

EDITORIAL

Images are compulsory viewing. They are all over the media and advertising, we can't escape,

even if we try not to look, our sight will fleetingly glance off one and it will rattle around in our minds trying to sell us impossible thoughts. We forget that an image can be gentle, its quality's bubbling lazily to the surface of our consciousness, or brutal, slamming its fist on time, trapping unseen thoughts and dragging them towards our scrutiny. Often the view before us is flipped around, reflected back, some pictures leave a trace behind the eye and we don't see in the same way again.

The connection between the photographs published in this issue is 'timelessness'. The connection between the photographs published in this issue is 'timelessness'. the soulful and touching black and white.

Anders Petersen's pictures are strained from his own experience, his photographs pound with life. In Sarfati's portraits if you keep staring at them the surface begins to peel away revealing the faint layers of the people underneath. Photography for Daido Moriyama has become a physiological need.

His unsettling pictures of Japanese life exist, contrasting with, yet comparable to, the touching black and white photography of Jacob Aue Sobol, and there is timelessness in the decaying leafs of Mitsuo Suzuki, where the unnoticed becomes beauty.

Gomma showcases quality work to a new audience and has delivered all these artists through a contemporary, creative and cutting edge layout; a design that is fashionable but not about fashion.

We also have interviews with musicians, film directors and performers because we believe that image making is not only for photographers.

- Luca Desienna

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