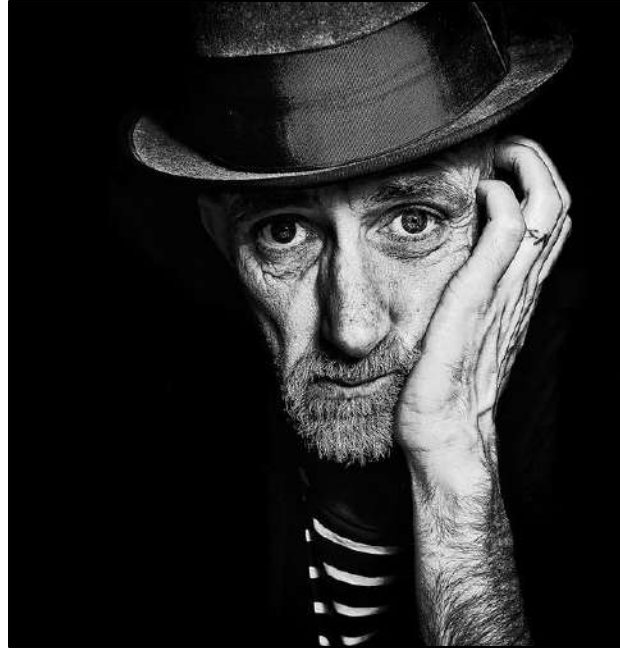


Brett Walker

Brett Walker's photos seem to capture people in their rawest, darkest, most intimate and honest moments. They invite you to look deeper within his subjects, trying to peel away each layer until you get to the true essence of what it means to be human. He takes you on a journey to the many worlds that lie within us and have you stand in wonder and awe before what you in the end find.



They're in your face, unapologetic, warts and all portraits of the common man and woman. There's no celebrity here, only real life etched on his subjects faces. And he doesn't hide or shy away from it. In fact he revels in the raw power of human emotion, of honesty, of humanity, of the everyday existence of us.

You can practically read the stories off Walkers subjects – most of them are from his local neighbourhood in Ladbroke Grove in London – there's so much life etched into their faces and with Walker using high contrasts and natural light you get a grainy, atmospheric, heightened tension in each picture.

Tom Hoops

Tom Hoops is a British photographer specialising in portrait and fashion photography, and is well known for his emotive black and white images. Hoops started out as a designer giving him an eye for composition and with no formal training in photography a definite talent is present in his work. As well as doing commissioned portraits Hoops has an unconventional documentary side to his pictures. The character of the people he photographs shines from the images and the sense that they have been taking out of their surroundings adds to the dark and beautiful mood.



Hoops creates a sense of moody drama and suspense in his images, and this coupled with his use of often unconventional models gives his work an edge that leaves you intrigued by his images. He has described his work in the past as 'in your face'. He prefers black and white photos best as he feels this format has greater depth and a great range of tones.

Daidō Moriyama

Daidō Moriyama is a Japanese photographer noted for his images depicting the breakdown of traditional values in post-war Japan. Moriyama's unique and gritty aesthetic is why he's known as one of the master photographers of the 20th century. His grimy, captivating, and brutal images of Tokyo's dark underbelly portray a whole country's socio-political state.



Contrary to what his fellow American and European photographers were doing with their well-composed, beautifully toned and elegiac pictures, Daido Moriyama started experimenting with an anti-photographic style. His blurry, grainy, out of focus, starkly contrasted pictures, often unbalanced and even casually framed, were a laugh in the face of what was then traditionally considered a good photograph.

Petra Collins

The Toronto-born, NYC-based artist is at the forefront of creating space for girls to be seen and heard. Through pastel-tinged images that capture the power, beauty and reality of the young female experience, Petra Collins validates the perspective of girls everywhere.

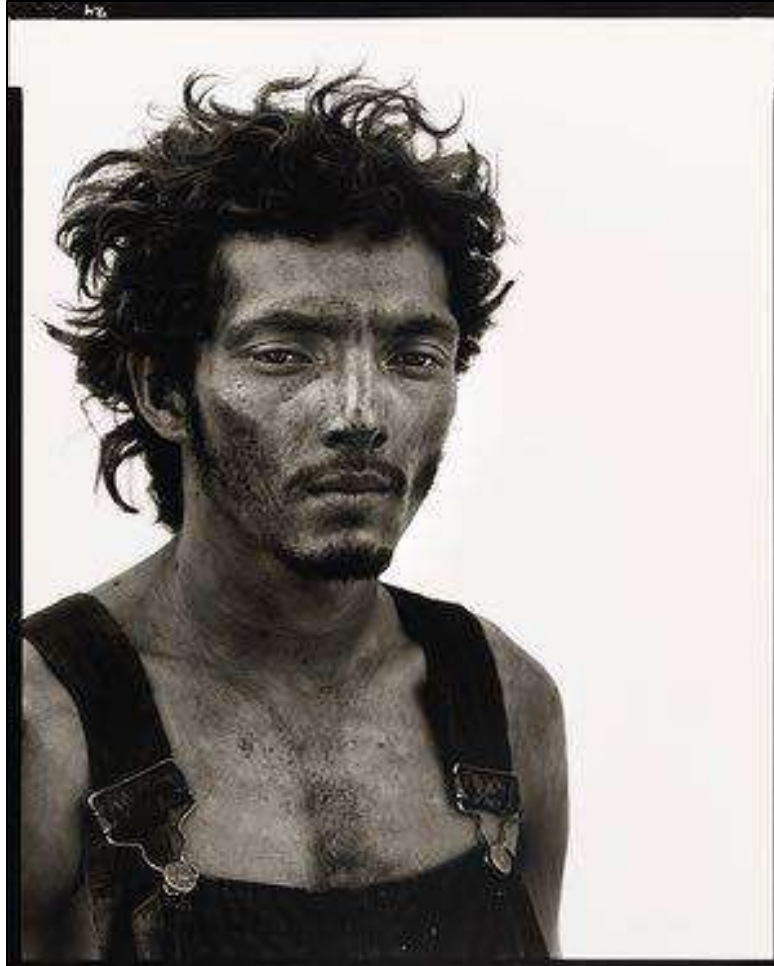
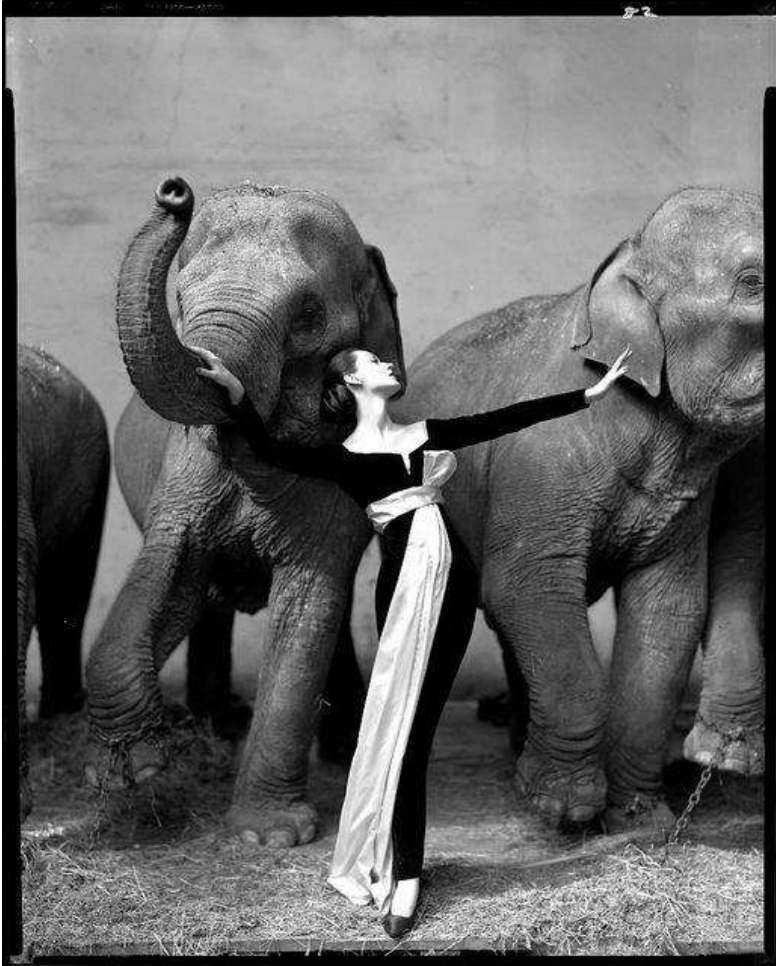
Collins' work presents a pure view of the female experience, remaining true to her memories as a teenage girl surrounded by apps, camera phones and exterior pressure. Her photos tell stories in pinkish hues, openly confronting the contemporary depiction of female bodies behind the lens and breaking what we know to be the norm.



What makes Collins' style so addictive is her playfulness with light and colour. Vivid pastels, baby blue tiles and white ceilings are often used to create a balmy and dreamy backdrop. There's a resultant element of nostalgia that permeates her storytelling; her characters become prototypes of our past selves and our friends, as well as an exemplary look at teenage girls today.

Richard Avedon's

"A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is truth."



Richard Avedon's controversial and provocative pictures challenged the traditional photography of his time, and helped turn photography into an expressive art form. One of his most iconic pieces is entitled "Dovima with Elephants", which includes the model wearing an elegant Dior gown while posing with two elephants at a circus. His portraits were highly renowned for not only his unique black and white style, but also his ability to capture raw, intimate emotion while still maintaining a sense of formality.

Chloe Sheppard

Filled with neon lights, pastel colours and flower beds, Chloe Sheppard channels her insecurities through a camera lens to create a place she'd rather be. Sheppard is a girl's girl. Her dreamy portraiture is often an ode to those who inspire her, and the women she surrounds herself with.



Sheppard uses photography to channel a lack of self-confidence and her own personal insecurities “Throughout all of my teenage years I never had much self-confidence, so I rarely take or post pictures of myself. I use my photography and models to help create some kind of ideal self, so using females in my photos has always just made sense to me. I can make them look the way I'd love myself to look.” Her concerns parallel those that we can all relate to, at some point in our lives, reminding us of that bittersweet excitement/fear that manifests between the ages of adolescence and adult.

Dryden Goodwin

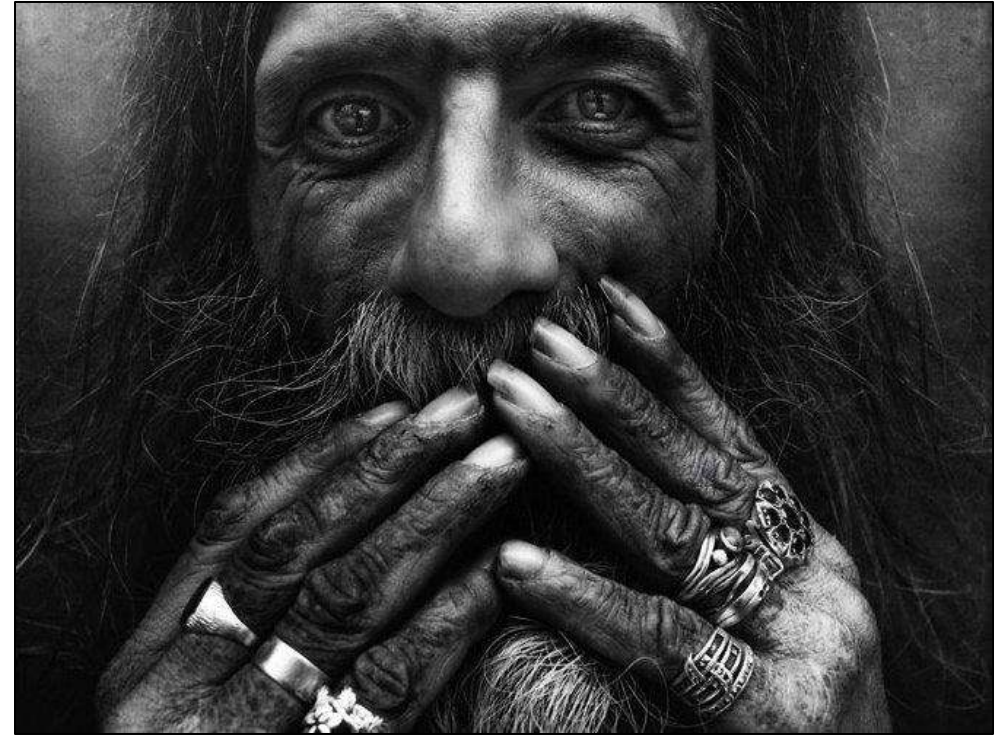
Dryden Goodwin's series of work called Cast is a haunting fusion of photography and drawing that asks questions about the infinite numbers of strangers who pass by on the streets. Who is that man on the top deck of the bus, his face lost in thought behind a rain-wetted window? Who is the woman in the crowd - any woman in the crowd? What are their memories, desires, needs, anxieties, loves? What's it like behind someone else's eyes?



Often grounded in an experience of the city, Goodwin wrestles with the continually changing nature of our contact with the people around us, both the well-known – family and friends – and the anonymous, the strangers we pass on the street. His work marks an intense curiosity, a desire to know, and yet is always alive with ambiguities about what the act of making work might reveal or obscure. Similarly, his work suggests the tensions of a society where fear, suspicion and the ever-present technologies of surveillance increasingly infect the atmosphere of public space, and yet it might also be understood as optimistic, aspiring to forms of empathy and connectedness.

Jonathan Rosser

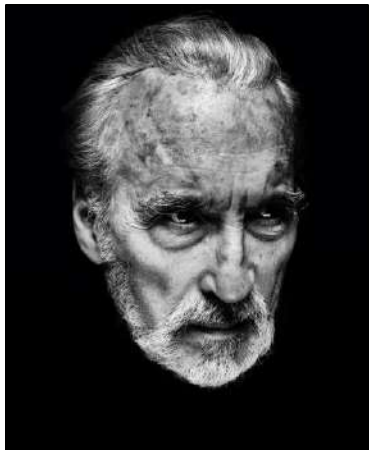
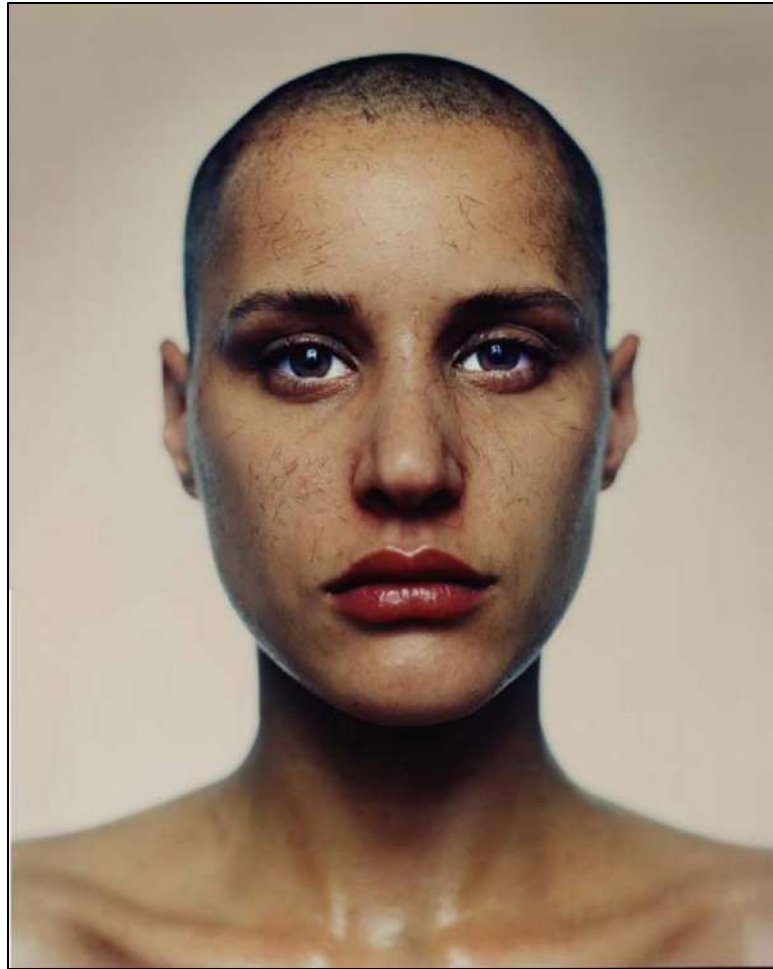
Photographer Jonathan Rosser shoots wonderfully gritty portraits that at times appear like stills from centuries-old silent films, and yet at other times so real and life-like, it's as if the individuals are peering at you from the other side of your monitor. Rosser had only been shooting for three years and found his subjects in cities around the U.S. from the streets of Skid Row in L.A. to New York, Baltimore and his home in Washington D.C.



His passion is for the people who have nothing, and continue their lives among so many who choose to just walk by. Their spirit is shown in their faces and eyes and Rosser try his best to honour them by their portrait. His dream is to show a series of street portraits in a gallery setting, and open the perspective to others that may not take the time to see otherwise. As with most of his work, each of these individuals has a story and a name.

Nadav Kander

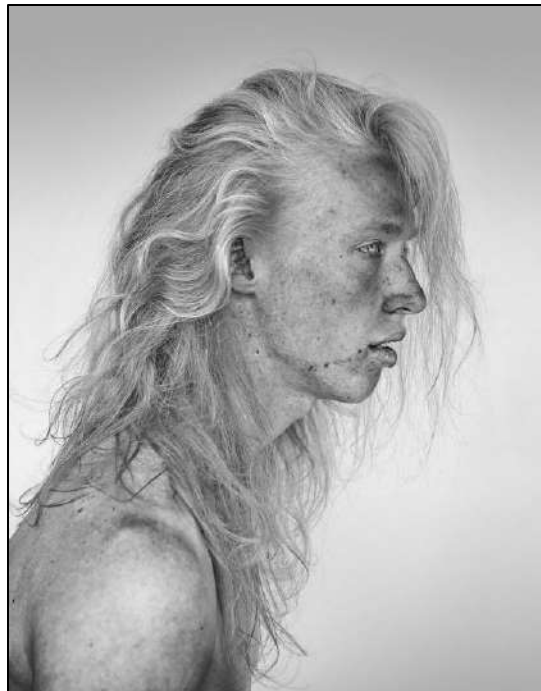
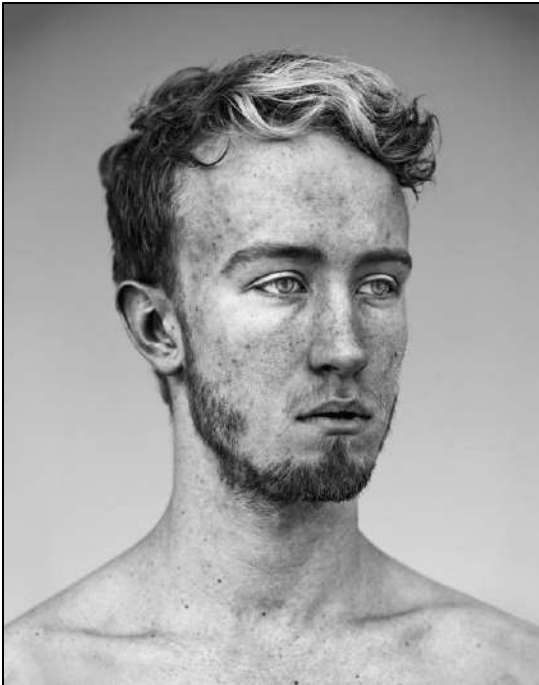
Like any top portrait photographer, Nadav Kander strives to reveal something in his subjects that has not been seen before, and to humanize rather than flatter or ingratiate. Trusting his instincts, honed from decades of evolving his own photographic language, he rarely prepares for shoots conceptually beyond simply looking at Googled images of his sitters to begin thinking about lighting, angles and such. His pictures revel in the interiority of his subjects' lives, rather than their commercial aura. They're not brands, his images declare—they're people like us.



To Kander, a successful portrait is one in which we get a glimpse of the human condition, and of the drama of lives that have faced adversity, not just adulation and glamour. At each encounter, he feels his way toward that which has moulded them, as etched in their face, rather than any preconception or concern about the outlines of their fame.

Nir Arieli

In the project Inframen, Arieli creates a series of portraits using an infrared technique that reveals blemishes that lie under the dancer's abused skin, like scars, stretch marks, sun damage, etc. Like a form of voyeurism, this photographic process strips away the dancer's outer shell, exposing hidden flaws. In Inframen, the surface of the skin becomes a metaphor for the dancer's interiority.



Nir Arieli's portrait series "Men" places men in traditionally feminine spaces and postures, illuminating the human characteristics that have, over time, become decidedly feminine traits. It's a large leap from Arieli's initial photography endeavour, serving as a military photographer for an Israeli magazine. With their gentle palettes and soft gazes, Arieli's "Men" emanate a tenderness not normally associated with masculinity.