



the photographic angle

THE PHOTOGRAPHIC ANGLE PROMOTES EDUCATION OF THE PUBLIC IN THE ART AND SCIENCE OF PHOTOGRAPHY BY STAGING EXHIBITIONS AND BY WORKING WITH PROFESSIONAL, STUDENT AND AMATEUR PHOTOGRAPHERS



MONOCHROME

M
O
N
O
C
H
R
O
M
E

"Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected."

Robert Frank

There was a time when all photography was black and white. Before the late 1890s there were only a few pioneering individuals that were experimenting with colour photography. By the 1970's colour photography had become mainstream and monochrome photography was increasingly seen to be used more for artistic reasons and has since evolved into a high art-form.

But there is something very special about black and white photography which allows us to look beyond the colours and strip the image down to the basics. In this way, we are able to better focus on the composition, the fine details, the tonal contrast, and the strong textures and shapes that will be recorded, adding depth and interest to the image.

Without the distraction of colour, black and white shots are perhaps better able to convey a sense of mood and atmosphere. The absence of colour can also lend a timeless quality to the images.

Some people believe that black and white photography can help to build a stronger emotional connection between the subject and the viewer, evoking more passion and drama than a colour photograph can. In this way, monochrome photography can be a powerful representation of the artistic spirit.

The photographers featured in this exhibition have utilised the many benefits offered by monochrome photography to produce a very strong, creative and touching set of images.

Participating Photographers:

Alexandre Ananou, Neenad Arul, Alexandra-Flamina Boc, Stewart Bourne, Susan Brown, Richard Cherry, Ian Cook, Martin Cox, Nicola Davison-Reed, James Fell, Lynn Fotheringham, Patrica Gibson, David Gleave, Jeff Goodman, Andi Halil, Bob Hamilton, Sheila Haycox, Mike Hesp, Joerg Karrenbauer, Tony Lucas, Neil Malton, David Miller, Peter O'Shea, Henning Petersen, Yevhen Samuchenko, Jevgenijs Scolokovs, Alexei Stepanov, Philip Stokes, John Timbrell, David Turnbull & Edgaras Vaicikevicius.

PHOTOGRAPHER PROFILES

Alexandre Ananou

Few things make me happier than getting lost in a place I don't know, with nothing but a camera. What got me started with photography is when I first traveled to India and Nepal in 2004. Mind blown by the beauty of the people, their cultural heritage, their spiritual and natural environment, I began taking picture hoping to capture and record some of those moments. I flew back to Nepal in 2006, armed with a Single Reflex, shooting a variety of subjects while putting more thoughts into the way I take pictures.

My passion for traveling is what kept me going. I was fortunate enough to travel many parts of the world, using photography to record my journeys. I came back with a bag full of images.

The Negative portfolio presented in this exhibition is a collection of monochrome, digitally inverted photographs. The exhibition focuses on light dynamics, engaging the audience with a different perspective of the world. Negative explores a variety of subjects, from close ups to landscapes, objects to abstract – and invites the audience to experience the world under a different light.

Taking pictures allows me to engage more profoundly with the places I travel, and interact with the people I meet. My journeys are filled with stories. The essence of my work is to share this narrative dimension with the public. I take the time to look at the aesthetics of what I see. I experiment.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Neenad Joseph Arul

I am a self-taught street, travel & documentary photographer and a native of Mumbai, India. A former computer network engineer by profession, I am now a dedicated full time freelance photographer. My work has been featured in many international magazines and exhibitions. I focus my photographic creativity on exploring the hidden emotions and art on streets; I become a curious spectator in the true, open-air theatre of the street. I strive to make my work transcend the banality of everyday life.

At first I was very shy with my street photography, I thought it's not polite to photograph unknown people. How do street photographers take photos of passers by without permission, and not get punched in the face? It can be intimidating. It takes guts to grab a camera, head out in the streets, and start snapping away at complete strangers. After a while I became drawn into photographing the many animals roaming on the streets in India. I noticed that dogs were everywhere I lived or traveled, from Ladakh to Hampi. Unlike people they didn't object to be photographed, they paid me little attention or drifted away. By that time I had already taken some successful pictures of dogs, so my project took off.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Alexandra-Flamina Boc

I am from Romania and I studied Photography and Video art. My photographs on display are part of my 'Life Cycle' series.

Many ancient cultures believed that there was a cosmic eye that gave birth to the whole world and that is why they considered the egg as a central point for the creation of life. Being a source of life, the egg became a symbol of fertility, birth and rebirth. It is interesting that an object that seems lifeless can unexpectedly come to life and have such mystical meaning.

In my series the egg is the symbol of the life itself. I have used different kitchen utensils that interact with the egg in order to show the important stages in our life and our parents' presence in our development. First there was an embryo protected by its mother's placenta, then, after a period of incubation, a new life appears. This new life needs parental support to develop and grow up into a fine adolescent. Reaching this stage, people tend to distance themselves from their parents and in the end they reach personal independence. Being on our own and struggling with contemporary problems transforms us into a mature person that will eventually find a partner to marry. At this stage the parent's presence reappears in the shadows because our family instincts emerge and a new embryo will give life to a new baby and the world will repeat itself over and over.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Stewart Bourne

Although my work is not confined to any specific genre or subject matter, there are some common factors which make me want to create a particular image. Ideally I would like my images to foster some recognition in the viewer that there is perhaps more than may appear at first sight. In other words, I am attempting to make images about things, rather than of things, and hope that perhaps this may encourage thought and reflection at a level beyond the immediate. I frequently work in monochrome, as I believe that this removes distractions and encourages a slightly different form of viewing. The images in this submission constitute a broad cross-section of my work and my photographic interests in recent months.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

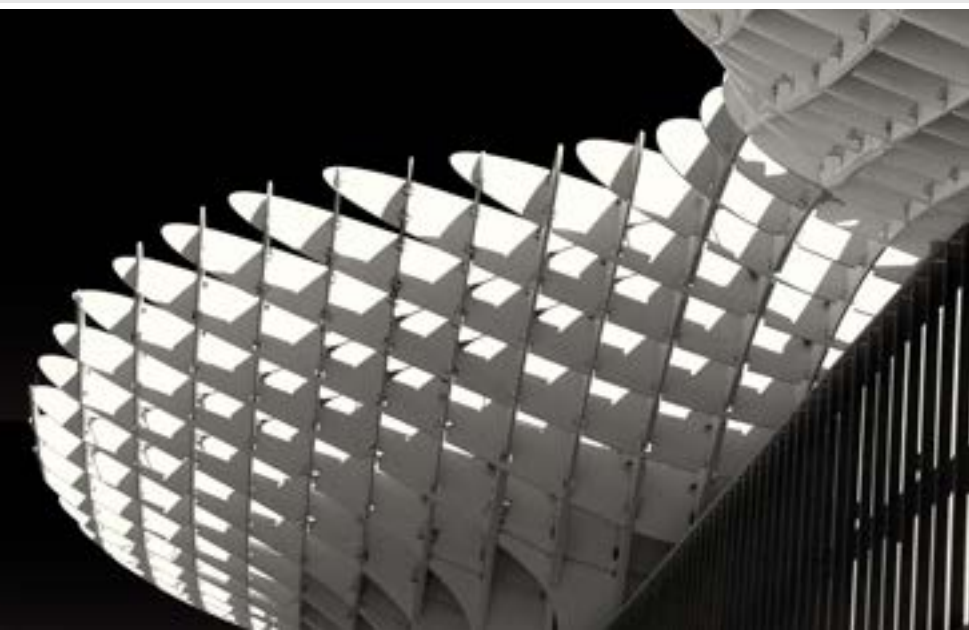
Susan Brown

My Photography interest has spanned some thirty plus years and has evolved from darkroom to digital. My years in the darkroom were an important learning curve that has helped me to pre visualise in the digital age.

I am a Fellow of the Royal Photographic Society, and sit on the both the Licentiate and Multi Media Panels and am Deputy Chair of Pictorial and Creative. I also sit on the Distinctions Advisory Board

I exhibit widely both in the UK and overseas. My work has been published in several magazines and books and I have also had a total of 6 images commended in Landscape Photographer of the Year Publications.

The eye does not always see things the way the camera does. I consider photography to be the art form of painting with available light. Changing intensity, colour and direction of light results in a change of mood of the same elements. I respond to the intrinsic power of light that continuously alters shape and form. Further changes can be made by exposure and shutter speed, tools uniquely available to the photographer. Some of my images encapsulate a moment in time. Others are ethereal, dreamlike and considered, so requiring planning and long time exposures to see beneath the 'seen' image.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Richard Cherry

My enthusiasm for street photography began when I first saw and was inspired by the photographs of the great Henri Cartier-Bresson. Since then the process of observing people as they go about their everyday lives on the street or in other public locations has been an endless source of fascination.

For me, street photography is all about the interactions (and frequently lack of interaction) between individuals. The visual interaction with the environment can also play a role. I like my photographs to be simple and I try to create order out of a multitude of visual stimulæ. I photograph discreetly and it is rare for subjects to be aware that they are being photographed.

This of course raises ethical issues and I avoid taking or displaying photographs that would be likely to cause distress. The early street photographers all worked in monochrome as a matter of necessity. Monochrome is the medium of choice as I find that colour rarely contributes and is often a distraction in my images.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Ian Cook

Ian is a professional landscape & wildlife photographer who is based in Northumberland in the U.K. He has over 40 years of photographic experience, having worked in both industrial & commercial photography, and in scientific sectors. He has a strong background in the technical and artistic aspects of photography, and for the last 15 years he has worked as a freelance photographer, often in hazardous environments including industrial construction, chemical plants, the automotive sector and operating as a helicopter and light aircraft cameraman.

Ian has an extensive knowledge of photography, film and digital cameras, having worked in commercial wet darkrooms, he applies his experience of the traditional darkroom to the modern day light room.

Ian has won numerous photographic awards over the years, in addition to having images displayed in international touring exhibitions. He looks for new ways to incorporate new technologies and software to produce innovative images.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Martin Cox

I am an enthusiastic amateur photographer and I have had a camera in my hand since I was five years old. My main photographic interests are landscapes and people at work, but I also enjoy capturing smaller details as well as the bigger picture. Living in the heart of England gives me lots of photographic opportunities and inspiration.

The monochrome format helps to enhance the details of subjects and adds depth to and image.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Nicola Davison-Reed

My Monochrome Photography is my third child. It has always been inside me waiting for the right time. From developing my films under my quilt in my bedsit as a teenager, to now shooting black & white from my quirky studio space in the rural hood of Nottinghamshire

Monochrome photography is my drug of choice and I'm not about to go cold turkey. If you, looking at my work 'get something' from it then that is all I can ask.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

James Fell

What started as a casual hobby has now become my passion. The more I experimented with monochrome the more I discovered that these images had more clarity than those in colour. This became particularly noticeable with my architecture and street photography images. Monochrome's greater simplicity and its reliance on contrast to convey meaning also concentrates the image. Careful composition will pinpoint aspects that may have been obscured by colour; the immediacy of colour can obscure subtle themes.

The character of cities and its people often capture my imagination. Some scenes instantly tell a story. I like to focus on the quirky aspects of subjects by selecting edgy perspectives and by drawing on my knowledge of creative techniques.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Lynn Fotheringham

I live and work on a hill above Morecambe Bay, in North West England and spend time in Scotland each year.

I make images of what I see in front of me; people, animals, buildings and landscape. I am always on the lookout for changes in the light and unusual patterns on the sea and the land. There is always something new to capture and share.

If you capture the essence of a person or a landscape, colour in the photograph becomes irrelevant. This is why monochrome photography is endlessly fascinating. Removing colour increases the intensity of the image.

When editing monochrome photos I use the digital equivalents of traditional dark room techniques such as dodging and burning and layering multiple exposures.

I worked for many years as a wallpaper and textile designer. This work continues to influence my sense of colour (when I use it) and pattern.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Patricia Gibson

My enjoyment of monochrome photography is essentially that it simplifies the image. Without the use of colour the commonplace becomes more mysterious, architecture becomes more graphic and portraits more intriguing.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

David Gleave

I think I always had an interest in photography but I didn't actually start trying to take pictures seriously until May 2013. I'd see an exhibition of photos by Samuel Coulthurst taken candidly on the streets of Ancoats and Salford in Manchester in the late 19th Century.

They were just photos of people going about their everyday business but I was intrigued by the fact that he'd somehow managed to freeze these moments in time forever and here was I, more than a hundred years, later looking at the same streets.

So most of my photography is monochrome and of people. To me there's just something about black and white pictures that makes them more interesting.

These are my attempts to capture moments in time. I'm hoping that with the passing of time my photos will become of a period and therefore have a bit more mystery about them.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Jeff Goodman

I was born 1939 and image making has always interested me. Originally, this was through drawing, painting, collage and wood carving, but the gift of an Olympus Trip camera in 1980 led me into the world of photography. Since then I have used various formats from 35mm SLR to 4 x 5 studio and field cameras, working mainly with black and white negative and colour transparency films.

Although I have spent a lot of time on studio work in recent years I do have a strong interest in a wide range of genres. In 2008 I reluctantly dragged myself into the world of digital imaging and computers. I was facing a steep learning curve which I am still trying to come to terms with. All of my submitted images are of digital origin.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Andi Abdul Halil

I am an amateur photographer, and I specialize in black and white photography. I was born in a small village in Sungai Guntung, Riau, Indonesia. I started taking photographs in 2010 when I bought my first camera, a Canon EOS 50D. Now I use a Canon EOS 6D with a Canon EF 17-40mm USM lens, and Canon EF 100 mm Macro Lens.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Bob Hamilton

I describe myself as an opportunistic photographer. I take photographs of the landscapes and streetscapes I pass through, on foot or on bike, and of the people I meet along the way. I never set out to take specific pictures. They are delivered to me in the course of going about my everyday life. I exclusively use a compact, which is always in my pocket. It means that no opportunity is ever missed, and when it comes to taking portraits on the street, and stealing candids, the camera is never intrusive. It allows for a more intimate engagement with my subjects.

What I most look for when taking a photograph is a sense of the universal. My favourite photographs are those which transcend the particulars of where and when the picture was taken, hopefully prompting an emotional response because the image speaks to the viewer in a personal way. By removing the colour from the image there is less visual distraction. Whether it be a portrait, a candid street photograph, a streetscape or a landscape, I'm looking to bring out the spirit of the subject by focussing on pattern and form.

In the processing to monochrome I believe photography moves from being a science to an art. There is no formula. Each image is different and requires a different approach. The greatest satisfaction is when I feel something in a photograph and manage to capture that in such a way that other people feel it too. That is my simple measure of success.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Sheila Haycox

Photography for me started in the late 60's but it wasn't until the late 80's that I joined a camera club. Since then I have taken a great interest in producing prints for exhibitions, salons and have produced several photographic books on my travels to Cuba, Morocco, Tuscany, Slovenia and Scotland. This is an ongoing project and I hope to do more.

I do presentations of my work in the form of prints and audio visuals and at present there are several large prints on display at the Royal Devon and Exeter Hospital under the banner of "Devon As I See It".

Please visit my website which will give you an insight into all the types of photography I produce.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Mike Hesp

I am an amateur photographer and I live in Bolton, Greater Manchester. I first got into film photography in my early twenties and I had a small darkroom, but when the children came along photography went by the board. Later in life I decided to replace my Pentax SLR with a Canon DSLR. To help with my photography I decided to join a camera club. I have been a member of Bolton Camera Club now for 10 years; I am at this time the Honorary General Secretary.

Faced with the excessive weight of the Canon DSLR, lenses, a tripod and everything that goes with DSLR photography I decided in 2014 to go mirror-less and invested in a Fujifilm X-T1 and a Samsung NX1000. Both of these cameras together weigh less than my DSLR kit.

I enjoy going out with friends or as a group with Bolton Camera Club, and trying to push the boundaries of my photography.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Joerg Karrenbauer

Black and white photography provides us with another way of looking at our environment. It reduces the elements to just two essentials: contrast and composition. This fascinated me right from the beginning.

I was born and grew up in Saarbruecken, Germany. I got my first Leica when I was 16. Today I still prefer to take black and white photographs which I use to make limited fine art prints.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Tony Lucas

Tony first took up photography when he was a teenager. His interest was mainly family and holiday photographs in colour, alternating between slides and film. His family grew and work became a greater priority in his life so he spent less time on photography.

Eventually he wanted to improve his understanding of photography and so Tony enrolled at a local college. After two years his photography improved as well as his knowledge of the processes involved in developing and printing, especially working in monochrome.

Colour took a back step in his photography as Tony became more interested in shapes and textures in monochrome. Unfortunately he had to give up the darkroom for health reasons and today Tony uses full frame digital cameras and the latest software to produce his prints. He prefers to get it right in the camera and not use software to recover poor images.

He does not to restrict himself to any particular subject but enjoys landscapes and architecture; of particular interest is monochrome infra-red photography. He is a founder member of the East Midlands Monochrome Group and his prints can be seen in the Group's touring exhibition.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Neil Malton

I work as a scientist, and photography gives me an outlet for my creativity. I do use colour, but monochrome enables me to simplify images; removing the distraction of colour helps to clarify the message in the image.

I try to convey the emotion or feeling I experienced when making the picture. I using different techniques, such as the other-worldliness of infra red which offers glimpses into a world normally hidden from us. I also like the grit and the enhanced clarity generated by high dynamic range imaging. Matching the picture style to the subject gives the image more visual impact and emotional content.

My inspiration comes from not only well known photographers, but also from the work of photographic artists from my area such as Mick Rouse and Bill Dunn, both of whom greatly influenced my photographic style.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

David Miller

Photography has been good to me over the years, even though I have to admit that I have never been very good at it, tending to rely on the dual crutch of training and serendipity rather than any inherent talent!

I do however concede that it has provided me with an absorbing, if at times frustrating pastime, which on a mainly agreeable journey through life continues to introduce me to many friends, and for that I remain profoundly grateful. They have all, in their own way influenced and molded my work into its current form, such fashioning will, I am sure, continue.

An early and pertinent lesson learned was that if an element of a picture is not essential in conveying your message then it should be removed, simplicity usually being the key to a successful image. Printing in monochrome is one such method of simplification, removing as it does the distraction of colour.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Peter O'Shea

I have been a keen photographer for many years, just taking snapshots of things that interest me. On joining my local camera club in Chard, England I met like- minded people I started to understand photography as an art form. In our digital world it is still a joy to see your images printed and displayed.

My first passion is black and white photography, stripping out the colour shows the inner depth of an image that captures the imagination. Over the past year I have been studying street photography and the wonders it brings. There are times when we all say "if only I had my camera!" But there is always tomorrow, and possibly on to better things.

I am still motivated to take images of subjects which interest me, but I also hope they have some appeal to other people.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Henning S Pettersen

My images in the Monochrome exhibitions are part of my series entitled Detours, Oslo 2015. I usually have a camera with me wherever I go. Often I end up taking a small detour along the way. This series is a collection of photos taken on these little detours around Oslo.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Yevhen Samuchenko

Yevhen is a photographer and a traveler. As a photographer he is also known by his creative nickname, Q-lieb-in. He was born in 1977 and now lives in Odessa, in the Ukraine.

Photography is an important part of his life. When he travels his camera is his constant companion. He likes to shoot nature and travel scenes, but most of all he is attracted to landscapes at night. Yevhen says "I like photographing at night because of the slow pace - you can forget the bustle of the day, and the long exposures don't interfere with my contemplation of the starry sky. I feel like a single particle of the universe."

Yevhen is a finalist and winner of various international photo contests and photo salons, and his photos have been published in online and print publications.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Alexei Stepanov

My photography is born out of basic desire to capture moments of fickle beauty that surrounds us, to capture emotion in the mundane. I strive to show these moments as honestly as possible, never trying to rearrange reality, because life is infinitely more inventive and ironic than I could ever be. I do not have an all-encompassing theme, nor do I look for particular subjects. I see soul in inanimate beings, I see stories behind passers-by, I see emotion in small gestures. And just before the moment passes and inevitably disappears, I create photographs out of what I see.

All of my photographs are untitled, I have no desire to guide you towards my personal interpretation or point of view.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Philips Stokes

Dr Philip Stokes, who passed away less than a year after his great friend Robert Lenkiewicz (1941-2002), was born in 1932. He was Senior Lecturer in Photography at Nottingham University until his retirement in 1997 and held a Doctorate from the University of Exeter. An expert in the application of the law relating to issues of censorship in art and photography, he was a great educator and advocate for the visual arts. He was also awarded a Leverhulme Fellowship in 1994 for his photographic essay 'Venice and Byron: a metaphor for history'. In the words of the British Journal of Photography, Philip Stokes' individual photographic style explored "the dark mystery of persona and place, life and death". In the extravagant world of painter and radical Robert Lenkiewicz, he had found his ideal subject.

His friendship with the artist gave him uniquely privileged access, not only at key public events, such as the artist's regular exhibitions, but also behind the-scenes, where his photographs captured the painter in more intimate, informal settings. For his part, Lenkiewicz reciprocated Stokes' interest and professional respect and encouraged the photographer in building up an archive of over 4,000 35mm images, as well as other material, covering major exhibitions from Vagrancy (1973) to the Plymouth City Art Gallery Retrospective (1997). He also recorded working practices in Lenkiewicz's studios with sitters for many of his most significant paintings, as well as the development of the painter's magnificent private library.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

John Timbrell

I have been an active photographer since I acquired my first camera more than 40 years ago. Once introduced to black and white photography I began processing films and producing my own prints. My professional background in science made developing and printing especially appealing.

Consequently I have always had a special fondness for black and white photographs. They convey different messages and moods to colour. Black and white isolates the textures, key elements and composition of the picture.

I don't specialise any area of photography, I simply photograph what I see that interests me - be it a landscape, a small detail, people engaged in an activity or a part of a building. However I do have a particular liking for textures, shadows, wood and small details. I like to produce photographs highlighting an unexpected angle or viewpoint, or a part of a whole, so it is not immediately apparent what it is.

I now use digital cameras but I mostly only do minimal post camera alteration such as changing the contrast and increasing or decreasing shadows or highlights if appropriate. I use Photoshop to edit my images.

I am an associate member of the Royal Photographic Society (RPS) and a member of Imagez Camera Club, which meets at Weston Turville, Buckinghamshire, England.

At the Thames Valley Region RPS exhibition in October 2015, my self-portrait 'Man in a Hat' was chosen by the members as Best Print out of a total of 87 prints.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

David Turnbull

I have been interested in taking pictures since my teenage years, often taking snaps on holidays and on days out walking in the countryside. In 2010 I decided to take it more seriously. My first passion in photography is Landscape photography, and I sought to improve my skills by reading up on techniques and I attended a photographic holiday in the Lake District where I really got to grips with Landscape photography, possibly not so much on the technical side, but I did learn a lot on the compositional side.

My interest in Landscape photography comes from always living in the countryside and going for walks and cycle rides, and taking pictures of the 'views'. While I was living in Northallerton in North Yorkshire about 10 years ago I was seeing a lot of work by Joe Cornish which featured the surrounding countryside, and his work made an impression on me. I was inspired me to take my photography more seriously. In fact one of my submissions, Jack's Trees, is a nod to the inspiration I gain from Joe's work; it features some trees in a field which appear in one of my favourite pictures by Joe. Also in the background is Roseberry Topping which again is features a lot in Joe's work.



M
O
N
O
C
H
R
O
M
E

PHOTOGRAPHER PROFILES

Edgaras Vaicikevicius

I love life and photography lets me capture images of everyday life around us. It allows me to express myself and the way I see the world. The world, as I see it, consists of many small and incredibly big things. Sometimes those things will be there for a long time, sometimes it's just a moment or situation that will never be repeated in the exactly the same way.

I like street photography. Cities are the buildings, streets, transport, people, noise, stress, speed. Streets are bustling places, full of people going about their daily lives, often in a hurry. That's people in cities miss a lot of interesting things. Small details, invisible city residents - the trees, the animals, the birds and of course - the people and their lives, moments, and emotions. Lines, shapes, shadows, reflections; I can see so much through my lens, so many things that we disregard each day.

I am not professional photographer. I am an observer. I love doing it. I want to show what I see to other people. Every human life is the whole story. Social documentary photography allows me to tell their stories.



M
O
N
O
C
H
R
O
M
E