



Ilona Dyrda

Where

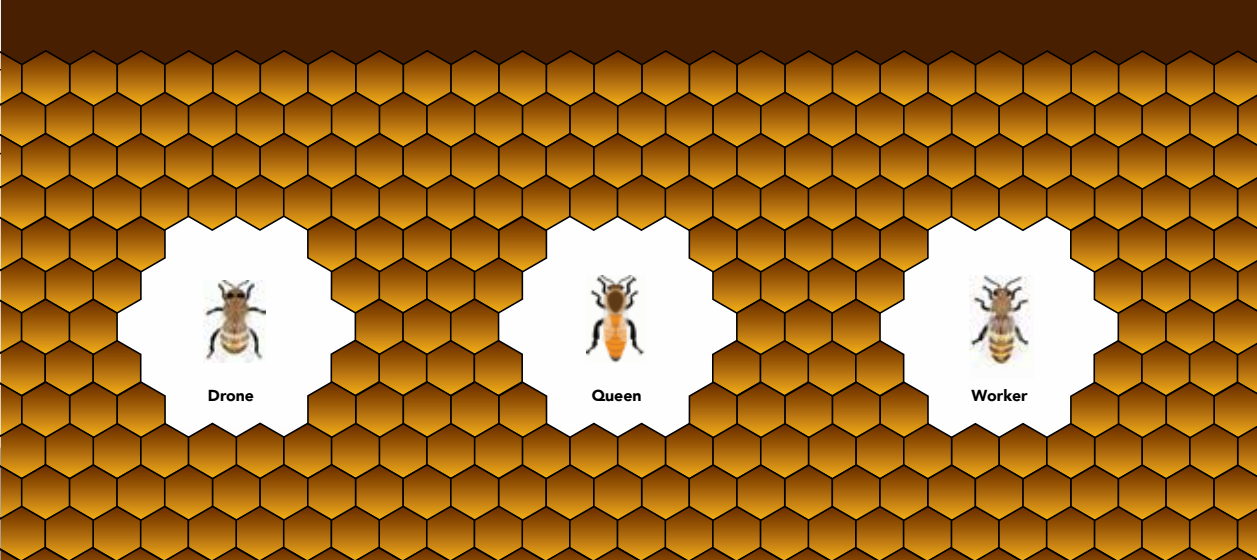
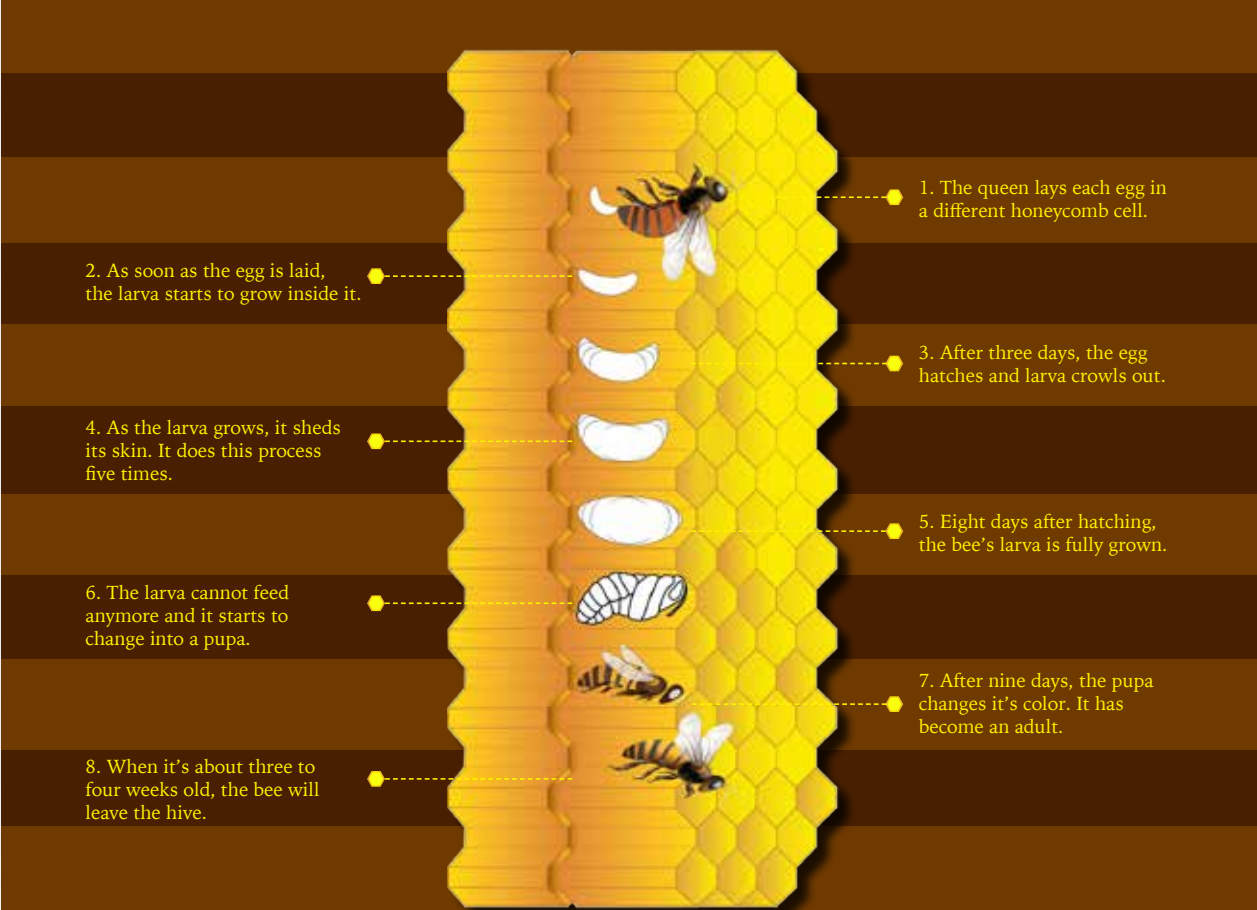
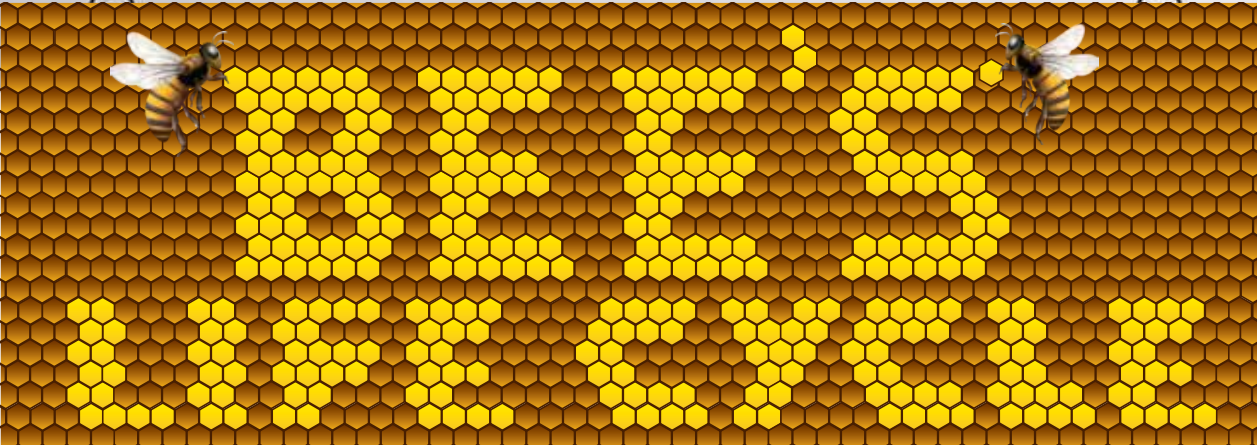
I Come From?

- Western Ukraine
- Moved to NY in 2013
- Became a graphic design student in 2015 at BMCC
- Transferred at City Tech in 2017

Albert Einstein



Everybody is a genius. But if you judge a fish by its ability to climb a tree, it will live its whole life believing that it is stupid.



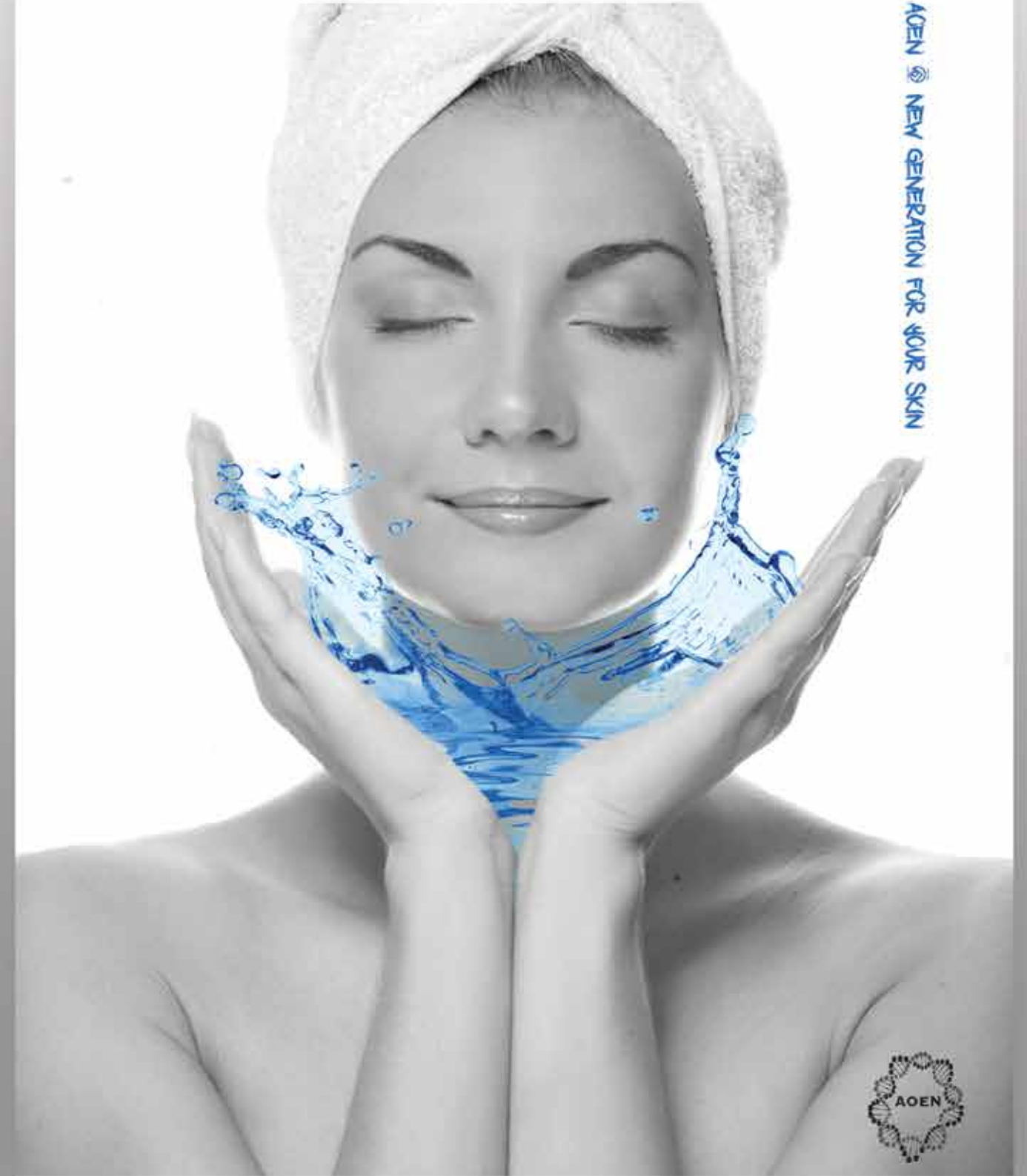


AEON NEW GENERATION FOR YOUR SKIN



Description: AEON is a unique new product that can rebuild old cells and give them a new life. This product includes melt-water, collagen, artificial red and white cells blood that regenerate old and some dead cells containing genetic information. Getting into the human body, AEON beverage identify and implements into old cells and rebuild them.

AEON NEW GENERATION FOR YOUR SKIN



Digital
Photographer

25
WAYS TO
MASTER
LIGHTS

Creative
Portraits

GET BETTER LIGHTING
HOW TO FIND THE PERFECT
HOT SPOT FOR PHOTOGRAPHY

Jimmy Nelson
Before they pass away

"Many pictures
I have taken with
tears in my eyes
& a broken heart"
- *The Photographer*



THE
WORLD ACCORDING TO
Jimmy Nelson



Jimmy Nelson was born in 1967 in Sevenoaks, Kent. He spent his childhood in Africa, Asia and South America until he was sent to Stonyhurst College, a Jesuit boarding school in Lancashire, at the age of 8 because his parents had to work abroad. When he was 16 he had a stress related reaction to illness and antibiotics and developed Alopecia totalis, a condition in which all the hair falls out.

He left boarding school in 1985 and started to trek the length of Tibet on foot when he was 19. He took a small camera on his trip and photographed his journey, which lasted about a year. After his return Nelson started work as a professional photojournalist and was commissioned to cover a variety of themes, ranging from the Russian involvement in Afghanistan and the ongoing strife between India and Pakistan in Kashmir to the beginning of the war in former Yugoslavia.

The coffee-table portraits, which sell for up to £45,000 each, are visually stunning, unashamedly glamorous and have been seen in many of the world's glossy magazines and leading galleries. But this week British photographer Jimmy Nelson's stylised pictures of African, Asian and Amazon Indian groups have been roundly dismissed as "wrong" by community leaders as well as being called "false and damaging" by the world's leading defender of indigenous peoples.

According to Stephen Corry, director of Survival International, the pictures, many of which are collected in *Before They Pass Away*, a book selling for £100 or over £5,000 in a limited edition, are more akin to high fashion than reality. He says in an essay in online US magazine *Truthout* that Nelson's "claim that it's the 'irreplaceable ethnographic record of a fast disappearing world' is wrong".

Before They Pass Away

Corry adds that some of the pictures are "just a photographer's fantasy, bearing little relationship either to how these people appear now, or how they've ever appeared. Of course, rendering people more exotic than they really are is a timeworn tradition."

critiques the book's description of the Dani of West Papua as a dreaded head-hunting tribe, without mentioning accusations of killings, torture and intimidation under Indonesian occupation.

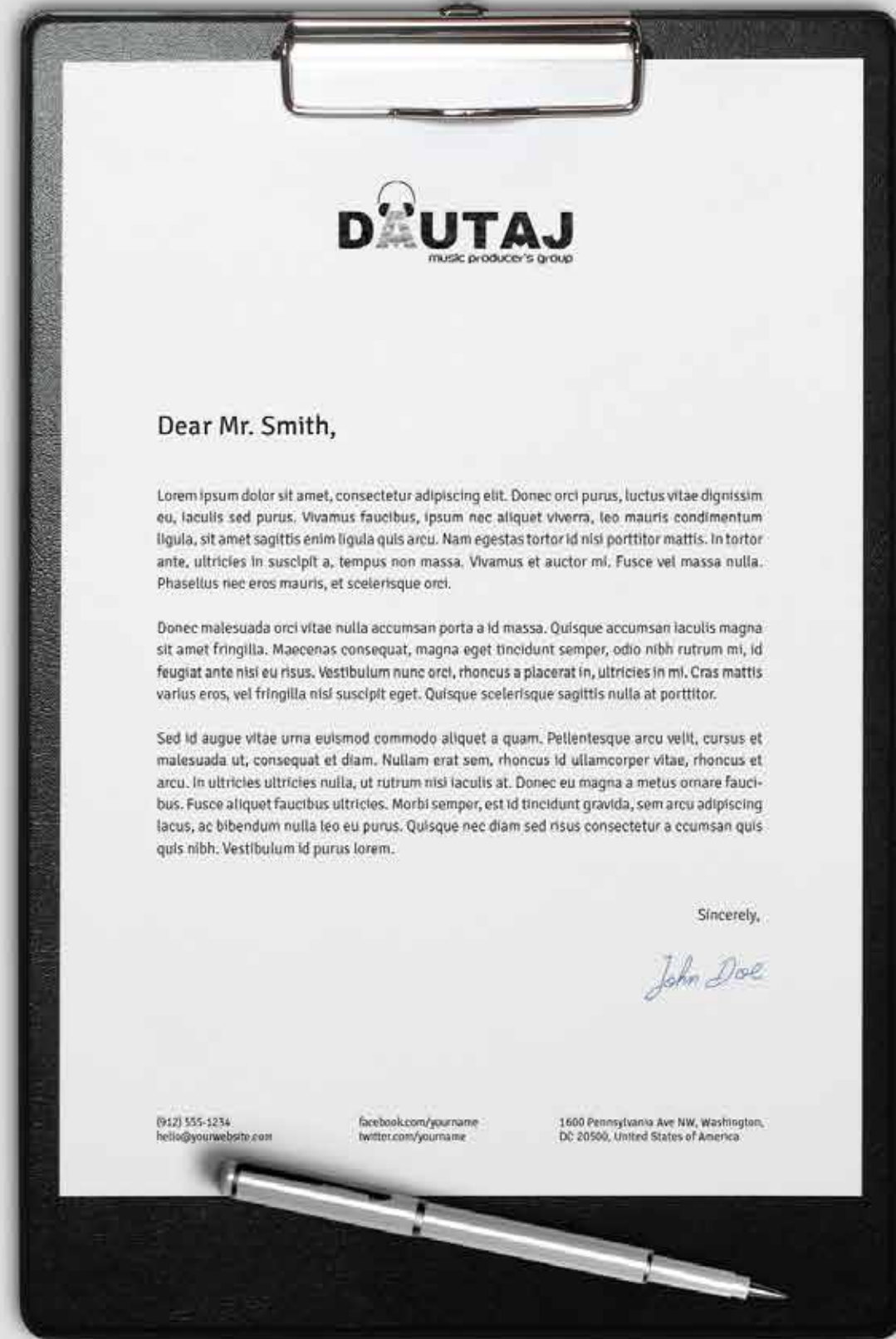
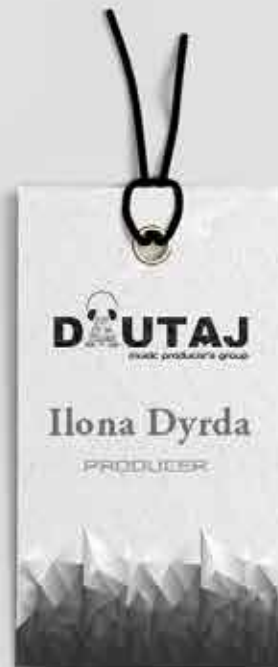
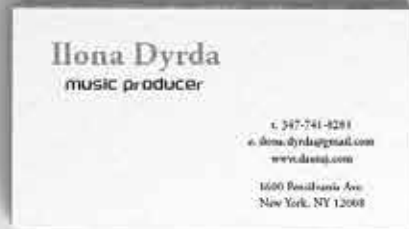
Indigenous leaders this week weighed in to the debate, saying that Nelson's pictures reflected neither political nor historical reality. "I saw the photos and I didn't like them," said Brazilian Yanomami spiritual leader Davi Kopenawa, who was recently in London. "This man only wants to force his own ideas on the photos, to publish them in books and to show them to everyone so that people will think he's a great photographer. It is not true that indigenous peoples are about to die out. We will be around for a long time, fighting for our land, living in this world and continuing to create our children."



Recent

Works

2017-2018



Dear Mr. Smith,

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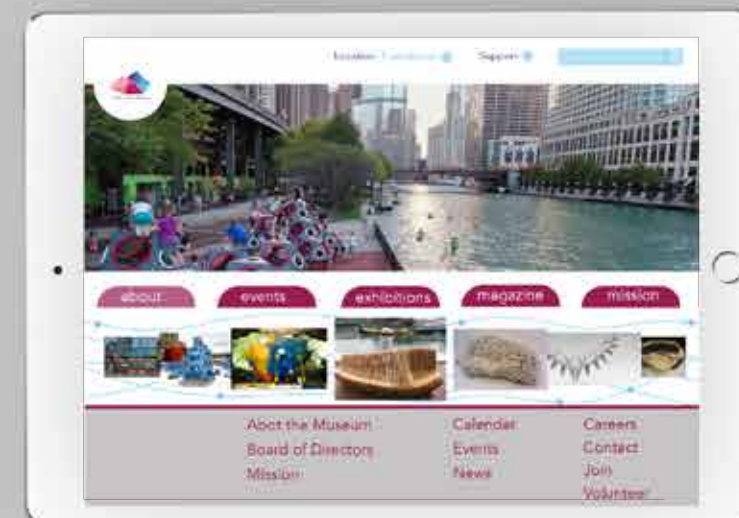
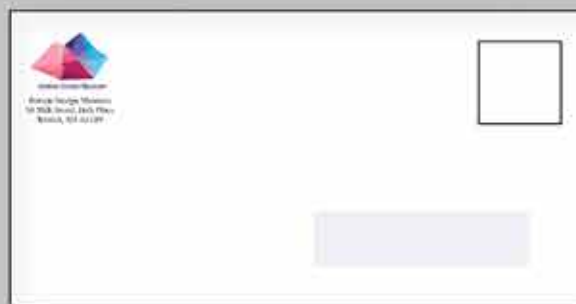
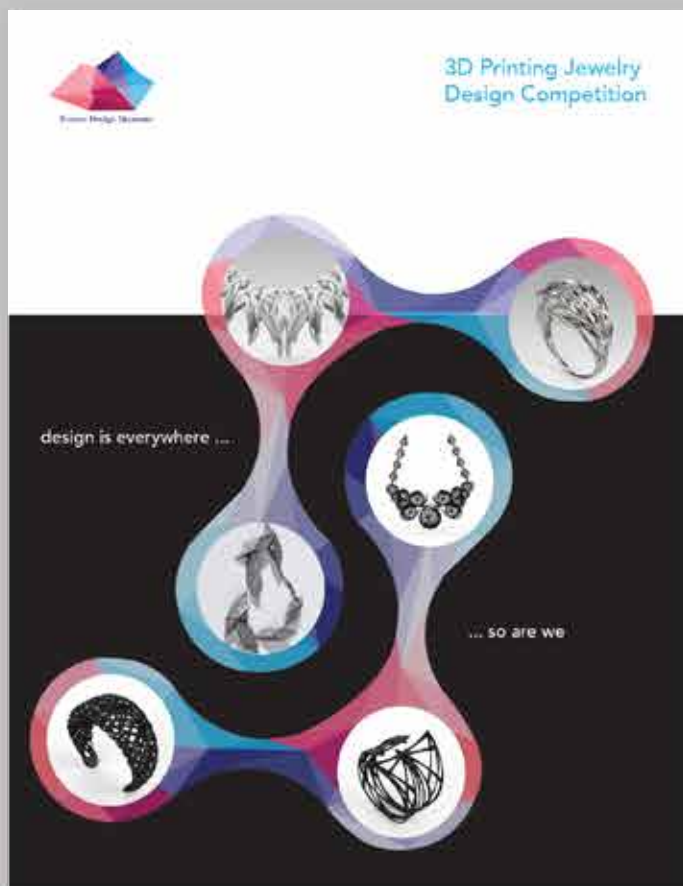
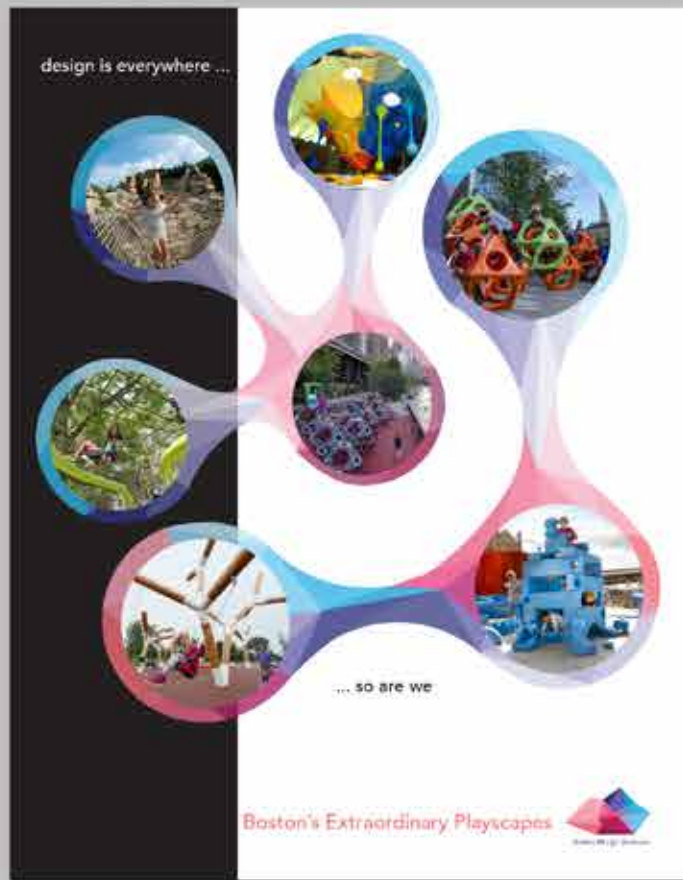
John Doe

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DC 20500, United States of America





SAVAGE BEAUTY



Nature was the greatest, or at least the most enduring, influence upon McQueen. Many artists of the Romantic movement presented nature itself as a work of art. McQueen both shared and promoted this view in his collections, which often included fashions that took their forms and raw materials from the natural world. For McQueen, as it was for the Romantics, nature was also a locus for ideas and concepts. That is most clearly reflected in Plato's Atlantis (spring/summer 2010), the last fully realized collection the designer presented before his death in February 2010. Inspired by Charles Darwin's *On the Origin of Species* (1859), it presented a narrative that centered not on the evolution of humankind but on its devolution. The collection was streamed live on Nick Knight's SHOWstudio.com in an attempt to make fashion into an interactive dialogue between creator and consumer. For the Romantics, nature was the primary vehicle for the Sublime—starry skies, stormy seas, turbulent waterfalls, vertiginous mountains. In Plato's Atlantis, the Sublime of nature was paralleled and supplanted by that of technology—the extreme space-time compressions produced by the Internet.



Baronial glamour for romantic Scottish nationalism - Savage Beauty at the V&A Museum with the work of Alexander McQueen. Despite these heartfelt declarations of his Scottish national identity, McQueen also had a deep interest in the history of England. This was most apparent, perhaps, in *The Girl Who Lived in the Tree* (Autumn/Winter 2008), inspired by an elm tree in the garden of McQueen's country home near Fairlight Cove in East Sussex. Influenced by the British Empire, and drawing on a recent trip to India it was one of McQueen's most romantically nationalistic collections, albeit heavily tinged with irony and pastiche.



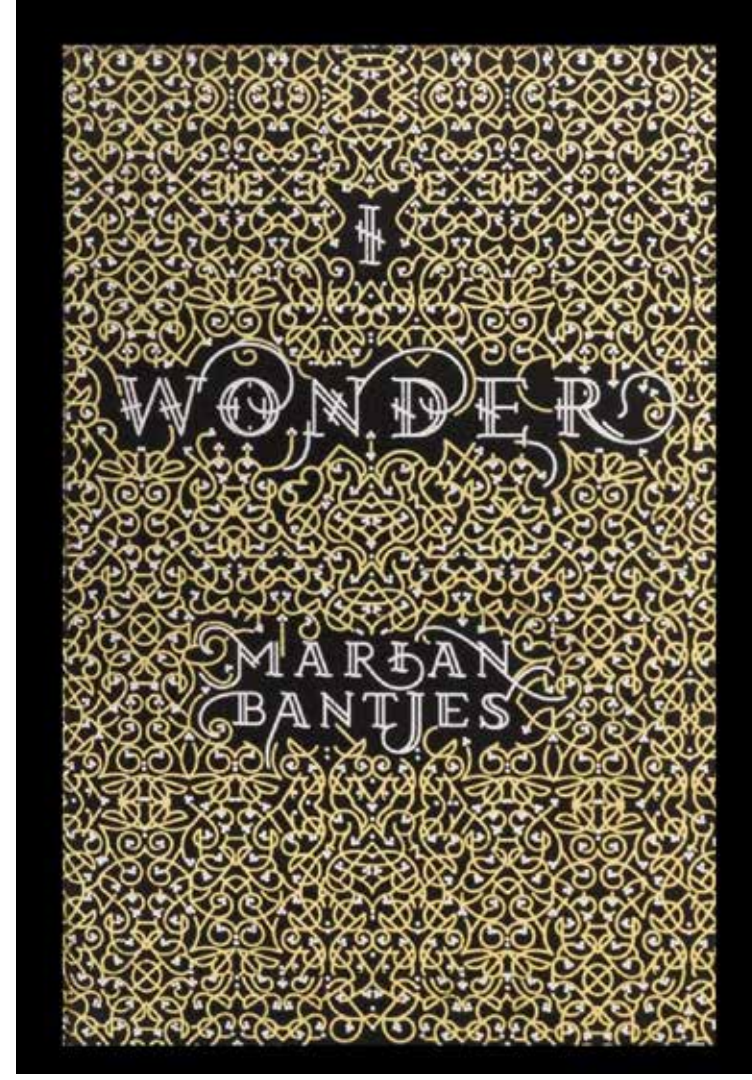
One of the defining features of Alexander McQueen's collections was their historicism. While McQueen's historical references were far-reaching, he was particularly inspired by the nineteenth century, drawing especially on the Victorian Gothic. 'There's something kind of Edgar Allan Poe,' he once observed, 'kind of deep and kind of melancholic about my collections.' Indeed, the 'shadowy fancies' that Poe writes about in *The Fall of the House of Usher* (1839) are often vividly present in McQueen's collections. Like the Victorian Gothic, which combines elements of horror and romance, McQueen's collections often reflected paradoxical relationships such as life and death, lightness and darkness, melancholy and beauty.

Who Inspires

Patrick Seymour



Marian Bantjes



&

Where

I am going?

corporate design