

Vol 3.  
Issue 4.  
Apr. 2022

# DOCU

## MAGAZINE



9 772736 833009 >  
ISSN 2736-8335



*David Macias Navarro, Fabien Scotti, Faith Ninivaggi, Mateo Lanzuela,  
Holger Hoffmann, Ionut Runcan, Simon Doling, Aldomaria Canalini, John Abernathy,  
Sean Anthony and Marlene Suter.*

*Docu Magazine is publishing the most  
captivating stories from all around  
the world, captured by talented  
photographers.*

*Established in 2020, Docu Magazine is dedicated to contemporary  
documentary photography and the photographic imagery resulting from the  
time-based processes found in many interdisciplinary art practices today.*

Publisher: DocuLabs Oy, Espoo, Finland, 2022.

<https://www.docu-magazine.com/>

## **CONTENTS:**

### ***Editor-in-Chief:***

*Tuomas Koskialho*

### ***Photographers:***

*David Macías Navarro*

*Fabien Scotti*

*Faith Ninivaggi*

*Mateo Lanzuela*

*Holger Hoffmann*

*Ionut Runcan*

*Simon Doling*

*Aldomaria Canalini*

*John Abernathy*

*Sean Anthony*

*Marlene Suter*

# Time To Pretend

*Following the concern that class division of society has generated on me, how it has evolved to date and how the events of the financial crisis of 2008 seem to have accelerated the transformation and restructuring of the model to which we were accustomed in the Western world, I intuit certain tendency to dilution of classes and the emptying of sense anterior of this process.*

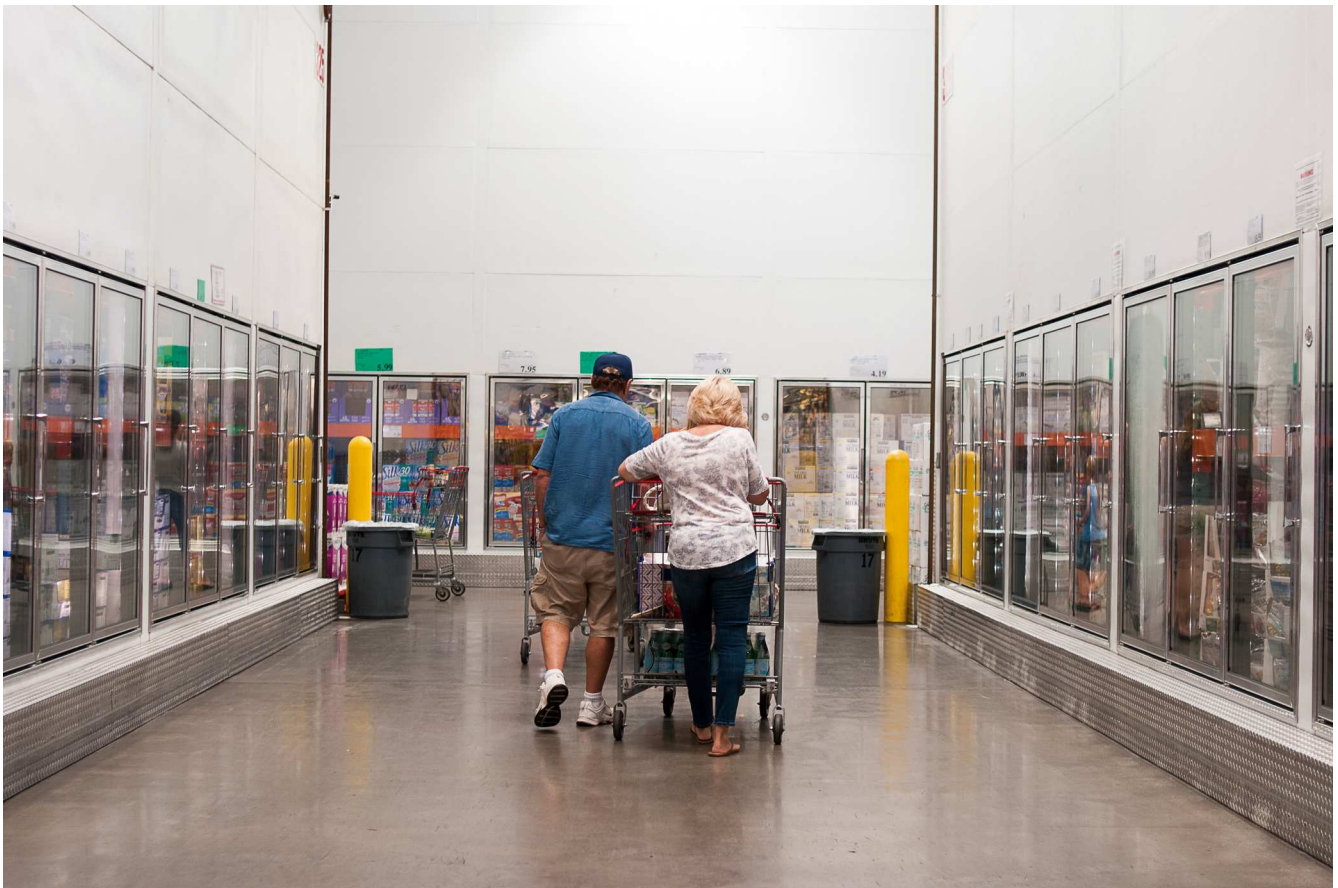
Therefore, I try to deepen in the concept of instability which we live, where everything becomes confused and uncertain, where the modern dream fades, perhaps giving, as a society, what could have been a fruitful modernity. Political and economic changes that began after the fall of the Berlin Wall, as a result of the theories promoted by Milton Friedman and his followers in the Chicago school, determined this transformation, even of difficult social perception. There are numerous sociological studies that indicate the growth of inequality, that is to say, a tendency towards deterioration of the quality of life and economic security of families, along with other determinants as the finiteness of natural resources and environmental degradation . All this leads to a clear dichotomy that remains to be clarified: the social majority still anchored in the concept of belonging to the middle class and seems to refuse to accept the reality of events, trying to hide his true status or enterely do not know the ins and outs of the system.

To better understand this process of sociological transformation, we must be traced to the implementation of economic neoliberalism as unitary thought, which generated a new paradigm that would soon spread globally. He favored financial deregulation and free trade, what came to be called economic globalization, which would entail the progressive industrialization of Western countries, with the task of reducing production costs of consumer goods and increase competitiveness, causing the destruction of jobs related to such production in countries of the called first world. Although this first wave of unemployment was partially absorbed by the service sector, these new positions were often poorly paid, leading to the phenomenon of downward social mobility, that is to say, from the middle class to the working class and impoverishing the latter. By reducing the purchasing power of consumers, they could not cope with the debts that were generated and in 2008 there was the breaking of the speculative bubble that had been generated, causing the current crisis in which we find ourselves immersed.

The artistic praxis, allows me to tackle socio-cultural issues from a critical stance, reflecting on art as a tool that promotes the activation of thoughts on the hegemonic power relationships.

**DAVID MACÍAS NAVARRO**



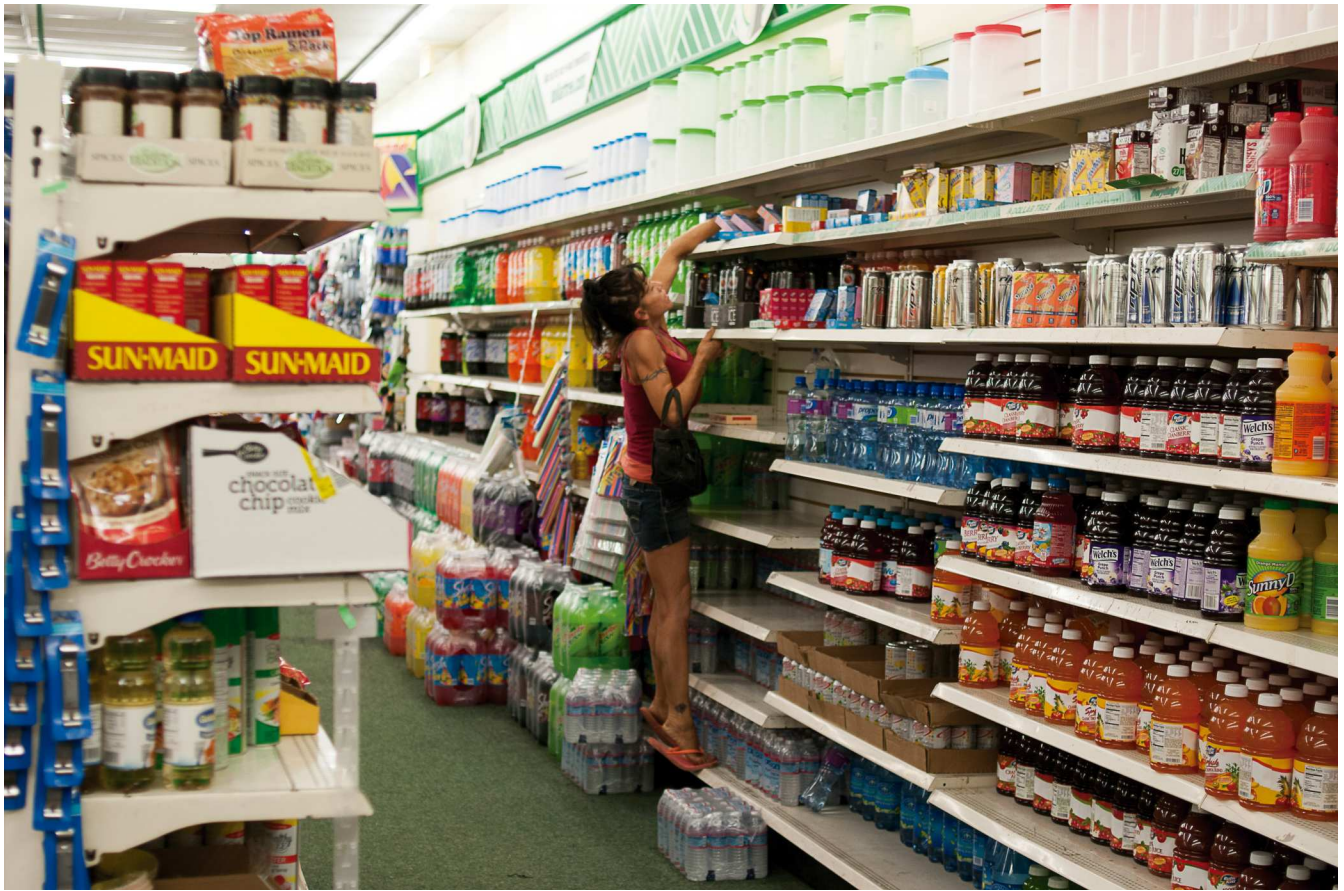


















# Off The Gas Grid

*Landlocked between Romania and Ukraine, Moldova is dependent on natural resources, especially gas. Tossed between Romanian and Russian powers for several centuries, the region keeps suffering from historical instability.*

In 2020, a pro-European political turnaround unfavourable to Russia reshuffled the cards in the region, mainly in terms of energy supply. October 2021 : a state of emergency in the energy sector is declared at national level and the country's energy supply has become uncertain. Energy consumption is rationed, lighting in public buildings is limited, and one can hardly predict what will happen next. The harshness of the winter is fast approaching. Long before this crisis, some citizens have undertaken movements aiming at a form of energy autonomy. Whether institutional or personal, utopian or due to everyday needs, these initiatives are springing up all over the country. They offer a glimpse of an alternative future, off the gas grid.

I am a freelance photographer and graphic designer based in Geneva, Switzerland. Trained in sinology, fluent in English, Mandarin, French and Italian, with good knowledge of Turkic languages. I currently live in Geneva, teaching photography, working with various cultural institutions, international organizations and communication agencies. I share my time between travelling and the exploration of different worlds at a more local level, through the photographic prism.

**FABIEN SCOTTI**





















# GenZ-A Collaboration

*In March of 2020, I began work on a teen portrait project, titled GenZ. The purpose was to expose the ‘timelessness,’ of the years and understand the generational differences of today’s teens.*

GenZ kids are growing up in a world with iPhones, the internet, and social media. They have to navigate growing up with technology mediating and impinging upon fluctuating hormones. GenZ evolved organically. The project encompasses my duality; nurture versus nature, mother versus photojournalist. Within days of starting this project, the world went into lockdown. Weeks of lockdown turned into months, months turned into a year. The mother in me grew increasingly concerned for this younger generation, the photojournalist in me grew increasingly curious. In a complicated world, influenced heavily by social media and now ravaged by a pandemic, my GenZ project naturally pivoted.

I knew as a photojournalist I had to find my subjects in their natural habitat. So, instead of tapping on shoulders and knocking on doors, this time, I made phone calls, sent emails, texts, and direct messages via social media. Photographing during the pandemic limited my locations to outside environments. This restriction eliminated many important signifiers of each individual's interests, normally seen in the teen's personal spaces. I needed to get creative with locations. It was important to me that the portraits rely heavily on the collaboration between the teen and me. Through the collaborative process, teens can reclaim the agency lost with the pandemic.

In many instances we chose the teenagers' backyard, signifying a space they had grown out of, but were bound to during lockdown. In other instances, I met groups of teens in various parks, again, spaces where teens normally congregate with peers. I focused on the conversation. The exchanged gaze is born out of a sense of correspondence and trust.

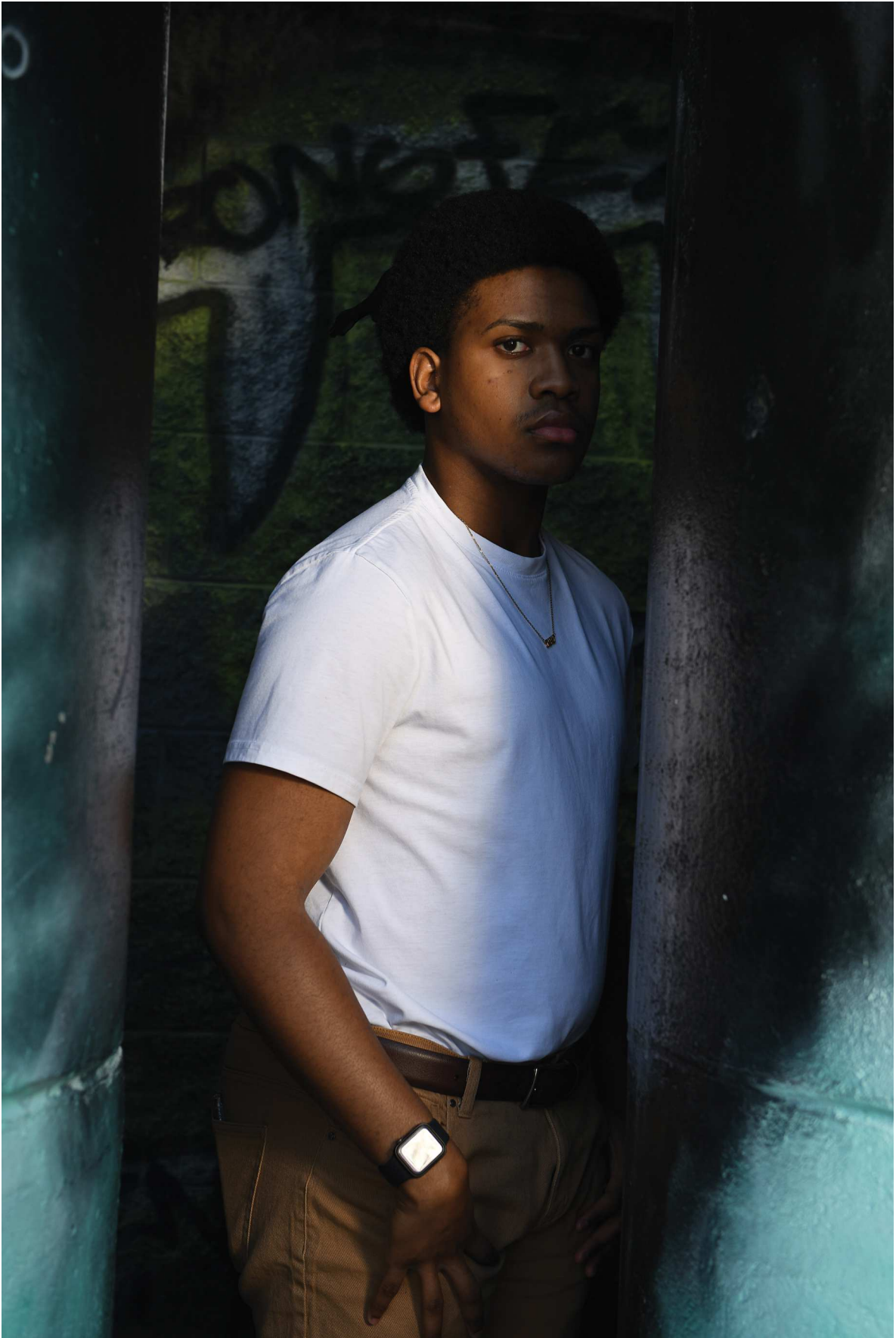
Faith Ninivaggi (American, b. 1977) is an award-winning photojournalist based in Boston, MA. She holds a BFA in Photography from The Art Institute of Boston and an MFA in Photography and Integrated Media from Lesley University.

**FAITH NINIVAGGI**



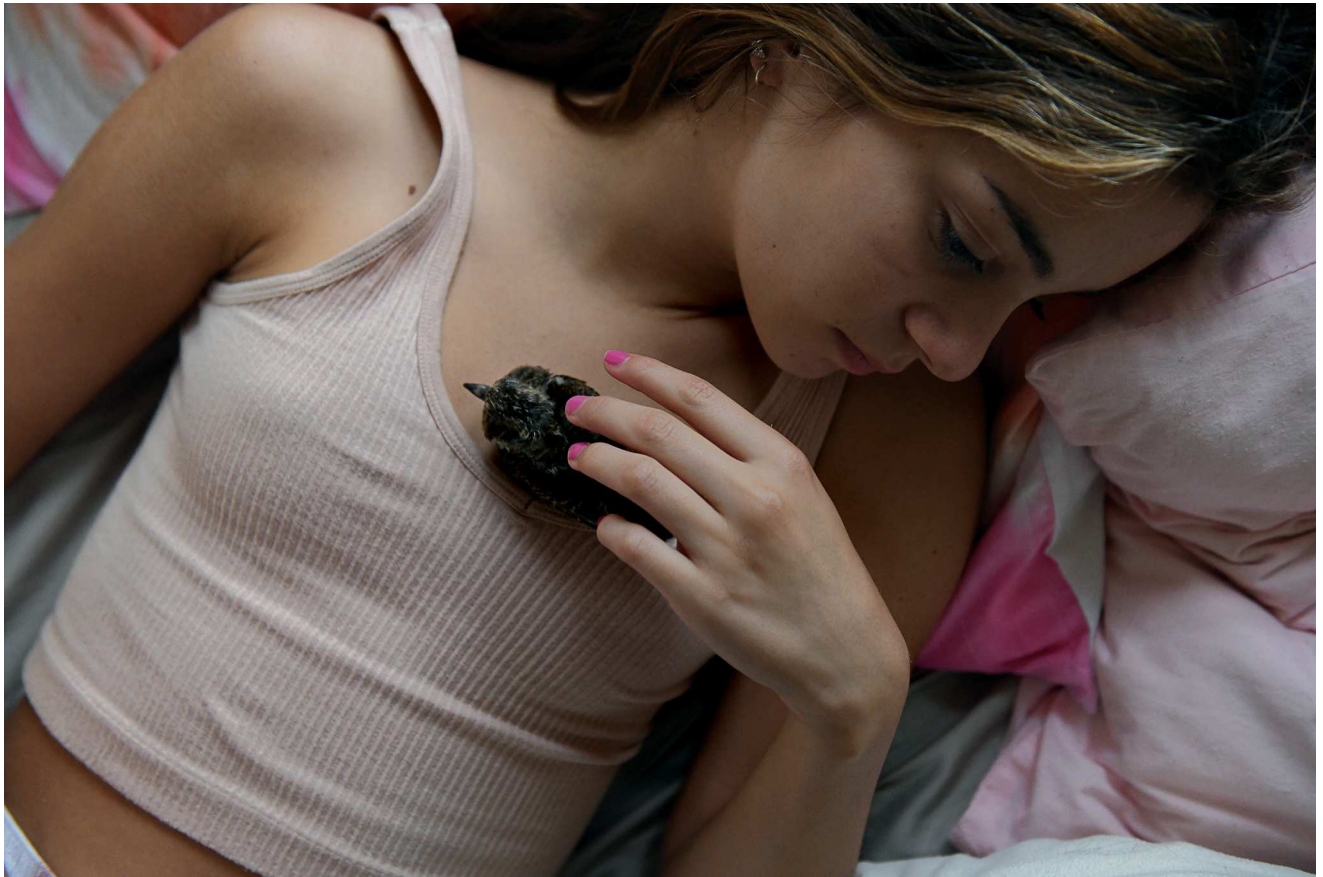




















# As Far As My Hands Reach

*"As far as my hands reach" is an exhaustive piece of research of the abyss, or rather the many abysses, to which the lack of communication leads. It is a story of loneliness, adaptation, and of struggle, but it is also a story of possibilities. It is an approach to the tactile, restricted, and limited universe of 12 deafblind people and to the limits of their world, which extends exactly as far as their hands reach.*

"What is deafblindness? It is talking with your hands, thinking with your hands." These words are borrowed from Gerardo Fernández, one of the main characters in our work and one of the 7,000 people that today live with this disability in Spain. His words describe a very tangible limitation to his world. They were pronounced at a time when he could not only not see and hear, but also, he could not touch. Up to that moment, his hands were Gerardo's only point of connection to the world, his only tools to communicate during the pandemic, to understand it, to even imagine it.

This recollection of photographs speaks the words of Gerardo and others like him, shedding light on the dark days then and the dark days still today. With this project, I aim to put the lives of the deafblind at the center and explain how this rare disability and the visual and auditory impairment affect their lives in many and varied ways. In a system that is based on touch and a language that is spoken through the hands and in a historical context of the COVID pandemic, characterized by social distance and limitations to physical contact, this work shows the unique difficulties of the deafblind in their efforts to relate with others, avoid social isolation and live as autonomously as possible in a world that systematically denies them the possibility of development.

I'm a photophobic photojournalist, inquisitive, eagle-eyed and sociable by nature, I studied journalism at Complutense University of Madrid and photography at EFTI to professionalize my skills and make a living from it.

**MATEO LANZUELA**





















# Cattle That Mean The World

*With 12 million cattle, South Sudan is the country with one of the highest cattle populations in Africa. The Ankole-Watusi cattle of the Mundari are considered the "kings of cattle" thanks to their imposing horns. To say that the Mundari love their cattle is an understatement. Their entire world revolves around them.*

When we arrive at the camp, located in a clearing, in the afternoon after an hour-long drive through dense bush, we encounter tall young men and women, just ash-smearing boys and a few infants. No one is over mid-thirties. All of them smile at us curiously but friendly. However, we look in vain for cattle in the camp. They are out grazing during the day and return only shortly before sunset.

According to the stakes they are tied to at night, there must be hundreds of them. Some boys are still busy picking up the cow dung and piling it into cone-shaped piles. The others present are sitting companionably together, willingly answering my questions or having taken their pictures. The idle hustle and bustle ends abruptly when the first cattle appear at the edge of the forest. Everyone rushes to the stakes and waits there with the cords in their hands for each animal to find its place and willingly let itself be tied up. Although the stream of cows does not want to end, everything goes smoothly and without hectic. Afterwards, the men lovingly rub the hide and horns of their cattle with the ashes of last night's dung fire. The ash, which is as fine as talcum powder and serves as an antiseptic, dusts the air peach-colored in the evening backlight. Occasionally, the sweeping curved horns of the favorite animal are also adorned with tassels that drive flies from their eyes with every movement. The owners proudly pose with their favorite and imitate the swing of the horns with their arms. In the meantime, the manure, which is accurately piled up into cones, is ignited and the smoke clouds rising in the setting, glowing red sun envelop the camp.

The blue hour is used by the women and boys to milk the cows. The darker it gets, the more clearly the flames and embers become visible and illuminate the heads of the cattle standing around them. Now the people also camp around the fire, either on simple wooden platforms or in the still warm ashes ...

The longer my wife and me travel together the more we become fascinated by the customs and the daily life of indigenous people who preserve their traditional culture.

**HOLGER HOFFMANN**





















# Broken And (Not) Forgotten

*Our recent history provided many decades of socialist ideologies with terrible effects on our cultural values and freedoms.*

This medium allows me to embrace the human experience with a personal touch over the romanticized notions of the glorious past and the menacing present. I really love the urban environment, and the camouflaged world of pain which the modern philosophy tries to hide. The aesthetic of ugliness is the driving force behind my creative approach, as I try to highlight the uneasy beauty of the broken and the forgotten.

My name is Ionut Runcan, a 33 years old freelance photographer from Cluj-Napoca / Romania. I am very passionate about street photography as it's the perfect medium for me to explore my curiosity about the urban environment.

***IONUT RUNCAN***





















# The Drain Gang and The Fox Hunt

*This project originates from 1984 and reflects the polarity of British life at the time. At that time, I had recently completed a course in documentary photography, so I was keen to hone my new found skills.*

The Drain Gang as I called them, were the maintenance team responsible for inspecting and clearing Bristol's sewers and drains. An unenviable job.

Whilst only a short distance north of Bristol, in Britain, were The Beaufort Hunt, representing another very different side of British society, which I saw was one of wealth and status.

The photographs of The Drains Gang, were featured in a much wider project I was involved in. At that time, there was a popularity for cities around the world to feature "A day in the life of" series, where photographers were commissioned to capture a piece of a cities life on a particular day of the year. I proposed to go underground in my submission and so was fortunate to be able to spend the time with the men working there. They were a bit puzzled as to why I would want to join them in such a dirty job, but I had a feeling it would reward me with some great subject matter.

The Beaufort Hunt pictures reveal a very traditional aspect of rural life here in Great Britain at the time. Most of those taking part would be from a privileged background of wealth. It was and still is a very contentious activity, one of which I have always disapproved of. This meant I had very mixed feelings about photographing the hunters, as I didn't want to glamourise those taking part, so I hope they can be viewed as an objective piece of photojournalism.

I am a professional photographer based in Bristol, UK. As well as commercial work for companies, I like to keep up with my own creative work.

**SIMON DOLING**























# Single Images.





© John Abernathy



© Marlene Suter



© *Aldomaria Canalini*



© Sean Anthony











