

# VIEWWORLD #5

p h o t o m a g a z i n e

## INTERVIEW

FRANCE Alain Laboile

## STREET

USA Richard Sandler  
USA Christian Robotti

## SERIES

INDIA Subrata Biswas  
POLAND Adrian Mirgos  
SWITZERLAND Thomas Leuthard  
ITALY Donato Chirulli  
FRANCE Laurent Roch  
GEORGIA Dina Oganova



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COVER: Laurent Roch

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This is about what happens on the streets...

We are happy to announce that beginning with the #6 issue of our magazine you will be able to see the best photos provided by Street View Photography.

SVP is a rapid growing platform for street photography which enables talents as well as newcomers to promote their work, offers a virtual space to the community and holds a continuously growing data library to inspire and introduce this art form to the public. SVP seeks out to become the most exciting, connected and inviting organization for street photography, to be home to the masters as well as the newcomers, and to represent this art to the outside world.

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STREET

NEW ENGLAND  
MERCHANTS  
NATIONAL BANK



Richard Sandler  
STREET PHOTOGRAPHY [USA]







WEBSITE FANPAGE

*I was born in New York City in 1946 into a Polish/Russian family of lefty/artsy American/Jewish intellectuals. I began photography in Boston in 1977, and I knew right away that "the street" was my thing. One month into shooting on the Boston streets, I took a workshop with Garry Winogrand, and his support solidified my resolve to become a photographer. I quickly became a photajournalist to make money, shooting picture stories and portraits for newspapers and magazines. I moved back to NYC in 1980 and began a 12 year freelance career shooting almost daily assignments for the New York Times, etc. Currently, I am editing my most recent film documentaries about American history told only by American Indians. I am also teaching private workshops in documentary filmmaking, video-making, and street photography.*

*In 1992 I began shooting documentary street videos and films about a rapidly gentrifying New York, (and Los Angeles) they are:*

*"The Gods of Times Square," (1999)*

*"Brave New York," (2004)*

*"SWAY," (2006)*

*"Everybody is Hurting," (2007)*

*"Forever and Sunsmell," (2010)*

*"Radioactive City," (2011)*









Hands

off the door

Emergency  
Brake Valve

The  
Big  
Aqueduct  
Home of the 2005 Breweries Cup





#### On the late 1970's and 1980's pictures

The photographs in this series were made in New York City (and a few in Boston) between 25 and 35 years ago, and they depict a crazy time that lives in limbo: they are too young to be the historical records of the fuzzy past, and way too old to resemble contemporary culture, now moving at warp speed. These pictures of the recent past reveal a time just before the proliferation of computers, cell phones, pods, pads, digital cameras, and the internet; there was no way to filter the realities of the broken city, and there was no refuge in virtual space. For better (and for worse), one was simply 'on the street,' in public space, bathing in the comforts (or terrors), of the human sea. In the subways, graffiti tags and spray painting exploded onto every surface, and whole subway cars were 'bombed,' windows and all. Above and below ground, crime and crack were on the rise, rents were cheap, and tourists did not come here. Times Square and the East Village streets were drugged-out and dangerous, but they were also home to thousands of artists and dozens of art galleries and music clubs. In the midtown, the gaudy rich wore furs in unprecedented numbers, Ronald Reagan was president, and like now, 'greed was good.' To some, the New York City of the recent past was a hell on Earth, yet to others it was one of New York's most fertile artistic periods. For me, the 80's streets were a photographic celebration, and I danced with the city's perennial ghosts. I used to shoot 4 - 5 rolls of film nearly every day, on the street and in the subways. Luckily, my head was never cracked open by a crack-head.











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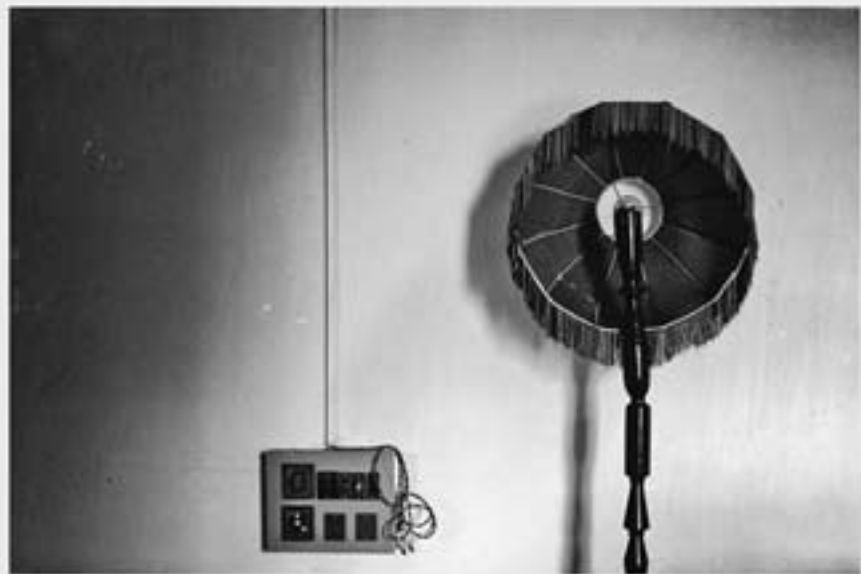
INTERVIEW

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STREET



Subrata Biswas  
BREATHING IN-ORNATE [INDIA]







Subrata is an independent visual storyteller and painter from Kolkata (dividing his time between Kolkata and Delhi), India. His photography journey began as a hobby during his college years when he was studying to become a software engineer. After spending a year in India's booming IT industry, he decided to answer his true calling of being an artist. He quit his IT job and went on a self-learning curve of being a painter and photojournalist. Since then, he has spent nearly five years in the field of fine art.

WEBSITE FACEBOOK

*I made the decision to become a photographer in early 2006. It had taken a long time before I was able to feel confident about being able to do this job. Before I tried to convince other people, I had convinced myself that I really have a feel for this. This is the time of really high emotions and great excitement that I felt while photographing real happenings and witnessing them neither from the academic point of view nor from a distance, but from the perspective of being a part of what is happening to my surroundings. From these points of view, I really want to be a photographer. It is more important to connect with the feelings and emotions of other people instead of just being an audience and having to anticipate in it emotionally and intellectually. I have to be sure about what is going on so that I can follow it.*

Besides photography, he also kept himself busy in practicing visual art in the form of painting. His paintings were first exhibited in the 73rd national annual exhibition of Academy of Fine Arts in Kolkata in 2009. Since then, he has participated in many group shows of paintings. His first solo painting exhibition was held in 2010 at Academy of Fine Arts in Kolkata. In 2011, his paintings appeared in 75th national annual exhibition of Academy of Fine Arts, Kolkata. He is a firm believer in new media and work beyond traditional platforms. He keeps interest mainly in photojournalism, photo story, street photography, and experimental work based on his own concept. His photo stories are also published in many online publications and print media.

#### Breathing In-ornate

*You may call it a journey of my fragmented feelings rather than calling it a journal or anything else. I am a suburban Indian brought up in a lower middle class family. After the end of my school life, I had to migrate from leisurely outskirts of a town to a busy life in a city because of my higher study. The tumult of the city engulfed the large canvas of boundless sky, silent moments of my home, noisy wings of the pigeons, innocence, and my dreamy nights. Since then, I have been trying to relate my inner world to the fast outer world. Since childhood, I have found it very difficult to express my feelings properly towards others and also not expertise in writing them up. I like to live in a simple way. The way I was brought up and also my surroundings both have had a deep impact on my life. I still feel uneasy about anything élat. While I am at home or visiting some places, I always keep searching for my own existence, for comparing to the outer world and for discovering some new feelings in myself. This urges me to lead an itinerant life and to photograph my feelings related to the things which I saw while roving. These feelings enrich my life day by day and lead me to depict my memories and experiences related to the people, places, things that I came across today through my photographs.*











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**Alain Laboile**  
INTERVIEW - PART TWO [FRANCE]



WEBSITE FACEBOOK FLICKR BOOK

Born on the 1st of May, 1968 in Bordeaux. He lived from odd jobs until 1990, the year he met Anne. It was the time when he opened to art. He accompanied Anne, student in Art History, to her lectures. It was in the darkness of the crowded amphitheatres that I witnessed heatedly the dissection of the Italian Renaissance artworks.

Drawing was his ally since childhood. I can let myself drift into this third dimension by making plaster portraits in a corner of the studio we share. Then came, through a random reading, my fascination for insects. Jean-Henri Fabre's *Souvenirs entomologiques* will inspire me and accompany me for several years. Plaster and stone slowly fade away to let the rusty iron turn into shaggy insects. On the top of a hill near Bordeaux, in Girande, our house fills up with kids. My activity is taking off, and I need to take some photos of my sculptures. That's precisely at that moment, in 2004, that I accidentally dive into photography, or more accurately macrophotography, where insects are predominant. Three years later, insects went into hiding under the leaves, my six children are born, and we have left the hill for the stream on the edge of the world. My photo-diary was established without my really noticing. It now seems vital and everlasting.

*I'm a father of six. Through my photographic work I celebrate and document my family life: A life on the edge of the world, where temporality and the universality of childhood meet. Day to day I create a family album that constitutes a legacy that I will pass on to my children. My work reflects our way of life, revolving around their childhood. My photographs will be the testimony of that. In a way my approach can be considered similar to the one of an ethnologist. Though my work is deeply personal, it's also accessible, addressing human nature and allowing the viewer to enter my world and reflect on their own childhoods. Fed everyday and shared with the world via the internet, my photographic production has become a mean of communication, leading to a questioning about freedom, nudity, being and having.*







*You have very large plot of land and forest near ... I envy you the space and quiet away from the noise!*

*We chose to live in the countryside, in a really old house, without unnecessary comfort or television. Our vast yard, bordered by a stream, with its bamboo forest and a family dug natural pool, is our universe. I learnt to know this natural environment intimately; I know where to stand to catch the lights. Despite the relatively limited space, there is always plenty to discover, and the children's ingenuity plays a predominant role.*

*Does the project "family" have a hidden intention?*

*Becoming parents is in itself an adventure. Nobody is really prepared for it. We evolved in the course of the births, try to adapt ourselves to the personality of each of our children so that each feels good within the sibship. We sometimes gaped, lived the upheavals of the adolescence and the adventure is far from being finished. Photos tell it through the expressions of the children, the metamorphoses, the memories which they evoke, the anecdotes to which they send back such the narrative of an epic.*





**What is your goal in photography and what do you want to show through your photos?**

*Day to day I create a family album that constitutes an legacy that I will pass on to my children. My work reflects our way of life, revolving around their childhood. My photographs will be the testimony of that. In a way, my approach can be considered similar to the one of an ethnologist.*

**Who were and are the ones who inspire you in photography and why they?**

*I started in 2004 with a photographic culture close to the nothingness. Comments on my photos, sometimes while quoting photographers in reference, widened my knowledge. Sally Mann and Jock Sturges are frequently mentioned.*

**About Jock... In this year you led lectures with Jock Sturges... What were your impressions? I'm asking because Tom makes usually posed photos.**

*Jock is a good friend of mine. I'll be with him this evening in Amsterdam for his opening at Kahmann Gallery. He helps me a lot in my career. I learnt a lot from him. His work is amazing. We work in a different way but we understand and recognize each other. I admire his light and how he leads his models. The lecture about my work in Washington was led by myself „Jock was my translator. It was a great experience. He introduced me to Steidl and my book will be published next year. Jock is a wonderful relationship vector and a good, good man.*







*Are you shooting other places outside the home? Except "reflections" I couldn't find any of your others projects photojournalist or documentary.*

*My space of shooting is restricted, because this is the way we live. We do not go on holiday and are mostly all together. The old house, the garden, the natural pond dug with a shovel, the forest of bamboo, the creek which flows at back of the garden and which sometimes goes out of its bed is our world. The possibilities of game are there numerous and constitute so many opportunities to immortalize these moments of life.*









*You work creating sculptures. Centaur from your backyard is your favorite sculpture what you created? Sometimes we can see it in your photos.*

*It's not finished yet, and one day it will be for sale.*

*Did this work in any way affect your photography? Or maybe inspire each other in some way?*

*I consider the two disciplines to be parallel instead of linked. On the one hand, sculpture in metal requires a full physical implication, while photography calls for the eye and instinct. My sculptures are being part of the scene, they sometimes find themselves linked to the photograph, by accident, and may even become the main interest of a shot. I recently started to think about some stagings that voluntarily include my metallic creations (The "Reflexions around the pool" set).*









*Any advice for our readers?*

*I have no advice to give to photographers, but I used to read on some fora testimonies of photographers saying that they were looking for a style, their own style. From my point of view, technic is very secondary. First asking oneself what we like, what passionates us seems to me the real way to know the pleasure of photographing.*

*I'm in a period where black and white takes a lot of space. The editing is limited to a conversion of the image in B&W and work on the density and contrast. I think the time saving is upstream, I mean the work of selecting images. I erase a lot of photographed images, then I only transfer a few photos on my computer.*

*Another selection is made on the computer screen and I have at the end 2 or 3 of pictures to edit. From the perspective of the photographic technique, I am self-taught. I have many shortcomings, but the technique comes with time and it doesn't prevent to take pictures.*



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Adrian Mirgos  
WOODSTOCK FESTIVAL [POLAND]









### Woodstock Festival

Woodstock Festival is one of the biggest music festivals in the world which takes place in Kostrzyn, Poland. Kostrzyn lies on the border between Poland and Germany. Hundreds of thousands of people who love music and fun come here every year. Woodstock always had followers and opponents. With those pictures, I want to show skeptics that the people on the festival are doing well and that they are having a great time. One of the factors which determined the presentation of the festival on photography was a documentary shown in one of the TV stations which was edited in a way to show the festival as one of the worst places, where only bad things happen. I hope that by showing this series, at least some people will see that even though hundreds of thousands of people are having fun in one place you can still be sure about your safety. Originally it was supposed to be a one-time project - the photos were taken in 2010. Over the next few months I thought everything and decided that it will be a several-year project which will end in 2014 and will be crowned with an album release. Every year I try to create a separate photo series, so that on one hand all of them can be summarized in one series, and on the other, each individual series will show something else.

### Biography

My fascination with photography and design started a few years ago. In the meantime I finished Photography at the European Academy of Photography (2012) and Motion Graphics at Active Art Study of Theater and Film Techniques (2010). After some unpaid projects in 2011 I gave up work as a graphic designer. In the same year I set my goal in photography: I will only practice and develop in black and white photography. I mainly deal with reportage-document and I like it. My photography is a combination of emotions and shades of gray. Sometimes I try to draw emotions only through the light. Photography is not my commercial activity. With photography, I want to show how I see and feel the environment. I once touched commercial reportage and after that I thought to myself that no one will ever tell me again to 'take less artistic photos'. In March 2013, I started working on the Viewworld magazine. I created the logo, website, fanpage, all corporate identity and dtp. My major photo awards:

2013 - Visa pour l'Image (International Photojournalism Festival), Perpignan, FR  
\* few my photos from Woodstock during Counter-Culture Evening Show

2013 - Nokia Night Photography Contest, NZ  
\* finalist (chosen one person from each country)

2013 - Design Factory (curator: Tomasz Gudzowaty), Krakow, PL  
\* top9 finalist with "Woodstock Love" series

2012 - International Photography Awards, Los Angeles, US  
\* 2nd place "Woodstock Festival" in Advertising: Music  
\* 2x Honorable Mentions "Lucid Dream" in Advertising: Music & Special: Night Photography  
\* 2x Honorable Mentions "Tatra" in Nature: Landscapes & Fine Art: Landscape  
\* 1x Honorable Mention "Wide Warsaw" in Architecture: Historic

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Christian Robotti  
STREET PHOTOGRAPHY [USA]





I've been photographing since the mid 80's, when I was 15. Since then, I used all types of film cameras and formats. I began shooting street in the mid 90's but not very seriously. It wasn't until I went to Art school and met my professor and friend, a magnum photographer that I began to appreciate and respect the art of capturing people, unadulterated in truth. There, I studied the classical photographers: Kertesz, Brassai, HCB, Capa and more contemporary ones such as Winogrand, Ellen, Mark, Davidson, Meyerowitz, etc. But I didn't stop there. I studied painters and artists and landscape, surrealist, conceptual, and minimalist photographers. I believe that one must be well rounded in art in order to truly understand their path. It was in school, when I was buried in these books, that my love affair with street photography began.

Since I never shot with a Leica, one of my studies in the street is about how to be invisible with a bulky camera at hand. Yes, being invisible has always been what I have striven for. So I practiced with mannerism and obtained a body language that made me and the subjects around me comfortable. I believe that when shooting street, the photographer should never affect or infect the scene with his or her presence, that it should unravel naturally in order for that objectivity to fit well with the artist's subjectivity of the moment, that while achieving this the artist is close enough to be able to smell the subject, taste their sweat, see the humanity in their carved skin, then decide to pull away and shoot. My images aren't always close-up. I like to keep moving. I never stay in one spot too long waiting for the catch. I believe in rhythm. That if I move in a steady pace, I will eventually become part of my environment, like a heartbeat.

Now, my main camera is the Canon 5D Mark II, and I have no problem with being invisible. I really don't know what specific moments I am drawn to. Sometimes it's comical, other times there is a feeling of despair. There are times when I like to incorporate graphics and others, just a fleeting moment that is not observed by the average citizen. Above all, I make sure that composition and content are strong. I do hope to obtain a Leica one day, and I want to start shooting with a 27mm. I don't know what the future holds. It would be nice to live like an artist and shoot my craft with success, but until then I will be a fashion photographer and archaeologist transparent to my prey as I capture people's lives on my streets.

I believe that when shooting street, the photographer should never affect or infect the scene with his or her presence, that it should unravel naturally in order for that objectivity to fit well with the artist's subjectivity of the moment, that while achieving this the artist is close enough to be able to smell the subject, taste their sweat, see the humanity in their carved skin, then decide to pull away and shoot. My images aren't always close-up. I like to keep moving. I never stay in one spot too long waiting for the catch. I believe in rhythm. That if I move in a steady pace, I will eventually become part of my environment, like a heartbeat.

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epoca

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VIEWWORLD #8



VIEWWORLD #9



VIEWWORLD #10



VIEWWORLD #11



VIEWWORLD #12



VIEWWORLD #13



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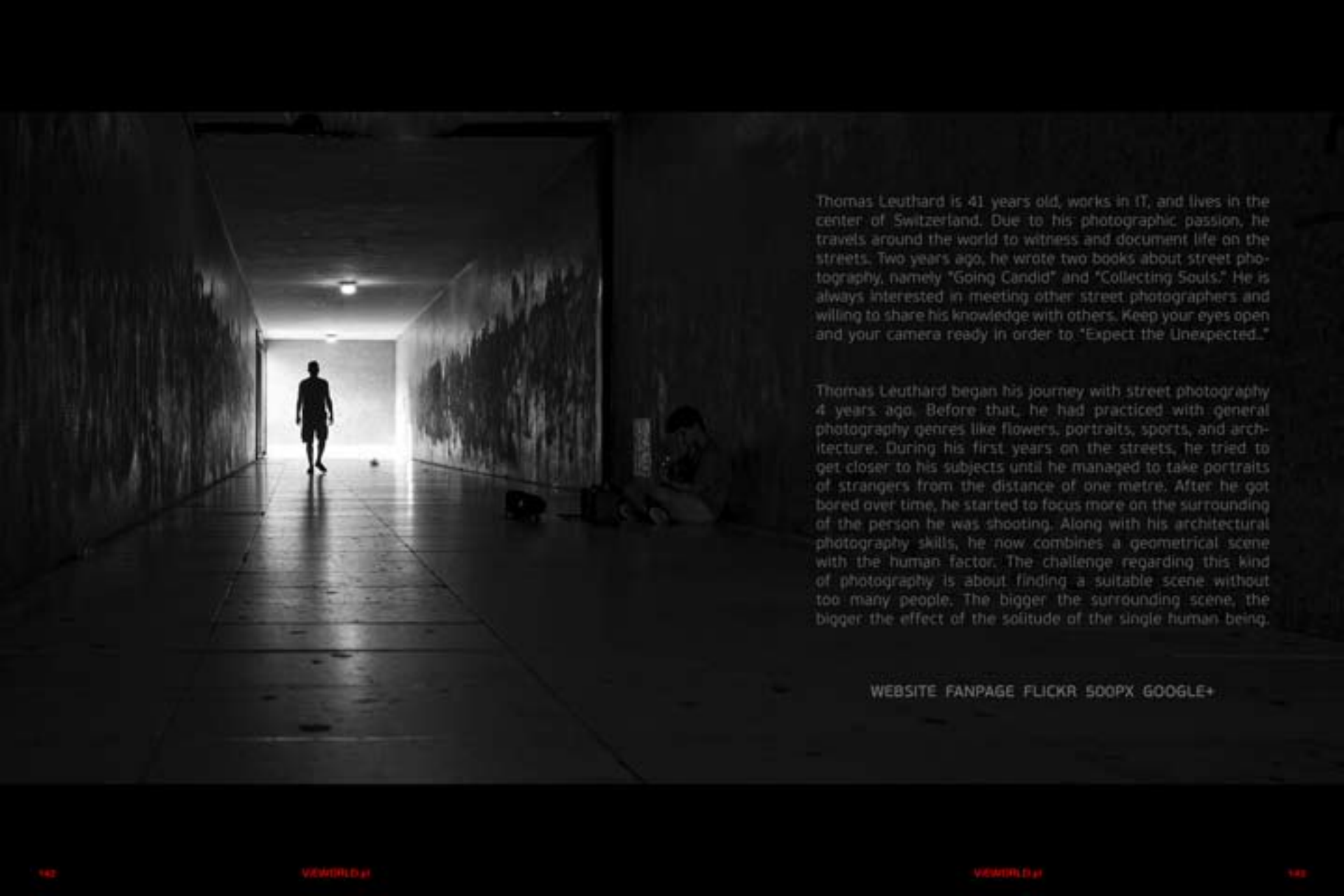
STREET



STREET  
SHOTS  
NYC

Thomas Leuthard  
HUMAN IN GEOMETRY [SWITZERLAND]





Thomas Leuthard is 41 years old, works in IT, and lives in the center of Switzerland. Due to his photographic passion, he travels around the world to witness and document life on the streets. Two years ago, he wrote two books about street photography, namely "Going Candid" and "Collecting Souls." He is always interested in meeting other street photographers and willing to share his knowledge with others. Keep your eyes open and your camera ready in order to "Expect the Unexpected."

Thomas Leuthard began his journey with street photography 4 years ago. Before that, he had practiced with general photography genres like flowers, portraits, sports, and architecture. During his first years on the streets, he tried to get closer to his subjects until he managed to take portraits of strangers from the distance of one metre. After he got bored over time, he started to focus more on the surrounding of the person he was shooting. Along with his architectural photography skills, he now combines a geometrical scene with the human factor. The challenge regarding this kind of photography is about finding a suitable scene without too many people. The bigger the surrounding scene, the bigger the effect of the solitude of the single human being.

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INTERVIEW

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Donato Chirulli

WHEN GOD WAS NOT THERE [ITALY]





WEBSITE FANPAGE

Born in Rome, Italy 1958. Got a degree in medicine and surgery in 1983. Photo-grapher since early 80's. Devoted entirely to photography starting from 2003. Since then published the following photobooks: "Rome the Line and Color" in 2004 and "Alla Scoperta della Street Photography" (Discovering Street Photo-graphy) in 2012. Collaboration with Major Italian Photo, Travel, Food & Lifestyle Magazines. Current collaboration:

- \* Fotografia Reflex Magazine - Fujifilm Italia
- \* 2012 - Selected for "A Glimpse at Photo Vogue 2012 - 101 Photographers"
- \* 2013 - Selected for Photo Vogue Exhibition (second edition)
- \* 2013 - Selected for Fujifilm Global's promotional video X20

#### When God Was Not There

Suddenly, I felt I had to go to Auschwitz in Poland. My personal story, which led me to explore the human being on the streets around the world, had closed its circle with the publication of a book on the subject (Dec 2012). All the years of work to capture images on the fly, trying to capture that fleeting moment with the very essence of human being. An act of love towards the daily existence of unknown men and women. However, it was time to change direction, to explore areas of the human soul still unknown to me, and perhaps this sudden urge calling me to Auschwitz stemmed precisely from this. It was not the first time I visited a concentration camp (I went to Dachau in the early '90s), but this was in another life for me. I booked my flight for Krakow and left on a chilly February morning. Not much to say about the work I made there. The photos should speak for themselves. I can only say that I took these photos in a certain way just because it evoked the two main feelings that I felt when I was entering Auschwitz. A sensation of total disbelief and overwhelmment. Maybe I am too cool and rational, but despite being immersed in that place, I could not believe it really existed, meant so much, and symbolized. Could it truly have been real? Was it mankind, which I had loved so much in the streets of the world, I needed in order to realize what I had in front of my eyes during these moments? And where was God when the tragedy was taking place in Auschwitz? This first feeling led to the second one: overwhelmment. Too many inputs, too many thoughts, too many visions crowded in my mind just to point towards a certain direction. So, this is the way in which the series was born. Nothing more to say: just silence and thoughts, endless thoughts.











A - KL Auschwitz I  
B - KL Auschwitz II - Birkenau  
C - KL Auschwitz III - Monowitz

[www.yp.gov.il](http://www.yp.gov.il)

A - Auschwitz I  
B - Auschwitz II-Birkenau  
C - Auschwitz III-Monowitz

A - מחנה אושוויץ I  
B - מחנה אושוויץ II בירקנאו  
C - מחנה אושוויץ III מונטוויץ







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INTERVIEW

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STREET

Laurent Roch

URBAN FOOTPRINTS [FRANCE]











WEBSITE FACEBOOK FLICKR COLLECTIVE

Laurent Roch was born in Paris in 1970. He received his first camera when he was 11 years old and began photographing his family and daily life. He studied economics and worked in the financial world for over twenty years, and now lives in the region of Nice where he often exhibits his photographs. In the true, open-air theatre of the streets, Laurent Roch is a curious spectator, reacting to what he sees. He constantly pays attention to detail, and looks for harmonious and graphic elements. He works mainly in black and white in order to transcend the banality of everyday life. It is this mixture that he feels and which makes these pictures curiously timeless, full of humanity and humor, and often expressionistic. Some of his pictures are exhibited in an art gallery in Milan (Byline) and Monaco (Monaco Tech).

#### Urban footprints

*Through this series of photographs, I wonder about the crescent development of urban areas and how life adapts and moves in this urban environment. In these spaces created by man, we can see a harmony of shapes and lines, but also a break between man and the natural element.*











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INTERVIEW

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STREET

Dina Oganova  
I AM GEORGIA [GEORGIA]









Dina was born in 1987 in Georgia. She has worked as a photojournalist for Georgian news agencies and magazines and has directed photography for several films. She has shown her work at galleries in Georgia, Ukraine, Poland, Sweden, Turkey, and Bangladesh. Her photographs have been published in several books including *Living Together* funded by the British Council in 2009, *ProArt Photography* funded by ProCredit Bank in 2011, and in every edition of *Tbilisi Kolga Photo* since 2007. In 2009, Oganova graduated from Ivane Javakhishvili Tbilisi State University with a degree in business economics. In 2006, she graduated from the Yuri Mechitov Photography Art School in Tbilisi, and in 2012 she attended a workshop at the Ecosign / Academy of Design in Cologne. Oganova received the Special Author Prize at "Qolga 2011" and the Best Female Portrait Award for "Black and Whine Mood" in 2010. In 2012, she received a grant from Open Society Grant for Photographers from Central Asia, The South Caucasus, Afghanistan, Pakistan, and Mongolia. In 2013, she was one of the twelve young photographers in The Joop Swart Masterclass.

#### I am Georgia

*Georgia is a small country. It is located on the border of Europe and Asia, on the coast of Black sea. Formerly, it was part of the Soviet Union. It borders Russia, Turkey, Azerbaijan, and Armenia. The population of the whole country amounts to around 4 million people, one third of which live in Tbilisi, the capital city. Georgia is my favourite topic to shoot, not because I was born and brought up here, but because everything is special – people, streets, architecture, traditions. I began this story in 2007, and I think it will never end because Georgia is inexhaustible.*

#### WEBSITE

















## Join!

If you would like to show photos in Viewworld magazine please read rules. Every of the photographers will be presented on the website in the "Contributors" section and on the Facebook fanpage. Viewworld is focused mainly on street photography, documentary and photo stories presented in black and white. Viewworld is a non-profit magazine!

Please create archive rar/zip (label with your name and last name) and send us to [join@viewworld.pl](mailto:join@viewworld.pl) with content:

- 10-20 photos in .jpg format and resolution 1000px in long edge (RGB),  
- description of the material,
- your profile photo, biography (awards?) and link to your website or fanpage.

From #2 issue we need something more text with photos. We want from everyone in a few sentences (min: 10-20), in addition to the biography described his photography. Let each photographer while application will **pause beside their photos.**

[join@viewworld.pl](mailto:join@viewworld.pl)

**V**  
photomag

## Dołącz!

Jeśli chciałbyś pokazać zdjęcia w magazynie Viewworld proszę przeczytaj zasady. Każdy fotograf będzie zaprezentowany na stronie internetowej w zakładce "Contributors" i na fanpejdżu. Viewworld skupia się głównie na fotografii ulicznej, dokumentalnej i reportażowej prezentowanej w czerni i bieli. Viewworld jest magazynem non-profit!

Proszę utworzyć archiwum rar/zip (w nazwie imię i nazwisko) i prześlij je do nas [join@viewworld.pl](mailto:join@viewworld.pl) z zawartością:

- 10-20 zdjęć w formacie .jpg i rozdzielczością 1000px po dłuższym boku (RGB),  
- opis zgłaszanego materiału,
- Twoje zdjęcie profilowe, biografia (nagrody?) i link do strony lub fanpejdżu.

Od #2 numeru potrzebujemy więcej tekstu prócz fotografii. Oczekujemy od każdego, aby w kilku zdaniach (min: 10-20), w dodatku do biografii opisał swoją fotografię. Niech każdy fotograf podczas zgłoszenia **zatrzyma się obok swoich zdjęć.**

[www.viewworld.pl/join](http://www.viewworld.pl/join)