

10 years!



Schilt Publishing
& Gallery

January – June 2020

10 YEARS!

Dear friends,

Schilt Publishing's first programme was compiled for the Spring of 2010. Which means that our Spring 2020 programme will mark our 10th anniversary! In these 10 exciting years we have produced hundreds of thousands of books spanning more than 120 different titles. The majority were published in English, with some in Dutch, as well as quite a few in French, German, Italian, Spanish and Russian.

I would like to express my sincere gratitude to all our authors and artists, to our loyal co-publishers, and to everybody else involved in the making and selling of our outstanding books. And of course I would also like to extend the same sincere thanks to the buyers of these books; without you it would have been meaningless and it would not have been possible. Thank you all from the bottom of my heart!

Let me conclude again with the words I wrote at the end of that very first introduction 10 years ago, and which have continued to inspire me ever since:

As long as we all continue to refuse to accept mediocrity, a wonderful future lies ahead of us!

Kindest regards,
Maarten Schilt
October 2019

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Vol. 4

SCHILT GALLERY

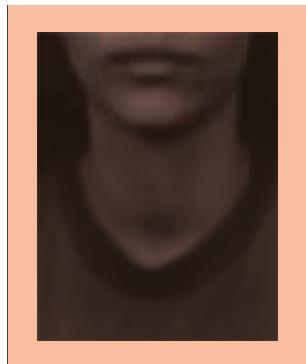
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Odette England (ed.)

Keeper of the Hearth Picturing Roland Barthes' Unseen Photograph



This lavish book marks the 40th anniversary of Barthes' renowned work *Camera Lucida* in 2020. Artist Odette England invited 199 of the world's best-known contemporary photographers, writers, critics, curators, and art historians to contribute an image or text that reflects on Barthes' unpublished snapshot of his mother, aged five. This snapshot is known as the winter garden photograph. Barthes discusses it at length in *Camera Lucida*, but never reproduces it. It is one of the most famous unseen photographs in the world.

Keeper of the Hearth features more than 200 images, supported by three essays. Essayists include **Lucy Gallun**, Assistant Curator in the Department of Photography at the Museum of Modern Art; **Phillip Prodger**, Senior Research Scholar at the Yale Center for British Art; and **Douglas Nickel**, Andrea V. Rosenthal Professor of History of Art and Architecture at Brown University.

Foreword by **Charlotte Cotton**.

Design: Cara Buzzel

ISBN 978 90 5330 937 7

Format: 24 x 28.5 cm

Hardback

344 pages with over 200 photos in full colour

World rights

January 2020 (Europe)

March 2020 (U.S.A. and rest of the world)

€60 | \$75 | £55

Julia Fullerton-Batten

Waterhose

Courtesy the Artist and Jenkins Johnson Gallery



9 789053 309377 >



Odette England is an Australian-British artist, writer, and curator. Her work has been shown in more than 90 solo, two-person, and group exhibitions in the United States, Europe, Canada, Australia, and Asia. *Keeper of the Hearth* is England's first edited volume. She lives and works in Rhode Island and New York.



Ahndraya Parlato
Untitled
Courtesy the Artist

Grace Lau
Time Present and Time Past are both present in
Time Future (T.S. Eliot)
Courtesy the Artist



Lori Nix and Kathleen Gerber
Winter Garden
Courtesy the Artists and
ClampArt Gallery



Courtesy of the artist

Caroline Irby

Someone Else's Mother



Design: Victor Levie, LevievanderMeer, Amsterdam

ISBN 978 90 5330 940 7

Format: 18.8 x 24.5 cm

Hardback with cloth cover

120 pages with approx. 65 photos in full colour

World rights

April 2020 (Europe)

June 2020 (U.S.A. and rest of the world)

€40 | \$50 | £35

Irby has managed successfully to tread the line between voyeuristic intrusion and misplaced sentimentality [...] Her work contains great tension and emotional charge. The Times



I grew up in London with a Filipino woman called Juning, who had four children of her own living on a small island in the Philippines 7,000 miles away. Juning's husband left her when their children were young, and all financial responsibility for the family fell to her. For several years, Juning worked as a nanny in Manila, but in 1974, knowing that a local income could not stretch to cover her children's school fees, she decided to look for work abroad. Her youngest child was two years old when she left for Hong Kong.

In 1976 my parents and brother, who was then a year old, moved from London to Hong Kong for my father's work with Barings Bank. My mother soon became pregnant with me, and in the spring of 1977 she advertised for a 'mother's help' at Waitrose in Hong Kong; Juning was one of four people who responded to the post. My mother tells me my brother hid each time someone arrived for the interview, until Juning came, when he headed straight for her lap. I'm grateful for my brother's discernment, and that in response it was Juning who my mother chose to employ, because though I have complicated feelings about growing up with someone else's mother and benefiting from her attention while her own children could not, Juning was certainly a very sound and loving person to entrust childcare to.

Two or three years after Juning began working for my family in Hong Kong, we moved back to London, and Juning came with us. She continued to live with my family for twenty-two years, until 1999. [...] Now, as an adult and a mother myself, the notion that Juning lived apart from her children for three decades is painful to imagine, and I can't shake off a feeling of strangeness that their lives and mine carried on in tandem for all those years, mine with their mother, theirs without. My parents chose to employ Juning, and her influence on my life has been so extensive, I can't say where it starts or ends.



Juning chose to leave her children in order to financially support them, and the effect of this decision on her children's lives is also impossible to measure. We are all part of the same curious equation, we are all impacted, and after decades of living in tandem but remotely, I wanted to try to understand how."



Caroline Irby is a British photographer based in London. Her focus is on social documentary, portraiture, and advertising photography, and her work has been published and exhibited worldwide. After graduating in Philosophy and French from Edinburgh University, for several years Caroline worked mainly in developing countries: on editorial assignments, NGO commissions, and personal projects, motivated by a faith in photography's capacity to connect the viewer to the subject; to link worlds that often appear disconnected.

Increasingly, the subjects Caroline chooses are closer to home. Her particular areas of interest are immigration and children. She has always written as well as photographed, starting at 17 with articles in *The Independent* and *Evening Standard*. During 2009 Caroline had a weekly photograph and interview column, "Seen and Heard", in the *Guardian Weekend Magazine*, and during 2011-2012 she had a column in *Mainichi* newspaper, Japan: a photograph and story about a different child each week, who she had met through her work and travels.

In 2010 Caroline's first book, *A Child from Everywhere*, was published by Black Dog Publishing. For this project, she photographed and interviewed children from 185 different countries, all now living in the UK. From 2014-15, Caroline was a contributing editor to *Newsweek Magazine*. Her work has been shown at venues including the Victoria and Albert Museum of Childhood, Royal Festival Hall, Somerset House, the Edinburgh G8 summit, the World Children's Art Museum, Japan, and the National Parliament, Uganda

Brenton Hamilton



Design: Victor Levie, Levievandermeer, Amsterdam

ISBN 978 90 5330 941 4

Format: 24 x 30 cm

Hardback with cloth cover

144 pages with approx. 100 photos in full colour

World rights

April 2020 (Europe)

June 2020 (U.S.A. and rest of the world)

€50 | \$60 | £45

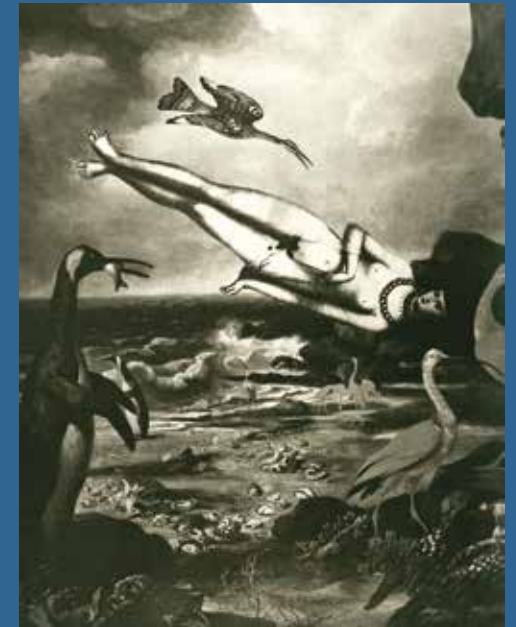
A Blue Idyll Cyanotypes and Dreams

For over two decades, visual artist and historian Brenton Hamilton has been creating a sustained body of work, mostly concentrated within the historic processes employing nineteenth-century photography techniques that are no longer commercially available. Hamilton has produced a unique collection using methodologies like gum bichromate forms, platinum, and collodion ambrotypes on black glass, French variants of paper calotypy and of course the cyanotype. Influenced by the Surrealist motifs, coaxing dream-like, chance collisions of fragments from art history, Hamilton shapes a new landscape in his photographs. The present symbolism of the dark night sky and the freedom to look outside himself towards unfettered ideas and musings, learning to make a new place with paper and metal salts and light, allows him to rest and wonder.

He combines human anatomy, astronomy, and botanical imagery to create intriguing and provocative arrangements. His work references ancient Greece and Rome, as well as 15th- and 16th- century Dutch and Italian paintings. Hamilton uses symbols and visual elements from the history of art to create a thoroughly contemporary vision.

Brenton Hamilton is a well-known mentor, teacher on the campus of Maine Media Workshops, and a leading educator and historian. His photographs are widely collected and exhibited internationally and held in numerous permanent collections at: the Farnsworth Museum, Rockland, Maine, the Portland Museum of Art, Portland, Maine, the University of New England, and the Lamar Dodd Art Center in Georgia.

Essay by Lyle Rexer, a New York-based independent writer and critic.



“Among significant influences that I respond to are the study of history and culture – and that has led to my ‘re-enactments’ on paper and glass. I have fashioned references to the artist’s studio, early diagrams and engravings of human anatomy, bird study and astronomy. The history of collecting and early museums that were called Wunderkammer have been especially powerful for me. These small, serious rooms were filled with bones and shells, engravings, fragments and casts, and semi-precious stones; drawers full of human knowledge! In the pictures that I conjure up, the viewer is presented and sees an invented world. Animal bodies and human features, torsos surrounded by stars, or a studio still life of an unusual object emerging from blackness. I hope this work makes a space for the viewer to behold a new precipice.”



Vivian Keulards **To Hans**



Design: Put Gootink, Amsterdam

ISBN 978 90 5330 938 4

Format: 24,5 x 28,5 cm

Paperback, Japanese binding

224 pages with approx. 50 photos
in full colour

World rights

January 2020 (Europe)

March 2020 (U.S.A. and rest of
the world)

€40 | \$50 | £35



9 789053 309384 >

ISBN 978 90 5330 939 1

Voor Hans (Dutch edition) – €40



9 789053 309391 >

My brother Hans was 38 years old when he was found dead in a Berlin hotel room. He had suffered a cardiac arrest, caused by drugs. His death was a fact, the way he died a taboo. For many years, we – his family – did not speak openly about his addictions.

But I had so many questions to ask Hans. Why did *you* get addicted, why not *me*? What happened that made you become addicted? How does addiction feel? Could I have done anything to prevent it? With this book I am breaking the taboo. The book reflects my feelings, thoughts, and memories during my search for answers to the questions I could not ask Hans anymore. I visited Berlin, studied our family albums, and talked to many people who dealt with addictions.

The book will be accompanied by a video installation in which people who have recovered from addiction answer my questions instead of my brother. Their story will be published in the book. It shows the human being behind addiction.

Vivian Keulards is a Dutch conceptual portrait photographer. She graduated in 2009 from the Fotoacademie Amsterdam. Her fascination for images and photography started earlier though. During her Communication Science studies at the KUN (University of Nijmegen, master's degree in 1995) she mainly focused on visual culture and imaging; she also loved to print in the darkroom. From 2010 to 2013, Vivian lived with her family at the foot of the Rocky Mountains in Colorado (U.S.A.). Vivian's portrait series are often created over a longer period of time and are narrative (conceptual). Children, adolescents, and vulnerable groups are recurring subjects in her photography. Her series can be documentary or based on fine art. Therefore her work is shown on different platforms like photo festivals, galleries, newspapers, and magazines. Her portraits have been published, exhibited and rewarded internationally, and are part of public and private collections.

Text: **Ralf Mohren**



African Cosmologies

Photography, Time, and the Other



Design: Henk van Assen, HvA Design, Brooklyn

ISBN 978 90 5330 932 2

Format: 17 x 24.2 cm

Hardback with cloth cover and bronze on the cut

352 pages with approx. 200 photos and illustrations in full colour

World rights

March 2020 (Europe and Houston, TX)

May 2020 (Rest of the world)

€60 | \$75 | £55

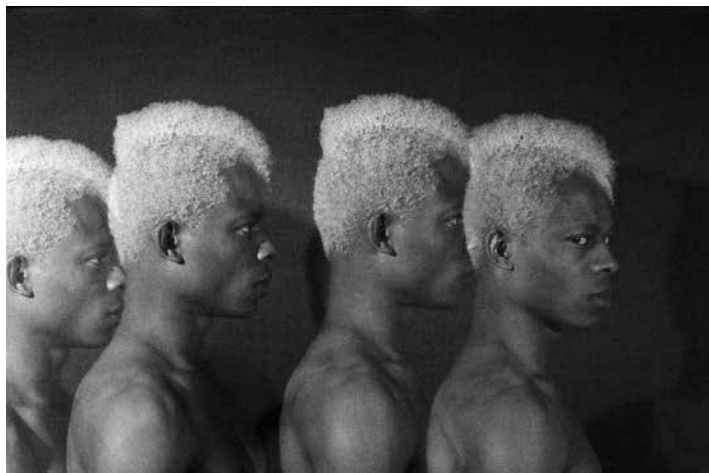
The FotoFest Biennial 2020 takes place from March 8 – April 19, 2020 in Houston TX.



Curated by renowned London-based curator, Mark Sealy MBE, the FotoFest Biennial 2020, *African Cosmologies: Photography, Time, and the Other* brings together over 30 artists from around the globe whose works challenge traditional notions of Blackness and transnational histories in relation to concepts of liberty, rights, and representation. Taking its cues from John Coltrane's avant-garde jazz oeuvre, wherein formal modernisms of the past are made complex by radical imagination and black-futurity, this presentation of diverse ideas, artistic approaches, and material histories proposes a cosmological exploration of Africa and the contemporary African diaspora; one that defies easy categorization and spatial and temporal boundaries.

In their unique practices, the featured artists turn an eye to social, cultural, and political conditions that inform and influence concepts of representation as they pertain to image production and circulation in Africa and beyond. These artists question the ways in which subjectivity is constructed and deconstructed by the camera, and in the process, reveal legacies of resistance by those who defy traditional ideas of sexual, racial, gender-based, and other marginalized identities.

Mark Sealy writes, "Photography for those locked out of the means of image production becomes an impossible barrier to the right to full and equal human recognition. Especially if existence alone is an act of survival."



Produced in conjunction with the FotoFest Biennial 2020 exhibition, the *African Cosmologies* book will feature essays by leading scholars in the fields of contemporary art, photography, and cultural studies. Images of installations, photography, film, and video works by artists will highlight the range of interdisciplinary approaches that are represented in the Biennial exhibition.

African Cosmologies: Photography, Time, and the Other is co-edited by Autograph ABP Director, **Mark Sealy** MBE, and FotoFest Executive Director, **Steven Evans**.

Mónica de Miranda, *Cavaleiro Negro (Black Knight)*, from the series *Circular do Sul Impressão*, 2019. Inkjet Print, 31 x 84 inches. Courtesy the artist.

<< Zanele Muholi, *Thulani II*, Parktown, 2015. Courtesy Stevenson, Cape Town/Johannesburg and Yancey Richardson, New York. © Zanele Muholi.



<< Rotimi Fani-Kayode, *Four Twins*, 1985. Gelatin silver print, 9 x 13 7/8 inches. Courtesy Autograph ABP, London, UK.

Eustaquio Neves, from the series *Last Photograph*, 2019. Mixed media. Courtesy the artist.

Ten by Ten

The Best Portfolios of FotoFest's Meeting Place, Vol. 1



Design: Henk van Assen, HvA Design, Brooklyn

ISBN 978 90 5330 933 9

Format: 17 x 24.2 cm

Hardback

144 pages with approx. 100 photos and illustrations in full colour

World rights

March 2020 (Europe and Houston, TX)

May 2020 (Rest of the world)

€30 | \$35 | £25

Yan Wang Preston, *Allotments under Caiyuanba Bridge*, Chongqing, China, 2017. Inkjet print, 36 x 45 inches. Courtesy the artist.

The International Meeting Place Portfolio Review held in conjunction with the FotoFest Biennial in Houston, TX is the largest and longest running event of its kind in the United States. Every two years, 150 curators, editors, and photography and fine art experts travel to Houston to review 450 photographic portfolios by emerging and established artists and photographers from around the globe.

The *Ten by Ten* exhibition is a celebration of this important site of discourse and display, highlighting the works of 10 artists, nominated by 10 guest reviewers, whose works exemplify the broad range of contemporary photographic practice. Featuring ten artists whose works stood out among many at the Meeting Place 2018, the book *Ten by Ten* includes full colour and b/w illustrations of the works selected for exhibition during the FotoFest Biennial 2020. Essays by the renowned photographic experts who nominated the included artists preface beautifully printed photographic spreads.

A must-have for enthusiasts of the global photographic avant-garde.



The Meeting Place 2018 artists include:
Cítlali Fabián,
Richard Frishman,
Anton Guatama,
Daniel Handal, Ellie Ivanova,
David Johnson, Philip Matthews,
Seunggu Kim,
Yan Wang Preston, Saba Sitton,
and Krista Svalbonas.

Essays by:
Peggy Sue Amison,
Thomas Elsen, Jim Estrin,
Karen Haas,
Allie Haeusslein,
Matthew Kluk, Gwen Lee,
Mark Sloan, Catherine Troiano, Lisa Volpe and
FotoFest Executive Director
Steven Evans.



<< Daniel Handal, *Yellow American Singer (Fifth Ray)*, 2018. Archival pigment print, painted frame (Edition of 3 + 2 APs), 19 x 15 inches. Courtesy the artist and ClampArt, NY.

David Johnson, N.C. 012 (From the series *Wig Heavier Than a Boot*), 2015. Archival Pigment Print Mounted to Dibond, 11 x 14 inches. Courtesy the artist.

Ellie Ivanova, *Flattened Parachute* (from the series *The Museum of Innocence*), 2018. Gelatin silver print/mordançage, 8 x 10 inches. Courtesy the artist.



Seunggu Kim, *Samgaksan Hwaak*, 2012. Inkjet print, 63 x 78.7 inches. Courtesy the artist.



Frazier King

The Collector's Eye A Photographer's View of His Contemporaries



Susan Dunkerley Maguire



FOTO FEST

Design: Victor Levie, LevievanderMeer,
Amsterdam

ISBN 978 90 5330 935 3

Format: 24 x 29,5 cm

Hardback with cloth cover

184 pages with 76 photos in full colour

World rights

March 2020 (Europe and Houston, TX)

May 2020 (U.S.A. and rest of the world)

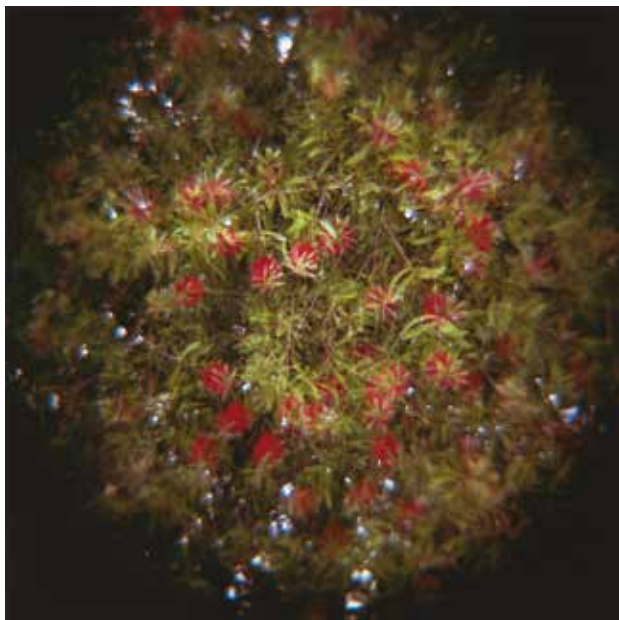
€60 | \$75 | £55



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This book is a visual and written exploration of the constructed photograph as created in the last decades of the 20th century and the first decades of the 21st century. It documents a collection built by Frazier King, that was exhibited by FotoFest International in the *Collector's Eye II Exhibition*. Mr. King's essay reflects on 76 images of a variety of constructed photographs included in the collection. The narrative explores how Mr. King's own work with this type of image has resulted in a collection of constructed photographs and explains the varied nature of this category of image. The reader gets a personal and inside glimpse of the dynamics of photographic reviews such as FotoFest Meeting Place, and how artists, collectors, and curators interact in this venue and the relationships they form. In addition to an essay by Mr. King, this volume includes an essay by **Wendy Watriss**, co-founder and Senior Artistic Advisor of FotoFest, on the significance of collecting and the role of the collector. The third essay is by **Madeline Yale Preston**, an independent curator based in London, who addresses the role of the collector as curator and the historical evolution and importance of the constructed photograph.

Claudia Presentado



Carlos Jurado

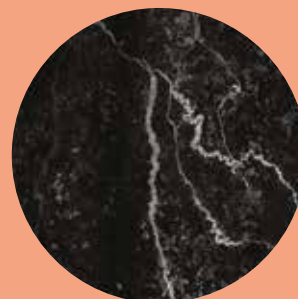
Frazier King worked as a corporate lawyer and has had a variety of roles in the photographic community in Houston, Texas, where he lives and works. He has been a photographer since the 1980s and continues this work today. He has produced several bodies of work and has participated in a number of FotoFest Meeting Place reviews, including the first one in 1986. Mr. King has exhibited widely in the U.S., Europe and South America, and is included in a number of significant museum collections. In addition, Mr. King has served the photographic community through his 15 years as a member of the Board of Directors of



Pavel Bařka

the Houston Center for Photography. During this time, he served as chair of a variety of committees, including the Exhibition Committee. In this role Mr. King participated as a reviewer at FotoFest Meeting Place and also in other reviews in the U.S. and around the world. Mr. King continues service as a member of the HCP Advisory Council and a member of various committees. Since the early 2000s Mr. King has been an avid collector and has spoken about collecting in a variety of venues.

With a foreword by **Steven Evans**, Executive Director of FotoFest.



Elaine Duigenan

Design: Heijdens Karwei, Amsterdam

ISBN 978 90 5330 934 6

Format: 19 x 24,5 cm

Paperback

288 pages with approx. 200 photos in

full colour

World rights

May 2020

£22.50 | \$29.95 | €25

Here are 150 award-winning photographers you should know. These exciting contemporary photographers hail from dozens of countries on five continents, and they are making remarkable work right now in diverse cultures around the world. It's fresh, inspiring, insightful, and thought-provoking.

LensCulture is the leading online destination to discover the latest trends and freshest contemporary photography, and this volume compiles some of the best discoveries of the year. This book celebrates excellence in the visual language of photography in all genres: documentary, fine art, photojournalism, portrait, street photography, abstract, landscape, architecture, nature, alternative process, experimental, poetic, personal, and more. Everyone who is curious about the current state of photography around the globe will be delighted to discover the rich variety of photographers and their imagery presented in these pages.

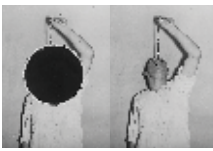
LensCulture is a global network and online magazine that has become one of the most popular platforms for discovering and sharing the latest and best in contemporary photography – currently reaching a monthly audience of over 2 million around the world. You can find out more at www.lensculture.com.





EDGAR MARTINS
PORTRETTEN

edgarmartins.com



WHAT PHOTOGRAPHY HAS IN COMMON WITH AN EMPTY VASE

Starting from a collaboration with artist Birmingham (the original, already now, category is given to the fieldwork...), he creates and their relations, he with one the social... of representation to explore elements with internal... of the photograph, which questions about... ability and documentation inherent.

From this, with the presence of a void one, brought on by... of the subject. From an ontological angle, it poses... questions, including: how does one represent a subject that... of a subject? What does it mean for photography if it... does not identify with the subject, but rather its absence?

200 - Art Photography Awards - 3rd Place Series

Edgar Martins - United Kingdom - 200



SUZETTE LUKKEN
PORTRAITS

suzettelukken.com

176 - Portrait Awards - Finalist




ERIC SCHUETT
PORTRAITS

ericschuett.photography.de

Portrait Awards - Finalist - 177

MONICA This is a picture of Monica, a wife of our current era, where we have social media to create images of ourselves that compare with what other people want to see. But I want to show her in a different way. By setting her in a room with her hair, some of posing and looking there, as if she is trying to really look at her through the lens. I want to see her. But I want to see her dreams and, most of all, you see that she is unique.

VILLAGE QUEENS Traditional peasant clothing used to be worn mostly in some parts of Germany, but today this way of living will die out entirely, and the clothes will become more like costumes than daily attire. In the north of the German state of Lower Saxony, in the village of Wietzenhagen, I saw a woman wearing her own village outfit. She talked a lot about the only time in her life she had to wear it: once, when she was forced to dig trenches on the German-Polish border against the Allied Forces at the end of WW2.



TANIA FRANCO KLEIN
STREET

taniafranco Klein.com

80 - Street Photography Awards - Inaugural Street Photography Award Winner

CAR WINDOW

In the emptiness of the countryside one can experience an old Steadicam waiting for its assignment and position, reflecting the slow growth of a central capitalist system.

The driver and traveler, by passing through some state of nothingness and being private moments in public spaces, are an example of the ephemeral, constant, and empty every moment of contemporary cities.

Tania Franco Klein - Mexico - 80



LAURENT NICOURT
STREET

laurentnicourt.fr

Maison de Fortune, Rue de Copenhague 7008 Paris

Maison de Fortune, Rue de Saint-Pierre 75005 Paris

Maison de Fortune, Rue de la Vierge 75003 Paris

MAISONS DE FORTUNE

There is no architecture more ephemeral than those made with paper. A part of which, a source of joy, and sometimes even a bit of fear, does make elements. They were built as their inhabitants would die dry, cold, and out of sight. Based on the work of the architect, Jean Nouvel, the architects of Paris have their great architects, and the corners of Paris have their great architects too.

Laurent Nicourt - France - 199

& Gallery

18 January – 1 March 2020

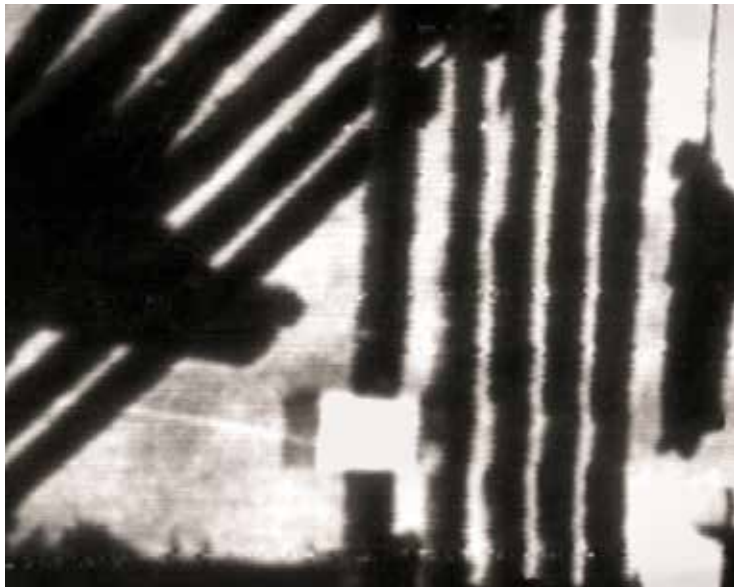
Vivian Keulards **For Hans**



David Pace & Stephen Wirtz **Images in Transition**

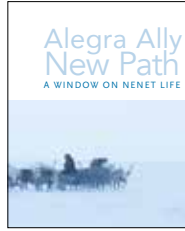
21 March – 10 May 2020

& Gallery

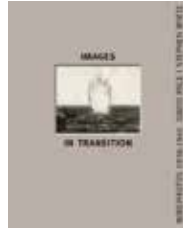




Geert Broertjes
One Year
ISBN 978 90 5330 929 2
£30 | €35 | \$40



Alegra Ally
New Path
A Window on Nenet Life
ISBN 978 90 5330 927 8
£40 | €45 | \$50



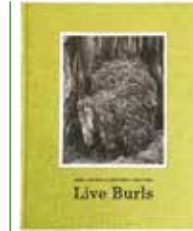
David Pace and Stephen Wirtz
Images in Transition
Wirephoto 1938-1945
Essay by Mark Murrmann
ISBN 978 90 5330 916 2
£45 | €50 | \$55



Fred Baldwin
Dear Monsieur Picasso
An illustrated love affair with freedom
ISBN 978 90 5330 918 6
£45 | €50 | \$55



Kirk Crippens
Big Sur
Going South
Essay by Torre McQueen
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Kirk Crippens and Gretchen LeMaistre
Live Burls
Poaching the Redwoods
ISBN 978 90 5330 881 3
£35 | \$45 | €40



Carla Kogelman
I am Waldviertel
ISBN 978 90 5330 912 4
£40 | \$50 | €45

lensculture



The Best of LensCulture
Volume 2
ISBN 978 90 5330 902 5
£22.50 | \$29.95 | €25



The Best of LensCulture
Volume 3
ISBN 978 90 5330 925 4
£22.50 | \$29.95 | €25



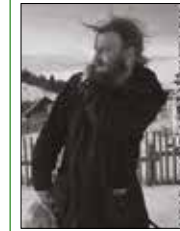
Vladimir V. Mayakovsky
ROSTA Windows
Okna Rosta
Texts and research by Vera Terekhina
Curated by Natalia Strizhkova
ISBN 978 90 5330 914 8
£45 | \$55 | €50



Joshua Lutz
Mind the Gap
ISBN 978 90 5330 894 3
£40 | \$50 | €45



Saiful Huq Omi
136
The Persecution of the Rohingyas
ISBN 978 90 5330 898 1
£40 | \$50 | €45



Ekaterina Solovieva
The Earth's Circle
Kolodozero
ISBN 978 90 5330 899 8
£30 | \$40 | €35



Peter Dench
The Shot That Made Me
ISBN 978 90 5330 909 4
£32.50 | \$40 | €35

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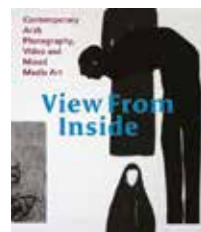
PhotoCat.
Sacha de Boer (ed.)
ISBN 978 90 5330 896 7
£30 | \$40 | €35



FotoFest India
Contemporary
Photographic and
New Media Art
ISBN 978 90 5330 900 1
£45 | \$60 | €50



FotoFest Changing Circumstances
Looking at the Future of the Planet
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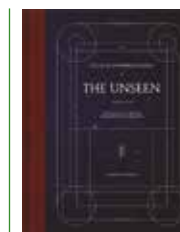
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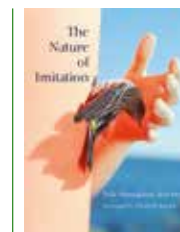
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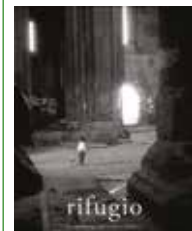
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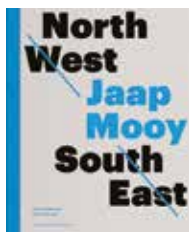


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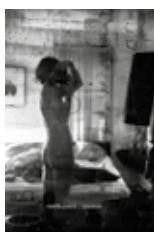
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