



Are you telling me  
not to investigate  
the natural world?

Are you trying to bar  
me from the whole  
of it and restrict me  
to a part of it?

Am I not to inquire  
into the identity of  
the artist who created  
that universe?

Or the process by  
which the huge mass  
became subject to  
law and order?

Or the nature of the  
one who collected  
the things that were  
scattered apart, sorted  
apart the things that  
were commingled,  
and when all things  
lay in formless chaos  
allotted them their  
individual shapes?

Or the source of the  
light (is it fire or is it  
something brighter?)

Am I supposed not  
to inquire into this  
sort of thing?

Seneca, "Letters from a Stoic"  
Letter LXV, Penguin Books, London

08

JUNGGJIN  
LEE

Jungjin Lee (born in 1961, raised in Seoul) taught herself photography in the 1980s and later earned master of arts in photography from New York University in 1992. Her works have been exhibited extensively in galleries (Aperture Gallery in NYC, Bellas Artes Gallery in Santa Fe, Andrew Bae Gallery in Chicago, Pace MacGill Gallery on NYC, etc) and museums throughout the United States, Europe, and Korea. She has published several books, including Jungjin Lee: Beyond Photography [2000], On Road/Ocean [2001], Thing [2005], Jungjin Lee [2006] and Wind [2009].

[www.jungjinlee.com](http://www.jungjinlee.com)

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SONJA  
THOMSEN

Sonja Thomsen is an artist based in Milwaukee, Wisconsin. Her practice has evolved from minimalist photographic series to more recent interactive installation-based works that weave place, person and object. She is especially interested in discourses about the temporal and the elusiveness of perception. Lingering long enough to see in the dark.

[www.sonjathomsen.com](http://www.sonjathomsen.com)

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LAUREN  
HENKIN

Born in Washington, D.C. in 1974, photographer Lauren Henkin grew up in Maryland, graduated with a Bachelor of Arts in architecture from Washington University in St. Louis and now resides in Portland, Oregon.

Although much of her photographic knowledge is self taught, Henkin has furthered her fine arts education by studying under photographers Raymond Meeks, Tyler Boley, Paul Taylor and George Tice.

She states, "My work focuses on answering the question, What will last? I work from the inside out, using internal narrative as the foundation in which to produce objects that reinterpret space, light and form found in the external."

[www.laurenhenkin.com](http://www.laurenhenkin.com)

66

AMELIA  
BAUER

Amelia Bauer received her BFA with honors from the School of Art at the Cooper Union in 2001. Her work has been at the San Francisco Museum of Art, Miami Museum of Art, National Museum of American Art at the Smithsonian Institution, Brooklyn Museum at the Armory, New Mexico Museum of Fine Arts, Phillips de Pury NY, CCA Santa Fe, CoCA Seattle, Helen Pitt in Vancouver, and Capricious Space in New York, among others. Bauer's work is included in the permanent collections of the Albuquerque Museum of Art and History and the San Francisco Museum of Modern Art. Amelia currently lives and works in Brooklyn, New York.

[www.ameliabauer.com](http://www.ameliabauer.com)

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ANDRES  
GONZALEZ

Andres Gonzalez is a photographer and educator who divides his time between Istanbul, Turkey and Portland, Maine where he teaches at the Salt Institute for Documentary Studies. His work has been published in Time, Newsweek, Wallpaper, and Monocle among others. Commercial clients include Sony BMG, Timberland, BUILT NY, and Winkreative. He was nominated for a Baum Award in 2009, was selected as one of PDN's 30, and is a Fulbright Fellow. His forthcoming book Somewhere, will be published in the fall of 2012.

[www.andresgonzalezphoto.com](http://www.andresgonzalezphoto.com)

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JESSICA M.  
KAUFMAN

Jessica M. Kaufman received her BA from Yale University and her MFA from Massachusetts College of Art. The artist has work included in the permanent collection of The Jewish Museum in NYC, the Southeast Museum of Photography in Daytona Beach, and the Photography Museum of Lishui, China; and has recently exhibited work with Galerie BMG (solo show), Michael Mazzeo Gallery, Susan Eley Fine Art, the Griffin Museum of Photography (solo show), the Southeast Museum of Photography, and the Lishui Photography Festival in China (solo show).

[www.jessicamkaufman.com](http://www.jessicamkaufman.com)

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## RENATA BUZIAK

Renata Buziak, born in Poland, moved to Australia in 1991. In 2006 Renata completed her Bachelor of Photography with First Class Honours at Queensland College of Art (QCA) Griffith University, Brisbane, where she is currently undertaking PhD studies. She is a sessional tutor at Griffith and a board member at the Queensland Centre for Photography.

Renata Buziak engages nature and organic processes in her experimental photographic image making process: the biochrome, based on organic decay with photographic materials. Renata presented her work nationally and internationally in solo and group exhibitions including: PICA in Perth, Red Gallery in Melbourne, the annual Photo Los Angeles Art Fair and in touring exhibition throughout Poland.

[www.renata-buziak.com](http://www.renata-buziak.com)

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## INGVAR KENNE

Born in Stenungsund Sweden. He studied Photography Bachelor of Arts at the University of Gothenburg between 1988-1991. The same year he completed his studies, Kenne had a solo show at the Museum of Modern Art in Boras, Sweden. In 1992 he published his first monograph "On the side" (Tidens Forlag, Sweden). An exhibition also toured over a two year period. He then embarked on several journeys across the globe. The culmination was an around the world trip by motorcycle, resulting in his second monograph "Chasing summer" (Bird Press 2004). Paul Theroux wrote the foreword.

[www.ingvarkenne.com](http://www.ingvarkenne.com)

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## MAX JUHASZ

Max Juhasz was born in 1967 in the old Baroque town Vukovar, on the river Danube. He began photographing in 1991, during the war in Croatia. He built his photographic sensitivity by browsing through books on the art of photography, by studying the works of the great painters and the masters of photography, by watching movies and visiting various exhibitions and lectures on photography. In his work he uses simple film-based cameras. Member of The Croatian Association of Artists (HDLU). He lives and works in Zagreb, Croatia.

[www.maxjuhasz.com](http://www.maxjuhasz.com)

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## TITO MOURAZ

Tito Mouraz was born in 1977 in Canas de Senhorim, Portugal. He finished the Visual Arts and Photography course in the Superior Art School of Oporto (Escola Superior Artística do Porto) in 2010, being this the city where he lives and works currently. Exhibits regularly since 2009 in Portugal and abroad, being the most relevant exhibitions in Encontros da Imagem de Braga (2010) and Módulo – Centro Difusor de Arte (2011). He is represented by Módulo - Centro Difusor de Arte, Lisbon (Portugal). His work is present in the BES Art public collection.

[www.titomouraz.com](http://www.titomouraz.com)



Jungjin Lee  
WIND

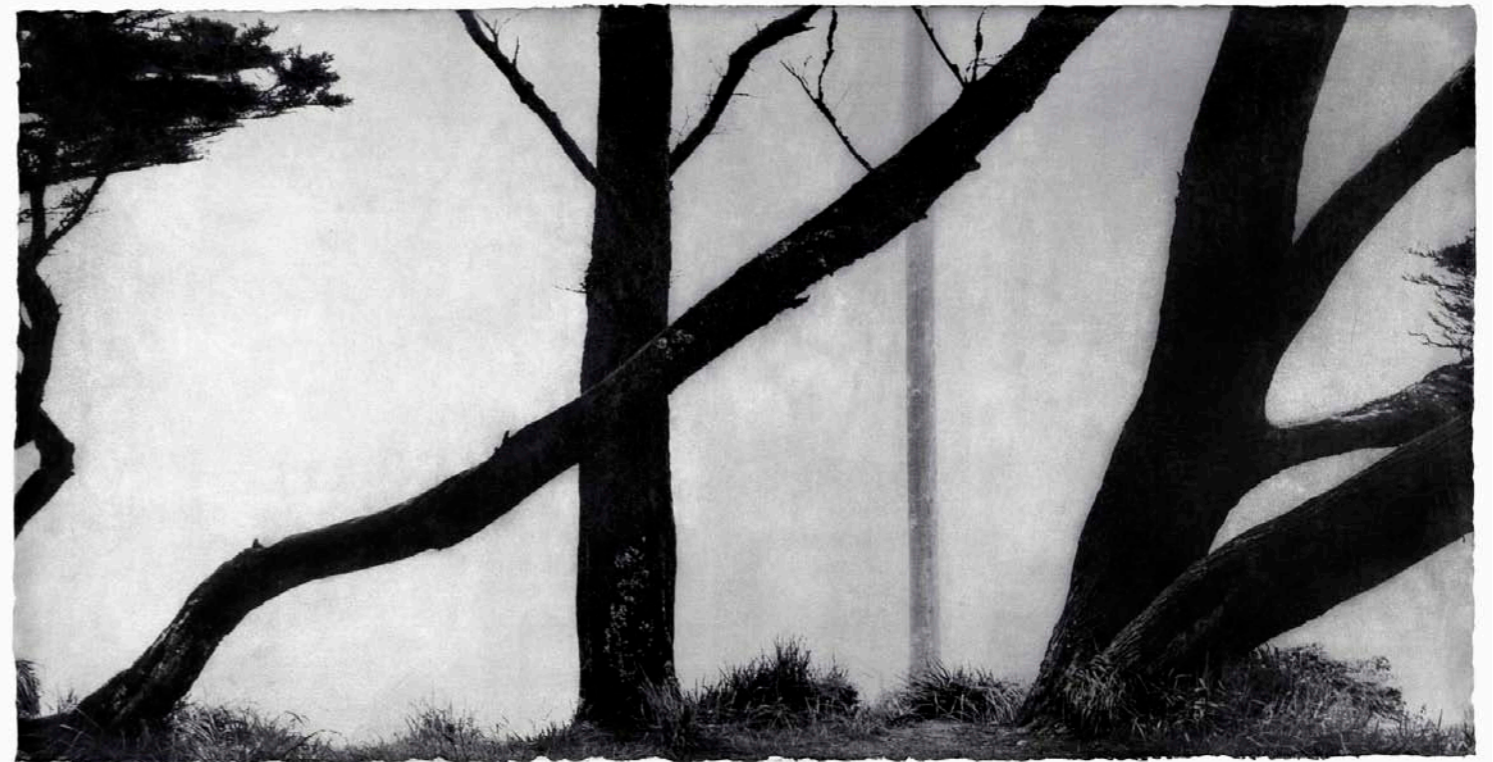
In the past, I would hastily take to the road impatient with delay. Work stood nearby like a daily routine. But the objects of my work always came from the distance. I traveled through the desert for a long time, treading the edges of the earth. The vacant place, the openings between the city's walls, or the passing cloud were often located outside the center of my reality. The things I saw there and part of the moments I breathed with them were transferred to my work. That was "the absolute distance" which allowed me to encounter the landscapes or things. Though I readily departed from my daily routine together with my work, on the other hand I wondered why my mind constantly wandered toward distant places. In the end I realize with chagrin they are all echoes of my own life.

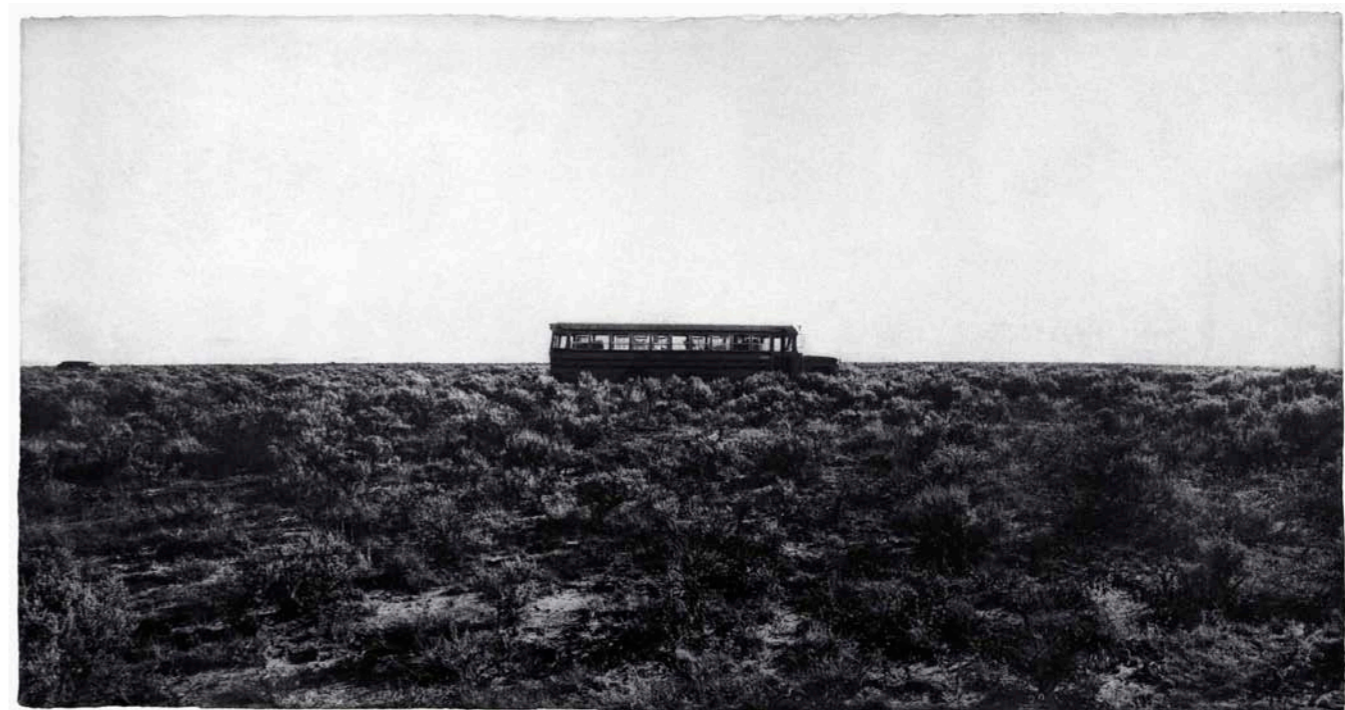
At one time I thought that art was a handshake with my life's "absolute" or "essence." However, the absolute is not one constant and the essence is fluid. And they are only confined to my perception. In the flow of time, I have ceaselessly repeated an attempt, through my work, to fall back from the absolute height I'd attained. In a way, "the absolute" does not comprise several vertical lines but an endless horizontal line.

For me real photography does not lie in the end-product but exists as a mere tool and process. My images have been chosen as a means of metaphorical expression: not a representation of the actual world or a reconstitution of visual beauty but a basis for fundamental meditation - thoughts incapable of being expressed in words or asserted or emphasized as a single argument, a certain moment that does not represent flow or halt, a discontinuity within an infinitely open space, silent but scorching super-realistic cross-sections of the reality

My 'Thing' series, unlike my past works, approached me from objects which were near and familiar to me. The familiarity means a waiting and a private communication between the thing and myself. And that familiarity turns into an estrangement through the vacating of thoughts. The act of vacating, like the blank spaces of my work, makes the thing dream of itself as well as me.

The images in the Wind series (2004~2007) represent my introspective thoughts of the moments when "absolute self" echoes through infinite time and space. It reflects my feeling of being vanished and of transformation, sad yet unavoidable. The series has a wide panoramic format of wild and old traces in life are closely related to my previous work, such as On Road and the Desert series. Wind series was published and exhibited through Aperture Foundation/ SepiaEye in 2011 and some works from Wind series are part of the collection of The Metropolitan Museum of Art in 2009.











Jungjin Lee (born in 1961, raised in Seoul) taught herself photography in the 1980s and later earned master of arts in photography from New York University in 1992. Her works have been exhibited extensively in galleries (Aperture Gallery in NYC, Bellas Artes Gallery in Santa Fe, Andrew Bae Gallery in Chicago, Pace MacGill Gallery on NYC, etc) and museums throughout the United States, Europe, and Korea.

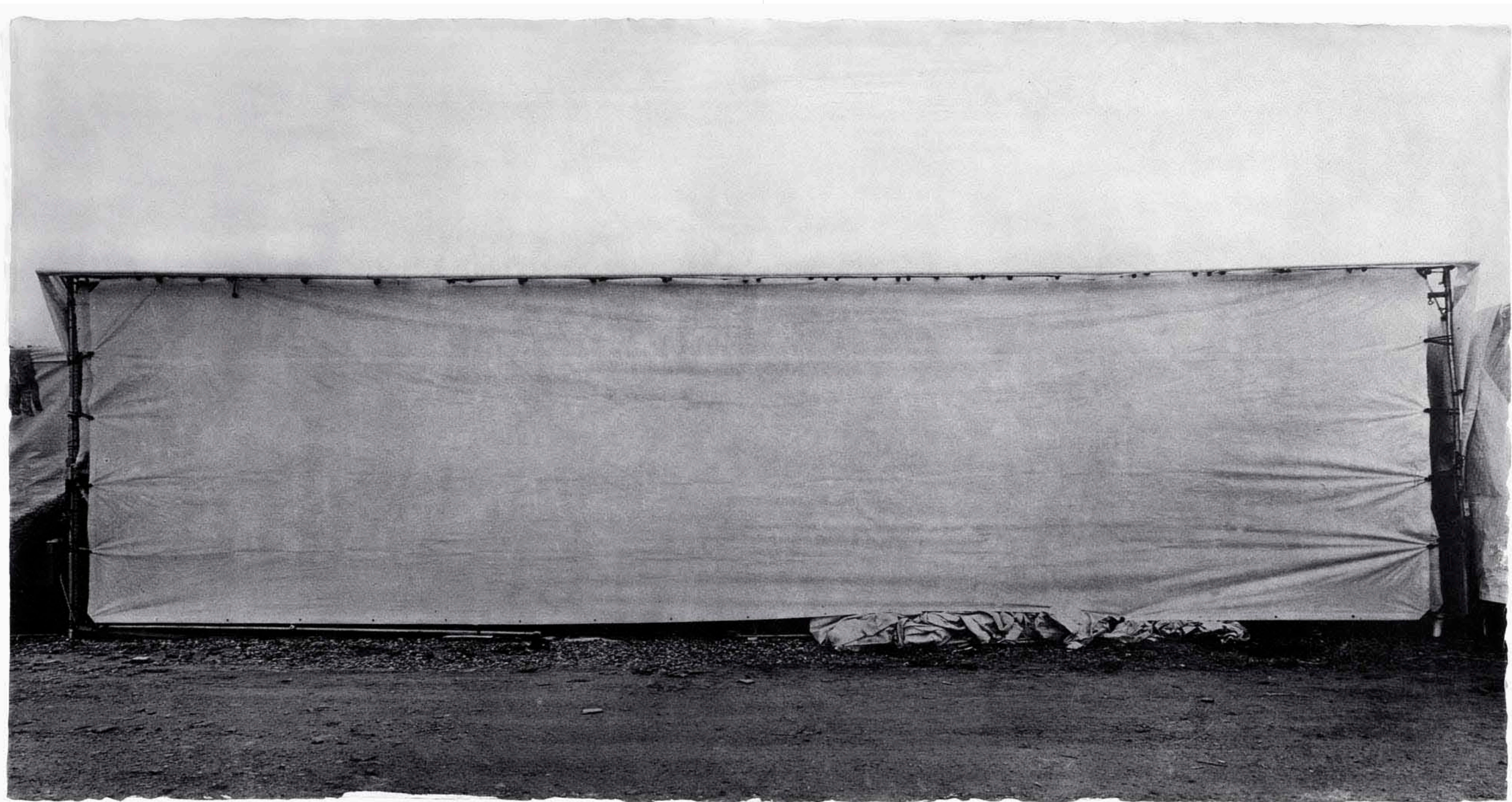
She has published several books, including Jungjin Lee: Beyond Photography [2000], On Road/Ocean [2001], Thing [2005], Jungjin Lee [2006] and Wind [2009]. Her work is included in the collections of the Metropolitan Museum of Art and Whitney Museum of American Art, both in New York; Los Angeles County Museum of Art; Museum of Fine Arts in Houston; New Mexico Museum of Art, Santa Fe; and various prestigious institutions in Korea.

Currently she lives and works in New York City and she has participated in Israel project: Protrait of Work in Progress, with 12 selected international photographers (2010~11). She has received the award 'Anonymous Was A Woman Awards New York' in 2011.

[www.jungjinlee.com](http://www.jungjinlee.com)









Sonja Thomsen  
NEXUS













Sonja Thomsen is an artist based in Milwaukee, Wisconsin. Her practice has evolved from minimalist photographic series to more recent interactive installation-based works that weave place, person and object. She is especially interested in discourses about the temporal and the elusiveness of perception. Linger long enough to see in the dark.

Thomsen received an MFA in photography from the San Francisco Art Institute in 2004 and a BA in Biology & Studio Art from Kenyon College in 2000. Her photographs have been featured in group & solo exhibitions throughout the United States and can be found in the permanent collection of the Milwaukee Art Museum & Ljosmyndasafn Reykjavíkur.

She has worked with venues including the New Mexico Art Museum, Santa Fe NM, Silverstein Photography, New York City; Madison Museum of Contemporary Art, Madison; David Weinberg Gallery, Chicago; Silver Eye Center for Photography, Pittsburgh; and the Haggerty Museum of Art, Milwaukee. Thomsen was also a 2008 Hermitage Fellow, a nominee for the Santa Fe Prize in 2009, as well as a recipient of the Greater Milwaukee Mary L. Nohl Fellowship for Individual Artists in 2011. Most recently, Thomsen exhibited at the Reykjavik Museum of Photography from January 14, 2012 through May 2012.



















**Lauren Henkin**

**THIS IS YOUR LAND**







Born in Washington, D.C. in 1974, photographer Lauren Henkin grew up in Maryland, graduated with a Bachelor of Arts in architecture from Washington University in St. Louis and now resides in Portland, Oregon.

Although much of her photographic knowledge is self taught, Henkin has furthered her fine arts education by studying under photographers Raymond Meeks, Tyler Boley, Paul Taylor and George Tice.

She states, “My work focuses on answering the question, What will last? I work from the inside out, using internal narrative as the foundation in which to produce objects that reinterpret space, light and form found in the external.”

Henkin is an educator, reviewer, writer, frequent speaker, Photolucida advisory board member, author of multiple books, and active member in the photographic community. Her work is widely collected by private collectors as well as institutions such as Southeast Museum of Photography, Yale University and Dartmouth College. Her work has been published in numerous journals on photography and the book arts including PDN, Shots Magazine, Black+White Magazine, Diffusion Magazine, Flak Photo, Urbanautica, Landscape Stories, Parenthesis and The Washington Post. She is a Px3 multi-cateogry winner, Oregon Regional Arts & Culture Council grant winner, with other award nominations in both the Brink Emerging Artist and Contemporary Northwest Art Awards.

[www.laurenhenkin.com](http://www.laurenhenkin.com)













Amelia Bauer  
SMOKE SIGNALS



Amelia Bauer's work is an exploration into a conflicted American attitude towards wilderness. Often using cinematic tropes, she creates spaces in which our romanticism of the great outdoors meets with the Hawthornian idea of the uncultivated wild as the site of evil and chaos. The unsettled landscape plays a central role in many American adventure myths as well as horror stories.

In the Southwest, the desert is equal parts the promise of the open road with ever expanding possibilities, and harsh, dry, inhospitable climates riddled with UFO lore and conspiracy theories. With *Extra Terrestrial*, Bauer returns to the landscapes of Northern New Mexico, where she grew up. Transforming landscapes that are familiar to her with an otherworldly light, she creates a new space that is unfamiliar. On the one hand, the title *Extra Terrestrial* forces the idea that this strange light is alien to the landscape, or perhaps that these landscapes are not from Earth at all. On the other hand, *Extra Terrestrial* implies that these photos, in the tradition of western landscape painting, make the landscape more than itself; a heightened depiction of the place.

The forests of the Northeast hold an entirely different lore in the American Psyche. Here, in the wilderness surrounding the summer homes of friends, Bauer investigates a different subtext. This is the land of Blair Witch and the birthplace of Spiritualism, a Victorian belief that Mediums could interact with the spirit world via séances. (The title *Burned Over* refers to the so-called Burned-over District of upstate New York where Spiritualism first appeared.) At the same time, the painters of the Hudson River School took their romantic inspiration from these surroundings. For these photos, Bauer amassed a small pyrotechnics crew that had experience with traditional fireworks shows as well as working on the sets of major Hollywood films. Custom fireworks were created specifically for the shoot, and hiked into the forests of rural upstate New York. The resulting images suggest something occult is afoot, and have an inflated sense of drama that recalls in some part the Hudson River School landscape paintings.





Amelia Bauer received her BFA with honors from the School of Art at the Cooper Union in 2001. Her work has been at the San Francisco Museum of Art, Miami Museum of Art, National Museum of American Art at the Smithsonian Institution, Brooklyn Museum at the Armory, New Mexico Museum of Fine Arts, Phillips de Pury NY, CCA Santa Fe, CoCA Seattle, Helen Pitt in Vancouver, and Capricious Space in New York, among others. Bauer's work is included in the permanent collections of the Albuquerque Museum of Art and History and the San Francisco Museum of Modern Art. Amelia currently lives and works in Brooklyn, New York.

[www.ameliabauer.com](http://www.ameliabauer.com)

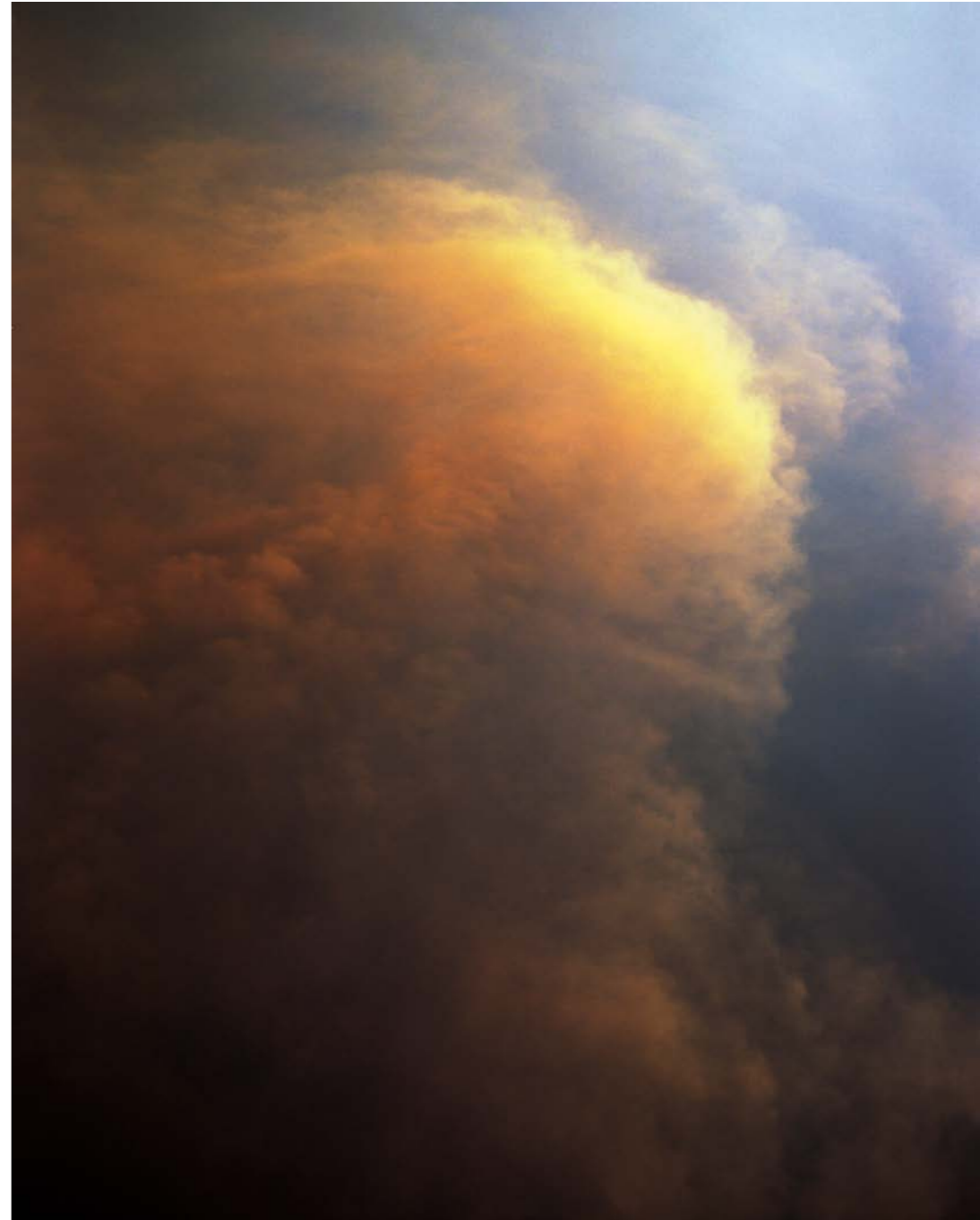




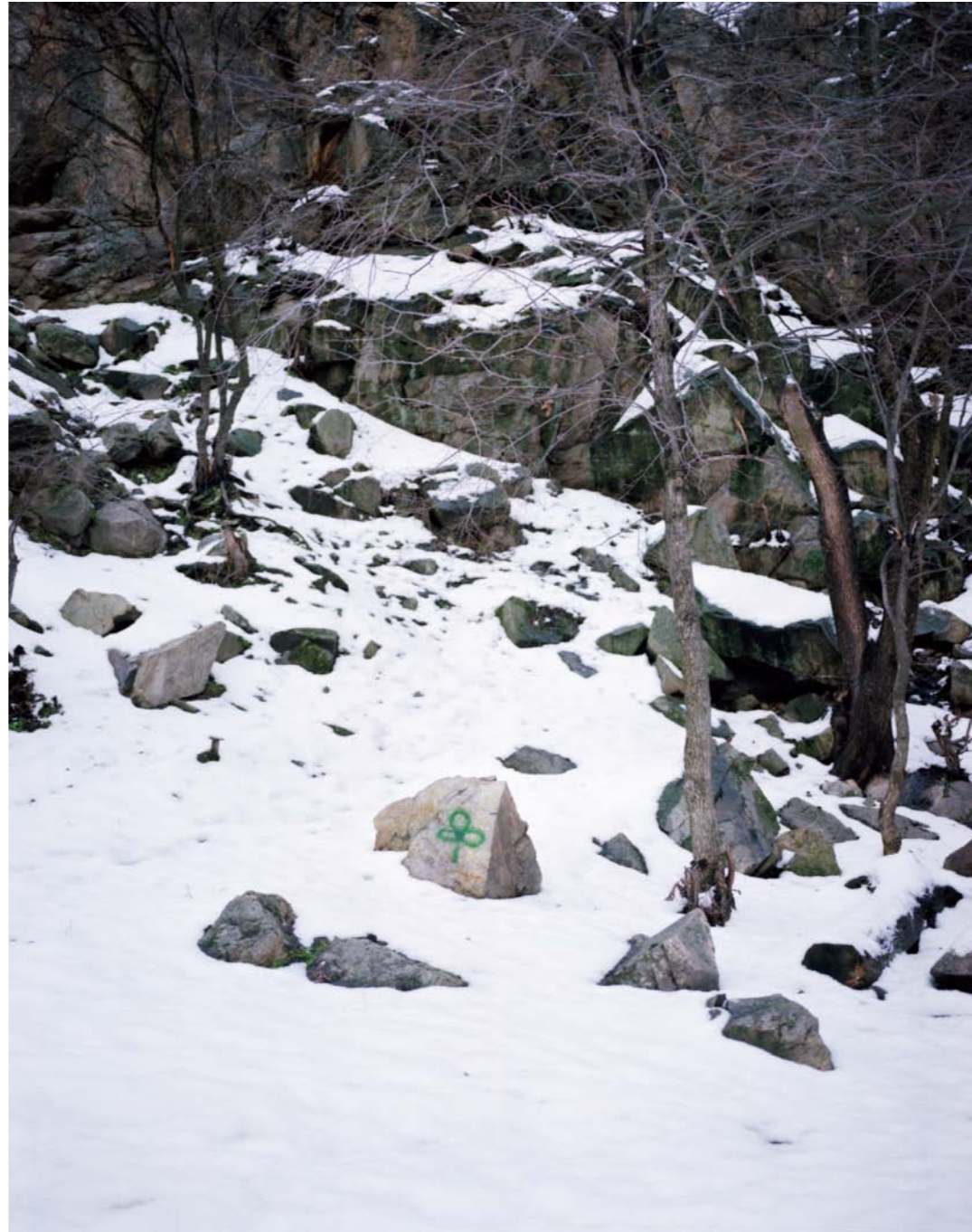


**Andres Gonzalez**  
SOMEWHERE









Andres Gonzalez is a photographer and educator who divides his time between Istanbul, Turkey and Portland, Maine where he teaches at the Salt Institute for Documentary Studies. His work has been published in Time, Newsweek, Wallpaper, and Monocle among others. Commercial clients include Sony BMG, Timberland, BUILT NY, and Winkreative. He was nominated for a Baum Award in 2009, was selected as one of PDN's 30, and is a Fulbright Fellow. His forthcoming book *Somewhere*, will be published in the fall of 2012.

[www.andresgonzalezphoto.com](http://www.andresgonzalezphoto.com)









Somewhere is a meditation on journeys, perception, and language. These photographs explore the world as felt experience, a reality perhaps not best described by the written or spoken word. I'm not interested to find where words fail - because language is a universe unto itself - but to find where a parallel expression can occur.

It's in the meditative, immersive qualities of photography where I find meaning. So I let myself be drawn to softer spaces, looking for things that might otherwise be missed but hold an emotion, a moment, or a thought. The photograph is evidence of that recognition, but never fully representing it.

These fragments spliced from reality together begin to convey a message on their own terms, a keyhole into a heightened reality, a heightened state of awareness. Life is unveiled, and then transfigured, by deep observation, and I want this to reflect in my work.











**Jessica M. Kaufman**  
PANOPTICON







No one  
bears witness for the  
witness.

*Paul Celan*

I approached this series as I have all others: with the intention to investigate, or call attention to, how identity shifts and changes when catalyzed by experience, and more dramatically, trauma. For this project, I again was drawn to the landscape as muse, but uncharacteristically chose one loaded with meaning, burdened with a history so cumbersome that I initially was afraid to pursue it.

The title of this series, Panopticon, refers to an 18<sup>th</sup> century circular prison model that allows for secret surveillance of all prisoner activity through natural illumination. The subject matter is the grounds of Nazi concentration camps.

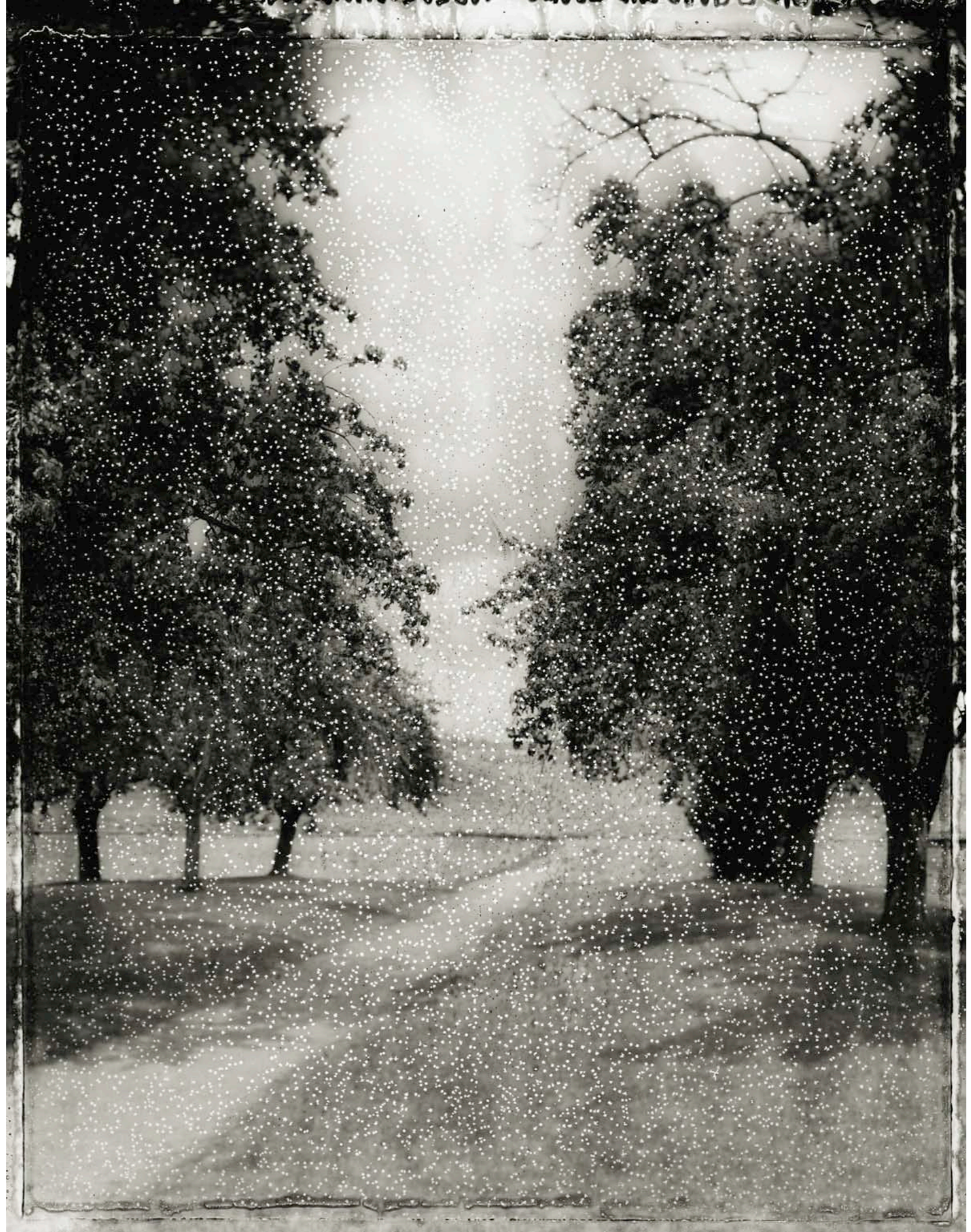
Far from being documentary in nature, these photographs are decontextualized excerpts through which I sought to dispose of most recognizable clues to the specific places, and focus on the surrounding, and surviving, environments in order to recast them as sites for new meaning. The resulting images, mutated through a technical process that relies on decay as an operative force, do suggest trauma, but don't require a reaction that encompasses a response to iconic horror. Instead, I make this work in the hope of inspiring a dialogue between the viewer and imagery that fuses indeterminate disturbance with transcendent beauty.



Jessica M. Kaufman received her BA from Yale University and her MFA from Massachusetts College of Art. The artist has work included in the permanent collection of The Jewish Museum in NYC, the Southeast Museum of Photography in Daytona Beach, and the Photography Museum of Lishui, China; and has recently exhibited work with Galerie BMG (solo show), Michael Mazzeo Gallery, Susan Eley Fine Art, the Griffin Museum of Photography (solo show), the Southeast Museum of Photography, and the Lishui Photography Festival in China (solo show). She has also exhibited at the National Arts Club in NYC; Sasha Wolf Gallery in NYC; Rayko Photo Center in San Francisco; The Parrish Art Museum in Southampton; galleries at Columbia University, The School of the Museum of Fine Arts in Boston, University of Michigan, University of Florida, University of Buffalo, Texas Tech University, and Massachusetts College of Art.

She is a 2008 recipient of the NYSCA Individual Artist TIER Award and a NYC Department of Cultural Affairs Regrant, both administered through the Brooklyn Arts Council for her project, *Seep*. Her photographs have recently been published in the books *The Art of Captivity* (a catalog of a two-part show at Fordham University and Susan Eley Fine Art), *RSVP Arbor* (a catalog of the show at Michael Mazzeo Gallery), *Nymphoto Conversations: Volume I*, and *Flash Forward 2007: Emerging Photographers from Canada, the United Kingdom, and the United States* and is featured in *Flash Forward 2009*, the 5th anniversary edition. Kaufman is a winner of *Photography Now*, published in *Photography Quarterly*, a winner of The National Graduate Seminar Fellowship from The Photography Institute at Columbia University, and a two-time Bacon Dee Grant recipient for her project, *Panopticon*. She currently lives and works in New York City.

[www.jessicamkaufman.com](http://www.jessicamkaufman.com)







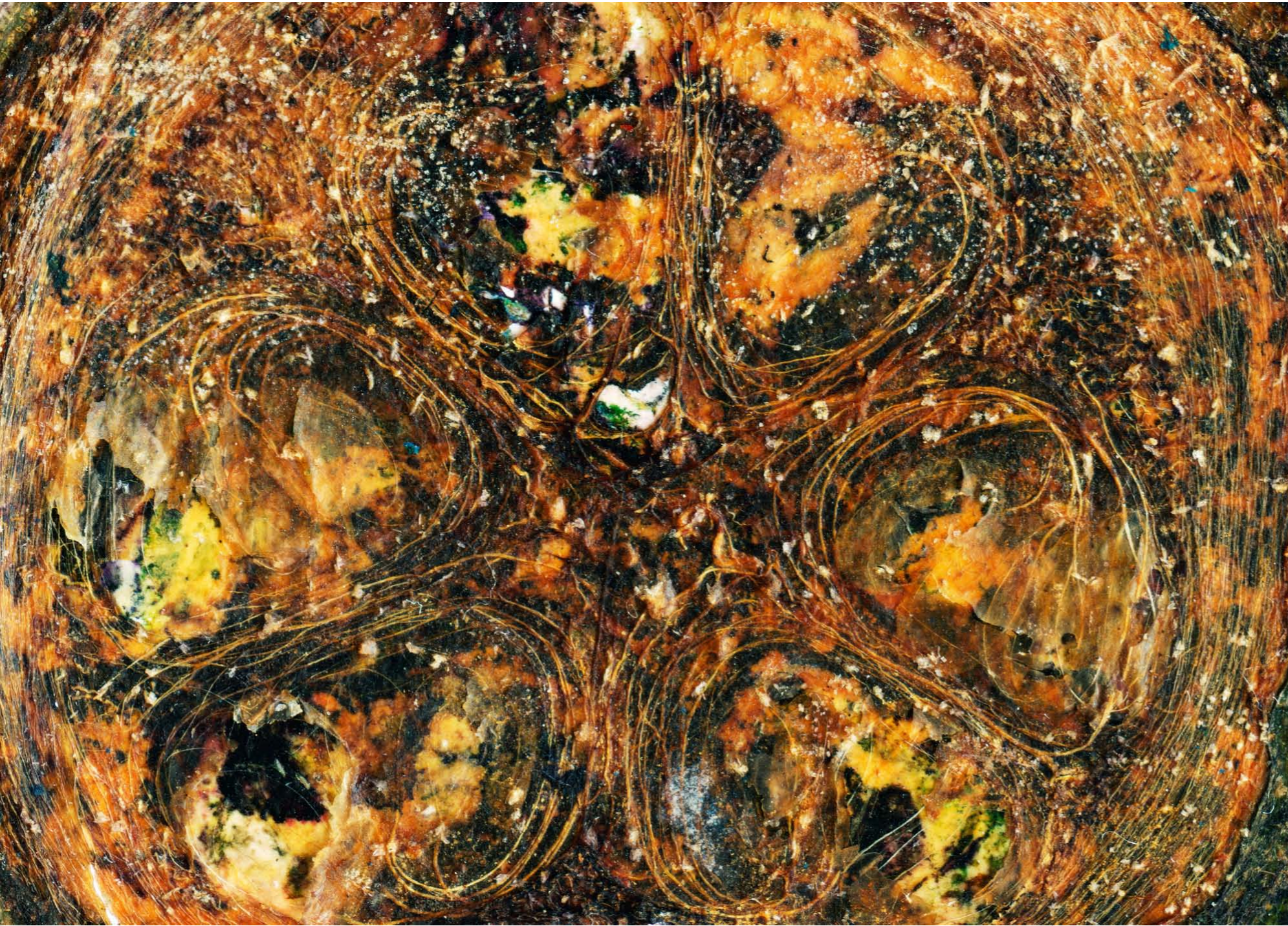








**Renata Buziak**  
AFTERIMAGE SERIES



Afterimage presents depictions of places and occurrences experienced in my childhood. These memories stored in and recalled by memory, altered by imagination, dreams and new events - were the inspiration for this series. These memories - stored and recalled by the mind, altered by imagination, dreams and new events - were the inspiration for this series. They include certain reappearing images, such as the unforgettable trips to country sites, sunlight filtered through the trees and the canvas of a tent, backyard full of vegetables and fruit, the heat and smell of bonfires and hay, long walks to school through fields covered with white crispy snow, delight of play in rain and puddles ...

The 'biochrome' process, based on organic decomposition that I have been investigating for several years, was explored further to produce these images. This technique is achieved by combining the organic progression of decomposing plant matter with photographic materials. 'Biochrome' images encourage the appreciation for the natural world and demonstrate how experimentation, collaboration with biological processes and trust in chance can be utilised in art practice.









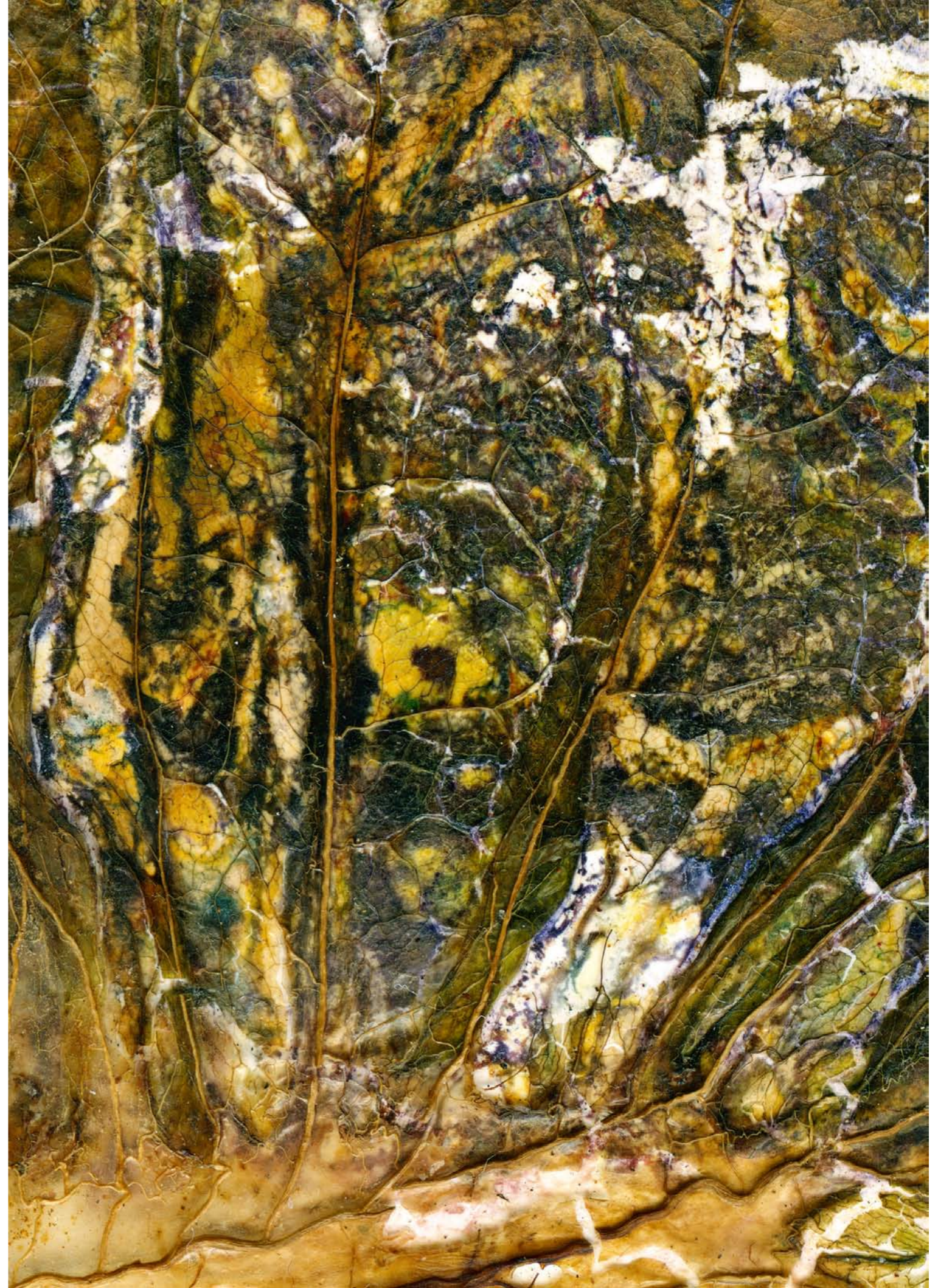


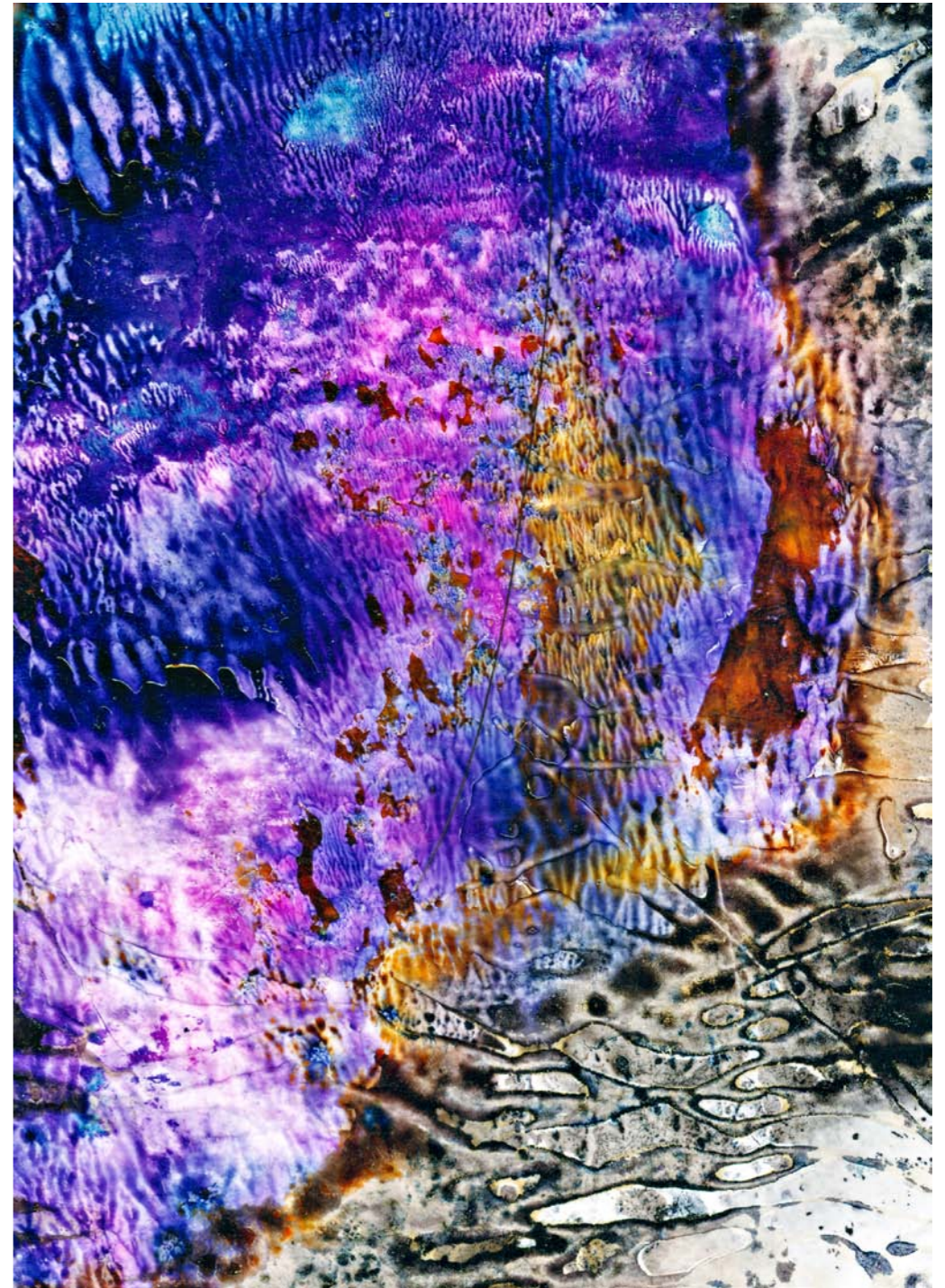
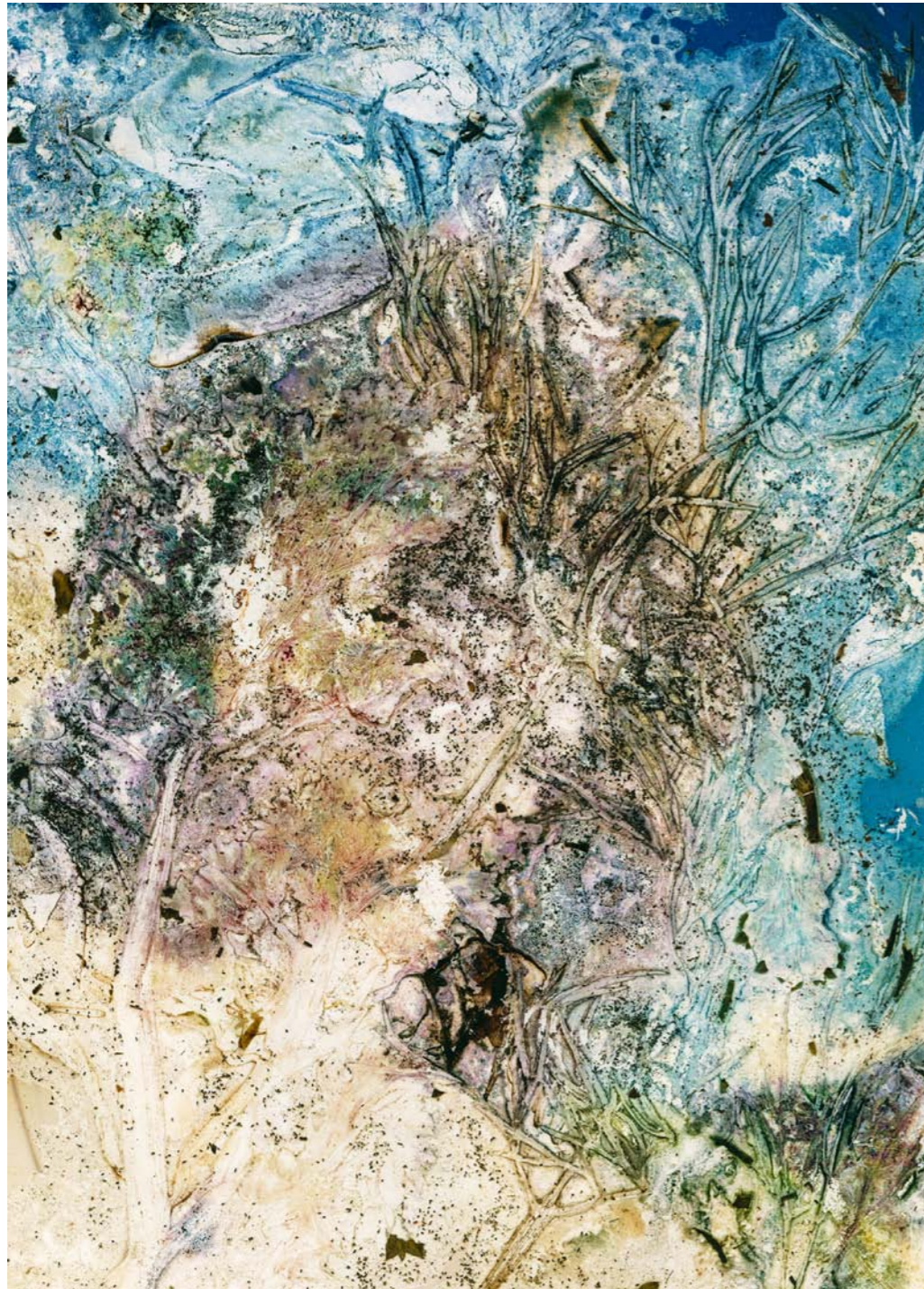
Renata Buziak, born in Poland, moved to Australia in 1991. In 2006 Renata completed her Bachelor of Photography with First Class Honours at Queensland College of Art (QCA) Griffith University, Brisbane, where she is currently undertaking PhD studies. She is a sessional tutor at Griffith and a board member at the Queensland Centre for Photography.

Renata Buziak engages nature and organic processes in her experimental photographic image making process: the biochrome, based on organic decay with photographic materials. Renata presented her work nationally and internationally in solo and group exhibitions including: PICA in Perth, Red Gallery in Melbourne, the annual Photo Los Angeles Art Fair and in touring exhibition throughout Poland. In 2010 Renata's 1st publication was launched in Brisbane. This hard cover, bilingual book (English-Polish), with foreword by Lyle Rexer and essay by Dr. Victoria Garnons-Williams, was published by the Queensland Centre for Photography. She completed two art residencies: in 2006 at the Botanic Gardens Mt Coot-tha, focusing on Australian native plants; and a four month TreeLine 2012 Artist Residency and School Program at Caloundra Regional Gallery.

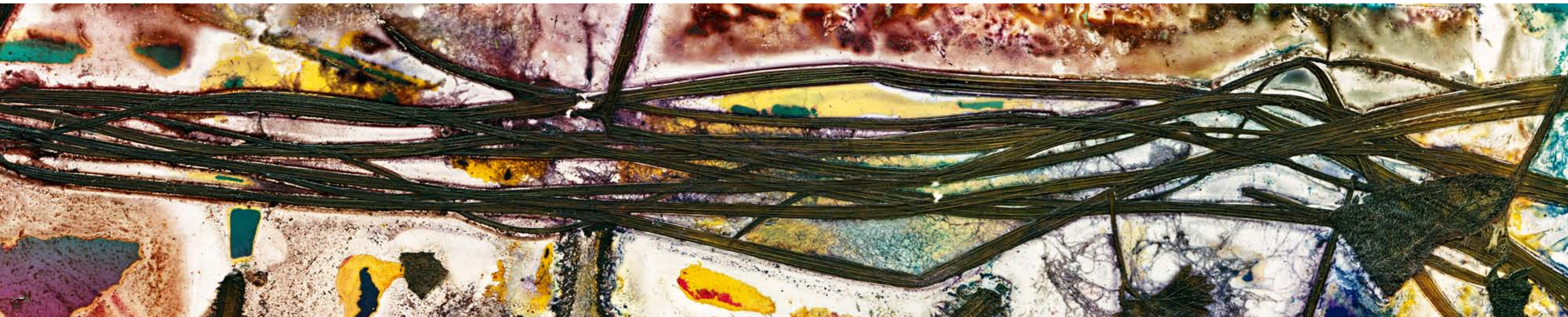
Initiated to engage the community in celebrating trees and their significance TreeLine included workshops at Ananda Marga River School in Maleny and Kawana Waters State College, as well as artists' and students' exhibition at Caloundra. In 2008 Renata was project co-designer and workshops facilitator of 'Out of the Box' Family Album at the State Library Queensland. Renata received a number of art awards for her innovative and experimental work including the Thiess Art Prize, RBWH Art Award and Australian Decorative and Fine Arts Society Award; her work features in public and private collections including: Royal Brisbane Women's hospital, Mater Hospital, Australian Decorative and Fine Arts Society Award Sunsuper, Thiess Pty Ltd, Brisbane Corporation, Academy of Fine Arts in Poland, Gaydens Lawyers, Daryl Hewson Collection, QCP, Griffith University, and Redlands Art Gallery.

[www.renata-buziak.com](http://www.renata-buziak.com)

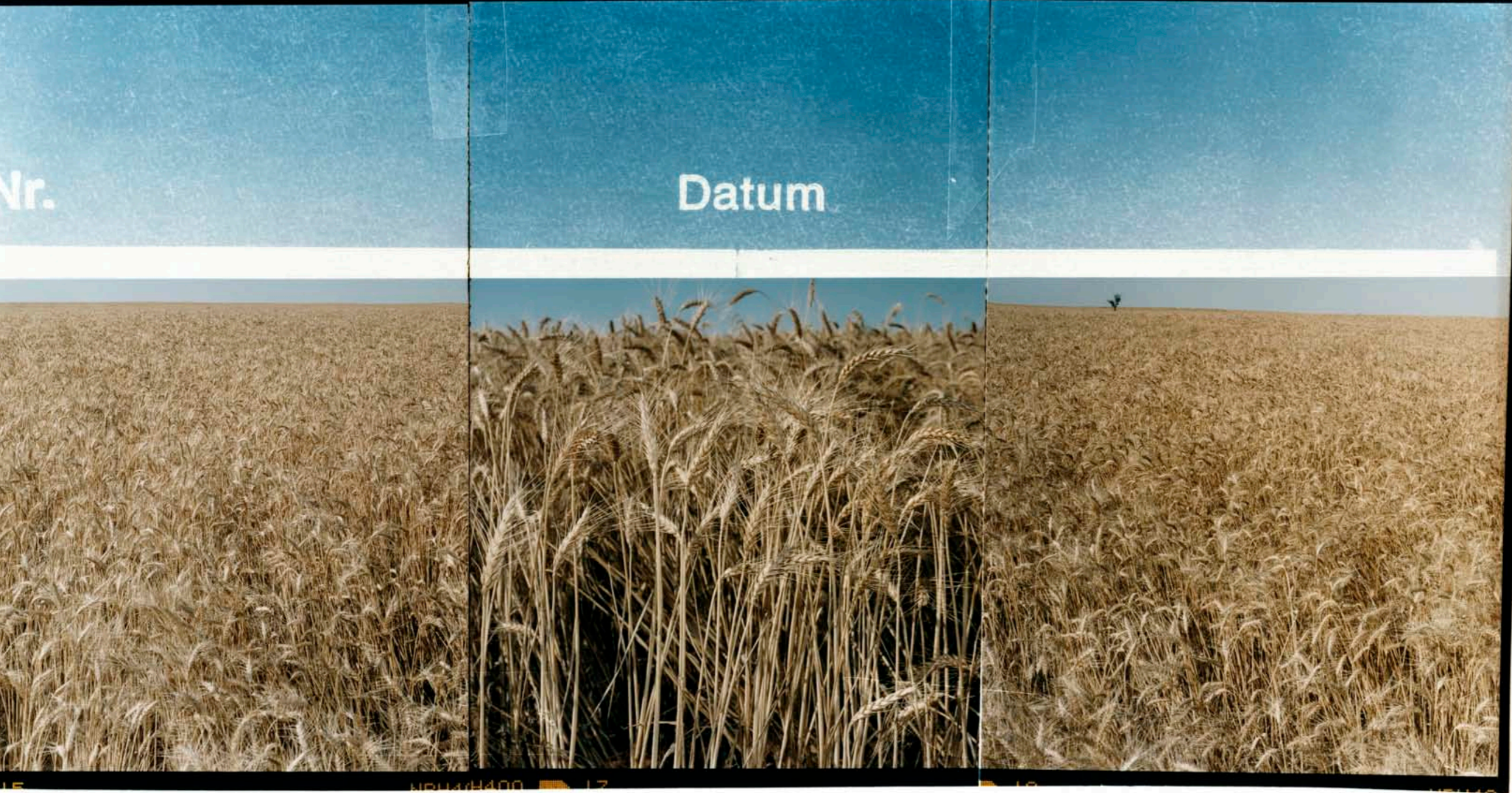












**Ingvar Kenne**  
LANDSCAPES DECUNSTRUCTED









This work draws on the rich tradition of landscape photography, but it sets out to distance itself from its legacy of perfectionism, unspoken guidelines and aesthetic formalism.

Instead it offers alternative ways of looking at and approaching the image of land, investigating the act of serious damage inflicted and subsequent restoration, with all its imperfections and misguided intentions.

It is rare, if not near impossible, to find yourself in any surrounds, without seeing the impact by hand. The land is altered, dug, shifted, rebuilt, fenced, grazed, logged, paved, poisoned. Sometimes it's left in its dire state, occasionally efforts are made to fix the mess and restore it back to its original way. The result is a jagged resemblance of times past.

Here in "Landscape Deconstructed" the images start to tell new stories about the land. The vast scenery in being extended; points of view change, layers and dimensions are added/subtracted. The flat photographic surface becomes sculptural.

The collective imagery gives an impression of work in progress, speaking in future tense of image being in a state of becoming.

"Landscape Deconstructed" was exhibited at Saatchi&Saatchi in Sydney, 2007.

FUJI NPH400

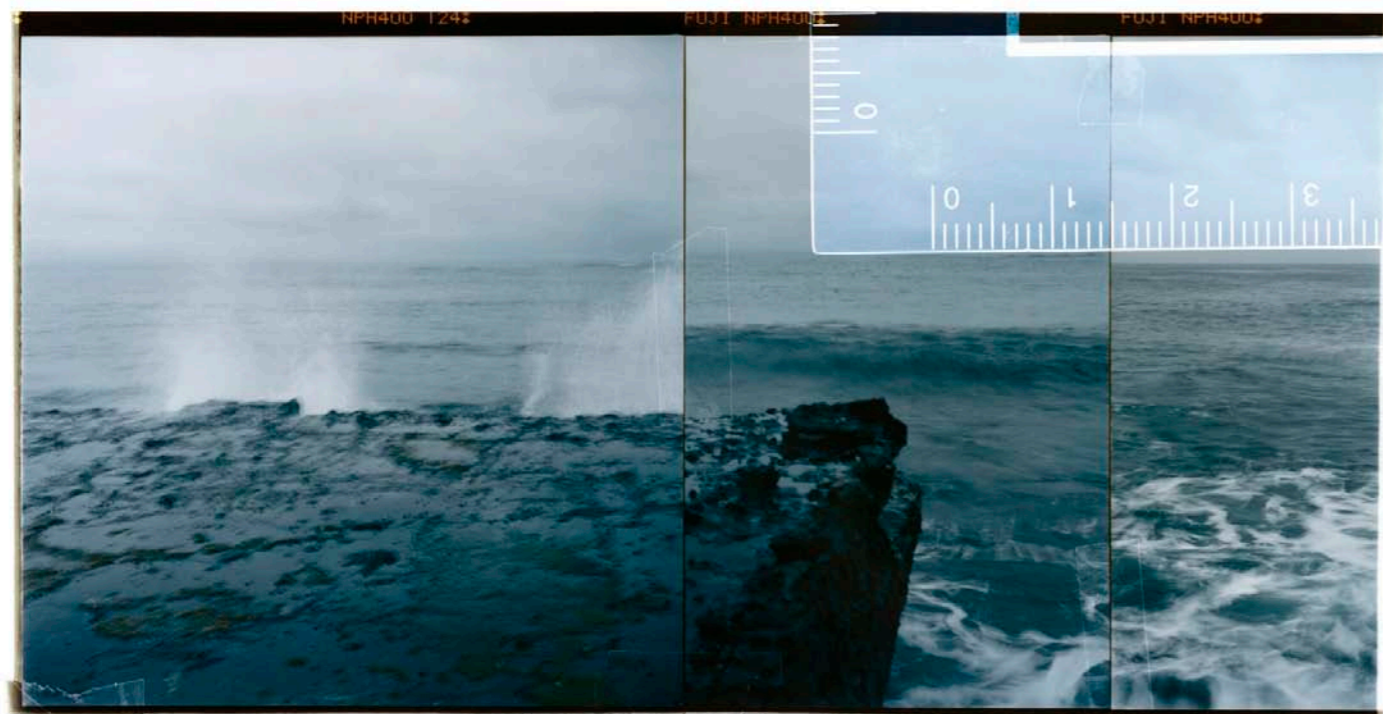
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Ingvar Kenne (b. 1965)

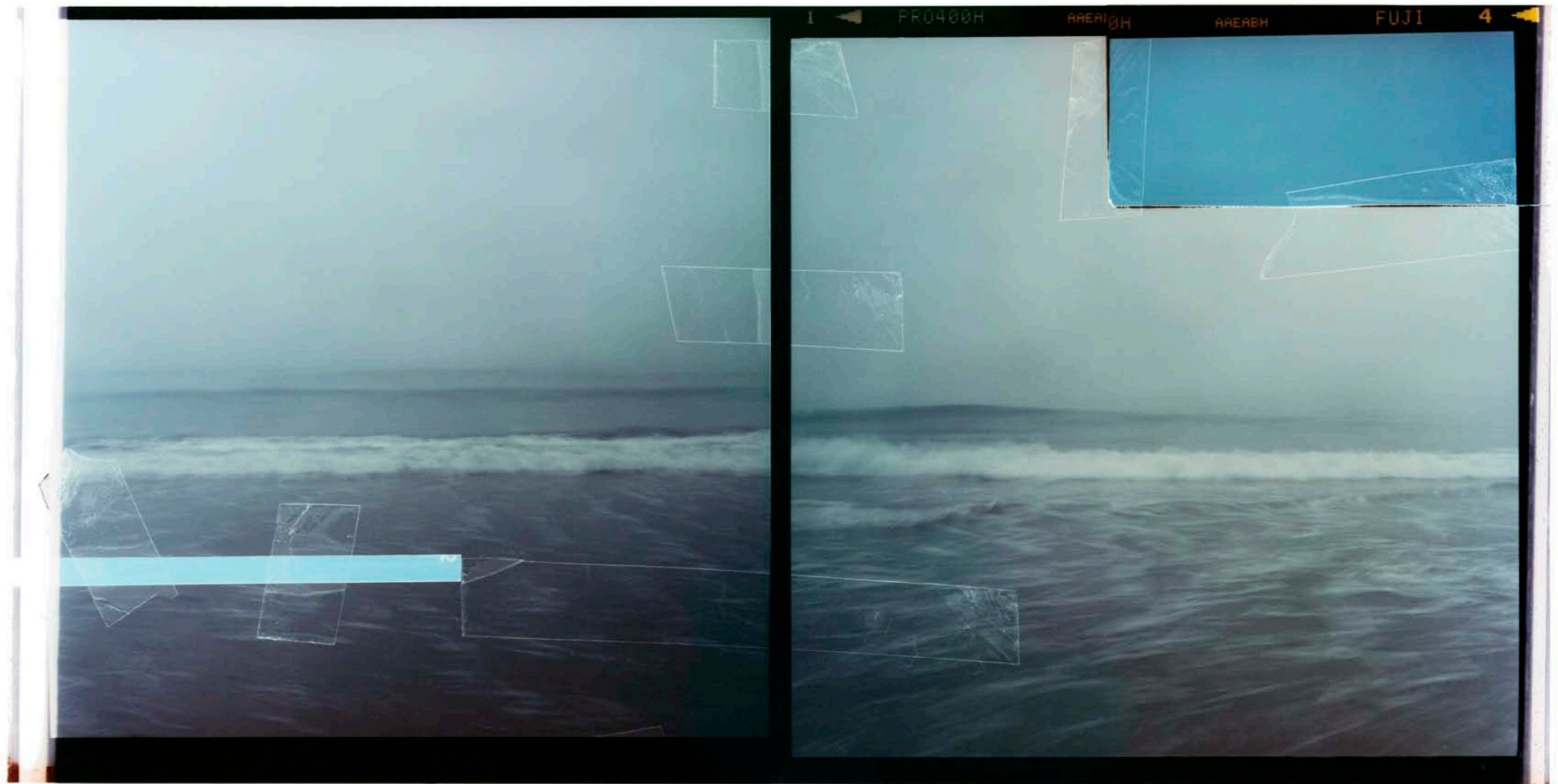
Born in Stenungsund Sweden.

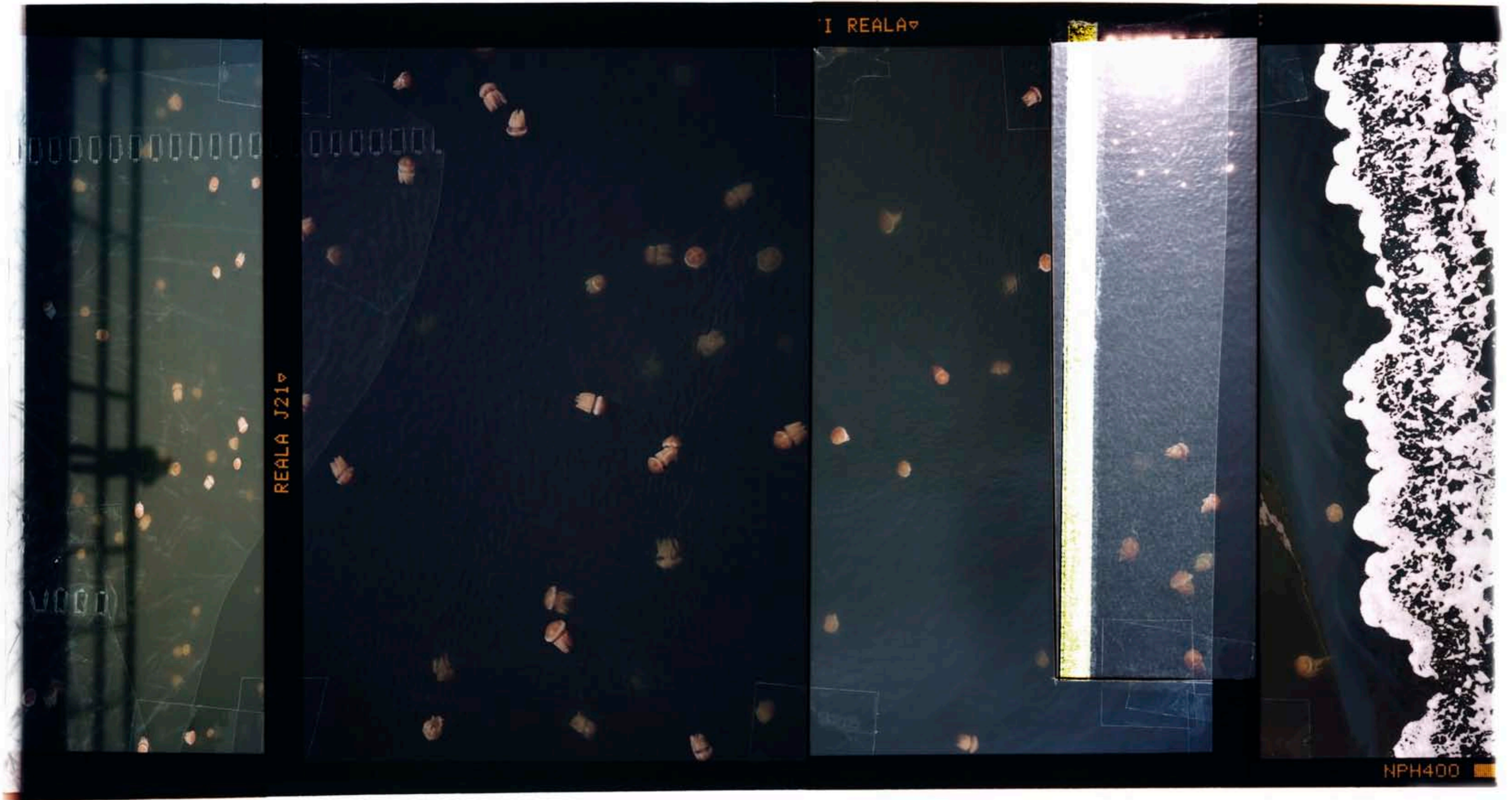
He studied Photography Bachelor of Arts at the University of Gothenburg between 1988-1991. The same year he completed his studies, Kenne had a solo show at the Museum of Modern Art in Boras, Sweden. In 1992 he published his first monograph "On the side" (Tidens Forlag, Sweden). An exhibition also toured over a two year period. He then embarked on several journeys across the globe. The culmination was an around the world trip by motorcycle, resulting in his second monograph "Chasing summer" (Bird Press 2004). Paul Theroux wrote the foreword.

In 2005 at the Cannes Lion festival, for an inaugural event called "New photographers – The hottest Talent of Tomorrow" Kenne was selected as one of 31 photographers worldwide, to be exhibited and discussed during a seminar. That exhibition toured Europe and showed in New York.

His work has been exhibited worldwide – countries including England, France, Spain, Sweden, Italy and Australia. He has received several fellow ship Grants from the Arts Council of Sweden.

In 2009 he won the National Photographic Portrait Prize at NPG in Canberra. He was also the runner up in the prestigious Moran Photographic Prize the same year. He currently lives between Sydney and New York.

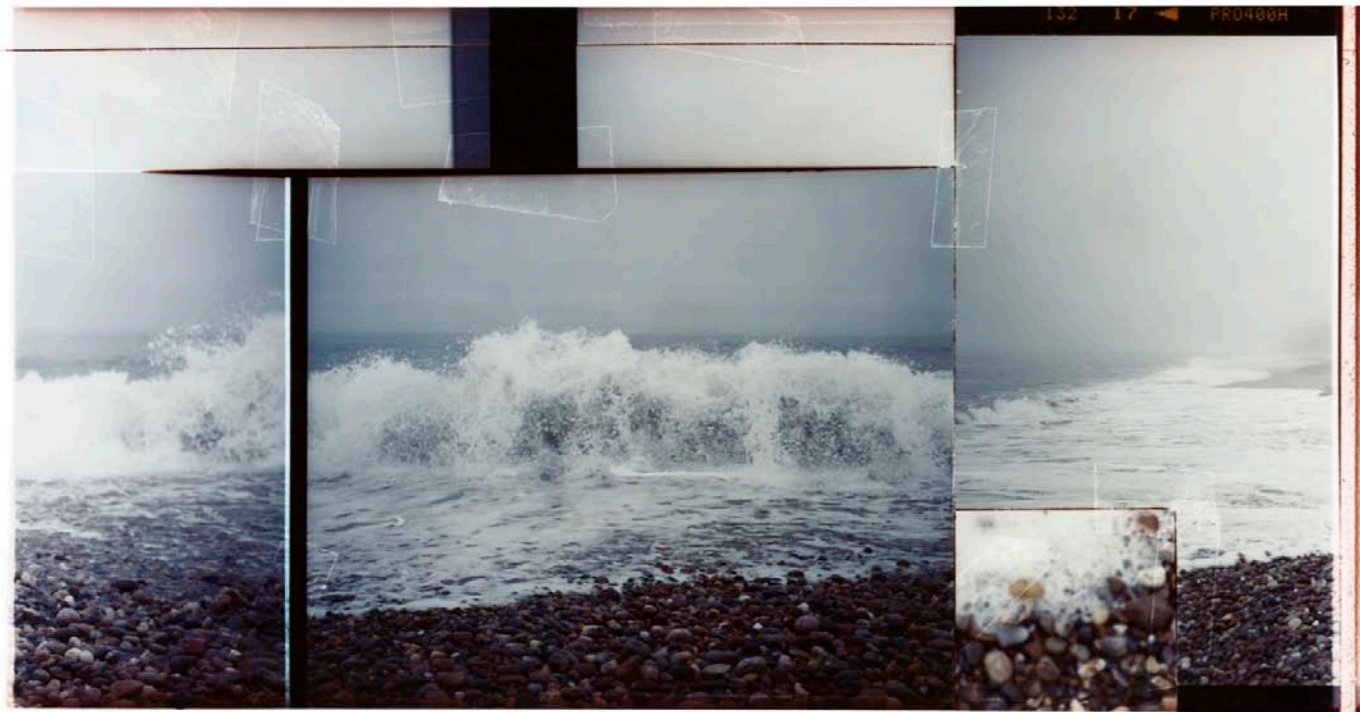




I REALA

REALA J21

NPH400

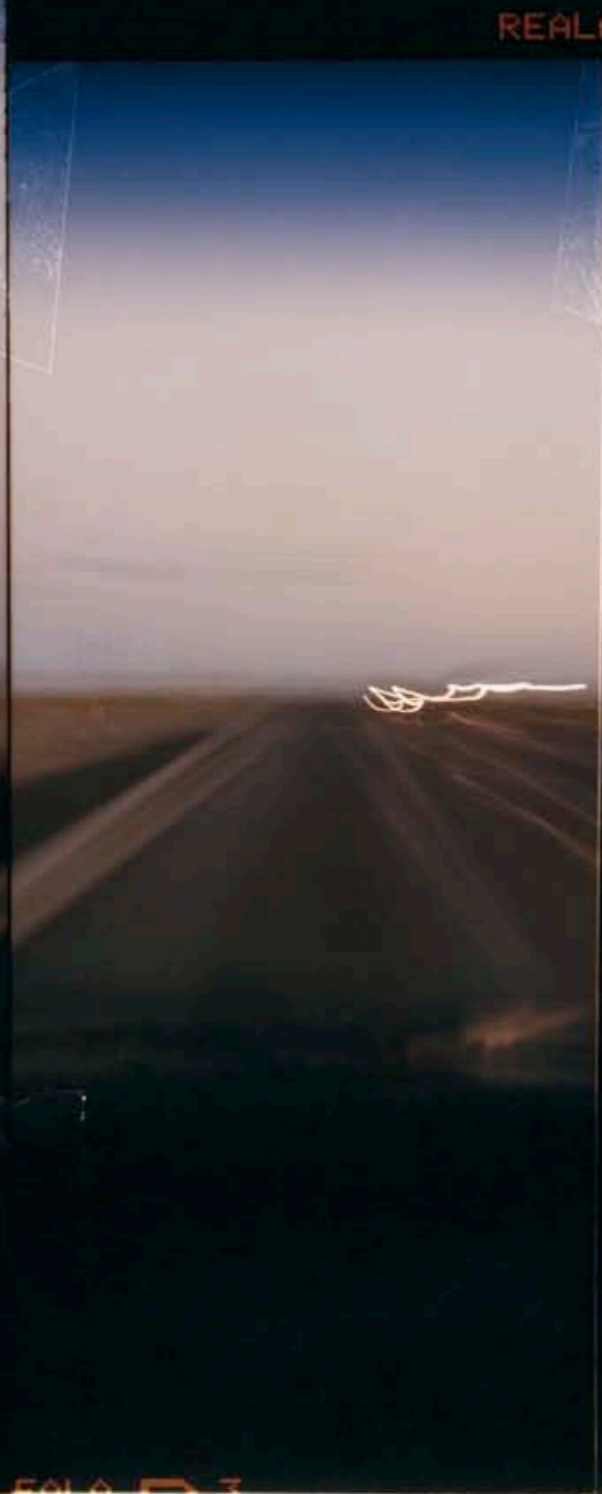
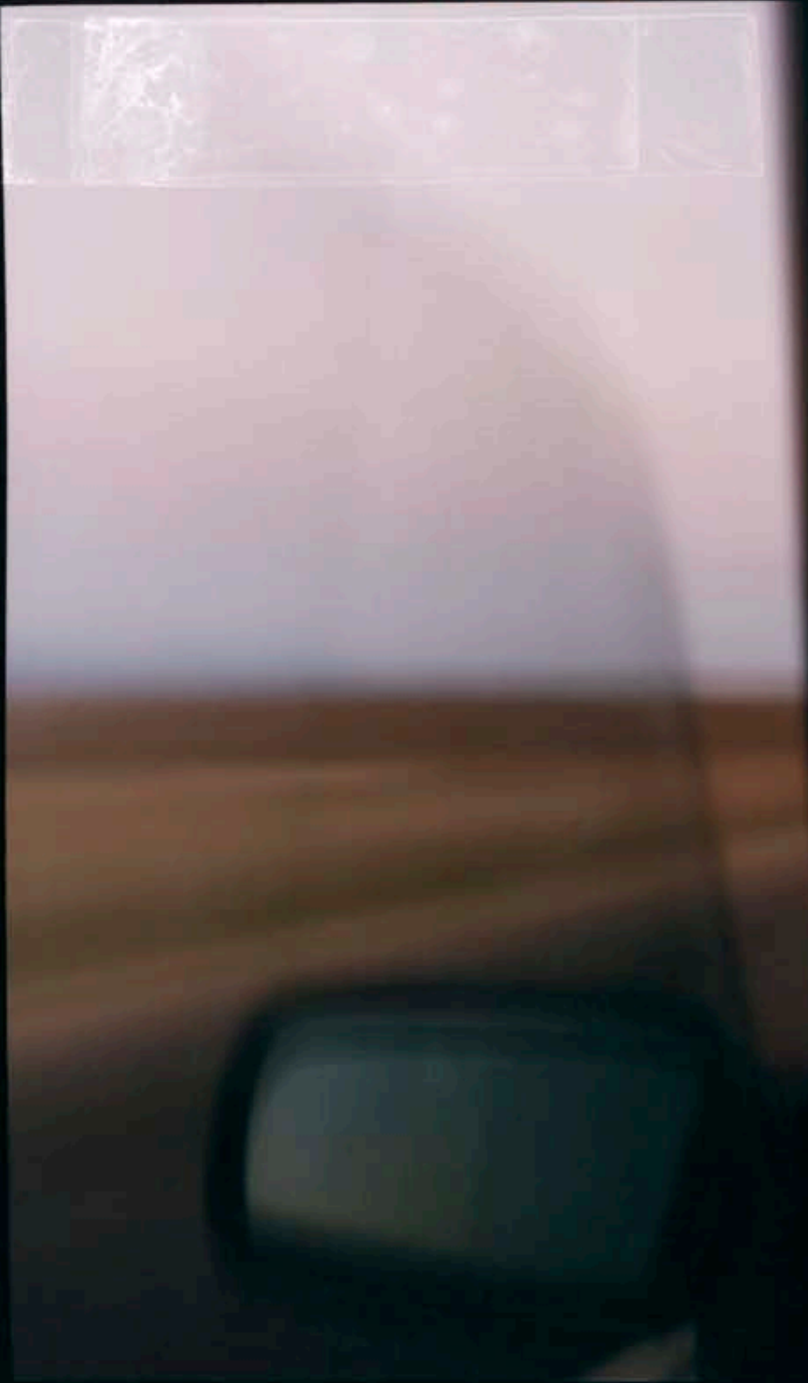




FUJI REALA

REALA

REALA REALA



REALA 1

REALA 2

REALA 3

REALA 4



**Max Juhasz**  
IN LOST TIME







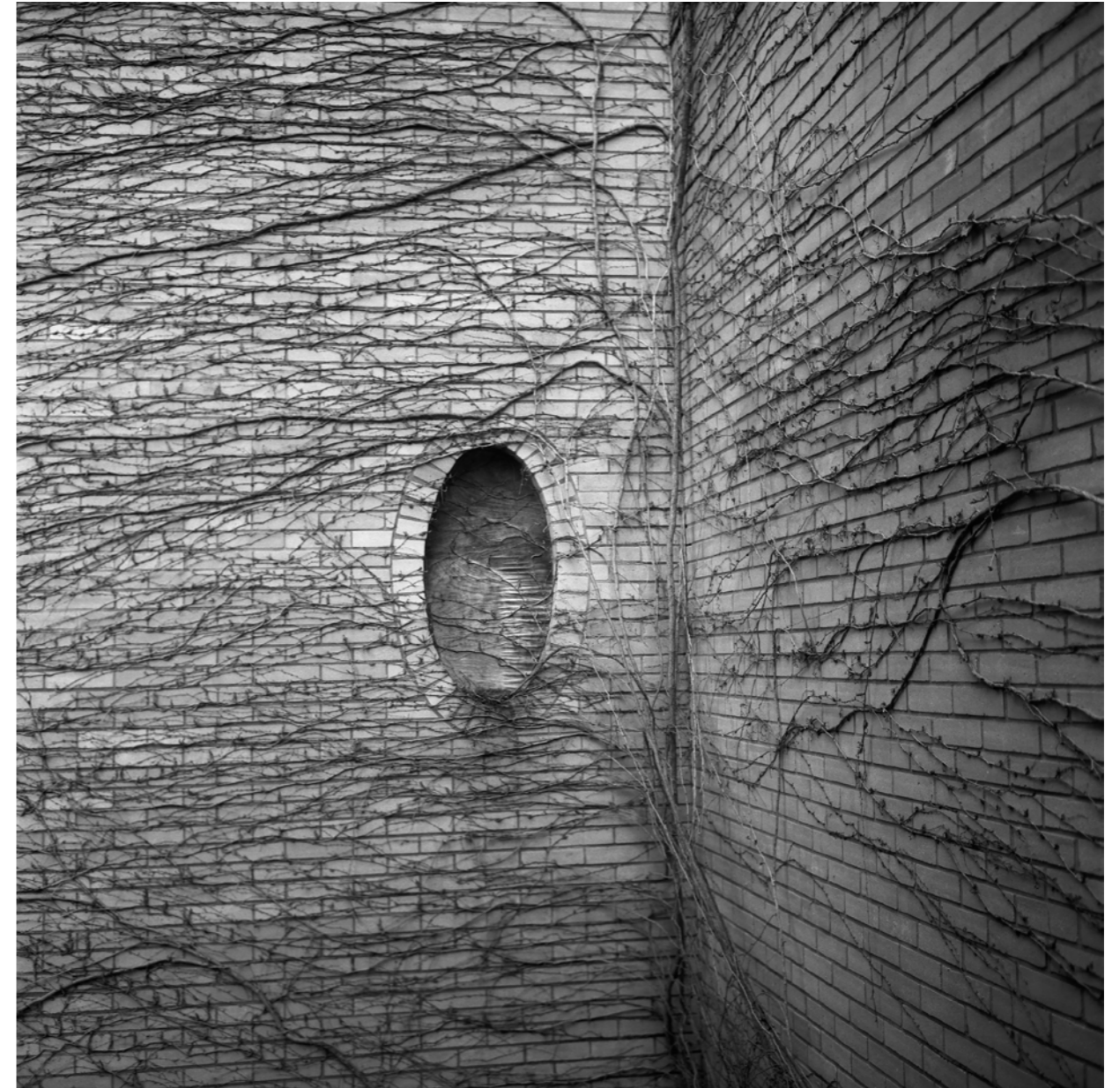
At the moment of exposure necessary to preserve the object before the lens in the latent image on photographic film, the present, the past and the future become irrelevant. The exact time which we need to decipher the photograph begins to exist somewhere else, in a certain lost time, and this is what attracts me: discovering the hidden, and hiding the exposed in time which belongs to nowhere, except in photography.

After the loss of the family photos during the war, I decided to fill the black hole of introspection, which had gotten deeper and deeper as time had passed, with new photos, filtered through the prism of my own microcosm and my personal vision of the world around me.

In this nostalgic creation of a certain new reality and in the eternal curiosity for discovering the hidden, I am attracted to that with which I can identify: the ephemerality of scenes, street life, the intimate side of things and the people in whose individuality I can find the peculiar, through that which is seen and which is experienced. That is my photographic credo and my permanent inspiration.

I search for the simple and clear pictures of the universal memory, which contain that magical photographic fluid and the unique metaphysical moment, for which I need only a simple camera with a roll of film in it. Photography is my passion, which constantly makes me accumulate, like a collector, the pictures I am missing, and new pictures which deserve to be preserved.





Max Juhasz was born in 1967 in the old Baroque town Vukovar, on the river Danube. He began photographing in 1991, during the war in Croatia. He built his photographic sensitivity by browsing through books on the art of photography, by studying the works of the great painters and the masters of photography, by watching movies and visiting various exhibitions and lectures on photography. In his work he uses simple film-based cameras. Member of The Croatian Association of Artists (HDLU). He lives and works in Zagreb, Croatia.

[www.maxjuhasz.com](http://www.maxjuhasz.com)













**Tito Mouraz**  
OPEN SPACE OFFICE





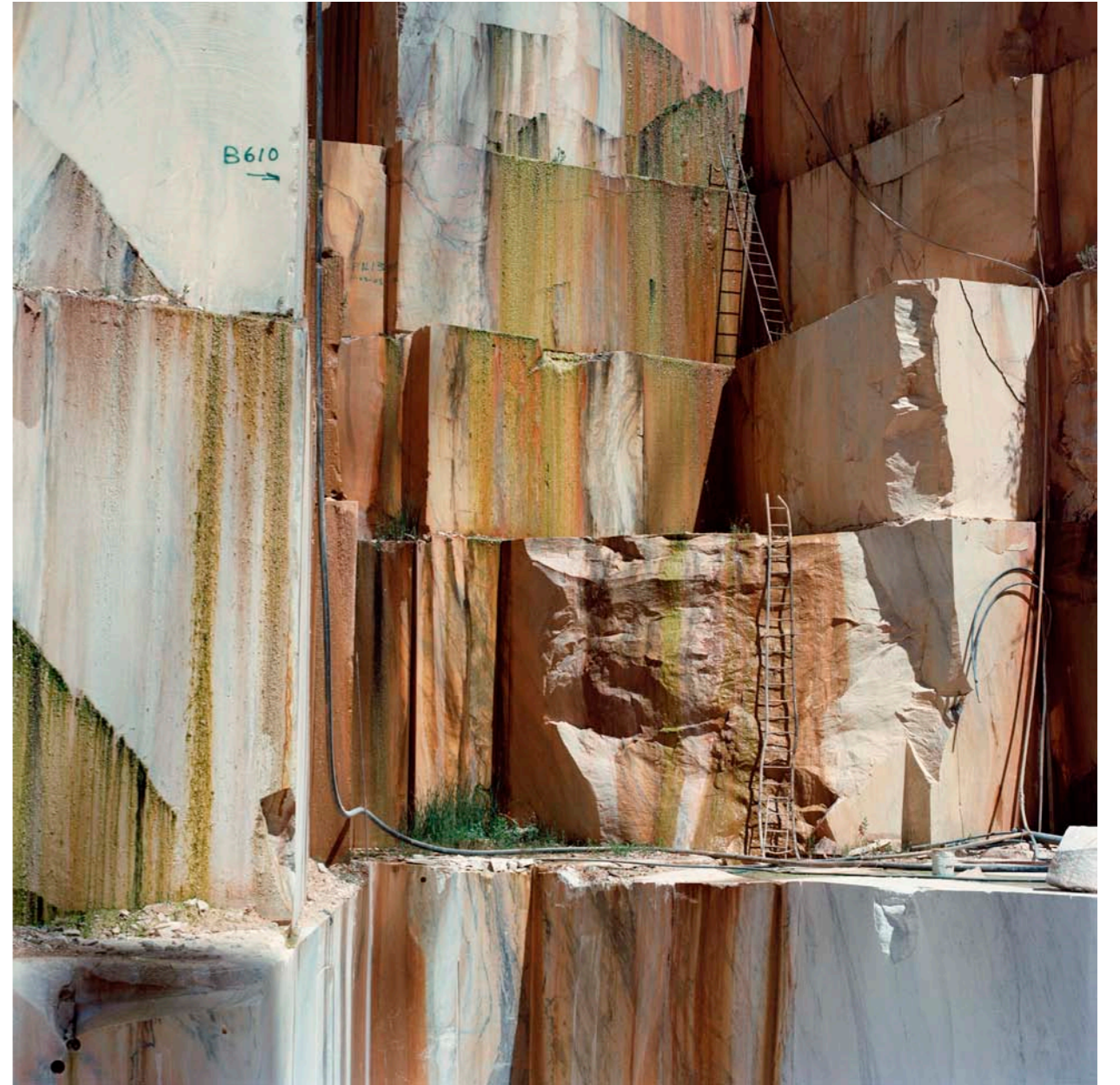
The series presented here was shot in Portugal over a 2-year period and represents a transformed landscape that portrays the existence of Man as a constructive, reconstructive and contemplative being. The landscape appears completely and irreversibly transformed and it was this transformation that caught my eye and fueled my interest in conducting this project, basing it on this very landscape. Thus, the work presented aims to portray a reality that suffers an ongoing daily process of rapid transformation. Therefore, the pictures show a temporary reality inserted in a natural landscape undergoing progressive transmutation. They are unique and imposing spaces with a undeniable visual impact which bestow on the images a strong formal and plastic content. I would like to emphasize that these were the aspects I concentrated on and attempted to visually portray the best that this intervention could present to the eye, both in relation to the formal configuration and in relation to the chromatic and lighting harmony that characterize these spaces that create a unique environment.

In this way, we can behold a dialogue between Nature and Man's action, between harmony in a texturized cutting and what develops in it, what involves and transforms it, as is particularly visible in the first images of this series, that portray the idea of an organic whole. I find it difficult to transmit on film the personal experience and all that one feels and observes at these immense and torn sites, where silence is felt in an unnatural and intimidating way. It is a well know fact that an image cannot replace reality. That is why I chose to include parts of a hidden horizon or an incomplete landscape, in this way suggesting a different perspective, since the proximity to these sites which grow in the opposite direction to what is normal, are usually unobserved by the spectator almost giving them the chance to rebuild them.





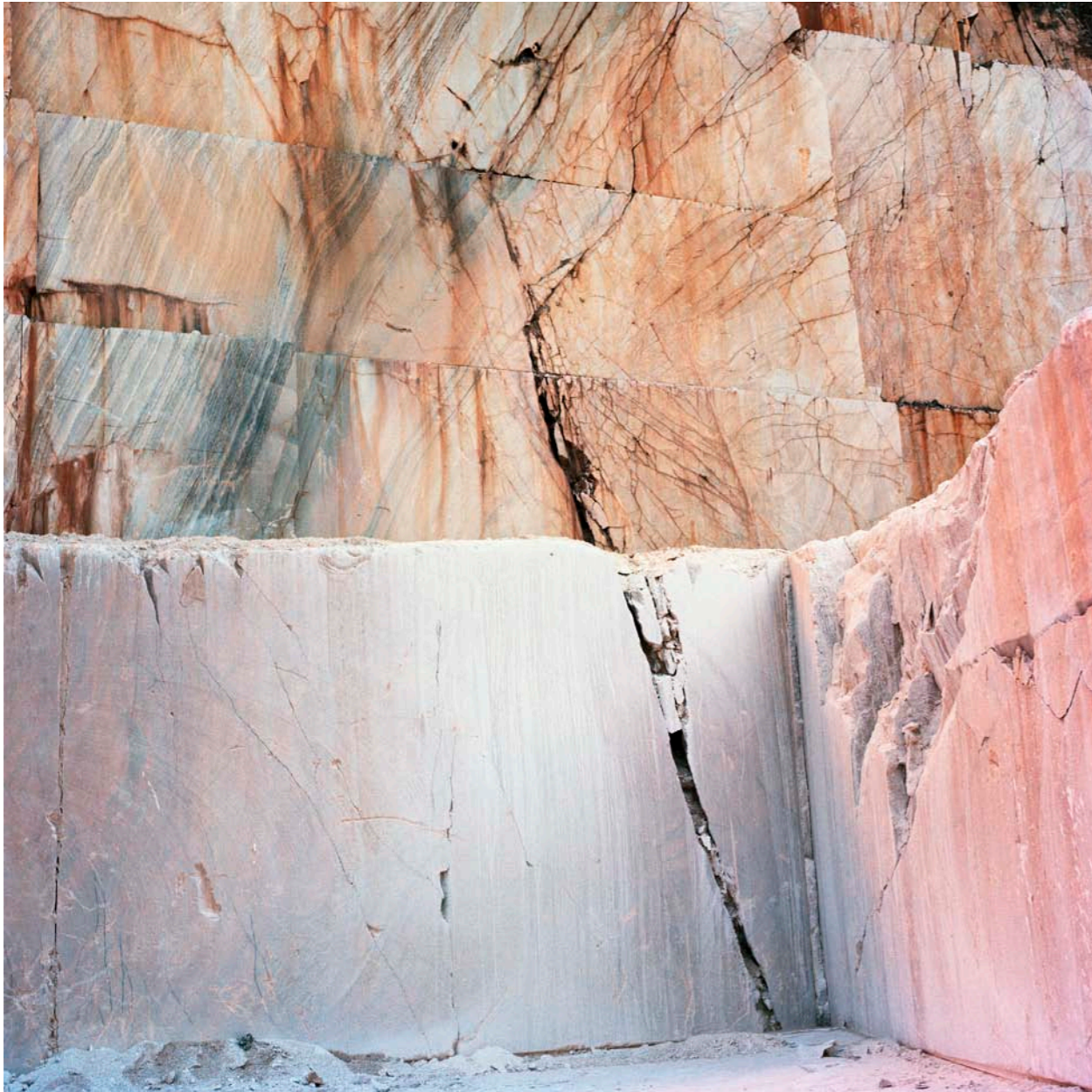


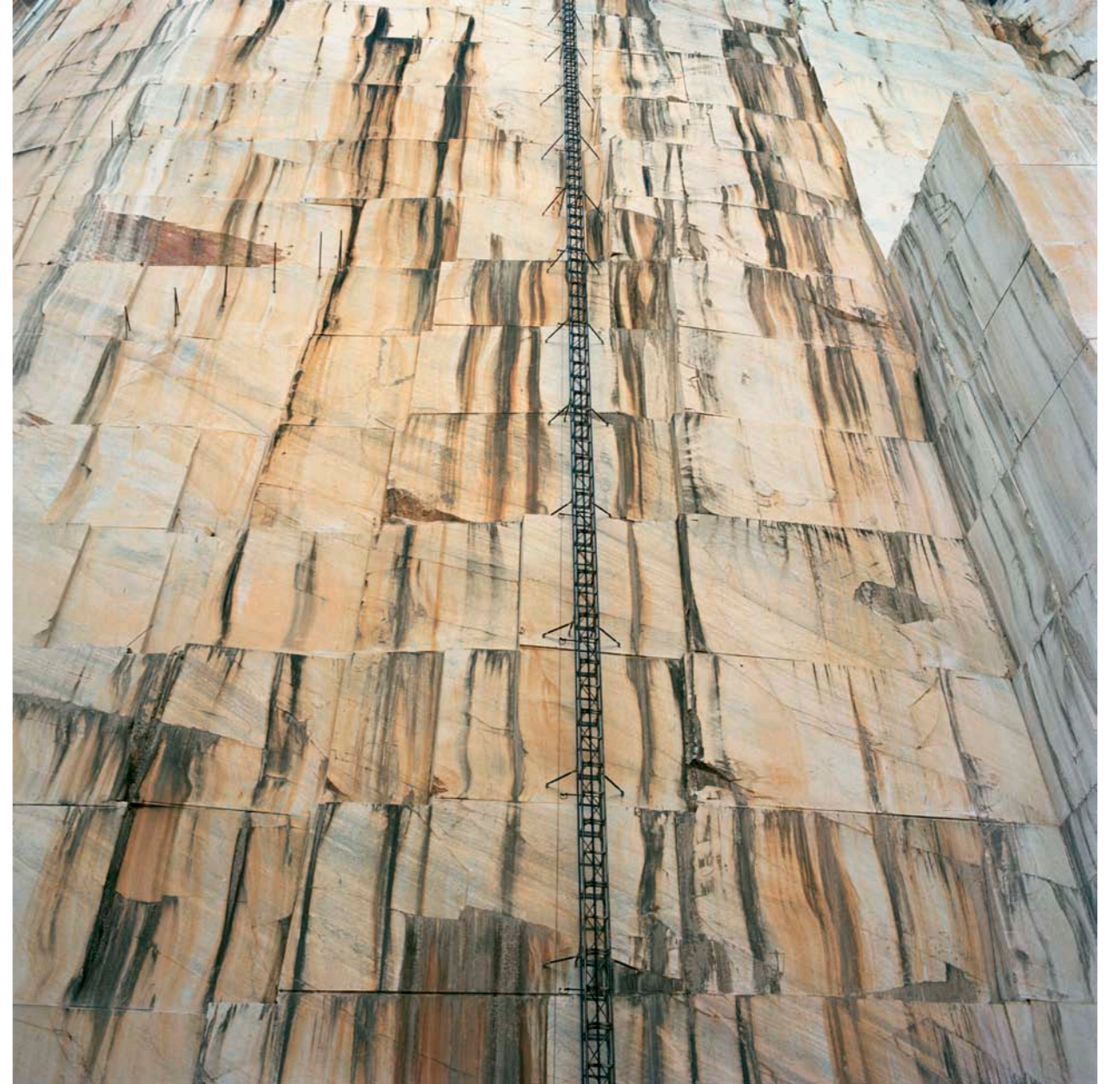
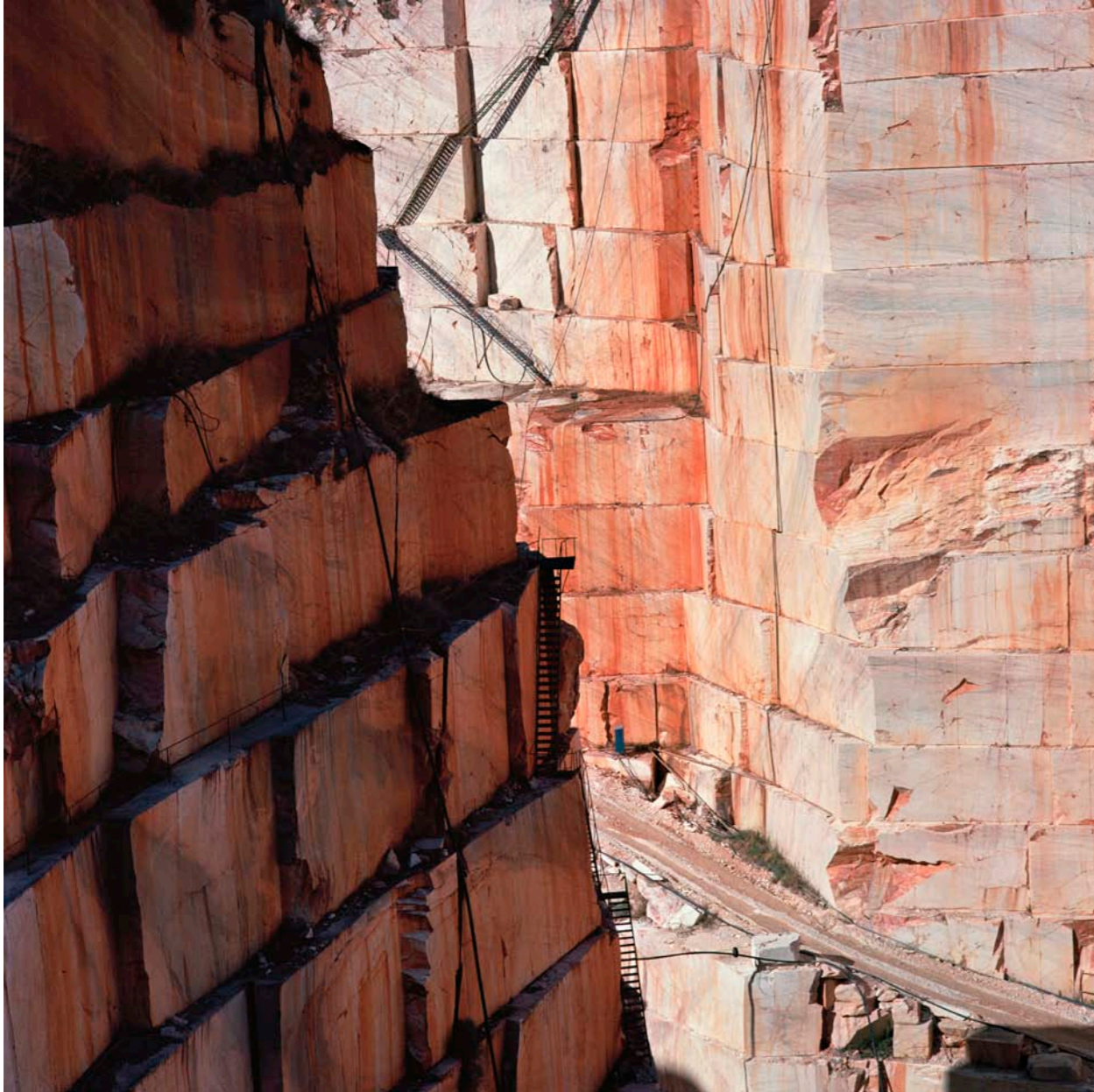




Tito Mouraz was born in 1977 in Canas de Senhorim, Portugal. He finished the Visual Arts and Photography course in the Superior Art School of Oporto (Escola Superior Artística do Porto) in 2010, being this the city where he lives and works currently. Exhibits regularly since 2009 in Portugal and abroad, being the most relevant exhibitions in Encontros da Imagem de Braga (2010) and Módulo – Centro Difusor de Arte (2011). He is represented by Módulo - Centro Difusor de Arte, Lisbon (Portugal). His work is present in the BES Art public collection.

[www.titomouraz.com](http://www.titomouraz.com)











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