



FAÇADE

TOM EVANGELIDIS

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Tom Evangelidis rejects this candy-coated world of architectural perfection in favour of a style that's relentlessly honest and unapologetically raw. He is drawn to the details that give our urban landscape its character and richness – the unsightly garbage dumpsters that sit jarringly beside cathedrals of flawless beauty; the peeling paint that curls from the doors of once luxurious homes; and the concrete monstrosities that loom above vast industrial wastelands.

Façade documents an eclectic mix of architectural eras from the gothic beauty of the 13th century to the ornate decadence of the 18th century and the austere classicism of the Communist era in the 20th century. The photographs were shot in Prague, Bucharest, Hanoi, St Petersburg, Sofia, Istanbul and Havana – a reflection of the photographer's fascination with how time takes its toll on glorious architectural movements throughout history.

Although the cities tell their own tales of turmoil and change, for Evangelidis the precise location of each photograph is incidental. He refrains from revealing too much about where each building stands, and he dodges clichéd settings that might belong on a postcard.

As a photographer, Evangelidis is fascinated by the evolution of architecture and its intricate links with politics, culture and class. He approaches major public installations with the same respect as humble, ramshackle homes because he understands they are equally important in documenting the progression – and decline – of history.

This body of work was shot using traditional methods. Evangelidis uses a custom made wooden large format camera and only one single sheet of film per location.





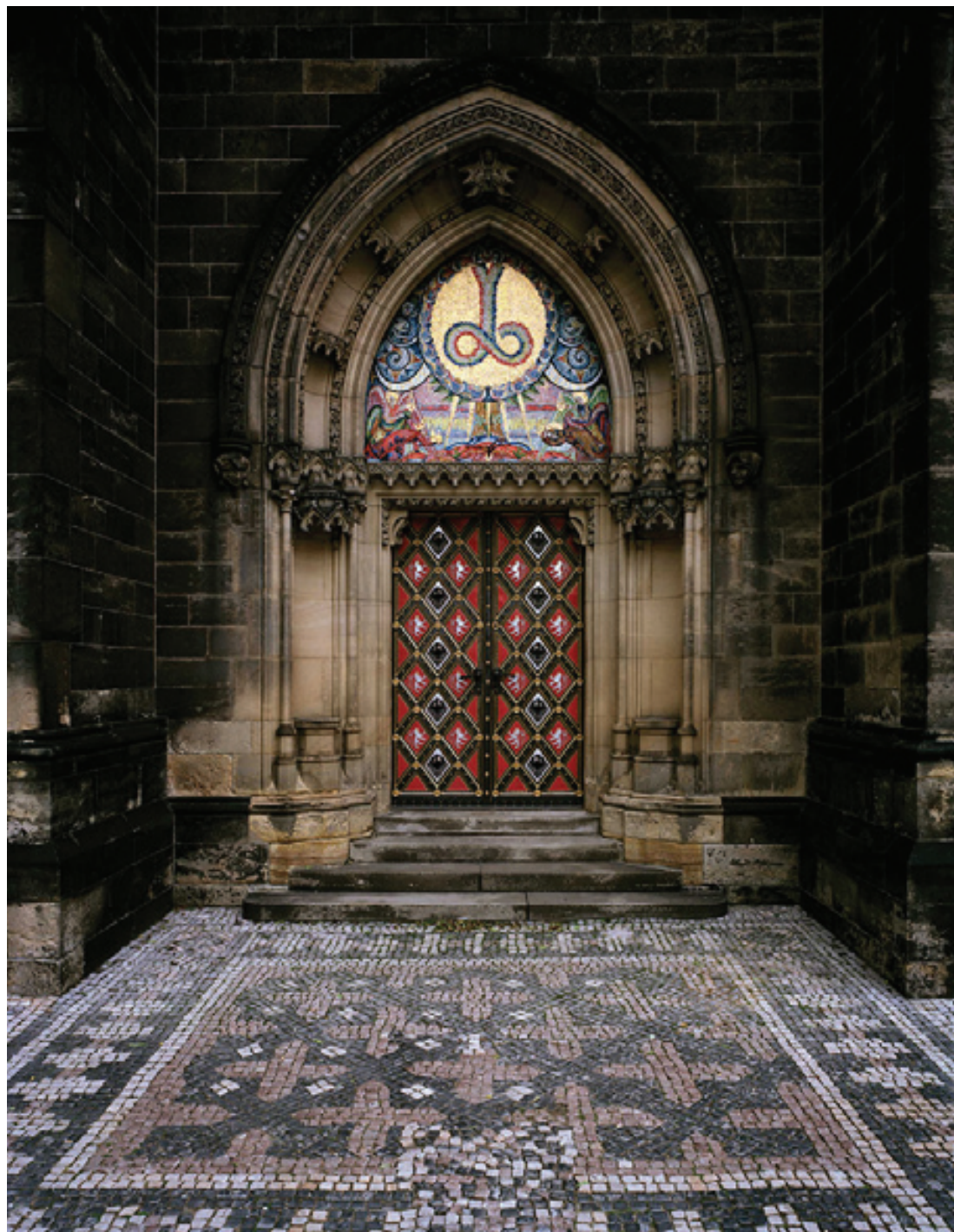
Saviour of Spilled Blood, 2008



Peter and Paul Cathedral, 2008



St Nicholas Naval Church, 2008



Church Door Prague, 1998



North Hanoi, 2003



Hanoi Mausoleum, 2003



Happy Lenin Moscow, 2008



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