

**lensculture**

# **Black & White Photography**

**LensCulture's Inspirational Guide to Contemporary B&W Work**

# What is it about B&W Photography that image makers and audiences still love?

Our world exists in vibrant color and a vast majority of the photographs we consume today are in color, too. It's rare to switch on the television or go to a cinema and watch something in black and white. Our magazines are bursting with vivid color, and so too our social media feeds. Despite this full spectrum of color imagery in our lives, black and white is still a deliberate, aesthetic choice for many photographers, curators, art directors and collectors in the 21st Century.

# Homage to Black & White In Contemporary Photography



View from the Window at Le Gras, 1826,  
Joseph Nicéphore Niépce

In 1826, French scientist Joseph Nicéphore Niépce captured View from the Window at Le Gras, a black and white photograph that is believed to be the oldest surviving photography of a real-life scene. In doing so, he kick-started a visual medium that would dramatically impact the world and shape our understanding of it and each other. Close to two hundred years later, despite the dominance of color, **black and white photography still captures a prominent and evocative place in our hearts and minds.** Many appreciate its wonderful

ability to abstract from reality, particularly in these heavily documented and image-saturated times. Others feel a strong connection to the history and alchemy of the medium, particularly those working with analog developing processes. At LensCulture we are long-time appreciators of black and white photography and, inspired by increasing interest from our community for our annual Black & White Awards, **we wanted to pay homage to this ever-popular choice for contemporary photographers today.**





For those new to black and white photography, whether you are a fine-art photographer, portrait artist, commercial freelancer or street photographer, there is plenty within these pages to encourage some new experimentations. For those already making black and white work, our hope is that you'll find prompts for new ideas or reflection in your work that lead to further development or growth in your practice.

Enjoy! There is much to be discovered.

The Team at LensCulture

© Agnieszka Sosnowska



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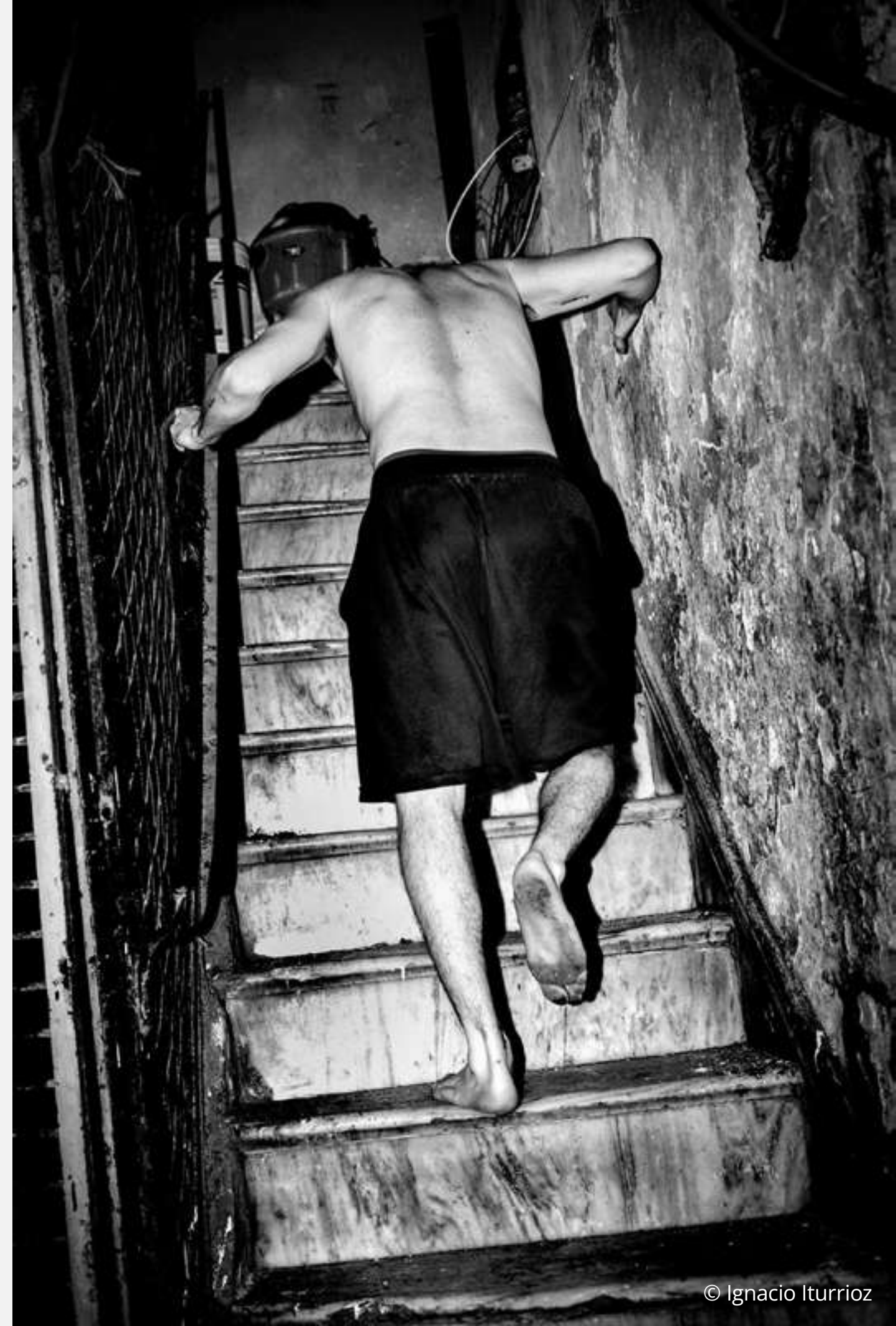
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# 01. WHY BLACK AND WHITE?







When color photography was introduced to the world in the mid-1930s it was adopted immediately by the commercial world and some hobbyists who applauded its ability to reflect real life. The arrival of color did not spell the end of black and white photography, however. It actually took some time before color photography reached the dominant status that it has today. Even still, there remains a very strong interest and affinity for black and white photography amongst photographers, industry professionals and appreciators of photography. Why is that? **What is it that keeps black and white photography alive today?**

We decided to find out.

Over the following pages, you'll hear from contemporary photographers on why they choose to use black and white in their work and practices. We've also asked industry professionals — gallery directors, editors, curators and festival directors — about the appetite for black and white photography in the exhibiting, publishing and collecting worlds, to get a clear picture of the place this distinctive aesthetic holds in the hearts and minds photographer lovers worldwide.



# Why Black & White Photography?

## Insight From Artists



*“My world is extremely colorful and, in the beginning, that color felt a bit distracting. I was more interested in people and stories and I wanted something minimal in terms of visual structure. Black and white gives me a certain amount of clarity.”*

**MUNEM WASIF**  
Photographer

© Munem Wasif

*"I chose it for two main reasons. The first is a narrative choice: black and white detaches the story from a fixed reality. The second is aesthetic: I wanted a graphic interplay based on contrasting lines and textures."*

**CAMILO LEON-QUIJANO**

Photographer

*"In black and white there are more colors than color photography, because you can use your experiences, your knowledge, and your fantasy to put colors into black and white."*

**ANDERS PETERSEN**

Photographer

**I work in color sometimes, but I  
guess the images I most connect to,  
historically speaking, are in black and  
white. I see more in black and white  
— I like the abstraction of it**

—Mary Ellen Mark



# Why Black & White Photography?

## Insight From Industry Professionals

*“When I speak to photographers about why they make black and white images, the conversation often turns to the subject of time. Or rather, timelessness. There is no getting away from the nostalgia and the connection to archive and history that these images have, and I think that photographers still very much lean into that.”*

**IZABELA RADWANSKA-ZHANG**

Editor, British Journal of Photography

*“We love the fact that black and white images are a step removed from how we usually see the world, and this enables us to appreciate form and beauty more readily. We are looking for some kind of romance, even if it’s not completely obvious. Black and white photobooks make up the majority of the books we publish, we love them and our collectors do too!”*

**RACHEL BARKER**

Co-Founder, STANLEY/BARKER publishing house



© Saskia Aukema



© Salma Abedin Prithi



© Ming Li

*“Black and white photography continues to be a medium that artists are using in their work. I’m a visiting lecturer who often engages with student work through portfolio reviews and workshops and I’ve noticed a real interest towards traditional photographic processes and techniques over the last decade, especially from a generation that didn’t necessarily grow up seeing analogue processes.”*

### **BINDI VORA**

Visiting Lecturer, University of Westminster  
and Curator, Autograph

*“Black and white photography is still popular even though we can take pictures so clearly in color now. I think one of the reasons for this, especially for art photographers, is that by transforming the real world with color into monochrome they can apply a new concept to their work and create a new visual language. I think it helps the viewers to immerse themselves in the works.”*

### **NAOKO HIGASHI**

Editor, IMA Magazine

*"I have a deep love for the traditional fiber-based silver gelatin print. I am not sure why. It is not a logical or a technical reason. It is simply an emotion. Perhaps it is the weight of the paper between your fingertips or the way the edges can curl a bit when touched by the breath of warm air. It could even be the faint smell of chemicals like an unexpected whiff of a familiar perfume, or the depth of the deep blacks and the glistening light of the silvery gray's as they reflect in your own pupils."*

**ANNA WALKER-SKILLMAN**

Gallery Founder and Owner, Jackson Fine Art





**Our lives at times seem a study  
in contrast ... everything seen in  
absolutes of black & white. Too often  
we are not aware that it is the shades  
of grey that add depth & meaning to  
the starkness of those extremes.**

—Ansel Adams

# 02. THE MAGIC OF MONOCHROME



# To be clear, what is black and white photography?



Many people use the word monochrome interchangeably with black and white when describing photography, but they do not mean the same thing. Monochrome means 'single color' and when used in relation to photography, it means a picture with varying tones of a single color.

For example, cyanotype and sepia-toned gelatin prints are both monochrome because they have varying shades of blue or sepia respectively due to their analog creation process, but neither are black and white. On the other hand, a tin-type is both a black and white photograph and monochrome, assuming there is no yellow tint that has been gained through developing. **In short, all black and white images are monochrome (because they contain only shades of grey), but not all monochrome images are black and white!**



# Be Intentional Creating and Capturing

It's easy enough to switch a color photograph to black and white via photo editing software. That said, if you're keen on really improving your pictures and developing a flair for this type of photography, we suggest going out into the world and shooting specifically for the aesthetic rather than deciding later.

Training your eye to ignore color and instead responding to elements such as contrast, texture, shape and form in the world around you is a totally different way of seeing. If you're accustomed to looking for color in your work, switching to black and white can be an invigorating creative experience.

**Tip:** If you have a digital camera with an electronic viewfinder, you may be able to set your picture preview to black and white. This allows you to literally see your frame in black and white while you're shooting, rather than imagining it.





# Tone

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In photography, a tone is a shade of a particular color. In black and white photography, tone refers to a shade of grey — a highlight, midtone or shadow. How do the tones sit beside each other, or shift from one to the other within the frame? The gradations of grey you achieve give your image feeling through depth, separation and contrast.





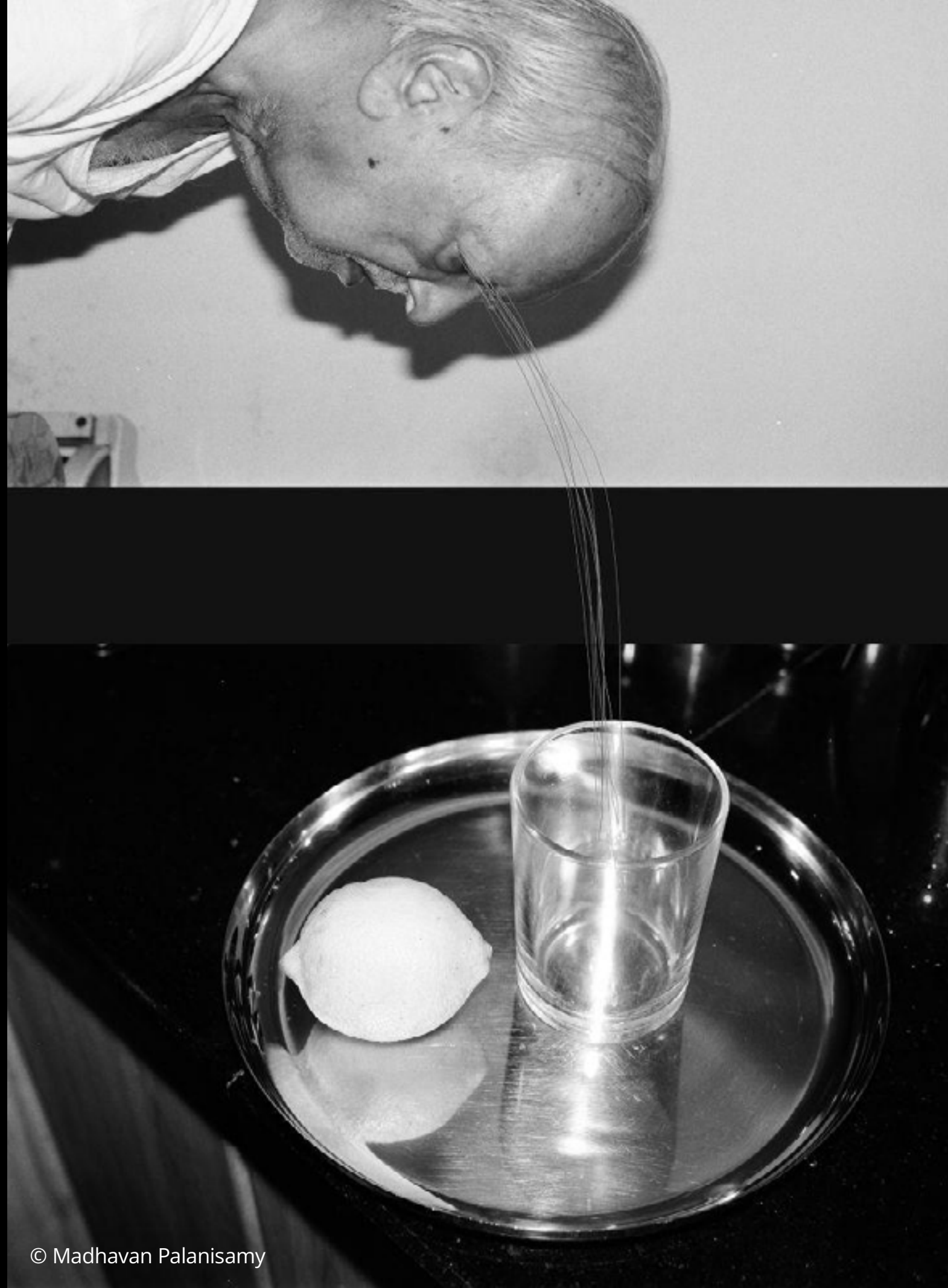




# Contrast

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Black and white photography deals only with the different tones of your scene, from pure black to pure white and all of the tones in between. This makes it a wonderful tool for emphasizing or experimenting with contrast. Contrast refers to the difference between the tones of your image, their proximity within the frame and how they correspond to each other. You may wish to go for a high contrast image with stark and dramatic differences between the highlights and the shadows, or you may like to experiment with a more subtle, low contrast image with only small differences between the tones. The important thing is to think about your subject matter and what type of contrast might work best in communicating your message.









# Texture

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When light catches different textures on the surfaces of your subject, the visual effect is far more noticeable and dramatic in black and white photography compared with color. Experiment with macro lenses to get right up close to surfaces and abstract them. Change your angle to observe how your capture position and direction of light in relation to the subject affect the appearance of texture in your photograph. Keep an eye out for textured patterns to incorporate into your black and white photographs.



TEXTURE



© Kwun Hei Lee



© Mark Ostow



© Jacob Black



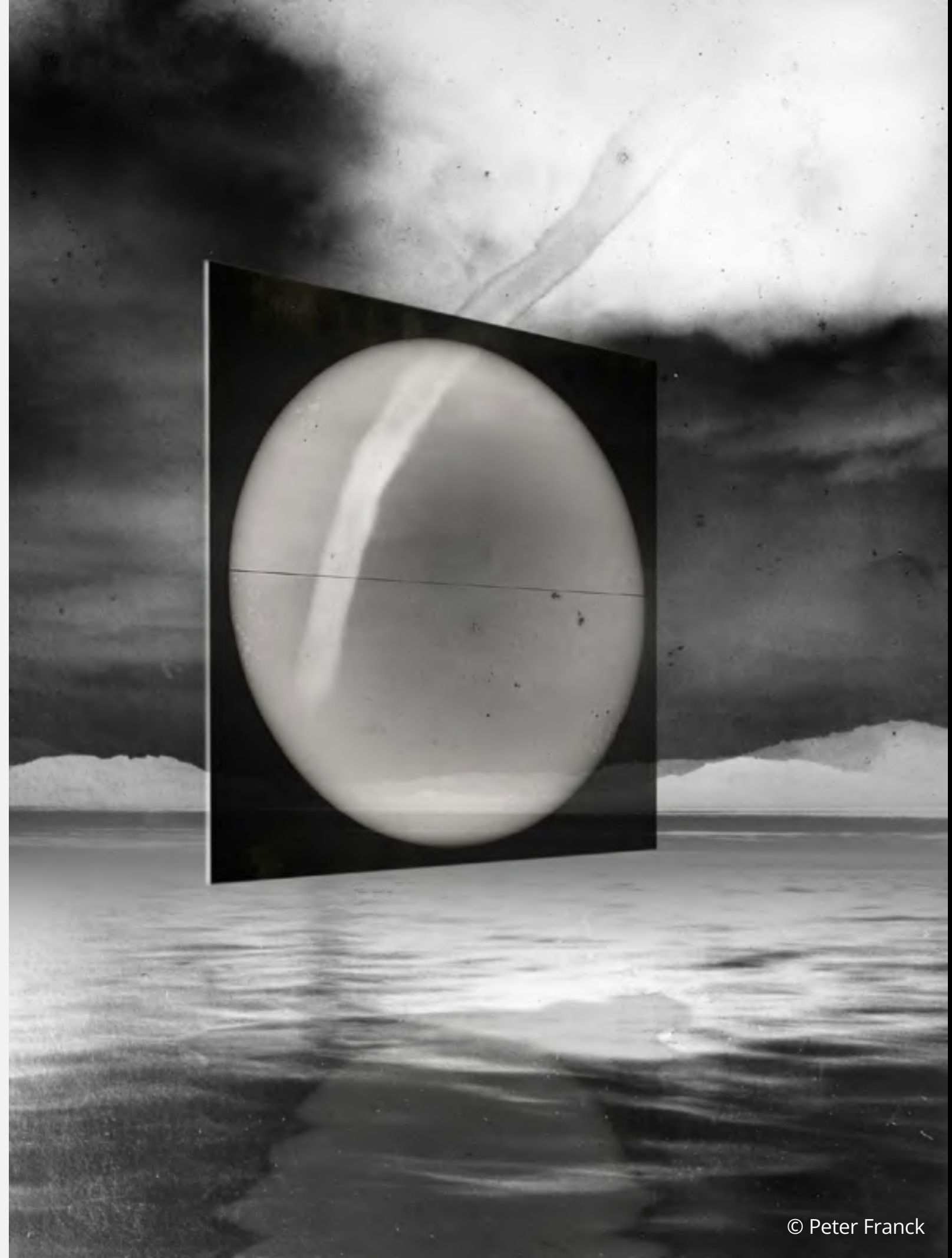
© Fran Núñez



# Shape

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When shooting in black and white, you'll find that shapes within your composition become more prominent and play a greater role in compelling picture-making. Without color for clues, our eyes search for familiar shapes to understand what we're looking at, and the shapes themselves can communicate particular feelings or understandings. For example, squares and rectangles can achieve a feeling of stability when aligned within the frame, or the opposite if they are tilted and out of alignment. Triangles lead our eye towards a particular point and so too can converging lines. Repeating shapes can create a very dynamic composition.



SHAPE





# 03. PROJECT SPOTLIGHT

Six contemporary photographers  
embracing black and white.



## Wei's decision to create his series, Dizzy, in black and white contributes to the eerie in-between nature of the images.

Excerpt from an essay for LensCulture by Cat Lachowskyj  
Photographs by Wei-Wei (Chen Hao)

At first, they might feel slightly more removed from our reality than color renderings, but something about them contributes to that feeling of nostalgia and familiarity. **"The color expression in black and white is more poetic and abstract,"** Wei reflects. **"The ancient Chinese preferred to simply create a mood with white paper and black characters, which was a reflection of the author's inner self.** Constructing an infinite space for reflection with just a few strokes is what I have in common with those artists. Many have asked if my photographs are painted, and I suppose this expression naturally incorporates the contradictions in my work."

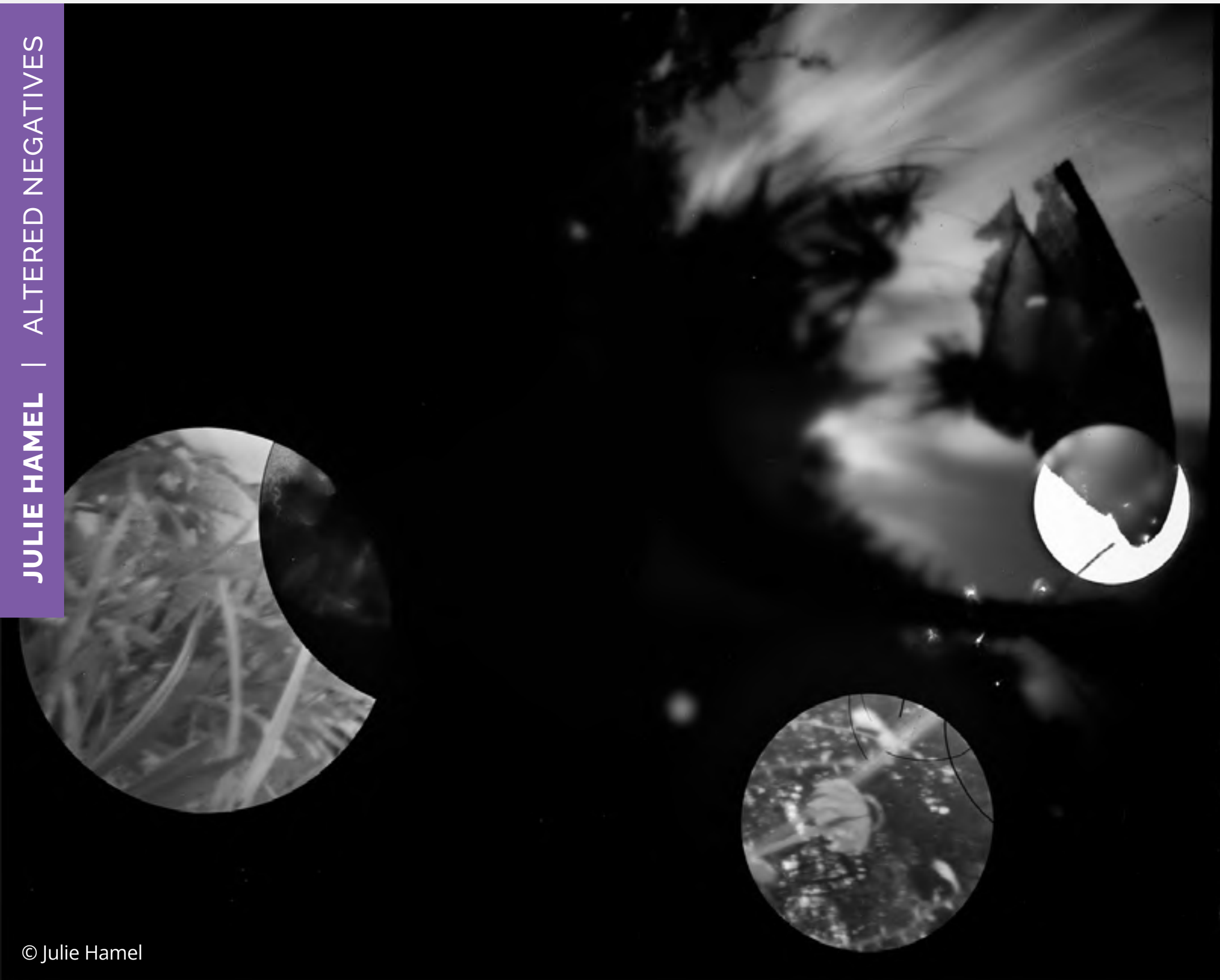




Images by © Wei-Wei

The resulting images feel otherworldly, as through they were taken as records of a parallel dimension, captivatingly familiar yet beautifully unnerving. Much of this has to do with Wei’s attention to lighting, which he harnesses to create a fragmented visual universe. “My favorite lighting is strong daylight, which is direct and authentic,” he explains. “But the occasional use of overhead flashes can also create a surreal and romantic atmosphere.”





**In her work, Julie Hamal uses altered photographic negatives as a medium to highlight the distance in human connections and interactions.**

Excerpt of an essay for LensCulture by Magali Duzant  
Photographs by Julie Hamel

Her process begins by using film as a proxy for relationships. A pinhole camera exploits long exposures that force the film to be in a state of constant sensitivity, creating images that could not be rendered otherwise. By physically layering two sheets of film together during exposure, she constructs a connection that inevitably will be severed, 'blindly' adhering remnants from the body and nature onto the unexposed film.

Remnants attached to the film project onto and block each other, hindering complete exposures. At different stages of processing, items degrade and disappear, leaving one to consider what is absent and what is present. Whether they are working together or separately, their creation as a seamless indexical moment references the distance and loss of a past connection. Each empty moment requires the viewer to consider what is missing; like our memories of past conversations, only traces may remain.



Images by  
© Julie Hamel





**Agnieszka Sosnowska's quiet and reflective B&W photographs depict this isolated existence of living with nature with elegance and tenderness.**

Excerpt of an essay for LensCulture by Rachel Wolfe  
Photographs by Agnieszka Sosnowska

Born in Warsaw, Sosnowska studied in the US before relocating to East Iceland in 2005. Photography, and in particular self-portraiture, helped her form an intimate bond with the wild and unpredictable new landscape she found herself in. A counter-image to the frenetic pace of urban existence, photographing this radically different way of life could have become a spectacle for viewers to fall for the mystique of faraway lands.





Images by © Agnieszka Sosnowska

Sosnowska's photographs are thought-provoking, dipping between the beautiful and the rugged realities of farm life.





**“The decision to use black and white in this series helped me grow a lot as a photographer.”**

Excerpt of an essay for LensCulture by Cat Lachowskj  
Photographs by Kamal X

“Hoping to honor the rich history of photography, I wanted to take it back to where it all started. I had very little experience with black and white before 2020, but I felt that it would help focus more attention on the statements expressed through these images.”



Images by © Kamal X



Kamal's impulse to photograph took him on a journey from Oakland to D.C.'s March on Washington, where he was immersed in a community of loving organizers and citizens bringing light to justice. The range of emotions expertly documented by Kamal's camera are brought together in black and white — a technical choice that was inspired by photographers he admired such as Gordon Parks, Eli Reed and Robert Frank.



## In Ruth Lauer Manenti's Excerpts, the artist's own humble home is looked upon with a poetic intention similar to the one found in the pages of Bachelard.

Excerpt of an essay for LensCulture by Joanna L. Cresswell  
Photographs by Ruth Lauer Manetti

Through a small cluster of grainy, dreamlike black and white images, Lauer Manenti bears witness to the features and characteristics of her simple abode, approaching the task with intimacy and sentimental affection.





Images by © Ruth Lauer Manenti

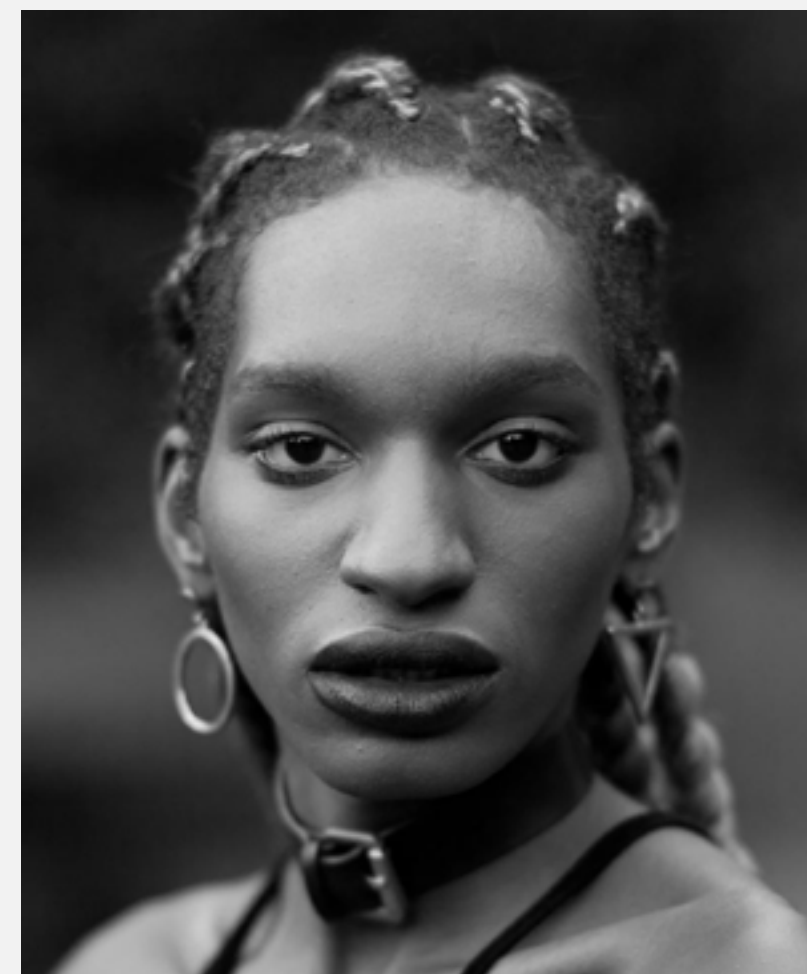


## Green portrays his widely varied subjects with a deeply touching simplicity.

Excerpt of an essay for LensCulture by Alexander Strecker  
Photographs by Ethan James Green

In his portrait work, Green uses his intuition to find those faces that “shoot out at him.” His subjects include many people from the trans, non-binary, and queer communities who are responsible for a fresh wave of youth art, fashion, and nightlife culture in New York.





In parks and on city streets, in softly-lit alleys and all over the city, Green portrays his widely varied subjects with a deeply touching simplicity. Indeed, the work needs little in the way of artistic statement or intellectual framework; instead Green hopes, “when people look at my pictures, they see the subjects as fellow human beings. I just want to capture my friends in a classic way that will live a long time.”



# 04. INSPIRATION



# Getting And Staying Motivated

Many photography projects grow from a spark of an initial idea, ignited from a personal experience, conversations in the zeitgeist, the work of another artist, or something else from the myriad of human experiences we encounter every day.

When you're stuck on an idea, or unsure how to visually approach a new direction, it can be helpful to dive into the work of others for inspiration. In this chapter, we've built a list of thought-provoking and varied resources to stir the B&W photographer within. Pour over stunning features on prize-winning projects from LensCulture's Black and White Awards, then make your way through our curated list of notable and interesting books, films and projects employing the black and white aesthetic.



# Books To Devour

## **American Mirror**

Philip Montgomery

A chronicle of the United States at a time of profound change. Through intimate and powerful reporting and a signature black-and-white style, Montgomery reveals the fault lines in American society, from police violence and the opioid addiction crisis to the COVID-19 pandemic and the demonstrations in support of Black lives.

## **The Americans**

Robert Frank

A book that redefined what a photo book could be — personal, poetic, real. First published in 1959, Frank's masterpiece still holds up more than 60 years later.

## **An American Exodus: A Record of Human Erosion**

Dorothea Lange and Paul Taylor

First published in 1939, this book is one of the masterpieces of the documentary genre. Photographed by Dorothea Lange with text by Paul Taylor, the book documents the rural poverty in the US during the Great Depression.

## **The Camera, The Negative, The Print**

Ansel Adams

Some of the most recognizable black and white landscape images can be attributed to American photographer Ansel Adams. His mastery of the technical aspects of black and white photography is impressive, and his secrets are revealed through a series of three books: The Camera, The Negative, and The Print.

## **Dorchester Days**

Eugene Richards

A classic book chronicling life in the photographer's hometown of Dorchester, Massachusetts. The photographs represent a snapshot of small-town America in the 1970s.

## **Ex Veto**

Alys Tomlinson

Published in 2019, this stunning book is a culmination of a five-year journey by the photographer to Catholic pilgrimage sites in Ballyvourney in Ireland, Mount Grabarka in Poland, and Lourdes in France.

## **Everything: The Black and White Monograph**

Christopher Makos

A compilation of the best black and white photographs by photographer Christopher Makos, apprentice to Man Ray and collaborator with Andy Warhol.

## **Eikoh Hosoe**

Yasufumi Nakamori

This book is a wonderful resource for exploring the vast archive of one of Japan's most influential photographers. It was created under the artist's direction, with curator Yasufumi Nakamori.

## **The Essential Solitude**

Tereza Zelenkova

This book was conceived as a time capsule for the preservation of styles from centuries passed. The London house used as a location was designed as an uncanny theatre, and in it, the photographer stages a world of her own.

## **Gordon Parks: Collected Works**

Gordon Parks

This extensive, five-volume collection surveys five decades of the legendary photographer's work, characterised by a unique documentary and artistic style with a profound commitment to social justice.

# Books To Devour

**Here Far Away**

Pentti Sammallahti

The first major retrospective book by Sammallahti features exquisite black and white photographs that are quiet but overflowing with affection, humor, joy and delight at what he discovers in nature.

**Here and There**

Helen Levitt

A monograph featuring over ninety never-before-published photographs from New York City by a celebrated American street photographer, Helen Levitt.

**Immediate Family**

Sally Mann

An intimate study of family life in rural Virginia through black and white photographs made with an 8x10 view camera.

**Koudelka**

Josef Koudelka

This major monograph presents the most comprehensive survey of Koudelka's work to date, bringing together more than 150 of his best black and white images.

**Mono Volume Two**

Gomma Books

A 270-page hardback book showcasing contemporary black and white photographers such as Antoine D'Agata, Trent Parke, Anders Petersen, and Roger Ballen alongside a vibrant selection of promising talents.

**Minutes to Midnight**

Trent Parke

Acting as a record of a two-year, 90,000 kilometre journey around Australia, this book presents a proud but uneasy nation struggling to craft its identity by Australia's only Magnum photographer.

**Mukono**

Bastiaan Woudt

A wide-ranging collection of remarkable monochrome portraits in central Uganda, alongside surreal impressions of the local landscape.

**New York, 1954-55**

William Klein

An undisputed classic of post-war photography, this book combines black humor, social satire and poetry. Klein developed a radically new way of taking pictures and broke a hundred years of photographic taboos.

**The Notion of Family**

LaToya Ruby Frazier

An incisive exploration of the legacy of racism and economic decline in America's small towns, as embodied by Braddock, Pennsylvania, Frazier's hometown and the impact of that decline on the community and on her family.

**Outlands**

Roger Ballen

Filled with bizarre staged scenes of people from the margins of South African society, this controversial book has been reprinted with 30 additional images, new essays and breathtaking printing.

**Primal Sight**

Various Artists

Curated by Efrem Zelony-Mindell, this book surveys the rich and elastic world of black and white photography via the works of over 140 artists and includes essays by David Campany and Gregory Eddi Jones.



# Books To Devour

## **Provoke, Between Protest and Performance, Photography in Japan 1960-1975**

Edited by Diane Dufour and Matthew Witkovsky with Duncan Forbes and Walter Moser

Provoke was an experimental small-press magazine with only three issues that had immense influence in Japan. It was a platform for new expression, its black and white images often grainy and disorderly, and the aesthetic reflected the social and political upheavals taking place across the nation at the time.

## **Sète #19**

Vanessa Winship

This book captures the poetic flow and calm pace of small-town life in southeastern France, bringing together captivating portraits and solitary landscapes.

## **Sequester**

Awoiska van der Molen

The landscapes in Awoiska van der Molen's photographs loom out of the darkness. Her monochrome book arose out of a desire to penetrate deeply into the core of the isolated natural world in which she photographs.

## **The Shabiness of Beauty**

Moyra Davey and Peter Hujar

Moyra Davey dips into the archive of the late American artist Peter Hujar, threading her images together with his to create a photographic duet steeped in the quiet allure of the everyday.

## **The White Sk**

Mimi Plumb

Revisiting the suburbs of her childhood, Mimi Plumb's monochrome coming-of-age tale strips California of its clichés, confronting the monotony of growing up in a time-weathered landscape.

## **The World Through My Eyes**

Daido Moriyama

A broad monograph devoted to one of the preeminent names in contemporary Japanese photography. Approximately 200 black and white images sketch out an original perspective on Japanese society from the 1950s through to the 1970s.

## **The Unretouched Woman**

Eve Arnold

Published in 1974, Arnold's first book brought together images from a quarter of a century making black and white pictures. The book aimed to take an expansive look at the experience of being a woman, through a woman's lens.

## **Veins**

Anders Petersen and Jacob Aue Sobel

Two of Scandinavia's most well-known photographers come together in this photobook of two distinct halves: a selection of Petersen's work culled from his extensive archive, followed by newer work by Sobol.

## **Young New Yorkers**

Ethan James Green

The photographer's first monograph presents a selection of striking portraits of New York's millennial scene-makers — models, artists, nightlife icons, queer youth of the fashion world and beyond.

# Films To Watch

**40-Year-Old Version, 2020**

Director: Radha Blank

Cinematographer: Eric Branco

**8 ½, 1963**

Director: Federico Fellini

Cinematographer: Gianni Di Venanzo

**The Artist, 2011**

Director: Michel Hazanavicius

Cinematography by Guillaume Schiffman

**Belfast, 2021**

Director: Kenneth Branagh

Cinematographer: Haris Zambarloukos

**C'mon C'mon, 2021**

Director: Mike Mills

Cinematographer: Robbie Ryan

**Cold War, 2018**

Director: Paweł Pawlikowski

Cinematographer: Łukasz Żal

**Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, 1964**

Director: Stanley Kubrick

Cinematographer: Gilbert Taylor

**Frances Ha, 2012**

Director: Noah Baumbach

Cinematographer: Sam Levy

**Ida, 2013**

Director: Paweł Pawlikowski

Cinematographer: Łukasz Żal

**La Dolce Vita, 1960**

Director: Federico Fellini

Cinematographer: Otello Martelli

**Malcolm & Marie, 2021**

Director: Sam Levinson

Cinematographer: Marcell Rév

**Nebraska, 2013**

Director: Alexander Payne

Cinematographer: Phedon Papamichael

**Passing, 2021**

Director: Rebecca Hall

Cinematographer: Eduard Grau

**Roma, 2018**

Director: Alfonso Cuarón

Cinematographer: Alfonso Cuarón

**Sin City, 2005**

Directors: Frank Miller, Quentin Tarantino, Robert Rodriguez

Cinematographer: Robert Rodriguez

**She's Gotta Have It, 1986**

Director: Spike Jones

Cinematographer: Ernest Dickerson

**Wings of Desire, 1987**

Director: Wim Wenders

Cinematographer: Henri Alekan



# 05. OPPORTUNITIES



# Getting Your Work Out There

When looking at the volume of photography shared online today, it can be overwhelming to try and discern where your work fits, or have the courage to share it. Our aim with this chapter is to highlight the many avenues in which you can get your black and white photography out there.

We believe exposure, recognition and feedback are key to moving forward with any creative endeavour. Sharing is the best way to build relationships with peers, mentors, and the broader photography community. Sharing allows you to access different perspectives, which may give you new ideas or cement your own. And sharing can result in a boost in confidence or an injection of motivation to keep going, keep creating, and keep learning.



# Feedback And Reviews: Your Portfolio

Hearing or reading another person's perspective on your work can be one of the best ways to further your photography, refine your approach, have your work seen and connect with others in the industry.

Many photography-related events and festivals offer 20-minute portfolio review sessions for photographers to show their work to influential experts in the industry and gain valuable feedback. In response to restricted gatherings and events during the pandemic, there are also online portfolio reviews happening around the world. Online or in-person, reviews are an excellent way to make in-person connections with people who can help you in your career.





# LensCulture Professional Reviews

Did you know LensCulture offers professional reviews for photographers? When you enter one of our awards, you can opt-in for a review of your submission for a small additional cost. We also offer a unique project review service for photographers who are interested in taking the next step in preparing their work for exhibition, marketing, and potential sales within the fine art world. These reviews offer you the opportunity 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. [Find out more.](#)



**“I definitely needed a review like this. It’s exactly what I was looking for: a real critical, clever, and incredibly accurate review. You’ve enlightened me about my weak points, but instead of feeling hurt, it gave me the will and the acknowledgment to work on them and improve.”**

—Giulia Parisi



© Renata Dutrée



© Argus Paul Estabrook

# Connect With Your Community

Reach out to other photographers and arrange a time to specifically look at each other's work in person or online. Many other photographers are going through similar challenges. Sharing feedback and experiences with others can help you (and them!) move past creative blocks.







# LensCulture's **Black & White Awards**

Our annual award is a great chance to demonstrate the ways in which you are embracing the dynamic relationship between light, shade, and all the glorious tones in between. Photographers from all countries and levels of experience are welcome to enter, winners receive cash prizes and an exhibition. With a jury of international experts and professionals, this award provides a unique opportunity to share your work and be seen. Free entry options are available.



© Akbar Mehrinezhad

# Workshops & Mentoring

Keep an eye out for interesting workshops taking place near you. Some of the world's best photographers offer tailored week-long or weekend education experiences for small groups that include reviews of participant work. Others actively mentor other photographers, whether that be through a formal, paid arrangement or a free exchange of feedback and ideas.





© Nanna Kreutzmann

### About LensCulture

LensCulture is one of the largest 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 18 years, we're proud to offer career-changing opportunities alongside advice, inspiration and recommendations through our awards, 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

Agnieszka Sosnowska, Akbar Mehrinezhad, Alain Schroeder, Andrey Troitsky, Anna Laza, Argus Paul Estabrook, Camilo Leon-Quijano, Dylan Hausthor & Paul Guilmoth, Farshid Tighehsaz, Fran Núñez, Gaetan Bernede, Giuseppe Potente, Ida Fiva Bech, Ignacio Iturrioz, Jacob Black, Jason Au, Klaus Lenzen, Kwun Hei Lee, Lauren Grabelle, Madhavan Palanisamy, Mano Svanidze, Mark Ostow, Ming Li, Munem Wasif, Ohad Matalon, Ohidul Arafat, Pellicano Antonio, Peter Franck, Renata Dutrée, Salma Abedin Prithi, Sankardeep Chakraborty, Saskia Aukema, Simona Bonanno, Thomas Neumann.

**Go on, get out there and make  
remarkable images.**