

CREATIVE IN FOCUS



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Visuals have become the language of the 21st Century and in a world fascinated by data, the creative research team at *Getty Images* has unprecedented access to unique information

STAT GAZING

Our customers enter more than one billion searches on our website every year, and go on to download 400 million images, which provide invaluable insights into the modern appetite for image consumption. Interestingly, *Getty Images* is also the destination for people

interested in imagery, as around 97% of visitors to *gettyimages.com* are there to browse rather than buy. Quite simply, people come to immerse themselves in the world's best visuals and their searches help us understand how people see the world (in every sense).

Understanding our customers' search patterns and how they differ from region to region underpins our visual intelligence. This informs our content strategies for brands around the globe which, in turn, helps shape the visual landscape of the future.



302%
DRONES

411%
COLOUR EXPLOSION

UK

149%
INNOVATION

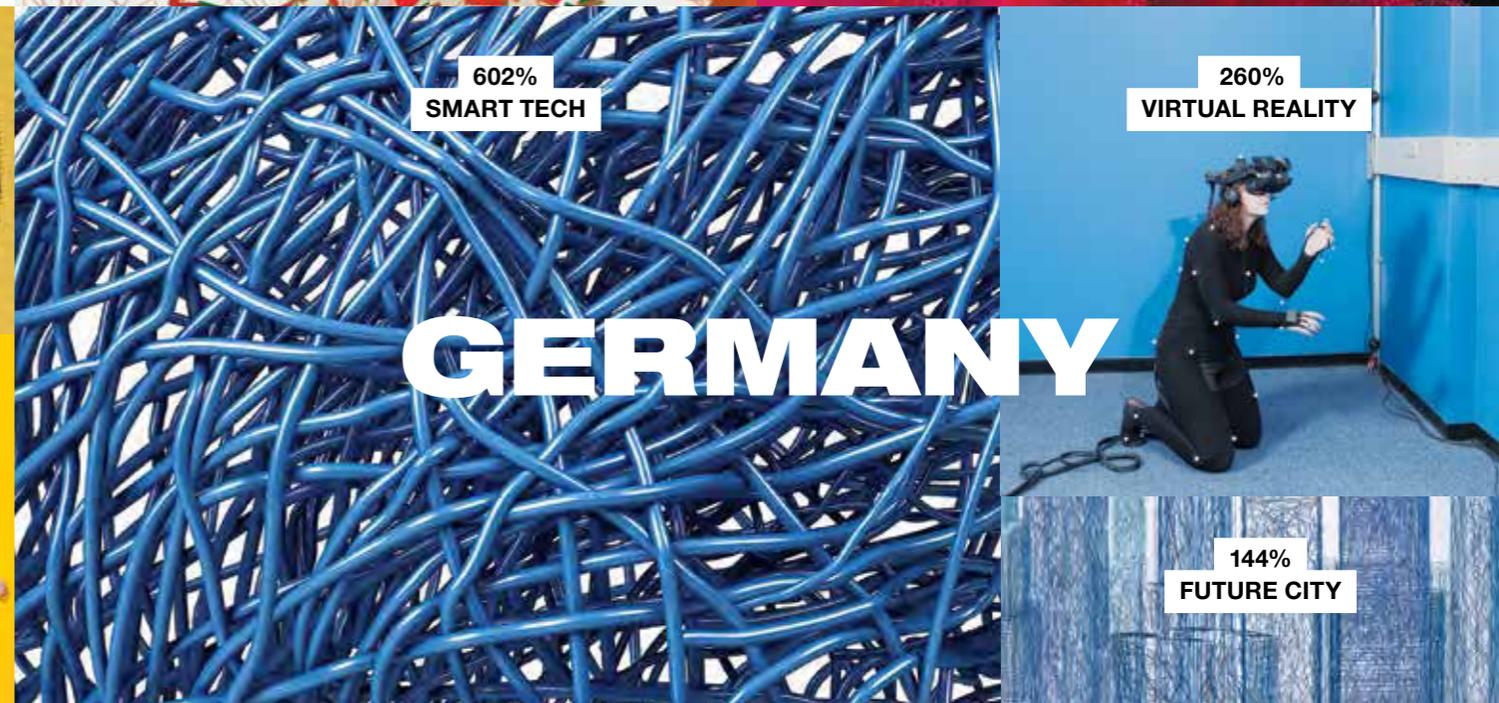


3,987%
SELFIE

338%
EMOJIS

386%
MILLENNIALS

US

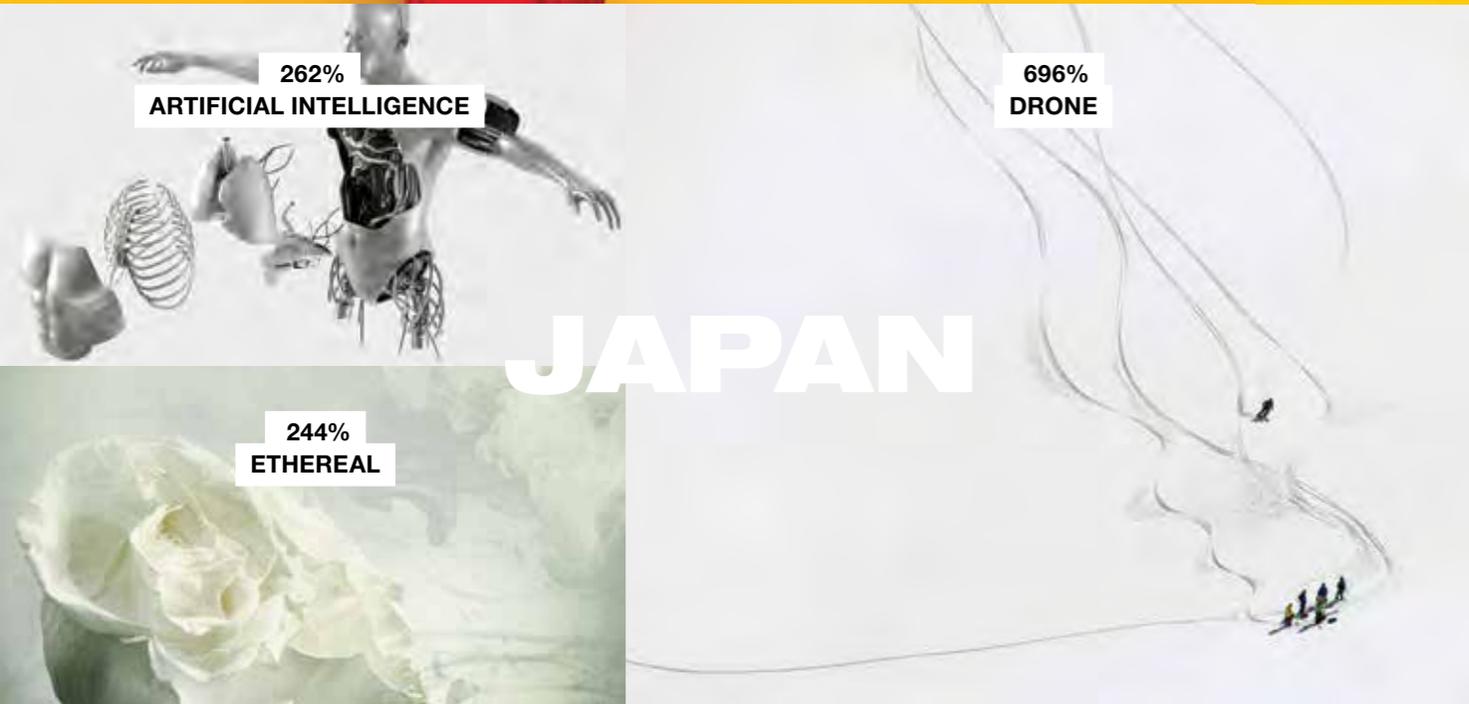


602%
SMART TECH

260%
VIRTUAL REALITY

144%
FUTURE CITY

GERMANY



262%
ARTIFICIAL INTELLIGENCE

696%
DRONE

244%
ETHEREAL

JAPAN



17,066%
TEXTING

204%
HAND HOLDING

535%
PORTRAITURE

BRAZIL

TIPPIING POINTS

The six

creative trends

that will define

2017

Andy

Saunders

It is not easy to put together a snapshot of an industry as dynamic as image-making. The pace of change we have seen in recent years makes sifting the genuine trends from the passing fads very tricky. But this also makes this task – of trying to make sense of what we are seeing – all the more necessary.

It's important to remember that visual trends don't exist in a vacuum, a neatly pre-packaged set of This Year's Big Ideas. The trends we cover in the following pages are interconnected, as they feed into and shape each other. They are also part of a cultural continuum, evolving out of the major trends of previous years. For example, *Unfiltered* is the current incarnation of the long-tracked authenticity, the heir to *Vanguardians (2015)* and *Outsider In (2014)*.

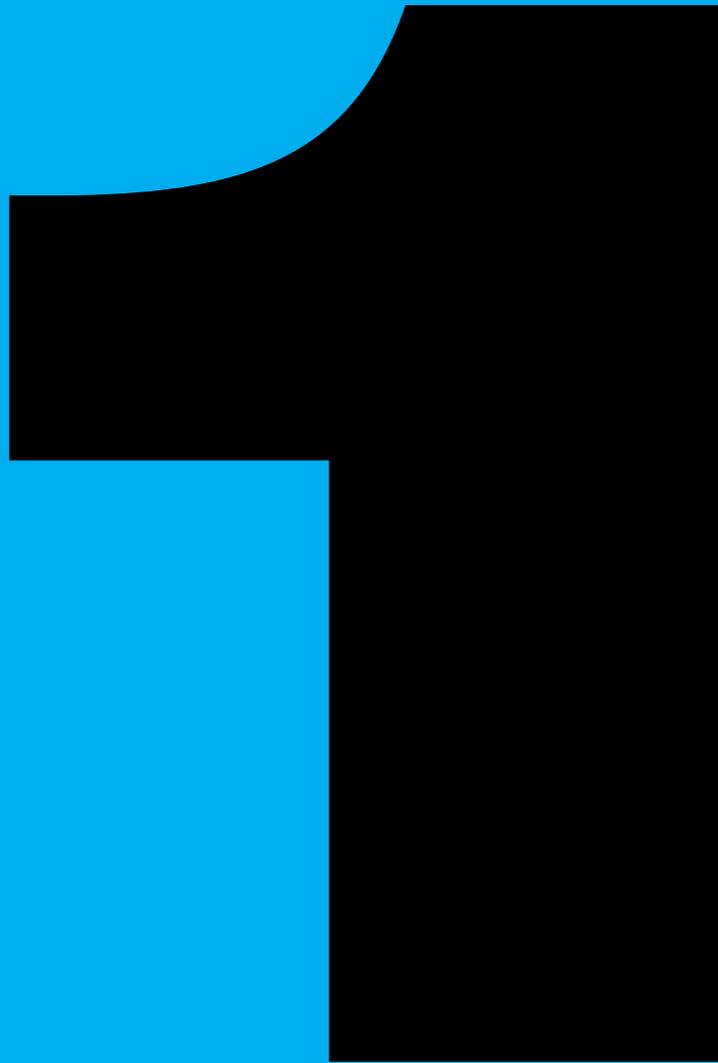
Looking back on the past 12 months, it feels like it's been a year of tipping points. The skepticism around virtual reality has gone, replaced by an acceptance of its inevitability as a major technological watershed and excitement for what it will allow us to do.

Also this year we have seen brands embrace storytelling en masse, turning to a more realistic, editorial style of image-making as they realize it's impossible to affect authenticity. In this sense, the millennial mindset has gone mainstream.

And we have come to appreciate big data and how it can help us understand social and cultural trends. The human interpretation of that data is still critical, but nobody now imagines a future which doesn't involve using data to inform our decisions.

Building on these insights, we hope this report will help people reflect on communication in a contemporary way. We also hope the imagery we have included to illustrate our points will be inspiring. But it's crucial not to look at or think about these trends in isolation. We have distilled them from all manner of things we have seen and heard, read and watched, noticed, explored and analyzed.

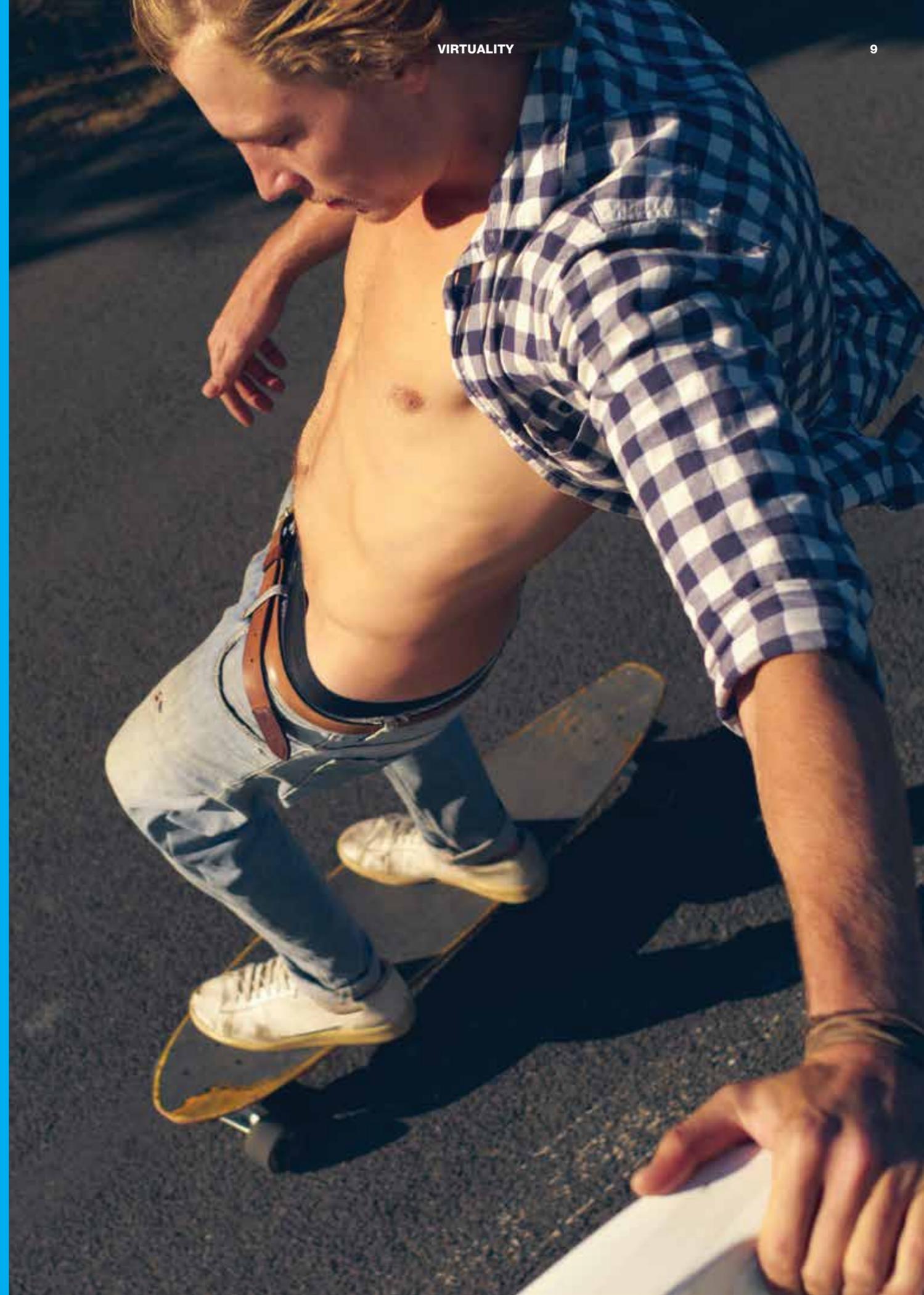
They are the ideas we believe will impact how images are made and consumed over the coming weeks and months. But you know as well as we do that in our industry, the world turns ever more quickly ●



VIRTUALITY

Technology has infinitely increased the size of our world. We don't have proper hoverboards – yet – but digitally speaking we can now go anywhere without our feet leaving the floor

Lauren Catten





We have tracked our relationship with technology in its various forms from *Super Sensory* in 2013, through to *Future Unknown* in 2014 and *Extended Human* in 2015. Our previous trends looked at how the visual realm developed in reaction to social shifts brought about by new technologies.

The *Virtuality* trend is not changing an aesthetic so much as expanding it. Rather than looking at an image, we are now in the image. We're not seeing, but experiencing.

The origins of this trend lie in immersive social media. Instagram illustrated our voracious hunger for instantaneous first-person content. The resounding successes of Snapchat and Instagram Stories have taken this a step further. Raw, impulsive and mostly unrehearsed, it feels like the filter has been lifted, which makes for an incredibly authentic exchange allowing us the ability to experience life in someone else's shoes.

The *Virtuality* trend has moved this beyond two dimensions. Unlike photography, which offers a ➡➡

PREVIOUS PAGE
Justin Case
144182513

ABOVE
Henry Stuart
481064640

RIGHT
Tomasz Mielnik
546977376

ON THE UP
Rise in search
(last 12 months)

321%
Virtual reality

94%
360°







window onto another world, with 360° and VR we are not passive viewers on the outside of the frame – we are intimately and viscerally immersed into an experience. Most importantly, we’re in control.

Instead of being presented with a pre-meditated, formatted viewing, consumers can choose their own path, navigating their way and making an experience wholly their own. Wired co-founder Kevin Kelly said after experiencing VR that, “Although every environment was fake, the experiences felt genuine.” As a result, “People

remember VR experiences not as a memory of something they saw, but as something that happened to them.” It is the perception of being physically present in a non-present world.

In harnessing VR technology, brands are allowing story to be king, developing highly emotive, shared experiences that extend their connections with us beyond the product. VR has the ability not just to immerse the viewer within an event, but also to inspire them to action. This is revolutionising our experience of global news events, uniting people

“VR has the ability not just to immerse the viewer within an event, but also inspire them to action”

PREVIOUS PAGE
Pete McBride
553022841

ABOVE
Arnaud Chapin
516129178

OVERLEAF
Skip Brown
532084587

and developing an empathetic global consciousness about issues that might otherwise be ignored.

UNICEF’s Clouds Over Sidra campaign, documenting a 360° view of the life of a young girl in a Syrian refugee camp, encouraged unprecedented donations to the charity. The critically-acclaimed film Note on Blindness was accompanied by a VR experience of a “world beyond sight” which gave people a sense of what it is to be blind. This technology is enabling our connections to become wider and deeper. So not only is this

highly entertaining, it can also be an amazing framework for change. For brands, a 360° experience can add genuine narrative around even seemingly superficial products.

There is no doubt that VR will continue to become a key format in which people consume and engage. From charities to news, the fundamentals of human nature remain the same – people want to connect with each other and the causes they care about. Everything is possible in the virtual realm; the only restriction is our imagination ●





COLOUR SURGE

Colour is no longer just one component
of an image; it's become the star

Claudia Marks



The *Colour Surge* trend highlights the ability for image-makers to liberate themselves from conventional colour palettes and the accepted theories of “what something should look like.” A heightened sophistication around visual language means we can use colour in ways we previously couldn’t, breaking the rules and embracing unnatural combinations.

Our understanding of the power of colour has evolved through history. Painters, photographers, filmmakers and advertisers use it to manipulate our senses and emotions on many levels.

In our hyper-kinetic world, audiences are fatigued with the ordinary. Unusual colour combinations can immediately ignite interest and

excitement in a campaign. Whether they are overwhelmingly beautiful or exquisitely ugly, the powerful manipulation of colour stops us in our tracks.

The rise and rise of Instagram, and the tidal wave of photo filter apps that followed, brought about an obsession with nostalgic tones and hues in photography. We have recently seen a shift away from this, with brands like Kate Spade and Alexander McQueen embracing bold primary colours, from blood reds to royal blues.

Milly’s rebranding took the *Colour Surge* trend a step further, harnessing brash, bright tones which look anything but vintage. The Thinx campaign is a powerful example of a brand remixing colour with emotional intelligence. It blended a subtle, off-beat palette ➤➤

PREVIOUS PAGE

Tara Moore
616149985

LEFT

Ilka & Franz
602878889

RIGHT

Lita Bosch
173125595

“In our hyper-kinetic world, audiences are fatigued with the ordinary”



ON THE UP
Rise in search
(last 12 months)

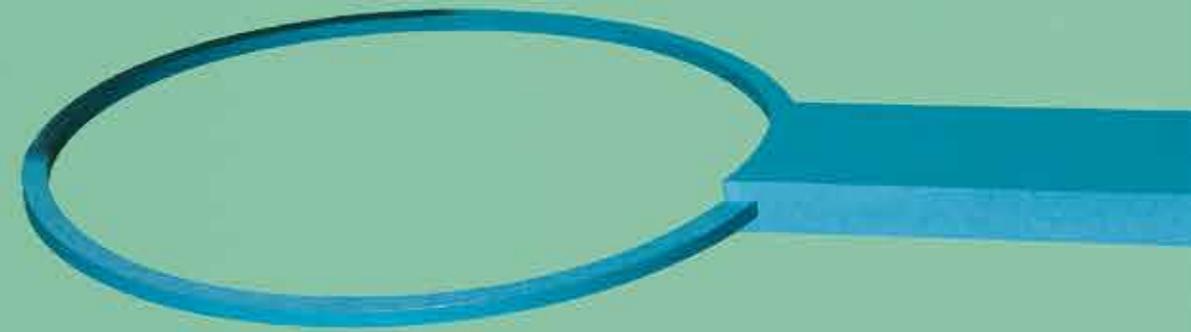
52%

Colour

10%

Saturation





which felt totally unique, giving the brand an alluringly quiet confidence as they launched into the marketplace.

A new wave of emerging photographic talent is playing with colour to create their signature styles. Aleksandra Kingo unleashes bright hues as a comment on modern fashion and femininity. She juxtaposes colour and emotion to emphasise how ridiculous fashion can sometimes be, but still makes us covet the products she's presenting. Paul Rousteau takes a painterly approach to his work, transporting the viewer to another dimension by blending and manipulating other-worldly colour combinations.

Erik Madigan Heck's work epitomises the *Colour Surge* trend. His recent *New York Times Magazine*

cover with Olympian Katie Ledecky exemplifies how bold colour combinations can transcend our senses in an instant. "When I create colour works they are primarily colour studies," he has said. "When I shoot in black and white, it becomes all about composition and light. They're two totally different things. I think photographers shouldn't see them as arbitrary choices but should really make a conscious effort to use one or the other when the subject matter lends itself to it."

The good news is the *Colour Surge* trend is accessible to everyone. Brands can leverage the power of colour in different and dynamic new ways to heighten the power of their storytelling and create rich emotions which entice consumers into their worlds ●

PREVIOUS PAGE
Jonathan Knowles
675997997

LEFT
Ilka & Franz
607477069

RIGHT
John Gribben
672622089

OVERLEAF
Rosie Harriet Ellis
600642565



TOP FIVE
Colours searched
in last 12 months

1

Green

2

Red

3

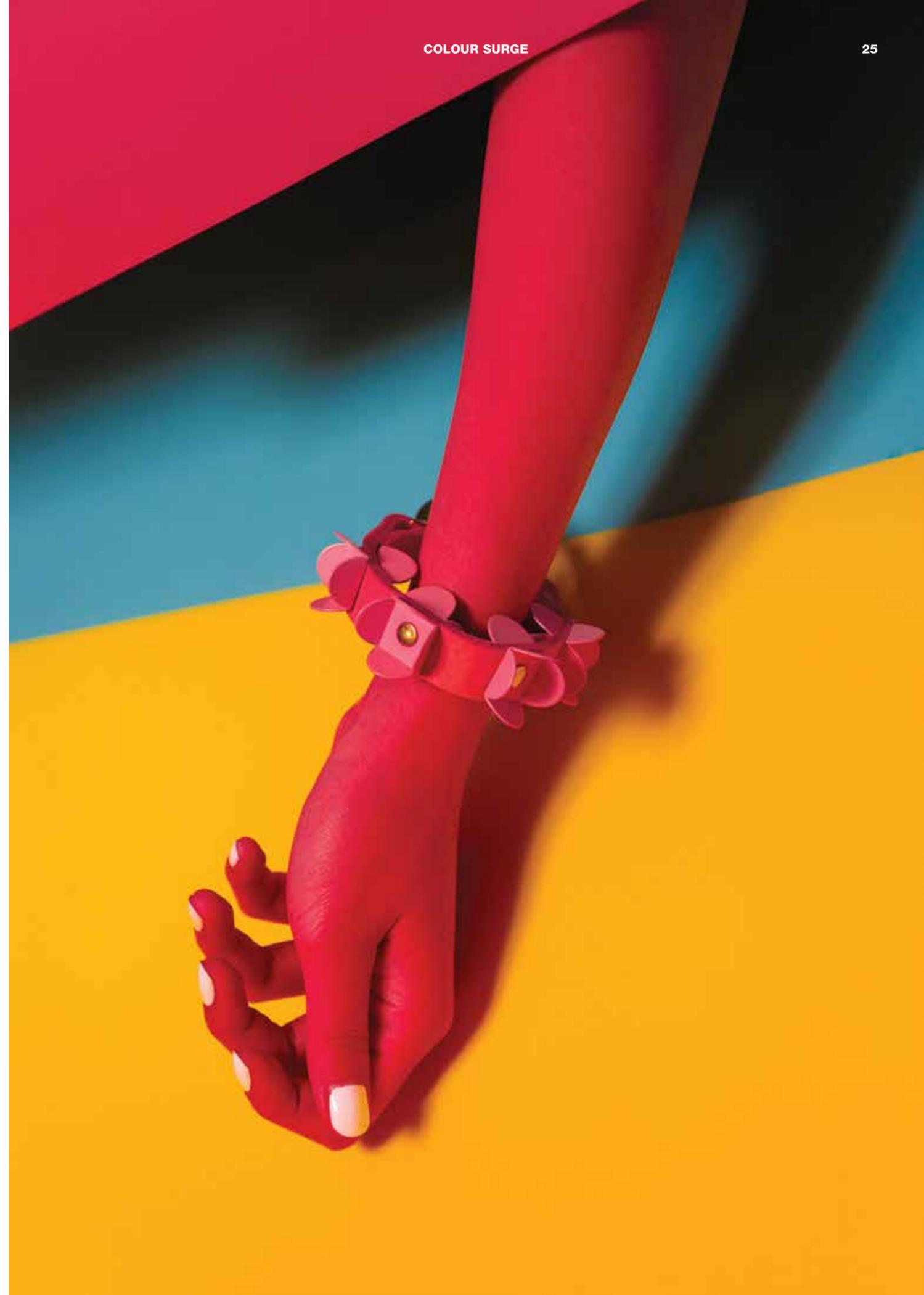
Blue

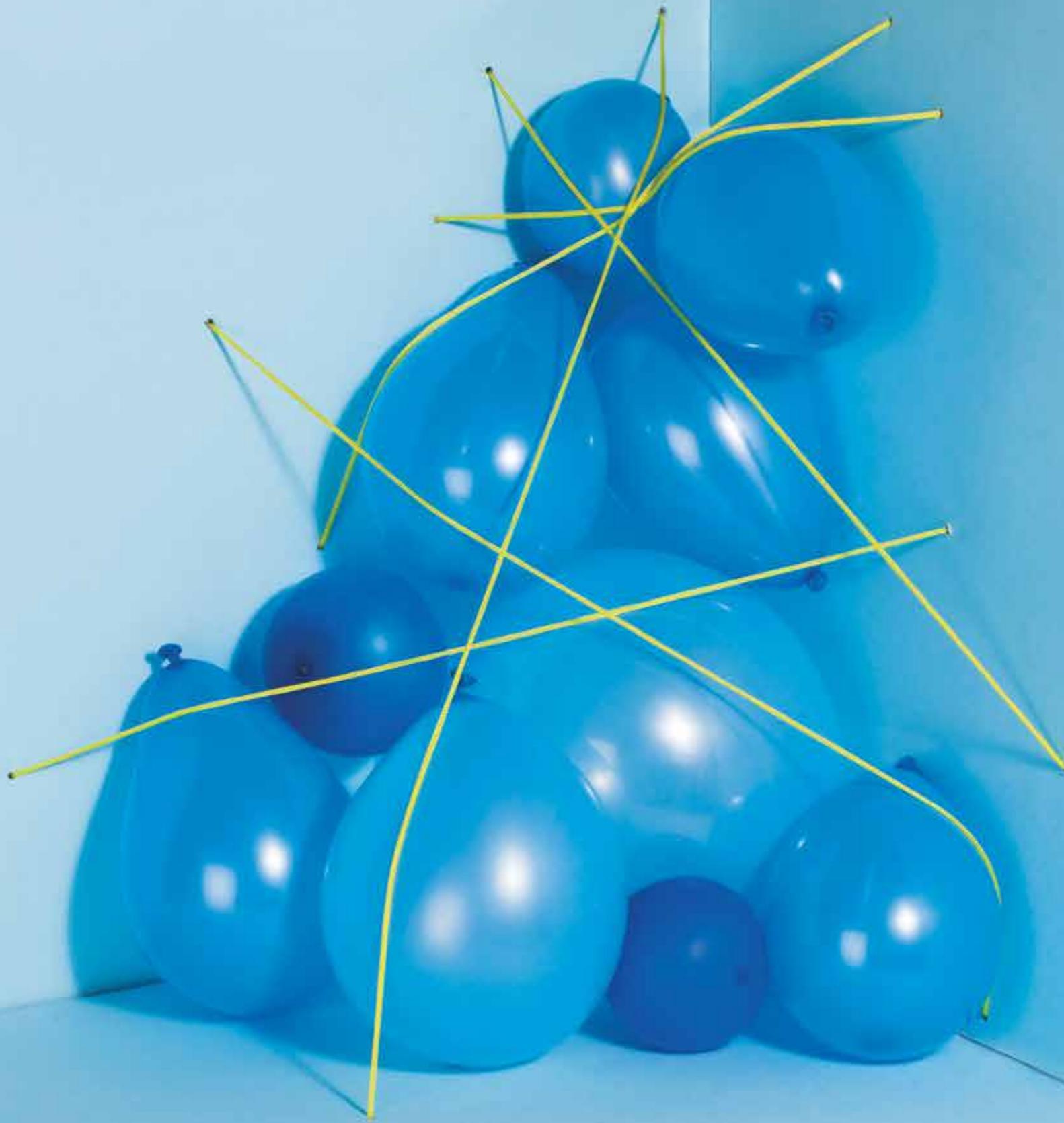
4

Brown

5

Yellow







UNFILTERED

Challenger brands are adopting the aesthetics of photojournalism to connect with younger consumers and bring a raw, spontaneous edge to their storytelling

Gem Fletcher





The digital natives of the new generation are hyper-connected consumers, defying global borders and limitations. Growing up online they faced a constant torrent of content, and as a result, they are savvier to marketing than previous generations. Jaded by traditional advertising, this visual-first generation values authenticity. Gonzo journalism speaks to them, and they actively seek out brands that mirror their values.

The self-absorbed millennial stereotype has led to the misguided perception that young people don't care about issues. However, their global outlook and hacker mentality are defining them as the new social activists. With 80 million millennials in the US alone, they make up a quarter of the population and represent \$200 billion in annual buying power (according to Forbes).

The *Unfiltered* trend illustrates a new direction in commercial photography, a move towards a documentary aesthetic, harnessing

the language of photojournalism to tell more powerful stories. We have tracked the authenticity trend in various guises since 2004, most recently in 2015's *Outsider In* trend. This championed rebellion and nonconformity as people began to celebrate an anti-hero spirit.

Unfiltered takes this a step further. It is the antithesis of glossy aspirational advertising. It's direct, honest and rooted in reality. Campaigns like Bodyform's No blood should hold us back shot by Adam Hinton and Nike's Tech Pack by Paolo Pellegrin demonstrate the inherent power of this approach. Because genuine authenticity is very scarce, anything genuine feels at odds with mass marketing, and so people pay attention.

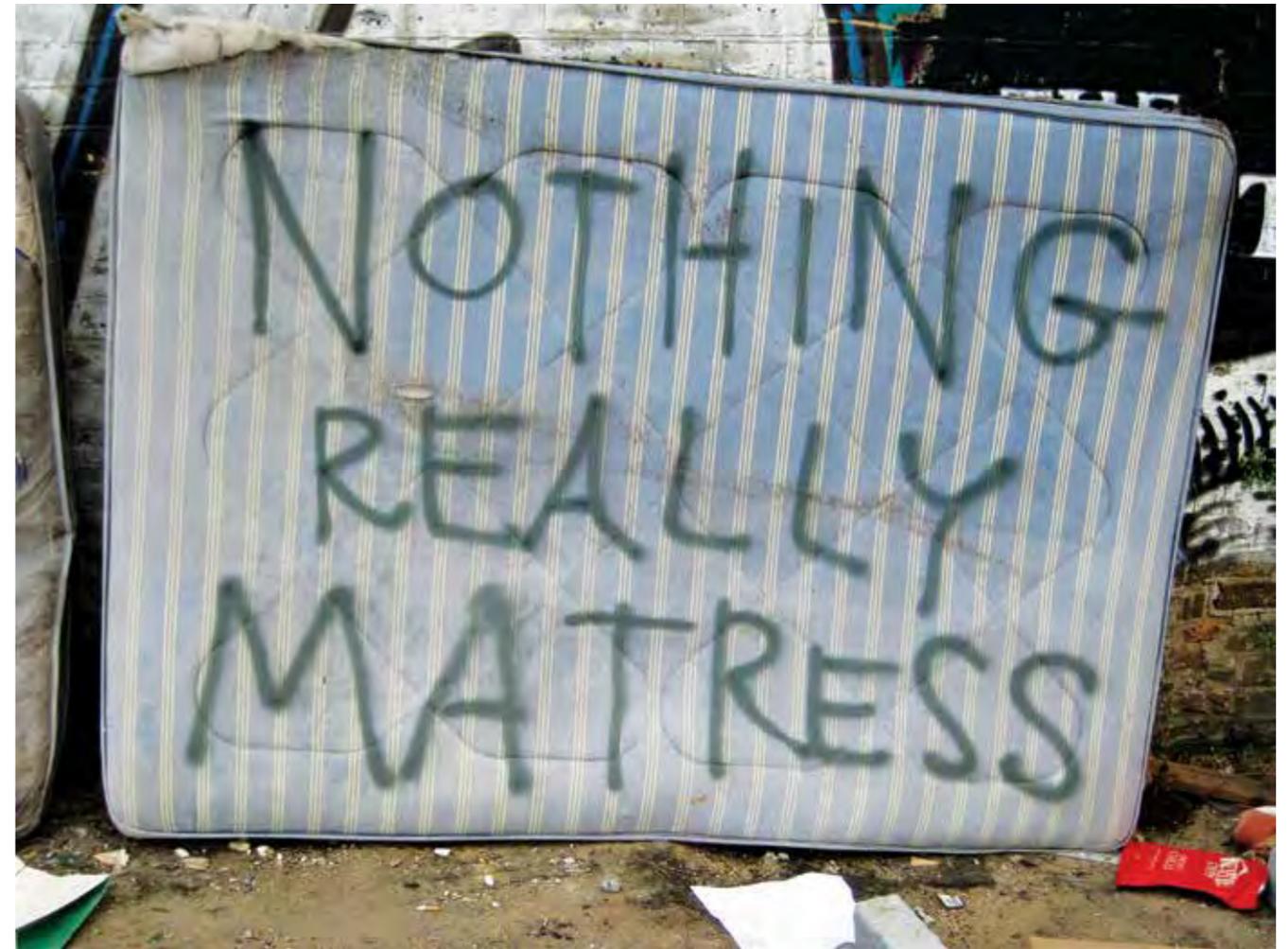
The appeal of the *Unfiltered* trend goes beyond digital natives. Protests have increased as we try to negotiate the challenges we face as interconnected societies. We are in a decade of disruption and instability, and these turbulent times have given rise to the activist consumer. They want to engage with brands who

PREVIOUS PAGE
Phyllis Leibowitz
495287915

ABOVE
Sarah Small
130897183

ABOVE RIGHT
Ellis Nadler
95615001

OVERLEAF
Michael Heffernan
108876056



“The Unfiltered trend illustrates a new direction in commercial photography, harnessing the language of photojournalism to tell more powerful stories”

ON THE UP
Rise in search
(last 12 months)

298%

Disruptive

176%

Gen Z

understand the value of values, and who go beyond products to invest in the future of the planet.

The editorialisation of brands is a key driving force behind this trend. They are embracing their new roles as publishers, creating content strategies to build loyalty and longevity and engage consumers beyond the short-lived transactional purchase. Challenger brands are borrowing from publishing and broadcast strategies, and using the *Unfiltered* aesthetic to





inject energy and passion into their communications and connect with consumers in more meaningful ways.

Vice is one such challenger brand. Their sharp, irreverent, no-holds-barred approach saw them quickly become the voice of youth counterculture. The recently-launched Viceland, a 24-hour TV channel, delivers stories from the cultural fringes, with a focus on the unreported.

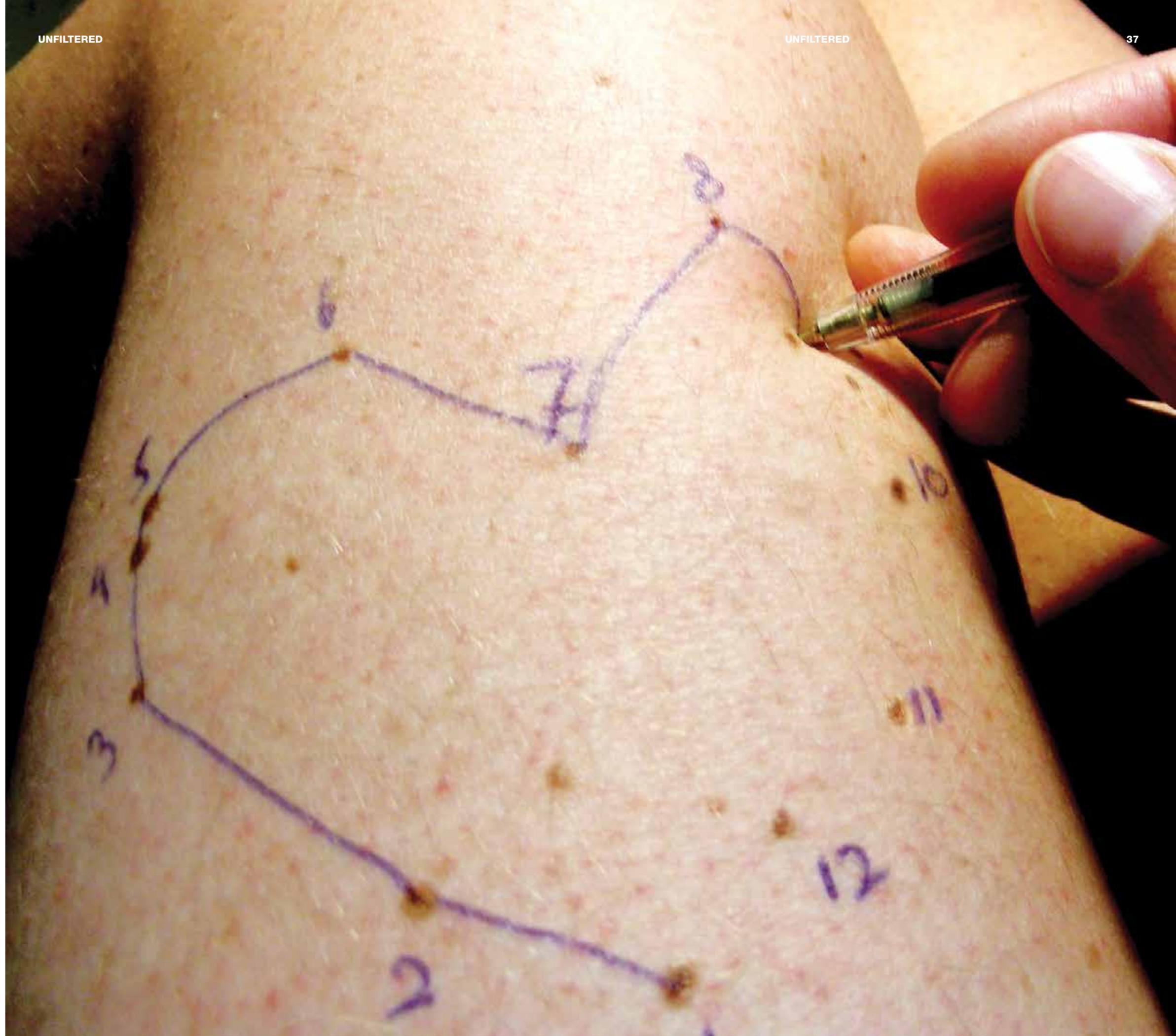
Pioneers of edutainment, this approach to storytelling is fearless, covering issues ranging from homophobia to violence against women around the world. Vice has created a raw and direct approach to visual storytelling that epitomises the *Unfiltered* trend.

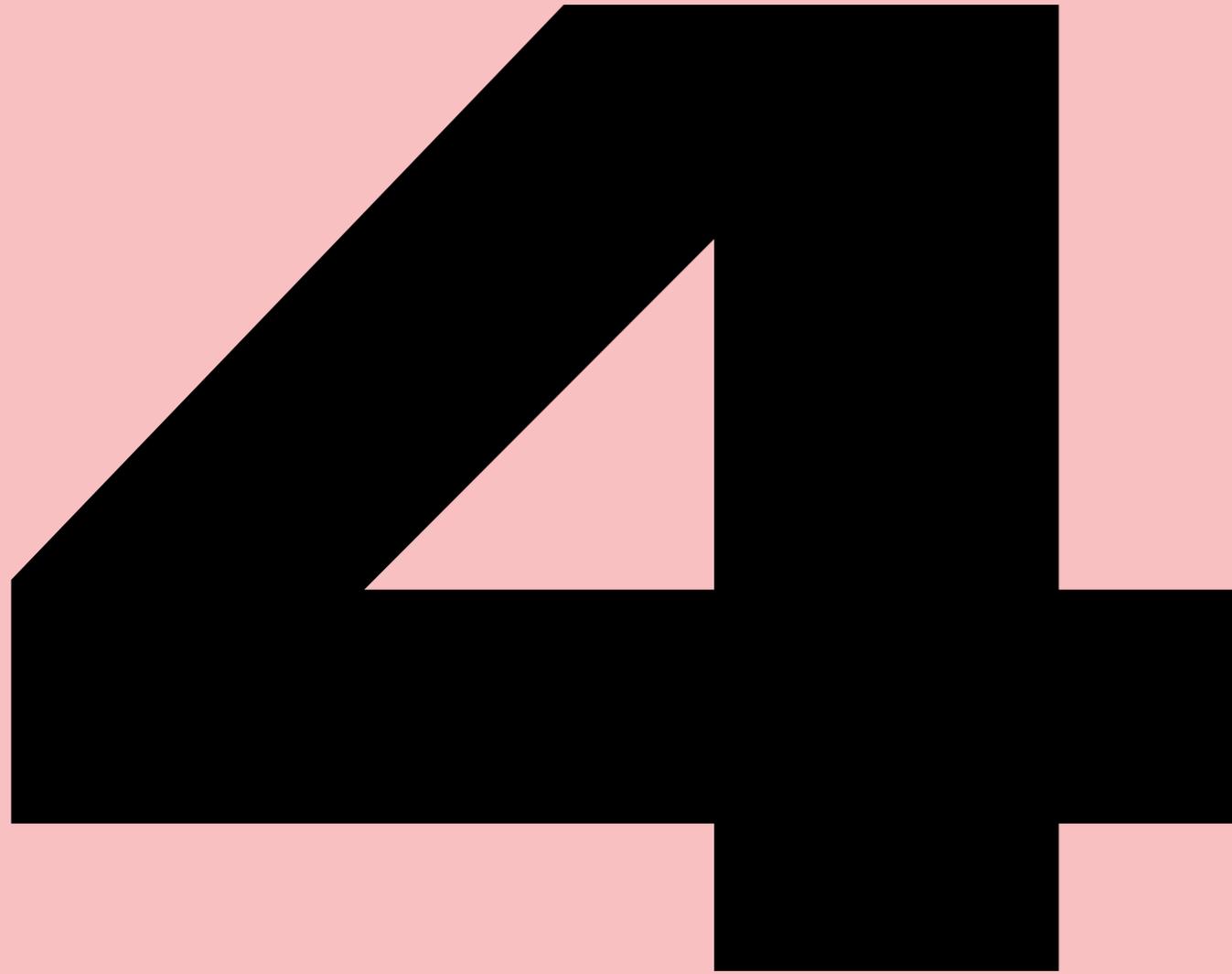
Its values go beyond content creation. Vice is unashamedly opinionated, which differentiates it sharply from those dispassionate big brands who are afraid to put a foot wrong. Open-minded and adaptable, Vice was quick to realise the best way to reach this generation was to put the audience in the driver's seat. "If you want to be successful with millennials, the content makers also have to be millennials because it's their own language," Vice CEO Shane Smith told an audience at Cannes.

In recent years we have seen a growing frustration and disillusionment with the establishment. Brands who dare to be different and embrace radical transparency are gaining a competitive edge. The *Unfiltered* trend opens up dynamic new methods of storytelling which cut through the noise, and make consumers sit up and take notice. Bold, fearless and passionate, the future belongs to these activist brands ●

PREVIOUS PAGE
Rockie Nolan
671779559

RIGHT
Lucy Lambriex
85573505

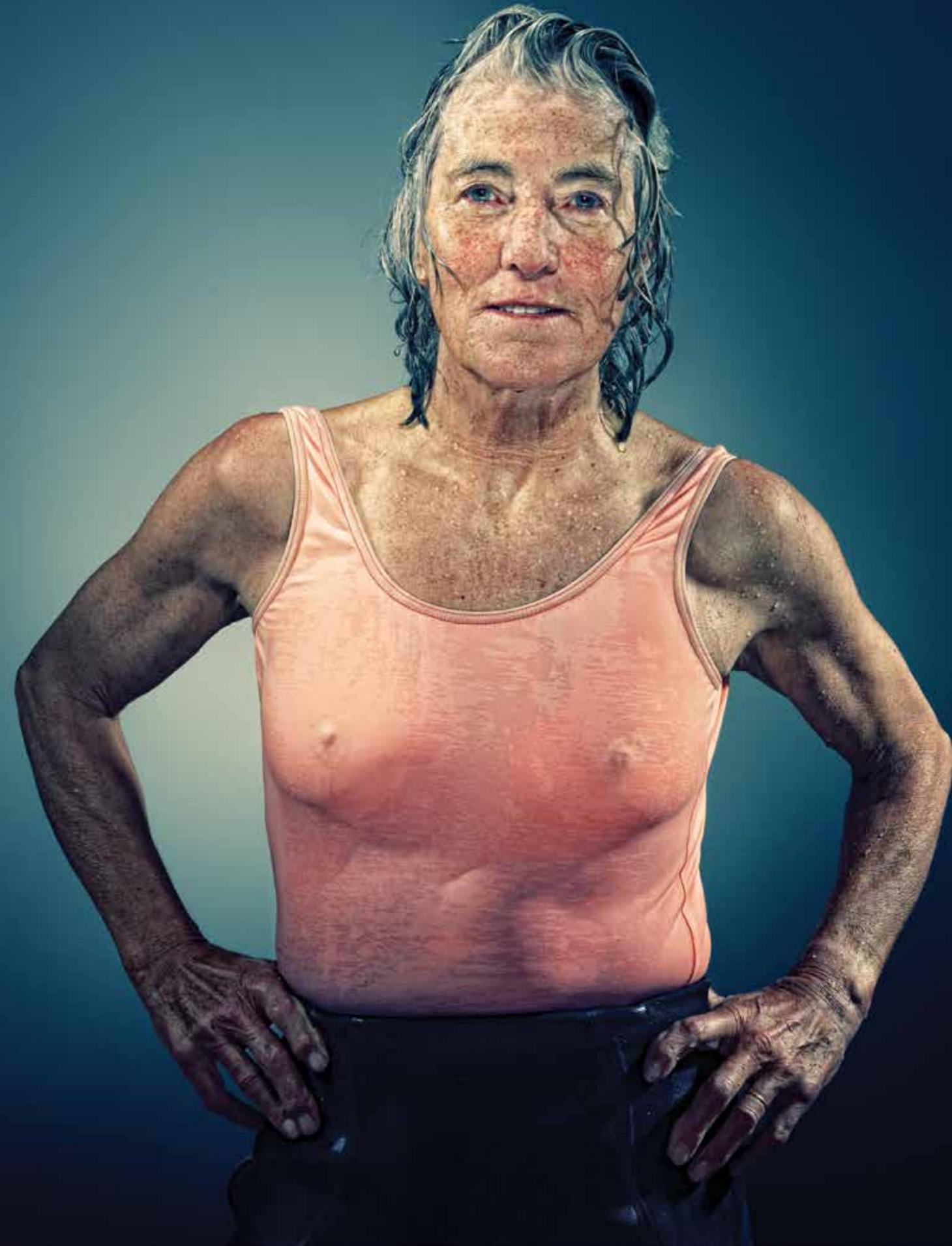




GRITTY WOMAN

As the debates around gender politics intensify,
we are seeing the emergence of a new type of woman
who is ready to reframe the battleground

Pam Grossman





PREVIOUS PAGE
Peter Beavis
96322887

ABOVE
Tony Anderson
656660075

There's a new woman on the scene, and she's smashing conventions and tearing down walls. She's tough. She's tenacious. She's laser-focused and unafraid to get her hands dirty. She's not to be crossed, overlooked or underestimated. She's a fighter, a feminist, a phenomenon. She's the *Gritty Woman*, more concerned with what she can do than how she should look.

We've seen her emerge from a confluence of other trends that we have identified and tracked over the last five years. She was born from the *Female Rising* trend of 2013, when we began to notice a sharp demand for images of trailblazing women and stereotype-defying girls. She's an extension of the *Genderblend* trend of 2014, which documented a further dissolution of gender binaries in both the media and in societal behaviours at large. And she has a splatter of last year's *Messthetics* trend, which revelled in images of sweat, grime and viscera.

But the *Gritty Woman* is a visual paradigm all of her own. She's a badass and her body is her weapon. Blood, bruises and flexed muscles are often her signifiers. So too is a jutting jaw, a steely gaze, a head held high even – especially – during moments of adversity. She's unflappable, unstoppable, unapologetic. She has no interest in sitting down or shutting up; she is a warrior who is here to win, or at least have a damn good time trying.

She's been spotlit by brands across many sectors including traditionally "feminine" industries such as beauty, fashion and personal hygiene. ➤➔

"She's not to be crossed, overlooked or underestimated. She's a fighter, a feminist, a phenomenon"



PREVIOUS PAGE
Dugald Bremner
ngs0_6390

BELOW
Tara Moore
616149927

RIGHT
Klaus Vedfelt
673606189



“The future is female and she is fierce”





Reebok's recent #PerfectNever campaign starred Ultimate Fighting champion Ronda Rousey, who is shown pulling off hair extensions and smearing off her lipstick in readiness to throw some vicious punches in the ring. Bodyform's Blood commercial addresses female physiology head-on (something we explore further in our Shamelessness essay) by showcasing women who bleed and "live fearless" as a matter of course.

And a short film for KENZO World perfume went viral, with many viewers celebrating actress Margaret Qualley's jagged, joyously violent dancing. It created an exhilarating alternative to the passive seductress so frequently featured in this type of advert.

The *Gritty Woman* is also gaining momentum in mass media, from Beyoncé taking a baseball bat to car windows in her video for Hold Up, to Kate McKinnon's heart-stopping action sequence in the all-female *Ghostbusters*, where she was ferocious, funny, and, yes, fully clothed.

She is ushering in a golden age of women's sports thanks to athletic titans like Serena Williams, Katie Ledecky and Simone Biles. She is Hillary Clinton, the first mainstream female presidential candidate in US history, described by her own campaign as having "grit and grace."

Our own data reflects that images of female powerhouses are here to stay. Customer searches for "strong woman" have gone up 37% in the last year, and the keyword combination "woman and grit" is up a whopping 90%. And with stories such as DC's *Wonder Woman*, Netflix's female wrestling series *GLOW* and Hulu's *Handmaid's Tale* on the horizon, the entertainment industry is banking on the fact that the *Gritty Woman's* popularity is only going to increase.

At Getty Images, we're betting on her too. We're continually creating new images of women who are determined to destroy limitations, and forging the way forward with grit and guts. The future is female, and she is fierce ●

ABOVE
Mikhaella Ismail
539487628

RIGHT ABOVE
Yuko Torihara
574929319



ON THE UP
Rise in search
(last 12 months)

105%

Woman + hero

90%

Woman + Grit

80%

Heroine



LEFT
Nikolaevich
200569362-001

RIGHT
Thomas Barwick
573369133

BELOW RIGHT
MoMo Productions
173160730





GLOBAL NEIGHBOURHOOD

The ever-increasing circulation of people, goods and information around the world is having a transformative effect on society and has the potential to change the way we see ourselves

Guy Merrill





Globalisation. Migration. Citizenship. These words dominate the discourse of our contemporary life. Despite increased controversy around borders and building walls, the global flow of information is unstoppable. The instantaneous access that we have to ideas, stories and developments in every corner of the world only intensifies our cultural curiosity. We are becoming more internationally interconnected – and this trend is only going in one direction.

Mark Zuckerberg's internet.org initiative aims to open up the web to the two-thirds of the world's population not yet online.

Its mission statement is, "The more we connect, the better it gets." As we become more globally connected, investors are looking to incubate innovation beyond the confines of the west, funding tech start-ups like Andela in Lagos and Byju's in Bangalore. Many of the most exciting and buzzed-about accelerator hubs are far from the air-conditioned offices of Silicon Valley in places like Nairobi and Bogota.

But this isn't just about technology; it's also about identity. Globally we are sharing more than ever on social media. As of January 2016, a record 2.3 billion people are active social media users (that's 31% of the world's population). This is a massive 10% jump from 2015. We are, in turn, becoming influenced and inspired by people from all corners of the planet.

Teenagers in Ohio take style tips from YouTubers in Mexico, listen to London Grime playlists on Spotify and follow funny Snapchatters in Brazil. In an increasingly socially connected ➡➔

PREVIOUS PAGE
Yann Arthus-Bertrand
50791 9240

ABOVE LEFT
Petri Artturi Asikainen
456558753

ABOVE
Karen Kasmauski
522258378



ON THE UP
Rise in search
(last 12 months)

62%
Community

61%
Globalisation



and (virtually) borderless world, we can no longer make assumptions about what it means to be from a specific place. Many young people see their cultural identity as complex and flexible. In his magazine Niijournal, photographer Campbell Addy explores his identity as a gay, British, Ghanaian man. He writes, “In the UK I’m not British but ‘Black British’ and in Ghana I am British, not African. So who am I?”

Brands are rethinking their approach to a world in constant flux and embracing the new spaces this creates. Lagos-based fashion label Orange Culture fuses Nigerian fabrics and colours with urban, western silhouettes. Designer Adebayo Oke-Lawal thinks of it as a “movement” more than a clothing line, “for a class of men that are self-aware, expressive, explorative and art-loving nomads.” In London, the Tate Modern used the opening of its new ten storey building, The Switch House, to put a wider focus on international artists not typically showcased on the global art stage. The strapline is, “Art changes. We change.”

Global Neighbourhood is about embracing this state of flux, as our collective cultural identities will be less about where we are and more about what we believe, based on our connections. Brands are themselves becoming nomadic, learning to change and responding to our increasingly complex consumer identities ●

“We can no longer make assumptions about what it means to be from a specific place”



PREVIOUS PAGE
Mark Horn
161102844

ABOVE
Petri Artturi Asikainen
513777719

OVERLEAF
EschCollection
537682673



Esplanade
General de G
1994





NEW NAIVETY

Increasingly savvy consumers are shunning the overly curated approach in favour of a looser, more irreverent touch – and big brands are following suit

Guy Merrill



Our world is increasingly visual. Millennials embrace Instagram, Snapchat, Tumblr and other visual platforms as their main modes of interaction.

Those forms of communication that require more concentration are becoming less relevant - it's about quickly sharing emojis, memes and Gifs. The tone is spontaneous, fun and throwaway. The immediate and playful nature of the medium means that users have no choice but to champion their individuality. When you communicate in this ephemeral and unpredictable way, there's not enough time to cultivate a flawless persona (unless you're a Kardashian).

Traits we once tried to hide - like being freckled, chubby or geeky - are now proudly displayed. Personality, humour and individuality are climbing to the top of the social pyramid.

The slick and obviously curated aesthetic that early forms of social media encouraged are being rejected. Popular young Instagrammer ➤➤

ON THE UP
Rise in search
(last 12 months)

104%

Authenticity

99%

Real life

PREVIOUS PAGE
Alan Powdrill
470754617

RIGHT
Sean Murphy
154319050







“Traits we once tried to hide- like being freckled, chubby or geeky - are now proudly displayed. Personality, humour and individuality are climbing to the top of the social pyramid”



PREVIOUS PAGE
Hans Palmboom
136289099

LEFT
Jodie Griggs
538612147

ABOVE
Marla Rutherford
508505563

Essena O’Neill made headlines when she left the social network and exposed the contrived persona she had spent years cultivating. Her openness was praised as she went back and re-captioned her old posts, exposing their inauthenticity. In one photo of her wearing a bikini, she posted, “NOT REAL LIFE – took over 100 in similar poses trying to make my stomach look good. Would have hardly eaten that day.” Young social media users are suspicious of people or brands that appear to take themselves too seriously. Instead they seek out honesty, intimacy and irreverence.

Many brands are moving away from that which seems glossy and controlled and embracing a natural, fun and loose approach. They are turning to idiosyncratic faces, awkwardness and a cheeky sense of humour. Calvin Klein’s 2016 campaign doesn’t feature just one or two models, but a massive array of diverse characters, both “ordinary people” and celebrities (including Justin Bieber who poses in his underwear next to a Greek statue, a knowing postmodern nod to his fame).

The stills and video were shot by Tyrone Lebon in his signature raw, irreverent and street-wise style. You can see this aesthetic popping up elsewhere too, from the mischievous poses on the covers of trend-setting magazines like *Fucking Young* to mainstream advertising. The British luxury department store Harvey Nichols won praise (and a Cannes Grand Prix) for its Freebies campaign to promote a new rewards scheme. The spot featured actual CCTV footage of shoplifters at work in their stores, with cartoon-villain heads superimposed over their faces. The result was fun and silly with an aesthetic straight out of Snapchat. As younger generations shun the overly curated approach on social media, they are expressing themselves in increasingly complex, lighthearted and unpredictable ways. Brands are following suit. *New Naivety* is about embracing visuals that are spontaneous and playful, and at times uncomfortable. It’s about imagery that is not always “on brand.” It’s time to get raw, get real and make people laugh ●



LEFT
baobao ou
152814926

BELOW LEFT
Eri Morita
200572804-001

RIGHT
Nick Ballon
535776101



THROW DOWN

Meet the Mongolian wrestlers continuing an age-old tradition
Photographer: Ken Hermann. Art Director: Gem Fletcher







Moments earlier, plumes of dust encased the fighters as they locked in a tight embrace, grappling with full force. There is very little movement, and total silence apart from the occasional repositioning of a boot in the dust. The clues that this is combat are found in the tension in their expressions and the beads of sweat running down their faces.

Mongolian wrestling feels like a dance. Opponents meet in the ring with hands outstretched, moving around each other until one of them takes the lead. They engage in long, dramatic grapples which at times resemble intimate embraces. In an instant it's over. One trip. One lift. One throw. And it's done. ➤➔

“These bouts, in this place, at this time, can change the trajectory of a man’s life overnight”



OPENING PAGE
673324741
Buhele throwing down his competitor Zhaolejiya. There are no weight classes, age limits or time limits in a bout. It's not uncommon to see a bout go on for over an hour, requiring a massive amount of stamina from the competitors.

PREVIOUS PAGE
673324735
Buhele, an experienced wrestler who dedicates much of his time to mentoring young recruits.

ABOVE
673324707
Muren & Aladeer tied in knots during a bout.

LEFT
673324703
Sunboer waiting to fight.

Wrestling is a cornerstone of Mongolian culture, dating back centuries to Genghis Khan's reign when he used it to keep his soldiers battle-ready. Khan famously compared wrestling to war, explaining that in both you face enemies who are stronger and more powerful than you, and you must attack. It's a sentiment these young wrestlers keep very much in mind.

When a boy is born in Inner Mongolia, his family pray for him to become a wrestler. This ancient tradition is still a key status symbol in the nomadic community and the central focus of many young men's lives.

The Grasslands, made up of scattered yurts and flocks of sheep, is home to the wrestling community. They practise all year round, building up to the Naadam Festival, where 250 men come to compete from all over the country.

Alongside horse-riding and archery, wrestling is used as a test of manliness. Status and respect are on the line. These bouts, in this place, at this time, can change the trajectory of a man's life overnight. They arrive unknown, but they may leave as heroes ●



LEFT
673324747
Cave paintings in Mongolia dating back to the Neolithic age of 7000BC illustrate men grappling surrounded by crowds. Wrestling is still an important cornerstone of Mongolian culture and the young men, like Malaqinfu pride themselves in continuing this legacy.

BELOW
673324727
Aladeer and Muren. Dramatic and powerful lifts are one of the quickest, yet strenuous methods of securing victory.

OVERLEAF
673324719
Bayinduren is a rising star in the wrestling scene.







R

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Steer riding, bull riding,
calf roping &
goat dressing,
welcome to
the Gay Rodeo
*Photographer & Writer:
Brit Worgan*

O

REIMAGINED



As a documentary photographer, I'm constantly trying to capture the subcultures and communities that surround me. While I had heard of the gay rodeo, I had no idea what the actual event was like, particularly since most of cowboy culture is so rigidly heteronormative.

The first gay rodeo took place in Reno, Nevada, in 1976. Over the past 40 years it has evolved into a national circuit, with rodeos held each year in states like Texas, Colorado, California and Arizona, as well as in Canada.

A history of rejection and discrimination has formed a tight-knit, diverse community of riders and supporters across North America. The International Gay Rodeo Association was formed in 1985 and is open to competitors of any gender or sexuality.

Rodeo events include rough stock, steer riding, bull riding, chute dogging, calf roping and goat dressing. There are also royalty competitions which work like pageants, with the winners earning sashes in one of four ➤➤

OPENING PAGE

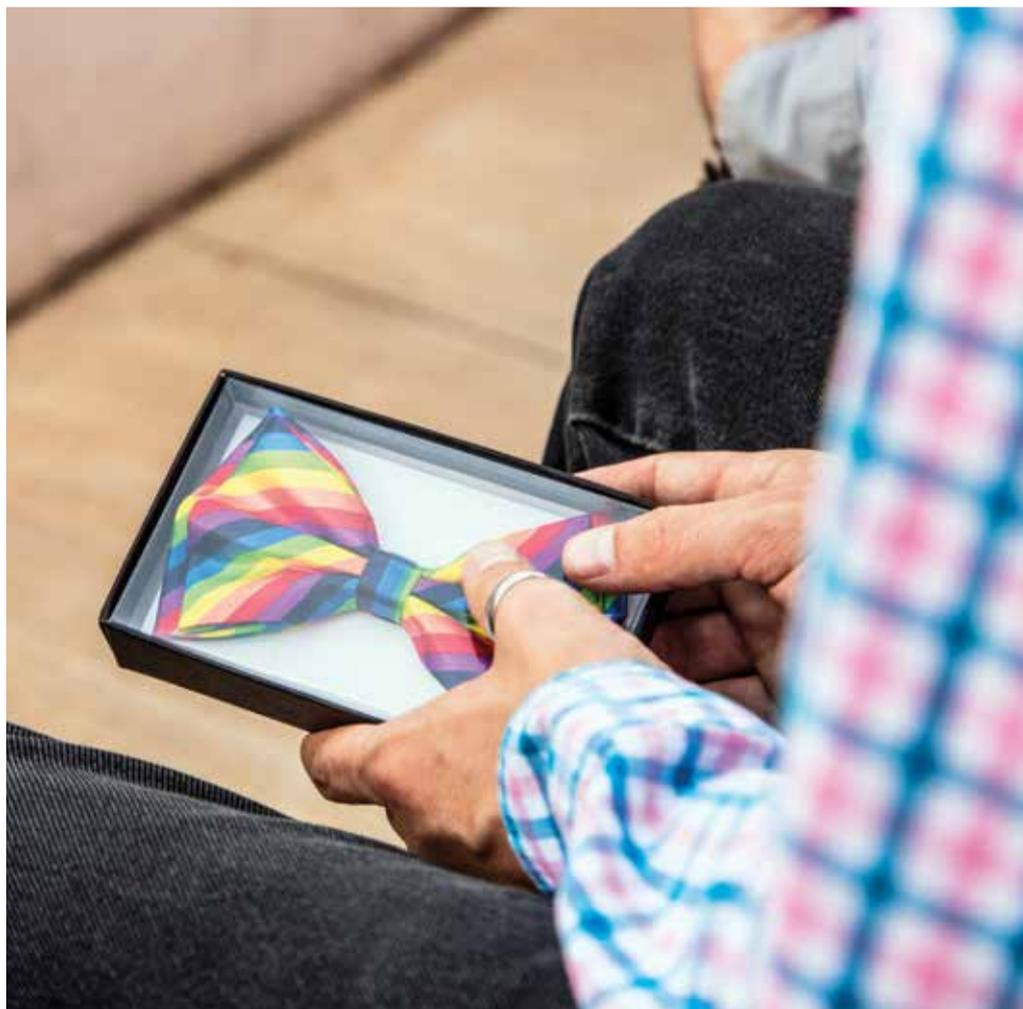
668723495
Shane Madden at Corona Ranch in Arizona, wearing what he called "his lucky horse pendant."

ABOVE

668723491
David Lawson prepares his lasso and lariat before his number is called to compete. Calf roping is a traditional rodeo event that features a rider mounted on a horse, using a lasso to catch the calf.

RIGHT

668723511
Joey Scott holding on to a rainbow bowtie that was given to him by a fan after competing in the bull riding segment of the rodeo.



categories: Mr (for males that present as male), Ms (females that present as females), Miss (males that present as female) and MsTer (females that present as male).

I imagined the rodeo to be loud, flamboyant and kitschy but what I found was more structured and thoughtful, with events run by a dedicated community of bartenders, announcers, ranch hands and volunteers.

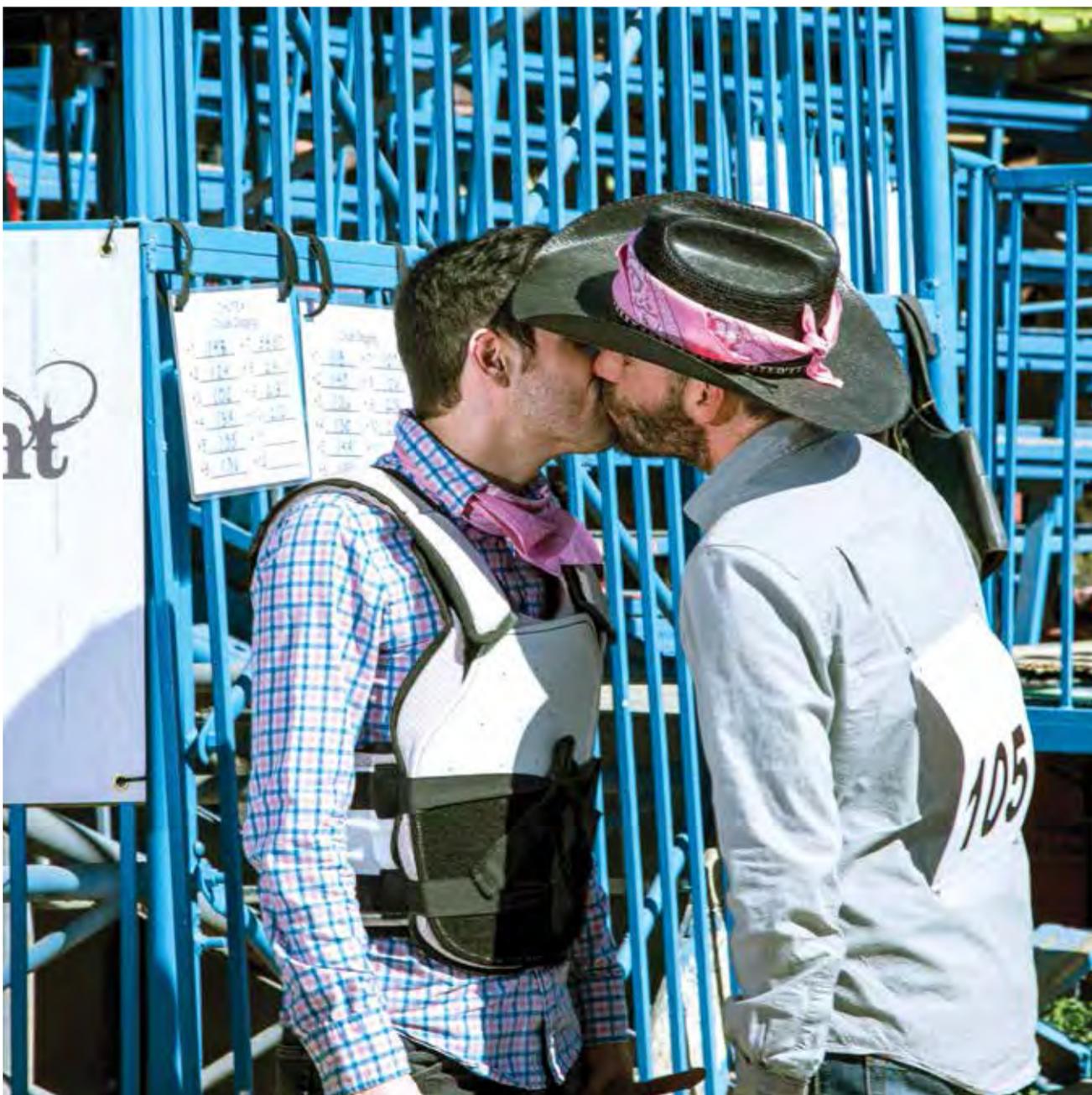
Almost everyone at each event knew one another, and many people had been going along for years. There was a strong sense of family that clearly went beyond each ranch ●

“A history of rejection and discrimination has formed a tight-knit, diverse community of riders and supporters across North America”

RIGHT
668723513
A cowboy entering the arena at Corona Ranch to compete in the barrel racing event.

BELOW
668723497
Cowboys and Cowgirls warm up their horses with a few laps around the arena before the start of their competition.





ABOVE
668723515
Rodeo fans bask in the Arizona sun while watching the 31st annual Arizona Gay Rodeo.

LEFT
668723493
A lucky kiss before taking turns competing in the bull riding portion of the event.

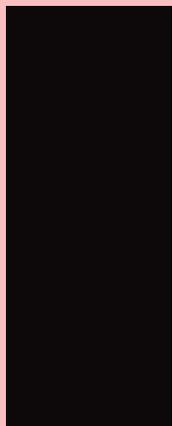
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The Year of Living Shamelessly
Pam Grossman

“New Images of menstruation and body hair – all those things which marketers have deemed off-limits or off-putting are becoming stakes in the ground” Lucie Greene



was in junior high the first time I used the internet. My friend Jonathan’s early adopter dad had Prodigy, an in-home dial-up service, and so one day after school, hidden behind fake handles, we talked to total strangers and typed whatever we wanted.

Inevitably our conversation consisted of every filthy word our 12-year-old minds could conjure. It was thrilling. The internet, we learned, was a place of anonymity; you could be anyone, say anything and come up with a whole new identity, for better or (too often) for worse.

Many of us growing up in the newly-christened digital age assumed the online world would continue to be an infinity palace of avatars and secret selves, a playground for our alter-egos.

None of us could have predicted the ways in which social media would actually spark the inverse. It has made us more transparent – sharing our photos, feelings, triumphs and woes to anyone who friends or follows us. It has allowed us to

communicate with each other more consistently and more openly, and to realise that we, with all our imperfections and struggles, are not alone.

It’s enabled celebrities like Lorde, Alicia Keys and Ashley Graham to tweet about their #nomakeup faces, cellulite, and acne, reassuring their fans that beneath the smoke and sparkle, they are also beautifully flawed.

It has catalysed the body positivity movement, with people of all shapes and sizes demanding to be seen and celebrated.

Take the *67% Project*, led by Refinery29 in partnership with Lane Bryant, Aerie and Getty Images (check out “67percentcollection” on gettyimages.com). It focusses on the 67% of American women who are size 14 or bigger, but are still too often left out of mainstream fashion despite being in the majority.

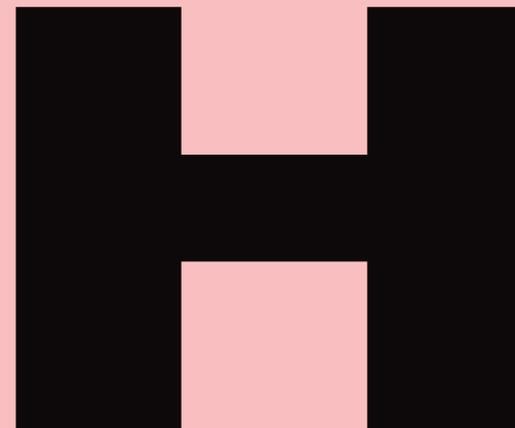
The online world renders visible those previously invisible to the mainstream gaze, from aging women to the trans community to Muslim hijabistas. It smudges the line between insiders and outsiders, which means beauty standards are expanding and experiences that were once hidden away are now brought into the light. Social media, at its best, is a shame solvent, and you can see the beneficial effects of this across visual culture.

We’ve seen this spirit of shamelessness spread like wildfire in the past 12 months.

Taboos around female physiology have been properly challenged and, in some cases, removed altogether thanks to stylish brands like Thinx period panties, the “free bleeding” Instagram trend and Bodyform feminine products refusing to use that weird, ubiquitous blue liquid in their ads.

At the Emmys, Amy Schumer was asked who she was wearing on the red carpet and she replied,

“Vivienne Westwood, Tom Ford shoes, and an O.B. tampon.” And when Chinese swimming star Fu Yuanhui explained that her below-par performance in the Olympic relay was down to period pains, she was widely praised for her candour, particularly in her homeland.



ere at Getty Images, customer demand is growing for these types of pictures.

Searches for the keyword “menstruation” have gone up 142% this year. Half the world has their period for a significant portion of their lives, but finally we are now talking about it more than ever. This means we are also seeing it more too, and we expect this to continue throughout 2017.

I asked some leading cultural crusaders why shamelessness is here to stay. Here’s what they said:

“Led, or driven by new wave feminism, new cultural icons and the digital sphere, we’re seeing an overhaul of what’s considered acceptable. Gen Z are big drivers of this trend. They are confident, connected feminist content creators and are highly engaged in politics both global and sexual, while having total belief in their right to be whatever gender identity, or embrace whatever sexual preference they like. We’re also seeing women in general becoming more outspoken, politicised and aware, and willing to talk about this stuff, seeing its neglect in discourse as part of the feminist issue. New images of menstruation and hair – all those things which marketers have deemed off-limits or off-putting are becoming stakes in the ground. There’s not one ideal image for women. There’s a refreshing realness to it all which is empowering women to think of themselves as individuals, free to choose where they grow hair, or not, as they please.”
Lucie Greene, Worldwide Director, J. Walter Thompson Innovation Group

“For so long we have been sold a specific idea of what beauty looks like – thin, white, blemish-free. However, the representation of beauty or what’s acceptable has been shifting thanks to social media, since the consumer has a platform to raise their voice, express themselves and insert their own images into the visual landscape. People want reality, and they want to see themselves and the topics that matter to them reflected in the world, and in the media. Until the media catches up to reality, social media gives people a platform to start a conversation and shift the importance of imagery as a means for driving change.”

Piera Gelardi, Executive Creative Director and Co-Founder, Refinery29

**“People want reality, and they want to see themselves and the topics that matter to them reflected in the world, and in the media”
Piera Geldardi.**

“As women have worked tirelessly to be heard – and more and more men have started to listen – we’ve become more comfortable talking about the things that make us women. I know women in all kinds of bodies of all shapes and sizes. Cis women, trans women, gender-queer folks – the word “girl” encompasses many worlds. There are lots of comedians, authors, activists, and (extra)ordinary mums and not-mums who’ve done this work for years and years. Some have been famous and some have names you won’t recognise. But they’ve done the work. And every mouthy broad who speaks up about what’s really happening in her body and in her life, well, that gal advances things for us all. She gives the rest of us permission to be ourselves, out loud and in public. Sometimes while wearing trousers! Imagine!”

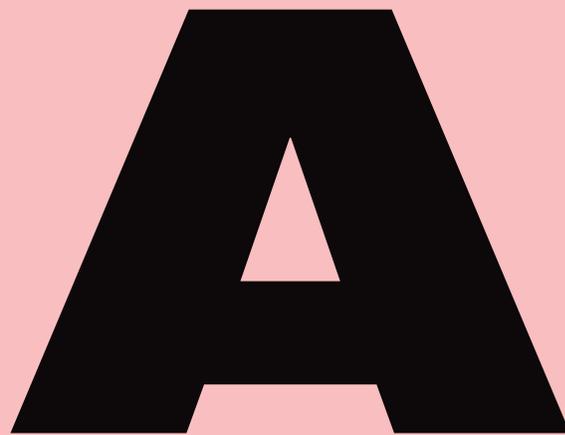
Sara Benincasa, comedian, author, writer and star of *The Focus Group*

Lest you think this is a female-only trend, this past year has seen the rise of the “dad bod” and more stocky-figured male models appearing in Target ads. And we’ve seen more and more commercials for gender-neutral bathroom products such as Poo-Pourri and Squatty Potty which address flatulence and defecation with humour and, in the latter case, unicorn-inflected whimsy.

More seriously, the shamelessness trend is also addressing important but previously only-whispered-about topics like sexual abuse, addiction and mental health issues.

Films like Netflix’s *Audrie and Daisy* and HBO’s *Confirmation* confront the issues of rape and harassment and the problems with the US justice system. Pop star Demi Lovato recently became the face of the *Be Vocal* campaign to address

her bipolar disorder and to encourage others to destigmatise their own mental health struggles. Monica Lewinsky came back to the public stage to give a TED talk on bullying. Once marginalised as victims or maligned as pariahs, these people are taking charge of their own narratives and using new platforms to educate and illuminate.



and this is just the beginning. We’ve only just started to pull back the curtain, show our real selves and shake off the shame. In the year ahead, we’ll no doubt see more images and hear more stories that seek to normalise taboos and amplify conversation around what it means to be human. As individuals get braver in their own lives, brands and big content creators will follow.

Get ready for revelation ●

Myths & Misunderstandings – On Rethinking Millennials *Rob Alderson*

“This generation doesn’t go in for the knee-jerk anti-commercialisation that the Gen X-ers wore as such a badge of honour”



them), puts this down to jealousy. He believes that tectonic technological shifts have allowed those born between 1984 and 2000 to be and do what they want to an unprecedented extent. And simply put, the older generations envy this freedom.

Whatever the reasons for it, dig a little deeper and it becomes clear that this sneering is not only unjust and undignified, it is also unhelpful. Communication relies on empathy, and if marketers don’t understand millennials, then they are never going to create content or campaigns that resonate with them.

And there is only one loser in this equation. Millennials are the biggest generation in the US now, according to Pew Research Center’s analysis. So make your jokes, pen your think pieces and wallow in the golden, gauzy nostalgia of an imagined past. At some point you are still going to have to try and understand them.

It seems that when it comes to millennials, the other generations have become fixated on the negatives, and there are certainly some stats that make for damning evidence for the prosecution.

Exhibit A: The rate of narcissistic personality disorder is three times higher in people in their 20’s now than it was in the boomers.

Exhibit B: When asked what they want to be when they grew up, three times as many middle school girls chose a celebrity’s personal assistant over a senator.

There’s plenty of this kind of thing around, but it’s very simplistic to damn an entire generation.

he millennials are revolting, or so we are told. On the one hand they are changing everything, embracing new technology and immersing themselves in a culture defined by online social interaction in a way that has left their parents and grandparents, the baby boomers and the gen x-ers, baffled and scrabbling to catch-up. As Joel Stein wrote in his tour-de-force TIME investigation into millennials, “They are the most threatening and exciting generation since the baby boomers brought about social revolution, not because they’re trying to take over the Establishment but because they’re growing up without one.”

Because of this bewilderment, the millennials are surely the most-sneered at generation in modern history. All parents find their children’s rhythms and rituals confusing, but few cultural changes have aroused quite as much criticism as this one. Scott Hess, in an entertaining TED talk called Millennials (Who they are and why we hate

Rather than this barrage of negativity, we need nuance. The really fundamental change from the Boomers to the Millennials is the shape of their lives. As Scott Hess explains, sociologists use five key markers of adulthood to track how quickly different generations grow up – these are finishing school, leaving home, becoming financially independent, marrying and having a child. In 1960, 77% of women and 65% of men had ticked off all five by the age of 30. In 2010, these percentages were down to 13% for women and just 10% for men.

This is a hugely significant change, so much so that the psychologist Jeffrey Jensen Arnett has argued that people’s 20’s should now be considered a distinct developmental stage, which he calls “emerging adulthood.” Just as we study adolescence to try and make sense of teenagers, he thinks we need to acknowledge this phase in order to truly comprehend its impact.

There are two ways to react to Arnett’s suggestion. One is to roll your eyes at the pampered and preening generation who refuse to grow up, take responsibility and embrace the realities of what it means to be an adult. The other is to recognise how forces outside of millennials’ control (ie the global financial crash) have shaped this new reality, and from there to think about what is important to them, given what we know.

This is often the crossroads you come to when thinking or writing about millennials. Do you embrace snap judgements that paint an entire generation as weak, immature and entitled? Or do you try and really understand their values?

Do you focus on the strange and the (to-your-mind-maybe) ridiculous? Or do you recognise their qualities?

For their faults – and which generation emerged without any faults? – millennials are optimistic, open-minded and sociable. And while VR is the darling of keynote speakers at creative conferences around the world, this generation is obsessed with photography in a genuinely exciting way.

Growing up bombarded by imagery, it would make sense if it was a medium millennials took for granted. Instead they have embraced it, with one recent survey finding that 79% of millennials share photos online. And moreover, photography has become something quite different in their hands.



As one commentator noted, “A photo-sharing site isn’t even automatically a social network, but millennials have made it one, because they’ve made the act of sharing photos a personal act—and a very

“It’s about longevity, about building credibility and trust by using imagery in ways this audience understand and appreciates”

social one—and placed their own faces at the centre of that act.”

So what does all this mean for brands wanting to communicate with millennials? And is it even worth bothering? The short answer is yes – this generation doesn’t go in for the knee-jerk anti-commercialism that their predecessors wore as such a badge of honour. But they do expect brands to behave in the right way – “commerce lubricated by conscience” as Scott Hess puts it.



They are also protective of the platforms they value, in particular Instagram and Snapchat. The Wieden + Kennedy creative director Iain Tait likens many brands’ approach to social channels to the wide-eyed wonder of timber speculators turning up in the Amazon rainforest and thinking, “Oh my word,

look at all this wood.” What he means is that too many companies think of these channels in terms of what they can get out of them. But to extend his metaphor, the millennials who populate these platforms are the indigenous people aghast at what might happen to places they love. Brands need to think about what they can bring to social networks, respectfully working with their tropes rather than going for full-on annexation (and, in turn, annihilation).

Visually these platforms promote the open, the honest and the real over the staged, the posed and the scripted (although they seem happy to make an exception for imagery that is very obviously, artfully over the top.) Millennials are also practised at spotting fake-spontaneity, the powder-puff picture that purports to be casual and intimate but is in actual fact styled and choreographed to the inch. Try and hoodwink them at your peril.

They value consistency, and it’s interesting to see how well brands like Starbucks and Nike have built online campaigns that bring to mind the carefully-controlled aesthetics of magazines like Cereal and Kinfolk. The tone may be different, but the value of building a coherent visual brand is clear. It makes sense to stop fixating on big-hitting moments, those peaks of hype that will drive instant but ultimately unsatisfying engagement (the media equivalent of a sugar high). Rather it’s about longevity, about building credibility and trust by using imagery in ways this audience understands and appreciates.

So it’s about seeing millennials as a massive opportunity – both creative and commercial. And if you do think the millennials are revolting, in either sense, it’s maybe worth considering why ●

Emerging Talent

89

**Aaron
Tilley**

93

**Andy
Lo Pò**

97

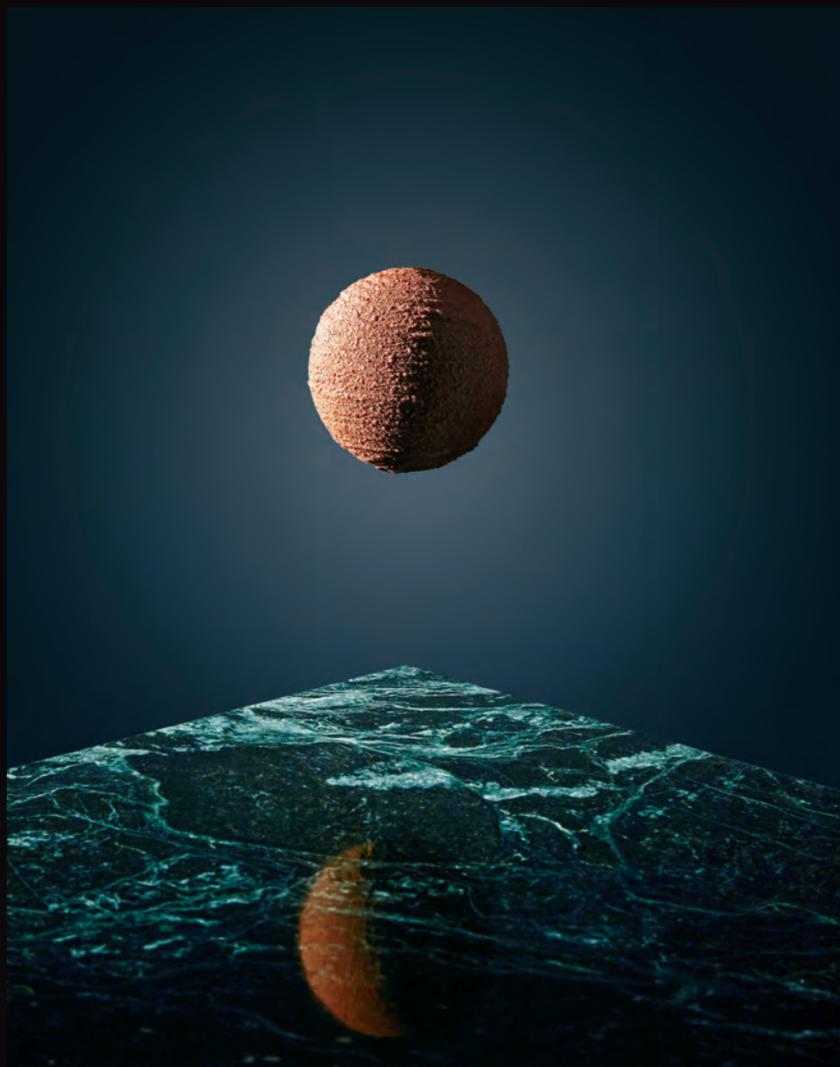
**Kate
Anglestein**

101

**Marcus
Palmqvist**

107

**Oli
Kellett**



ABOVE
660431815

RIGHT
660431703

Aaron Tilley

Aaron Tilley is a master of distilling complex ideas into their purest and most accessible form. He's gone viral, been ripped off and shot for some of the most exciting magazines on the planet.

Describe your work in three words?
Conceptual, sophisticated, playful.

What was the first picture you remember taking?

For a shoot at art school, our brief was to interpret the word "revenge." My picture was of a hand gripping a big kitchen knife. It was very theatrical, with dramatic lighting.

What image are you most proud of taking and why?

I am really proud of a series I shot in collaboration with the fantastic set designer Kyle Bean for Kinfolk magazine, called In Anxious Anticipation. It was a simple idea that Kyle and I came up with: the notion of an event about to happen, a moment that might get your heart racing. I think aesthetically and conceptually it worked really well.

What's your most memorable shoot?

The most memorable shoots are the ones that push you out of your comfort zone. I photograph still-life, but occasionally that involves something that is unpredictable like a live snake or a rabbit, which forces me to adapt the way I work.

When are you happiest?

When I have creative freedom over a project.

What keeps you motivated?

My environment keeps me motivated; London is a creative and freethinking city and there is always something happening.

What makes you procrastinate?

Paperwork.

Which creative person do you most admire and why?

Irving Penn. His still-lives are beautiful; he photographed food in an





LEFT
563855539

ABOVE
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660884057

unconventional way. His background in painting really informed his lighting and composition – they have a wonderful depth and richness, but are also graphic at the same time.

What image do you wish you had shot?

Ansel Adams' images of Yosemite.

What is your favourite word?

Super.

What is your most unappealing habit?

Being too precious. I have had to learn to let that go to some degree!

What single thing would improve the quality of your life?

Less mobile phone use. I do get addicted to checking emails all the time, even when on holiday.



But sometimes it's really nice to not have any signal, and to have that total separation from technology.

What first got you interested in photography?

The photographic studio. I loved the way you could control the environment and create anything. It was really exciting to me, and I knew the possibilities of what could be achieved were endless.

If you weren't a photographer, what would you want to be?

When I was at school, loving 80's and 90's films, I did dream of being a modelmaker and set designer for sci-fi and surrealist films. I still think that could have been a fun career.

Andy Lo Pò



ABOVE
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RIGHT
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Andy Lo Pò's visceral portraits command attention. By seeking out unusual faces and presenting them in eerie and unusual color combinations, he has created a visually intense body of work.

Describe your work in three words?
Other people have described it as bold, dynamic, visceral.

What was the first picture you remember taking?

I think it might have been of my brother's cat.

What image are you most proud of taking and why?

A portrait of my wife which made me realise I was doing something right.

What's your most memorable shoot?

Possibly when I was studying photography and I covered another student in whipped cream, which progressively went off during the shoot.

What makes you procrastinate?
A bad hangover.

Worst shoot and why?

I was once sent to the wrong address in a different city, and then had to travel back to London to shoot in the same day. It meant that a

one-hour journey turned into a five-hour trek.

Which creative person do you most admire and why?

David Bowie. He was just so ahead of his time, as well as being so masterful at reinterpreting and re-inventing himself, challenging himself and his listeners.

What's the last book you read?

Michael Peppiatt's Francis Bacon In Your Blood.

What image do you wish you had shot?

Richard Avedon's portrait of Ronald Fischer (the Bee Man).

What is your favourite word?

Immanence.

What would you love to shoot?

I have a lot of ideas floating around. Possibly a longer ongoing project involving the environment as much as portraiture.

What has been your most embarrassing or awkward moment on set?

There are many from my assisting days...

If you weren't a photographer, what would you want to be?

Perhaps a motion picture title sequence designer.



Andy Lo Pò

LEFT
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ABOVE
599914861

Kate Anglestein



ABOVE
661680539

RIGHT
661680549

Conceptual still-life photographer Kate Anglestein's intelligent, graphic compositions delight and surprise, by reinventing concepts in new and imaginative ways. Her work plays with shapes and their shadows and reflections to produce stylish and sophisticated imagery.

Describe your work in three words?
Experimental, creative, abstract.

What was the first picture you remember taking?

Going to a friend's studio and taking "model pictures" of my best friend.

What image are you most proud of taking and why?

My series on chakras. It was an idea that came from the heart and a subject that really interests me.

When are you happiest?

Exploring beautiful places with people I love.

What keeps you motivated?

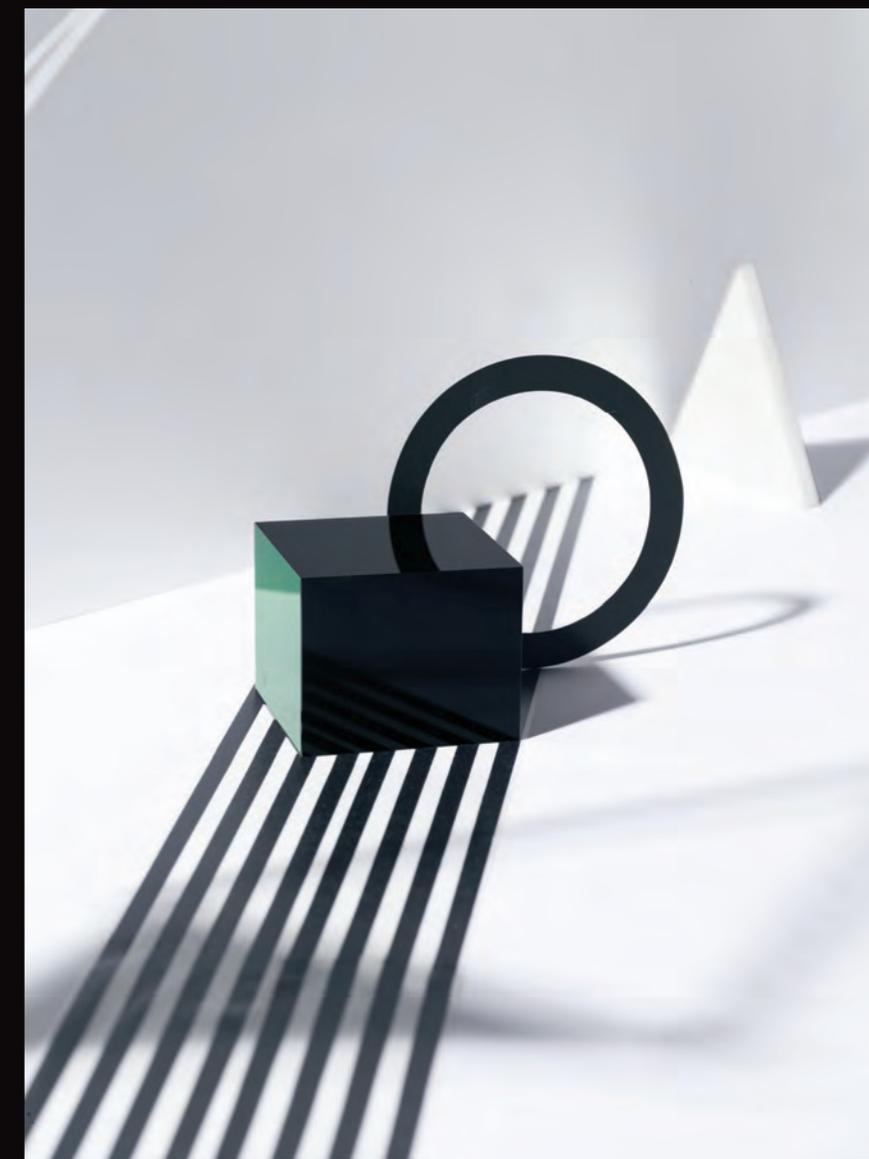
The idea of always doing better.

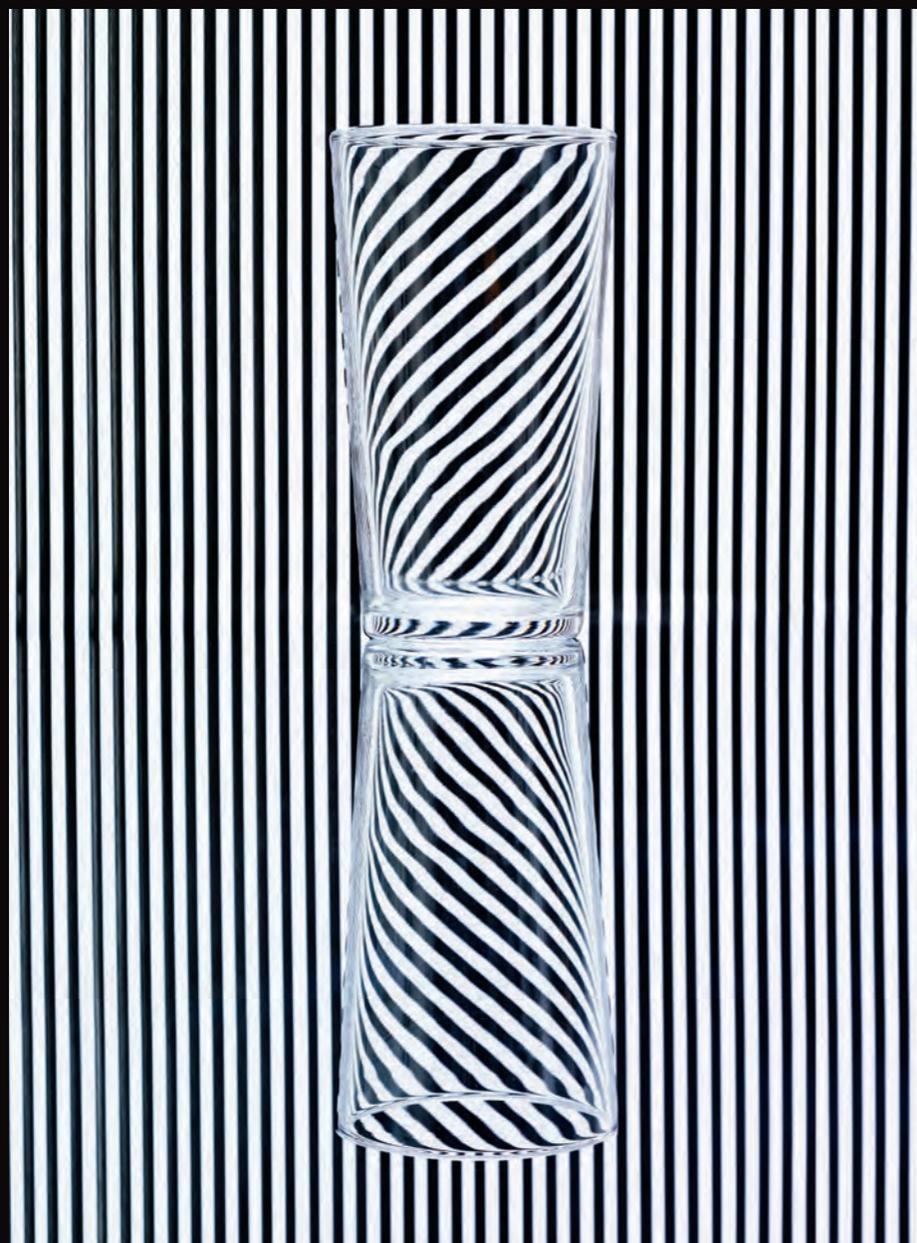
What makes you procrastinate?

Sunshine and cleaning.

Worst shoot and why?

At a tableware shoot where the client





ABOVE
661681405

RIGHT
661681409

didn't know what they wanted and kept changing their mind. It was very uncreative.

Which creative person do you most admire and why?

Dan Tobin Smith.

What's the last book you read?

Thomas Brown's VOL.

What is your favourite word?

Fabulous.

What is your most unappealing habit?

Biting my nails.

What would you love to shoot?

I would like to do a project illustrating different human emotions through

objects, color and lighting.

What has been your most embarrassing or awkward moment on set?

When a French photographer asked me what a gooch was...

What first got you interested in photography?

I loved art, but when I was at school my mum told me it was too messy. She told me to study photography, as it was, "arty without the mess." So my mum really.

If you weren't a photographer, what would you want to be?

A dancer.

Kate Anglestein



Marcus Palmqvist

BELOW
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RIGHT
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Marcus Palmqvist's work engages all the senses. Blending strange and awkward action with a vibrant cinematic color palette, he takes viewers on otherworldly journeys, signposted by tantalising narrative hints.

Describe your work in three words?
Energy, stillness, humour.

What was the first picture you remember taking?

A black and white portrait of a cow.

What's your most memorable shoot?
*Making a still image film, *La Vitesse et la Pierre*, in the Western Sahara and the Atlas Mountains. Two friends and me in a Land Rover, shooting from the hip, creating magic.*

When are you happiest?

When I am relaxed and my focus is right. Either doing projects I love, or being with people I love.

What keeps you motivated?

The sense that I can always improve,

that I have not yet done my best project. And a bit of restlessness on top of that.

What makes you procrastinate?
My iPhone.

Worst shoot and why?

I did a beauty shoot where the make-up artist and the stylist did not agree. Everything was a disaster – never published, never seen!

Which creative person do you most admire and why?

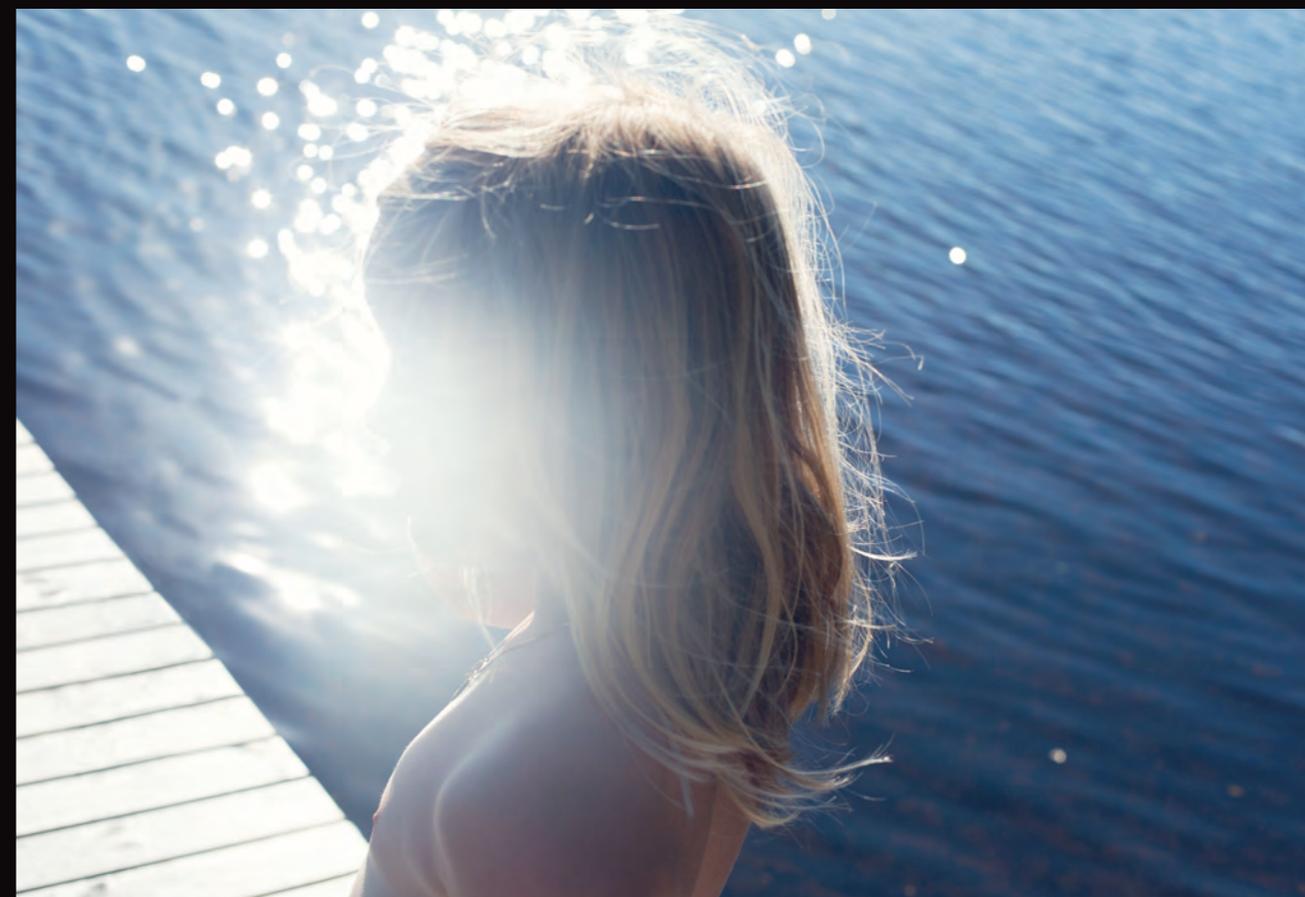
The Swiss art duo Fischli/Weiss. They had a great sense of humour, they did exactly what they wanted, changing their aesthetics and methods as they went along.



Marcus Palmqvist



Marcus Palmqvist



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What's the last book you read?

I am currently reading My Name is Red by Orhan Pamuk.

What image do you wish you had shot?

Sebastião Salgado's project about the mines in Serra Pelada.

What is your most unappealing habit?

Using snus, Swedish tobacco. I should stop using that (again).

What keeps you awake at night?

When things are left undone or unsaid, and the feeling of not knowing.

What would you love to shoot?

I would love to revisit Svalbard and do a fashion story there, to contrast the amazing icy blue landscape with something surprising.

What has been your most embarrassing or awkward moment on set?

Doing a fashion shoot with a girl I had a relationship with, but pretending we hardly knew each other. That was very awkward.

What is your favourite gadget on set?

Pink smoke pellets.

If you weren't a photographer, what would you want to be?

An arborist or an Arctic explorer.

Oli Kellett



Oli Kellett is like a photographic Jekyll and Hyde, switching his work between the crafted and the spontaneous. This takes his style from carefully-constructed fantasy to beautifully-observed moments which document the beauty in the everyday.

Describe your work in three words?
Staged and unstaged.

What was the first picture you remember taking?

I was given my grandfather's old Canon AE-1 film camera and I remember taking it on a camping trip with my friends to the Channel Islands when we were 15.

What image are you most proud of taking and why?

I'm proud of the Paradise series because it felt like such an effort to produce and it's a real challenge to compose an image of a very boring British cul-de-sac. Over four years, I drove from London to all the places called "Paradise" in the UK. I wanted all the images to have an overcast, wintry feeling so the locations looked as different to paradise as possible.

What's your most memorable shoot?

I recently did an ad job with BBH London shooting the famous old characters of Soho for a project about keeping the area independent and creative. We shot a mixture of individuals; they all had seen Soho change dramatically over the decades and were really passionate about it. It was impossible not to be inspired by them.

What makes you procrastinate?

The British weather.



Oli Kellett



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ABOVE
610053267

Worst shoot and why?

When I was shooting a super-famous sports star and the digital operator saved over the shots with an empty folder while backing them up, erasing the entire shoot. It was the worst day. We had to find a recovery specialist and I stayed up all night waiting to find out if the files could be recovered. At 10am we got them and sent selects over to the client at midday.

Which creative person do you most admire and why?

Hiroshi Sugimoto. He spends years creating bodies of work which are both aesthetically pleasing and also have a killer idea behind them.

What's the last book you read?

The Architecture of Happiness by Alain de Botton. It's about how the environments we work and live in can affect our mood and productivity.

What image do you wish you had shot?

I think one of the most brilliant

projects is 26 Different Endings by Mark Power. He travelled around the edge of the London A to Z map and pointed his camera outwards.

What is your most unappealing habit?

Struggling to enjoy time off.

What keeps you awake at night?

My two-year-old.

What single thing would improve the quality of your life?

Californian light in the UK.

What first got you interested in photography?

I really got interested at Central Saint Martins art school thanks to an amazing tutor who would let me camp out in the darkrooms and kept feeding me photography books I might be interested in. I did my thesis on American street photography in the 1960s and still love the work produced in that period.

If you weren't a photographer, what would you want to be?

I would be in Slipknot.

Insights and
ideas around the
photography of
the future

CLOSE

UP CLOSE

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Second Renaissance
Lauren Catten

As our visual landscape becomes ever more homogenous, a number of photographers are breaking free and looking to the past for inspiration.

Referencing the old experimental masters like Erwin Blumenfeld, Irving Penn and Ernst Haas – and looking to art history to inform muted, painterly palettes – their images are quiet, considered and unique. By playing with shadows, props, motion and atypical lenses, these photographers are creating intriguing work that showcases the beautiful craft of the medium.

Celebrating form and personality, this approach creates compositions that are deliberately ambiguous and, at times, surreal. In a world where an aggressive kind of clarity can be king, images that give very little away can be captivating.

Kate Peters
680356429

**Arctic Images
Jokulsarlon lagoon**

Massive icebergs break off from the Breidamerkurjokull glacier, flowing into the lake until they melt. Creating images here offers majestic views, unpredictable weather and ever-changing light. I have photographed at the Jokulsarlon lagoon in Iceland's Vatnajokull National Park hundreds of times. Shooting icebergs with a drone is a fantastic way to capture the texture

of ice and ash, and the contrast with the blue water. Zooming in on the larger icebergs gives you a sense of how massive they really are.

I wanted to illustrate how unique each piece of ice is in shape and form. It's quite empowering to be able to fly over these icebergs with my drone, and it's exciting not always knowing what you might find. That's part of the magic, and the challenge, of being able to shoot glacial ice over and over. 578240363

Abstract Connections
Jacqueline Bourke

In a world of visual clutter, abstract imagery that doesn't feature people is increasingly popular with our customers. From the intangible interactions of our nearly cashless society, to the increasing dominance of big data, people are seeking new ways to visualise patterns of purpose, echoes of connections and traces of shared experiences as we approach futures unknown. Customer searches for "abstract connections" have risen by 437%. Visual vernaculars range from the ambiguity of the vibrational in terms of form, shape and texture, to the simple economy of the graphical that plays with layers, grids and colour. Both speak to the connectivity of our collective experience.

145590706
Mina De La O



Chasing Shadows
David Clerihew

I am fascinated by chasing shadows; the interplay of light and dark is a key thread throughout my work. I've experimented with this a lot in the studio but I was keen to push the ideas further in an urban setting. With a small, mobile crew we shot around the streets of East London, seeking out unique viewpoints and light shafts with which the athlete could interact.

We got lucky with him because he was a gymnast as well as a basketball player, which allowed him to create amazing moments within these dramatic compositions.
654861477

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