

lensculture

The LensCulture Guide For
**EMERGING
PHOTOGRAPHERS**

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© KARMEN AYVAZIAN
Finalist / Visual Storytelling Awards



© HANNAH COOPER MCCAULEY
Winner / Emerging Talent Awards



© ANNA GRZELEWSKA
Winner / Emerging Talent Awards



GETTING YOUR WORK OUT IN THE WORLD

01

© EMILY SHEFFER
Winner / Emerging Talent Awards

PARTICIPATE. ENGAGE. SHARE. CONNECT.

We believe that photo competitions, exhibitions, festivals, and portfolio reviews are some of the best ways for photographers to gain valuable international exposure and connect with the photography industry. That's why we organize several awards each year, and participate in international festivals and reviews, and host a big group exhibition in a major city every year.

All of these activities are dedicated to discovering and promoting talented photographers from all over the world. We encourage serious photographers everywhere to participate in these kinds of events when you are ready to take your career to the next level.



© DELPHINE SCHACHER
Finalist / Portrait Awards



© DAVID FAVROD
Winner / Exposure Awards



© SIAN DAVEY
Juror's Pick / Emerging Talent



© PASI ORRENSALO
Finalist / Exposure Awards

WORDS OF WISDOM FOR EMERGING PHOTOGRAPHERS



JIM CASPER

—
Editor-in-Chief,
LensCulture

“Once you’ve started to take your own photography seriously, it’s important to get it out into the world — **to let other people experience it, to gather feedback and constructive criticism, and to build on your early successes to continue to expand and refine your abilities.**”

It’s not enough to simply be a good photographer if you want to build a successful career. You must also know how to present your work in an engaging way to attract attention and to encourage people to want to spend more time appreciating your work. It’s important to have a good, tight edit of images, and to put them in a sequence that flows naturally from one to the next to the next. Choose a very strong image to start off the series to make a powerful first impression. Every image should contribute something fresh and new to the series and help add character to your work overall.”

To take photographs means to recognize — simultaneously and within a fraction of a second — both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one’s head, one’s eye and one’s heart on the same axis. — HENRI CARTIER-BRESSON

**BRONWEN LATIMER**

Photo Editor,
Washington Post

**CRISTINA DE MIDDEL**

Photographer and
President,
Magnum Photos

“Owning a topic, or a technique, is usually what sets new photographers apart from the crowd. To do this, you have to have a passion for your subject and the confidence to keep working at it—no matter what people tell you.”

“Be honest—about your passions, about your position, about what you have to say. Imagine that I’m walking down the street and you, a complete stranger, stop me. Before you do, think about why you are coming to me, why are you telling me this? It can be a small subject or the whole world, it doesn’t matter, but you just need to be a legitimate speaker for whatever subject you choose. I will be interested if you are honest.”



© JULIE POLY
Winner / Emerging Talent Awards

PHOTOGRAPHERS' SUCCESS STORIES

"LensCulture has been pivotal to my development as a photographer; entering the competitions was always primarily driven by the opportunity to receive structured feedback and this has been invaluable in helping me develop my practice. Being a winner in the Emerging Talent competition marked the transition from imposter syndrome to confident photographer; **it gave me the assurance that I had something important to contribute and that I was absolutely on the right track.** After winning the Emerging Talent Award in 2019, I was a finalist for the National Portrait Gallery Photographic Portrait Prize, I was published in The Guardian for The Big Picture Feature, and the winner of Portrait of Britain; among other publications and exhibitions."



Greg Turner

2019 Emerging Talent

@GEETEE1972



PHOTOGRAPHERS' SUCCESS STORIES

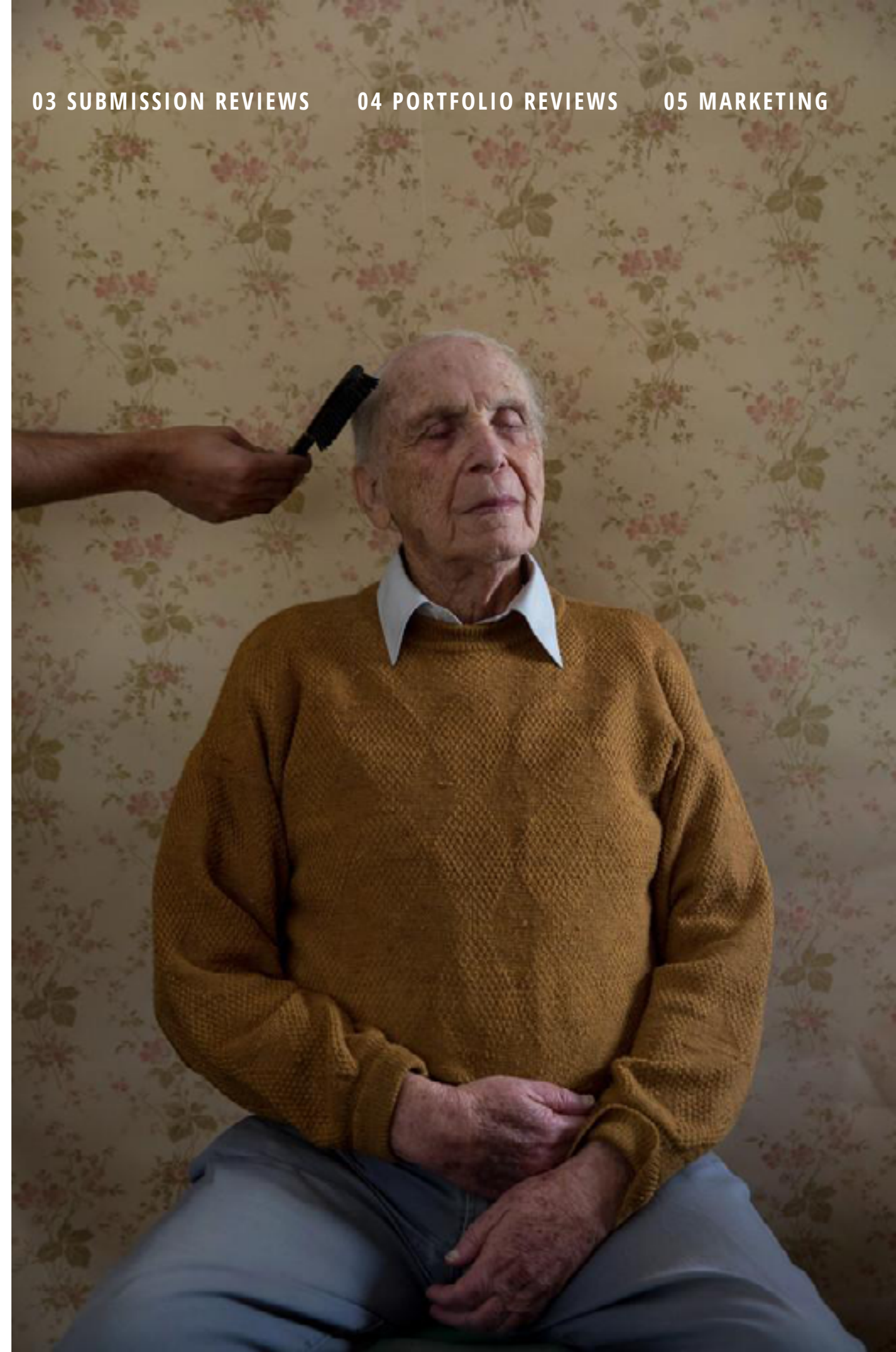
There is no doubt that winning the Emerging Talent Awards has brought great attention to my work, both by industry professionals and by art and photography lovers. It is not always easy to share your work with the world and put it “to the test” in the form of a photo contest, but I find it to be an essential step for my professional development. Since winning, my work was published by National Geographic, The Washington Post, BBC, The Guardian, and VOGUE and has been displayed internationally, including exhibitions presented in the National Portrait Gallery (London, UK) and the United Nations (NYC, USA).



Oded Wagenstein

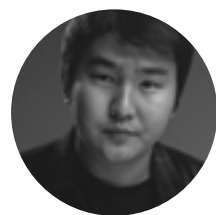
2018 Emerging Talent

[@ODED_WAGEN](#)



PHOTOGRAPHERS' SUCCESS STORIES

"After winning the LensCulture Emerging Talent Award in 2018, my photography career began to change rapidly. Having success in the competition gave me an incentive to continue to develop and I quit my day job to devote my life to photography. LensCulture is the platform that allowed my journey in photography to begin. **Since winning the award, my work was published in National Geographic, Wired, Time, and The Guardian, and I was a winner of World Press Photo.**"



Alexey Vasilyev

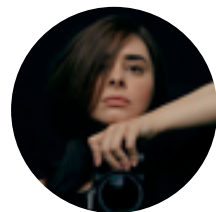
2018 Emerging Talent

@LEKON_V



PHOTOGRAPHERS' SUCCESS STORIES

After winning the LensCulture competition in 2018, I exhibited in galleries in Arles, was promoted by Gup Magazine, and then exhibited at the Shanghai PhotoFairs, Art Basel, Tbilisi Photo Festival, and PhotoParis. I had a solo show in Russia, a public show on the streets of Shibuya, Tokyo, and this year I am exhibiting at the Luciana Matalon Foundation in Milan. Additionally, I worked with the advertising agency Y&R, Google Italy, The New York Times, Penguin Random House, Harper's Bazaar. The path after LensCulture was very complex, it takes determination and perseverance, but thanks to this recognition I was able to get noticed by big names in advertising, fashion, and publishing.



Marta Blue

2018 Emerging Talent

[@MARTA_BLUE](#)



PHOTOGRAPHERS' SUCCESS STORIES

"Upon winning the Emerging Talent Award in 2019, we were contacted by The Guardian for a feature of our work which led to an outpouring of requests from other publications for features. We used those contacts later to showcase our next series, which was very well received."



Denelle & Tom Ellis

2019 Emerging Talent

@AMARRIEDCOUPLE





PHOTOGRAPHY COMPETITIONS

02

PHOTOGRAPHY COMPETITIONS

Photo competitions are an excellent way to get your work in front of the people who matter—influential jury members who can have a career-building impact on any photographer. That said, there are a lot of photo competitions to consider, and the quality and results vary widely. We asked hundreds of photographers who entered our competitions, as well as photography experts, to define the most important factors for choosing competitions. Here is a checklist of things to consider when entering a competition.



© EDUARDO LEAL
Winner / Earth Awards 2015



© HELGE SKODVIN
Finalist / Magnum Photography Awards



© MOLLY LAMB
Winner / Emerging Talent Awards



© ZORA MURFF
Winner / Emerging Talent Awards

HOW TO EVALUATE PHOTO COMPETITIONS

Hosting Organization

Look for organizations that are well-known and well-respected in the international photography world. Influential organizations can provide winning photographers with meaningful exposure that can lead to career-building opportunities.

The Jury

An influential jury panel with decision making power in the photography community can be one of the greatest assets offered to you when entering a photo competition. Think about whether or not the people on the jury can help your work be featured, published, shown or acquired.

Exposure Opportunities—Exhibitions

Exhibitions are great for your CV and can help to legitimize you in the photography community. That said, there is a wide range of exhibition prestige, so it's worth looking into where a show will be, if it's offered, and who will be in attendance.

Exposure Opportunities—Printed Publications

Having your photographs included in a printed publication of award-winning work has long lasting benefits, and can help put you and your work in front of important people who may not be able to attend an exhibition.

Exposure Opportunitites—Online

The overall value of an award package should last beyond an initial cash award or press release, and provide you with continued opportunities for growth. Online promotion can exponentially increase awareness of your work in the photography community.

Cash Awards

Cash awards demonstrate that there is tangible value to the work you are doing, and the money can often help fund continued work, new projects, or publication of a book. Awards or grants can keep your practice alive and allow you to focus more attention on your photography.



© TODD ANTONY
Winner / Emerging Talent Awards

Theme

Themed competitions can be helpful by offering you an opportunity that is particular to your specialty. While not all competitions have themes, you might be asked to submit to a specific category or genre. Take the time to look into themes and categories that best represent your work to maximize your shot at being selected for an award.

Eligibility

Read the rules and guidelines for eligibility carefully. Make sure you fit any requirements for age, location, themes and levels. Pay attention to instructions about the number of images you can submit, naming and numbering the photos, or adding captions and text.

Entry Fees

Often times entry fees are necessary to offer award packages and keep helpful organizations running. Compare fees with other competitions and if they seem reasonable make sure you understand all the costs involved. Sometimes winners will be required to pay additional fees to cover costs of exhibitions, for example, so make sure to read all the rules.



© ANNA REIVILÄ
Winner / Emerging Talent Awards

Photographer Rights

You should always retain all copyrights to your own work. Competitions may want to use your winning photographs to help publicize you and your work (which is great!), but make sure it's done fairly. You should always be credited for your work and it should never be used without your permission.

Feedback from Previous Winners

Looking at previous winners and their experiences **after** their award announcement can be a good indicator of whether the competition is worthwhile to enter. It's always a good sign if you've seen their work displayed in other places and if they are willing to tell the world how much the competition helped them gain more recognition.

After the Competition

Sometimes competitions offer added benefits for participants beyond the deadline. Look for awards that get publicity from other online and print organizations, which is a great way to receive continued worldwide acknowledgment. You might also be eligible for extra perks or membership opportunities just for applying, which is an added benefit even if you aren't selected as a winner.



© ANA VALLEJO
Winner / Emerging Talent Awards

10 TIPS FOR ELEVATING YOUR COMPETITION ENTRIES WITH LAURA PRESSLEY



LAURA PRESSLEY

Director, CENTER

1 Put Your Best Images First

Grab jurors' attention right away and show the images with the most impact, emblematic of the project as a whole, at the beginning of the submission. Jurors view hundreds of bodies of work during the review process, and just like writing an arresting leading paragraph of a book, you want to start strong.

Ms. Pressley directs one of the most effective and outcome-driven programs for photographers in the world, CENTER's annual juried photographic portfolio review event, Review Santa Fe.

2 Simple, Clean Language

A clear, simple artist or project statement makes for a stronger submission. Clearly state your project's focus in the first sentence or two. Explain why the subject of your work is a unique and compelling perspective on an important, timely subject matter. Answer "Why is this important?" for the here and now.

3 Resolved Technique

The technique should be perfect or near perfect. Remember, judging is typically a subtractive process—so don't give the jurors a reason to say no. Poorly edited images will detract from the success of the submission. It's important to recognize that you are judged by your weakest, as well as your strongest images.

4 Remove Redundancies

We recommend a tight edit on submissions; remove any images that may be redundant or not as strong as the other images. It's better to have fewer strong images than dilute your message with images that are not adding new information.

5 Show Something New

There is nothing more exciting to a juror than finding work that feels fresh and shows the viewer something new about our world. Don't be afraid to submit work that feels different than most of what you see.

6 Authenticity

Show jurors why they should care about the work by sharing a bit of your personal connection to the subject matter through your statement. Jurors are looking for an answer to the question why YOU are making these images at this time.

7 Personal to the Universal

Work that is relevant to a national/international audience should go beyond the personal and speak to a moment in time (political, social, technological, emotional, etc.) on the issues of our changing world, of our future, or our collective past. If your work is very personal, explain its connection to the universal; or, if it is broad, explain your personal experience within the subject matter.

8 Time-Sensitivity

Subject matter that is relevant now tends to be most competitive. If you made work in the past and you wish to get it recognized, the best time is an anniversary of that event or when there is new information revealed to add to the understanding of the subject. Most work is in some way relevant now, as it is being created in light of the artist's engagement with the surrounding world.

9 Form Complements Content

Form is your technique and content is your subject matter. Jurors are looking for inextricably linked and complimentary form and content of the work. (An example of combining the content with the way in which the object is made would be *In The Garden* by Beth Dow. The work of the historical English garden was printed with a long-held traditional platinum/palladium process reinforcing the concept and feel of the subject)

10 Show Truth and Beauty

The most competitive submissions tend to have an element of truth with an aestheticized approach. Work that is beautiful without a larger purpose or conversely, journalism without strong aesthetic signifiers, tend to not be as competitive as work that has elements of both.

WORDS OF WISDOM FROM COMPETITION JURORS



JAMES ESTRIN

Photographer,
New York Times

"...when I judge a contest **I look for photographs that make me feel something.** Anything. I also look for stories that are original. I see thousands of stories a year and most are sadly quite similar. So a story that I haven't seen before, or a unique approach to a story that I have seen before goes very, very far. Take chances!"



SARAH LEEN

Former Director
of Photography,
National Geographic

"What separates a good photo from a great photo is a feeling somewhere between what I feel physically and what I would call an 'aesthetic experience.'

It's almost like the beginning of a love affair, you are just drawn to the image, you are lifted off your feet, you are moved. You just have to have it. You want to ask them to dance."



SUBMISSION
REVIEWS

LENSCULTURE SUBMISSION REVIEWS

We believe that every photographer who enters competitions deserves thoughtful feedback on their work. That's why we designed our Submission Review service to help you be more successful in future photo competitions. This is a service for you to receive critical and constructive feedback on your photography from top photo editors, curators, publishers, gallerists, educators, critics, consultants, and other industry professionals. This continues to be one of the most valuable services we offer for photographers—read on to learn more!



© PATRICK WILLOCQ
Winner / Emerging Talent Awards



© EL RONO
Finalist / Portrait Awards



© JORGE DE LA TORRIENTE
Winner / Emerging Talent Awards



© JENNIFER MCCLURE
Winner / Emerging Talent Awards

PHOTOGRAPHERS' FEEDBACK ON THEIR SUBMISSION REVIEW

Submission Review - Visual Storytelling 2015 – Series Category by Christian Bobst



Senegalese Wrestling is called "la lutte senegalaise" in French and "lamb" in the local language Wolof. It's the most popular sport in Senegal. In fact it's even more popular than soccer. Everyone, from boy or girl to grandmother and grandfather gathers in front of a TV when the big tournaments are taking place in the biggest sports arena in the capital Dakar. Senegalese wrestling is quite similar to wrestling in many other countries, with one remarkable difference: black and white magic play a major role in the fights and the wrestlers pay a fortune for amulets, spells and magic fluids from wizards who are called "Marabouts". The magic amulets are proudly presented by the wrestlers before the fight, and the preparations with the Marabouts are an important part of the show, along with ritual drums, dances and hypnotically chants. In the last few years senegalese wrestling drew the attention of big sponsors, mostly telecom companies, and the trophy money increased dramatically. Nowadays the winner of a big tournament can get around three to four hundred thousand Euros for just one fight. Therefore, many young Senegalese are dreaming of a career in wrestling, and over twenty thousand men in Dakar have already registered to fight as professional wrestlers, while the number is growing every day.

"I really have to say thank you (BIG TIME!) to the LensCulture team: first of all, for the submission review I received after the LensCulture Award — it really helped me to re-edit the 8 pictures for the World Press Photo Award submission, where I then won 2nd prize! Second, for the publication of this story on the front page of LensCulture. Your article went online just a few days before the judging process, so it's very well possible that that was also helpful for convincing the jury. Keep up the great work at LensCulture, you do an amazing job for photographers and the photography world!"

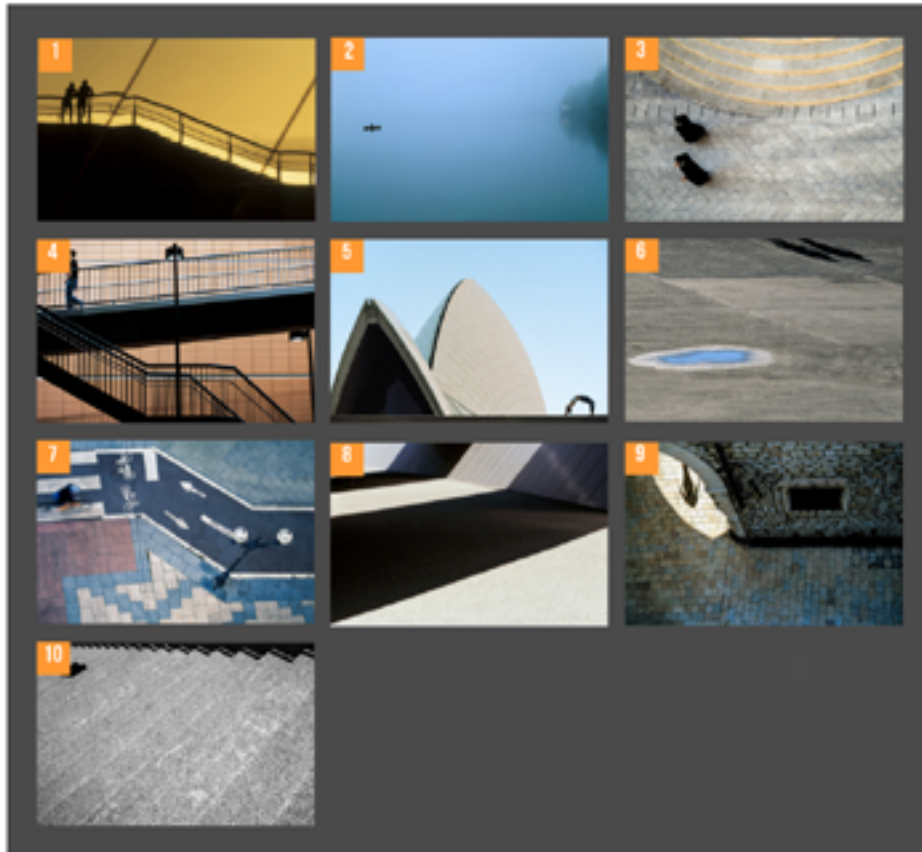
[LEARN MORE ABOUT SUBMISSION REVIEWS »](#)



CHRISTIAN BOBST

LensCulture Visual
Storytelling Finalist

SUBMISSION REVIEW - Series Category, Street Photography 2016 By James Niven



Enchanted Encounters is my latest series of analogue photographs. These compositions explore my fascination with people in their everyday surroundings and the interplay the subjects have with negative space. The human presence in each photograph reflecting an intriguing insight into a moment captured in time. With our often hectic and busy urban environments around the globe, I am more interested in trying to convey a sense of balance and harmony, which are important elements to my more simplified style of composing photographs.

“Not in my wildest dreams did I expect such a positive response! Thank you! It gives me validation to continue on my photographic journey, always being honest and true to what I see and feel. Besides this, I received a very encouraging and thorough critique of each image. Also noted and appreciated were all the relevant and further reading links. Thanks so much.”

[LEARN MORE ABOUT SUBMISSION REVIEWS »](#)



JAMES NIVEN

Photographer

SUBMISSION REVIEW - *Heroines* - Series Category By Alicja Dybowska

Zdjęcia stanowią część szerszego projektu, w którym - korzystając z uprzejmości moich córek - przedstawiam przy pomocy umownych środków własne wyobrażenia rozmaitych bohaterki literatury światowej, tak dorosłej, jak i dziecięcej. The portraits are a part of my on-going project in which - by courtesy of my daughters - using conventional and unconventional means I represent various literary female characters from both children and non-children books.

“I found the comments most perceptive, precise and accurate. I will certainly bear them in mind when resuming this project (or other projects of a similar stylistic profile). I appreciate the fact that the reviewer meticulously analysed all the technical details of the photos, as well as the general idea underlying the whole series. Thank you very much!”

[LEARN MORE ABOUT SUBMISSION REVIEWS »](#)



ALICJA DYBOWSKA

Photographer

ADVICE FROM THREE SUBMISSION REVIEWERS

“Practice, practice, practice. We all start somewhere, and understanding your gear and your own vision is imperative towards creating images that will draw the viewer in as well as make you want to push your skills further. **Read books on photography. The library has nothing but free books and seeing the images in print will give a more tangible experience towards the reason we take photos.** When you get butterflies from an image you took, that is the style that will drive you.”



© ZSÓFIA PÁLYI
Finalist / Portrait Awards

To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them. — ELLIOTT ERWITT

“Always take your camera with you. Shoot constantly, edit later. And then ask yourselves these questions: What do you want to communicate? Who is your target audience and how are you employing subject matter, composition and technique to communicate content? What is your end goal? Are you striving to be a fine artist? Photojournalist? Portrait artist? Supplier of web content? Will you be printing and selling your photographs, selling online, etc.? How have photographers you admired reached their goals? Look at the CVs of photographers you admire or those who take similar images. Where have they exhibited? Where are their images published?”

“Do something because you love it. Practicing photography, in any capacity that you find, may or may never lead to the kind of audience you hope it might—so *you* have to decide for yourself if you care enough to look when no one else does. And if you still want to, then go for it... **Love, passion—these words have become endlessly conceptualized but their intention is to discover the root of what you care about most.** Go right into the darkest, deepest foundation you have and you will find yourself progressing toward a path of making the work that gives back something beyond anything you could imagine.”



© HAJAR BENJIDA
Winner / Emerging Talent Awards



PORTFOLIO
REVIEWS

PORTFOLIO REVIEWS

We asked the LensCulture community what information would be the most useful in order to help photographers move forward in their careers. One of the top requests we received was for further insights into the portfolio reviews happening around the world and how to best prepare for them.

To help you, we tapped into our network of portfolio review organizers and gathered insider tips and advice on how to present work at portfolio reviews. Read on for the most valuable information that we found.



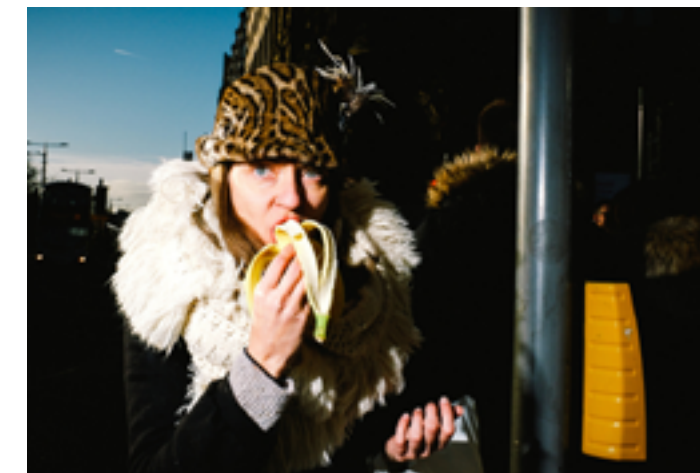
© CAROLINA SANCHEZ-MONGE
Finalist / Exposure Awards



© MIKA SPERLING
Winner / Emerging Talent Awards



© ÁLVARO CALVO
Winner / Emerging Talent Awards



© GARETH BRAGDON
Finalist / Magnum Photography Awards

HOW TO PREPARE FOR A PORTFOLIO REVIEW

Before a Portfolio Review

GET TO KNOW THE REVIEWERS. Nearly all the experts we asked said doing a little research to get to know the personality and taste of your reviewers is a step you simply can't skip in preparing for a portfolio review.

EDIT YOUR PORTFOLIO SMARTLY. No matter what body of work you want reviewed, take the time to edit your portfolio carefully and organize it for easy viewing. Also, make sure to be focused on a particular project (or two) instead of showing scattered, general examples of the work you do.

PREPARE YOUR MATERIALS. In addition to bringing along your portfolio, a common recommendation is to prepare materials to leave behind for your reviewers. Your "leave-behinds" should be small enough to fit in a pocket and include an image that makes it easy for your reviewer to remember your project when they look back on all the work they reviewed that day.

During a Portfolio Review

KEEP TRACK OF TIME. Most portfolio reviews are limited to around 20 minutes, so make sure you leave time after your presentation for your reviewers to speak and give you feedback.

BE OPEN TO FEEDBACK. Remember that you attend portfolio reviews to get valuable feedback from people in the industry, so keep an open mind!

TAKE NOTES. It's a good idea to bring a pencil and pad of paper so that you can take notes from the feedback your reviewers give you. You can also record the conversation, which will allow you to focus more clearly on what the reviewer is saying. Often, it is easy to forget the details of a conversation without some tidy notes to jog your memory!

After a Portfolio Review

FOLLOW UP WITH YOUR REVIEWERS. You should always send a thank you note, when possible, and follow up with any additional materials your reviewers requested.

EDIT YOUR WORK. Take the feedback you received and use it as an opportunity to re-edit your work with a fresh set of eyes and a new perspective.

STAY ACTIVE IN THE COMMUNITY. Remember that meeting experts and photographers in the industry is a chance to grow your network and stay connected. Those connections you make are meaningful!

TIPS FROM EXPERIENCED PORTFOLIO REVIEWERS



JENNIFER MURRAY

Executive Director,
Filter Photo Festival

“Always bring a tightly edited body of work to a review. More than one body of work is fine, but they should be separate. It is also important to have some goals in mind before the review: are you looking for opportunities to exhibit or looking for feedback on a new project? **The best way to prepare for a portfolio review is to research the reviewers. You will get the most out of the review if you know who will be a good fit for your work.** Also, a high degree of professionalism is expected: images that are well printed and easy to handle in a portfolio box (no sleeves please) and a business card so the reviewer can follow up and see more work on your website. Lastly, remember that you came to hear what others have to say about your work so be open and give the reviewer time to comment.”

Be daring, be different, be impractical, be anything that will assert integrity of purpose and imaginative vision against the play-it-safers, the creatures of the commonplace, the slaves of the ordinary. - CECIL BEATON



LAURA MOYA

Former Executive Director,
Photolucida

“Attending a portfolio review is perhaps the most efficient investment you can make in marketing your work. Sitting face-to-face with industry professionals who you would not usually find accessible can be priceless—they are there to specifically offer opportunities and/or feedback in a supportive environment. Portfolio reviews are an intense experience, both for the reviewers and photographers. Professional and personal relationships are forged, networks are strengthened, and the immersion in all things photographic around the clock can be a cathartic, inspirational adventure!”

There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are. — ERNST HAAS



MARKETING

MARKETING FOR PHOTOGRAPHERS

The world of marketing can be overwhelming and intimidating. With so much to cover in such a broad topic, we've touched on a few easy ways you can take your marketing efforts to the next level.



© THIERRY BORNIER
Finalist / Earth Awards



© RAINA STINSON
Winner / Exposure Awards



© JAIME PUEBLA
Winner / Emerging Talent Awards



© RENATE BEENSE
Winner / Emerging Talent Awards

THE BASIC MARKETING CHECKLIST

1 Online Portfolio

Create a visually appealing, easy-to-navigate website that showcases your best work. This not only creates a professional image, but also gives potential clients a sense of your skills and style.

2 Social Media

Instagram and Facebook are great platforms for photographers to showcase their work. They also provide an opportunity to engage with your audience and build a community. Make sure to tag your photos with relevant keywords to attract potential clients.

3 Networking

Attend local events and join professional photography groups. This can be a great way to meet potential clients and learn from other photographers.

THE BASIC MARKETING CHECKLIST

4 Email Marketing

Collect emails from your website, blog, or in person at events, and then send out regular updates or newsletters with your latest work, exhibitions, books, awards, or photography tips.

5 Workshops and Webinars

Hosting photography workshops or webinars can establish you as an expert in the field and attract people interested in learning more about photography. This might lead to them becoming customers or referring you to others.

6 Professional Associations

Join professional photography associations. They often have resources to help members market their services, and they provide opportunities for networking and professional development.

THE BASIC MARKETING CHECKLIST

Remember, it's not enough just to implement these strategies; you also need to track your results to see what's working and what's not. This way, you can focus on the most effective strategies and continuously improve your marketing efforts.



© ANNABEL OOSTEWEEGHEL
Finalist / Exposure Awards



© MAROESJKA LAVIGNE
Finalist / Magnum Photography Awards



© ALIA ALI
Finalist / Exposure Awards



© MANDY BARKER
Winner / Visual Storytelling Awards



© Simon Lehner

About LensCulture

LensCulture is one of the most popular destinations for discovering the best in contemporary photography around the world. We believe that recognition and exposure are key for photographers of all levels to move forward creatively and professionally. Our mission is to help photographers succeed and, after more than 19 years, we're proud to offer career-changing opportunities alongside advice, inspiration and recommendations through our awards, submission reviews, online magazine, and free guides like the one you've just read.

**Discover the best of
contemporary photography**

Photographers featured in this Guide are all winners or finalists of LensCulture awards over the years

Katrina Kepule, Karmen Ayvazyan, Hannah Cooper McCauley, Anna Grzelewska, Emily Sheffer, Delphine Schacher, David Favrod, Sian Davey, Pasi Orrensalo, Julie Poly, Greg Turner, Oded Wagenstein, Alexey Vasilyev, Marta Blue, Denelle & Tom Ellis, Yijun Liao, Eduardo Leal, Helge Skodvin, Molly Lamb, Zora Murff, Todd Antony, Anna Reivilä, Ana Vallejo, Julia Fullerton-Batten, Patrick Willocq, El Rono, Jorge De La Torriente, Jennifer McClure, Zsófia Pályi, Hajar Benjida, Benoit Paillé, Carolina Sanchez-Monge, Mika Sperling, Álvaro Calvo, Gareth Bragdon, Camilo Ramirez, Thierry Bornier, Raina Stinson, Jaime Puebla, Renate Beense, Annabel Oosteweeghel, Maroesjka Lavigne, Alia Ali, Mandy Barker, Simon Lehner.

**GO ON, GET OUT THERE
AND MAKE REMARKABLE IMAGES.**

lens**culture**.com

