



COMMUNICATION ARTS **PHOTOGRAPHY ANNUAL 63**  
Informative Byron Eggenschwiler Fresh  
Exhibit



July/August 2022  
Twenty-Four Dollars  
[commarts.com](http://commarts.com)



# JEAN COYNE

1929–2022



Jean Coyne, my mother and executive editor of *Communication Arts*, died in her home on Saturday, April 23, 2022. She was 94.

While my father Dick Coyne (1926–1990) received more accolades as cofounder, editor and designer of the magazine, Jean was equally responsible for the magazine’s success through her sheer force of will and relentless work ethic.

Born in St. Paul, Minnesota, and raised in Eau Claire, Wisconsin, Jean found her original passion in radio. She studied radio acting and writing at Antioch College in Yellow Springs, Ohio. After a brief period learning about fashion design at the University of Wisconsin/Stout, Jean went on to study art and design at Cornish School, now Cornish College of the Arts, in Seattle, Washington, where she met Dick.

They married in 1949. As beautiful as the Seattle area was, Jean could no longer stand the lengthy rainy seasons. Since Dick had concerns whether Seattle was the right place to be career-wise then, they quit their jobs and headed south for the San Francisco Bay Area.

It was in Palo Alto, California, just a block away from *Sunset* magazine’s headquarters, that *CA* was launched in 1959 as a sideline business to Dick and his business partner Bob Blanchard’s design firm/ad agency. While the magazine’s launch was well-received, it was not profitable. As the economic hardship continued, Blanchard left to go into business for himself.

“Those first years were a real struggle,” Jean said. “[But] Dick never talked about quitting. He was tenacious.”

From 1959 to 1968, Jean worked as Dick’s editorial assistant while raising my two siblings and me. “Back then, women were not expected to do anything except be homemakers,” she said. “So many famous women, when you read their bios, were faced with discrimination again and again and again. It was such a waste.”

From 1968 to 1978, she served as *CA*’s associate editor, managing the juried competitions that provided the publication with important editorial content.

Many memories came from those early years of judging. In 1961, the jury was invited to attend a reception at the Art Directors and Artists Club of San Francisco. A chartered bus delivered them to the event. But when it was time to return, several jurors could not be found. “Dick said, ‘Don’t worry

about them; they’ll find their way back to Palo Alto,’” Jean said. “I was a worrier, so I was worried, but everybody showed up to judge the next day.”

The most notable incident occurred in 1962 when CBS creative director Lou Dorfsman accidentally drove a rented camper through a covered pedestrian crosswalk at the hotel where the competition was being held, demolishing the walkway’s roof. “We thought the hotel was going to bill us for the damage, putting us out of business,” said Jean. “They never did.”

In recent years, jurors would frequently ask Jean about the early years of the competition, imagining something akin to episodes of *Mad Men*. “Everybody was drinking and smoking too much,” she’d recall. “I’m glad those days are over.”

Jean frequently traveled with Dick in the early years, which included a dinner with Carl and Elaine Regehr in Chicago in August 1968—near the Democratic National Convention and subsequent riot. “We could smell the tear gas wafting over the dinner table,” said Jean.

She also wrote several feature articles for the magazine, beginning with illustrator Brad Holland in 1977. “My mother had a fit [after reading the article] because Brad talked about working in a tattoo parlor and creating a tattoo of Mickey Mouse screwing Minnie.”

Despite being a female journalist in the 1970s, Jean experienced no sexism or discrimination while interviewing people. “Everybody greeted me with open arms,” Jean said. “They were so anxious to get into the magazine, which was lucky for us.”

In 1990, shortly before Dick’s death, Jean and Dick established the Richard and Jean Coyne Family Foundation to fund mentoring programs for underserved students, helping them develop portfolios to qualify for art school admission and providing college scholarships for visual communications programs. The foundation currently funds 24 programs across the United States. Jean acted as president of the foundation and was always grateful to hear how it had positively impacted many young people’s lives.

Our family plans to continue the foundation’s work as a tribute to our parents’ vision of creating greater opportunity for diversity in visual communications.

—Patrick Coyne





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byronegg.com

**onformative**  
onformative.com

**Fresh**  
**Kemka Ajoku**  
kemkaaajoku.com

**The Local Collective**  
thelocalcollective.com

**Related Department**  
related.design

**Gizem Vural**  
gizemvural.net

**Exhibit**  
**Back of House**  
backofhouse.co

**Leo Burnett Toronto**  
leoburnett.ca

**Concrete**  
concrete.ca

**Fieldwork Facility**  
fieldworkfacility.com

**HeyLet'sGo**  
heyletsgo.co

**Hugmun**  
hugmun.studio

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illo.tv

**Matter Unlimited**  
matterunlimited.com

**MOMOCO**  
momoco.co.uk

**Preacher**  
preacher.co

**Superfly Studio**  
behance.net/superfly\_studio

**VantageFilms**  
vantagefilms.co

## CONTRIBUTORS

### Features

**Yolanda Zappaterra** (yolandazappaterra.wordpress.com) is a London, United Kingdom-based writer and blogger. She writes about architecture, design, fine art and more for European publications including *Time Out* and *Blueprint*. In this issue, Zappaterra uncovers how Berlin-based digital art studio onformative cultivates its aesthetic through its profound technical knowledge.

### Columns

**Ernie Schenck** (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck details his method of conceptual mindfulness to help creatives focus on finding great ideas.

### Book Reviews

**Rebecca Robertson** is a freelance writer living in the Bay Area. She was a regular contributor to *Photo District News* and a former photo editor.

**Dzana Tsomondo** (dzanatsomondo@gmail.com) is a freelance writer living and working in New York City. His work has appeared in a variety of publications from *Photo District News* to *Cool'eh Magazine*.

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Richard Coyne (1926–1990)  
Jean Coyne (1928–2022)

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# EDITOR'S COLUMN

Patrick Coyne



While COVID-19's societal impact continues to be documented in our latest Photography Annual, it is just one of many social issues explored among this year's winning projects.

"I was pleasantly surprised to see how newsworthy topics were represented across multiple categories beyond editorial," says juror Natalia Jimenez. "Important issues like climate change and the pandemic made their way into categories including advertising and institutional."

"After being in the pandemic for the past two years, I was happy to see so many entries where people were out and about and living life," juror Marcus Smith says. "The overall tone of the entries felt positive, and I appreciated that."

"They were representative of the times we are living in—finding moments of escapism while dealing with the very harsh and challenging realities of living through a world pandemic," says juror Adrienne Pao.

"I wasn't sure what to expect in terms of COVID-related projects," juror Nikki Ormerod says. "There were a few but not as many as [I] expected. Perhaps that's because we all just want to forget about it."

When asked for their overall impressions of the entries, several judges responded positively.

"There is so much talent out there and so much good work," juror Márcia Minter says.

"Overall, I feel there was wonderful creativity being applied across a wide range of photographic media," says Jimenez.

"Once I had filtered through the 600-[count] shortlist and revisited my selections, I was impressed," juror Steve Wallington says.

"I certainly saw more representation of people of color—in front of and behind the lens. That was refreshing."

—Márcia Minter

"In all categories, it was possible to find unique projects," says juror Luis Gatti. "Choosing the winners among so many incredible works was a very difficult task."

"I had to revisit entries multiple times in order to select based on minor technical merits, something I haven't faced in judging before," Ormerod says. "The work is great. And it's only going to get better. I should step up my game."

"There were more strong entries as a percentage than is typical in photography competitions."

—Mike Davis

Several judges also described some of the notable visual trends.

"I appreciated the trompe-l'œil technique applied to photography in ways I had not seen executed before," says Jimenez.

"I noticed a few projects that were collage based or mixed media, which was refreshing," Ormerod says.

"The cannabis magnifications captured by the biologist were surprisingly unique, curious and beautiful," says Pao.

"I was surprised by the volume of industrial and commercial photographs and some impressive documentary-style photography," Wallington says. "Also, I was expecting more CGI photos—and pleasantly surprised [to see] that there were not!"

"There was more of a blending of genres than I expected," says juror Mike Davis. "Some editorial looked like advertising and vice versa, meaning that people are using approaches to image creation that are specific to what they're saying and not just following the dictum of prescribed approaches."

"Today, Instagram and its algorithms make it easy to think the diversity of photography styles has evaporated," Smith says. "I was able to see that there are clearly still a lot of people trying all kinds of stuff that aren't necessarily chasing today's trends."

Diverse representation was also noted by multiple judges.

"I think the field, at least the one that the general public sees, is finally opening up to the beauty and power of diversity," says Minter. "This means more and more stories will not only be told, but legacies of the many talented photographers and videographers of color will be revealed. The world needs all of our stories and images."

"Representation matters and it was apparent to me that photography is experiencing a great evolution regarding the level of diversity pictured," Pao says.

"While it felt like there was a fair representation of racial diversity, I would have liked to see more range in the ages of subjects, and in particular the elderly," says Jimenez.

I asked the jurors to share their biggest disappointments with the entries.



# COMMUNICATION ARTS 2023 STUDENT SHOWCASE



## Get your work published in *Communication Arts*

Create a profile and portfolio on Creative Hotlist, the career site from *Communication Arts*, and your work could be published in the March/April 2023 issue of *Communication Arts*.

**To be considered, enter by September 30, 2022**  
**CREATIVEHOTLIST.COM/STUDENTPROMO**



## EDITOR'S COLUMN

"Not belonging to the contemporary cultural zeitgeist," juror David Roennfeldt says. "It didn't seem that the entries differed that much from what I can remember when looking at *Communication Arts* from the late '80s through the early '00s. The dialogue and outcomes in the images [appeared] very familiar to the past."

"In some series projects, I felt a little inconsistency in quality," says Gatti.

"In series, fewer people created a narrative or multiple image concepts than I expected," Davis says. "Many of the series entries were simply similar photos on a topic."

"I found there to be too many overhead drone images that began to look the same," says Jimenez.

With the overall decline in commissioned work and lower royalties from stock photography, I asked the jurors what other profit centers are photographers exploring.

"There will always be an opportunity to use photography as art and using sites like EyeEm and Pictor [for photographers] to advertise their work to hang on people's walls," Wallington says.

"Today, it seems as if people have a renewed interest in prints and art for their home," says Smith. "In addition to that, many artists [find] success within the NFT space selling digital versions of their work to a new breed of art collectors."

"There is a definite new guard coming through photography and image making where, because of social media, a younger and less-well-known photographer has a chance to be noticed and to pick up commissions," Roennfeldt says. "It is also merging with the world of digital art, providing image makers and photographers with [the] opportunity to create their own work and reach their own audiences."

"Successful photographers these days are able to create multiple income streams with their work," says Davis. "They develop a specialization, initiate ideas and bodies of work based on that specialty, and connect with a range of entities that want to support that type of work. On top of that, they typically have some combination of strong outward presence that includes a compelling



**MIKE DAVIS** is

a visual storytelling consultant, picture editor, educator and author. His first authored book about visual storytelling is due

out late 2022. Davis directed the Alexia Grant for eight years while holding a chaired faculty position at Syracuse University. Before teaching, he was a visual leader at *National Geographic*, the White House and five visually strong US newspapers. Davis was twice named picture editor of the year. The National Press Photographers Association honored Davis with the Sprague Award. He has edited more than 40 photo books and has taught and lectured in various settings. He hails from a small town in Nebraska.



**NIKKI ORMEROD**

is a photographer, director and partner at Toronto, Canada-based Undivided Creative, a production company representing

a diverse roster of artists. Ormerod has spent the majority of her career as a commercial photographer under the representation of Westside Studio. Wanting to also direct, she joined the roster at Toronto-based production company SPV Films but returned to Westside after it formed Westside Films. After four more years directing and photographing there, Ormerod left to cofound Undivided Creative with executive producer Scott Houghton, with whom she had worked with for several years at Westside Films.



**JENNIFER DORN**

is photo director of *Variety* magazine, based in Los Angeles, California. With degrees in art history and music and

more than 25 years working in the photography editorial field, she understands producing high-quality imagery from concept to completion. Prior to joining *Variety* in 2018, Dorn was photo director of *Los Angeles Magazine* and deputy director of photography at Getty Images for ten years. Before Getty, she worked as a photo editor of numerous titles including *Jump*, *Marie Claire*, *Newsweek* and *USA Weekend*. She has photo direction awards from the Art Directors Club, *Communication Arts* and the One Show.



**ADRIENNE PAO**

is a San Francisco Bay Area-based photographer who explores the confluence of fantasy and identity through

photographic imagery. Pao's work appears in museums, galleries, fashion and pop culture magazines, public campaigns and art journals around the world. Pao received her MFA from San Jose State University. She is director of the Academy of Art University School of Photography in San Francisco. Recently, Pao and artist Robin Lasser launched Your Actions Save Lives, a ten-billboard social impact photographic campaign for the California Governor's Office in partnership with Vietnamese and Latinx communities in San Jose.

website, a defined social media presence, books, gallery shows, print sales, workshops [or] NFTs."

Lastly, I asked the jurors for their thoughts on how the field of photography might evolve.

"Technology will increasingly support visual artistic expressions, and with this evolution, we will always see something new," Gatti says.

"Those who succeed going forward will be storytellers: people who can create narratives and conceive and execute specific approaches to express those narratives," says Davis.

"I think the advent of the camera phone, with [more than] 4 trillion images taken every year, has made it harder to make clients invest



**LUIS PAULO GATTI**

is a creative director/head of art working in Stuttgart, Germany. With an advertising degree from Centro

Universitário da Cidade and a digital design degree from Instituto Infnet, both located in Rio de Janeiro, Brazil, Gatti began his career in Rio de Janeiro before relocating to São Paulo to work at Leo Burnett Tailor Made, NEOGAMA and Ogilvy Brasil. He then moved to Dubai, United Arab Emirates, to work at Saatchi & Saatchi and Young & Rubicam Group before moving to Germany. In 2021, he was named one of *The Drum's* most-awarded advertising art directors. Since 2015, he has been a teacher and coordinator at Miami Ad School LATAM.

**NATALIA JIMENEZ** is

a picture editor on the National desk at *The Washington Post*. Before joining the *Post*, she managed the photography

team at NBC News where she also art directed and commissioned illustrations. Jimenez was on the faculty at the first Women Photograph workshop held in Latin America in 2019 and a mentor for its 2021 program. She has also served as a juror on multiple photography competitions. She was drawn to editing while assisting photographers Alex Webb and Rebecca Norris Webb. Though her career has focused on digital storytelling, she retains an appreciation for the tactile experience of photography books.

**MÁRCIA MINTER** is

the cofounder and executive director of Indigo Arts Alliance (IAA), a nonprofit, Black-led artist residency program

providing Black and Brown artists from around the world a supportive environment in which to make new work, receive critical feedback and build lasting relationships across generations. IAA is a 2021 recipient of The Andy Warhol Foundation for the Visual Arts Grant. Building on more than 30 years experience as an executive creative director for some of the world's most iconic brands, Minter, in her curatorial work, focuses on photography, symposiums on the intersection of art and social practice, and exhibition planning and implementation.

**DAVID ROENNfeldt** is

cofounder and executive creative director of 3 Deep, a luxury branding and creative agency based in

Melbourne, Australia. Through Roennfeldt's global activity within the fashion, art, architecture, lifestyle and beauty sectors, he is passionate about aesthetic diversity, attention to detail, storytelling and compelling ideas. Roennfeldt has been recognized with more than 150 national and international creative awards of excellence, including a coveted Cannes Design Lion in 2010. He also sits on the advisory board of the National School of Design and is an active member of the Australian Graphic Design Association.

**MARCUS SMITH** is

a photographer and director based in Chicago, Illinois. Whether he's shooting an apparel campaign, a pro athlete

or portraits of everyday change makers, Smith trains his focus on the human narrative. His clients have included Apple, Air Jordan, Asics, Athleta, BEATS by DRE, *Chicago* magazine, *ESPN The Magazine*, *GQ*, the *New York Times*, Nike, The North Face, Reebok and *Women's Health*. Smith has been recognized by American Photography, *Communication Arts* and the International Photo Awards—winning first place in the Sports/Court Sports category for his portrait of Kobe Bryant—and he was named to *PDN's* 30 New and Emerging Photographers in 2014.

**STEVE WALLINGTON** is

a London, United Kingdom-based creative director who began his career in advertising working

for Young & Rubicam and Leagas Shafron before establishing creative agency Point Blank, where he collaborated with brands including MTV and Levi Strauss Co. before becoming the head of brand for luxury fashion retailer Hackett. Recently, he established The Photography Movement, a collective that creates exhibitions and workshops to spark conversation around mental health and photography, and Show and Tell Photo, which educates and inspires young people to express their feelings through photography.

in photography," Wallington says. "Everybody thinks they are photographers, but when you see the standard of [these] finalists, you realize they are not! I hope we go back to more traditional film values that are on the rise with more indie companies giving [opportunities to] film camera users."

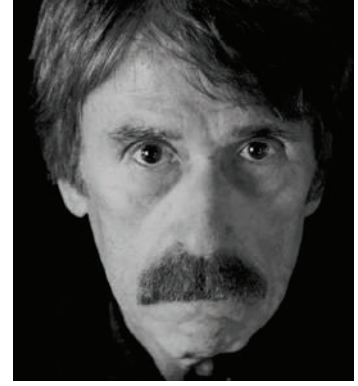
"Although I feel recent fads are stripped back and raw in terms of technical application, I've been seeing more artists honoring the craft lately and implementing techniques used by the masters who shaped the art form," says Ormerod.

"Every year, we get barraged [with] how much technology is changing photography and making it more friendly for the average consumer to participate—effectively killing the use for a 'professional,'" Smith

says. "As with most things in life, simply participating is not the challenge but elevating the act into an artistic endeavor requires more than technological advancements. Whether iPhone, 4×5 or a shiny new mirrorless camera, the skill still lies within the photographer. With that said, I firmly believe photography is staying exactly where it's always been."

A minimum of seven out of ten votes was required for a project to be awarded in this year's competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 63rd Photography Annual. [ca](#)





## The Hummingbird in the Tornado

*"There is no Idea Dump, no Story Central, no Island of the Buried Bestsellers; ... two previously unrelated ideas come together and make something new under the sun. Your job isn't to find these ideas but to recognize them when they show up."* —Stephen King

*"Every time we become aware of a thought, as opposed to being lost in a thought, we experience that opening of the mind."* —Joseph Goldstein

I've developed a bad habit lately. Apparently, I've taken to eating with my mouth open. Which is to say, I've been smacking. This, for everyone but the smacker, is an inarguably disgusting sound, somewhere between fingernails on a chalkboard and a cat coughing up a hairball. Trust me, that tender sirloin might taste like manna from heaven, but the sound of your molars masticating the hell out of it is akin to the guy in 17B barfing up his Cinnabon.

Big advertising ideas, the ones that explode all over you and drench you with their awesomeness, are almost always born of an insight that no one saw coming—no one but you.

Fortunately, my wife has been kind enough to assist me with this. She calls it mindful eating. Pretty simple, actually. Instead of yapping all through dinner about who knows what, you simply focus on eating. Keep your mouth closed. Take small bites. Chew slowly. Feel the food on your tongue. She insists that if I can succeed at this, I won't embarrass myself when, one day, we're invited to dinner at the White House.

In other words, be conscious. Be in the moment. Be mindful.

This is amazing advice, not just for dinner guests at the White House but also for advertising creatives. Why is this? Because big advertising ideas, the ones that explode all over you and drench you with their awesomeness, are almost always born of an insight that no one saw coming—no one but you. Because, like Stephen King says, you recognized it when it showed up.

Easier said than done, of course.

The world is a noisy place. Putin. Proud Boys. COVID-19. Wordle. Oat milk. Tiger. Meta. 2024. Brady. Don't Say Gay. Lasso. The Slap. The Multiverse. Kiviv. AI. AR. VR. TikTok. Rowling. Exoplanets. YouTube. Plastic. Polar bears. *Fortnite*. Black Lives Matter. Disney. Netflix. Ariana. Banksy. Crypto. Idris. Tornadoes. NFTs. Black holes. Drones.

Algorithms. Wormholes. Chick-fil-A. Neo. Cake Pops. Kanye. Harry and Megan. Gummies. Musk. Drones. Fauci. Baby Yoda. Formula E. The idea to end all ideas could be camped out somewhere in there and you'd never even know it. Tragic, in itself. Even more so if someone more observant than you snags it first, plucks it out of the ether and turns it into gold.

If only you had a way to tune out the noise. If only your creative radar were more tuned in to ideas roaming out there in the wild. If only you were more conceptually mindful.

Before you trade your every worldly possession for an orange robe, a shaved head and some Tibetan singing bowls, relax. As it turns out, conceptual mindfulness is easier to learn than, say, sirloin-steak mindfulness. And while I'm no Deepak Chopra, I've found a technique


that works pretty well for me. I'm not so great at sitting still with the aforementioned singing bells gonging every 30 seconds in my AirPods, so I've gotten into what's called a walking meditation.

Here's how it goes.

First, find yourself someplace where you know there's going to be a ton of distractions coming at you from every corner. An all-out assault on the

senses: Sound. Sight. Smell. All of it. If you're in a city, you're in luck. All those cars and jackhammers and tourists asking for directions. Not peaceful like a wheat field in South Dakota or a beach on the far side of Maui, but ideal for learning how to tune out creative noise.

As you start walking, pay attention to what you hear. The obvious sounds, but the distant ones, too. A plane somewhere at 40,000 feet. A dog barking six streets over. Birds. A couple arguing. Pick one of them and focus on it. The rest of it, just let it float by—there, but not there. Keep walking. What does the ground beneath your feet feel like? Squishy? Smooth? Rocky? Slippery? Feel it. Then, smell the air. Same thing as sounds. Pick a smell and focus. And not something easy, like bacon. The smell has to be more like wet moss or gravel or distant smoke. On the rest of the walk, do the same thing with touch and taste. You get the idea.

Like I said, I'm no mindfulness guru. My wife still has to raise my consciousness on the smacking thing. But I can pretty much promise you that if you work at shutting out the noise, you'll be a lot better prepared to hear that elusive, brilliant hummingbird in the tornado. 





Communication Arts Daily  
OUR DAILY EMAIL NEWSLETTER

# WHAT YOU NEED TO STAY INSPIRED



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Designed to keep you up-to-date on the hottest design, advertising and web projects, our newsletter also links to the most thought-provoking articles we've found on the web.

Delivered to your inbox every business day, this quick read is just what you need to stay informed and inspired.



#### Features

### Stimulant

The San Francisco-based experiential studio brings dreams to life through digital interactions.

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#### Exhibit

### Type Hike series

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## Mohammad Gorjestani

*The Importance of Perspective*

Seeking to shine a light on the experiences of communities that struggle with systemic inequity, filmmaker Mohammad Gorjestani's mission comes from experience: his family came to the United States to escape the Iran-Iraq War and settled in Silicon Valley, and Gorjestani grew up in the highly wealthy and highly impoverished region's underbelly. To make sure his messages remain uncompromised, he founded Even/Odd, a creative studio based in San Francisco and Los Angeles that produces films and campaigns only focusing on the perspectives of the marginalized. His bold work has won accolades from Cannes, the Clios, D&AD and SXSW, among other high-profile organizations. Ultimately, Gorjestani wants to be the legacy, as he says, "of the people America did not allow his parents to become." —Michael Coyne



**What sparked your interest in filmmaking?** I grew up in a household of parents who were artists, so that was my start. Photography was a great medium for me because I loved art, but my drawings weren't up to my standards—I was frustrated that I couldn't make things look real. So, one of my parents got me a Nikon and I began taking pictures. Over time, the idea of merging my creative short stories with photographs led me to moving images and filmmaking.

**What inspired you to establish your film production studio Even/Odd?** I launched Even/Odd while trying to sustain myself as a filmmaker. I wanted to make very specific work that I did not see represented in mainstream media, so I had to come up with the independent means to make ends meet. Creating the short film "Refuge" in 2013, my first project with film producer Malcolm Pullinger, led to more collaborations and resulted in a sustainable ecosystem for a creative studio that could support the kinds of stories we wanted to tell.

**How would you define your visual style?** I'm influenced by artists, documentarians and filmmakers like Eli Reed. I craft images with a cinematic quality; even if they're standalone images, I make the image reveal something. I'm not trying to be objective. I want to manufacture a narrative rooted in authentic representation but that also expresses a certain feeling as much as possible.

In my mind, I don't separate advertising from filmmaking. I make things the way I want to make them: as planned. Thankfully, I've been able to do that more often recently. Sometimes I take jobs for the team to build the studio, but not as frequently. That's different from the norm. I use the toolkit of a narrative filmmaker for my advertising as well as those in photography, documentaries and filmmaking, and I use the appropriate tools as needed. For example, I try to avoid stepping into a location I've never been to, and I scout everything in advance. For "Exit 12," the fifth film in our *For Every Dream* series with Square, we got a different dance studio than the one in the original story because I didn't like how it looked, and that felt important to the narrative I wanted to portray.

**In *For Every Dream*, you provide a platform for entrepreneurs around the United States to speak of their struggles and victories against economic, racial and environmental injustice. What inspired you to undertake this series?** Those stories were about the intersection of how people survive, live and triumph inside the dominant system of American inequity, a system that wasn't designed for them. That's my community; that's whom I represent. For me, it's always about doing the work and showing its reality but also highlighting the potential of those who might otherwise get overlooked. *For Every Dream* was an opportunity that grew from the people at Square seeing my independent films and meeting others who they felt would be great subjects,



so we linked. We sat together and developed a slate of stories, then tried to research and find them. These communities had a different interpretation of what the American dream means, so it aligned with my vision of getting their voices heard.

**Communication Arts featured your work with Hello Monday on the web version of *America Is An Idea, Not A Geography*, your docuseries that tells the stories of immigrants within the US Lyft driver community. What was it like to work on that?** It was more of an editorial integration than a docuseries. We took stories with a specific journalistic gaze and elevated them with a style and presentation that made it sit in social culture as opposed to it being a really good piece of journalism. We treated it more editorially, and I think we did it well.

Before the George Floyd tragedy, we insisted that almost everyone working on those stories came from first-generation immigration backgrounds since they came from the same communities as those stories. Here, it was a requirement. Each person had to speak specifically about their culture. When we make films about people's cultures, we have to build trust and get the subjects to let down any guards with whoever documents the story. One Pakistani director interviewed a Pakistani subject in New York, and they had a specific bond that seemed more like two friends talking. This created a nuance to the project since 80 percent of the people involved were from immigrant communities.

**With the ongoing reconciliation of discrimination throughout visual communications, what do you feel can accelerate the creation of an inclusive industry?** We need to put people in charge who have a stake in these outcomes. That's it. You want to dismantle sexism?

Put more women in power. You want to dismantle discrimination? Put those who are being discriminated against in power. Same with racism and class inequity. This would also involve adjusting your metrics of who is "qualified." Things like college credits, no criminal history and a threshold amount of experience all need to be questioned. Many of these are designed to keep certain people in power while penalizing the 1 percent of people's shortcomings, which are already an aftereffect of systemic helplessness.

**Is there anything within diversity, equity and inclusion that you feel the industry doesn't pay enough attention to?** Class reckoning is the next frontier. People can still exploit their own communities, which often is a result of class exploitation. It's not being reckoned with enough because it requires a nuanced conversation and because in creative industries—regardless of background—some people may come from a certain level of economic wealth with respect to others in their community who do not.

**Where would you like to take Even/Odd from here?** I want to continue building and strengthening our community while representing our world in new ways. I want to make documentaries, works and films that broadcast the times we live in for a future audience. That way, they can understand what we've lived through, who was alive and the feelings we've had.

**Do you have any advice for people entering the profession?** Make your own work how you want. Don't try to find your purpose—especially in advertising—as a creator. Find your purpose in the art itself. Parts of that can later be extracted and applied to other industries, but at all costs, just make your own stuff. [ca](#)

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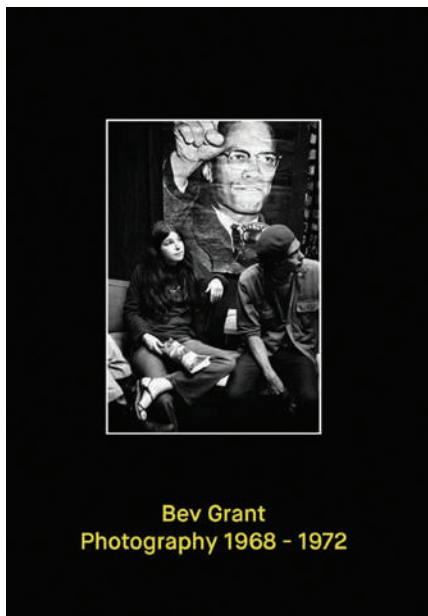
## Bev Grant

*Photography 1968–1972*

Edited by Cay Sophie Rabinowitz  
Essays by William Cordova and  
Joanna Fernández  
168 pages, hardcover, \$50  
Published by osmos  
osmos.online

Over a few years in the late 1960s, musician, photographer and activist Bev Grant photographed the full spectrum of US protest movements—antiwar rallies, women’s liberation protests, civil rights marches, revolutionary actions and anti-imperialist demonstrations—as a contributor to Liberation News Service, a “sort of radical underground Associated Press,” as she described it, and as a member of Newsreel, an activist filmmaker collective. Grant covered garbage-dumping protests organized by the Young Lords and the New York Radical Women’s protest against the Miss America Pageant, which featured a live sheep. She traveled to Cuba for the anniversary of the revolution, photographing Fidel Castro alongside schoolchildren and farm workers. But her most memorable photos are more intimate, depicting what went on behind public-facing events in unguarded images made during meetings or on bus rides to the protest.

Pairing her photographs with her recollections, the book hints at the struggles for power within movements. But her photographs also present a surprising record of racial diversity in these groups, providing “evidence of radical approaches to racial coalition,” writes William Cordova. There are Black, White and Latino children eating together in the Black Panther Party’s free breakfast program. At a Connecticut protest in support of imprisoned Black Panther members, Grant photographed women of all races and recalls seeing “so many women, seemingly so interconnected, carrying each other’s signs and shouting each other’s slogans.” Grant’s photographs are a reminder of the complexity of the era, as well as the optimism. —Rebecca Robertson



## Photo No-Nos

*Meditations on What Not to Photograph*

By Jason Fulford

A manual on what not to shoot instead of what not to do, *Photo No-Nos*:

*Meditations on What Not to Photograph* compiles a list of problematic subjects that should remain off-limits in an age of responsible media creation. Professionals offer helpful advice for photographers to not feel restricted by boundaries. 320 pages, softcover, \$24.95, Aperture.



## Revel & Revolt

By Beau Patrick Coulon

Made in collaboration with Burn Barrel Press and DNO Books, *Revel & Revolt* collects the photography of

New Orleans-based Beau Patrick Coulon. The book examines the convergence of subculture and class struggle through Coulon’s documentation of protests, parades and the punk scene in New Orleans. 132 pages, softcover, \$30, Burn Barrel Press and DNO Books.

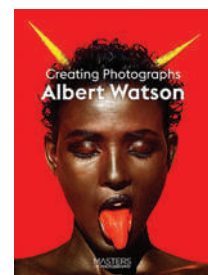


## Albert Watson: Creating Photographs

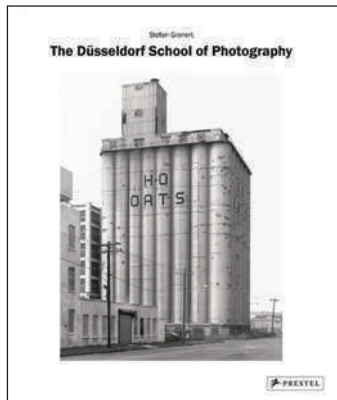
By Albert Watson

This compendium of easily digestible lessons from

acclaimed fashion and portrait photographer Albert Watson brings you behind the camera with stories from his shoots, imparting his experience to inspire your own photography. A great resource for both concrete tips like selecting equipment and abstract tips like breaking into the industry. 128 pages, softcover, \$20, Laurence King Publishing.







## The Düsseldorf School of Photography

By Stefan Gronert  
320 pages, hardcover, \$60  
Published by Prestel Publishing  
prestelpublishing  
.penguinrandomhouse.de

As technology advances its immediacy, the medium of photography has had to fight to be considered high art.

It has happened recently with the incorporation of digital cameras on smartphones and the rise of Instagram, but it also happened in the 1950s with the development of instant film. This may be why the opening line of author Stefan Gronert's preface for his book *The Düsseldorf School of Photography*—"Sometimes a book appears in print and people wonder why it has never been published before"—feels so pertinent.

As Gronert defines it, the Düsseldorf school encompasses artists who studied with photographer duo Bernd and Hilla Becher at the Kunstakademie Düsseldorf ("Düsseldorf Art School") from the mid-1970s to the mid-1990s. In contrast with Henri Cartier-Bresson and the "decisive moment," the Bechers sought to elevate photography,

pursuing formality, anonymity and pattern in their work by documenting scenes of industrial decay in Europe and North America, which they organized by resemblance. Their students at the Kunstakademie, who included Andreas Gursky, Candida Höfer and Thomas Struth, each brought radically different approaches to photography but were bound by Bernd's ideas on how to advance photography to rival painting.

In *The Düsseldorf School of Photography*, Gronert combines 300 images taken by the Bechers and ten of their students alongside thoughtful dives into what their work represents. And, as Gronert points out at the end of his essay "Photographic Emancipation," this book merely provides a snapshot of a living art movement that invites further critical explorations. —Michael Coyne



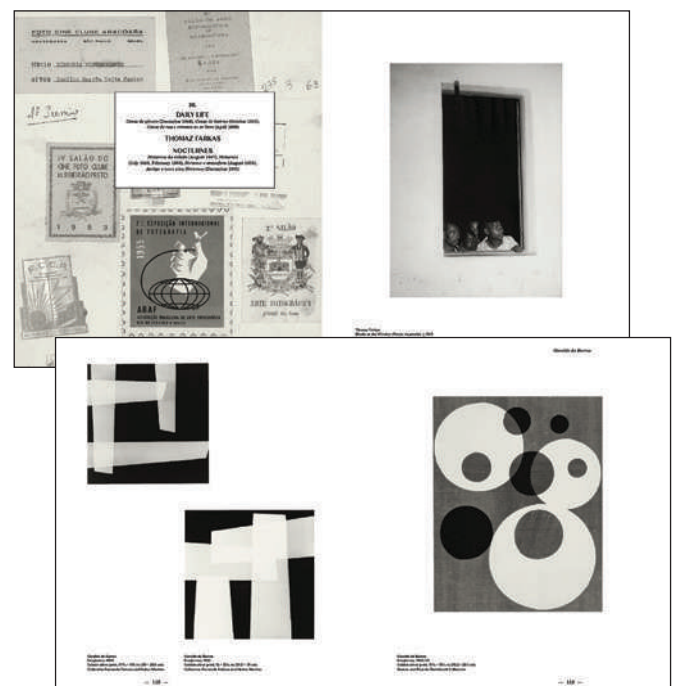
## Fotoclubismo *Brazilian Modernist Photography and the Foto-Cine Clube Bandeirante, 1946-1964*

Edited by Sarah Hermanson Meister  
184 pages, hardcover, \$45  
Published by the Museum of Modern Art, New York  
moma.org

In late 2021, the Museum of Modern Art, New York hosted the first museum exhibition of Brazilian modernist photography outside of Brazil. More than 60 photographs made up the exhibit, itself part of a push to address art and artists marginalized by Eurocentric discourse. *Fotoclubismo: Brazilian Modernist Photography and The Foto-Cine Clube Bandeirante, 1946-1964* is one of the fruits of that effort. Published in conjunction with the exhibit, the 184-page photo-book centers around the Foto-Cine Clube Bandeirante (FCCB), a coterie of photographers in postwar São Paulo. Curated by Sarah Hermanson Meister, *Fotoclubismo* meticulously documents the history of the FCCB as a whole while also delving into the life and work of more accomplished members like Tomaz Farkas and Gertrudes Altschul. Meister's writing and exhaustive footnotes not only provide crucial cultural context but also offer a compelling portrait of this fragile moment in Brazilian art, wedged between the fall of Getúlio Vargas's dictatorship and the 1964 Brazilian coup d'état.

All of this is not to overlook the photographs themselves, which, make no mistake, are the stars of the show. All of the images are black and

white, but within that medium, the book exhibits a startling breadth of style and technique. While FCCB members were primarily amateur photographers, they were both internally competitive and cognizant of the wider world of photography, even if that world barely acknowledged them. *Fotoclubismo* is a stirring testament to the vision and ambition of these overlooked photographers and their moment in time. —Dzana Tsomondo





# onformative

by yolanda zappatera

In a hotel in Scotland, guests checking in are met by a ‘chandelier’ of 20,000 rotating steel discs high above their heads, swirling and turning to catch and reflect the light of St Andrews Bay outside. On a dark street in San Francisco, passing the windows of Dolby Laboratories, pedestrians’ heads are turned by what seems like an impossibly long ribbon of swirling colors, a multisensory installation that transforms motion data into abstract visuals and sound. In a gallery in Shanghai, a meandering river of color fills multiple screens, real-time visuals generated by an algorithm and music composed by AI to reinterpret the shifting behaviors of rivers. And on a 104-foot-high media wall in Dallas’s AT&T Discovery District, a portrait-filled screen visualizing the huge amounts of data we hold in our phones evolves and changes, creating a focal point for the public plaza. All of these are by Berlin-based digital art and design studio onformative, founded by managing director Julia Laub and creative lead Cedric Kiefer little more than a decade ago. They now boast long-standing client relationships with some of the biggest brands in the world, among them Adobe, Google, IBM, Nike, Porsche, Samsung and Sony.

For these clients and others, onformative, which describes itself as “challenging the boundaries between art, design and technology through an experimental practice,” uses data-driven and generative design to create ambient personalized content and live wallpapers for devices ranging from smart phones and TVs to watches and speakers, client-commissioned and studio-initiated spatial concepts and immersive installations, 3-D animation, and experimental and research projects.

Studio-initiated art projects and client-commissioned design projects inform each other with a fluidity that sets onformative apart from many other digital studios. As Roger Ferris, creative director and lead for the digital experience design at the AT&T Discovery District, says, “When I think of onformative, I think

‘innovative’—onformative has an unusually high degree of technical knowledge, coupled with an elevated design sensibility.” But other factors are at work in the approach and process onformative applies to all its projects, an approach it has held from its inception back in 2010. “Right from the start, what we were interested in doing was combining different disciplines, experimenting with new technological developments and exploring new ways of creative expression,” says Kiefer. “We love to find out how approaches can be combined, to build interfaces and new solutions, which in return often reveal new ideas. In this process, we are guided by an emotional approach, seeking to create a connection between the human and the machine through design.”

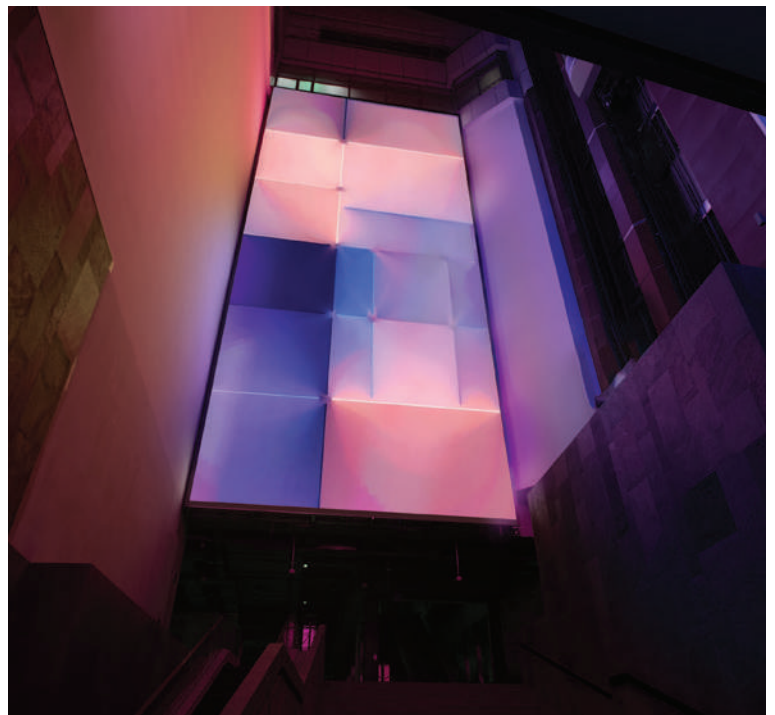
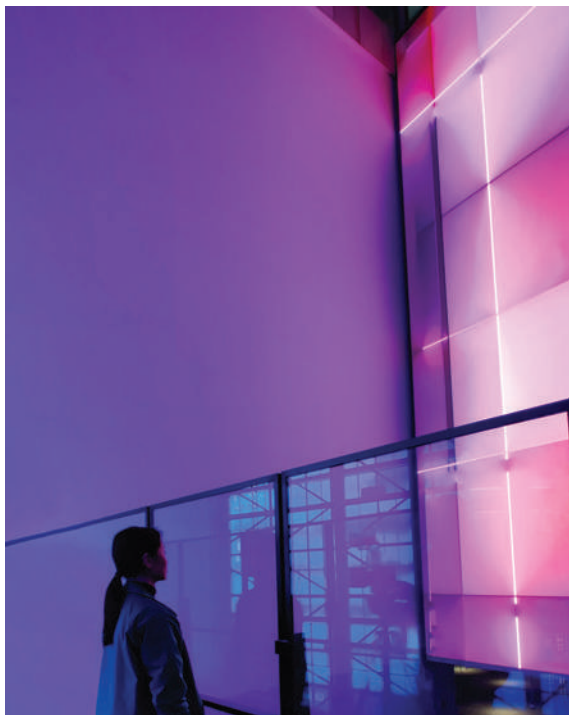
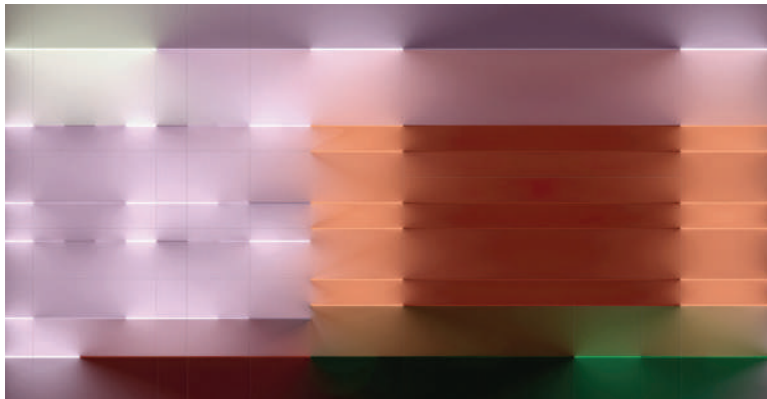
onformative’s studio-initiated art projects are, as Kiefer says, “underpinned by pure curiosity, and therefore the outcome is totally open. We initially thought *Meandering River* would become a physical sculpture, but during the project, we were inspired by the satellite pictures and by the technologies at the time and integrated these in the process to then get to a completely different outcome. And one of our first artworks, an embodiment of sound called *unnamed soundsculpture*, uses a dancer to interpret a musical piece and is a very interdisciplinary interpretation of the idea of a sculpture.” *Zephyr*, the large-scale generative sculpture created for the Hotel Fairmont St Andrews in Scotland, is physical in its outcome, but the process of developing it included a complex combination of different technologies to find the aesthetic outcome, which included data from the coastline where it is located.

Then there are hybrid projects, commissioned with a very open brief and developed in a collaborative process between client and studio. Dolby Labs’s *Collide* is one such piece; onformative took the idea of sound and movement as a creative inspiration and came up with the idea of synesthesia to interpret the brand in an abstract, aesthetic way, both captivating viewers

Captions supplied by onformative.

Right: “For the commercial and cultural center **TX Huaihai Youth Energy Center** in Shanghai, we were invited to develop permanent digital art content on the topic of urbanization. The generative real-time installation for the large-scale media wall aesthetically adopts the prevailing contrasts found in the city from a macro- and microperspective into a playful complexity of light and shadow, day and night, void and abundance, and structure and formlessness.” Anthony Reed, photographer; kling klang klong, sound design; TX Huaihai Youth Energy Center, client.









© Kerstin Müller

and demonstrating a clear connection to Dolby. And there are the classic digital design projects, “where a client brings a problem or a desired outcome, and we get a brief, which means we work towards

a certain goal,” says Kiefer. “We develop aesthetic content for products that needs to fulfill a certain purpose.” The distinction between open, hybrid and client-commissioned projects is one “we question over and over again,” as Kiefer says. “On the one hand, the answer can be quite simple [at] its core—or let’s say in theory—but in practice, there are many thin lines and interpretations.”

That practice varies greatly from project to project. “Some clients provide a concrete brief and come with references, implying a specific idea of the outcome, whereas others are very open,” Kiefer explains. “As our approach is quite procedural, we do not define our work through specific style or design language but by this approach. Trust plays a huge role in this process. The more the client trusts us in the process of developing the visual direction, the more exciting the outcome, as we can inspire each other in the course of the project. I’d say for us it is mostly about the approach to how to get to the goal together with the client.

“For IBM Watson, we were tasked with giving an avatar, an authentic and trustworthy identity, [to] an increasingly human-like technology,” Kiefer continues. “The process was preceded by an intense research and exploration phase to anticipate possible scenarios. [We] then developed a corresponding visuality, showing that design in this case is also a lot about communication. In a project for General Motors, we developed a prototype that would enable a form of communication for an autonomous car. During the research phase, we worked with a number of different technologies—including VR—to create a design for the communication, which needed to be intuitive and distinct in order to transfer messages clearly.” For the commercial and cultural center tx Huaihai in Shanghai, onformative was invited to develop a digital art piece on the topic of urbanization. The result, *Coexist*, aesthetically adopts the prevailing contrasts found in the city from a macro- and microperspective into a playful

complexity, fed by data drawn from the city of Shanghai. It’s a great example of how data-driven design can be applied, as is *FLUX*, a data-driven art sculptural installation created for the IBM Watson Headquarters in Munich, which visualizes the different facets of the Internet of Things and cognitive technologies. The outcome, displayed via 32 curved screens that cycle through imagery created through streams of living data, “creates an authentic and unique narrative of the organization,” as Kiefer puts it.

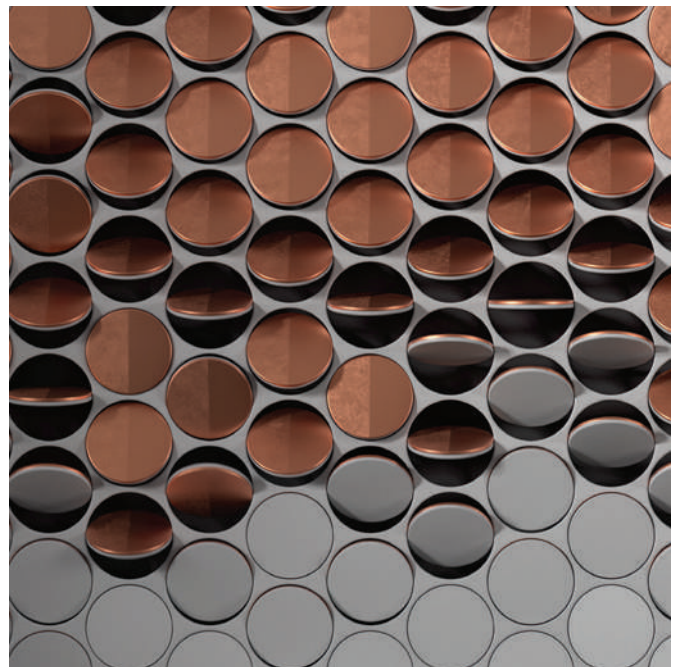
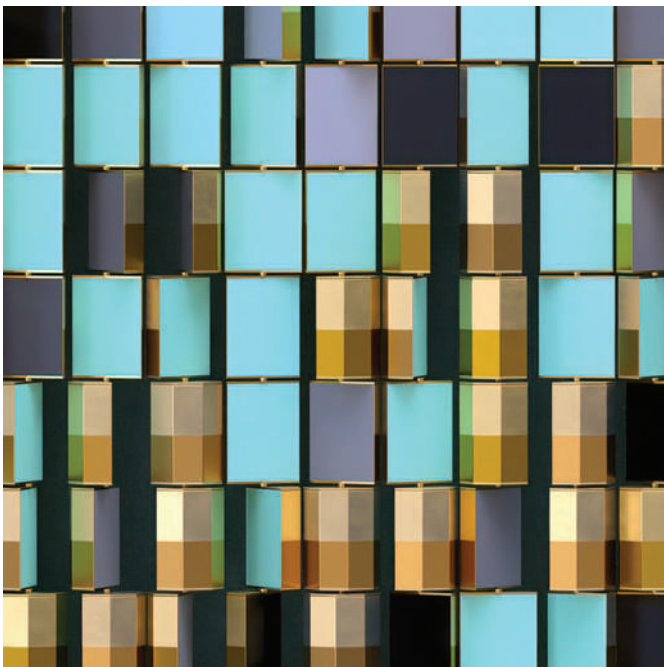
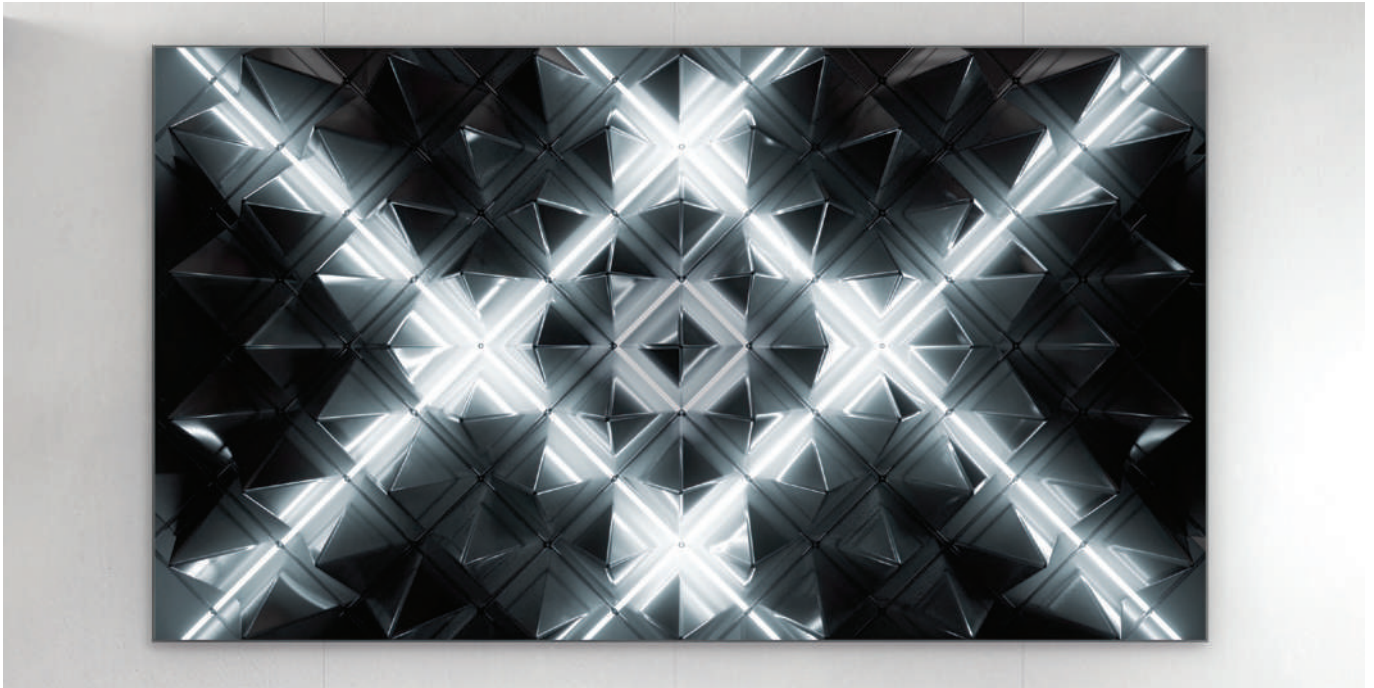
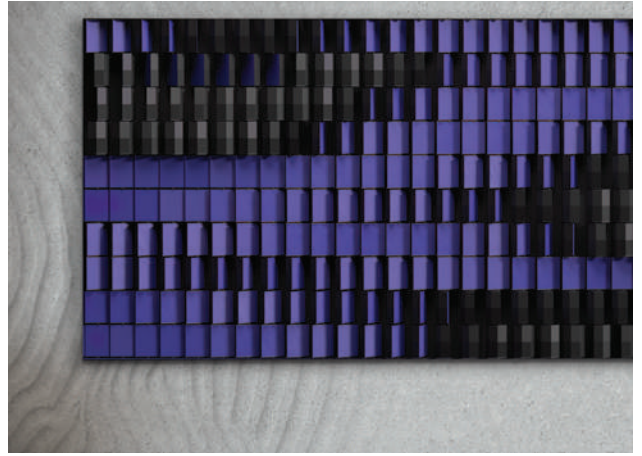
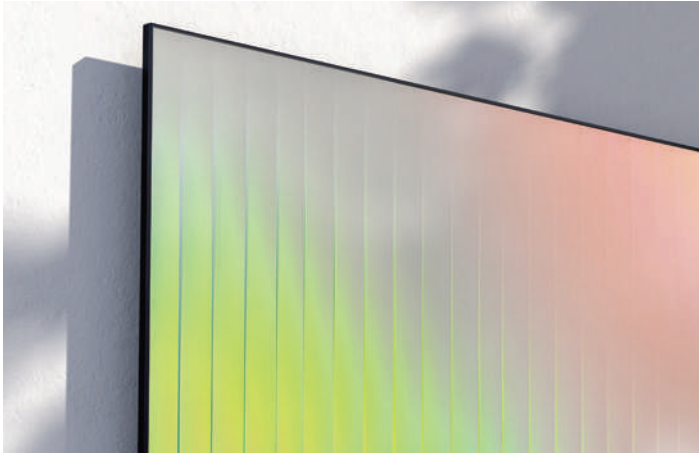
The use of data, believes Kiefer, is one of the key innovations and directions currently shaping not just onformative’s design practice, but also client solutions and the world we live in—and, in particular, the integration of data to personalize digital content. “One example can be found in the development of consumer electronics and the requirements it brings to the respective content,” Kiefer points out. “There is a clear trend towards creating an emotional connection to the devices we use daily. Our collaboration with Samsung on *The Wall*, a range of screens featuring exclusive digital artworks as aesthetic content for a new generation of TVs, [provides] a good example of this: Geometrical shapes and generative patterns react to live data to create kinetic walls via many applications and options. Users can personalize the device and integrate it into their own interiors.” For AT&T Discovery District’s *media wall*, an hour-long piece of original content needed to work on multiple levels. “It needed to be very ambient and artful so that it could be enjoyed simply as ‘art,’” says Ferris, “but it also needed to tie in a conceptually meaningful way to AT&T and the AT&T Network without appearing corporate. Like a fireplace in a room, we wanted the piece to create the right mood and energy level for the District’s public plaza. Because the piece would play for a full hour at a time, it needed to evolve and change over the course of an hour. And it needed to work equally well when seen both day and night.”

onformative’s need to stay on top of technological shifts and advances is supplemented by a continual desire to find inspiration in the ‘real world’ from attending international festivals, conferences and exhibitions, but by also making the most of Berlin, a city “where there are endless possibilities to be inspired by big and small art events, design meet-ups, talks and projects,” says Kiefer. Teaching and conferences are integral to the team’s activities, which they feel are things that inform and intersect with their practice on a regular basis. They also offer “a great way of pausing and reflecting on our own development as a studio,” Kiefer explains. “And we

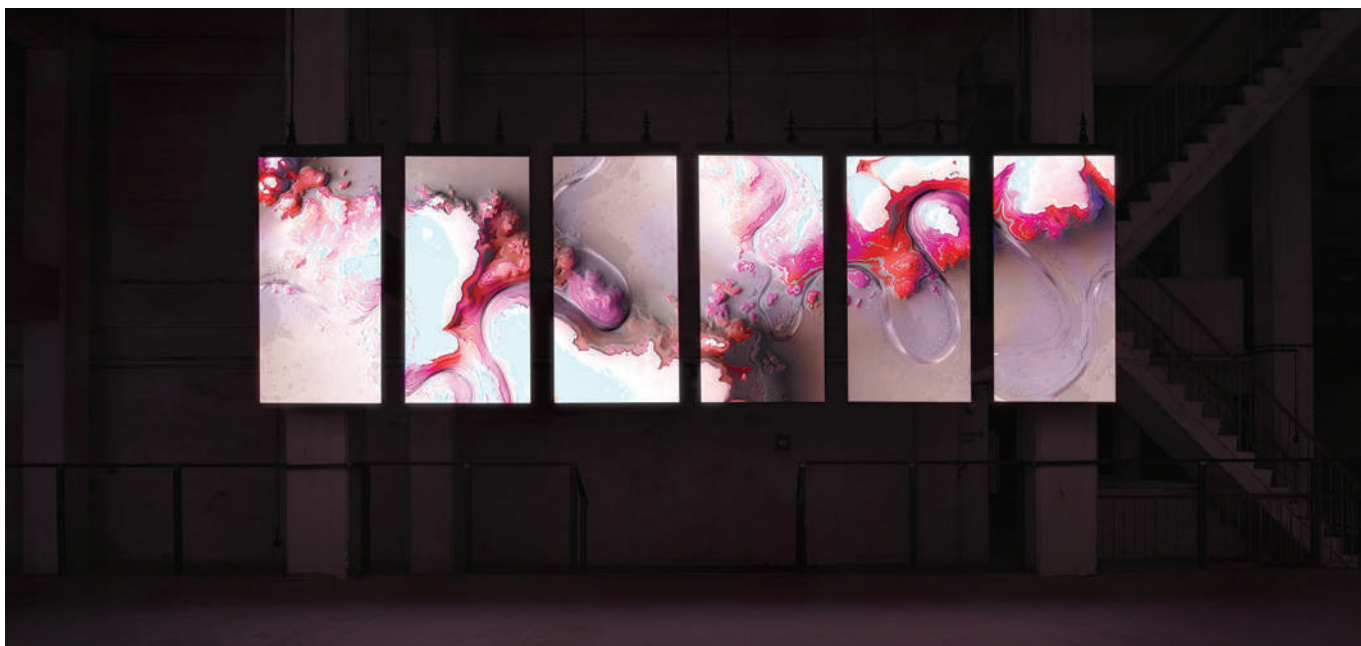
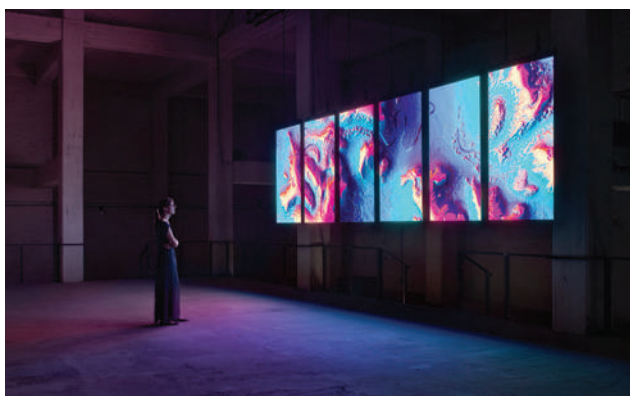
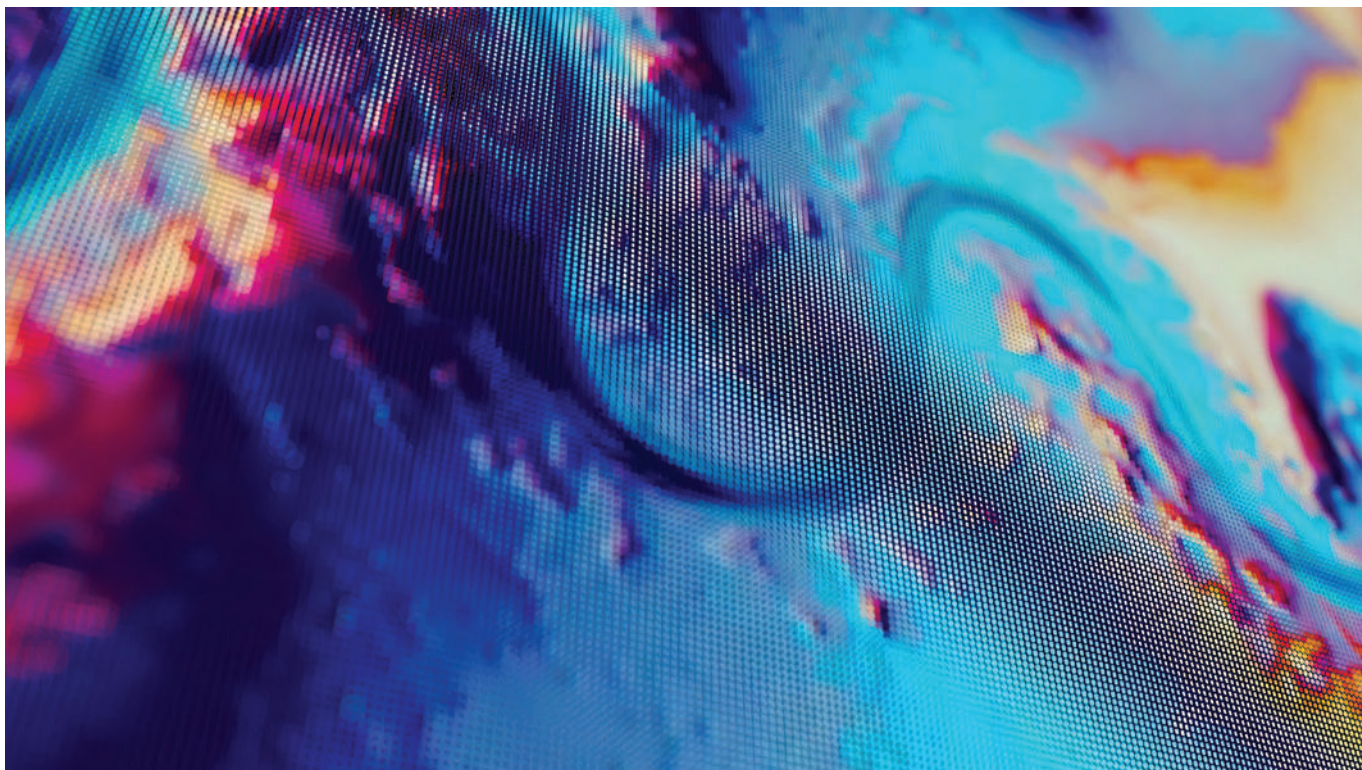
Above: onformative cofounders Cedric Kiefer and Julia Laub.

Right: “We were commissioned to create exclusive digital artworks as aesthetic content for a new generation of **Samsung TVs**. By displaying weather, news or art, the TV turns into more than a screen, innovating the usage of the device. With its minimalistic design, it integrates into the atmosphere, enhancing the ambiance. In close collaboration with the Samsung UX/UI design team, we developed a holistic concept to create exclusive art content for the intelligent display. Based on extensive visual exploration, this project is diverse in its creativity while unified in a fine visual language.” Samsung Electronics, client.













## ONFORMATIVE

highly value collaborations with artists, freelancers, architects, sound designers or other creative minds as it keeps the inspiration alive.” It’s evident in their work for clients like Ferris, who says: “Some studios are strong creatively. Other studios’ strength lies in their technical chops and innovation. In my experience, studios typically stay in these clearly defined lanes and operate within their core area of strength. It’s very unusual to find an agency or studio that has a very high degree of technical knowledge *and* a very strong design aesthetic. But that’s when the magic happens. When you couple innovation and technical expertise with an elevated design sensibility, you get a lot of firsts. And you get award-winning results. onformative is that unique kind of studio that crosses categories and creates magic.” [ca](#)

Left: “*Meandering River* is an audiovisual art installation comprising real-time visuals and music composed by an AI through machine learning. The piece reinterprets the shifting behavior of rivers in the landscape from a bird’s-eye view. Minor changes of riverbeds are invisible to the bare eye as they gradually happen over time. Spanning over multiple screens, *Meandering River* visualizes these altering landscapes and makes the changes visible. By investigating scientific research that examines the natural phenomenon of meandering rivers, we developed different algorithms to authentically simulate their unpredictable movements and reinterpret their organic structures, rhythmic fluctuations and visual materiality. The accompanying soundscape was developed with the help of an AI to complement the visuals’ mesmerizing movements. Values outputted directly from the river simulation were analyzed and interpreted in real time to influence the musical parameters and reflect the work’s performative nature.” Luca Girardini, photographer; kling klang klong, sound design.

This page: “Commissioned by IBM, we were invited to develop *FLUX*, a permanent installation for the IBM Watson IoT Headquarters in Munich. Nested in polished steel casings, 32 curved screens span over 8 ribbon displays. Inspired by the shape of IBM Watson, *FLUX* is composed of dynamic visuals based on complex internet of things (IoT) data, various sensor inputs and weather forecasting. The data-driven visual content moves and clusters based on the real-time input, reflecting the innovation, growth and creative power of technology.” VOK DAMS, agency; IBM, client.

Self-initiated project. “With **generative design** embedded in the DNA of our work, we look back at a decade of deploying and evolving this powerful approach that has paved new ways for the creative design process—and continues to inspire today. Generative design offers infinite possibilities to create a variety of outputs by combining different parameters and enabling novel visualities to evolve.”

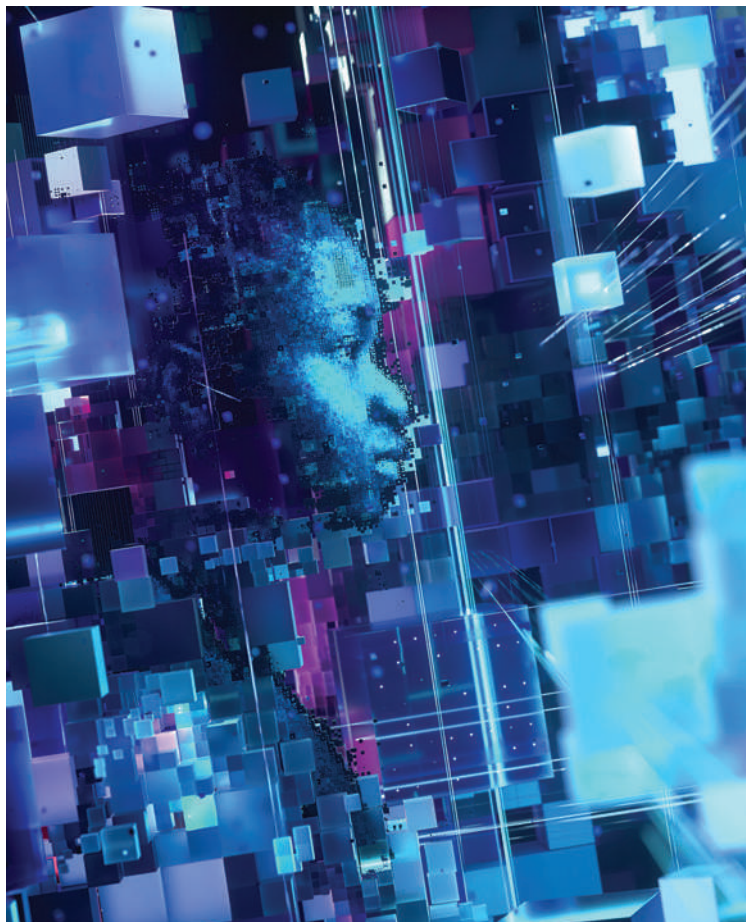


## ONFORMATIVE

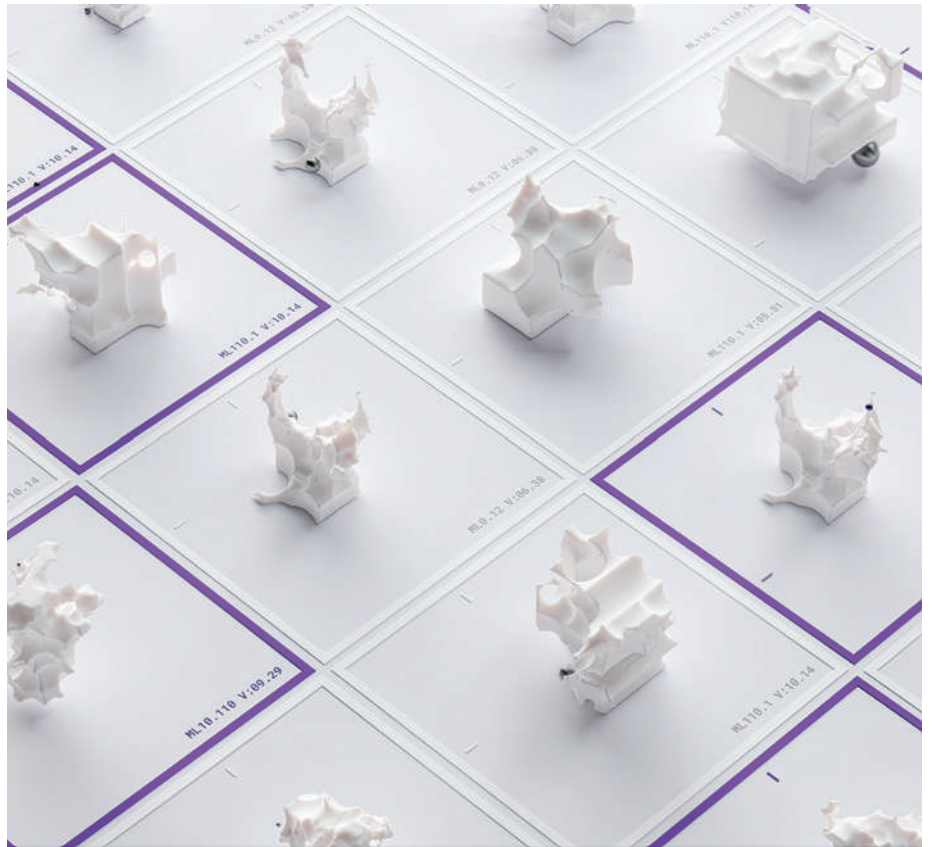
This page: “Commissioned by AT&T, we realized a project for a **large-scale media** faced in its Discovery District in Dallas, Texas. The brief was to create a one-hour long piece of original content for the 104-foot-tall 6k media wall that would work on multiple levels. On the one hand, it needed to be ambient and artful; on the other, it needed to tie in a conceptually meaningful way to the AT&T Network without appearing corporate. Playing with the idea of visualizing the huge amounts of data that we hold in our hands with our phones every day, the final outcome of the works shows abstracted portraits of humans as their entire cloud storage.”

Right: “For a self-initiated project, we trained an AI to **sculpt** through machine learning. We were interested in how human creativity and machine-made output can feed each other. After experimenting with it for a while, the sculpting AI did the work for us and was not the only machine who was learning. Now, we are integrating the visual results into digital artworks.”

“Commissioned by **Dolby Laboratories** in San Francisco, this site-specific installation explores the senses by transforming recorded motion data into abstract visuals and sound. By mixing, reversing and eliminating restrictions of time and space, a new vision of the human body and mind is uncovered. The work is a multi-sensory experience exploring the subjects from an emotional perspective, examining the feeling of being immersed in the creative process and attentive to the present moment as the senses combine and become one.” kling klang klong, sound design; Dolby Laboratories, client.









BY MICHAEL COYNE

# BYRON EGGENSCHWILER

This is a tale of the spooky and mysterious, houses that haunt their inhabitants, monsters that stalk us from the periphery of our nightmares, and an illustrator who has a lot of fun.

Byron Eggenschwiler draws—and is drawn to—art that summons those uncanny sensations. “I love that eerie, spine-tingling [feeling],” he tells me from his Calgary, Alberta, home studio. In his images, he likes to develop scenes that might seem mundane but contain “something that’s a little bit off,” as he describes, whether it’s a wallpaper hand grabbing a child in his personal work *This House Is Haunted* or his illustration for *Alberta Views* magazine featuring a figure curled on a bed, a seagull on his head, as his house sinks into the sea.

As a child, Eggenschwiler always found time to draw. He’d explored the idea of eventually making syndicated comics like *Calvin and Hobbes* or going into animation, inspired by *Batman: The Animated Series*. As he entered high school, his attention shifted more towards skateboarding, deck graphics and the ads in skateboard magazines. “I thought that was the coolest job in the world,” he says. “But after high school, I had no idea. I just knew I wanted to draw.”

Knowing that he wanted to go into a creative career but not which one, Eggenschwiler attended Grande Prairie Regional College in northwest Alberta for a program that encompassed many of his interests. “It was a bit of a shotgun-blast course,” he explains, noting that its disciplines included all kinds of drawing, design and animation. “I really had no idea where I would fit in, so it was nice to try all of that stuff. [For example,] I realized animation was a lot of detailed work—and maybe not for me.”

Comics also seemed daunting, so Eggenschwiler initially decided to try his hand at design and applied to the Alberta College of Art and Design (ACAD)—now known as Alberta University of the Arts—back in Calgary. “I learned that design was probably not for me either,” he says. “I wasn’t really into laying out pages of type.” But what *did* appeal to him was a career in illustration, the existence of which he

discovered through ACAD. “Editorial illustration stuck out to me,” he remembers, “and doing book covers, too, but editorial seemed like a good gateway [to] making money drawing pictures.”

Editorial work, for Eggenschwiler, heightened his ability to develop visual narratives in imagery. Reflecting on a weekly job he held for a *Calgary Herald* Friday insert—“just a little booklet with what was going on around Calgary,” he explains—he recalls how it helped him figure out “what the heck I liked to do and even how to do [it], *how* to interpret stories into an image,” he says.

For example, editorial assignments that involved fiction attracted him, a good outlet for the themes he likes to explore in his work. “I enjoyed doing some [film review illustrations for] *The New Yorker*,” Eggenschwiler says. “You have to fly quickly, come up with something and go with it.” For *The New Yorker*’s review of filmmaker David Lowery’s movie *A Ghost Story*, he portrays the two main characters—the sheeted ghost and his still-living wife—with the ghost’s sheet appearing fragmented through a staircase’s banister, hinting at the film’s recursive narrative.

With his penchant for interpreting fiction, Eggenschwiler naturally entered the arena of book illustration. One of his first book assignments, *Coyote Tales* for publisher Groundwood Books, presented two collections of First Nations fables interpreted by writer Thomas King—with a cover and numerous black-and-white interior illustrations. “It’d been many, many years [since] I’d done any black-and-white sort of stuff, so jumping into that ... was kind of scary but also a fun change of pace,” Eggenschwiler recalls. But the subject material was “right up my alley,” as he says. “I love any sort of fable-like stuff—creatures, running around scheming and scamming with each other.”

Groundwood summarily approached Eggenschwiler to work on *Operatic*, a graphic novel with writer Kyo Maclear. The comic, which follows middle schooler Charlie Noguchi as she explores her identity through the music of Maria Callas,

Right: “For *Vancouver Magazine*’s City Informer section, where the author takes a humorous look at questions and rumors people have about odd things in the city. This illustration is about why the floors at the historical music venue **Commodore Ballroom** are so bouncy. It turns out when the ballroom was originally built, the architects stuffed tires filled with horsehair underneath to give it some spring, but it has since been updated with a modern foam equivalent.” Cathy Mullaly, art director; *Vancouver Magazine*, client.









seemed out of his wheel-house, but he felt compelled to take it on. “I was terrified because, you know, drawing the same figure more than once seems daunting—still does,” Eggenschwiler says. “[But] I knew, like: ‘If I don’t do this, I’ll regret it.’ And getting through it, it opened up a new part of [me]

that I didn’t know I was capable of. Books [offer] a nice, finished product at the end of it: something you can hold in your hands.”

From there, Eggenschwiler continued to get more commissions to illustrate children’s books, and that’s what he mainly works on today. “It’s not something I was focused on doing or set out to do,” he admits, “but I’ve been enjoying doing that for the past couple of years. Especially with the pandemic, it’s kept me busy.”

In *Strangest Thing in the Sea*, a 2021 book he illustrated from Kids Can Press, Eggenschwiler had carte blanche to interpret author Rachel Poliquin’s text, where she describes the attributes of different sea creatures. “The conceit of it is [two images]: a wild representation of the text, and then readers fold through to reveal the second image [of] the real sea creature,” Eggenschwiler explains. “It was cool to pull from my other stuff and make a wild, experimental [book]. Kind of editorial, in a way. The book was made for an illustrator to just have fun with.”

When I talk to Poliquin, it turns out that was exactly what she had in mind. “*Strangest Thing in the Sea* was the second book I’d done with Kids Can—after *Beastly Puzzles*—and I just always knew Byron would be the one to illustrate it,” she says. “His style is so strange and surreal with an unconventional beauty—just perfect for illustrating underwater weirdness. Imagining how he would illustrate scenes brought me a lot of delight during the writing.”

“When the wonderfully peculiar concept and manuscript for *Strangest Thing in the Sea* landed on our desks, we knew we had to bring Byron on for another collaboration with Rachel,”

says Olga Kidisevic, senior production editor at Kids Can Press. “His talent for conceptualizing the unusual and seemingly inconceivable while also getting the technical details right is unparalleled.”

Besides his fondness for preternatural themes, what strikes me about Eggenschwiler’s style is its syncretism. Some characters within his work almost appear to have sprung out of a cel from a 1920s rubber hose-style cartoon, and others may have wandered their way in from an impressionistic, Gustaf Tenggren-illustrated children’s book from the ’50s. But all of it feels distinctively connected by Eggenschwiler’s own touch. “It’s been organic,” he notes on his style. “I do have a hard time committing to just one sort of approach or look; especially when doing commercial work for other people, you’ll get different themes and moods. I love cartoony, simple things, and then I love deep, dark, gloomy things. I like to be able to play in all those different sandboxes and push what I can do.”

While Eggenschwiler finds it difficult to pinpoint exactly where his style began, he hints to me of one possible origin: in his personal work, he likes to cultivate a sense of mystery, as though the viewer has stumbled across an illustration that only gives them a glimpse of a larger story—much like a dream that goads us into interpreting its meaning. “I like to evoke the feeling of flipping through an old storybook, seeing the picture and having to make up your own mind on what the heck it’s about,” Eggenschwiler says. “You don’t know what happened before and you don’t know what happens after, but maybe there’s enough clues to conjure a narrative.”

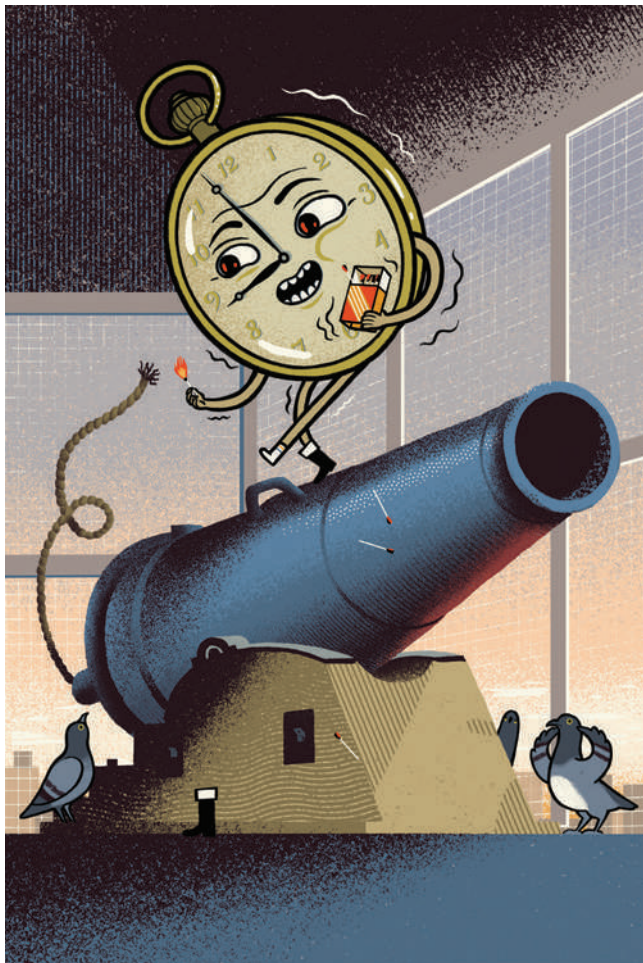
One apt example of this is Eggenschwiler’s mysterious illustration titled *The Other Side of the Mirror*, which portrays a young girl standing in the corner of a house, her face obscured by a hand mirror with its reflective side pointed towards the viewer. In front of her, an egg lies cracked on the floor. “Doing illustrations like that is fun because I start with an idea and then [delight in] how it evolves, especially [when] adding some of those elements,” Eggenschwiler says. “The egg was a later addition because I was feeling, ‘Maybe one more little clue...’ I didn’t want to give away too much—I didn’t want to tell too much of a story—but I also didn’t want to tell too little.”

Right: “For *PLANSPONSOR* magazine. Art director Soojin Buzelli takes complicated articles and boils down their overall messages to their core concepts for you to jump off from. For this, I was given the task of illustrating the concept of ‘finding the right structure for you.’ I liked the idea of the structures being very strange and unidentifiable, as if they were something only the right person would know to approach.” Soojin Buzelli, art director; *PLANSPONSOR*, client.

“For *Vancouver Magazine* about a historic cannon that has been around for more than 100 years and signals the time for ships in the port by going off at 9 o’clock each night. The article tries to get to the bottom of who actually sets the cannon off every day. Writer Stacey McLachlan hadn’t written the article yet, so I was just given the basic question to run wild and have fun with it. The idea of a maniacal clock itching to fire the cannon seemed like the best way to go.” Cathy Mullaly, art director; *Vancouver Magazine*, client.

“For an article investigating why thousands of crows make a daily pilgrimage from Vancouver to the suburbs of Burnaby, British Columbia, every day from the city. As the sun fades, they meet up from scavenging throughout the day and make the journey as a large group. I really wanted to capture that overwhelming feeling of a tide of crows approaching and catching someone off guard. It felt unavoidable not to evoke Alfred Hitchcock’s *The Birds*, so I leaned into that for inspiration with the fashion and color palette.” Cathy Mullaly, art director; *Vancouver Magazine*, client.













## BYRON EGGENSCHWILER

Other hallmarks that define Eggenschwiler's portfolio include adding textures and employing limited color palettes, inspired by his forays into screen printing with a Yudu machine—a personal screen printer that produces eleven-by-fourteen-inch prints. “I started playing around with that and doing a couple two-color prints,” he says. “For *The Other Side of the Mirror*, that’s only two colors, so in theory you can screen print it more easily. I like those limitations; I really like that look of how far you can get with having the restriction of only two colors.”

For textural elements, Eggenschwiler likes to incorporate painted textures or occasionally ink rollers to add depth to his images. “It’s almost like I’m looking for my work to have a certain richness,” he explains. “I always set off to keep things simple, because I really like flat, blocky things, like Paul Rand—I wish I could do that. But when I get in there and add textures, to me, it comes a bit more alive.” It’s easy to see this depth in the hazy, ink-rolled background of his illustration for a *Vancouver Magazine* musing on where the city’s crows migrate to in the evening, or in the painterly, crumbling finish of his cover for author Riel Nason’s book *The Little Ghost Who Was A Quilt*.

Samantha Swenson, executive editor at Tundra Book Group, had been following Eggenschwiler for some time before contracting him for *The Little Ghost*. “I love his aesthetic,



Left: “I was asked to illustrate a review of David Lowery’s film *A Ghost Story* for *The New Yorker*. From what I knew at the time—having not been able to see the movie yet—it was about a husband who dies, becomes a classic white-sheet ghost and haunts the house where he and his wife once lived for all of time. I wanted to evoke the movie’s quiet mood and the idea of time passing and repetition.” Deanna Donegan, art director; *The New Yorker*, client.

“For a *New York Times* article where the author talks about just wanting to scare kids for **Halloween**, something he loved when he was young but was unable to do in the thick of the covid-19 pandemic. The idea here is someone waiting in a house full of decorations, ready to get scaring.” Deanna Donegan, art director; *New York Times*, client.

This page: “Book cover for *Coyote Tales* by author Thomas King. The book includes a couple of fable tales for younger readers with a cast of animals up to all kinds of trouble. In one story, Coyote’s terrible singing voice causes the moon to go into hiding at the bottom of a pond. I wanted to really play up that head-to-head encounter between this tiny coyote and the large moon right before the world is plunged into darkness.” Michael Solomon, designer; Nan Froman, creative director; Groundwood Books, client.

“Book cover for *The Little Ghost Who Was a Quilt*, written by Riel Nason and illustrated by me. The story is about a quilt ghost who is different from all the other ghosts; in the end, he discovers his uniqueness is a good thing. I was inspired by the look of old photographs and used a muted palette to give the book that feel and let the protagonist pop out. The little ghost looking out at the night sky but also at his reflection represents the heart of the what the book was about.” John Martz, designer; Samantha Swenson, creative director; Penguin Random House, client.



## BYRON EGGENSCHWILER

particularly in his uncanny otherworldly pieces,” she says. “When Riel’s charming manuscript came along, it seemed perfect [for Byron], who could certainly capture the spookiness of a ghost world and the story’s melancholy. But his art can also be lovely and sweet, which we needed for this character.”

Upon seeing Eggenschwiler’s illustrations for *The Little Ghost*, Nason couldn’t imagine a more perfect artist to complement her writing. “The vintage feel, limited color palette, and the perfect amount of whimsy, humor and detail that he incorporated were exactly what the story needed,” she says. “Also, the little ghost himself—the emotion that Byron managed to bring to the main character that had lived in my head for so long was wonderful.”

For now, Eggenschwiler enjoys working in children’s books—and at the time of writing, he’s working on two more simultaneously. “Typically, I get moodier and darker stuff, so it’s been fun to pull that into the children’s book world and find a sweet spot,” he says. “It’s a different way of thinking for a different audience.” But no matter where he goes, Eggenschwiler aims to bring his sensibilities and style into all kinds of work, spellbinding us with the depth of his imagination. [ca](#)

This page: “Front cover of *The Strangest Thing in the Sea: And Other Curious Creatures of the Deep* by writer Rachel Poliquin and me. It is a nonfiction book with facts and information about all kinds of mysterious sea creatures, presented first as an imaginative description and then properly revealed on a fold-out page. For the cover, I wanted to elude to the creatures within the book without giving away any answers.” Andrew Dupuis, designer; Olga Kidisevic, creative director; Kids Can Press, client.

“For *Alberta Views* magazine. To accompany ‘**Bartleby, The Sessional**,’ a short story by writer Tim Bowling about a teacher who finds himself disconnecting from the world, which makes his life easier at first—until he begins to slip into madness.” Beate Wichmann, art director; Alberta Views, client.

Right: Personal work. “A self-guided piece meant to explore color and technique. I like to create suggestions of stories with my personal work and to have viewers make their own connections and interpretations of them.”

Personal work. “My personal work often evolves and changes with new ideas as I work through them. I tend to start with a loose idea and leave room to daydream. This started as an experiment playing with the light coming through a curtain using minimal colors, and the rest of the narrative came to me as I worked on it.”

“For *The New Yorker*’s review of the documentary series *Sasquatch*. A journalist investigates a story he heard about a bigfoot attack at an illegal pot farm, in which three men were torn limb from limb. This idea came to me as I was scrubbing through some footage for reference and paused the video as a forest was blurring by out of focus. It immediately inspired the right feel: someone’s frantic last moments caught by found footage.” Neeta Patel, art director; The New Yorker, client.









Editorial Statement

# BACK TO THE SOIL

## OUR FUTURE IS IN THE FIELD OF HOPE

## PEOPLE BREATHE IN THE BRIGHT SUNLIGHT

## LABOR HAS CHANGED OUR LIVES ANEW

Taking its Chinese title from a legendary song in the 1980s praising the countryside, this issue of LEAP zooms in on the provincial and regional in contemporary art and culture. The titular song was written in 1981, the early days of China's reform and opening up. Tasked with writing a song about China's "socialist new villages," lyricist Chen Xiaogang took a field trip to the southern villages at the forefront of the economic reform. After witnessing the extraordinary changes taking place in the countryside, he expressed, "The hopes rising in the field have evoked an unquenchable desire to create to many cultural workers and myself." The field, according to the three verses in Chen's writing, is our homeland, our dream, and our future.

Forty years later, the field's appeal to cultural workers hasn't faded, though the field underneath our feet today is a lot more complex than the song's vision for the future (and we're well aware that most promises of joy and prosperity come with a twist). Forty years after the song captured the excitement of a society at the brink of a radical transformation, we find ourselves at another turning point. The fast train known as globalization seems to have taken a U-turn, its passengers who were once eager to peer outside are now gazing inward. This significant turn, is the backdrop for this issue of LEAP.

As a bilingual art magazine from China with an international readership, from the start LEAP has been an exercise in cultural translation, between China and the west, the local and global. Art, and more conveniently "global contemporary art," was our lingua franca. When preparing for this issue devoted to regional practices in China and southeast Asia, we sadly realized that when a certain cosmopolitan capitalism on which much contemporary art relies no longer plays a dominant role, art and its language won't be as universal as we had thought—the "International Art English" proves to be grossly inadequate here.

The intricate cultural factors rooted in a local context are stubbornly resistant towards easy interpretation. An intellectual argument for a kind of Chinese universalism—that is, China and the world are embedded and mirrored in each other—can also take on an interesting flavor in this "interesting times," given that the ways China and "the world" see each other are a constant seesaw. Working in China today, how do we begin to weigh in on the internal perspective while being mindful of the external ones? How do we talk about locality in ways that surpass cultural relativism? And how do we illustrate the connection between the self and the place, between our identities and the land at our feet while cautiously dodging any framework with

nationalist tendencies? In his 1947 book *From the Soil*, the anthropologist and sociologist Fei Xiaotong argued that Chinese people are "inseparable from the soil," that the earthbound population came from the soil and eventually go back to it. At a time when digitalization has become the inescapable context for everything, this issue of LEAP attempts to find a way out precisely in the soil.

Fields are inherently heterogeneous. The fact that LEAP has turned its gaze inward on the local waters and soil, clearly doesn't correspond to some pastoral campaigns propagated by the likes of Li Ziqi, whose videos of idyllic life in rural Sichuan have attracted more than ten million followers on YouTube. In the isolating days of COVID-19, Li Ziqi's imagery of her self-sufficient rural life in the bucolic countryside generated a wider resonance—not much cultural translation is needed there, even *The New York Times* called Li Ziqi their "quarantine queen." A similar structure of feelings underlies the pandemic era's most popular video game "Animal Crossing." For countless urbanites locked-down in isolation, idyllic rural life, in video playback or experienced virtually, offers an escape from modern life and a spiritual message tinged with nostalgia—a nostalgia for a past they never had, in most cases. What should be warned though, is that such visions of an ideal life, or a rural landscape, can have polarizing connotations for different populations with different backgrounds. In this issue, we see the sight of the artist Natalie Li Lai Lai and her companions working on a farm in the New Territories in stark contrast with a northerner's image in mind of farmers toiling in the barren land. Needless to say that there is more than one countryside, and it's about time we eschewed the modernist framework seeing the countryside as the antithesis of the city. If the coronavirus outbreak of the past few months has taught us anything, it is to have a sense of reverence for the unknown and be mindful of the variance in experience for people in different regions, and in different health and living conditions. What does the world we want to inhabit look like? In the present moment when the tick-tock of global capitalism has come to a pause, it feels ever more urgent and practical to consider this question. To adapt the activist Hajime Matsumoto's motto here—"first create the world after the pandemic." In the spring of 2020, with "in the field," LEAP endeavors to dig into the soil that nurtures such creation.

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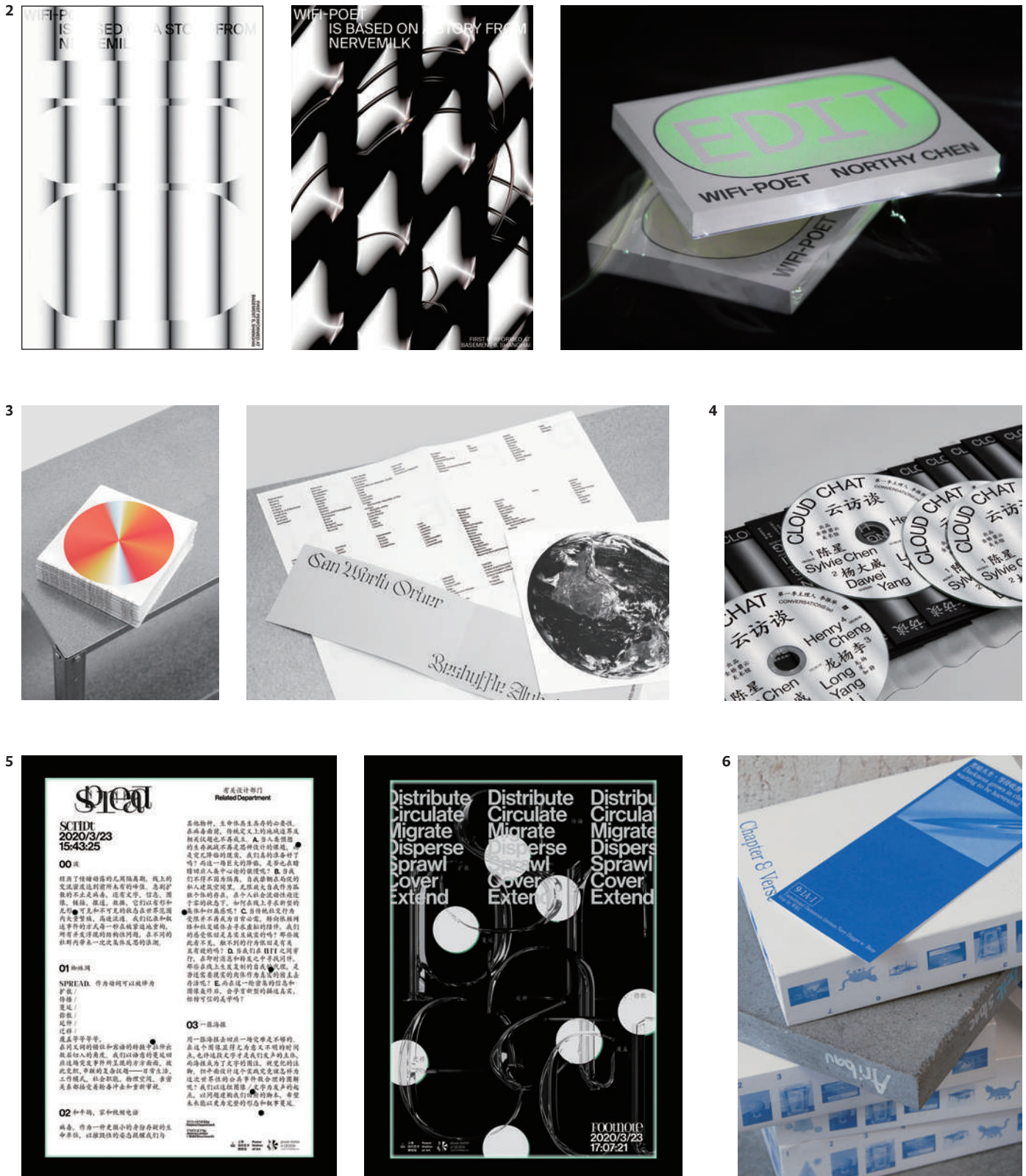
## FRESH RELATED DEPARTMENT



Founder and creative director Scarlett Xin Meng established Shanghai-based design firm Related Department in 2017 to investigate the model of a design firm after receiving a BFA in fine art from Cornell University in Ithaca, New York, and an MFA in graphic design from the Rhode Island School of Design. "The name *Related Department* in Chinese suggests that the practice is intended to be undefined," Meng says. "We embrace an open-ended, flexible and highly experimental approach in our daily practice." She and her team of designers draw inspiration from the ubiquity of graphic design and how it influences the everyday spaces we inhabit. "To us, graphic design is authoring a narrative in the public domain with its own linguistic and visual vocabularies," the design firm says. "Our work explores how to harness the power of images and typography or deconstruct their meanings within specific sociocultural contexts." Throughout Related Department's work, you can see the extension of familiar symbols transformed into distinctive visual languages, putting its clients in a conversational space with their intended audiences. "Related Department is not a traditional graphic design agency that categorizes our projects into boxes," says the design firm. "Graphic design on its own can be too one-dimensional, focusing too much on the surface. We want it to be more conversational: to exchange values, roles and social commentary with other media."

**related.design**





1. "The spring/summer 2020 issue of *LEAP Magazine* zooms in on provincial and regional contemporary art and culture in China and Southeast Asia." Scarlett Xin Meng/Ziwei Zhang, designers; LEAP Magazine, client.
2. "The book *WIFI POET* encapsulates more than 200 poems comprised of Wi-Fi networks printed in luminescent ink for the cover and several spreads." Baijun Chen/Huangzhi Tang/Scarlett Xin Meng/Chenyan Yu/Polly Zheng, designers; Northy Chen, client.
3. "*Can World Order Reshuffle Alphabetically?* responds to the changing condition of world order in a post-covid reality." Zike Tang/Scarlett Xin Meng, designers; Re:Re:Publication, client.
4. "*Cloud Chat* is an online artist interview series by Being Art Museum." Scarlett Xin Meng/Shika Tang, designers; Being Art Museum, client.
5. "For Power Station of Art, I created *SPREAD-2020/3/23 15:43:25*, a scripted poster with reflective thoughts on the covid-19 outbreak and graphic design as social practice." Scarlett Xin Meng, designer/writer; Power Station of Art, client.
6. "The book *Object Speaking* curates and documents a series of nonmonetary transactions using poetic words to exchange for goods." Xiaoqi Tan/Shika Tang/Scarlett Xin Meng, designers; Yongquan Mu, writer; Chapter & Verse, client.





## FRESH KEMKA AJOKU



© Isabel Okoro

For London-based photographer Kemka Ajoku, his exploration into art began as a hobby. “When I was nine years old, I received my first camera as a Christmas present, and I’d go around taking pictures of everything,” he recalls. “A few years later, I got an iPod Touch, so I started taking photos of mundane things in my surroundings and posting them on Instagram.” Upon getting his bachelor’s in mechanical engineering at Covenant University in Ota, Nigeria, Ajoku returned to photography with the intent to learn technique and artistry, which ignited his passion to pursue it as a career. “I try to implement the life lessons I’ve learned into my craft and process, researching intensively and planning meticulously while allowing metaphysical revelations to lead the way,” Ajoku says. Identity factors heavily in his work as he explores what it means to be a Black Briton as well as living in both Nigeria and the United Kingdom. “I always try to blur the delineation between the two locations,” he says. “I believe that reflects me when I’m in either space.”

[kemkaajoku.com](http://kemkaajoku.com)



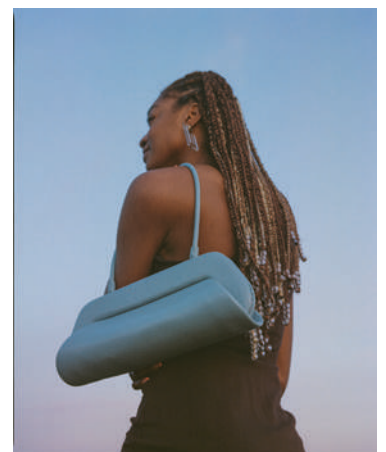
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1. "Providence EP cover and press images for Nigerian rapper Ladipoe." adé abegunde, art director; El-Shaddai Nyagodzi, designer; Niyi Okeowo, creative director; Ladipoe, artist; Mavin Records, client. 2. "Editorial for *Wonderland* magazine featuring actress Lydia West." Abigail Hazard/Shamara Roper/Olivia Wood, stylists; Karran Rajani, assistant stylist; Lydia West, model; Huw Gwyther, editor; *Wonderland*, client. 3. Personal work. "Finding Common Ground, a project sponsored and mentored by Photoworks in association with English Heritage." Charles Ndiomu/Lingani Noah/Daniel Obaweya/Shamara Roper, stylists; Ore Ajala/Tami Bolu/Feranmi Eso/Amidu Kebbie/Boy Kozy/Chieloka Uzokwe, models. 4. "Commercial work for Italian bag company THEMOIRÈ. Project title: 'Protecting the environment is protecting ourselves.'" Abaz Njeri, model; Lucia Panzavolta, producer; THEMOIRÈ, client.





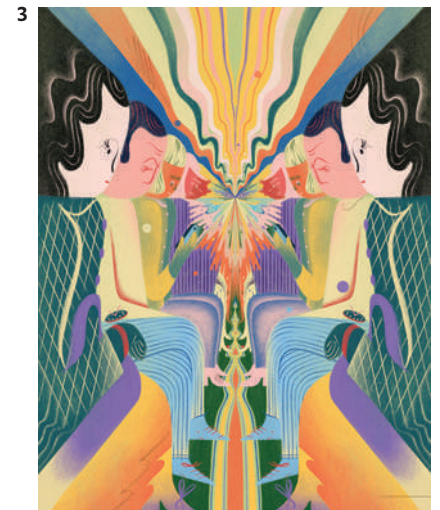
## FRESH GIZEM VURAL



It was while studying graphic design at Mimar Sinan Fine Arts University in Istanbul, Turkey, that New York-based illustrator Gizem Vural discovered she didn't enjoy designing. "During my education with design projects, all I really wanted to do was draw on my homework," she recalls. When Vural learned about editorial illustration, it clicked for her: she could solve problems with illustration the same way that designers do. However, there were no editorial illustration departments at Mimar Sinan, so Vural chose to leave Turkey and move to New York with her husband. "On my own, I somewhat learned to take [articles] apart in pieces, study them and create something new," she says. "When I came to New York, I [had no] portfolio, style or my own voice, [but] a couple of years after entering competitions and developing my skills, I got my first commission from art director SooJin Buzelli for *PLANSponsor* and my first editorial for the *Boston Globe* [from] art director Kim Maxwell. I'll always be grateful to [them both] for giving me a chance and believing in me."

[gizemvural.net](http://gizemvural.net)





1. "For a *New York Times Magazine* article titled 'The Mystery of My Obsession with Agatha Christie.'" Ben Grandgenett, art director; *New York Times Magazine*, client. 2. "For a *PLANADVISER* article about providing a financial wellness program to accommodate a company's diverse workforce." Soojin Buzelli, art director; *PLANADVISER*, client. 3. "For *Socialter* magazine's issue about capturing time." Jérémie Martinez, art director; *Socialter*, client. 4. Personal work. "About an artist's statement covering a city with their painted flowers." 5. "Cover illustration for *Bloomberg Markets* magazine about volatility in stocks." Josef Reyes, art director; *Bloomberg Markets*, client. 6. "For *Socialter* magazine's issue on the times of research." Jérémie Martinez, art director; *Socialter*, client. 7. "For the *New York Times* about running into acquaintances after covid-19." Elana Schlenker, art director; *New York Times*, client. 8. "For *BuzzFeed News* about why influencers are breaking up with Instagram." Ben Kothe, art director; *BuzzFeed News*, client.





## FRESH THE LOCAL COLLECTIVE



Founded by head of productions and operations director Lauren Brown, managing director Kaitlin Doherty, and president and chief creative officer Matthew Litzinger, Toronto-based ad agency The Local Collective believes in the impactful power in creative that stays, well, local. This creed has emerged from the trio's backgrounds as leaders in big ad agencies. "A side effect of working inside multinational [agencies] is the job pulls you away from the work," they say. "We got into this crazy business *because* of the work, and we wanted to put our skillsets back into the solutions, campaigns, design and craft of what we fell in love with at the start of our careers." Inspired by the surprises they discover in fine art, street art and cinema, The Local Collective always seeks to contribute to ongoing cultural conversations in its work. "At our core, we believe in the strength of local—the power of approaching things from the perspective of 'looking up' versus 'looking down,'" the trio says. "We like to say 'be the graffiti, not the advertising,' and you can't think that way unless you stay small."

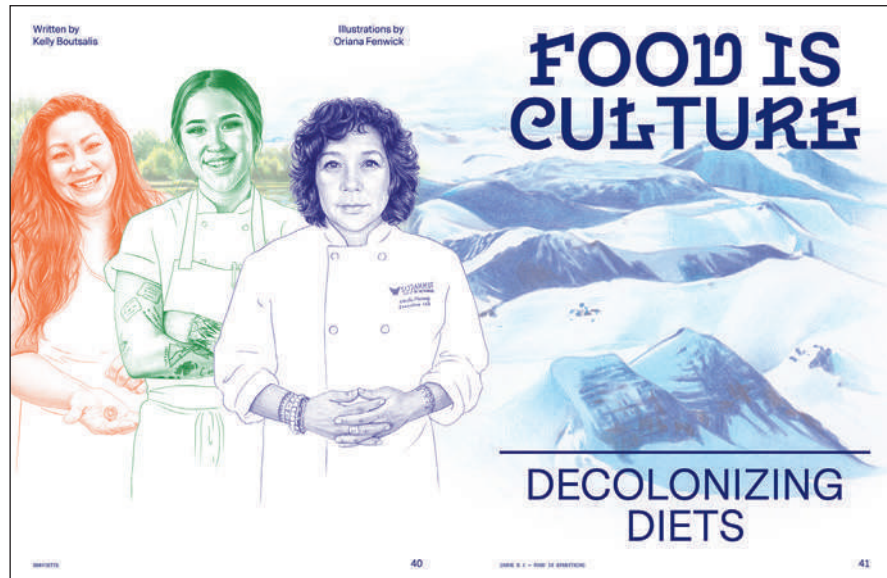
**thelocalcollective.com**





1. "As part of the campaign to introduce Element Fire's revolutionary fire extinguisher, we created the Bored Fireman Calendar." Eden Robbins, photographer; The Field, production company; Element Fire, client.
2. "Part of an identity rebrand for Reign Architects. Taking inspiration from the architecture design firm's ethos, the website is airy, fluid and organic." Reign Architects, client.
3. "Introducing I ATE, a Food Banks Canada initiative intended to get the country behind an emergency fundraiser and show people that their donation will have a dramatic and immediate impact in putting food on someone's table." Married to Giants, editor; Grayson Music, music company; Taylor Reid Creative, production company; Wingman, post-production company; Food Banks Canada, client.
4. "For restaurant Pizza Pizza, we developed a fun pizza-themed visual language that was socially on trend and quirky, ranging from a magical unicorn with a pizza horn to a gingerbread man riding a dolphin in a sea of pizza." Tom Williams, editor; Taso Alexander, director; The Post Office, music company; Skin and Bones, production company; The Assembly, post-production company; Pizza Pizza, client.
5. "We designed the packaging for the new We-Vibe Chorus, the most advanced couples vibrator ever. The design is currently used across four continents and sold in nearly 60 countries." wowtech, client.





*Going beyond the sustainability and nose-to-tail ethos of using whole animals or baking bread with kernza, the kitchen pushed themselves to create deliciousness out of ingredients others might discard.*

— Matt Orlando

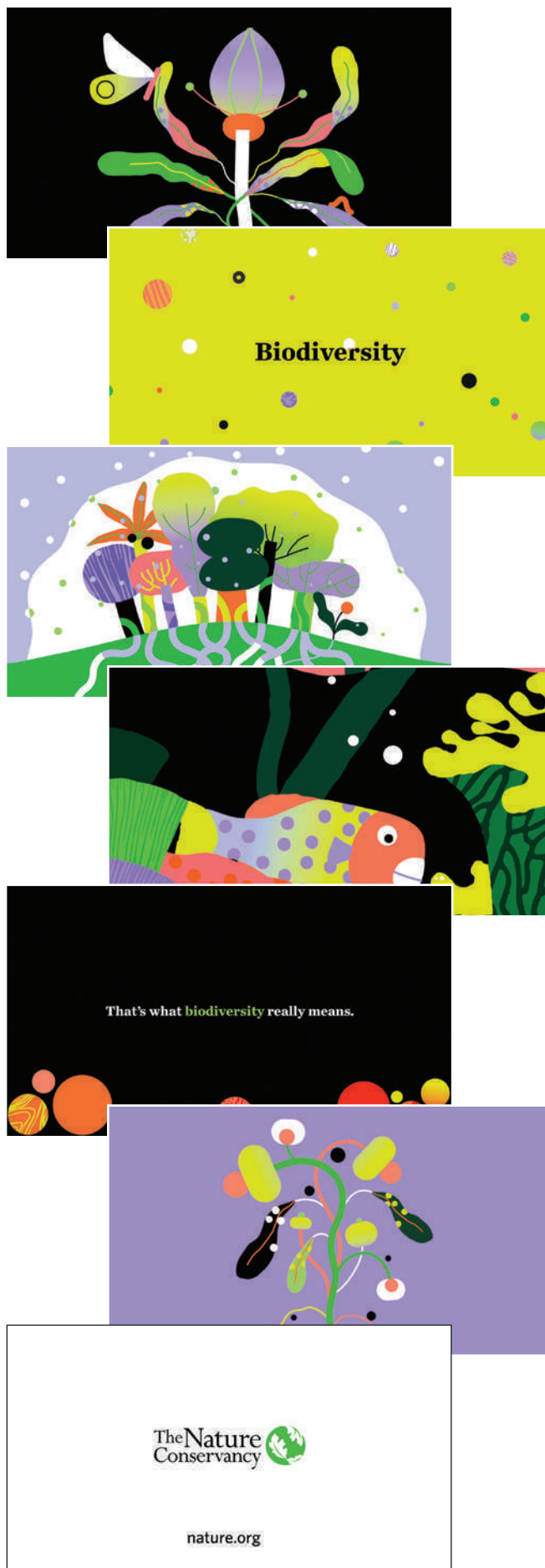
When former Noma chef de cuisine Matt Orlando opened his Copenhagen restaurant Amass in 2013, he felt no higher purpose than to cook good food, serve good wine, and make sure guests enjoyed themselves. Then a friend asked him, "What's important to you?" After three weeks of consideration, he held a staff meeting and told everyone they were starting from scratch; that the word "responsibility" would be the driving force behind everything.

Going beyond the sustainability and nose-to-tail ethos of using whole animals or baking bread with kernza, the kitchen pushed themselves to create deliciousness out of ingredients others might discard. They developed methods to produce kimchi

1. Matt Orlando among the fresh flowering chili plants in the insight garden of Amass.







## EXHIBIT

1 *Serviette* magazine

Established by editor Max Meighen, the magazine *Serviette* examines food through the lenses of production, consumption and culture with a sumptuous design by Toronto-based firm Back of House and an identity by Toronto-based creative agency Concrete. “During our collaboration with Concrete, we determined that *Serviette*’s visual style should be authentic and earnest,” says Chuck Ortiz, creative director at Back of House. “We wanted to create imagery that portrayed subject matter in a way that felt realistic and not overly stylized. Additionally, illustrations formed a big part of the visual identity and language of *Serviette*. These illustrations help enrich the publication and provide an opportunity to visualize concepts that cannot easily be expressed by photography.” The result is a magazine unlike anything Ortiz has seen before. “Each page was almost like designing a magazine within a magazine,” he recalls. “Each feature has its own personality [thanks to] striking colors, unique typefaces and precise guidelines.”

Zach Monteiro, designer/art director; Chuck Ortiz, creative director; Kailey DeRubeis, editorial manager; Danielle Reynolds, photographer/contributing artist; Back of House (Toronto, Canada)/Concrete, design firms; Max Meighen, *Serviette*, editor/client.

## 2 The Nature Conservancy animation

“Biodiversity” 3:05

Combined with three other animations by Turin-based studio illo for global nonprofit The Nature Conservancy, this film explains concepts related to environmental conservation with visuals that delight. “We had to connect with scientific experts collaborating with The Nature Conservancy to get the information from the source and then rework it to make it available to a larger audience,” says Ilenia Notarangelo, cofounder and creative director of illo. “The limit between accurate synthesis and oversimplification might always be a tricky one, but the client team was always there to support us and give us direction on how to represent complex phenomena.” With each film in the series featuring its own distinctive art direction, “Biodiversity” evokes a “lysergic, ’70s-inspired, pattern-based mood,” as Notarangelo describes. “The environmental organization’s signature green worked as a starting point for the color palette,” she explains, “while striking contrasts and bold pairings helped the videos stand out.”

Riccardo Chiara/David Cubitt/Marco De Vecchi/Laurentiu Lunic/Evert Van Houcke, animators; David G. Stone, writer; Cristina Pasquale, creative director; Ilenia Notarangelo, executive creative director; Anya Derevyenko, designer; Loris Alessandra/Sofia Buti, design directors; Fab Martini, sound designer; Ani Karmanukyan, producer; illo (Turin, Italy), production company; The Nature Conservancy, client.

We’re looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit [commarts.com/submissions](https://commarts.com/submissions).



## 1 TD TV spot

"Becoming an Investor" :60

To demystify the esoteric-seeming concepts of investing, stocks and cryptocurrency for young investors, TD created the app Easy Trade—and to help the app reach its audience, ad agency Leo Burnett Toronto created this spot that acknowledges how daunting investing can appear. Frenetic references to films, like *A Clockwork Orange*, *American Psycho* and *Wolf of Wall Street*, and "Sigma grindset" memes of pop culture fly by in "Becoming an Investor," instantly overwhelming viewers with a spiraling mental journey into the world of finance. "This was a labor of love for the details: the fun stuff, like wardrobe, locations, edit points, music and performance," notes Steve Persico, chief creative officer at Leo Burnett. "Thank goodness our creative team and production partners are so talented."

Robin Soukvilay, art director; Evan Wallis, writer; Lisa Greenberg/Steve Persico, chief creative officers; Fort York, online editor/visual effects company; Outsider, editorial company; Pirate Toronto, sound production; Aircastle, Soft Citizen, director; Tahir Ahmad/Ryan Roberts, stunt coordinators; Emma Du Boisson/Melanie Palmer, production supervisors; Alter Ego, post-production company; Leo Burnett (Toronto, Canada), ad agency; Rakhee Datta/Ryan Kalsi/Michael Letsche, TD, clients.

## 2 Brent Cross Town wayfinding

A development project led by property developer Argent Related and the Barnet London Borough Council, residential and recreational area Brent Cross Town aims to be the premier destination for play and sport in London. What better way to convey play than through its wayfinding? This whimsical signage by London-based design firm Fieldwork Facility uses curves, turns and loop-the-loops to direct pedestrians to Brent Cross Town in the most joyful way. "We wanted to do more than merely direct people to Brent Cross Town; we wanted to put a smile on people's faces and encourage them to walk with a spring in their step," says Robin Howie, founder and creative director of Fieldwork Facility. "[The signs] were just a joy to design and so rewarding to see them made exactly how we'd imagined."

Megan Joy Barclay/Luca Bresolin/Katy Needham, designers; Robin Howie, creative director; Fieldwork Facility (London, United Kingdom), design firm; Argent Related/Barnet London Borough Council, clients.

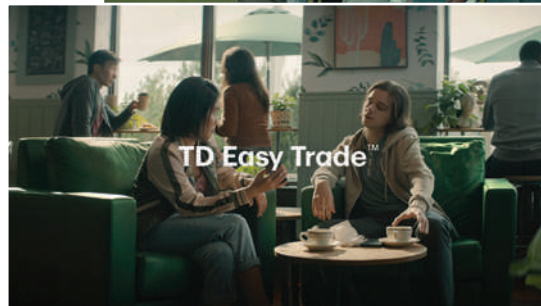
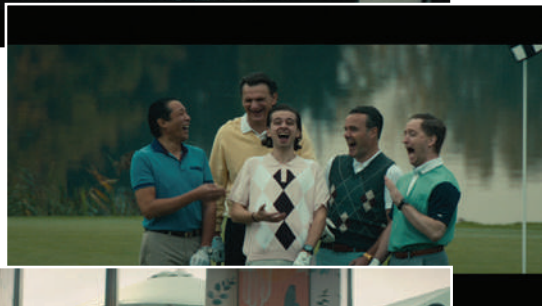
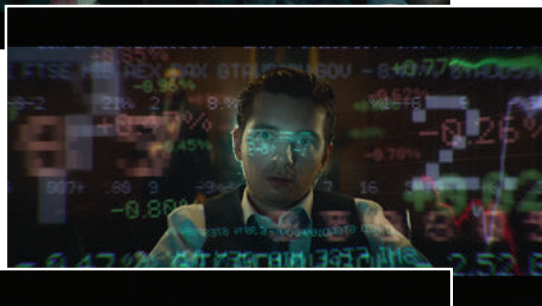
3 *The Girl Before* opening titles

"*The Girl Before* opening titles" :40

For a TV adaptation of author J.P. Delaney's novel, London-based production company momoco created these opening titles that introduce the deuteragonists: Jane, a woman obsessed with a contemporary minimalist house, and Emma, the house's previous tenant who was murdered—and who uncannily resembles Jane. "*The Girl Before* feels like a contemporary ghost story, so I chose to show Jane and Emma occupying the same space as shadows and reflections," says Nic Benns, director and cofounder of momoco. "They [mirror] each other's actions and occasionally almost touch, which reflects their relationship across time. The shots, which become more angled, abstract and frenetic, [reference] the nature of the drama, hinting to viewers that this will be a suspenseful, twisting journey."

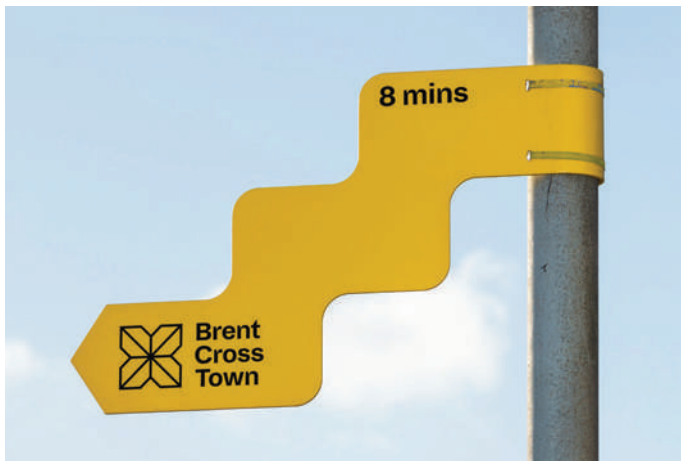
Nic Benns, designer/director; Nic Benns/Simon Edwards/Jim Fisher/Jack Lietti, animators; Nic Benns/Miki Kato, storyboard artists; Emily Sinclair, momoco/Rhonda Smith, BBC, producers; 42mp, production company; momoco (London, United Kingdom), design firm; BBC, client.

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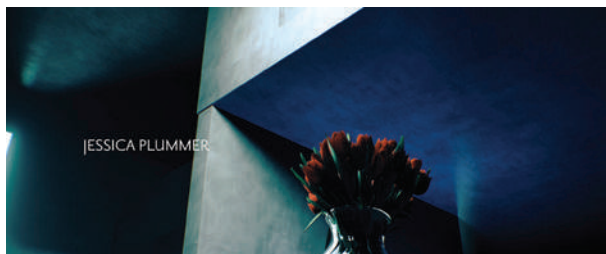




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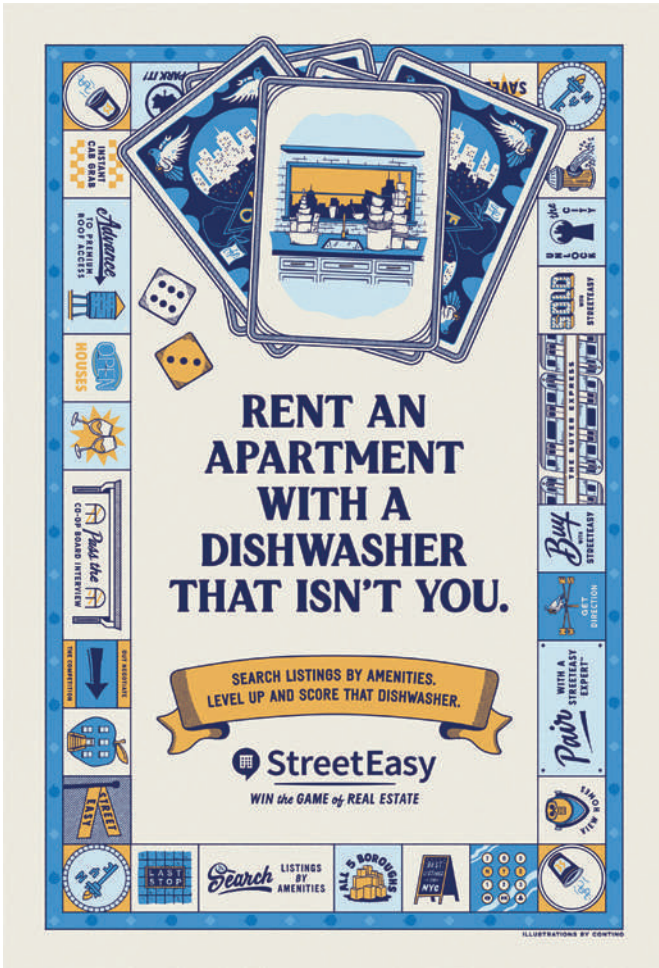


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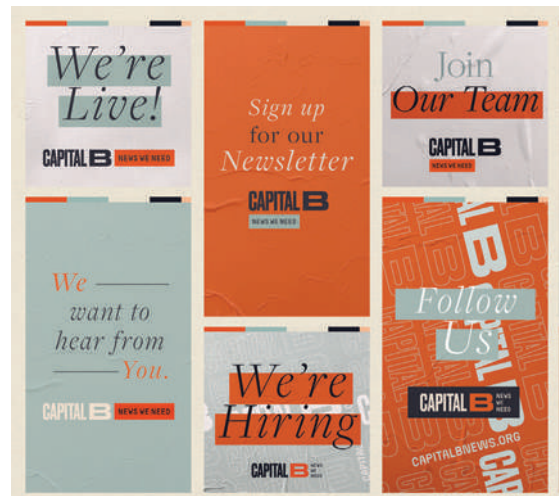
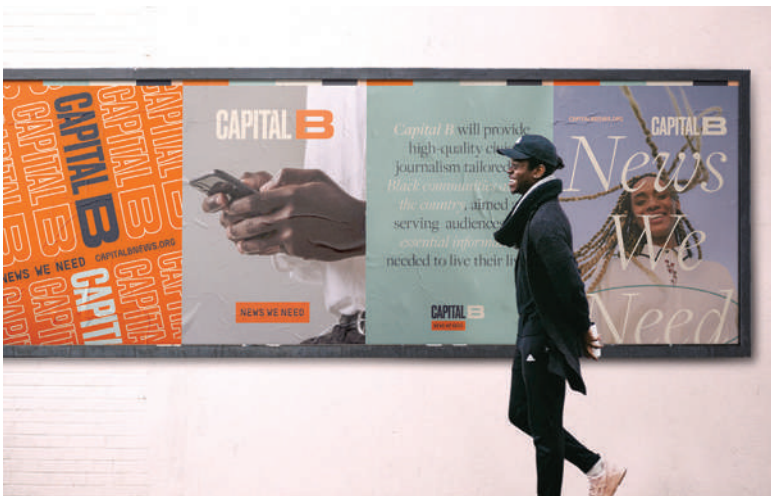




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2







## EXHIBIT

### 1 StreetEasy ad campaign

New York City-based real estate and apartment rental company StreetEasy tapped Austin-based ad agency Preacher to come up with a campaign that would help prospective buyers come out of the home-search process and feel like a winner. “Once we landed on ‘Win the Game of Real Estate’ as a tagline, we knew we wanted our ads to feel like a nostalgic game board,” says Rob Baird, founder and chief creative officer of Preacher. “Many games have fun, wit, humor and twists in the copy and visuals, so we [kept] those same elements while adding a little grit that spoke to our audience. Illustrator Jon Contino helped us land those visual twists and [get] that New York edge.”

Elliot Eliash, senior art director; Jacob Neuenswander, writer; Marissa Servantez, designer; Thomas Sullivan, design director; Chris Vandersall, associate creative director; Rob Baird, chief creative officer; Jasmine Clark/Seth Gaffney/Stephen Maroda, strategists; Jon Contino, illustrator; Cate McManus, producer; Preacher (Austin, TX), ad agency; Peter Edwards/Jeryl Lippe/Andrea Mazandi/Bryan Miller/Nicole Savdie, StreetEasy, clients.

### 2 Capital B identity

When designing the identity for Capital B, a Black-led media company that seeks to return enfranchisement in the news to Black American communities, New York-based design firm Matter Unlimited created a system that would represent all Black experiences. “A big part of the work we did for Capital B was to create a sense of taking and holding space,” says Frank William Miller Jr., design director at Matter Unlimited. “The *B* in the wordmark is bold, heavy and wide, [becoming] a sandbox for different textures, patterns and photography centering Black people, as well as alternate colors. Giving the *B* this versatility reflects the dynamism and diversity of the Black American experience and the Black Americans experiencing it.”

Leah Pirrung, designer; Frank William Miller Jr., design director; MJ Deery, creative director; Vanessa Cagno, strategy; Matter Unlimited (New York, NY), design firm; Akoto Ofori-Atta/Lauren Williams, Capital B, clients.

### 3 Ecovative brand film

“Ecovative” 1:44

As shoes and chairs form from mushrooms in this 3-D animated film by Buenos Aires-based production company Superfly Studio and Orange, California-based production company VantageFilms, so too emerges the purpose of biomaterial engineering company Ecovative. “We wanted to introduce Ecovative’s mycelium as a super material platform being scaled up to replace environmentally harmful products,” says Vasil Hnatiuk, creative director at VantageFilms. “We focused on showing scalability by comparing Ecovative’s foundry to a forest, quickly growing millions of pounds of this incredible and essential-to-life material. We also connected our audience to the technology by showing beautiful, valuable products made with mycelium now and in the near future.”

Daniil Karmazin/Vlada Kazanavichius/Elena Marchenko/Valentin Nacu/Alexander Sanakoev/Ivan Semenov/Denis Sibilev/Damir Valshin/Kirill Zarubin, animators; Vasil Hnatiuk, writer/director; Sergey Pereskokov, artist; Denis Sibilev, technology director; Evgeny Romanov, 3-D modeling; Diniil Karmazin/Kirill Panteev/Konstantin Shun/Denis Sibilev/Damir Valshin, computer generated imagery; Alexander Maslyuk, sound design; Veronika Novik, producer; Superfly Studio/VantageFilms (Orange, CA), production companies; Andy Bass/Lacey Davidson/Grace Knight, Ecovative, clients.



## 1 Murrē packaging

With its founders having 25 years of experience in the luxury cosmetics industry, sustainable cosmetic and skincare line Murrē deserved a brand language that would go beyond established design tropes in the arena of high-end beauty. For its identity and packaging, Copenhagen-based design firm HUGMUN struck a balance between a minimal, spa-like character and a bohemian spirit to capture the heart of its intended audience. “During our process, we started making collages from abstract elements of ingredients, and this became the central element of the packaging. We also looked closely at the colors and textures, seeing how we could convey specific feelings that would represent each product,” the design firm explains. “On the other side, the elegant pairing of typefaces was also important. Raw, structural objects representing the ingredients combined with minimalist elements of the layout created a delicate balance.” HUGMUN brought these objects to life through digital 3-D, reconfiguring its exploration into collages with surreal presentations of Murrē’s ingredients. “We are watching the expanding 3-D design world with admiration,” the design firm admits, “and we find it very inspirational, especially how it mixes reality with art and strangeness.”

Marek Degórski, 3-D designer; Maciek Miloch, photographer; Marcelli, producer; HUGMUN (Copenhagen, Denmark), design firm; Murrē, client.

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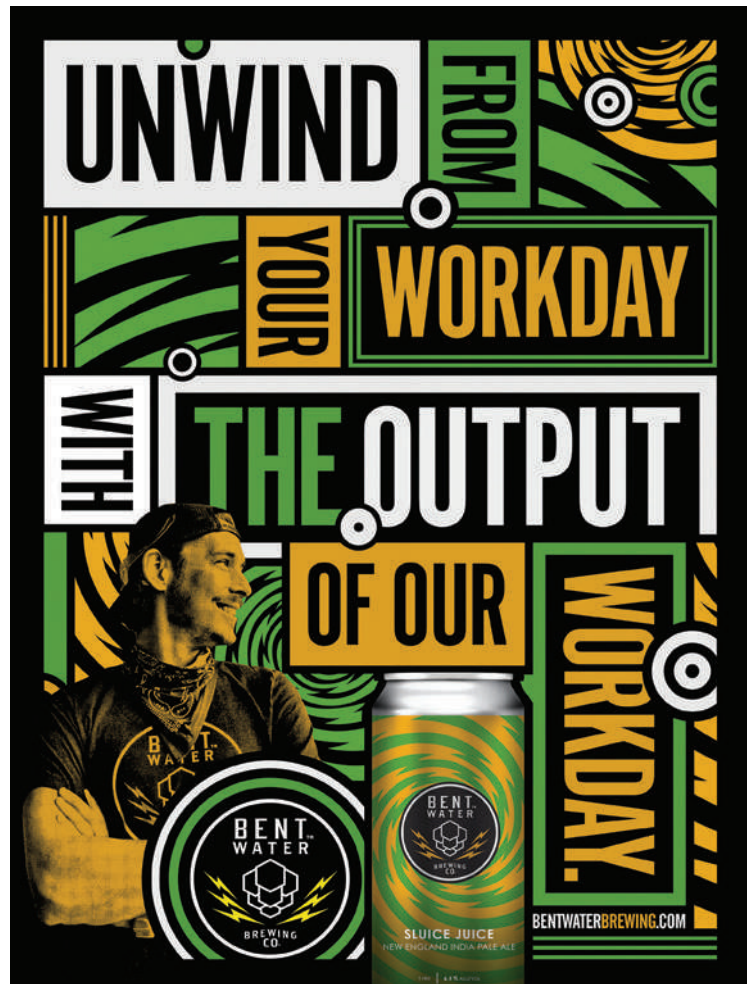


## 2 Bent Water Brewing poster

*Hypnotic, psychedelic, tantalizing*—these words describe the identity and visual language for Bent Water Brewing’s cans designed by Mike Shaughnessy, executive creative director and head of design at Boston-based ad agency HeyLet’sGo, who intended for the craft beer brand to stand out from the crowd. This poster, also created by HeyLet’sGo, continues to hypnotize as part of a campaign that grabs customers’ attention at point-of-purchase locations, on social media and at the brewery’s on-site taproom. “Our goal was to extend the brand look and tone to a wide range of sales materials and create messaging that communicates the highest levels of craft—without ignoring the brewery’s everyman heritage,” the ad agency says. “After all, it’s located in the gritty, industrial seaside town of Lynn, Massachusetts. We loved the challenge of translating all the crafty design details of the physical packaging into marketing materials that communicate in diverse media and environments. It’s also fun to mix the gritty photos taken by the brewery staff with the vibrant colors and over-the-top design.”

Doug Pedersen, art director/typographer; Tim Cawley, writer; Mike Shaughnessy, executive creative director/design director; Danny Ebersole, photographer; HeyLet’sGo! (Boston, MA), ad agency; Bent Water Brewing, client.

2







“

The overall diversity of the entries surprised me the most.”

—Marcus Smith

# PHOTOGRAPHY ANNUAL 2022

“

The final results look just stunning! I am sure that this selection will inspire thousands of professionals around the world.”

—Luis Gatti





# Fagradalsfjall Volcano Iceland

“Armando’s aerial film was mesmerizing. It is rare to see such up close and captivating footage. The intensity of witnessing the power the Earth holds is hard to forget.” —**Márcia Minter**

## “Fagradalsfjall Volcano Iceland” 3:30

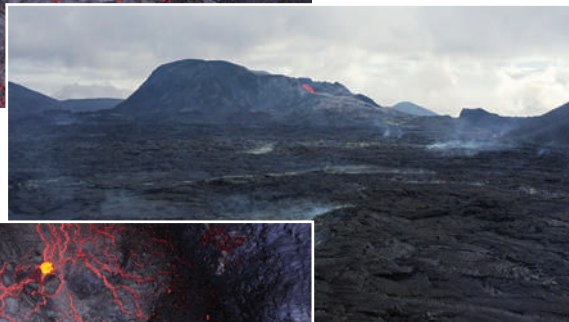
This aerial film by photographer and videographer Armando Martinez shows the cycle of an eruption of the Fagradalsfjall volcano in Iceland on June 7, 2021.

*Comments by Armando Martinez:*

**How long have you been working in photography?** Since I was young—maybe age eleven. My late father showed me how to use the family camera, a Minolta SRT101 35mm SLR; I started taking all the pictures on our family trips. The camera always seemed to find its way into my hands throughout the years, and beginning fifteen years ago, I became serious about making a living with photography. I worked in advertising and design while building my portfolio and establishing Mando-Matic, a successful retouching business, where I learned how to craft and polish a photograph. One inspirational moment from my retouching career was when I worked on site for Andy Anderson at the 2002 Winter Olympics in Salt Lake City.

**Tell us about this film. What inspired you to travel to Iceland and capture Fagradalsfjall’s eruption?** Me being in Iceland was chance. My brother Zach was getting married in Iceland in June of 2021; in March, Fagradalsfjall erupted. I had one morning to see it during my trip, so I got up at 4 a.m. and made the trek to the volcano. I had no idea what I was going to see, but I was blown away by the experience.

After I got the drone up, I began capturing photos and videos. Once I became familiar with the cycle of the eruptions, which happened about every twelve minutes, I was able to capture specific footage of Fagradalsfjall—I also started to work the drone closer to the volcano as I got more comfortable with the frequency and size of the eruptions flying in the air. It was



Armando Martinez, photographer/director





"I have subscribed to *National Geographic* for many years and always marveled at the natural world [described] through world-class photography and journalism.

This film sits alongside that accolade."

—Steve Wallington



when I put the drone directly over the volcano that I saw something haunting: it looked like there was a face in the cauldron from the rising lava staring back at me. It was mesmerizing. I wanted to just shoot the volcano for as long as I could.

**What aerial drone rig did you use for this film, and what do you like about it? Did you have to make any alterations to protect it from the volcano?** The drone I used was

the Mavic 2 Pro. I like this drone for traveling because it takes pretty good pictures and video for its size. It's certainly not the same quality as my Inspire 2, but on a trip like this, it gets the job done.

Prior to the trip, I made no alterations to the drone and didn't think about the extreme heat until my last flight over Fagradalsfjall. I was so enthralled by what I was seeing that it didn't even occur to me to switch memory cards between flights in case the drone melted. On the drone's way back to me, I saw that some of the soft plastics had deformed enough to just hang from it. I took a closer look and found most of the plastics underneath had molded around the mechanics inside—I had clearly pushed it as far as it could go. The lens, however, was still in great shape, so the images still came out sharp. That little drone is one tough workhorse.



Fagradalsfjall  
**Volcano**  
Iceland

**You also shoot stills and motion for advertising, portraits and landscapes. What are your favorite projects to work on?** I don't like to specialize, but I enjoy more project-type work. I love doing video production as well. Besides doing some commercials and PSAs, I've been working on some personal projects, including the Denver 48 Hour Film Project for the past two years. The team I've assembled has been really good, and we have been recognized with awards both times so far. It's really a blast, and I'm honored to work with everyone on my team.



# Healers of Navajo Nation

“By using wet plate, the images have an incredible longevity to them, reminding the viewer that we should remember this time. There is an imprint that is undeniable.” —Adrienne Pao

Combining traditional medicine and modern science, these courageous Navajo doctors, photographed with tintypes by Eric Retterbush for *Smithsonian* magazine, have risen to the challenge of battling COVID-19.

*Responses by Eric Retterbush:*

**How long have you been working in photography?** Photography has long been a way of exploring the beauty of the world for me. I spent much of my twenties wandering through remote places abroad and would come up with personal projects to record. I would find a particular thing that interested me about a place, like ornate doors, floral-patterned garments or portraits,



and focus on it completely. At the end of the day, I would have 50 shots of one type of subject and nothing else!

**How long have you been making tintypes, and what do you like about this process over other forms of alternative photography?** I started my wet plate journey five years ago with little knowledge of the process—and perhaps even less knowledge of what I was getting into! Early on, the tintypes I created were soft on skill and heavy on luck, but it was in those few successful shots that I saw the potential in this medium. The means to make a tintype is much more involved than simply pointing a camera at a scene: it is an interactive experience full of anticipation and heartache. The image created is a result of technique, skill and often a bit of serendipity.

Slight changes in chemistry, light and technique can deeply affect the final piece. The mystery is only settled with the final pour of chemicals, revealing an often beautifully flawed distortion of reality. I love it all, the failures and the magnificent triumphs alike, as I chase the perfect image.

Eric Retterbush, photographer  
Maria G. Keehan, creative director  
Quentin A. Nardi, photo editor  
Smithsonian, client





“Eric [uses] the concept of duality throughout this project to connect the traditional and modern worlds. The simplicity of the entire project was very impactful and gave room for all the details to shine.” —Marcus Smith

**Tell us about this series of portraits for *Smithsonian*. What inspired this series? What was it like to shoot it?** Luck is a large part of this type of photography, and it was indeed serendipity in the end that this project stumbled into my lap. Dr. Michelle Tom, one of the Navajo doctors featured in the story, happened to be temporarily sharing a space next to my studio and wandered in one day looking for a portrait for a publication. We spoke about her work in the Navajo medical field and my process, and soon an idea was born to highlight the many courageous female doctors working in a location ravaged by COVID-19. I have always had a reverence for the Navajo people, so the chance to work alongside the many heroes of the pandemic was a humbling opportunity. Over the coming weeks, I met with several wonderful doctors working on the reservation, leaving the comforts of my studio and going on location to often windy, hot and remote locales in the outskirts of the Navajo Reservation. These conditions are not ideal for a process that depends on chemical reactions, and many of the plates were deeply affected visually by the harsh environment. The apparent flaws, however, echo the dire situation the people of the Navajo Nation found themselves in the summer of 2020.



**How was it to work with *Smithsonian*? Have you worked with photo editor Quentin A. Nardi before?** For the article, I worked alongside a Navajo editor named Jade Begay who made initial contact for the *Smithsonian* magazine. She wrote the article and was the main point of contact working with Nardi and creative director Maria G. Keehan. I did exchange some emails

with different folks at the Smithsonian to get the photos right, but I wouldn't say I got to know them enough to have a lot to say!

**Your interest in photography has taken you to plenty of remote locations. What are your favorite projects to shoot, and what have been some of your favorite subjects?** This wet plate collodion process

was invented for portraiture. People are the most fascinating subject matter to me. The images I create are a hardened silver reflection of a brief moment in someone's life. I approach each subject with the intention to tell their story; that story lives on in the form of a one-of-a-kind historical object. In turn, my favorite subjects are people with whom I become familiar enough with to accurately tell their story in a beautifully creative way.



# Wife During Quarantine, Handmaid

**Due to the COVID-19 pandemic removing his ability to travel, photographer Chris Sorensen began taking portraits of his wife Maggie Gregg in their New York City apartment. This shot draws inspiration from Margaret Atwood's novel *The Handmaid's Tale*.**

*Responses by Chris Sorensen:*

**How long have you been working in photography?** I've been a professional photographer for ten years. Photography is actually my third career: I worked in finance for twelve years after college and then quit to move to New York City and pursue screenwriting, which led to an acting class, which, surprisingly, led to working in front of the camera in both commercials and print. Those shoots inspired me to buy a camera at 40. I started photographing my actor and model friends, they started using the photos, and their agencies started reaching out to me. I realized I preferred photographing real people to models and began personal projects to build my skill and portfolio. So, in 2012, photography switched from a hobby to my vocation.

**Tell us about the inspiration behind your *Wife During Quarantine* series. What inspired you and Maggie to undergo this?** What got me into photography was meeting and interacting with my subjects. With COVID, that all went away. My shoots were canceled

"This seemingly simple photo is a beautifully executed idea layered with multiple interpretations of our times, which belies its simplicity."

—Mike Davis

or postponed indefinitely. And remote portraiture had little appeal to me. For six weeks, I doomscrolled and didn't shoot. One day, I saw something Maggie was wearing, and it gave me an idea for an image. I asked if she could give me ten minutes between work Zoom calls, and we made a picture. It felt amazing to be creating again, to be doing what I love rather than worrying about something I had no control over. A couple of days later, I had another idea, and we shot it—then a third idea a few days after that. [This was] the perfect opportunity to be creative, work

on my craft and try things I may not be able to do in the constraints of an editorial shoot. Even better, [it involved] my wife and brought her creativity and talents with hair, makeup and styling into it as well.

**How did you decide to make a *Handmaid's Tale*-inspired photograph?** January 6, 2021. Watching the attempted coup on the US Capitol was shocking, and it got me thinking of fictional coups,

which brought me to *The Handmaid's Tale*. The red-and-white handmaid outfit is iconic, but I didn't want to just photograph

"A great image to me brings the viewer in to think about the intent, which this image by Chris of his wife succeeded in on many levels."

—Jennifer Dorn

Maggie in a costume: one of the goals of *Wife During Quarantine* was to make my work more abstract and graphic, so I started thinking how we could create the look without an actual robe and bonnet, making do with what we had at home. What we had was Seamless photography paper. We had previously done a Christmas image for the series using wrapping paper as clothes, so wrapping the red around the body for the robe followed from that. Maggie helped realize the

vision, figuring how best to cut the Seamless to get the right size, curve and look for the white bonnet.

**What equipment are you using at home?** I shoot with Fujifilm medium format cameras, and *Wife During Quarantine* was photographed on either a GFX 50R or GFX 100S. The images were lit with a variety of Godox lights.

**When the world isn't under lockdown, what are your favorite projects to shoot?** I love shooting travel. It's hard to complain when someone pays you to go make pictures of some beautiful place, and I've been honored to work with some amazing nongovernmental organizations. But my first love and favorite thing to shoot is portraiture.

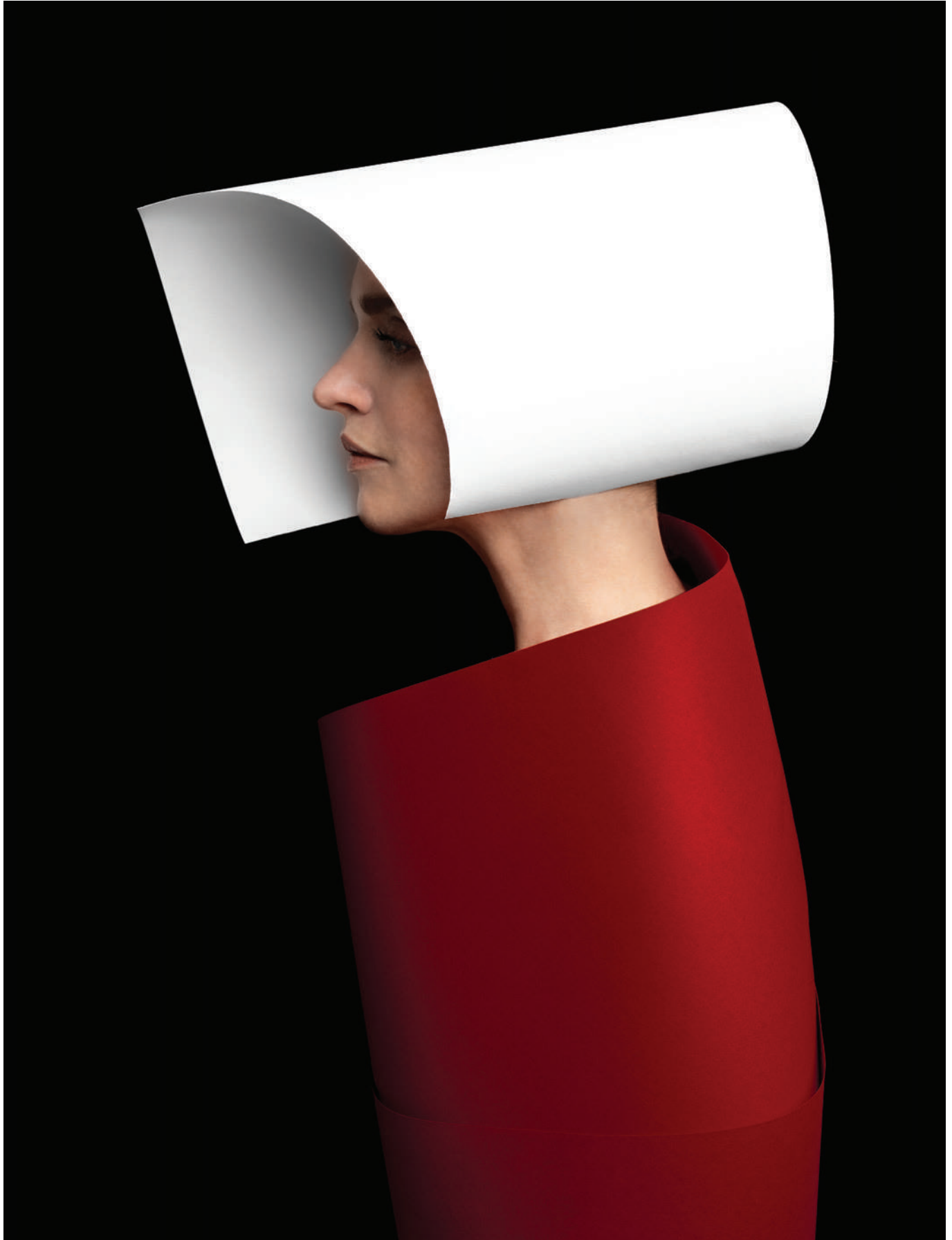
The wonder of editorial work is that the people I meet and photograph have done something worthy of an article or feature, and I get to learn about that. That opportunity to make a connection with this person and create an image that reflects them through my work is... Well, it's why I love my job.



Chris Sorensen, photographer  
Maggie Gregg, stylist/model



“The project as a whole was a great self-generated study for Chris to push his portrait techniques while being unable to undertake [his] typical practices due to COVID.” —**David Roennfeldt**





# *A Fire Inside: The Power of the Human Help Reflex*

“The composition, colors, lights and textures are impressive in this photography series. In a fraction of a second, these images would not be the same.” —**Luis Gatti**

Documenting Australia’s 2019–20 bushfires, the book *A Fire Inside: The Power of the Human Help Reflex* pairs the photographs of photojournalist Matthew Abbott with compelling first-person accounts of people on the ground.

*Responses by Matthew Abbott:*

**How long have you been working in photography?** I have been working all the way back since my parents let me skip school to assist a commercial photographer. I have tried all kinds of photography, but my passion is photojournalism. My work is an incredible privilege as it enables me the opportunity to experience extraordinary situations and spend time with people from all walks of life. It comes with a responsibility to tell people’s story with care and sensitivity.

I fell in love with photography, but what interests me now is the storytelling—I have something to say with my photos—and photojournalism is the ideal outlet for this.



**Tell us about your experience shooting the photos that ended up in *A Fire Inside*. How did you choose to document the devastating fires of Black Summer?** My approach to documenting the Black Summer bushfires of 2019 and 2020 was to get as close as possible—obviously without getting hurt. I wanted to show people the full devastation of this unprecedented, climate-driven event while, at the same time, showing the exceptional effort by many everyday Australians in the face of such extreme adversity. It is easy to make images of destruction, but I was determined to show the human impact of these fires as we come to terms with the climate crisis.

Matthew Abbott, photographer  
Nick Worthington, creative director  
Cameron Gibb, designer  
The Tuesday Club, ad agency  
Blackwell & Ruth, design firm  
Thames & Hudson Australia, publisher  
Finch/Insurance Australia Group, clients







“Haunting scenes of a home in flames and beachgoers enveloped in smoke force your attention to one of the most pressing issues of the time. [This] important historical record deserves to be recognized.”

—Natalia Jimenez

**How was it working with book packager Blackwell & Ruth?** When Blackwell & Ruth first reached out, I had a lot going on, and honestly, I was pretty hesitant to be involved in a project of this nature as it fell outside my usual scope of photojournalism. But the firm assured me that the process would be genuinely collaborative and true to the stories I had been documenting. I came to see *A Fire Inside* as an opportunity to put all the stories I had been covering from the fires, the aftermath and the recovery process all in one place. My work in newspapers has an immediate impact, but by making a book, this presented a chance to make it long lasting.

*A Fire Inside* was originally conceived as an accompaniment to a documentary film of the same name, and together, we elected to include stories that had come from the film as distinct sections throughout the book printed on a different paper stock so as to distinguish them from my photography. Blackwell & Ruth was very supportive and patient with me throughout the entire process, and I feel the end result is stronger because of this relationship.



**What kind of equipment did you use to shoot *A Fire Inside*?** I keep it very simple: just a regular DSLR with 24–70mm 2.8 lenses. I like to be able to move around a lot while photographing, so I don’t carry too much gear.

**What are your favorite kinds of projects to work on?** I also work on personal art projects that are rooted in documentary. For my long-term project *The Land Where the Crow Flies Backwards*, I have been shooting communities in the Murray–Darling Basin in southeastern Australia for many years, shooting portraits and landscapes with an old 8×10 large-format camera. The work looks at the impact of colonization in the region and the abuse of the environment by farmers. In a time of increasing uncertainty and change in the towns along the Murray River, once considered the backbone of the Australian economy, the communities are becoming former shadows of themselves.





## The New Black West

“Gabriela’s skillfully photographed images were a modern take on what we know as The Cowboy. I felt she shed new light on a narrowly documented archetype and presented a shining, brilliant icon.”

—Nikki Ormerod

Photographer Gabriela Hasbun’s book *The New Black West* shows the heritage of Black equestrians through images of the present-day Bill Pickett Invitational Rodeo and affirms how Black cowboys helped shape the culture of the American West.

*Responses by Gabriela Hasbun:*

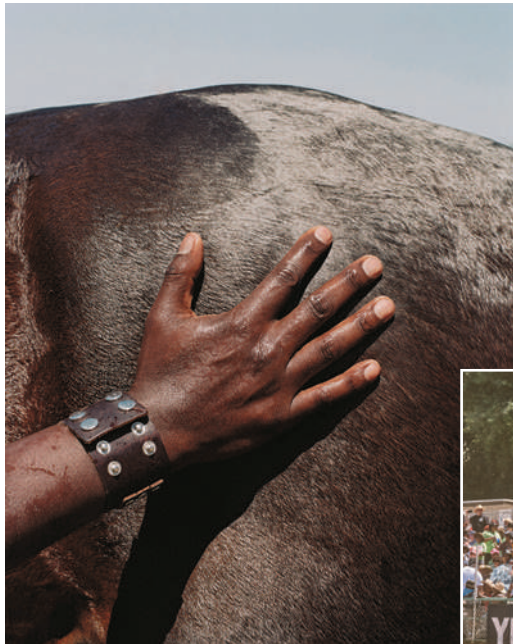
**Tell us a little bit about *The New Black West*. What inspired you about the story of Black cowboys and the Bill Pickett Invitational Rodeo?** I learned about the Rodeo by pure coincidence. My neighbor at the time, Zana Woods, invited me to tag along way back in 2007. I had never been to a rodeo, so I was immediately awestruck by all the beauty and Americana that one could document. But most of all, I was enthralled by this community of Black cowboys that was so under the radar. I had never read about them or seen them in Western movies or TV shows. Immediately, I wanted to learn more about them and their histories and document their community. So, I returned to document the once-a-year event in Castro Valley, California, on and off for eleven years. I didn’t anticipate this turning into such an important body of work.

**How was it documenting events at the rodeo and taking pictures on the arena?** The core of my work with the cowboys was truly about what happened outside the arena. It was the quiet moments before getting on their horses to compete or moments where they would be alone with their horses. These little details are what I was interested

Gabriela Hasbun, photographer  
Natalie Butterfield, art director  
Allison Weiner, designer  
Chronicle Books, client







“The legacy of Black cowboys is a part of African American history that has been hidden. It is about time this beautiful story of not only service to our country but of the United States’s many Black cowboy communities be seen.” —**Márcia Minter**

in capturing. I was much less excited about documenting what happened inside the arena except for the Grand Entry and when they sang the national Black anthem, “Lift Every Voice and Sing” by James Weldon Johnson. The only unexpected challenge turned out to be organizing all the contact information. Between all the film loading and unloading, I wasn’t able to find everyone. I’m very grateful to my Facebook community of cowboys for helping me track down so many folks whose information I did not have.



**What equipment did you use for *The New Black West*?** I photographed most of the project with my all-time favorite camera, the Mamiya rz67, a medium format film camera. I loved how easily I was able to get amazing portraits in so few frames. The camera’s weight slowed me down significantly, so I took more time composing and getting the best light for each picture. Additionally, I brought along my Sekonic light meter and a couple of lenses, but that was it.

**How was it working with publisher Chronicle Books and art director Allison Weiner?** This was my first time working with both Allison and Chronicle Books, and it was a dream. Allison presented me with a few ideas for the cover art, but it was a quick, seamless process thanks to her skills and immense talent. The font and design she put together complemented the images incredibly well without overpowering the body of work.

**Besides books, you primarily photograph editorial work with a focus on portraiture. What are your favorite kinds of assignments?** Ones where I am able to photograph and celebrate members of a community doing incredible work by uplifting and empowering those around them. If I can use my lens to help create a dialogue or conversation about a topic that has been overlooked, then I feel most accomplished. I also love photographing chefs, artists and designers, as well as taking portraits in my studio.





## ADVERTISING

- 1** Mathieu Lévesque, photographer  
 Renaud Robert, assistant photographer  
 Claude Walsh, art director  
 Éléonore Hurtubise, writer  
 Magalie Samson, creative director  
 Mylène Levesque, producer  
 Jeremy Ferreira Mandelcwaig, retoucher  
 Renée Séguin, project manager  
 Leah Léger, food stylist  
 Rodrigo Sergio, set designer  
 Consulat, production company  
 Publicis Montréal, ad agency  
 Réseau du sport étudiant, De Facto, client

"For far too long, the tobacco industry has been celebrating cigarette addiction. The Party's Over campaign informs young Quebecers and awakens their critical thinking regarding the tobacco industry's destructive strategies." Tagline: "Party's Over." Used on posters in schools and on bus shelters near schools.

- 2** (series)  
 Adrian Mueller, photographer  
 Kimberly Howard-Thomassen, creative director  
 The Thomas Collective, ad agency  
 Micro Cotton, client

"For Micro Cotton, the world's most sustainable towel brand, we developed the Sustainability Guaranteed campaign. Towel, bathroom and landscape elements transition seamlessly into an actual environmental scene visual, demonstrating Micro Cotton's connectivity to nature." Used in a digital campaign.

1



2















## ADVERTISING

### 1 (series)

Anna Rathkopf/Jordan Rathkopf, photographers  
Rachel Davies, creative director  
Susan G. Komen Foundation, client

"These images are from Susan G. Komen's Stand with H.E.R. campaign to increase race equity in the breast cancer world. Anna Rathkopf, a cancer survivor, created the visuals in partnership with her husband Jordan." Used in digital ads, print ads, television ads and a campaign microsite.



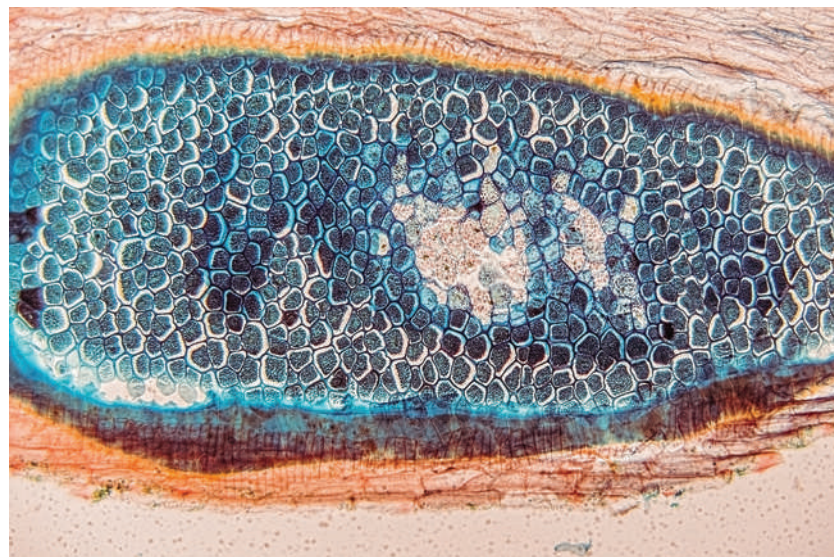
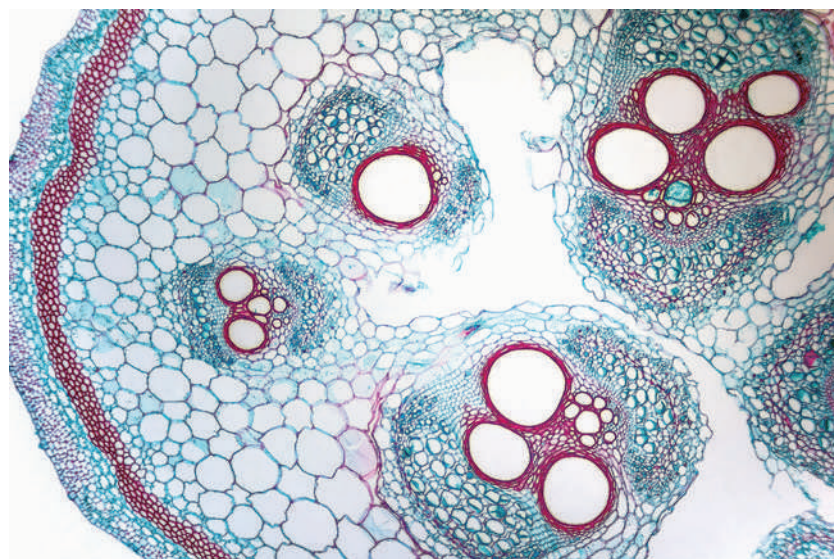
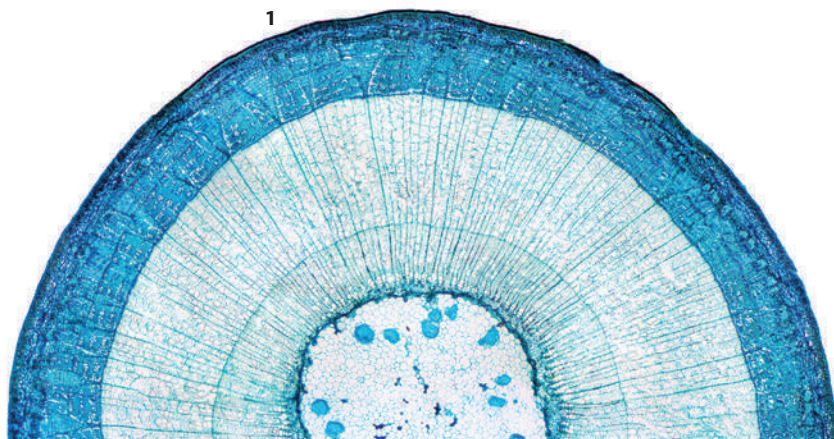


## ADVERTISING

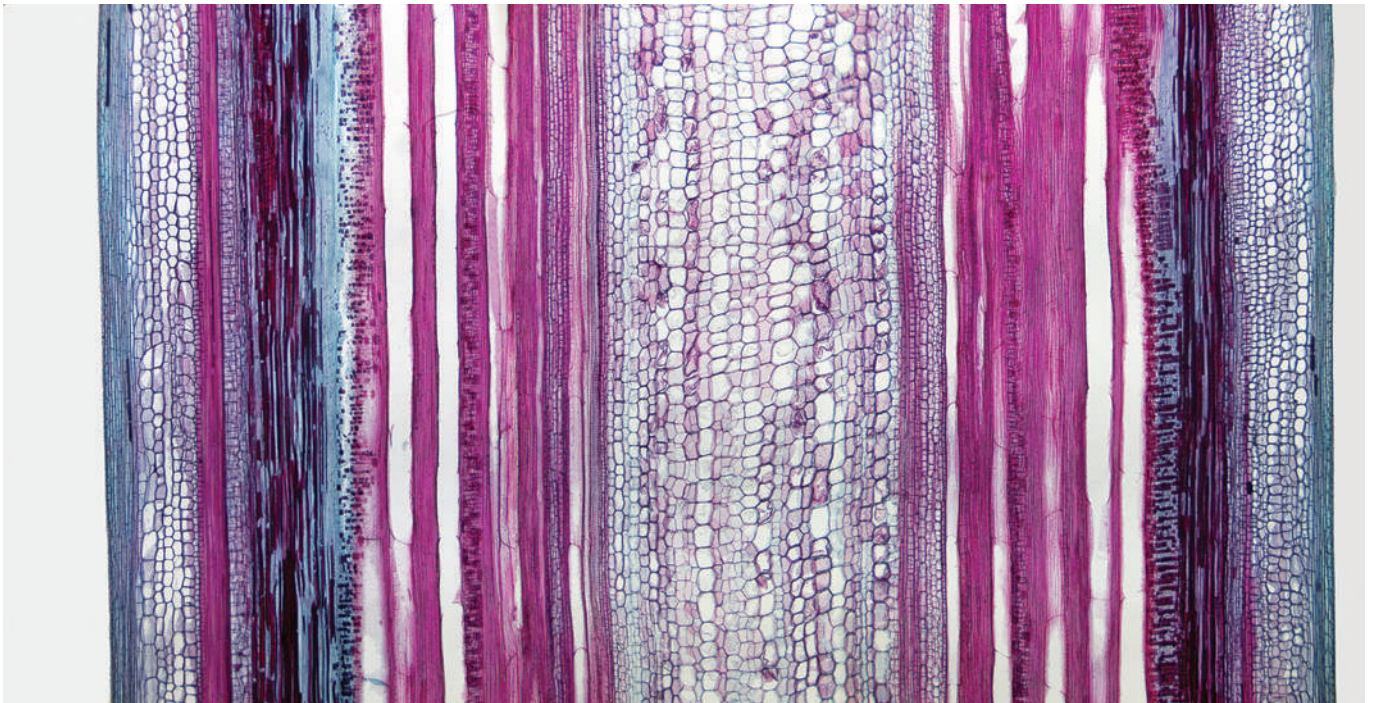
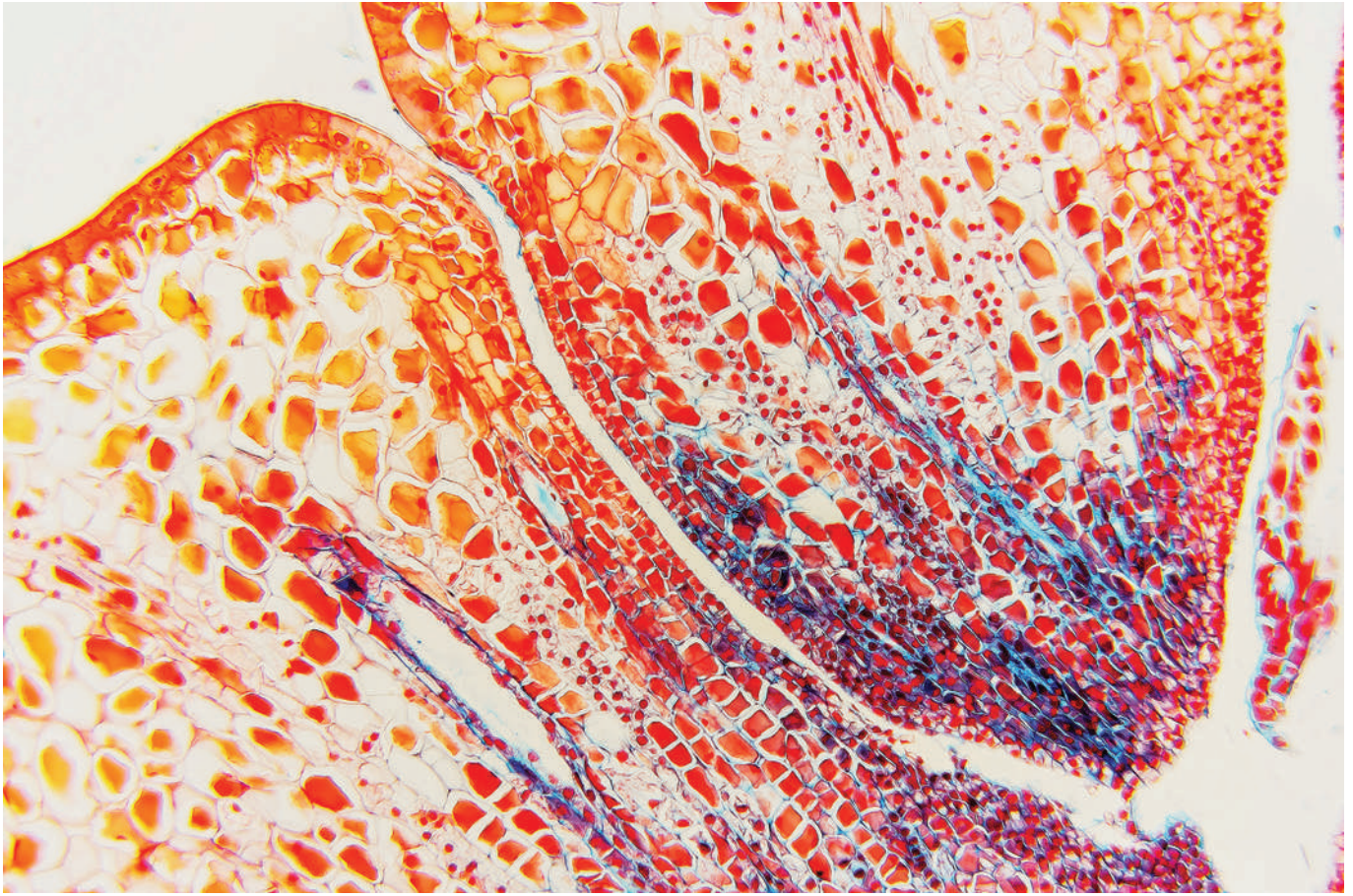
### 1 (series)

Marta Marcondes, photographer  
Fernando Franchim, writer  
Eduardo Basque, senior art director/retoucher  
Alessandra Gomes, executive creative director  
Felipe Lion/Thiago Silva, directors of photography  
Lucas Mello, editor  
Ricardo Herling, art producer  
Jessica Brokestayer/Ycaro Prata/Karen Xavier,  
producers  
Themistocles Silva, production manager  
Deep Films, production company  
McCann Health São Paulo, ad agency  
Ease Labs, client

"The Beauty Hidden Inside Cannabis campaign demystifies the prejudice in cannabis use with images of the microscopic view of leaves taken exclusively by a biologist. The result is a graphic campaign of unparalleled beauty accompanied by the same simplicity and effectiveness as its concept." Used for an indoor poster campaign.









1



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## ADVERTISING

- 1** (single and part of series)  
 Witold Skrypczac, photographer  
 Francesca Montrucchio, art director  
 Luis Paulo Gatti/Matthias Hess/Matteo  
 Maggiore, creative directors  
 Rico Noël/Peter Waibel, executive  
 creative directors  
 Armin Gauß, director of creative services  
 Kevin Tiedgen/Jana Zinthäfner, strategists  
 Sascha Pabst/Dominik Schmutzer,  
 retouchers  
 Ann-Katrin Bruse/Thien An Nguyen/  
 Marco Schubert/Julia Schüssler, project  
 managers  
 Square Pixel Limited, production company  
 Jung Von Matt NECKAR, ad agency  
 Hyundai Motor Company, client

“To announce Hyundai going carbon neutral, we created a worldwide campaign that highlights the more considerable crash climate change leaves behind. Year after year, hurricanes, storms and typhoons are strengthening due to the increase in  $\text{CO}_2$  levels.” Tagline: “Climate change is no accident. That’s why we’re going carbon neutral.” Used in print, ooh, posters, cinemagraphs and social media.



- 2** (series, includes 1)  
 Martin Bureau/Onur Coban/Kyodo News  
 Images Inc./Witold Skrypczac/Paul  
 Wood, photographers  
 Square Pixel Limited, production company  
 Jung Von Matt NECKAR, ad agency  
 Hyundai Motor Company, client





## ADVERTISING

### 1 (series)

Martin Prihoda, photographer  
Naisho Abraham, creative director  
Sukumar Menon, chief creative officer  
Ameya Soman, design director  
Rasika Banerjee, strategist  
Amarendra Singh, producer  
Prathyush Menon, project manager  
Smriti Chauhan, stylist  
Infamous People, production company  
Black Swan Life, ad agency  
Karan Shah, Society Tea, client

"The idea behind this campaign for Society Tea was to rekindle the forgotten tastes of homemade pickles and chutneys—the way they used to be made by our grandmothers in their kitchens." Tagline: "Some secrets are passed down generations." Used as full-page print ads and outdoor.



### 2 Mark Leibowitz, photographer Chaz Brown/Jonathan Folds/Luz Gallardo, photography assistants

Gianmaria Schonlieb, creative director  
Karin Onsager-Birch, executive creative director  
Joey Battaglia/Ellen Black/Connor Hall/Kyle Hollinger/  
Arielle Viny, producers  
Christine Hilberg, retoucher  
Summer Sekula, production manager  
Bree Perry, stylist  
Josh Kanan, prop stylist  
Arne Knudsen, set designer  
Kelly Peach, makeup artist  
Lee Steffee, model  
Air. Productions, production company  
Lyft, client

"The Technopop campaign refreshes Lyft's identity. The result is a world always in motion, always seeking the next destination. It is electric, captured through quirky instances with characters that embody the vibrant Lyft community."







2





1



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## ADVERTISING

- 1 Kenny Smith, photographer  
Brandon Els, art director  
40/40 Creative, ad agency  
MyPayNow, client

“Part of Tired of Waiting?, an ad campaign for credit company MyPayNow. The images show scenes of people waiting in uncomfortable situations. The campaign ran nationally in Australia on bus, train and other transit posters, billboards, and other ooh media.”

- 2 Chris Straley, photographer  
Tim McCaffrey, art director  
Wilson Sporting Goods, client

“Photograph of Beija Valez, the designer of the 25th anniversary WNBA basketball. Taken in downtown Los Angeles, this image depicts the power, individuality and strength women have in the sport.” Used for social and digital media.

- 3 (series)  
Steven Kim, photographer  
Logan Broger/Becky May, associate creative directors  
Natalie Armata/Alanna Nathanson, chief creative officers  
Trevor O’Neill, digital artist  
Giants & Gentlemen, ad agency  
Assaulted Women’s Helpline, client

“Assaulted Women’s Helpline supports and guides women to escape abusive relationships for good. The images were used for social posts and ooh to bring awareness to the rise in domestic abuse during the ongoing covid-19 pandemic.”





## ADVERTISING

### 1 (series)

Lauren Crew, photographer  
 June Ambrose/Josh Tetrault, creative directors  
 Pam Herter, project manager  
 June Ambrose, stylist  
 Nakia Rachon, hair stylist  
 Sierra Hood, prop stylist  
 Joanna Simkin, makeup artist  
 Amaya Santiago/Crystal Tillman, models  
 19th & Park/Bouverat Collective/Source Productions, production companies  
 PUMA, client

"A stills and video campaign shot for Hoops, PUMA's women's basketball shoe collection. The campaign celebrates women on and off the court."









## ADVERTISING

1 (series)

Andrew Hetherington, photographer  
Vitti Cycling, client

“Advertising images for Vitti Cycling’s winter apparel line shot on the Velodrome in East Point, Georgia.” Used for online advertising, emailers and the client’s website.















## ADVERTISING

### 1 (series)

Michael Clark, photographer

Bill Stengel, creative director

Katie Olivey & Associates, LLC, ad agency

Michelle Brideaux, City of Alamogordo/Erin Ladd, New Mexico Tourism Department, clients

"For the New Mexico Tourism Department, promoting travel to White Sands National Park, and the New Mexico Museum of Space History in Alamogordo, New Mexico. The museum has a \$60,000 replica of Neil Armstrong's astronaut suit." Tagline: "New Mexico True: Past meets Present." Used in print ads, posters, signage in airports, billboards, social media and on the web.





1



2







## ADVERTISING

- 1 Rod McLean, photographer  
Josh McGonigle, associate creative director  
Claire Jordan, creative director  
Craig Markus, executive creative director  
Tamber Johnson, producer  
Shannon McMillan, print producer  
Tamco Productions, production company  
Proof Advertising, ad agency  
Travel Texas, client

"This campaign for Travel Texas showcases the diverse landscapes, cultures, regions, destinations and activities that can be personalized and fine-tuned in an infinite number of ways. The kayaking family can go to Big Bend. The foodie couple can dine their way across Dallas. Texas has the potential not to be everything to everyone, but to offer the right experiences to the right people."

- 2 (series)  
Sacha Stejko, photographer  
Daniel Davison/Ashley Wilding, art directors  
IDC, producer  
TBWA\New Zealand, ad agency  
2 Degrees, client

"Portraits of young rugby players for a campaign that brings awareness to the inequality surrounding junior rugby for girls: many of them have to retire at age twelve." Used on print ads and ooh.





## ADVERTISING

### 1 (series)

Jeff Williams, photographer  
 Audrey Mecke/Alex Yancy, art directors  
 RT Herwig, creative director  
 Stephen Curry, executive creative director  
 Spencer Till, chief creative officer  
 Jacob Garner/Theresa Webb, producers  
 Andy Cargile, digital artist  
 Andrea Fanning, stylist  
 Lewis Communications, ad agency  
 McKemie Place, client

"McKemie Place is the only emergency shelter for homeless women in southwest Alabama. These images—used for print advertising, posters, outdoor advertising and social media—are stories of dreams interrupted. They humanize the plight while offering the promise of a way out. New beginnings are never out of reach."

### 2 Ashley Gilbertson, photographer Ava Pellor, assistant photographer Margie Chidley/Georgina Hofmann, creative directors Stevie Archer, executive creative director Richard Shemo, director of creative services Shawn Smith, art producer Naomi Newman/John Swartz, producers DCOV Studios, retoucher Andrew Rupinski/Mariel Synan, production managers Kasandra Torres, digital imaging ss+k, ad agency Mount Sinai Health System, client

"For hospital network Mount Sinai's We Find a Way campaign, showcasing its relentless ability to overcome medicine's biggest challenges. This photo, showcasing a patient bravely overcoming health trials, aired on tv, in newspapers and magazines, on ooh around New York City, and on digital." Headline: "They said it couldn't be done. We didn't listen."

1







2





## ADVERTISING

- 1 Eric Thompson, photographer  
Daniel Elstone, art director  
Mad Laboratory Distilling, client

"Campaign for Mad Laboratory Distilling's Gin 6, featuring raw botanicals used to create the award-winning spirit." Used on the website and social media.

- 2 Erik Almås, photographer  
Gina Senese, art director  
Rafa Segri, creative director  
Andrea Kaye/Wendy Leahy, art producers  
Mike Byrne, producer  
Chris Bodie, retoucher  
Gimpville, digital imaging  
McCann, ad agency  
Neom, client

"For the Neom, Saudi Arabia, tourism launch." Headline: "Journey to New Heights." Used on traditional and digital billboards in major global markets, print, social and digital media.

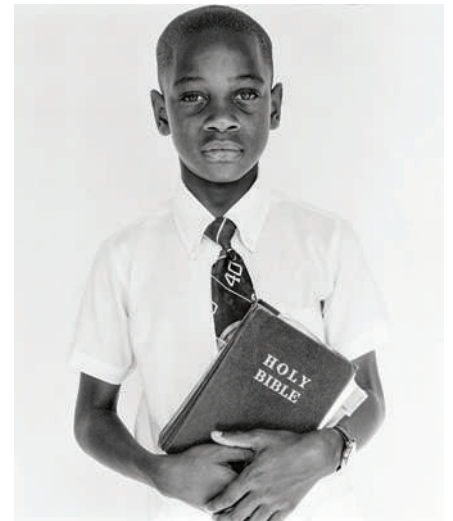
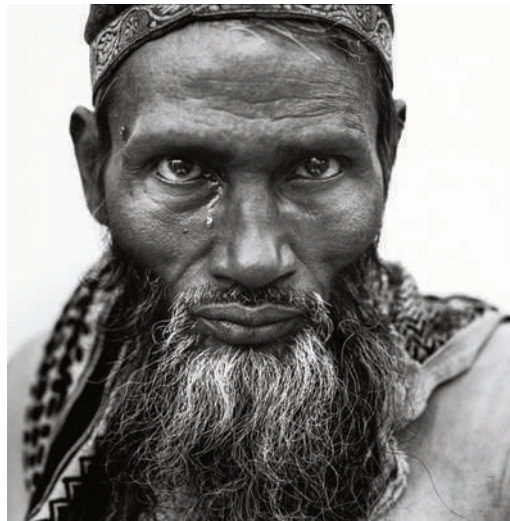
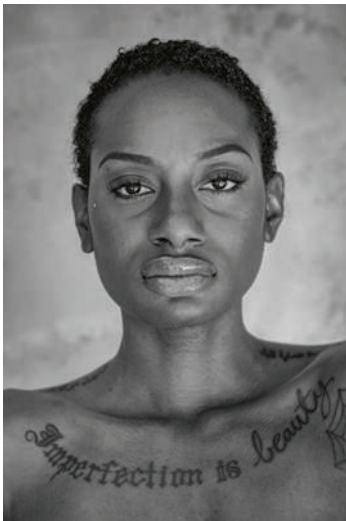
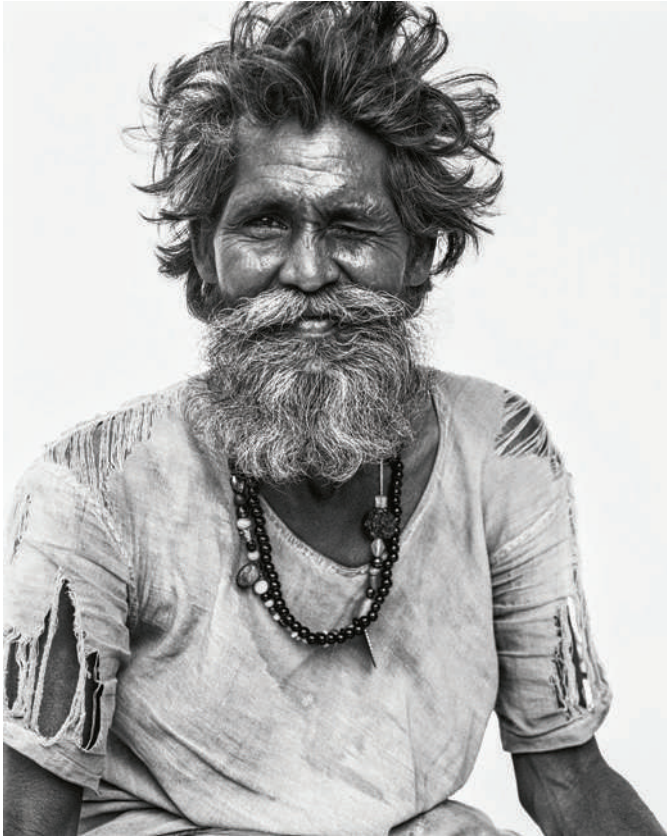
## BOOKS

- 3 (series)  
Donald Graham, photographer  
David Fahey/Nicholas Fahey, art directors  
Carsten Steinhausen, designer  
Hatje Cantz, publisher

"*Donald Graham: One of a Kind* examines the diversity and complexity of the human experience through finding beauty in character, uniqueness and the imperfections in the human spirit that make it whole while honoring Graham's conviction that there is a truth at the heart of humanity that can be captured with a camera."















## BOOKS

### 1 (series)

Julia Fullerton-Batten, photographer/publisher  
Sarah Boris, designer

"COVID-19 came. Life around the world changed. Forever. Award-winning fine art photographer Julia Fullerton-Batten felt she couldn't sit around helpless. During her evening permitted exercise, walking around her local neighborhood, she noticed people looking out of their windows onto a newly desolate world. The book *Looking out from Within* is a beautiful yet tangible object, important not only for its historical importance but also for the mesmerizing fine art photography that it contains. With a forward from Marion Tandé, manager for the Department of Photography at the Museum of Modern Art in New York."



## BOOKS

1 (series)

Nate Gowdy, photographer/designer/editor  
Nate Gowdy/Michael Rowe, writers  
Pigeon Editions, publisher

"*INSURRECTION: Photographs by Nate Gowdy* is a stark, true account of the deadly mob attack on the US Capitol on January 6th, 2021. Published in 2022, the 140-page softcover book includes 124 timestamped black-and-white photographs originally shot on behalf of *Rolling Stone*, with an introduction by Michael Row and an index of contextual captions at the back." Limited first edition run of 500.















## BOOKS

### 1 (series)

Thomas Broening, photographer

"Extreme wildfires, drought and the homeless crisis have made California's future look more like a dystopia than paradise. *The End of the Dream* is my attempt to chronicle this decline. I wanted to create an unbiased record of California's condition today. Billboard installations followed the book's publication in May 2022."





## BOOKS

### 1 (series)

Ed Kashi, photographer

Ed Kashi/Alison Nordström, writers

Nick Antonich/Michael Curry/Mallika Vora, designers

Brenda Bingham/Jennifer Larsen/Marjorie Steffe/Mallika Vora, editors

Michael Curry, retoucher

René Hénoch, print producer

Tom Streicher, production manager

Sylvia Ballhause/Teresa Halbreiter, project managers

Kehrer Verlag, publisher

"If the decisive moment reflects the reality of the photographer's intuition, the abandoned moment is the fractional instant of surrender. *Abandoned Moments: A Love Letter to Photography* is a 40-year collection of imprecise and transitory glimpses—the chaos of everyday life."

1















## BOOKS

### 1 (series)

Tim Flach, photographer  
Cameron Gibb, designer  
Blackwell & Ruth, design firm  
Abrams Books, client

"The result of much patience, precision and persistence in both the field and his studio, photographer Tim Flach's book *Birds* features more than 180 extraordinary photographs of nature's most fascinating creatures. Accompanied by compelling text by prominent ornithologist Richard O. Prum, Flach's work evokes the magnificence of the animal kingdom and the urgent need to protect it."





## BOOKS

### 1 (series)

Darin Back, photographer  
Amazon Publishing, publisher

From photographer Darin Back's book *East Coast Surfers*. "I started shooting the images for my book, *East Coast Surfers*, in Florida back in 2020. I finished publishing the book in March 2022."

## EDITORIAL

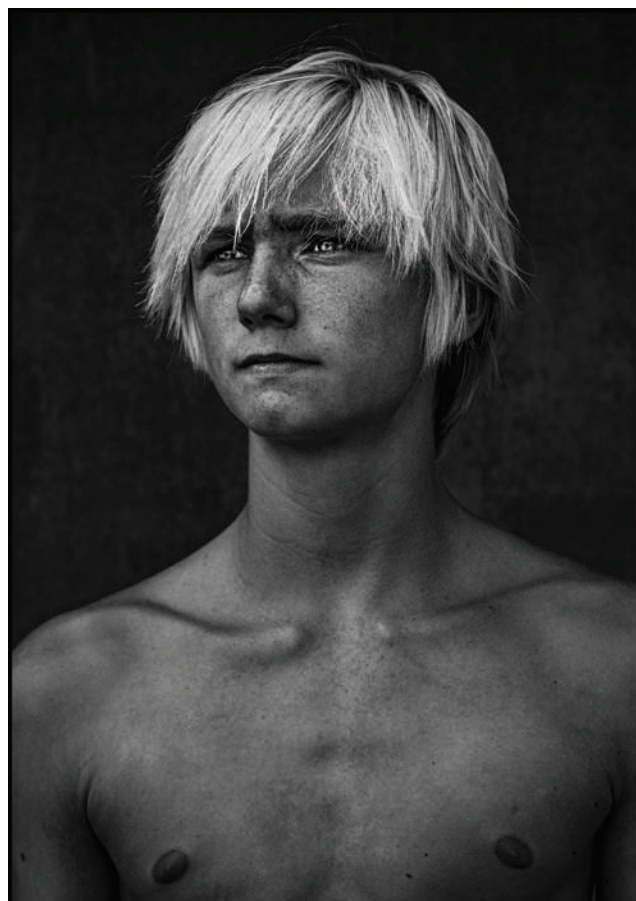
### 2 Helynn Ospina, photographer Olivier Laurent, photo editor The Washington Post, client

"Commissioned by *The Washington Post* as part of a story on Afghan women and impact of the Taliban on their daily lives. Aliya is a recently arrived refugee in the San Francisco Bay Area, her identity obscured for her protection."

### 3 Carol Guzy, ZUMA Press Wire, photographer James K. Colton, ZUMA24.com, picture editor Scott Mc Kiernan, director of photography ZUMA Press, client

"Texas Rangers on the Rio Grande help scores of rafts dropping off asylum-seekers including young children onto American soil. Roma, Texas, a city of 10,000, is the latest epicenter for illegal crossings. Last month, more than 16,000 unaccompanied children were taken into custody, pushing the country's immigration system to the breaking point as new policies aimed at both undocumented immigrants and legal asylum seekers have contributed to a humanitarian crisis."

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## EDITORIAL

### 1 (series)

Genevieve Charbonneau, photographer  
Andrew Ly, creative director  
Grazia Italia, client

“‘Home Alone’ is a fashion article for *Grazia Italia* magazine online about creating a new reality in the COVID-19 era, dressing up and escaping.”

### 2 Craig Cutler, photographer

Dudley M. Brooks, director of photography  
cutlerbremner, ad agency  
The Washington Post Magazine, client

“For a feature story published in *The Washington Post Magazine*. After the COVID-19 lockdowns forced hibernation at the National History Museum of Los Angeles County—and other museums around the country—its team worked tirelessly to unpack and prepare 35 million artifacts for the public eye. Taxidermist Tim Bovard cleans an elephant on display as the museum prepared to reopen in April 2021.”

### 3 Irene Arriet, ZUMA Press, photographer

Scott Mc Kiernan, ZUMA Press, picture editor/DOUBLETRUCK Magazine, director of photography  
ZUMA Press, client

Published in *DOUBLETRUCK Magazine*. “A polar bear on a tiny floating chunk of ice drifting off the shoreline of Svalbard, Norway. Drifting in the Barents Sea on his baby iceberg, the adorable 800-pound young male polar bear seemed sleepy or maybe lost.”

3





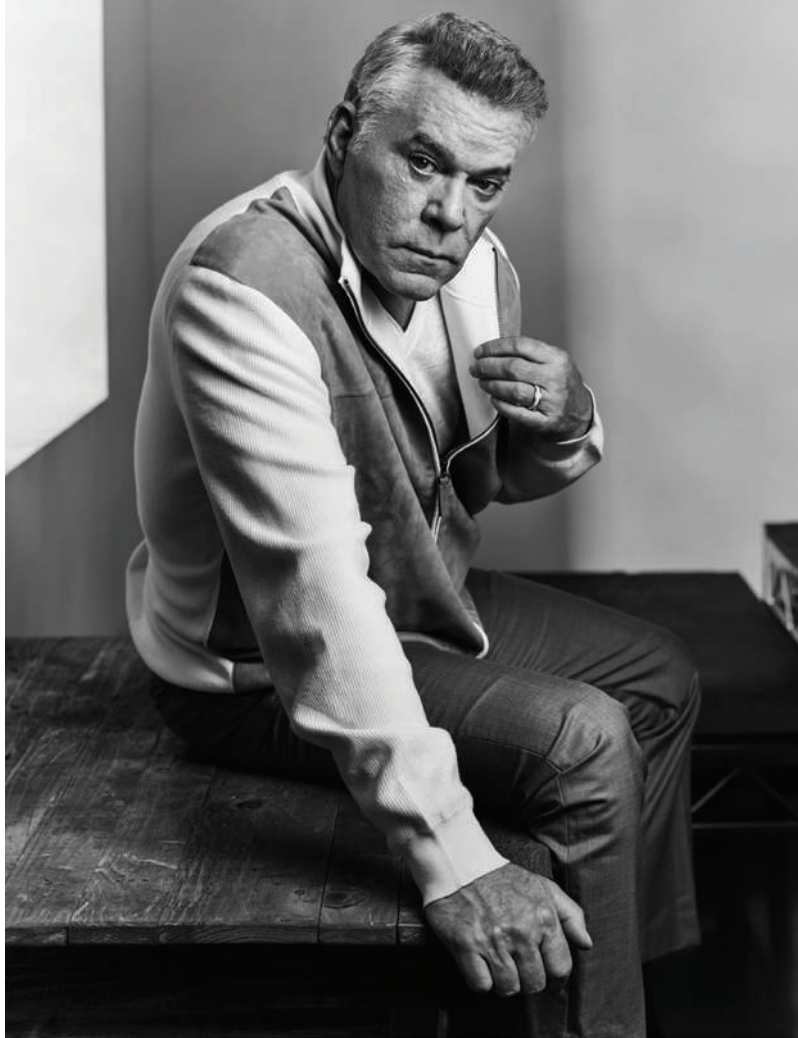
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## EDITORIAL

- 1** Pete McBride, photographer  
 Maria G. Keehan, creative director  
 Quentin A. Nardi, picture editor  
 Smithsonian, client

“For *Smithsonian* magazine. A photographer takes the plunge into the forbidding waters off Norway for an extraordinary encounter with orcas.”

- 2** (series)  
 Joe Pugliese, photographer  
 Catriona Ni Aolain, director of photography  
 Walaa Elsiddig, producer  
 Rolling Stone, client

“Cast members and creator David Chase of *The Many Saints Of Newark* pose for portraits for a digital cover and feature in *Rolling Stone* about the movie, which traces the history of characters from the hit tv show *The Sopranos*.”





## EDITORIAL

1 (series)

Jason Varney, photographer  
Maria G. Keehan, creative director  
Jeff Campagna, photo editor  
Smithsonian, client

"For *Smithsonian* magazine. Record shop Val Shively's R&B Records is home to nearly 5 million records in a packed three-story building. Val has an encyclopedic knowledge of records and zero tolerance for nonsense."







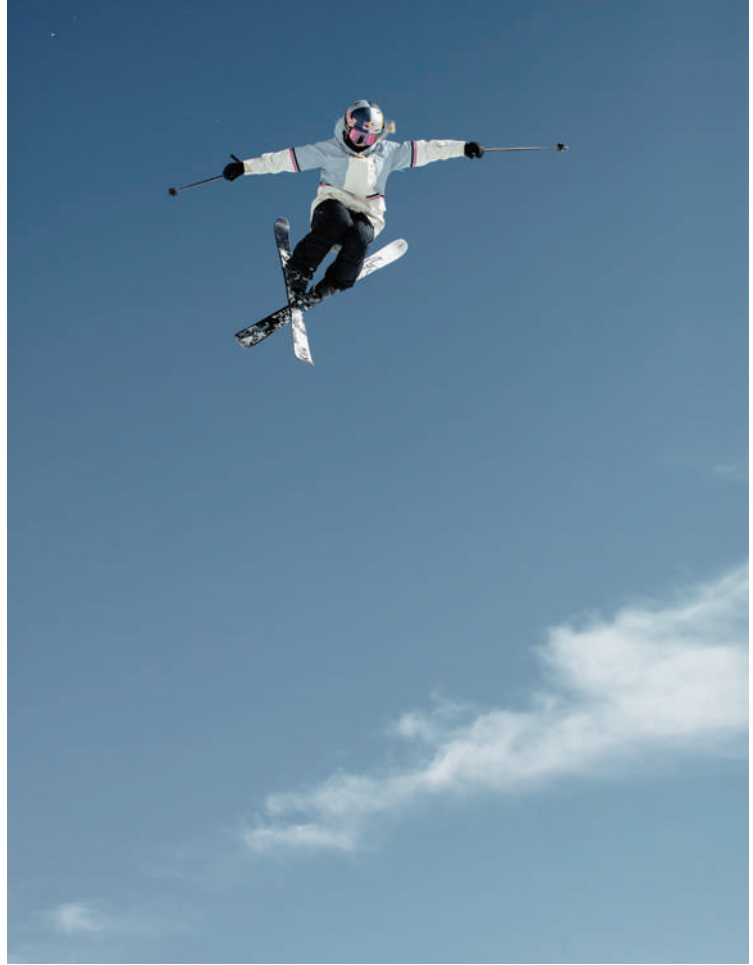


## EDITORIAL

## 1 (series)

Sandro Baebler, photographer  
Miles English, art director  
Tahira Mirza, photo editor  
The Red Bulletin, client

“Cover story for *The Red Bulletin* magazine with the youngest-ever free ski world champion, Tess Ledeux. The production took place in 2021 on the Stubai Glacier in Austria.”















## EDITORIAL

### 1 (series)

Kohjiro Kinno, photographer

Erick Rasco, photo manager

Marguerite Schropp Lucarelli, director of photography

Sports Illustrated, client

"My assignment to the Tokyo 2020 Olympics was simple: take one good photo a day for the client. I went in with open eyes and mind, taking everything in and appreciating this unique opportunity."





## EDITORIAL

1 (series)

Ashley Gruber/Jered Gruber, photographers  
Tim Schamber, creative director  
Peloton Magazine, client

For *Peloton*. "The legendary race Paris-Roubaix, known as 'Hell of the North,' first ran in 1896 and has only stopped for the two world wars and the covid-19 pandemic. Mud and rain marred the 2021 edition, causing mechanical problems and hazardous conditions for riders."

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## EDITORIAL

- 1** Adam Roundtree, ZUMA Press Wire, photographer  
 Ruairidh I. Stewart, ZUMA Press, picture editor  
 Scott Mc Kiernan, zReportage.com, director of photography  
 ZUMA Press, client

"August 10th, 2021. American intelligence warned that the Afghanistan government would collapse in 30 to 90 days, and the Taliban would take control. Five days later, Kabul fell, the Afghan president fled and Washington witnessed another 1975 Saigon evacuation-like situation. The nation, which had only just begun to start showing signs of recovery from the devastation of a 20-year war, returned to the dark times it had left behind."

- 2** Karsten Moran, photographer  
 Jeffrey Furticella/Jose R. Lopez, photo editors  
 Meaghan Loomam, director of photography  
 New York Times, client

"Braving gale-force winds and driving rain, a surfer looks out to sea as he waits for a set in the Rockaways, Queens, New York, on August 22, 2021. Shot on assignment for the *New York Times* as part of the paper's coverage of Tropical Storm Henri."

- 3** Mary Beth Koeth, photographer  
 Kaitlin Marron, art director  
 ESPN, client

"For ESPN's coverage of the 25th anniversary of the WNBA. Since its inception, the WNBA has continually pushed the boundaries of what women athletes can accomplish on the court and in their communities."



## FOR SALE

- 4** Brendan Meadows, photographer  
 Cardinal Gallery, producer  
 Erin Klassen, hair stylist  
 Win Liu, makeup artist  
 Anastasia, model

"*Anastasia & Kid*, a 21 x 28, gum bichromate over palladium print. Featured in the exhibition *Alterity* at Toronto-based art gallery The Cardinal."



## FOR SALE

### 1 (series)

Bruce DeBoer, photographer  
Oryx Creatives, design firm

*"Shadow Drinks poster series sold for business or home."*

### 2 Laurent Leoncini, photographer

*"Girl on the Roof" is part of an artistic protest series about the deprivation of our freedoms during the COVID-19 lockdowns." Limited edition print.*

### 3 Oscar Bjarnason, photographer

*Flock of Seagulls. Used for stock.*

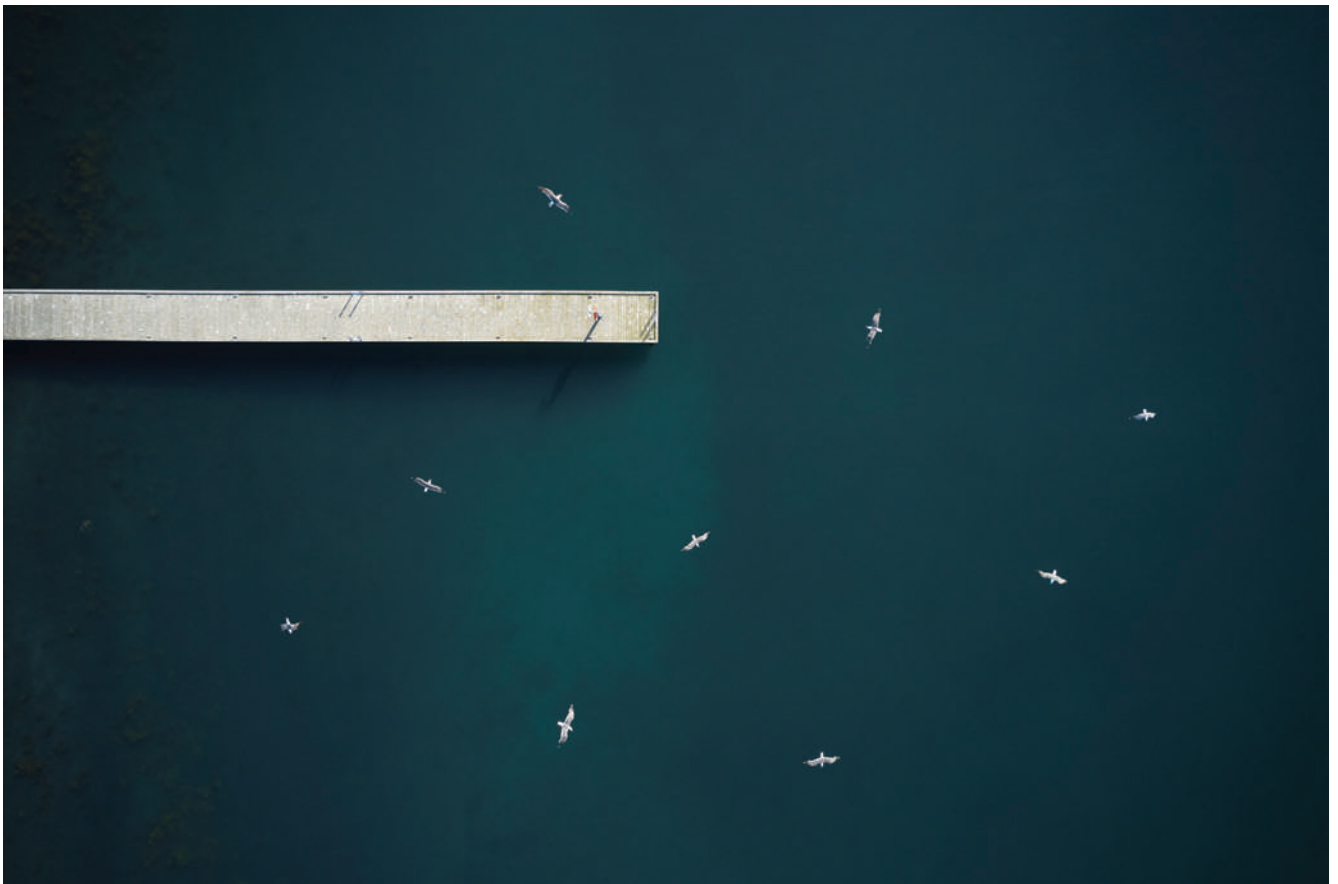




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## FOR SALE

### 1 Michael Prince, photographer

"A drone shot (obviously) of the Tony Muller Pond Hockey Invitational Tournament in Magnolia, Massachusetts. Tony was a local legend who shoveled the snow off the pond so that the kids could skate safely. He did this for around 40 years." Used as a gallery print.

### 2 Cameron Davidson, photographer

"Aerial shots of New York City skyscrapers from a helicopter. For sale as fine art prints."

### 3 Jen Aurich, photographer

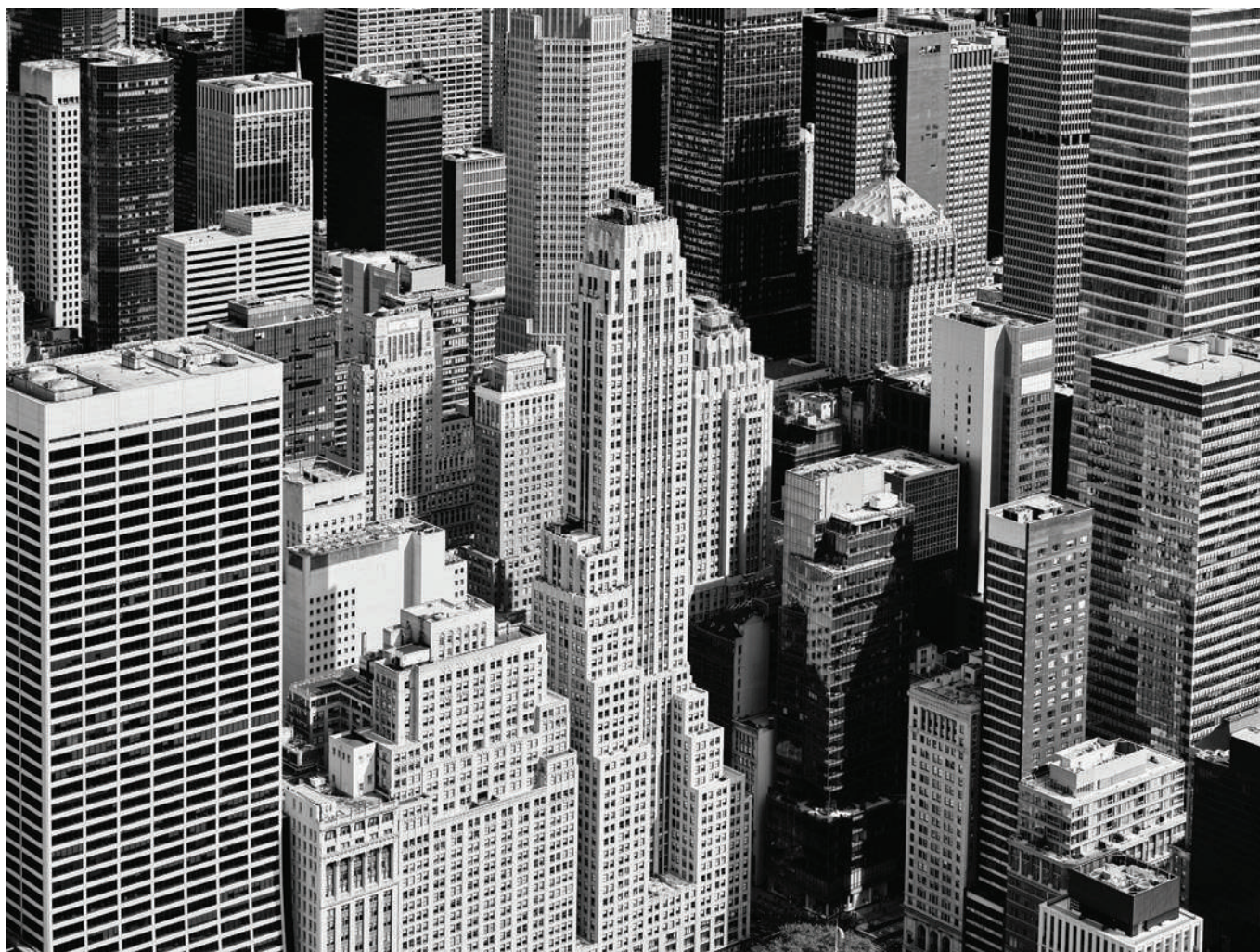
"The surreal beauty of winter is captured in this abstract image highlighting the smooth snow formations off the Icefields Parkway in Alberta." Giclee print available for sale.

### 4 Peter Beavis, photographer Jennifer McCartan, client

"Max, age sixteen, on a stormy afternoon in Pavones, Osa Peninsula, Costa Rica." Used for gallery sales.



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4











## FOR SALE

### 1 (series)

Vicky Strome, photographer

“Deep nights, dreaming in caves, the formless realms of unconsciousness and shadow—these are where creativity is born. The *Koo and the Long Night* series is about a young penguin who has never experienced the darkness and her search to discover the meaning of the long night.” Available for print sales.











## FOR SALE

### 1 (series)

Jesse Rieser, photographer/creative director

"A photo and film project that marries my environmental architectural sensibilities with my sport photographic works." Available for print purchase and stock licensing.





## FOR SALE

### 1 (series)

Hugh Kretschmer, photographer

"A visual commentary on the effects of human behavior on our oceans and seas. Each is sculpted out of recycled materials, most notably plastic garbage bags. My objective with this project is for sales to benefit nonprofits devoted to water conservation."

### 2 Michael Santiago, photographer

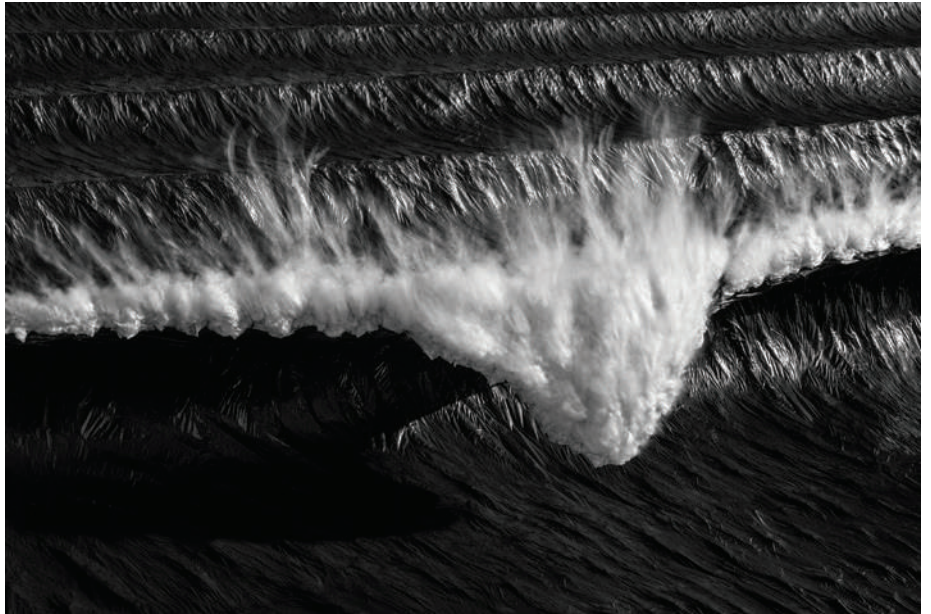
Sandy Ciric, director of photography  
Getty Images, publisher

"Produced during coverage of the funeral services of Sgt. Johanny Rosario Pichardo during her public viewing on September 14, 2021, in Lawrence, Massachusetts. Pichardo was one of thirteen US service members killed in a suicide bombing at Kabul International Airport."

1







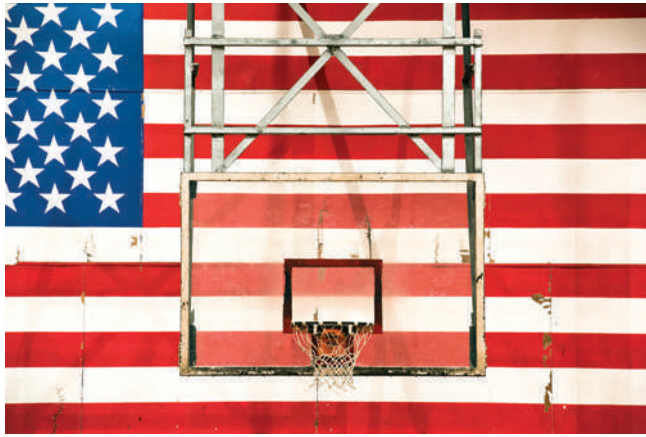
2











## FOR SALE

### 1 (series)

Rob Hammer, photographer

"*American Backcourts* is an ongoing series of images made during cross country road trips to document a different side of the game of basketball. The images show that the sport is everywhere and loved by all people." Shown in galleries and sold as prints.





## INSTITUTIONAL

### 1 (series)

Dilip Vishwamitra Bhatia, photographer/creative director  
Real Voice Foundation, client

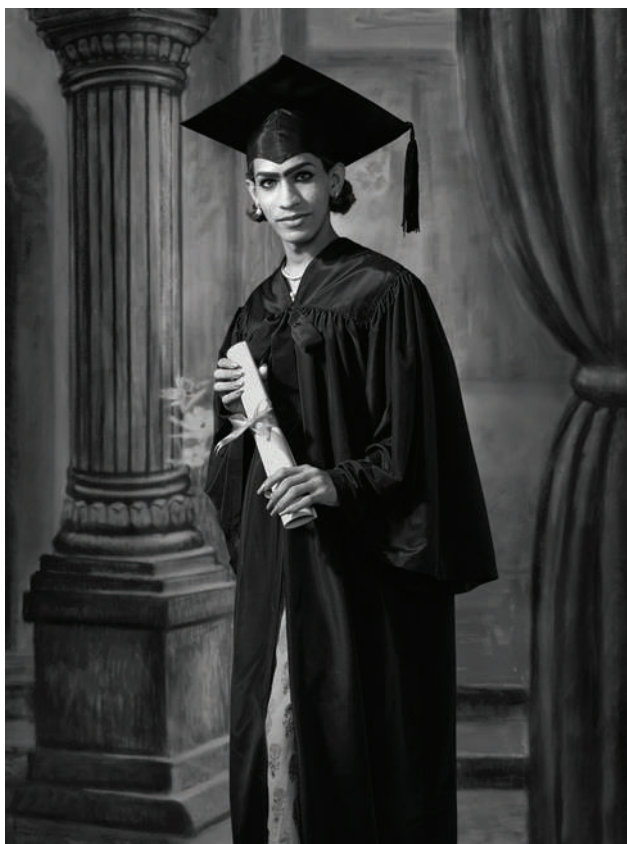
“Basic human desires are denied for the transgender community in India. It makes their education, marriage and relationships look like photo fiction. Used by the Real Voice Foundation to create awareness on social media.”

### 2 (series)

Dominique T Skoltz, photographer  
Brigitte Haentjens, creative director  
Centre national des Arts du Canada, Théâtre français, client

“This series was created for the 2021-2022 season of the Centre national des Arts du Canada, Théâtre français in Ottawa.”

1















## INSTITUTIONAL

- 1** (series)  
 Dilip Vishwamitra Bhatia, photographer/  
 creative director  
 Sanjay Puri Architects, client
- "A graphic and an abstract representation of the Bangur Public School building in Rajasthan, India, designed by Sanjay Puri Architects. Used for the school's website and brochures as well as for Sanjay Puri's portfolio."











## INSTITUTIONAL

### 1 (series)

Leah Hennel, photographer  
Kerianne Sproule, art director  
Alberta Health Services, client

"These photographs feature citizens, doctors, nurses and patients during a time of global chaos inside Alberta hospitals. The sensitive, haunting images show how Albertans have dealt with the death, tragedy and uncertainty that the pandemic has wrought upon the province." Used for Alberta Health Services's social media, website and media.





## INSTITUTIONAL

1

### 1 (series)

John Myers, photographer

Joseph Mayernik, creative director

Heather Roman, producer

Hac Job, digital artist

Seneca Waterways Council, Boy Scouts of America, client

"This *Scouting in Action* photography series brought the Fire Safety, Hiking, Astronomy, American Heritage and Scuba merit badges to life. Used in the Seneca Waterways Council, Boy Scouts of America annual report as well as posters that were distributed throughout the community and on social media, to encourage fundraising and recruitment. The annual report highlighted stories of five Scouts, two of which are part of the first class of female Eagle Scouts."

### 2 Scott Pasfield, photographer

Patrick Connor, assistant photographer

Hennegan Brothers, creative directors

Aidan Butler/Aaron Gryder/Neil Johnson/Brittlan

Wall/David Wilson/Amy Zimmerman, 1/ST, clients

"One from a commissioned portrait series of seventeen world-class jockeys for the Santa Anita Park Racetrack in Arcadia, California's PR and marketing. Pictured is a diptych of Abel Cedillo, one of the racetrack's leading jockeys."







2





1







## INSTITUTIONAL

### 1 (series)

Gabriel Caneda, photographer/picture editor/retoucher

Carlos Redondo, assistant photographer  
Centro Botín, client

“The two wings of art museum Centro Botín are linked by an element called Pachinko, which comprises steel-and-glass walkways and stairs. With this descriptive work of the architecture of Renzo Piano, I also emphasize the juxtapositions inherent within the building: lightness and solidity, transparency and opacity, and minimalist spaces and perceptually confusing spaces.”









2



## INSTITUTIONAL

### 1 (series)

Jon Rou, photographer  
Maureen Pacino, creative director  
DJ Stout, designer  
Pentagram, design firm  
LMU Magazine, client

"The photo series *Crowns* highlights an important aspect of society's racism and discrimination directed at Black women for an *LMU Magazine* profile of Loyola Marymount University alumni Stephanie Bell, whose senior class project became an award-winning short documentary film titled 'Defending Your Crowns.'"

### 2 Ashley Gruber/Jered Gruber, photographers

Matthew Beaudin, creative director  
EF Education-EasyPost, client

"This image was taken during an EF Education-Easy Post team recon ride before the Ronde van Vlaanderen, more commonly known as the Tour of Flanders." Used on social media.

### 3 Fredrik Jutfelt, photographer

Emily Petersen, art director  
Beth Rakouskas, creative director  
Chrystal Smith, designer  
American Association for the Advancement of Science, client

"A clownfish nestles in a sea anemone on the Great Barrier Reef in Australia for *Science* magazine. The photograph displays fish behavior among the ocean's warming temperatures and acidification. Researchers have been debating the impacts of carbon dioxide on fishes' ability to detect nearby predators."

3







## INSTITUTIONAL

### 1 (series)

Victoria Will, photographer  
Robert Stack, creative director  
Community Options, Inc., client

"With the support of Community Options, a nonprofit that helps people with intellectual disabilities find housing and employment, I traveled nationwide to capture individuals who have worked hard to keep themselves and their community safe during the pandemic."









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## INSTITUTIONAL

### 1 (series)

John Johnston, photographer/creative director

Bryant Abbott, writer

Dirt Culture, client

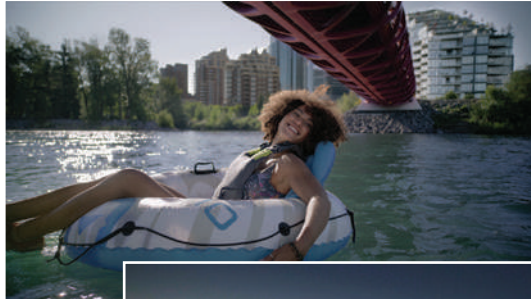
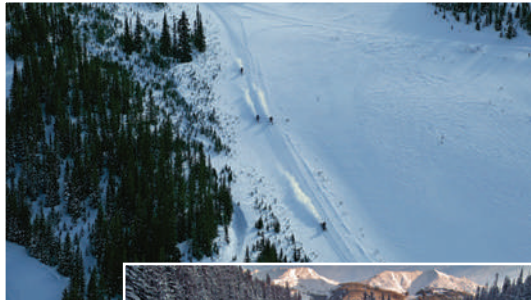
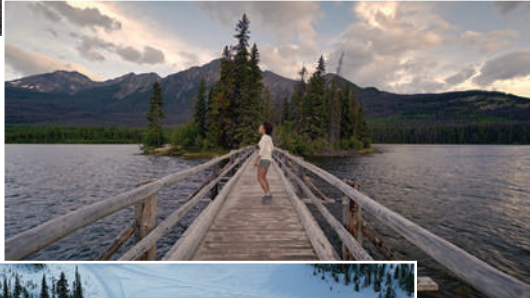
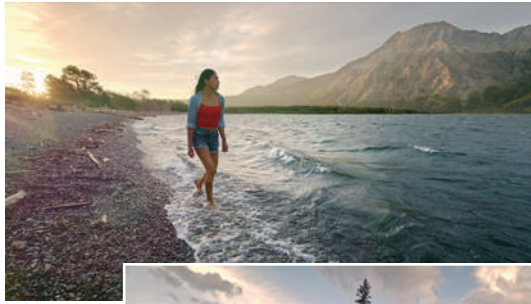
"Part of an ongoing story to uncover the inhuman practices of the now-defunct Fairfield Hills mental institution in Newtown, Connecticut. Not all violence involves an act or demonstration of sheer brute force intended to hurt, maim or kill. Some psychologists argue violence is a matter of perception: a physiological response to certain stimuli, particular concepts, messages, and experiences over time and through repetition." Published on dirtculture.com.











## INSTITUTIONAL

- 1 (series)  
Michelle Watt, photographer  
Neil Campbell, creative director  
Oliver Wyman, client

"To illustrate consulting firm Oliver Wyman's research on consumer trends unfolding during the COVID-19 pandemic, its team and I crafted intimate portraits showcasing eight unique personas at the forefront of critical macrorends disrupting society and organizations today."

## MULTIMEDIA

- 2 Sean Thonson, photographer  
Phil Copithorne, creative director  
Paul Bertino, editor  
Studio Dialog, animation  
Leigh Blakely, producer  
Maddie Gauthier, associate producer  
Exposed Films, production company  
Apache, editorial company  
JUMP Studios, post-production company  
Six Degrees, music company  
c&b Advertising, ad agency  
Travel Alberta, client

"Adjust Your Altitude" :60

"After two years of being cooped up in our homes and on Zoom, Travel Alberta wanted to awaken travelers to the open spaces and uplifting energy that a trip to Alberta brings. With this campaign, we focused on movement and moments, showcasing iconic Alberta locations and activities in both winter and summer, in the great outdoors and in our cities, all with an aim of lifting spirits and changing attitudes."



## MULTIMEDIA

- 1 Jason van Bruggen, photographer/director  
Kyle Shields, art director  
Aaron Peever, writer  
Stuart Cameron, director of photography  
McCann Canada, ad agency  
Petro-Canada, client

"Great Coaches Fuel Great Athletes" 1:35

"A tribute to the unsung heroes of the Olympic athletes journeys—their coaches. We focused on four relationships between athletes and para-athletes and the remarkable people who helped propel them to Olympic glory."

- 2 Nitashia Johnson, photographer/creative director  
Derrick Cleavery, voice talent

"Joy" 1:37

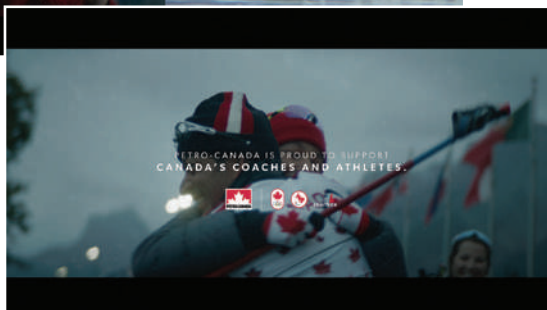
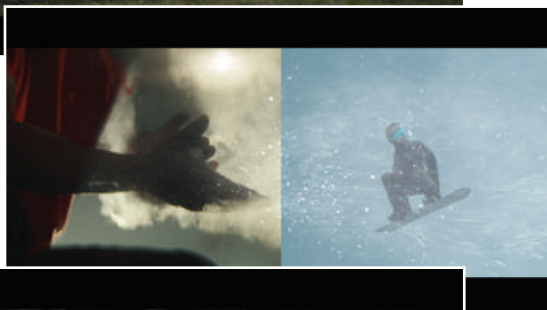
"This short film explores the idea of joy. The subject, Derrick, explains what joy means to him. His movements in the video represent the carefree approach and appreciation of life itself."

- 3 Justin Poulsen, photographer/creative director/editor/artist/colorist/  
director/visual effects supervisor  
Lane Dorsey, sound designer

"7-Eleven Dunks" :37

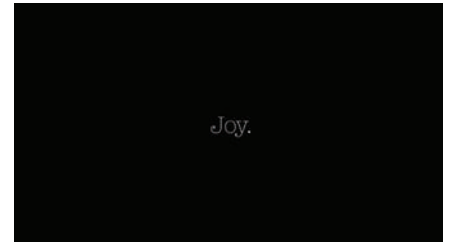
"A personal project and spec concept constructed completely within the bounds of the 2020 COVID-19 lockdown. I imagined a world where Nike and 7-Eleven would collaborate on a shoe together. Then, I designed it, built it, shot it and edited it. All elements shown within the project are physical objects."

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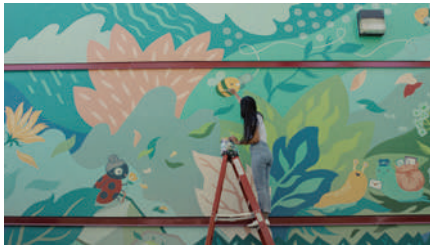
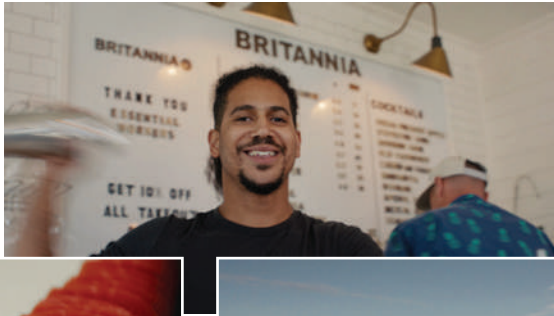


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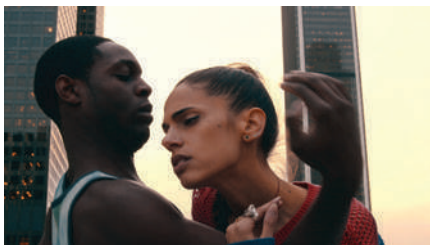




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2







## MULTIMEDIA

- 1** Hubert Kang, photographer  
 Phil Copithorne, creative director  
 Paul Bertino, editor  
 Studio Dialog, animation  
 Shayne McBride, strategist  
 Leigh Blakely, producer  
 Amy Russell, associate producer  
 Amy Jones, production company producer  
 Kindred & Scout, production company  
 Cycle Media, post-production company  
 Six Degrees, music company  
 c&b Advertising, ad agency  
 Tourism Richmond, client

“Pacific People. Authentic Welcome.” :30

“This campaign is about the people of Richmond, British Columbia, Canada. The colorful variety of character and culture makes time spent in the city special.”

- 2** Matthew Brush, photographer/creative director/executive producer  
 Lee Peterkin, director/director of photography  
 Baby Delgado, music composer

“Glance” 3:00

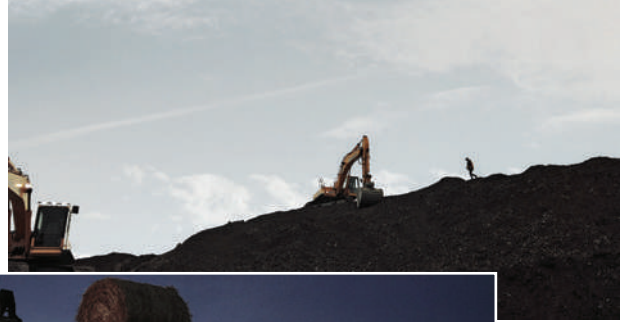
“Glance is a story about two strangers on the Los Angeles Metro who, upon making eye contact, are transported into a dance fantasy. It’s an abstract narrative that focuses on a fleeting moment. In their fantasy, they find one another through dance. Their bodies and movements are a vessel for their emotions as they intertwine. The fusion of their passion and intensity grows through time, symbolized by the spaces they occupy and transcend. Finally, at the height of their emotions, they find themselves back on the subway as strangers simply passing through each other’s lives.”

- 3** Jessica Antola, photographer/director  
 Michael Saint-Onge, post-production producer

“My Godmother Kyo” 5:00

“Kyo is like my second mother, and this film reflects on her life in her own voice as she approaches her 92nd birthday. In the film, she speaks about her life as she carries on with the daily activities around her home and garden. She tells us of her emigration from Japan to British Columbia as a child, the difficulties of growing up as a Japanese national during WWII, opening a meditation center with her first husband, learning to make baskets and weaving a new path for her life when she endured a painful divorce. I treasure her pearls of wisdom and her positive outlook on life that has carried her through these struggles, cancer and the pandemic.”





## MULTIMEDIA

- 1** Phil Copithorne, photographer/creative director  
 Luke Callahan, art director  
 Paul Bertino, editor  
 Shayne McBride, strategist  
 Leigh Blakely, producer  
 Byron Edwards, associate producer  
 JUMP Studios, post-production company  
 Six Degrees, music company  
 C&B Advertising, ad agency  
 UFA, client

"Never Ending Way" :60

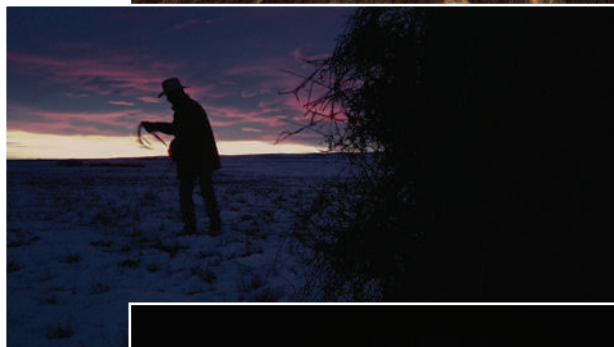
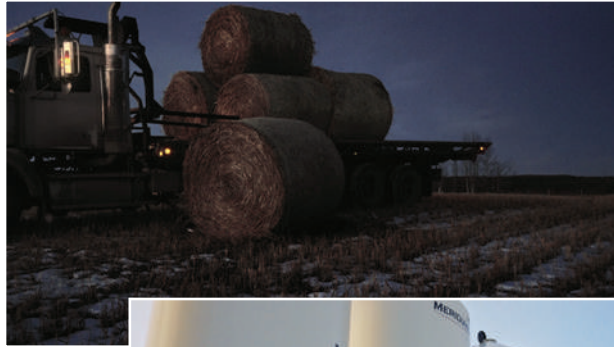
"The Never Ending Way honors the dedication UFA's members and customers have to their way of life. Every shot is of real people doing real work from the perspective of someone in the action. A blend of cameras and shooting styles capture the grit and authenticity from the point of view that the audience would recognize as their own."

- 2** (series)

Martin Schoeller, photographer/director  
 Edward Einhorn, editor  
 Jan Erting, colorist/producer  
 Jan Erting/Ben Stechschulte, directors of photography  
 TRO Music Services, sound designer  
 APM Music, music company  
 Witness to Innocence, client

"Death Row Exonerees" 1:30, 1:40, 2:30

"Martin Schoeller partnered with nonprofit Witness to Innocence (WTI) to recount the stories of death row exonerees. WTI fights to abolish the death penalty in the United States and shines a light on the profound, damning flaws of how these laws are applied. Schoeller traveled to these exonerees' homes, interviewing, filming and photographing these men and women. This project contains Schoeller's iconic close-up photographs, moving portraits and short documentaries."







2



Randal now helps fellow death row exonerees as a Peer Specialist at Witness to Innocence.

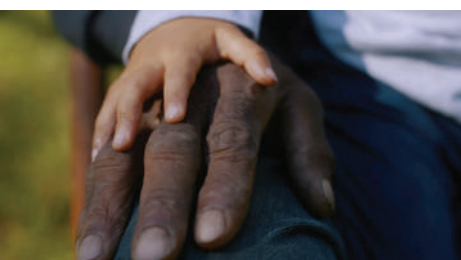
**WITNESS  
TO INNOCENCE**

Learn how you can help.

[witness-to-innocence.org](http://witness-to-innocence.org)



Ray is the Co-Founder of Witness to Innocence. He continues to tell his story to audiences worldwide.



Shujaa is now a Peer Organizer at Witness to Innocence where he helps connect fellow exonerees with the fight for abolition.





## MULTIMEDIA

- 1** Jason Lindsey, photographer/director/director of photography  
 Katie Parlow, art director  
 Beth Schulze, writer  
 Brian Ganther/Matt Herrmann, group creative directors  
 Katelyn Tierney, creative director  
 John Elmendorf, editor  
 Loreta Dilaveri, agency producer  
 Martha Switalski, executive agency producer  
 Samantha Mitchell/Talia Watkins, production company producers  
 Peter Batchelder, Independent Studios, sound engineer  
 Two Track Road, production company  
 Wonder Wonder, post-production company  
 BVK, ad agency  
 Wyoming Office of Tourism, client

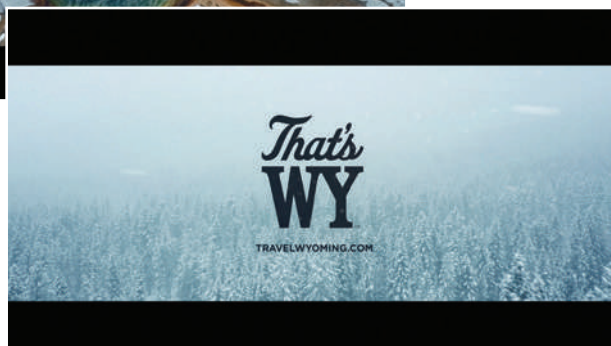
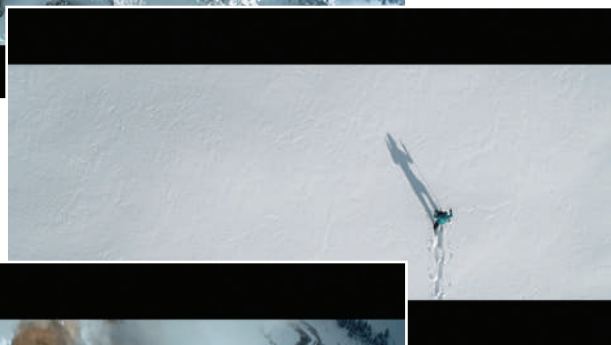
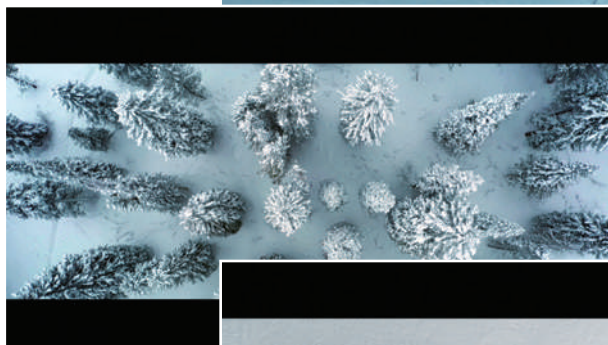
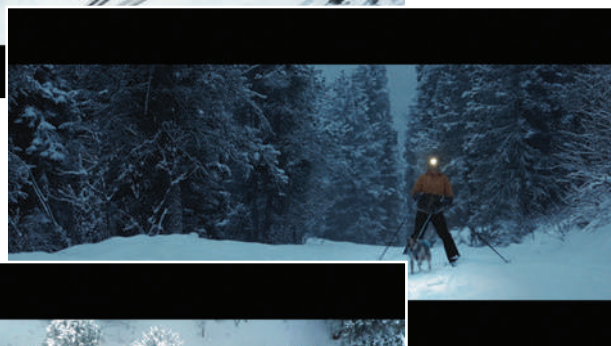
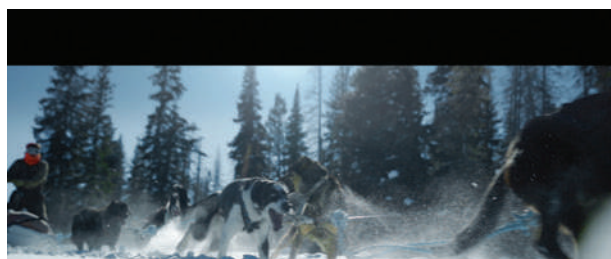
"Travel Wyoming" :30

"Travel Wyoming was looking to attract tourists by inspiring them with the epic intimacy of all the state has to offer, even in winter conditions. From breathtaking winter drone scenics of snow-covered trees to the cinematic shots of snowshoeing and extreme snowmobiling, this tv spot is sure to encourage your next trip to Wyoming."

## SELF-PROMOTION

- 2** Eric Melzer, photographer  
 "This is the lead image in a series called *Hoopin* and is part of a long-term project *Play*, which celebrates the importance of play during times of social and climate crisis." Used for direct mail, website and social media.
- 3** Nicky Hamilton, photographer  
 "Inspired by the dreamlike delirium my wife suffered during a period of postnatal depression, a very sad and lonely time for her that I witnessed firsthand after the birth of our son." Used for direct mail and social media.

1





2



3





1







## SELF-PROMOTION

### 1 (series)

Brian Lowe, photographer/art director/  
retoucher

Samiere, model

"This is a personal project to promote my  
two passions: basketball and fashion."  
Used for direct mail and social media.





## SELF-PROMOTION

### 1 (series)

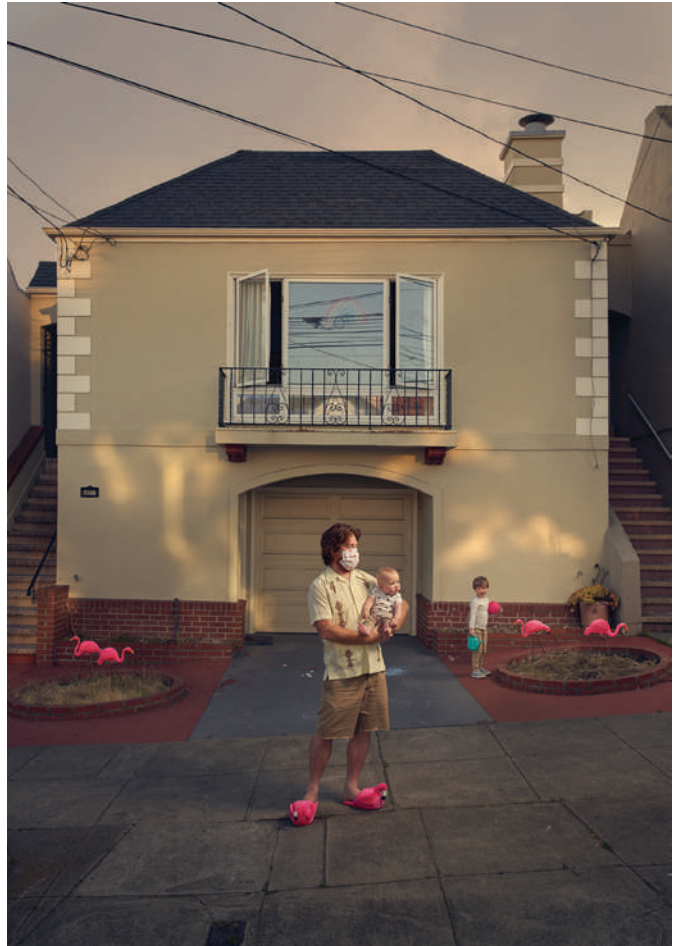
Shawn Fender, photographer

"During the first shelter-in-place orders at the beginning of the pandemic, I dressed my neighbors in clothing that mimicked the style and color of their home to show our new intimate relationship with our shelters." Used on social media.

### 2 Thomas Chadwick, photographer

"An image from a series of photographs on Chicago Red Stars soccer player Arin Wright. I followed Arin for a week, capturing images of her balancing the roles of mother and elite athlete." Used for social media and print.

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2





1



2





3



## SELF-PROMOTION

- 1** John Blais, photographer  
Bob Faust, designer

*Storied.* "This image was printed in a direct mail piece. I created multiple editions, each telling stories I've captured on the streets of New York City during my travels."

## UNPUBLISHED

- 2** Andy Goodwin, photographer  
Jeff Satterthwaite, retoucher  
Violet Koch, model

"From *Nightmare At The Museum*, a personal project featuring Violet, a precocious young lady who has wandered off from her field trip and is now wreaking havoc in the Hall of Mammals."

© Andy Goodwin

- 3** Kwaku Kufuor, photographer  
Olive Grey, makeup artist  
Damaris, B&M Models, model

Personal portrait work.

© Kwaku Kufuor

- 4** Robert Atkinson, photographer

"A portrait of a stunning white naped crane."

© Robert Atkinson

4





## UNPUBLISHED

### 1 (series)

Juan Cruz Duran, photographer/creative director

"In Barcelona today, there are more than 1,400 anti-aircraft bunkers built during the Spanish Civil War. These images were made in one of them. My intention was to create different 'stories' within the same space."

© Juan Cruz Duran

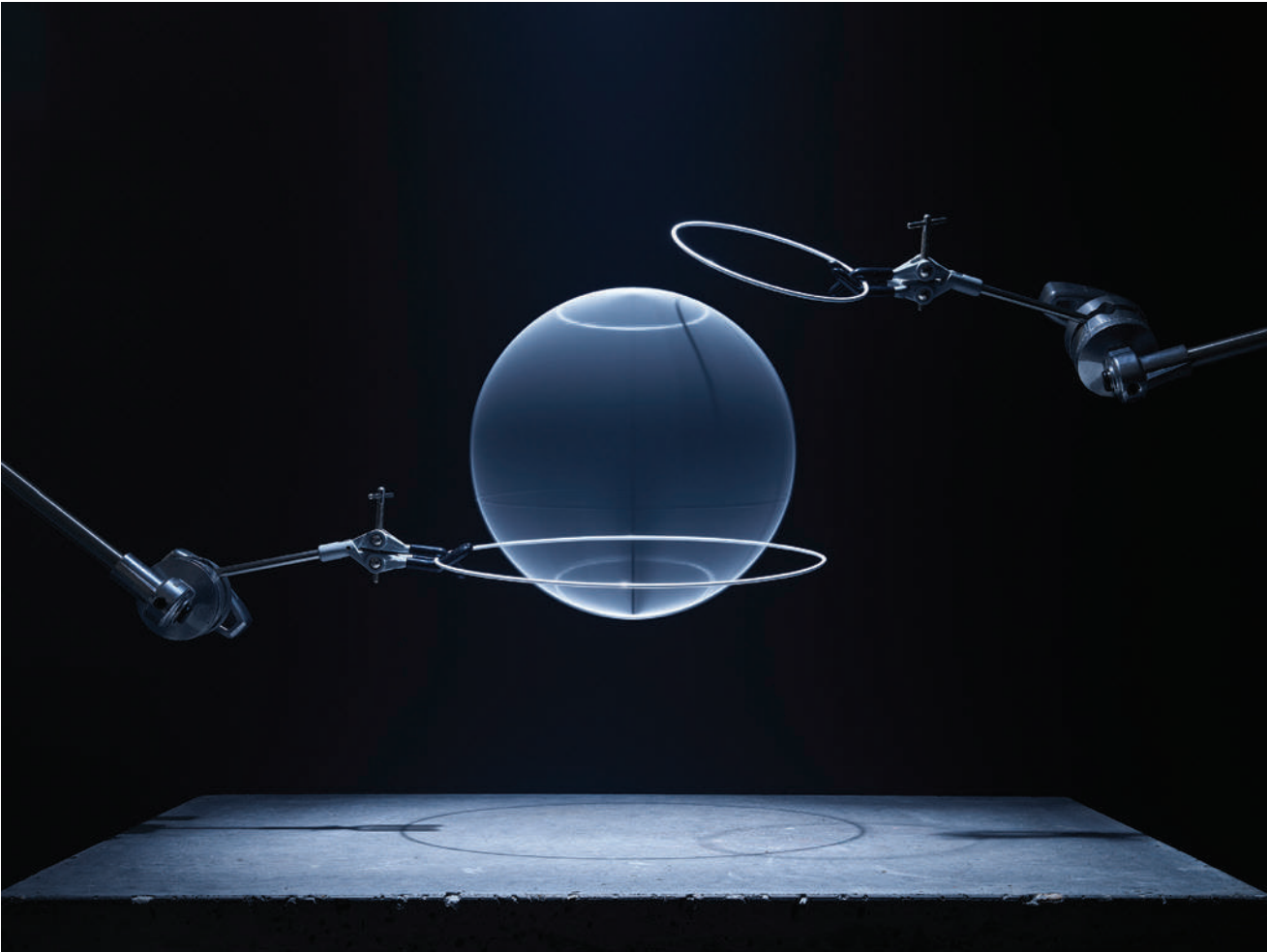
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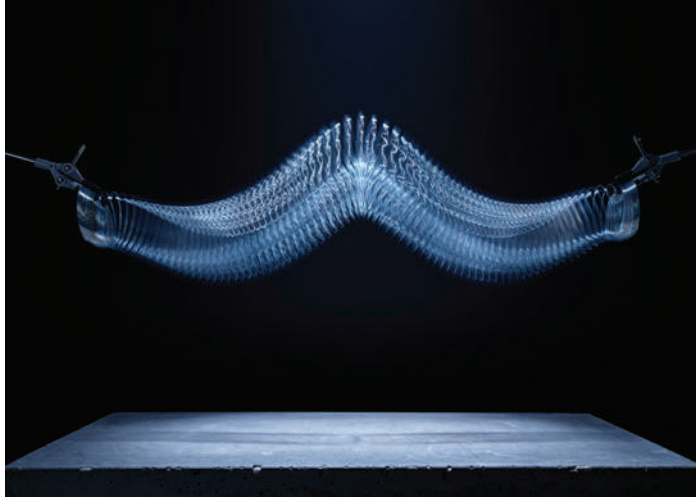












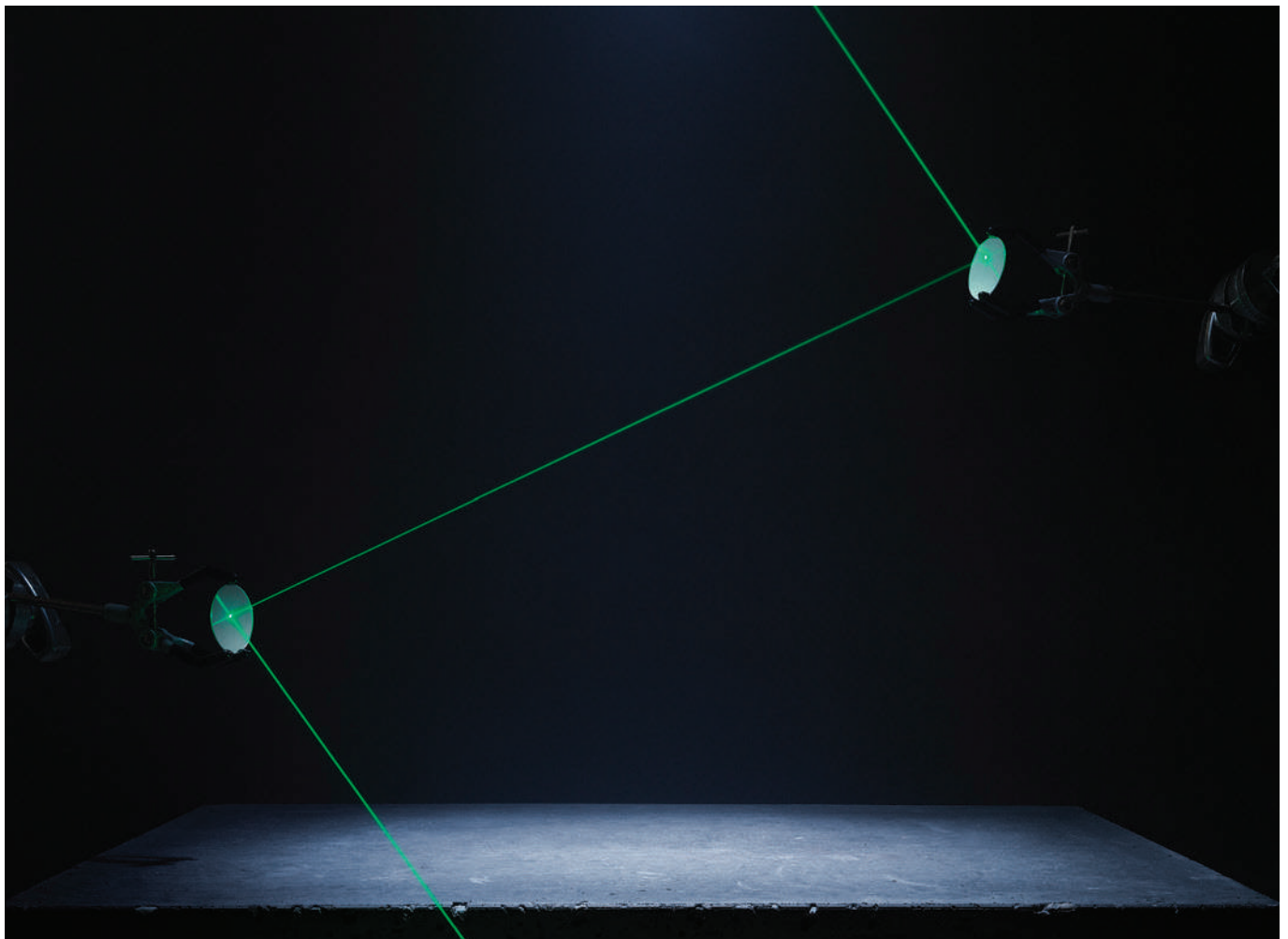
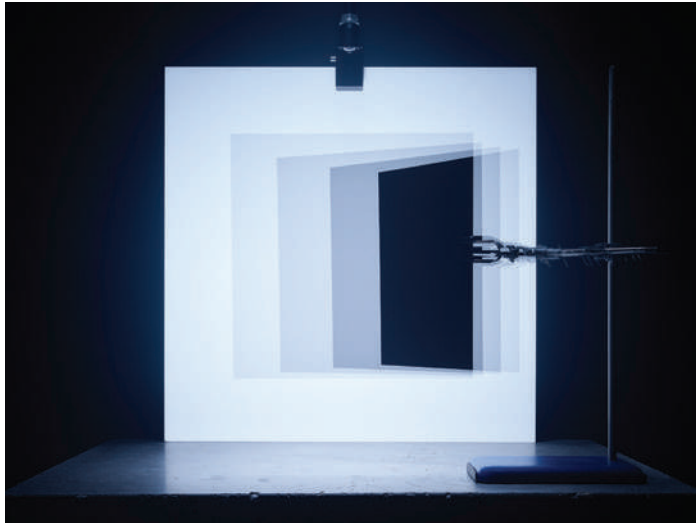
## UNPUBLISHED

### 1 (series)

Greg White, photographer

"Captured entirely in-camera, my series *Base Quantities* playfully visualizes the seven base quantities using creative photographic techniques: time, length, mass, amount of substance, electric current, luminous intensity and temperature."

© Greg White





# UNPUBLISHED

## 1 (series)

Andrew Kung, photographer/creative director

*"The All-American is a portrayal of the Asian American man that recontextualizes traditional notions of masculinity and belonging. It centers on my relationship with my own masculinity in an attempt to humanize the desexualized Asian American man."*

© Andrew Kung









## UNPUBLISHED

### 1 (series)

James Day, photographer  
Harry Sleightholme, assistant photographer  
Dennis Tuffnell, retoucher  
Vicky Lees, set designer

*Tipsy Turvy.* "A playful series of images, exploring gravity and its ability to subtly play with the viewer's perception of reality."

© James Day

### 2 Andy Goodwin, photographer

Jeff Satterthwaite, retoucher  
Violet Koch, model

"From *Nightmare At The Museum*, a personal project featuring Violet, a precocious young lady who has wandered off from her field trip and is now wreaking havoc in the Hall of Mammals."

© Andy Goodwin

1







2





## UNPUBLISHED

1 Kate T. Parker, photographer

"Part of a larger project celebrating the strength and power of females."

© Kate T. Parker

2 Alex Bohn, photographer

"A personal test photo of the same style watch my grandfather wore, reimagined with a modern atmosphere."

© Alex Bohn

3 Tosca Radigonda, photographer

"Mom playfully soothing her baby for my personal project on intimacy between parents and babies."

© Tosca Radigonda

4 Doug Menuez, photographer

"My father Barry with his wife Jean on his 89th birthday—his last. He was resting, out of pain and surrounded by family, and I felt compelled to take one last photograph. Jean got dressed and laid next to him for this final portrait."

© Doug Menuez

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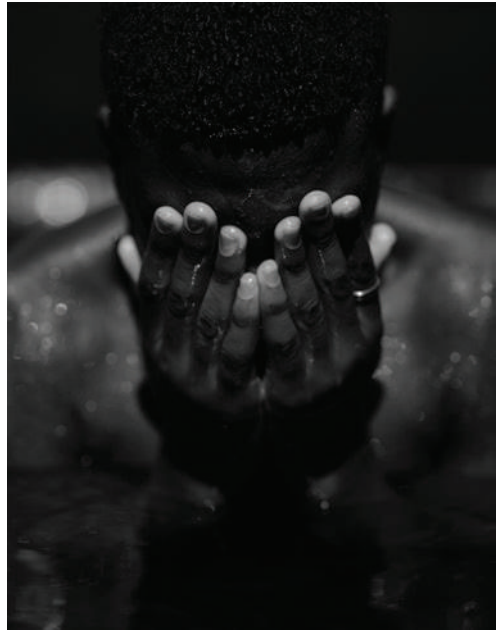




3  
4











## UNPUBLISHED

### 1 (series)

Chris Budgeon, photographer

Alison Lydiard, producer

Steve Simmonds, retoucher

Eve von Bibra, stylist

Bernadette Fisers, makeup artist

*Black Water.* "Taken from a series of images inspired by scenes I witnessed in the southern United States as a child. This project for me explores the fascinating ritualism of baptism and its complex, powerful relationship with water."

© Chris Budgeon





# UNPUBLISHED

## 1 Caroline Yang, photographer

"I can be changed by what happens to me. But I refuse to be reduced by it." —Maya Angelou

© Caroline Yang

## 2 (series)

Jeffrey Milstein, photographer

"An aerial exploration of Manhattan. At an altitude of one-to-two thousand feet, a view unavailable from the ground opens up. From here, you see grand vistas yet are close enough to also see intimate details."

© Jeffrey Milstein



2









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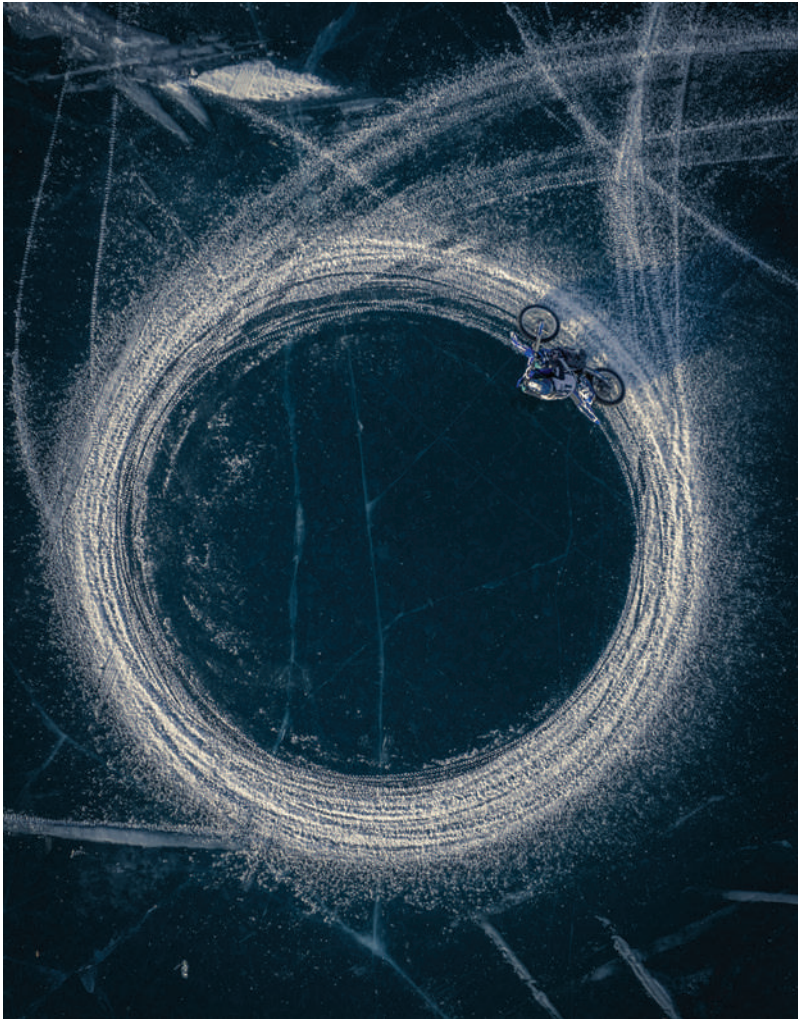


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3



## UNPUBLISHED

- 1** David Ahnholz/Tracy Boulian, Tracy + David, photographers

"From a series of experimental underwater photos of water movement and reflections."

© David Ahnholz/Tracy Boulian

- 2** Ben Franke, photographer

"Capturing extreme pogo athletes in Burlington, Vermont."

© Ben Franke

- 3** Bryan Helm, photographer

*Ice Doughnuts*. "Overhead shot of ice racer Tyler Wendlandt on Ghost Lake in Alberta, Canada."

© Bryan Helm

- 4** Gabriel Nivera, photographer

*Peony In Decay*. "From a series of photographs I took of flowers during one of the various lockdowns. I sourced flowers from friends and neighbors and turned my lens to the flowers when I was unable to continue my portrait and lifestyle projects."

© Gabriel Nivera

4





## UNPUBLISHED

1 (series)

Robert Whitman, photographer

*A Bronx Tale.* "I was invited to the Bronx to see a car rally. The people I met there were empowering and prideful in their element. The vibrancy, realness and love that these people had for their culture gave this project life."

© Robert Whitman

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## UNPUBLISHED

1 Erin Borzellino, photographer

"Every year, I do a variation of this shot of cousins in the pool."

© Erin Borzellino

2 Jim Fiscus, photographer

"Personal series documenting real people of the southeast."

© Jim Fiscus

## STUDENT WORK

3 Alicia Berardelli, photographer

Christopher Kern, instructor

California Baptist University (Riverside, CA), school

© Alicia Berardelli

4 David Ardill, photographer

Christopher Kern, instructor

California Baptist University (Riverside, CA), school

© David Ardill

4





## STUDENT WORK

- 1 David Ardill, photographer  
Christopher Kern, instructor  
California Baptist University (Riverside, CA), school  
© David Ardill

- 2 Susan Petterson Lyddon, photographer  
John Vano, instructor  
Academy of Art University (San Francisco, CA), school

"This portrait symbolizes the love that transcends generations, the cultural ties that bind, the passage of time that spans from youth to old age, family heritage and all it entails."

© Susan Petterson Lyddon

- 3 Samuel Hart, photographer  
Jerry Garns, instructor  
Brigham Young University (Provo, UT), school

"From a series that explores creating cinematic effects in still images."

© Sam Hart

- 4 Conor Courtney/Aku Ratsula, photographers  
Mads Greve/Søren Pagter/Simon Sticker, instructors  
Danmarks Medie- og Journalisthøjskole, school

"The Last Line" 6:16

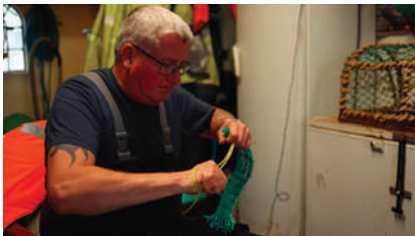
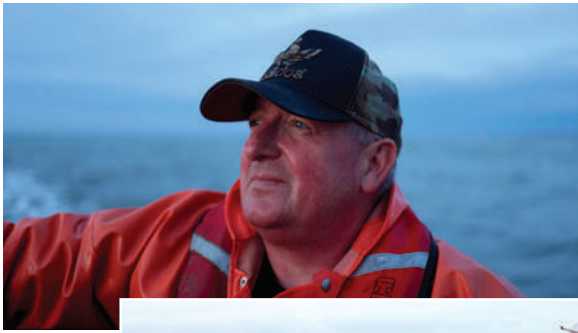
"Klitmøller, Denmark, had been a fishing town for generations, but its identity changed in the mid-1980s as windsurfers moved to the town. Now, its population has nearly doubled while only a handful of fishermen remain, including Peter Dragsbæk. We met Peter on the beach by chance, and he invited us to come along for the final catch of the season. We spent a week with him, documenting his daily life, talking about the sea's impact on his life and learning how Klitmøller has changed."

- 5 Caleb Ericksen, photographer  
Christopher Kern, instructor  
California Baptist University (Riverside, CA), school  
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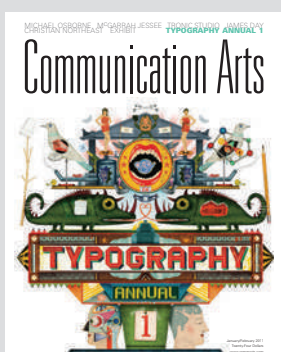
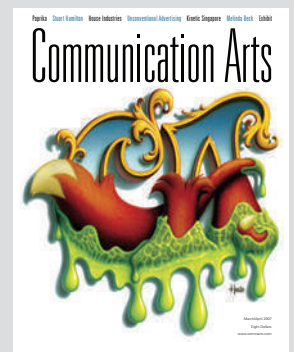
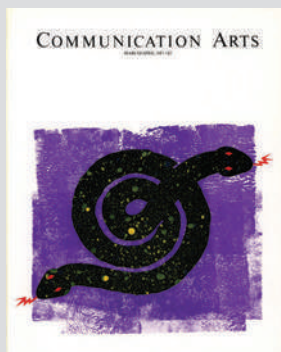
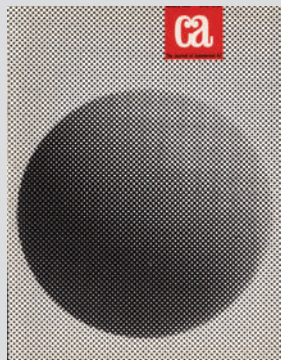
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## OVERHEARD

**“VERY NICHE THINGS I GET EXCITED ABOUT AS A MUSIC PHOTOGRAPHER: NEW EARPLUGS.”**

Todd Owyong, via Twitter

**“I’m sure over the last few years all of us photographers have heard the word *cinematic* so much that in the end, it may have lost all meaning.”**

Vlad Moldovean, via *PetaPixel*

**“Everything has to be personal in order to be universally understood. At least, that’s when I know a photograph is doing something right.”**

Barbara Cole, via All About Photo

**“Photography has the unique ability to transcend all languages and help us understand our deep connections to one another and to all of life on this planet.”**

Ami Vitale, via Bob Books

**“I’ve been shooting for over 10 years and i still cant remember f stops and aperture”**

Maisie Cousins, via Twitter

**“I don’t think an image has to be graphic to be powerful. I think an image has to be subtle, but it has to tell a story.”**

Lynsey Addario, via *National Geographic*

**“TODAY IS A GREAT DAY TO START CREDITING PHOTOJOURNALISTS WHEN YOU SHARE THEIR WORK ON TWITTER! IN THE TWEET THAT HAS THE PHOTO, NOT THE SECOND TWEET THAT NO ONE SEES!”**

Andrea Ross, via Twitter



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