

Enter



WORLD PRESS PHOTO

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WELCOME

FIFTEENTH EDITION OF ENTER

Welcome to the fifteenth 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](#).

This is the last edition of Enter in its present form.

It has been successful in its primary goal of showcasing the work of participants from our educational programs.

But you might have noticed that World Press Photo recently launched its new corporate website and the organization will focus on this new offering in future, with its greatly expanded functionalities, to communicate about its educational activities and with participants.

The corporate site will be further developed in the years to come and is likely to retain - albeit in slightly modified forms - popular sections from Enter such as Galleries, Close-up and Editor's choice. If you haven't visited [the new site](#) yet we hope to welcome you there shortly.

We would like to thank you for your interest in Enter these past six years. The responsiveness and quality of work from former participants in our educational programs, the great and many examples of generosity of authors of the articles and the interest expressed by the growing numbers of readers have made publishing Enter a worthwhile and rewarding experience.

But, before we leave you, the last edition Images from more than sixty former participants of World Press Photo's education program have been featured in our Galleries feature since the first Enter. There are five more in this issue from a wide geographical spread. There is a record of long-standing ethnic unrest in southern Thailand, a study of how young adults are coping with life in present-day Romania and a gallery showing how men in the capital of the Republic of the Congo earn a meagre living making deliveries on basic handcarts.

The demonstrations in a main square in Egypt's capital Cairo were amongst the most dramatic in the so-called Arab Spring earlier this year. The photographer who recorded the scenes, which form the fourth of our Galleries, was amongst those taking part in the demos. She talks about keeping the two roles apart.

The final gallery shows how some of the poor of Armenia continue to exist today in the most basic of conditions.

Masterclass, as usual, features a role model amongst those who have attended a World Press Photo Joop Swart Masterclass.

And Picture Power again highlights some images which have illustrated stories in major publications. The people who chose them, the photo editors, explain why.

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.

The photographs here were chosen by Amirul Rajiv, who has been the photo editor of the Editorial & Forum Magazine of *The Daily Star* – Bangladesh's largest English-language daily newspaper - for the past three years.

The first image shows fresh water coming in from the Bangshi River, to the left, and shows clearly how murky the water of the Turag River has become. The photo was taken from the Amin Bazar Bridge near Gabtali, in the capital of Bangladesh.

Says Rajiv: "This picture, taken by Anisur Rahman of *The Daily Star* on June 4, 2010, was published on the front page of the paper. Bangladesh is land of rivers, an agriculture-based country. The rivers have become seriously polluted due to mismanagement by authorities amid the threat of global warming.

We published this standalone picture over five columns. Next day, there was huge debate all over the country and a few weeks later the court gave a special ruling to protect Dhaka's water line and clean the rivers. I choose the picture because it is bold and gives a complete impression of the river's current state."

The second image was taken at Kamrangirchar in Dhaka, Bangladesh, by Anisur Rahman and was published on April 7, 2011 on the front page alongside an article headlined "None Jailed in 10 Years". It was about the practice of grabbing land from the river for development.

Says Rajiv "Everyday, aggressive urbanization brings the people from all over the country to the city areas. The city is grabbing the nature and land outside of the city.



The city is growing with an extreme need of food and shelter for its people. By destroying the nature, man is creating a natural disaster. Laws are weak.

After the picture was published huge pressure grew on the government to save the rivers and protect them from grabbers' actions. I like the composition and the environmental view it's taken from."

The pictures here were chosen by Nadezhda Chipeva, photographer and photo editor at the Bulgarian newspaper *Capital Weekly* part of the Economedia publishing house and publisher of *Dnevnik Daily*.

The first is taken by Nadezhda herself in the Bulgarian capital, Sofia, on September 10 2007.

Says Nadezhda : "An interesting fact from the period right after the liberation of Bulgaria from Ottoman rule in 1878 is that at that time there were thirty mosques in Sofia, most of which were demolished during the time of the Russian provisional government.

Nowadays there is just one mosque - Banya Bashu, built in 1567 - and there are simply not enough places in it for those people wanting to join Friday prayers, which are of special importance to Muslims

According to the Chief Mufti's Office, thirty thousand Muslims live in Sofia of whom some fifteen hundred regularly show up for Friday prayers. The Banya Bashu Mosque accommodates 700 people.

Apparently, a new mosque is needed – but proposals for its construction have resulted in a rising wave of discontent among nationalists, such as the "Ataka" party. Plans for the new mosque were turned down at about the time the picture was taken and are still on the table today as the issue continues to divide public opinion."

Nadezhda is critical of her own picture. She says: "It illustrates the lack of places in the mosque – many of the believers are praying in the entrance area or even on the sidewalk outside. The photography is essentially informative, using the simple language of witness. It shows how the

believers are kneeling on the pavement. Yet it is lacking the distance from the subject that would allow the observer to focus on the issue.

Perhaps if the picture had been from a standpoint further away, through the bodies of passers-by perhaps, it would be stronger.

I chose that picture because of events that took place in May 2011 and are the subject of the second image here.

This photograph was taken by Georgy Kojuharov on May 20 2011 and was published by Capital Weekly on its front page.

The municipality of Sofia, Bulgaria's capital, had allowed the nationalist political party Ataka to demonstrate in front of the only mosque in the city.

Says Nadezhda: "The protests were about the the volume of the call for Friday prayers coming from the mosque as well as the sidewalk space the praying Muslims were allegedly "taking over". There were incidents, including fights, several people were arrested and the demonstrations escalated to the burning of prayer rugs in front of the mosque. It was a dangerous game and could have developed further.

The image is a good reflection of the events that took place in front of the Sofia mosque that day. "Capital weekly" published it on its front page for that very reason.

I chose this picture as a good example of photojournalism, keeping the necessary distance from the events and speaking in sincere photographic language.

Despite the difficult lighting conditions, the picture is technically well executed. It serves its informative function well, with no extra dramatic effect, and yet is assertive enough.

Another notable element is the passive attitude of the law enforcement forces. The policemen are standing there, all lined up, just observing the prayer rugs being burned.

This incident, unprecedented in contemporary Bulgarian history, is notable in the context of a growing undertone of aggression towards the Muslim population."

Summing up, Nadezhda concludes: "Whichever way you report the story concerning the new mosque project in Sofia, in the end it comes down to numbers. Some 12 % of the population of Bulgaria is Muslim. The other 82% is Orthodox Christian. The construction of a new mosque will not change that – not the dry numbers, and positively not how those percentages coexist.

If a new mosque is built, some people among the majority will go on protesting and demonstrating for a while. Then, some people think, things will get back to normal. Hopefully.

Yet the coin of religious freedom has two sides and the answers to those questions are not ready-made – they are somewhere in the future.

I chose those two photographs mostly because of the progression of the story they portray. My other motive was the problem of the aesthetics and the approach to the issue in those pictures.

The earlier one shows no respect for the praying people. There is a lack of distance, which only underlines the unaesthetic body position of the believers – unquestionably a flaw of the picture.

The photo taken later – in effect testifying to the development of that same story - has a high artistic standard while also taking a stand. There are no significant technological changes in the timeframe between those two photographs, yet there is positively an aesthetic difference."



GALLERIES

Not surprisingly, considering Enter is devoted to photojournalism, Galleries – where former World Press Photo seminar participants display their images – has been one of the Internet magazine’s most popular features.

And in this – the last issue of Enter in its present form – the standard of work is as high as usual.

In his gallery, Vinai Dithajohn chose to highlight the ethnic separatist insurgency in southern Thailand that has troubled the region for many years but escalated in 2004.

Based in Bangkok, Vinai immerses himself in his projects, often spending long periods with the people he is recording with his camera. He does get a little too close to the action at times – during demonstrations he was photographing in 2010, he only just missed being very seriously injured when a bullet passed through his leg.

Marko Risovic is also keen to be as close as possible to his subjects and for his project “New dawn over Carpathians” he spent two months in Romania amid the generation of youngsters, now in their teens, who are emerging into the country’s post-communism era.

Time is the most important element in his work, says the Belgrade-based freelance. It allows him to capture his subjects as naturally as possible.

Highlighting one unusual group of workers – the so-called pushers of Bacongo in Brazzaville, the capital of the Republic of the Congo – was the project chosen by Rodrig Mbock.

These men, who transport anything and everything in markets pushing trollies and carts – hence their name – helped Rodrig, from Cameroon, to answer questions he says he had about “peoples and cultures that are different from or similar to my own”.

Egyptian photojournalist Myriam Abdelaziz is unusual in that she was a participant in as well as a recorder of the events that make up her gallery.

But, she says, she tried to make sure her journalistic efforts did not to affect what happened in the demonstrations in Cairo’s Tahir Square earlier in the year that she was both recording and supporting.

Anahit Hayrapetyan from Armenia set out to photograph buildings in Yerevan that had been used for one function in the communist era but were now utilised for different purposes.

Having selected what had been former hostels for factory workers, Anahit then became more interested in the people who were now living in extremely cramped and poor conditions inside.

Her images, when posted to Facebook, sparked interest in the city in the plight of the occupants and prompted some people to offer help.

01 VINAI DITHAJOHN

Award-winning Thai photojournalist Vinai Dithajohn says his job is to capture the heat of Bangkok nightlife and the anger of political confrontation across the nation.

Based in the country’s capital, former bus conductor Vinai has had work published in many magazines over the years including *Time Magazine*, the *International Herald Tribune*, *National Geographic Magazine* (Netherlands) and *National Geographic Magazine (Thailand)*.

During political upheavals he will sleep out with demonstrators on both sides of the divide, recording, as he puts it, “the mood and movement but remaining neutral”.

Sometimes his drive to capture the action threatens personal safety. Last year he took a bullet in his leg during demonstrations. “The bullet missed the bone and flew through my flesh,” he says, with an air of relief.

Speaking of the images in the gallery for this edition of Enter, Vinai says: “An ethnic separatist insurgency is taking place in Southern Thailand, predominantly in the Malay Pattani region, made up of the three southernmost provinces of Thailand. Violence has increasingly been spilling over into other provinces.

Although separatist violence has occurred for decades in the region, the campaign escalated in 2004.

In July 2005 the former Prime Minister of Thailand, Thaksin Shinawatra, assumed wide-ranging emergency powers in the area. Army Commander Sonthi Boonyaratkalin was granted an extraordinary increase in executive powers to combat the unrest.

Then, on 19 September 2006, Sonthi and a military junta ousted Thaksin in a coup. Despite reconciliatory gestures from the junta, the insurgency continued and intensified.



02 MARKO RISOVIC

Shadowy Islamic insurgents have waged a violent campaign leaving more than 4,400 people dead, including both Muslims and Buddhists, in near-daily attacks”.

Concludes Vinai: “My clear purpose is to communicate and inform about the impact of this insurgency, especially on the future and the life of the youth and innocents affected. Though this region has been traumatised by fear and mistrust, I still hope that my work can help generate more understanding and contribute to bringing a peaceful multicultural society back to the region.”

Serbian freelance Marko Risovic likes to get very close to his subjects as a photojournalist which, he concedes, is a difficult way to operate.

“I like to work without being noticed and without interfering in specific moments of intimacy,” says Belgrade-based Marko. “It is probably every social documentary photographer’s dream and it’s really not easy to achieve when you are physically so near to subjects.”

Thirty-year-old Marko’s work has been published in many regional and international magazines, newspapers and web editions including *National Geographic Serbia*, *Polaris images* and *Status magazine*.

He has a long list of awards from Press Photo Serbia and other imaging organisations.

“The main component, in my experience, is time. When you spend a lot of it with people, even with teenagers - who are already annoyed with many things - they really do start to forget about you eventually.

That’s why I like long-term projects. As the name suggests, you have a lot of time to get close to your subject and to share moments without being noticed. Honesty in the frame is at the very top of my priorities, just next to emotion. I never pose anything for these kinds of stories. It’s quite different when I am doing portraits, which I also like very much.

The story “New dawn over Carpathians”, featured here, was shot during the World Press Photo Masterclass “See New Perspective”. It is an attempt to reflect the modern generation of Romanian teenagers born after the fall of communism, highlighting their hopes and dreams and the opportunities they have in a country of many contrasts.

I was encouraged to do it despite all the barriers – I didn’t know a word of the Romanian language, I was going to do story about a population much younger than me and in very sensitive period of life for them.

But once I arrived in Romania, everything was great, with help from my dear colleague photographers and all the nice people I met along the way. It took a lot of patience, walking around and waiting for people to accept me and forget my camera. Once it happened, everything else was very natural. For two months of my life, I felt like teenager again.

My favorite photo from this specific story is the one with two sisters, Silvia and Elizabeth, wiping their faces with little yellow towel.

All the important things I was talking about are there: intimacy, emotion, atmosphere and a beautiful range of colors and shapes making the picture look almost like a person and it’s reflection in the mirror. It tells a great deal about the life of girls and how close as sisters they are to one another.

I was in the right place at the right time - very early in the morning - and very sleepy as well. There was just enough time for one shot and that was it. All the time spent with them beforehand - talking, taking a lot of posed and useless photographs - paid off in this single moment.”

Marko says his plan now is to balance his work as a photojournalist with more personal projects.



03 RODRIG MBOCK

“Though I consider photography to be an art, it is - above all - a powerful means of communication through which man can document daily life and learn and understand through the image,” says 32-year-old freelance photojournalist Rodrig Mbock, who is based in Yaoundé in Cameroon.

His photo essay, featured here - entitled “The Pushers of Bacongo” - was part of a workshop organized by the Congolese photographers’ collective **Generation Eili**.

“It allowed me to ask myself questions about peoples and cultures that are different from or similar to my own”, says Rodrig.

“In Brazzaville, the largest city and capital of the Republic of the Congo, I spotted a group of men known as pushers in a market. They work by offering to transport anything people want moving. I invited them into a little bar so that they could tell me about themselves and their line of work.

They were intrigued and asked me a number of questions about my work and my country. I then met the group several times and finally took out my camera when I felt there was a real trust between them and me.

The photo essay lasted one week during which they guided me through the market and streets of Brazzaville. Sometimes I bought them meals or other little things and at the end, I offered the pushers a souvenir album”.

Rodrig says working in Africa is difficult because of the low quality of photographic equipment.

“So I work a lot with software such as Lightroom and Photoshop in post-production.

I have asked photo agencies to help us, but to no avail. In Africa, we are denied the chance to be creative.

We parted company with the pushers in good cheer after sharing a drink together at our bar just like we did on the first day. I felt very close to these young marginalized people who reminded me of the youth in my home country of Cameroon.

The photo I like the best is the one which shows how difficult their job is – the pushers with their feet in a puddle using all their strength and energy to earn a pittance. I find this photo beautiful and strong and it exudes a certain emotion, almost like warriors leading a chariot”.

Rodrig says he first became conscious of painting and design during childhood. He developed a self-taught mastery of digital art, from picture-taking to retouching. Then, in 2009, the French embassy commissioned a series of photographs emphasizing the place of women in the economy of Cameroon.

As a result, he was selected in 2010 to participate in a training workshop organized by World Press Photo in Dakar.

Access to a dump where the pushers take material is difficult. To get there means walking along largely unmaintained streets so as not to be arrested by police.

Bokanda is a local whisky which pushmen carry “to give them energy”.

The dump is near the Congo river. Across it can be seen the buildings of Kinshasa city. “When I come here, I feel nostalgic, I think about my parents and my friends who stayed over there,” says Makola. “We are always meeting here, it’s an important time to share memories of our country. We are wearing caps because we don’t want to be recognized by our compatriots from Kinshasa”.

As a result, he was selected in 2010 to participate in a training workshop organized by World Press Photo in Dakar.

04 MYRIAM ABDELAZIZ

Egyptian photojournalist Myriam Abdelaziz was fulfilling two roles as she spent eighteen days in and around Tahrir Square in her country’s capital, Cairo, during the recent revolution there.

“As an Egyptian citizen, I was there both to protest as well as to document what was going on,” the 35-year-old, now based in New York, says.

Myriam, who turned to photography after years working in marketing, has had work published in a host of publications, including **Marie-Claire**, **Forbes Magazine**, and **The British Journal of Photography**.

After being named in 2009 by the Magenta Foundation as one of the twenty-five Emerging Photographers in the USA, Myriam decided to start splitting her time between Cairo and New York so she could start visually exploring the land of her origins.

Of her time recording the Egyptian revolution, Myriam says: “I tried to grab the moments without affecting them, just by being discreet. Or maybe this is what happens naturally when someone photographs something she is, in fact, participating in.”



05 ANAHIT HAYRAPETYAN

MASTERCLASS

Originally, Armenian photojournalist Anahit Hayrapetyan started working on a project to record how Soviet-era buildings in her home city of Yerevan were now being used for different purposes.

She visited one that had been a guesthouse for workers at a factory but now was permanent home for several families.

But when she started to speak to the people who lived in these bleak blocks her focus changed to them. And she began to record the life of one thirteen-member unit who existed in just four rooms.

"I became close to Marie, her two children, her parents, her grandmother and seven siblings who were all living in those four small rooms – a main one, a kitchen, a living room and a bedroom," says 30-year-old Anahit, who now works with Eurasianet and attended World Press Photo seminars in 2005 and 2006.

"It was fascinating to see Marie's courage and purposefulness in these terrible conditions. She plans in detail and looks forward to the future with great hope.

I shared my impressions and photos on Facebook and, luckily, people started to respond and ask how they could bring clothes and food for those families. I told them where the buildings were so they could help.

The story has been included in the United Nations "Young People at Risk" project and I have continued working on the story. Altogether it took some months. Marie's family became used to me and stopped observing me as I took photos of them.

Recently Mari's family moved to a village. She called me and said that everything was good. I am planning to follow changes in her life and will visit her again."

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 36-year-old Ghaith Abdulahad, whose work appears in *The Guardian* newspaper and is available through **Getty Images**. Born in Baghdad and now based in Istanbul, Ghaith's award successes include the **British Press Awards** in 2008 and the **Amnesty international Press Awards**, the James Cameron award and the **Martha Gelhorn Award**, all in 2007.

Ghaith, how did you get started in photography and what was your biggest break?

As an architect, I was doing a lot of street photography in Baghdad of architecture and the city - streets and dilapidated buildings - when the war happened in 2003. I started shooting first with the aim of documenting changes that the city was going through during war, aerial bombardment and "shock and awe". My focus was still on architecture but soon I found myself taking pictures of people and I moved from architectural photography into news and documentary.

What qualities does a top photojournalist need?

I wish I knew.

What is your most memorable assignment?

Shooting a mass grave of Iraqis killed by Shia militias during sectarian fighting in Baghdad in 2008.

What essential equipment do you travel with?

One camera, two lenses, and many notebooks.

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

I use the Leica M8 (I get many complaints about it regarding noise and resolution) but it has changed the way I take pictures since I switched to it from Canon. I use natural light - a huge hindrance when shooting at night or in low light, but nothing's perfect.

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

Probably by isolating the shooting process in my mind from whatever source of pressure there is outside and trying to be as calm as possible (very easily said!).

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

The picture of the mass grave, for the image is only telling a small part of the story. The smell of the graves, the haunting silence, the militiamen roaming the areas – they are only registered in my brain (and my text).

What ambitions do you have left?

Do you have left? That implies I have fulfilled some.

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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Cover Image:
Marko Risovic

The Enter team:

Editor-in-Chief: Mike Smartt
Design: Mark Koetsier, Sophia Vos and Jorry van Someren (**Flink**)
Building and Distribution: Martijn Megens, Koen van Dongen and Dirk Heijens (**Lenthe Foundation**)
Hosting: Kevin Struis (**ASP4ALL**)

Editorial team:
Editorial team: Maarten Koets, Kari Lundelin, Frederiek Biemans and Rebecca Simons (**World Press Photo**)
Managing Director World Press Photo: Michiel Munneke

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