

The European Parliament Liaison Office in the UK cordially invites you to a private viewing of



'No One is Left Behind'

**New Documentary and Photojournalism
by young Black, Asian and Ethnic Minorities**

An exhibition featuring Wing Ka Ho Jimmi, Renee Murray, Yuen Ching (Hesther) Ng, Le Quyen Nguyen, Nadine Scarlett, Médine Tidou, Naomi Williams and Henrique Wooding.

Curated by Pierre Chukwudi Alozie.

12 July 2022 | 18:00 - 21:00

12 Star Gallery | Europe House
32 Smith Square SW1P 3EU LONDON

RSVP by Thursday, 7 July 2022 to
EPinUK@europarl.europa.eu

The exhibition is open Monday to Friday from 10 am to 6 pm until 15 September 2022.



European Parliament
Liaison Office
in the United Kingdom

The exhibition

Mẹ chạy đến đâu? ~
(Mother, where are you running to?)

*Leaving your lineage behind
Your smile shifting into a vitality forgotten
Inheriting your tears of
Your oral tradition has taught me to fear
You have now begun to speak, I relive
The art of your storm
Reflected in me*

Hoàng Anh, August 2021

In the context of the European Year of Youth 2022, this exhibition brings together a diverse group of young photographers from Black, Asian and ethnic minority backgrounds and cultures living in Europe. The curator of the show, Pierre Chukwudi Alozie, has collected a rich selection of works ranging from Naomi Williams' emotive photography series of her grandfather to more abstract photos of Le Quyen Nguyen. The curation will also showcase Jimmi Wing Ka Ho's poetic black and white portraits exploring complex political and societal questions, as well as Hester Ng's photographs from the Ukraine war.

The value of having diverse voices represented in culture and all over of our society is an often-articulated stance, yet rarely entirely realised in practice. Thus, the exhibition aims at putting the focus on those young artists who are under-represented in European art galleries, especially in the field of documentary, photojournalism and press photography.

As part of a creative artistic process, any storyteller first looks out to observe the surrounding world, then looks inwards and, in the process of editing, tells a unique story from their perspective. This exhibition offers these young artists the opportunity to observe internal and external worlds and make their stories known to the visitors of 12 Star Gallery.

This exhibition is organised by the European Parliament Liaison Office in the UK and curated by Pierre Chukwudi Alozie.

The Curator

Pierre Chukwudi Alozie is an independent Franco/Nigerian (Afro-European), self-taught photojournalist based in London. He is a member of the National Union of Journalists (NUJ) and Frontline Freelance Registry (FFR). In his works, he explores social, political and cultural issues. Being an active photographer since 1986, he has a huge portfolio covering various historic events ranging from the 1989 revolutionary changes that swept away communist dictatorships in Central Europe, to the Bosnian War in 1992. Alozie has also covered the Abkhazian conflict with Georgia, the London terrorist attacks, the Grenfell Tower fire and various protests. His photos have been published in several well-known newspapers, including The Guardian, The Times, The Mirror and the New

Internationalist. His photographs were exhibited in several countries, including Germany, the USA and Great Britain.

He is a returning guest of Europe House, having previously displayed an exhibition in 2019, which captured the fall of the Berlin Wall and related events from across 1989 Central Europe. The event coincided with the launch of his book "Europe in Flux" covering similar subjects.

The Artists

Médine Tidou is a French-Ivorian photographer based in Berlin. Focusing on documentary, portrait and conceptual photography, the subject matter of Médine's photographs oscillates between questions of non-binary or gender identity, sexual, cultural and social inequities reshaped as figures of empowerment. Médine's sleek photographic style often silently questions the viewers' understanding of the image they are looking at.

'In my black and white photography, I explore the everyday life narrative with a candid eye, always looking for a double meaning, a juxtaposition of situations or what some simply call... a moment. As a child trapped in a grown-up reality sharing my very own perception of the world through my camera objective, I naturally evolve as an autodidact towards black and white documentary photography with sometimes a glimpse of colour and illustrating the decadent fairy-like reality around me. By stealing bits of lives I encounter, my fragile universe plays the role of a distorting mirror in which I invite the viewers to see themselves from another perspective, sometimes funny, trashy or baffling. I refuse the normal in life and the most ordinary becomes extraordinary.'

The photographer is currently opening a space dedicated to photography with a collaborative photo studio and a gallery in Berlin Neukölln. After a series of successful exhibitions in France and Germany, in places such as Callie's Art Institution and Galerie im Saalbau in Berlin, Médine won the 3rd Berlin Neukölln Art Prize in 2022.

These photographs are bits of lives encountered in everyday life, from the perspective of the unseen ones. Life is an endless playground that offers infinite quirky situations trying to escape time. Sometimes, with a smart mix of practice, patience, curiosity and anticipation, we manage to trap them into a picture. They were mainly shot in France, Berlin and the Czech Republic between 2012 and 2017.

Yuen Ching (Hesther) Ng (b. 1992), is a London-based Hong Kong photographer who is currently studying BA (Hon) Photojournalism and Documentary Photography from the University of the Arts London (UAL). She practises as a freelance press photographer in London on top of her studying. Her

works can be found in various national and international media outlets such as *The Guardian*, *Forbes*, *BBC*, *The Times*, *Metro*, *Yahoo! News*, *CNN*, *TIME*, and *the Wall Street Journal*. Being born and raised in different countries, she has developed a keen interest in documenting the displacement of people and cultures around the world through her lenses. Apart from photography, she is a qualified clinical pharmacist practising in London and an independent journalist from HK Feature.

"Homebound" is the story of Cristina Dubinchuk on a journey to visit home after two months since the war started. She was a 20-year-old Ukrainian who had to unwillingly leave her country on the last day of February due to the war. Since then, she has volunteered in a Poland-based Ukrainian charity to help her fellow people from her country. Through Cristina's interactions with the people and places during her visit to Ukraine, this story captures the emotion and reaction of Ukrainians to Russia's war on Ukraine.

Displacement of people is always at the heart of my interest in photography. I was born and raised in Hong Kong but currently reside in the United Kingdom. My own experience of voluntary displacement allows me to understand the impacts of the movement of people while living in a so-called globalised world. Displacement of people could happen in a split-second like during Russia's invasion of Ukraine or as a long-form like the Palestinians. However, no matter how long the process is, it always has long-lasting impacts on the people and cultures and potentially causes inter-generational trauma.

Nadine Scarlett is a young, black, female photographer currently studying at the University of Hertfordshire.

'I have been shooting for 5 years now and I seek to bring diversity and culture to the forefront of my photography. One of my key goals through my work is to diversify the industry and spread awareness of beauty in every face that is in front of the lens. My work delves into many genres but mainly sits in fashion portraiture and documentary. People are my thing! I love working with people and building connections with my subjects to understand the minds and lives of other people. I always want to be able to bring their story to life. Having a relationship with everyone I work with is key to bringing out the best in us all.'

A reminder that we must pay homage to and celebrate the beauty of our culture. 'An Ode To' is a series that recognises the presence of black culture throughout British history. It seeks to remind us of where and who we have come from, acknowledging those who paved the way for the birth of black culture today. Here I have entered 2 photos from 4 chapters of the project: An Ode To Windrush, An Ode To Brixton, An Ode To The Grove and An Ode To The Block An Ode To Windrush: A fashion story of the thousands of Black couples who set sail across the Atlantic for a better life in the "motherland". The term "motherland" is used lightly because, as we know, there wasn't much of a motherly welcome to those migrating. The models embody a loving relationship whilst sporting smart sharp garments- a symbol of individuals ready for a better future. On the day, we shot at Tilbury Docks in Essex, on the

Windrush Bridge- the first place in England where the Empire Windrush docked and the first bridge that the generation stepped off onto. An Ode To Brixton: A hive for black culture from the 60-70s till today. A place where many people from our community will feel at home. A place where battles and riots were fought. But also, a place which has electric energy with fashion trends being seen throughout. An Ode To The Grove: Notting Hill has been a social refuge for Londoners over the years. Many immigrants first settled here. This ode seeks to pay homage to one of Notting Hill's biggest events of the year - Notting Hill carnival. From as early as the 60s, the black community flooded the streets with the sweet sounds of calypso, smells of the jerk pan and the presence of mas. The streets oozed in culture and colour. An opportunity for everyone to show off their best hair and clothing whilst reminiscing the traditions of Caribbean culture. An Ode To The Block: Let's move away from the negative perceptions of living on a council estate and celebrate its power of building an underlying sense of community. They have homed thousands of Black Brits since we migrated to the UK. Yes, we seek better living conditions for our people and we deserve so much more; but memories of 'the block' will never be forgotten.

Renee Murray's statement: 'I am a 21-year-old at the beginning of my photography journey and life itself. I like to think I am a very open-minded and caring individual with a lot of aspirations for myself as a photographer.'

The qualities that I possess mean I care about others and the important things going on around me. If I can help bring change to something then why not use my skills as a photographer to shine a light on it.

In the future, I would love my work to be seen by those nationwide and even worldwide to start conversations about things going on in the world whether positive or negative.

Being a young mom to my son is also such a massive catalyst to why I produce some of the work I do. I want him to grow up with an open mind and be willing to have those uncomfortable conversations to learn new things about others around him. Hopefully, my work can also do the same for other families.'

The artist's description of '**The Voices of the Homeless**' series: 'This series is on homelessness in my local area and giving those that are a voice. As a young person, it makes me fearful of the future and how easily life can change especially with the recent cost of living crisis, the pandemic, and the limited help of people around due to the stigma of those who are homeless.'

According to Birmingham Mail, in 2021 the local council saw 400 people per week seek support, increasing 11.5 per cent from 2020. I am currently at the beginning of my journey of life into adulthood and I find that I question how I will navigate through these current times and avoid homelessness.

But what if my business went bust, what if my partner kicked me out, or what if I had no family or friends to turn to? What would I do and where would I go? I find that young people are usually impacted most by price rises and deal with a huge anxiety about adulthood due to; temporary/zero-hour contracts, minimum wage, the sky-high prices of rent or mortgages, having no savings, having to be reliant on parents or other elder family members and the massive pressure to have your place by the time you're in your 20's.

For this reason, I took to the streets of Birmingham and Dudley starting mid-2019 and ongoing to speak to those who were homeless and listen to their stories, not all were open to having their pictures taken but the majority were open to sharing their story with me. As a society, we always portray homeless people as 'druggies', horrid, they're not homeless or lazy because they just don't want to work. However, I found that to those who I spoke to, it was not the case.

A common thing I found when listening to all of them, was how they are treated by others and how small & invisible they feel now that they are homeless. They were all 'normal' everyday people with jobs, homes, and families before they became homeless. And, this is why I feel that this is an important thing to highlight and acknowledge by using my photography to give them a voice whilst also documenting some of the hardships and living conditions they are forced to deal with.'

Henrique Wording's 'Purpose Portraits' is a series of images that were taken between Luanda, London and New York City. These are most probably the most natural photographs I have taken, not forced nor staged. I just had my camera at the very moment and followed suit, following the light, homed in on my subjects and this is what proceeded after. Purposeful images I call this, I acted as though I had a film camera and every single shot/ photograph was all I had and that I was unable to see the very images I had taken. Treating it like a one-time shot, each image has a story that I can explain in great depth.

'Since picking up the camera many years ago, it has been a segway to meeting the most extraordinary people, being in places other than the very inner city, the so very inner-city I wanted to escape very badly. I picked up my father's small but back then useful Kodak compact camera in the summer of 2010 after becoming incredibly depressed and on the verge of suicide. My redemption was finding my father's camera and unbeknown to him travelling around it in inner London whilst on my bike, photographing my environment & surroundings. I always would look up to the sky dreaming to be abroad and just away from what I was used to seeing every day. Ultimately a different location. Faced with something new and fresh.

That summer of 2010 was the entrance and beginning of those wishful dreams I had. I have been able to travel around the world since then and am still yet to discover new *places* and *people* because those two go hand in hand which are the things I focus on through my pictures. There is purpose in pain, some use ink to express their inner language and as for me I use various lenses, use what is given to me by my

surroundings wise natural components: light, subject, positioning, clicking the shutter speed at a spontaneous time. It is conventional to say pictures paint a thousand words or tell a story, my photos tell the story that you see - it speaks directly to your inner language.'

Le Quyen Nguyen is a street and portrait photographer based in Berlin. Her works provide an intimate glimpse into Berlin's young and unapologetic creative scene. Nguyen's photographs have been exhibited in group shows in Berlin and Tokyo and her work has been published in various magazines. Ps: Both my parents are Vietnamese but I was born and raised in Germany. This topic is really close to my heart!

'These photos were taken in Berlin and it is part of my personal project called '**Where It Hides**'. It explores the experiences of young German citizens of Southeast Asian descent and investigates how second-generation immigrants negotiate their identity between cultural symbiosis and cultural clash.

With this series, I am celebrating Vietnamese heritage by portraying Anh, a fellow Vietnamese-German, donning clothes and accessories from her family's homeland.

In doing so, I hope to open up a dialogue about how it's like to live between two cultures, a life full of difficulties that is invisible to her own German peers.'

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Hoàng Anh, August 2021

Wing Ka Ho Jimmi (b. 1993) is a photographer based in Hong Kong and the UK. His works document historical landscapes and portraits in the community, investigating the political issues and social changes. His latest project, 'So close and yet so far away,' documents Hong Kong society through diverse personal identities and geographic locations. He executed his vision to address immigration issues related to political change and the social environment in Hong Kong. His works have been published in The Guardian, Lensculture, and many photography festivals such as Kyotographie and Hong Kong International Photography Festival (HKIPF).

Naomi Williams' statement: 'I'm a 22-year-old photographer from Nottingham, based in Bristol. I studied photography for 5 years, completing a 2-year BTEC Photography course at New College Nottingham and then moving to Bristol to study BA Photography for 3 years, graduating with first-class honours. Up until the pandemic, my main interest was live music photography. However, when there was no live music, I discovered documentary, and documenting my life and others around me. This definitely brought the best out in me and my work as it was a great way to connect with myself and my world helping ground me a little.

I have been making my series 'Grandad' since 2020, during the pandemic. My first intentions wasn't to make a series about my Grandads life, but to just capture a few images of things I found interesting in his home. The first image I took was of pan lids and rosemary on his draining board. I found the placement of the objects and the lighting through the curtains really aesthetically pleasing, and from there I not only wanted to photograph around his house, but also learn more about his life and upbringing, as there were still many conversations to be had.

Having moved to Bristol to go to university, and then ending up staying in Bristol for work, I don't get to see my family very often and so making this project has helped me feel closer to my Grandad and has definitely brought us closer together. My Grandad has always had such a unique way of living and is very particular which has always intrigued me and made me want to explore him and his life; past and present.'