Fine Art Photography Magazine
SEPTEMBER 2026 | #137

Lens MAGAZINE



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REUNIFICATION:
AN AMERICAN PHOTOGRAPHER IN VIETNAM

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THE ENCOUNTER

Wildlife in Black and White
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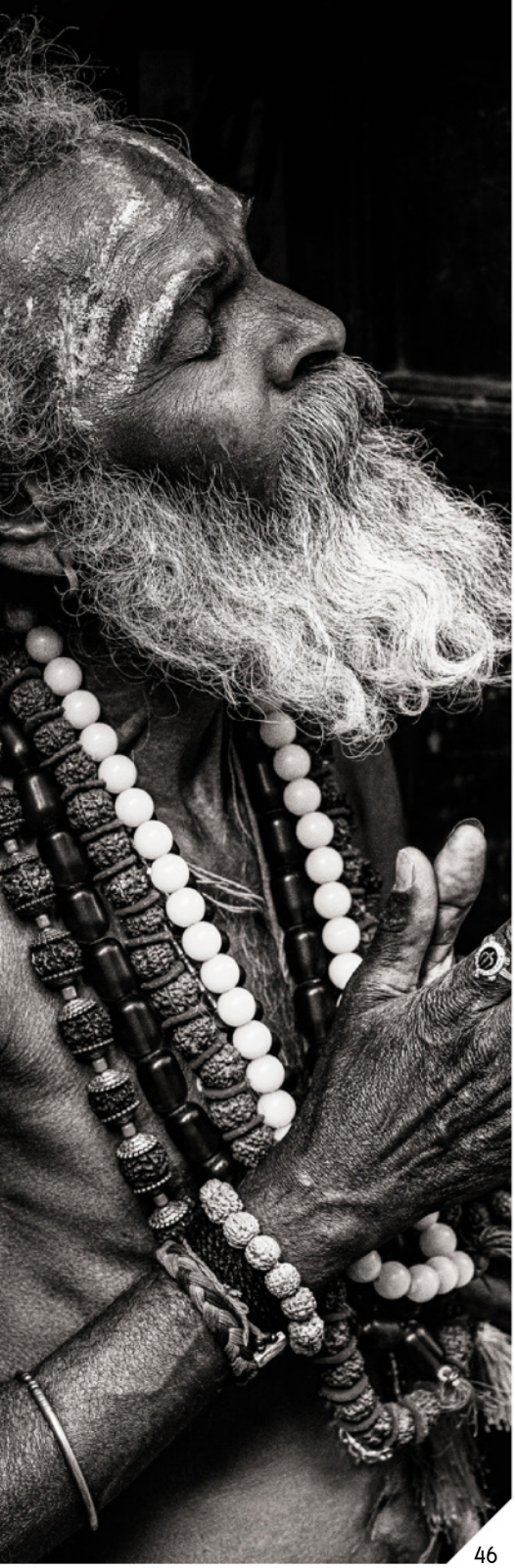
LUCA CAMELI
2 SERIES
DAILY LIFE IN THE PORT
THE MARKET AND MEMORY

Giovanna Aryafara
SADHUS
Between Earth and Spirit

TREVOR COLE
PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE
(SOUTH SUDAN AND ETHIOPIA)

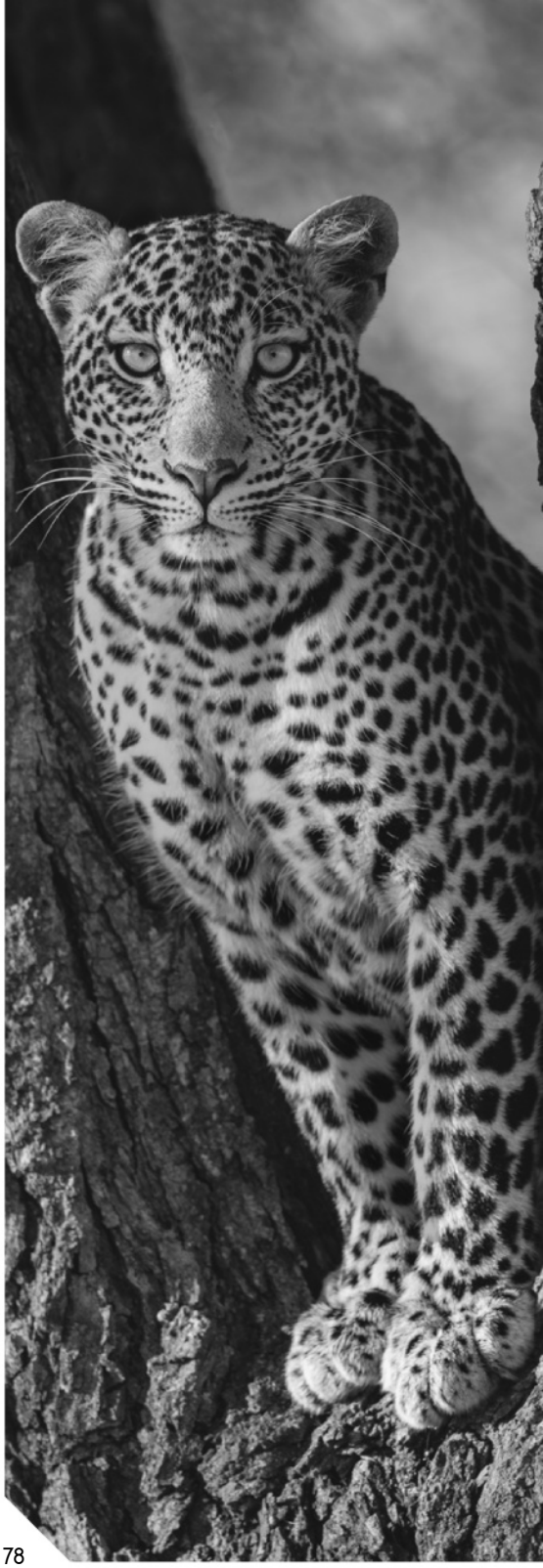
The BIG Black&White Edition 2026





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, Steimatzky 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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FOUNDER & EDITOR-IN-CHIEF: DAFNA NAVARRO

CONTENT EDITOR: JASMIN SUKARY

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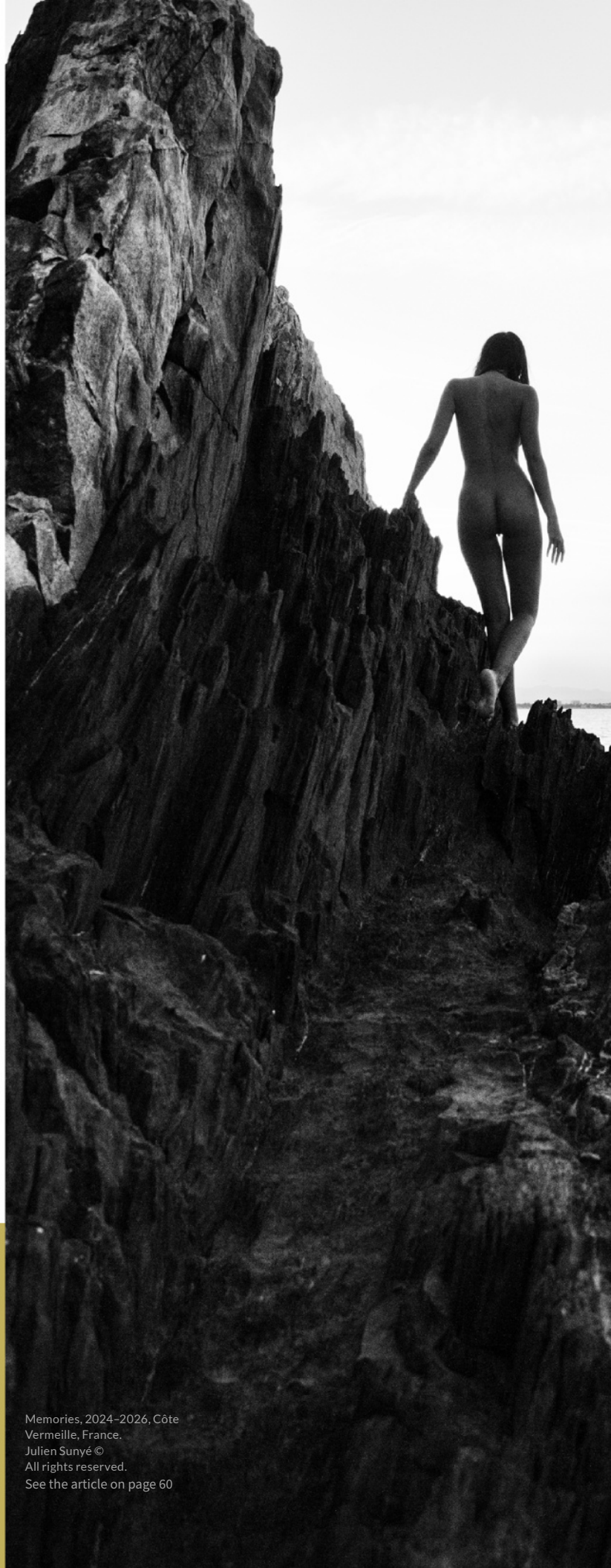

Memories, 2024–2026, Côte Vermeille, France.
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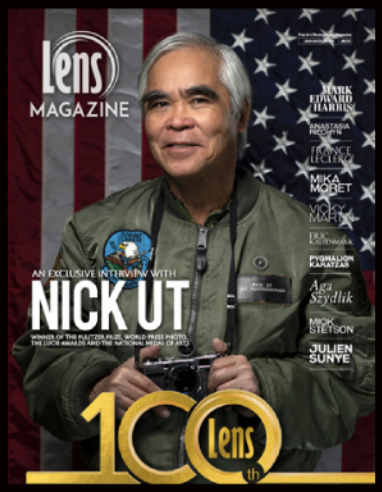
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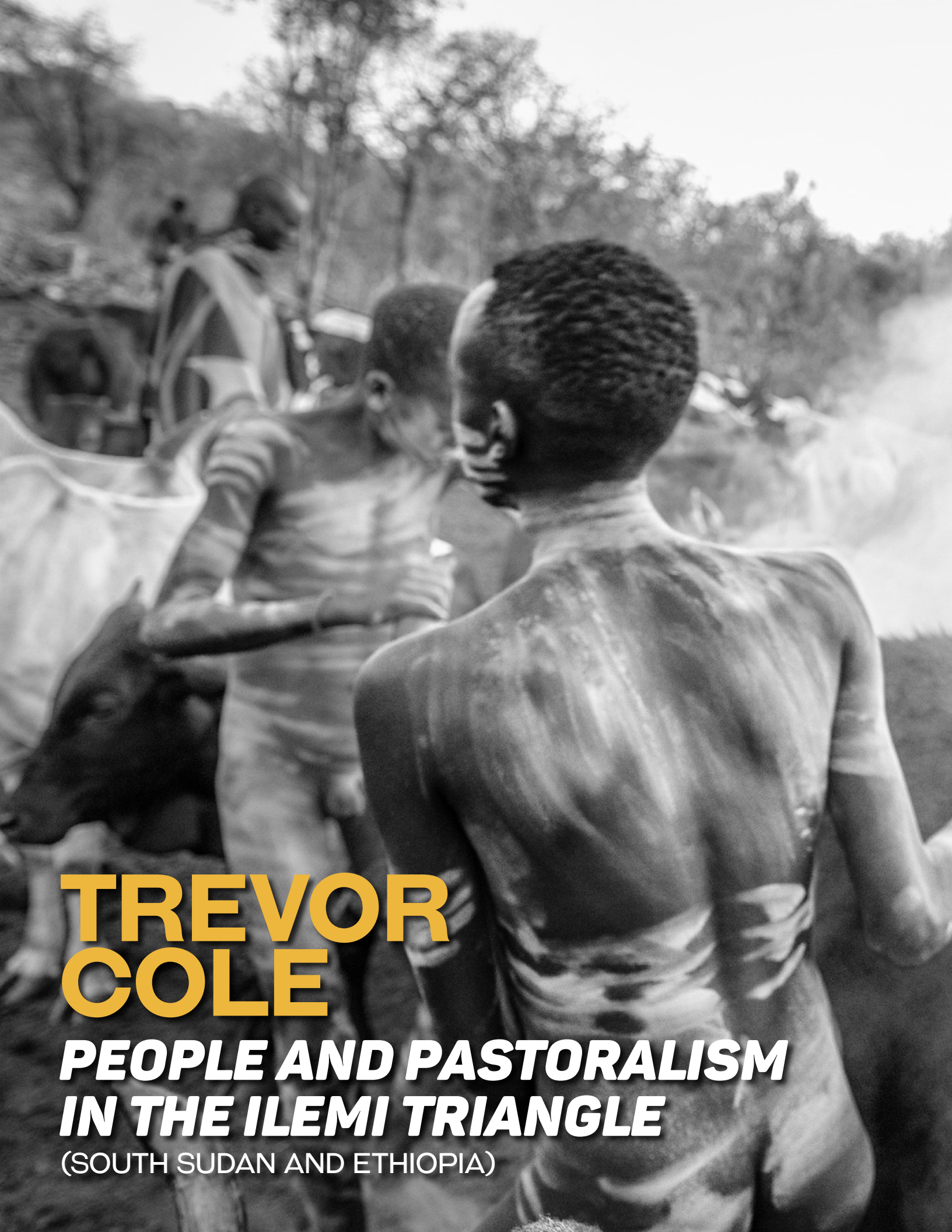

TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)



THROUGH HIS PHOTOGRAPHY, INTERNATIONALLY ACCLAIMED PHOTOGRAPHER TREVOR COLE EXPLORES THE PROFOUND RELATIONSHIP BETWEEN PEOPLE, ANIMALS, AND THE LANDSCAPES THEY INHABIT.

IN PASTORAL PEOPLES AND PRACTICES, HE DOCUMENTS PASTORAL COMMUNITIES ACROSS THE ILEMI TRIANGLE—FROM ETHIOPIA AND CENTRAL EQUATORIA TO NORTHERN KENYA—REVEALING TRADITIONS AND WAYS OF LIFE DEEPLY INTERTWINED WITH LIVESTOCK AND THE NATURAL ENVIRONMENT.

AS CLIMATE CHANGE AND INCREASING ARIDITY TRANSFORM THESE FRAGILE LANDSCAPES, COLE'S PHOTOGRAPHS OFFER AN INTIMATE AND POWERFUL REFLECTION ON RESILIENCE, CULTURAL HERITAGE, AND THE ENDURING BOND BETWEEN PEOPLE AND THEIR ANIMALS.

Omo
People and
Pastoralism in the
Ilemi triangle
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TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

MY SERIES, PASTORAL PEOPLES AND PRACTICES, ILLUSTRATES HOW MANY PEOPLE ARE INEXTRICABLY CONNECTED TO THEIR LIVESTOCK AND BEASTS OF BURDEN. THE PEOPLES OF THE ILEMI TRIANGLE (THE OMO VALLEY OF ETHIOPIA, CENTRAL AND EASTERN EQUATORIA, AND NORTHERN KENYA) ARE ALL PASTORALISTS. THEIR BOND WITH THEIR LIVESTOCK IS INEXTRICABLY CONNECTED TO THEIR ENVIRONMENT, AND THEIR SUBSISTENCE FARMING SYSTEMS HAVE A SMALL ECOLOGICAL FOOTPRINT. "

- TREVOR COLE

Mundari South Sudan
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This area is highly vulnerable to climate change, and drought has desiccated their environment. Cattle, sheep, and goats are their livelihood, and all their wealth depends on them. The animals are used in barter for guns, dowries for wives, blood for nutrition, milk as part of their daily diet, and occasionally they slaughter cattle for meat. The Mundari of Central Equatoria and the Kara of the Omo share many traits and traditions. They often practice transhumance, moving their herds in response to rains and fresh grazing. They often take blood from their cows, sometimes to mix with milk and sometimes to drink it from a calabash.





TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

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PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

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The Mundari gather the fresh dung each morning, dry it, and use it to fuel their fires. They then use the ash to massage their Ankole Watusi cows to protect them from bites from tsetse flies and mosquitoes. They also veneer themselves with ash for the same reasons; hence, they appear ghostly as they herd their cattle and fade into the nebulous haze of smoke generated by the fires.

The Kara keep their goats and sheep close to their villages, which in recent years have become very arid due to climate change and the damming of the Omo River, which they depended on for flood-recession cropping. When herded, goats create clouds of dust, which is atmospheric but also indicative of increasing desertification. Like the Hamar and Bashada, they practice the Bula, or bull jumping, which signifies a young man's coming of age. An initiate has to prove his readiness for manhood by successfully jumping over rows of cattle six times in a row. Their connections with their animals are inimitable, as are their interactions with the environments in which they live.

THE MUNDARI OF CENTRAL EQUATORIA AND THE KARA OF THE OMO SHARE MANY TRAITS AND TRADITIONS. THEY OFTEN PRACTICE TRANSHUMANCE, MOVING THEIR HERDS IN RESPONSE TO RAINS AND FRESH GRAZING. THEY OFTEN TAKE BLOOD FROM THEIR COWS, SOMETIMES TO MIX WITH MILK AND SOMETIMES TO DRINK IT FROM A CALABASH. "

- TREVOR COLE

Top: Mundari South Sudan People and Pastoralism in the Ilemi triangle
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TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

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THE KARA KEEP THEIR GOATS AND SHEEP CLOSE TO THEIR VILLAGES, WHICH IN RECENT YEARS HAVE BECOME VERY ARID DUE TO CLIMATE CHANGE AND THE DAMMING OF THE OMO RIVER, WHICH THEY DEPENDED ON FOR FLOOD-RECESSION CROPPING."

- TREVOR COLE



Top: Mundari South Sudan
People and Pastoralism in
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Right: Omo
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PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE
(SOUTH SUDAN AND ETHIOPIA)

Photos: Mundari South Sudan
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TREVOR COLE

Internationally acclaimed photographer and photo tour leader Trevor Cole is based in Donegal, Ireland. Born in Derry, he went on to teach geography at international schools in Singapore, Togo, Italy, Ethiopia, and Brazil, while traveling extensively with his camera. This journey naturally brought together two of his lifelong passions—geography and photography.

Cole's photography focuses predominantly on culture and landscapes, creating images that reflect a spatial and temporal journey through life while highlighting the importance of moving towards a more sustainable world. Through his attentive approach to light, place, and fleeting moments, he seeks to transform the ordinary into the extraordinary.



Photos: Mundari South Sudan
People and Pastoralism in the
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Cole leads photography tours in Ireland, Scotland, Iceland, Ethiopia, Namibia, Chad, South Sudan, Eritrea, India, and beyond. Working primarily with small groups, he aims to offer culturally sensitive immersion, photographic guidance, and a truly memorable photographic journey.

His photographic philosophy is rooted in an alternative vision of tomorrow—capturing unforgettable moments that encourage us to reflect upon the world around us and inspire us to become the change we wish to see in it.





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People and Pastoralism in the Ilemi triangle
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MY PHOTOGRAPHY FOCUSES PREDOMINANTLY ON CULTURE AND LANDSCAPES; IMAGES REFLECTING A SPATIAL AND TEMPORAL JOURNEY THROUGH LIFE, WHILE STRIVING TO REFLECT THE NEED TO LIVE IN A MORE SUSTAINABLE WORLD. BY SEEKING THE MOMENT AND LIGHT IN VARIOUS CONTEXTS, WE CAN TURN THE ORDINARY INTO THE EXTRAORDINARY."

- TREVOR COLE

Photos: Mundari South Sudan
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TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)











TREVOR COLE

PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

Preserving communities such as the Kara is essential to safeguarding the extraordinary cultural knowledge, traditions, and ways of life that have evolved through generations in close relationship with their environment. As climate change, environmental pressures, and rapid social transformation increasingly affect these communities, protecting their cultural heritage also means respecting their connection to the land, animals, and traditions that define their identity. Photography plays an important role in this process, creating a visual record of cultures whose stories deserve to be seen, understood, and remembered.



Top Left and Right:Omo People and Pastoralism in the Ilemi triangle
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Right: Mundari South Sudan People and Pastoralism in the Ilemi triangle
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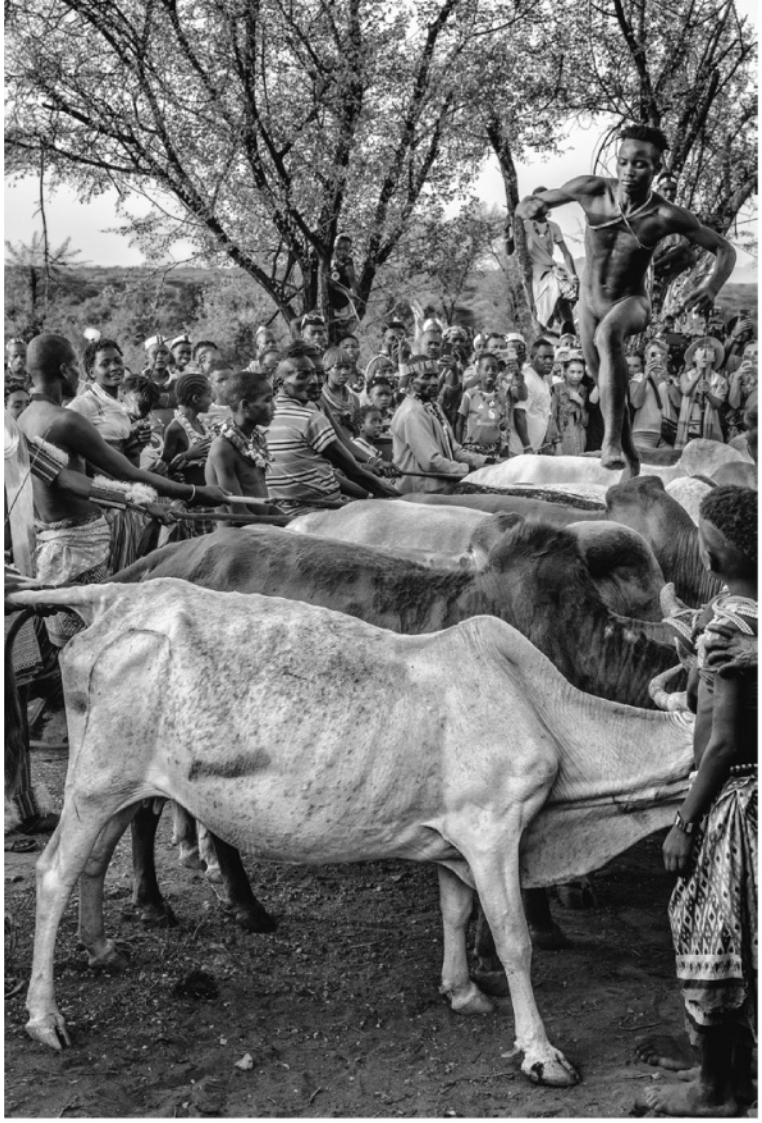






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PEOPLE AND PASTORALISM IN THE ILEMI TRIANGLE

(SOUTH SUDAN AND ETHIOPIA)

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VISIT: WWW.ALTERNATIVEVISIONS.CO.UK
FACEBOOK: @ALTERNATIVEVISIONSPHOTOGRAPHY
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LUCA CAMELI

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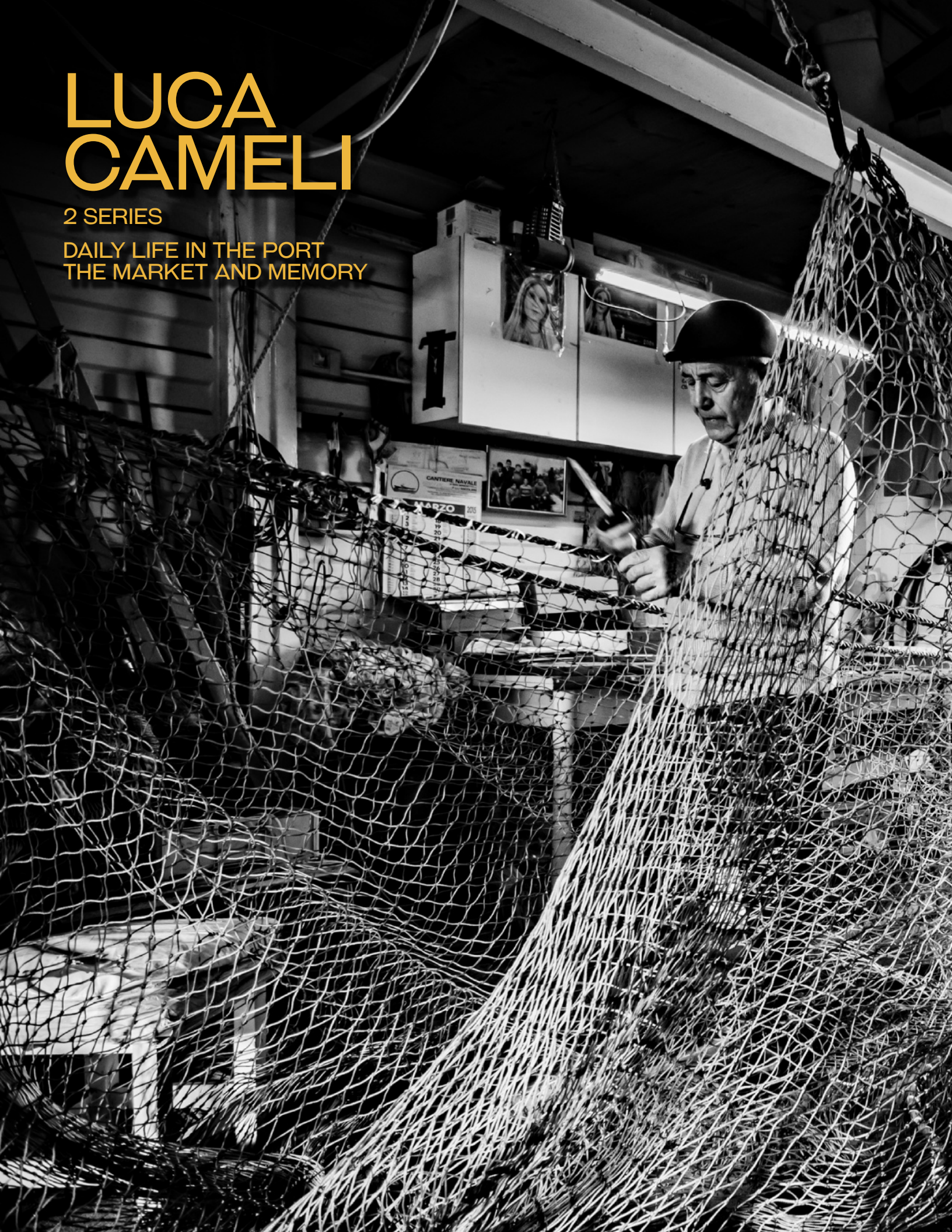
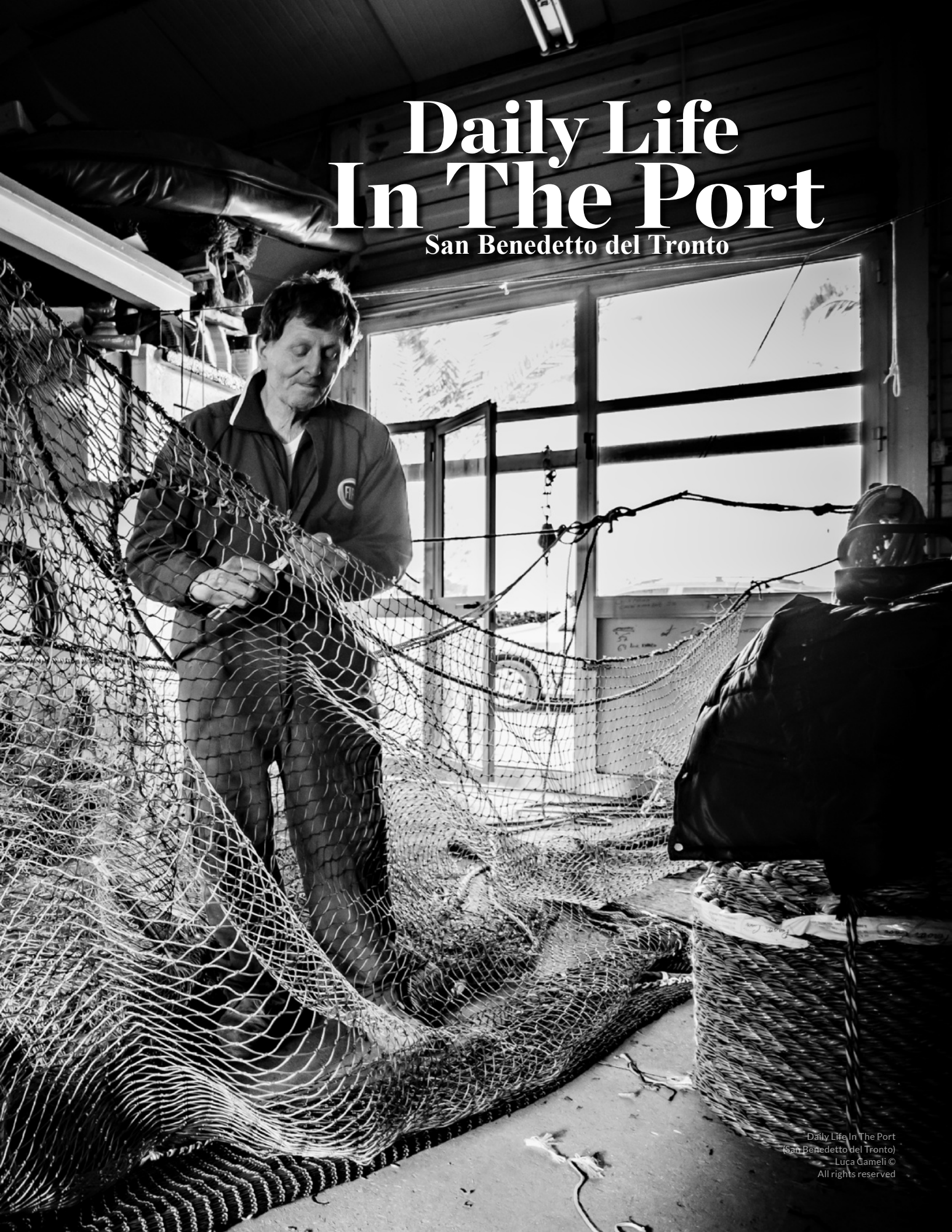
THE MARKET AND MEMORY



Daily Life In The Port

San Benedetto del Tronto



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Daily Life In The Port

San Benedetto del Tronto

This project captures daily life at the port of San Benedetto del Tronto (Italy).
Amid panoramic shots of the location, fishermen are shown unloading their fresh catch immediately after docking, while curious passersby look on.
Behind the scenes are the retari, retired fishermen who continue to contribute to port life by repairing fishermen's nets.





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LUCA CAMELI



Italian photographer and photojournalist Luca Cameli developed his photographic practice through reportage, drawn to the spontaneous expression of everyday life and to the authenticity that can emerge from a single, unrepeatable moment. His approach is rooted in a belief in the lasting power of photography to preserve a fragment of life, guided by his personal motto: “A photograph is like a diamond… it is forever.”

Cameli's work has received international recognition through numerous exhibitions, selections, and photography awards. He was selected for the Triennale della Fotografia Italiana in Venice (2017), the Biennale di Milano (2019), the LYNX Prize (2019), and the Venice International Art Fair (2020), and was honoured by Spoleto Arte with several awards, including the Premio Canaletto and the Premio Jacopo da Ponte.
He was also the recipient of a Career Achievement Award from MACO Museum and was selected for the Festival DeSidera in Trieste.

His international recognition continued with distinctions from the MonoVisions Awards, PX3 Paris Photography Prize, New York Photography Awards, World Photography Cup, MUSE Photography Awards, London Photography Awards, Monochrome Photography Awards, European Photography Awards, Analog Sparks International Film Photography Awards, and Global Photography Awards, among others. His work has also been presented in exhibitions including FOTOGRAFIA ZEROPIXEL, Storie Di Un Attimo – Festival Popolare della Fotografia in Olbia, House of Lucie in Ostuni, and K-POP ART in Rome. His most recent recognition includes the Photo Journalism Prize 2026.





The Market And Memory

LUCA CAMELI





THE MARKET AND MEMORY
San Benedetto del Tronto
Fish Market
Luca Cameli ©
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SAN BENEDETTO DEL TRONTO FISH MARKET

This series on the fish market in San Benedetto del Tronto, Italy, began many years ago. It is the fish market of the town where I was born and where I still live.

I have memories of this place dating back to my childhood. I remember the smells, the vendors' voices and cries, the water covering the floor, and the pumps that kept the fish fresh. The noise intimidated me a little, yet I also found it fascinating.

Those childhood images remained with me and returned with great force when, as a photographer, I began to feel the desire to tell the stories of cities. But not only their stories.
One of the strongest reasons for undertaking this project was realizing how fundamental fishing is to the local economy.
The port of San Benedetto del Tronto is recognized as having Italy's second-largest fishing fleet. Few people know these facts, and I felt it was important to share them from my perspective.




BIZERBA



THE MARKET AND MEMORY
San Benedetto del Tronto
Fish Market
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The Market And Memory

LUCA CAMELI

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Fish Market
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One morning, I went to the fish market, deliberately avoiding the earliest hours. I had studied the market's rhythm and knew that arriving around 10 a.m. would mean fewer people and more freedom to photograph what I had envisioned. The corridors between the stalls are not particularly wide, and overcrowding would have limited both my movement and, above all, the clean compositions I was looking for.

I began talking with the vendors, listening to their impressions and observing their swift movements as they carried out their daily work—a demanding profession shaped by years of sacrifice. I soon realized I was equally interested in the customers and how they approached the market: some knowledgeable and confident, others less familiar with the products and seeking advice.
The light falling across the fish and the reflections on their surfaces became part of my visual exploration. So did the distinctions between scampi, lobster, and langoustine, and between the different varieties of prawns and shrimp. Details of the seafood that I had previously overlooked suddenly became fascinating.

I also took time to study the market's regulations, where several definitions are established, including the general classification of “fishery products”—covering fish, crustaceans, bivalve mollusks, gastropods and cephalopods, whether fresh, preserved, or processed, as well as products derived from aquaculture or fishing intended for human consumption.





The Market And Memory

LUCA CAMELI



Researching the place's history also helped me approach the reportage from a deeper perspective. I discovered that the foundations for San Benedetto del Tronto's new wholesale fish market were laid in 1932, and that the market became operational in 1935.

It stands within the port area, only a few dozen meters from the northern Malfizia quay, where fishing vessels dock and unload their catch. Managed by the Municipality of San Benedetto del Tronto, the market now occupies about 9,200 square meters of open space and 1,500 square meters of covered space.





THE MARKET AND MEMORY
San Benedetto del Tronto
Fish Market
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The Market And Memory



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IMMERSING MYSELF IN HISTORIC ENVIRONMENTS IS EXTRAORDINARY. IT ALLOWS ME TO ABSORB AN ENORMOUS AMOUNT OF KNOWLEDGE AND, IN DOING SO, DISCOVER PERSPECTIVES DIFFERENT FROM THOSE I HAD BEFORE BEGINNING THE PHOTOGRAPHIC STORY."

- LUCA CAMELI

LUCA CAMELI

WEBSITE: WWW.LUCACAMELI.IT | INSTAGRAM: @LUCACAMELIPHOTO
FACEBOOK: @LUCACAMELI.PH | MAIL: LUCACAMELIPH@GMAIL.COM



SADHUS OF KATHMANDU AND VARANASI

Who was this man before he became a sadhu? It is a question I often ask myself when photographing in Kathmandu and Varanasi. Was he once a husband or a father? What led him to leave that life and follow a spiritual path? I rarely know the answers, but the questions change the way I approach each portrait.

Giovanna Aryafara

SADHUS

Between Earth and Spirit

Sadhus of Kathmandu and Varanasi
Giovanna Aryafara ©
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IN HER PHOTOGRAPHS OF THE SADHUS OF KATHMANDU AND VARANASI, GIOVANNA ARYAFARA TURNS HER ATTENTIVE GAZE TOWARD INDIA'S AND NEPAL'S DEEPLY SPIRITUAL TRADITIONS.

WORKING WITH NATURAL LIGHT AND AN UNOBTRUSIVE APPROACH, SHE CAPTURES THE DISTINCTIVE PRESENCE OF THE SADHUS WHILE ALLOWING THEIR SURROUNDINGS, EXPRESSIONS, AND MOMENTS OF CONTEMPLATION TO BECOME PART OF THE STORY. HER PHOTOGRAPHS INVITE US BEYOND THE VISUAL SYMBOLISM OF THESE FIGURES, OFFERING GLIMPSES INTO A SPIRITUAL CULTURE SHAPED BY DEVOTION, RITUAL, AND AN ENDURING RELATIONSHIP WITH TRADITION.



”

This collection brings together fifteen black-and-white photographs made in both cities. Some sadhus travel between Nepal and India, yet their beliefs, practices, and paths are deeply individual. Among the men I have photographed are ash-covered Naga sadhus, men with long, matted jata, and an Aghori carrying a skull. The skull can be confronting to an outsider, but within Aghori practice, it connects to a spiritual engagement with death and impermanence."

Giovanna Aryafara

SADHUS

Between Earth and Spirit



Sadhus of Kathmandu
and Varanasi
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Sadhus of Kathmandu
and Varanasi
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Giovanna
Aryafara



SADHUS

Between Earth and Spirit

Sadhus in these places are accustomed to cameras. Before lifting mine, I try to talk with each man or spend a little time sitting with him. Some welcome the conversation; others remain guarded. Those differences matter to me as much as the visible signs of their traditions.

I chose black and white because it keeps my attention on the person: the detail of a face, the posture of a body, the way someone meets the camera. These photographs cannot tell the whole story of any one man. Together, they are a record of fifteen encounters—and my continuing curiosity about the lives behind the faces. "

- Giovanna Aryafara



Sadhus of Kathmandu
and Varanasi
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SADHUS

Between Earth and Spirit

Giovanna Aryafara



In the ancient streets and sacred spaces of Kathmandu, I was drawn to the Sadhus, Hindu holy men who have chosen a life removed from material possessions and conventional society.

This black-and-white series is less about documenting their appearance and more about the quiet intensity of their presence. Their weathered faces, gestures, and moments of stillness speak of devotion, solitude, and a life shaped by faith.

I photographed them in natural light, letting each portrait unfold without elaborate staging. By removing color, I wanted to strip the images back to what interested me most: expression, texture, light, and the individual behind the familiar robes and painted faces.

For me, these portraits are about presence, the faces, the silence and the strength of people who have chosen a very different way of life.

SADHUS

Between Earth and Spirit



"FOR ME, THESE PORTRAITS ARE ABOUT PRESENCE, THE FACES, THE SILENCE AND THE STRENGTH OF PEOPLE WHO HAVE CHOSEN A VERY DIFFERENT WAY OF LIFE."







Giovanna Aryafara

Giovanna Aryafara is an Australian photographer based in Bali whose passion for photography began more than 40 years ago. Her work is deeply connected to people, cultural traditions, and the quiet moments that reveal something of everyday life. She works primarily across Africa and Asia, with a particular focus on Ethiopia, while Bali has been her home for the past two decades. Her photography explores human connection, cultural resilience, and the beauty of traditions that continue to shape communities worldwide.

Working almost entirely with natural light, Aryafara avoids flash and carries minimal equipment, allowing her to move freely and photograph people in a relaxed and unobtrusive way. She takes time to observe her surroundings, understand the light, and connect with the people she photographs before raising her camera. This approach has become an important part of her visual language, resulting in intimate portraits and environmental images that feel spontaneous and authentic.

All Photos:
Sadhus of Kathmandu and Varanasi
Giovanna Aryafara ©
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Giovanna's photographic journeys have taken her across some of the world's most culturally distinctive regions, from Ethiopia's Omo Valley to the villages of Bali and the streets of Kathmandu and Varanasi. Throughout her work, Aryafara is drawn to traditions, spiritual practices, and the intimate human stories found within them, approaching each subject with patience, respect, and a desire to understand the world beyond the surface.

Her photographs have been exhibited internationally, including at the Africa Photo Festival in New York, the Atlas of Humanity in Paris and Milan, and exhibitions across Australia, Bali, Brazil, Thailand, Mexico, Montenegro, and Africa. She was the winner of the Culture and Communities category of the Africa in Focus competition in 2020, was a finalist in the Travel Photographer of the Year Awards, and has received further international recognition, including the Wilderness Safaris Photographer of the Year in 2022 and an Honorable Mention at the International Photography Awards in 2024. Her work has also appeared in National Geographic Italia and National Geographic India.

When she is not traveling, Aryafara works from her Photography Gallery & Coffee House in Bali, which she runs alongside her other creative and lifestyle ventures. Through her photography, she continues to seek moments that reveal the diversity of human experience, creating images that invite viewers to look more closely at the people, cultures, and traditions she encounters.



Giovanna Aryafara

All Photos:
Sadhus of Kathmandu and Varanasi
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SADHUS

Between Earth and Spirit



All Photos:
Sadhus of Kathmandu
and Varanasi
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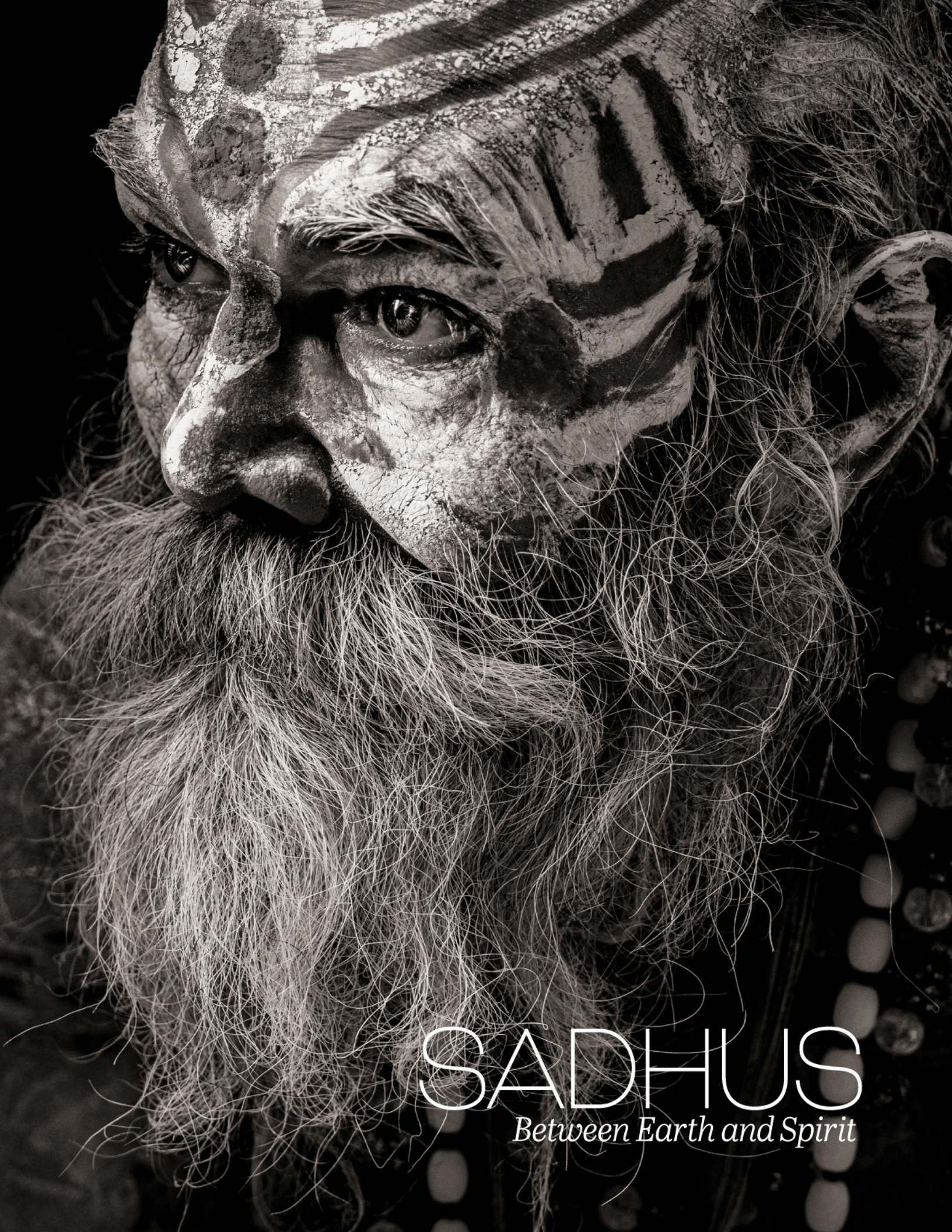
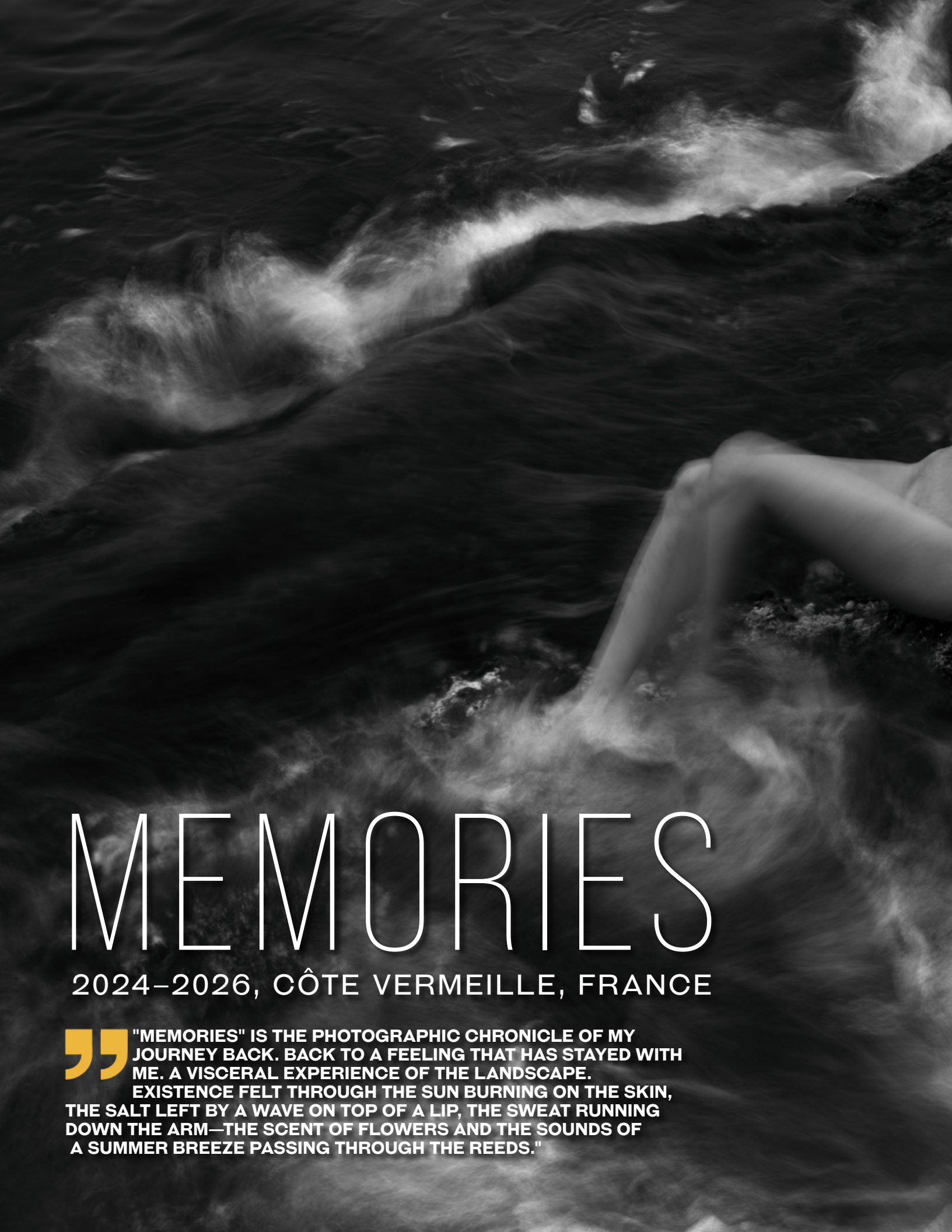
IN THE ANCIENT STREETS AND SACRED SPACES OF KATHMANDU, I WAS DRAWN TO THE SADHUS, HINDU HOLY MEN WHO HAVE CHOSEN A LIFE REMOVED FROM MATERIAL POSSESSIONS AND CONVENTIONAL SOCIETY.

Giovanna Aryafara

INSTAGRAM: @GIOVANNAPHOTOGRAPHY
WEBSITE: GIOVANNAPHOTOGRAPHY.COM


SADHUS
Between Earth and Spirit



MEMORIES

2024–2026, CÔTE VERMEILLE, FRANCE

"MEMORIES" IS THE PHOTOGRAPHIC CHRONICLE OF MY JOURNEY BACK. BACK TO A FEELING THAT HAS STAYED WITH ME. A VISCERAL EXPERIENCE OF THE LANDSCAPE. EXISTENCE FELT THROUGH THE SUN BURNING ON THE SKIN, THE SALT LEFT BY A WAVE ON TOP OF A LIP, THE SWEAT RUNNING DOWN THE ARM—THE SCENT OF FLOWERS AND THE SOUNDS OF A SUMMER BREEZE PASSING THROUGH THE REEDS."

JULIEN SUNYÉ



Memories, 2024–2026,
Côte Vermeille, France.
Julien Sunyé ©
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Memories, 2024–2026.
Côte Vermeille, France.
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MEMORIES

2024–2026, CÔTE VERMEILLE, FRANCE



Memories, 2024–2026,
Côte Vermeille, France.
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JULIEN SUNYÉ

If our existence is a miracle, our lives in society are often absurd. When we're young and haven't yet had to choose between conforming or resisting, we unconsciously enjoy this essential feeling of living to the rhythm of our breath, letting ourselves be guided by curiosity and pursuing our passions.

It's only once we become adults and have responsibilities, bills, loans, and opportunities too, that we drift away from the essentials, almost without realizing it, until one day we suddenly wonder, how did I get here? And how did I stray so far from what used to make sense?



Memories, 2024–2026,
Côte Vermeille, France.
Julien Sunyé ©
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JULIEN SUNYÉ
—MEMORIES—

Yet I could still feel it inside me, like a memory in my body, one I couldn't put into words. It reminded me of that famous line by Albert Camus: 'In the midst of winter, I finally learned that there was in me an invincible summer.'
I wanted that summer.
I knew it, and I wanted to find it again. To live it again. I went looking for it where I remember feeling it the last time.

It turns out that when you try to bring a memory back, it changes. Each attempt to get closer was, at the same time, a step further away. The memory was gradually becoming blurry, to the point where you start wondering: was it really that I thought I remembered? It's been a few years now that I've been searching, and I don't know if I've come closer and the destination is just around the corner, or if, after so much searching, even the slightest trace of that physical experience is lost forever.



Memories, 2024–2026,
Côte Vermeille, France.
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Mémories, 2024 - 2026,
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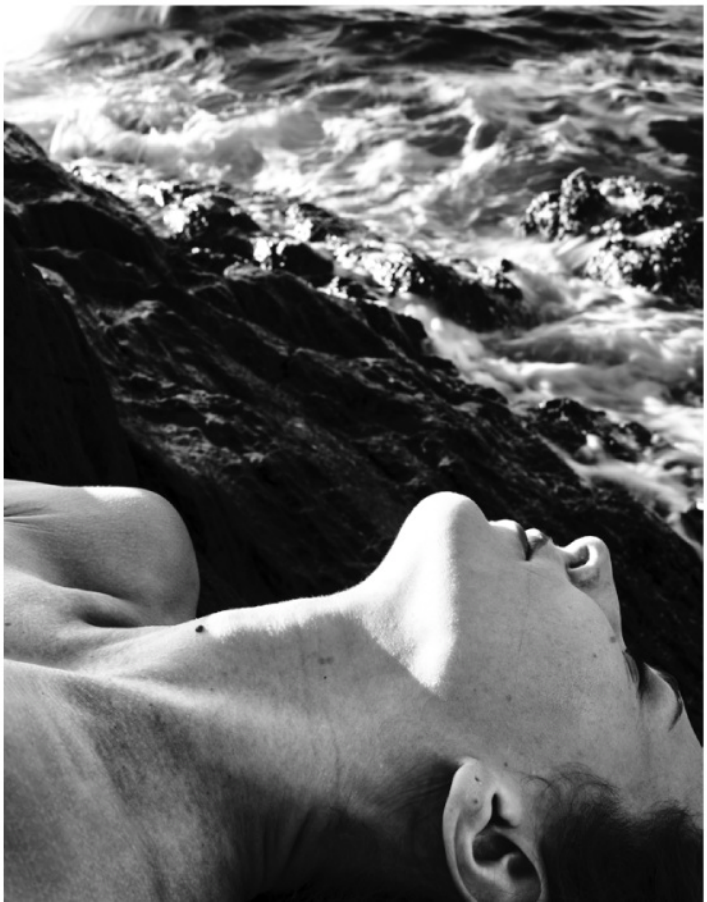

I believe there is a possibility of correlation between us gradually losing the essence of what living means to us individually, what we see happen in society, with increasing polarization, politics of power trumping the rule of law, and what happens in nature, with massive biodiversity loss and climate change. So it is important to realize that whatever I find at the end of this photographic journey will also be a relic from a world that no longer exists. It may help others piece together something that makes sense to them in this swiftly unraveling world. As I watch the world burn around me, I realize it's not just me who has lost this memory; we all have.



Memories, 2024–2026,
Côte Vermeille, France.
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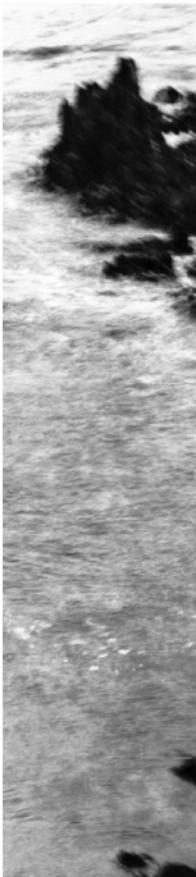

Memories, 2024 -2026,
Côte Vermeille, France.
Julien Sunyé ©
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Memories, 2024 -2026,
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To strengthen the role of this project as something of a time capsule, I'm pairing the images with quotes from Albert Camus' Noces and L'Été, in which he describes with words the Mediterranean light that I try to capture with my camera. For example, he writes: "In spring, Tipasa is inhabited by the gods, and the gods speak in the sun and the scent of absinthe, the sea clad in silver armor, the pale-blue sky, the flower-covered ruins, and the light seething amidst the piles of rubble. At certain hours, the countryside is black with sun."

JULIEN SUNYÉ
—MEMORIES—



Memories, 2024–2026,
Côte Vermeille, France.
Julien Sunyé ©
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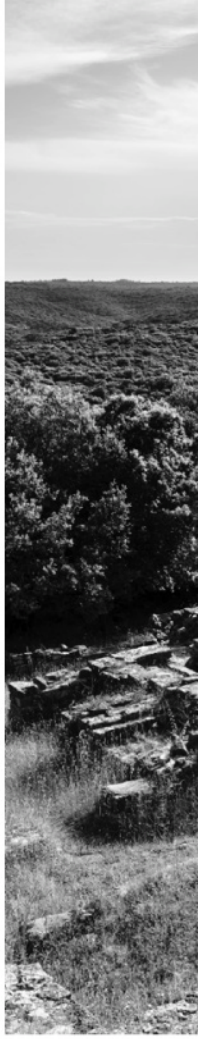





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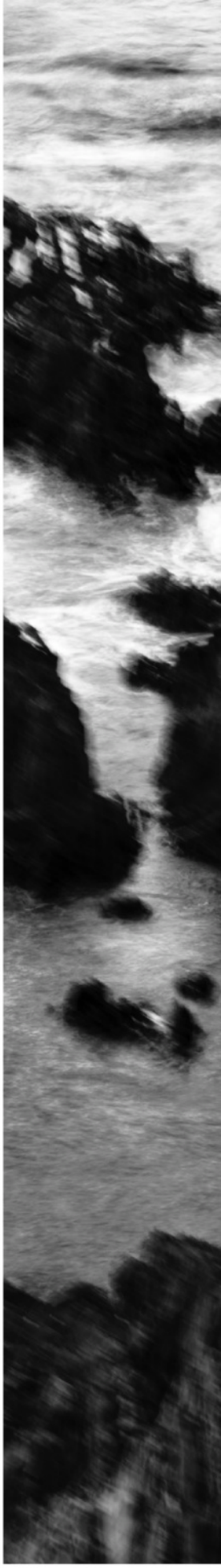
JULIEN SUNYÉ

TO PRESERVE THE MEMORY OF OUR LANDSCAPE, I'VE SET OUT TO CREATE A BODY OF WORK THAT BUILDS ON THE LEGACY OF PHOTOGRAPHERS LIKE ANNE BRIGMAN AND IMOGEN CUNNINGHAM. WORKING MAINLY WITH FEMALE NUDES IN LANDSCAPES, I BRING HUMANITY INTO THE NATURAL SCENE, REVEAL SCALE, AND QUESTION OUR RELATIONSHIP WITH NATURE AND WITH OURSELVES.

Julien Sunyé (Amsterdam, The Netherlands) is a European fine art photographer working between northern Holland and the Mediterranean coast of southern France, the two landscapes that anchor his work. Influenced by existentialist writers such as Albert Camus and Simone de Beauvoir, and by humanist photographers Henri Cartier-Bresson and Robert Capa, his photographs explore the human condition, resilience, beauty, freedom, and our relationship with nature.

His previous project Black Holes (2016–2021), photographed on Europe's forgotten battlefields, was published by Lecturis (Eindhoven) in 2022. His work has been exhibited, collected, and awarded internationally, including the bronze medal of the Prix du Jury at the 2024 Salon des Beaux-Arts in Paris.





Memories, 2024 - 2026,
Côte Vermeille, France
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As far back as I can remember, I've always been enchanted by the beauty of the natural world, spending hours walking in tall grass, looking for frogs and ducks around the house. Later on in life, I hiked in the mountains.

But I've also felt a tension that is best described as the risk of losing this beauty, and for many of us, losing it without ever having looked. Already as a small boy, the smoke coming out of cars worried me. A few decades later, pollution is everywhere, and what we once thought was eternal snow is disappearing before our eyes.



Memories, 2024–2025
Côte Vermeille, France
Julien Sunvee
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Memories, 2024–2026,
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Losing nature and our appreciation for it also means we lose a part of ourselves. The shifting baseline syndrome shows that what we lose becomes something that never existed. To preserve the memory of our landscape, I've set out to create a body of work that builds on the legacy of photographers like Anne Brigman and Imogen Cunningham. Working mainly with female nudes in landscapes, I bring humanity into the natural scene, reveal scale, and question our relationship with nature and with ourselves.

My landscapes include natural ones, as well as those scarred by war and industry.

I hope that my work inspires people who see it to slow down and start thinking about their own relationship to nature. When was the last time they felt joy through the visceral experience that a simple walk outside can bring? I also build my oeuvre as a document for future generations, holding images of landscapes that no longer exist and perhaps offering answers about how their generation ended up where it is.



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JULIEN SUNYÉ
–MEMORIES–

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EMAIL: CONTACT@JULIENSUNYE.COM | VISIT: WWW.JULIENSUNYE.COM
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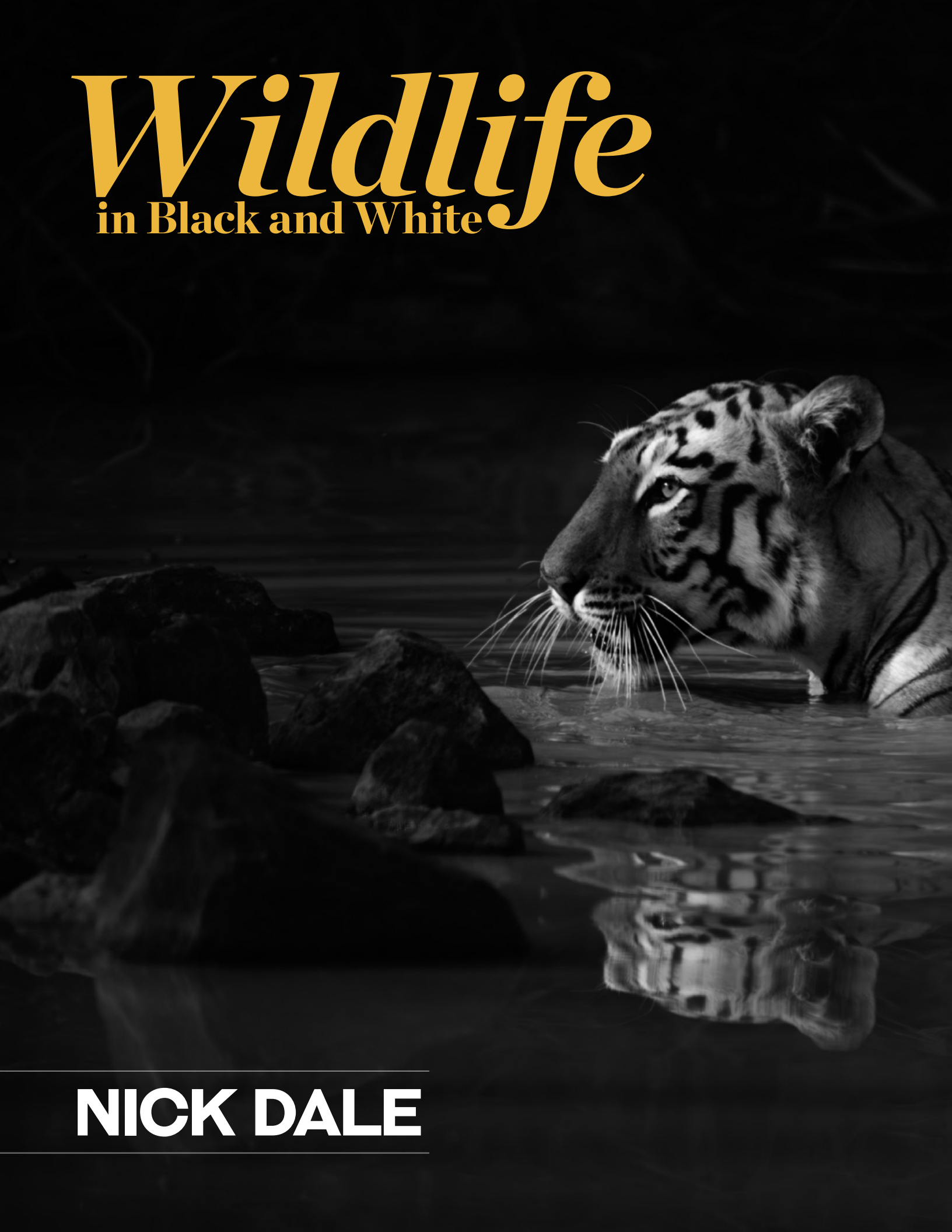
Wildlife
in Black and White



NICK DALE



IN WILDLIFE IN BLACK AND WHITE, AWARD-WINNING PHOTOGRAPHER NICK DALE BRINGS HIS FASCINATION WITH THE NATURAL WORLD TO LIFE IN A STRIKING MONOCHROMATIC LANGUAGE. DRAWN PARTICULARLY TO WILDLIFE IN MOMENTS OF MOVEMENT, TENSION, AND INSTINCT, DALE MOVES BEYOND CONVENTIONAL ANIMAL PORTRAITURE TO CAPTURE THE ENERGY AND CHARACTER OF HIS SUBJECTS. FROM POWERFUL PREDATORS TO INTIMATE ENCOUNTERS, HIS PHOTOGRAPHS REVEAL THE DRAMA, BEAUTY, HUMOR, AND TENDERNESS OF THE WILD, USING THE SIMPLICITY OF BLACK AND WHITE TO EMPHASIZE GESTURE, EXPRESSION, LIGHT, AND ATMOSPHERE.

Tiger, tiger, burning bright...
Nick Dale ©
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Grizzly bear
Nick Dale ©
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Wildlife in Black and White





He-Lion
Nick Dale ©
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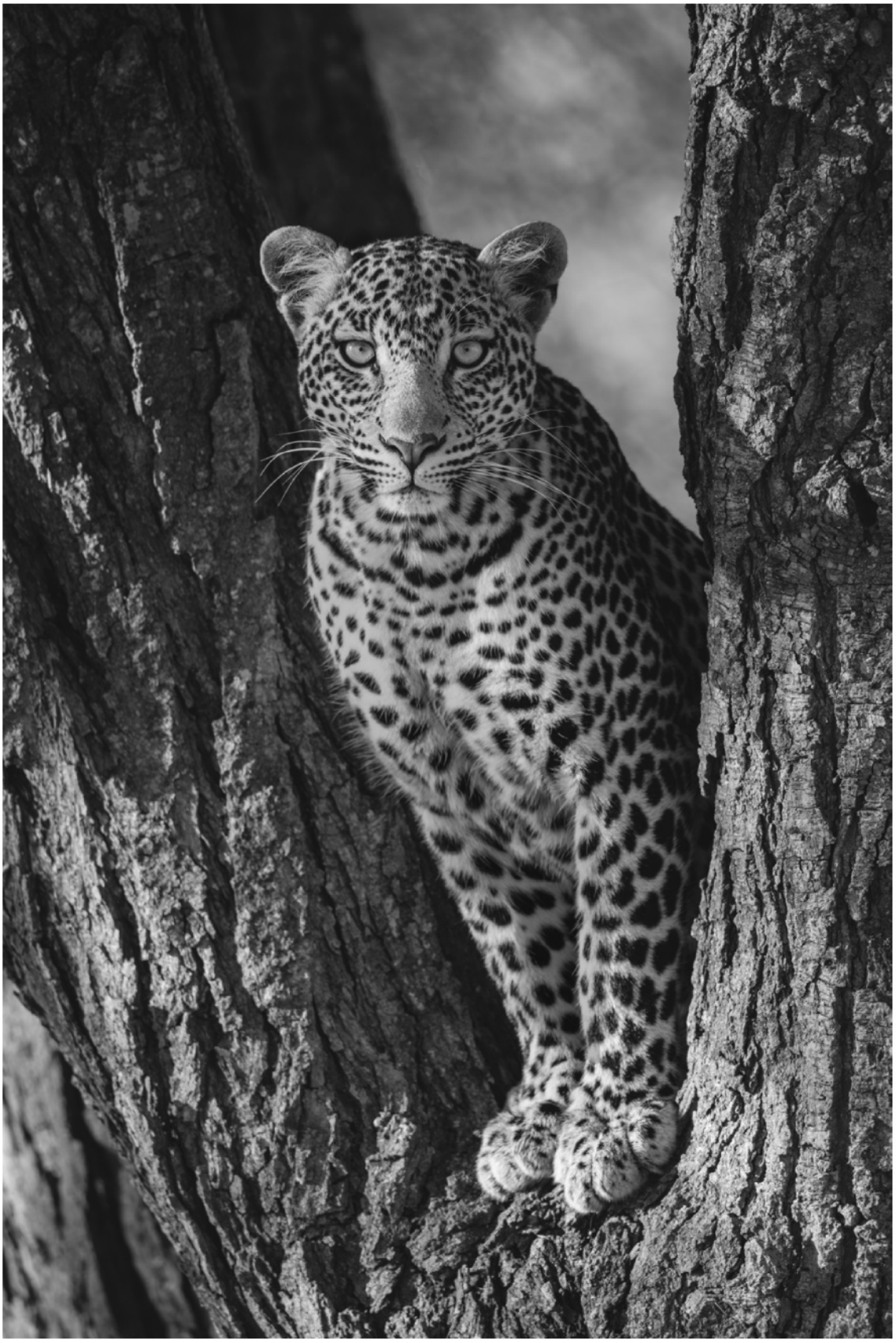
NICK DALE



Wildlife in Black and White

Call the Fire Brigade...!
Nick Dale ©
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Nick Dale's photography is driven by a passion for wildlife and a desire to celebrate its many facets—from power and beauty to humor, tenderness, and unexpected moments of charm. He is drawn to close encounters with the natural world and seeks to share the excitement, relaxation, wonder, and emotion that these encounters can evoke



Wing Beat
Nick Dale ©
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Wildlife
in Black and White



Little Brown Job
Nick Dale ©
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Dale initially concentrated on animal portraits, appreciating the beauty of a lion resting on the African savannah or a bird perched quietly in its environment. Over time, however, he became increasingly interested in movement and action. Today, he looks for moments of energy and instinct: a cheetah pursuing a Thomson's gazelle, a predator in motion, or any fleeting encounter that reveals something about an animal's character. He still photographs portraits, of course, but his ideal image is more likely to capture wildlife in action than simply at rest.



Winging it
Nick Dale ©
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Fly Bee
Nick Dale ©
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NICK DALE



Feeding Frenzy
Nick Dale ©
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Catfishing
Nick Dale ©
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Predators are among his favorite subjects, including brown bears, tigers, lions, leopards, pumas, and cheetahs. Using long lenses, Dale can observe these powerful animals from a safe distance while creating an intimate sense of proximity. Capturing that excitement is central to his work, and he is open to using whatever photographic technology helps him translate the experience into an image.



NICK DALE

I'VE BEEN A WILDLIFE PHOTOGRAPHER SINCE 2013, TAKING PICTURES IN 26 COUNTRIES ON ALL SEVEN CONTINENTS AND WINNING VARIOUS AWARDS, INCLUDING THE SUNDAY TIMES/ AUDLEY TRAVEL BIG SHOT.

Nick Dale is an award-winning British wildlife photographer, guide, teacher, writer, speaker, and photography judge. His interest in photography began at the age of fifteen, although his early path took him elsewhere. He studied English at Christ Church, Oxford, then worked as a strategy consultant and retired at 29. He then spent seven years traveling around the world, including four ski seasons and a period working for an internet start-up in San Francisco, before returning to London in 2005.

Dale's professional photography career began in 2013, and since then he has traveled extensively, visiting 37 countries across all seven continents. Much of his work has taken him to Africa, where he has undertaken more than 500 game drives and boat rides. He has also worked as a resident photographer at wildlife lodges in Africa and elsewhere, as well as on an Antarctic expedition and aboard a cruise ship. His photography focuses on wildlife, with a strong interest in predators and the energy of animals in their natural environments.
His work has received extensive international recognition. Among his many distinctions are a National Geographic Photo of the Day award, the Sunday Times/Audley Travel Big Shot competition, the World Nature Photography Awards, the Pollux Awards, Shoot The Frame, the Societies of Photographers Gold Awards, and the Wildlife Photographer of the Year recognition in Innovation in Business's Media Innovator Awards. His recent honors include the International Prize Caravaggio – Great Master of Art in 2026, following numerous awards and recognitions in 2024 and 2025.



Black and Blue
Nick Dale ©
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Cub Scouts
Nick Dale ©
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Dale has exhibited in solo and group exhibitions in London, Athens, New York, and internationally, and his work has appeared through galleries, art fairs, photography festivals, and online exhibitions. His publications include books on Predators & Prey, India, Antarctica, and his experiences as a resident photographer in Tanzania and Kenya, as well as numerous ebooks and articles on wildlife photography.

Give me a lion - on the rocks
Nick Dale ©
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Wildlife in Black and White



Come on, darling,
it's just a rock...
Nick Dale ©
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NICK DALE

Dale's photographs have also been widely published and collected, with more than 60,000 images sold to publications and organizations including National Geographic, Africa Geographic, BBC Wildlife Magazine, The Guardian, The Times, and Lonely Planet. One of his photographs of a jumping Adélie penguin has been sold more than 4,000 times, and his fine-art prints are held by private collectors worldwide.

A Watchful Eye
Nick Dale ©
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Bundle!.
Nick Dale ©
All rights reserved.



You should see me run...
Nick Dale ©
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Dustbuster
Nick Dale ©
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Dark Waters
Nick Dale ©
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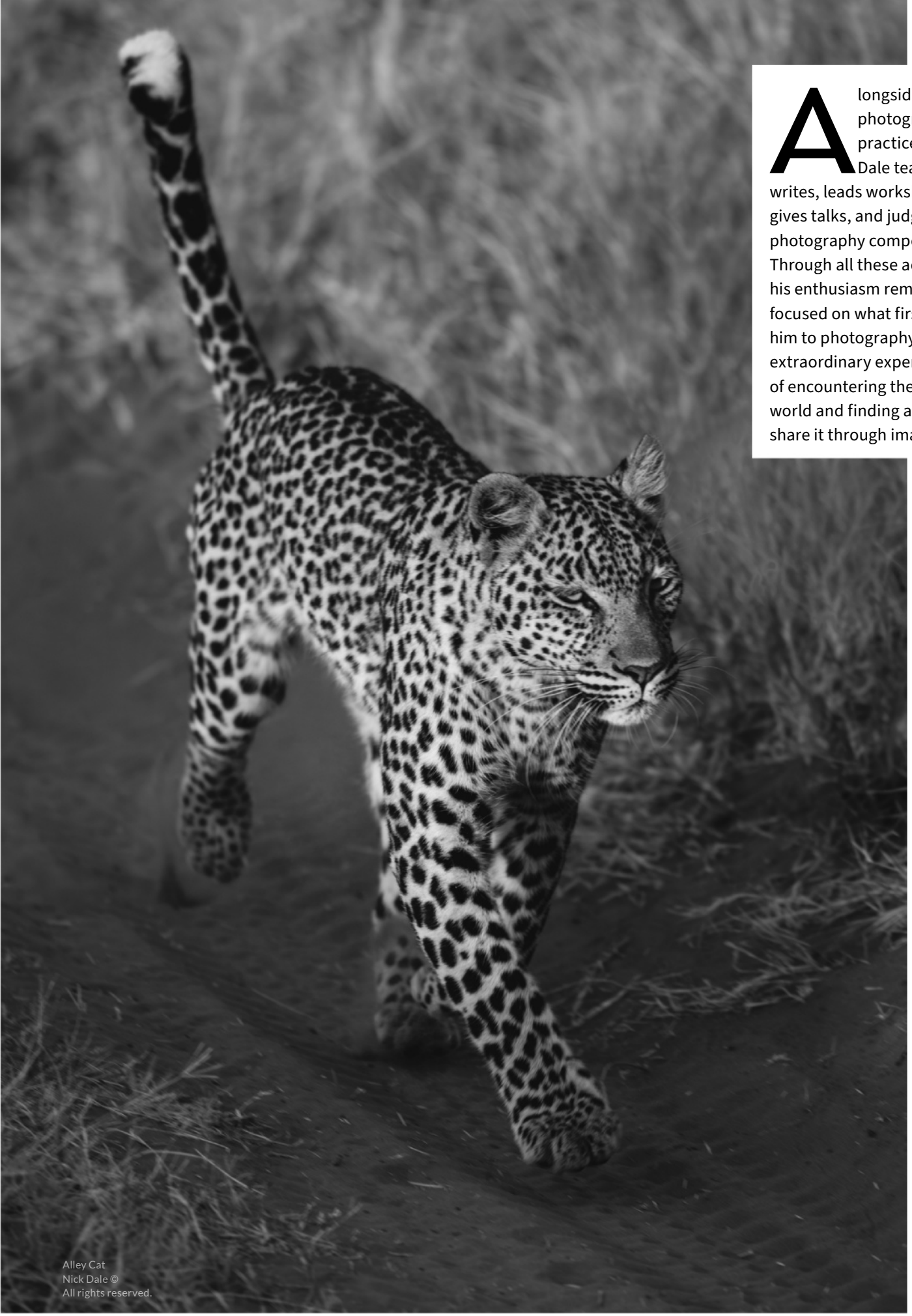
Wildlife
in Black and White



Alley Cat
Nick Dale ©
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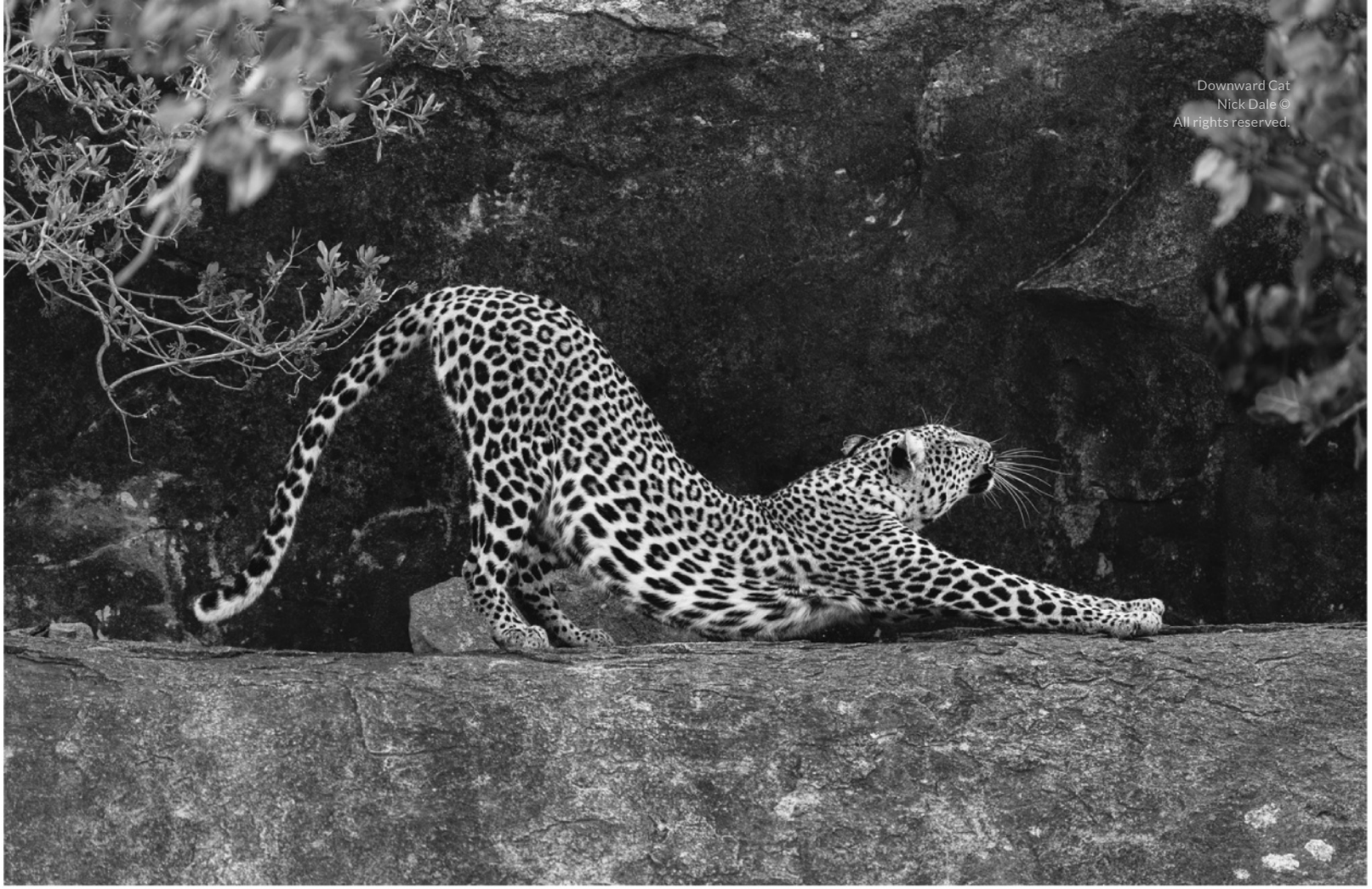
Alongside his own photographic practice, Dale teaches, writes, leads workshops, gives talks, and judges photography competitions. Through all these activities, his enthusiasm remains focused on what first drew him to photography: the extraordinary experience of encountering the natural world and finding a way to share it through images.

NICK DALE



Downward Cat
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Dawn Yoga
Nick Dale ©
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Eddie the Penguin
Nick Dale ©
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Last of the
Mohicans
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Wildlife
in Black and White

NICK DALE

EMAIL: NICK@NICKDALEPHOTOGRAPHY.COM
WEBSITE: NICKDALEPHOTOGRAPHY.COM

FACEBOOK: /NICKDALEPHOTOGRAPHY
INSTAGRAM: @NICKDALEPHOTOGRAPHY



Shadow Cat
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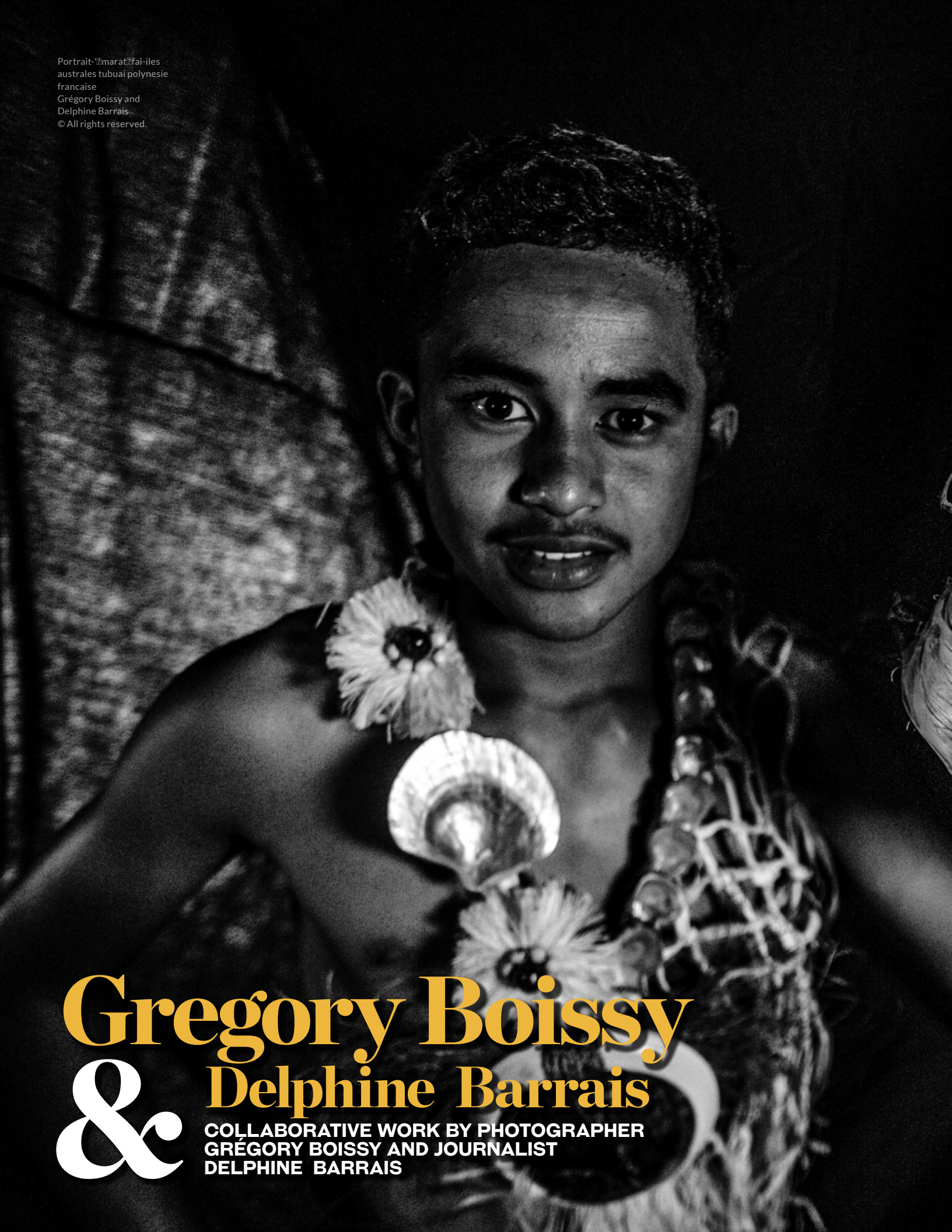

Portrait-?marat?fai-iles australes tubuai polynesie francaise
Grégory Boissy and Delphine Barrais
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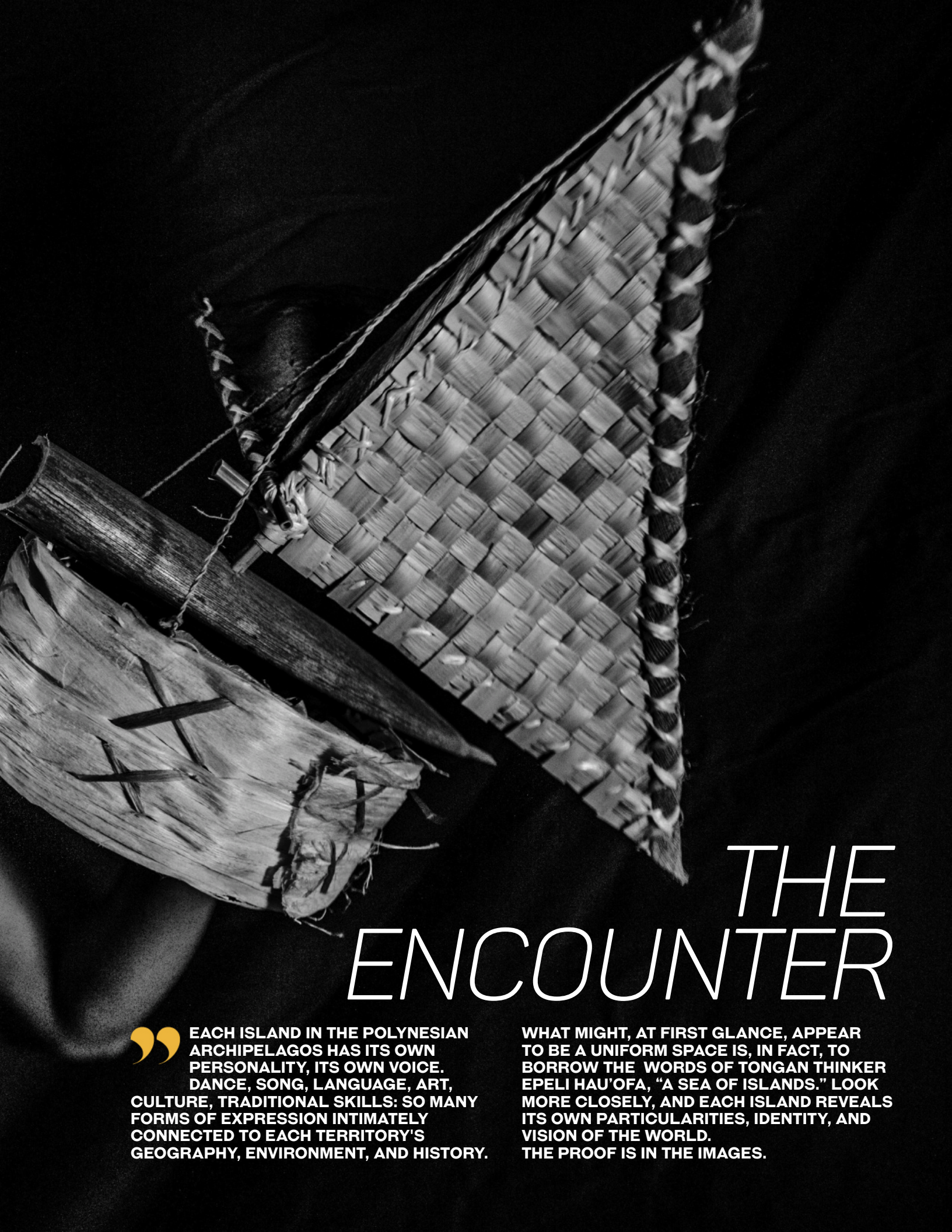
Gregory Boissy & Delphine Barrais

COLLABORATIVE WORK BY PHOTOGRAPHER GRÉGORY BOISSY AND JOURNALIST DELPHINE BARRAIS



THE ENCOUNTER

EACH ISLAND IN THE POLYNESIAN ARCHIPELAGOS HAS ITS OWN PERSONALITY, ITS OWN VOICE. DANCE, SONG, LANGUAGE, ART, CULTURE, TRADITIONAL SKILLS: SO MANY FORMS OF EXPRESSION INTIMATELY CONNECTED TO EACH TERRITORY'S GEOGRAPHY, ENVIRONMENT, AND HISTORY.

WHAT MIGHT, AT FIRST GLANCE, APPEAR TO BE A UNIFORM SPACE IS, IN FACT, TO BORROW THE WORDS OF TONGAN THINKER EPELI HAU'OFA, "A SEA OF ISLANDS." LOOK MORE CLOSELY, AND EACH ISLAND REVEALS ITS OWN PARTICULARITIES, IDENTITY, AND VISION OF THE WORLD.
THE PROOF IS IN THE IMAGES.



Portrait-'Ari'i merahi'-bora bora.
Grégory Boissy and Delphine Barrais
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THE ENCOUNTER

Gregory Boissy & Delphine Barrais

COLLABORATIVE WORK BY PHOTOGRAPHER GRÉGORY BOISSY AND JOURNALIST DELPHINE BARRAIS



IN LANDMARK DOCUMENTARY SERIES SUCH AS TE FAREREIRA'A ("THE ENCOUNTER"), THE CAMERA BECOMES A GATEWAY, MAKING IT POSSIBLE TO DECONSTRUCT THE EXOTICIZED REPRESENTATIONS OF THE PACIFIC. FAR FROM TOURIST CLICHÉS, THE DUO IS COMMITTED TO RESTORING THE DIGNITY AND UNIQUENESS OF ITS SUBJECTS, PARTICULARLY THROUGH RAW PORTRAITS MADE IN EPHEMERAL STUDIOS, ON THE SIDELINES, OR BEHIND THE SCENES OF CULTURAL GATHERINGS.

'te mau mana'o tape'araa'-
bora bora. polynesie
francaise.
Grégory Boissy and
Delphine Barrais
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Portrait-fa'areureu-iles australes. tubuai. polynesie francaise.
Grégory Boissy and Delphine Barrais
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THE ENCOUNTER



Portrait-Rapa- 'M□ohi Tuha'a Pae'. iles australes. tubuai. polynesie francaise. Grégory Boissy and Delphine Barrais
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Gregory Boissy & Delphine Barrais

COLLABORATIVE WORK BY PHOTOGRAPHER GRÉGORY BOISSY AND JOURNALIST DELPHINE BARRAIS

WORK IN PROGRESS

This collaborative work by photographer Grégory Boissy and journalist Delphine Barrais, combining photography and writing, brings together a series of portraits of traditional artists photographed during several cultural events in French Polynesia: in the Austral Islands in November 2022, at Heiva i Bora Bora in July 2026, and at Nuuroa Fest i Tahiti in August 2026.

Lens Magazine



Top Right:
Portrait-'Mahuatoa'-bora bora. polynesie francaise. Grégory Boissy and Delphine Barrais
© All rights reserved.



Right:
Portrait-'ape'e tia'i'-iles australes-Fafai'te. polynesie francaise. Grégory Boissy and Delphine Barrais
© All rights reserved.



Portrait-'Te hau'-iles australes-tubuai-polynesie francaise.
Grégory Boissy and Delphine Barrais
© All rights reserved.



Portrait-'Iripa'-bora bora-polynesie francaise.
Grégory Boissy and Delphine Barrais
© All rights reserved.



Portrait-'Te mata tapuni i roto i te hau'. tahiti. polynesie francaise.
Grégory Boissy and Delphine Barrais
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The people photographed live in Rurutu, Tubuai, Rapa, Raivavae, Rimatara, Bora Bora, and Tahiti. All agreed to take part in the portrait sessions, stepping in front of the camera as they entered or left the stage.

Backstage, an improvised studio — a sheet stretched out and two spotlights — is set up without prior notice. The aim is to capture those suspended, rare, and precious moments when nervousness, anticipation, excitement, fatigue, and euphoria come together.

Dancers, singers, choreographers, and musicians step in front of the camera with confidence, simplicity, and authenticity, sometimes under the amused and complicit gaze of their loved ones. Before the performance, they still carry the stress and adrenaline of hours of waiting. After the show, their faces and bodies seem charged with a new energy, a power that is difficult to contain.

No instructions are given. Each person chooses their own pose, the group's composition, and the accessories they want to keep with them. The portrait then becomes an encounter, a space of freedom where the artist presents themselves as they wish to be seen.



Portrait Tataaro'-iles australes, tubuai, polynesie francaise
Grégory Boissy and Delphine Barrais
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THE ENCOUNTER



Portrait-'hi'oraa papû'-iles australes-rapa-polynesie française.
Gregory Boissy and Delphine Barrais
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THE ENCOUNTER



(Detail) Portrait-'Tahiri' -iles australes-tubuai-polynesie francaise.
Grégory Boissy and Delphine Barrais
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GREGORY BOISSY

I first arrived in French Polynesia in 1994 and settled there permanently in 2006. My work is primarily editorial and aimed at the press. I am a founding member of the Paris-based photo agency IP3 PRESS, established in 2005. I served as the photo correspondent for Agence France-Presse (AFP) and Getty Images in Polynesia from 2006 to 2019. I worked as a photographer for 'Les Nouvelles de Tahiti' from 2006 to 2014. I contributed to 'Tahiti Pacifique' magazine in 2015–2016 and again from 2020 to 2023.
I also worked as a photojournalist for the 'Tahiti Infos' news outlet from 2020 to 2023. Since 2006, I have collaborated with the in-flight magazines of Polynesian airlines Air Tahiti Nui and Air Tahiti, as well as with Tahiti Tourisme, the tourism magazine 'Honuatere', and the vocational training magazine 'Hono'ite'. Today, I focus on long-term projects in Polynesia and across the Polynesian Triangle."

- Grégory Boissy. Photographer



DELPHINE BARRAIS

I have been a freelance journalist since 2002. Based in Paris for ten years, I worked for both specialized (scientific) and general-interest media, regularly reporting from Asia and Africa on social issues.
Since 2012, I have been based in Polynesia, working for local and national media outlets (print and radio). Alongside this, I launched a business as a family biographer.
I prefer to produce in-depth reports, working in the field as part of a duo with a photographer to gain a broader perspective and the most comprehensive view possible of the subjects covered."

- Delphine Barrais – Co-author



A VIBRANT ARCHIVE OF THE CONTEMPORARY WORLD

Grégory Boissy and Delphine Barrais have developed a visual approach that goes beyond mere aesthetic capture, immersing itself in the social and cultural reality that surrounds it. In this documentary series, the camera becomes a bridge through which to deconstruct the exoticized representations of an Instagrammed, overexposed, and distorted world.

Black and white is a way of looking beyond the surface. By removing color, the image focuses on what is essential: textures, materials, gestures, gazes, and details. Contrast reveals what lies behind appearances — the intensity of emotions and the strength of bodies.

Black and white thus offers another way of seeing Polynesia, a more intimate perspective in which light and shadow become witnesses to emotion. Favoring time, patience, and respect for communities, the duo offers a vibrant, deeply humanist visual archive of the contemporary world.

THE ENCOUNTER

Portrait-'Te Hi'o 'Aito'-iles australes-tubuai-polynesie francaise.
Grégory Boissy and Delphine Barrais
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Right: Portrait-'Tiha'-iles australes-tubuai-polynesie francaise.
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A LIVING CULTURE

Grégory Boissy and Delphine Barrais are the living witnesses of a deeply vibrant culture that cannot be reduced to folklore. Behind every costume lie hours of work: imagining, gathering, weaving, assembling. Some costumes require up to a week to prepare.

In Polynesia, every performance is unique. The theme, music, song lyrics, and choreography are constantly reinvented. Months of rehearsals may precede a performance that lasts only an hour.
These portraits are therefore not simply about showing artists in costume. They make visible the gestures, emotions, commitment, and transmission that lie behind the stage.

This documentary project exploring the cultural expressions of the Polynesian islands is still ongoing. Further photographic sessions are planned in the Tuamotus, in Rangiroa, and in the Marquesas, on Hiva Oa, on the occasion of the 30th anniversary of Matava'a in December 2027.
The project will then extend across the Polynesian Triangle, a vast geographical and cultural region of the Pacific Ocean defined by three points: Hawai'i to the north, Aotearoa (New Zealand) to the west, and Rapa Nui (Easter Island) to the east.



(Detail) Portrait-'Tahiri' -iles australes-tubuai-polynesie francaise.
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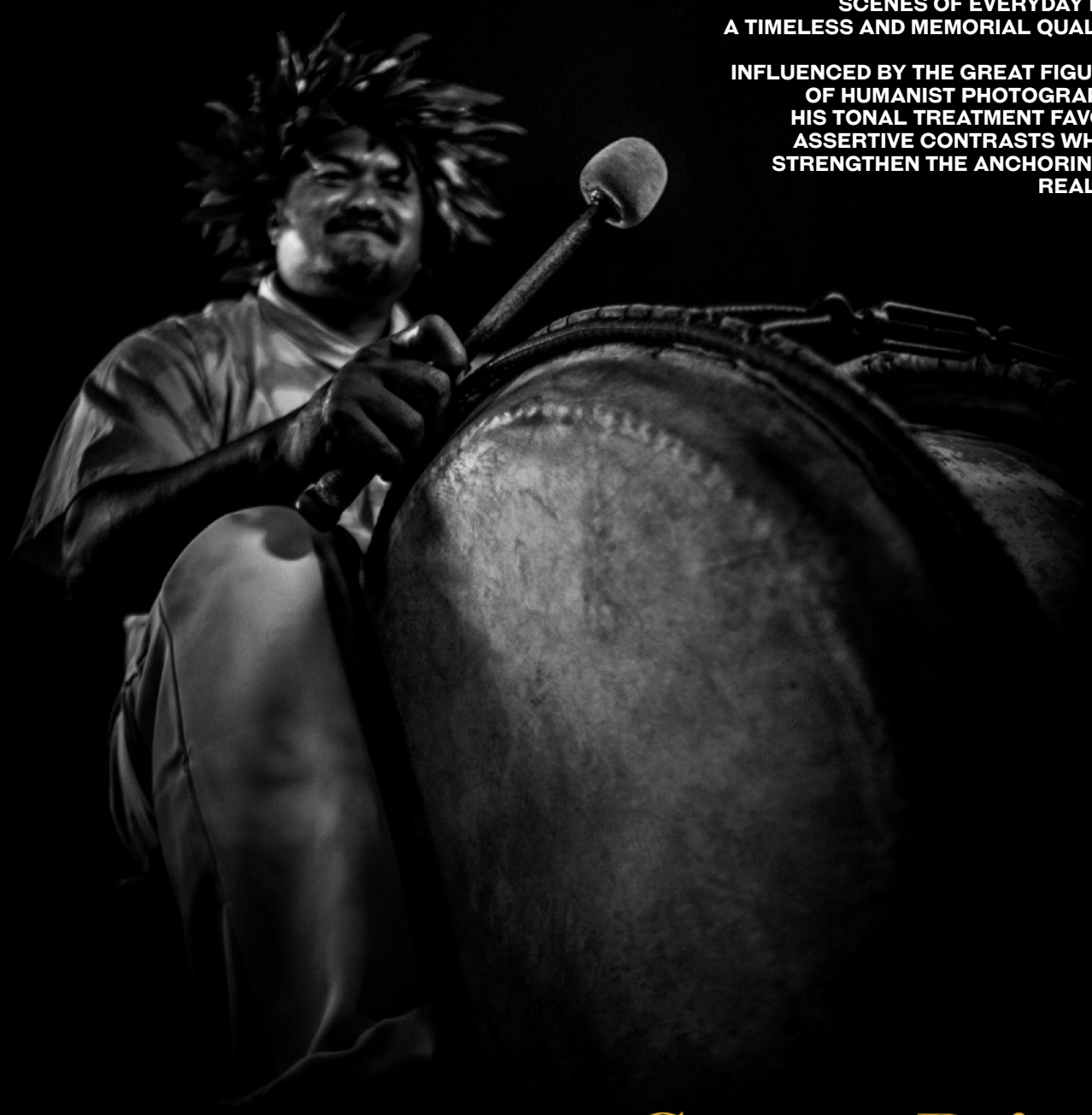
THE ENCOUNTER



AESTHETICALLY, BLACK AND WHITE PLAYS A PROMINENT ROLE IN THE SIGNATURE STYLE OF GRÉGORY BOISSY. BY ELIMINATING COLOR, THE ATTENTION IS FOCUSED ON THE TEXTURES, THE LIGHT, THE TEXTURE OF THE SKIN, AND THE INTENSITY OF THE LOOKS, GIVING THE FACES AND SCENES OF EVERYDAY LIFE A TIMELESS AND MEMORIAL QUALITY.

INFLUENCED BY THE GREAT FIGURES OF HUMANIST PHOTOGRAPHY, HIS TONAL TREATMENT FAVORS ASSERTIVE CONTRASTS WHICH STRENGTHEN THE ANCHORING IN REALITY.

Gregory Boissy & Delphine Barrais

COLLABORATIVE WORK BY PHOTOGRAPHER GRÉGORY BOISSY AND JOURNALIST DELPHINE BARRAIS

INSTAGRAM: @TEFAREREIRAA _ LARENCONTRE
PROJECT WEBSITE: TEFAREREIRAA-LARENCONTRE.PIXPA.COM

GREGORY BOISSY | @GREGORY _ BOISSY | WWW.GREGORYBOISSY.COM
DELPHINE-BARRAIS | @ONE _ MINUTE _ LOST _ IN | GINKIO.COM/DELPHINE-BARRAIS

Portrait-'pahu t?'iri' -bora bora-polynesie francaise.
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THE CHARCOAL BROTHERS AND THEIR WIVES

HOLGER HOFFMANN

2 SERIES

- **THE CHARCOAL BROTHERS AND THEIR WIVES**
- **INSIDE WAKHI HOUSES**

ONCE UPON A TIME, THERE WERE . . . TWO BROTHERS, PETER AND SEPP, LIVING IN THE MOUNTAINS, OR MORE PRECISELY IN ROHR IM GEBIRGE, A VILLAGE OF 425 SOULS IN LOWER AUSTRIA. BOTH ARE MARRIED TO WOMEN THAT ANY FARMER COULD ONLY DREAM OF, AND HAVE GROWN-UP CHILDREN WHO ASSIST WITH CHARCOAL BURNING.



The Charcoal Brothers
and their Wives
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As charcoal enthusiasts, we were drawn to Rohr im Gebirge because we wanted to see with our own eyes that it is no fairy tale that the world's last ‘long kilns’ are operated here during the summer months, two of them by Peter and Sepp Wieser. When we arrive at Sepp's farm, customers are loading their delivery truck with 16kg bags of charcoal. Regina, Sepp's wife, laughs as she takes two under each arm. The welcome is warm. Tomorrow morning, they will clear out their kiln.

We spend the evening with Peter and Gertrud. They tell us that Peter's father taught both sons how to burn charcoal. Sepp, the younger son, took over his parents' farm, and in 1994, Peter and Gertrud built their own farm. They have around 120 hectares of land, 20 hectares of which is pastureland with Highland cattle, and the rest is forest. This distribution is typical for the more than 40 farms in Rohr im Gebirge. The focus is on forestry. From 115 hectares upwards, farmers also have a hunting license. Peter and his brother's farm are among the smaller ones.
Burning charcoal is a welcome source of additional income. Both burn three to four kilns per year. The demand for charcoal is high, and its quality is appreciated.



The Charcoal Brothers and their Wives
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THE CHARCOAL BROTHERS AND THEIR WIVES

HOLGER HOFFMANN

LONG KILN

In contrast to the round charcoal kiln, in which logs approximately one meter long are stacked upright in a cone shape on two to three levels around the ignition shaft, in the long kiln thick and thin logs three meters long are stacked horizontally to form a rectangular pile measuring 1.3 by 3.5 meters and approximately 13 meters long. The amount of wood contained therein amounts to around 100 cubic meters. Like the round kiln, the long kiln is also covered with spruce brushwood before it is “blackened” by applying an insulating layer (a mixture of sand, earth, and coal dust, called ‘Lösche’ in German) up to 30 cm thick. To ensure that the insulating layer also sticks to the side walls, the kiln is enclosed on all sides with slanted boards.

The long kiln is lit at the top of its low, wide side and then smolders from front to back for about 6 weeks, allowing the charcoal burners to remove charcoal from the front of the kiln for the first time after 7-10 days, while it is still smoldering at the back.

Gertrud and Peter willingly answer all our questions about the long kiln's special features, fetch books, give us two brochures written by Gertrud, and tell us about their commitment when they were still on the board of the European Charcoal Burners Association. At that time, they suggested including charcoal burning in Austria in the UNESCO national register of intangible cultural heritage as a traditional craft in 2011.

We spend the night in our camper right next to Gertrud and Peter's smoldering kiln, the unmistakable smell of charcoal in our noses.

As promised, Peter knocks on our door at 6 a.m. He is making his daily morning round. He uses a “tapping iron” to poke into the side air holes one by one to feel if he’s hitting charcoal yet and to check the color of the smoke coming out. If he still hits wood, he opens more air holes to speed up the charring process. Peter also observes the insulating layer. Where the charring process is complete, the layer is dry and light gray. Peter is satisfied, and we head over to Sepp and Regina's kiln to see how they're getting on with the extraction.

They've also been up since 5 a.m. and are already in their element. Today they are being helped by their 23-year-old daughter Hanna, who works as a hairdresser in the village but would like to become a farmer. Sepp has removed the insulating layer, extracted a batch of coal with the coal hook, and immediately covered the extraction spot with insulating material again. Regina and Hanna take turns pouring water over the charcoal pieces, which are still glowing inside, and dip the larger pieces into a water basin. A cloud of steam rises with a hiss and envelops them briefly.





The Charcoal Brothers
and their Wives
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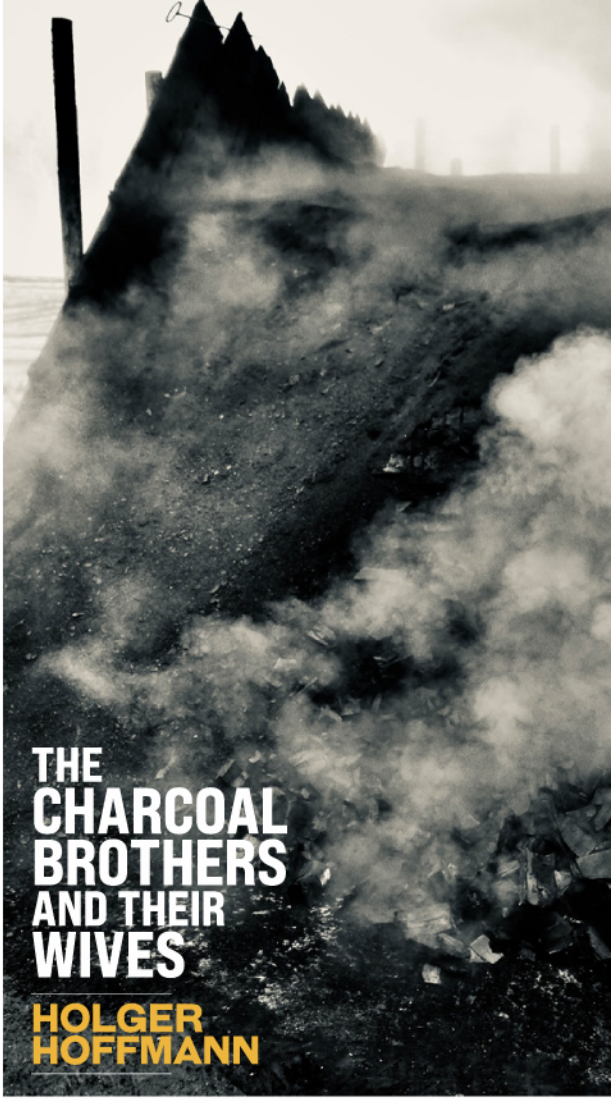
Now the charcoal can be shoveled onto the tractor tray with the charcoal fork, then spread out on the ground.
Here, the charcoal will be monitored for at least another 24 hours to prevent any embers from flaring up. Sepp will therefore spend the next night in the charcoal burner's hut.

The work leaves its mark; everyone—including us—now has black hands and faces. Sepp and Regina's kiln is now completely cleared out, and the burn is finished. Sepp and Hanna immediately set about cleaning up the charcoal site. They clean it with rakes and brooms, sweeping up the ‘Lösche’ along the three sides of the charcoal bed, waiting there for the next kiln. Sepp stacks the boards from the formwork, the struts, and the inserts, collectively known as the “Kohlbschlacht” or “Kohlbsetz,” next to the charcoal site. Only the poles remain standing.

The next morning, we have the opportunity to watch Peter and Gertrud dismantling the kiln. Their eldest son, Peter, assists them and will formally take over the farm in two weeks. The kiln will not be completely burned out by then. They will keep helping as long as they can, says Peter. Their son is unmarried.

Further up, at her brother's charcoal kiln, Regina and Hanna are already bagging the now cooled charcoal. Meanwhile, on the farm, Sepp is busy pouring hundreds of pounds of charcoal dust into the manure pit and mixing it with the manure using a tractor-mounted agitator. This has several advantages, Sepp explains: it reduces odor emissions, improves the fertilizing effect, increases the soil's water-retention capacity, and reduces the manure's environmental impact. He cannot sell the charcoal dust, as this would require a state organic certificate, which involves a lot of administrative effort and costs.

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Hanna has now moved on to splitting wood. They will need these small logs when stacking the new kiln to fill the inevitable air spaces between the large logs so that as little air as possible remains in the kiln, thus promoting the smoldering process.

A week later we receive an email from Regina: “Yesterday, we started stacking a new long kiln.
So if you want to stop by again on your way back and take pictures of the ‘naked’ charcoal kiln, you are more than welcome to do so.”

Of course we want to.
The ‘naked’ charcoal kiln with its imposing trunks glows in the afternoon sun. Unfortunately, we can’t wait until it is lit, because we don’t want to miss the European Charcoal Burners’ Meeting. We say goodbye the next morning. Peter and Gertrud are busy bagging charcoal. It is the last time before the farm is handed over to their son in two days. We sense a touch of melancholy in Peter.
... and if they haven't died, the two brothers and their wives will continue to burn charcoal in Rohr in the mountains for a long time to come.





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and their Wives
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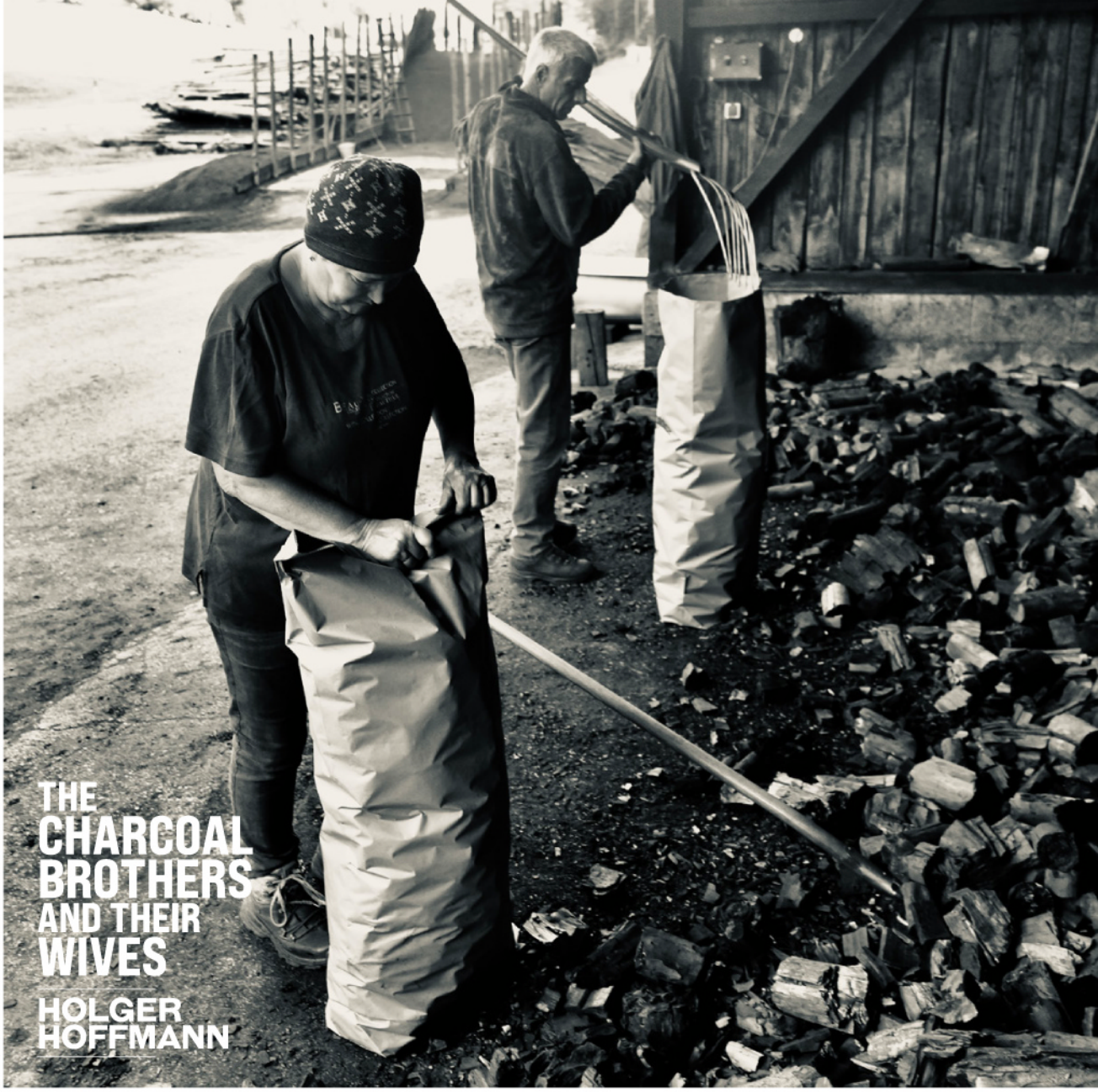





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Inside Wakhi Houses
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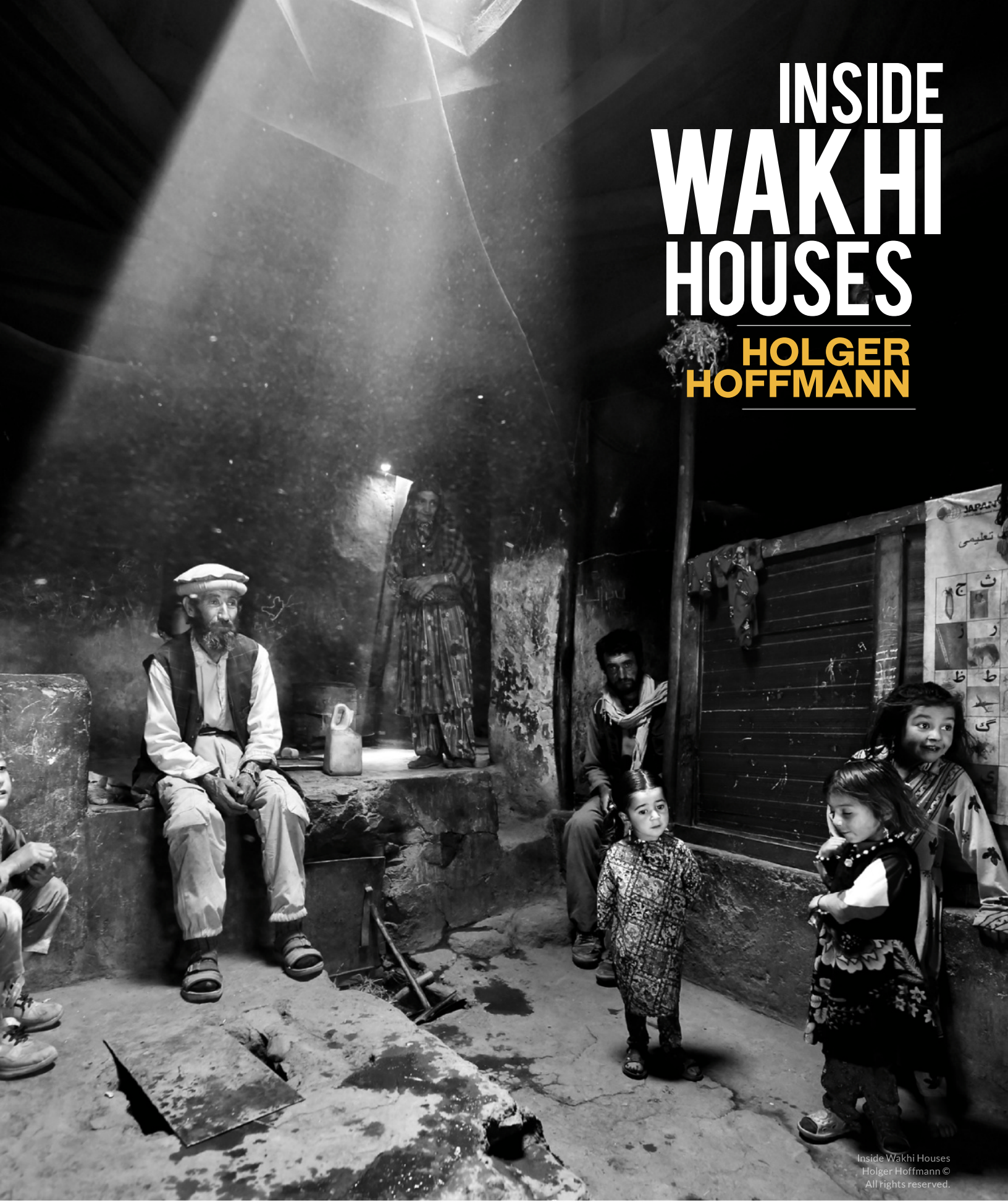
INSIDE WAKHI HOUSES

HOLGER HOFFMANN



Inside Wakhi Houses
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INSIDE WAKHI HOUSES

HOLGER HOFFMANN

The Afghan Wakhi people call traditionally built houses “Chid.” What makes them special is that they are largely windowless. The only light comes through a skylight in the central room's ceiling. This helps to keep the room warm in winter and cool in summer. Some of the houses are over 100 years old.

To enter the central room, I have to lower my head and feel my way through a dark, narrow, winding corridor. Then I step through the door and find myself in the large, square room, blinded by the light bundled into a beam. At the front is a stage-like platform, the kitchen, and thus the women's domain. On the sides are platforms covered with carpets, blankets, and pillows, used during the day for sitting and eating and at night for sleeping.





Inside Wakhi Houses
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The Wakhi culture is strongly influenced by pre-Islamic Zoroastrianism (in which the seven elements of creation—humans, animals, plants, soil, fire, air, and water—play a pivotal role) and the affiliation with the Shiite religious community of the Ismailis. The entire house is filled with Zoroastrian and Ismaili symbolism, such as the five large wooden pillars that support the roof. They represent both the five Zoroastrian gods and the five members of Ali's family: Muhammad, his son-in-law Ali, Muhammad's daughter Bibi Fatima (Ali's wife), and their sons Hassan and Hussein.

The skylight is a wooden structure with four concentric, square, box-like layers representing the four Zoroastrian elements: earth, water, air, and fire. The carvings on the ceiling beams also have specific meanings. On “Nouruz,” the New Year and Spring Festival, the walls are decorated with figures and ornaments using willow wreaths dipped in flour.

For the Wakhi, the willow symbolizes new life because, in spring, it is the first tree to awaken from a long sleep. On the pillars, I see bunches of wheat ears, which are placed there at the beginning of the harvest to pray for a bountiful harvest.






Inside Wakhi Houses
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INSIDE WAKHI HOUSES

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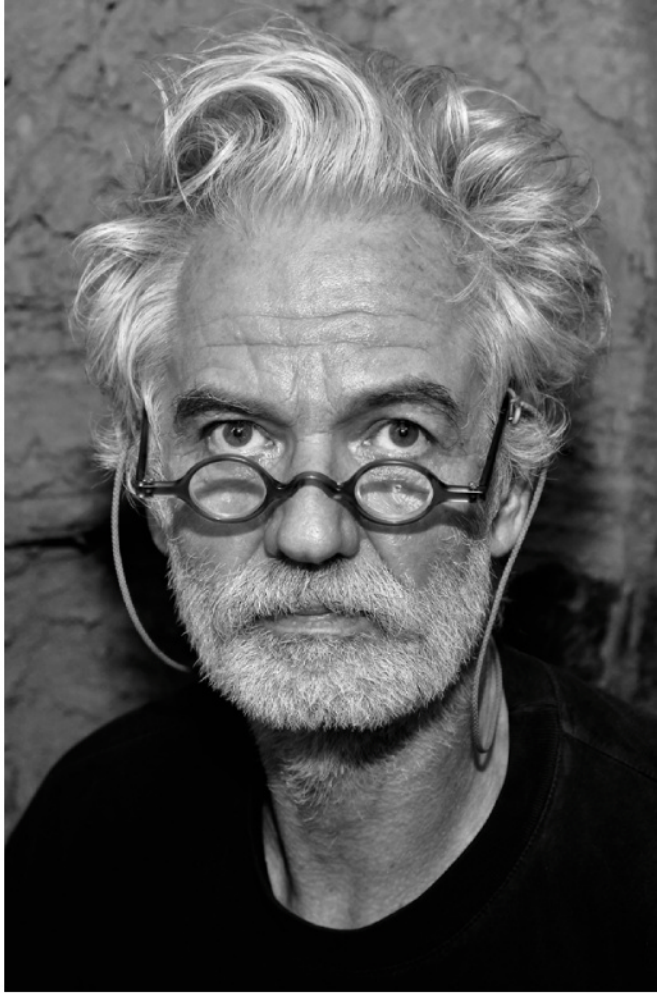
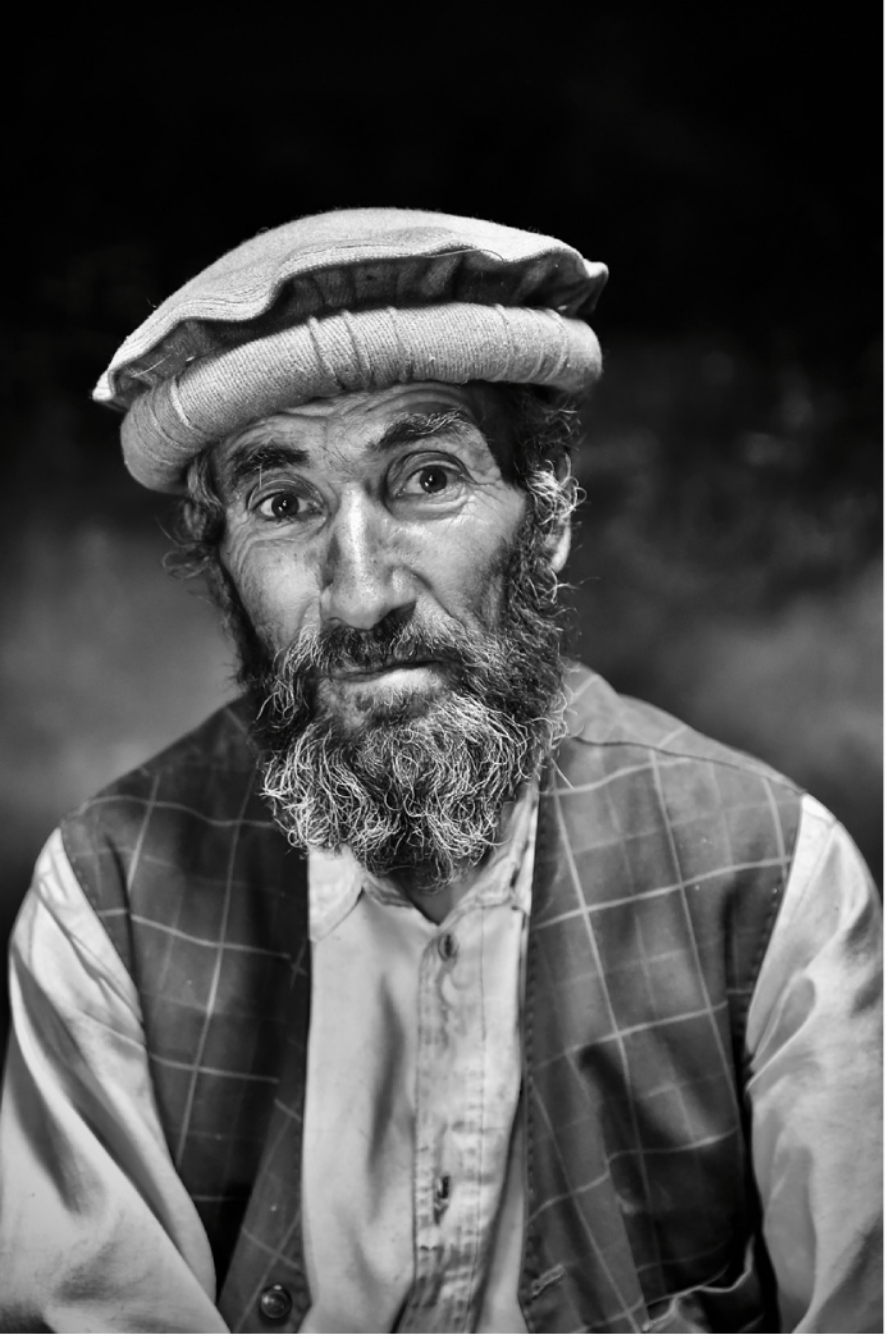


HOLGER HOFFMANN

Holger Hoffmann is a Swiss travel and documentary photographer. He and his wife, Sylvia Furrer, have already traveled to 110 countries. The longer they travel together, the more fascinated they become by the customs and everyday life of the indigenous people who preserve their traditional culture. They deeply respect these people, who live in remote areas under harsh conditions, such as the extreme cold of Siberia, the hot desert of the Danakil, the humid jungles of West Papua, or the high altitude of the Himalayas. Nomadic peoples have become a major focus of their recent travels.

Holger Hoffmann has published travel and photo reports in various magazines.







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HOLGER HOFFMANN

EMAIL: INFO@CHAOSTOURS.CH
VISIT: CHAOSTOURS.CH

INSTAGRAM: @CHAOSTOURS.CH
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INSIDE
WAKHI
HOUSES



Growing Up Travelling

— JAMIE JOHNSON —

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500
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Growing Up Travelling

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JAMIE JOHNSON

IN GROWING UP TRAVELING, JAMIE JOHNSON PRESENTS AN INTIMATE, DEEPLY PERSONAL PORTRAIT OF CHILDHOOD WITHIN THE IRISH TRAVELER COMMUNITY. RETURNING TO THE SAME FAMILIES OVER MANY YEARS, SHE HAS DOCUMENTED CHILDREN AS THEY GROW, CAPTURING THE RHYTHMS OF FAMILY LIFE, TRADITIONS, RELATIONSHIPS, AND THE CHANGING EXPERIENCE OF GROWING UP.

THROUGH HER SUSTAINED CONNECTION WITH THE COMMUNITY, JOHNSON MOVES BEYOND THE FLEETING ENCOUNTER OF DOCUMENTARY PHOTOGRAPHY, CREATING A BODY OF WORK THAT REFLECTS BOTH THE INDIVIDUALITY OF HER YOUNG SUBJECTS AND THE ENDURING BONDS OF FAMILY, CULTURE, AND BELONGING.



Growing Up Travelling
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Growing Up Travelling

I have spent my entire career photographing children all over the world. Over the last several years, I have focused on Irish Travelers who live in caravans on the side of the road or in open fields throughout Ireland.

The Traveler community is an Irish nomadic indigenous ethnic minority. There is no recorded date as to when Travelers first came to Ireland.

This is lost to history, but Travelers have been recorded in Ireland as far back as recorded history. Even with their great history, they live as outsiders to society and face unbelievable racism growing up. As a mother of two daughters, I became deeply interested in these children's culture, traditions, and lives. I have spent many years traveling back and forth to Ireland to document these incredible children.



JAMIE JOHNSON

Growing Up Travelling

Growing Up Travelling
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Photographing the grit and beauty of a Traveler child's everyday life inspires me every day. Their deep respect for family and cultural values is refreshing, one that can be quite difficult to find in an age with the convenience of social media. Not always immediately accepting of an outsider holding a large camera, I took my time getting to know and understand these faces that represent the new generation.

My ever-growing fascination with the children of today has led me all over the world, capturing their innocence or, in some cases, loss of innocence, in its most raw form. Unlike most children, they can't refer to a history book to learn about their ancestors; part of this journey was being able to document an era so different from any other I have photographed.



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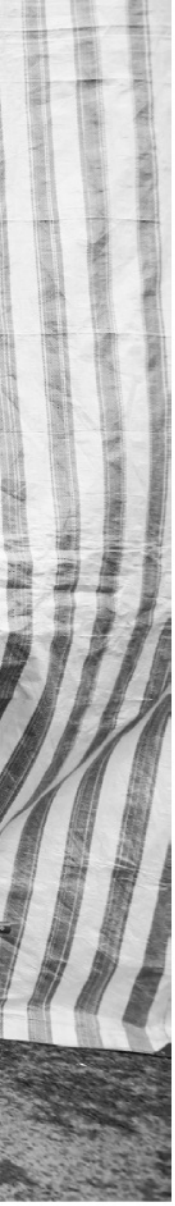





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It is and will always be rapidly changing; every time I visit, it is a whole different world, yet with the relationships I have been lucky enough to make, it feels like I never left. I am exponentially grateful for the young people I have documented and encountered over the years.

With an honest heart, I want to show that these beautiful children have great hopes and goals.

With an honest heart, I hope to show that these beautiful children have great hopes and goals and work every day to reach their dreams, no matter how hard they must fight racism and stereotypes placed on them for centuries. A child is an innocent, happy, precious part of the world who should be loved, accepted, and encouraged no matter where or how they live ries.









JAMIE JOHNSON

Jamie Johnson is an American photographer born in Brooklyn and raised between New York City and San Francisco, whose four-decade photographic practice has been deeply connected to childhood, family, cultural identity, and the relationships that shape communities.

Working across fine-art and documentary photography, she has traveled extensively to photograph children and childhood in places ranging from Laos, Cuba, the Amazon and Mongolia to India and Ireland, finding a remarkable universality in the experience of growing up despite profound differences in culture and circumstance.

Her photographs examine the traditions, environments, and everyday realities that shape childhood, while her long-term relationships with the families she photographs have become essential to her practice.

One of Johnson's most significant long-term projects is Growing Up Travelling, an intimate documentary study of Irish Traveller children and families developed through repeated visits over many years. Rather than creating a single momentary portrait of a community, Johnson has returned to the same families as children have grown into young adults and new generations have entered the frame.

The resulting body of work explores childhood, family, cultural continuity, and the experience of growing up within a historically misunderstood community.





The project became her first monograph, published by Kehrer Verlag in 2020, and has received multiple international photography-book awards, including Gold in the Documentary/Book category at the Budapest International Foto Awards.

Alongside her documentary practice, Johnson has developed an important body of work using historic photographic processes, particularly wet plate collodion. Her acclaimed series Vices combines large-format cameras and a nineteenth-century photographic process with contemporary children, creating a striking dialogue between innocence, humor, childhood behavior, and darker aspects of human nature. Created over several years, the series has been exhibited internationally in galleries and museums, including venues in Los Angeles, London, and Paris, and works from the series have entered permanent collections. Johnson's use of the historic process is not merely nostalgic: the stillness and concentration required to make each unique plate become integral to the relationship between photographer and subject.

JAMIE JOHNSON

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JAMIE JOHNSON

Growing Up Travelling







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Johnson's work has been exhibited internationally and published extensively, with photographs appearing in numerous magazines and collections. Her documentary work was selected for Critical Mass Top 50 in both 2017 and 2019, while Growing Up Traveling has continued to receive recognition through exhibitions and awards.

Her work with Irish Traveler children also earned her Photographer of the Year honors in 2021. More recently, Leica Gallery New York presented Growing Up Traveling in 2026, continuing Johnson's long-term engagement with the families and communities she has photographed.

Johnson's photographs have been shown in galleries and museums including the Norton Museum of Art, the Irish Cultural Center in London, and the Cooper Design Space in Los Angeles, and are held in museum and private collections. Her photographs have also appeared in publications including The Guardian, The Sun, and LA Weekly.

Now based in Los Angeles, Johnson continues to work across documentary and fine-art photography, maintaining a practice rooted in curiosity, long-term relationships, and a profound interest in the lives and faces of the next generation. Her work ultimately asks us to look beyond the surface of childhood—to consider the families, cultures, histories, and environments that shape who we become.



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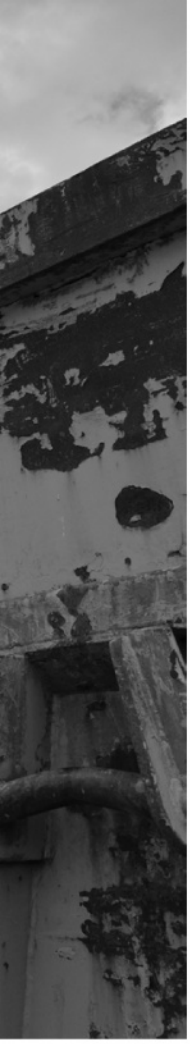




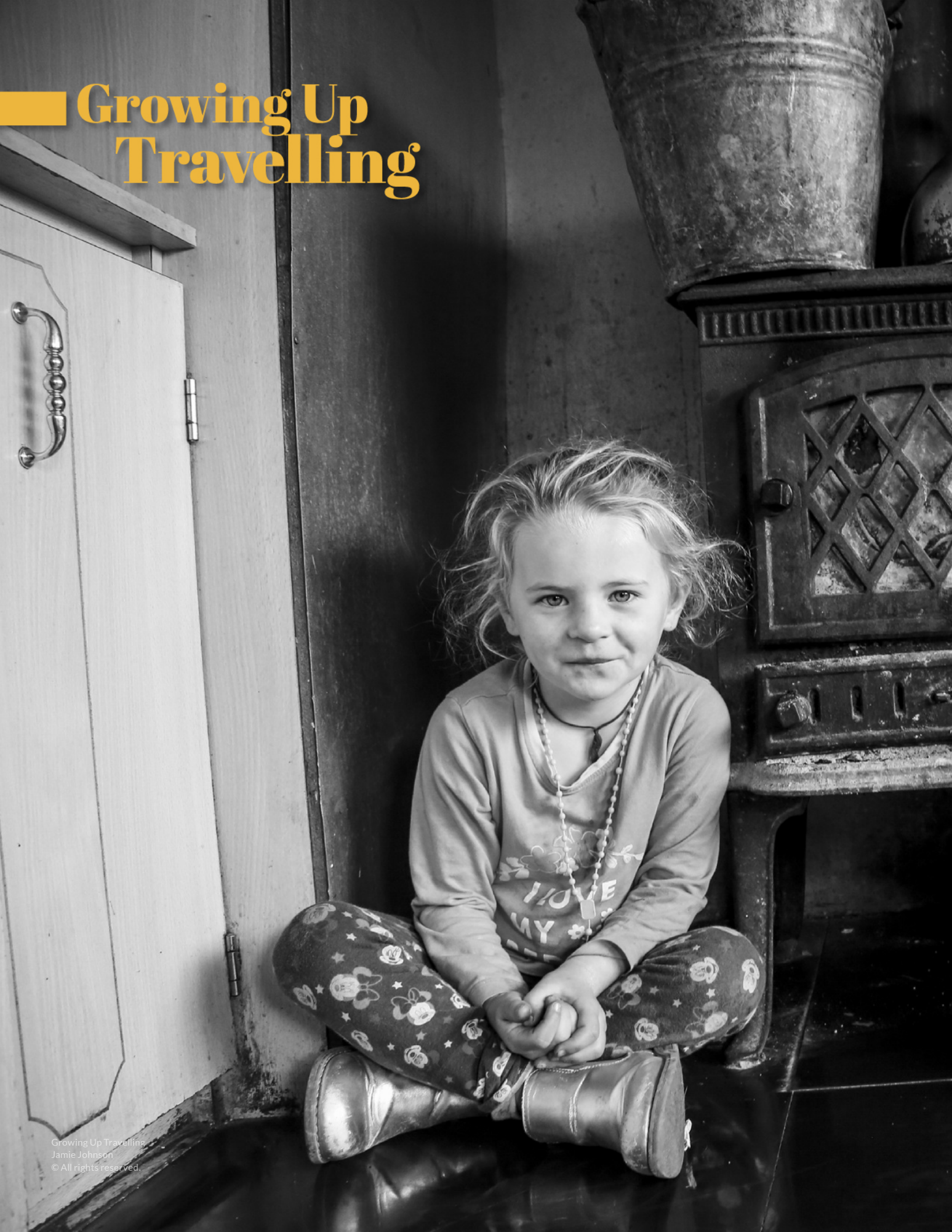
MY EVER-GROWING FASCINATION WITH THE CHILDREN OF TODAY HAS LED ME ALL OVER THE WORLD, CAPTURING THEIR INNOCENCE OR, IN SOME CASES, LOSS OF INNOCENCE, IN ITS MOST RAW FORM.

UNLIKE MOST CHILDREN, THEY CAN'T REFER TO A HISTORY BOOK TO LEARN ABOUT THEIR ANCESTORS; PART OF THIS JOURNEY WAS BEING ABLE TO DOCUMENT AN ERA SO DIFFERENT FROM ANY OTHER I HAVE PHOTOGRAPHED."

- JAMIE JOHNSON

Growing Up Travelling

Growing Up Travelling



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JAMIE JOHNSON

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RALF DREIER

3 SERIES: **OCEAN MOOD | FIVE SECONDS**
LINES IN ARCHITECTURE



Mevagissey Harbor Wall. Mevagissey, United Kingdom. 2024
Ralf Dreier © All rights reserved.

OCEAN MOOD



Grandcamp-Maisy Jetty I
randcamp-Maisy, France.
2026
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Silent Groynes. Hastings, United Kingdom. 2025

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RALF DREIER



Bathing Jetty. Niendorf, Germany. 2023
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OCEAN MOOD

Ocean Mood is an intimate photographic exploration of the psychological and emotional landscapes the sea evokes.

Rather than documenting specific coastlines, this series captures the internal resonance of standing at the edge of the world, translating the water's vastness into a visual language of mood, texture, and silence.

The project relies heavily on the interplay between time and atmosphere. Through deliberate long exposures, the water's physical movement is distilled into ethereal stillness. The exposure time itself becomes a direct reflection of emotion: the calmer the sea and the internal mood, the longer the exposure. This technique strips away the transient chaos of the crashing waves, leaving behind a stark, minimalist world where only the essential remains.



Minnis Bay Tidal Pool. Minnis Bay, United Kingdom. 2023
Ralf Dreier ©
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RALF DREIER





Man-made and natural structures—weathered piers, solitary rocks, breakwaters, and harbor walls—serve as silent anchors within the frame. They act as visual metaphors for human presence, resilience, and isolation within the infinite.

The sky plays an equally pivotal role in shaping these compositions. Rather than rejecting blank, empty skies, the series embraces overcast conditions with subtle textures. These clouds do not just filter the light; they mirror the weight of contemplation and the shifting, often melancholy nature of the human psyche. Inspired by the principles of minimalist black-and-white photography, Ocean Mood invites viewers to step into a space of quiet introspection, where the horizon is not a boundary but an open invitation to look inward.

The photographs from the ‘Ocean Mood’ project will be presented in two solo exhibitions in Germany in 2027 and 2028. There are also plans to publish a photo book on the project.

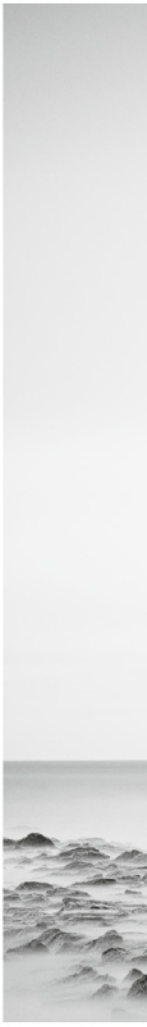
OCEAN MOOD

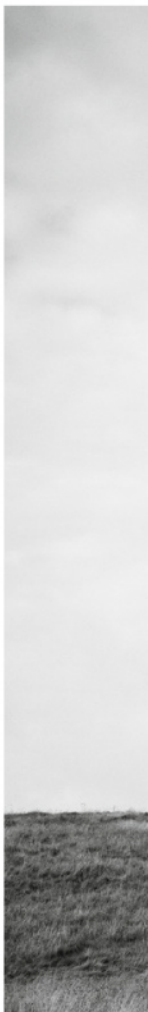
Top: Botany Bay. Broadstairs, United Kingdom. 2023
Ralf Dreier © All rights reserved.

Left: Blurred Waves. Audresselles, France. 2022
Ralf Dreier © All rights reserved.

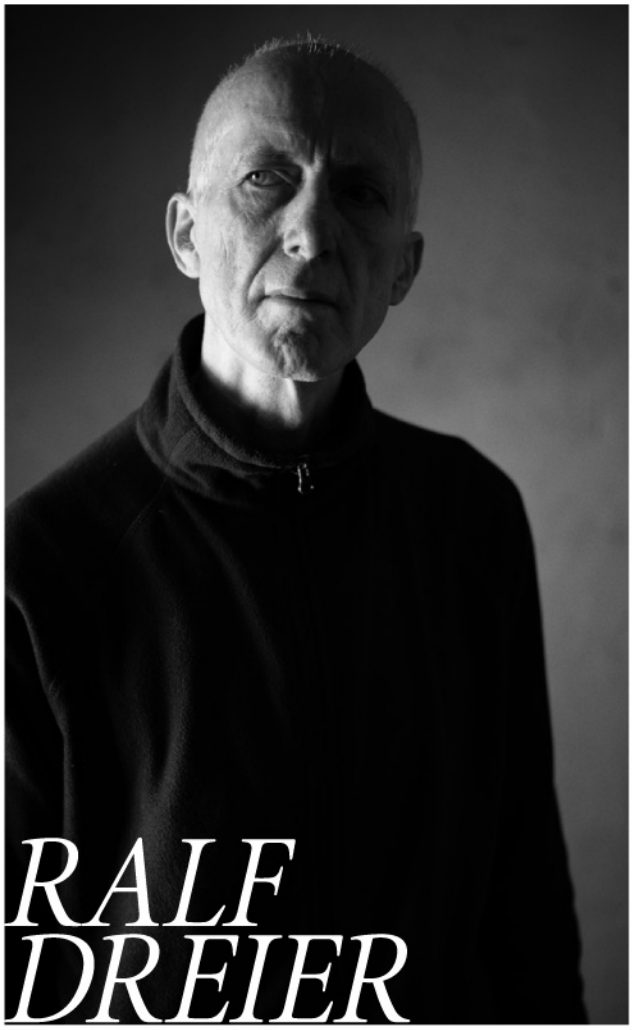


Filey Coble Landing. Filey, United Kingdom. 2023
Ralf Dreier © All rights reserved.









RALF DREIER

Ralf Dreier began his photographic journey in the 1970s, initially with his father's camera. This playful approach later turned into a personal passion when Dreier discovered photography as a serious form of artistic expression in the late 1990s. He was drawn to black-and-white photography early on: He worked with analog 35mm and medium-format systems and developed and enlarged his films independently in the darkroom.

A turning point came at the end of 2006, when Dreier switched to digital technology. He remained faithful to black-and-white photography, but digital photography allowed him to explore new ways of creating images. In recent years, his focus has increasingly shifted towards minimalist black-and-white photography, with a clear emphasis on architecture and landscape photography. His work is characterized by a reduced visual language, strong structures, and careful, sharply contoured lines.



Top: New Brighton Lighthouse. New Brighton, United Kingdom. 2025
Ralf Dreier © All rights reserved.

Left: Flamborough Head Lighthouse. Flamborough, United Kingdom. 2023
Ralf Dreier © All rights reserved.

Top Right:
Kimmeridge Bay I,
Kimmeridge, United
Kingdom. 2026
Ralf Dreier © All rights
reserved.

Right Middle:
Coastal Art VI, Cleveleys,
United Kingdom 2025
Ralf Dreier © All rights
reserved.

Right Bottom:
Wooden Groynes I, Graal-
Müritz, Germany, 2025
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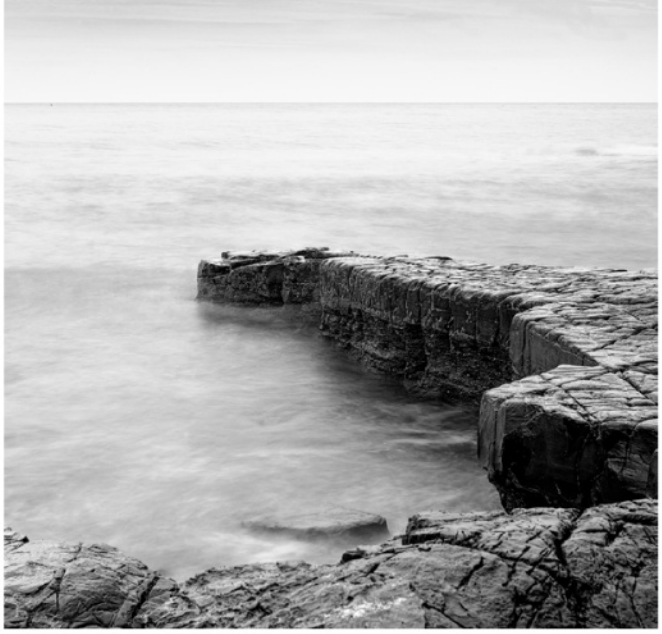





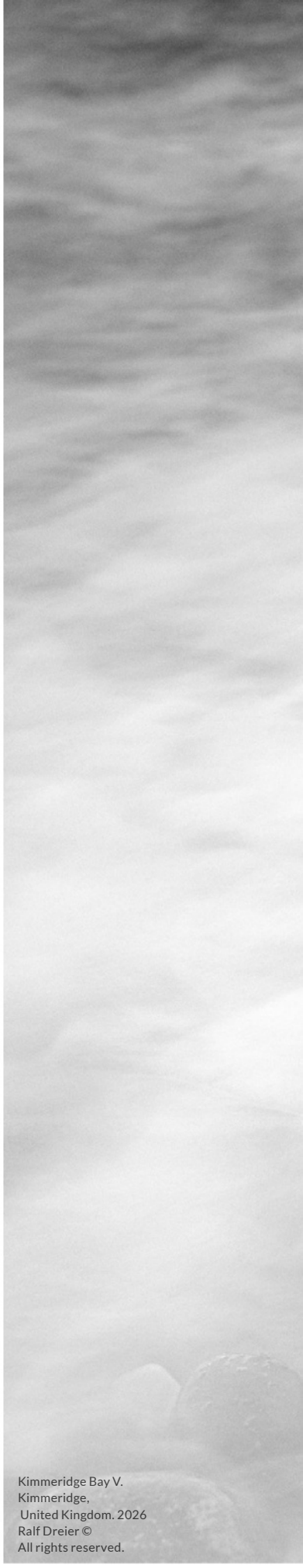

Kimmeridge Bay V.
Kimmeridge,
United Kingdom. 2026
Ralf Dreier ©
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FIVE SECONDS

The photo series ‘Five Seconds’ is a spin-off from the ‘Ocean Mood’ project. The series focuses on water movement. With an exposure time between one and five seconds, the water’s movements are captured so that they become a visual language. This creates a distinct sense of dynamism that reveals the sea as a living, ever-changing force, which is particularly effective in rougher seas.

Slightly extended exposure times of a few seconds allow the water's movement to show, while the coastline's contours and structures remain clear. The results have a dramatic, energetic quality, drawing the eye time and again to the waves as they wash around the static main subject.


RALF
DREIER



Bispham Waves II, Bispham, United Kingdom, 2025
Ralf Dreier © All rights reserved.

The series combines environmental conditions (wind, waves, coastal formations) with experimental exposure times to create a unique atmosphere that oscillates between tranquillity and drama. In this way, the viewer is invited to experience the sea's dynamics anew and to perceive the landscape as a process rather than a static scene.

The images explore the relationship between movement, time and the forces of nature, thereby broadening the scope for interpretation within the overarching project ‘Ocean Mood’.



Kimmeridge Bay II, Kimmeridge, United Kingdom, 2026
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RALF DREIER



Bispham Waves I Bispham, United Kingdom, 2025
Ralf Dreier © All rights reserved.





RALF DREIER

LINES IN ARCHITECTURE

> The photo series ‘Lines in Architecture’ explores the powerful effect that lines have on our perception of space, structure and aesthetics.

Whether straight or curved, strictly geometric or organically flowing, lines shape a building's character. They direct the eye, structure surfaces, create perspectives and convey a sense of order, dynamism or tranquillity. Through targeted photographic details and angles, these design elements are brought into focus.

Left Page:
Geometries, Düsseldorf, Germany, 2025
Ralf Dreier © All rights reserved.

Top: Mediapark I, Cologne, Germany, 2025
Ralf Dreier © All rights reserved.



LINES IN ARCHITECTURE

The series mainly showcases modern architecture and explores the diversity of architectural forms of expression – from minimalist fronts and chaotic designs to rhythmic rows of windows. The photos reduce the buildings to their essential lines and surfaces, creating an abstract, almost graphic visual language.

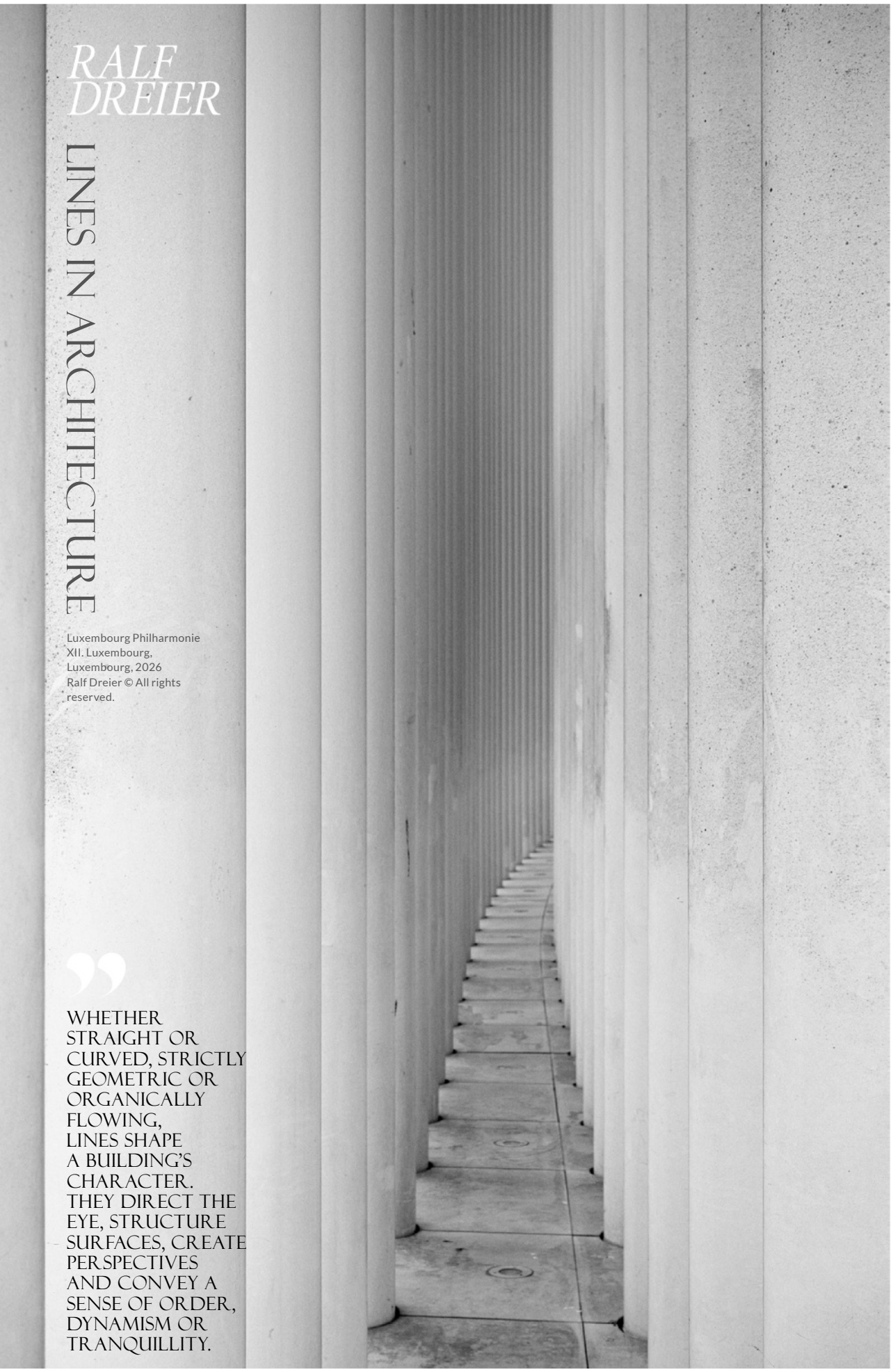
Top: Crane Houses, Cologne, Germany, 2023
Ralf Dreier © All rights reserved.

Right Page: Opera Tower, Frankfurt, Germany, 2015
Ralf Dreier © All rights reserved.


RALF
DREIER

RALF DREIER

LINES IN ARCHITECTURE



Luxembourg Philharmonie XII. Luxembourg, Luxembourg, 2026
Ralf Dreier © All rights reserved.



WHETHER STRAIGHT OR CURVED, STRICTLY GEOMETRIC OR ORGANICALLY FLOWING, LINES SHAPE A BUILDING'S CHARACTER. THEY DIRECT THE EYE, STRUCTURE SURFACES, CREATE PERSPECTIVES AND CONVEY A SENSE OF ORDER, DYNAMISM OR TRANQUILLITY.



"THIS SERIES HIGHLIGHTS THE OFTEN-OVERLOOKED DETAILS OF OUR BUILT ENVIRONMENT. IT INVITES US TO VIEW ARCHITECTURE NOT ONLY AS FUNCTIONAL SPACE, BUT AS AN ARTISTIC COMPOSITION OF LINES AND FORMS.

- RALF DREIER







Left: Architectural Symmetry. Cologne, Germany. 2025
Ralf Dreier © All rights reserved.

Top: Dome and Traffic Light. Cologne, Germany. 2025
Ralf Dreier © All rights reserved.

LINES IN ARCHITECTURE

RALF DREIER

EMAIL: RALF@FOTODREIER.DE
WEBSIT:E GALERIE-FARBLOS.DE

DURING MY FORMATIVE YEARS IN THE UNITED STATES IN THE LATE 1960S, WHILE THE CONFLICT KNOWN IN VIETNAM AS THE "AMERICAN WAR" RAGED, THE WORD "TET" EVOKED VASTLY DIFFERENT SENTIMENTS. ON JANUARY 30, 1968, THE FIRST WAVE OF SURPRISE ATTACKS BY NORTH VIETNAMESE AND VIET CONG FORCES STRUCK SEVERAL CENTRAL PROVINCES.



GEOFFREY AGRONS

REUNIFICATION: AN AMERICAN PHOTOGRAPHER IN VIETNAM





REUNIFICATION: AN AMERICAN PHOTOGRAPHER IN VIETNAM

In mid-January 2019, I traveled to Southeast Asia for the first time. Preparations for Tết Nguyên Đán, the Vietnamese Lunar New Year, were already well underway.

In the north, public displays of peach blossoms symbolized spring's arrival, renewal, good fortune, and family reunion

Left: Vietnam
Karsts (Ha Long Bay)
Geoffrey Ansel Agrons ©
All rights reserved.

Top: Vietnam
Mood Moderne
Geoffrey Ansel Agrons ©
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REUNIFICATION: AN AMERICAN PHOTOGRAPHER IN VIETNAM



Vietnam
Rainy Day Vigil (The Tomb of Ho Chi Minh)
Geoffrey Ansel Agrons ©
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lensmagazine.net



Vietnam
Still Only in Saigon
Geoffrey Ansel Agrons ©
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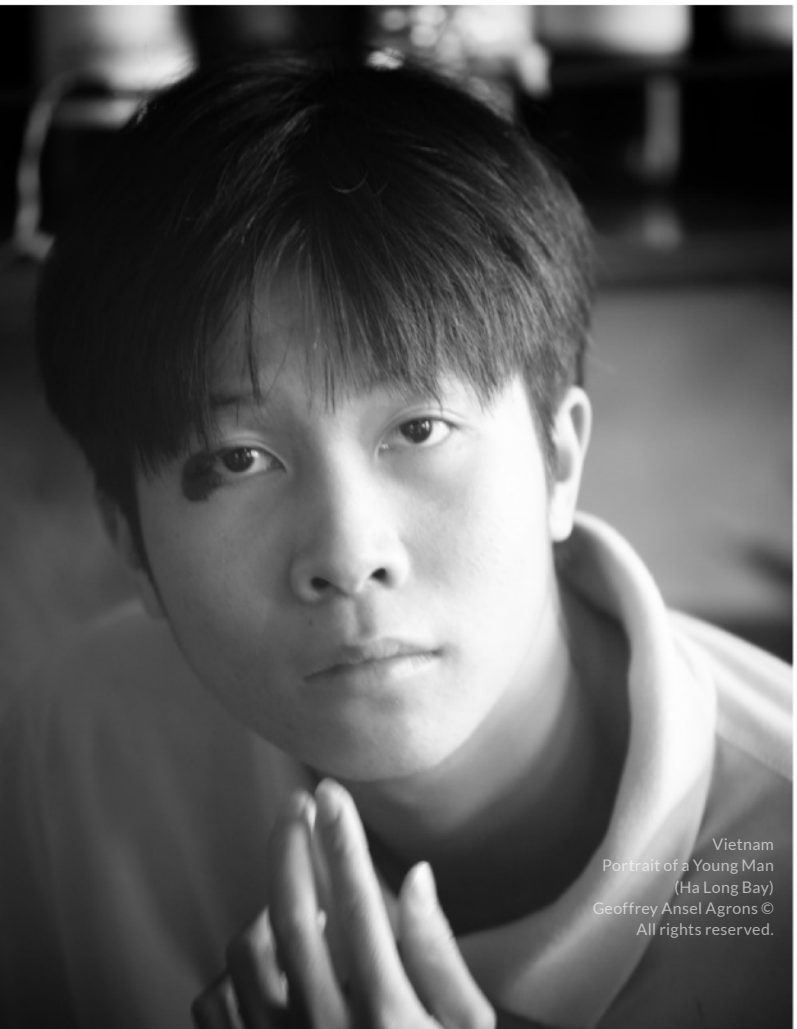
GEOFFREY AGRONS

During my formative years in the United States in the late 1960s, while the conflict known in Vietnam as the “American War” raged, the word “Tet” evoked vastly different sentiments. On January 30, 1968, the first wave of surprise attacks by North Vietnamese and Viet Cong forces struck several central provinces. On the following day—the second day of the Lunar New Year—a massive, coordinated wave of nationwide assaults hit more than 100 cities, towns, and military bases, heralding the full-scale launch of the Tet Offensive. Before this turning point, President Lyndon B. Johnson’s administration and U.S. military leaders insisted that communist forces were weakening and that an American victory was close at hand. The Tet Offensive shattered that public faith, deeply dividing American political and social sentiment for years to come.



Vietnam
Portrait of a Young Man
(Ha Long Bay)
Geoffrey Ansel Agrons ©
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Vietnam
Woman with a Cigarette,
Hoi An
Geoffrey Ansel Agrons ©
All rights reserved.



Vietnam
Peach Blossoms, Ha Noi
Geoffrey Ansel Agrons ©
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One member of our travel entourage, a retired U.S. Air Force Colonel who had flown reconnaissance missions during the war, was seeing Ho Chi Minh City (Saigon) for the first time since 1968. He was clearly awed by the radically altered modern skyline of this vibrant metropolis. Unspoken but ever-present between us was a recognition of the lingering toll of American involvement: the enduring physical and environmental consequences—such as congenital disabilities and chronic illnesses tied to Agent Orange—and the unresolved moral weight that still haunts collective memory in the United States.

Given this history, I expected a degree of bitterness from older Vietnamese citizens. It never came. Instead, I was met with warmth and genuine hospitality throughout my journey.



Top Right:
Vietnam
Zero One Six Three Eight (the Grounds of Reunification Hall, Ho Chi Minh City)
Geoffrey Ansel Agrons ©
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Vietnam
Boy 8 (Class Trip to The Museum of Military History, Ha Noi)
Geoffrey Ansel Agrons ©
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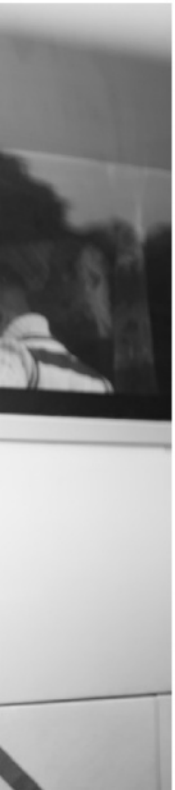



REUNIFICATION:
AN AMERICAN PHOTOGRAPHER IN VIETNAM

Vietnam
Incident at Hoan Kiem Lake, Ha Noi
Geoffrey Ansel Agrons ©
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Right: Vietnam
Woman Selling Candles,
Hoi An
Geoffrey Ansel Agrons ©
All rights reserved.

Vietnam
A Map of the World I
(Museum of Military
History, Ha Noi)
Geoffrey Ansel Agrons ©
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REUNIFICATION: AN AMERICAN PHOTOGRAPHER IN VIETNAM



Vietnam
A Map of the World II
(Museum of Military
History, Ha Noi)
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More than fifty years after the conflict ended, Vietnamese sentiment toward Americans is overwhelmingly positive, marked by pragmatism, economic partnership, and a remarkably forward-looking attitude. People here distinguish between the actions of a past government and those of ordinary individuals. To the Vietnamese, their 20th-century conflicts were not separate, isolated wars, but a singular, continuous struggle for national liberation and sovereignty. In the official narrative taught in schools and preserved in state museums, the fights against France and the United States were simply two chapters of the same anti-colonial resistance—a resistance that ultimately paved the way for the peaceful, unified country I photographed.



GEOFFREY AGRONS

> **GIVEN THIS HISTORY, I EXPECTED A DEGREE OF BITTERNESS FROM OLDER VIETNAMESE CITIZENS. IT NEVER CAME. INSTEAD, I WAS MET WITH WARMTH AND GENUINE HOSPITALITY THROUGHOUT MY JOURNEY.**

Geoffrey Ansel Agrons is an American fine-art photographer based in Philadelphia whose photographic practice emerged from an unusual relationship with images. Before becoming a photographer, Agrons trained in medicine and specialized in diagnostic radiology, spending his professional life interpreting images of the human interior. The analytical demands of radiology—anatomy, logic, problem-solving, and the search for meaning within an image—eventually led him to recognize a different possibility in photography: one grounded not in interpretation and certainty, but in immediate emotional response. In 2005, he acquired his first camera and began exploring the world beyond the darkened radiology reading room.

Agrons' work explores the uneasy coexistence between human populations and the natural world, as well as transition, impermanence, and the quiet traces that remain when familiar environments begin to change. His photographs often carry an ambiguous, haunting quality, inviting viewers to pause rather than providing a definitive narrative. He describes these images as “mementos mori,” or, more personally, “melancholigraphs”—photographs that leave behind an elusive emotional residue and suggest that something important may have been overlooked in our increasingly detached relationship with the sensual world.

Although his practice also includes color photography, Agrons has developed a particular commitment to black-and-white imagery. He is drawn to the ethereal qualities of monochrome and has explored archival inkjet printing on handmade Japanese Washi paper, as well as palladium contact printing for selected works.



Laos
Luang Prabang Descent
Geoffrey Ansel Agrons
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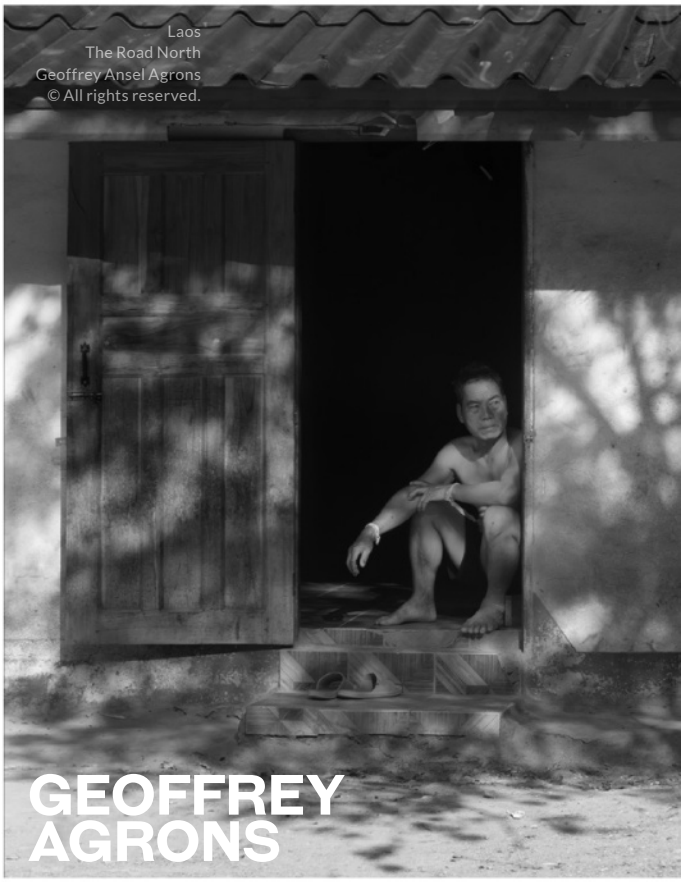
Agrons' extensive body of work includes series such as Advection, Hazardous Shorelines, Kodama (The Spirit of a Tree), The Memory Floor, Motion Sickness, Nuits Blanches (Sleepless Nights), Trespass, Compulsion, Diary of a Recluse, and At a Distance: Philadelphia in the Age of COVID-19.

Agrons' photographs have been presented in numerous juried exhibitions and have received significant recognition, including Honorable Mentions from The Center for Fine Art Photography in Colorado, a Juror's Choice Award from Praxis Gallery and Photographic Arts Center in Minneapolis, Best Landscape at the Phillips' Mill Photographic Exhibition in New Hope, Pennsylvania, and second place in the Open Lens III: Urban Visions competition presented by the Da Vinci Art Alliance in Philadelphia. His work is also represented on Rise Art, where he has been recognized as a “New & Noteworthy Artist.”

Born in Philadelphia in 1954, Agrons continues to live and work in the city. Through a practice that bridges analytical observation and emotional perception, he transforms ordinary landscapes, public spaces, and traces of human presence into quietly unsettling images that encourage us to look again—and to consider what may be disappearing just beyond our attention.



Laos
The Road North
Geoffrey Ansel Agrons
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GEOFFREY AGRONS



Laos
Muang Ngoy Weaving Village
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Laos
Loom Study
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Laos
Weaving Village
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WHAT ENDURES: AN AMERICAN PHOTOGRAPHER IN LAOS

In early 2026, I spent a month volunteering as a pediatric radiologist at the Lao Friends Hospital for Children in Luang Prabang. The work felt deeply purposeful. By the time children arrived from their outlying villages, their medical conditions were often severely advanced. I worked on extraordinary, often heartbreaking cases.

Later, we embarked on a five-hour journey north from Luang Prabang, navigating deeply rutted and dusty roads. Our guides were two sisters—weavers by trade—whom my physician colleagues had befriended over years of volunteering at the hospital. Thanks to them, we experienced a remote and fiercely beautiful part of the world where Laos's profound poverty is inescapable. This landscape challenged my perspective as a photographer; I no longer felt like a tourist seeking to impose aesthetic order through a lens. Instead, I began to take photographs instinctively, without an agenda.

WHAT ENDURES: AN AMERICAN PHOTOGRAPHER IN LAOS



Night Buddha, Luang Prabang
Geoffrey Ansel Agrons ©
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Laos
Sanctuary
Geoffrey Ansel Agrons
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GEOFFREY AGRONS

A boat journey up the Nam Ou River carried us past towering cliffs to reach several remote weaving communities. Here, traditional weaving is a multi-step artisanal legacy passed from mother to daughter. Locally harvested cotton and silk are cleaned and spun by hand, then bathed in natural plant pigments like indigo. Family members even custom-build the wooden handlooms. Our guides, members of the Katu ethnic group native to the Annam Mountains, grew up immersed in a similar heritage. Their traditional belief in nature spirits beautifully informs the intricate design elements of their backstrap weaving.

Yet, beneath this artistry lies a heavy history. Per capita, Laos bears the grim title of the most heavily bombed country in the world. By 1974, the conflict had killed roughly 200,000 people—a tenth of the population—and maimed twice as many. Unexploded ordnance continues to claim lives long after the war's end. Ultimately, I chose not to photograph the ubiquitous displays of cluster bomb casings that serve as grim souvenirs of a darker era, choosing instead to focus my camera on the enduring resilience of the people.



Laos
Man Squatting in Shop Doorway
Geoffrey Ansel Agrons
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Laos
Teak Wraiths
Geoffrey Ansel Agrons
© All rights reserved.

WHAT ENDURES:
AN AMERICAN PHOTOGRAPHER IN
LAOS



Laos
Journée Agitée (The Union of the Mekong and Nam Khan Rivers)
Geoffrey Ansel Agrons
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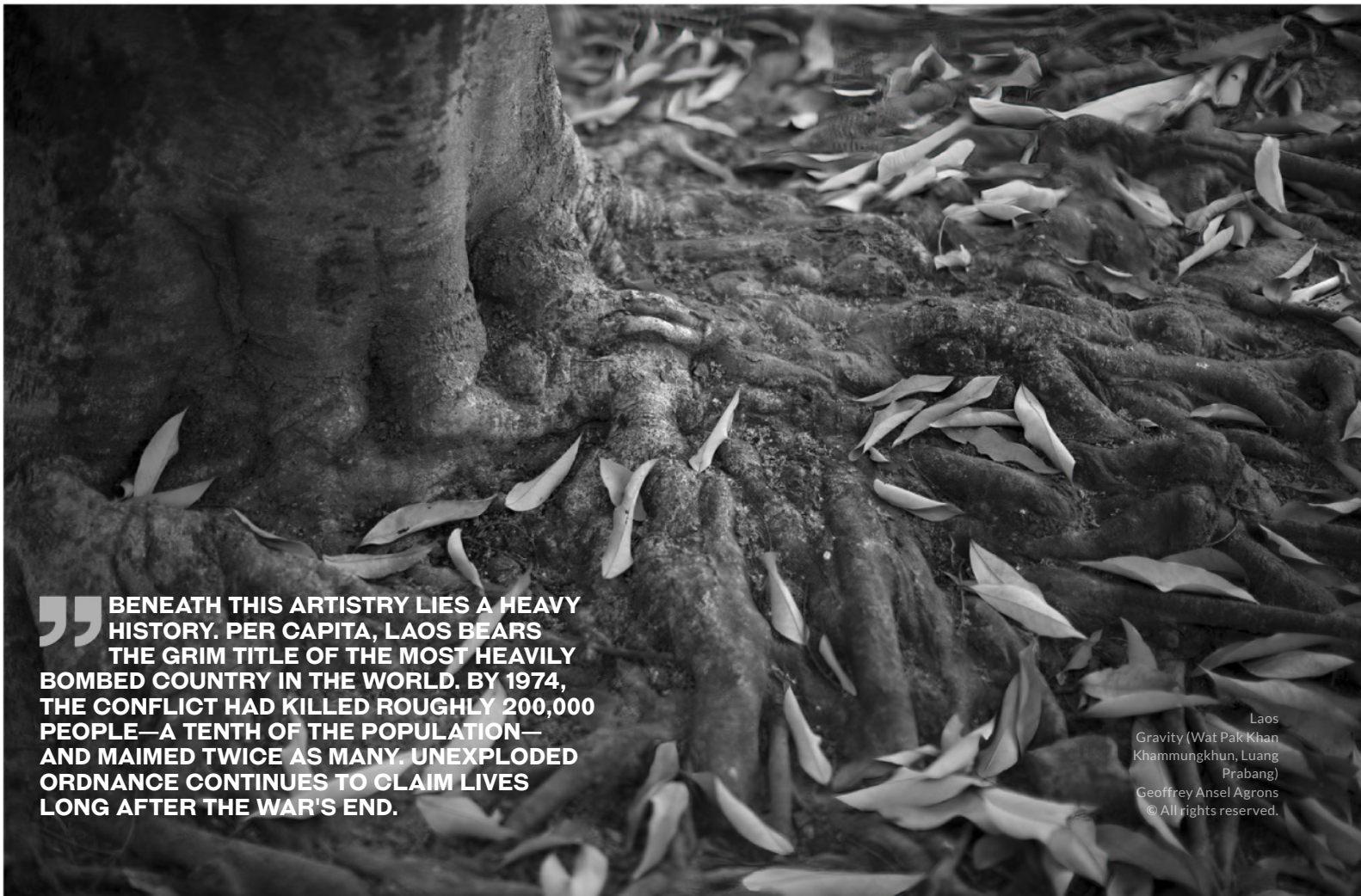
GEOFFREY AGRONS



BENEATH THIS ARTISTRY LIES A HEAVY HISTORY. PER CAPITA, LAOS BEARS THE GRIM TITLE OF THE MOST HEAVILY BOMBED COUNTRY IN THE WORLD. BY 1974, THE CONFLICT HAD KILLED ROUGHLY 200,000 PEOPLE—A TENTH OF THE POPULATION—AND MAIMED TWICE AS MANY. UNEXPLODED ORDNANCE CONTINUES TO CLAIM LIVES LONG AFTER THE WAR'S END.

Laos
Gravity (Wat Pak Khan Khammungkhun, Luang Prabang)
Geoffrey Ansel Agrons
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GEOFFREY'S WORK TYPICALLY EXPLORES THE UNEASY COEXISTENCE BETWEEN HUMAN POPULATIONS AND THE NATURAL WORLD. HE IS INTRIGUED BY TRANSITION AND IMPERMANENCE AND FAVORS MATERIAL THAT LEAVES AN INCHOATE EMOTIONAL RESIDUE — THE HAUNTING SUSPICION THAT WE MAY HAVE FORGOTTEN SOMETHING IMPORTANT IN OUR INATTENTION TO THE SENSUAL REALM. HE HAS COME TO THINK OF THESE MEMENTOS MORI AS "MELANCHOLIGRAPHS."



Laos
Journée Agitée (The Union of the Mekong and Nam Khan Rivers)
Geoffrey Ansel Agrons
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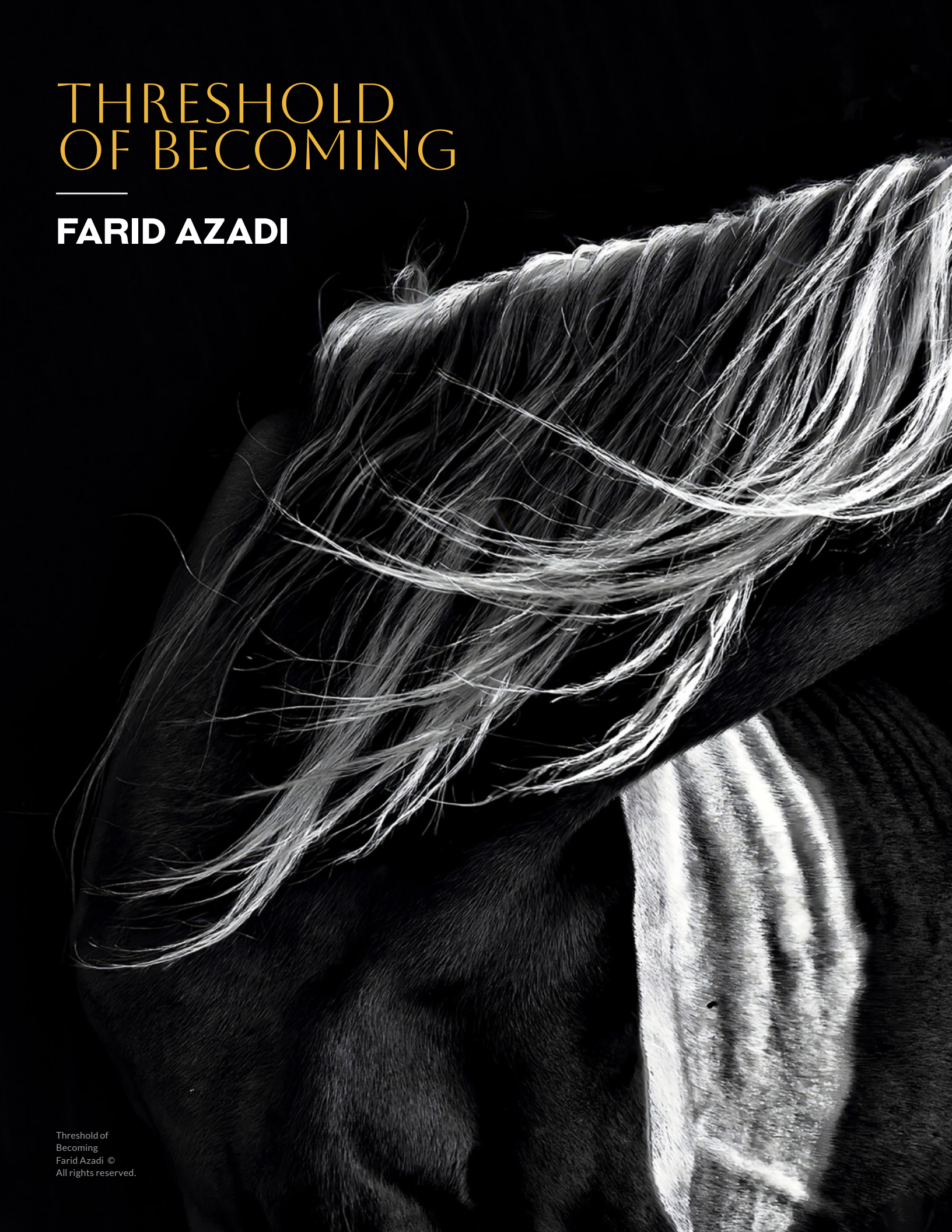
GEOFFREY AGRONS

VISITE: AGRONS.COM
RISEART: ARTIST/100/GEOFFREY-ANSEL-AGRONS

THRESHOLD OF BECOMING

FARID AZADI



Threshold of
Becoming
Farid Azadi ©
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Threshold of Becoming is a photographic exploration of transition—the unstable space between presence and absence, visibility and concealment, isolation and connection.
ather than presenting complete narratives or identifiable characters, the images isolate fragments of encounters: a body passing through light, a figure disappearing into shadow, a gesture interrupted by architecture, or a moment when the boundary between the individual and the surrounding space becomes uncertain.

Light is not simply a means of illumination within the series. It becomes a structural element, dividing the visible from the invisible. Shadows conceal as much as they reveal, while small fragments of detail resist complete disappearance.

THRESHOLD OF BECOMING

FARID AZADI

The title refers to a state of becoming rather than a finished condition. The figures appear to exist between states—between being seen and remaining hidden, between belonging to a place and being separated from it.





Threshold of
Becoming
Farid Azadi ©
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"I AM INTERESTED IN THE MOMENTS WHEN SOMETHING IS PRESENT, YET NOT COMPLETELY VISIBLE. FOR ME, PHOTOGRAPHY IS A WAY OF LOOKING AT THE SPACE BETWEEN REVELATION AND CONCEALMENT. I AM DRAWN TO PEOPLE, URBAN SPACES, LIGHT, AND SHADOW BECAUSE THEY LET ME EXPLORE THIS UNCERTAIN TERRITORY WITHOUT NECESSARILY OFFERING A CLEAR ANSWER. "

THRESHOLD OF BECOMING

FARID AZADI

The series does not attempt to construct a single narrative. Instead, each image functions as an open fragment, leaving space for the viewer to complete what remains unseen.

In this sense, Threshold of Becoming is less about documenting a particular place or moment and more about observing the quiet transformations that occur when a presence meets light, and time.



Threshold of Becoming
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Threshold of
Becoming
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THRESHOLD OF BECOMING

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Becoming
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Threshold of Becoming
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FARID AZADI

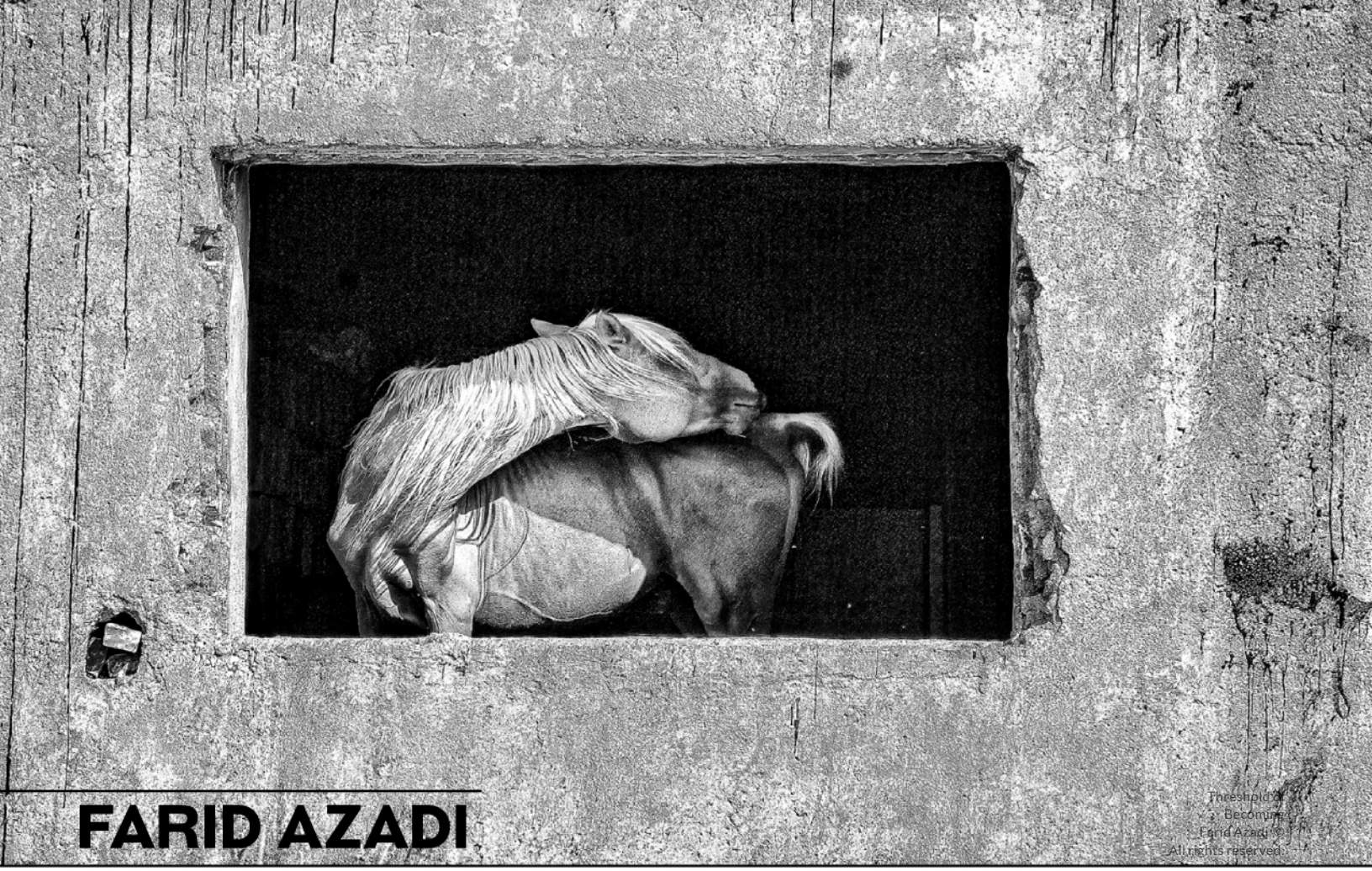
Farid Azadi is an Iranian photographer and mathematician whose photographic practice explores the fragile relationship between human presence, space, light, and silence.

Working primarily with people and urban environments, Azadi approaches photography as a way to observe moments when reality appears suspended between what is visible and what remains concealed.

His images often emerge from ordinary situations, yet through careful framing, light, shadow, and the isolation of visual elements, they acquire a quiet, contemplative tension.

At the heart of his work is an interest in the human figure—not simply as a subject, but as a presence within a larger visual and psychological space. His photographs frequently place individuals against architectural structures, streets, windows, walls, or expanses of darkness. These environments can appear simultaneously familiar and distant, creating ambiguity that invites the viewer to question what lies beyond the visible image.

Light plays a particularly important role in Azadi's photography. Rather than using light merely to illuminate a subject, he often treats it as an independent visual element. Backlighting, silhouettes, reflections, and sharp contrasts between illuminated and hidden areas become tools for exploring the boundaries between presence and absence.



FARID AZADI

Threshold of Becoming 2
Farid Azadi © 2026
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Yet his figures are rarely reduced to complete silhouettes. A fragment of a face, a gesture, the position of a hand, or a small detail within the darkness may remain visible. These details create a delicate balance between revelation and concealment. The viewer has enough information to recognize a human presence, but never enough to fully resolve the story.

This tension is particularly evident in Threshold of Becoming. The title suggests a transitional state—a moment between what something has been and what it may become. Rather than presenting a definitive narrative, the work creates a visual threshold where identity, movement, space, and perception remain open.

For Azadi, photography is therefore not necessarily about explaining a moment. It is about preserving its uncertainty.

His approach is closely connected to his interest in minimalism. He often removes unnecessary visual information from the frame, allowing a small number of elements to carry the weight of the image. A person, a shadow, a geometric structure, or a narrow passage of light can be enough to construct an entire visual world.

This minimalism does not necessarily lead to simplicity. Instead, it creates space for ambiguity.

The viewer is invited to remain inside the photograph rather than simply passing through it.

Azadi's background in mathematics also forms an intriguing parallel with his photographic practice. Mathematics and photography may appear to belong to fundamentally different worlds, yet both involve structure, relationships, proportion, boundaries, and the search for patterns within complexity. His photographic compositions often reveal an awareness of geometry and spatial relationships, while his mathematical background provides another way of thinking about order and abstraction. Nevertheless, Azadi's photographs are not mathematical exercises. Their strength lies in the tension between structure and unpredictability. Within carefully constructed frames, human behavior introduces an element that cannot be completely controlled. This is where his interest in people becomes particularly important.

A gesture can transform a geometric composition. A passing figure can disrupt an otherwise ordered space. A shadow can create a second, ambiguous presence. A moment that lasts only a fraction of a second can fundamentally change the meaning of the frame.

Azadi's photographs therefore exist somewhere between observation and construction. He observes the world,



THRESHOLD OF BECOMING

Threshold of Becoming
Farid Azadi ©
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but he also waits for the precise relationship between its elements to emerge. His interest in urban spaces is similarly selective. Rather than documenting cities through their most recognizable landmarks, he often looks toward their less obvious visual transformations: modern architecture, changing public spaces, anonymous structures, and the traces of human activity within them.
The city becomes less a geographical location and more a stage for encounters between people, architecture, light, and time.

Black-and-white photography is particularly compatible with this approach. By removing color, Azadi reduces one layer of information and places greater emphasis on luminosity, texture, form, gesture, and spatial relationships. The resulting images often feel suspended from a specific time and place. This timeless quality is central to his photographic language. His work does not offer easy answers. Instead, it asks the viewer to slow down and look again—to notice the small detail within the darkness, the figure at the edge of the frame, the unexpected relationship between a person and a wall, or the moment when light transforms an ordinary space.
Ultimately, Farid Azadi's photography is concerned with thresholds: between light and darkness, presence and absence, visibility and concealment, order and uncertainty, the individual and the city.
Within these thresholds, his images find their meaning.
And perhaps this is what Threshold of Becoming ultimately represents: not a destination, but a moment of transition—a state in which something is not yet fully revealed, but is already beginning to emerge.





Threshold of
Becoming
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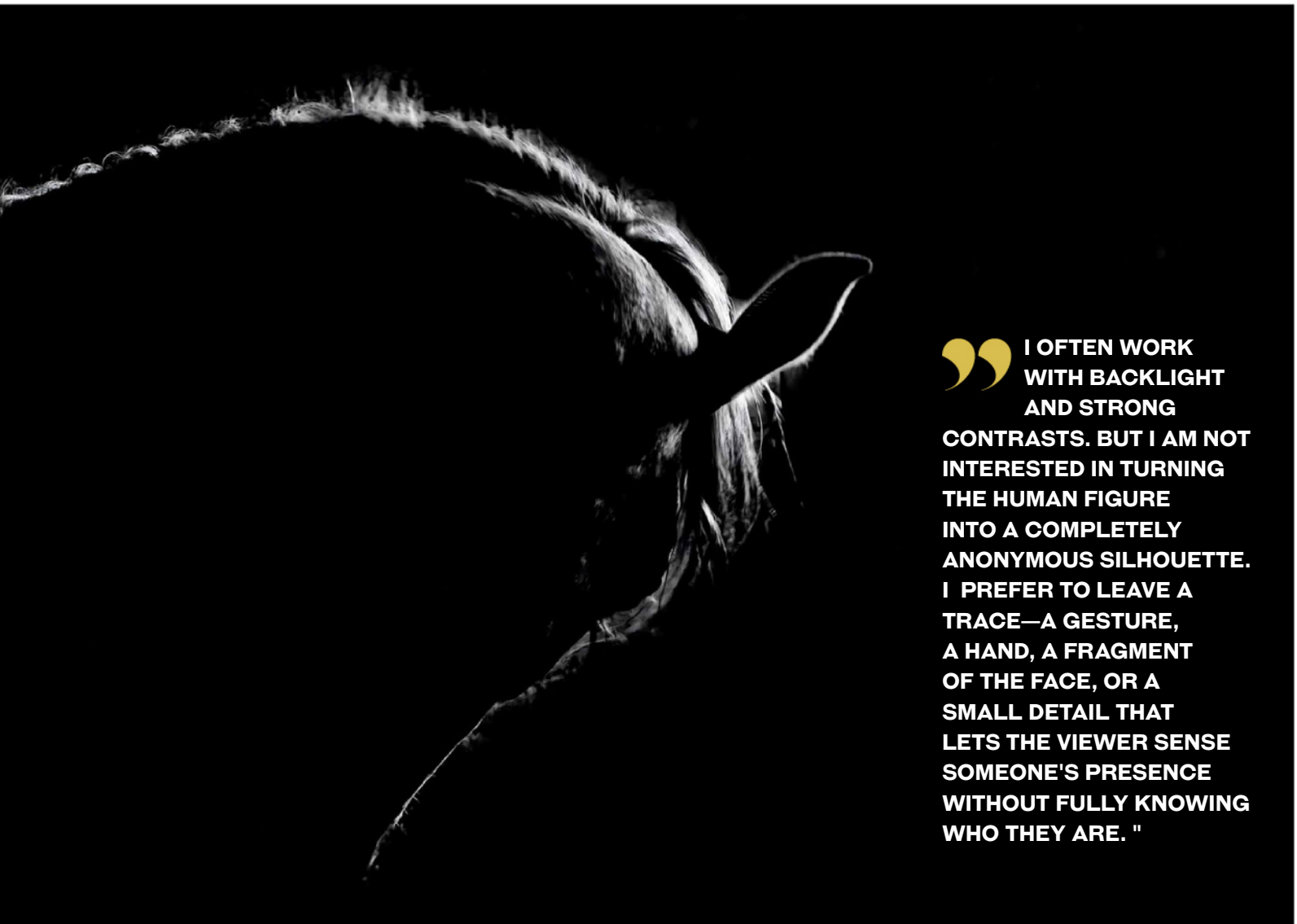
FARID AZADI



I OFTEN WORK WITH BACKLIGHT AND STRONG CONTRASTS. BUT I AM NOT INTERESTED IN TURNING THE HUMAN FIGURE INTO A COMPLETELY ANONYMOUS SILHOUETTE. I PREFER TO LEAVE A TRACE—A GESTURE, A HAND, A FRAGMENT OF THE FACE, OR A SMALL DETAIL THAT LETS THE VIEWER SENSE SOMEONE'S PRESENCE WITHOUT FULLY KNOWING WHO THEY ARE. "



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"Minimalism plays an important role in my visual language. I remove what is unnecessary from the frame and allow a limited number of elements to create tension. The less information an image provides, the more space it leaves for the viewer's imagination.

My background in mathematics has also shaped how I see. I am sensitive to geometry, proportion, repetition, structure, and the relationships between elements. Yet photography introduces something mathematics cannot completely contain: the unpredictable human moment. I do not photograph to explain reality. I photograph to hold a moment of uncertainty.

For me, the strongest image is often the one that remains partially unresolved."

THRESHOLD OF BECOMING

FARID AZADI

LIGHT PLAYS A PARTICULARLY IMPORTANT ROLE IN AZADI'S PHOTOGRAPHY. RATHER THAN USING LIGHT MERELY TO ILLUMINATE A SUBJECT, HE OFTEN TREATS IT AS AN INDEPENDENT VISUAL ELEMENT. BACKLIGHTING, SILHOUETTES, REFLECTIONS, AND SHARP CONTRASTS BETWEEN ILLUMINATED AND HIDDEN AREAS BECOME TOOLS FOR EXPLORING THE BOUNDARIES BETWEEN PRESENCE AND ABSENCE.



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THRESHOLD OF BECOMING

AZADI'S WORK FREQUENTLY EXPLORES THE HUMAN FIGURE WITHIN CHANGING URBAN ENVIRONMENTS, EXAMINING THEMES OF IDENTITY, ISOLATION, TRANSITION, VISIBILITY, AND CONCEALMENT. BACKLIGHTING AND HIGH-CONTRAST COMPOSITIONS RECUR IN HIS VISUAL LANGUAGE, ALLOWING HIM TO MOVE BETWEEN WHAT IS REVEALED AND WHAT REMAINS HIDDEN.

FARID AZADI

INSTAGRAM: @FARID _ AZADI



Growing Up Travelling
Jamie Johnson
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