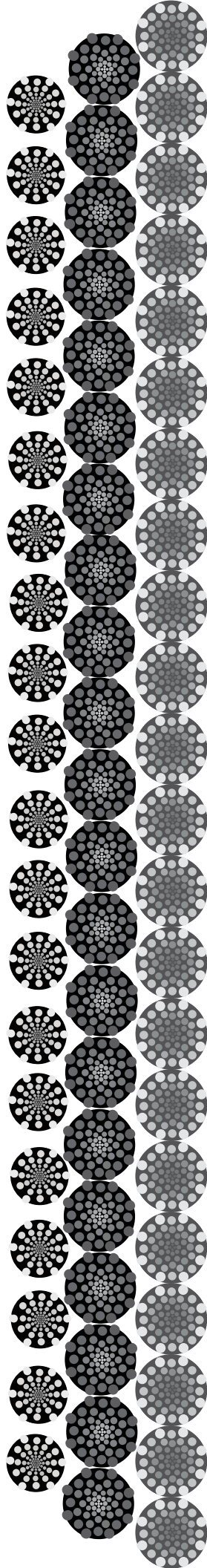




Ilona Dyrda



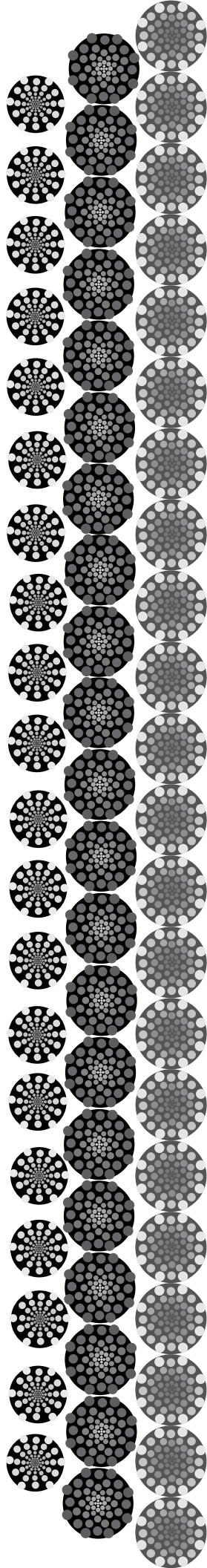
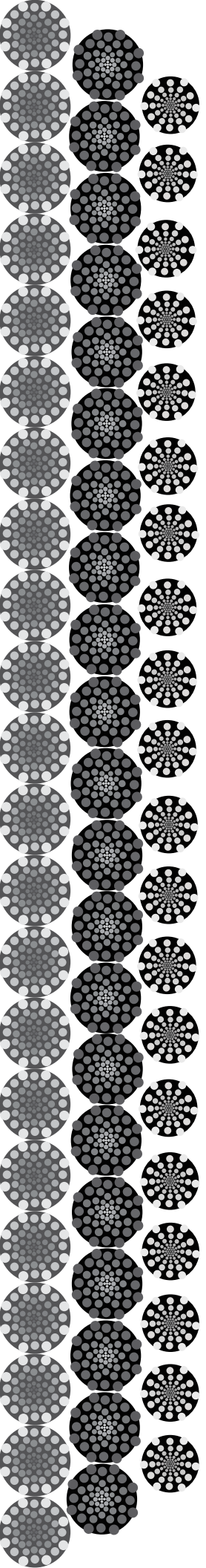
# Where I Came From ?

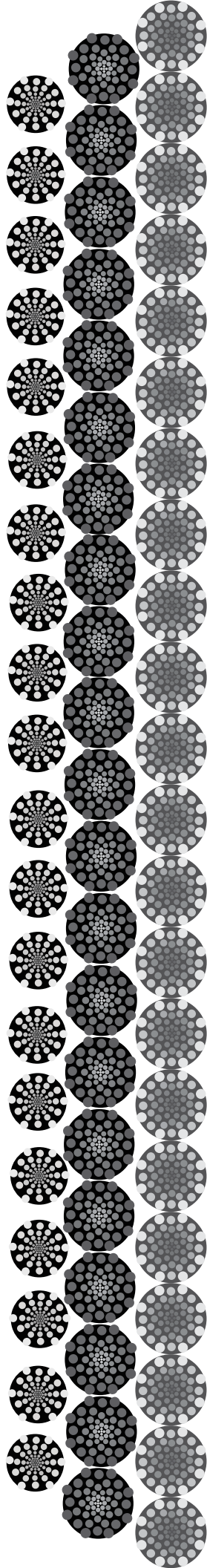
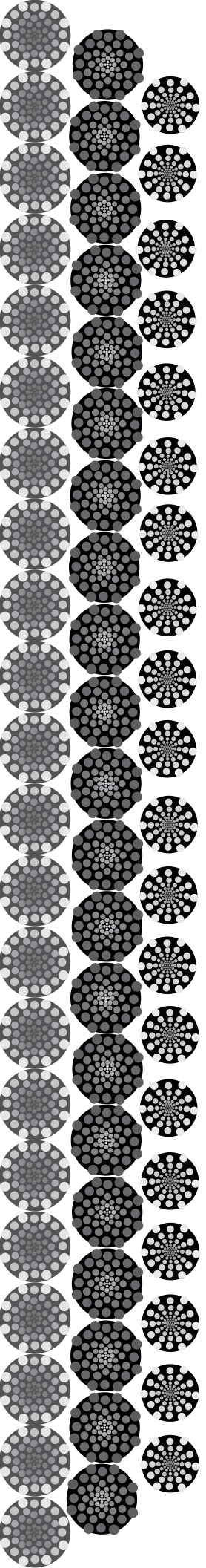
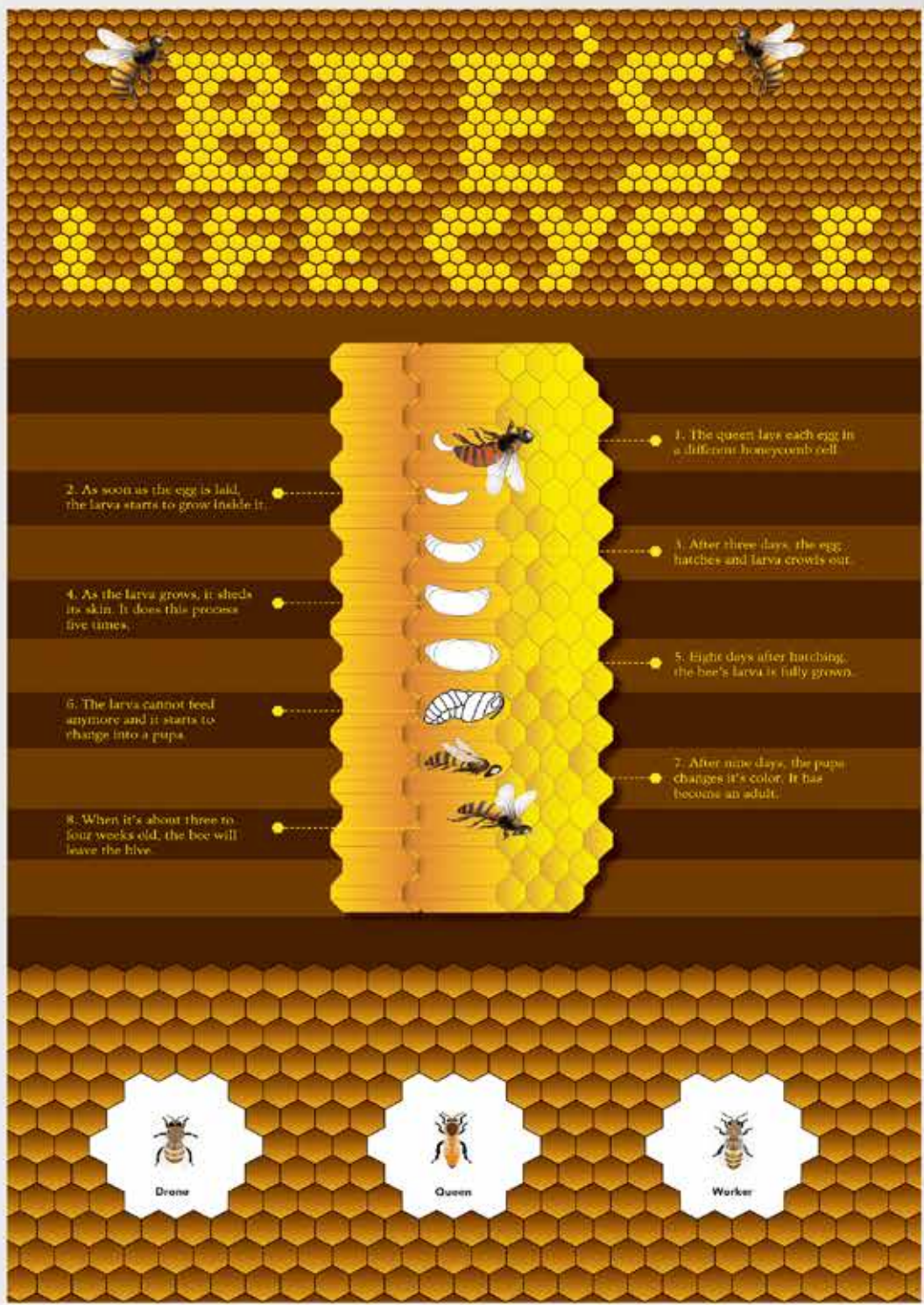
- Western Part of Ukraine
  - Moved to New York in 2013
  - In 2015 started to study  
Communication Design at BMCC
  - Transfared to City Tech in 2017
- 

Albert Einstein

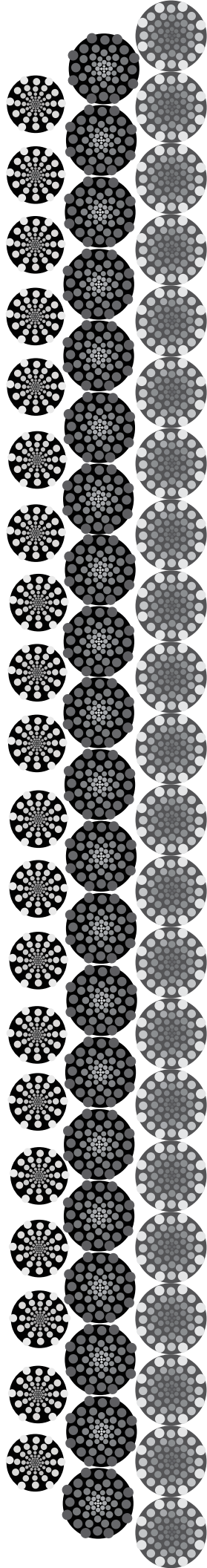
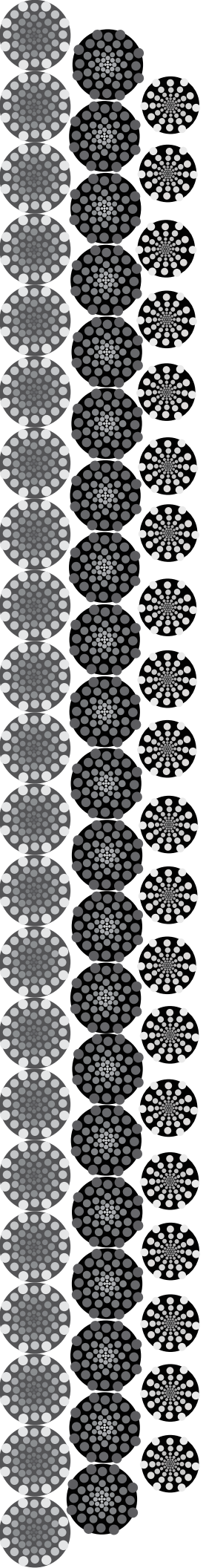


Everybody is a genius. But if you judge a fish by its ability to climb a tree, it will live its whole life believing that it is stupid.









THE  
WORLD ACCORDING TO  
**Jimmy Nelson**



**J**immy 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 to 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.

**T**he coffee-table portraits, which sell for up to £45,000 each, are visually arresting, unambiguously 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 Indians, Asians and Amazonian 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 *Tribune* that Nelson's "claim that it's the irrefragable ethnographic record of a fast disappearing world" is wrong.

**Before They Pass Away**

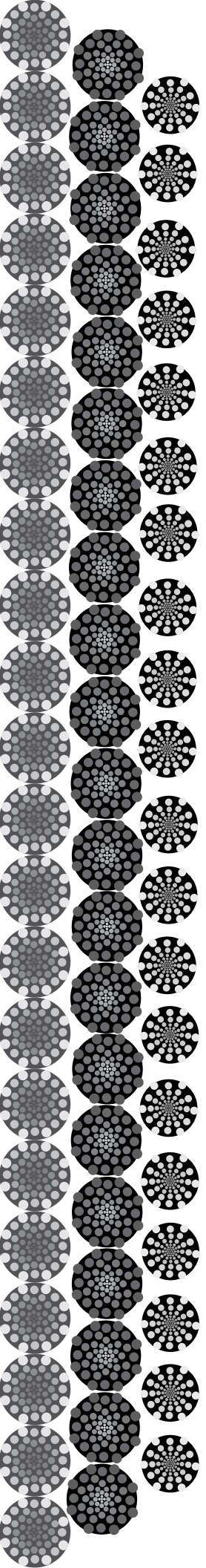
Corry adds that some of the pictures are "just a photographer's fantasy hearing little relationship either to how these people appear now, or how they've ever appeared. Of course, rendering people more exotic than they really are is a time-worn tradition."

critiques the work's description of the Tsimé of West Papua as a "dreaded head-hunting tribe, without mathematics, sensations of killing, culture and technological, artistic and technological civilization."

Indigenous leaders this week weighed in on the Amazon, arguing that Nelson's photos reflected a "colonialist and imperialist" attitude. "I saw the photos and I didn't like them," said Brazilian filmmaker and activist Walter Drey. "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."

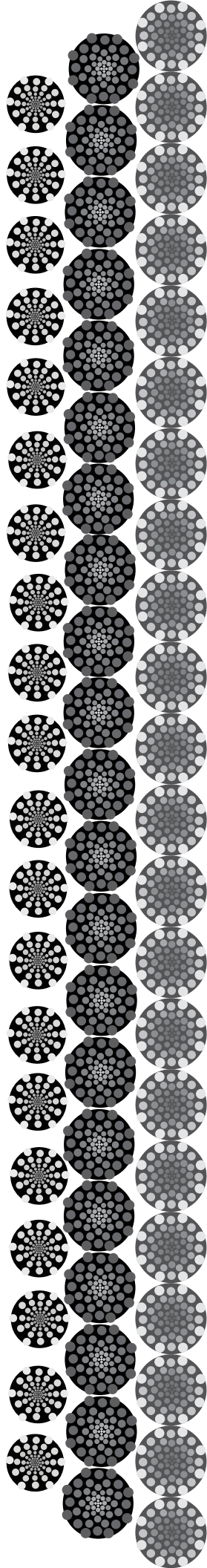
"The images look like a throwback to a past era, but they're also a contemporary invention," writes Corry. "His people are done for a long time, will be around for a long time, fighting for our land, trying to create our children."





# Recent Works

2017 - 2018







**DAUTAJ**  
music producer's group

Dear Mr. Smith,

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec orci purus, luctus vitae dignissim eu, laculis sed purus. Vivamus faucibus, ipsum nec aliquet viverra, leo mauris condimentum ligula, sit amet sagittis enim ligula quis arcu. Nam egestas tortor id nisi porttitor mattis. In tortor ante, ultricies in suscipit a, tempus non massa. Vivamus et auctor mi. Fusce vel massa nulla. Phasellus nec eros mauris, et scelerisque orci.

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Sincerely,

*John Doe*

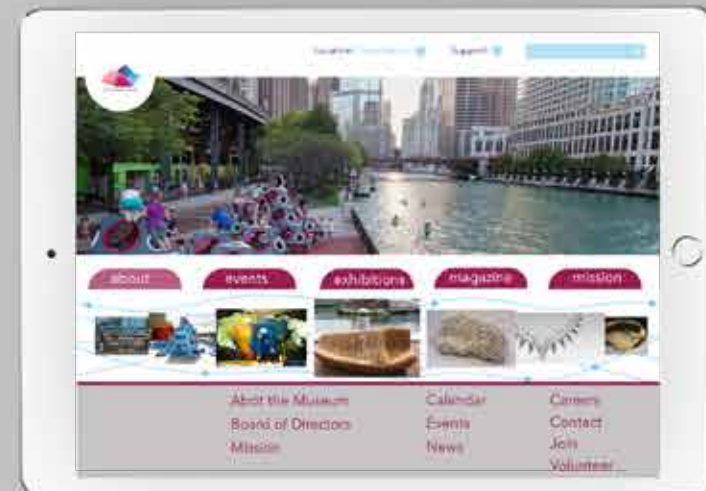
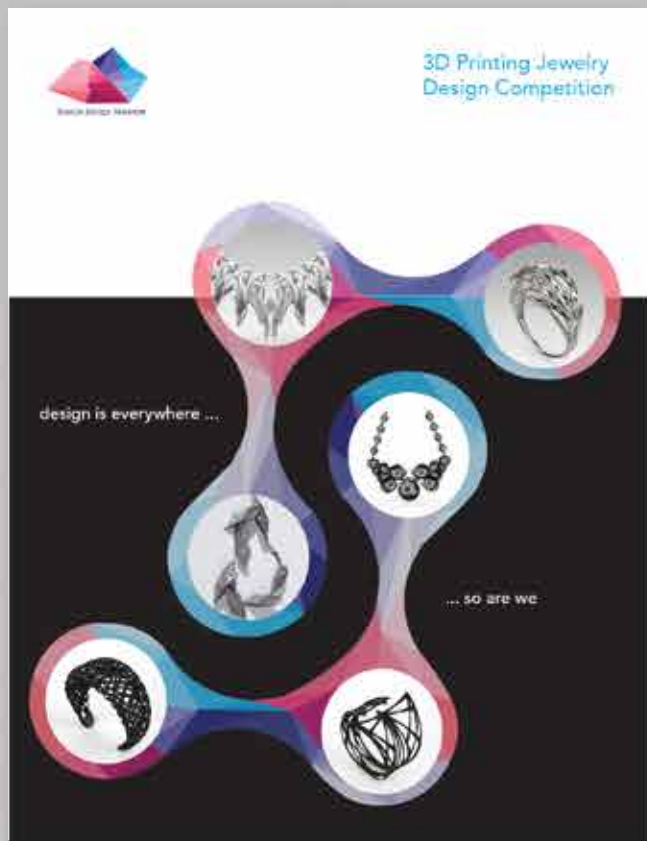
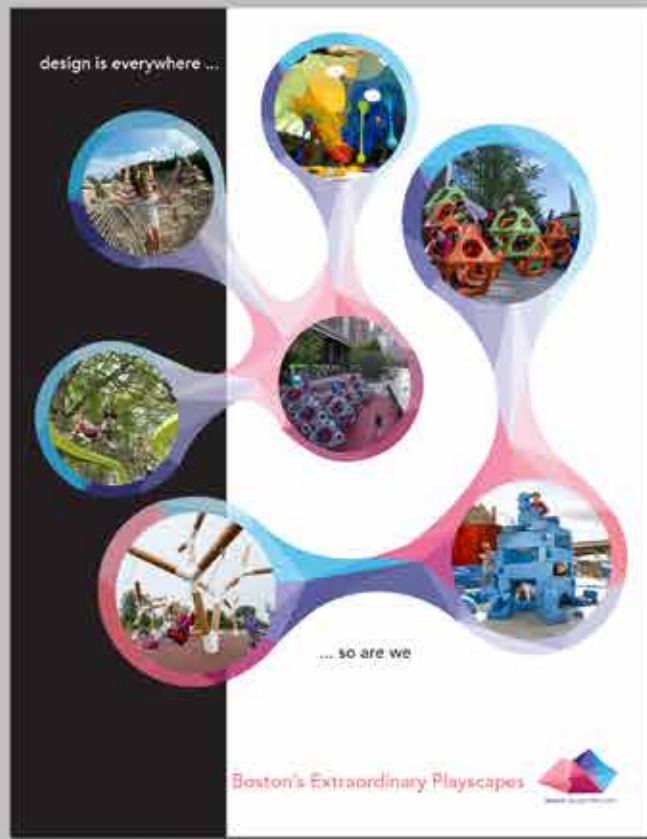
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**DAUTAJ**  
music producer's group

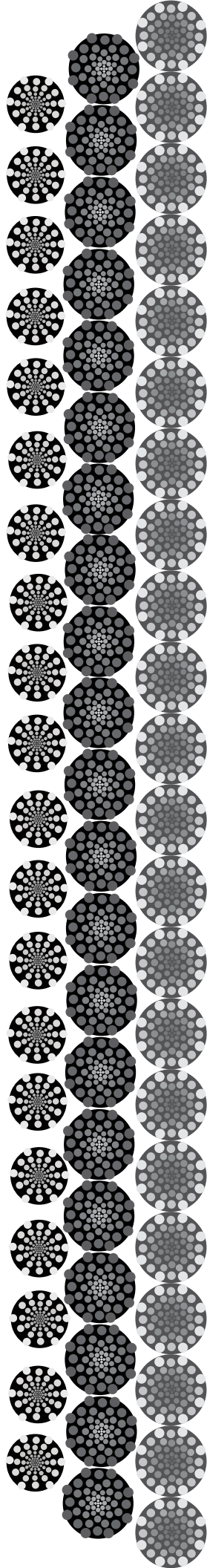
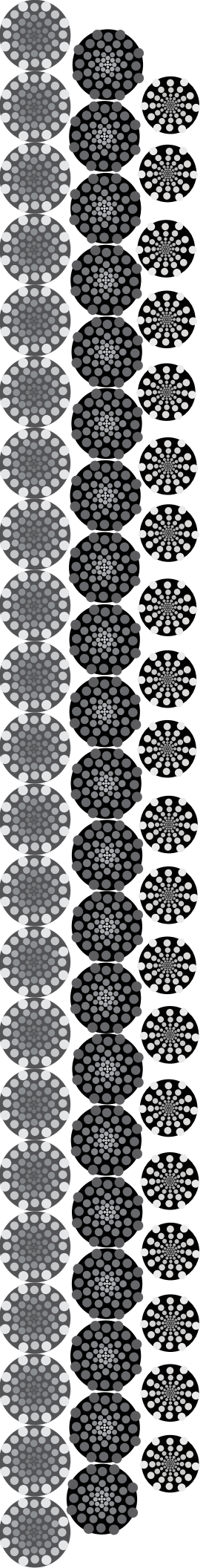




Baronial glamour for romantic Scottish nationalism - Savage Beauty at the V&A Museum with the work of Alexander McQueen. Despite these heartfelt declarations of his Scottish national identity, McQueen also had a deep interest in the history of England. This was most apparent, perhaps, in *The Girl Who 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.

# SAVAGE BEAUTY





Where  
I am going to

corporate design