



EDITION AUGUST 2016

EYE PHOTO
MAGAZINE

2016 AUGUST EDITION



EDITION

EYE

EYE PHOTO MAGAZINE


AUGUST 2016

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INFocus
INTERVIEW WITH
EDUARDO ROSAS



INFRAME
PHOTO REVIEW WITH
PAOLA COMINATO



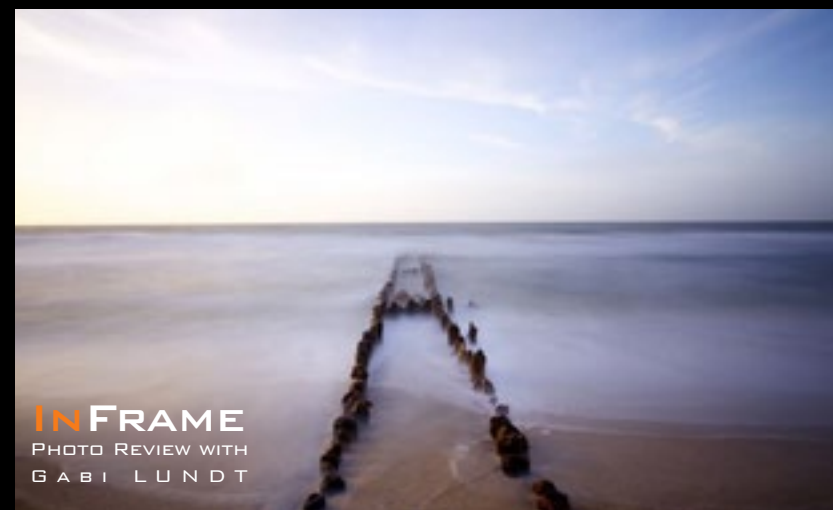
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PHOTO REVIEW WITH
MUKTI ECHWANTONO



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PHOTO REVIEW WITH
JEAN-PIERRE DUVERGÉ



INFOCUS

INTERVIEW WITH
EDUARDO ROSAS

Eduardo, first off all we would like to say thank you for giving us the chance and the honour to conduct this interview with us.

We are regularly following your fantastic work in our Facebook photo group (www.facebook.com/groups/eyephotomagazineeditorschoice/) for quite a while and you have already been selected for EYE-Catching Moments to be published in our magazine quite some times.



PHOTOGRAPHER

“*Street always walks with me... Why? I do Social Documentary Photography... where else can I be?*”

Please tell us a little bit about yourself to begin with

Well, I'm a Portuguese photographer, born in '65, started my professional walk at 25 years old, as a photojournalist... easy one after all.





Could you share with us how you first became interested in photography?

Don't have an answer for that, I came from a family of photographers, maybe that and I had/have a need to reach people with my images and make them see my world our world, make them stop from that "robot" day by day... stop to see images they like and also some they don't like, but make them cut the line from time to time.

Your photographs have a real certain twist, where do you get your inspiration?

My inspiration? My motivation ...

Could you share with us how you first became interested in street photography?

Street always walks with me... Why? I do Social Documentary Photography... where else can I be?

My themes and projects always have the street there.





Can you tell us about your work flow from the point you first step onto the scene (street) until you showcase the developed picture?

I do a lot of research because I also have a lot of themes in my mind, the research helps me to select them and when I go to the "field" my focus and my "eyes" know what and how to look, always with a window to improvisation, to react when the unexpected "arrives"

Have you been involved in arts in some other form than photography?

Soul...



Do you interact with your subjects on street and if yes, how do they react on you?

Yes I do, not always but I do and to some projects its very important

Have you ever had to face unpleasant or even dangerous situation on street?

Ahahah (laughs)... of course! It's part of the job... But always (until now) a smile at the end







Do you see your personality reflected in your work?

For sure, it's my work, my way of seeing the world...

What can you tell us about the factor "luck" in street photography?

"Luck" is the "daughter" of work, a lot of work... Street photography it's not photography in the street ...

Sometimes we crash with some unusual situations and we "click"... nice snapshots, but not good street photography, the way I define it



We have realized that most of your photos are processed in black and white. What do you think about colour in comparison to B&W in street photography?

Personal option, but some projects "talk" more in color others in b&w...

When I "design" my projects I do it in B&W

Did your style of shooting changed since you started?

Well, I have 26 years as a professional, this also means I'm not the same person, my work it's not the same in "style"...



This is a tricky question : Among all your fantastic work, could you name one as your favourite, and if yes, why?

Fantastic work" it's your words, my work is AMAZING (ahahahahah)... The answer is... No I cant name one... Sorry

What are some of the most important lessons you have learned from shooting on street?

That is a great question! Thank you!

What have I learned in the streets... I learned that I need to learn a lot and work to leave a better world for the next generation...

Based on your experience, what advice would you give people who are just starting out in street photography?

Don't be afraid to make mistakes, when you do you also know where to do better... and never give up, all of us need you... (thats my "advice")

Are there any special projects or exhibitions you're currently working on and which you like to introduce here?

I'm always working in several projects ... but i like to mention my next book "In Visible S"

Eduardo, thank you very much for taking your precious time and let us have your thoughts and views!

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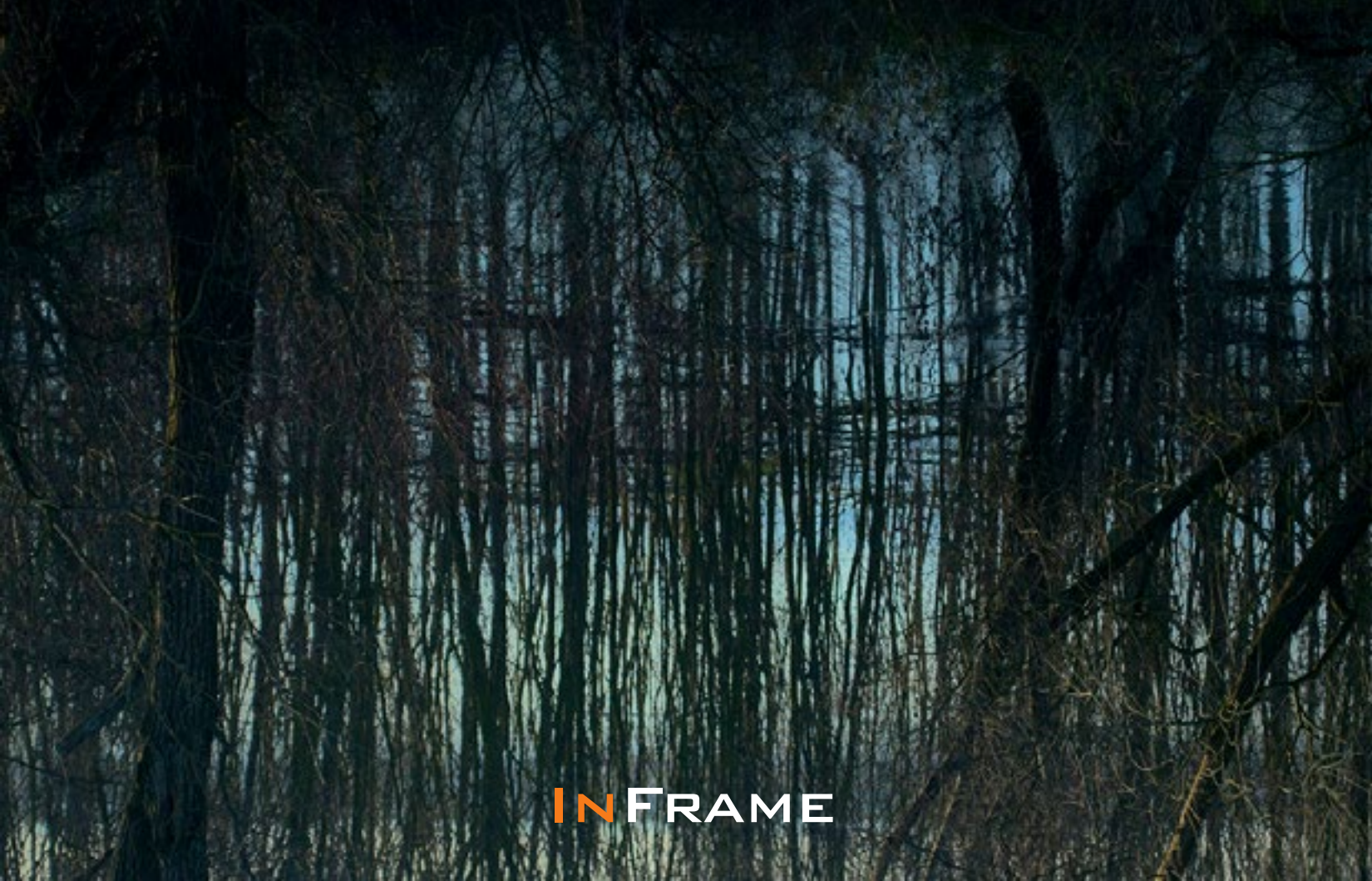
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PHOTO REVIEW

WITH

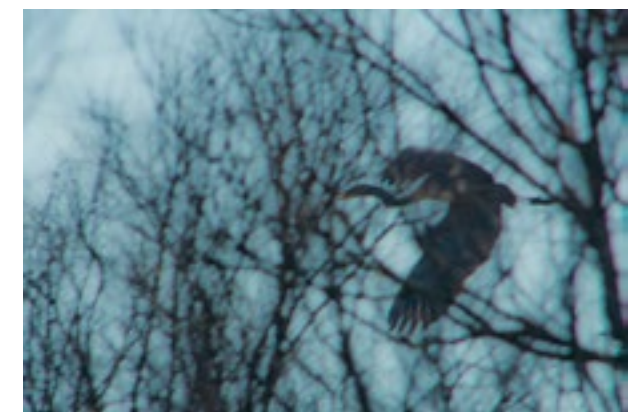
PAOLA CAMINATO

Paola Cominato

EXPLANATORY TEXT OF THE PROJECT

Project title:

"From the Apennines to the Sea"

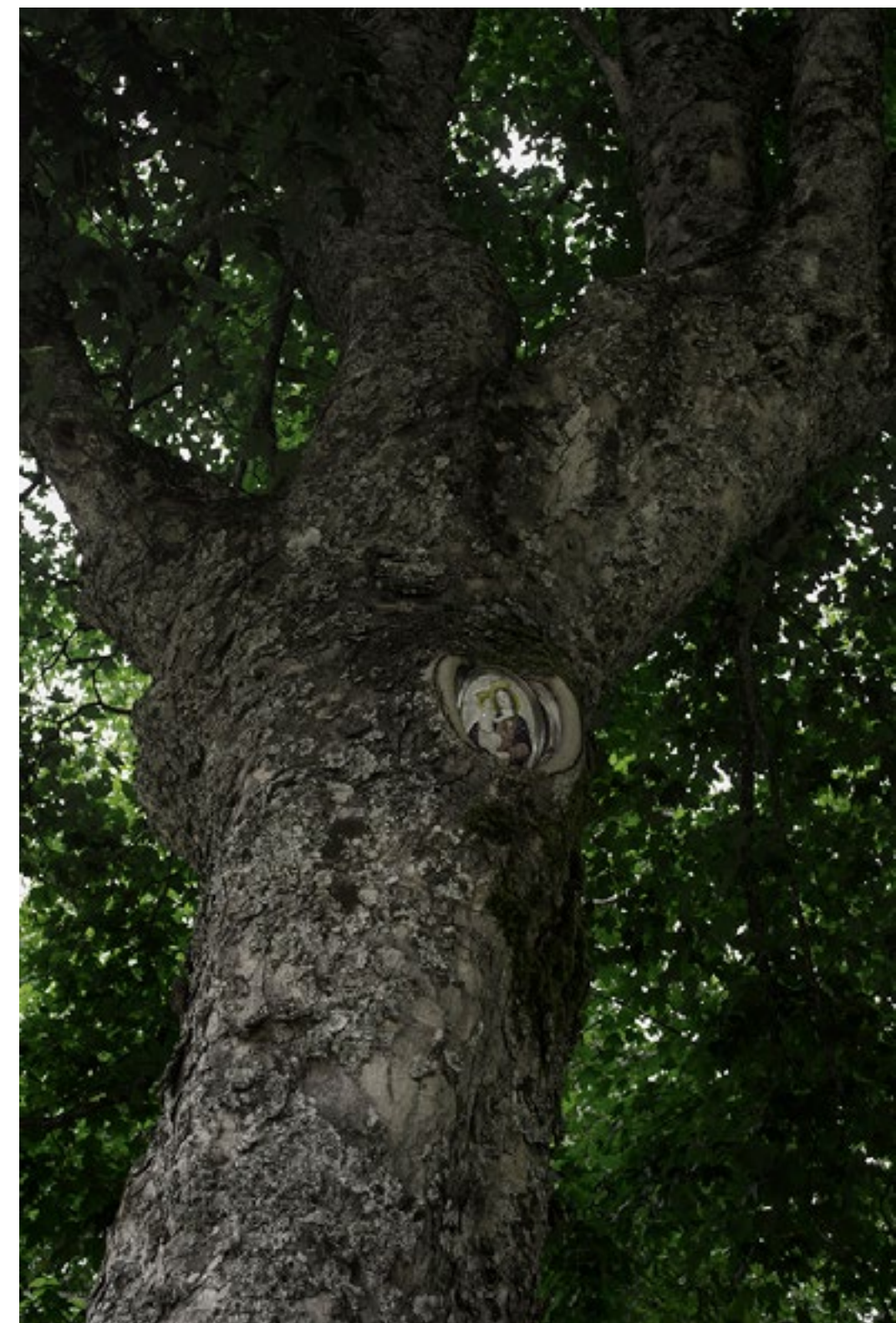


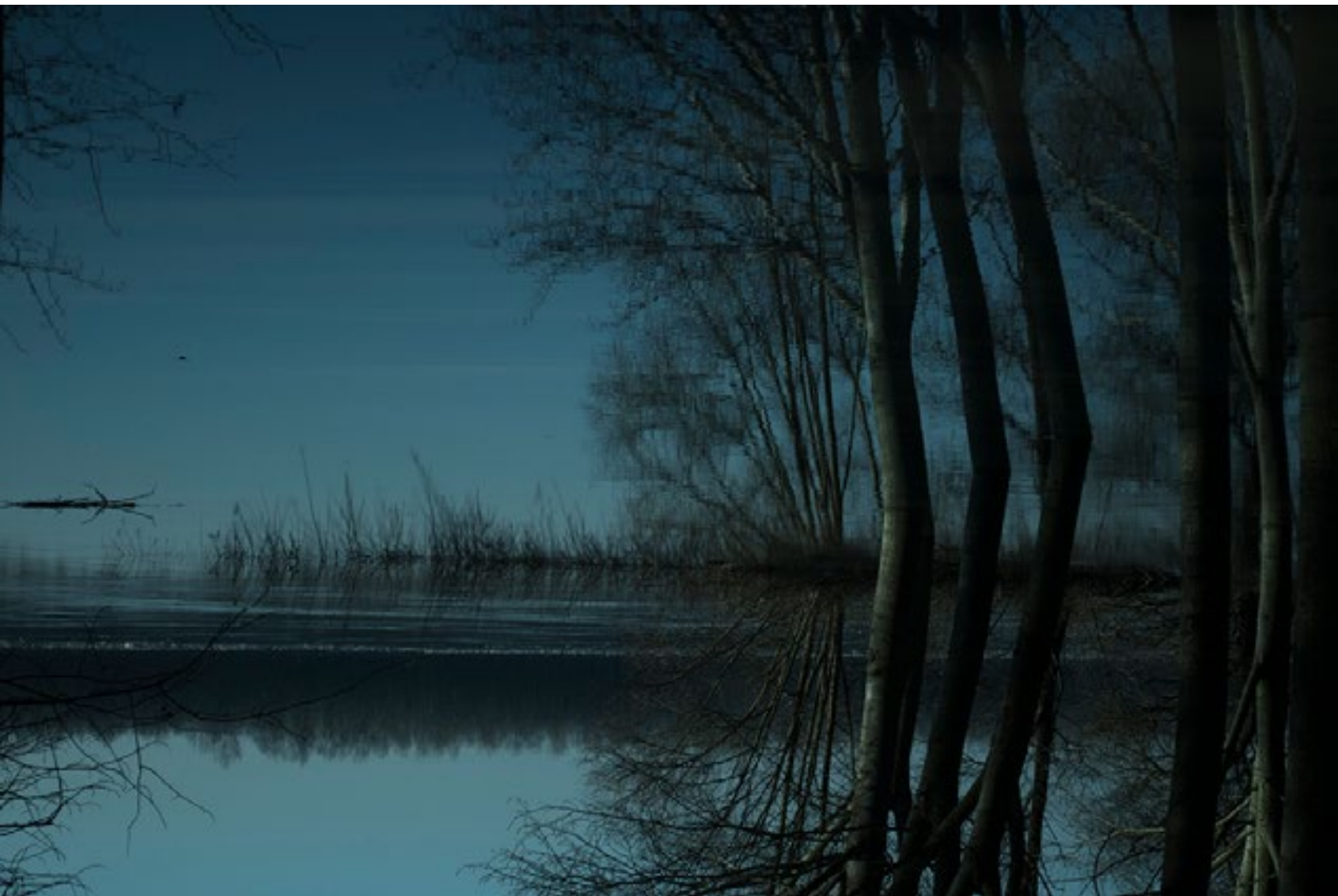
I was born in the Po Delta, where water and sky merge and trees have their roots in the same blue of those places, it has left disorientation, loss of orientation, such as wandering in the throes of a dream. The first 5 photos submitted (numbered 1 through 5), were taken near the place where in legend the chariot of Phaethon has fallen, struck down by a thunderbolt from Zeus who stopped him to avoid destruction of the earth. The three sisters of Phaethon were transformed into aspen and their tears into amber. I moved by foot for 20 years. I started to love its soft curves, the mosses, the sunsets and the intense green always different. I learned to collect herbs and waters that pass by the holy sites. The subsequent 5 photos (numbered from 6 to 10), were taken in what I have called "the places of the soul" and which belong to the typical Marian cults of the Bolognese.

I imagine that my roots can sink deep in the plain, from the Apennines to the sea along the current of that father river embankments and water mother. Friends and enemies, faithful to themselves and to their course, dangerous and disarming at the same time. What is below is above and what is up is down, I repeat to myself.

It Diploma in Painting in 1992 at the Academy of Fine Arts in Bologna using photography as an artistic expression. In 1993 she began a personal search that ranged from theatre, the use of song and voice to the dance and martial disciplines. In 1997 she begins Art Therapy specialising in Clinical Psychology and Psychotherapy Expressive in therapeutic sessions using the pictorial mediation and photography.

In the artistic path she tells the lack of communication of feelings using the body as a bridge between the inner world and the outer world.









INFRAME

PHOTO REVIEW

WITH

MUKTI ECHWANTONO



Mukti **Echwantono**
Photographer

www.facebook.com/mukti.echwantono

I was born On the 22nd of September in Malang

I follow the world of photography since 2006.

I liked some of the genre photography ...

I really like mysticism and this strongly affects my work,
the beauty of photography is not obligated to being clean and bright,
we must learn to have a sense, a special touch for it
so that we can create a photograph which presents not only beauty to
the eyes but that is also making an
impression on the heart.

Sadness and darkness are natural cousins. Since ancient times people
have worn black to express their grief.

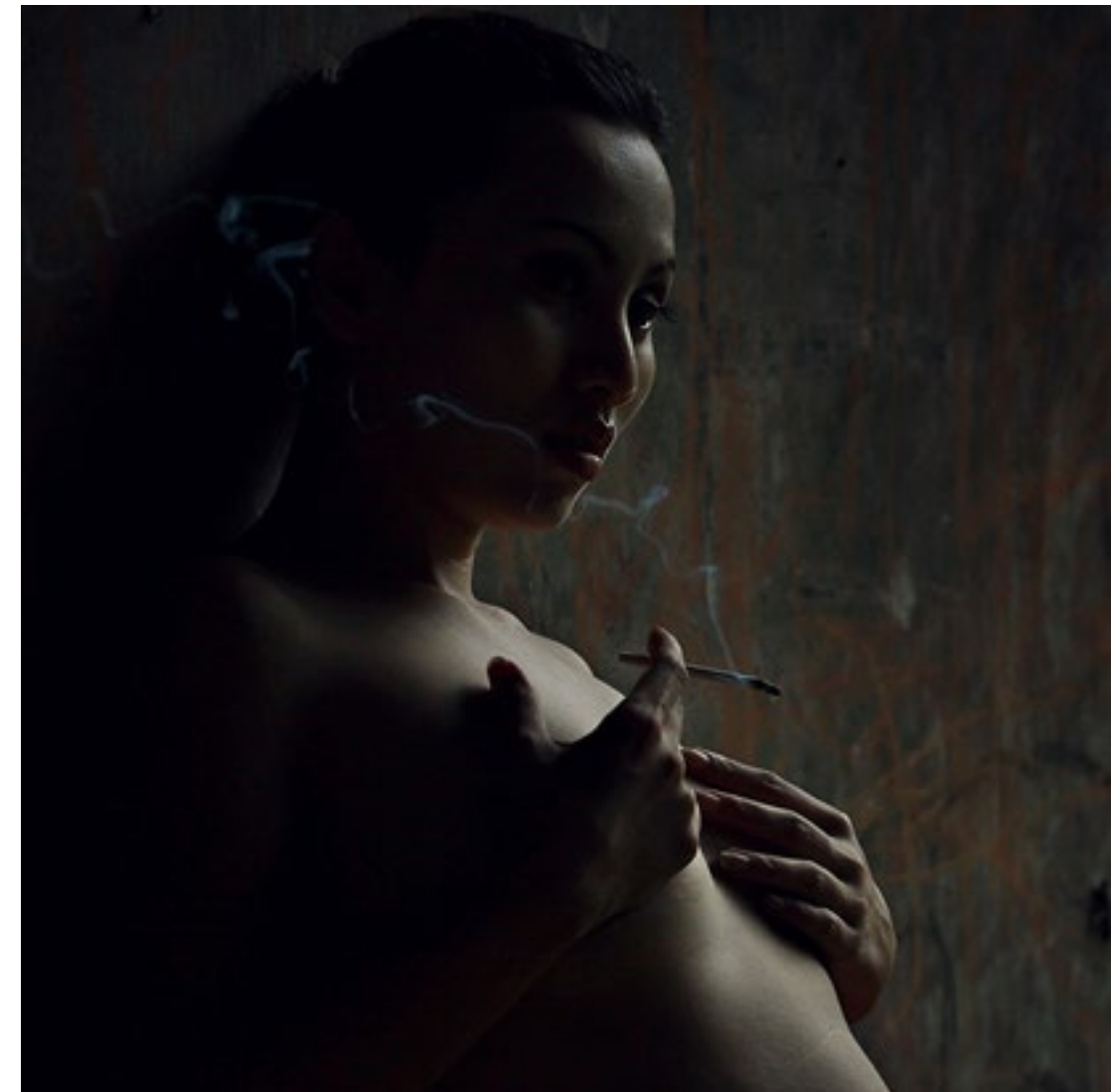
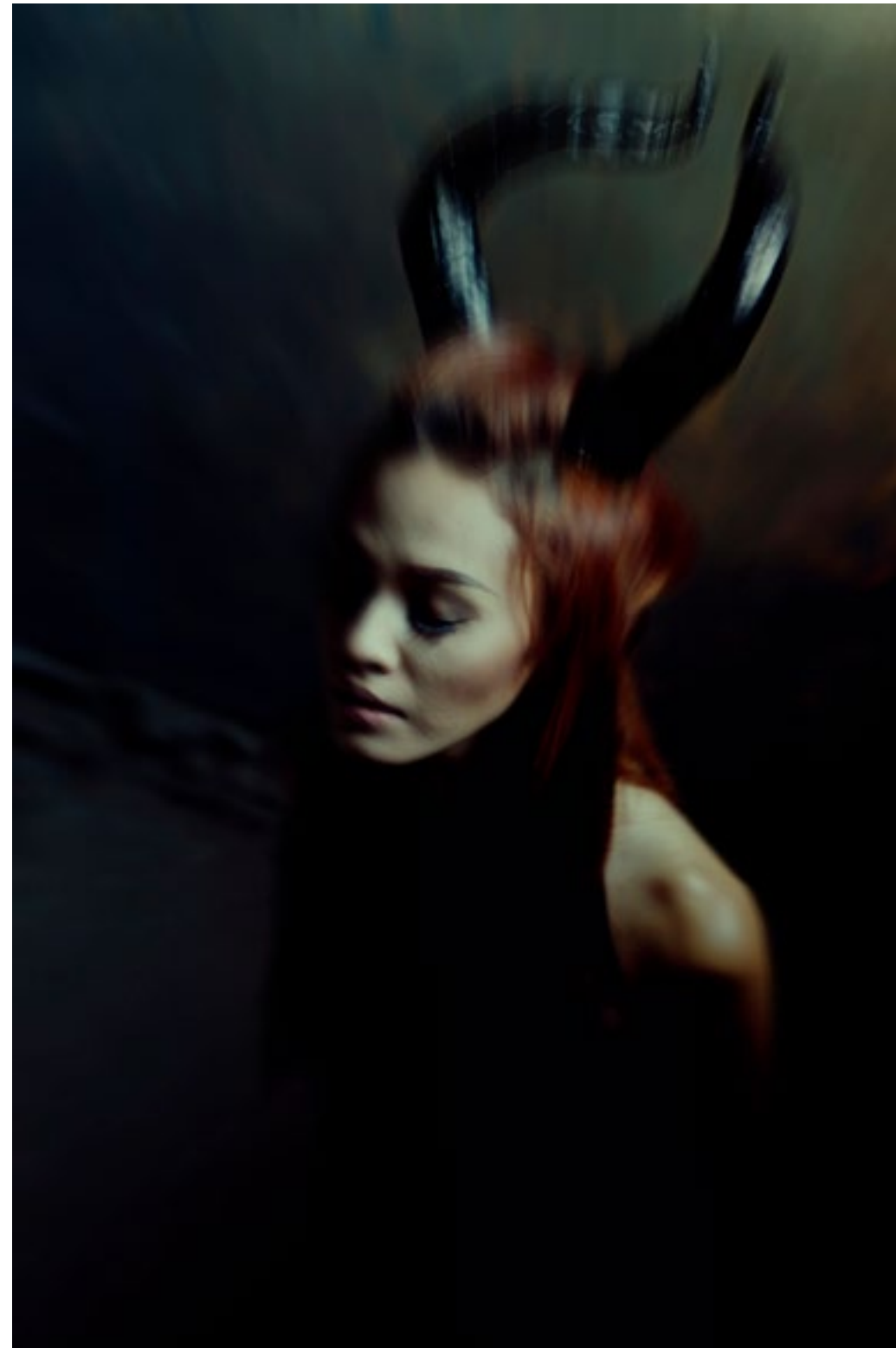
Happiness is attracted to sunshine and depression to darkness.

There is a certain romance in darkness and
melancholy.

There is something mysterious about that which is
hidden and unknown.

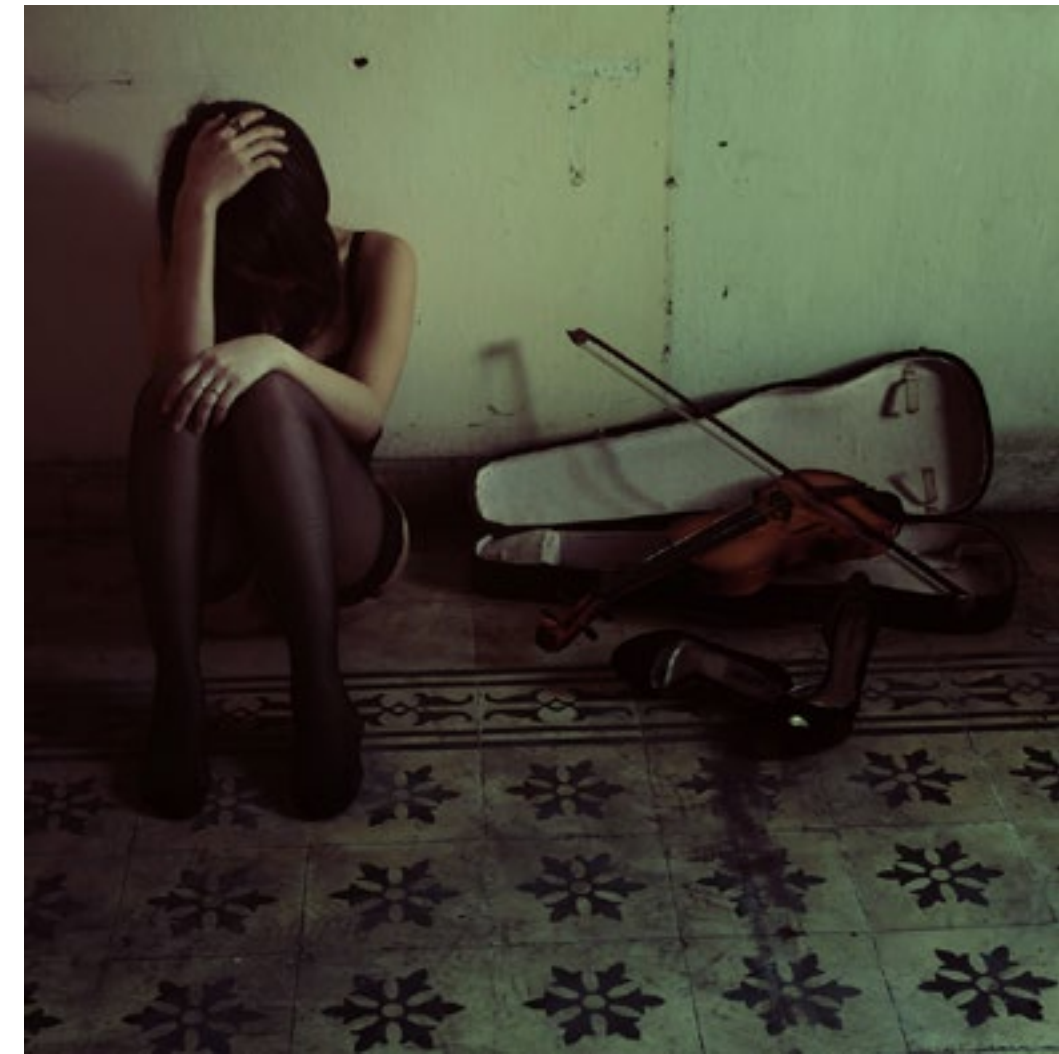
Dark photos may seek to romanticise sadness and
depression













INFRAME

PHOTO REVIEW

WITH

GREGOR KACIN

For the Shame series I used long exposures with no double exposures or major photoshop manipulations.

All the pictures are taken in one shot and then I experimented with moving subjects. The pictures were created in distant isolated areas.

Shame is corrosive, paralysing and cancerous. It prevents us from fully being able to love and accept ourselves and others while contributing to our feelings of unworthiness. When we identify with our shame, we simply will not self-actualise or reach our full potential because we do not feel worthy.

According to renowned psychiatrist Carl Jung, "Shame is a soul-eating emotion." Simply, shame feeds on itself. Shame survives in the darkest recesses of one's insecure, self-loathing and self-doubting mind.

Shame needs fear and negativity to survive.

Self-esteem, on the other hand, or feelings of self-love, never results from actions, but instead just by who a person is or desires to become.

Dark forces are no match for the light of love, acceptance, self-respect and, most of all, courage.

Truth, courage and love of oneself bring shame into the light, where it cannot survive. Love of self, self-forgiveness and the pursuit of emotional healing are soul-affirming, the universal elixir to the cancerous condition of core shame.

I call the beginning point of one's core shame the "original condition," where the seeds of adult shame are planted in the fertile soil of a child's early psychological environment. Abusive, neglectful or depriving narcissistic parents sow the seeds for a child whose self-concept is void of self-affirming and self-loving feelings and beliefs. Like a weed that never dies, shame is buried deep in the inner recesses of a child's unconscious mind, where the painful memories of our childhood wounds reside.

Childhood trauma is ground zero for one's toxic self-contempt and self-hate. The parent's treatment of the child becomes the metaphorical mirror into which children learn to see and understand themselves. The manner in which a child was raised creates a mirror of sorts through which a child views and interprets his or her self-worth. When parents unconditionally love their child, the child interprets their parents' love and commitment for them as a direct reflection of who they are.

Consequently, they "see" themselves as a worthy, valuable and lovable person. However, when parents abuse, neglect or deprive their child of unconditional love and safety, this child views him - or herself as unworthy of love and protection. The shame-based child becomes the adult "human doing" who can never outrun his or her shame.

<http://thewoodstalker.tumblr.com/>
www.gregorkacin.com









PHOTO REVIEW

WITH

DRAKSPIRIT



Drakspirit

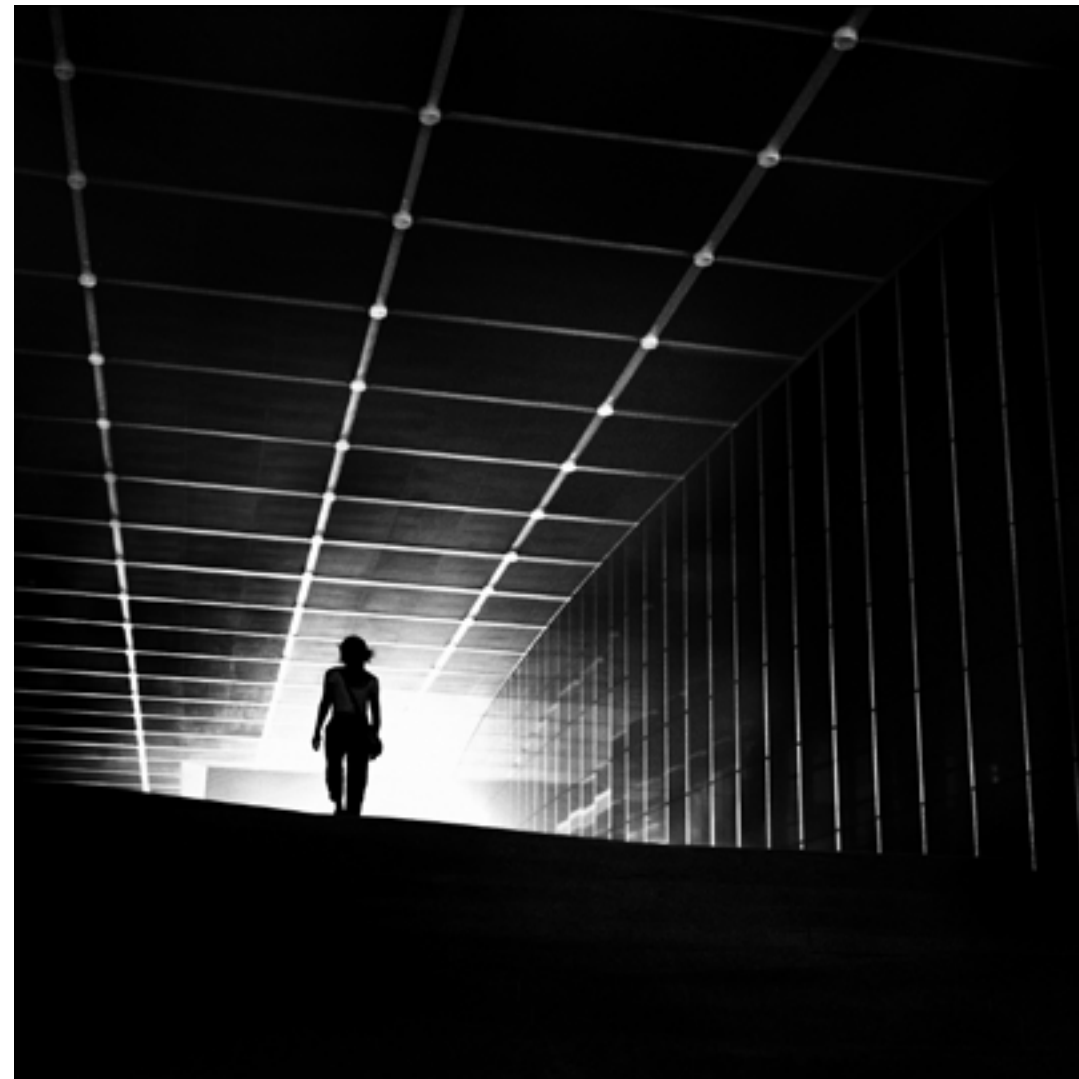
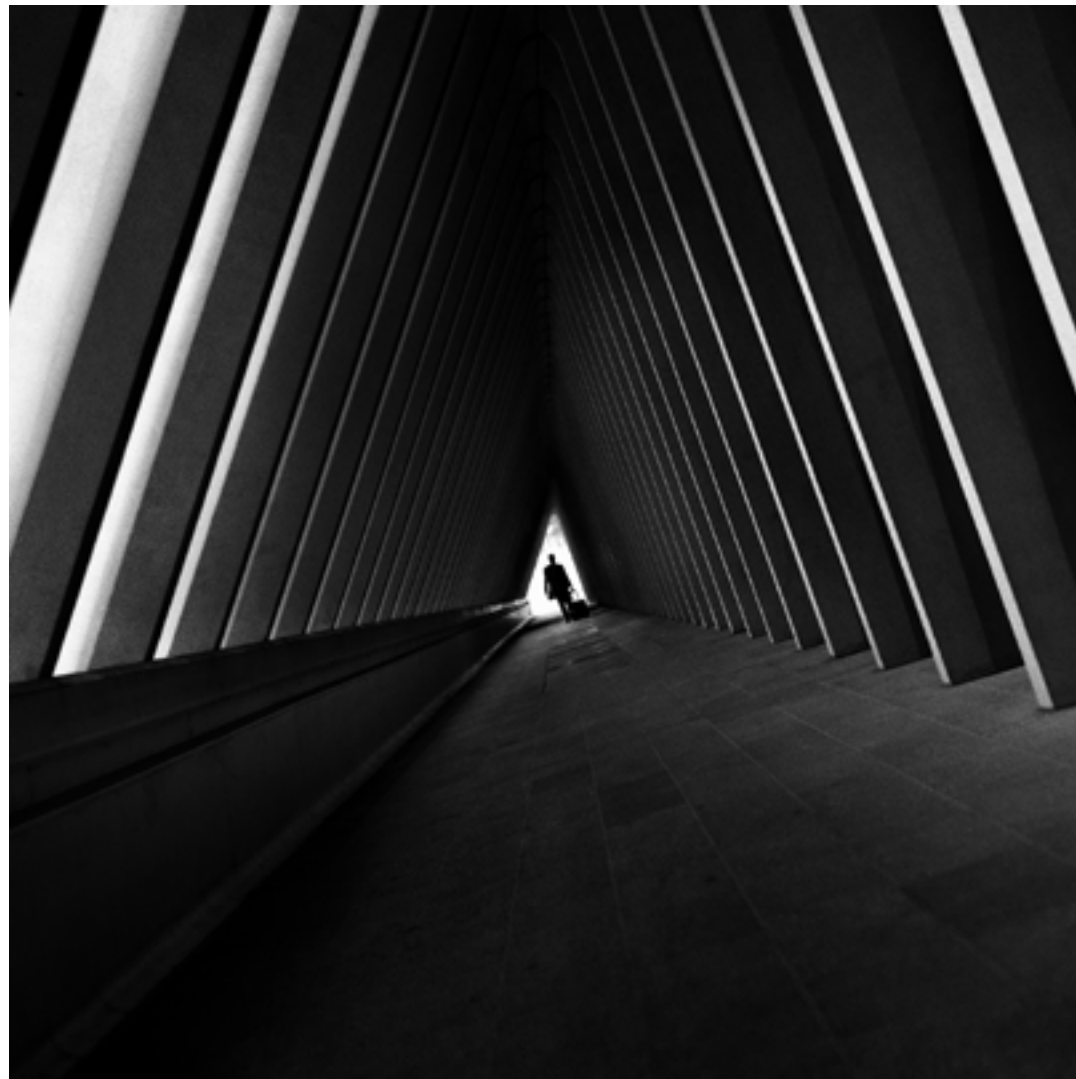
When I take a picture, I feel alive, full of energy and creativity.

Lover of B&W, I love what I do and I can be able to explore many categories. Having been a photojournalist, there is no conceptual approach or idea in my work. Almost everything is done by instinct with the scene that appears in front of me. I try to put myself in the position of a film director by bringing a story, storyboard, an emotion...all in a single image with my camera Hasselblad 500cm, Nikon D300s and Fuji XT1 (I shoot both on film and digital).

During a scene I draw my inspiration adapting myself to everything around me and also on film director and designer... all depends in what context I am. But my biggest inspirations in graphics and B&W scenes I owe to old BW movies, comics books and graphic illustration.











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INFRAME

PHOTO REVIEW
WITH
GABI LUNDT



My name is Gabriele Lundt and I was born in 1969 in Kiel, North-Germany.

I've been taking pictures since I was a teenager but never thinking about light, shadow or time and always happy when the results were surprisingly good.

2007 I stumbled upon an online community, flickr, and from this moment I was hooked.

As a self-taught photographer I love to take pictures with several lenses, often with a Lensbaby or with analog film cameras. Since the last year I like to take longtime exposure shots.

I'm a big fan of the work of Annie Leibovitz, Andreas Feininger, Anton Corbijn and Vivian Maier. The Quote of Anais Nin describes my way of looking at things:
„We don't see the world as it is, we see it as we are.”

You find my work at:
www.balticlounge.de
www.flickr.com/photos/kuestenkind













INFRAME



PHOTO REVIEW
WITH
ROBERT CHANG

Robert Chang (Chang Shing-Lung) is a photographer from Hong Kong who now lives in Greece.

He grew up in Hong Kong, being the youngest of 5 brothers and a very stubborn child, he was free to do whatever he wanted and had no pressure on his shoulders. This is why he got involved with arts from a very early age, helping his uncle with his films and working as a cameraman when he was a teenager.

He got serious with photography when he started taking black and white pictures of buildings and streets, which he then developed himself.

Portrait photography began when he moved to Greece, where he met Emma, his muse and source of inspiration. Recently he published a photography book called "Emma in a Room" which features pictures of his girlfriend Emma playing around in a room.

At the moment Robert Chang is serving a prison sentence and preparing a short scrapbook with poems, drawings and a few photographs. During his leaves, he continues his photography work.

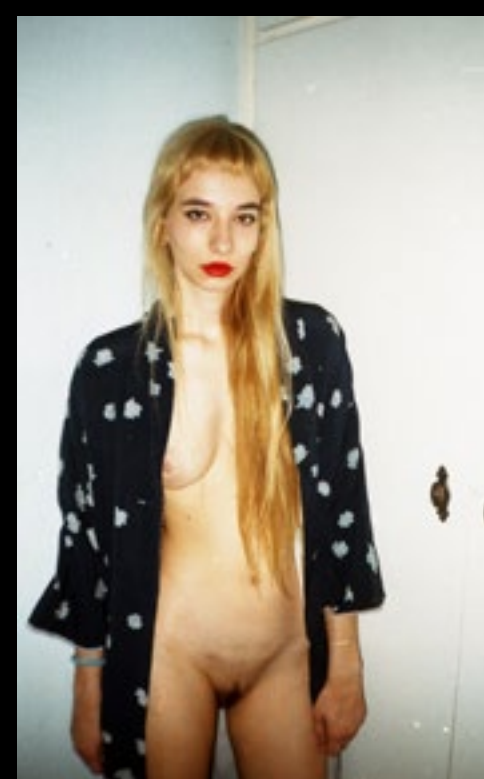
My work: <http://www.bobby-chang.com/>

My photography book: <http://robertchang.bigcartel.com/product/emma-in-a-room-by-robert-chang>











Title: We are stone faces
Photographer: Adriana Bertossa Klenk
Website: www.stone-faces.com

"We are stone faces" is a photographic project, a series of portraits juxtaposed with Gneiss, the stone of the Calanca Valley.

This project concerns the inhabitants of the Calanca Valley, the "Calanchini", who feel their roots in Calanca; the Calanchini walk on Gneiss. The outer layer of the Earth's crust upon which we walk forms our character, our temperament, the plasticity of our features and abilities. There are places where we feel at ease, both reassured and happy; other venues transmit determination, freedom and pride; still others impart nervousness, aggression, anxiety, palpitations of the heart...

One of the many reasons for these vibrations is magnetism, the radiation of the geological stratum that we call home. In a narrow mountain valley, matter is not only beneath our feet, it also surrounds us. The Calanchini inhabit various circles within a funnel of gneiss. The Calanchini are sons and daughters of the mountain; they are born with determination, freedom, and the belief that they can achieve their goals. The Calanchini travel the world, carrying with them the characteristic stubbornness and perseverance of the ancient stone.

PHOTO REVIEW

WITH

ADRIANA BERTOSSA-KLENK











PHOTO REVIEW

WITH

JEAN-PIERRE DUVERGÉ

Cergy's Faces

My name is Jean-Pierre Duvergé, I am 68 years old.

Originally from Bordeaux, I have been based in Cergy-Pontoise near Paris since 1981. I have seen the city grow along with my children.

Everyone speaks of diversity, everyone says its wealth, and Cergy particularly where more than 130 nationalities live together.

A picture is worth more than words, I decided to show it by photographing anonymous people who could be our neighbours, the retailer where we go every day, a person who passes in the street you look at and who looks at you, a smile sometimes.

I prefer the faces because they express the deepest being, black and white to go to basics and look, because it is through it that humans communicate: it is the gateway to the soul.

It is more photogenic to realise the beauty of the human race through its diversity. I realise that man is capable of the worst meanness but what I want to show is the infinite tenderness and depth he holds.

If we feel this beauty, so it develops in us an ethic which is to say, a body free from social or cultural constraints because as suggested by Francois Cheng, "aesthetic emotion born ethics that is to say ultimately the recognition of the Other as a subject.

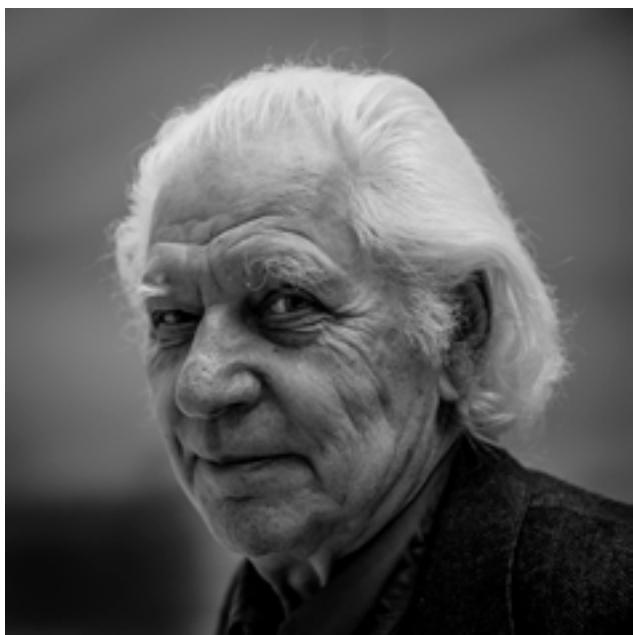


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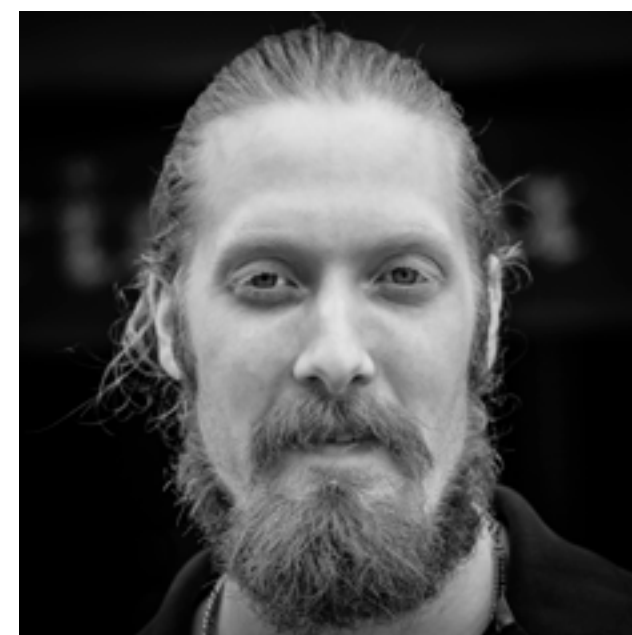
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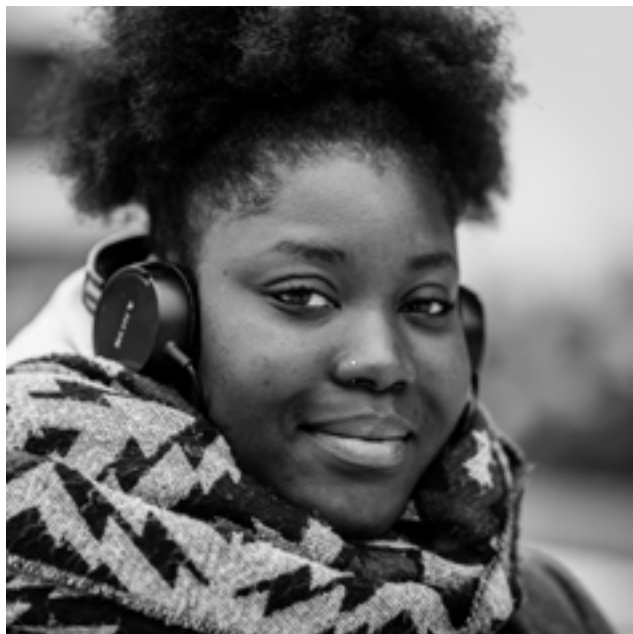
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