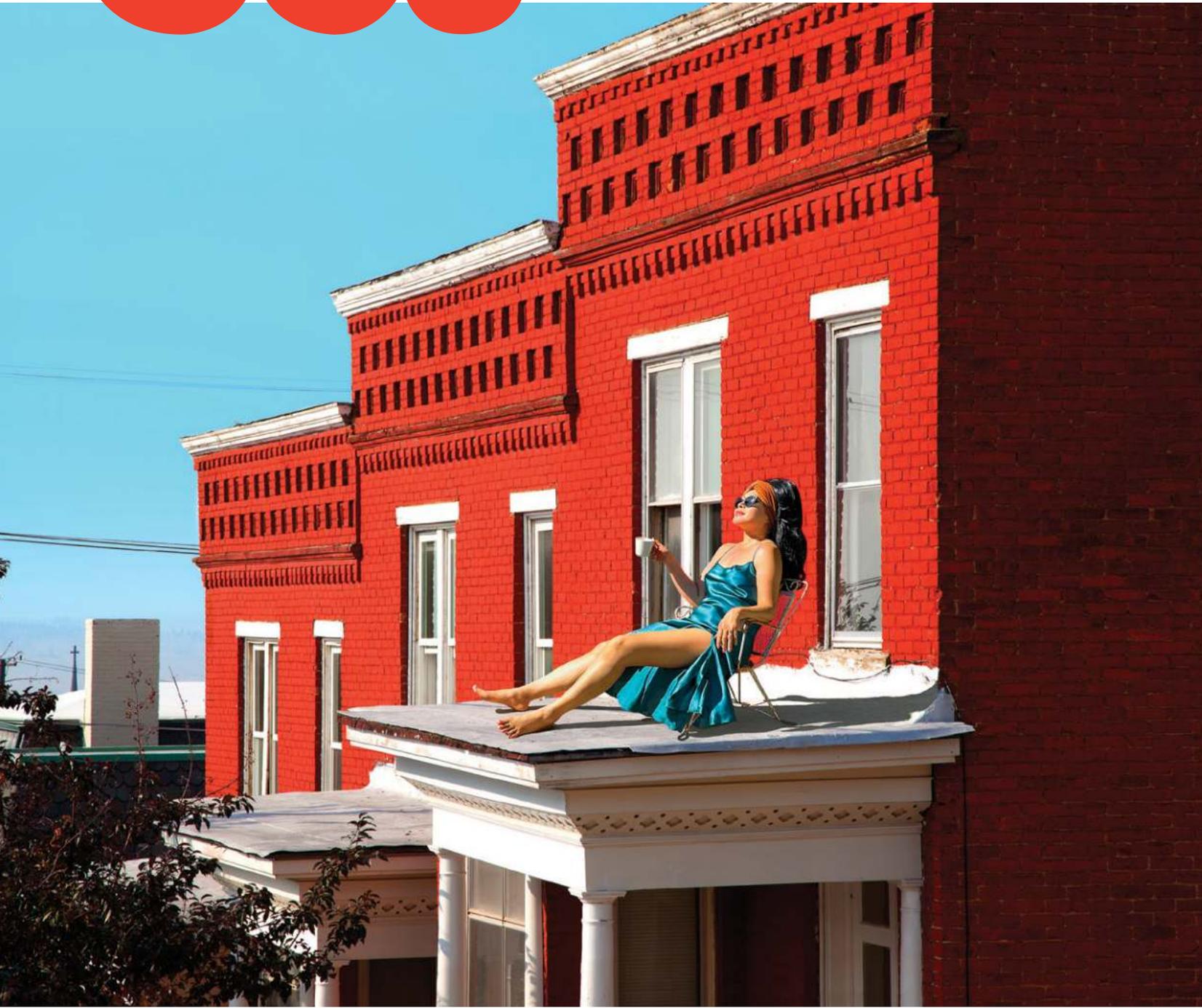




COMMUNICATION ARTS PHOTOGRAPHY ANNUAL 65
Lisk Feng Moment Factory Fresh Exhibit



July/August 2024
Twenty-Four Dollars
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Inside Front Cover



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Book Reviews

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EDITOR'S COLUMN

Patrick Coyne



Considering publishing's challenging business environment, we were surprised to see a twofold increase in entries selected for the Editorial category—two of which were chosen for Best-in-Show—in this year's Photography competition. We were also surprised by the dramatic drop in entries selected in the Self-Promotion category, suggesting that photographers are either busy producing more commissioned work or pursuing other passion projects.

"I was really impressed by the level of work and the variation of submissions," says juror Sacha Stejko. "There was a wide array of different subject matters, and it was great to see the photographer's individual voice coming through in the images."

"I observed how different photographers were exploring the boundless possibilities within the realm of photography," juror Kenji Aoki says.

"There were many surprising and creative images and concepts that were expertly and often sensitively executed," says juror Christine Dewairy.

"A great photograph is timeless, and I feel some of these images will stand the test of time."

—Sacha Stejko

"Some real interesting shots stood out by telling a complete story or playing with the norms of portraiture," juror Phil Copithorne says. "Some nice editorial [entries] proved that it's always about being in the right place at the right time."

"The quality and production values across the entries were really high," says juror Miles English.

"Overall, I felt that most photos were very professional, very well lit and sharp—but also very thought out," juror Sybren Kuiper says.

I asked the jurors what they found most surprising about this year's entries.

"I was pleasantly surprised to see many artists using new tools like AI modeling within their photographic work," says juror Jennifer Greenburg. "In order to keep our discipline moving



KENJI AOKI is a Tokyo-based photographer specializing in still lifes using a geometric and analytical perspective.

Aoki spent his formative years studying various design disciplines at Kuwasa Design School, but it was photography that changed his world. He has authored two books on his work, *AGITO* (BALLS Corporation) in 2003 and *SPACE* (Kehrer) in 2019, and has exhibited in China, Japan, the Netherlands and the United States. Since 1991, Aoki has worked with many clients in the United States and Europe, including *The New York Times Magazine* and *TIME*, and has received awards from American Photography, The Art Directors Club and *Communication Arts*.



PHIL COPITHORNE is a founding partner and creative lead at c&b Advertising in Calgary, Canada. In its twelve-year history,

c&b has become one of Alberta's top creative agencies, known for building brands in travel, retail and entertainment. Over the course of almost 20 years, Copithorne and partner Leigh Blakely have been the strategic, planning and creative forces behind some of the most successful, highest profile and longest lasting brands in Alberta, and the agency has received awards for its work from Ad Rodeo Association, Advertising & Design Club of Canada, *Applied Arts*, *Communication Arts* and *Strategy's* Marketing Awards.



URSULA DAMM is the founder of the design firm Dammsavage Inc. and the creative director of Daylight Books, both based in

New York. Her work is influenced by her passion for art, music and storytelling, as well as her commitment to addressing social issues. In her career, Damm maintains a balance between art and not-for-profit work, which gives her the opportunity to collaborate with accomplished artists and notable organizations like the United Nations and its various departments. She is the recipient of various awards including from the Art Directors Club, the German Design Award for excellence in art book design, *Graphic Design USA* and Red Dot.

forward, we need to find ways to successfully use everything possible. The panic and fear regarding AI within photography has become a little tiresome, and I am glad to see the ways those who submitted used it to complement their photographic vision.”

“I was surprised that there were not more socially concerned entries,” juror Ursula Damm says.

“It was both inspiring and refreshing to see such wonderful use of natural light, compared to images being overlit or flashed to hell,” says juror Joe Karably. “While the latter has its place and importance, I have always loved photography that’s intimate in approach but grand in scope, and that’s what I saw a lot of in this year’s work.”

In the interest of balanced insight, I also asked the jurors to describe their biggest disappointments with this year’s entries.

“Some of the fashion could have been more directional and interesting, and styling could have been better in this category,” English says.

“As a viewer, I find it difficult to connect with photographs that have been heavily manipulated in post-production, where elements have been created and not photographed,” says Stejko. “I love photography for the insight it provides and the emotional impact it can have on someone. When an image’s elements have been too overly produced and don’t necessarily add to the narrative of the piece, I struggle to feel that emotional connection and feel a bit deceived in trying to guess what is real and what isn’t.”

“What is the magnetic force that draws people in? It’s a question that beckoned my attention while judging.”

—Kenji Aoki

“I felt there was not very much adventure, experimentation or risk taking,” Kuiper says. “Maybe that’s only logical as a lot of photos were assigned—or so I thought. Of course, I say this with the utmost respect for the photographers.”

“I sense that many works were confined within existing frameworks, lacking in innovation,” says Aoki. “Embracing novelty entails venturing beyond these constraints, pushing boundaries further.”

“It is apparent that imagemakers really need to push concept and execution now more than ever,” Copithorne says. “It is relatively easy to make a great-looking image, but traditional approaches to portraiture or landscapes or food, for example, are just not enough anymore.”

Lastly, I asked the judges where they think the field of photography is going.

“The notion that ‘photos represent absolute truth’ is on the brink of dissolution, paving the way for a world where the distinction between reality and fantasy becomes increasingly ambiguous,” says Aoki, “like a painter effortlessly sketching on a blank canvas, liberating creativity from the confines of strict realism.”



CHRISTINE DEWAIRY is the creative director of *Maclean’s* magazine in Toronto, Canada.

Dewairy began her 23-year career as an art director and designer at the *National Post*, where she collaborated on the creation of and art directed the *Weekend Post* and was both fashion editor and art director for *Saturday Post Fashion*. Prior to her role at *Maclean’s*, she was art director for *Toronto Life* and *Canadian Business*. She is passionate about storytelling and design and has garnered numerous awards by the Art Direction and Design Club of Canada, the National Magazine Awards, and the Society of Publication Designers.



MILES ENGLISH is the creative director of *The Red Bulletin*, a lifestyle magazine published by Red Bull Media. An

early career in the record business led to a graphic design degree at Central Saint Martins in London and subsequent work designing record covers. Attracted to the energy of mid-1990s magazines, he started at *Loaded* magazine before moving on to *GQ* and *Jack*. His freelance experience includes design stints at *Elle*, the *Guardian Magazine*, *Harper’s Bazaar*, the *Observer Magazine*, *Tatler*, *Vogue* and *Wallpaper**. In 2006, he started at Red Bull as art director for *The Red Bulletin* and has designed books and other projects for the company.



JENNIFER GREENBURG is an associate professor of photography and the program director of photog-

raphy at the University of the Arts in Philadelphia, Pennsylvania. She holds an MFA from The University of Chicago and a BFA from the School of the Art Institute. She was an artist in residence at Light Work in Syracuse, New York, and held a fellowship at the Museum of Fine Arts Houston. Greenburg’s work is in the permanent collections of The Museum of Contemporary Art Tucson, The Museum of Contemporary Photography, The Museum of Fine Arts Houston, The Museum of Photographic Arts, The National Gallery of Ontario and The Santa Barbara Museum of Art.

“It continues to move away from the traditions behind image-making,” Copithorne says. “Technology has made imagemaking high quality and immediate. Photography will have to rely on more than execution to stand out.”

“Obviously AI will allow retouching to reach new standards and also to replace photography altogether in some cases,” says English. “The question will be: Is it photography anymore? There’s usually a reaction to new technology, so maybe [we will see] a return to analog cameras and darkroom prints.”

“I think the field of photography is finding its groove in the digital realm and, in a sense, going back to its roots,” Dewairy says. “The effects and creative work that were once done in a lab are now being done in post, but the composition, concepts and perspectives are still rooted in the camera or the lens, using color, light and framing.”

“Shooting with film has seen a resurgence in popularity due to its imperfections and the honesty of the images it produces,” says Stejko. “I think there will be a shift in how much post-production is used, as people may start rejecting images that appear too perfect or overly manipulated by AI. In today’s world where unrealistic beauty standards have been criticized and questioned, we can already start to see a move toward more authentic, unfiltered images in e-commerce and brand advertisements. Photography is a powerful tool for communicating humanity and connecting with others, free from the constraints of filters and artificial intelligence.”

“In an era becoming absorbed by AI and algorithms, the human touch is more important than ever, and that’s what I saw a great deal of in these entries—humanity.”

—Joe Karably

composition, good lighting. Those fundamentals are the core of every great image. They will continue to be what separates art from the noise.”

A minimum of six out of nine 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 65th Photography Annual. [ca](#)

“Photography is an art form and a profession that needs to be recognized and treated as such by the various industries that ‘utilize’ and need it,” Damm says. “I believe photography in its true form will remain relevant.”

“It’s easier than ever to create an image that is, on the surface, acceptable,” says Karably. “I think in a way this has truly made the process return to its roots: good ideas, good



JOE KARABLY

is a Jacksonville, Florida-based freelance director, cinematographer and editor who has lensed commercial and

documentary works across the television, advertising, corporate and nonprofit spheres for more than a decade. Following his decision in 2013 to work as a freelance filmmaker and creative, Karably has gone on to create inspiring and award-winning works for clients such as Florida-based healthcare network Baptist Health, MD Anderson Cancer Center, PBS and multiple Florida-based tourism agencies, among others. His work has been featured by outlets such as *The Atlantic*, *Communication Arts*, the National Endowment for The Arts and PBS.



SYBREN KUIPER is

a graphic designer based in The Hague, Netherlands. Kuiper works almost exclusively for a wide range of cultural clients.

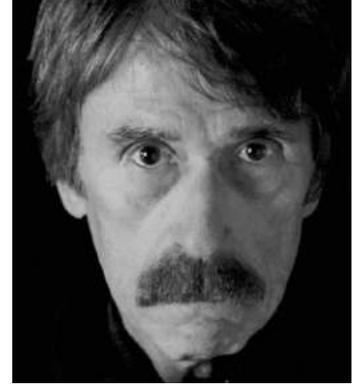
For the first half of his career, he predominantly designed posters, flyers and programs for theater productions and festivals. For the last fifteen years, he has worked on an ever-growing oeuvre of books and catalogs commissioned by museums, publishers, photographers and other artists. He also designs corporate identities and exhibitions and is a part-time teacher and art director. His work has been widely recognized nationally and internationally, and he has been a member of Alliance Graphique Internationale since 2017.



SACHA STEJKO

is an Auckland, New Zealand-based advertising photographer represented by Image Driven Content. Stejko’s

commercial work ranges from artful visual storytelling to raw explosive action. She has received recognition from *Capture* magazine, *Communication Arts*, the International Photography Awards and the Spotlight Awards. In 2021, she was chosen to represent Canon as one of the fifteen Canon Masters across Australasia and was ranked in *Lürzer’s Archive* Top 200 Best advertising photographers. In 2023, she was recognized as one of the 23 World’s Best Sport Photographers by The Agents Club, a network for visual artist representation agencies worldwide.



The Eccentric Spark

Maybe you've heard of Doris Duke. Doris was an heiress, a social gadfly in Newport, Rhode Island's society and, in the last years of the Gilded Age, as eccentric a human being as you were likely to find on Bellevue Avenue—or maybe anywhere.

While Doris wasn't what you'd call a recluse, she didn't have much patience with trespassers. Rough Point, the mansion she called home, was an obvious target—as was every other mansion in Newport—for thieves and cat burglars looking to sneak off with the cutlery, a diamond necklace or two, or perhaps a rare Monet or Degas.

“We cling to our eccentricity because if we don't, our creative superpowers will be lost forever.”

Thus, the sign she chose to adorn her front gate: “Warning: Guard Dogs. Do Not Enter Without Protective Headgear.” No polite request to please refrain from relieving her of her personal fortune. Hell no. Instead, she went for the, um, *jugular*.

Doris might have been many things, but what that sign on her gate tells me is that she had a creative side to her, one that few of us know and that I call “The Eccentric Spark.” Simply put, it's a creative subset that taps into the weird and the off-kilter, resulting in offbeat ideas that defy categorization.

Not that we should be surprised by that. A lot of wealthy people are eccentric.

Howard Hughes spent most of his life trying to avoid germs. He would sometimes spend hours sitting in a chair in the middle of a sterile white room as far from the outside, “infected” world as he could. He was terrified of flies. He wore tissue boxes on his feet to protect them. He burned his clothing if someone near him became ill. Toward the end of his life, he lay naked in bed in darkened hotel rooms in what he considered a germ-free zone.

You might remember Dean Kamen, the incredibly prolific and creative inventor of the Segway scooter. As far as anyone can tell, Dean dresses almost exclusively in denim. In itself, not all that weird. But Kamen also presides over—along with his Ministers of Ice Cream, Brunch and Nepotism—the Connecticut island kingdom of North Dumpling, which has “seceded” from the United States and has its own currency in units of pi. Visitors are issued a visa form that

includes spaces on which to note identifying marks on both their faces and buttocks.

The Eccentric Spark.

So, what about it? Are eccentricity and the creative spark connected? And if they are, why?

The answer might lie with Mary Rocamora. Mary runs the Rocamora School in Los Angeles for gifted grownups. She has been counseling accomplished writers, actors and other creative professionals for more than 24 years. She chooses to wear unconventional clothing, like shoes hand-painted with colorful designs and coveralls she makes herself.

“I don't want to be perceived as anything other than a sort of kid,” she says. “I don't want clients to see me as anything other than a peer, and, if anything, to see me as some kind of a fruitcake that they

could laugh about—and they like to do that. It's not that I'm less esteemed or respected, but when they think of me, they think of all this nuttiness, and it gives them a giggle.”

And there it is.

The link that I'm convinced explains why some of our most enormously creative people are drawn to what most of us would consider bizarre and weird behavior. It's our sense of loss of the time in our lives when we were at the height of our creative powers. In some ways, whether we realized it or not, we all thought that the sun could be blue or zebras could have pink and purple stripes or that Wonderland was a real place.

But of course, as in the book *The Polar Express*, we grow up, and before we know it, we can't hear the bells anymore.

We've decided that if we allow the quirky in us to disappear, if we let our oddball selves shrivel up like a raisin in the August sun, then we will sure as hell end up a shadow of what we used to be creatively. The creative spark will be extinguished once and for all.

And so we dress funny. We swear up and down that faeries are real. We live in strange houses. We name our children after Roman gods. We cling to our eccentricity because if we don't, our creative superpowers will be lost forever. Imaginations that once roamed freely through the world will go dark and silent. We'll see only what most grownups see.

Which isn't very much at all. [ca](#)



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Melody Melamed

Portraits of the Human Experience

For Los Angeles born-and-raised Melody Melamed, the allure of photography began in her high school art classes when she began to shoot with black-and-white film—and immediately felt this was the art form meant for her. With a BFA in design media arts from the University of California, Los Angeles, and an MFA in photography from the School of Visual Arts in New York, Melamed discovered her skill in portraiture and a direction in exploring expressions of gender identity through her subjects and how their lived experiences reflect every person’s journey to discovering themselves. —Michael Coyne



What inspired you to focus on portraiture? Did anyone’s work influence you, and if so, how?

I can’t say exactly what it was that steered me toward portraiture, but I do remember the first time I set up studio lights in photo class with the intention of photographing one of my classmates.

The assignment was to take a studio portrait, and the moment I started, I felt like portraiture simply had my attention. There is something about photographing a person, capturing them at their most honest and true moments, that just inspires me. Maybe it’s the connection I make with my subject. Maybe it’s the challenge of it that excites me. Maybe it’s both.

Some of my earliest influences were photographers like Diane Arbus, Katy Grannan, Dorothea Lange, Annie Leibovitz and Cindy Sherman. These women were inspiring and made epic work—and some still do. I would say that Katy and Cindy were the two who really informed my style: The rawness of their work. The emotionality of their subjects. Those things attracted me and made me want to make work like that.

Tell me about some of your favorite projects you’ve worked on recently. What did you learn about photography from them? Most recently, I have been working on a series of self-portraits—something I have never done the way I currently am. As I have allowed myself to loosely create pictures of myself, I have been able to let myself go back to a time when making pictures didn’t have to have any rules, limits or expectations. I have wanted to embrace the childlike curiosity that comes with being creative, the voice inside my head that tells me: “Don’t think! Just make the picture!”

One thing I have learned through this process is to silence the outside voices that tell me what kind of work I should be making as an artist. The truth is, from my own experience and understanding, you have to listen to your internal voice, that creative, limitless child who began creating things out of necessity and imagination rather than society’s expectations or what “they” say will sell or be on trend. The work must come from the heart. I’ve realized that sometimes it is inevitable to put limits on our own creativity, but we give ourselves too many boxes to fit into rather than letting ourselves breathe in the vastness of creative possibility. I am happy to be able to let that go.

You’ve worked on multiple projects taking portraits of transgender and queer people, such as *The Book of Skin: Shangrila* and *Work in Progress*. How do these works humanize them at a time when their lives are so abstracted and politicized? In my opinion, the trans experience has always been about the human experience. The blossoming that trans and queer people experience physically, emotionally and mentally is not unlike the experiences we all have as human beings who, at some point, discover who we are and what our identities are, and then hopefully blossom into the true selves we were always meant to be. The trans and queer person’s experience has the power to teach us so much about our own powers of transformation. It has the power to teach us about our own identities and challenges us to question whether we are living our truth.

These projects, in particular, put the viewer face to face with people who may or may not have a perceived physical difference from the cis-heteronormative world we live in. But their experiences are not unlike everyone in the world who somehow has to come to terms with parts of who they are and how their identities are defined. In

my opinion, the trans and queer experience in part teaches us about honesty and authenticity. They have one of the most human experiences there is, and I have always had the intention to reveal this in my work through sensitivity, care and integrity.

You've photographed for the *New York Times*, *Paper* magazine and *The New Yorker*, and for clients in the arenas of entertainment and fashion as well. How did working on these assignments feel different from your usual work? In some ways it is different, and in most ways it is not. I am lucky enough to be given assignments that usually align with my voice as an artist, and I typically embrace them as much as I do my personal work. I am lucky in this way, but because I also get hired to create work that aligns with my style and the emotionality I elicit through my own work, it also limits the type of assignments I do receive! Sometimes, when your voice as an artist is clear, you only get work that directly correlates to your style or mood of work, which can be a good thing and a bad thing at the same time. This can get you pigeonholed into only getting certain kinds of work when you know you can be doing all kinds of work.

Quite recently, I've started to get still life assignments, which is something I never thought I would do as I am a true portrait photographer. But in working on still lifes, I've realized that it is not so different, except it is a bit less challenging because I don't have to emotionally

connect with my subject. The assignment becomes about making the objects look good rather than emotionally connecting and creating an evocative portrait.

What are some challenges facing the photography industry today?

I would say that the industry is challenged by oversaturation, especially with the internet and social media. The opportunity for good artists to make a living in the worlds of commercial photography, editorials and galleries has become a novel and very luck-oriented idea. The industry is tightly gated by editors, photo directors, art buyers and agencies who are afraid to hire voices that are unconventional, but rather choose to work with people who are on trend or just simply palatable to the general public. There is a whole politic to it where you have to know the right people, but the right people are very hard to know. And even if you do reach them, there is no guarantee that the right people will work with you—even if your work is spectacular. It's sad in a way, and it is hard, but it is reality. For me, trying to forge a career as an artist and photographer is a lifetime of hard work and stamina. It takes a lot of perseverance.

Is there anybody or anything you would love to photograph? I love to photograph anyone who has a story to tell me—anyone who is willing to sit with me and let me see them, even if just a little bit. The human condition and the human experience are what I love to photograph. [ca](#)

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Made in America

The Industrial Photography of Christopher Payne

by Christopher Payne and Simon Winchester
240 pages, hardcover, \$85
Published by Abrams Books
abramsbooks.com



A high-speed sanding belt sharpening a rotating row of pencils. The world's largest metal 3-D printer creating the first rocket with this technology. The images in *Made in America: The Industrial Photography of Christopher Payne* show rare views inside our nation's factories. For the book's 76 full-color photos of things being made—from roller skates to surgical robots—Payne says in his afterword: "I search for moments that are unique to that place or process: perhaps a special machine or a beautiful detail that is representative of the whole." The large-format, 240-page book also includes essays by Kathy Ryan, *The New York Times Magazine's* director of photography, and best-selling author Simon Winchester.

Raw wool in blues and greens pile up on the 113-year-old basement floor of a textile mill running since 1820. Rectangles play in the more-than-100 fluorescent lights, silver metal-paneled walls and scaffolding that surround the hull section of a submarine ready to be prepped for painting. A couple of blue-gloved hands sticking out of white sleeves are all we see of two people holding a length of white ribbon ceramic against a black field. In some of Payne's photos, intentionally darkened backgrounds dramatize the scenes, drawing us right in. In others, visual complexity, repetition, symmetry and color render them almost abstract, inviting our reverie.

The book's final photo of American flags being mass screen-printed and its hardcover image of massive embroidery machines stitching hundreds of star-studded unions symbolize that US manufacturing is only on the rise. —Claire Sykes



Mortevivum

Photography and the Politics of the Visual

by Kimberly Juanita Brown

In author Kimberly Juanita Brown's book, the word *mortevivum*—

Latin for "living death"—encapsulates the preoccupation with and justification of dehumanizing Black people through photographic archives. With gratuitous examples of photos featuring anti-Black violence and murder, *Mortevivum* unpacks the impact of white supremacy on photography. 184 pages, softcover, \$18.95, *The MIT Press*.



Photography Bound

Reimagining Photobooks and Self-publishing

by Antonio Cataldo and Adrià Julià

Emerging from a 2020 conference

held at the University of Bergen in Bergen, Norway, and Oslo-based art gallery Fotogalleriet, *Photography Bound* presents the findings of authors Antonio Cataldo and Adrià Julià on innovations to the medium of the photobook by investigating selected examples published within the past decade. 285 pages, softcover, \$30, *Silvana Editoriale*.



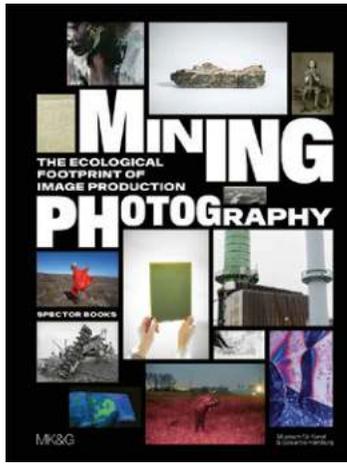
Luigi & Iango

Unveiled

by Iango Henzi, Thierry-Maxime Loriot and Luigi Murenu

With a foreword by Madonna, the first-ever monograph of

Swiss-Italian photography duo Iango Henzi and Luigi Murenu, known as Luigi & Iango, conveys their search for beauty across cultures and genres, including portraits of celebrities, supermodels, performers and Kabuki artists to editorials for prolific fashion magazines. 320 pages, hardcover, \$89.95, *Phaidon Press*.



Mining Photography

The Ecological Footprint of Image Production

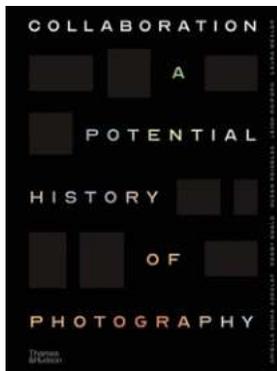
by Tulga Beyerle, Boaz Levin and Esther Ruelfs
175 pages, softcover, \$45
Published by Spector Books
spectorbooks.com

Mining Photography: The Ecological Footprint of Image Production brings a refreshing perspective to the history

and development of photography, focusing as it does on the global extraction and exploitation of the natural resources that make photography possible, rather than taking a photographer-as-author aesthetic or docu-sociological approach. It traces the shift from the use of fossil fuels such as bitumen and carbon in photography's pioneering days, through copper and silver (at its peak, the photographic industry was responsible for more than half of the world's silver consumption) to the rare earths and metals like cobalt and europium found in the ubiquitous smartphone, the device that has made us all photographers—for better or worse. As the book points out, while

digital images may not obviously have a chemical or polluting cost, the energy expended in their storage and distribution is immense.

Part of an exhibition and research project of the same name held by the Museum für Kunst und Gewerbe Hamburg in 2022, the book combines the work of more than a dozen imagemakers, historical documents and a series of thoughtful essays to make its point, ranging in scope from one on daguerreotypes of the Californian Gold Rush—the first event in US history to be comprehensively documented—to the use of paper as the ideal base material for the photographic medium. Taken together, it presents an absorbing history of photography infused with contemporary concerns, placing the medium's invention and evolution in the context of sustainability and impact on the planet.
—Yolanda Zappaterra



Collaboration

A Potential History of Photography

by Ariella Aïsha Azoulay, Wendy Ewald, Susan Meiselas, Leigh Raiford and Laura Wexler
288 pages, hardcover, \$85
Published by Thames and Hudson USA
thamesandhudsonusa.com

In simple terms, collaboration is the act of making something together.

But in the extensive world of photography, multiple combinations of factors can contribute to the creation of images. Five great proponents and theorists of photography have tackled this broad thesis in *Collaboration: A Potential History of Photography*, examining what is achieved when disparate elements combine forces to create something new. To define these relationships, the authors employ eight “clusters” in an approach that organizes this premise’s major themes and applies an almost encyclopedic platform to achieve a cohesive overview.

The output of such disparate artists such as Joel Sternfeld and Taryn Simon—who drilled into the societal ramifications of public violence or wrongfully accused citizens—are paired in a cluster titled “Photography Preserves Sovereign History As Incomplete” with the project *Border Film Project: Migrants and Minutemen*, an intertwining of cultures where two groups on different sides of the border were given disposable cameras to document their viewpoints of an ongoing crisis. In another unique pairing, the radically different photographs

of Georgia O’Keefe by Alfred Stieglitz and Irving Penn are shown to be effective collaborations from another side of photography, where carefully selected examples are put in play to support the narrative.

Through this ambitiously elegant, logically designed volume, what comes through most clearly is that, as respected curator and writer David Company states, “the viewer is a third collaborator, witting or unwitting. It is the viewer who makes the interpretation and shapes the meaning and is in turn affected.” —Max Hirshfeld



BY CHRIS DANIELS

MOMENT FACTORY

At dusk, a collection of woodlands and botanical gardens across North America, Europe and Asia illuminate into celestial dreamscapes, with orbs, cosmic visions and descending stars glowing to the mystical harmony of an original soundtrack. Welcome to *Lumina Enchanted Night Walks*, a ticketed outdoor experience growing like a constellation around the world—at press time, nine exist in Canada, including all-season walks in Whistler, British Columbia, and Quebec City; four in the United States, including Los Angeles, New York and Gatlinburg, Tennessee; five in Asia, including in China and Japan; and two in France.

The night walks are the product of Moment Factory, a Montréal-based studio that turns public spaces into otherworldly realms designed for self-reflection, multisensory exploration and interconnectedness. On other projects, the studio's canvases include iconic landmarks, famous basilicas, international airports and the stages of the biggest acts in music.

Executive creative director Sakchin (“Saky”) Bessette, who cofounded Moment Factory in 2001, characterizes the studio's output as “emotional entertainment spectacle,” and says, with a twinkle in his eye, “We give people a shared transformative experience *without* psychedelics.”

Moment Factory has staged more than 550 mind-bending multimedia spectacles, from conception and design through to production and execution. “We're far from being an advertising agency, as we don't develop concepts for clients and then supervise a production company to get it off the ground,” Bessette explains. “We assume responsibility for everything.”

That end-to-end capability is reflected inside Moment Factory's roughly 80,000 sq. ft. headquarters in an old industrial red-bricked building. In place of a reception area is a funky cafeteria with a residential kitchen, a menu board of the week's chef-prepared lunches for staff, and long wooden tables

with overhanging plants and twinkle lights strung across the ceiling. The sprawling area sometimes hosts themed costume parties for staff of up to 500 people.

Adjacent to the cafeteria sits a two-story, 40-by-60-foot green-screen studio called the “Black Box” for the black curtains that can conceal it. Here, multimedia content gets filmed and installations tested with larger lighting and video equipment, brought in through a loading dock at the building's rear. The Black Box enables Moment Factory to host client viewings of an installation on a larger scale.

The studio is scattered with detailed replicas of global landmarks like Barcelona's Sagrada Família, the magnum opus of architect Gaudi, which was constructed by Moment Factory for projection mapping of a 2012 sound and light experience that the studio was hired to stage on the basilica's facade. Called *Ode à la vie*, it required 16 video projectors, 13 computers and 25 moving lights. Also on display: a replica measuring about nineteen feet long of Montréal's 11,240-foot-long prized steel structure, the Jacques Cartier Bridge. It was used for testing a 2017 light installation that turned it into the “digital pulse” of the city, with projections of colors and animations changing based on inputs like traffic data and mentions of Montréal on social media.

Moment Factory's offices are on the top floor, where staff work at open-concept adjustable workstations and convene with project teams in themed conference rooms—one, for example, mimics a starship. Bessette's office resides at the far corner, furnished with shelves displaying an eclectic jumble of objects picked up during his travels: a life-sized Darth Vader helmet here, a gold metal figurine of the Statue of Liberty draped in a polka-dot shawl there and a Salvador Dali-esque melting wall clock. “The contrast of random objects inspires me,” says Bessette. “These objects are weird alone but become weirder when they're beside something else, and, for me,

Captions provided by Moment Factory.

Right: “*AURA Invalides* is an immersive multimedia experience located within the Dôme des Invalides in Paris. Produced by tourist agency Cultural, this captivating nighttime show transforms the iconic monument through lighting, video mapping and orchestral music, offering visitors a multisensory tour that highlights the exceptional beauty and heritage of the site.” Cultural, agency; Dôme des Invalides, client.





that’s where creativity lies—connecting things together that weren’t connected before.”

What you won’t see: photos of himself with music superstars, despite

Moment Factory having counted Celine Dion, Billie Eilish, Madonna, Nine Inch Nails and Ed Sheeran as clients. “My brain doesn’t go to the past. It’s always about tomorrow, next week, next year,” he explains. However, he did recently attend Madonna’s retrospective Celebration tour stop in Montréal. “She has a very good sense of humor,” says Bessette, who worked closely with the Material Girl when Moment Factory conceptualized and produced the visual elements of her Super Bowl XLVI Halftime Show in 2012. “She’s intense, passionate—a visionary artist.”

Music is at the roots of Moment Factory, with Bessette and another of the studio’s cofounders, chief of innovation Dominic Audet, getting their start as rave and nightclub DJs and promoters. Their first visual projections were from VHS tapes against makeshift canvases—think bedsheets hung from venue walls. In 2008, the duo joined forces with Eric Fournier, a former exec at Cirque du Soleil, and started staging events for the famed troupe as well as launches into new revenue streams—like its first nightclub collaboration, *LIGHT*, at Las Vegas’s Mandalay Bay Resort in 2013. (Fournier left the studio last year, but a number of other Cirque alums hold senior creative duties.)

Moment Factory could be a very different operation today had it followed the money trail paved when digital technology presented new opportunities. “At a certain point, we were being asked, ‘Can you also make a big music video for us? A CD-ROM? A website?’” recalls Bessette. “And we could have because of the multidisciplinary talent in our studio, but we had dedicated ourselves from the beginning to live experiences.”

And so, while other studios have been focused on the metaverse as of late, Moment Factory has doubled down on its motto, “We do it in public”—the first words visitors to the studio’s website see. “It’s not just that it’s cool to bring people together in the physical dimension. We think it’s fundamental to humankind,” says Bessette, citing research from the US Surgeon General finding that loneliness and isolation

can be as bad as smoking fifteen cigarettes a day. “But we’re not anti-metaverse or anti-social media. We just use the digital world and technology to help create in the physical world.”

That has included bringing wonder to transit systems, such as railways in Tokyo and Ottawa and airports like LAX and Singapore Changi Airport. At Changi, Moment Factory collaborated with Bangkok- and Paris-based design studio BOIFFILS to create *Wonderfall*, a four-story digital waterfall set to instrumentation by Montréal-based composer and pianist Jean-Michel Blais.

Given Moment Factory works with infrastructure that has never had such installations, the culture at the studio is focused on continuous learning. It runs its own school called MF School, housed in a separate space on the studio’s main floor, for onboarding and has masterclasses and online learning tutorials developed for each discipline. Last year, around 100 hires were onboarded through MF School, bringing the employee count to 420 globally. (Most staff members are in Montréal, but the studio also has satellite offices in New York, Paris, Singapore and Tokyo.)

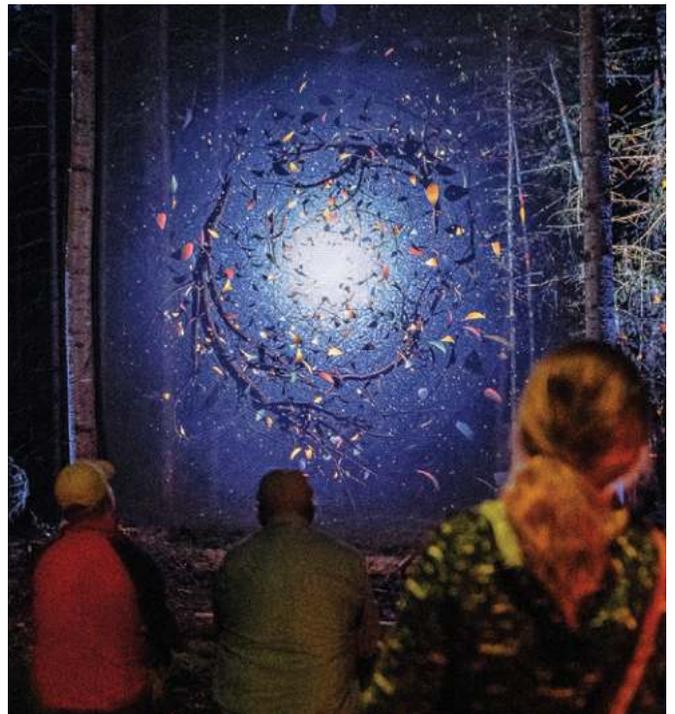
“A lot of good talent knows how to do motion design, but for interfaces like a computer, film and video game screens—not for a real forest or airport or bridge,” says Catherine Turp, executive director of creation. “We had to develop masterclasses from scratch for people to understand how to create in such large scale. MF School also helps talent develop their careers and stay with us longer. We have a mix of disciplines, and so if someone is interested in new skillsets or, for instance, wants to move from project management to production, the school helps them achieve their goals.”

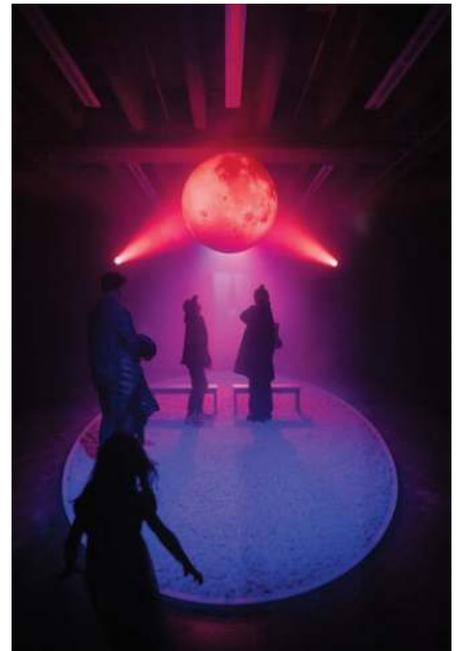
The *Lumina Enchanted Night Walks* are a critical area of focus. They’ve been successful, with the number of visitors to the 20 night walks that have opened to date being an estimated five million people. More partners than clients, the custodians of these lands have been thrilled with the results. The 14th in the series is located in Wendake near Quebec City, an Aboriginal reserve of the Huron-Wendat Nation with nature trails. “Our ancestral values of respect for nature and balance between our economic activities and the community have motivated our unwavering support for this project of major importance for our tourism industry,” says Rémy Vincent, Grand Chief of the Huron-Wendat Nation.

Above: Dominic Audet and Sakchin Bessette, cofounders of Moment Factory.

Right: “*Astra Lumina Gatlinburg* is an enchanted night walk we created for the theme park Anakeesta in Gatlinburg, Tennessee. Inspired by the stars, this nocturnal immersive experience combines projection, lighting and an original soundscape to offer visitors a celestial journey through a luminous pathway of cosmic visions and astral song.” Anakeesta, client.

“*Ahadi Lumina* is an enchanted night walk at the tourist park Pays de la Sagouine in Bouctouche, New Brunswick. Combining storytelling, lighting, video mapping and sound, the experience lets visitors discover the richness of Acadian culture and experience the joie-de-vivre that has passed down across many generations.” Pays de la Sagouine, client.







MOMENT FACTORY

The 21st walk launches this year in Australia, and Moment Factory is scouting sites to add to the US footprint in 2025. “We’re still creating shows for clients, but with *Lumina*, we’re creating our own experience, Moment Factory’s IP,” says lead creative director Patricia Ruel. “We have total freedom and don’t need a client to give their stamp of approval; we give our own stamp. That has led to interesting discussions between staff on these projects.”



As it has with clients, Moment Factory brings the same creative rigor to its IP with the founding of a “Forest Lab.” One of the co-owners owns land in the countryside two hours from Montréal; there, employees test ideas, innovate collaboratively and discover new perspectives on environmental installations. “We go out there for three or four days at a time and test the prototypes, sometimes installing the show programming,” says Ruel. Moment Factory also tests in winter for all-season walks, in particular to see how the light reflects off snow. The Forest Lab also hosts an annual weekend where the studio’s employees, family and friends are transported into an ephemeral world.



Last year, Moment Factory also pioneered *Miroir Miroir*, an original indoor sensory playground. With its first and second installations launching in Montréal and Adelaide, Australia, the third opened in February in Calgary, with nine dynamic art installations such as

Left: “*Miroir Miroir* is an immersive art experience at the shopping center CF Chinook Centre in Calgary, Alberta. This innovative project features nine dynamic art installations that explore themes related to memory, imagination, dreams and consciousness. Visitors are invited to engage in a journey through these installations, where their participation influences an ever-evolving digital exploration.” CF Chinook Centre, client.

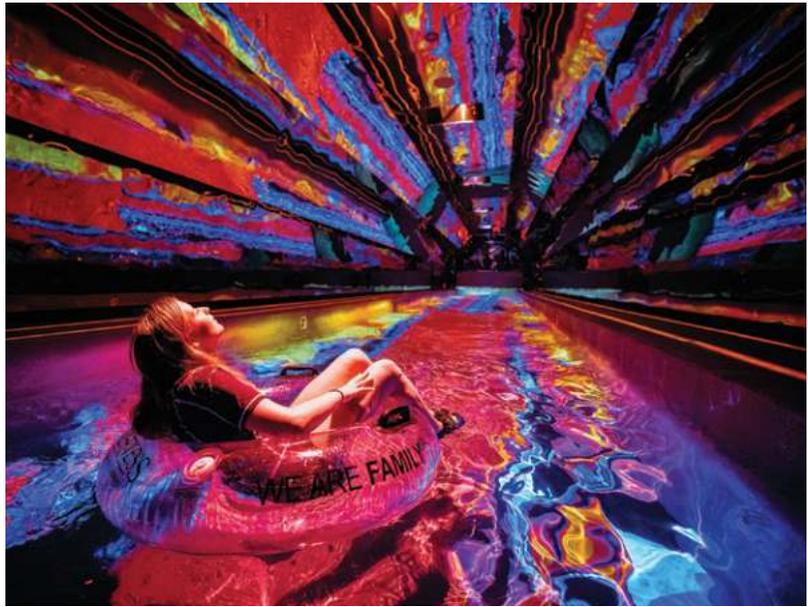


This page: “We joined forces with extended reality company XR Studios to create an **augmented live performance** enhanced with layers of dynamic, impactful visual effects. Inspired by musical artist Billie Eilish’s vision, we directed and produced original visual content that captured her creative universe, including a giant spider lurking behind the performer, an infinite spacescape of stars, a dreamlike ocean filled with sea creatures and an interactive live mosaic featuring fans.” XR Studios, production company; Billie Eilish, client.

“In collaboration with **Changi Airport Group** and architectural design studio **BOIFFILS**, we created two signature installations to bring the magic of nature into the airport. In the Departure Hall, the four-story digital waterfall *The Wonderfall* offers outbound travelers a moment of wonder. On the airside, transit passengers can relax in an immersive garden beneath a limitless digital sky.” Jean-Michel Blais, music; BOIFFILS Architectures, architect; Changi Airport Group, client.

MOMENT FACTORY

Memory Storage, where sharing memories by mobile devices activates a unique choreography of light. The *Mirrors of Tomorrow* section, meanwhile, involves a tarot reading. Calgary's *Miroir Miroir* is in a shopping mall, providing it with a unique experience to lure in shoppers. *Lumina Enchanted Night Walks* and *Miroir Miroir* circle back to the formula of one of Moment Factory's first big clients: Cirque du Soleil, where Ruel was previously creative director for shows that often toured the world for ten years. "We're looking forward to creating more of our own shows and for them to shine for a long time," she says. [ca](#)



This page: "Sevierville, Tennessee-based resort and waterpark Wilderness at the Smokies enlisted us to create an immersive multimedia attraction for Wild WaterDome, Tennessee's largest indoor water park. The resulting **Kaleidoscope Kavern Lazy River** highlights its 40,000 sq. ft. expansion. Inspired by the natural beauty of Tennessee's Great Smoky Mountains, this one-of-a-kind experience invites guests into a journey enhanced by light and sound." Wilderness at the Smokies, client.

Right: "**Perplexiplex** is an immersive art installation created in collaboration with production company Meow Wolf at its Denver-based experiential installation *Convergence Station*. This surreal experience transforms a live-performance venue into an interactive forest. Guests can explore four distinct scenes inspired by fungi, pixels, light and paint." Meow Wolf/Moment Factory, project design and development; Meow Wolf, client.

"We worked with musical artist **Nine Inch Nails's** (NIN) production designer Roy Bennett to create a truly interactive stage setup that gave NIN control over the visual aspects of their performance. In effect, our setup transformed the stage into an instrument that reacted to the band's position, movements and intensity." Roy Bennett, production designer; Nine Inch Nails, client.





Lisk Feng

BY GRAY CHAPMAN

In her illustrations, Lisk Feng has transported readers to arid deserts and lush jungles, the depths of the ocean and the peak of Mount Everest. With an eye for fluid movement and cinematic color, she invites readers into another world, be it the intimacy of a cozy kitchen or the grandeur of the galaxy. And whether she's illustrating a nonfiction book about the seasons or a *New York Times* opinion piece about doctors, nature is almost always front and center, either as main character or as metaphor.

But for Feng, the natural world isn't just a source of inspiration: as a digital illustrator, it's also a puzzle to be solved. How to approach the structural complexity of a tree? How to master the reflection of sunlight on water? "I love to look at the things that people feel scared to draw," she says. Fluidity and reflection, shadow and light—Feng has a way of decoding the complexity of these things, then using her imagination to fill in the gaps with rich, often whimsical details. Whether she's capturing the force of a waterfall below the surface of a pond or the light in a bead of water running down the shower door, "I try to understand and build a system," she says. "If I understand water in my own way, then I get to draw water in any form without reference." The result is work that feels warm and luminous, often tender, and decidedly human.

That kind of imagery wasn't in the books Feng grew up with. As a kid, Feng, who grew up in China, mostly read classics like *Jane Eyre* and *Pride and Prejudice*. "We didn't have much of a budget for children's books when I was young," she explains. Then, when she was around ten years old, her father—a guitarist in a Chinese rock band—mailed her two sets of manga books, which Feng recalls as "mind-blowing." A few years later, she stumbled upon Chinese manga magazines and was hooked. "I was like, oh my god, these are *fun*," Feng says. Armed with a Wacom Intuos3 drawing tablet, she started creating and sharing her own work online and gained a following early on.

As a teenager, Feng had agonized over whether to pursue animation, writing or other disciplines—until, that is, the moment she discovered digital illustration. Using a computer to make art was "more fun than any video game I've ever played," she says. "It was addictive. It was the only thing on my mind." After sitting for China's notoriously tough college

entrance exams, Feng enrolled in the undergraduate illustration program at China Academy of Art, where she had successfully competed with around 800 prospective students for 25 seats. Then, in 2012, she came to the US for an MFA in illustration practice at the Maryland Institute College of Art.

Since then, Feng has worked with commercial clients including Apple, Airbnb and Estée Lauder, and editorial clients including the *New York Times*, *The New Yorker*, *The Washington Post* and the *Wall Street Journal*. Then there are the children's books—more than half a dozen with publishers like Abrams, Enchanted Lion, Flying Eye and Phaidon. The turnarounds are slower, and the process can sometimes be painstaking, but these projects are closest to Feng's heart: not only is the final published product a piece of pride, but the process itself indulges her curiosity and her love for the natural world.

Nature is Feng's favorite subject and one she studies closely. When she travels, she finds herself examining the foliage, plants, lights and shadows in a new place. She is easily moved by the quiet beauty of a moss-covered stone or a frozen lake; she meticulously scrutinizes the precise quality of light where a stone emerges from a pond. In the summer of 2016, Feng found herself wanting to draw ice and snow; a few days later, Flying Eye Books approached her about illustrating *Everest: Earth's Incredible Places*. The book was a hit, and although illustrating an 88-page book was no easy feat, the process fed Feng's curiosity—and her appreciation for nonfiction children's books.

Art director Meagan Bennett first came across Feng's work at a Society of Illustrators gathering several years ago. "She was so captivating, and her work was stunning," recalls Bennett, who was working at Phaidon at the time. Later, when it came time to choose an illustrator for the children's globe-shaped board book *Our World* by Sue Lowell Gallion, Bennett didn't hesitate. "Lisk seemed like such an obvious choice for it," she says, adding that Feng has a knack for capturing movement in a way that feels fluid and organic and for treating color in a way that feels cinematic. "It doesn't feel unrealistic, but it's definitely hers."

Balancing visual information with narrative is a challenge in nonfiction children's books, Bennett explains: you need to

Captions provided by Lisk Feng.

Right: "For the *New York Times*'s book review of *The Outrun* by Amy Liptrot. The author is a young woman raised on a quiet, isolated farm in northern Scotland surrounded by wildlife who flees to London for the opposite experience, parties to excess and descends into alcoholism, only to return to the farm to recommunicate with nature and rediscover a kind of natural travelogue of the region. I wanted to create a quiet, unique vibe with the nature in this subject." Matthew Dorfman, art director; *New York Times*, client.



LISK FENG



represent the information you're trying to communicate but provide enough of a visual narrative that it doesn't feel dry for young readers. "Lisk is really, really good at that," she says. "She's really good at capturing these individual narratives on each spread but still tying the narrative thread of the whole book together."

Our World was such a success that Phaidon decided to build on it with a series. *Our Seasons* came next, followed by *Our Underwater World*, which Feng tells me was one of the most challenging books she has ever illustrated. "I'm not afraid of drawing any type of water at this point," she says.

For the latest book in the series, Feng left the warmth, light and lushness of the Earth behind for the dark void of outer space. Out in fall 2024, *Our Universe* takes readers out into the far reaches of the galaxy, stopping by Earth's moon, the volcanoes of Mercury, the International Space Station and the asteroid belt along the way. For an artist whose work is so grounded in nature, going to space might seem like a stretch. It wasn't.

"Lisk can bring a human element to a silent moonwalk," says Maya Gartner, associate publisher of children's books at Phaidon. Feng approached the work like she always does—by developing a "system" with an understanding of how light and shadow look and function in outer space. Then, she put her reference material away and let her imagination fill in the blanks. It's one reason her work feels so warm and human, even in the vacuum of space. "If you're drawing realistically and you've relied on the reference too much, it will look like a photo—very generic," says Feng. "When I drew the planet Earth, I obviously needed to look at the photo of the real planet, but I'd stare at it for some time, then put it away and start my own version."

Feng's work glows with her deft use of light and shadow. So, a few years ago when Enchanted Lion publisher Claudia Bedrick began looking for an artist to illustrate a new children's book in which light and shadow were central characters, Feng's

name was on her shortlist. *There Was a Shadow*, by Bruce Handy, follows a girl from dawn to dusk as the light and shadows around her shift and transform. "The quality of light Lisk is able to render—and within a digital medium—is incredible," says Bedrick. "And since light and shadow are the main characters in his book, it was going to be incredibly important to have someone who could tackle that problem."

Illustrating a book about shadows and light presented a whole new set of challenges for Feng to puzzle out. (For starters: On which side of the book would the sun rise?) From there, she not only had to capture the different qualities of light, from the brightness of noon to the muted glow of twilight throughout the day—she also had to be conscious of the shadows' length and angles as the narrative progressed, as well as shifting the color palette from the honeyed hues of dawn to the muted pinks and purples of dusk.

The result has the organic quality of hand drawing, but Feng did all the work on an iPad, a tool with which she was less familiar than Photoshop, which she uses "like breathing." That process of discovery yielded a different look and feel in her work. "I find the iPad's software is a different process, so I see it as a new tool, and my style changes," says Feng. "This was a perfect experiment for me on iPad, and I could discover this style confidently." She considers it some of her best work to date.

Though an older generation of artists may see illustration created in Photoshop or Procreate as somehow inferior to, or less "authentic" than, hand drawing, Feng challenges that idea. "To me, these are all the same," she says. "They are tools. I wouldn't judge any illustration based on if it's a digital piece or oil painting or watercolor. It doesn't matter to me at all." Nearly all her students in her most recent class at School for Visual Arts, where she teaches, work exclusively on iPads.

In the classroom, Feng isn't afraid to challenge those long-held beliefs—and in guiding her students toward their own professional careers, she doesn't attempt to retrofit the old rules onto an evolving industry and a changing world. (She doesn't, for example, implore her students to assemble a physical portfolio and lug it around to meetings.) Instead, she encourages her students to build supportive communities with

Right: "Two illustrations I created for my children's book *Our Seasons* with Phaidon. On the left, plants begin to grow under the rain on an early spring morning, and a kid explores the river rocks. On the right, this piece was developed to [convey] the blurry season-changing period with no separation in between." The book explores the seasons and their causes in an illustrated volume appropriate for young readers. Maya Gartner, art director; Phaidon, client.

"The David Prize is a nonprofit organization that celebrates individuals and ideas aimed at creating a better, brighter New York City. Awarded annually to any individual working in the five boroughs, the Prize welcomes those with the grit and vision to change our communities, culture and future for good. I wanted to create a piece that shows one of the best places and moments in the city: **a view of Central Park on a summer afternoon**, with people relaxing and doing their own thing." Gina Fuchs, art director; The David Prize, client.







LISK FENG

their peers—rather than focus entirely on networking with higher-ups—and to explore other potential income streams that might look a little different from how previous generations of illustrators made money, like selling your work on TikTok or Etsy.

She also encourages students to find their own ways to protect their relationship with their art, something Feng herself has struggled with particularly in the wake of the pandemic. Cultivating friendships; taking time to pursue other hobbies outside of drawing (like playing guitar, or knitting tiny hats for collectible dolls, which she sells on Instagram); and keeping a low-stakes, no-rules sketchbook—for Feng, all these things are crucial not just for nurturing creativity, but also for keeping burnout at bay.

Animated and amicable, Feng has an infectious and often very funny energy. Spending time in the classroom, which she has done since 2016, is a way for her to channel that intensity. (“I feel like if this part of my energy doesn’t spread out, I’m gonna die,” she jokes.) But beyond connecting with her students day to day, she also finds it fulfilling to be a part of their artistic journeys as new classes come and go. “I just go and give some suggestions and a little bit of advice, and I can be part of their lives,” says Lisk.

“I’m kind of like the stone in the river. A lot of the water touched my head and then flowed away, and I’m still in the same place. I feel kind of great about that.” 🍵



Left: For media company **Scripture Central**. “Repentance is being accountable for one’s wrongs and doing everything you can to make them right. When we truly repent, it is as if we become new people. I created a composition that shows someone leaving behind past versions of themselves with joy and hope.” Lauren Canizales, art director; Scripture Central, client.

“Another piece for **Scripture Central**. In the scriptures, keeping the commandments is often likened to following a narrow, difficult path, which many people abandon for easier paths, never reaching their destination. This composition represents people on a treacherous journey with a hopeful end in sight.” Lauren Canizales, art director; Scripture Central, client.

This page: “A cover piece for **The Washington Post**. The whole section has a travel theme, with many essays featuring exotic destinations. So, I drew a girl reading on the train.” Elizabeth Hart, art director; The Washington Post, client.

“For **Xinhu Tulip Project**, an organization that plants tulips every spring around the cities of Hangzhou and Shanghai in China. I was commissioned to create an ad with an image related to a tulip farm, so I created something open and wide—a wild, endless tulip farm during covid.” Hui Han, Xinhu Tulip Project, client.

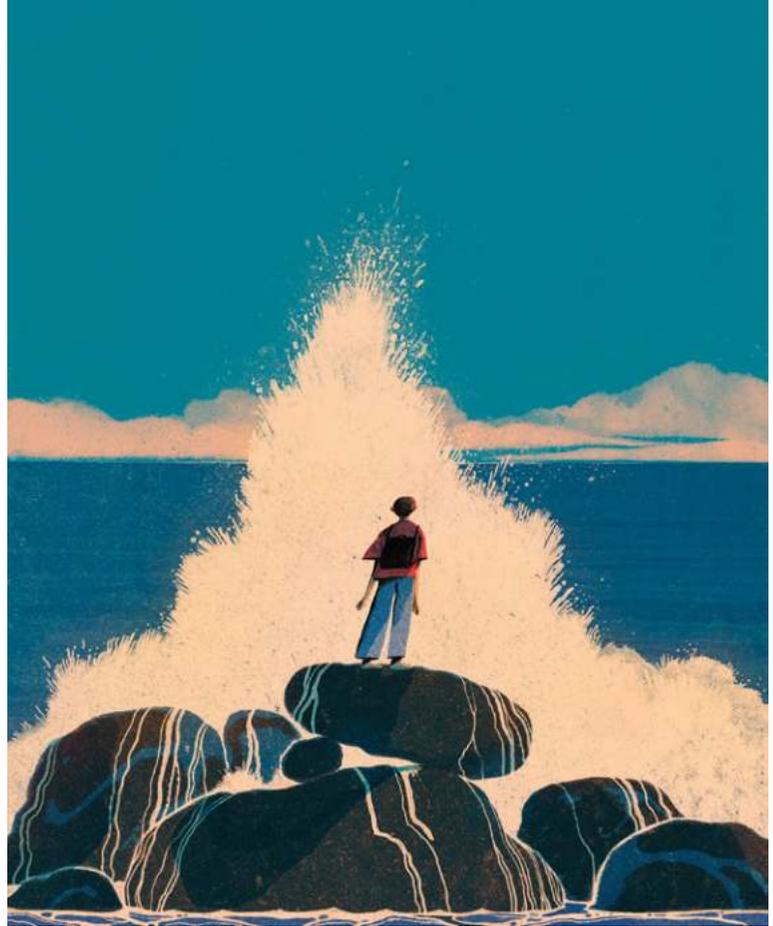
LISK FENG

This page: “Cover for the first issue of *Youth Magazine*, which focuses on the realities of the world for young adults in China. I created an ocean scene with a boy standing next to the rocks, looking at the horizon and feeling the splash of the waves.” Tian Ke, art director; Youth Magazine, client.

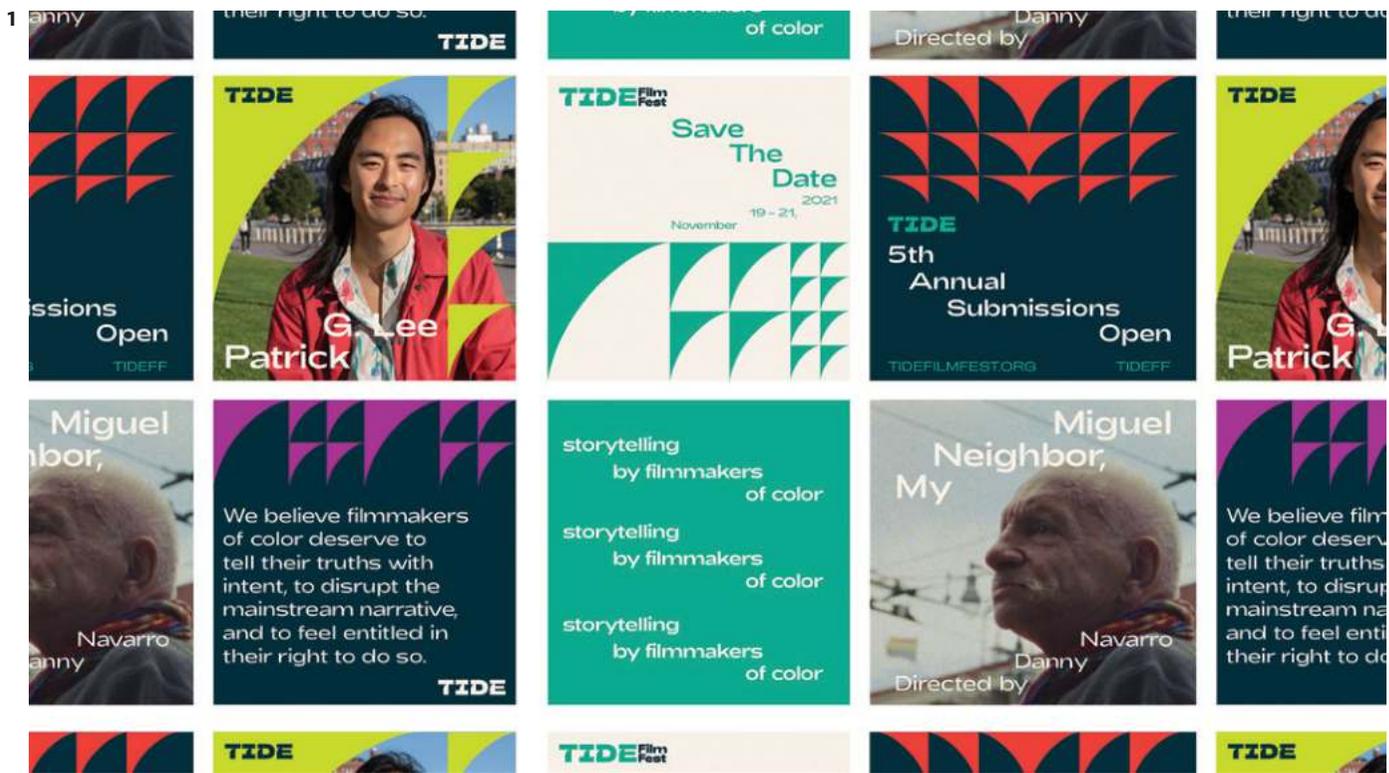
“For *Stella* magazine. This piece is about the journey of a woman fighting with anxiety for ten years. The anxiety feels like the ground is rising up like a wave—as the saying goes, ‘I wanted the ground to swallow me up.’” Jason Morris, art director; Stella, client.

Right: “From my nonfiction book *Everest* with writer Sangma Francis. Mountain climbers are the bravest people in the world: they face the horror of death but also see the most beautiful view above everyone on the planet. I created this quite lonely piece with one climber looking at the mountains.” Harriet Birkinshaw, art director; Camille Pichon, designer; Flying Eye Books, client.

“A piece for my children’s book *The Great Barrier Reef* with writer Helen Scales. A tiny boat floats on the ocean, almost as if it is floating in the air. Water is the most delicate thing to draw, and I wanted to create an airy, light vibe for this piece.” Lilly Gottwald, art director; Flying Eye Books, client.







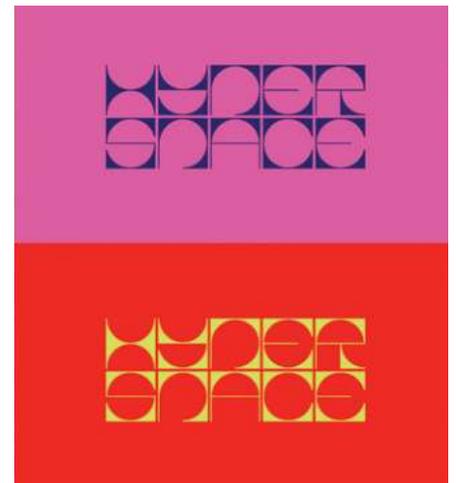
FRESH BEATRIZ LOZANO



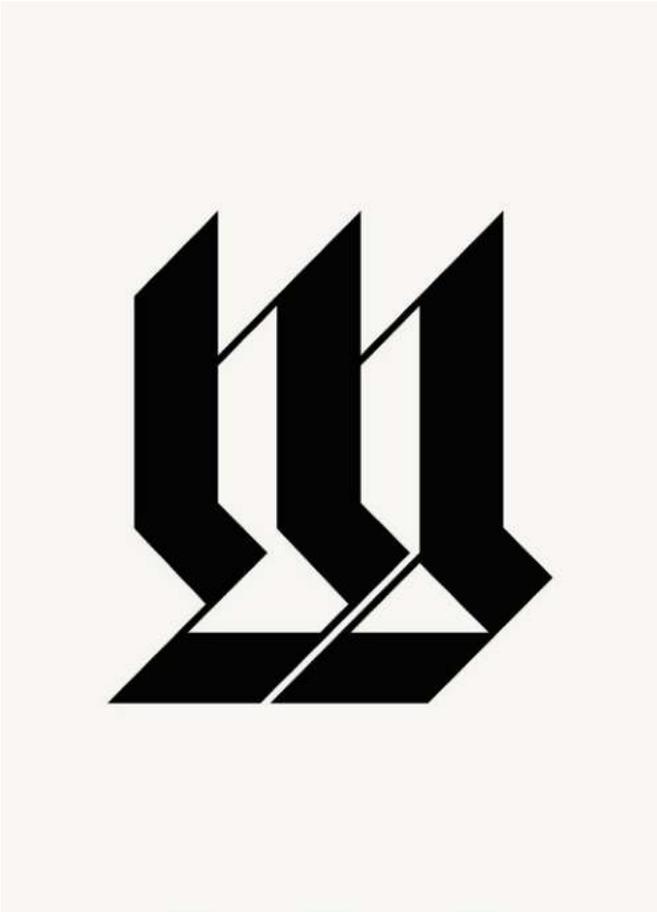
© Virginia Lozano

Whether creating vivacious identity programs or AR-enhanced typography, New York-based designer Beatriz Lozano discovers her ideas from the many media she explores and the ways they can intersect. “I view my designs as never-ending works in progress,” she explains, “which has given me the freedom to let go of perfection and refocus my energy on exploration.” With a background in art, science and activism, Lozano changed majors from mechanical engineering to graphic design at the University of Michigan, and after some additional education at AIGA, Cooper and the Type Directors Club, she landed two internships at Morcos Key and Sunday Afternoon. As her inspiration comes from many different places—including fine artists like Félix González-Torres, mid-century designers like Saul Bass and Massimo Vignelli, and Latin American designers like Frida Medrano and Vanessa Zúñiga Tinizaray—Lozano holds a work philosophy she describes as collaborative more than competitive. “Design exists in relation to our lived experiences, so I often ask myself how I can bring in new perspectives and collaborators into projects or use my skills to make a tangible impact,” she says. “I would like to [open] the doors for others, especially for designers who come from systemically marginalized identities. I believe there can be enough resources for everyone.”

beatrizl.com



1. “A custom wordmark, patterns and motion system for **TIDE** Film Festival, which celebrates filmmakers of color.” Kee Wei Chin, designer; Beatriz Lozano, design director; Ahmed Klink/Juan Carlos Pagan, creative directors; Xiaoyu Xue, animator; Sunday Afternoon, ad agency; **TIDE** Film Festival, client. 2. “For The One Club’s Creative Week identity, I combined my love of typography, creative coding and branding to create a dynamic system inspired by the geometric forms of The One Club’s iconic awards.” Juan Carlos Pagan, creative director; Xiaoyu Xue, animator; Sunday Afternoon, design firm; The One Club, client. 3. “For community initiative NASA Lifelines.” Karn Kumar/Anushka Vhatka, designers; Beatriz Lozano, creative director; Xiaoyu Xue, animator; Sunday Afternoon, design firm; NASA Lifelines, client. 4. “For Dubai-based experiential attractions developer **HYPERSPACE**.” Xiaoyu Xue, designer; Kee Wei Chin, senior designer; Beatriz Lozano, design director; Ahmed Klink/Juan Carlos Pagan, creative directors; Elizabeth Brightly/Audrie Poole, producers; Sunday Afternoon, design firm; **HYPERSPACE**, client. 5. “For TikTok’s 2023 Latin Heritage Month campaign.” Michelle Castellanos/Andrew Contreras-Aguirre/Humberto Ochoa, designers; Beatriz Lozano, creative director; Virginia Lozano, photographer; Akcelo, ad agency; Fuller Design Studio, design firm; TikTok, client. 6. “Visual identity for **ESPN Fifty/50**, an initiative highlighting the civil rights journey of women across sports and culture.” Kee Wei Chin, designer; Beatriz Lozano, design director; Ahmed Klink/Juan Carlos Pagan, creative directors; Xiaoyu Xue, animator; Audrie Poole, producer; Sunday Afternoon, design firm; ESPN, client.



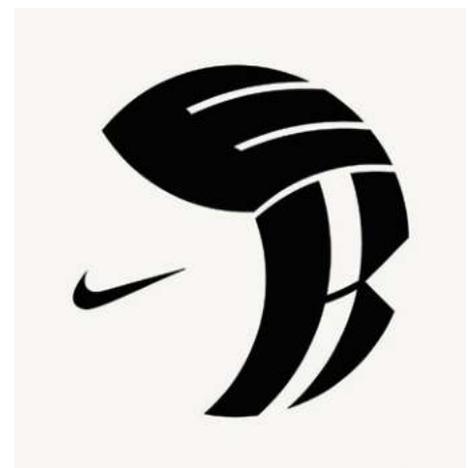
FRESH TYPOGRAFISCHE



© Feyza Feliz

Istanbul-based founder and creative director Fatih Hardal lets the pleasure he finds in designing letters drive the work at his foundry Typografische. “Even though it tires one’s brain at first,” he admits, “great experiences and creativity emerge when you see all the richness of the letters.” Having graduated from Marmara University with a degree in visual communication and design, a program in which Hardal discovered his passion for type design, he knew he wanted to work independently of agencies. “I never dreamed of finding ‘extraordinary advertising ideas’ in an ad agency,” he says. “My typography adventure started immediately after this. At the end of 2020, I received an email from Nike and officially entered the world of both typeface design and graphic design professionally. This was a great step forward for my career, both igniting my courage and opening the door for me to meet extraordinary people.” Hardal draws inspiration from many arenas and hopes to eventually evolve Typografische into an interdisciplinary firm driven by typography. “I like to explain big problems as if they weren’t a problem, and typography is an excellent tool in this part,” he explains. “It provides a high level of ease in expressing emotions.”

typografische.com



1. "Campaign identity design for Australian-based beauty brand Morris Motley." Fatih Hardal/Madelene Kadizela, creative directors; Morris Motley, client. 2. "FH Enso embodies the beauty of imperfection, reflecting the Zen philosophy that all things are incomplete and imperfect." 3. "Cover design for Apple Music's 'Breaking Turkish Rap' playlist." Jaime Guad, creative director; Apple Music, client. 4. "FH Oscar is a modern sans-serif typeface inspired by 19th-century grotesk fonts like Akzidenz Grotesk and Breite Grotesk. Available in Normal and Condensed, FH Oscar is designed for both screen and editorial use." 5. "HOPE Alkazar is a platform created by Nike and its partners, uniting individuals and communities driving change through sports, culture and art with a focus on social good." Morgan Ruby/Yasmine Tse, creative directors; Nike, client. 6. "Academy corporate identity design for Nike athlete and Turkish volleyball player Ebrar Karakurt." Paul Kennedy/Anthony Smith, creative directors; Ebrar Karakurt/Nike, clients.

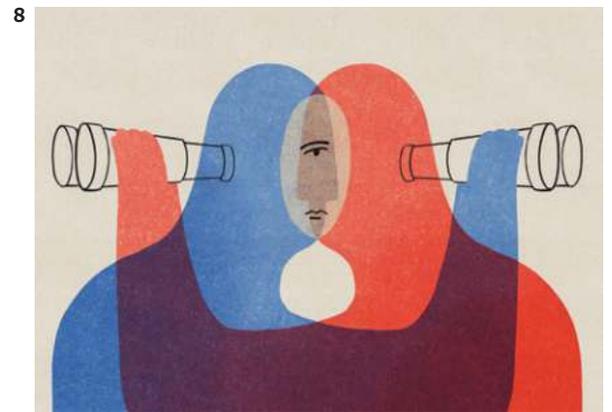


FRESH
**SUNNU
 REBECCA
 CHOI**



Brimming with texture, emotive lines and metaphors, the illustrations of London-based Sunnu Rebecca Choi present a style that emerged from self-exploration. Having initially studied fashion design at Parsons in New York, she went on to obtain her MA in illustration at Kingston University, London, after working as a fashion designer in New York and Toronto for ten years. “I started drawing and painting as a hobby to reconnect with myself and my passion, making one painting a day and posting it on social media,” Choi says. “This led me to sign a contract with a publisher to work on my first book and eventually to quit my fashion design job and become an illustrator.” Beyond exploring different media and techniques, she often finds inspiration in her own life and others’. The discrimination she has experienced living in different countries, her divorce and subjects on mental health have been enduring themes in her work and influences on her style. “My vulnerability became a powerful tool to communicate with others through illustration,” she says, “I aim to create art that’s inclusive and creates a better society for everyone.”

bysunnu.com



1. "For *Chatelaine* magazine. Women in the Royal Canadian Mounted Police have faced sexual assault, discrimination and harassment at work for decades, despite promises of change." Stephanie Kim, art director; Chatelaine, client. 2. "For *iin* magazine, this cover features the theme of 'World of Jeju Tangerines.' Korea's Jeju Island is famous for its tangerines, which have solidified into a culture of their own." Myung-Yeon Kim, creative director; iin, client. 3. "For *Middlebury Magazine's* article 'An Education' by Dwight Garner." Stu Taylor, Pentagram, art director; Middlebury Magazine, client. 4. Personal work. "How to help a partner living with depression." 5. "For a *Deseret Magazine* article examining how media manipulates politics, the emotional impact of politics and focusing on local politics where our voices matter much more." Eric Gillett, creative director; Deseret Magazine, client. 6. "For *Middlebury Magazine's* article 'Water Ways' by Megan Mayhew Bergman." Stu Taylor, Pentagram, art director; Middlebury Magazine, client. 7. Personal work. "Finding silver linings enables people to view situations through a cognitive filter, which promotes emotional resilience and the ability to adapt and cope with challenging situations." 8. Personal work. "Eye contact, but we have different perspectives and points of view."

1



FRESH WE FEEL



A collective of filmmakers, photographers and artists established in 2020, Innsbruck, Austria-based WE FEEL finds its strength in creating a wide variety of projects—from still photography to motion to short films—for clients who engage in issues related to sustainability, fairness and artistic representation. “WE FEEL aims to realize projects that focus on the inside of a person and the external mirror of the outside world,” says Chó, the collective’s founder. “We want to show that, especially in a small town, collaboration between different artists has enormous creative potential, apart from sensory-flooded social media posts.” Inspired by a constellation of disparate influences that, when connected, have the potential to bring their creativity to new heights, the team at WE FEEL explores the vanishing boundaries between the illusory digital world and the analog world in their work, encouraging viewers to reconnect with themselves, each other and their environments. “In contrast to the spheres of advertising and entertainment, WE FEEL is not about manipulating people’s emotional world, but rather showing the primal feeling, the connection between the inner and outer worlds,” Chó says.

wefeel.art

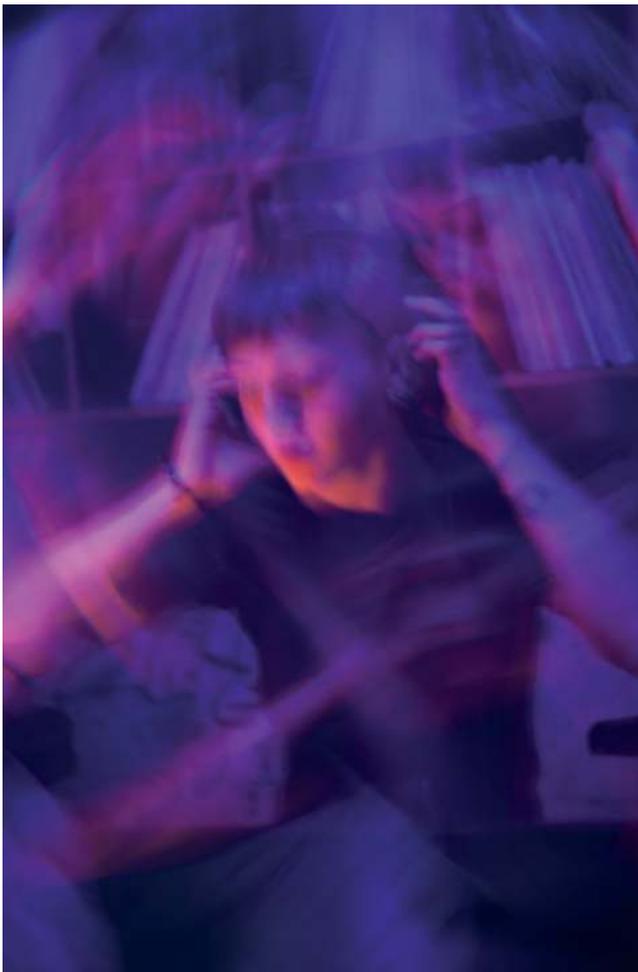
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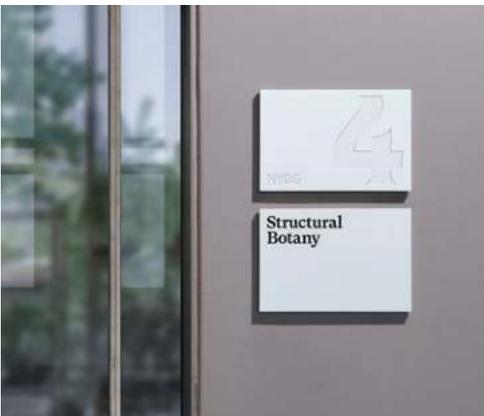
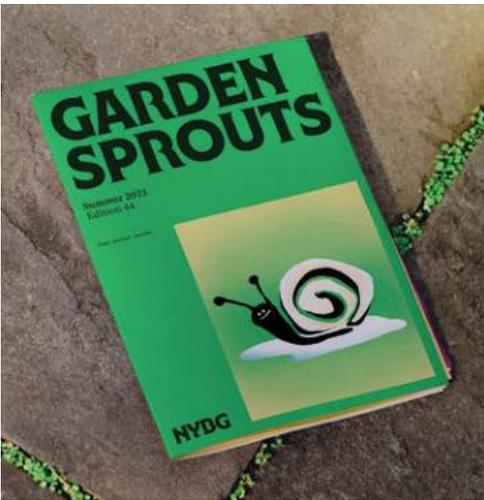
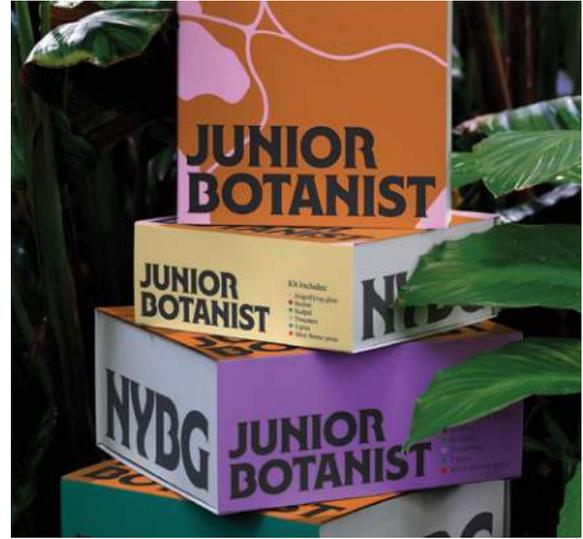
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5



1. Personal work. "Inspired by the infinite beauty of nature, the purity of snow and the unconditional love of animals, the series *Prana* reminds the viewer of the interconnectedness of all life." Teresa Mair Coat Couture, designer; WE FEEL, photo editor; David Trojer, SP-Models, model. 2. "For local vintage clothing store Nollu Vintage Store. Photographed in the Alps around the Innsbruck with a minimalistic photo setup." Norbert Raich, art director; Michael Bigini/Roman Klammer, stylists; Greta Elisa Hofer, SP-Models, model; Nollu Vintage Store, client. 3. "For ecofriendly high-fashion brand Right Direction." Michael Bigini, art director/stylist; Chó, WE FEEL/Christina Weiler, photo editors; Vivianne La Pearl, model; Khalil Mahasen, lighting design; Right Direction, client. 4. "For an information and prevention campaign against spiking drinks with knockout substances in clubs." WE FEEL, photo editor; Emma Egger/Mona Paschinger, producers; Innsbruck Club Commission, client. 5. "Lookbook and campaign for sustainable clothing brand Feminist." Chó, WE FEEL, photo editor; Lara Heiss/Sibel Heiss, stylists; Rahel Zennebe, model; Lucas Micka, WE FEEL, director of photography; Feminist, client.





EXHIBIT

1 The New York Botanical Garden identity

The New York Botanical Garden (NYBG) in the Bronx, New York, contributes to community outreach and botany research projects. For a rebrand that would better represent its broad reach, NYBG tapped global design firm Wolff Olins's New York office. "The new look is equal parts inspired by the garden's history, New York City's bold attitude and organic forms found in nature," says Melissa Chavez, associate creative director at Wolff Olins. "We also expanded its color palette and graphics to help the visual system feel as lush as the garden itself."

Ryan Budgen/Brian Kelley, typographers; Wolff Olins (New York, NY), design firm; The New York Botanical Garden, client.

2 São Paulo Public Prosecutor's Office TV spot

"Life on Mars" 1:45

While billionaires have turned their attention to colonizing space, people on Earth still struggle with extreme poverty, going without electricity, sanitation and housing. For this spot for the São Paulo Public Prosecutor's Office, São Paulo-based ad agency vML Brasil correlates the experience space colonists would have to go through with what impoverished people on Earth are experiencing right now. "The main idea," says Sleyman Khodor, chief creative officer at vML Brasil, "is that investments can be instead made to positively transform the lives of many people here."

Douglas Barreto/Eduardo Lautert/Sarah Nahass/Debora Winter, writers; Gabriel Carletti, associate creative director; Victor Castelo, creative director; Roberto Rogoski, executive creative director; Sleyman Khodor, chief creative officer; Neco Costa, vML Brasil/Pedro Drummond, Dogs Can Fly, motion graphic designers; Claudio Lacerda, photographer; Bernardo Nielsen, director of photography; Diego Cassola, technology director; Bruno Malaco, animation/3-D modeling; Caetano Drummond, editor/colorist; Fabio Cassiano Capresi, voice talent; Otávio Bertolo/Fernanda Galetti/Siri, sound engineers; Jamute, sound production; Pedro Furtado, director; Renata Vilela, stylist; Rogério Maestro, production coordinator; André Luiz Macedo, production supervisor; Bianca Aguiar/Lilian Destefani/Giovanna Martins/Vivian Moraes/Anderson Rocha/Guilherme Rodrigues/Raphael Valentim, agency producers; James Feeler/Marcos Vaz, music producers; James Feeler, Jamute/Alexandre Kutinskas, AÇÃO/Ricardo Whately, Dogs Can Fly, executive producers; Simone de Angelis/Niry Usha, project managers; Igor Angelo, post-production producer; Paula Oliveira Solano, post-production supervisor; Thiago Balma, executive director of production; Nicole Godoy, head of production; AÇÃO, digital effects company; Dogs Can Fly, production company; Safari Post, post-production company; vML Brasil (São Paulo, Brazil), ad agency; Giselle Godoi Vieira/Susana Henriques da Costa/Claudio Joaquim Augusto/Marcus Vinícius Monteiro dos Santos/Fernando Pereira/Mario Luiz Sarrubbo, Public Prosecutor's Office, clients.

We're looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit commarts.com/submissions.

1 Sixième Son campaign

Ninety percent of victims of war suffer from PTSD where ordinary sounds trigger debilitating anxiety. For sound production agency Sixième Son, Dubai-based ad agency Saatchi & Saatchi Middle East and Digitas Dubai created this sound library of wartime sounds made from everyday objects for the entertainment industry—with proceeds going to help people with PTSD. “This isn’t a one-time campaign,” says Sebastien Boutebel, chief creative officer at Saatchi & Saatchi Middle East. “It will create a new source of income and fund nongovernmental organizations for a long time to come.”

Sharon Argosino, Saatchi & Saatchi Middle East/Rahaf Jammal, Truffle Film/Fabio Koriyama, Digitas Dubai, art directors; Rohan Kodialbail/Thea Noun, writers; Mirko Arico-Torreno/Bruno Barbosa, Saatchi & Saatchi Middle East/Eduardo Branco/Caio Gandolfini/Rodrigo Rocha, Digitas Dubai, creative directors; Gautam Whader, executive creative director; Sebastien Boutebel, chief creative officer; Marie-Line Hindi, designer; Michael Marmito/João Xavier, motion graphic designers; Malek Hosni, director of photography/editor; Alexis Mangou/Maaz Shahid, sound designers; Ralph Atallah, sound engineer; Danielle Rizkallah, director; Rita Mookaled, production coordinator; Anthony Zouein, production supervisor; Antoine Taymour Sfeir, producer; Michel Abou Zeid/Cynthia Chammas, executive producers; Mary Bou Akl/Tania Hage, post-production supervisors; Shereen Mostafa, head of production; Truffle Film, production company; Digitas Dubai/Saatchi & Saatchi Middle East (Dubai, United Arab Emirates), ad agencies; Laurent Cochini/Sophie De Busni/Ahmad Haffar/Emma Hameau/Alexis Mangou, Sixieme Son, clients.

2 *The Beekeeper* opening titles

“*The Beekeeper*” 1:44

For action-thriller film *The Beekeeper*’s opening titles, Los Angeles-based production company Filmograph delved into the history of beekeeping and how it has shaped human society. “Employing a mix of custom and found imagery, as well as subtle typographic animation, we developed an emotive montage designed to initiate the audience into the film’s world and provide a sense of backstory,” says the production company. “We researched back in time and around the world for imagery from societies that had venerated bees and acknowledged their impact.”

Joseph Ahn/Lun Su Hsien/Mike Lo, designers/animators; Li Yu Chen, design; Aaron Becker/Raffi Simonian, creative directors; Eric Keller, 3-D modeling; Pascal Leister, editor; David Ayer, director; Troy Miller, producer; Seth Kleinberg, executive producer; Filmograph (Los Angeles, CA), production company; Amazon MGM Studios/Cedar Park Entertainment/Miramax/Punch Palace, clients.

3 OFFF 2024 visual campaign

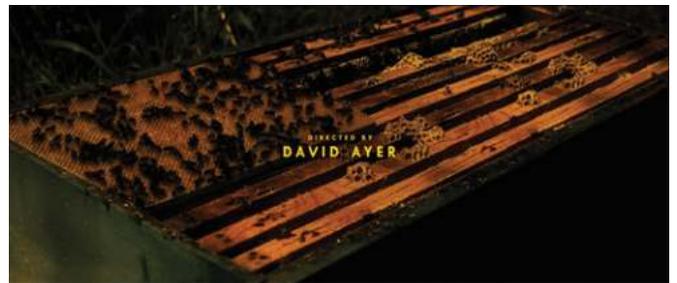
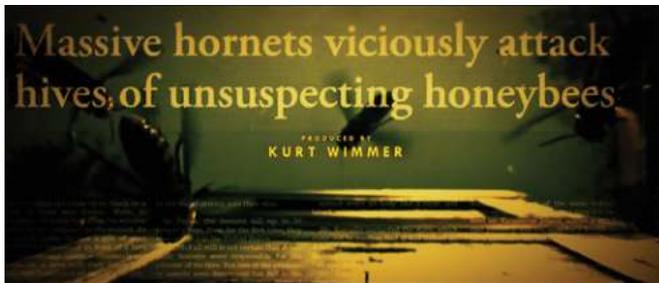
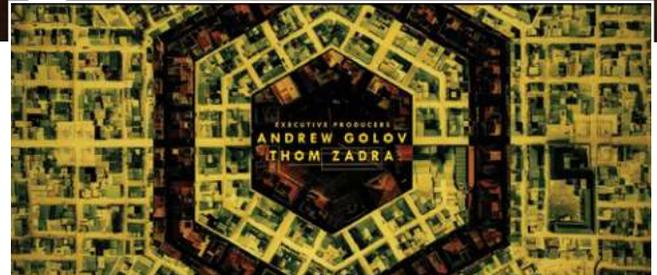
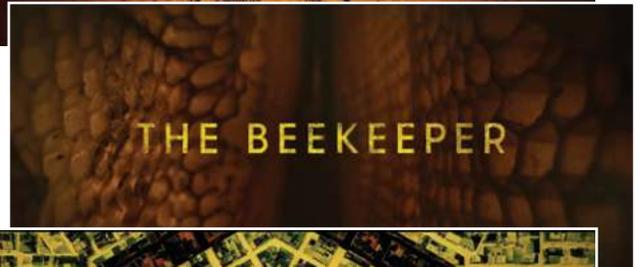
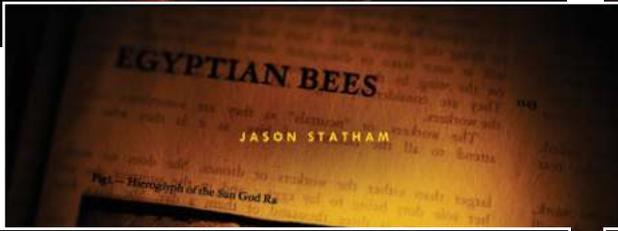
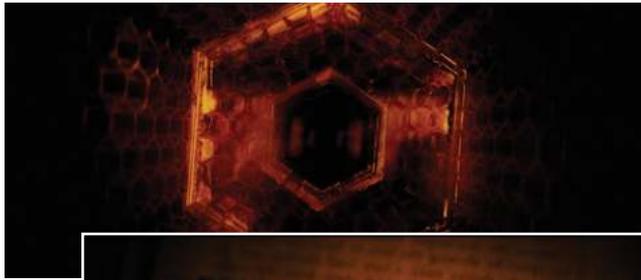
In this campaign for creativity festival OFFF’s 2024 iteration, London-based design firm ManvsMachine visually represented emotional highs and lows in the creative experience with characters called LIFFFE/FFFORMS. “We set about designing abstract lifeforms, each one representing a feeling or emotion associated with the creative process that would resonate on some level with every speaker and attendee at OFFF,” says Héctor Ayuso, creative director at ManvsMachine. “To further strengthen the link to the festival itself, we decided these lifeforms would descend in the thousands, gathering en masse in a final scene.”

Héctor Ayuso, OFFF, creative director; ManvsMachine (London, United Kingdom), design firm; OFFF, client.

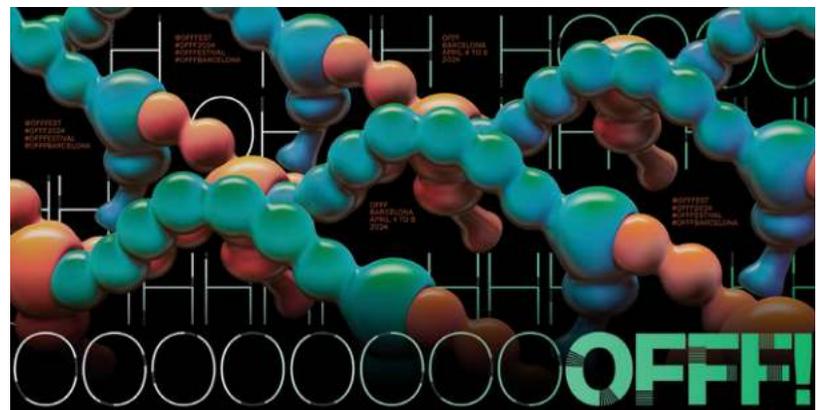
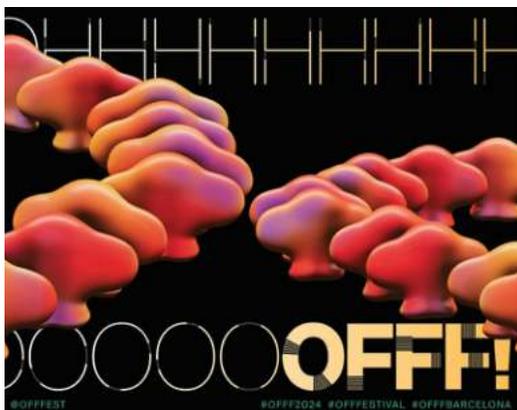
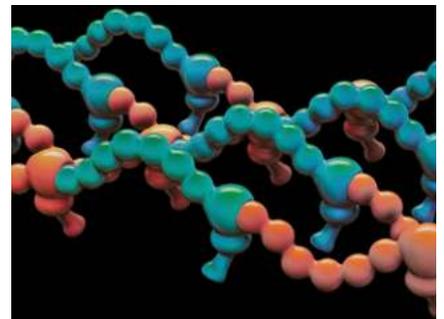
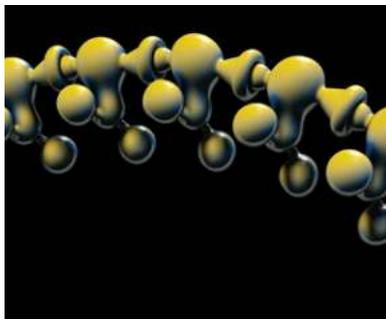
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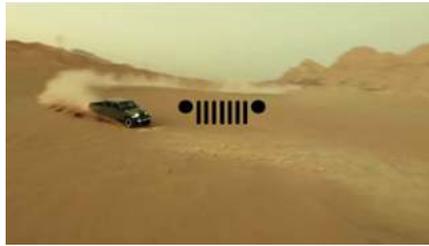
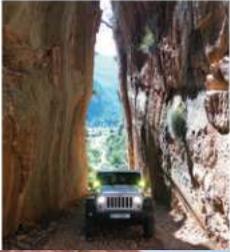
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EXHIBIT

1 Jeep tv spot

"We Don't Make Jeep. You Do." 1:25

As the adventure vehicle market grows in the Middle East, the creative teams at Publicis Groupe and Publicis Middle East honor the extant Jeep community and invite new members in with a new campaign. Featuring real Jeep owners, this spot showcases how people across countries in the Middle East breathe life into the brand. "Jeep creates the machines, but Jeepers give them soul," say executive creative director Tuki Ghiassi, creative director Anton Marais and business director Stuart Randall at Publicis Groupe. "Jeep is the most customizable car in the world, which gives people the freedom to express their personalities, creativity and passion."

Randy Balbon/Abdullah Samir, art directors; Stefano Chiabrando/Vinicius Zumpano, senior art directors; Kamel Zeitouny, writer; Johan Granados/Pablo Tesio, senior writers; Louis Borniche, motion graphic designer; Hamdan Muhsen, senior designer; Oussama Founi/Per Kristian Morck, associate creative directors; Anton Marais, creative director; Tuki Ghiassi, executive creative director; Rafael Augusto, chief creative officer; Dominic Sullivan, strategy; Yousef Azhari/Abdullah Samir, editors; Yousra Elharouni, producer; Karim El Kabre, project manager; Publicis Groupe/Publicis Middle East (Dubai, United Arab Emirates), ad agencies; Lyda Camargo/Yara Yousef Maroun, Jeep Middle East/Melhem Najm, Stellantis Middle East & Africa/Ziad Sunna, Jeep Middle East, clients.

2 Pirkkalan packaging

A line of locally produced goods sold at Finnish hypermarket chain K-Citymarket, Pirkkalan communicates quality and elegance with a minimalistic packaging system and eye-catching monochromatic palette by Helsinki-based design firm Werklig. "The goal was to bring a touch of nostalgia and traditional craftsmanship, inspired by old newspapers, to the identity," says Anni Koskimies, lead designer at Werklig. "We wanted to contrast the brand's monochromaticity by using typography, graphic shapes and accent colors, [retaining] some warmth in the color scheme by opting for a softer off-white. The typographic hierarchy carries the identity well, and we added some modern flourishes through color, imagery and type choices."

Anni Koskimies, lead designer; Mikko Reponen, creative director; Werklig (Helsinki, Finland), design firm; Petri Putila, Kesko Group, client.

3 Kohler book design

Celebrating its 150th anniversary in 2023, manufacturing company Kohler commissioned Chicago-based creative firm Span to design a book that commemorates the innovative creators that have propelled its brand forward. "We wanted the book to capture the creators' voices in first person, [directly telling] their stories, and delving into what drives their creative process and output," says Bud Rodecker, partner and design director at Span. "The book's design [centers] the creator's voice with pull quotes and bold typography and imagery. The cover is two foil stamps: a white foil to create the subtle impression for the word *Be* and a holographic foil for the word *Bold*."

Alyssa Arnesen, design; Donna Spiegel, writer; Bud Rodecker, design director; Michael G. Mueller, creative director; Melinda Van Leer, editor; Daniel Arsham Studio, contributing artist; Christopher Donlon, Kohler, production manager; Classic Color, production service company; Span (Chicago, IL), design firm; Krystina Russell, Kohler, client.

EXHIBIT

1 Bruichladdich packaging

On the island of Islay in Scotland, Bruichladdich Distillery produces some of the world's finest whisky. For its new high-provenance whiskies—The Bruichladdich Eighteen and The Bruichladdich Thirty—Glasgow-based design firm Thirst partnered with packaging specialist James Cropper to develop a prestigious, sustainable secondary packaging system that redefines the idea of luxury. “As a value-led distillery, Bruichladdich needed a boldly different approach: to reduce rather than add,” says Matt Burns, cofounder and executive creative director at Thirst. “[We] created ‘more’ through the power of sensorial design with a streamlined, pared-back approach. The result is a lightweight decanter-style bottle encased in fully recyclable paper pulp perfectly molded to its shape, produced using 100 percent green energy.”
Thirst, design firm; Bruichladdich, client.

1



2 Grindr print ad

For Grindr, a dating app for the LGBTQ+ community, ad agency DAVID's Buenos Aires branch created a simple campaign that captures the essence of the app's purpose—to connect people in the community with each other—by showing a rainbow arching across Buenos Aires. “The rainbow unites one point to another, just like how the app connects people,” says José Pablo Cardone, writer at DAVID Buenos Aires. “The rainbow is the most recognizable symbol [of the] LGBTQ+ community. Anyone can use a rainbow, but in this case, only one brand can use it in its complete sense.”
Carlos Hernández, art director; José Pablo Cardone, writer; Ignacio Flotta/Nicolás Vara, chief creative officers; Jimena Oliva, production manager; DAVID (Buenos Aires, Argentina), ad agency; Tristan Pineiro, Grindr, client.



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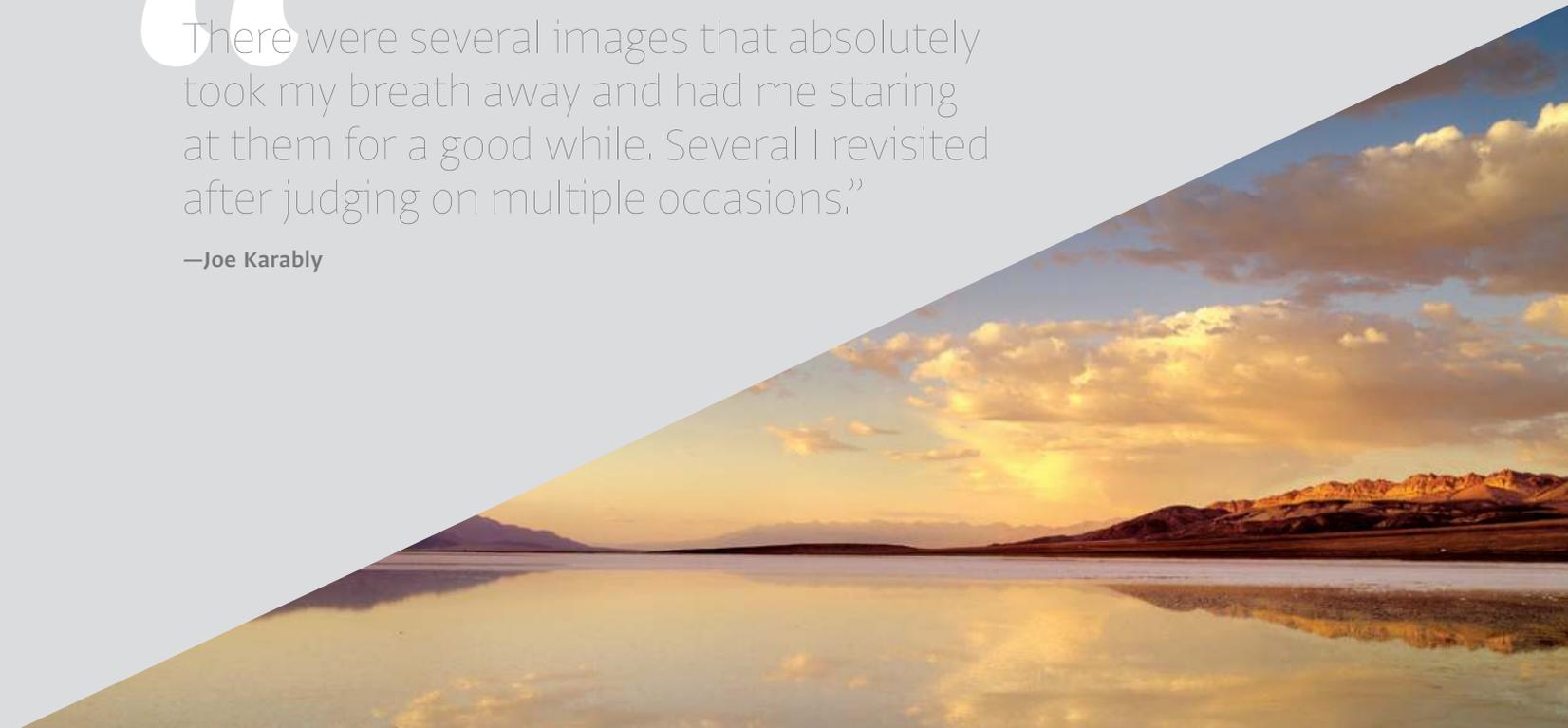
I appreciated the amount of projects that had a really strong narrative behind them. I found the context of these narratives to be incredibly powerful and moving, making the images and series truly stand out.” —Sacha Stejko

PHOTOGRAPHY ANNUAL 2024

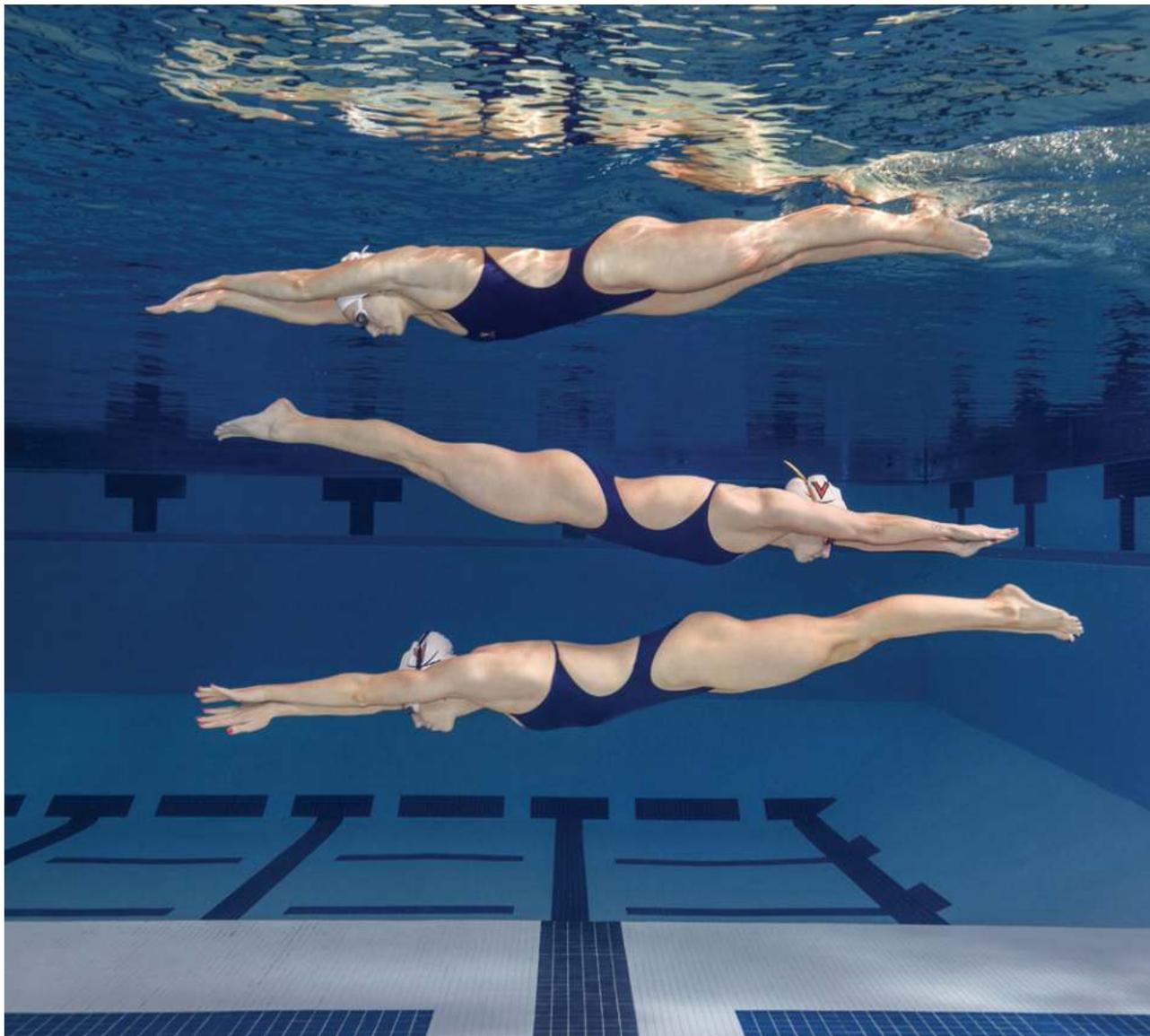
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There were several images that absolutely took my breath away and had me staring at them for a good while. Several I revisited after judging on multiple occasions.”

—Joe Karably



ESPN - UVA Swimming



Part magic, part math, the University of Virginia's women's swimming team won their past two National Collegiate Athletic Association (NCAA) championships and went on to win a third straight in March 2023. The team includes swimmers Kate Douglass, Alex Walsh and Gretchen Walsh, captured here by photographer Steve Boyle.

Comments by Steve Boyle:

How long have you been working as a photographer, and what education or work experience helped you develop your talents? I've been working as a photographer for 20 years since I graduated from the University of Missouri. My skills are forever growing, but I spent some time as an assistant for *Sports Illustrated* and a photo editor at *Runner's World* magazine while I learned the business. It was my work with *ESPN HS* magazine, originally known as *SchoolSports*, that taught me how to work on location for myself. For years, I'd walk into an unknown place every month before a high-school-aged student athlete gave me an hour or two of their time to create a cover image, opening spread and

Steve Boyle, photographer
Heather Donahue, creative director
Chin Wang, director of creative services
Nick Galac, deputy picture editor
Jason Potterton, photo editor
Susie Arth, editor
Brad D'Amico, retoucher
ESPN, client

“The uva swimming photograph was gorgeous. The graphic composition is strong and dynamic. The form of the swimmers slicing the water is striking. There is the sense of movement and stillness all in one. A stunning photo.” —Christine Dewairy

supplemental imagery for a story. I had creative freedom, room to experiment and a supportive photo staff that provided me with a lot of opportunities early on in my career.

Tell us about this photo of the University of Virginia (uva) women’s swim team. What was the context for this assignment, and how did you capture this shot? uva’s women’s swimming program is an absolute dynasty at this point, one of the most dominant in all of sports. As of 2024, the team has won four consecutive NCAA National Championship titles. Their head coach Todd DeSorbo is also the head coach for the US Women’s Swim Team at the 2024 Olympics in Paris. At the time of the shoot, the team had back-to-back titles and was about to compete for their third led by former Olympians Kate Douglass and Alex Walsh, with Alex’s sister Gretchen set to excel as an Olympian in Paris 2024.

This shot was captured second in our series of setups. The action shot of them swimming in unison was the priority and led off the article online. The challenge was getting the three swimmers perfectly horizontal and evenly spaced to match up with my timing and the recycle time of the strobes. I had reference photos that I showed the girls prior to the shot, and between each take, I was able to surface and provide instruction and changes for the next attempt. In total, they did four passes in this formation, and the last one was the best. The total time for those four attempts was three minutes before we moved onto the next.

How was it to work with ESPN? ESPN is one of my favorite clients to create for. I’ve worked with senior photo editor Jason Potterton before, though I think deputy photo editor Nick Galac

originally suggested me for this assignment. Jason stood up for me and the shoot itself by pushing the contact at uva’s athletic department for more time and access. We were originally promised two hours of underwater time when everyone agreed to the shoot; however, that was cut to 30 minutes over the course of the planning.

What I enjoy about working with ESPN is that we’ll always have a game plan for every shoot and some must-have shots, but the team encourages me to try anything that I feel would be interesting. The concept for this image was my idea that they were into. ESPN has been a client for most of my career, and

“In an age where a shot like this could have been done using a single person and some Photoshop, I appreciate the effort and choreography that went into making this image. The imperfections of it make it great to me, as well as the concept.” —Joe Karably

I believe that the team trusts me to get it done—no matter what. After this shoot, Nick wrote me and said: “Not sure how the heck you pulled off 5+ underwater setups in 25 minutes. Everything looks sweet, great work, looking forward to seeing it come together and publish!” It feels amazing to impress your editor, who has worked with the biggest names in the business, and I’m incredibly humbled and honored to receive this award for this assignment.

What equipment did you use to get this shot? I used my standard equipment for this shoot: a Canon R5 and Canon RF 15-35/2.8 that was combined with an Ikelite underwater housing. We had a massive Aputure LED on the pool deck that bounced light into the deep end and raised the ambient exposure, which I combined with dual Ikelite underwater strobes for some fill and lighting from the front. My favorite gear for this shoot was the underwater housing that didn’t leak!

Additionally, I’ve got to shout out a few folks that made this shoot possible: my assistant Justin Durner, who helped with all the prep, building, testing equipment and everything else on this shoot; Lynn Samuel, who runs scuba instruction at uva and stayed on set with her equipment and expertise—as I am not yet fully certified; and retoucher Brad D’Amico, who cleaned up the minor imperfections and matched all the tones from the different locations that we photographed.



The Invisible Ones

“The history of photography is rife with instances where images were created from an exploitative, imperialistic standpoint. Monzón Navas captured each individual in a manner that lets viewers comprehend their circumstances without revealing their identities.” —Jennifer Greenburg

A self-initiated photographic series by photographer and art director Camilo Monzón Navas, *The Invisible Ones* sheds a light on the harsh reality that homeless people experience on the streets of Toronto.

Comments by Camilo Monzón Navas:

Tell us about your photographic practice.

How did you discover your passion for photography and refine your talents?

I developed a passion for photography in 2006 when I started working in the advertising industry in Colombia. From the very beginning of my career, creative directors took me to photo sessions to learn. I was always mesmerized by the results on the screens but confused because I didn't understand how photographers could achieve such good images with just one click of the camera. Those initial moments were decisive in my decision to adopt photography as part of my daily life.

Where did you get the inspiration for your personal series *The Invisible Ones*, and how did you meet the people you photographed?

The inspiration for my project came from a spontaneous moment that grabbed my attention. As an art director and photography enthusiast, I am always aware of my surroundings. While I have always been interested in photographing architecture, I decided to focus on a moment that happened by chance around a person who passersby were systematically ignoring. This is how *Invisible Ones* was born. The project aims to respectfully capture those who are often overlooked and invisible in our society.

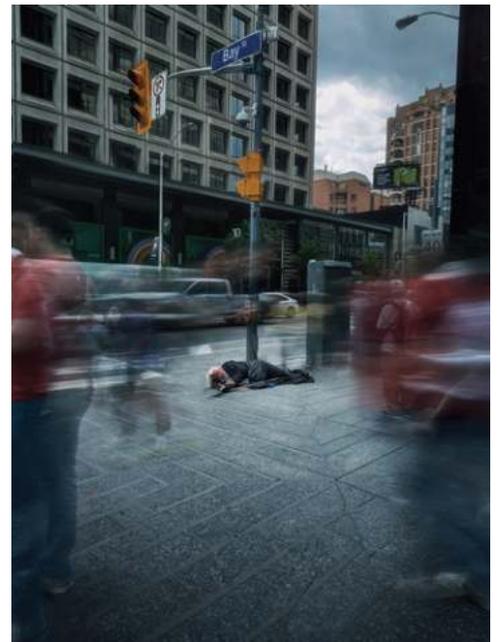
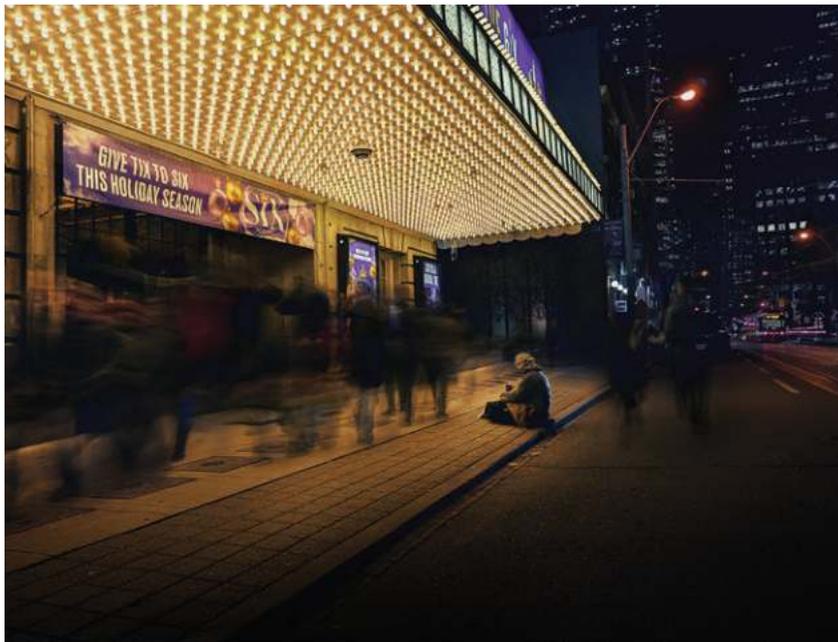
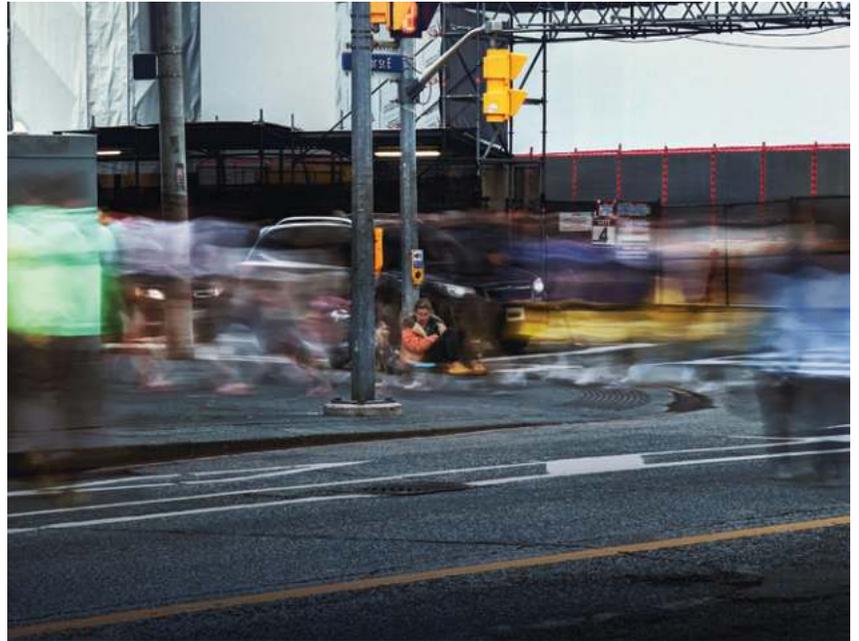
I love the blurred cars and passersby surrounding the homeless people in *The Invisible Ones*, hammering in how readily other people ignore them. How did you achieve this effect? The effect was achieved thanks to my phone camera and Adobe Lightroom. I took the photograph that way to bring focus to a homeless person who was being ignored by everyone else in the scene. By using the time motion blur effect, the crowd of people in the background loses focus, and the homeless person becomes the prominent subject of the photograph.



Camilo Monzón Navas, photographer/art director

© Camilo Monzón Navas

“A scene that we see every day to which we have almost become immune, brought back to the center of attention.” —Ursula Damm



What equipment did you use for this series, and what do you like about it? I used a Google Pixel 7 Pro. The phone is very compact and easier to carry than a camera. In these types of situations where everything happens so quickly, you can lose the spontaneity and the organic quality of the scene if you were to use bigger gear.

Do you often explore themes of social issues in your work? What are some of your favorite kinds of projects to work on? Throughout my career as an art director, I have been passionate about social and environmental causes. One of my notable projects

was a Greenpeace campaign called The Earth Is Saying. This initiative aimed to give a voice to the Earth by broadcasting real-time tweets and highlighting pressing environmental issues, urging governmental entities to take action.

Additionally, I created a photographic project called *Aerial Facades* that explored fifth-facade architecture—the facades of rooftops—in Bogotá, Colombia. During the project’s peak visibility, we conducted talks in low-income communities to promote photography as a tool for change.

Why? Can't WE All Just Get Along?

“I find Saher Algorra’s photograph biblical in its composition but contemporary in its portrayal of instant news and comment. The clamor for the sensational picture strips away any choices of the bereaved—privacy or respect.” —Miles English



In this shot by Palestinian photojournalist Saher Algorra, the media gathers as Palestinians carry an injured man following the Israeli bombing on the city of Khan Yunis in the Gaza Strip. Fighting had recently resumed after the end of a seven-day truce between Israel and Hamas militants.

Comments by Saher Algorra:

How did you discover your passion for photography, and how long have you been working as a photojournalist? I discovered my passion for photography when I was young. I was interested in documenting all occasions and taking pictures of strange phenomena. We had an old film camera, and I was eager to know how to operate it.

In 2014, I started my university studies in public relations and media. I was interested in photojournalism during that period, and I took training courses to develop my skills. My father

Saher Algorra, photographer
James K. Colton, picture editor
Scott Mc Kiernan, director of photography
thepicturesoftheday.com, client

“It is so rare that a reportage photo—made in an utterly hectic, high-pressure situation in which the photographer has no possibility to shout ‘Stop, this looks great,’ or ‘Wait, I need to adjust the light,’—comes so close to art. Not the kind of art that distracts from the weight or seriousness, but enhances it. A photo with so many similarities to the Deposition of Christ in Renaissance art that it automatically opens up cross references, not only enriching the reading, but also making an unambiguous interpretation impossible. A photo that doesn’t provide answers but asks the right questions. It’s also a testament to the ‘eye’ of the photographer that the composition seems almost deliberate or thought out. All lines point to the focal point in the middle like a frozen explosion. The image’s stillness makes it possible to analyze where we stand—not necessarily in the situation but with our thoughts. All these formal aspects help us not to shy away from what’s happening or close off but engage.” —**Sybren Kuiper**

bought me a Canon camera to encourage me during that period, and I started going and taking pictures in my city. I began working as a freelance photojournalist in 2021 and have been working with Scott Mc Kiernan and zUMA Press since the beginning of 2023. I love my work and hope to find good appreciation for what I do.

Tell us about this image of a Palestinian man injured by Israel’s bombing of Gaza. What were your experience and the context leading up to this shot and after? I was at Nasser Medical Hospital in the city of Khan Yunis, doing my work as a journalist and reporting on what was happening around me. I heard ambulances, so I took my camera and moved from our tent where me and my fellow journalists were staying, and I went to the door of the hospital where the wounded and martyred were being transported. I spoke to a friend of mine who worked on the ambulance and asked him what had happened: he told me that a house had been targeted, and there were many injured and dead. Minutes later, they began to be transported in on various vehicles, including ambulances and private cars.

When documenting the photo of this man who was transported to the hospital by car, there was a kind of terror and mystery surrounding the whole thing. We were all journalists waiting for what would come out of that car. We all directed our cameras at that car. It was difficult to get the injured person out from the car

because of his large frame. When he was taken out, I took this shot—the first shot I took of him—and was indeed the strongest shot.

What equipment did you use for this shot, and what do you like about it? The equipment I use is a Sony Alpha 7 III camera, a Sigma 24-70 lens, a Canon R camera and a Canon 70-200 lens. I love my equipment—it is the most precious thing I own. I like every detail of it. I even talk to it sometimes, thanking it for what it does and for taking good pictures.

Tell us about your mission to give the world eyes on the ground in Gaza. How has your approach to photography changed? Since 2021, I have been photographing all the events that take place with us in Gaza, whether they are related to the country’s news, stories or daily life. But I was interested in working as a photojournalist. This was a dream—and still is a dream—for me to be significant in this field. I used to love taking pictures of the beauty of my city in all its forms. Now, my work mainly focuses on showing the war crimes and genocides taking place among our people in Gaza, and since October 7 to this day, I have been continuing my work as a journalist, taking pictures and transferring them to zUMA.

But there is one other thing. I am trying to find an opportunity or help from someone to get me out of Gaza. It is dangerous here. I’m tired. I feel afraid.

ADVERTISING

- 1 Eric Schmidt, photographer
Travis Tatum, creative director
Cierra Ryan, designer
Tatum Design, design firm
Marcella Club, client

“From a campaign for the Marcella Club, a private club in Utah’s Wasatch County. The creative direction called for capturing beautiful, unscripted moments in a variety of scenarios.” Used for web, collateral and print.

- 2 (series)
Nick Hall, photographer
Paul Domenet, creative director
Free The Birds, design firm
Davidoff Cigars, client

“Brand campaign for Davidoff Cigars.” Used in print, social and digital media.

1



2





ADVERTISING

- 1** Mary Beth Koeth, photographer
Andrew Danger, creative director
Edelman, ad agency
Barilla, client

“From pasta brand Barilla’s Serving Love campaign with athlete Coco Gauff for the US Open.” Used in web advertising and collateral.

- 2** Michael Clark, photographer
Varina Shaughnessy, art director
Victor Ha, creative director
Pairadox Studios, ad agency
Fujifilm, client

“Athlete JT Hartman kayaking Lower Mesa Falls on the Henry’s Fork River in Idaho. This image was created for the launch and promotion of the Fujifilm GFX100 II medium format digital camera announced in fall 2023.” Headline: “More than Full Frame.” Used in print ads, posters, brochures, social media and on the web.

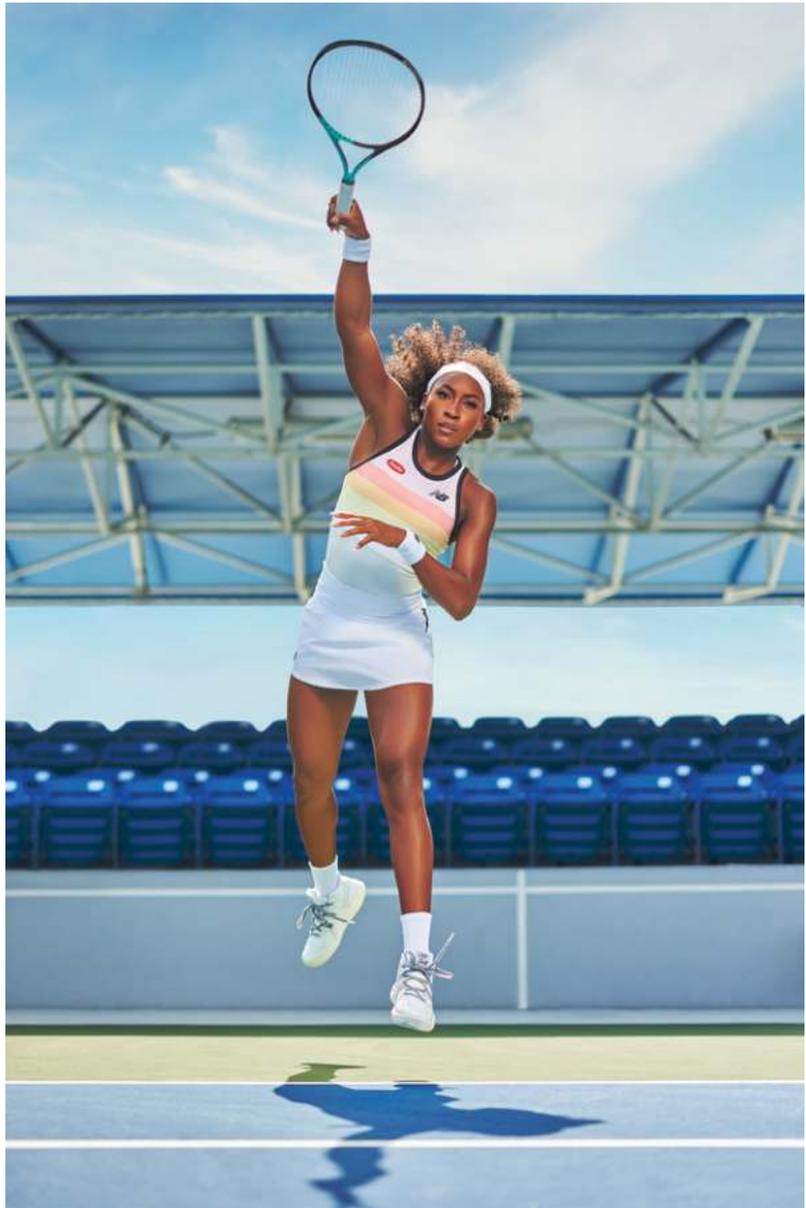
- 3** Ian Spanier, photographer
Victoria McKee Jaworski, creative director
General Cigar Company, client

“As part of a series of cigar factory workers for General Cigar Company used for marketing and advertising, I made this portrait of the washer of tobacco leaves—or ‘hands’ of tobacco—as part of the process of premium rolled cigars.”

- 4** Kate Mathis, photographer
Dave Oscrift, creative director
Jeff Dieli/Danny Espinosa/Antoine Pearson, designers
Ralph Lauren, client

“For the Ralph Lauren Polo Originals campaign.” Used in print media, social media and web content.

1



2



3



4



ADVERTISING

1 (series)

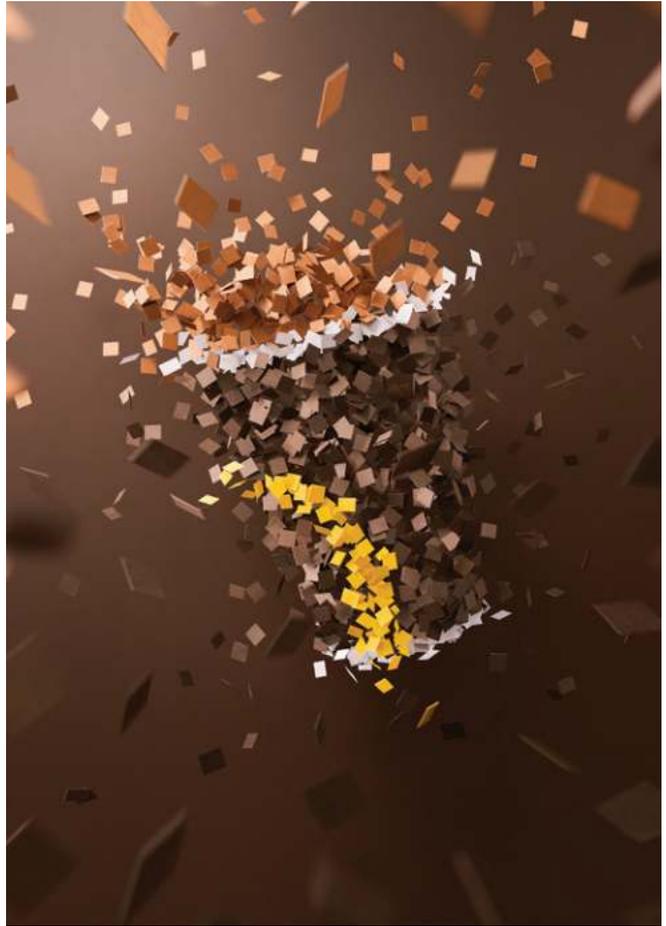
Annie Leibovitz, photographer
Matthias Gaggi/Marco Giannavola,
photography assistants
LGA Management, photo manager
Stas Ginzburg, retoucher
Natasha Royt, stylist
Sally Hershberger/Miles Jeffries, hair stylists
Mary Howard, prop stylist
Francelle Daly/James Molloy, makeup artists
Sheila Atim/Sophie Darlington/Kimberly
Newell, models
Annie Leibovitz Studio, production company
Canada Goose, ad agency/client

“Outerwear company Canada Goose’s fall/ winter 2023 campaign sought to engage and inspire its community through a journey of women empowerment and individuality, in collaboration with Annie Leibovitz, amid the rugged landscapes of New Mexico. We celebrate three trailblazing women—actress, singer, composer and playwright Sheila Atim; wildlife filmmaker and cinematographer Sophie Darlington; and Olympic ice hockey player Kimberly Newell—interconnected by a relentless pursuit of purpose and passion.”
Headline: “Live in the Open.” Used in digital ooh, transit ads and print.





1





ADVERTISING

1 (series)

Mathieu Lévesque, photographer/retoucher
 Aljosa Alijagic/Renaud Lafrenière, photography assistants
 Philippe Leblanc, art director
 Cédric Audet/Alexandre Jutras/François-Julien Rainville,
 creative directors
 Anne-Claude Chénier/Alexandre Gadoua, executive
 creative directors
 Marie-Clarys Taillon, photo manager
 Eliane Sauvé, producer
 Renaud Robert, prop stylist
 Pascal Brousseau, set designer
 Consulat, production company
 Cossette, ad agency
 Andréanne Gilbert/Mélissa Hains, McDonald's Canada,
 clients

"McDonald's wanted to welcome customers with a festive spirit, so we created explosions of confetti that feature iconic menu items. With the help of a trampoline, a high-speed camera and hundreds of tests, we developed this series of visuals." Headline: "Happy Openings." Used in newspaper ads, billboards, bus advertisements, in restaurants and on social media.

2 (series)

Ben Day, photographer/art director
 studiøben, design firm
 Nike, client

"Winter Warrior is a visual art brand experience campaign for Nike Football Training. I shoot and design seasonal concepts for Nike, and these football images were used to tease the brand's new training apparel. They were printed large on walls and projected inside buildings on campus to support the launch of the new season."

ADVERTISING

1 (series)

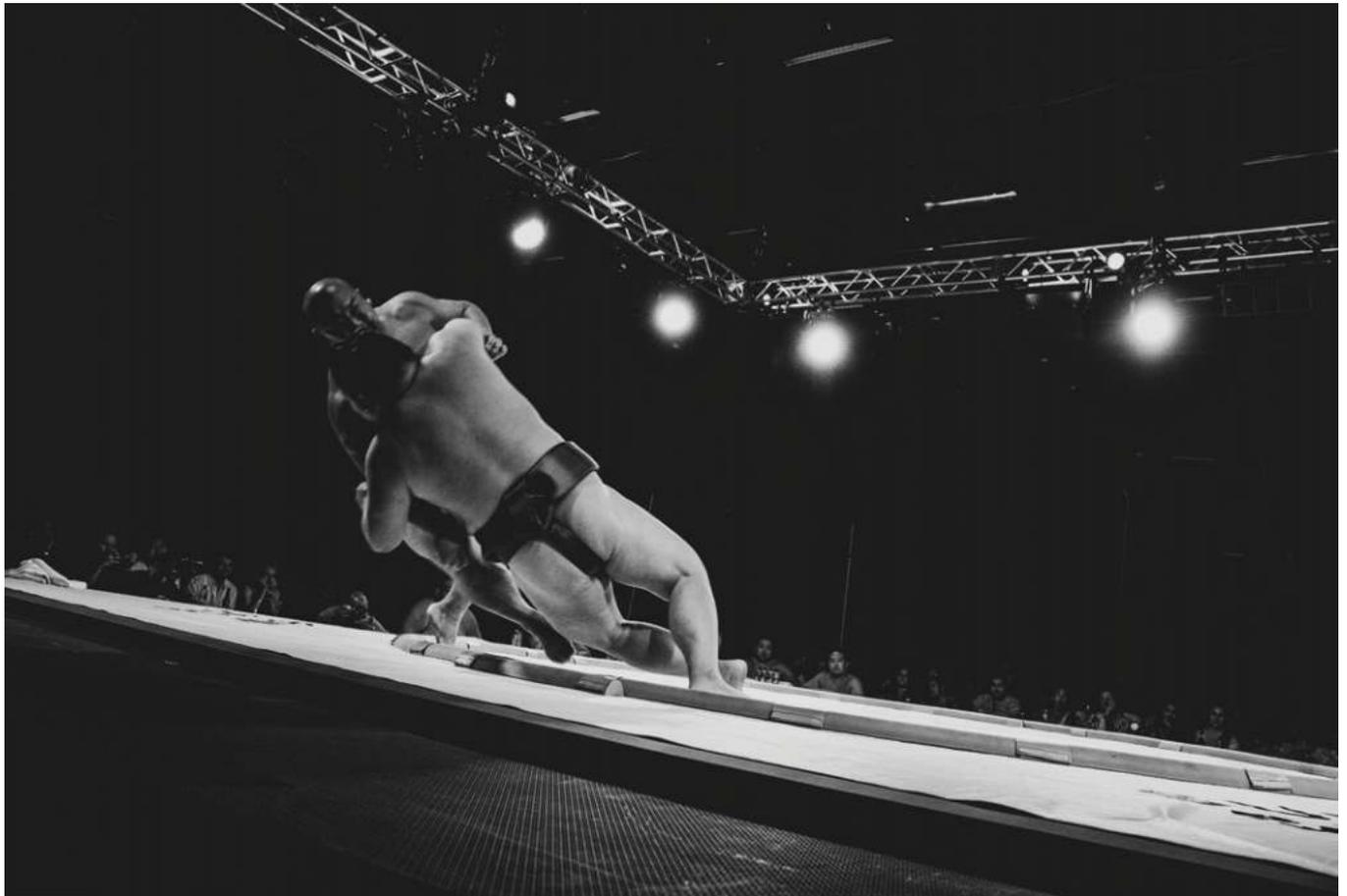
Hanad Ali, photographer

Chloe Hendrickson/Mia Portuese, Sumo + Sushi, clients

“Sumo + Sushi, a live event where spectators eat sushi while watching sumo wrestling, came to Washington, DC, for a sold-out event. I shot some images that I felt accurately captured the drama and the intensity of the experience. These images were used to promote the event’s West Coast tour.”

1









ADVERTISING

- 1 (series)
Keith Ladzinski, photographer
Taylor Shaffer, assistant photographer
Kevin McCarthy/Alan Schuster, producers
Mike Olbinski, production manager
Triage Creative, production company
Canon, client

“In a display of durability and versatility, we took the Canon R5c camera into the heart of Tornado Alley to document both the wild weather as well as a piece of Americana.” Used in print, posters and digital.



1





ADVERTISING

1 (series)

John Amatucci, photographer
Katy Kite, senior art director
Reynolds Wallis, project manager
Littlefield Agency, ad agency
Trencor, client

“A new machine from construction equipment supplier Trencor captured in West Salem, Ohio, showcasing its impressive ‘surface-mining power.’” Headline: “Forged From the Same Stuff You Are.” Used in social media ads.



ADVERTISING

- 1** Angry God, photographer
David Aitken, associate creative director
Mike Fiorentino/Chris Kostyal, creative directors
Huberth Grandez, retoucher
Andy Le, makeup artist
Bryana Koenning, Common People, model
Dead Famous, ad agency
Northern Credit Union, client

“Part of a larger integrated campaign promoting Northern Credit Union’s Purchase + Improvements Mortgage. Inspired by oval Victorian picture frames, we used drywall as the medium to drive interest in our client’s renovation-financing options.” Headline: “Let your mortgage do the renovating.” Used for posters, digital and social media advertising, as well as on the client’s website.

- 2** Malike Sidibe, photographer
Erica Vittal, assistant art director
Heather Donahue, creative director
Chin Wang, director of creative services
Michelle Bashaw, designer
Richard Harrington, digital design director
Rob Booth/Nick Galac, photography deputy directors
Lori Higginbotham, strategist
Te’Drenna Coleman/Kady Lawson, producers
Maddie Goldberg/Renata Sedzimir, digital artists
ESPN, Andscape, client

“This photography for the ESPN+/Andscape series *Skin in the Game with Dr. Ibram X. Kendi* serves as the TV poster. The show delves into and challenges racism in the sports world, revealing how pervasive racism is in sports while challenging the thoughts and systems of various governing bodies.”

- 3** Randal Ford, photographer
Ranee Harris/Kolby Osborne, associate creative directors
Ryan Blum/Aaron Evanson, executive creative directors
Susanne Lancaster, producer
One White Chair, retoucher
Antoinette Rodriguez/Kate Smiles, print producers
VML, ad agency
BASF, client

“Part of a campaign promoting a weed-control product for farms. The concept is all about doing it right the first time and that, when you often choose the cheap route, you make a pass and pay twice.” Used in print and digital advertising.

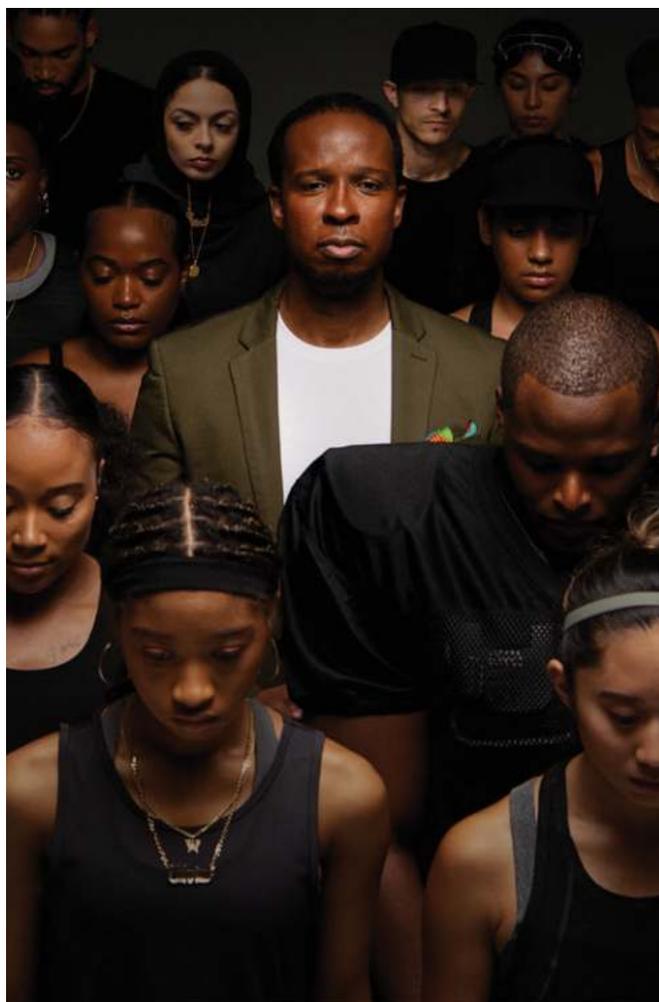
- 4** Roth and Ramberg Photography, photographer
Jeff McLean, art director
Jeff McLean/Terri Roberts, creative directors
Jenny Smith, executive creative director
Ray, ad agency
AtlanTick Repellent Products, client

“Tick protection typically involves long sleeves, socks and chemicals like DEET. To demonstrate just how natural and effective AtlanTick Repellent Products really are, this campaign showcased nude nature lovers in a variety of outdoor settings.” Headline: “Tick Spray for Nature Lovers.” Used in oOH, transit ads, programmatic ads and on social media.

1



2



3



4



ADVERTISING

- 1 Bill Hawley, photographer
John Larigakis, art director
Danielle Morgan, writer
John Osborne, group creative director
Sebastien Galina, producer
Kathleen Loski, retoucher
BOLDLY, production company
Cossette West, ad agency
Playland, client

“For Vancouver-based amusement park Playland, this campaign was developed to remind people to take a break from their digital devices and get out to have some real fun again.” Headline: “Get more scream time.” Used in oOH, billboards and transit.

1



- 2 (series)
Julia Fullerton-Batten, photographer
Scott Mayo, art director
Ryan Beals/David Moring, creative directors
Sam Ditore, designer
LERMA/, ad agency
Bill McKendry, BrandHaven, client

“For BrandHaven’s He Gets Us religious advertising campaign. These photographs capture the humility, respect and dignity we as humans could show each other after Jesus’s example, even to those we may not agree with. The act of washing one another’s feet is a beautiful human expression and evokes reconciliation and peace.” Used as a Super Bowl ad and in oOH in Times Square and Las Vegas.

2









ADVERTISING

1 (series)

Andy Mahr, photographer
Vic Camozzi, art director
Brian Dunaway/Joel Guidry, creative directors
Amy Krause, art buyer
Vitro, ad agency
Pendleton, client

“Pendleton Whisky, known for its rodeo association, aimed to appeal to working cowboys. I documented ranch life in Jackson Hole, Wyoming, using stills and motion over a week to authentically connect with the cowboy community.” Headlines: “It’s not just poured. It’s earned.” “This is the work. Enjoy the reward.” A library shoot used for TV spots, print ads, social media and website.

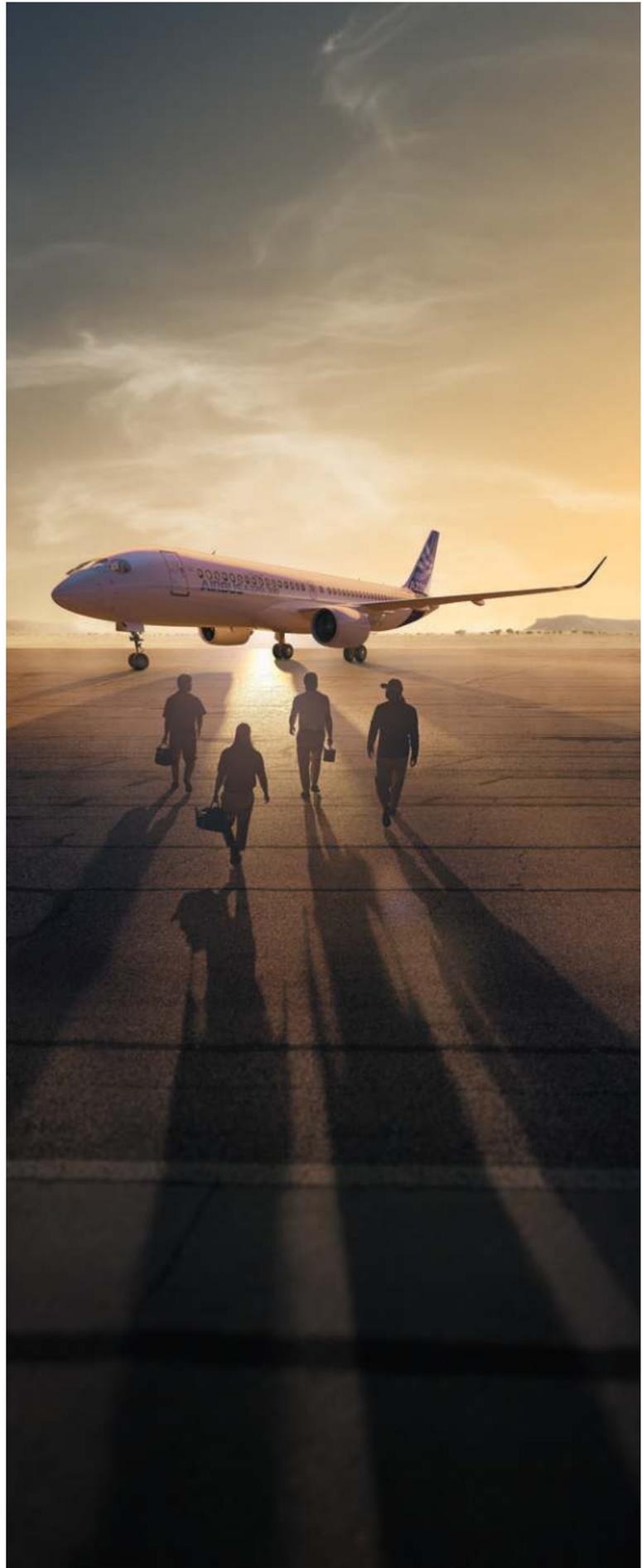


ADVERTISING

1 (series)

Christian Blais, photographer/art director
Alexandre Verreault, assistant photographer
Victoria Ambroziak, writer
Louis-Hugo Marchand, creative director
Fayçal Hajji, chief creative officer
Valeria Requena, designer
Amine Med Benmoussa, digital artist
Gabriela Camara, project manager
THEUN KNOWN®, production company/ad agency
Stephanie Bento/Melanie Filiatreault/Ross Mitchell/Stella
Weiler, MHRJ, clients

“For aviation maintenance, repair and overhaul (MRO) company MHRJ. This campaign blends art and commerce, highlighting service diversity through timeless visuals and design. Each photo narrates brand growth with a detail-rich aesthetic, underscoring innovation and excellence in the industry.” Headline: “The destination for all your MRO needs.” Used in OOH, print ads in aviation magazines, posters, coasters, postcards for trade shows, paid media, website and social media.





1





ADVERTISING

1 (series)

Suzanne Clements, photographer
Gemini Tauberger, art director
Jason Roberts, creative director
Virginia Celoria, Gold Sky Filmworks, producer
Tami Hardeman, food stylist
Christina Averkin, prop stylist
22squared, ad agency
Publix, client

“For Publix’s 2023 holiday campaign, which focused on how an elegant holiday could quickly come together with a little help from Publix, its prepared foods and seasonal eats. We photographed sweet peppermint ice cream, a variety of roasts, tasty eggnog and several sides to round out the perfect holiday meal.” Used in an online hosting guide, social media, ooh and printed materials.



ADVERTISING

1 (series)

Cade Martin, photographer
Christine Coffey/Jamie Mahoney, creative directors
Karnes Coffey Design, ad agency
Richmond Ballet, client

"In dance, movement begins with the choreographer's vision. In our campaign A Stroke of Genius, celebrating Richmond Ballet's 2023-24 season programming, we honor both the dancer's and choreographer's crafts. Guided by artistic director Ma Cong, we weave diverse handmade and digitally made strokes through our dancers, capturing not only their final poses but also the fluid journey to them." Used in Richmond Ballet's season brochure, website, print and digital ads, and large-scale outdoor posters.

1





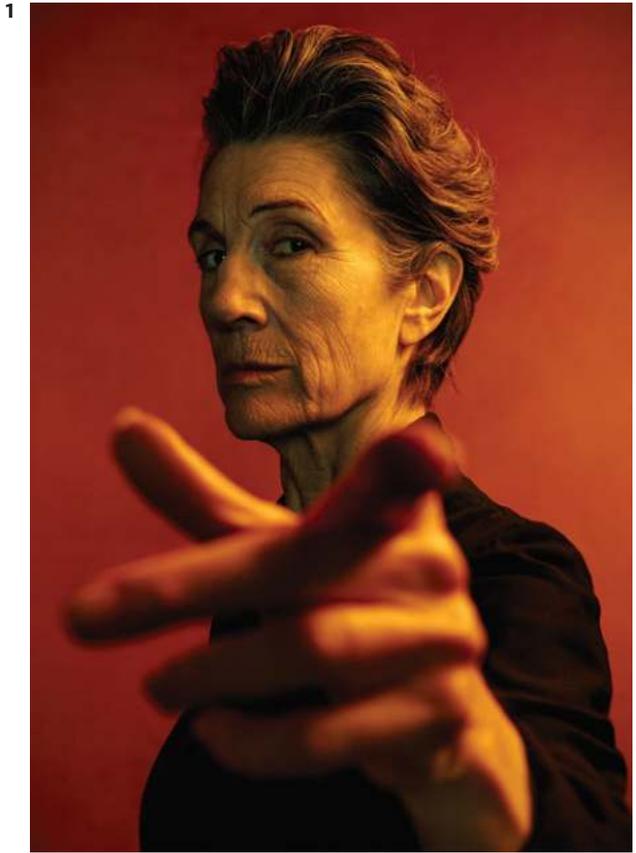
ADVERTISING

- 1 Charlie Clift, photographer
Billy Bull, art director
Jen Dennis, creative director
National Theatre, client

“Dame Harriet Walter plays the formidable matriarch guarding her reputation against the rising tide of her family’s desires in the play *The House of Bernarda Alba* by Alice Birch after Federico García Lorca.” Used as the key art for ooh, social media, online and in promotional material for the show.

- 2 (series)
Paul Ross Jones, photographer
Jamie Schaefer, art director
New Zealand Royal Ballet, client

“Used for a book and advertising for the New Zealand Royal Ballet’s 50th anniversary.”





1



2





ADVERTISING

1 (single and part of series)
 Jonathan Mehring, photographer
 Jeremy Elkin, creative director
 Shelly Suminoe, director of photography
 Laura Lottie, producer
 Amy Crowdis, production manager
 Alexis Sablone, model
 Partner Films, production company
 Jeff Gray/Paige Phelan, Converse, clients

2 (series, includes 1)
 Jonathan Mehring, photographer
 Jeremy Elkin, creative director
 Shelly Suminoe, director of photography
 Laura Lottie, producer
 Amy Crowdis, production manager
 Alexis Sablone, model
 Partner Films, production company
 Jeff Gray/Paige Phelan, Converse, clients

“We photographed Olympic athlete Alexis Sablone in the Guggenheim Museum for the release of the AS-1 skateboard shoe from Converse, which rented out the museum from 6 pm to 6 am. Originally, I was brought on to shoot BTS footage, but Converse licensed the stills afterwards for digital advertising.” Used online and in social media.



BOOKS

1 (series)

Susan J. Preston, photographer/writer/designer

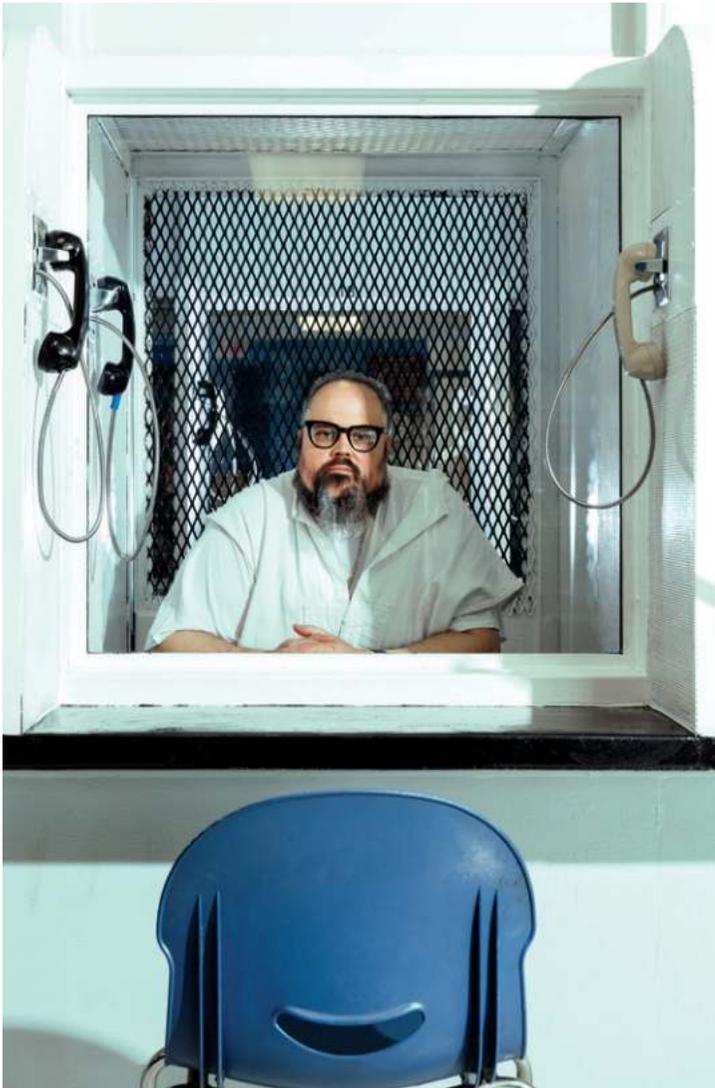
“*BOSQUE* by Susan J. Preston is an offering of reciprocity and gratitude for the enchanting migratory birds that winter in Bosque del Apache National Wildlife Refuge in San Antonio, New Mexico. The fine art self-published coffee table book, meticulously printed with five-color offset in 2023, is twelve by twelve inches with 96 pages, Smyth sewn and embraced by a Swiss hardcover.” Edition of 400 copies.







2



BOOKS

- 1 Dominique Malaterre, photographer/creative director
Raphaël Daudelin, designer
FEED, design firm
Éditions du passage, client

“Published in 2023, *Abécédaire du corps dansant* by authors André Martin and Dominique Malaterre presents research and creative perspectives on the theory, movement and imagery of contemporary dance.”

EDITORIAL

- 2 Trevor Paulhus, photographer
Emily Kimbro, creative director
Kayla Miracle, photo editor
Texas Monthly, client

“For *Texas Monthly*. A portrait of death row inmate Will Speer, shot on location just days before he was scheduled to be executed.”

- 3 Ali Hamad, APA Images via ZUMA Press Wire, photographer
Julie Rogers, picture editor
Scott Mc Kiernan, director of photography
zreportage.com, client

“At Al-Aqsa Martyrs Hospital in Deir Al-Balah, Gaza Strip, Palestinian mother Asmaa Naser kisses the hands and mourns the bodies of her dead twins, Ahmed and Jihan, killed by an Israeli air strike on the Nuseirat refugee camp.”

3



EDITORIAL

1 (series)
Karsten Moran, photographer
Becky Lebowitz Hanger, photography deputy
director
David Rosenberg/Elijah S. Walker, photo editors
Meaghan Loram, director of photography
Shawna Richer, editor
New York Times, client

“For a feature story published in the *New York Times*. Crowds can be disorienting at the US Open, where tens of thousands of people attend a tennis tournament on a single day—and nearly a million people attended in 2023. But in infrared light, their colorful clothes fade away in deference to their figures.”









EDITORIAL

1 (series)

Gabriel Romero, ZUMA Press Wire,
photographer

Scott Mc Kiernan, director of photography
DOUBLETRUCK Magazine/zreportage.com,
clients

“The full-scale war in Ukraine began in the early morning hours of February 24, 2022, when Russian forces began their invasion of the country. Over the last year, Ukrainian forces have been able to reclaim parts of the country lost early in the war, yet their struggle continues. Religion is an important aspect of Ukrainian life; however, many of them will tell you that their true religion is freedom. For this, they fight.”



EDITORIAL

- 1 Cam Oden, photographer
Petra Zeiler, art director
Anthony Wyborny, senior art director
Joe Tornatzky, creative director
Jack Seemer, editor in chief
Amanda Bernal, project manager
Gear Patrol, client

“For *Gear Patrol* magazine’s issue 21 cover, the Bauhaus era gave visual fodder of creating an abstract watch. The story surveys the intersection points between bygone art movements and contemporary timekeeping.”

- 2 Jen Rosenstein, photographer
Ilana Schweber, director of photography
Michael Fusco, stylist
People, client

“I documented actor Harvey Guillén during his day for the Oscars. This was taken while his PR team asked us to stall. We were at the light on Santa Monica Boulevard in traffic and next to a hot dog stand; I looked at Harvey and said, ‘Get out. We are doing this.’”

- 3 Art Streiber, photographer
Joshua Goodell/Evan Mulling/Erin Peterson, photography assistants
Steven Banks, design director
Michele Romero, assistant photo editor
Jennifer Dorn, photography director
Angie Hayes, retoucher
Robin Hollander, digital artist
James Weir, digital imaging
Vanessa Shokrian, stylist
Ben Skervin, hair stylist
Scott Stone, set designer
Jo Strettell, makeup artist
Variety, client

“For *Variety* magazine’s February 8, 2023, cover story about director Elizabeth Banks and her movie *Cocaine Bear*. In this shot, *Cocaine Bear* costar Cokey defiantly steals the spotlight from her director.”

- 4 Karen Kasmauski, photographer
Chris Tyree, art director
Pulitzer Center/Virginia Center for Investigative Journalism, clients

“For the Virginia Center for Investigative Journalism. The article ‘I Just Don’t Want To Die’ examines how Black midwives work to lower the death rate of Black women in childbirth by putting the mom’s health front and center and following up for a full year after the baby is born. In this image, the father snuggles with his newborn daughter while the mother struggles to tell the midwife about her experience of an emergency C-section that had to be done due to high blood pressure.”

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EDITORIAL

- 1** Ben Rollins, photographer
Tim Rhodes, art director/writer
In Touch Ministries, client

“From a story for the Devotional newsletter from In Touch Ministries. When Shirley Combs opened her restaurant Shirley’s Soul Food Cafe in Toccoa, Georgia, no one came. Her hopes were dashed, and the food was wasted. Then God showed her the hungry and homeless, and she fed them. Today, as her business thrives, customers have become partners in a ministry to souls, and any food Combs does not sell at the end of the day gets donated to those without homes.”

- 2** (series)
Genevieve Charbonneau, photographer
Calvin Cesar-Felicien, assistant photographer
Marta Forgione, editor in chief
Phyllis Papoulias, retoucher
Jay Forest, stylist
Cristi Mendizabal, assistant stylist
Ronnie Tremblay, makeup artist
Brenda Mutoni, model
Latest, client

“For a web issue of *Latest* magazine featuring the amazing model Brenda Mutoni, forever muse of the photographer. Original custom pieces curated by stylist Jay Forest add a unique flair to this colorful shoot.”



EDITORIAL

1

1 (series)

Dustin Snipes, photographer
Katrina Zook, photo editor
AARP, client

“The set locations of nostalgic films—*Halloween*, *National Lampoon’s Vacation*, *The Outsiders* and *Trading Places*—shot for AARP’s brand Instagram account ([instagram.com/aarp](https://www.instagram.com/aarp)). Each movie’s set location was featured in individual posts from March to December 2023, detailing the locations and pieces of information about filming.”





EDITORIAL

1 (series)

Robert Wilson, photographer
Anna Bassett, art director
The Times Magazine, client

“For London-based *The Times Magazine*, a portrait of Melanie Hamrick, a novelist, American choreographer and former ballerina at the American Ballet Theatre from which she retired in 2019. In 2014, she began a relationship with Mick Jagger, with whom she now has a child.”

2 Michael Starghill Jr., photographer

May-Ying Lam, photo editor
New York Times, client

“Houston mayor Sylvester Turner poses for a portrait at Houston’s city hall for the *New York Times*’s article ‘Black Mayors of 4 Biggest U.S. Cities Draw Strength From One Another.’ The mayors of New York City, Los Angeles, Chicago and Houston have banded together as they confront violent crime, homelessness and other similar challenges.”





2







EDITORIAL

- 1 (series)
Karen Kasmauski, photographer
Chris Tyree, art director
Pulitzer Center/Virginia Center for Investigative Journalism, clients
- “For the Virginia Center for Investigative Journalism. The article ‘I Just Don’t Want To Die’ examines how Black midwives work to lower the death rate of Black women in childbirth by putting the mom’s health front and center and following up for a full year after the baby is born. The midwives’ concern is for the mother and the baby, and they listen to what the mother needs for her delivery.”



EDITORIAL

1 (series)

Dylan Coulter, photographer
 Jamie Prokell, creative director
 Allison Chin, photography deputy director
 Sally Berman, photography director
 Men's Health, client

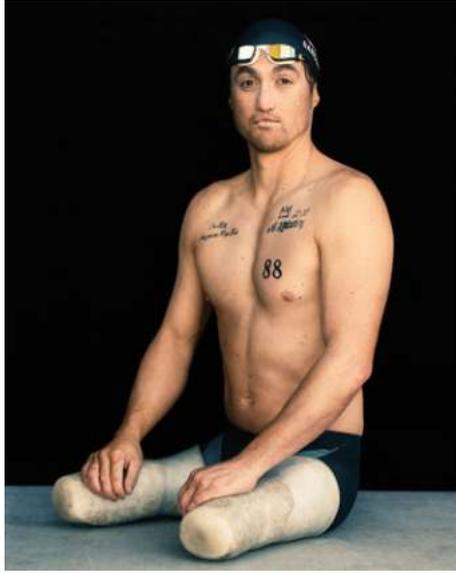
"For *Men's Health* magazine. Five-time Paralympic swimmer and Iron Man finisher Rudy Garcia-Tolson knows the critical importance of a muscular back."

2 Art Streiber, photographer

Joshua Goodell/Nathan Hayes/Evan Mulling, photography assistants
 Rich Bleiweiss, design director
 Rose Cefalu, photography director
 Lilli Salerno/Eric Vlastic, retouchers
 Jason Rembert, stylist
 Aviva Jansen Perea, hair stylist
 Shanell Sorrells, makeup artist
 emmy, client

"In a suit by fashion designer Alexandre Vauthier, Rosario Dawson lets her braids fly for the cover story of *emmy* magazine on her title role in the *Star Wars* TV series *Ahsoka*."





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EDITORIAL

- 1 Tim Tadder, photographer
Mike Campau/Robyn Selman, art directors
Alicia Hallett-Chan, creative director
Forbes, client

“For *Forbes* magazine. Musical artist Benito Antonio Martínez Ocasio, known to the world as Bad Bunny, has harnessed the power of music streaming and social media to become one of the most famous musicians on the planet. Now, he’s wielding his global influence to build an empire.”

- 2 (series)
Miranda Penn Turin, photographer
Timothy Snell, designer
Paul Doherty, editor
Nonja Mckenzie, stylist
Louise Moon, hair stylist
Riku Campo, makeup artist
Cristina Ferrare, model
iRK, client

“Supermodel Cristina Ferrare for Paris-based magazine *iRK*. This article was a Q&A with Ferrare, covering her career and her thoughts on modeling in her 70s.”



EDITORIAL

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1 (series)

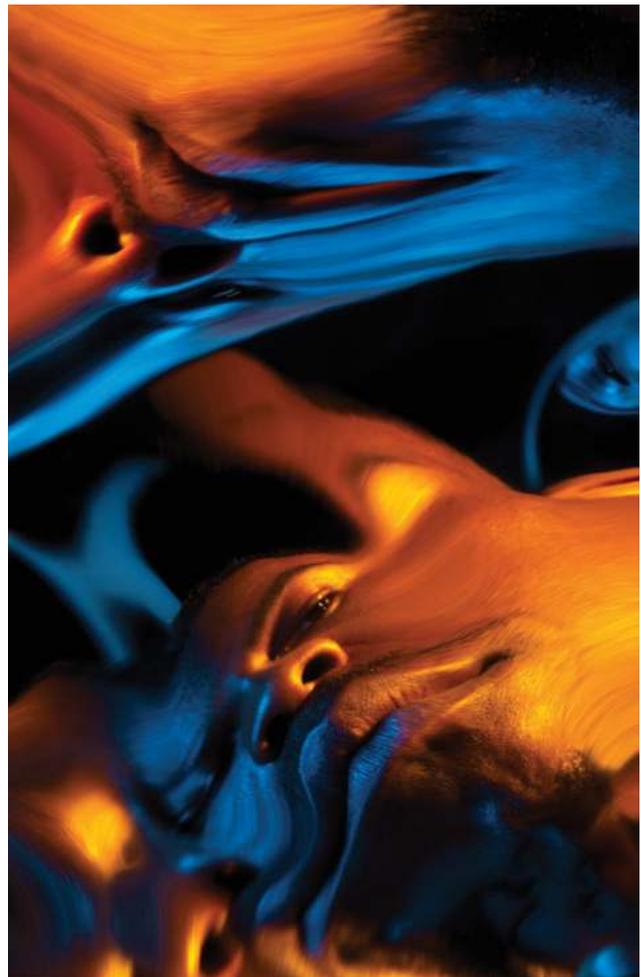
Sarah McColgan, photographer
Darrian Ferguson, assistant photographer
Shamira Ibrahim, writer
Paul Scirecalabrisotto, creative director
John Kennedy, editor in chief
Jordan Dragojlovic, digital imaging
Avo Yermagyan, stylist
Iesha Lee, hair stylist
Jeremy Dell, makeup artist
Jermaine Hall, publisher
LEVEL, client

“A cover shoot for *LEVEL* magazine featuring actor John Boyega to promote his film *They Cloned Tyrone*, an absurdist comedy mystery that imagines a nefarious scheme to target Black folks via human experimentation, brainwashing and cloning. Thinking beyond the surface of generalized stereotypes is a commentary that the film makes, and I wanted to explore that through photography using distortion and filters to create a sense of illusion.”

2 Ilia Yefimovich, DPA via ZUMA Press, photographer

Mark Avery, picture editor
Scott Mc Kiernan, director of photography
thepicturesofthemonth.com, client

“Israeli soldiers cry as they attend the funeral of Staff Sgt. Lipshitz, killed during a ground operation in the Gaza Strip. Fifteen Israeli soldiers were killed during battles with Hamas, which Israel attacked after Hamas’s surprise attack on October 7, 2023.”





2



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EDITORIAL

- 1 Chris Gunn, photographer
Kurt Mutchler, senior photo editor
Sadie Quarrier, director of photography
National Geographic, client

“For a *National Geographic* article on NASA’s search for life in the salty seas underneath the ice of Jupiter’s moon Europa. A NASA technician studies the wiring of the vault housing the electronics for the Europa Clipper Spacecraft, launching in 2024.”

- 2 (series)
Hannah Yoon, photographer
Olivier Laurent, art director
The Washington Post, client

“A portrait series for *The Washington Post*’s article exploring people from North Korea who were displaced during the Korean War, fleeing to South Korea and never returning. Despite the passage of seven decades, they continue to long for and hope to return home.”



EDITORIAL

1 Roger Erickson, photographer
Ian Robinson, creative director
Backstage, client

“Actor Colman Domingo photographed in Los Angeles for *Backstage* magazine.”



2 (series)
Michael Turek, photographer
Sophy Roberts, writer
Hilary Kirby, photo editor
Tom Robbins, editor
Financial Times, client

“For the *Financial Times*. On the anniversary of the US-led invasion, tour operators are returning to Iraq, and despite official travel warnings, their trips are selling out.”





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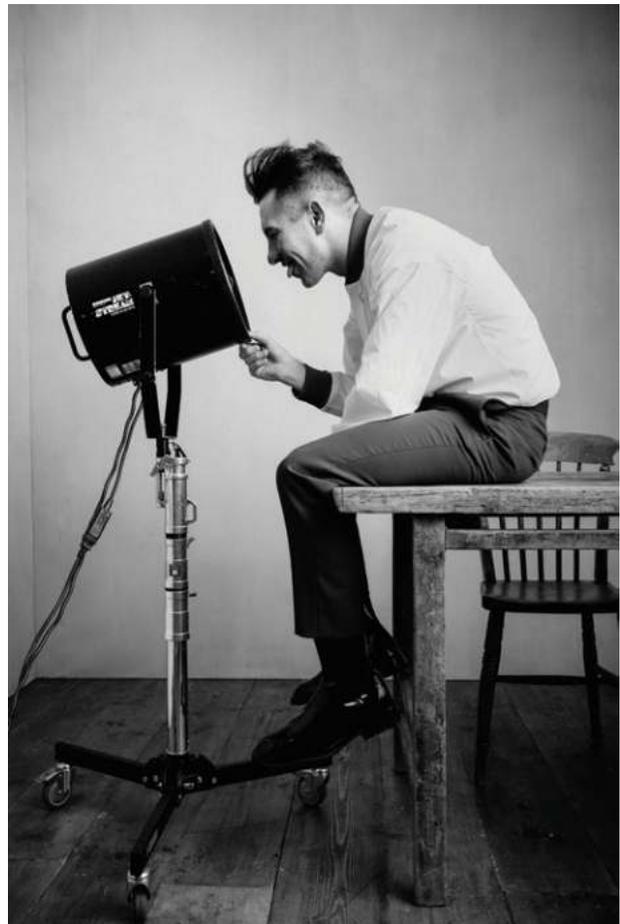
EDITORIAL

- 1 Rubén Albarrán, ZUMA Press Wire, photographer
Scott Mc Kiernan, picture editor/director of photography
DOUBLETRUCK Magazine/zuma24.com, clients

“The arrival of the runners and the bulls at the bullring of Pamplona, Spain, during the running of the bulls at the 2023 San Fermin Festival.”

- 2 (series)
Charlie Clift, photographer
Philip Hardman/Oliver Mayhall, photography assistants
Claire Rees, director of photography
Jordan Anderson, producer
Melissa Morgan, retoucher
Simon Godfrey, set designer
British Academy of Film and Television Arts, client

“This series of portraits was created for the British Academy Film Awards (BAFTA) photography archive and first released on its social media accounts. It was a dream come true shooting the official portraits at the 2023 BAFTA Awards—what a joy to have the top talent on the planet in front of my lens on an evening celebrating the best in cinema.”



EDITORIAL

1 (series)
Philip Cheung, photographer
Heather Casey, photo editor
New York Times, client

“The 2023 Maui wildfires devastated the historic town of Lahaina, Hawai‘i. One hundred people lost their lives, and the fire destroyed almost 3,000 structures, marking the event as one of the deadliest wildfires in United States history.”





EDITORIAL

1 (series)

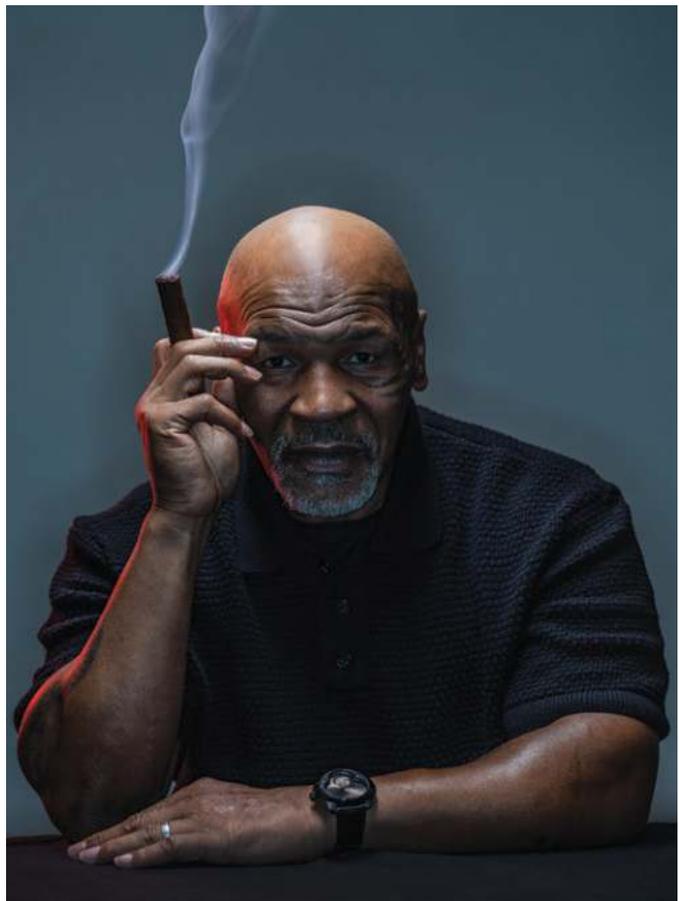
Scott McDermott, photographer
Randy Mastronicola, creative director
Cigar & Spirits, client

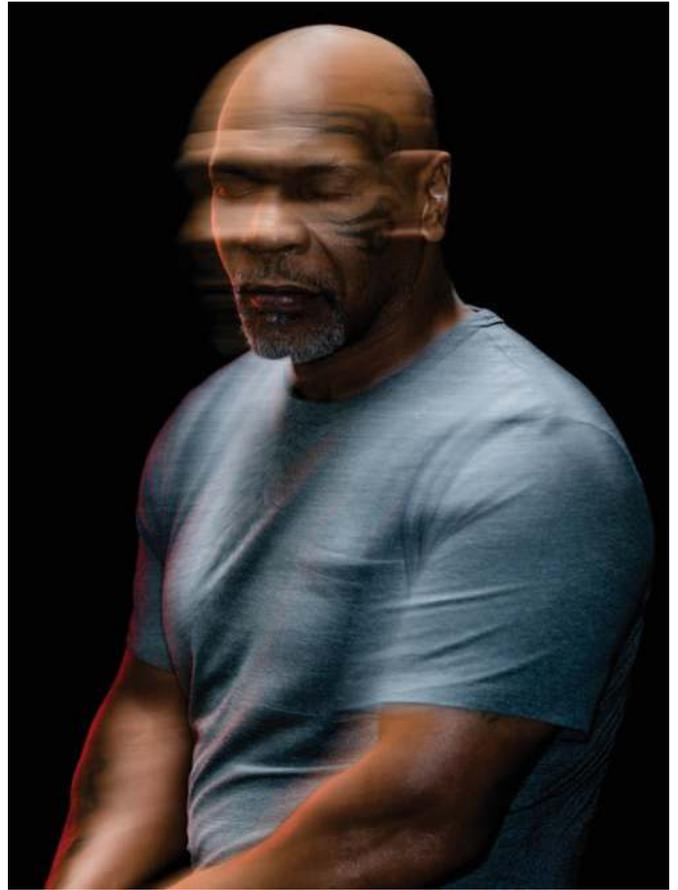
“Portraits of Mike Tyson for *Cigar & Spirits* magazine. Mike has had a very big life with extremes most of us will never experience. I tried to capture him in a few different ways, subtly nodding to many stages of his life.”

2 Karsten Moran, photographer

Becky Lebowitz Hanger, photography deputy director
Harrison Hill/David Rosenberg/Elijah S. Walker, photo editors
Meaghan Loomam, director of photography
New York Times, client

“For the *New York Times*. Athlete Coco Gauff, nineteen, collapses on the court after defeating Aryna Sabalenka of Belarus to win the 2023 US Open women’s singles title. With a three-set, back-from-the-dead victory, Gauff captured her first Grand Slam—winning all four major tennis championships in one year.”





2







EDITORIAL

1 (series)

Gioncarlo Valentine, photographer

Moira Haney, photo editor

The Teknique Group, stylist

The Washington Post, client

“For *The Washington Post*. Viola Fletcher was seven years old in 1921 when she and her family were forced to flee their home in Oklahoma during the Tulsa Race Massacre. Today, as the oldest living survivor, she is still fighting for reparations.”



EDITORIAL

- 1 Chris Sorensen, photographer
Kenzie King, photography assistant
Janice Checchio, associate creative director
CFA, client

“Costume designer Natalie Turturro Mettouchi photographed at vintage clothing shop Early Halloween for *CFA*, Boston University’s (BU) College of Fine Arts magazine. The article, ‘The Clothes Make the Character,’ examines BU alum Turturro Mettouchi and costume designer Joyce Kim Lee and their work in the film and TV industry.”

- 2 Robin Loznak, ZUMA Press Wire, photographer
Ruaridh Stewart, picture editor
Scott Mc Kiernan, director of photography
thepicturesoftheday.com, client

“Honeybees return to their hive on a sunny, warm afternoon at a farm in southwestern Oregon. One bee hovers, assessing the situation before landing.”

- 3 Art Streiber, photographer
Joshua Goodell/Evan Mulling/Erin Peterson,
photography assistants
Steven Banks, design director
Michele Romero, assistant photo editor
Jennifer Dorn, photography director
Angie Hayes, retoucher
Robin Hollander, digital artist
James Weir, digital imaging
Vanessa Shokrian, stylist
Ben Skervin, hair stylist
Scott Stone, set designer
Jo Strettell, makeup artist
Variety, client

“For *Variety* magazine’s February 8, 2023, cover story about director Elizabeth Banks and her movie *Cocaine Bear*. In this shot, Banks takes her co-star Cokey through her paces.”

- 4 Karen Kasmauski, photographer
Chris Tyree, art director
Pulitzer Center/Virginia Center for Investigative
Journalism, clients

“For the Virginia Center for Investigative Journalism. The article ‘I Just Don’t Want To Die’ examines how Black midwives work to lower the death rate of Black women in childbirth by putting the mom’s health front and center and following up for a full year after the baby is born. In this image, while the mother speaks to the midwife, the father holds his newborn, teasing her cheeks to get her to suck on the bottle.”



3



4







EDITORIAL

1 (series)

Giles Clarke, photographer

Brett Roegiers, art director

Bernadette Tuazon, creative director

CNN Digital, client

“For CNN Digital. Since the assassination of Haitian prime minister Jovenal Moïse in July 2021, the country has been on a downward spiral of brutal gang violence, with thousands killed and kidnapped as raging street battles for territory continue.”



EDITORIAL

- 1 Kwaku Alston, photographer
Noelle Flores Théard, art director
The New Yorker, client

“An eight-by-ten, large-format-film, black-and-white portrait of actor Bill Hader for *The New Yorker*. The co-creator and star of the HBO comedy *Barry* speaks on the end of his series, his film-nerd past and why he has no desire to be part of ‘the conversation.’”

- 2 Sarah Anne Ward, photographer
Jordi Ng, art director
Donna Cohen, photo editor
Bloomberg Businessweek, client

“Cover story for *Bloomberg Businessweek*. A conceptual image illustrating Mattel’s plan to storm Hollywood and the other toy movies that are closely following the trend set by *Barbie*.”

FOR SALE

- 3 (series)
Randal Ford, photographer

“Part of an ongoing series of fine art portraits of cows taken in studio. As someone who has photographed hundreds of animals in the studio, cows continue to captivate me and uniquely resonate with fine art collectors across the world. My aim with these portraits is to showcase the cow’s essence and humanize them so we can not only see their personality, but also a reflection of ourselves within them.”

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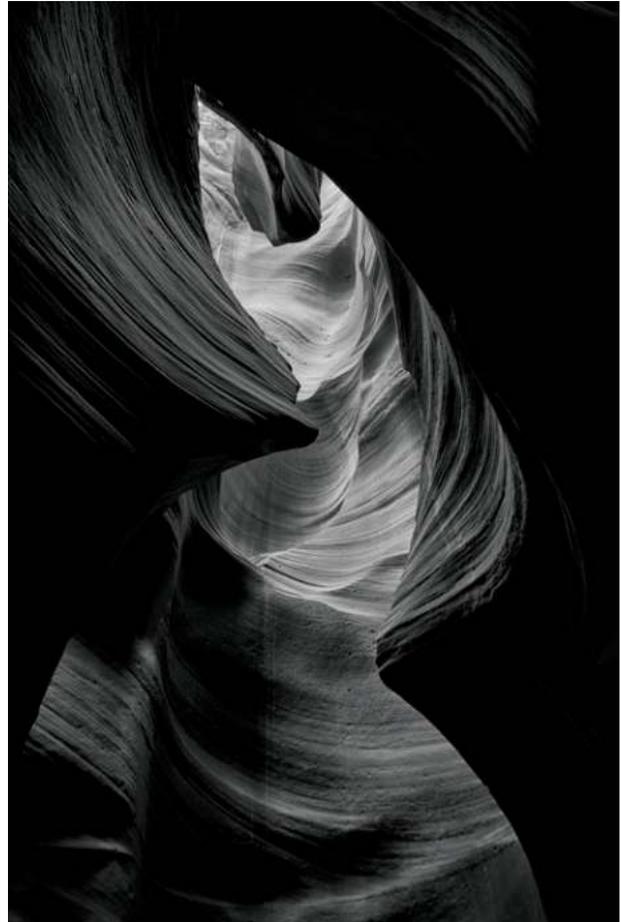


FOR SALE

1 (series)

Alan Lemire, photographer

"A monochromatic exploration of a slot canyon in Arizona called Cardiac Canyon." Used and sold as gallery prints.



FOR SALE

1 (series)
Ethan Pines, photographer

"*Snow* is an ongoing personal project showcasing the limitless formations of snow and the beauty therein." Limited edition prints intended for gallery sales.

1





FOR SALE

1 (series)
joSon, photographer

“This project documents the remnants of an ancient lake that became visible in Death Valley National Park after extraordinary rainfall from Tropical Storm Hilary in fall 2023. A significant accumulation of water led to the sudden appearance of a vast lake in the renowned Badwater Basin, one of the hottest, driest places in the world.” Used for gallery print sales and stock licensing.

1





FOR SALE

1 Alan Lemire, photographer

“An exploration of a slot canyon in Arizona called Cardiac Canyon.” Used and sold as gallery prints.

2 Andy Anderson, photographer

“An image of cow boss Micah Long inside a rope corral in the Great Basin of northern Nevada, taken just as the last horse is turned out.” Used as a fine art print.

INSTITUTIONAL

3 Laura Brown, photographer
Northwestern Medicine, client

“A newborn and his mother in the Neonatal Intensive Care Unit at the Winfield, Illinois-based Northwestern Medicine Central DuPage Hospital. Part of a series of images and video content to promote our comprehensive partnership with Ann and Robert H. Lurie Children’s Hospital in Chicago, this formed part of an asset library for Northwestern Medicine and was printed for our annual in-house gallery exhibition, which showcased the best work of the hospital’s creative services team.”

4 Sean DuFrene, photographer/creative director
Kevin Adams, California State University, Long Beach, client

“A portrait of the California State University, Long Beach’s women’s basketball team.” Used for promotion.



3



4







INSTITUTIONAL

1 (series)

Zach Tarrant, photographer/photography director
Houston Texans, client

“These were used to help tell the real story of the 2023 Houston Texans season. For every catch, touchdown and celebration within a National Football League game, there are a million stranger, harder-to-categorize moments.”

2 Jason Varney, photographer
Kit Ramsey/Tom Scanlan, photography assistants
Luis Bravo, creative director
Gretchen Dykstra, producer
Lauren Kozakiewicz, stylist
Bryona Smith, makeup artist
Philadelphia Museum of Art, client

“Portrait of Sasha Suda, the new director and chief executive officer of the Philadelphia Museum of Art, shot on location within the museum.” Used in press and promotional marketing.

2



1





INSTITUTIONAL

1 (series)

Tyler Gourley, photographer/creative director

Luke Catena, art producer

Vann Friesen, producer

DAD, retoucher

Virgin Galactic, client

“For space tourism company Virgin Galactic.” Used for website, social media and various marketing materials.

2 Dilip Vishwamitra Bhatia, photographer/art director

Happy Home & School for the Blind, client

“A portrait used for a leaflet and other media to promote activities of Mumbai-based Happy Home & School for the Blind that educates visually impaired children.”

2



INSTITUTIONAL

1 (series)

Alique, photographer
Tamara Jackson, writer
Devin Hall, senior art director
Tim Flannery, creative director
Nabil Aliffi, chief creative officer
Stephen Arevalos/Lisa Garcia, designers
Joanne Crist/Katy Richardson, editors
Kristen Butler, producer
Joshua Martin/Peter Salisbury, retouchers
Albert Dombroski, production manager
Jocelyn Meintser/Kim Stanley, stylists
Lisa Williams, hair stylist
Aaron Dinh, assistant stylist
Fulvia Farolfi, makeup artist
Ajok Madel, model
Neiman Marcus, ad agency/client

“For Neiman Marcus’s Bejeweled mailer. Capturing the highest expression of grandeur and creativity in the world of fine jewelry, each composition frames these masterpieces of wearable art, with high-contrast colorways and images that represent the scale of each piece.”

1





INSTITUTIONAL

- 1 Kevin Wells, photographer/director of photography
Bespoke Post, client

“For fashion label Bespoke Post’s Line of Trade line in its 2023 spring menswear collection campaign.”

- 2 Oliver Forti Jevremov, photographer
Sam Cole, art director
Tequila Ocho, client

“Located in the highlands of Jalisco, Mexico, family-run estate Tequila Ocho produces some of the country’s finest tequila. This image is part of a collection captured for its product rebrand, showing the first step in the hands-on harvesting process of the agave plant.” Used for Tequila Ocho’s social media and website.

MULTIMEDIA

- 3 Nick Hall, photographer/director
Sunshine Stevens, executive creative director
Eric Carlson/Henry Carroll, editors
Chris Ryan, colorist
Mary Zeeble, producer
Hooligan, editorial company
Nice Shoes, post-production company
The Hilt, ad agency
Bristol Bay Native Corporation, client

“Share” :60

“A TV commercial I directed for the indigenous-owned company Bristol Bay Native Corporation in Alaska, highlighting its core values, commitment to its community and sustaining of its Native Alaskan way of life.”

- 4 Jason van Bruggen, photographer/director/director of photography
Doug Hentges, creative director
Melany Esfeld, producer
Community Films, production company
Barkley, ad agency
Winnebago Industries, client

“Winnebago ‘Just Go’” 1:22

“Director’s cut of a 2023 Winnebago campaign. Featuring a mix of pro mountain bikers, climbers, kayakers and actors in their elements, this piece is all about the feeling of being out there and the vehicles that allow one to stray off the beaten path and find adventure in the more remote and rugged parts of the continent while still returning to warmth and comfort every night. We loved shooting in California’s El Dorado and Placer counties, on the American River, and on the Niagara Peninsula in Ontario.”

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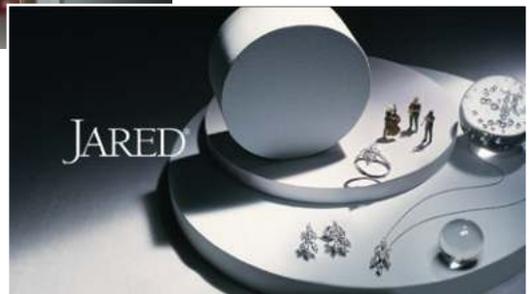
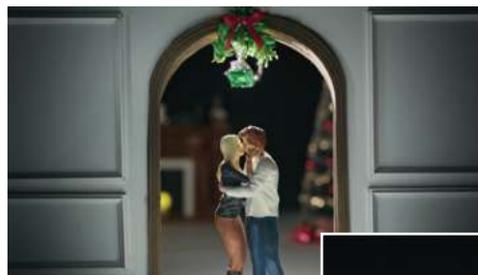
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MULTIMEDIA

- 1** Andrew Burkle, photographer
Alyse Nelson, art director
Daniel Herman, programmer
Claire Vredevoogd, food stylist
Elizabeth Cook, contributing artist
Laura DiSanto, producer
BurkleHagen Studio, production company

“Cocktails” :23

“‘Cocktails’ is a simple but heavily stylized journey of the creation of craft cocktails on a celebratory night out, utilizing macro photography and motion control to give a new perspective.”

- 2** (series)
Reid Marshall, director
Kade Liang, art director
Heather Bryant, writer
Helder De Freitas/Victor Yves, creative directors
Vini Dalvi, chief creative officer
Scott Edwards, editor
Isaac Winter, assistant editor
Erika Girotti/Adam Kemp, colorists
Greg Dunlop/Hali Gale/Jacob Landmark, Flame artists
Andrew Wilcox, director of photography
Erin Brittain/Laith Goldie, strategists
Tori Topalovich, broadcast producer
Michi Lepik Stahl, executive producer
Heather Selmayer, post-production producer
Anna-Jane Edmonds, line producer
Pirate Toronto, music company
Publicis, ad agency
David McMillan/Jennifer Polkinghorne, Jared the Galleria of Jewelry, clients

“Small Holiday Gifts That Feel Big” :15, :15

“Jared, a US-based luxury jewelry brand, lost its distinctiveness in the crowded retail landscape. We took on the challenge to reposition Jared as the go-to destination for luxury holiday gifts. Our campaign Small Holiday Gifts That Feel Big showcased miniature scenarios where jewelry played a central role. The bespoke miniature world emphasized that small boxes from Jared hold the biggest meaning, capturing the essence of thoughtful gifting. In just two days, our in-house production team brought this unique holiday vision to life, ensuring Jared stood out during the festive season.”

- 3** Mathieu Young, photographer/director
Louis Heredia, assistant photographer
Cameron Campbell, director of photography
Ethan Williams, videographer
Anna Langston, producer
Supermutt, production company/editorial company
Marmoset, music company
Catalina Conservancy, client

“Catalina Conservancy” :55

“We wanted to showcase our integrated approach to tourism projects with both video and photo capabilities, including drone and underwater work. So, we pitched this project to the Catalina Conservancy, a nonprofit organization that promotes responsible tourism on the California island. We developed the creative, produced and cast the project, and we shot over three days with a small crew from Los Angeles. Since we had a light footprint, we traveled into the backcountry of the island and camped off grid with our cast and crew.”

MULTIMEDIA

- 1** Samer Almadani, photographer/director/director of photography
Afrim Zenuni, editor
Hannah Soto, executive producer
Denisse Robledo, line producer
Emily Hutchins, On Your Mark, client

“On Your Mark” :24

“This spot was inspired by watching personal trainer Emily Hutchins work with her clients at Chicago-based gym On Your Mark. I wanted to visually portray the perseverance, dedication and heart it takes to be an athlete. Dedication in sports isn’t just about hours on the field; it’s the unseen sacrifices, relentless drive and unwavering commitment that truly define a champion. With the support of an outstanding team, we captured some of these incredible trainers push their limits.”

- 2** Jonathan Knowles, photographer/art director/director
Jack Baldwin/Madison Blackwood, assistant photographers
Eiben O’Connor, designer
Olly Stothert, Flock Edit, editor
Rebecca Rauter, food stylist
Tom Aston, colorist
Marian Mentrup, music composer/sound designer

“Fish and Chips” :57

“We created a story of a British favorite: fish and chips. We follow fresh, crispy chips and flavorful fish as they are transformed into a compelling feast for the eyes in our onomatopoeic food film.”

- 3** Shaunoh Wilson, photographer/videographer
Phil Copithorne, creative director
Alter Ego, colorist
Shayne McBride, strategist
Leigh Blakely/Maddie Gauthier, agency producers
Six Degrees, audio mixer
Circle Productions, production company
Saints Editorial, editorial company
Jump Studios, post-production company
c&b Advertising, ad agency
Travel Alberta, client

“Sky Painter” 1:45

“Tourism agency Travel Alberta promotes Alberta’s natural beauty and opportunities, aiming to grow the province’s visitor economy. The aurora borealis is an incredible draw, so to authentically mirror the phenomenon, we used a drone with a gelled light hanging down and a crane to paint large spaces with a subtle glow. Shooting different activities and locations in Alberta took the audience on a journey throughout the province, giving them every angle—even a shot beneath the ice with an underwater camera to show the refractions of light.”

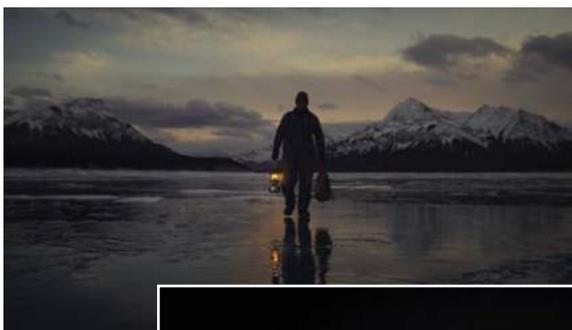
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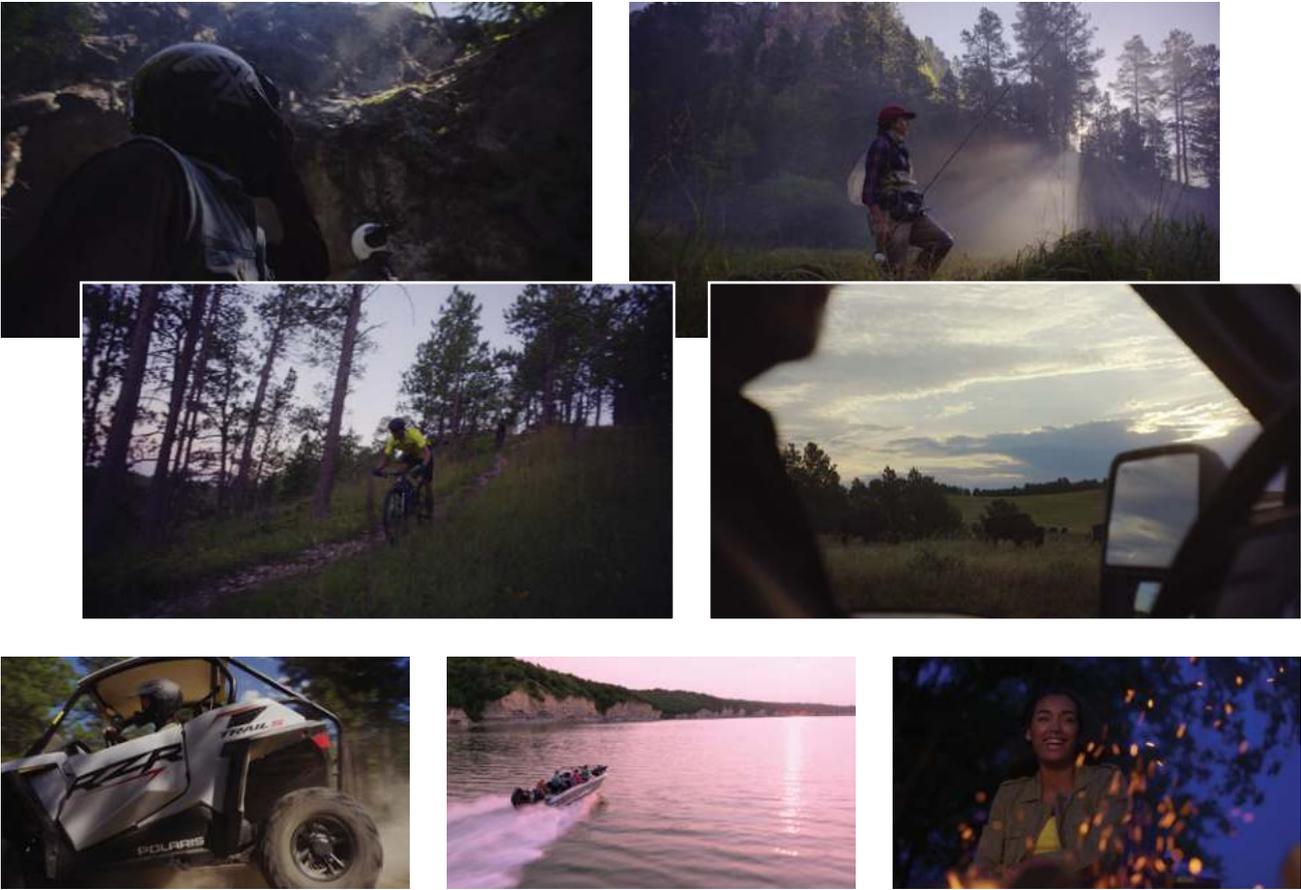
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MULTIMEDIA

- Kate Rolston, photographer/director
 Dave Cook/Camille King/Jeff Martin, creative directors
 Tyler Boyd, editor
 Ryan Mclemore, director of photography
 Byron Banasiak, videographer
 Julia Wechsler, producer
 A Collective Us, production company
 Karsh Hagan, ad agency
 Travel South Dakota, client

“So Much South Dakota” 1:38

“Director Kate Rolston’s extended cut of the tourism agency Travel South Dakota’s summer campaign captures the diverse wonders of the state. From the breathtaking aerial views along the Needles Highway to the historic charm of Deadwood to the serene beauty of sailing on the Missouri River, South Dakota offers an unforgettable experience for every traveler.”



SELF-PROMOTION

- (series)
 Lindsay Siu, photographer
 Nicholas Tay, art consultant
 Istvan (Steve) Pinter, digital artist
 Anya Ellis, makeup artist

“From an ongoing personal series exploring Chinese superstitions, folklore and other cultural beliefs passed on through generations. These four images are based specifically around Lunar New Year traditions and how missteps made in these may lead to year of bad luck.” Used for social media, sourcebook ads and a direct mail piece.



SELF-PROMOTION

1 Chris Frazer Smith, photographer

“A portrait of Sarah, a friend who recently had breast cancer. She has had surgery to remove the tumors and reconstructive surgery after. I have used this shot supporting Sarah’s journey in direct mail, and I plan to use it further in print marketing.”

2 Julian Calverley, photographer

“A personal photograph taken at dawn in Milford Sound, Fiordland, on New Zealand’s South Island while on a two-week road trip. The work features in my landscape photography portfolio, both printed and online, as well as on various social media outlets.”

3 (series)

Vicky Lam, photographer
Robyn Owens, retoucher
Dee Connolly, stylist

“This series was inspired by my personal fascination with semiotics and food. Food transcends different cultures and places, becoming iconic in its own way.” Used for website and social media.

1



2







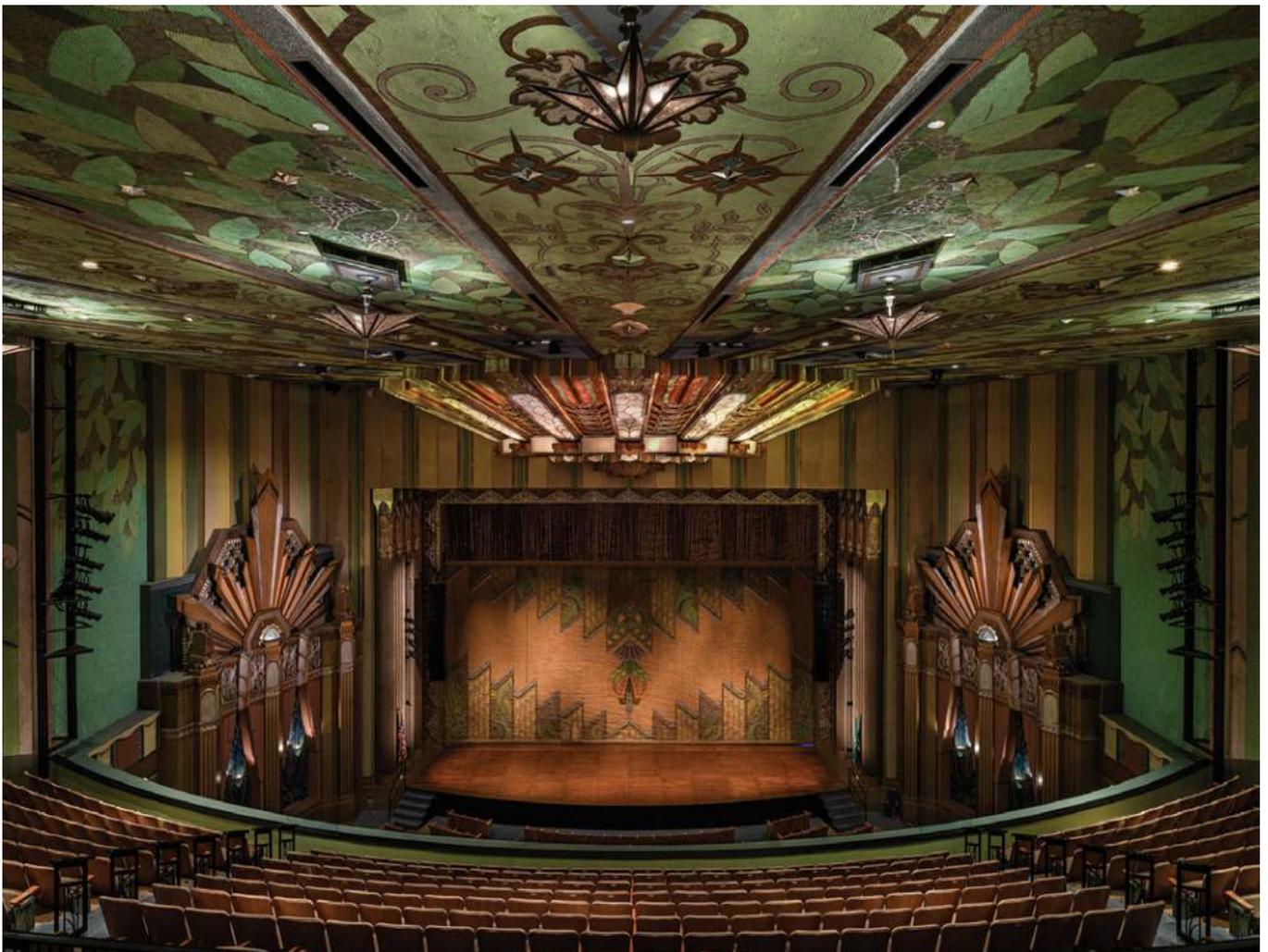


SELF-PROMOTION

1 (series)

Christos J. Palios, photographer

“The early 20th-century ushered in an audaciously romantic gem in the United States: the picture palace. As movie magic permeated public sensibility, architects of movie theaters embodied the splendor of ancient temples, Renaissance palaces and European opera houses. This series transports viewers into bygone playhouses of exotic cultures while showcasing how cinema’s appeal and broad access subverted the class distinctions upheld by classical theater. Here, I contrast an array of Old World-themed interiors with then-modernistic counterparts of revelry and machine-age prosperity.”



1



2



3



SELF-PROMOTION

1 David Allan Brandt, photographer/creative director

“From a personal series creating imagery in the old town area of Butte, Montana.” Used in a sourcebook ad, a direct mailer, online and on social media.

2 Chris Gordaneer, photographer

“Ash Loveless is a barrel racer from New Mexico. The first installment of my ongoing series documenting women ranchers across North America.” Used for social posts and sourcebook ads.

UNPUBLISHED

3 Markku Lähdesmäki, photographer
Anne Kauranen, art director

“Rose City Raindrops, a synchronized swimming team from Portland, Oregon, in Palm Springs’s International Gay and Lesbian Aquatics meet.”

© Markku Lähdesmäki

4 Robert David Atkinson, photographer

“*The Heron’s Flight*. From my collection of fictional stories.”

© Robert David Atkinson

4



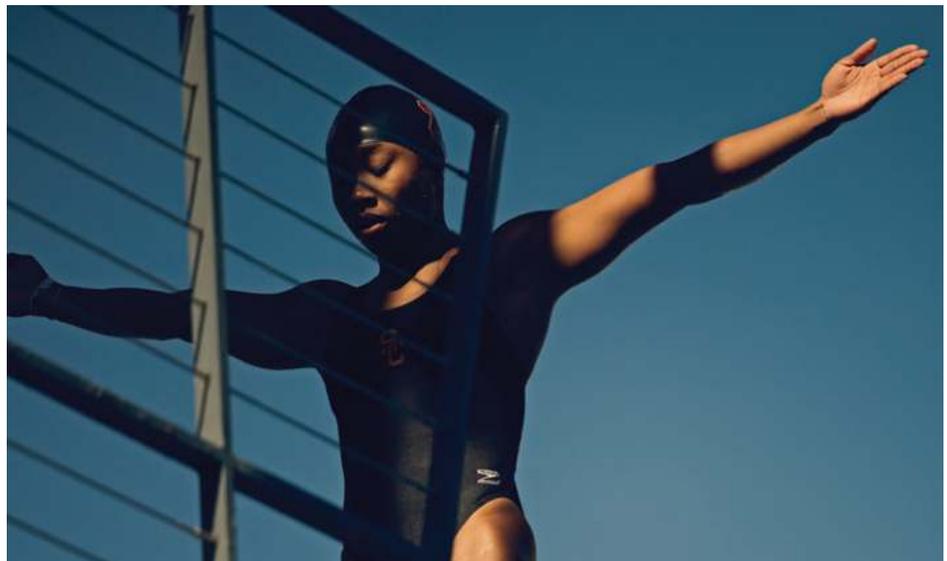
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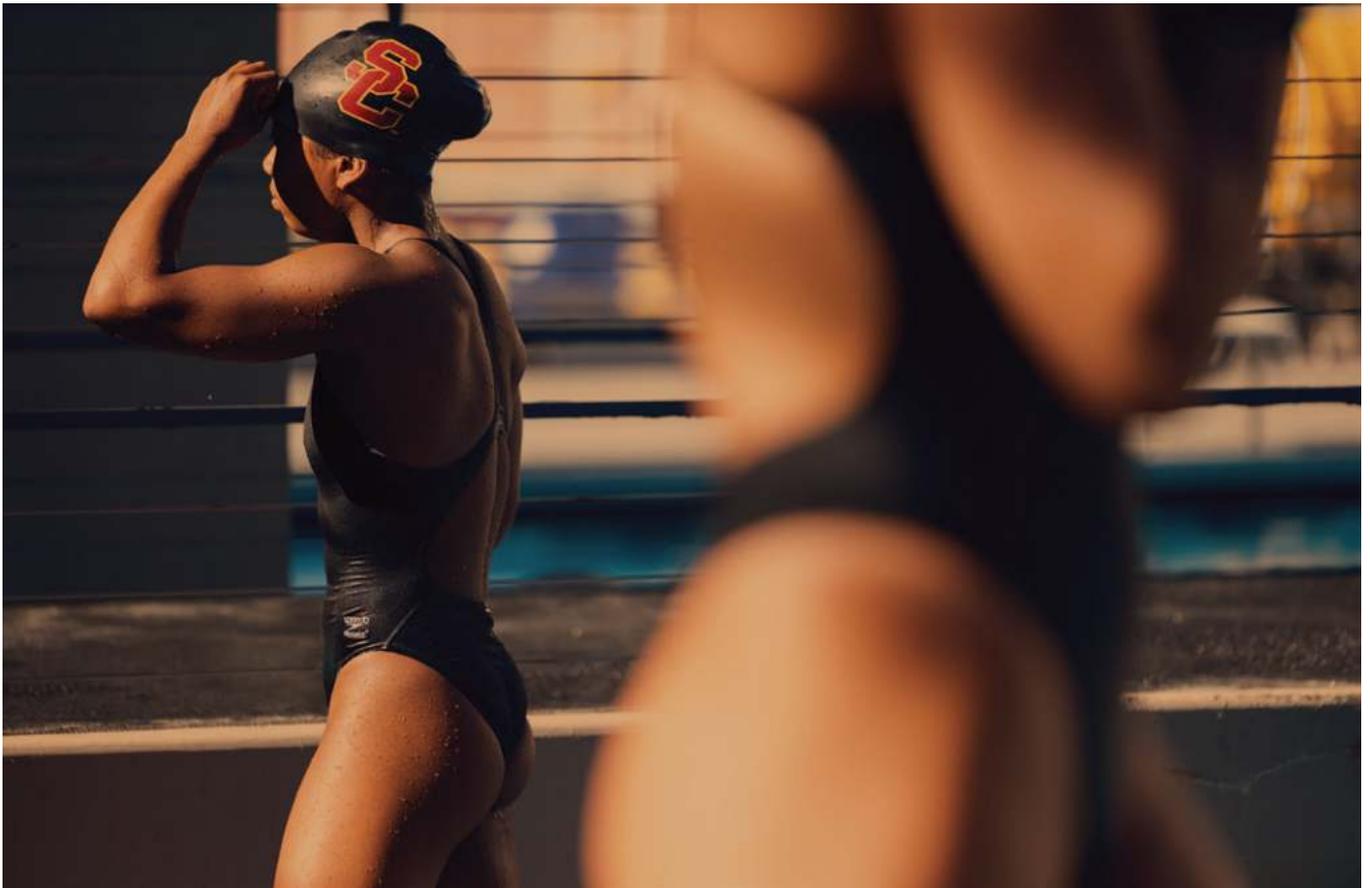
1 (series)
Brian Lowe, photographer

“Photographing the University of Southern California Dive Team while at practice. I wanted to show the true conviction it takes for an athlete to make a dive.”

© Brian Lowe

1





1



UNPUBLISHED

1 (series)
Gary William Ogle, photographer
“From an ongoing series of up-close-and-personal insect portraits.”
© Gary William Ogle

2 Nicolò Sertorio, photographer
Oakland Faith: Rodney Smith. “This project invites viewers to embrace the sacred paradox of Oakland, California, and envision a world where spirituality and communal engagement intertwine to forge a brighter path forward.”
© Nicolò Sertorio



2



1



2



3



UNPUBLISHED

1 Madison Carritt, photographer

“I’m employed by Omaha’s Henry Doorly Zoo & Aquarium as a graphic designer with the additional responsibility of photographing our animals. Produced for personal use, this photograph of silverback gorilla Ngoma portrays his species’s prominent characteristics: strong, intense and regal. The confident way he sits, with his body facing straight forward and eyes gazing directly into the lens, further emphasizes his power.”

© Madison Carritt

2 Woods Wheatcroft, photographer

“Documenting the effects of climate change: a pool collapsed into the sand near Daytona Beach, Florida.”

© Woods Wheatcroft

3 Caroline Yang, photographer

“Ballerinas from the Saint Paul, Minnesota-based ballet school Ballet Co.Laboratory perform the ‘Waltz of the Snowflakes’ in their holiday production of *Nutcracker in Wonderland*, a contemporary twist on the classic ballet *The Nutcracker*, on December 6, 2023, in Minneapolis.”

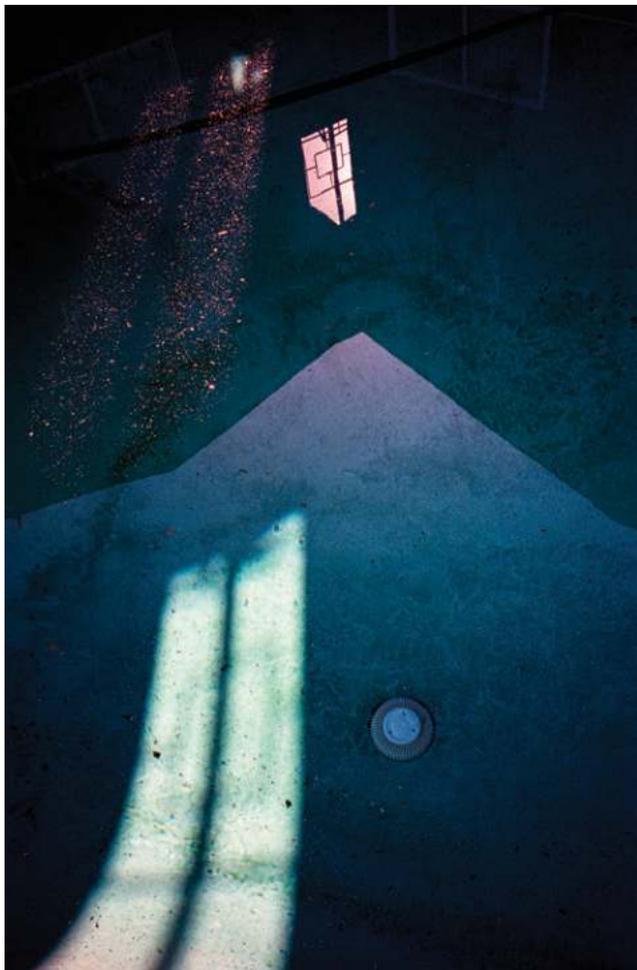
© Caroline Yang

4 Aaron Guy Leroux, photographer

“Photographing at twilight, I luxuriated in the dance of light and shadow in my apartment’s pool, brushed by one of Los Angeles’s warm magenta sunsets—a serendipitous moment captured with my Ricoh GR1 cameras on Portra 400 film.”

© Aaron Guy Leroux

4



UNPUBLISHED

1 (series)

Osborne Macharia, photographer
Victor Ndalo, photography assistant
Brian Babu, stylist
Richard Kinyua/Corrine Muthoni, hair stylists
Sally Shadeya/Nicole Wamaitha/Leban Weru, assistant stylists
Sinitta Akello, makeup artist
Mercy Achieng/Sharon Chepkemoi/Stella Mbeliv/Ayo Opondo/Nyariiek
Wiyual, models

Daughters of the Rift. “An afrofuturistic portrait series that envisions the Great Rift Valley without borders and how a tribe with expressive beadwork emerges from the different communities residing and engaging in this geological marvel, spanning from Eritrea to Mozambique.”

© Osborne Macharia

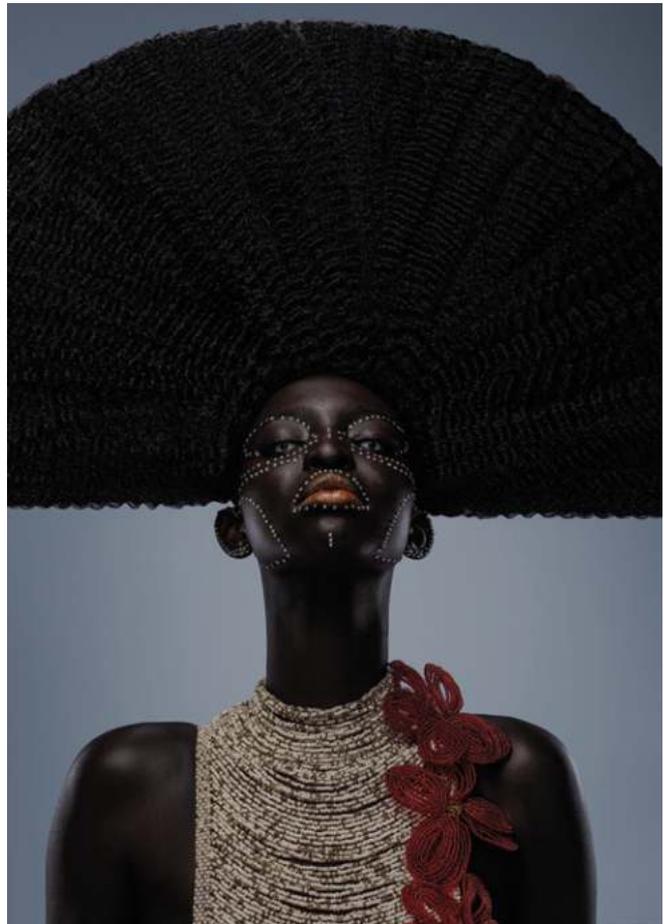
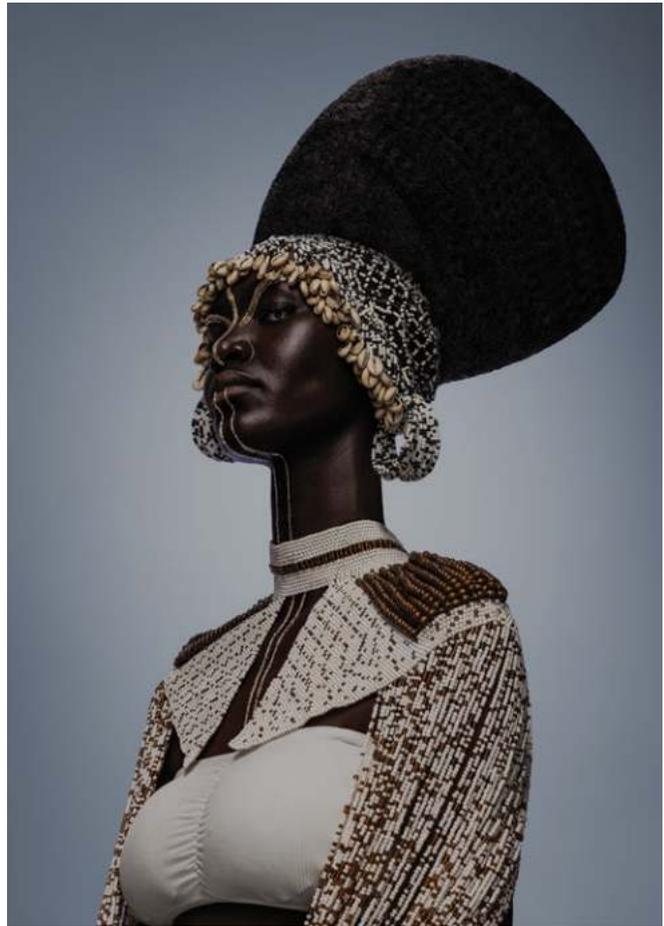
2 Poon Watchara-Amphaiwan, photographer

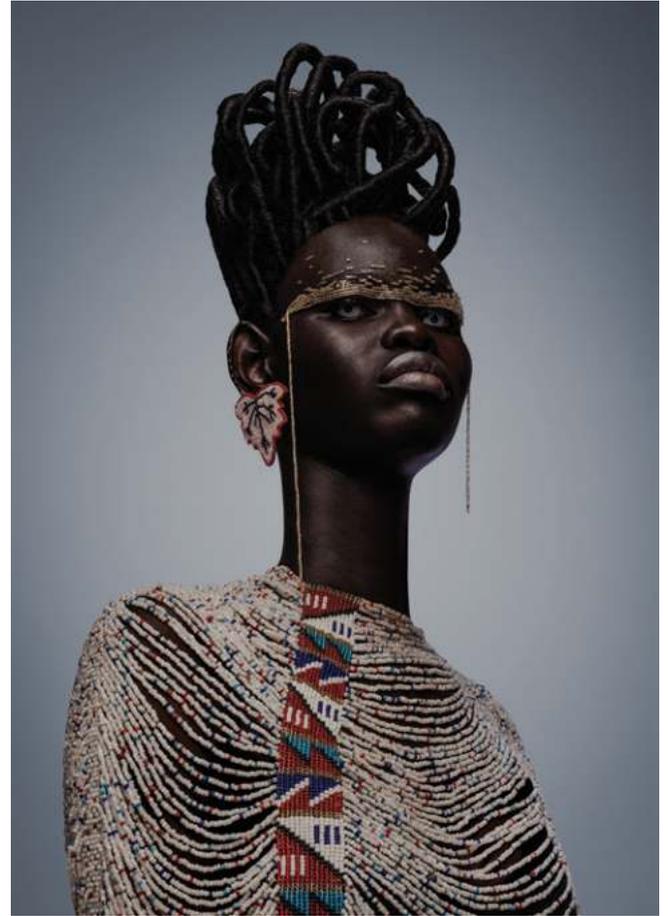
Human.Human, production company
Ogilvy Bangkok, ad agency
Protex, client

“An outtake shot for a Protex soap ad campaign that went unpublished. Visually impaired students and their teacher from the Mongkut Kiriwan School for the Blind visit an elephant sanctuary in Khao Yai, Thailand.”

© Poon Watchara-Amphaiwan

1





2



1



2



3



UNPUBLISHED

1 Ethan Pines, photographer

“A skier airborne during one of the Flying Ace All-Stars Freestyle shows held during the summer at the Utah Olympic Park in Park City, Utah.”

© Ethan Pines

2 Eric Thompson, photographer

“Parking attendant Adam in the early morning light of Wilmington, North Carolina.”

© Eric Thompson

3 Mickey Strider, photographer

“A view of the Hank Willis Thomas sculpture *Raise Up* on the ground of the National Memorial for Peace and Justice in Montgomery, Alabama.”

© Mickey Strider

4 Kyla Goksoy, photographer

Light in the Darkest of Times. “There is always light at the end of every tunnel; some tunnels just happen to be longer, more challenging and more depressing than others. Just trust yourself and never give up! The strength you need to find your way out is within yourself.”

© Kyla Goksoy

4



1





UNPUBLISHED

1 (series)

Zachary Scott, photographer

“Portraits that take place in the new digital AI frontier. My test subjects are real-life artists, designers, entrepreneurs and scientists photographed over the last year in studio. I then integrated computer-generated sets and props in each execution.”

© Zachary Scott

2 Wray Sinclair, photographer

Cazadores, client

“Part of an internal pitch for Cazadores that ultimately wasn’t used.”

© Wray Sinclair

2



UNPUBLISHED

1 (series)

Robert David Atkinson, photographer

"The Gathering. A series of photos from a fictional story of mine."

© Robert David Atkinson

2 Andrew Hetherington, photographer

Car Park of Dreams. "A car park built on the footprint of a famous baseball stadium."

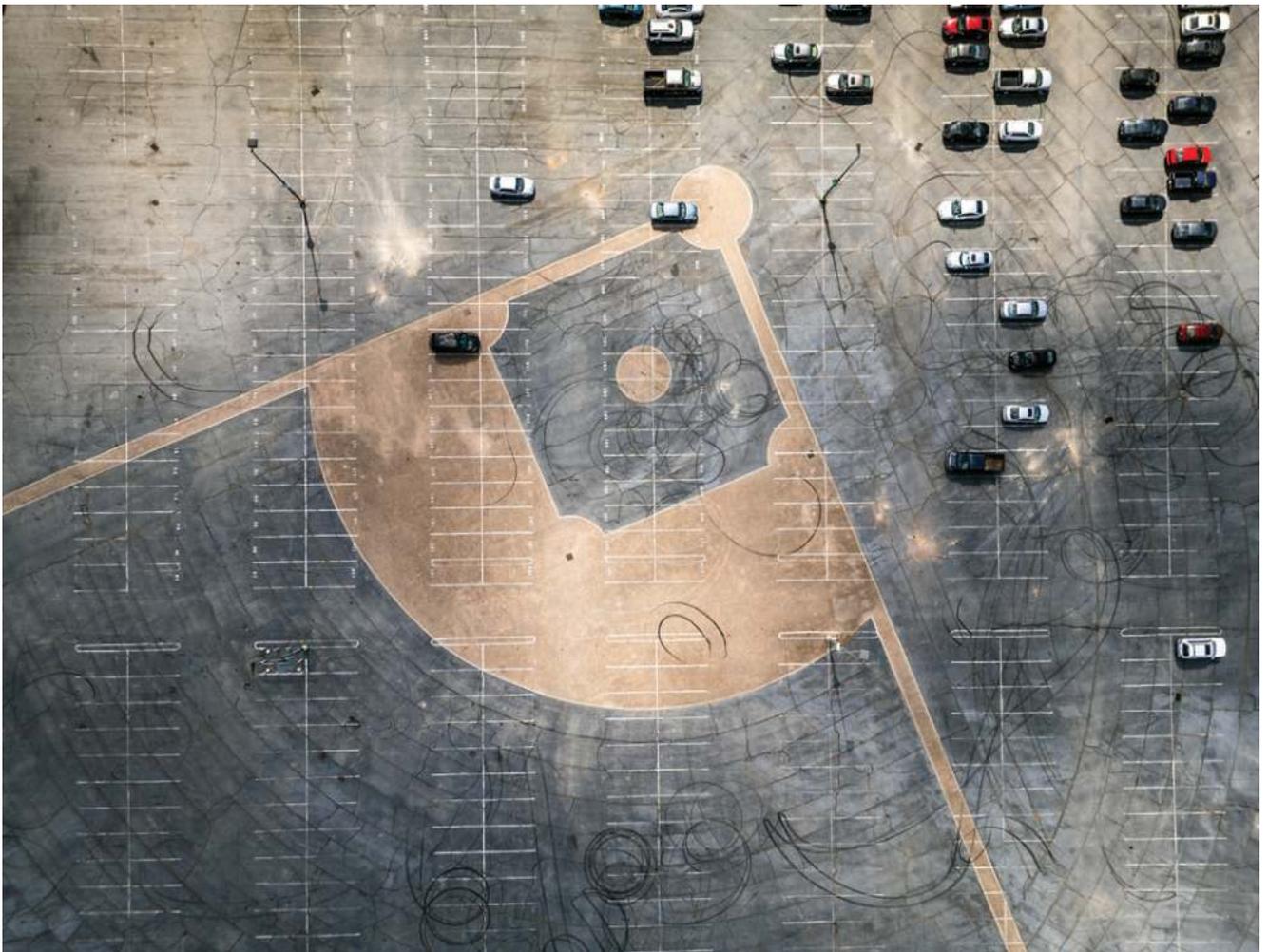
© Andrew Hetherington

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3



UNPUBLISHED

1 Geoff Story, photographer/creative director

“Through my documentary film on Midwestern queer elders, I met David and Patric. At one point during the shoot, Patric cradled David’s head. The gesture felt natural yet sculpted, like Greek statuary—solid and timeless, like the life they’ve built together.”

© Geoff Story

2 Nicolò Sertorio, photographer

Oakland Faith: Terrence Millican. “This project invites viewers to embrace the sacred paradox of Oakland, California, and envision a world where spirituality and communal engagement intertwine to forge a brighter path forward.”

© Nicolò Sertorio

3 Craig Cutler, photographer

Fragmented Self Portrait.

© Craig Cutler

4 Aaron Ricketts, photographer/editor/producer Jabari Browne/Cameron Duncan, photography assistants

Ayumi Perry, stylist
Isaiah Blest/Rowaine Grant, assistant stylists
Sophie Hartnett, makeup artist
Tanerélle, model
The Ricketts Company, production company

“In this evocative artwork captured on medium-format film, singer and songwriter Tanerélle commands attention while perched atop a mountain of men striving to reach her, embodying a modern goddess.”

© Aaron Ricketts

4



UNPUBLISHED

- 1 Jeff Schewe, photographer
Duane Michals, writer

"A project I created for a class with Duane Michals. I made a print and asked him to sign it; he did and also wrote a caption."

© Jeff Schewe

STUDENT WORK

- 2 Josiah Grant, photographer
David Bess, instructor
California Baptist University (Riverside, CA), school

© Josiah Grant

- 3 Nico Carrillo, photographer
Christine Lee Smith, instructor
California Baptist University (Riverside, CA), school

© Nico Carrillo

- 4 Crystal Lewis, photographer
Christopher Kern, instructor
California Baptist University (Riverside, CA), school

© Crystal Lewis

1



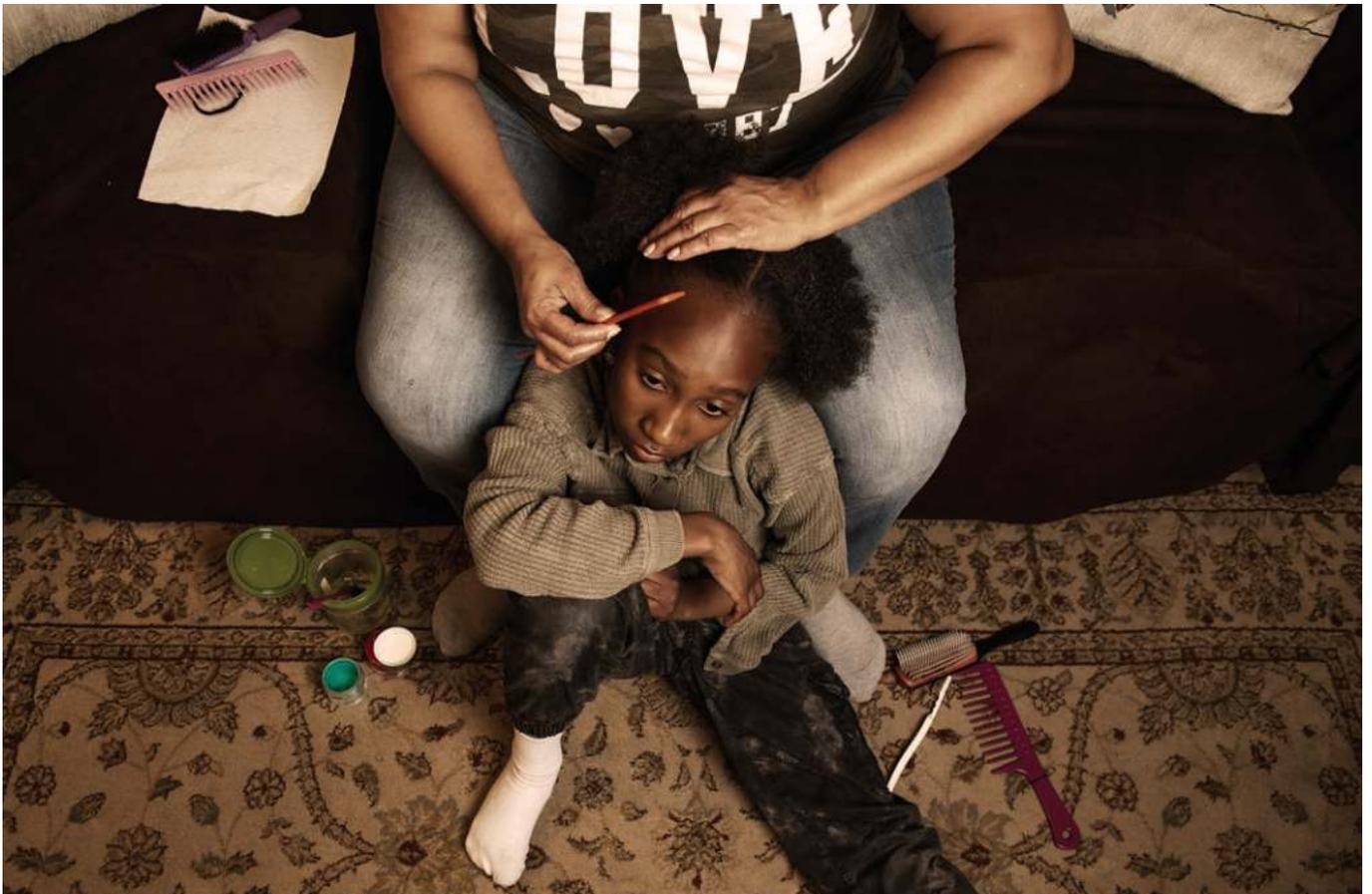
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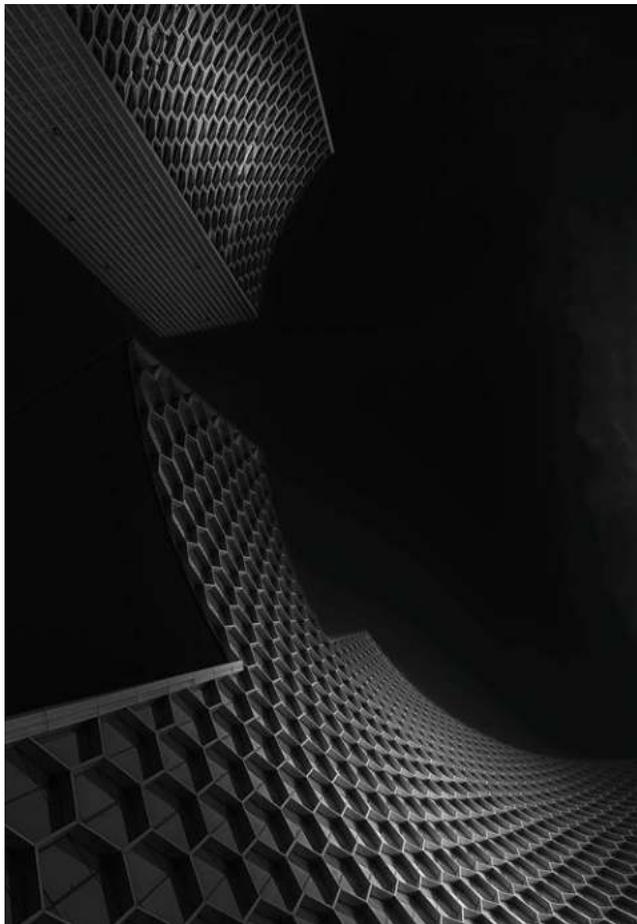
STUDENT WORK

- 1 Josiah Grant, photographer
David Fouts, instructor
California Baptist University (Riverside, CA), school
© Josiah Grant

- 2 (series)
Trisha Bhardwaj, photographer
Jessica Olivia, instructor
LASALLE College of the Arts (Singapore), school

“Facades: The Architecture of Appearance in Singapore. Singapore’s urban landscape reveals as much about the country’s aesthetics and culture as it does the architects who designed its buildings. From soaring skyscrapers and shopping malls to rustic shophouses and colonial-era architecture, Singapore’s cityscape provides a window into the nation’s evolving appearance over the past two centuries. The series of photographs narrates visual stories of Singaporeans’ aspirations, values and desires, reflected in the buildings that define the city’s skyline.”

© Trisha Bhardwaj



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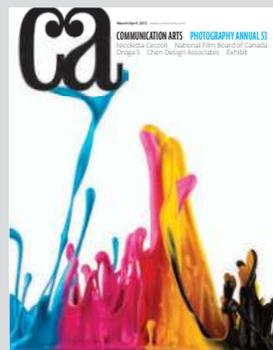
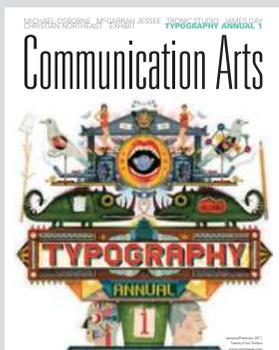
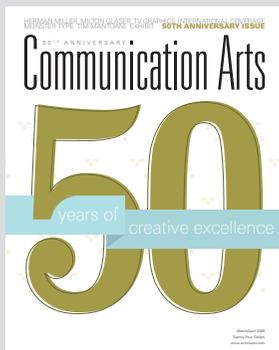
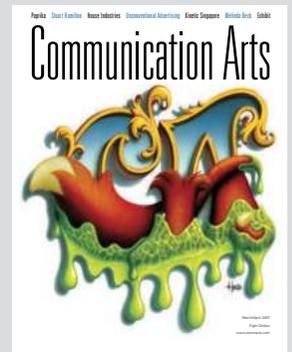
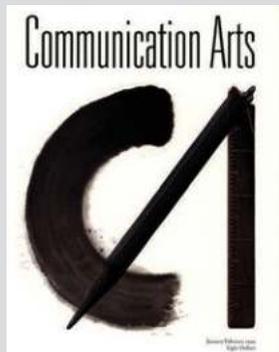
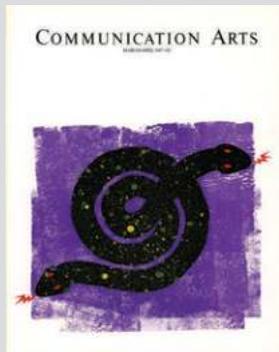
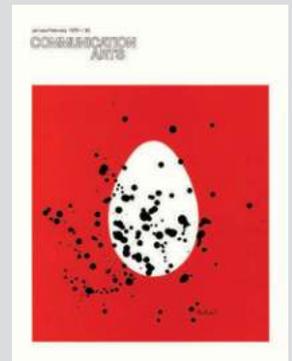
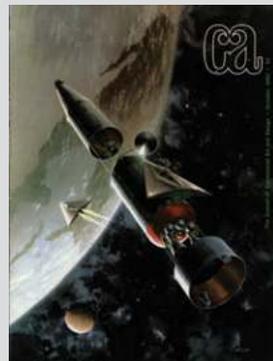
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