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Enter



WORLD PRESS PHOTO

A PUBLICATION OF WORLD PRESS PHOTO EDUCATIONAL DEPARTMENT

WELCOME

THIRTEENTH EDITION OF ENTER

Welcome to the thirteenth 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.

As in edition twelve, images take center-stage – after all, pictures are what Enter is all about.

Again, we feature five galleries from former participants of World Press Photo's education program.

And what variety they contain.

Among this edition's offerings are the Iraqi mothers photographed in prison with their children. Many of the youngsters were born in jail and live there for up to four years.

Then there are the strange stone graffiti monuments in a Belarusian forest. And the man who makes leather footballs in Nigeria for a living.

As usual, Masterclass features a role model amongst those who have attended a World Press Photo Joop Swart Masterclass.

And Picture Power again highlights images which have accompanied big stories in various publications and photo editors explain why they stood out.

Please do let us know what you might like to see in Enter in future. 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.

This picture, by Pepe Mateos, photographer at *Clarín* in Argentina, was chosen by Dani Yako, the publication's Chief Picture Editor.

Says Dani: "On December 30, 2004, 194 youths died in a fire at the Cromañon disco in downtown Buenos Aires.

The site remained closed until 13 August of this year, when the authorities opened the doors to the Press the day before the ruling of the trial was announced.

Photographer Pepe Mateos was assigned to cover this event. When he returned to the newspaper, he was visibly moved.

One of the strongest photos is this one, showing traces of sooty hands on the wall.

I proposed this image as the main one of the newspaper, without much hope. Nevertheless, after long discussion and examination of the proofs, it was decided to use it over four columns (*Clarín* has five).

To our surprise, the next day radio and television were talking about the image and Pepe never stopped giving interviews."

The photo was taken with a Nikon D-300, lens 17-35mm and f4 to 1/30sec.

Aleksandar Andjić, photo editor at the Serbian news magazine *Vreme*, chose a photo by a young colleague, 25-year-old Milovan Milenkovic.

Says Aleksandar: "I chose this photo because, historically, Russia has always been in the background for us here in Serbia.

So, in this image, the Russian President Dmitry Medvedev is again on the background, behind this military parade in our capital Belgrade.

We are a political magazine so this was a message we chose to send with the photo.

It was Medvedev's first visit to Serbia and we used the picture in the issue for October 22 2009.

The guards are out of focus but the Russian president observes from the poster in front of the monument to the Red Army liberators of October 20 1945.

The photographer, Milovan, has been with our magazine for only a year but is developing fast."

This picture was chosen by Xiaolan Yi, photo editor at the *Nan Fang Du Shi Daily* in southern China.

Says Xiaolan: " On November 3 2009, a six-month-old baby died in hospital.

Many members of his family rushed there to demand an explanation. Soon, more than 100 family members and friends were at the hospital and the police arrived to control the situation. Fourteen people were taken away by officers.

I chose this picture by photographer Ivan Zhong because it summed up the story clearly – the baby, dead, looking as if he is sleeping peacefully, blood stains on his face and being held tenderly by a close relative.

The image reflects a common dilemma for photographers, maintaining objectivity in emotional situations.

But as news photographers, we must display the matter objectively, as far as possible, putting judgements aside."



GALLERIES

Again we have five galleries in this edition of Enter – and their geographical spread ranges from the Philippines to Belarus, from Iraq to Indonesia and Nigeria.

Buck Pago was torn when a typhoon hit Manila in the Philippines. He knew his first duty was to his family but he also desperately wanted to get out into the city to photograph the widespread damage.

In the end, he managed to fulfill both tasks – and his gallery is the result of his camerawork over the several days that followed the natural disaster.

Karen Mirzoyan's visit to a forest in Belarus gives us a mysterious reminder of another disaster – but this time man-made.

Following an accident at the Chernobyl nuclear power plant in Russia which almost a quarter of a century ago contaminated huge areas of forest land, someone has painted graffiti on stones in one wood with slogans marking the occasion. Karen's gallery shows a selection of these memorials.

Veronica Wijaya from Indonesia traveled to Spain for her project, photographing a small group of Senegalese refugees in the rich, bustling and trendy city of Barcelona. When the Africans were evicted from their make-shift home, she followed them to the only place they could live – on the streets.

In Africa itself, Nigerian photographer Adolphus Opara recorded the daily life of a man making a particular piece of sports equipment using the skills with leather he learnt as a shoemaker.

Malam Umar Wunti made his first football by hand eight years ago and has now taught many youngsters to do the same, providing some of them with a way to make money.

Finally, Julie Adnan, from Kirkuk in Northern Iraq, was fascinated with mothers living in a nearby jail - with their young children.

Her pictures reflect the remarkable bond between mother and child in one of the most unnatural of habitats in which a young person can grow up.

01 BUCK PAGO

When Typhoon Ketsana hit the Philippines in September 2009, 24-year-old Buck Pago faced a dilemma.

He wanted to get outside in the capital Manila to photograph the devastation, in which hundreds died and thousands were made homeless.

But he was also a victim and his instinct was to look after himself and his family.

"On the day of the typhoon, I was in our house processing some film when the heavy rain came and lasted for hours," recalls Buck.

"The water level started to rise - it was the first time that our house had been flooded. I started to put our belongings in a safe place as much as I could but I wanted to go out and photograph our neighborhood and some low-lying places whilst the storm was at its height. After an hour shooting outside, I decided to go back to our house and secure my family."

Buck has been a freelance photographer since 2006 and joined **AKP Images** in 2008. His work has been published in a number of Philippine newspapers.

"It was very hard for me not being able to be outside taking photographs," continues Buck.

"After a sleepless night worrying and looking out for my family's security, I started to clean the mud out of our place, fix furniture and dry clothes and books. Some of my darkroom equipment was broken, papers were soaked and film archives ruined.

I decided to document the typhoon's aftermath as I was also a victim. Another typhoon, Parma, brought even more devastation to the country a week later.

I operate with a compact camera with basic controls (shutter speed and aperture). It allows me to work without intimidating my subjects," concludes Buck.

02 KAREN MIRZOYAN

For his gallery in Enter 13, 27-year-old Karen Mirzoyan visited a forest alongside the Minsk to Grodno M6 highway in Belarus.

It is one of many in the former Soviet republic contaminated when an accident hit a nuclear reactor at the Chernobyl power plant in 1986.

"As a result of that accident, twenty percent of the forests in Belarus were affected," says Karen, whose images show a variety of stones painted in graffiti-style amongst the trees, proclaiming various messages.

"I like the entire story as a whole, because of the contrast between the visual serenity of the photos and the troubling message delivered which are the key elements in the makeup of this project," continues Karen, who was born in Georgia but now lives in Armenia.

His work has appeared in many publications including **The Times** of London, **Foto 8**, **GEO (Italy)**, **National Geographic (Turkey)**, **CNN.com**, **CBS news**, **LeMonde.fr**, and **National Geographic Traveler (Armenia)**.

"Over one third of Belarus is covered in forests, including the southwestern part of the oldest existing European forest - Belovezhskaya Puscha - a UNESCO World Heritage Site," concludes Karen.

"It is home to more than 70 mammal species and 280 types of bird. Belarus is among the ten leading forest countries of Europe".



03 VERONICA WIJAYA

Veronica Wijaya, a 32-year-old photographer from Jakarta in Indonesia, is used to photographing disasters for the United Nations – natural calamities and post-conflict reconstruction and development.

For the gallery here she traveled to Spain to concentrate on the lives of refugees. Their existence borders on the disastrous too but, says Veronica, is bearable because of the friendship and sense of community that the refugees share.

The three Senegalese the photographer concentrated on are Abdulah, who is 55 years old, 45-year-old Manuel Martin and Musa, 35. Arriving in Spain, they made their way to Barcelona where they lived in a ramshackle home on a roof, which they had built themselves.

“About twenty percent of the immigrants in Spain are from Africa,” says Veronica, who used both film and digital cameras for the shoot. “Of those who are illegal, some manage to get cleaning jobs, others sell drugs. Some live on food that is thrown out in markets”.

“They arrive from their own countries - where there are many problems both financial and social – dreaming of a better life.”

The land on which the trio's home was constructed is owned by the railway and one day in April 2008 they received notice that they would have to leave the area.

Men arrived soon afterwards to demolish their home and whilst other immigrants living nearby left to stay with people they knew, Abdulah, Manuel Martin and Musa decided to remain together.

They are constantly moved on by the police and often have to live on the street. But as Veronica found, they managed to survive.

“All their things were just left on the street when the homes were destroyed. But the three of them had many friends who were concerned to give them food and drink and provide company.”

04 ADOLPHUS OPARA

As so often in life, a new direction can present itself by pure chance.

Malam Umar Wunti is a 43-year-old native of Bauchi, the capital of Bauchi State in northern Nigeria.

Nine years ago, he returned home from working as a shoemaker elsewhere in the country.

A year later, on what he describes as “a fateful day”, a young boy - aware of Malam Umar's skill with leather - brought him a damaged football to mend.

So successful was the repair that he did the same for others, gradually becoming convinced he could make a football from scratch.

He did so - and that is how he has spent his working time over the last few years.

Malam Umar Wunti is the subject of the gallery featured here by 28-year-old Nigerian photographer Adolphus Opara.

Adolphus concentrates on documentary photography in his home country and has also worked in Mali, Senegal, Ghana, Burkina Faso and the Republic of Benin, winning an award locally – in the Nigerian Breweries/Heineken Art Competition 2008 – and internationally, the Photo African Art Competition.

“Since 2001, Malam Umar Wunti, who shares an extended-family home with his wife and six children, has trained well over 30 young boys in the craft of making footballs – some of whom have gone on to make a living from it,” says Adolphus.

“I worked on this project for six days and spent almost all the time with Malam Umar, just hanging around him and seeing how he goes about his daily routine” continues Adolphus, who used natural light and a Canon EOS 5D Mark II with a 24-105mm f4.0 lens and a 70-200mm f2.8 zoom lens.

“This is the way I usually work in projects. I always wait for those intimate moments between my subject and me. And somehow they always come.”

05 JULIE ADNAN

For many people memories of childhood are reminders of a happy time growing up.

But whenever Iraqi photographer **Julie Adnan** visited the women's prison in Arbil, in the north of her country, she began to wonder how the many children living there with their imprisoned mothers would remember their early years.

“I could hear the noise of the children, many of whom were born in prison, from the playground when I visited,” says Julie, whose gallery is made up of photos of the youngsters with their mothers in jail.

“Iraqi law allows children to live with their mothers in prison for two years and then another two years if there is no-one outside prison to look after them.”

Twenty-three-year old Julie, from Kirkuk, is a freelance who has worked for a number of agencies, including **Reuters**, and whose images have appeared in the Kurdish daily *Asso* newspaper, *Khak Magazine*, *IO Donna* in Italy and *L'Express* of France.

“Many of our nice memories are from childhood but what made me sad was imagining how these youngsters would look back on their time growing up in prison,” says Julie.

“When their birthdays come around, how will they look back on celebrating them behind bars?”

Julie's photos were taken with her Nikon D2X camera.

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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 for this issue is **Jesse Marlow**, a 31-year-old documentary photographer based in Melbourne, Australia.

Over the last eight years he has worked for a range of local and international magazines, newspapers and commercial clients. His images are held in public and private collections across Australia.

In 2002, he was the inaugural winner of the Australian Hasselblad X-Pan Masters competition.

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

At a young age, in the early 1980s, I began taking photos of the brightly colored graffiti walls that began appearing in Melbourne and most cities. My mother would drive me from wall to wall and I would jump out with her old Minolta, take a photo and hop back into the car and go looking for the next wall. This love of being out and about with my camera grew and after high school, I enrolled in a photography course. My biggest break was meeting and being mentored by a couple of really inspiring photographers at college. They set me on the right path.

What qualities does a top photojournalist need?

Passion, empathy and a never give up attitude.

What is your most memorable assignment?

The personal long-term assignments I've shot have always been my favorite. My Centre Bounce series, which documented the game of Australian Rules football being played in the Australian desert, was amazing for a number of reasons. Some of the people I met throughout that project have turned into lifelong friends. The locations I traveled to throughout the northern desert were breathtaking.

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

I use digital for my magazine work and film for myself. I love the whole process of using film. From the suspense between shooting the photo and processing the film through to studying negatives on my light-box. It's a process I know and love.

What essential equipment do you travel with?

A good set of walking shoes and a big x-ray proof bag of film.

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

For my personal work the only camera I use is a Leica M6 with a 35mm lens. I've always preferred to shoot in natural light.

How, when under pressure, do you try and make sure the image is as good as possible?

I'll just shoot as many different variations of a picture as a situation permits. Sometimes this is one photo, other times it's a 100. Being a photojournalist is all about putting oneself into pressure situations.

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

Shoot as much as you can and be as open to as many different styles as possible. I've found this to be a natural and organic way of working towards establishing your own signature style.

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

They're all my favorites. Shooting long-term personal projects is such a labor of love. Shooting photos on the street can be so unpredictable. These photos have all been shot in my daily travels. None are planned in advanced. The prospect of leaving the house with nothing and coming home with a photo that's going to be with me forever is what drives me.

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

Jerry Seinfeld could make a long flight seem short but sometimes I do love sleeping on planes.

What ambitions do you have left?

My current aim is to publish a book of this work in the next 18 months.

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