

Ori Gersht is a British Israeli artist born in 1967. His images are saturated with emotional resonance; they record the split second of a moment that even the human eye cannot register or they narrate the often bereft historical past of sites and places. Gersht is based in London.

Mark 06 is from the series *Cypresses* (2005). The trees in *Cypresses* appear brooding and sombre, almost like negatives or absences, dark strokes foregrounded against bleak backgrounds. Gersht photographed *Cypresses* in opposition to his earlier series *Ghost*, which featured olive trees shot in the disputed Galilee region. In an attempt to reforest Israel, the Jewish National Fund brought in cypresses in the latter half of the twentieth century. Their sturdy stature makes the trees natural windbreakers and protectors of crops and gardens alike. For Israelis, nature and its preservation are of great importance. The cypresses are young compared to the Galilean olive trees (some of which are allegedly 1,600 years old). Whereas Gersht shot the olive trees as singular portraits, each tree looming large, its thick, gnarled trunk opening into fecund foliage, he depicted the cypresses mostly in groups, with more focus on the surrounding environment. They stand thin and erect, poised in positions of foreboding, as though aware of some impending dispute. More recently cypresses have been planted to memorialise soldiers who lost their lives in war. Just as the olive tree is an emblem of fortitude and resilience for Palestine, so too are the brave Israeli soldiers personified in these cypress trees.

Image courtesy of the artist and Ben Brown Fine Arts Gallery, New York/London.

Shaun Gladwell was born in Sydney, Australia in 1972. He is known for his studies of the body in motion in photographs and video installations. Gladwell often concentrates on street culture in urban settings, or uses the landscape as a performative canvas. He is based in Sydney and London.

Mine Clearance Worker, Southern Afghanistan (2009) is from the series Gladwell shot whilst stationed in Afghanistan as an official war artist. The series allows the viewer the chance to have a greater appreciation and insight of Australian and I.S.A.F. servicemen and women. His images show us the impact that war has on the individuals deployed to Afghanistan, as they try to find their place within the foreign land.

Image courtesy of the artist and Anna Schwartz Gallery, Australia.

Glenna Gordon was born in USA in 1981. She is a documentary photographer with a particular interest in the everyday life of African citizens. Gordon is based in Brooklyn.

Darfuri Marabout in Eastern Chad (2013) is from Gordon's *iAfrica* series. The images were taken in various locations in Africa and are part of her continuing commitment to exploring complex social and political issues across the continent. *iAfrica* is a reflection on the co-existence of traditional and modern values in an increasingly globalised world.

Image courtesy of the artist.

Nina Katchadourian was born in the USA in 1968 and lives in Brooklyn. She is known for works spanning a wide variety of media that explore subjects such as language, mistranslation, and the human relationship to the natural world.

St. Edward (2014) from "Seat Assignment" (2010 and ongoing) is a newspaper photograph of Edward Snowden to which Katchadourian has added a paper halo, constructed from a twisted fragment of a cocktail napkin acquired on a plane. This image is one of hundreds that constitute her project where all works on *Seat Assignment* are made using only her cellphone and materials that become available to her in-flight. *Seat Assignment* explores the productive tension between freedom and constraint and reflects an optimism about the artistic potential that lurks within Image.

Image courtesy of the artist and Catherine Clark Gallery, New York.

Steffi Klentz was born in former East Germany in 1979. She is best known for her large-scale photographic works of unusual spaces and environments. Her photographic practice has been consistently concerned with challenging conventional conceptions of architecture, critically exploring the notion of place and spatiality. Klentz is based in London.

Alternative Histories or the Pain of a Felon (2015) is based on a 1973 Associated Press image of the damaged Berlin Wall. West Germans, angered by the sound of gunshots fired at escaping East Germans, had mounted an assault on the Wall. The image shows East German military guards repairing the damage. The image of each guard has been gold-leafed by Klentz to produce shimmering figures silhouetted against the black-and-white image. This brings the scene to life, inviting us to reflect on how things might have been had the wall remained open. Klentz, who lived in East Germany as a child, uses the photograph to reflect on her own family history. She does this through 100 different texts, most of which revolve around the figure of her father. Due to his political views, Klentz' father was black-listed and developed a new persona in order to survive under the East-German government and secret service. The texts highlight the constraints, difficulties, and pain that he experienced as a young man in East Germany.

Image courtesy of the artist.