

THE MAGAZINE FOR LEICA M PHOTOGRAPHY

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M



Third issue featuring:

JACOB AUE SOBOL / MATT BLACK / JOSEPH MICHAEL LOPEZ
PER-ANDERS PETTERSSON / ALVARO YBARRA ZAVALA / JULIA BAIER

Longing for more: eight M photographers and that obscure object of desire



LEICA M-A

(Batteries not included.)

The purely mechanical Leica M-A is completely functional without power and it still delivers everything a serious photographer needs. Sixty years after the first Leica M left the factory and changed the face of photography forever, the Leica M-A now symbolizes a return to what really matters in the art of photography: concentration on the essentials. The "film" premiere of the Leica M-A can be found at www.m-a.leica-camera.com

LEICA. DAS WESENTLICHE.



DEAR READER,

what can be said about our beloved M Leica that hasn't been said before? Hmm, if I think about it, there's still a lot that can be said! For instance, someone who shoots with an M always has a certain aura about their persona – an aura that whispers: “This is a person who knows how to take pictures!”

Aperture, depth of field, shutter speed, ISO settings and a few other things – if you know how to handle these, you may well be able to achieve great results!

If the results are not that great, it may also have to do with the fact that what I call “the cut out built into the eye” is missing! Photography has always meant cutting things out of reality, composing the picture. That's the art of composition, where we can all learn from the great masters – it could be painters, it could be photographers!

With this outstanding new issue of the M Magazine, I hope you will find plenty of stimulation and encouragement for your own photo shoots: whether masters or just apprentices, it's all for our beloved art of photography!

Good Light!
Andreas Kaufmann

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COVER PHOTO: JOSEPH MICHAEL LOPEZ, NEW YORK CITY, 2011

INFORMATION

M MAGAZINE

M – discover the complete world of Leica M photography with exciting reportages and striking photo series. M is a magazine in book format, dedicated exclusively to M photography and presenting great images by renowned and up-and-coming photographers. The M Magazine: concentrating on the essential and celebrating every picture.

In earlier issues: David Alan Harvey, Bruce Gilden, Stanley Greene, Alex Webb, Trent Parke, Jan Grarup, Ayman Oghanna and many other photographers.

APPS

Photographic inspiration to go – M photography for your smart phone or tablet: with the free M App you can access the M platform anywhere and at any time. For iPhone, iPad and Android devices.

ONLINE

M photographers present their best works published in the New York Times, Stern, Newsweek, Le Figaro, Geo and many other publications, online at www.m-magazine.photography, where you will also find news, videos and stories revolving around M photography.

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LIGHTBOX

Soul-driven yearning, burning need, quiet longing: the word *desire* can express many things. Objects of desire come in all possible shapes and sizes: these eight pictures taken by eight photographers reveal the diversity and originality with which the idea “that’s exactly what I want!” can be approached and expressed.

A SELECTION OF LEICA M-PHOTOGRAPHY





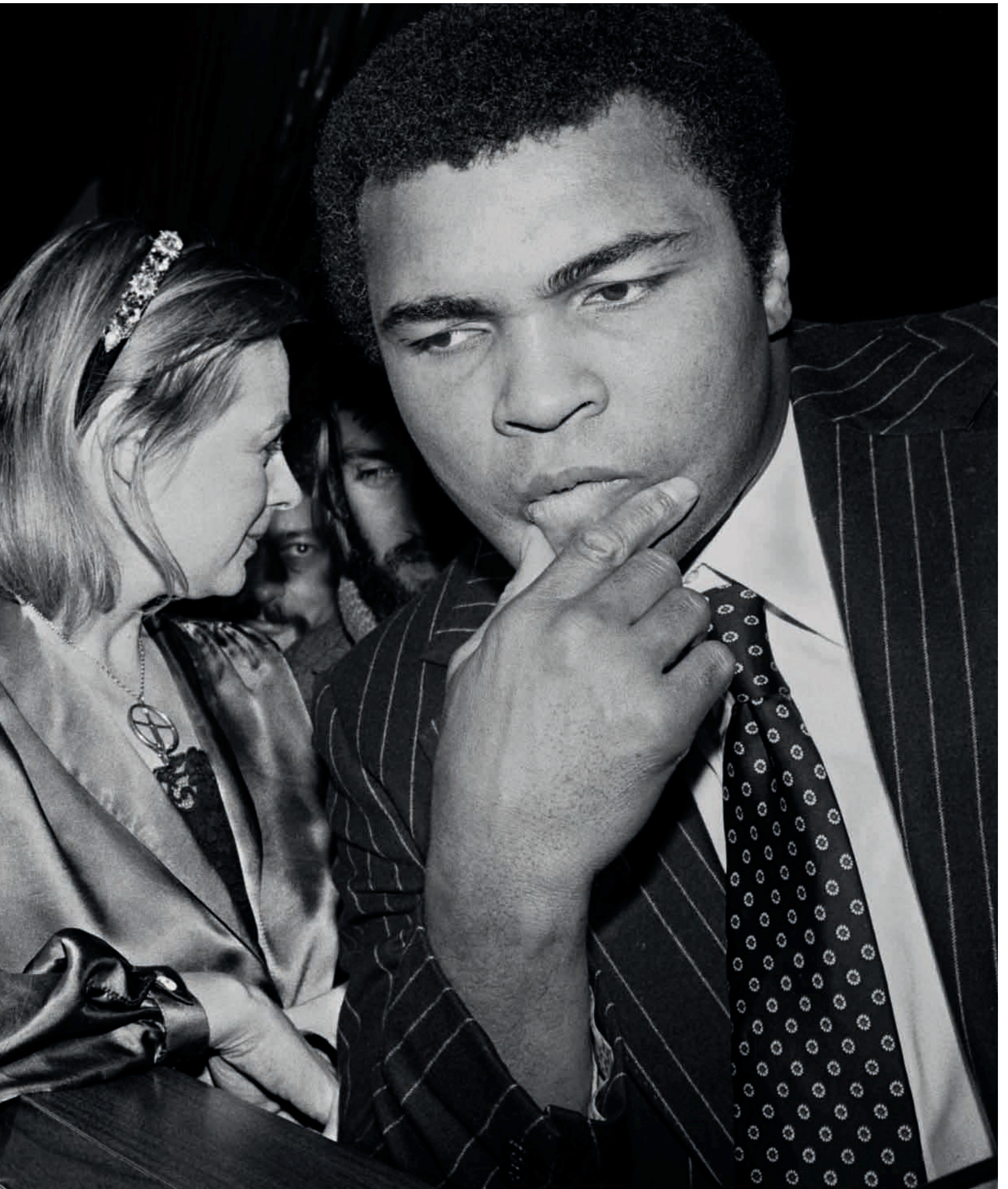
Craving: “This image belongs to a series of commercial pictures. Wikipedia says that in marketing craving is about having an appetite for an object of desire. Desire for a product is stimulated by advertising that tells us that we want something. This picture is a perfect reflection of this idea: the perspective and the partially open eyes where only the white is visible, represent a blank screen for your cravings.”

Adrian Crispin, Leica M6

Desire: "I took this picture of Muhammad Ali in 1980 at Roseland Ballroom in New York City. Desire has many faces. The image shows the hero worship of a man who was both a World Champion and a poet. In the eyes of this and other equally stunning women, he was the only one who could make them feel weak with desire."

Donna Ferrato, Leica M4





Pleasure-seeking: Spring break at Daytona Beach in Florida, 1997. The picture is part of the 'American Color' series – a movement away from black and white photography. "I've lost the enthusiasm for my own work," Constantine Manos explains. "Colour is my catalyser for transformation." The search for lost enthusiasm, enthusiastic pleasure-seeking – Manos captures it in a picture.

Constantine Manos, Leica M

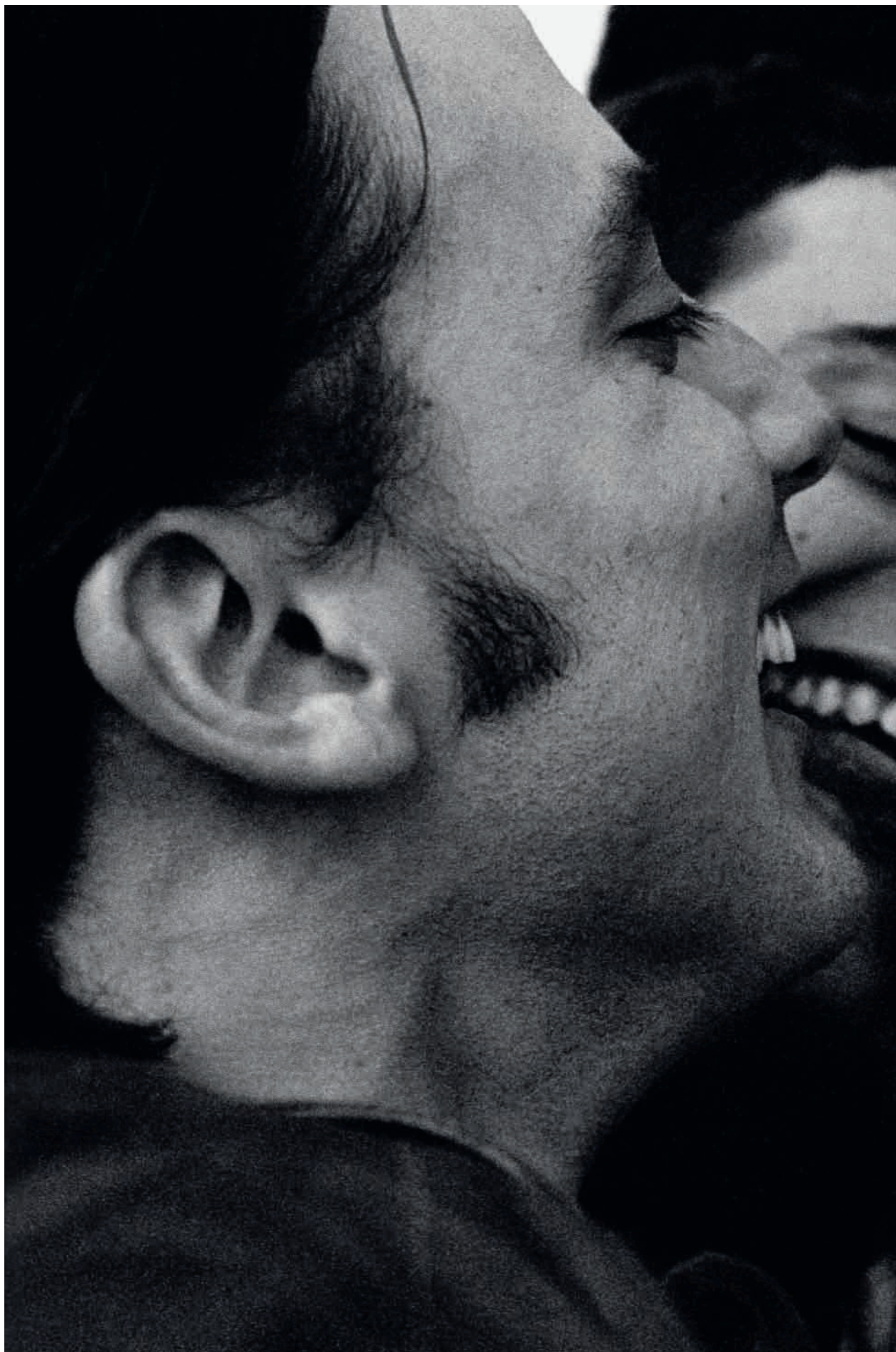




PHOTO: CONSTANTINE MANOS / MAGNUM PHOTOS / AGENTUR FOCUS

Lust: “Desire has a lot to do with sex. I ask myself what comes first, desire or sex. In 1996/97 I worked in Mexico City in a working-class neighbourhood with a lively night life. I documented what I ended up calling ‘crisis sex’. Mexico was experiencing an economic downturn, which drove many people to prostitution. The clients in turn were looking for distraction. Public depression goes hand in hand with public sex.”

Joseph Rodriguez, Leica M6









Tenderness: “I took this picture at Bandra Fort in Mumbai by the Rajiv Gandhi Sea Link suspension bridge. It’s rare for people in India to show tenderness publicly – in the three months I was there I never saw a couple kiss. While I was photographing this couple, a man suddenly appeared in the right of the picture. Curiously, his T-shirt had OX on it, which also stands for a hug and a kiss.”

Craig Semetko, Leica M

Dream: Dayo came to Istanbul to fulfil his dream of a career in football. Scouts promised the young man from Nigeria all kinds of things – and he paid out a lot of money. After arriving in Turkey he was forced to see that he had believed in a lot of empty promises. The Scouts abandoned him with his clothes and a thirty day sports visa. He still has a dream however.

Jason Andrew, Leica M9





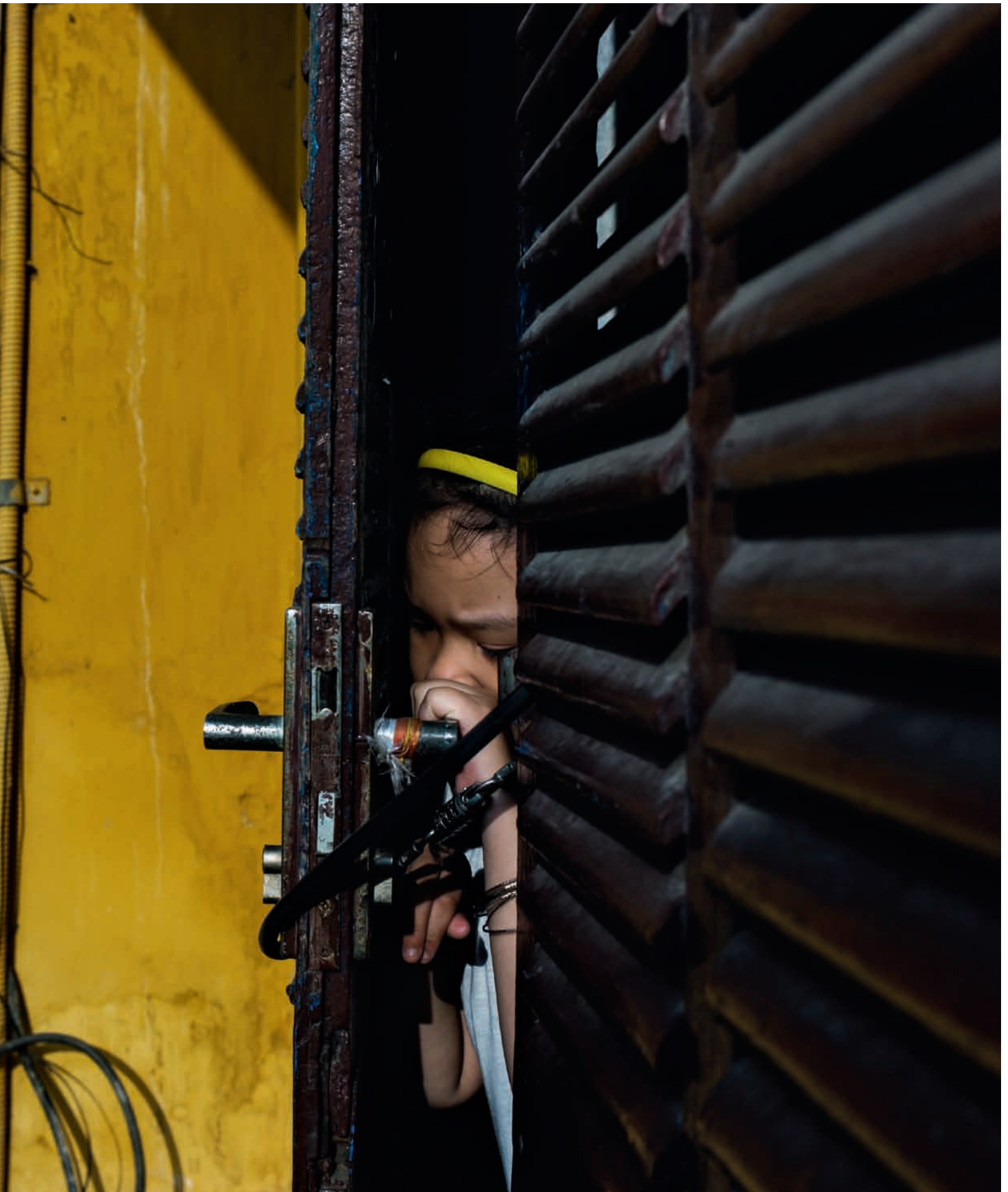
Yearning: “This picture was taken in the city of Hoi An in Vietnam.

To me it shows more than just a little girl trying to open a door.

It is a metaphor for one of the most economically ambitious countries in Asia, which is still battling the past. Millions became ill because of the use of Agent Orange. Today, Monsanto, the main producer, has offices in the largest city in Vietnam and imports genetically modified grain.”

Manu Mart, Leica M9





Love: This picture was taken in 1961 in the village of Daeseong-dong in South Korea. Women entertain American soldiers. At the end of the Korean war in 1953 efforts to reunify the country failed. US soldiers are still stationed in South Korea today. Human closeness and love for sale. What is this woman whispering in the man's ear? The viewer's desire to know just what she said is awakened!

René Burri, Leica M2





PHOTO: RENÉ BURRI / MAGNUM PHOTOS / AGENTUR FOCUS



ADRIAN CRISPIN

Born in Mexico and brought up in New York, Crispin lives today in Paris. He started out as a reportage photographer, which now influences the look of his fashion series.



DONNA FERRATO

Born in 1949, Donna Ferrato has been working for over thirty years on her project about violence in the home. She is currently portraying the New York district of Tribeca.



CONSTANTINE MANOS

Born in 1934, Manos joined his High School Camera Club. He has been a member of Magnum since 1965, and in 2003 was awarded the Leica Medal of Excellence.



JOSEPH RODRIGUEZ

Born in New York, Rodriguez has been working as a documentary photographer for the past 25 years, taking time for his long-term projects whenever he can.



CRAIG SEMETKO

Craig Semetko is always looking out for the humorous and absurd moments in life – first as a comedy writer and performer, and now as a photographer. He lives in L.A.



JASON ANDREW

Born in California in 1976, Andrew studied at the ICP in New York. In 2012 he was a Oskar Barnack Award finalist for his pictures of football players stranded in Turkey.



MANU MART

The Spanish photographer is a member of the Calle 35 collective. In recent years, Mart has frequently worked in Asia for his own personal projects and for various NGOs.



RENÉ BURRI

Many of the pictures taken by Magnum photographer René Burri (1933–2014) are part of our collective memory – such as his portrait of Che Guevara.

JOSEPH MICHAEL LOPEZ

New Yorker

Joseph Michael Lopez was still a child when he left New York where he was born. He returned at the end of the nineties to work as a cameraman on Bruce Weber's film 'Chop Suey', and decided to stay.

Since 2002 Lopez has been working on his long-term project 'Dear New Yorker': street photography where the city's urban canyons serve as a stage for the presentation of subjective sensitivities.

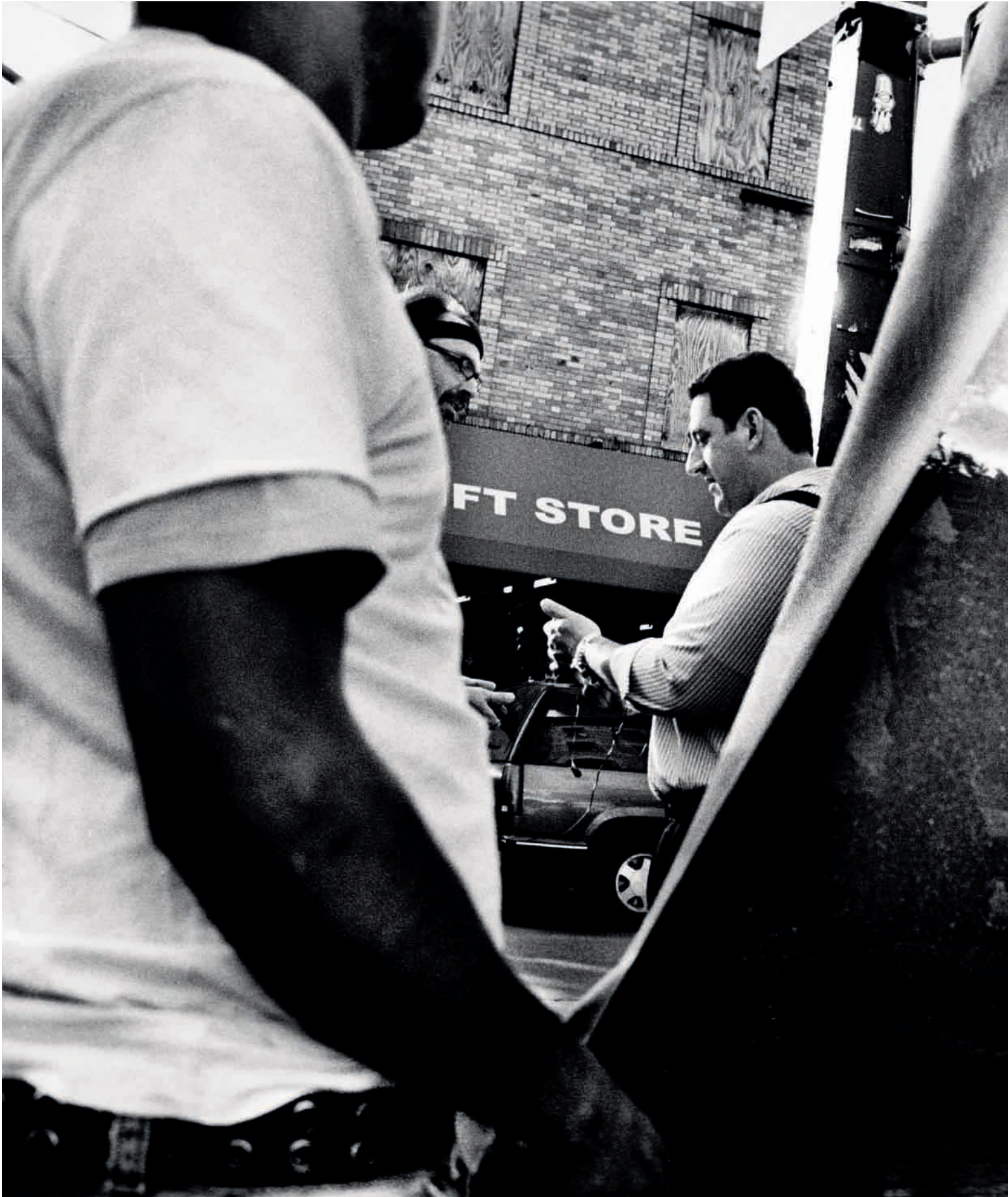
PHOTOGRAPHED WITH A LEICA MP









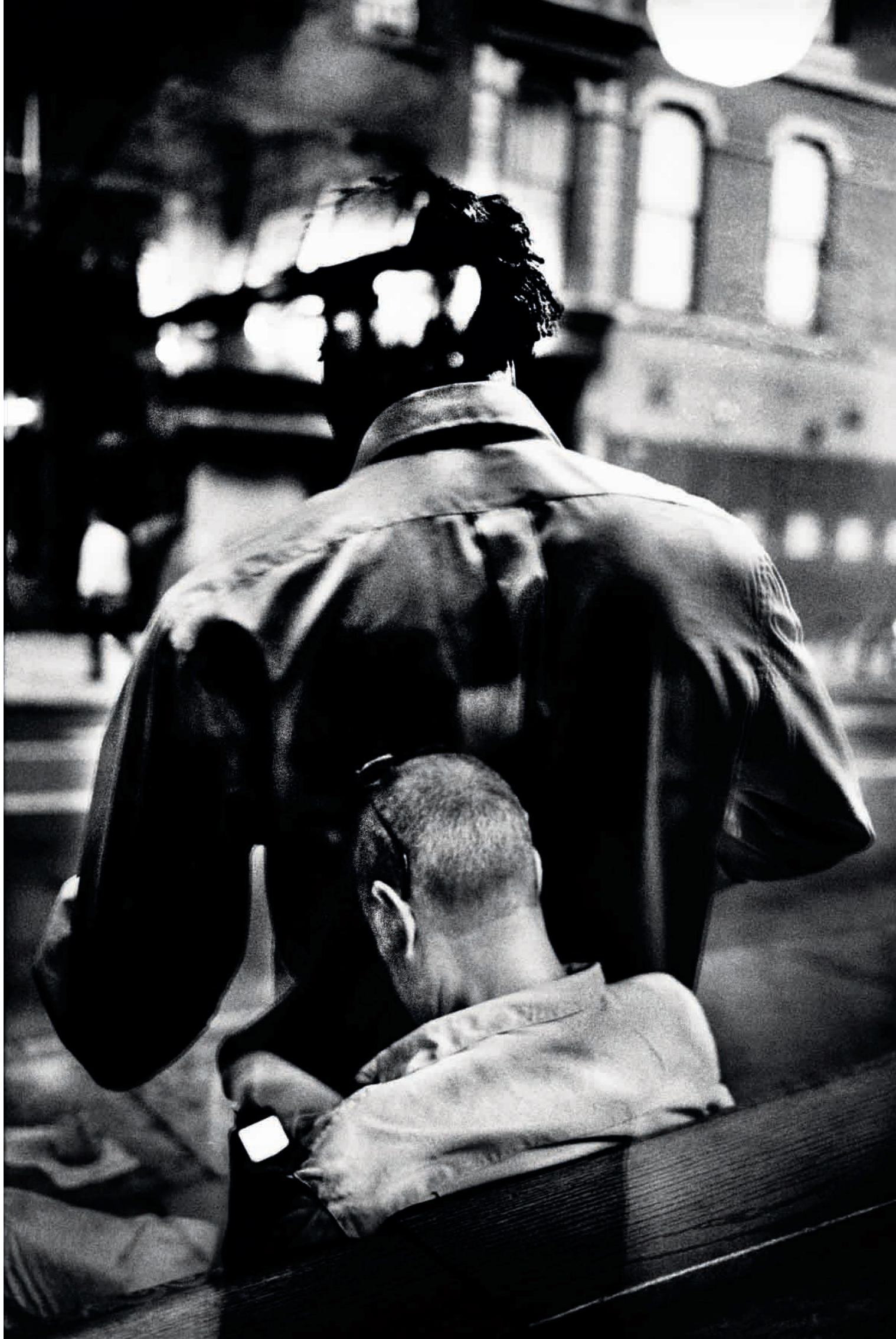




















































“I speak of the longed-for encounter with that unexpected form with which the unknown is made flesh, and revealed to each of us.” *Octavio Paz, ‘I Speak of the City’*

The idea for the project began the day I found a letter lying on the sidewalk in Hell’s Kitchen, New York. The handwritten letter was a photocopy, one of many that were scattered across the sidewalk, taped to phone booths and windows, and shoved under windshield wipers. The letter began ‘Dear New Yorker’, and went on to point fingers and find blame for the writer’s circumstances. A lot of his despair bordered on fundamentalist ideals, and even though I disagreed with what the letter had to say, I felt empathy with his plight. This was a letter written in frustration. A protest at an unjust world. It was raw. It was urgent. It was human. And, it was liberating.

I WAS BORN IN WASHINGTON HEIGHTS in New York City, six years after my mother escaped from Cuba. When I was a child my family moved to South Florida. Abuse from my father drove me to the ocean and I spent 12 years surfing my way up and down the Florida coast. To this day, what I learned from those years in the water shapes my interaction with the streets and flow of humanity. In the late nineties Bruce Weber happened to see

some of my early Florida photographs and invited me to New York City to work as a cameraman on his movie ‘Chop Suey’. Aside from becoming a great mentor, one Christmas Bruce gave me a copy of Danny Lyon’s ‘Knave of Hearts’ – a profound visual memoir that completely changed my life – and, from that point on, I took to the streets of New York City in search of my own voice.

THAT SEARCH INTENSIFIED during the events of 9/11. One month after the twin towers fell, my girlfriend’s emotionally devastated 17 year old sister showed up at our apartment. Little did we know that it would be the last time we saw her, as later that night she decided to take her own life. I’m still haunted by that night, but in the aftermath of that loss I began to better understand empathy and grief. It also filled me with the gravity to be able to focus on what mattered. I began to use my camera to convey my experience in a more internalized and personal manner; but to this day the same questions remain: Am I the victim? Am I the perpetrator? Am I the collaborator? Am I the bystander? Or am I the witness?

After all, New York City is more like a person than a place. It has impulses, desires, light, darkness, beauty, and grace – and it forgives us. JOSEPH MICHAEL LOPEZ

ALVARO YBARRA ZAVALA

Hasta la *victoria* siempre!

“Until victory always!” – Che Guevara’s defiant battle cry also stands for the torpor the island of Cuba seemed to fall into just a few years after the 1958/59 revolution. Today however, new dynamics are developing – and not just in relationship to the United States. Supported by Mariela Castro Espín, daughter of the Head of State Raúl Castro, homosexuals are vociferously demanding their rights.

PHOTOGRAPHED WITH A LEICA M









Deinna and Gendris are a couple – she is transsexual, and he is homosexual. In Havana they earn a living as prostitutes







Riuber, a well-known travesti artist, prepares for a performance. Travesti shows have a long-standing tradition in Cuba







In the past, trans and homosexuals in Cuba had a tough time. Homosexual practices between consenting adults have only been legal since 1979, but the State does not yet recognize homosexual partnerships



Before criminal law reforms were made, many trans and homosexuals ended up in work camps or were forced to do fieldwork





Though homosexuality is no longer punishable by law,
it is equated to things like alcoholism or drug
addiction, which are described in the penal code and
can result in a police record







William (left) and Luis relax on Cayito beach, a well-known meeting place for the LGBTI community







The end of the vintage car? Since 2014, the Castro government is allowing people to purchase new cars without permission from the State





The relationship between the Caribbean State and the USA has been easing up since 2014. An end to the embargo is on the books. Cuban society will change. When will same-sex marriage be permitted?

There are several ways of introducing Mariela Castro Espín. The first way is to refer to her family. Her mother is Vilma Espín, one of the women who went up Sierra Maestra to join with Fidel Castro and help in the 1959 overthrow of Fulgencio Batista. Her father is Fidel's brother Raúl, the current President of Cuba. However, she also has her own story to tell. She is 53, married with three children, a national deputy, and one of the few people to break the unanimity of the legislative vote, when she opposed a change to the Code of Labour, because she felt it did not contain enough protection for trans and homosexuals in the work place. For the past fourteen years, Castro Espín has been running the National Centre of Sexual Education (CENESEX), which promotes policies for the integration of the lesbian, gay, transsexual, bisexual and intersexual (LGTBI) communities – people who have been persecuted in Cuba over the years. Silvina Heguy talks with her about change.

What is the current situation of the LGBTI in Cuba?

At the moment it's a collective that is backed by the policies of the Cuban state. The policies of the Communist Party of Cuba are the policies of the state, working along lines of non-discrimination. They were already expressed explicitly at the First Conference of the Communist Party of Cuba in January 2012, and they are being transformed into law, like in the Code of Labour, where non-discrimination due to sexual orientation is mentioned.

How did it happen that this was considered? It's a significant change compared to the first forty years of the Cuban revolution.

I already heard stories when I was a girl. My father and mother spoke about the matter at home. They were pre-occupied because they didn't know how to solve it. Individual and family tragedies reached my mother through the Federation of Cuban Women that she directed. I saw that it was a problem for which there was no solution, that they didn't know where to begin, and I was worried because they were causing suffering.

When did the communities suffering discrimination because of sexual orientation or gender identity first begin to make demands?

When I became director of CENESEX in 2000, people from the LGBTI community approached me to ask for solutions. The first were transgender people. I began working on which strategy to follow, which proposals I could make to the Cuban government, which policies with regard to sexual education. I began to study the subject. Through study, a dialogue with these people, with the Communist

Party, with the government and the Assembly, we began to move forward. I wasn't a deputy yet, but we presented strategies to the legislators asking for criteria.

How was the reaction in a macho society?

A dialogue about these issues has always existed since the creation of the Grupo Nacional de Trabajo de Educación Sexual (National Working Group on Sexual Education) in 1972, which became CENESEX in 1989, and is getting stronger. The subject always got into discussions.

Despite legislation punishing homosexuality and persecuting it...

There was no law prohibiting or punishing it. It is said that it was punished, but what happened was that in the penal code there were typified behaviours – like public scandal – that were open to interpretation by the administrators of the law. Homosexuals and transgender people were victims of a homophobic interpretation, which led people to denounce them for anything. A number of these so called felonies were being eliminated; and then, in the mid nineties we managed to clean them out of the penal code completely because they fomented homophobic interpretations causing difficulties for members of the LGTBI community.

But they hadn't been eliminated, they were permitted...

As you can imagine, people interpreted based on prejudices that existed – and not only in Cuba. Psychiatry stigmatized homosexuality as perverse, and around the world transsexuality continues to be considered deviant. Even among Cuban women leaders who had received some sexual education, there was prejudice based on ignorance. My mother got into that a lot, using her common sense. There were no scientific tools available, so she treated it with humanity.

Did your mother talk to your father about this?

She would talk to my father about one case or another where injustice had been committed. It was on going. She was one of the first people to denounce the idea of 'reforming' homosexuals. They weren't tortured like some people say, but they were mistreated.

Your parents were active in the Revolution, and your father had a high military position. Were you there?

Yes, always. He got a lot of satisfaction from family life, he still does. And they both gave it space, despite their busy roles. That generation of Cuban children felt their parents weren't around all the time: they were very involved in creating the Revolution, creating a new →

society, and it demanded a lot of sacrifice and time; but family life was maintained somehow or other. We felt our parents weren't there, but we understood that what they were doing was important.

Is your generation ready to inherit power?

I can talk about myself. I am of the generation to receive an ideological, cultural inheritance from my parents – of being involved in a revolutionary process of transformation and of compromise. I feel a duty to bring my knowledge, what I've learnt, my critical eye of what's been done, to that process; but I must also bring proposals. I think this generation is working hard because I don't see myself alone in this. There are lots of people connected to the same thing, looking for solutions, projects, ideas, solutions to the contradictions we have experienced. It is a very creative process. One thing I fight for is the improvement of the mechanisms of participation at different levels and dealing with different themes, because I feel that if we don't do that – dealing with themes like the LGBTI – we won't carry out a good socialist experiment.

What do you mean by process of participation?

I think that everything we've done since 1959 is an interesting experiment of social transformation, identified theoretically with socialism as a socio-economic form. It's the concept that has had the most historical analysis, but which has had many external and internal difficulties to put it into practice in the countries where it took place.

Like, for example...

The internal ones resulted mostly from ignorance – fights between classes, contradictions, ideological positions, how to carry it out, and how to identify the successes and errors. I don't believe that socialism failed, as many people say. The fall of socialism doesn't exist as far as I'm concerned. The European process broke down, but Vietnam continues with its experiment, China as well, and we with ours. I don't know about the Korean one, so I prefer not to talk about it.

Do you think a gradual opening up could work for Cuba like Vietnam or China?

All experiences are useful, but they need to be analysed from the point of view of their historic context: you can't extrapolate one experience with another. With a rigorous historic analysis, the elements that are useful can be salvaged. I believe this process is happening and you realize how complex it is. All the socialist experiences happened within the context of great hostility from outside, and with great economic resources – in particular from western

countries – aimed at making them fail. Historically speaking, it's very difficult to carry out a new socio-economic experiment under hostile conditions, like a city under siege, and the socialist experiment was in that situation. However, the number of people interested in learning about the Cuban experiment is growing. You'll have seen that when you walked around Havana.

This interest grew above all after the announcement on December 17 of renewed negotiations with the United States...

For Americans, coming to Cuba means seeing forbidden fruit. Those who weren't allowed to come because of the blockade now come with special permits, and when they return home they talk about their experiences and maybe encourage others to visit. All of them say that this is not the Cuba they were told about: they're free to explore Cuban reality everywhere, and to draw their own conclusions. No one tells them what they can or cannot see.

How will a potential freeing up of the state of embargo affect all those things?

Positively, of course! We've been wanting like crazy to have the blockade lifted since it was imposed. How can a country that's been condemned to a financial, economic and commercial blockade develop and survive, when another state is financing little groups they called the opposition, who don't know what they're opposing? They're little groups of ignorant people, who are pushed to say things and it appears everywhere. Others take advantage for personal profit. This type of activity is penalized all over the world. I've done research and even in Germany it's considered a crime. There are many countries where you're punished for receiving money from a foreign power wanting to destabilize and even dominate.

How will negotiations with the United States proceed?

I don't know what the ideal would be; but the people taking part in the process do know and, considering the results coming out, I think they know very well. I believe there is a will on the part of Cuba as much as the United States: the desire exists to find solutions to our main differences – though maybe not every one can be resolved.

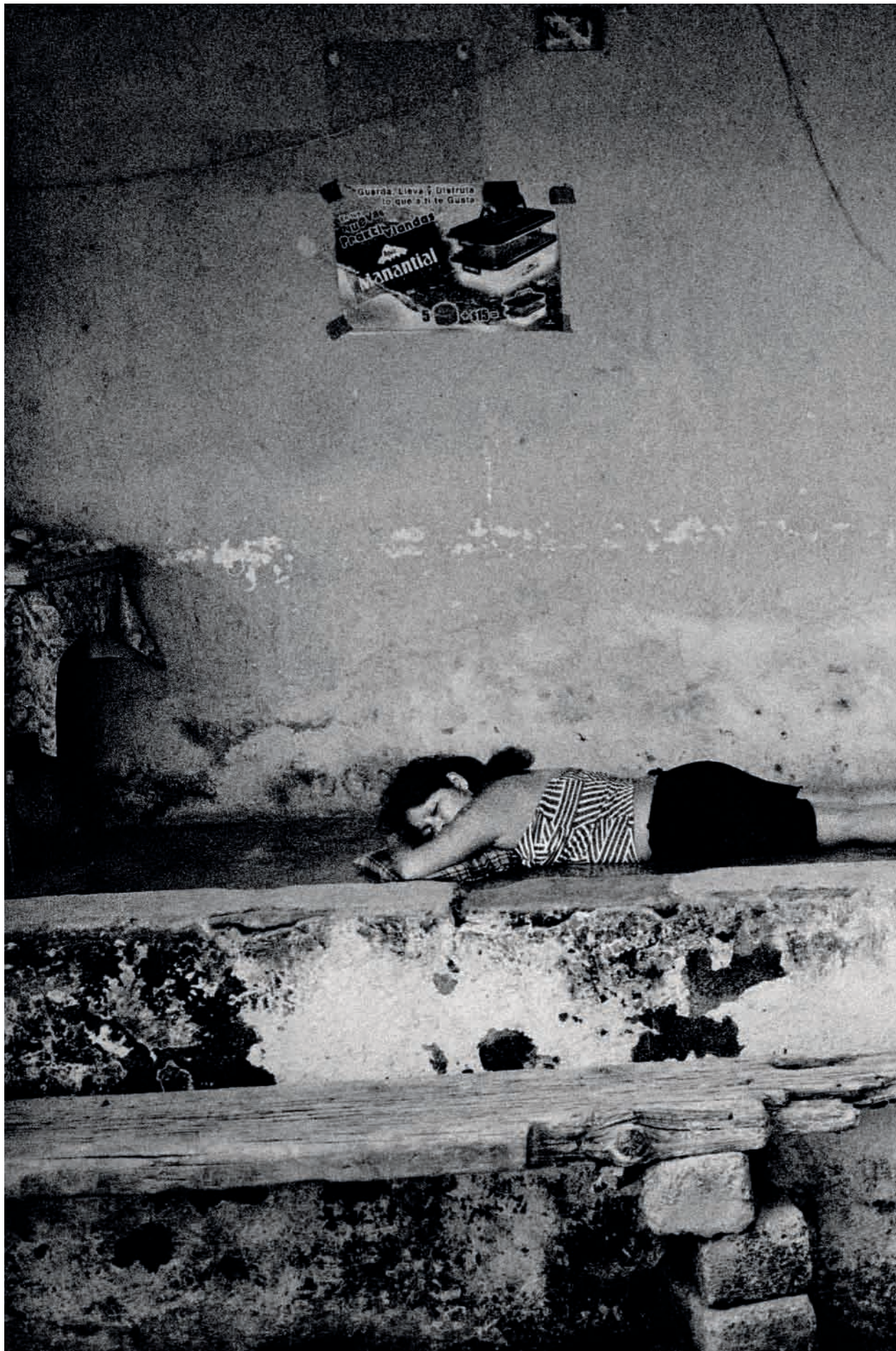
Silvina Heguy works as a free-lance journalist. During a reportage on child trafficking she was able to help clarify a case. She received the King of Spain Award.

MATT BLACK

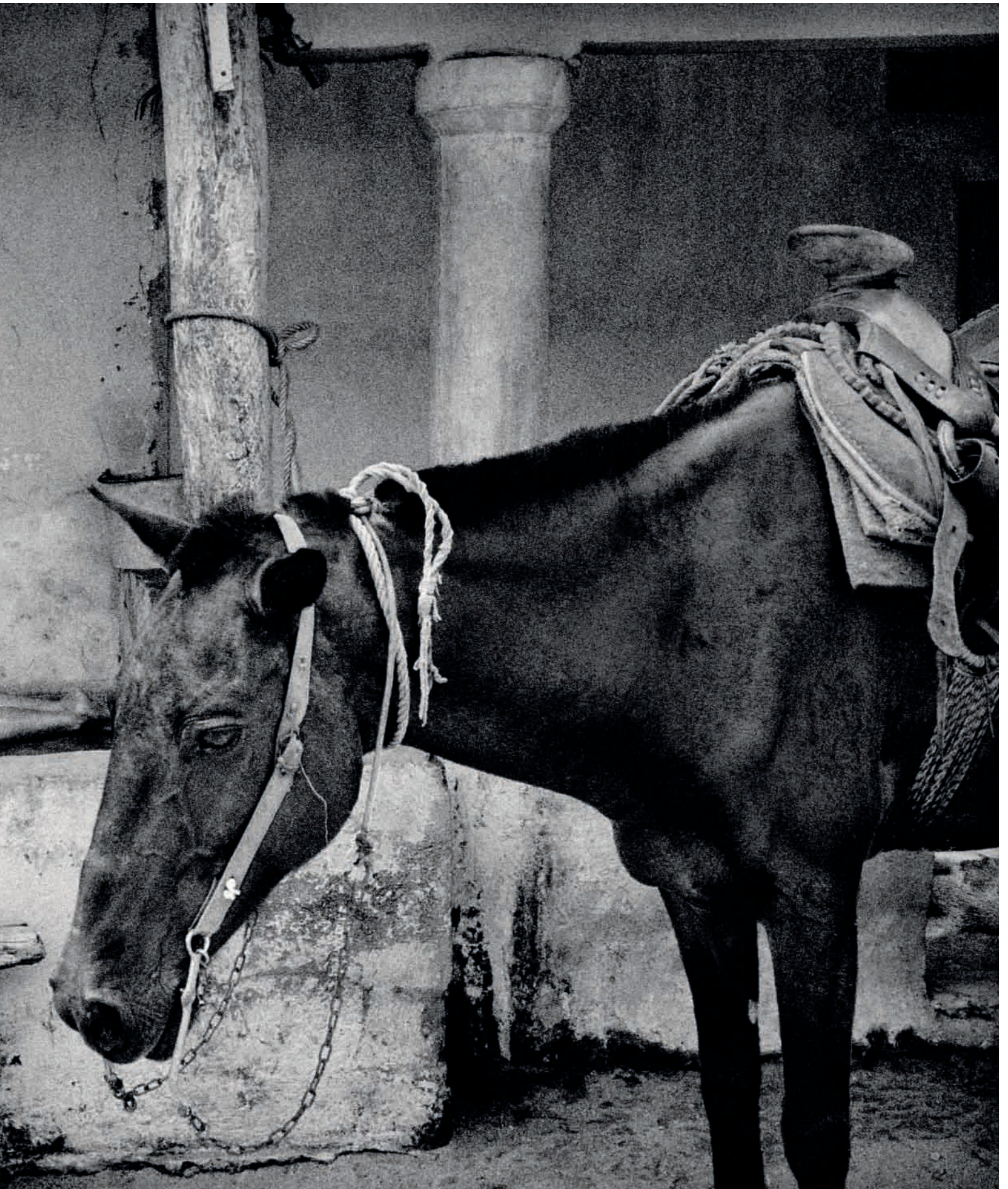
The People of *Clouds*

The indigenous Mixtec people live in southern Mexico, the cradle of corn cultivation. Once rich in tradition and resources, ‘the people of the clouds’ are now battling extreme poverty. Ground erosion, cheap corn imported from the USA, corruption – increasing numbers of Mixtec are leaving their homeland. Matt Black traced the migrants’ path back to their origins. His long-term project asks, what remains when everyone has left?

PHOTOGRAPHED WITH A LEICA M4-P / M6



A woman takes a break in front of a store in El Ciruelo, southern Mexico. Matt Back travelled there over 15 times







Scenes from the village of San Miguel Cuevas: women prepare food for a wake (above). An old man returns from his abandoned corn fields (left). In the fifteenth century, the Mixtec were conquered by the Aztecs, who named them 'The People of the Clouds'



Sisters load a basket of corn.
Cheap corn imported from
the USA has caused the local
market to collapse







A Festival of the Holy Ghost in San Miguel Cuevas. The procession heads to the church, led by a returned migrant



A young boy is dressed for a ceremonial dance during the Festival of the Holy Ghost. Only a few young people remain in the villages







Above: A girl works on her family's farm in San Miguel Cuevas. Left: Inhabitants of Santiago Mitlatongo bring possession from the destroyed community to safety. The region suffers from some of the worst ground erosion in the world





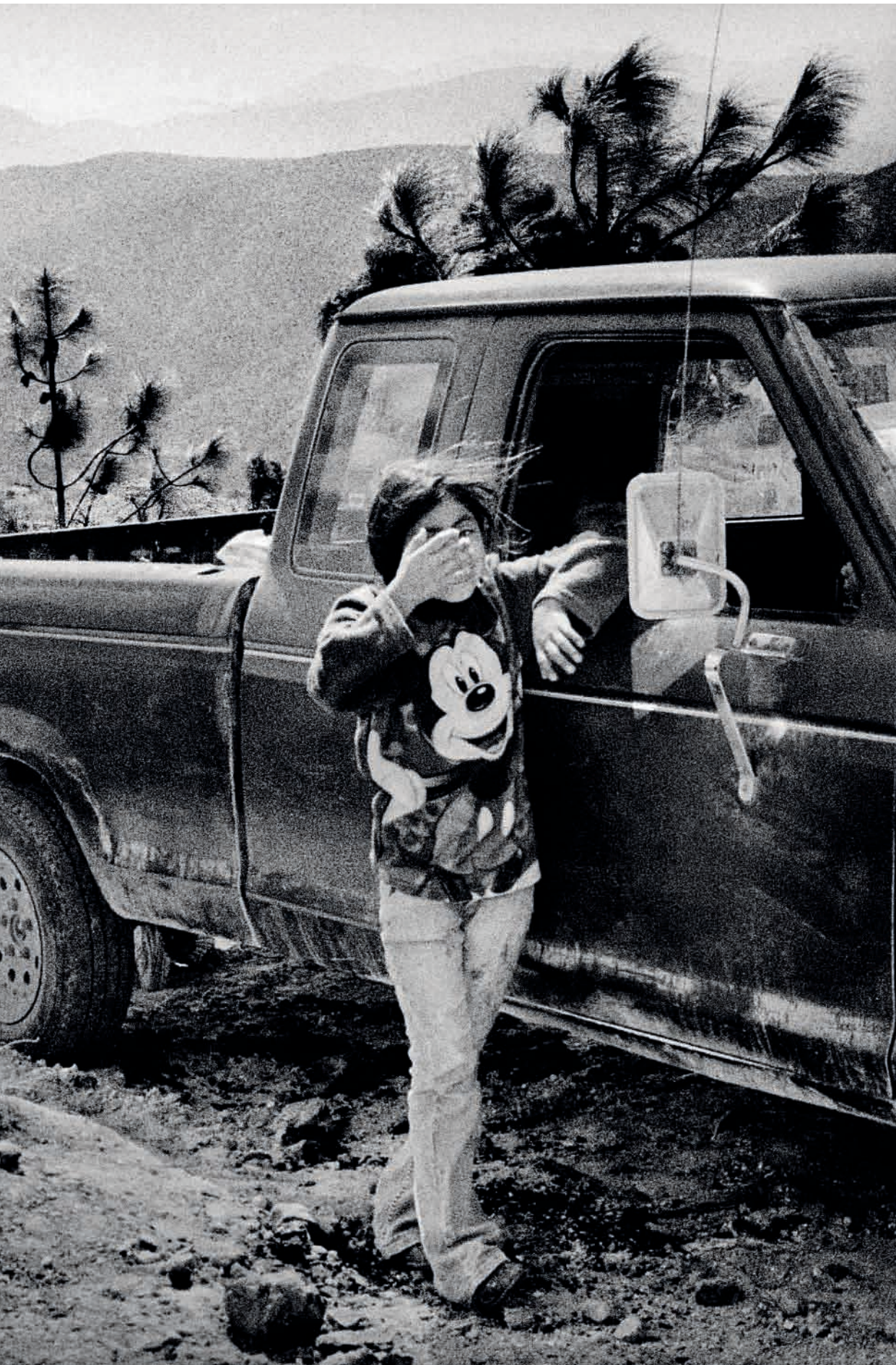
A Mixtec woman cooks corn to prepare tortillas. The consumption of corn per person lies considerably lower than in the USA



The old remain behind, the young leave.
Black had many questions in mind for his project:
can small, isolated communities still exist in
today's society? Can an identity be preserved when
most inhabitants go far away?







A family rests on the side of the road in Santiago Mitlatongo. Over 250 000 Mixtecs have already migrated to the USA

Nearly one million tons of navel oranges slowly turned to ice, and 10 000 people lost their jobs when a deep freeze devastated the orange crop around my home town in California's Central Valley in the winter of 1998. The freeze pushed unemployment rates past 50 percent in some communities and caused thousands to face hunger and homelessness. I was photographing an out-of-work family in the tiny town of Plainview when I first heard the sound of Mixteco, a pre-Columbian indigenous language from southern Mexico. Pointing at a map of Oaxaca thumb-tacked to the wall, the mother told me in slightly broken Spanish about her community – its culture and its traditions, as well as the grinding poverty and the degradation of arable land that had caused her family to leave.

SINCE THAT COLD MORNING in Plainview, I have traveled to the Mixteca over fifteen times, intent on documenting and understanding the root causes of their migration. Over the course of the time I have been working on this project, the flow of people heading away from the Mixteca has grown from a small trickle to a devastating flood, as plummeting corn prices have bled the life out of subsistence farm economies, as government corruption and political instability undermine lives, and as erosion has literally washed the ground out from beneath their feet. Some areas of the Mixteca have lost up to 80 percent of their population to migration, leaving scores of communities little more than ghost towns. "I only think about dying," said one man left behind. "My only worry is how my funeral will be."

Today, over 250 000 Mixtecs live in California, making them the largest indigenous group in the state. After years spent photographing the destination point of migration in California's farm belt, I have become fascinated with the question of why people migrate and what's left behind once they do. More than half a century after the Dust Bowl hollowed out much of middle America and sent thousands of migrants west, people are yet again being driven to migrate by ecological collapse and a constricting rural economy back home. This work, part inquiry, part elegy, is a documentary exploration of this point in time.

STRADDLING THE BORDERS of Oaxaca, Guerrero, and Puebla, the Mixteca is one of Mexico's most isolated regions. Named the 'Place of the Cloud People' by the Aztecs, its high peaks and deep valleys have sheltered a way of life that largely vanished from the Americas in the aftermath of the conquest. Still today, it is a place where Spanish is rarely heard, and cars, electricity, and indoor plumbing are recent introductions, if they exist at all. The beginnings of Mixtec culture can be traced back to

the seventh century and draws upon a tradition of corn cultivation that dates back to the very birth of the crop millennia prior. Along the region's hillsides one can still glimpse the terraces, canals, and runoff channels that protected the region's rich but fragile soil, nourishing its inhabitants for thousands of years. But today, these traditional farming methods have been lost, replaced by chemical fertilizers, hybrid seeds, and herbicides – the tools of modern agriculture heavily promoted in indigenous communities by the Mexican government and international charities during the 'Green Revolution' of the 1960s. Combined with slash and burn farming, the Mixteca's steep terrain, and the loss of traditional soil-preserving traditions like multi-cropping, these imported agricultural techniques turned Mixtec corn farming, one of the world's oldest and most perfectly balanced forms of agriculture, into a soil-eating machine.

Today, according to the World Bank, the Mixteca is an 'ecological disaster zone' with one million acres of farmland ruined by unchecked erosion and soil exhaustion. Up to five meters of topsoil have been lost in some areas, and the region now has one of the lowest corn productivity rates in Mexico: just one ton per hectare, half again less than the rest of the country, and just 7 percent of what US farmers produce.

NO MONEY TO PLANT CORN. In 2008, the final agricultural accords established by the North American Free Trade Agreement were implemented. Corn imported cheaply from the USA sent prices plummeting, and long-standing government subsidies for seed, fertilizer and herbicides were also slashed. Today, the Mixtecs, the very first people to start cultivating corn over centuries ago, can barely afford to plant it. The consumption of maize per capita in the region is less than ten ounces a day, 90 percent below US rates, and fewer than one third of all children under five show what is considered normal weight and height growth.

According to the UN's Human Development Index (HDI), the Mixteca region is poorer than nearly any other place in the whole of Latin America, comparable only to areas of Africa, India, and the Gaza Strip – and the problem is that virtually no one knows about its fate.

Matt Black is dedicating his long-term project to rural life in Mexico and California. He has been a Magnum Photos nominee since June 2015.

JACOB AUE SOBOL

Exploring the Inner *Self*

The photographer Jacob Aue Sobol has been doing a lot of travelling. He has taken the Trans Siberian Railway through Russia, Mongolia and China three times, and most recently a car trip from his small Danish home town of Brøndby all the way to Moscow. It is not the places he is drawn to, but rather the brief and close encounters he has with strangers along the way before moving on to the next destination.

PHOTOGRAPHED WITH A LEICA M MONOCHROM













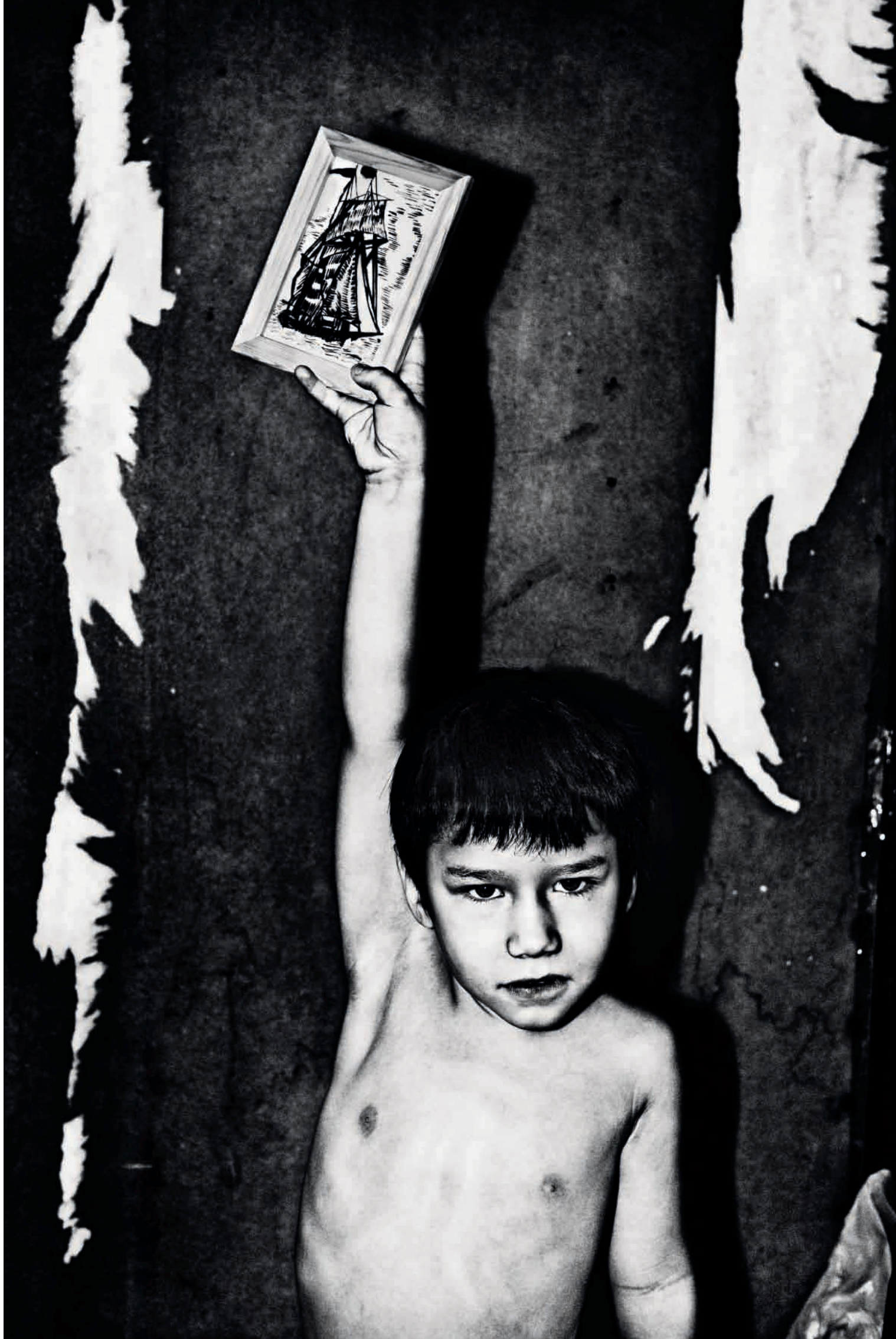


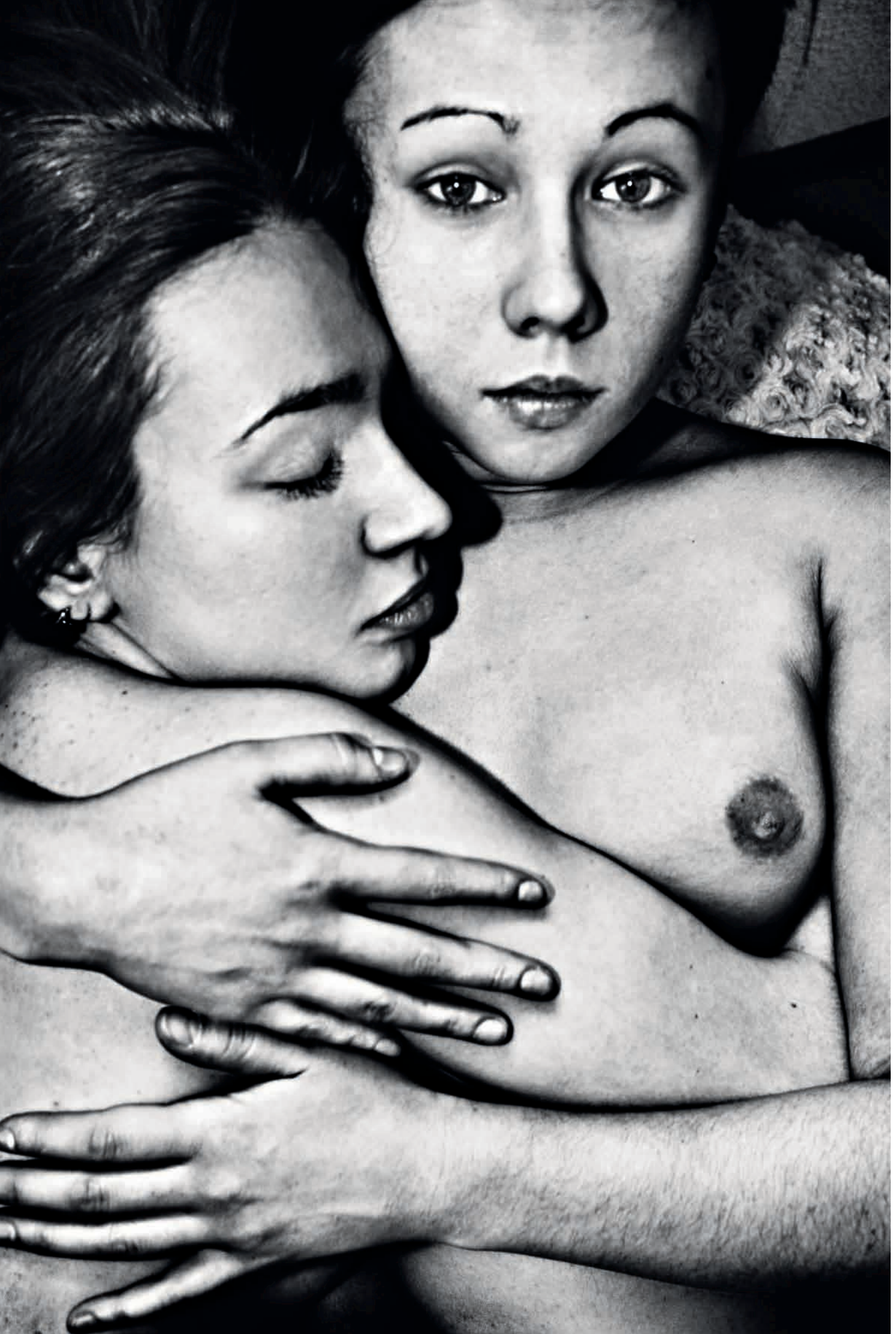




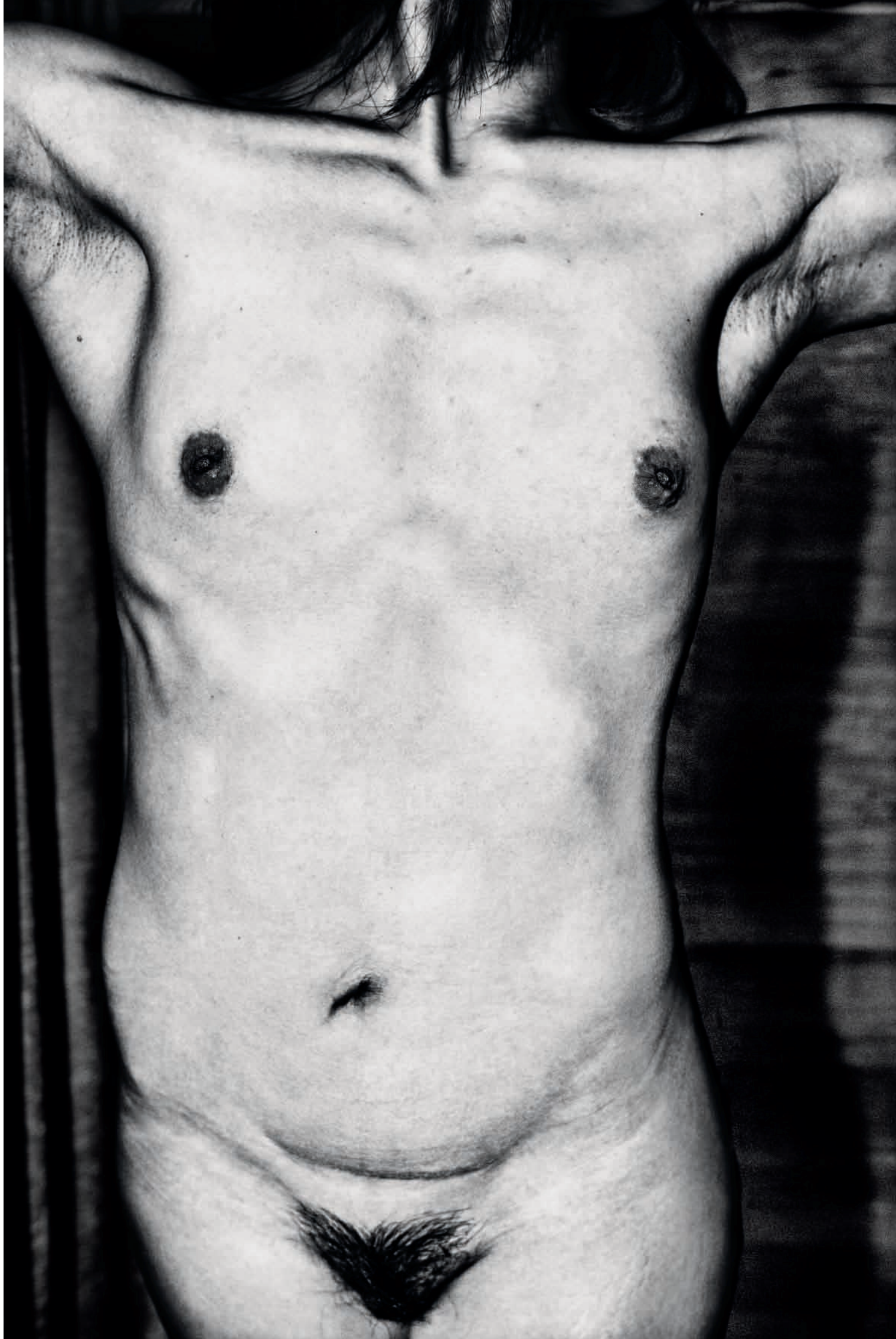












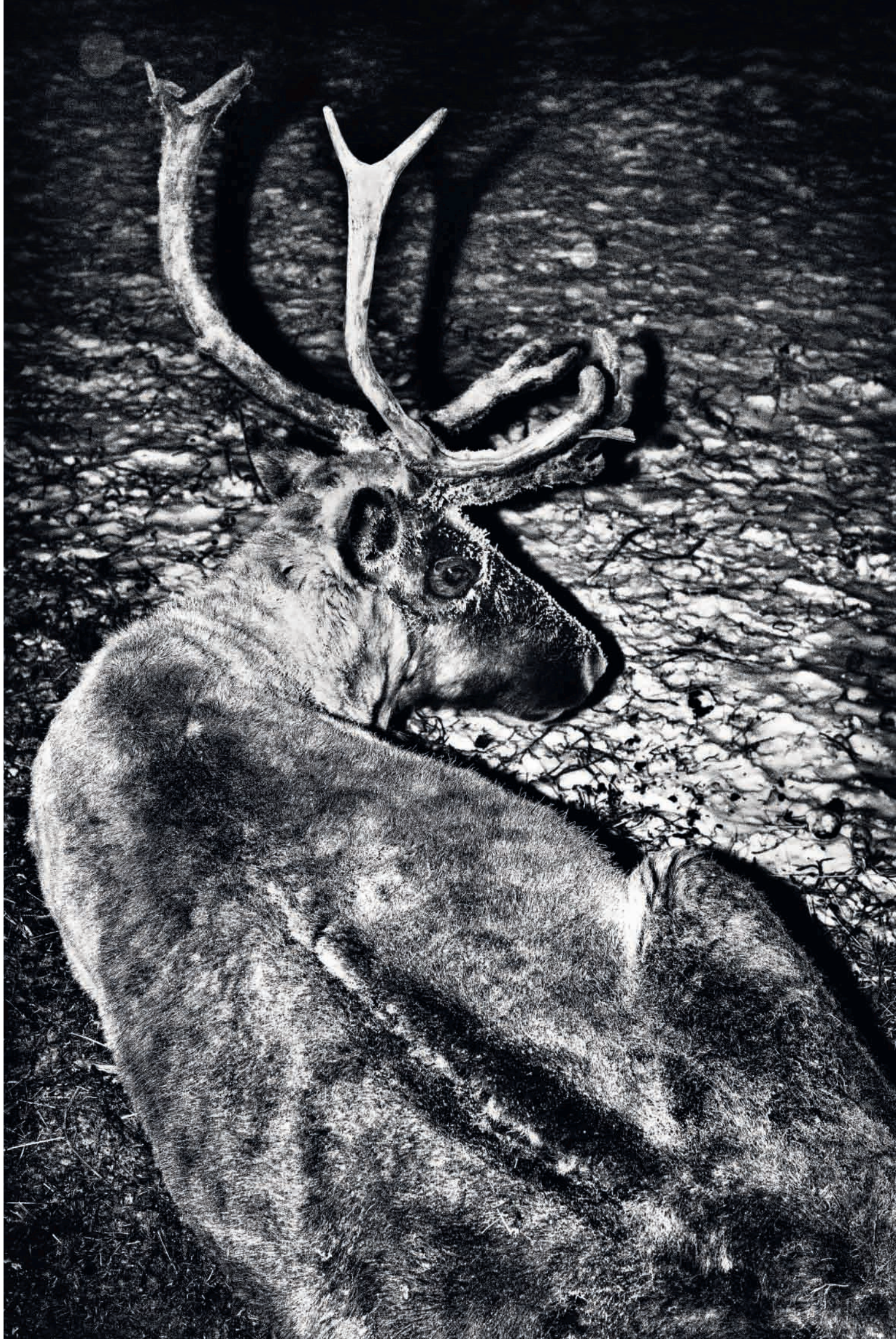


















IT WAS A TRIP I had always wanted to take: the legendary journey along the Trans Siberian Railway from Moscow to Beijing. For many years I'd imagined what it would be like to travel on this train through Russia, Mongolia and China, but the opportunity to do so had never presented itself. By plane it takes about eight hours, by train about eight days; this offers you a very different perspective, of course. You can cross my home country, Denmark, from top to bottom in just five hours by train, but in Russia the distances are enormous. I was curious to see if the connection between people and places would feel any different considering every tree, every house and every village I would be passing by on my way to Beijing. First of all it is a journey through time – mile by mile, crossing the former communist superpower and gradually moving closer and closer to something that was once distant and exotic. On this trip, romantic imagination is confronted with harsh reality; but the journey through Russia, Mongolia and China is not only a journey through history and the places you visit – the images represent just as much a journey within ourselves, an exploration of the emotional states that control us, inspire us and keep us moving forward. These are all extremely difficult to define and, in fact, the purpose of the images is not to define, but only to suggest – to tempt the viewer and inspire him/her to use the image as a mirror of his/her own inner life. This means everything that we can identify with the pictures. They represent an on-going investigation into our close relationship to the world, and, in my case, the camera is the instrument with which I try to create order, understand my surroundings and position myself in time.

BEFORE I STARTED on this railway journey, I was curious to see if my view of the world and my surroundings would be different if the movement were to take place in the form of a continuous journey. Would the 'slowness' experienced create an even closer tie between the places and the people I met? In a time where everything moves faster and faster, the 'slow' image seems to establish an even closer link to the human need to be seen. The journey on the railway was to be filled with meetings, landscapes, objects and emotions – discovered along the way, then left behind. I would meet young Russian couples in love, watch Mongolian children romping around at a playground, and sense the rhythm and pulse of the Chinese capital transformed into a continuous stream of images.

FEBRUARY OF 2012: I took my first journey from the Russian capital to the Chinese one. It was a journey that would take me through three countries that I'd never visited before. Since then, I've taken three more trips

between 2013 and 2015, including the most recent one by car, from my childhood home in Brøndby to Moscow. On the first journey, the first shock I was to have occurred the moment I stepped onto the train and found that there were very few people on board: there were almost no other passengers travelling with me. My twin brother, who had done the same trip ten years previously, had told me about all the interesting people he'd met on the train; so it was a bit of a shock to see that the only fellow passengers on board were a couple of backpackers. Apart from that there were the Chinese train attendants, but I think they were all homesick – at least they were not at all interested in communicating or being photographed. So, I had to change my initial idea of photographing people in their train compartments, simply because they were mostly empty. I decided to focus instead on portraying people in the cities, and only photographed the landscape from the train. The whole concept behind the project had been to meet people on the train and cover intimate stories from within the train compartments; but riding what had turned out to be a ghost-train, I needed to change my ideas: the intimate work would have to emerge from my encounters with people in the cities, while the train was simply the common thread connecting Moscow to Ulaanbaatar and Beijing.

WHILE I WAS ON THE TRAIN I ended up with my camera glued to the window photographing the changing landscape as we made our way through Russian forests, the Mongolian desert, and the mountains before reaching Beijing. We had about six days in each location and the train became a breathing space between the cities. I remember waking up at around six the first morning on the train and not remembering where I was; then I looked out the window and discovered the most amazing lighting as the train made its way through a Russian forest. The rhythm of the train and the smell of coal made this moment complete. And it wasn't only Russia, Mongolia and China that was unknown territory to me – my equipment was as well. It was the first time I'd used a digital camera. Everything was new but, then again, my goal still remained the same: to use the camera as a tool to create contacts, closeness and intimacy. I wanted to meet people, to connect with the cities, to make the places my own – even if it was just for a short while.

I HAD THE GREATEST EXPERIENCE in Mongolia, when I ran into a group of Mongolian hunters who invited me to join them on a trip into the mountains surrounding Ulaanbaatar. This reminded me of my life in Greenland. When I was 23 I lived in a small settlement on the East →

Coast of Greenland, where I was trained as a hunter. The relationship a hunter develops to nature has had a big influence on my life and my work. Meeting the Mongolian hunters, I immediately felt like putting the camera aside on a shelf and picking up a rifle. When one of them shot and slaughtered a deer, we drank the warm blood and ate the raw liver together.

PEOPLE ALWAYS ASK ME how I was able to get that close, and I can see why; but I personally find it more difficult not to get close. I feel safe when I'm close to other people. When I'm distant, I get lost and feel nothing – so it becomes natural for me to take one step closer. Don't get me wrong, I am a very shy and sensitive person. Getting close is something I have to push myself to do. Every morning I'm afraid to go out; but once I start moving, searching, I begin to regain my self-confidence and eagerness. I remember that when I started going this close I was surprised that people didn't mind. When I step up to someone and say, "I think you look interesting, can I take your picture?" it is meant as a compliment: they have something that I admire, and I think they feel that. I realized that it was my own limitations or assumptions of how people think and feel that kept me from getting close.

THE FOCUS of the project is to tell the story of daily life at specific locations along the track, and to use the train as the common thread connecting these very different places. My image of a young couple in love taken in Moscow carries the same emotions as my image of a young couple in love taken in Beijing. To me, that's an important story to tell: despite the different cultural backgrounds, politics and beliefs, there are some basic, existential questions and emotions that connect us across borders – borders that are crossed visually by this project, and broken down by a journey on the legendary train.

My aim is to use the camera as a tool to create contact, closeness and intimacy. I want to meet people, to connect with the cities, to make the places mine, even if only for a limited period of time. I've always admired the people I take pictures of, because they put themselves in a very vulnerable position. They trust me, and it's important to me that there's a mutual understanding about this – that we are communicating in a way where it's not just 'me looking at them'. I feel it's my responsibility as a photographer, not only to be a voyeur, but to aim for an exchange of emotions and ideas with the people I encounter.

I CAN ONLY FIND EMOTIONS in black and white. Every time I start a new project, I begin by taking pictures in colour, because I'm afraid of repeating myself; but later

I realize that it's not really something I can make a rational decision about. If I can't connect emotionally with my images, if I can't feel that tension in my stomach, then they mean nothing to me; I always return to black and white and then I find my voice again. Working with black and white has always been the most direct way for me to reach more existential questions: I feel my images are not bound to a specific location or time. They create their own universe. I like to think that they are about something else, capturing more than just what they show. At least that's my ambition – to focus on our emotions and a state of mind that is not defined by how we look or where we come from, but on the things that connect us and make us dependent upon each other.

THE MOST BIZARRE QUESTION I was ever confronted with was when a photo magazine journalist asked me if the figures in my images were mannequins. The mannequin series, he called it. He simply did not believe that it was possible to photograph human beings the way I do; but the people I photograph are real, and I look at them, and I try to find something that connects us. I try to find a piece of myself in them. I feel warm when I look at two people desperately holding on to each other, saying 'I can't live without you'. It has always been my ambition not only to look, but to also take part in life. It can be quite frustrating, especially if you have a tight deadline.

SPECIAL ENCOUNTERS. If I meet someone playing soccer in the street, I immediately feel like playing with him or her instead of just watching. That's my nature of course – the eagerness to take part in life. That's why I ended up living as a fisherman and hunter in Greenland for two years. I never found it interesting to look at someone from the other side of the street, or to be 'invisible' as a photographer. The interesting part for me are the encounters I have with people and places, and whatever emerges from those encounters.

I think this is the reason why people never get a feeling of voyeurism when they look at my images – because they feel like they're taking part. The pictures aren't telling a story about 'them' but about 'us'.

Jacob Aue Sobol took three train journeys for his series 'Arrivals and Departures' – the fourth journey from Brøndby to Moscow was done by car.

PER-ANDERS PETTERSSON

Made in *Africa*

Per-Anders Pettersson experienced his first Fashion Week in Johannesburg six years ago.

It happened rather by chance while he was portraying South Africa's middle class – but he was fascinated by the colourful and progressive world of fashion he discovered, and decided to attend fashion shows more frequently. The outcome is a comprehensive portrait of the lively scene that has gone unnoticed for much too long.

PHOTOGRAPHED WITH A LEICA M









Johannesburg: Mercedes Benz Fashion Week. Foreign brands are investing increasingly in the African fashion market





Johannesburg: Mercedes Benz Fashion Week. Despite good collections, only a few designers can make a living in their profession









Mercedes Benz Fashion Week in Cape Town and Johannesburg. During the three-day events, South Africa's leading designers present their Spring/Summer 2016 collections. Backstage pictures of the shows by the designers Habits (above) and David Tlale







Johannesburg: Mercedes Benz
Fashion Week. Designer
Gavin Rajah presents his collection
also on his own App





Cape Town: South African Menswear Week.
The Presidential Shirt label (above) was founded in 1994
when President Nelson Mandela started wearing
Madiba shirts. His batik, silk shirts started a trend.
Right: Craig Jacobs's Funduzi label









Kinshasa: Fashion Week. Models in the fitting room. Kinshasa Fashion Week takes place in the venue of a local boxing club







Soweto: Fashion Week. The fashion show was launched by Stephen Manzini, who also runs various companies. His aim is to learn and to grow by filling holes in the market (above). Left: Johannesburg, Mercedes Benz Fashion Week

Cape Town: South African Menswear Week. In 2015, Pettersson photographed the second edition of this three-day, men's fashion event. Founded in 2010, the Palse Homme label had already put on shows in Great Britain, Switzerland, Kenya and Tanzania, among other countries





Kinshasa: Fashion Week. Even if the spaces where the models wait to make their appearances and recover after the show are very improvised, the event in the Democratic Republic of Congo is drawing increasing numbers of foreign labels and designers

When you try to tell a story about a culture you don't belong to, the issues of representation become urgent: you risk perpetuating stereotypes, telling only part of the story, misrepresenting or misunderstanding some details. This is especially true when you're talking about Africa. Per-Anders Pettersson is well aware of these risks, and is relentless in making his work as transparent and honest as possible. Born in Sweden in 1967, his love of photography emerged at a young age; the real field test however came after college, when he became an army newspaper photographer while doing his military service. This led in turn to his pursuing photography as a proper career, travelling all over the world as a contract photographer for a Swedish newspaper. When covering the South African elections in 1994, Pettersson was struck by the African continent and decided to move there for good. His perceptive eye captures every shade of the continent's complicated societies, portraying the difficulties but also the vibrant cultural life of a dynamic middle class. In this respect, Pettersson's shots capture perfectly the spirit of the evolving and lively African fashion industry: every image radiates optimism, a genuine enthusiasm and an almost feverish energy.

Please tell us how you got interested in photography and what brought you to Africa?

Well, I started photography in High School. We were able to choose extra subjects and I chose photography. This is how I started and then I worked for a local newspaper during and after high school. I came to Africa later on. I worked in photography in my home town, then in Stockholm and in New York for ten years. I came to South Africa to document the election in April 1994. That was the first time I was here, and it was then that I fell in love with Africa. But it was only later that I realised I'd fallen in love with Africa.

Your book 'Rainbow Transit' could be considered a tribute to your love of Africa. In the essay at the end of the book, William Gumede states that 20 years after the end of Apartheid, South Africa has undergone profound changes, but has also stayed the same. Nonetheless, chances for black people are not at their best yet. Can you give us your point of view on this?

Well I think that's correct. I mean there are all kinds of opportunities for everyone in South Africa, but it has to do with money. You could say it's like an economic Apartheid, because if you have money you can do anything here. And everything costs money – private schools and things like that. I think it all depends. Nowadays it's like a normal society – not everyone has the same opportunities, obviously, nor the kind of education that leads to wealth.

Everything is available, but it's not really fair because people haven't received the education necessary to change their basic life circumstances.

Is it still a matter of race or is that no longer the issue?

I don't think it's race-related any more because everyone is free to do what they want. But it's money-related. Obviously, black people don't have the same background as white people, they don't have the same education. They're not yet equal, not this generation; but the next generation should be able to compete. Kids growing up and going to kindergarten together will have a better chance of competing on an equal level – but it's too early yet. It might take another 15 to 20 years before it really changes.

What I like about 'Rainbow Transit' and your fashion photography in Africa is that you show everything. You see the poverty, but you also show that there is a vibrant middle class, that there's a rich artistic culture.

Yes exactly, that's what I wanted to show. There is a vibrant, small but growing, middle class. Of course, there are very rich people, too; but I don't focus so much on the very wealthy because I'm more interested in the middle class. You'll find very rich people in every country, and maybe there are a few millionaires or billionaires who might be an inspiration for young people and entrepreneurs, but they're not really role models.

What is your opinion on how Africa is portrayed by the press? Isn't it true that the images of cultures that we receive through institutional media are, at the very least, incomplete and at times completely inaccurate?

I try to focus on the more uplifting stories and to show the changes. I think the media is changing a little but not completely. The media is beginning to look on the positive side and at the growth in Africa. They're no longer focussing exclusively on the 'usual' African stories.

Like The Times and the New York Times are doing. Or like Peter D'Amico with his Everyday Africa feed on Instagram. But what I find more interesting are the people like you who don't actually come from Africa. So the risk of succumbing to the usual cliché is stronger for you. But you never did that, which is great.

I try not to fall into clichés. Maybe that's the reason I never felt 100% comfortable doing magazine journalism, because even though things are changing a bit, if an editor wants something to look a certain way, that's what it will look like and how it gets presented to the reader. You have to do your work and try to educate people, teach them. →

And I think this is the same with Peter D'Amico's Instagram essays. So there's also a technological aspect. Technology is expanding a lot in Africa and has huge value for people. Especially in the fashion world I'm photographing: a lot of fashion blogs exist to spread designers' creations – things are shared more easily because increasing numbers of people have access to the internet. And it's the same with mobile phones: lots of people have them and in East Africa, for example, they use their phones to make payments even if they don't have bank accounts.

How was your attention drawn to the fashion industry?

It all started during my 'Rainbow Transit' project, when I was on assignment photographing the upper middle class in Johannesburg, and there was a Fashion Week. That was the first one I attended and I was really fascinated. That was now six years ago and I still continue going to fashion shows.

What kinds of environments has the fashion industry emerged from?

In Nigeria, for example, and especially in South Africa, it's all about the brands and the consumers buying them; but only a few designers can make a living out of it. They only produce a couple of pieces. But you can find Fashion Weeks all over Africa. Some countries have competing shows – like five or six a year. It's also about economics: There's a small but growing number of people from foreign countries investing in South African fashion, for example. It has also to do with the growth in Africa. So it's an economic story as well. Some brands give money to sponsor these Fashion Weeks.

African or non African brands?

I think a lot of brands are looking at Africa now. Maybe because the growth in China has slowed down and Africa is the last continent that is undeveloped in this area. So Africa is the last unexploited market. And the growing middle class is also a factor: I'm not sure if brands are overestimating the middle class. They're looking for local ambassadors and make-up artists for their brands and campaigns. Africa is a mass market – I mean there are more than a billion people living there, but not everybody can afford these clothes. The middle class is being defined in very different ways: I heard today – I guess it was from the UN – that the African middle class is defined by those earning two dollars a day, which is only 60 dollar a month. That's not the kind of income that allows you to consume luxury items. Even if this is the UN definition, for a foreign brand or even a local brand this is not the middle class they see as their customers.

So how is that process going? Are there designers who just do one show and then disappear?

There are designers who put on shows every year. Some even have their own shops and others are selling their collections at the department stores in South Africa. Many of them have local, private clients; and they're also making wedding dresses and high school prom dresses.

Would you call your work political?

No, I don't call it political. I'm very non-political. I'm just trying to tell stories and remain neutral. People read different things into my work, including into 'Rainbow Transit'. So if you were a white African you would read my pictures in a specific way. People will have their opinions, influenced by how they grew up. I'm not an activist, I don't take a stand, I'm trying to be a neutral observer. I tell my story and people can think about my work.

Do you tend to think in series of pictures?

I think more in series than in single images. So that's why I'm not stressed when I take pictures. I'm not looking for a defining picture to tell a story. I think more about the long term and I come back to the same place many times. Even the same fashion weeks, I visit the same designers and models. I'm slowly building something bigger.

How do you see the future of Africa?

There are so many people with so many stories and talents. The potential here in Africa is incredible. I feel very positive about Africa. I am also very positive about countries other than South Africa. I mean, South Africa is not doing so well in many areas, and it's becoming increasingly isolated; but many African countries are very progressive – like Ethiopia, for example. Ethiopia was branded with the image of famine and hunger. Now H&M have their only African factories in the capital, Addis Abeba, and GAP is also there. H&M is encouraging its Asian suppliers to also look to Ethiopia because it's fantastic, apparently. A lot of African countries are working really, really hard to change the perception others have of them; and now with the internet and social media networks like Facebook or Instagram, people are increasingly connected and able to organize themselves better. Everyone can share his or her own story now.

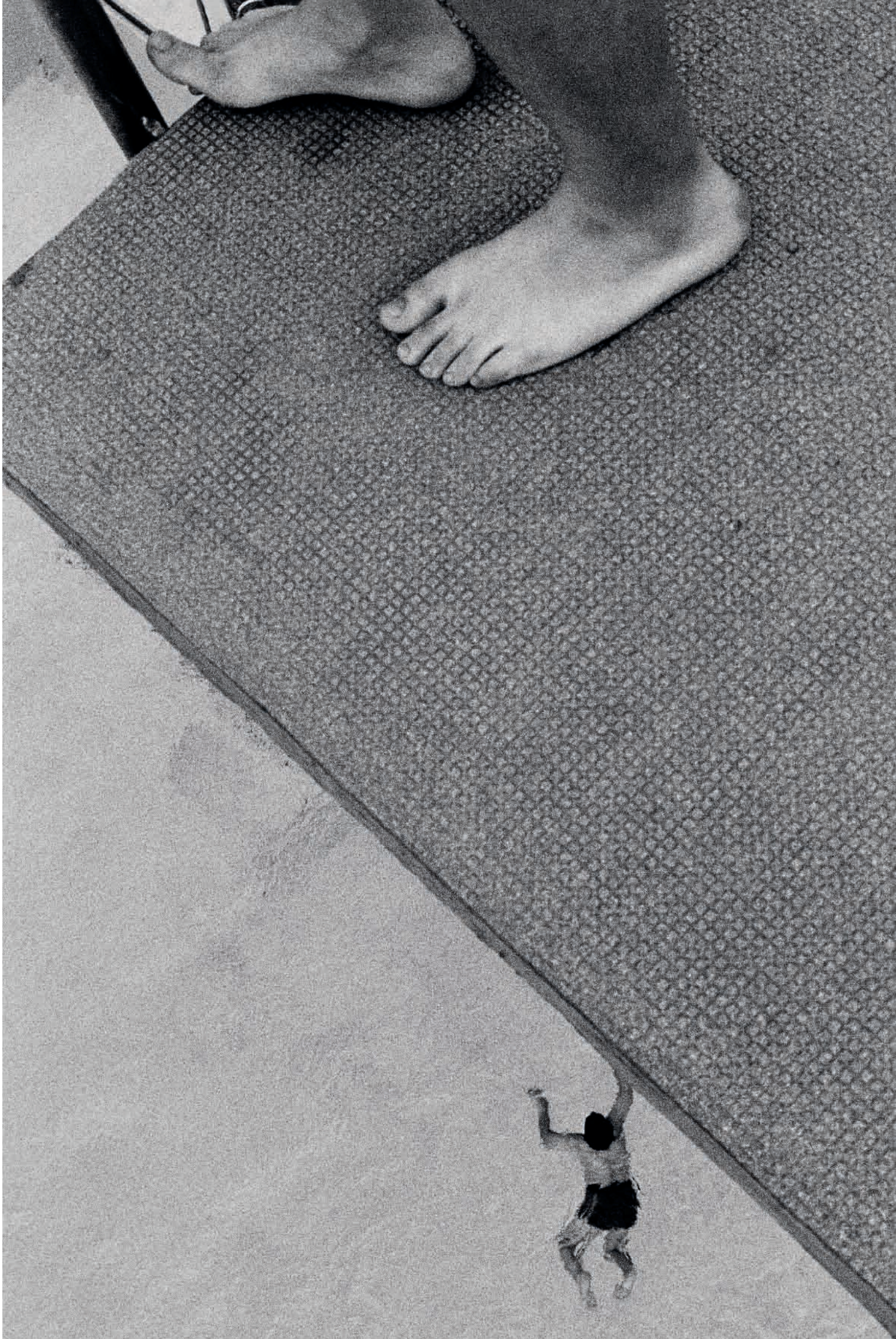
Alessia Glaviano is the head photo editor of Vogue Italia and runs the online platform Photo Vogue. In 2015 she was a member of the World Press Photo Awards jury.

JULIA BAIER

Wet Wet *Wet*

Swimming and diving, splashing and spraying, paddling and floating, Julia Baier has been to just about every place where you can get wet: lakes and beaches, swimming and paddling pools, saunas and jacuzzis, from Japan to Hungary, from Iceland to Germany. This journey around the globe, is an anthem to the precious element, water, and to all those who get pleasure and benefit out of it.

PHOTOGRAPHED WITH A LEICA M6/M9/M















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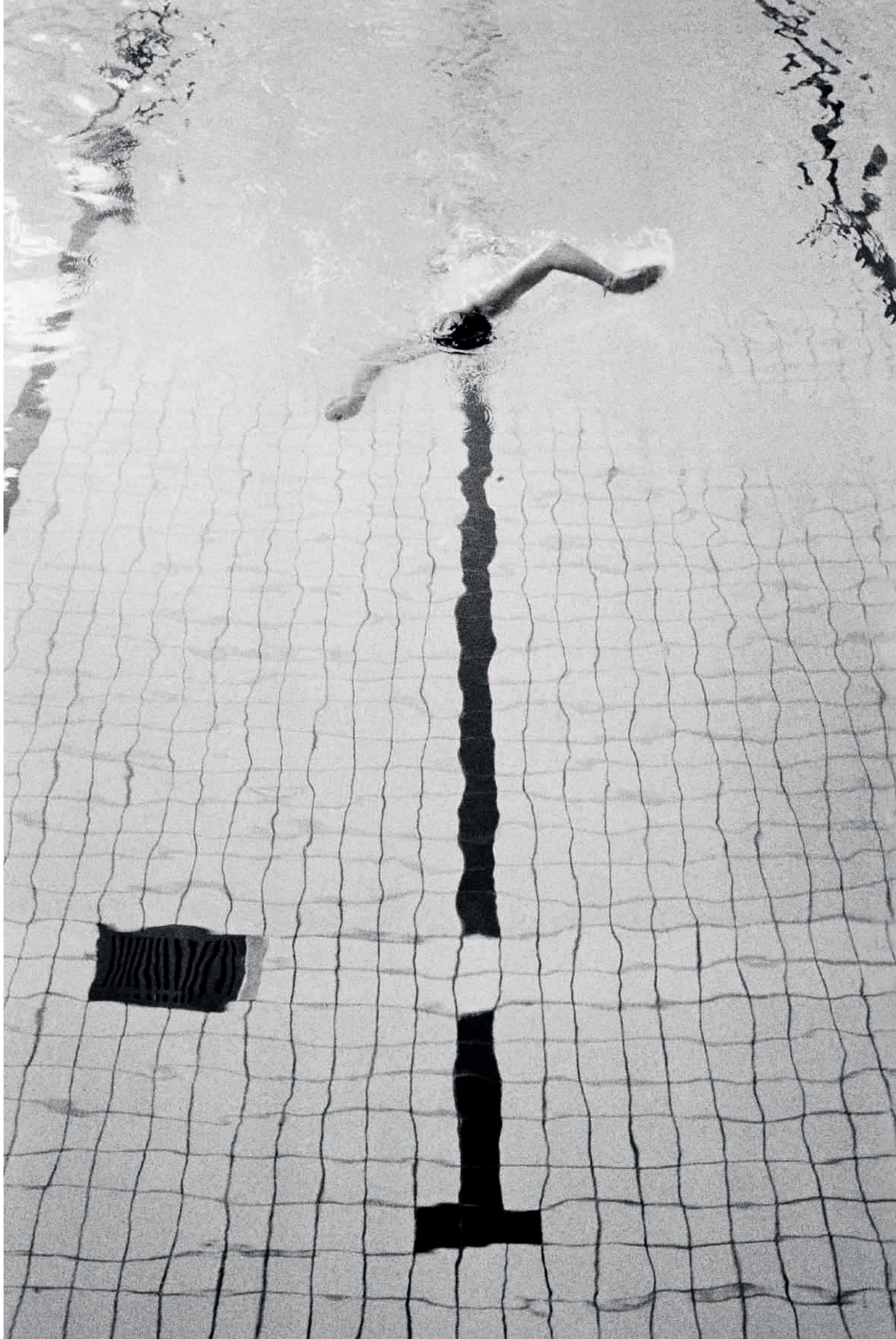


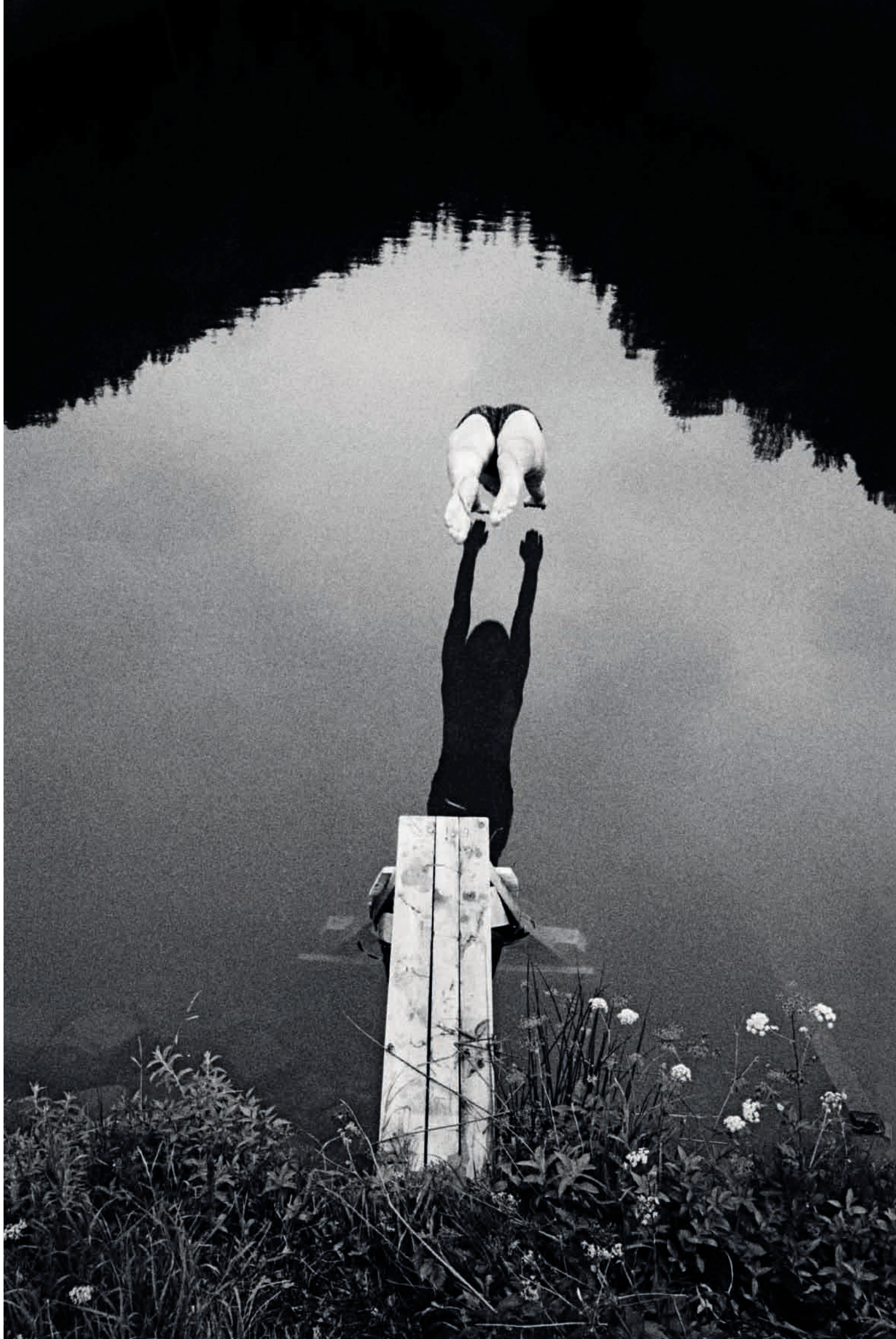












I SWIM. Whenever I have one of my fever-induced dreams I find myself swimming. It feels like I'm in an overheated pool: I'm sweating and bathing in my own perspiration, but I'm unable to find the rhythm of movement that will carry me through the turbulent, swirling waters. Bodies glide towards me, shadows crossing over my path – a path that loses itself in a confusion of diamond-shaped light reflections on the bottom of the pool.

I must reach the surface, but I can't get any air, and I end up swallowing water. There's a painful throbbing in my lungs, my pulse pounds all the way up to my throat. How to find the rhythm? I must find the rhythm, the calm interplay between stroke and steady breathing. And it seems like the water calms down as soon as I manage to draw one balanced breath after another, and my body makes its way through the feverish pool with the power of controlled uniformity.

I WAKE UP IN THE DARKNESS of my room, in a twisted tangle of blankets and pillows. After such a feverish dream, it's a relief to wake up in the middle of the night. To calm down, I make myself look back on real experiences I've had at swimming pools: now that I'm awake and can consider them objectively, they all appear quite harmless. I think of the sticky, humid air and its penetrating smell of chlorine. The typical atmosphere of an indoor pool, where the sound bounces back and forth between tiled walls and panorama windows, till it merges into a loud murmur of constantly reverberating noise. The shrieks and screeching of children, whose voices are amplified by the water, sounding even shriller than usual, incited by the pure excitement they feel at being in the water, feeling in touch with the water. And drifting across the surface, little more than a soft whisper, the grunts and sighs of elderly people swimming with slow and hesitant strokes, close to the edge of the pool, barely appearing to move beyond one spot.

I'VE NEVER ENJOYED the indoor swimming pool season – not in the past, when I could never be at peace until I'd battled my way back and forth through the water for two or three kilometres, and not today, when my visits have become less and less frequent. Maybe it was the lingering scent of violet perfume and 4711 cologne following in the wake of very mature ladies as they made their slow progress through the water: after spending an hour or so swimming round these scented floaters, it seemed like the flavour would cling to my palette forever. Or maybe it was the constant battle to be able to swim in one lane, defending the right at all cost if a newcomer so much as dared to enter my space!

The newcomer would be sent packing with splashes, kicks and mean looks. It might also have been the fact that in winter too many people had to share too little water – like a massive herd of elephants taking a mud bath in a small puddle – making it increasingly hard for each individual to actually find what he or she was looking for: their own personal rhythm, a communion of movement and buoyancy. (...)

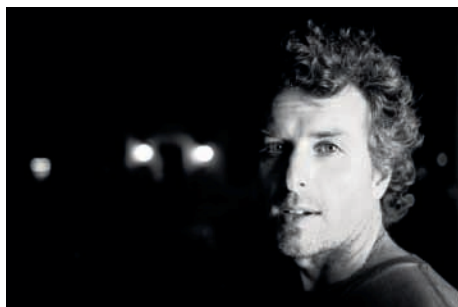
COUNTLESS MOMENTS when I would dive through the water spring to mind. The early summer competitions with my brother, swimming from one bank of the Diemel river to the other, when we would give the order to undress, then cavort down the Diemel dam and launch ourselves in a shallow dive into the water without giving ourselves time to cool off first: the sudden impact as we entered, the shock of the cold spreading through our bodies and the excited panting as we gasped for air, making our ears ring, while the pebbles in the gentle stream danced beneath us. I remember how my brother and I met up again nearly twenty years later during an outing along the Spanish coast close to Alicante. It was spring and, considering the temperatures you normally get down there, it was still rather cold. Even so, exchanging a quick glance, we tore off our clothes and ran down the beach to the sea – to the shock and consternation of a class of around twenty pupils from a Catholic girls' boarding school, who, like a delegation of little nuns in dark uniforms and angular, ribboned hats, were standing by the edge of the water. All the children screamed their heads off when they saw us running into the sea, and didn't manage to calm down even after we'd dived into the breaking waves and disappeared towards the horizon. They shrieked as if they, rather than we, had been suddenly caught in the bright green tide. We could still hear their screeching when we were a good thirty metres away beyond the mountainous, rolling waves.

We were laughing so hard – we could barely continue swimming.

John von Düffel is a dramatic advisor and author.

The text is an excerpt from 'Schwimmen' by John von Düffel.

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JOSEPH MICHAEL LOPEZ

“Street photography is what happens when I walk out the door with a camera in hand.”

Joseph Michael Lopez was born in New York City in 1973, where he was brought up bi-lingual. His Cuban mother had fled her homeland six years before his birth. In search of a universal form of communication, Lopez’s admiration turned to film. To prepare for a career in film-making, he decided first to try and understand individual pictures, before working with 24 images per second. His self-taught photography gave rise to a unique imagery. After moving to South Florida with his mother, he started working as a documentary film maker. At the end of the nineties he worked as a cameraman on Bruce Weber’s film ‘Chop Suey’. In 2009, without any formal degree but based on his portfolio, Lopez was accepted to do a Master’s in Photography at Columbia University, New York. Back in New York City, Lopez began to focus on analogue Street Photography in black and white.

LEICA MP

Lopez captures contrast-rich images of ‘his’ city, New York, with a classic 35mm focal length. The lens he uses is the Summilux-M 35mm f/1.4.



ALVARO YBARRA ZAVALA

“Photography was like walking to me: it was always present in my life, and I grew up with a camera in my hands.”

It was Alvaro Ybarra Zavala’s grandfather who gave him his first lessons in photography. Born in Spain in 1979, the only official photographic training he received was during a Joop Swart Master Class in 2010. He was selected for the Master Class by the World Press Photo Foundation based on his reportage on the treatment of mental and physical handicaps in India. His work took him to Africa, South America, the Middle East and the Balkans – wherever there was conflict. In 2011, he received a Getty Images Grant for his reportage on the Colombian civil war. In addition to conflict reporting, Ybarra focusses on contemporary issues such as the consequences of AIDS and poverty. He lives in Madrid and is represented by Reportage by Getty Images.

LEICA M (TYP 240)

From wide angle to standard lens – Ybarra photographs with an Elmarit-M 28mm f/2.8 Asph, a Summicron-M 35mm f/2 Asph and a Summicron-M 50mm f/2.



MATT BLACK

“Good photography looks backward and forward at the same time.”

The American documentary photographer was born in California in 1970. Brought up in Central Valley, the state’s agricultural centre, Black began taking pictures for a local paper while still at High School. In 1994, a year before completing his Bachelor’s in Latin American History, a photo he took in Bolivia earned him first place in the Daily Life category of the World Press Photo Awards. In 1999, while documenting the consequences of a hard frost on the citrus harvest in Central Valley, he met a Mexican family who drew his attention to the story of Mixtec indigenous migrants. The following year, Black travelled to southern Mexico to begin working on his ‘The People of the Clouds’ project. In addition to Latin America, Black focusses on issues of migration, poverty, agriculture and pollution in his homeland. Black lives in the town of Exeter in Central Valley, and has been a Magnum Photos nominee since June 2015.

LEICA M4-P / M6

Black used an Elmarit-M 21mm f/2.8 Asph, a Summicron-M 35mm f/2 Asph and a Summilux-M 50mm f/1.4 Asph for the pictures he took in Mexico.



JACOB AUE SOBOL

“I admire all the people I take pictures of because they put themselves in a very vulnerable position.”

Born in Denmark in 1976, Jacob Aue Sobol studied at the European Film College and at Fatamorgana, the Danish High School for Documentary and Artistic Photography. He was an exchange student in Canada, a fisherman and hunter in Greenland, and lived one and a half years in Tokyo, where he produced his ‘I, Tokyo’ photo book, which earned him the Leica European Publishers Award. In collaboration with Leica, Sobol began his ‘Arrivals and Departures’ project – a journey on the Trans Siberian Railway. Aue Sobol currently lives and works in Copenhagen and is a member of the Magnum Agency. He is also represented by the Yossi Milo Gallery in New York, the Rita Castelotte Gallery in Madrid and the RTR Gallery in Paris.

LEICA M MONOCHROM

Sobol photographs with the Summilux-M 35mm f/1.4 Asph, Summilux-M 50mm f/1.4 Asph, Apo-Summicron-M 50mm f/2 Asph and Apo-Summicron-M 90mm f/2 Asph.



© SUNE BROMAN

PER-ANDERS PETTERSSON

“A lot of African countries are working really hard to change the perception others have of them.”

Per-Anders Pettersson was born in 1967 in southern Sweden. He worked at local newspapers and as a photo assistant while still at secondary school. During his obligatory military service he was able to work as an editorial photographer for the army paper. When he was 20, a Swedish newspaper offered him a job as an editorial photographer in New York. The city became the starting point for many commissioned reportages. This brought him to South Africa in 1994 to document the first free elections in the former Apartheid state. Pettersson covered Nelson Mandela’s campaign for five weeks culminating in his historic victory. Fascinated by the country and the whole African continent, Pettersson began producing numerous freelance projects all over Africa. His main focus, however, is South Africa, where he documented fashion shows for the first time. Pettersson lives and works in Cape Town.

LEICA M (TYP 240)

At the fashion shows in South Africa and Congo, Pettersson photographed with the Summilux-M 35mm f/1.4 Asph and the Summilux-M 50mm f/1.4 Asph.



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JULIA BAIER

“My pictures often emerge as a reaction to something unexpected.”

Born in Augsburg in 1971, water has been the main theme of Julia Baier’s work ever since she graduated from the University of Arts in Bremen. Public swimming pools offered a whole new perspective and focus for her explorations, as they are the ideal place for societal studies, where the line between private and public spheres has become blurry. For her timeless images, the camera is the key to unlocking other worlds, as well as the lives and emotions of other people. Baier’s work has been supported by grants and has earned her awards. It has appeared in international solo and group exhibitions. Her photo books ‘Sento’ (2008), ‘Water Matters’ (2013) and ‘In Tune’ (2015) were published by Peperoni Books. Baier currently lives and works in Berlin.

LEICA M6 / M9 / M (TYP 240)

Julia Baier explores the swimming pools of our world with a Summicron-M 35mm f/2 Asph and a Summilux-M 50mm f/1.4.

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