long-term documentary that delves into the dark and unseen side of the streets, from rough areas to poor neighborhoods in Ho Chi Minh City, Vietnam. These photographs have been a constant presence since the project's inception; it is the reason I embarked on my photographic journey and stand as the essence of my life's work. I capture the world as it is because nothing is more intriguing than reality.





Brice Gelot © All rights reserved.





Brice Gelot © All rights reserved.



In this series, my goal is to guide the viewer beyond the typical postcard-perfect shots or the familiar streets we encounter deeper into the city's diverse and historically rich fabric. I strive to offer a glimpse of its complexity and the lives of its people through equally intricate and candid moments of daily life, which often provoke more questions than they answer outright. I aim to capture the truth and reality of the city, at times infusing it with a poetic essence.



Brice Gelot © All rights reserved.

# Brice Gelot

"Straight  
out the  
hood"

in Ho Chi Minh City  
/ Saigon, Vietnam



**I can find  
beauty even in  
chaos; the beauty in  
those neighborhoods  
is what I find in  
the heart of each  
resident; that's my  
concept of the beauty  
of the street.**

**- Brice Gelot**



# Brice Gelot

"Straight  
out the  
hood"

in Ho Chi Minh City  
/ Saigon, Vietnam





Brice Gelot © All rights reserved.

**B**rice Gelot is a French-based street and documentary photographer who explores forgotten societies and hidden and dark places. He is best known professionally as NSD51/50 and has exhibited at international art fairs and group exhibitions worldwide, including at the Biennale Artbox Expo in Venice, Italy, at the Diviowl Gallery, Dijon, France, and in 2023, we expect to see his work at the Artbox projects presented during the Miami Art Basel week, FL, USA. Starting his journey in photography in 2004, Brice Gelot used a Canon A-1 to learn film photography with the urge to share stories and show various perspectives and ways of seeing the world. Gaining a solid reputation for his raw photographic style, Brice Gelot captures the essence of street life through his vision and uses his camera to speak the truth. His work has been featured in magazines and art

galleries. His photographs usually reflect the street, graffiti, tattoo culture, gangs, and the dark side of our society. He isn't documenting as an outsider but immersed in this lifestyle himself.

**“ I have always been influenced by all of this culture. I like to show the world as it is; nothing's more interesting than reality. So, from rough areas that never see tourists to poor neighborhoods where I can find chaos, I find beauty. I let the street speak, and I just document what I see.... ”**  
- Brice Gelot





Brice Gelot © All rights reserved.



# Brice Gelot

**"Straight out the hood"**

In Ho Chi Minh City / Saigon, Vietnam

” In some areas, gangs are part of the street too, like homeless, drug addicts, etc... they are in the shadows, but that is the sad reality of the street. Most people are afraid of this reality, and I am here to spotlight it and speak the truth.”

- Brice Gelot

”

**I was born for this shit.  
I live for photography, which  
will flow in my bloodstream  
until the very end."**

**- Brice Gelot**

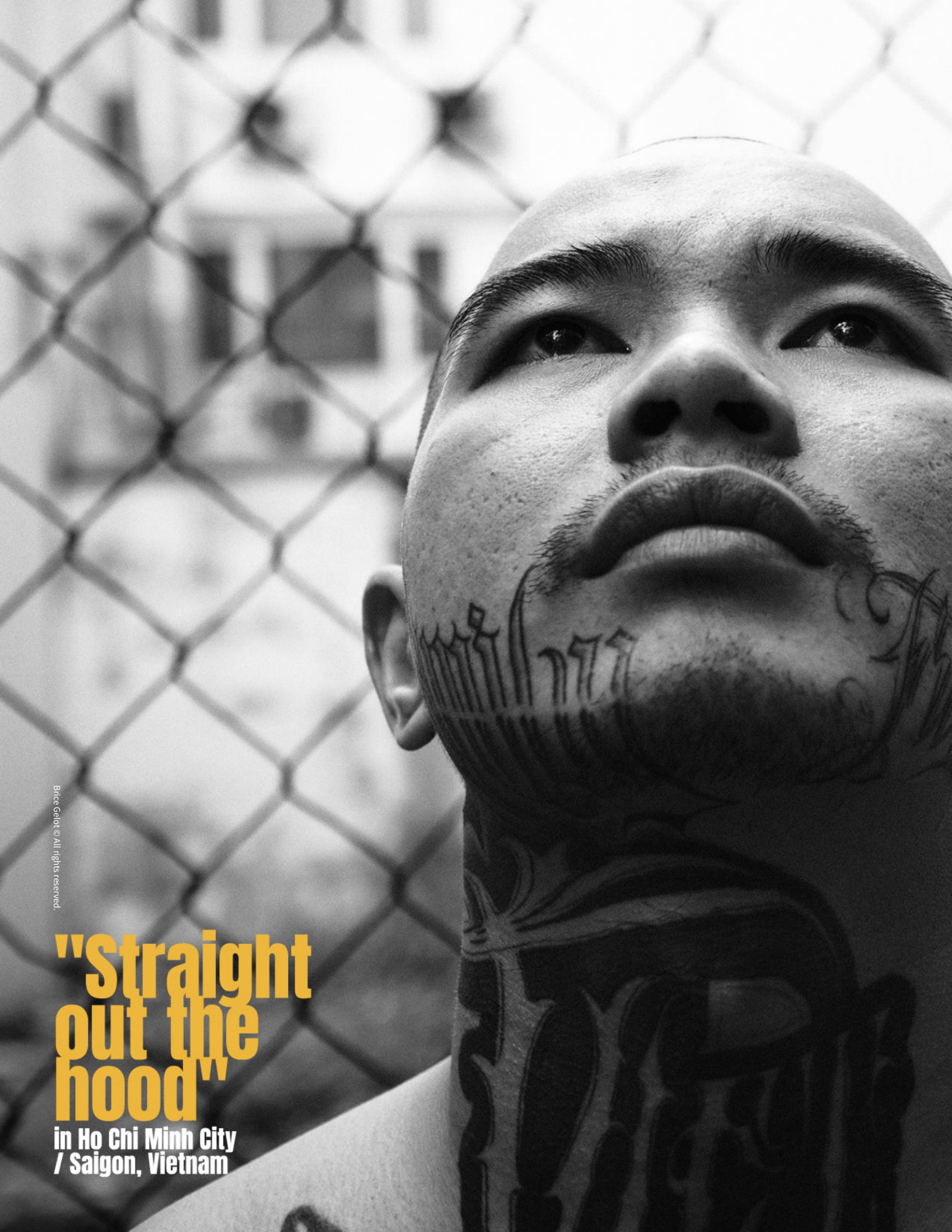




# Brice Gelot

"Straight  
out the  
hood"

In Ho Chi Minh City  
/ Saigon, Vietnam



Brice Celot © All rights reserved.

# "Straight out the hood"

in Ho Chi Minh City  
/ Saigon, Vietnam



“ Before judging someone, take your time to understand the situation, why these homeless are on the street, and why this guy is a drug addict... spend time with them, and trust me, you will leave with a life lesson.  
- Brice Gelot

**Brice  
Gelot**

website: [www.nsd5150.com](http://www.nsd5150.com)

Instagram: @nsd.5150 / @bricegelot





# THE UN-CONTACTED MATSÉS TRIBE

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## AGA SZYDLIK

In the heart of the Amazon rainforest lies the territory of the mysterious "Feline Tribe," known as the Matsés. It is considered one of the most secluded areas with minimal exploration, making it inaccessible for most tourists. The Matsés are an indigenous people of the Peruvian and Brazilian Amazon. Their traditional homelands are located between the Javari and Galvez rivers. The Matsés have long guarded their lands from other indigenous tribes and struggle with encroachment from illegal logging practices and poaching.

The Matsés are skilled hunters and specialists in using bows and arrows. Arrow shafts are made from cane and decorated with cotton string and golden grass. Prey includes spider monkeys, white-lipped peccaries, tapir, woolly monkeys, and armadillos; in the dry season, they also collect river turtle eggs(2).

**DEEP IN THE AMAZON, THERE ARE TRIBES STRUGGLING TO HOLD ONTO THEIR CULTURAL IDENTITY AND SELF-SUFFICIENCY IN A RAPIDLY CHANGING WORLD. ONE SUCH TRIBE IS THE MATSÉS, ALSO KNOWN AS THE JAGUAR PEOPLE. THEY LIVE ALONG THE JAVARI RIVER AND ITS TRIBUTARIES IN PERU AND BRAZIL. THE MATSÉS ARE FIERCE WARRIORS AND WERE CONTACTED ONLY IN 1969. THEY ARE FAMOUS FOR THEIR FACIAL TATTOOS, CEREMONIAL PRACTICES, AND THEIR USE OF TOXINS FROM GIANT TREE FROGS AS A STIMULANT FOR HUNTING EXPEDITIONS.**

Matsés tribe.  
Aga Szydlík ©  
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THE  
UN-CONTACTED  
MATSÉS TRIBE

AGA SZYDLIK





THE  
UN-CONTACTED  
MATSIGENKA TRIBE  
AGA SZYDLIK

Matsigenka tribe.  
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THE  
UN-CONTACTED  
MATSÉS TRIBE

AGA SZYDLIK

**THE JAGUAR TRIBE:**

The Matsés are best known for their striking facial ornamentation reminiscent of feline whiskers. Traditionally, the Matsés wore no clothing. Matsés men and boys use penis strings (with which they tied their foreskins to their lower abdomen) and headbands, and men, women, and children all use bracelets and anklets woven from spun cotton or palm fiber twine (3).



Matsés tribe.  
Aga Szydlík ©  
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## THE SACRED BLOW: NĚNĚ

The Matsés people are known for crafting a refined green powder known as NĚnĚ, which involves the mixing of tobacco leaves and the bark of a tree known as copuí or mountain cocoa. NĚnĚ is usually performed by two people, with one person pouring a dose of the tobacco into one end of a hollow reed. The other end of the cane is inserted into the nostril of the person who will inhale the tobacco, and the expert blows the dust forcefully at the other person who receives the "NĚnĚ."





Matsés tribe.  
Aga Szydlík ©  
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THE  
UN-CONTACTED  
MATSÉS TRIBE  
AGA SZYDLIK

Matsés tribe.  
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Matsés tribe.  
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THE  
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MATSÉS TRIBE

AGA SZYDLIK



The number of inhalations will depend on the individual's tolerance, and the dust should be blown equally into each nostril. This practice is exclusive to men; women do not participate. The expert delivers the tobacco and imprints their spirit and power to the recipient. This practice is exclusively reserved for men seeking courage, power, and energy. However, it can also be undertaken for celebratory purposes, to induce visions, or to find solace after a challenging day. Given the Matsés tribe's strong connection between hunting and shamanism, Nënë is employed to enhance archery and improve hunting skills (1).

## FROG MEDICINE: KAMBÔ

The Frog Medicine, or Kambô, is an ancestral ceremony conducted by the Matsés people. The ceremony begins with the capture of a giant monkey frog, which is then immobilized by tying its extremities, poison extraction, and placing it on a previously prepared piece of wood. After extracting enough venom, they release the frog back into the wild. The poison deposited on the wood is then dried and saved for future use.

Matsés tribe.  
Aga Szydlík ©  
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The expert heats a thin vine (tamshi) and burns multiple points on the participant's arm or chest, causing instant blisters on their skin. The number of burn points will depend on each person's tolerance. Subsequently, the blisters are scratched open one by one, and the frog venom is applied to the wounds. This practice is typically performed on rainy days by the Matsés to enhance energy, build trust, and improve shooting skills for hunting.

Matsés tribe.  
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THE  
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MATSÉS TRIBE  
AGA SZYDLIK

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Days after the ceremony, the Matsés will enter the jungle to put their improved bowhunting skills to the test. According to research, the substance secreted by the giant frog contains dystrophin, acting as an emetic, and diamorphine, serving as a potent analgesic. While traditionally employed, this practice has also found applications in alternative medicine.

The Matsés tribe uses the secretions of a specific frog species to prepare a poison to enhance energy, trust, and hunting skills. They catch the frog, remove its venom, and release it into the wild. The venom is then dried and saved for future use.

Sources:

- (1) <https://amazonexplorer.com>
- (2) <https://www.survivalinternational.org/galleries/matses>
- (3) <https://acateamazon.org/what-we-do/the-matses/>

Matsés tribe.  
Aga Szydlík ©  
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# THE UN-CONTACTED MATSÉS TRIBE

AGA SZYDLIK



**THE TRIBES INHABITING THE VERDANT AMAZONIAN REGION HAVE BEEN INCREASINGLY EXPOSED TO THE OUTSIDE WORLD, EITHER BY THEIR OWN CHOICE OR DUE TO CIRCUMSTANCES BEYOND THEIR CONTROL. HOWEVER, THE CONSEQUENCES OF SUCH CONTACT HAVE RARELY BEEN ANYTHING LESS THAN DISASTROUS, OFTEN RESULTING IN THE EXTINCTION OF NUMEROUS TRIBES OVER THE CENTURIES. THOSE THAT HAVE MANAGED TO SURVIVE THE DEVASTATING EFFECTS OF INTRODUCED DISEASES AND FOREIGN CONQUEST HAVE UNDERGONE A PAINFUL PROCESS OF ACCULTURATION, WHICH HAS TRANSFORMED THEIR ONCE PROUD CULTURES INTO MERE FRAGMENTS.**



THE  
UN-CONTACTED  
MATSÉS TRIBE



Matsés tribe.  
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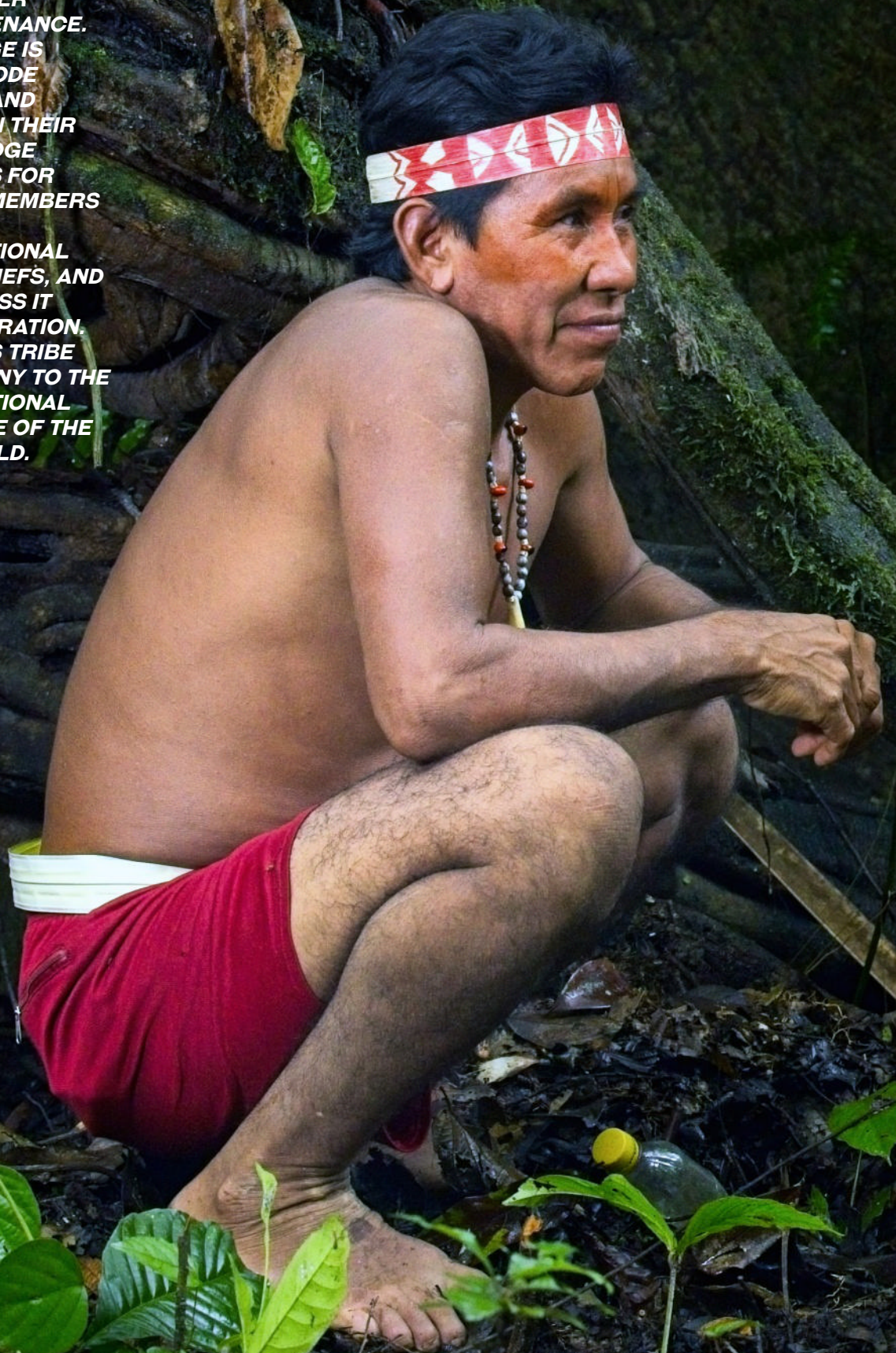
## AGA SZYDLIK



**A**ga Szydlak is an international award-winning documentary photographer based in the USA, and her work focuses mainly on documentary photojournalism, conservation, and exploration of heritage sites, indigenous tribes, and rituals. In addition, she actively supports human rights and conservation efforts. Aga's professional journey began with fight photography when she lived in Thailand. Muay Thai was one of her many passions, and when she was presented with the opportunity to cover Muay Thai fights, she didn't think

twice about it and had the best time of her life doing it. Aga traveled extensively in SE Asia, had many adventures, and met many fascinating people. Eventually, a few years later, her journey took her to Indonesia and South Africa. Aga's passion for photography and travel is shared with her love for science, as she spends most of her time trying to cure people and the planet. Aga actively supports human rights movements, environmental protection, and conservation efforts. Aga's assignments involve both freelance work and collaborations with various NGOs.

**THE MATSÉS TRIBE HAS MANAGED TO PRESERVE THEIR TRADITIONAL WAY OF LIFE DESPITE THE INFLUENCE OF MODERNIZATION. THEY STILL RELY ON AGE-OLD TECHNIQUES TO HUNT, FISH, FARM, AND GATHER WILD FOOD FOR SUSTENANCE. THE MATSÉS LANGUAGE IS STILL THE PRIMARY MODE OF COMMUNICATION, AND THEY RELY HEAVILY ON THEIR ANCESTRAL KNOWLEDGE OF MEDICINAL PLANTS FOR HEALING. THE ELDER MEMBERS OF THE TRIBE ARE THE GUARDIANS OF TRADITIONAL KNOWLEDGE AND BELIEFS, AND THEY CONTINUE TO PASS IT ON TO THE NEXT GENERATION. OVERALL, THE MATSÉS TRIBE STANDS AS A TESTIMONY TO THE RESILIENCE OF TRADITIONAL CULTURES IN THE FACE OF THE EVER-CHANGING WORLD.**





THE  
UN-CONTACTED  
MATSÉS TRIBE



AGA SZYDLIK

WEBSITE: [AGALPHOTOGRAPHY.COM](http://AGALPHOTOGRAPHY.COM)

INSTAGRAM: @AGA\_SZYDLIK



**MEITAL  
DOR  
SIGHTINGS**



**A**fter relocating to Dallas, Texas, two and a half years ago, my outsider's perspective on the ordinary led to a local portrait. The commonplace and sometimes banal reality inspired my curiosity and excitement about everyday life and people.

Initially, I was drawn to the food signs lining the highways, but I struggled with mixed emotions about the fast-food industry and its potential impact on my family's health. The thought of succumbing to its temptations as part of our daily routine filled me with dread for our future well-being in America.

At first, I sought to distill the signs' impact by capturing simplistic images of nothing but blue skies juxtaposed with a solitary sign.

However, over time, monotony set in, prompting me to delve deeper, searching for narratives imbued with subtle nuances. This shift allowed me to cultivate a greater tolerance for the fast-food issue while striving to embrace compassion for the complexities of my emotions towards it. Then, I found the courage to engage with locals, experiencing uniquely human encounters. The farther we ventured from the Dallas suburbs, the more profound and unexpected these connections became. Each encounter felt like an unforeseen gift, with warm-hearted individuals graciously sharing honest moments from their lives.

Ryan | New hope, Arkansas  
Meital Dor © All rights reserved.

# MEITAL DOR SIGHTINGS







Larry | New hope.  
Arkansas. Meital Dor ©  
All rights reserved.

In their stories, I found echoes of my own experiences, reaffirming my sense of belonging and reigniting my appreciation for simple human connections that had long defined my identity. These interactions breathed new life into me, reminding me of the vitality that comes from genuine human connection. From each journey where I dared to draw closer, I returned home with another kindred spirit in my heart, realizing that perhaps we

are not so different after all. Ranch's gates soon captured my attention, impossible to ignore as they punctuated our family travels time and again. My hesitation in approaching them, fearing I might transgress some unforbidden line, attracted my interest in the people whose personal stories I could only create in the imagination through symbols, words, materials, fonts, and shapes. The gate evolved in my mind as a framework for the lives beyond it.

**MEITAL  
DOR  
SIGHTINGS**

Right Page Top:  
Road 4337 | Clayton,  
Oklahoma  
Meital Dor © All rights  
reserved.

Right Page Bottom:  
Amarillo, Texas  
Meital Dor © All rights  
reserved.









Left Page Top:  
Highway 40, Arkansas  
Meital Dor © All rights reserved.

Left Page Bottom:  
Haily | Cedar City, Utah  
Meital Dor © All rights reserved.

Top:  
Nolan | Leslie, Arkansas  
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## MEITAL DOR SIGHTINGS

Bob Dylan once said:  
"Gates appeal to me because of the negative space they allow. They can be closed, but at the same time, they allow the seasons and breezes to enter and flow. They can shut you out or shut you in. And in some ways, there is no difference."

I cannot help but wonder about the Ranch's gates I did not capture, the untold human stories, and the witty food signs I overlooked. Yet, in the grand scheme of things, perhaps, as Dylan once said, these regrets pale compared to the once-in-a-lifetime experiences I embraced and will continue to seek.



# MEITAL DOR

## SIGHTINGS

Meital, an Israeli-born documentary photographer, discovered her passion for photography later in life, embarking on her journey in her early forties without any formal training. Based in Texas since 2021, Meital is driven by an innate desire to capture truth through her lens.

Approaching each subject with profound sensitivity and an open heart, Meital immerses herself in the essence of the human experience. She seeks to uncover raw and authentic

stories, revealing the intricacies of personal and social narratives without unnecessary dramatization.

Through her intimate and evocative photographs, Meital aims to touch the hearts and minds of her audience, offering glimpses into the human condition that resonate on a profoundly personal level. For her, every encounter and every image reflects her humanity and creativity, enriching her understanding of both herself and the world we live in.



Left: Self Portrait  
Meital Dor © All rights  
reserved.

Pamila | Arlington, Texas  
Meital Dor © All rights  
reserved.



Alex | Frisco, Texas  
Meital Dor © All rights reserved.

## MEITAL DOR SIGHTINGS

### AWARDS

2022 | "Shaman" - Tolerance Through The Lens - PHOTO IS: RAEL in collaboration with the Embassy of the Netherlands in Israel. A 3rd Place Winner.

2022 | "ENCLOSED" - PHOTO IS: RAEL The 10th International Photography Festival One of 21 winners of the open call Action.

2020 | "Shaman" - PHOTO IS RAEL The 8th International Photography Festival One of 20 winners of the open call Transformation.

### EXHIBITIONS:

2023 | FOTOFEST REVIEWED - Group Exhibition. KOLGA TBILISI PHOTO at The MoMA TBILISI, Georgia.

2023 | Tolerance Through The Lens - PHOTO IS: RAEL in collaboration with the Embassy of the Netherlands in Israel at The Social Gallery, Dizengoff Center, Tel Aviv.

2022 | ENCLOSED - PHOTO IS:RAEL festival at Enav Cultural Center & City Garden, Tel Aviv.



2020-2021 | Sahman - PHOTO IS:RAEL festival at Kikar Hamedina, Tel Aviv, Beit Lohamey Hagetaot Museum and the community center in the southern city Rahat, and the town Kfar Yona.

**IPA -INTERNATIONAL PHOTOGRAPHY AWARDS:**

2023 | "ENCLOSED"-Honorable Mention. Category: Deeper Perspective-Community.



2022 | "Sahman" - Official Selection. Category: Deeper Perspective.

Top: Highway 40 | Memphis, Tennessee  
Meital Dor © All rights reserved

Sarkis | Dallas, Texas  
Meital Dor © All rights reserved.



Mahesh | Arlington,  
Texas  
Meital Dor © All rights  
reserved.

# MEITAL DOR SIGHTINGS





**SONIC**



Next Exit - Right 1/2 Mile



**God is Real**

ROBSON





# SIGHTINGS

” I CANNOT HELP BUT WONDER ABOUT THE RANCH'S GATES I DID NOT CAPTURE, THE UNTOLD HUMAN STORIES, AND THE WITTY FOOD SIGNS I OVERLOOKED.

Highway 40 | Memphis, Tennessee  
Meital Dor © All rights reserved.

**MEITAL  
DOR**

WEBSITE: [MEITALDOR.COM](http://MEITALDOR.COM)  
FACEBOOK: [@MEITAL.M.DOR](https://www.facebook.com/@MEITAL.M.DOR)  
INSTAGRAM: [@MEITAL\\_DOR](https://www.instagram.com/@MEITAL_DOR)



Charles K Niell © All rights reserved.

# CHARLES NIELL



ER  
INAS

WE ARE NOT  
INVISIBLE



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**CHARLES  
NIELL**

# **WE ARE NOT INVISIBLE**

We Are Not Invisible is a photographic odyssey that traverses the landscapes and lives of the Afro-Mexican communities along Mexico's La Costa Chica, spanning the states of Guerrero and Oaxaca. This project seeks to capture the nuanced interplay of heritage, identity, and daily life in a region where African roots intertwine with Indigenous and Spanish influences, creating a unique cultural tapestry. Through evocative imagery ranging from portraits to landscapes and scenes of daily activities, We Are Not Invisible aims to tell the stories of resilience, tradition, and change within these vibrant communities.

Charles K Niell © All rights reserved.



Charles Niell © All Rights Reserved.

**CHARLES  
NIELL**

**WE ARE NOT  
INVISIBLE**



TEKCHANE  
2021  
TOTU  
PUJO  
GUERRERO

**WE ARE NOT  
INVISIBLE**



Charles K. Neill © All rights reserved.







**M**y early fascination with photography began as an only child. I was looking through the pages of periodicals such as LIFE, Time, Sports Illustrated, National Geographic, Conde Nast, and Travel & Leisure. As a dreamer, it was often my way to live vicariously through these pages, seeing what some would consider to be the outside world. Armed with my Minolta 201, which I received in the 9th grade via my class assignments, I started capturing the world around me, discovering beauty in the overlooked and ordinary. This was a discovery period for me, learning the skills and being exposed to all the different visual mediums.



Charles K Niell © All rights reserved.

## CHARLES NIELL WE ARE NOT INVISIBLE

“ WE ARE NOT INVISIBLE AIMS TO TELL THE STORIES OF RESILIENCE, TRADITION, AND CHANGE WITHIN THESE VIBRANT COMMUNITIES.”

In my senior year of high school, in Mr. Reber's photo class, I gained the knowledge that I could attend college to study photography. During my time at the Art Institute Of Pittsburgh, I discovered the potential of photography to tell stories, evoke emotions, and capture moments in time.

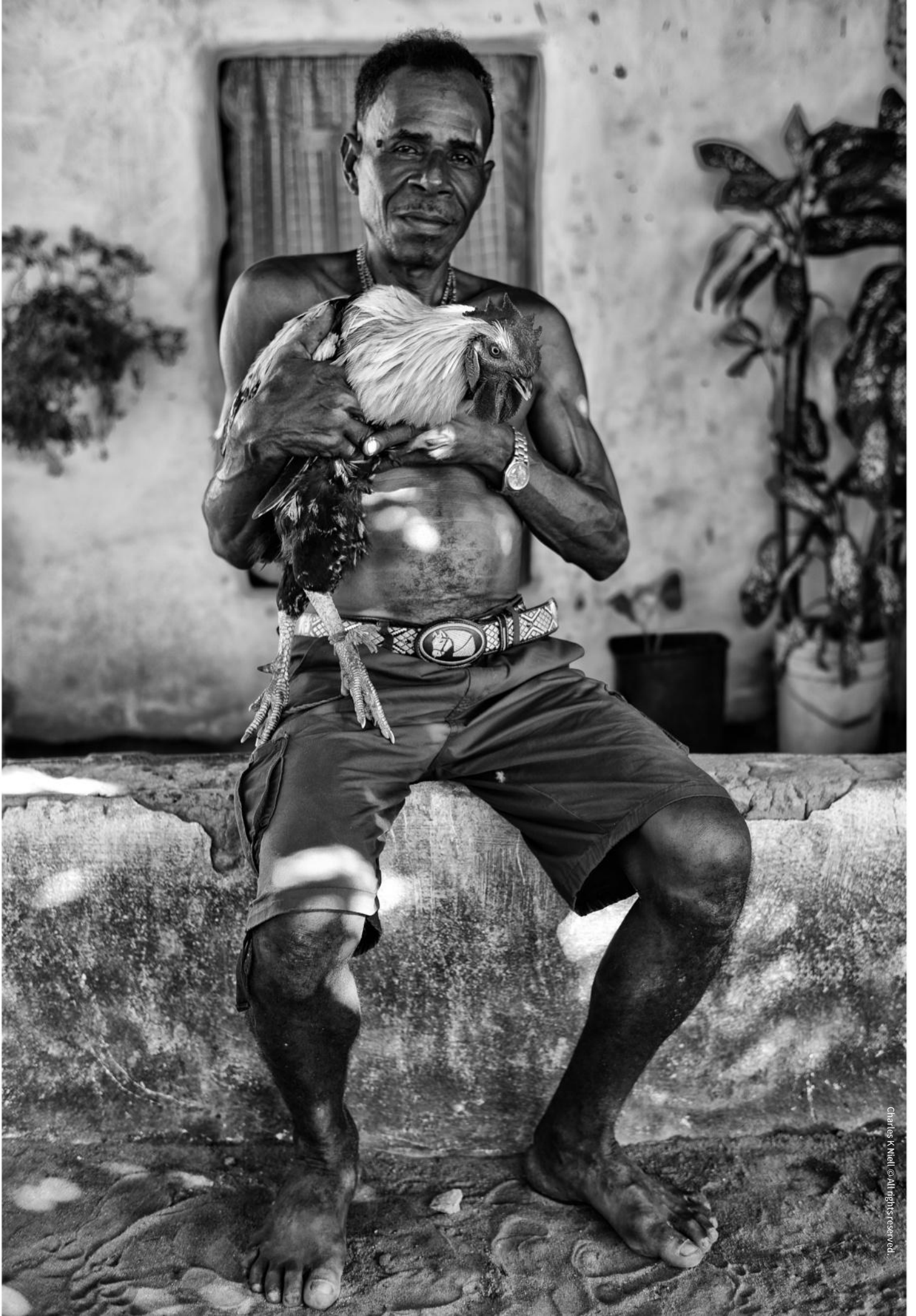
During this period of pursuing my passion, I discovered photographers such as Henri Cartier-Bresson, Mary Ellen Marks, Gordon Parks, Robert Capa, and Eugene Smith, to name a few. But upon graduation,

it wasn't actual photography that I started out in; it was animation that I programmed for ten years—yet another form of storytelling.

My professional leap into freelance/contracting work led me to partner with multiple boutique agencies, realizing one of the essential things in covering high-profile news and events is having access. This chapter led me to cover events, like New York Fashion Week, Victoria's Secret Fashion Show, Toronto International Film Festival, and Vanity Fair Oscar Party (all multiple years), as well as

The Senate, Congress, The White House, and lead photographer for the David Ortiz Celebrity Golf Classic for (13 years).

Then, my journey took me into the world of professional tennis, covering events for Tennis View Magazine and becoming a GettyImage Contributor. This schedule included events like Washington's annual Citi Open and a fair portion of the tour like the 1000 series and all 4 Grand Slams all the way up to the 2020 Australian Open.



# WE ARE NOT INVISIBLE

Charles & Neill © All rights reserved.





CHARLES  
NIELL

COVID was just beginning as AO20 was ending. I remember coming home the first week of February, then going to Cuba with two other photographers the last ten days of the month, and a day after returning, the world shut down!

It was during this period (with the murder of George Floyd) that I started to develop my voice by using my camera as a tool to amplify the voice along with magnifying faces of the unjust and often overlooked in the mainstream narrative.

As Leica Camera states, *"The World Deserves Witnesses."*

I often follow that with *"My Images Are My Testimonies."*

So, with that being said, in the last two years, the testimonies have come by way of covering the overturning of Roe v. Wade, the Women Life Freedom protest for 18 months, ignited by the murder of Mahsa Amini, a 22-year-old woman who was arrested by the Islamic Republic Morality Police while in custody, then the protest after the Russian invasion of Ukraine and most recently the conflict between Palestine and Israel. So, with this quest to be a witness, I make these testimonies in service of others and humanity.

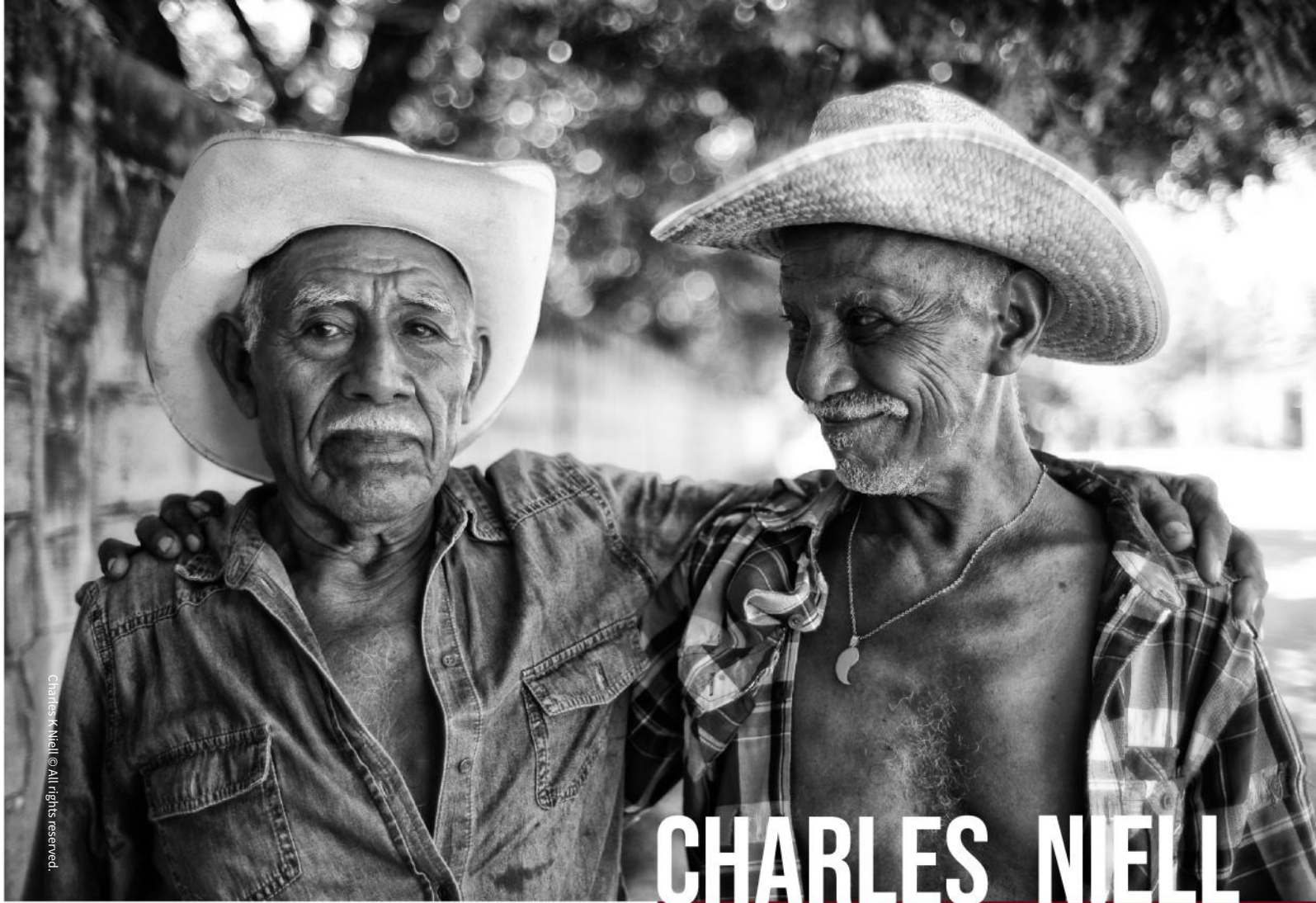


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**WE ARE NOT  
INVISIBLE**



# CHARLES NIELL

”

**IN REFLECTING, I SEE MY JOURNEY THROUGH PHOTOGRAPHY AS A NARRATIVE OF EVOLVING VISION, UNDERSCORED BY A DEEP-SEATED BELIEF IN THE POWER OF IMAGES TO TELL STORIES, EVOKE EMPATHY, AND INSPIRE CHANGE. IT'S A JOURNEY MARKED NOT BY A FINAL DESTINATION BUT BY THE CONTINUOUS PURSUIT OF GROWTH, UNDERSTANDING, AND THE ART OF SEEING."**

- CHAZ NIELL

**B**ased in Washington, DC, Chaz Niell is an award-winning photographer with over 17 years of experience telling stories through his art to capture the emotion of every subject, whether in sports, fashion, entertainment, or social consciousness.

Chaz has long been a fan of visual storytelling, and his passion led him to attend the Art Institute of Pittsburgh, where he could explore all facets of the industry and discover his deep love for photography.

Chaz shares the philosophy of Leica Cameras, "The World Deserves Witnesses," but often follows it up

with "My images are my testimonies." His work has been featured in highly acclaimed periodicals and publications, such as Sports Illustrated, Rolling Stones, The Wall Street Journal, Vanity Fair, The New Yorker, Forbes, and Paris Match, to name a few.

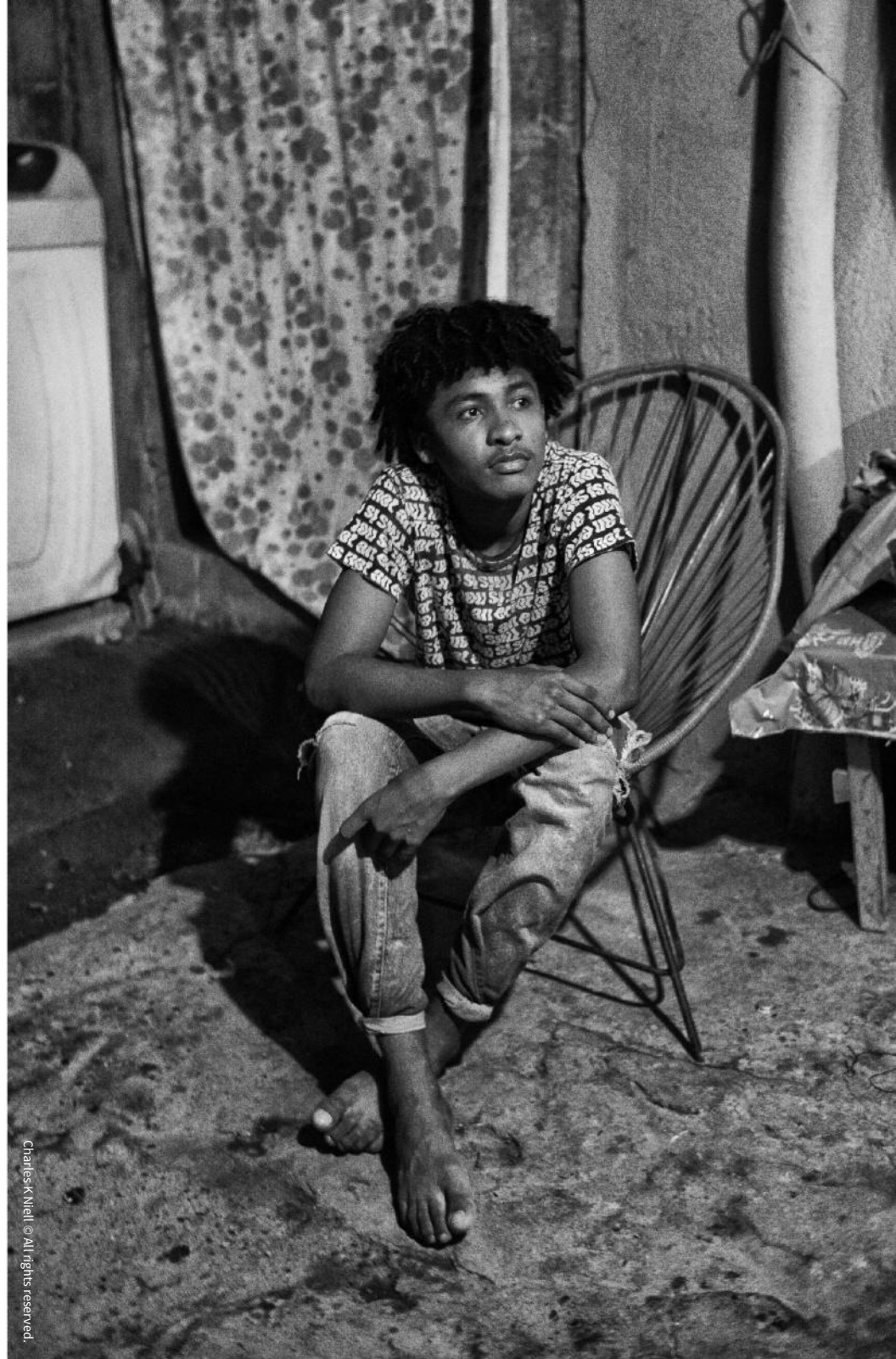
Chaz won the 2019 Canon Professional Services (CPS) image in the tournament during the 2019 Australian Open; footwear manufacturer Nike 2019 displayed his awe-inspiring photo of tennis champion Rafael Nadal on their New York City digital board at 34th & 7th Ave. one block from Madison Square Garden.



Chaz has also been commissioned to shoot the David Ortiz Celebrity Golf Classic, Hampton International Film Festival, New Balance, Art and Commerce, and British fashion retailer AllSaints. His photographs also appear in Leica Fotografie International (LFI) galleries, and his work was selected to be a part of its Mastery & Milestones exhibition in the Leica DC store for their 11th Anniversary.

Chaz is a Getty Images contributor, and he is currently working on his project "We Are Not Invisible," a photographic exploration that delves deep into the heart of the La Costa Chica region, Guerrero, Oaxaca, home to Mexico's most vibrant Afro-Mexican communities.





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**” THIS PROJECT SEEKS TO CAPTURE THE NUANCED INTERPLAY OF HERITAGE, IDENTITY, AND DAILY LIFE IN A REGION WHERE AFRICAN ROOTS INTERTWINE WITH INDIGENOUS AND SPANISH INFLUENCES, CREATING A UNIQUE CULTURAL TAPESTRY.”**

**CHARLES  
NIELL**

**WE ARE NOT  
INVISIBLE**

¡Más Mega!

30 Días  
40 GB  
\$100...

¡Más Cobertura!

¡Más Valor para Compartir!

ATENCIÓN A CLIENTES  
656 689 3869

**AQUÍ**

RECIBO  
TELECEL  
UMEPOL

le

Todo el sabor  
del jugo de fruta



UN MOMENTO  
COMÚN. A UN  
**SANTO**  
MOMENTO

SANTA CLARA  
1924

ENCUÉNTRALO  
**AQUÍ**

#HAY



CARGAS  
INDUSTRIAL  
COMISIÓN \$3.75





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# WE ARE NOT INVISIBLE

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I CHOOSE TO REFLECT THE  
TIMES IN WHICH I FIND  
MYSELF LIVING. IT'S AN ARTIST'S DUTY."

**CHARLES  
NIELL**

WEBSITE: [WWW.CHAZIMAGERY.COM](http://WWW.CHAZIMAGERY.COM)

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# Simple Magical Things



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# KRISTINA MAKEEVA



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Simple  
Magical  
Things





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**K**ristina Makeeva, aka Hobopeeba (b. 1987), is a photographer born in Noginsk, Moscow region, and currently lives in London, UK. She started studying the graphic editor Photoshop when she was 14. Kristina had her first camera when she was 16 years old, and since then, she has had no idea how to live at least a day without taking a single photo.

Kristina defended her "Digital Image Processing in Photoshop Graphics Editor" diploma at the Moscow State Institute of Culture in 2009. Her photos are warm, fabulous, full of wonders. Photographer Kristina Makeeva is trying to show her viewers the beauty that surrounds us daily in the simple things around us.



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Simple  
Magical  
Things

EVERYONE IS  
SURROUNDED  
BY THE  
AMOUNT OF  
MAGIC THAT  
HE IS ABLE TO  
SEE."

-KRISTINA MAKEEVA



**K**ristina Makeeva is a photographer and author of the global project "Simple Magic Things," a seeker of magic in the ordinary. Developed as a photographer for 14 years. During this time, there have been exhibitions, publications, and collaborations with global brands, for example, with Adobe Photoshop, global hotel chains, and clothing brands. Still, Kristina is extremely negligent in collecting and storing information about this, fanatically taking pictures, talking about the beauty around us, and traveling the world in search of even more incredible beauty. The last exhibition was held in Seoul. She considers that her most significant achievement at the moment is that she is still engaged in photography and likes it. The biggest inspiration is travel. It is no secret that travel expands consciousness and makes us more tolerant, inspired, and happy. Therefore, most of Kristina's works are from her travels.



Simple  
Magical  
Things

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Photos of her ginger cat Cutlet brought Kristina fame in her home country in 2013.

A series of photos of Christmas decorations in Moscow in 2015 and Lake Baikal in winter in 2016 brought international popularity and interviews in famous publications.

Since then, Kristina has created many wonderful projects, both in collaboration with famous brands and her own, dedicated to her main hobby - traveling, which brings her new inspiration. "The Women's in Dresses Around the World" project is one of the most replicated and well-known projects. This is an attempt to combine fashion, nature, travel, and architecture together to show the identity and differences of everything that surrounds us. To show that everything that is created by humans is similar to what has already been created by nature many millions, thousands, hundreds of years, and maybe even a year or a day ago. The project was created and continues to be created for many years, gaining fans, imitators, and new works.

Simple  
Magical  
Things



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Simple  
Magical  
Things

"TODAY ISN'T JUST  
ANOTHER DAY, TODAY,  
I'LL CREATE SOMETHING  
BEAUTIFUL!" - KRISTINA MAKEEVA



**K**ristina's photos adorn the covers and spreads of many well-known magazines, books, and online publications in various countries, such as Daily Mail, BBC, National Geographic, Der Spiegel, Lens Magazine, Vogue, ELLE, NASA Science, 71 Magazine, Bhibu, Bored Panda and other. Many of them contain her interviews or articles about her art.

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# Simple Magical Things

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EVERYONE IS  
SURROUNDED  
BY THE  
AMOUNT OF  
MAGIC THAT  
HE IS ABLE TO  
SEE." - KRISTINA MAKEEVA





## KRISTINA MAKEEVA

**R**ecent exhibitions include Florence Biennale XIV Edition (2023), Hotel Savoy in Piazza della Repubblica, Florence (2022); Art Hall "President," Moscow (2021); "Museum of Colors 2", 50, 63-ro, Yeongdeungpo-gu, Seoul (2020-2021); "Museum of Colors," Seongsu-dong S-Factory, Seoul (2019-2020); "Wanderlust: A World Away from Home," The Kinetic Gallery, New York (2019); "Dear My Wedding Dress," Seoul Museum, Seoul (2018) and other. Kristina Makeeva was awarded the "Lorenzo il Magnifico" Lifetime Achievement Award from the President in the category "Guest of Honour" at the XIVth Florence Biennale in 2023 and has been invited to participate in the XIIIth Florence Biennale in 2021 as a Finalist of the International Open Call Competition organized in collaboration with "Art Market Magazine" and "Lens Magazine."

She has won the World Photography Awards 2021, Gold in the Creative Category; The Insight Investment Astronomy Photographer of the Year 2020 (Royal Museums Greenwich), Highly commended (3'rd place) in category "Aurorae"; 35AWARDS2019, winner 2019, 3rd place in the nomination "Photo project" and other.



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KRISTINA  
MAKEEVA

# Simple Magical Things



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Simple  
Magical  
Things



KRISTINA  
MAKEEVA

WEBSITE: HOBOPEEBA.COM  
INSTAGRAM: @HOBOPEEBA  
FACEBOOK: @KRISTINA.MAKEEVA





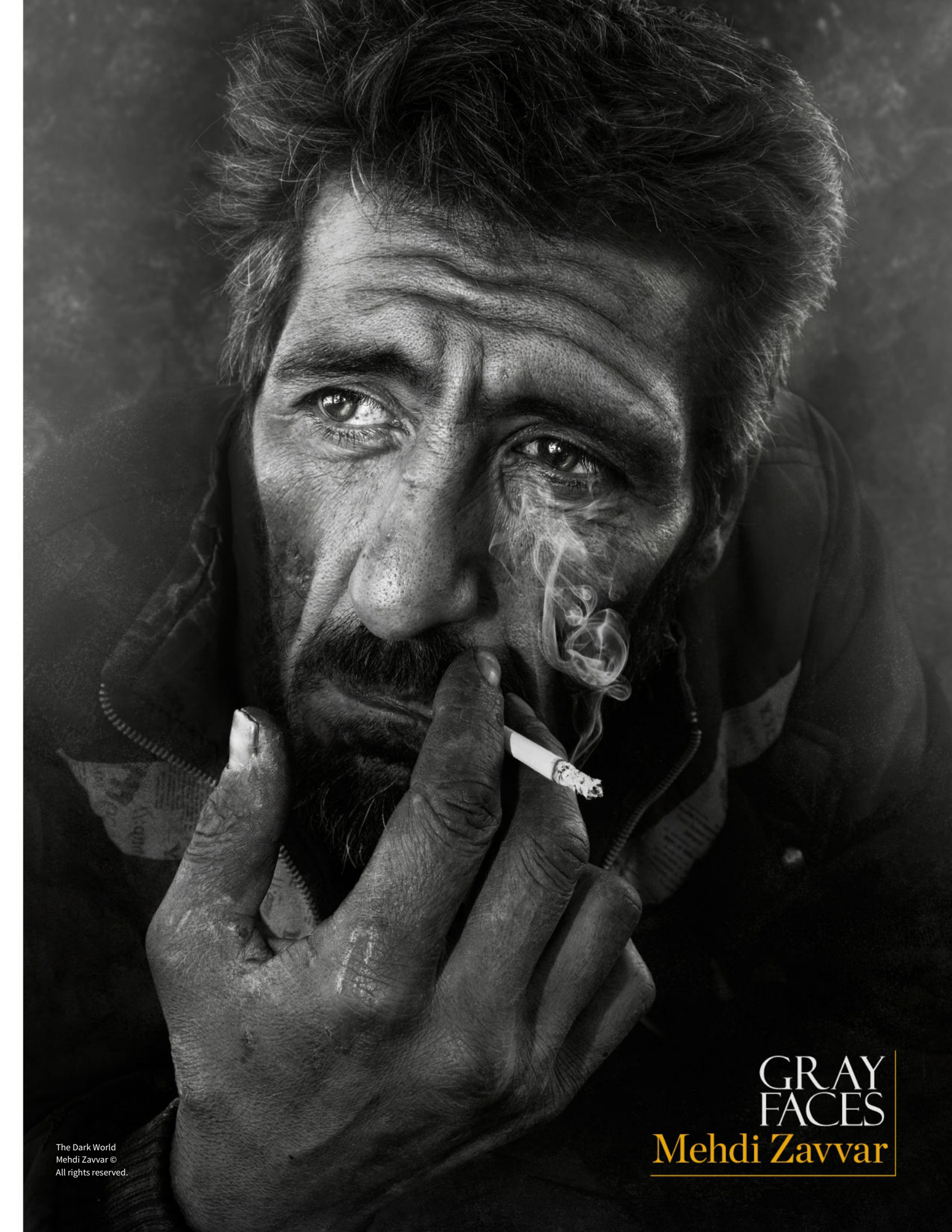
STREET  
PORTRAITURE,  
ESPECIALLY, HAS “  
RECEIVED LESS ATTENTION.  
IN MOST OF MY CAPTURES,  
MY FOCUS HAS BEEN ON THE  
LIVES OF INDIVIDUALS, THE  
HIDDEN EMOTIONS IN THEIR  
GAZE, HANDS, FACES, AND  
EVEN THEIR CLOTHING. I  
HAVE TRIED TO MAKE THE  
PHOTOS EXPRESSIVE AND  
BREAK THE SEAL OF SILENCE  
ON THE THOUSANDS OF  
UNSPOKEN WORDS OF THESE  
INDIVIDUALS.  
- MEHDI ZAVVAR

# GRAY FACES

Mehdi Zavvar







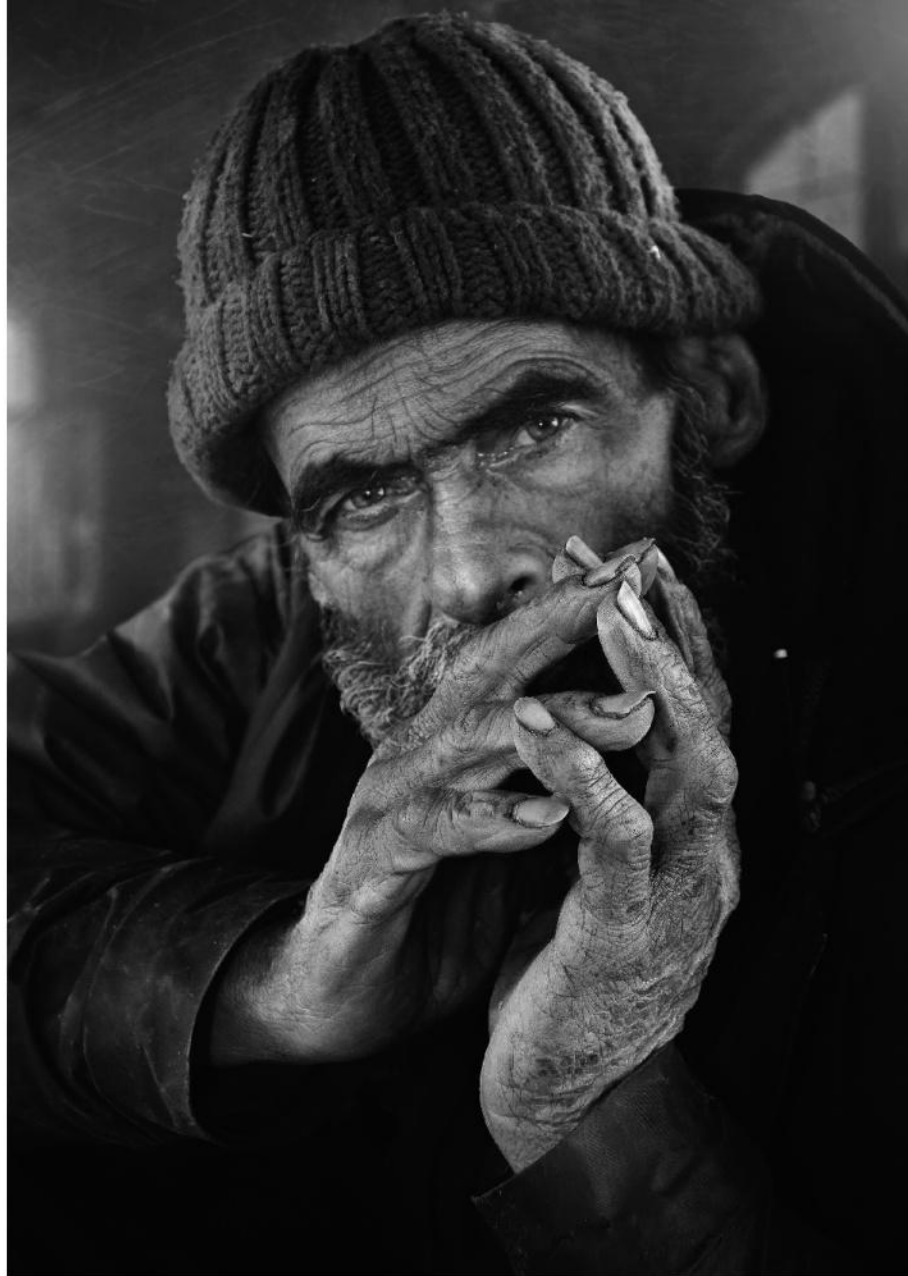
The Dark World  
Mehdi Zavvar ©  
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GRAY  
FACES  
Mehdi Zavvar





## Mehdi Zavvar



“ I am a portrait photographer, but I enjoy all genres of photography as a visual art for communication and storytelling. Photography is my greatest passion and I have been practicing it for about five years. I do not have any formal academic training in photography; my work has been primarily experimental, although I have also read several photography books alongside this experimental practice.

Street portraiture, especially, has received less attention. In most of my captures, my focus has been on

the lives of individuals, the hidden emotions in their gaze, hands, faces, and even their clothing. I have tried to make the photos expressive and break the seal of silence on the thousands of unspoken words of these individuals. I then showcase the dark side of their lives. The sorrowful gazes display the lives of people who did not want to sink into the depths of misery, whose only refuge is the prison of their problems. The lifeless faces of strangers who have no way out other than gradual death carry the voice of these individuals whose unheard silence contains thousands of messages.

Empty Hands  
Mehdi Zavvar © All  
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# GRAY FACES



**I**n addition to the necessary photography skills, connecting with the subject will be the most influential factor in capturing a portrait effectively. Street photographers face additional challenges, such as unfavorable lighting conditions in public places and people's reactions when faced with a camera.

I have learned that relying solely on the traditional rules and common angles taught in theory does not always lead to the most attractive or impactful portrait. Sometimes, it is the use of unusual focal points that can truly make an image stand out. For my personal preference, I tend to favor wider focal points, but I always choose them based on the specific conditions of the situation.





Outside  
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GRAY  
FACES  
Mehdi Zavvar





His Eyes  
Mehdi Zavvar ©  
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Staring at the dark  
Mehdi Zavvar ©  
All rights reserved.

GRAY  
FACES



Mirror  
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## THE GEAR

My equipment includes:

Two reflectors.

A speed light that I use in appropriate conditions.

A Nikon 7200 camera with an 18-140mm lens.

I have not limited myself to advanced equipment, although the impactful effect on the quality and clarity cannot be ignored. However, the impact and the transferred feeling to the audience are my top priorities in my work.

## THE LOCATION

The locations used in the photos are mostly ruins, abandoned buildings, and under city bridges. Some have been captured in remote villages.

Mehdi Zavvar





# GRAY FACES

“

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STAND OUT.

-MEHDI ZAVVAR

Mehdi Zavvar

INSTAGRAM: @MEHDI \_ ZAVVAR | FACEBOOK: @MEHDI.ZAVVAR.9

# MARINA TERECHOV

## *IMAGINARY PORTRAIT*



In my portraits, I show emotion through facial expressions, body language, and composition. Placing a person in a space with context is something I love. Light, lines, textures, and space give the photo new meanings, giving rise to new stories. Imaginary portraits. However, I prefer it when the space becomes manageable. The ideal location for me is quite minimalistic. One of the most essential conditions in a shoot is trust between the model and the photographer and freedom of expression.





Emma Evelein,  
Choreographer,  
Director  
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Marina Terechov  
Selfportrait © All  
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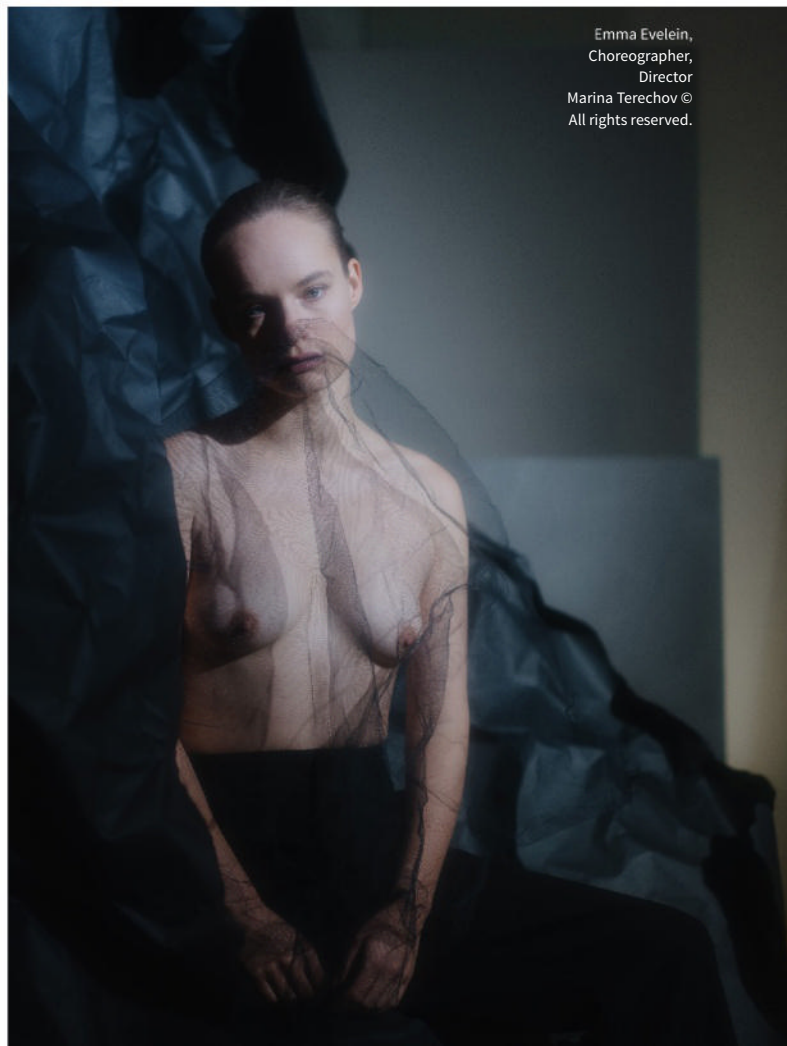
Pascal Shut, Dancer  
Marina Terechov ©  
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# MARINA TERECHOV


## IMAGINARY PORTRAIT

Marina Terechov is a portrait photographer based in Mannheim, Germany. Originally from Crimea, Ukraine, Marina Terechov grew up in a regular family without any special artistic background.

She holds a bachelor's degree in physical Rehabilitation and has been a professional athlete for over 10 years. In 2017, she moved with her family to Germany and began exploring photography. Marina started her photography journey in 2019 by learning independently and taking online courses.

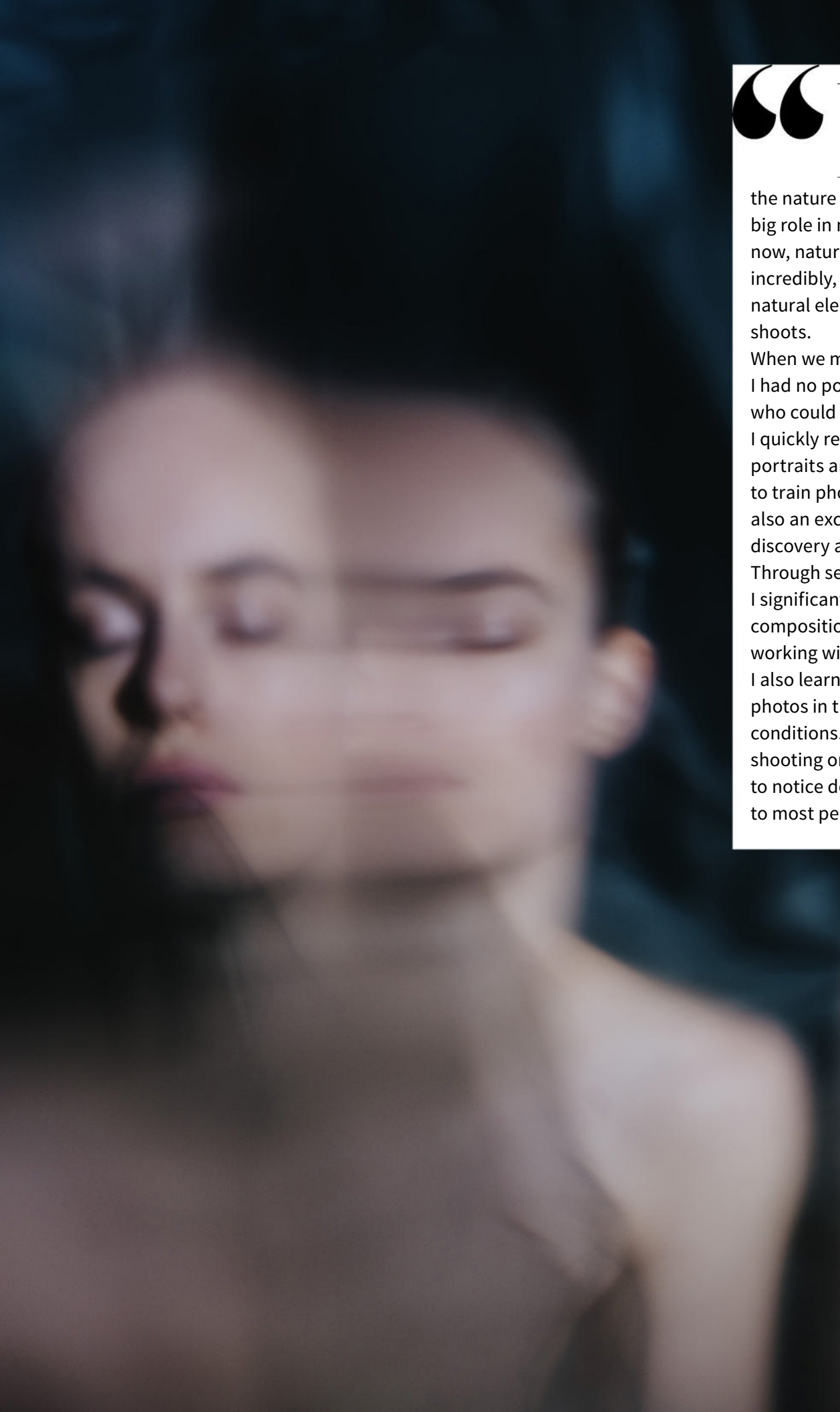


Emma Evelein,  
Choreographer,  
Director  
Marina Terechov ©  
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Emma Evelein,  
Choreographer,  
Director  
Marina Terechov ©  
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**MARINA  
TERECHOV**  
*IMAGINARY PORTRAIT*



“I grew up in a small and wonderful city by the sea, and the nature around me played a big role in my formation. Even now, natural themes inspire me incredibly, and I love adding natural elements to my studio shoots. When we moved to Germany, I had no portfolio and no friends who could be used as models. I quickly realized that self-portraits are a great way not only to train photography skills but also an excellent tool for self-discovery and self-acceptance. Through self-portraits, I significantly developed my composition skills and mastered working with natural light. I also learned to create unusual photos in the most unsuitable conditions. And thanks to shooting on the street, I learned to notice details that are invisible to most people.”

Emma Evelein,  
Choreographer,  
Director  
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Untitled #1  
Marina Terechov ©  
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**I** like watching people. They're all different but kind of the same. But what I really love is taking pictures of people who are really into what they're doing, like super passionate about it.

In my portraits, I show emotion through facial expressions, body language, and composition. Placing a person in a space with context is something I love. Light, lines, textures, and space give the photo new meanings, giving rise to new stories. Imaginary portraits. However, I prefer it when the space becomes manageable. The ideal location for me is quite minimalistic. One of the most essential conditions in a shoot is trust between the model and the photographer and freedom of expression.







**MARINA  
TERECHOV**  
IMAGINARY PORTRAIT





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Lui Mafuta,  
Musician  
Marina Terechov ©  
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## MARINA TERECHOV

IMAGINARY PORTRAIT

“ FOR ME, A PORTRAIT IS NOT JUST A PERSON'S FACE. A DANCER'S LEGS CAN ALSO BE A PORTRAIT. A ROOM DECORATED WITH LOVE FOR DETAIL IS ALSO A KIND OF PORTRAIT OF ITS OWNER. A BLURRED FACE IMAGE OR A PHOTO TAKEN FROM BEHIND.

Left:  
Jasper, Artist  
Marina Terechov ©  
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Left Page:  
Shaun Ferren,  
Dancer  
Marina Terechov ©  
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I am often inspired by the people I photograph, but sometimes ideas come from watching movies, listening to music, reading books, or just walking around. For me, a portrait is not just a person's face. A dancer's legs can also be a portrait. A room decorated with a love for detail is also a kind of portrait of its owner. A blurred face image or a photo taken from behind. Each of these images tells us a story. Sometimes it reflects reality, and sometimes it's just our fantasies.

Harrison McClary,  
Artist  
Marina Terechov ©  
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**MARINA  
TERECHOV**  
IMAGINARY PORTRAIT



**MARINA  
TERECHOV**  
*IMAGINARY PORTRAIT*

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Emma Evelein,  
Choreographer,  
Director  
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Director  
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Dancer, Artist.  
Makeup and Hair  
Claudia Koch  
@lotusmakeupartist\_  
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Makeup and Hair  
Claudia Koch  
@lotusmakeupartist\_  
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**MARINA  
TERECHOV**  
IMAGINARY PORTRAIT



Jamal Callender,  
Model. Dancer  
Marina Terechov ©  
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# MARINA TERECHOV

*IMAGINARY PORTRAIT*

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Artist  
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Dancer  
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Dancer, Artist  
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**MARINA  
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*IMAGINARY PORTRAIT*

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