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A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

TWELFTH EDITION OF ENTER

Welcome to the twelfth edition of Enter, the online magazine of World Press Photo's Education Department. For more information on navigating and accessing Enter - and how to be emailed about future editions - [click here](#).

Regular visitors will notice that this edition puts the image more centrestage than previously. Based on the results of our questionnaire last year, we are concentrating on what our visitors do best - taking, making and studying photographs and learning about the wonderful world of photojournalism.

So, in this edition we have more galleries than usual, five in all. They come from Eastern Europe and Asia and most of them reflect the troubled times in which we live.

We also have our Masterclass feature in which people who have attended the World Press Photo Joop Swart Masterclass share their experiences.

And, to the right, we have our regular Picture Power, in which photographic editors from leading publications explain why certain images are chosen to illustrate stories.

In the meantime we are also looking into developing what we hope will be a more interactive Enter so that members of the World Press Photo educational family can keep in touch not only with the organization but also with each other.

So please do let us know what you might like to see in a renewed Enter. Tell us by sending an email to: enter@worldpressphoto.org

PICTURE POWER

Picture Power highlights images from around the world which have caught a photo editor's eye. Click on an image to see a higher-resolution version and read about how and why that image was chosen for prominence on the page.

The image was chosen by Henry Agudelo, photo editor of the *El Colombiano de Medellín* newspaper in Colombia.

Says Henry: "The photograph, by Manuel Saldarriaga, perfectly captures Mrs. Ana Julia Torres, who dedicates her life to looking after abused animals.

She provides a safe haven for them at Villa Lorena in the Floralia district on the pacific coast of Colombia.

It is a photo full of humanity, showing a lion called Jupiter that was badly treated and starved by the owners of a circus.

The visual impact of the love that the lion obviously feels for Ana was the reason the photo was chosen as the main image of the story.

At the time, this photo had great impact and aid poured in to help her look after her large number of animals which include flamingos, oncillas (tiger cats) and many different types of birds, crocodiles, monkeys.

She cares for a total of 800 animals of 30 different species."

This image, by Isaac Jimoh Ayodele, a senior photographer with *The Nation of Nigeria*, was chosen by the Daily Editor, Gbenga Omotosho and Photo Editor, John Ebota.

Says Ebota: "The picture, taken the day before and published on May 8 2009, is of Nigeria's former President Olusegun Obasanjo during an encounter with correspondents at the airport in Lagos, Nigeria's former capital city, on his arrival from an international trip.

Reporters had approached him for comments on some national issues in his capacity as a former president and Chairman of the Board of Trustees of the ruling Peoples Democratic Party (PDP).

Known not to be fond of the media, Obasanjo usually describes journalists as busy bodies. So he characteristically declined to respond to questions. But on this occasion he added a touch of drama by playing dumb.

He repeatedly opened his mouth without uttering a word. One of the questions he declined to speak on was the election of Jacob Zuma as President of South Africa.

Ayodele couldn't resist taking this picture of Obasanjo which captures the former President's capacity to be dramatic in utterance and action during his encounter with journalists.

It was very smart of Ayodele to capture Obasanjo in his element and portray his personality. Readers would not have been surprised to read that Obasanjo did not respond but were intrigued by the picture of his open mouth.

The response of many readers to this picture was that "Obasanjo was caught in the act" and they hoped that he would learn a lesson and behave more "presidentially" next time.

This is an action picture that would remind public officers that there is no hiding place. While we didn't set out to embarrass the former President, we thought he might be more careful in playing games with journalists next time he is approached."

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GALLERIES

Our galleries in this edition – five no less – come from east and west. Two are from countries independent again after the fall of communism in 1989; Belarus and Albania. The other three are from India, Pakistan and Thailand.

Andrei Liankevich hoped that his photography might answer a fundamental question – about his own identity. He worries that people in his native Belarus do not want to know about the history of the nation and that without culture, traditions die.

He wants the photographs in his gallery to open his people's eyes to what makes Belarus special.

One tradition in Albania that photographer Bevis Fusha wants to highlight is the blood feud. In the north of the country, it is not unusual for members of one extended family to swear revenge on another because of a killing.

And that means that large numbers of relatives are always on their guard and in some cases do not ever stray far from their homes.

Elsewhere, whole families move many miles from their home territory to escape the threat of violence.

Bevis's images show just what this can mean for everyday life.

Earlier this year, the Pakistan army sent large numbers of troops to the Swat Valley in the north-west of the country in pursuit of Taliban militants. And that led two million people to flee to what have become huge refugee camps.

Photographer Edwin Koo, from Singapore, spent time in the camp at Mardan to shoot images for his gallery, showing how one military operation can displace a population the size of a city.

As the world knows too well, terrorism of a terrible kind can strike anywhere without warning.

When it came to Mumbai (Bombay) in November 2008, *Mumbai Mirror* photographer Rana Chakraborty was so quick to react that he found, when he arrived at the scene, his camera batteries were flat.

After he had fetched fresh ones, he thought he would go for a less obvious approach to covering the story. His gallery is the result.

Our fifth gallery comes from the underworld of Bangkok in Thailand.

Vinai Dithajohn, who is based in the city, spent nights amongst the young street gangs, drug dealers and prostitutes of the city.

As his images show, it is no wonder this part of the city is known as Risky Bangkok.

01 ANDREI LIANKEVICH

Andrei Liankevich wanted to answer the questions “Who am I and where do I come from?” with his gallery of images.

The simple answers are a 27-year-old originally from Grodno in Belarus. But Andrei was more interested in his national identity – what it means to be Belarusian – and preserving the ancient traditions of his country.

Now based in Minsk and a graduate of the state university, Andrei is a World Press Photo award winner.

Andrei worked with the independent *Nasha Niva* newspaper during 2001-2008. His work have been published in *The New York Times*, *Le Figaro*, *Newsweek*, *Die Zeit*, *Spiegel*, *GEO Lino* and *International Herald Tribune*.

Since 2005, he has been involved with the **European Press Photo Agency** (EPA) and in 2007 joined the **Anzenberger agency**.

For his images he used a Kiev 60 film camera with natural light.

Says Andrei: “What you are is the most important question for the people of Belarus. But many people are not curious about the country's ancient tradition. I hope my photos will awaken that curiosity”.



02 BEVIS FUSHA

It was when a children's association in the Albanian capital Tirana, "Children Today", asked 32-year-old **Bevis Fusha** to photograph the phenomenon of the "blood feud" that he realized how difficult it would be.

The blood feud goes back many years in Albania.

After a member of a family is killed by someone from another family, revenge is sworn and can even involve young children deemed to be "guilty".

As a result, families in large numbers are forced to leave their homes for fear of being attacked.

"The aim was to show the daily lives, pain and terrible history of those who are not able to go out of their homes for years and to realize this I had very little time at my disposal, only four days," says Bevis, whose father and brother are both famous photographers in Albania.

"I also did not want to make the story clichéd. So many photographers had gone down that route. I also did not want any invention, such as putting weapons in young people's hands, as some foreign photographers had done".

"The second problem was that the time was very short, just a few hours, during those four days. That would never be sufficient to achieve the proper visual sensitivity in each visited family."

"So I decided to hold on to a naive and childish prospective. A photographic history filled with fences, flowers and other symbols, to point out the essence of the phenomenon."

Bevis is represented by the **Anzenberger Agency** in Vienna, and **Metrocollective**, a photo collective in Washington, USA.

He has worked for a variety of publications in his native Albania and exhibited widely at home and elsewhere.

03 EDWIN KOO

"At first, the refugees were scattered everywhere. As I took a few shots of the smouldering pots of tea, more people cramped into my frame. Soon, the refugees were all there in the frame, as if they had a message to deliver."

So says thirty-one year old freelance photographer **Edwin Koo**, based in Katmandu in Nepal and represented by the US-based **Zuma** agency.

Edwin, originally from Singapore, travelled in May 2009 to the Sheikh Yassin refugee camp in Mardan, Pakistan, where two million refugees fled this year after the Pakistani army entered the Swat Valley in pursuit of Taliban militants.

"It was as if they wanted me to make that image," says Edwin, referring to the first in his gallery and his favorite. "I shot a few frames and then shared the pictures with them on my LCD screen."

"Photographer James Whitlow Delano says that you should pass quietly and quickly, taking what you can, before your presence disturbs the scene. I agree with him," says Edwin. "But sometimes this approach is impossible. We cannot always be a fly-on-the-wall."

Edwin, previously worked as a staff photographer for Singapore's national broadsheet **The Straits Times** and local tabloid **Streats**. He has won several awards and exhibited in his native Singapore as well as in Nepal.

Other images in the gallery - taken with his Nikon D700 and D300 using natural light - show some of the devastation of the situation as the army hits the militants and they retaliate.

04 RANA CHAKRABORTY

"I was following the sounds of gunfire when I heard a low-pitched chant of Bismillah... Bismillah... Bismillah," says **Mumbai Mirror** photographer **Rana Chakraborty** as he recalls arriving on the scene of the 2008 siege by gunmen the center of Mumbai.

"I turned to the source of the chant and saw a man sitting with his back to the pavement fencing. On his lap was another man who had been hit by grenade splinters. He was bleeding from the head."

"Bullets were flying all around, grenades were being hurled and there were sounds of explosions everywhere, but this young man seemed to shut everything out and had taken refuge in some higher power."

"This man was murmuring Bismillah...Bismillah, invoking the same lord in whose name the terrorists were firing indiscriminately at innocents. He should have been lying flat on the ground, as advised by the police. Instead, he chose to comfort an injured man, offering his lap to rest his bleeding head."

"It was a story that needed to be documented, that needed telling," continues 38-year-old Rana. "A story that inspired me to capture similar scenes that might be missed in pursuit of the real action."

The award-winning photographer, who has exhibited at home and abroad, found that when he arrived at the Mumbai Chhatrapati Shivaji Terminus he had insufficient battery power for his Nikon D200 and D300 cameras so went back to his office.

By the time he returned and then traveled between the four sites of the siege, he decided to take a different approach from his colleagues who had been recording the start of the violence.

"The terror attack lasted for more almost 60 hours keeping India's commercial capital at gunpoint," says Rana.

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“None of the pictures I took were published immediately as they didn’t fall into the conventional terror-photo category. But it did not deter my resolve.

I continue to believe that terror attack coverage is more than just mutilated bodies and never-before-seen gore.”

05 VINAI DITHAJOHN

Risky Bangkok is the title of an on-going documentary being put together by 43-year-old Vinai Dithajohn, a Bangkok-based photojournalist represented by the On Asia Photo Agency.

Award-winner Vinai, who attended a World Press Photo workshop in Jakarta in 2002, has had work published in *Time Magazine*, *The International Herald Tribune*, *South China Morning Post* and *National Geographic Magazine*.

“The documentary reveals the nocturnal world of Thai youth engaged in risky behavior on the lesser-known side streets in Bangkok, the City of Angels.

The photos are shot in a style as fleeting as the subjects, portraying a half-seen glimpse into young Thais living on the edge; a gang of teenage guys finding identity in motorbike racing gangs, a sex worker wrangling with a drunk client on a dimly lit corner, a transvestite smoking drugs on a hot strip of foil, a military policeman shouting at a group of students face down on a sidewalk after being arrested for brawling.”

“These elusive images of social outcasts, rebels and thrill seekers uncover a jagged piece of reality seen through the lens -- just enough to provoke the viewer into wondering what the story is that remains in the shadowy truth between light and dark,” continues Vinai.

Shot with a Canon 20D DSLR and a G9 super-compact using available light from passing cars and street lamps, the muted colors of peeling buildings set against faces partially covered in harsh black give the photos a quality reminiscent of the film noir style.

“Light is the tool of every photographer,” concludes Vinai. “But I was drawn to step into the darkness to discover what I wasn’t seeing. I became part of the subjects’ scene to try and capture their pride, isolation and human character.”



MASTERCLASS

In each issue of Enter, we put a set of near-identical questions to people who have taken part in a World Press Photo Joop Swart Masterclass.

These five-day events, introduced in 1994 to encourage and train young photographers, are normally held every November so that a dozen young practitioners from all over the world can meet and learn from some of the world's top professionals and each other.

The subject of this issue's Masterclass is 31-year-old **Philippe Dudouit**, from Lausanne, Switzerland.

Philippe won the World Press Photo contest first prize in 2008 and third prize in 2009, both in the People in the News category.

His work appears regularly in **Time Magazine**, **GQ (France)**, **D Magazine**, **L'Hebdo**, **Neon**, **Das Magazine**, **L'Espresso** and **Le Monde 2**. He is represented by **Contact Press Images**.

Philippe, how did you get started in photography and what was your biggest break?

I started taking pictures of my friends snowboarding in the ski resort where I grew up. I immediately fell in love with the medium, so I gave up my studies and started a five-year apprenticeship in photography when I was 17. In '99, I decided to follow an Albanian friend of mine to Kosovo and in 2001, I spent three months covering the fighting between Albanian rebels and government forces in Macedonia.

What qualities does a top photojournalist need?

At my level, I think an open mind, respect for others and a good sense of humor are important. Then you need solid friends, who can tell you that your latest and greatest work is actually a piece of rubbish.

What is your most memorable assignment?

Most of my work has been self-assigned. There are many, many memories but I think walking and living with the PKK (Kurdistan Workers' Party) fighters for 5 weeks was something pretty important.

Are you – or will you ever be – fully digital?

Right now, I don't travel with digital equipment apart from the Canon G10 I use for souvenir snapshots. I do use digital for commercial work and for advertising shoots, though.

What essential equipment do you travel with?

An iPod with good music in it, a large format camera with one hundred sheets of Kodak ready-load slide film, a tripod, a couple of additional lights and my Swiss knife.

What is your favorite camera and how do you use it most – do you prefer natural light, for instance, or artificial/mix?

I mostly use a Linhof Technika 4x5 folding camera. I always carry additional lights, so flashes and a Quantum battery – I only use them when needed, when I feel it could be a plus for the picture.

If there is one piece of advice you would give to a photojournalist starting out on a career, what would it be?

Our teacher, in the first year of my apprenticeship, told the class: "I don't know what you're doing here. Do you guys know you'll never work in photography? Do you know you'll never be professional photographers?" Even if the guy was a bit stupid to say things like that, at the end of the day, he was right. So the only advice I can give is believe in yourself, be patient, don't pay too much attention to what people say and go with your own flow.

Which of the pictures you selected is your personal favorite and why?

I guess it'd be the Tuareg Rebels rock band (the first in the gallery). It was so unexpected to meet them in the middle of nowhere. The first days of the trip, my fixer Ahmed and I were hanging out with one specific armed group. In their camp, we saw a truck full of brand new musical instruments. At first, I thought it was for the black market, but after a few questions, an officer told us the gear was for this brand new band they were trying to set up. We of course immediately asked to meet them, and they told us they were far away - but traveling in our direction.

Three weeks later, after harassing every day to meet the band, they started to say that they were coming. After another ten days, and I only had two sheets of film left, and bam, the guys finally show up.

Those were the last pictures of the trip.

Next to whom would you like to sit in an airplane going where?

Well, I wasn't lucky on my last trips, so right now I'd like to sit next to the invisible man. For what it's worth, I'm one meter ninety and weigh one hundred and ten kilograms, so there's always this tremendous disappointment in the eyes of the poor guy sitting next to me when he sees me stowing a big bag over his head. And seriously, do you know anyone who wouldn't be happy to have an empty seat next to him?

What ambitions do you have left?

To continue my personal project on rebel groups.

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