

AROUND THE WORLD

WITH 80 LANDSCAPES



Ugo Domizioli

Grow

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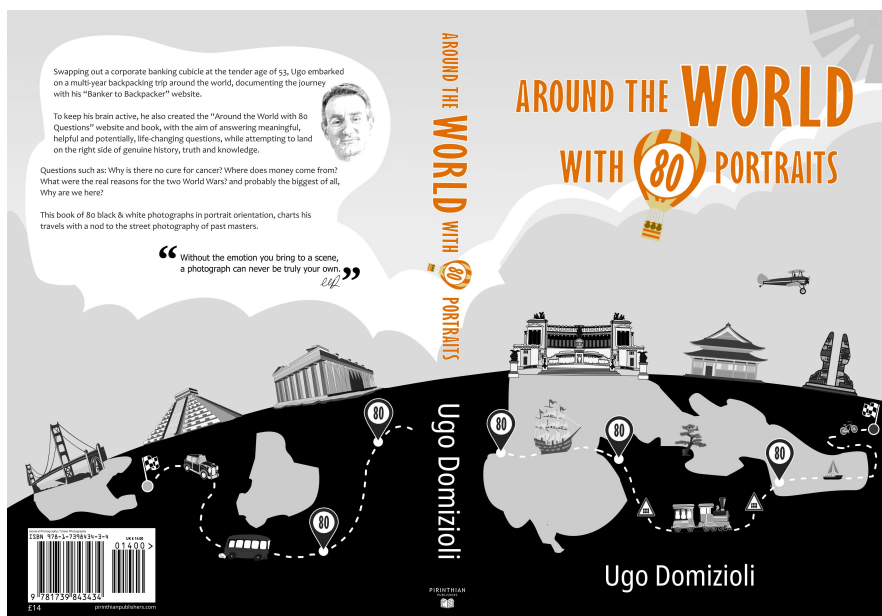
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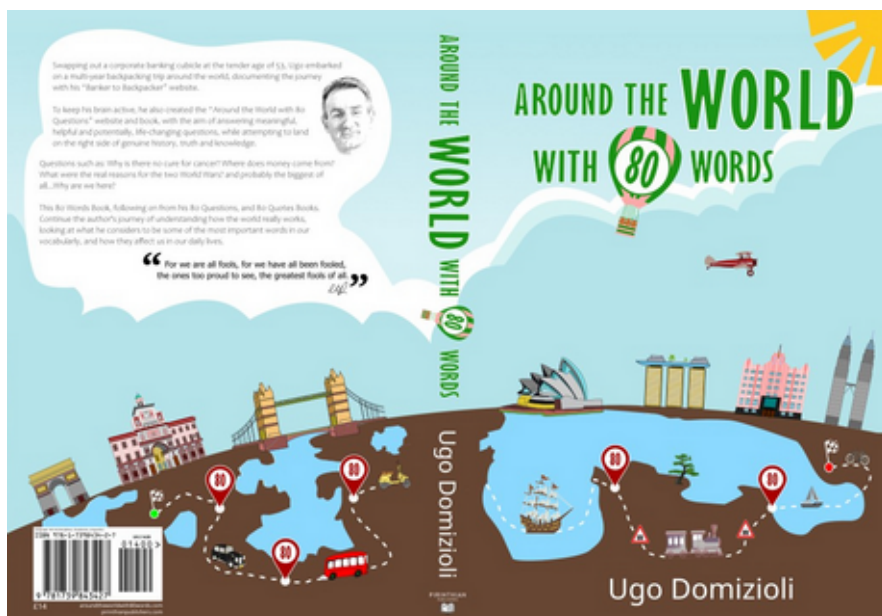


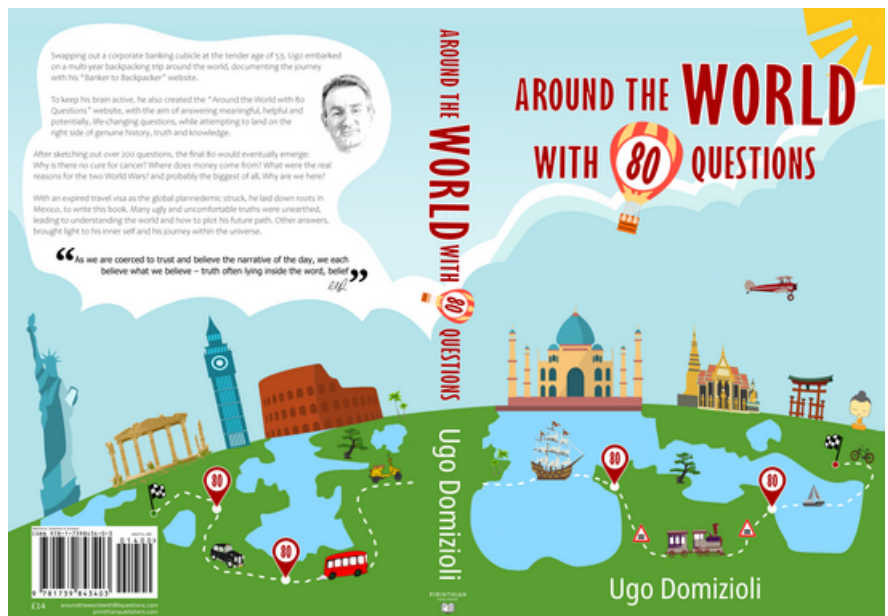
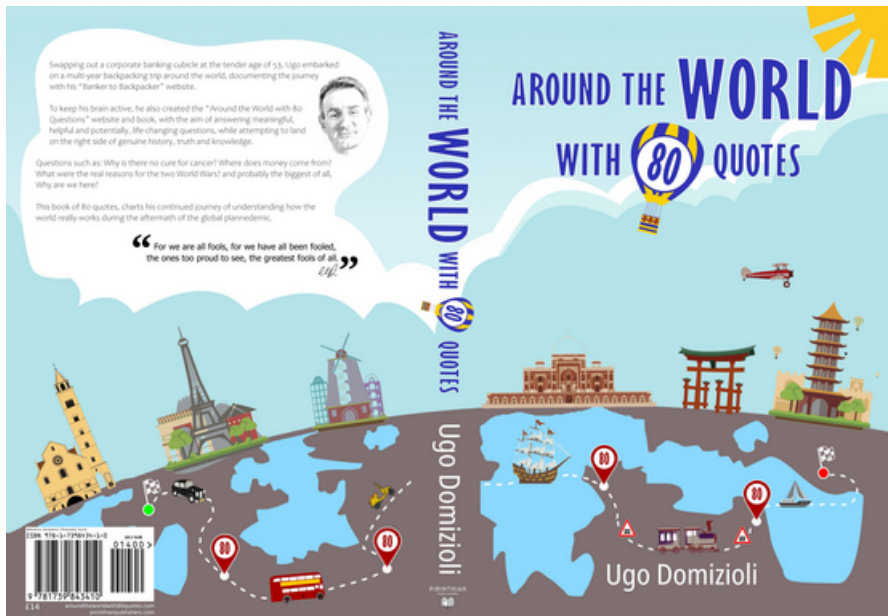
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80 Questions Book Reviews

“The book is both an easy and hard read. Easy as it's divided into 80 questions & fairly short answers which take around 10 minutes each to read. You can quickly skip to the questions of greatest interest and dip in and out of others.

The book in some instances is hard to read as the conclusions of the author were, let's say, different to my own. It certainly provoked much thought within, which I believe was the author's intention as he states he wants readers to ask our own questions and seek our own answers”

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“This book will challenge the way you view the World, the society you live in and the way you live your life. You will discover the importance of asking questions, researching and finding answers. For myself it felt like an awakening...and I'm sure it will be for many other readers”

“No matter who you are or where your interests lie, the book will both illuminate your perceptions concerning important topics of our time, and challenge your thinking on how the world really operates.

Whether he's examining modern political and economic forces, pondering cultural mores, or even questioning the great spiritual and metaphysical questions of our age; his, take-no-prisoner's approach, is both refreshingly savage and alarmingly forthright.

This book is certainly a welcome and sorely needed volume at a time when speaking up and questioning "official" narratives is an ever-increasingly difficult and hazardous proposition”

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“It's amazing how much I feel connected to what you're describing in your answers and deeply understanding and feeling the information you are sharing”

80 Quotes Book Reviews

“This clever book of quotations with visual elements, created during a 5 year backpacking journey, is a triumph.

Experiencing the world and humanity both physically and emotionally, the author develops his senses, intelligence, free thinking mind and researching abilities. The inspiring and challenging quotations open up avenues of thought for us to ponder, question and research for ourselves”

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“For those with limited time, this book of quotes packs a punch, summarising and distilling many elements from the author's first book into bite sized pieces.

Once again, his forthright style of writing, rarely beats around the bush, often slapping the reader squarely in the face.

As if his words were not enough in waking up the masses to the real world, the author's self images add additional layers of complexity and understanding”

About the author

In 2011, after spending nearly two decades working for various investment banks and asset managers in London; Ugo was made redundant.



He took a six-month hiatus from the world of finance, little did he know, his life would change forever.

He came to realise that much of what he believed, shaped by those in positions of trust, were in fact lies. Scientists, the medical and educational systems, religious leaders, the media and the government...the “experts”.

After some time, he found patterns beginning to form in his research, showing connections between often disparate pieces of data, analysis and information.

Sifting through this information with a high-level viewpoint and perspective, gave him the bigger picture of how the world really worked. Many of his views on economics, politics, science and religion would change forever; he was 46 at the time.

His views tend to be contrary to those in power, that control and push narratives aligning with their ideologies – more often than not, to the detriment of citizens. The last thing they want, is for the masses to wake up and begin asking questions to enact genuine change, compared to what is often professed.

At the tender age of 53, he began a two-year backpacking trip, which eventually morphed into permanent travel. He would document his journey with his [Banker to Backpacker](#) website.

He also created the [Around the World with 80 Questions](#) website. Its aim, to answer 80 meaningful, helpful and potentially, life-changing questions, while landing on the right side of genuine history, truth and knowledge. In his search of suitable questions and answers, he was not aware of the magnitude of what lay ahead or the consequences of his journey.

While travelling, fellow backpackers, posed the question of turning his questions website into a book. The idea wasn't given any thought or consideration until a year later, when the global plannedemic struck.

With an expired visa and few countries open to unvaccinated travellers, he laid down roots in Mexico, as much of the world was under totalitarian house arrest. He would use this time, to piece together his research and complete writing his first book.

This fifth book delves into another passion; black and white street photography. The 80 photographs, span a fifteen year period between 2011 to 2026.

Where and how?

As many of my readers will know, I have been a digital nomad, traversing the world for the past eight years. While my first 80 Questions Book was pretty much entirely written during my time in Mexico, my second and third books, were worldwide affairs.

This fifth book, focuses on photographs taken during all of my travels. Over a decade in the making, with the sorting of thousands of photographs, covering many countries.

I started getting together all my original images while briefly back in London in October 2024, putting these onto my travelling laptop and the cloud.

I would start in earnest, sorting through them while in one of my favourite parts of the world, Chiang Mai in Thailand. I returned to one of my favourite hostels called Hobnob inside the old town.

The trendy, busy independent cafe below the hostel, would act as my backdrop, beginning my initial sorting process, eventually moving onto the editing of the individual images themselves.

I gave myself a leisurely whole year to put this book together, in order to time its publication with my eighth year backpacking anniversary, 24th October, 2026.

The major of sorting/editing and final book composition took place during a twelve-month stint in Siem Reap, Cambodia. A different scenario, where I had my own room in a co-living compound, a mere five minute walk to the centre of town. Once again, this book like the others, was a truly international affair.

Countries

Despite my extensive travels, many of the photographs published in this book were limited to just a few countries. The reason? Because I am looking in the main, for a certain look, one where it's difficult to determine the date a photograph was taken, in one sense making them timeless.

In modern environments, simply by looking at what people wear, vehicles, public transport and buildings, it's fairly easy to narrow down the time frame a photograph was taken.

Countries covered in this book include: Cambodia, China, Egypt, India, Indonesia, Italy, Jordan, Laos, Malaysia, Morocco, Myanmar, Philippines, Thailand, Vietnam and the UK.

Who is this book for?

My hope is that some of the photographs may inspire others to start their own photography journey. Photography is an extremely subjective field, what I like, what you like, will differ.

When you think about it, this is perfect, as there is space for everyone with the universe balanced by a difference of views and opinions, each creating and influencing one another.

I wish to dedicate this book to anyone that feels they cannot become a photographer. Why do I say this? If you think about it, we are all pretty much photographers, virtually every single day.

We all have smartphones and use them to document our lives and share those memories with others.

I hope this book provides readers with the courage to go out and experiment with photography. Whether that begins with a smartphone or a simple point and shoot camera, it really doesn't matter.

The point is to begin, taking any photographs that interest you. With time, you will likely begin to understand the kind of scenes and photography you prefer.

It could be street photography, simply capturing life as it happens and how you see it unfolding around you or where you travel to. For many, it's the beauty of landscapes, that capture their hearts, showing nature at its best. Others are drawn to architecture or animals, while there are those that see a fascination in the faces of others.

You may find having a particular preference to begin with, and it totally change over time. The style of your photography will more than likely also change as you discover your niche. There is no correct path, just your path.

I would suggest studying the work of others, to begin to see what pulls on your emotional strings. What used to be confined to the physical, such as galleries, libraries and books. Now lives on the internet and available to all, via platforms that famous photographers from the past could only have imagined.

We truly live in a world of abundant information and knowledge, the only limitation is you. Get out of your comfort zone and explore what the world has to offer from the comfort of a computer screen. This hopefully, sparks a spectrum of emotions, to take your interests further afield.

Journey

My journey into the world of street photography

Everything started with my first camera given to me by my Father at age 11. I remember it well, an Italian brand by the name of Bencini, the camera was a Koroll II.

My photography in the seventies was very colourful. Looking back, I think this was because we only had a black & white television, using colour film and having photographic prints awash with colours was exciting to me.

As so often happens, life gets in the way of early passions; it wasn't until my mid-40s before photography would return into my life and spark a new journey of exploration and adventure.

I fell back in love with photography while in Washington DC for Christmas as a huge snow storm hit town, with 18 inches of snow. I went out the next day in the grim conditions, there was hardly anyone around, it was beautiful, I loved every moment.

Returning to the UK, I felt nostalgic so went through a few old photo albums. Leafing through these old printed photographs felt really good, they somehow exuded a romance I never experienced viewing photographs on a computer screen.

I wanted to view my photographic prints hanging on my walls on a daily basis, not rarely by remembering to browse them on a screen. I needed to liberate my collection of digital photographs that had been left unseen on my hard drive for years.

Something magical happens when viewing a large format print, you are drawn into the image...the art gallery comes home and becomes alive. I begun having a few of my photographs printed in large format 18x12 inches and hung them in my office.

Washington DC was the beginning, but it wasn't until a former work colleague inspired me to go backpacking that photography really took a hold. I explained to her that I'd never been before and was used to staying in nice hotels from my years as a flight attendant in my younger years.

Her idea was way outside my comfort zone, plus I also felt too old to go backpacking...they were all excuses I told to myself and Diane.

She told me to shut up and just go....she was right. I learned that you really don't need much in life; water, food & shelter pretty much covers you, the luxury of a four star hotel is just a distraction.

A trip to Southern China, Vietnam & Cambodia was strangely uninspiring at first, I took the usual tourist photographs, a few with people showed some promise.

This was what I was missing...people. I then began to focus my street photography around the people I would cross paths with on a daily basis.

I had to wait until the eighth week before the magic happened, a photo in a great setting, with just enough light and the right dose of mystery.

It wasn't until I got back home that I realised I had a couple of diamonds and a dozen or so, golden nuggets...rare moments of time forever gone.

However, something wasn't quite right, I felt uncomfortable taking photographs of people, but this is how the photography world had always worked.

I racked my brain thinking about how my photography could give something back. I decided to donate 25% of each print sold to a charitable cause.

Out and about in my home town of London, then another back-packing trip to Morocco and the major Spanish cities of Andalusia, added to a possible future photography collection.

As my travels and years whizzed by, a few more photos were put into the possibles bucket to eventually lead to the publication of this and my first book.

“Our actual path along our journey, is likely to be the one, we did not plan”

Ugo Domizioli

Methods

My initial ideas for this book

I chose to use the word “Landscapes” in the title of this book, however, not in its traditional photographic sense. Traditionally in photography, Landscape is used to describe a photograph of a scene such as the countryside.

I have instead used it, in the sense of the orientation of the camera and its sensor. The vast majority of the photographs in this book were taken with the camera in its normal horizontal positions, so that the image captured is wider rather than taller.

However, I ended up with a problem. I had concentrated so much on completing my first photography book, which was in portrait mode, that I didn’t have enough in the landscape format for this book.

Ultimately, I had little choice but to use nine portrait photographs, cropped top and bottom to create nine landscape versions. This is in contradiction to a statement I made in my first book, of wanting to show exactly what I saw through the viewfinder.

I want to be honest with my audience, unlike some world famous photographers that not only heavily crop their images but also delete elements within them to portray a different version of events. What matters most, is to be authentic with my character & spirit and a continuation of truth in all my books.

Some well known published photographers, also stage some of their images. When people and props are used to style an image, that is no different to being in a photography studio or working to create the perfect photograph for a magazine front cover.

If the photographer is honest and explains these stylistic choices, fair game. However, this is not the case; images are often altered beyond recognition without a disclaimer.

It is only when the original photographs are leaked or the editing is exposed, do we get to understand that making money rather than staying true to photography is the aim.

I find this very dishonest and simply do not have any interest at all in putting together some sort of staged scene. My style of street photography is essentially to simply document reality.

“While photography rules should be a part of the mix, completely bending them should not”

Ugo Domizioli

Photographer

What type of photographer am I?

There is a difference between a professional and amateur photographer. Simply put, a professional is anyone that earns the majority of their income from photography.

This could be wedding, studio, product or real estate photography, these are pretty much full-time roles and considered a career.

I must therefore put myself, into the amateur category, as the monetary aspect is not my reality or goal. It's interesting, when browsing photography forums, where photography geeks discuss every aspect of photography.

Professional photographers often lament, that their professional photography work takes up so much of their time, that taking normal or fun/hobby photographs rarely occurs.

This is fascinating to me, as their original passion dies, at least somewhat, because of the difference between a job and a passion.

The type of photographer I have evolved into, is one that loves street photography. This is by far the easiest to get into as you only need a camera and zero lights, stands or backdrops.

While seemingly easy to do, at the same time, it's challenging, as you are out in public spaces and often those you want to photograph, will see you point your camera at them.

If like me, you want to capture a photograph of someone without them knowing you took the photograph, which is known as candid photography, this can be even more challenging.

Other challenges include; mastering taking photographs quickly with the correct focus and exposure, having respect for your subject, dealing with crowded streets and the general nature of an unpredictable environment.

Capturing an authentic, genuine moment, means knowing what you are looking for, before it presents itself to you. This can only be achieved by taking thousands of shots and finding what you like and your preferred photographic style.

Street photography is more than just taking images; it's about trying to tell or capture a story through your photographs which is influenced by the person you are, in that moment.

“I am an amateur photographer and proud of it”

Ugo Domizioli

Camera

Is the camera used important?

As mentioned earlier, the most important aspect of photography is simply to take photographs. It really doesn't matter what equipment you have to start with, as you can decide over time if you want to invest in a camera system.

Why do I mention system? The mistake I see most amateur photographers make, is choosing a camera based on the latest and greatest technology. The biggest sensor, the most pixels, the fastest shutter speed, the best eye tracking etc.

Every single modern camera is more than capable to be used in almost all situations. However, if you were to concentrate on sports or wild life photography, certain features are more important than others.

It's not necessary to have the biggest sensor camera in these two situations, as the most important factor is how many frames per second can be captured.

It's vital not to miss a single split second when capturing fast motion sports or wild life, as that can mean the difference between getting the most important shot or missing it entirely.

Lens choice is probably the most important aspect, as you will need a long lens that is also fast and with a wide aperture, to let in as much light as possible. These lenses are not light on weight or the wallet.

Few of the big camera manufacturers make these lenses as it requires a huge investment in research and development. Therefore professional photographers usually choose lenses first and the camera body second.

A professional portrait studio photographer, has a different set of needs. Usually a camera with a large sensor to reduce noise, giving a faultless image for cover magazines. Their lens choice will likely be a fixed length prime lens, offering a shallow depth of field resulting in those dreamy blurred backgrounds.

Fortunately for street photography, the choice is much simpler, as almost all cameras are suitable at whatever budget available. However, my personal preference is for a smaller camera due to reduced weight, which when walking all day long in search of the perfect photograph, I have found to be vitally important.

I started my equipment journey with a Nikon V1 with a 10-30mm lens. It only had a small 10mp sensor, but crucially for me with the style of photography I wanted to undertake, incorporated a real viewfinder which you had to use with your eye.

A small selection of the photographs in this book were taken with this camera.

My second camera was a Canon 7D with a Tamron 17-50mm f/2.8 zoom lens. The camera was regarded as a prosumer one, above amateur grade cameras, but below professional ones. Unfortunately, this combination weighed in at 1.5kg/3.3lbs, which I eventually found to be too heavy.

My third, and current camera, is a Fuji Film XT2 with an 18-55mm zoom lens. The vast majority of photographs in this book were taken with this camera. This camera is regarded as old, as the current model is the XT5. However, for me, it's perfect, as I don't need all the bells and whistles and latest tech.

I love it, because it has “old school” manual dials on the body, allowing me to quickly change settings, on the fly as the scene in front of me unfolds.

With many modern cameras, some of the important settings are hidden behind multiple screens making this process more challenging.

One photograph in this book was taken with my smartphone as that was all I had to hand when the scene in front of me presented itself.

Think carefully before making a camera purchase, as how you use it, will determine the best one for the job.

“When we look at photographs, we do not ask which camera or lens was used, we simply immerse ourselves into the image”

Ugo Domizioli

Settings

Auto or manual?

Every photographer uses different settings with their camera. Modern ones are so amazing that to begin with, I would suggest leaving the camera in auto everything mode.

But surely I hear you say, that is not what professionals do? In truth, professionals vary in how they use modern cameras.

Some choose to leave some of their settings in auto mode, allowing them to concentrate on the scene unfolding in front of them. Others, like to dial in every single variable to have maximum control.

For my style of street photography, the most important element is to capture a scene with a fast shutter speed in the range of 1/125 to 1/1000 of a second.

This is because, more often than not, a street scene changes extremely quickly. In order not to have a blurred image, a medium to fast shutter speed is required. This is the button I use the most, when determining how fast the action in front of me is moving.

I tend to set my aperture to a setting of f/8 and above. This in less technical jargon, means that most of the photograph is in focus, from the front, all the way to the back.

ISO is used to control how sensitive the camera is to light, I tend to always set this to auto, allowing the camera to decide what it should be. When taking photographs at night, the ISO setting usually has to go very high to 3200/6400+.

As I have developed as a photographer, my settings have changed as my confidence has increased. I started off taking JPEGs, which are compressed images. I now shot RAW, this captures every single detail, allowing greater flexibility when processing the images later on.

Modern cameras have fantastic autofocus which I also use, except for certain situations such as taking photographs while in a fast moving vehicle, coach or train. I found it was much better, to pre-focus a set distance, rather than rely on the autofocus function which often times failed in these fast scenes.

“It is not cheating to copy settings from others, in time, tinker with them to create something new”

Ugo Domizioli

Etc

How I take my photographs

I came up with an acronym, as I developed how I approach my street photography. I call it ETC. E stands for Emotion. I must feel something when I am walking around and looking for a photo to make. For me, if there is zero emotion then clearly the scene means nothing to me.

T stands for Timing. Street photography all comes down to a few seconds at most, but usually a split second. As a photographer, it is vital to know which seconds are important and which ones to let go.

C stands for Composition. How what I see through the viewfinder is arranged to create an image that works and hopefully portrays a story.

For me this is of vital importance, as I don't crop my images like most photographer's do. I have to nail my composition in a split second.

To do this, I do not use a prime fixed focus lens, instead I use a zoom lens. To some extent this is harder, as I need to zoom in or out, to fill the viewfinder with what I want to capture.

As you can imagine, bringing together all these elements is very difficult to begin with, resulting in many lost opportunities. However, over time, with continual use and muscle/finger memory, these elements become almost second nature.

When I'm out hunting for the perfect photograph, I have my camera hanging by my right hand side and almost behind me, hidden from view. I use a thin black strap in order not to draw too much attention to myself, which hangs on my left shoulder.

When I spot something of interest, as an emotion is triggered, I use my right hand to grab my camera and in one motion, turn the camera on with my right index finger, then move it to the shutter button to pre-set the auto focus while bringing the camera viewfinder up to my left eye.

I have tried many different camera gadgets, such as a hip holster which I used for my former heavier camera, a quick release chest clamp and a traditional camera bag. All however, were lacking for my need to quickly draw my camera in the quickest way possible.

“Without the emotion you bring to a scene, a photograph can never be truly your own”

Ugo Domizioli

Study

Invest in yourself by learning photography

Implore any budding photographer to study the work of other photographers. It doesn't really matter if they are from the past or present, famous or not.

Look at photographs that you like and either buy the books from these photographers or simply download their images and start collecting them.

Start to find patterns and similarities in photographs. You will find that there are some rules most famous photographers follow, that are intrinsic to what makes their photographs stand out from others. Buying a book or enrolling in a basic photography course will also help understanding the basics.

There is also an abundance of online material, not available in the past, be it, articles, blogs or video tutorials from both professional and amateur photographers. In fact, there has never been a better time to learn the art of photography than the present.

“If you do not invest in yourself, in part, you do not believe in yourself”

Ugo Domizioli

Take or Make?

Yes, there is a difference

The vast majority of amateur photographers are simply taking photographs. What do I mean by this? Well, they raise the camera to their eye or use the screen and hit the shutter release button....take.

There is nothing wrong with this, it's pretty much how everyone starts. Taking a photograph in this fashion, is usually a very quick and spontaneous moment without much thought.

This tends to be regarded as a reactive action, having minimal influence over any artistic element or framing and more passive in nature.

In time, there is the realisation, that professional photographers, make rather than take photographs.

In a professional studio shot or wedding day session, pretty much every photograph is taken with intention, precision and design.

The goal is to achieve perfection, this is done by following certain rules, where every scene has been given thought and set according to some sort of plan.

Making a photograph, is a more deliberate and active creative process. The photographer controls either some, or all of the elements making up the image in the viewfinder.

This more active process, usually involves greater or complete control of the concept, composition, light, speed and depth of field, it is therefore regarded as a more methodical approach with planning and intention.

The making of the photograph doesn't end here. In fact, for many photographers, this is just the beginning. What used to be known as developing the negatives from photographic film in a darkroom, is the subject of whole books.

In the modern era, everything is digital. Post-processing, editing or image manipulation with software has become the norm.

Some photographers as covered earlier, prefer to heavily manipulate the photograph captured to sometimes, completely change what was actually seen.

Just as a painter/artist, makes things up as they put together an original painting, some photographers choose to follow this path which is regarded as artistic rather than photographic.

Others choose to lightly clean up their images to more closely reflect the scene actually captured, I fall into this camp.

“Everyone starts taking photographs, the key is to evolve to making them”

Ugo Domizioli

Design

Book design

This book, together with my first, hopefully form a foundation to what every photographer aspires to. A large format, table top book with each photo having space to breath, in the huge Sumo book format. This long distance goal, should keep me busy for at least the next decade or so.

The large majority of photography books published, usually have an introduction section at the front where the photographer gets to lay a foundation for the photographs to follow.

The main part of the book—the photographs, it is considered good form to simply show each image on a page with little to zero text. The location, date and possible name of the photograph, is usually the maximum that is written.

The reason for this, just like an oil portrait in a gallery, the artist wants the viewer to have their own experience rather than be told or swayed by any description.

While I do agree with this view and method of presentation, I wanted to create something a little different.

I wanted my viewers to understand the underlying reasons for taking each photograph, as I believe each one is an emotional journey of sorts, hence explaining the circumstances leading up to each photograph.

In all my previous books, I have also created quotes that express my thoughts in addition to what is being referred to. I decided to continue this trend with this book.

In the creative arts, breaking the mould is part of the journey, to discover and explore new ways of doing new things.

“To put a piece of myself into each book, is what it’s all about”

Ugo Domizioli

Inspiration

Photographers that have been an inspiration

When you start looking into the world of photography, many will look back in time to famous photographers from the past. One of the most famous, in the world of street photography, was Henri Cartier Bresson.

I attended a one-day street photography workshop in London, at which the teacher showed the class a few famous photographs, one of which was from Bresson.

That was my first introduction to his work. When the teacher explained why each photograph worked, this began my journey to wanting to know more, looking at other photographers and their work and what I liked and was inspired by.

Fan Ho (1931–2016)

Fan Ho was a Chinese photographer, actor and director. Born in Shanghai, later emigrating to Hong Kong, where much of his black and white photography took place during the 1950-60s, capturing the essence of city.

Hong Kong at this time, had just exited Japanese occupation in 1945, going back into British control until 1997 when it was handed back to China.

Fan Ho was self-taught, with his photographs mainly looking at city life, which today we would refer to as, street photography. He would wander the winding streets and tiny alleys of downtown Hong Kong, simply capturing everyday life. He has often times been referred to, as the Cartier-Bresson of the East.

He mentioned that he would have to be emotionally touched before taking a photo, often with some sort of story behind them. One of his main traits, was taking photos early in the morning or very late in the evening, when the sun was low in the sky, thus creating long shadows in the scenes he was scouting.

“A camera is just a tool; the photographer's mind and heart are what create the image”

Fan Ho

Henri Cartier-Bresson (1908–2004)

Born in France and spending his formative years in Paris, Bresson would come to define the term “Decisive Moment” with his style of exclusive black and white contemporary street photography.

With a background in geometric formal painting, this became his foundation in how he would go on to capture the world, with his unique style of composition with his Leica camera and 50mm lens and minimal to zero darkroom image manipulation.

The timing in his photography, is what he became known for, with elements within a scene often coming together in perfect harmony...The Decisive Moment.

One of his famous sayings: Teaching and learning is nothing, it's living and looking.

“A photograph is neither taken or seized by force. It offers itself up. It is the photo that takes you”

Henri Cartier-Bresson

Piergiorgio Branzi (1928–2022)

Born in 1928, Branzi an Italian journalist and photographer, started late in the world of photography at the age of 50. Following WWII, he set out on his motorcycle throughout southern Italy to document his journey.

Branzi studied law, and had no interest in photography. However, when a Henri Cartier-Bresson exhibition arrived in Florence, he immediately purchased a camera and his work is now a part of our history.

During the 1950s, there were few outlets in Italy to publish his photography, due to the devastating effects of economic decline post WWII.

He would later enter the world of television journalism and not touch his camera for over 30 years, instead using his time toward painting.

To say his visit to the Bresson exhibition was a pivotal moment for Branzi, would be an understatement. He would later describe that visit in a magazine interview, where he was quoted saying:

“I'd never been interested in photography, but it was like going to the movies for the first time”

Piergiorgio Branzi

Sabine Weiss (1924–2021)

Sabine was a Swiss-French photographer that unlike Branzi, fell in love with photography at a very young age. Her first camera was purchased with her pocket money and she learnt the basics until later receiving a more formal education in photography.

She became a photographers assistant and learned the importance of natural light in portraying emotions within her photography.

A fair portion of her photography showed the liberated world as she viewed it after WWII, travelling to Morocco, Egypt, India, and Myanmar.

Her photography of children simply living their lives and playing in whatever situation available, reminded me of my own early years playing on the streets of London, without a care in the world.

“I photograph to preserve the ephemeral, fix chance, to keep in an image what will disappear: gestures, attitudes, objects which are testimonies of our passing”

Sabine Weiss

Vivian Maier (1926–2009)

Vivian Maier lived a very private life as a nanny in Chicago and also an avid photographer of life in her spare time. She never published any of her photographs while alive, her unprocessed films were discovered by accident.

A storage locker containing thousands of her films and prints was auctioned in 2007, as she failed to make payments. The purchaser decided to process some of the films and uncovered an immense body of work. Posthumously she is now one of the most celebrated street photographers of the 20th century.

Most of her photography was taken roaming the streets of Chicago capturing daily life, spanning multiple decades.

“The best moment is the one where you suddenly see with your own eyes the moment you realize that the moment you’re witnessing is a moment worth photographing”

Vivian Maier

Quotes

A collection of my favourite quotes on photography and art in general

There are so many inspirational quotes from photographers, artists and others not even connected to photography and the arts.

These quotes somehow manage to capture in a few words the magic I see in photography.

A short quote can open up awareness and take you in a completely different direction when taken on board. By transforming one's perceptions and how to view, not only art, but the world in general.

“Black and white are the colours of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected”

Robert Frank

“Photography, as a powerful medium of expression and communications, offers an infinite variety of perception, interpretation and execution”

Ansel Adams

“Your first 10,000 photographs are your worst”

Henri Cartier-Bresson

“Photography is an art of observation. It has little to do with the things you see and everything to do with the way you see them”

Elliot Erwitt

“Look and think before opening the shutter. The heart and mind are the true lens of the camera”

Yousuf Karsh

“I love the people I photograph. I mean, they're my friends. I've never met most of them or I don't know them at all, yet through my images I live with them”

Bruce Gilden

“It is an illusion that photos are made with the camera... they are made with the eye, heart and head”

Henri Cartier-Bresson

“It’s weird that photographers spend years or even a whole lifetime, trying to capture moments that added together, don’t even amount to a couple of hours”

James Lalropui Keivom

“A photograph is always invisible, it is not it that we see”

Roland Gérard Barthes

“Which of my photographs is my favourite? The one I’m going to take tomorrow”

Imogen Cunningham

“Look and think before opening the shutter. The heart and mind are the true lens of the camera”

Yousuf Karsh

“The goal is not to change your subjects, but for the subject to change the photographer”

Unknown

“Treat a work of art like a prince, let it speak to you first”

Arthur Schopenhauer

“If I could say it in words there would be no reason to paint”

Edward Hopper

“The artist sees what others only catch a glimpse of”

Leonardo da Vinci

“Every child is an artist, the problem is how to remain an artist once we grow up”

Pablo Picasso

“Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen”

Leonardo da Vinci

“Art is the only way to run away without leaving home”

Twyla Tharp

“Art is so wonderfully irrational, exuberantly pointless, but necessary all the same”

Günter Grass

“We must avoid however, snapping away, shooting quickly and without thought, overloading ourselves with unnecessary images that clutter our memory and diminish the clarity of the whole”

Henri Cartier-Bresson

Charities

My chosen charity

As a street photographer, I always felt a little uneasy taking candid photographs of strangers without their knowledge. Even though this is part of documenting real life, it didn't seem right.

I set up the Pirinthian Photos website, as a place for photographers with similar taste and photographic style, to come together and share ideas.

I wanted to find a way to give something back to the people and communities I had photographed. After much deliberation the simple solution was to support small charities by putting aside 25% from each print sold.

I prefer not to support the huge global corporate charities that we often see on our TV screens.

The majority of my photographs were taken in Southern China, Vietnam and Cambodia and therefore felt, any charitable efforts should be directed towards one of these countries.

After much deliberation I decided upon Cambodia, based on it being the poorest and less developed of the three, as well as the location of two of my favourite photographs.

The selection of a charity had to meet the following criteria:

1. A charity solving a basic human need today, as opposed to some vague distant cure
2. Transparency of finances by knowing the percentage that goes directly to their cause
3. A small/medium sized charity

A number of my favourite photos had children as the main focus so this made choosing the right cause easier. The next question would be to decide on the best way of helping. Should I pay attention to their education, health or environment?

You can count on one hand the number of charities that have totally transparent finances and only a few that give 100% of donations to their cause. Choosing Charity Water, was thus a simple decision.

Why water? The most basic human need of staying alive can only be achieved with water. We can survive without food for approximately three weeks as many people on hunger strike have shown, most famously Gandhi.

We take for granted having access to clean water in the UK and cannot fathom the illness and disease that manifests from drinking dirty water. Safe water equals clean hands and healthy bodies.

The beauty of providing a community with healthy water is that other benefits accrue. Having fresh water helps toward the education and economic growth of a community as less time is spent collecting water from some far away source and more time is available for learning, growth and lifting themselves out of poverty.

A few quotes that mean a lot to me in the field of charities:

“We make a living by what we get, but we make a life by what we give”

Winston Churchill

“In the end we have nothing except all we gave”

Adeosun Olamide

“No one has ever become poor by giving”

Anne Frank

*Peddle power, petrol power,
the greater longevity, often lies in the former.*

Riding High

2015 | April

Cambodia | Siem Reap

I was travelling from one temple to another with the help of my driver "Van" and his Tuk Tuk. He was a quiet soul, fortunately his driving style reflected this, allowing me to steadily aim my camera out to the side as we went through the countryside. I could see in front of me these girls on a bike, as we went past I managed to get just one shot...I love that there is a Tuk Tuk far away in the background.



*When does life reflect back reality?
Only once we are open to whatever it brings.*

Egret Lake

2015 | January

China | Xiamen

There was a haze in the air this morning with the mirror Yundang Lake shimmering in front of me. I spotted a perfect alignment of three egrets in diminishing size with the backdrop of the skyscrapers also reflecting their size.



*My walk to the office may differ to your own,
however, we both end up in the same place.*

Daily Commute

2019 | February

Myanmar | Mandalay

Another railway line captures my attention, this one leading to the main railway station in Mandalay. I spotted the ramshackle homes, I waited until someone came onto the scene to bring it to life.



This is my arena, what does yours look like?

My Arena

2024 | February

India | Jaisalmer

I noticed what looked like a large expanse through a narrow doorway. I put my head through the door to see this scene. I looked around to see if anyone was around and only spotted the camel. I entered and positioned myself centrally to take this shot, the icing on the cake was the bird flying by, which I just managed to capture.



*Whatever you want, we got it,
as long as it is meat.*

Family Butcher

2015 | March

Cambodia | Phnom Penh

Late one afternoon, in one of Phnom Penh's great markets, the strangeness of this man's daughter sitting & playing around all the dead flesh while he relaxes in his hammock caught my eye.....the family butcher.



*Our fish may come from different sources,
however, ends up in the same place.*

Anchors Aweigh
2023 | November
India | Kochi

Another photograph of the Chinese fishing nets that Kochi is famous for. Once again, the depth of elements in this image drew me to click the shutter.



*The local cab driver looks different around the world,
as does when they take a break.*

Fag Break

2019 | August

Indonesia | Jakarta

Taxi's around the world take on different forms. In many South East Asian countries, the cheapest option is a motorcycle taxi. The next level up, as shown here, is the rickshaw or tuk tuk, as they are sometimes known.



*Why do we fail to reach out in our latter years,
when as children, it was the norm?*

Reaching Out
2024 | February
India | Jaisalmer

I wasn't sure why this boy was reaching out to the person inside the temple? However, as usual, I was curious enough to take the shot.



*Welcome to my workshop,
where imagination is let loose.*

Indian Woodworker

2024 | January

India | Mumbai

The different textures drew me toward taking this photograph. The plastic sheets providing shade from the sun, the different types of wood and ultimately, the woodworker using a very basic sawing machine to earn a simple living.



*My toys and my playground may differ to your own,
however, play is still the foundation.*

Truck Life

2019 | October

Philippines | Manila

It's hard to know exactly what was going on in this scene. Were these street kids, sheltering from the midday sun? Were they the children of the lorry driver taking a nap after a long drive? Were they homeless and simply found a place to waste some time? Was it a lorry for hire as the sign seems to suggest? All questions that came to mind as I took this photograph.



*Escaping the box society puts us in,
is the only solution to be truly free.*

Upward, Onward

2023 | January

Egypt | Alexandria

A day out at The Citadel of Qaitbay in Alexandria, a 15th-century defensive fortress was my backdrop for a hopeful photograph. As I wandered around, I heard what sounded like a distressed bird, flapping its wings ferociously. I quickly walked around trying to find the source, until I looked out a window to find this bird flying out from the funnel in castle.



It's not cricket...who made you the judge?

Not Cricket

2024 | January

India | Mumbai

It's "not cricket" is a British, often old-fashioned, idiom meaning something being unfair, dishonest, or against the rules of good conduct. I felt that was a good name for this photograph; not for its official meaning, but to sum up these kids playing games with whatever they had available.



*The only way to progress,
one foot in front of the next.*

Bianchi, Italia

2011 | May

Italy | Sienna

I was drawn to these cyclists as my father was a keen cyclist in his younger years. He owned an iconic Bianchi racer in celeste green. I noticed them coming uphill from the corner of my eye. I waited for the perfect moment, with the shadows and the angle of the road coming together...click.



*My net may be larger than most,
but still only large enough to feed a few.*

Big Nets

2023 | October

India | Kochi

You can almost rely on India to provide a muliti-faceted scene around virtually every corner. Today was along the waterfront and near the port which has been around since 1341. These cantilevered Chinese fishing nets, have been in use for centuries to catch fish. I noticed the small fishing boat coming onto the scene, the dog and waited for a seagull to fly past to perfectly capture this busy scene.



Kindergarden for one!

By Myself

2019 | February

Myanmar | Mandalay

I have always been amazed in my travels, of the freedom children in some parts of the world have. I remember that same freedom as a child, it seems to have disappeared with the modern generation.



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*The alfresco barber, let us all escape,
the four walls we are used to.*

Alfresco Barber

2024 | January

India | Mumbai

Street barbers are a very common sight all around the developing world. In one sense, it is one of the cheapest street businesses to set up. A chair, a mirror, scissors, shaving blade, water and soap. This particular one caught my attention, as it had the most beautiful backdrop I had come across.



*While some machines help us produce more,
it is often still a hard slog.*

Spiritual Farmer
2019 | October
Indonesia | Ubud

Walking around the countryside, just outside the centre of Ubud, is always a relaxing excursion, especially just before sunset. While I was in a very chilled mood, the amount of physical work this farmer was putting in to heaving the heavy tractor was a contrast I could not ignore.



*Show me the water...
kids at their happiest.*

Getting Wet

2015 | April

Cambodia | Koh Rong

Koh Rong high street is like no other....it is on the beach with shops, restaurants and bars on one side with the ocean on the other.

These kids were having a really fun time climbing into this boat and jumping off in the midday sun. I like the way the arms of the child jumping into the water almost mirrors the vertical wooden docking poles behind.



Permanent vs. temporary!

Gutted Siesta

2015 | March

Cambodia | Phnom Penh

Another stallholder in another of Phnom Penh's indoor markets clearly exhausted after a long day. The alignment of the dead fish and sleeping man drew me to take this shot.



*Without the supply boat,
the tourists cannot play.*

Water Worker

2015 | February

Vietnam | Hạ Long Bay

It was before breakfast on our stationary boat on Ha Long Bay that I began wondering from deck to deck for a glimpse of something unique. As I went below deck to the rear kitchen area, I spotted this small window with a view to the shore. A small supply boat was approaching, I quickly composed and managed to capture this shot.



My former years.

Waiting Man

2015 | January

China | Shenzhen

I spotted this elderly gentleman in his wheelchair outside this building. I guess he was waiting for someone to come out. I found this intriguing and waited a few minutes. It wasn't until the young girl walked past that I felt the composition was perfect with the old/young and less able/able contrasting elements.



Mystery morning mist.

Mystery Mist

2019 | February

Myanmar | Inle Lake

This photograph simply doesn't capture what I witnessed on this early morning boat trip on Inle Lake. The mist on this particular morning was quite mesmerising, as it slowly lifted to eventually reveal another beautiful day.



*The child, the wizard and the stonemason,
in perfect harmony.*

Moroccan Magic

2017 | June

Morocco | Chefchaouen

Chefchaouen, or Chaouen, is a city in the Rif Mountains in northwest Morocco. It's known for the striking, blue-washed buildings of its old town, with leather and weaving workshops lining its steep cobbled lanes, creating a hive of activity like no other.



When we clear away the old for the new, without the respect that is due, you shackle the new with a weight of expectation, that is usually never met.

Gentrifying London

2015 | July

UK | London

All major cities around the world are going through some sort of gentrification...out with the old, in with the new. While progress is often a good sign, communities that have taken generations to build, are more often than not, broken apart. The majority from the old community, simply cannot afford to live where they once did.

Everything from groceries, shops and service charges, increase to cater to the new younger incoming population. Often these "new" buildings are made of inferior materials, quickly put together with low budgets and quality problems after completion...sometimes, the new, is not as good as the old.



*A fighting chance to get away,
as the fisherman is distracted.*

Fishing Soldier
2015 | January
China | Xiamen

An early morning walk along Yundang Lake yielded this gem. I walk past this man wearing an old army uniform. His fishing rod was at a precise 90-degree angle to the river bank. I very quickly turned around, composed and took the shot before he looks up. I took a second shot with his permission as he smiled at me.



*Looking out in wonderment,
as I look back, in amazement.*

Simply Amazing

2019 | March

Myanmar | Hpa An

This is the twin photograph, I took in Hpa-An's countryside of a school I came across. With the photograph in my Portraits book, it was a boy, this time a girl, both similar, both different or "Same Same but Different" as they say in Thailand.



*Are we all not living parallel lives,
in parallel universes?*

Parallel Lives

2019 | February

Myanmar | Mandalay

The symmetry of the columns on either side of this covered walkway, drew me towards exploring the scene further. As I walked further, I spotted a lady in the foreground. I managed to place her perfectly in the gap...click.



*Without water, our lives
eventually grind to a halt.*

River Life
2019 | February
Myanmar | Inle Lake

Looking for natural frames, is a big part of street photography, as having a framed photograph adds to its appeal. I spotted these two huge ropes from the shoreline, and adjusted my point of view until I had what I consider to be a pretty good frame.



Life is but a reflection of your inner self.

Self Reflection

2018 | November

Malaysia | Kuala Lumpur

This very old street mirror held lots of potential, however it would be patience that would win the day. I had to linger for a fairly long time to have a reflection that was hard to date to the present time.



Losing my former self.

Banished Beauty

2019 | May

Cambodia | Battambang

I pass this woman in a back street in Battambang, she was sitting on a heap of garbage, eating something. One of my general rules, is not to take photographs of the homeless. I pass her and turn the corner. As I continue to walk away, I could hear her partially choking and spitting. I can't imagine what she put in her mouth. I turn around, walk back and ask if I can take a photograph by pointing at my camera, she gives a slight nod of approval.

I take only five rapid shots, not wanting to make her feel too uncomfortable. I then hand her some money which she did not ask for, and walk away. The reason I had such a visceral reaction, was because she reminded me of a very old Indian lady, in her 80/90s in Varanasi that I passed many years ago, when on a tour as I headed down towards The Ganges early in the morning.

This Indian woman, had her hand in raw sewage slime, searching for something. I reacted in the same visceral fashion as I walked past, I turned around, tapped her on the shoulder, and give her some money. This lady clearly stirred up something from my past.



*My local high street may differ to your own,
just like your's, it has everything I need.*

High Street

2019 | September

Indonesia | Yogyakarta

Not your average high street was my initial reaction to seeing these shops and homes, on either side of this train track. The sheer amount of activity taking place was truly amazing. Convenience shops, small cafes and restaurants with locals living their normal life.



Lunch time is often a myrid of confusion.

Lunch Time

2019 | August

Indonesia | Jakarta

How make shift homes are made in poorer countries, is always an amazing sight in the creativity of the poor to use whatever is to hand to create shelter for their family, this gentleman caught my attention as he prepared his lunch.



*Never forget the genuine truth surrounding
9/11.*

Twin Towers
2019 | October
Indonesia | Ubud

I had an unexpected emotional reaction as I walked past this empty field in Ubud. It was a calm late afternoon walk, I had done many times, on this occasion, I noticed these two plumes of rising smoke. It took me straight back to 9/11 for some reason. In my first book, "80 Questions" I wrote what I understood to be the reality of what happened that fateful day, rather than the fantasy we were told.



Topping up my supplies, my way.

River Market

2019 | February

Myanmar | Mandalay

The central market in Mandalay is a myriad of walkways with the hustle and bustle often seen in many South East Asian live markets. After a long wonder inside, it was outside that this photo opportunity presented itself.



Sunshine and meditation...almost all we need.

Meditating Monk

2025 | November

Cambodia | Siem Reap

This monk clearly knew the benefit of meditation and being exposed to nature's sunshine.



*As some parts of life rot away,
the interest of others flourishes.*

Fiat 500

2018 | December

Thailand | Bangkok

My Italian Uncle, had an old Fiat 500, very similar to the one here. It was customised by having the front passenger seat removed. The reason, he ran a tire replacement shop and would often put tyres in that front seating area when the van was busy with other deliveries, as I would sit in the back seat, great memories.



*Island life takes on a very different nature
when you actually have to live it.*

Island Life

2018 | November

Thailand | Krabi

Many of the supplies for Krabi come in via boat, it's heavy and difficult work, yet a vital supply line for everyone.



*When you understand the field, present in everything,
you never fight it, you flow with it.*

Majestic Lady

2015 | January

China | Guangzhou

A late afternoon walk around Liwan Lake Park provided the backdrop for this photo. I did not want to interrupt this majestic lady's flow and stood out of view and zoomed in. It was the symmetry between the huge stone soldier and the way the branches flowed in the same direction, next to the beauty of her slow soft flowing movements that caught my attention.



*The imagination of children,
free from adult restraints.*

Track Time

2019 | January

Thailand | Bangkok

The homes along both sides of these train tracks, house hundreds of families. The enthusiasm of this kid, with a cart made up of spare parts was very apparent...click.



The light clearly shows us the way.

Light Walk

2019 | February

Myanmar | Inle Lake

I could see this photograph in my mind, as I approached the optimal moment. Unfortunately, my timing wasn't quite right, being off by a split second. It would have been ideal, to capture this lady right in the middle of the sun spot. This is what makes street photography so interesting to me. The difference between the perfect shot and a normal one...a split second.



*There is always time and
space to look respectable.*

Make Up
2019 | January
Thailand | Bangkok
When I took this photo, I thought these kids were just playing. It was only when I looked at the photo more closely, that I noticed one girl completing the make up for the other.



Life lurking in the shadows.

Basket Case

2024 | February

India | Jaipur

The afternoon shadows, along this side road in Jaipur, caught my attention, as I walked past this sunken street shop. The scene needed something more, so I waited for someone to walk past. I set my shutter speed to a higher setting and managed to capture this lady carrying food in her basket.



1, 2, 3...let's go.

Let's Jump

2019 | March

Laos | Vang Vieng

The enthusiasm of these kids was very apparent as I sat by the river bank during sunset, downing a beer. They would jump, climb back up along the river bank, run along the bridge and repeat...so much fun.



*A hole in the wall business,
may not seem like much, but mine it is.*

My Business

2024 | March

India | Agra

Another hole in the wall shop. Nothing holds back the mind set of small business owners.



*While taking care of my sibling,
somewhat robs me of my childhood,
it adds facets to my future.*

The Babysitter
2024 | February
India | Jaisalmer

It is not an unusual sight to see children, taking care of other children. In this case, I was surprised by how young the new born was. The scene came together as the young girl came by adding to the collapsed building and unusual fishing boat.



*While tractors in the West depend on subscriptions
and software, I only need diesel.*

The Ploughman

2015 | February

Vietnam | Hạ Long Bay

A journey can often be as interesting as the destination. This photograph was taken on the bus trip towards my awaiting boat for the Ha Long Bay part of the trip. My camera always at hand, with a fast shutter speed to compensate for the speed of the bus, I could see this Vietnamese man, ploughing his rice field ahead of me, I quickly swivel around to take the shot.....one of my favourite shots from the trip.



*The creativity of micro business owners the world over,
never fails to amaze.*

Local Shop

2024 | February

India | Jaisalmer

My attention for this image was aroused, not because the shopkeeper was a young boy, but because he was inside this tiny box, somehow masquerading as a shop.



*The fish have been caught,
time now for reflection.*

Reflection Time

2017 | May

Morocco | Essaouira

The star of this image is of course the old gentleman. Wearing a suit in the blistering heat while I was wearing shorts, got me to take the shot.



Broken soles.

Broken Soles

2019 | January

Thailand | Bangkok

I don't think I will ever get used to seeing children in many parts of the developing world walking around with bare feet. These two girls must be so used to doing so, that even walking over large sharp edge rocks doesn't seem to register.



Lunch time...come on over everyone.

Feasting Time

2017 | May

Morocco | Essaouira

The fish cleaners were busy with the mornings catch, gutting the fish with the seagulls ready to pounce on the leftovers.



My competitive edge, is me.

Competitive Edge

2015 | March

Thailand | Chian Mai

Tiny stalls like this one are everywhere in the older markets in most developing countries. Strangely, each stall tends to sell the same goods as everyone else, it's hard to imagine what competitive edge one has over the other.



*As some life recedes,
other life gets busy.*

Tides Out

2018 | November

Thailand | Railay

Another side of Railay in Thailand; as the tide went out, locals would emerge to scavenge the rock pools, for any trapped fish and crabs.



*Street life takes on many forms,
some more interesting than others.*

Street Corner
2024 | March
India | Agra

Just another corner shop, the elements that caught my attention include: the two gentlemen having a conversation at the back, the cyclist, the general hustle and bustle of the scene, the shopkeeper sat on a table. Most notable of all, the open sewer just a few feet away.



May I borrow your boat?

Skinny Dipping

2015 | April

Cambodia | Siem Reap

As I walked over the Angkor Wat Causeway, just before entering the main temple area, I heard a slight commotion. As I looked over the bridge edge, I could see these two kids enjoying the water as the rest of us sweltered in the midday heat...click.



*Urban life for some,
offers more fresh air than others.*

Urban Life
2024 | March
India | Agra

I'm no longer surprised as much as I used to be, when I come across unusual living conditions. Piles of bricks, pieces of cardboard, wood and corrugated metal, all used to create some kind of place called home.



Spiritual versus physical.

Meandering Monk

2019 | March

Myanmar | Yangon

I'm back at another train station, I clearly love being immersed in all things train related. On this occasion, I spot an old steam train and decided to wait to see if the scene could be improved. Lo and behold a monk approaches the tracks and crosses at the perfect spot.



*Some parts of society turn their back,
to the never ending creep of gentrification.*

Different Lives

2019 | October

Philippines | Manila

Manila is another city of contrasts, extreme poverty next to high rise apartments. I headed to many of the poorer neighbourhoods as these interest me more than the modern areas. After a few days, I didn't find any notable photographs I wanted to make, until I passed a semi-open metal gate on a particular side road.

I went back the next day, and entered with some apprehension, I came to realise, it was a slum where people lived. A few male teenagers ushered me in, I felt very uncomfortable but walked further in. It turned out they were very friendly and explained they lived in this abandoned cemetery with other families.

They were waiting for the government to turf them out, as the cemetery was scheduled for demolition. They showed me around and introduced me to others, I asked if it was OK to take a few photographs as I pointed to my camera, they said it was fine.

This my second photograph from this cemetery home, the first one appeared in my Portraits Book. The stark contrast of the new modern buildings in the background and the reality of daily life living in a cemetery, another example of gentrification.



If these caves had windows, they wouldn't look that different to an office building in a major city.

Office Cleaner

2024 | January

India | Aurangabad

I guess seeing this lady sweeping up, in the dusty environment of the Ajanta and Ellora caves lying on the outskirts of Aurangabad city caught my attention. The image somehow took me back, to my office cleaning days when I was 16. I was responsible for cleaning a whole floor of an office building in Finsbury Circus, Moorgate in London, saving up for my first car.



Peaky Blinder.

Peaky Blinder
2024 | February
India | Udaipur

As I approached this interesting doorway in Udaipur, I noticed the newly washed floor outside. On passing I saw a toddler crawling towards the doorway, so I turned back and waited to see how far they would come out. I was fortunate the toddler came to the doorway. Was it possible that it also saw me walking past and decided to investigate, just as I had done...it's possible?



Some enjoy, others toil away.

Different Lives

2013 | July

Italy | Menaggio

The contrast of the hoard of people enjoying a beautiful evening meal and glass of wine at this restaurant in a quaint Italian square, and the middle aged man upstairs in his apartment, led me immediately to this photograph's name...Different Lives.



*Rushing in an arena,
where time has no meaning.*

Temple Rushing

2019 | April

Cambodia | Siem Reap

I was unsure why these children were running towards the temples, but it caught my attention...click.



Spiritual freedom.

Mass Freedom
2024 | March
India | Varanasi

This second image, (first one in my Portraits Book), of the truly unusual scenes at Varanasi in India. Open air cremations are not a sight often seen in the modern era. With this photograph, I hope to show the sheer scale of the operation in Varanasi. It is not unusual for 200 to 300 daily cremations at the "ghats" (riverfront steps) of Varanasi, operating 24/7.



A rope, a few friends...smiles all around.

Skipping Time

2019 | February

Myanmar | Mandalay

It's a little unusual to find groups of children in a temple without parents nearby. These kids were having so much fun with the skipping rope that I had to take the shot.



*Oftentimes one man and his net,
is all that is required.*

Precision Fisherman

2019 | February

Myanmar | Inle Lake

A day out on Inle Lake served up many iconic images. While far from an original image, I have never seen fishing using structured nets like the fisherman on Inle Lake.



*The curiosity of the young,
the indifference of the elder.*

Not Interested

2015 | April

Cambodia | Siem Reap

It was a good chance to see local life unfold on the journey back to the hotel from a long day sightseeing at the temples. I spotted these two girls walking ahead of my Tuk Tuk. I managed to quickly turn around and fire off just one shot. The name not interested arose because the first girl is clearly "not" interested in me, whilst the second is. I also like the attitude and stance of the first girl, while the second girl seemed more relaxed.



*I may be falling apart,
but my grandeur somewhat remains.*

Faded Grandeur
2019 | October
Philippines | Vigan

I pulled up to this building and couldn't take my eyes off its many facets. The beautiful but crumbling stonework, the rotted wooden window shutter frames, the ornate archways, the rotten lantern and finally the cherry on the cake...a couple of kids riding pillion on an old school bicycle.



Country life.

Three Farmers

2019 | September

Indonesia | Bandung

My train journey from Bandung to Yogyakarta was a long one. To pass the time away, I kept my camera to hand, hopefully to capture a few photographs. I learned it was necessary to ramp up the camera shutter speed to a high number in order to take an image in focus.

After some experimentation, I settled on a 1/400 second shutter speed, but had to ramp up the ISO to 1600 and importantly, used a fixed focus rather than relying on the autofocus which was missing too many images. While the image shows some blur, I think I managed to capture what I wanted with these three crop workers riding home after a day of work in the fields.



Hey, wait for me!

Hydrated Girl

2018 | November

Malaysia | Penang

As I walked along the promenade with camera in hand, I spotted this girl beginning to run away. What caught my interest, her arms where somewhat aligned, with the water fire hydrant...click.



*While effort to climb may be great,
the rewards are often worth it.*

Tiered Friendship

2023 | Month

Amman | Jordan

This Roman Theatre in the centre of Amman was/still is a 6,000-seat stadium. It is truly magnificent, but also quite hairy climbing the steep steps to the upper levels...I managed to only get about half way up the steep steps, before deciding enough was enough. As I climbed down and sat down to take a breath, I looked up and thought this shot was a good summary of my experience.



*The freedom offered by the bicycle,
versus the security of my home.*

Prison Freedom

2019 | February

Myanmar | Mandalay

Four window frames, four wheels, the symmetry and balance of the image drew me in as I walked past this small side road in Mandalay.



Friends forever.

Tres Amigo's

2023 | November

India | Panjim

I think I was drawn to taking this photograph, as these kids reminded me of my childhood, where myself and two other friends, became the three amigo's...still friends today, over fifty years later!



*Don't judge my office with all its flaws,
for your own is but a cubicle!*

Timeless Tailor

2018 | November

Malaysia | Penang

Just about every terraced house on the main streets in Penang, are designed with the bottom part for some sort of small business. The shadows and lighting was one element that caught my attention. The second reason was more personal, my father was a tailor, I have numerous memories of being taken to his workshop in Soho, in the centre of London, while he tailored away.



*While the majority follow the studious route,
others have little choice but to toil.*

Work/School

2017 | May

Country | City

Morocco | Essaouira

As I wandered the fascinating streets of Essaouira, I spotted this young boy with a wheelbarrow of some sort. Not something too unusual in this part of the world. What made the scene and image come together, for me was the contrast with the school children in the foreground.



Holy cow!

Garbage Man

2024 | March

India | Agra

It pretty much doesn't matter what country you are in. Garbage collection is not a job anyone actively seeks, more likely a job, people fall into due to lack of choices. It wasn't so much the garbage collection that took my attention. Instead, these cows were eating garbage rather than grass. Not just scraps of food, but also paper, cardboard and often soft plastics.



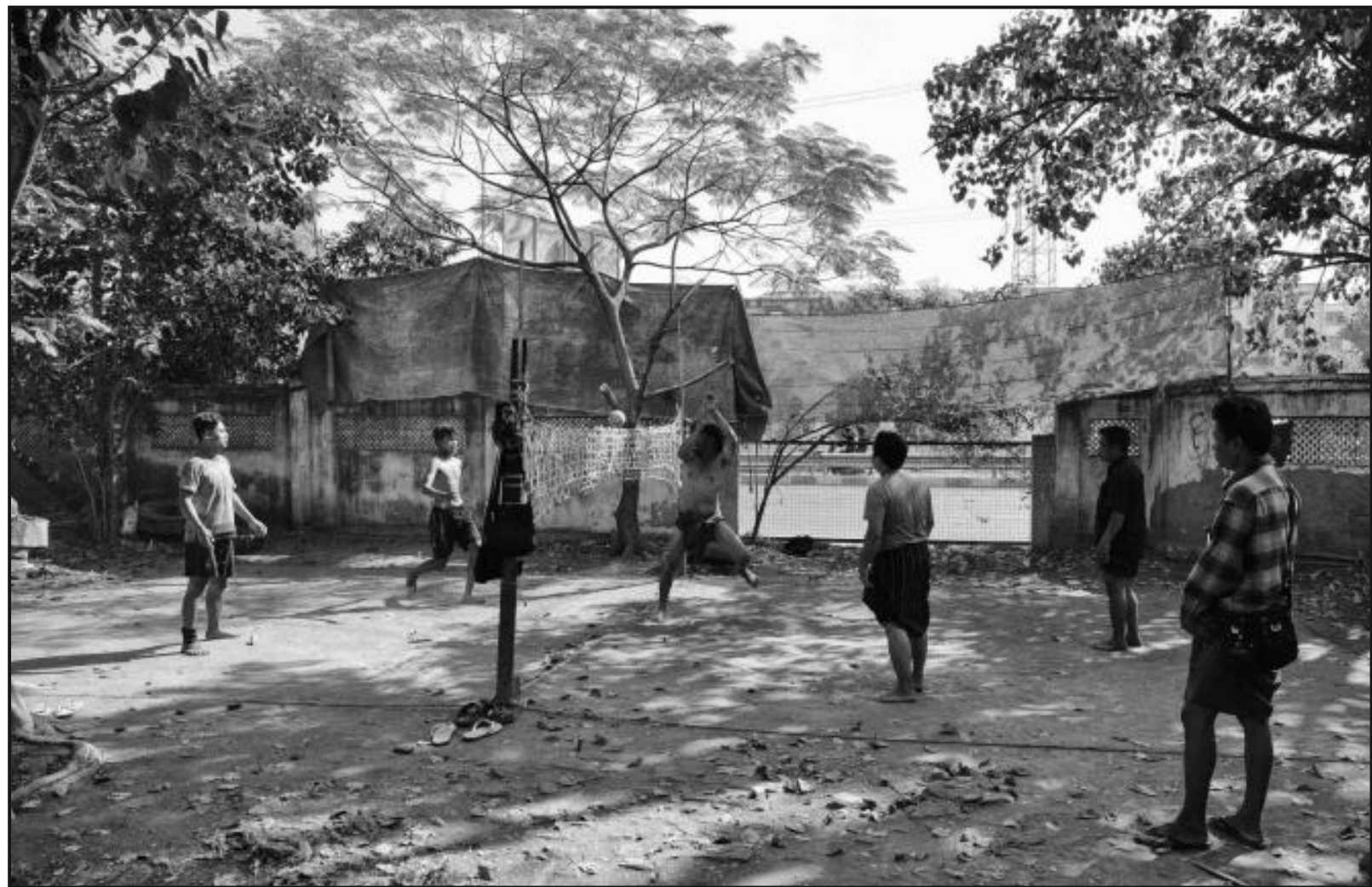
Volleyball...not as we know it Jim.

Game On

2019 | February

Myanmar | Mandalay

It always amazes me how people around the world play games. In developing countries, this often involves not having a lot. Sometimes just a partially inflated ball, shoes, rocks or pieces of wood. At least these young men had a half decent net to make use of.



*As we navigate the potholes of life,
it is reassuring to have a helping hand.*

Helping Hand

2019 | September

Indonesia | Seminyak

As the sunset approached on a beach in Bali, the receding rock water pools, created much interest among children and adults alike. Navigating the rocks can be a little hazardous with slippery algae and sharp worn down rock edges. I was drawn to how this father gave a helping hand to his son.



*When you begin to look more closely,
it is impossible not to notice more.*

Holy Water

2024 | February

India | Udaipur

I am always looking for interesting doorways, paths, alleys or in this case, a hole in a wall. On this occasion, a lady on the other side of the water caught my attention and added the human element I'm always looking for.



Shitty job...enough said.

Shitty Job

2024 | March

India | Agra

I couldn't believe my eyes as I walked the streets of Agra and spotted these two young girls. They had just finished collecting cow dung and putting it into plastic bags. It's not unusual in India, to find young children, doing household chores or actual paid work. In this case, I suspect it was the former.

Cow dung cakes (gobar/goitha) are used for cooking in India. The raw material is readily available as cows roam freely everywhere. It is mixed with hay, shaped into cakes, and dried in the sunshine. This inexpensive fuel source is used in traditional clay or brick stoves (chulhas), providing high heat for heating, boiling water, and cooking food.



Alfresco washing.

Washing Machine

2019 | February

Myanmar | Inle Lake

Many in developing countries, especially those living in rural areas, do their washing, the old fashioned way, by hand. I guess this image reminded me again of my childhood, when my mother would wash our clothes by hand using a wooden washboard.



Taking a break.

Recycle Kids

2024 | March

India | Varanasi

My final image of working children, this photograph in homage to them all. This pair spent their day collecting plastic bottles, to take to the recycle centre in exchange for money.



Swapping out a corporate banking cubicle at the tender age of 53, Ugo embarked on a multi-year backpacking trip around the world, documenting the journey with his “Banker to Backpacker” website.

To keep his brain active, he also created the “Around the World with 80 Questions” website and book, with the aim of answering meaningful, helpful and potentially, life-changing questions, while attempting to land on the right side of genuine history, truth and knowledge.



Questions such as: Why is there no cure for cancer? Where does money come from? What were the real reasons for the two World Wars? and probably the biggest of all, Why are we here?

This book of 80 black & white photographs in landscape orientation, charts his travels with a nod to the street photography of past masters.

“ Without the emotion you bring to a scene, the photograph you make, can never be truly your own. ”

elf

