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WELCOME

FOURTEENTH EDITION OF ENTER

Welcome to the fourteenth edition of Enter, the online magazine of World Press Photo's Education Department. For more information on navigating and accessing Enter - and how to be emailed about future editions [click here](#).

Participants of World Press Photo's education program come from almost every corner of the world and this is reflected in our galleries this edition.

There are striking images from South Africa, where - as almost everyone on earth now knows - the FIFA World Cup 2010 has been taking place.

But our pictures are not of sporting excellence but the poverty in which so many South Africans still struggle to survive, within striking distance of shiny new stadiums.

Terrible injuries caused by cluster bombs abandoned in Lebanon following the war there four years ago are the subject of one gallery. In the United States, the way obese people argue for acceptance by the rest of society is featured in another.

In Turkey, there are images of an ancient community whose way of life is said to be under threat from much-delayed plans for a new dam and, from Greece, evidence of how an area of Athens is undergoing a different kind of change as society evolves from industry to consumerism.

As usual, Masterclass features a role model amongst those who have attended a World Press Photo Joop Swart Masterclass. And Close Up looks at someone who developed photojournalism from its earliest days in one African country.

Picture Power again highlights images which have accompanied big stories in various publications and photo editors explain why they stood out.

Please do let us know what you might like to see in Enter in future. Tell us by sending an email to:
enter@worldpressphoto.org

PICTURE POWER

Picture Power highlights images from around the world which have caught a photo editor's eye. Click on an image to see a higher-resolution version and read about how and why that image was chosen for prominence on the page.

This photo was taken by Rubén Darío Betancourt in 2007 and was published recently in a special edition of the Mexican magazine *Contralinea* alongside a report of the publication of a book about poverty in the country.

It was chosen by Julio C. Hernández, photography editor at the magazine and **Fortune magazine**. He is also a professor at the **Universidad Iberoamericana**.

Says Hernández: "The image shows an Indian woman with trachoma, an infectious eye disease and the leading cause of infectious blindness in the world. It is a disease associated with extreme poverty."

I chose this picture because, to me, it represents the marginalization and poverty in which thousands of Mexicans live, most of them poor indigenous people who have no access to education, health or housing."

This image, by Mohammed Abdel Ghani, was published in the Egyptian newspaper *Al Masry Al Youm* on April 29 2010 and shows the children of a man accused of terrorism, together with their mother, outside Egypt's Supreme State Security Court.

It was chosen by the paper's photographic editor **Hossam Hassan Diab**.

Abd Allah Mukhtar, a Sudanese national, had been tried, along with 25 others, who were convicted of being "affiliated to Hezbollah" and planning to "carry out terrorist attacks to undermine Egypt's stability".

Mukhtar's family, who are pictured, had just heard he had been sentenced to 10 years in prison.

Says Hossam: "I chose the picture of the relatives reacting to the news that the accused had been sent to prison because it was the best to illustrate their distress and reflect the situation. I also published it so other photographers would not approach the family later".

The other defendants were sent to prison for terms ranging from six months to 25 years, sentences that cannot be appealed.



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GALLERIES

There is the widest geographical spread we have ever had in this issue's galleries feature.

The eyes of the world have been on the World Cup of football (soccer in the United States), staged this year in South Africa.

But the lens of freelance Samantha Reinders was focused elsewhere - on the shanty towns of Cape Town.

How much difference, she wondered, would some of the money spent on this magnificent sporting spectacle have made if it had been used to improve the lives of the country's poor and denied?

In Turkey, freelance Tolga Sezgin spent time on the banks of the River Tigris near the ancient city of Hasankeyf.

Here the government planned a new dam and hydro-electric installation. But that was more than thirty years ago and controversy has surrounded the project ever since.

Tolga met and photographed many of the local people whose lives will be changed dramatically if the dam is ever built.

Palestinian freelance photographer Laura Boushnak wanted to highlight the casualties of war but, in her case, sometime after the fighting was done.

She visited many of those injured and maimed by the thousands of cluster bombs left behind in Lebanon after the Hezbollah-Israeli war there in 2006.

Tammy David is from the Philippines but - during a holiday in the United States - became aware of an organisation which exists to help women suffering from what doctors call "morbid obesity" come to terms with their condition.

She went to the organization's annual convention and persuaded some of the ladies there to be photographed, even though they are usually far too shy because they of their size.

Finally, World Press Photo seminar attendee Dimitris Galanakis, working with a friend Giorgia Galanoy, wanted to record how one street in their native city of Athens was changing.

They found that industry, which had dominated the section of the city on which they were concentrating, was disappearing - to be replaced by buildings mainly for entertainment and consumerism.

01 SAMANTHA REINDERS

South Africa is a country of contrasts and the FIFA World Cup 2010 was a perfect opportunity, says freelance photographer Samantha Reinders, to highlight the gulf between rich and poor in the country.

"When the first game kicked off at the Green Point Stadium in Cape Town, four and a half billion Rands had been spent on its construction. Environmental concerns, noise-pollution worries and transportation arguments had embroiled the stadium in controversy since before the first brick was laid," says the 32-year-old from Cape Town.

"For many the argument was not the money spent but what the money could instead have bought. Many argue that the cost is not in Rands but in lives.

Many of Cape Town's townships are without sewage systems, hospitals are horribly under-funded and the poor are homeless. Four and a half billion Rand could, roughly, build 60,000 homes, which could house up to 300,000 people."

Samantha was chosen as part of a team of photographers for a project called Twenty Ten: African Media on the Road to 2010 (and beyond), an initiative of World Press Photo, Free Voice, Africa Media Online and lokaalmondiaal.

"This essay is about a small group of homeless people who live in the shadow of the new Green Point Stadium. Several times they had been uprooted from the trees or corners they called home and moved to other areas around the stadium to make way for construction.

"Although the city has offered to help relocate them, they were not willing to leave the area where they could make a minute living - scavenging from suburban trash bins and guarding cars in the surrounding upmarket areas."

Samantha, who studied in the United States before heading home to South Africa for a freelance career, used a combination of Canon Mark 1 and Mark 2 cameras.



"I use a variety of fixed lenses, as well as a 24 – 70mm 2.8 Canon lens, and natural light," concludes Samantha.

02 TOLGA SEZGIN

The construction of a dam to bring water to communities is often controversial. Frequently it means that the land on which people have lived for centuries is given up to accommodate reservoirs and their homes and ways of life are lost for ever.

More than thirty years ago, the government in Turkey planned a new hydroelectric development on the River Tigris near the ancient city of Hasankeyf.

But today that project is no nearer completion as human rights campaigners argue that the city itself and the surrounding areas would be flooded and widespread ecological damage caused.

Companies, originally signed up to create a dam and provide infrastructure, have pulled out. But the government argues that the development is vital to bring water to the wider area and its population.

Tolga Sezgin, a Turkish freelance, has visited Hasankeyf many times to photograph the city and the people who live there and nearby.

"The Tigris valley is very important for the flora and fauna of the whole region with its canyons and forests. It is said the dam reservoir would threaten many plants and animals", says 36-year-old Tolga, who is based in Istanbul and used his Canon 5D camera and natural light for his images.

"I have often been in Hasankeyf. I feel time has stopped there," continues Tolga.

"The dam story started more than thirty years ago and is still not resolved. Everybody is still waiting and their dreams about the future are on hold.

Hasankeyf has been unaltered for many thousands of years. If we lose it, we would see the disappearance of an important part of our history."

03 LAURA BOUSHNAK

Most people are aware of the suffering and destruction experienced during war. But casualties caused after hostilities have ended are often forgotten.

Palestinian freelance photographer **Laura Boushnak** has spent the last two years highlighting how a multitude of cluster bombs left behind after the 2006 Israel-Hezbollah war have devastated whole families and neighbourhoods.

The 33-year-old, who was born in Kuwait but now lives in Beirut and Pristina, says of her project: "I started my work in south Lebanon because I was taken by the fact that cluster munitions, left behind after conflicts, kill and injure civilians who are already trying to rebuild their lives after war.

I also decided to focus on young victims to show the long-lasting human, social and economic impact of cluster munitions. Their use, which creates a vicious circle of impact on communities who face medical costs related to the incidents, are a heavy burden on poor families. Educational opportunities decrease, unemployment rises, as does psychological trauma and isolation for those who become victims, leading to increased poverty and risk-taking."

Laura, who – before freelancing two years ago – worked with **The Associated Press** in Beirut and then the French News Agency, **AFP**, in Cyprus and Paris, continues: "Due to the sensitivity of the topic, I took my time working with the victims. I paid several visits to each of them over a period of two years. I wanted to capture their daily life and focus on the difficulties they go through, so it was important that they get used to my camera."

Laura says her favourite image is the first in her gallery.

"It shows the prosthetic legs of Mohammed on the sofa of his home. The shot was taken two years after his injury. When he first entered the room, I was really glad to see him able to walk again. He sat in front of me, we chatted a bit. He wasn't in the mood to be photographed so I respected his wish, put down my camera and continued talking with his sister.



Then he excused himself and said, I want to go to my room, and that's when he took off his legs.

For me this image is the most powerful in the whole series. It's very simple, yet tells the whole story."

04 TAMMY DAVID

Tammy David, a freelance photographer from the Philippines, admits she is a "person of size" and, after putting on weight during a holiday in the United States in 2008, became interested in what is known as the National Association to Advance Fat Acceptance (NAAFA) in that country.

"I came across the term fat acceptance and was very intrigued by it. I read blogs about the subject and found myself lost in the "fatosphere", says Tammy.

So, the 27-year-old from Makati City decided to embark on a project photographing people who might normally be reluctant to have their pictures taken because of their build. Her gallery here is the result.

"I was lucky I was already in the United States, in California, where there is a large community of fat acceptance advocates. A week after contacting some of them, I was attending a monthly meeting.

I spent a total of two weeks interacting and photographing my subjects. Most are from the Bay Area chapter of NAAFA - I hitched a ride from San Francisco to Los Angeles for the association's annual convention with one of the members (Nancy)," says Tammy, who used her Canon EOS 30D camera with a Sigma 17-70 lens and natural light.

"For some photographs, like the ones taken inside the ladies' locker room, I was just honest enough to tell them that it was my first time seeing bodies of that type up-close and stark naked. I politely asked if I could take pictures and gave them the option not to show their faces. It was funny, some didn't mind because they hated it whenever news reports on fatness featured stock footage of headless large people in public.

Most NAAFA members are overweight or what the media describes as "morbidly obese", a medical term for fat people which is unacceptable for many," continues Tammy.

"The only time I had to persuade them to let me take their photos was when they had a ball during their convention and they didn't want to be photographed while merrymaking.

One told me there was an incident when their photos of eating and dancing were seen on hate websites.

I consider this a long term project. I plan to photograph each member individually in their own space and see what they are like outside the support group.

I would like to go further and show that these people have normal lives and feelings, like the actress or model who is a size zero."



05 DIMITRIS GALANAKIS **CLOSE UP**

Athens, Greece's capital, is one of the world's most famous ancient cities. And it has changed a great deal since Zeus sat astride Mount Olympus.

Rather more recent change, though, is the theme of the gallery of two Greek photographers **Dimitris Galanakis**, a World Press Photo seminar attendee, and **Giorgia Galanoy**, both from Athens.

"The project is about the city and more specifically about the changes in architecture and landscape. But most importantly it is about the changes in the use of the land", says 30-year-old Dimitris.

It used to be part of the industrial area of the city. Nowadays, though, it seems to be changing because of the decay of industry in Greece. Former factories are being torn down to make way for modern buildings that house night clubs and shopping malls."

"Giorgia and I met in the documentary class of our school around 2000 and since then we have been friends", says Dimitris.

The pair has collaborated on a number of projects and this time chose to chart how Pireos Street, which used to link the city to its harbor, has altered over a two year period.

Close Up profiles some of the world's leading photojournalists – those who have led by example and can serve as role models for a new generation. In this edition, António Sopa looks at the life of one of Africa's best-known photographic pioneers.

In June 2009, an unmistakable, uninterrupted musical lament sounded at the Palácio Municipal in the Mozambican capital Maputo.

It marked the death of Ricardo Rangel, one of the last and most distinguished cultural survivors of the 1920s generation in the country, which included the poets and journalists Noémia de Sousa and José Craveirinha.

Born in Lourenço Marques (now Maputo) on 15 February 1924, Ricardo Achiles Rangel was of mixed African, Greek, Chinese and Portuguese descent.

His father, a Greek named Makris, left his Mozambican family and fled to the Congo, where he knew his European wife and children would be arriving from Greece.

Rangel was just four or five years old at the time. His mother, Joaquina Dias, would later marry the 'aged' Marcelino Luís Rangel, a nurse. From a young age, Rangel was educated at the home of his maternal grandparents, where his sister, Clarice, and four uncles also lived. The family later moved to Maxaquene, where his uncle Amosse bought land and built a house.

Rangel finished his school education in Chibuto, where his stepfather was living. With his grandmother he learned the Ronga language and culture, the dominant ethnic group in and around the city of Maputo.

The allies' victory at the end of the Second World War and emerging global literary and artistic trends had a profound influence on the young Rangel.

In Mozambique, where white and mixed-race children were already being born to settlers, a group of young artists began to

document local scenes, laying the foundations for modern art and literature in the country.

Though Rangel was one of a small elite of black and mixed-race artists, essentially made up of primary school teachers, performers and nurses, he soon understood the social injustice and discrimination which colonialism embodied.

In 1947 he joined the Movimento dos Jovens Democratas Moçambicanos (Movement of Young Mozambican Democrats).

Together with Noémia de Sousa, José Craveirinha and Dolores Lopes e Lopes, he prepared a manifesto demanding the colony's independence from Portugal, and was arrested.

Spirited and restless, Rangel also wrote poetry, and the weekly '*O Brado Africano*' published a number of his poems under the pseudonym of 'António Raivas'.

And it was around this time he began to develop a taste for jazz, acquiring his first records from North American sailors who docked at Mozambican ports.

He was one of the masterminds behind the first Festival de Jazz in 1973, featuring South African groups The Jazz Clan, The Jazz Revelers and the '4 Coronets' and the 'Hot Clube de Moçambique'.

It is not yet clear when the first African photographers emerged in Mozambique. An early reference to Ambasse Abdula dates back to 1927, but it is likely that there were African, mixed-race and Asian photographers much earlier than this.

After a brief career in mechanics, where he was an assistant at the Garagem Salema, Ricardo Rangel began working in the darkroom of the photographic studio of Otilio de Vasconcelos.

Then, with the photographer Hermínio Curado, his colleague at Foto Portuguesa, he went to work in Beira during the 1950s.

When Curado fled to Salisbury (now Harare), Rangel suddenly found himself with equipment and took over the management of a studio, capturing images for the city's different tobacconists. He saved some money and bought his first car.

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But it was through the press that Ricardo Rangel made his name, joining the editorial board of Mozambique's major newspapers.

In a rare text written by Rangel himself, he describes joining the newspaper *Notícias da Tarde* in 1952.

He would subsequently join other popular and prestigious periodicals in the colony, such as *Notícias*, *A Tribuna*, *Diário de Moçambique* and *Notícias da Beira* and the magazine *Tempo*, where he joined forces with other major journalists (Rui Cartaxana, Ribeiro Pacheco, Mota Lopes and Areosa Pena) to form the 'Sociedade de Redactores, Ld (company of editors).

By the time he became a professional photojournalist, Rangel had already fully mastered photographic techniques.

His work revealed the technical artistry for which he would become famous, and his vision: 'Fotografar o Homem em primeiro lugar' ('putting humankind centre stage'). But it was at *A Tribuna*, through his great photographic features showing the contrasts between the 'city of concrete' and the 'city of reed', that his images rather than the text became the stars of the show.

By the 1960s, Ricardo Rangel was already famous among the small local elite, and was known as the 'leopard' of Mozambican photography.

His first exhibitions in Mozambique date from this period: in Lourenço Marques, jointly with the photographers Basil Breakey and Rogério Pereira on one occasion, and in Beira.

Ricardo Rangel gained national and international recognition only after the country's independence from Portugal, when his images could be freely exhibited and published.

This greater visibility would also influence a younger generation of Mozambican photographers.

Due to the lack of qualified technical staff, he was gradually forced to take on managerial roles: head of photographic reporting for the *Notícias* newspaper in 1979; director of the weekly *Domingo* in 1981 and, finally, director of the Centro de Documentação Fotográfica (Photographic Documentation Centre) in 1984. The 1980s saw the start of a series of international exhibitions:

Berlin and Stockholm, Basel, Milan, Denmark, Glasgow, The Turin International Contemporary Art Exhibition, New York's Guggenheim Museum, Paris, Lisbon, Johannesburg's South African National Gallery and curatorship of Alfredo Jaar, (with Peter Magubane and Themba Hadebe).

Two photographic albums from his first works were also published: *Ricardo Rangel: Fotógrafo de Moçambique = Photographe du Mozambique* and *Pão Nosso de Cada Noite = Our nightly bread*.

As head of the Centro de Formação Fotográfica, (now the Centro de Documentação e Formação Fotográfica, photographic training and documentation centre), Ricardo Rangel trained hundreds of professional photographers.

He continued to photograph intensively while engaged in teaching. The Centre's collections include images taken during the last years of his life.

In contrast to his best-known prints, Ricardo Rangel later embraced the use of colour and was putting on regular photographic exhibitions across the country. There are hundreds of extraordinarily beautiful prints which deserve to be seen and appreciated by all of us.

MASTERCLASS

In each issue of Enter, we put a set of near-identical questions to people who have taken part in a World Press Photo Joop Swart Masterclass.

These five-day events, introduced in 1994 to encourage and train young photographers, are normally held every November so that a dozen young practitioners from all over the world can meet and learn from some of the world's top professionals and each other.

The subject for this issue is 33-year-old freelance **Rena Effendi** from Baku in Azerbaijan.

How did you get started in photography and what was your biggest break?

I have these old black and white pictures from my father's youth. He was posing for a camera everywhere with a cigarette in his mouth. Sometimes in some strange outdoor settings, other times in wallpapered interiors of the 1960s. In most places he was alone. There were a few shots where he photographed his own shadow, another shot where he was theatrically holding a human skull. There was something mysterious about these portraits of my father as a young man, something that I really yearned to explore and understand. I think they really set the tone of how I photographed in the beginning. I was often attracted to taking a picture from another time zone, something that visually and aesthetically resonated with our past history. My first big break was in 2004. For two years, I had been photographing Mahalla, my city of Baku's historical neighbourhood that was undergoing a lot of social change. Ancient homes were cleared for impersonal high-rises. I entered a project, Fifty Crows in San Francisco, in a competition and won the prize. I realized that these photographs crossed international borders. The story of a small neighbourhood in Baku addressed the more global issue of urbanisation. It was important, not only to me.

What qualities does a top photojournalist need?

A good eye, a sense of wonder, a feel for urgency and definitely a sense of humour, especially in lonely and desolate places. Patience, perseverance, intelligence,



compassion, courage, high adjustability to weird situations and hospitality of the spirit. War photographers should also possess an ability to disarm with charm.

What is your most memorable assignment?

It was a commercial assignment for a Russian mining company. I was sent to Siberia in the middle of winter to a small town, Leninsk Kuznetsk, to photograph mines from the Stalin era and the daily life and the work of miners. It was a very strange experience being 400 meters below ground, walking in pitch dark along the slimy corridors of the mine with coal grease underfoot, sometimes not knowing where to step. I imagined that this is exactly how a devil's intestinal system would look like – dark and slippery and highly volatile. The situation above ground was also bizarre as I found myself in freezing temperatures of -35°C, fishing on thin ice in the morning and attending a miner's disco with strippers and vodka in the middle of the Taiga forest at night.

Are you – or will you ever be – fully digital?

I am not digital. I don't know if I ever will be. I use medium format cameras and the transition from medium format to digital is much more difficult than from the 35 mm system. When I have only 12 or 10 shots on my film I think much harder before I push the button. So, in a way, it's a matter of discipline and not just an aesthetic choice for me. I'll stick with film for as long as I can.

What essential equipment do you travel with?

Rolleiflex, Mamiya 6 and 7, Holga and a big bag of film.

What is your favorite camera and how do you use it most – do you prefer natural light, for instance, or artificial/mix?

Rolleiflex is my favorite. It really slows me down, which I think is a good thing as it allows me to spend more time on the scene and get to know my subjects better, understand the situation deeper and thus take more intelligent pictures. It's not an "in your face" kind of camera, it's very quiet and the viewfinder is down, so you are looking 'down' more and it's almost like a humble praying position. I think it makes you look less aggressive.

This position also helps the subject to relax in front of the camera. You can take pictures as you communicate with the person and look in his/her eyes. I think Rolleiflex is a great portrait camera, the mask slides down a lot faster. It allows for a more intimate dialogue.

How, when under pressure, do you try and make sure the image is as good as possible?

Well, when you shoot medium format film you only have about 12 shots until you have to change a roll. So it's very risky and you can miss a lot of situations that happen fast around you. So what I try to do is not to put myself under such pressure. I avoid situations where I have to elbow my way and fight for the best position to take the best shot. I try not to do spot news. Or even if it is a news subject, I approach it from a different angle. I know my limitations and I am used to working within them and I enjoy it very much. So if I take a slow camera to a conflict area for instance, I will not be taking blurry pictures of running soldiers in combat. I will look for a different subject that tells the story in a similarly powerful way that also fits within my chosen visual medium. I've done it before and it's worked.

If there is one piece of advice you would give to a photojournalist starting out on a career, what would it be?

You are a big part of your picture. Even when you are trying to blend in and be invisible on the scene, you are still behind that lens. You own that frame, that fragment of reality, so claim it.

Which of the pictures you selected is your personal favorite and why?

I was walking down the street in the Mahalla neighbourhood of Baku, with a friend photographer. A man approached us and asked if we could come to his house and photograph his mother on her last day of life. I was surprised to be invited to a situation like this. Me – a total stranger, witnessing such an intimate moment of family life. The man led us into his house. In a dimly lit room.

There was his brother speaking on the phone and a woman leaning over the dying mother. It was such a quiet scene, almost like a renaissance painting, so powerful and complete that it was not interrupted by our presence.

The man's semi-transparent mother was lying on her bed, breathing loudly. She seemed sucked out of the room by the light from a window above her head. I held my breath because I felt that if I take the air in the room I would be infected with death. I stood speechless in the doorway. My friend whispered: "2.8 and 15". These were the aperture and shutter speed settings he knew would work there. I set them and took a couple of frames. I love this picture because it's magical, as I don't know who was doing all the thinking at that moment.

Next to whom would you like to sit in an airplane going where?

I would like to be on a very long inter-continental flight, preferably in a private jet with the following group of mad geniuses: writer Kurt Vonnegutt, musician Tom Waits, painter Hieronymus Bosch, photographer Diane Arbus, movie directors Tim Burton and Federico Fellini, and perhaps the fictional character of Doctor House trying to give them all a diagnosis. I would serve drinks and watch.

What ambitions do you have left?

In September 2009 I became a mother to my delightful baby girl Eliya Runi. My ambition at this point is to continue doing what I do with passion and precision, as well as to be a good mother to my daughter. I would like to keep that balance intact.

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