

EYE

EYE PHOTO
MAGAZINE

EDITION JUNE 2016

IN FOCUS

INTERVIEW WITH
JASPER TEJANO

IN FRAME

PHOTO REVIEW WITH

- R J POOLE
- TATIANA MERTSALOVA
- ARTUR BASHIROV
- OTTO MEYERHOFF
- LAURENT BAILLEUL
- GIUSEPPE MILO
- PATRICK MARINO
- SALVUCCIO CAPPELLO
- MARK WILMAN
- ROY ROZANSKI



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ROY ROZANSKI



ARTUR BASHIROV

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JULY 2016**

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INFOCUS

INTERVIEW WITH
JASPER TEJANO

Jasper, you are a very experienced and busy photographer. We are really happy that we already could invite you to a photo feature in our March issue. It is absolute fantastic and a great honor to us now, that we even could spark your interest to giving this interview to us!

Please tell us a little bit about yourself to begin with.

My day job is in human resources. When I'm not wearing my HR hat, I'm out there with my wife photographing places, people and experiencing foreign and far away local culture. We go to places enjoying our deliberate misadventures. I am and will always be a student of photography and my favorite subject is Street Photography.



PHOTOGRAPHER

I am and will always be a life-long student of photography.

Welcome to Street Photography Studies!



INTERVIEW WIHT JASPER TEJANO

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

I started exploring photography when I was in my pre-teens. I used to borrow my mom’s Minolta Pocket Autopak 450E and would use it to photograph school and family events. I was always the designated photographer during family events. It was my wife, who was then my girlfriend, who jumpstarted my passion for photography. My first serious camera was a Pentax Auto 110 which I borrowed from her. She was also the one who taught me the fundamentals of photography. What inspired me to dedicate myself to this craft is the idea that people can always “freeze the moment” and cherish that moment over and over again through photographs.

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

I would always find myself looking at the works of Magnum Photographers particularly the images created by Alex Webb, David Alan Harvey and Harry Gruyaert – my greatest influences and source of inspiration in color street photography.

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

Photography is the only art form that I practice extensively.

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

There was at some point between 2010 and 2011 that I felt that my photography was on a plateau and needed a “creative jolt”. Most of my photographs were in the category of travel photography – which were too manicured, too clean and technical. Nothing wrong with that but I guess I was looking for something else. For a while I explored macro photography, still photography and even fashion photography but none of these were giving me fulfilment. I wanted something different - something raw and edgy that somehow defies convention that can bring out my style. It was perfect timing that I started to get interested with the works of Magnum Photographers. The photographs of Henri Cartier Bresson, Alex Webb, David Allan Harvey and Harry Gruyaert blew me away. In 2012, I began seeing the world through a different lens. Street photography has become my genre of choice.





How much does your equipment help you to execute your artistic visions and what kind of equipment are you using?

The articulated tilt screen of the new generation of cameras provided that flexibility in terms of composing my frames. The “shooting from the hip” has never been more accurate using the tilt screen. This way, I don’t have to place the camera in front of my face which would usually intimidate or distract my subjects.

As for my gear, I’m currently using an Olympus OMD EM10 mirrorless fitted with a pancake lens and my back-up is an old Fujifilm X10 compact. My iPhone also comes in handy.



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 would first get a feel of the scene by looking around, orienting myself where the light is and how the people enter and exit the scene not to mention evaluating the exposure in that surrounding. At this point I start to choose a specific location in the area where I will make my photographs and mentally frame the “goings-on” – how the people move in and out of my frame and the story I could possibly capture. If I sense that I can come up with interesting photographs in my chosen area, that’s the time that I raise my camera in shooting position and start capturing the action. After making several frames, I would normally make a quick look at my outputs just to check if my exposure that I wanted is achieved and if my subjects are placed in my frame according to how I imagined it.

If these are all good, I continue to make several photographs usually exhausting the scene until I feel that I was able to get enough studies for me to select the photo which I intend to develop and share. When I get back home, post-processing is brief as this will only involve minor adjustments on cropping, exposure, contrast and sharpness. After which, I save the post-processed photos to my iPhone for uploading in my Facebook and Instagram accounts.



INTERVIEW WIHT JASPER TEJANO

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

The only time that I interact with my subjects is when they sense that I am photographing them. If there is already awkwardness with their body movements, it would only mean that they are already conscious of my presence. At this point, I just stop, give them a smile and just wait for them to leave the scene.

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

Nothing really extreme like being shouted at or people getting too aggressive towards me. The worst that I received was a very cold stare which I would counter with a warm smile. After that I just walk away.

What would you say characterizes your work in comparison to other street photographers?

You will see that in many of my street photographs the images that stand out are the silhouettes of people doing their usual every day “human” activities like walking, tinkering with a mobile phone or carrying an umbrella in a noticeable urban scene to name a few. The primary elements in the frame are always distinct and often complemented by the details of the background.

Do you see your personality reflected in your work? In what image does that come apparent to you?

Very much. I am a naturally shy person but somehow have learned to manage my shyness and introversion. In my photographs of silhouettes, I often see this as my shy self trying to hide in the shadows.





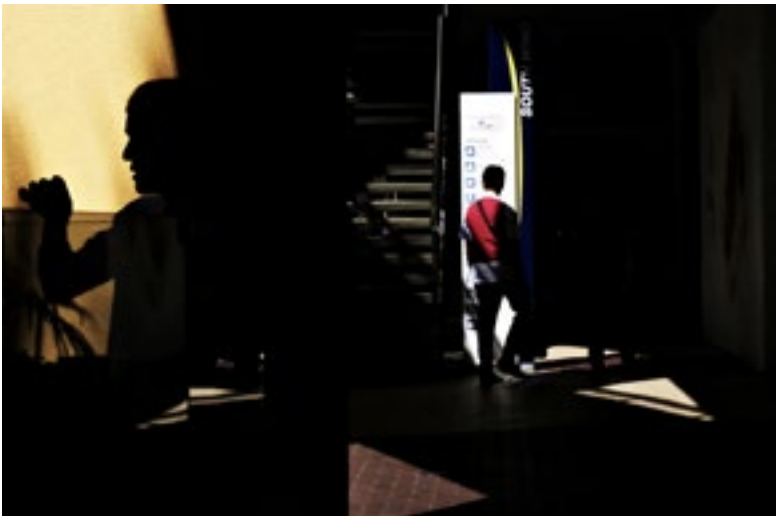
What can you tell us about the factor "luck" in street photography?

Luck in street photography for me will always be about location, opportunity and your readiness. The location will provide you with the scene. Once you've chosen what you think and feel as the right scene, you wait for the opportunity for something interesting to happen or someone interesting to show up in your scene. Luck will really kick in if you are ready and alert enough to see the resulting photograph in your mind and instinctively pressing the shutter button to capture that interesting moment. If what you have imagined in your mind is what comes out in your frame that makes you a one lucky street photographer.

We have realized that you the play between lights & shades and silhouettes is a recurring element in your photographic work. Would you say that you prefer a certain daytime/season for getting this impressive street captures?

Most of my favorite street photographs that I created were done during the afternoon. The country that I am based in is a hot and humid place and since I am very cautious of the hot climate, I prefer to go out and shoot in the late afternoon starting at around 3:30PM when the surroundings start to get cooler.

INTERVIEW WIHT JASPER TEJANO



15. What do you think about color in comparison to B&W in street photography?

Though I admire many street photographers who present their work in black and white, color street photography has its way of presenting life with much more realism and dynamism. Especially with my work on silhouettes, the blackness of my subjects will just drown in the different shades of gray. I need color to make my subjects emerge from the frame.

16. Has your style of shooting changed since you started?

It did. Before, I interpreted street photography as photojournalism (telling it as it is) or documentary photography. In the recent years, my street photography has become really subjective. What matters to me now is how my subject interact with the scene considering light quality, how the colors complement my subject, how the small details strengthen my subject and lastly, what fantasy would my finished frame be revealed to me.



This is a tricky question :)

Among all your fantastic work, could you name one as your favorite, and if yes, why?

Firstly, thank you for regarding my work as fantastic. In my current body of work, the photograph that is always on top my mind is the one I call "The Lady in her Overcoat". This particular photograph has all the elements that define my style, my vision and creative pursuit. It has a prominent foreground subject – the silhouette of a lady complemented by strong diagonal lines leading to the subject and supporting details like a person walking and a vehicle terminal in the background that add scale and perspective to the scene. When you look closer at the subject, even if it is just a silhouette, you can sense that she is in deep contemplation. Until now, whenever I look at this photograph, I would still ask myself what she was thinking during that moment.



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

Street photography will always be a reflection of yourself. It reveals who you are, your imagination, your hopes and even your fears. By presenting your work to the world, you are also opening a window for people to see who you really are. Question is, are you ready to reveal yourself to your audience? That window will reveal to everyone that you are either authentic with your vision or a mere copy cat just trying to get “likes” from photography communities. I learned that to define your vision, you need to build a solid body of work that your audience can say is your signature work. You can only achieve this if you are consistent with your outputs.



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

If you're serious about street photography, study the works of Magnum photographers, go out often and make lots of studies by exhausting your scene. Don't spend too much time on forums on gear talk. Photography is never about how cool your gear is, but about your creative vision and output.

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

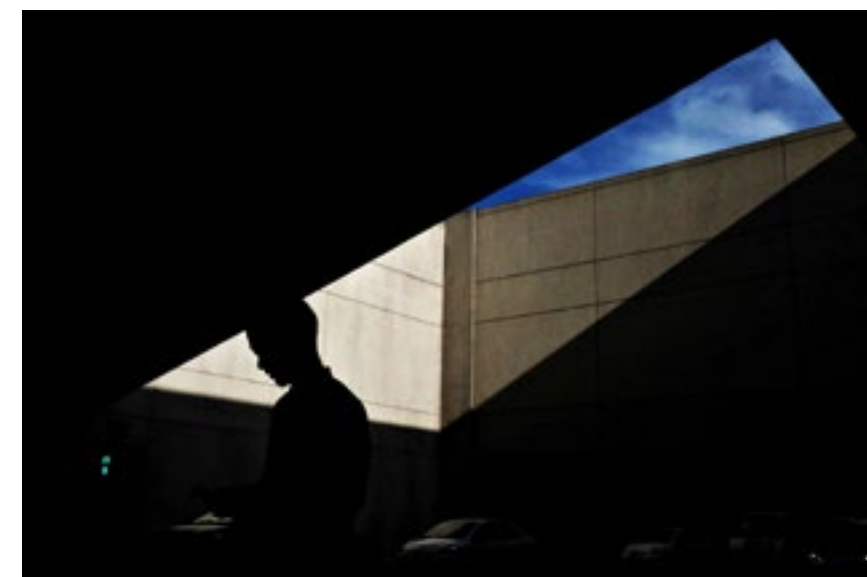
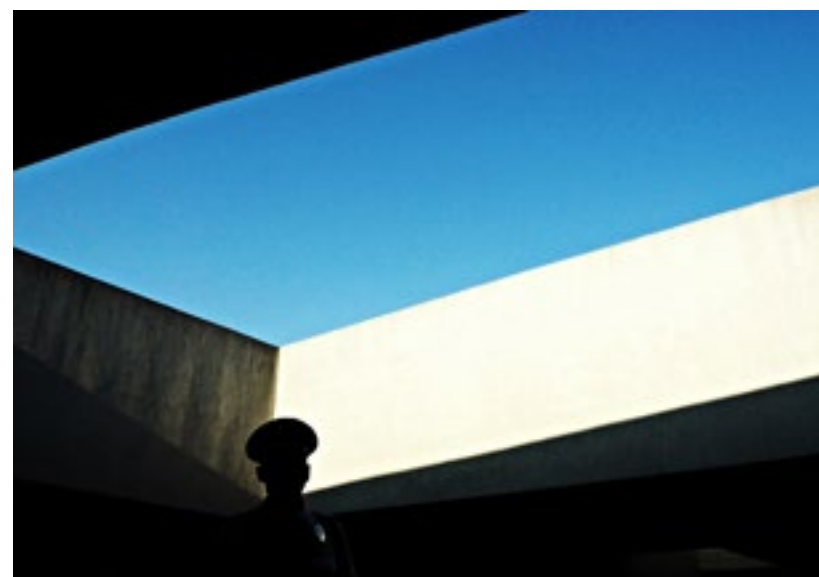
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PHOTO REVIEW

WITH

R J POOLE

Entering the world of photographic artist R J Poole reveals a hauntingly beautiful place that simultaneously captivates and challenges the onlooker. A gothic, dream-like landscape stripped of power lines, motor vehicles or any reference to the modern material world. Populated by innocent looking women in long, flowing dresses staring unnervingly at the viewer.

R J Poole is an Australian-based photographic artist, whose signature body of work – The Anima Series – is inspired by the feminine aspect of the male psyche. This series has been on-going for over thirty years and includes many symbols and references to the mystic, esoteric traditions of the past.

Having recently exhibited in Sydney and London, Poole is looking to show in places throughout Europe and North America.

RJ Poole - photo artist / Australia

My art is heavily influenced by my upbringing.

I grew up in a very masculine environment that included football, athletics, boxing, shooting and a fascination with military affairs. At the age of seventeen I joined the Regular Australian Army and by the age of nineteen I entered the SAS Regiment where I served a total of six years.

This extreme start to life has since moved me in the opposite direction, igniting a strong interest in the spiritual. Part of this interest includes the feminine aspect of the male psyche – the anima. For years I’ve collaborated with various people who provide an alter ego through which I express my anima. I call this on-going process the ‘Anima Series’.

The Anima Series is a lifelong project involving many people and includes themes of lost innocence, spiritual awakening, emotional struggle and cultural identity.

These themes are woven together in a dream-like landscape that depicts the spiritual, rather than the material side of life. They focus on the timeless and enduring parts of the human condition and collectively, they are my attempt to discover the feminine aspect inherent in the masculine.













Visit RJ Poole:

Web:
www.rjpoole.com

Flickr:
www.flickr.com/photos/rjpoole/



INFRAME

PHOTO REVIEW

WITH

TATIANA MERTSALOVA



My name is Tatiana and I'm 25 years old. I live and work in Russia, St. Petersburg. Fond's photos beginning in 2008. I take pictures of friends and animals. I graduated from St. Petersburg State University of Service and Economics in 2014. During training, but I soon realized that it was not mine.

I seriously started practicing photography since 2013. One of my favorite genres became nude and artistic portrait, and I plan to continue to develop in this direction.

PHOTO REVIEW WIHT TATIANA MERTSALOVA

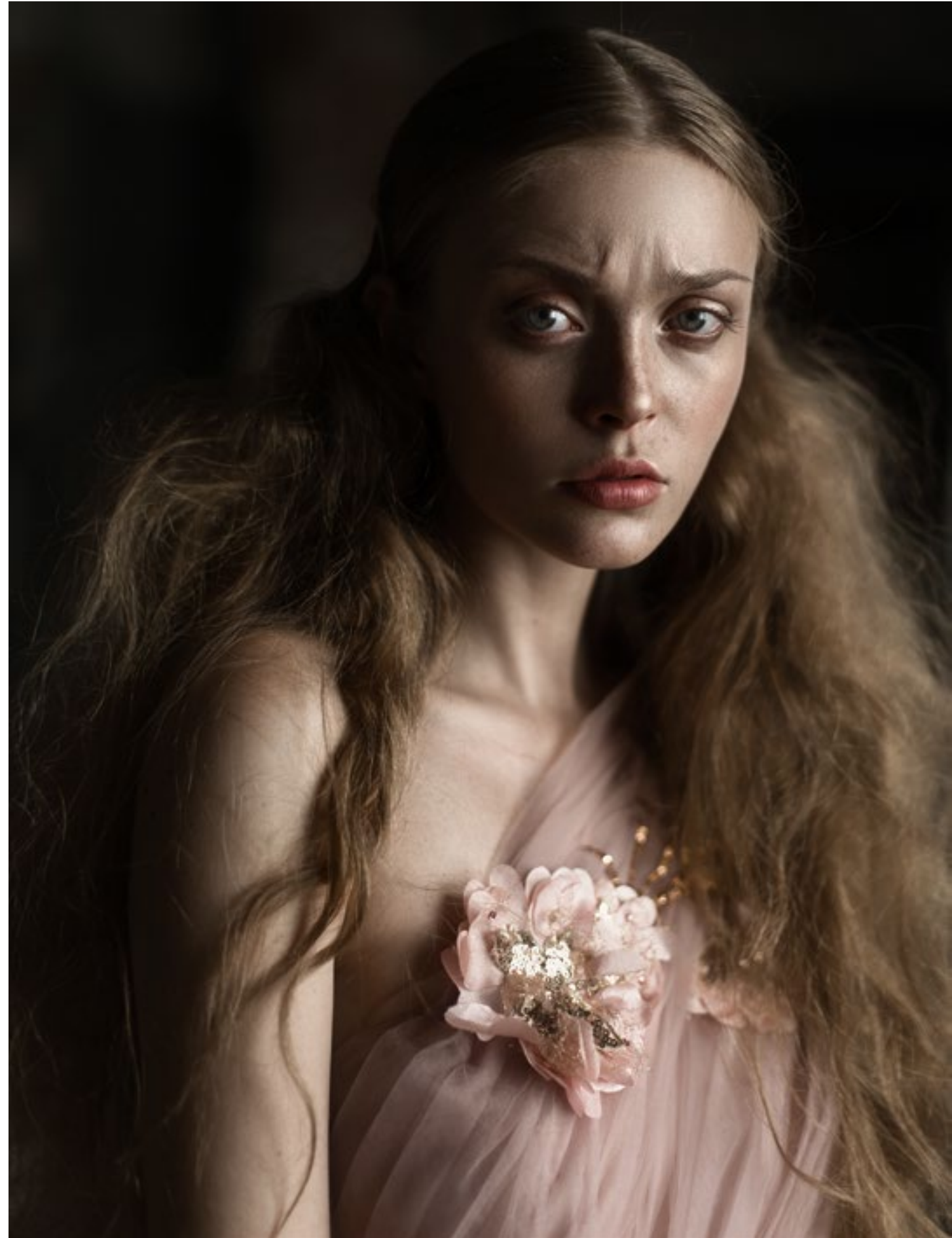
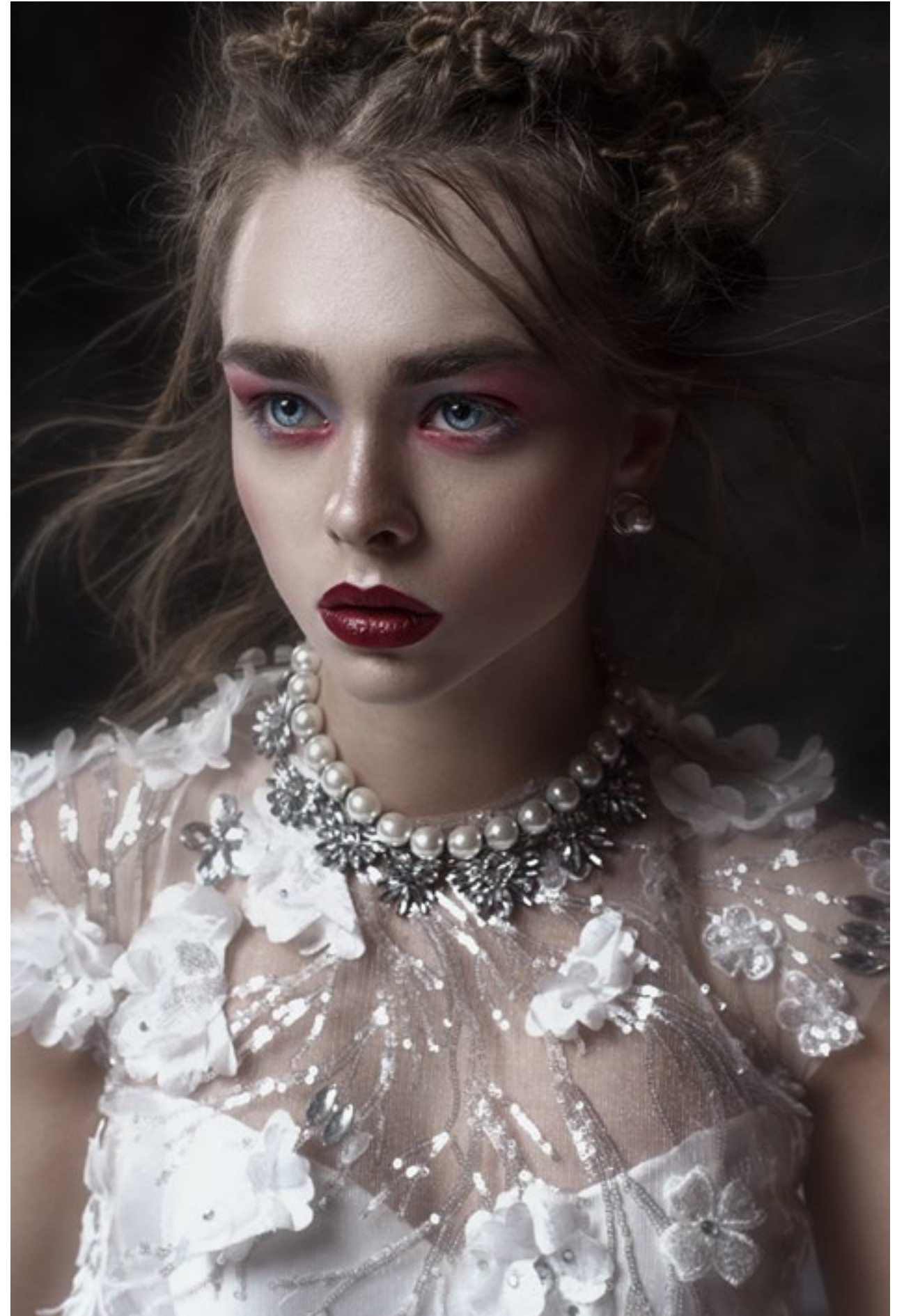




PHOTO REVIEW WIHT TATIANA MERTSALOVA







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INFRAME

PHOTO REVIEW

WITH

ARTUR BASHIROV

My name is Artur Bashirov, i was born in Orenburg, Russia
Basically, I'm a portrait photographer and I'm trying to convey my emotional state as well as to combine photo model and an environment in order to create an interesting image

My hobby passed from my father, who used to take photos with a film camera back in the days. When I was 15 years old, my brother gave me a SLR camera, so I started to go deep into the world of photography

Now I'm going to college and I enjoy traveling around my country, because it helps me not only to find an inspiration by nature but also to meet many interesting persons.

Visit Artur Bashirov at:

Website: <http://bashirov-photo.ru>

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INFRAME

PHOTO REVIEW
WITH
OTTO MEYERHOFF

Otto Meyerhoff, got his first camera, a gift from a friend, with 15, a simple Voigtlaender. Later he purchased a single-lens reflex camera and that was the beginning of a long passion in photography.

During his studies of food technology in Berlin hi continued to make progress in photography. "The beginning of the digital photography age spoiled my hobby for a long time", as Otto Meyerhoff says. In 2009 he finally returned to his old passion but this time in digital.

After three decades in responsible positions in the food industry, he finally made the step to quit his job.

Photography became his main purpose in life. A course in photography and journalism and a broad variety of professional photography workshops supported his enthusiasm in the genre of documentary photography perfectly.

Otto Meyerhoff still has a great curiosity about things that happens in this world and he is always eager to capture and document them in the best way possible. Whit his camera he introduce the world to a wide audience.

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INFRAME

PHOTO REVIEW
WITH
LAURENT BAILLEUL

To me, photography is a family history. Under the influence of passionate Dad and a brother studying photography, I started to take pictures at 14 years old.

My studies in Graphic Art enabled me to learn most of the photography techniques. Nonetheless, after a while, drawing took over photography. Later, as a graphic designer and artistic director in communication, photography was always there, as a part of my reality.

However, I really went back to practice three years ago. Since then, I always had a camera at hand! Photography became part of my day to day life. An endless quest to try to instinctively grasp the essence of the moment.



Contact Laurent BAILLEUL:

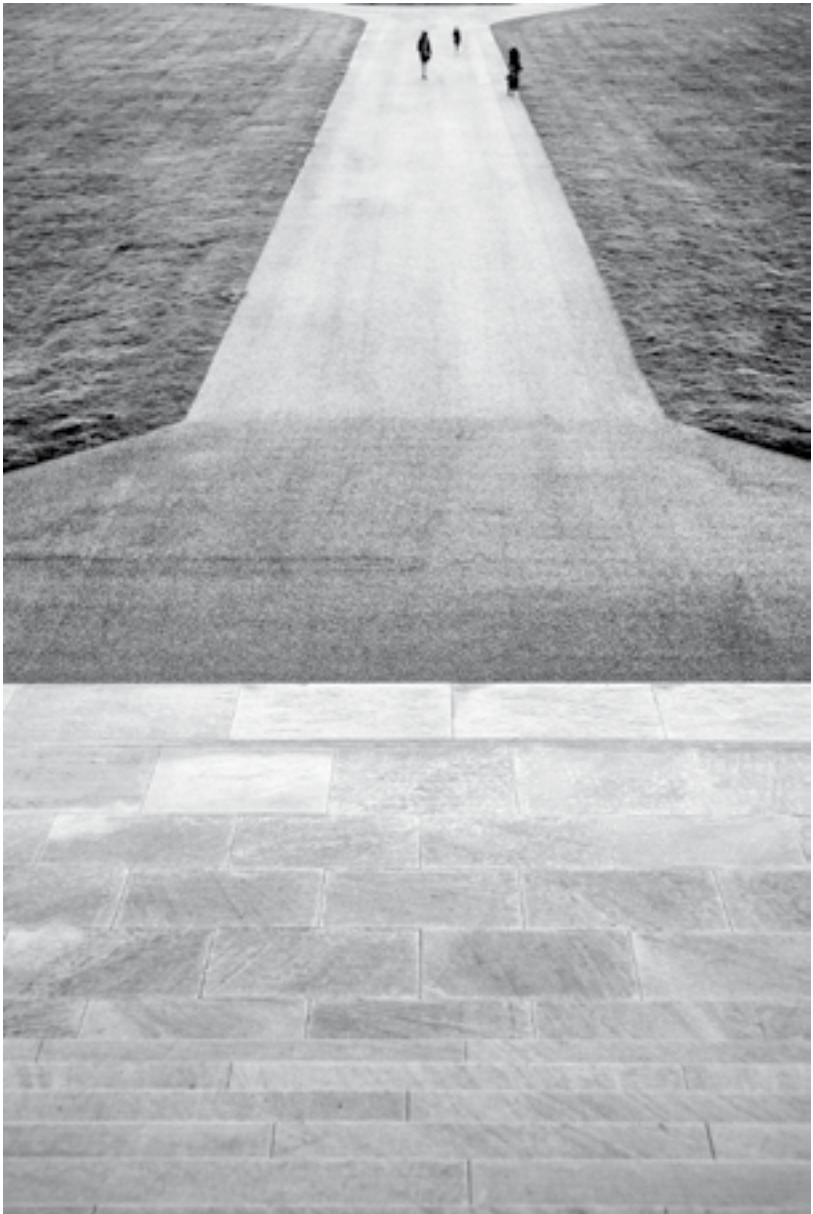
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INFRAME

„Love - Oslo, Norway“

PHOTO REVIEW
WITH
GIUSEPPE MILO

Giuseppe Milo is an Italian street photographer based in Dublin, Ireland. He's been taking pictures for almost 2 years mainly in Dublin city and around the world while on holiday. The main subject of his photography is light which he believes is very important to create captivating pictures.

Giuseppe Milo

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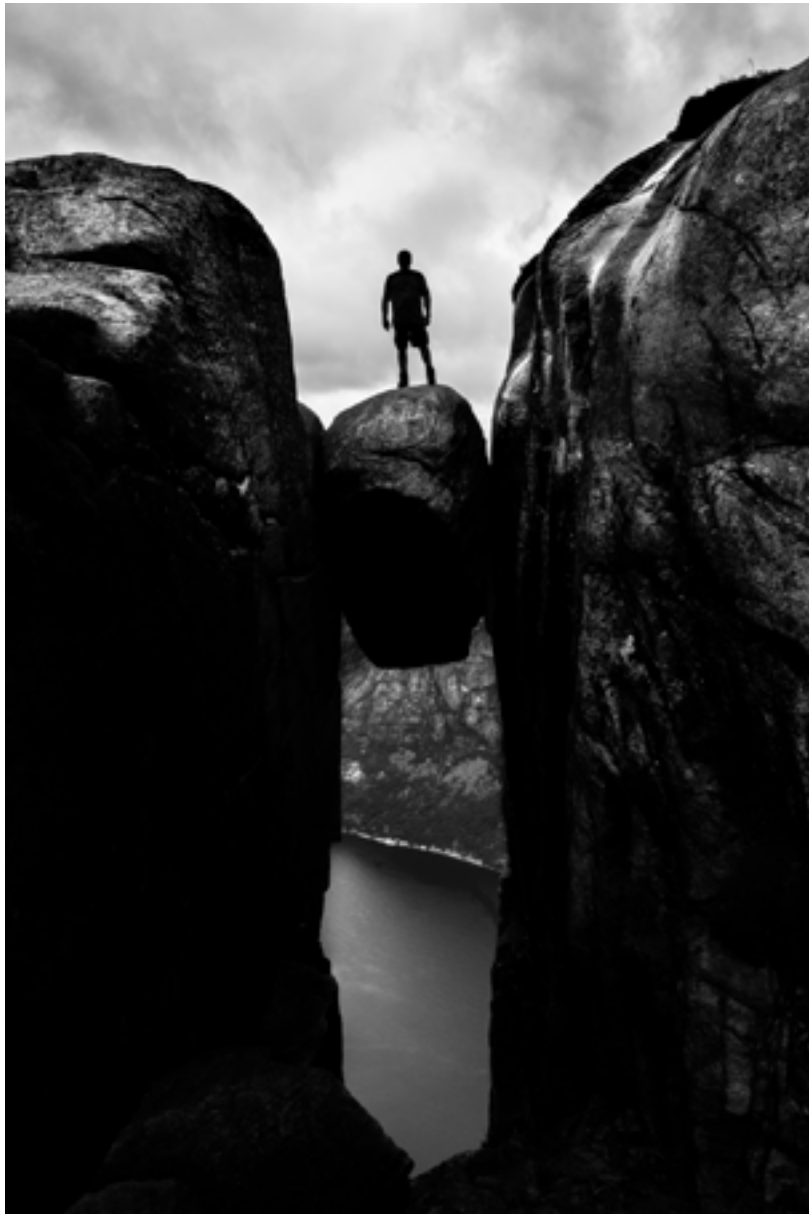
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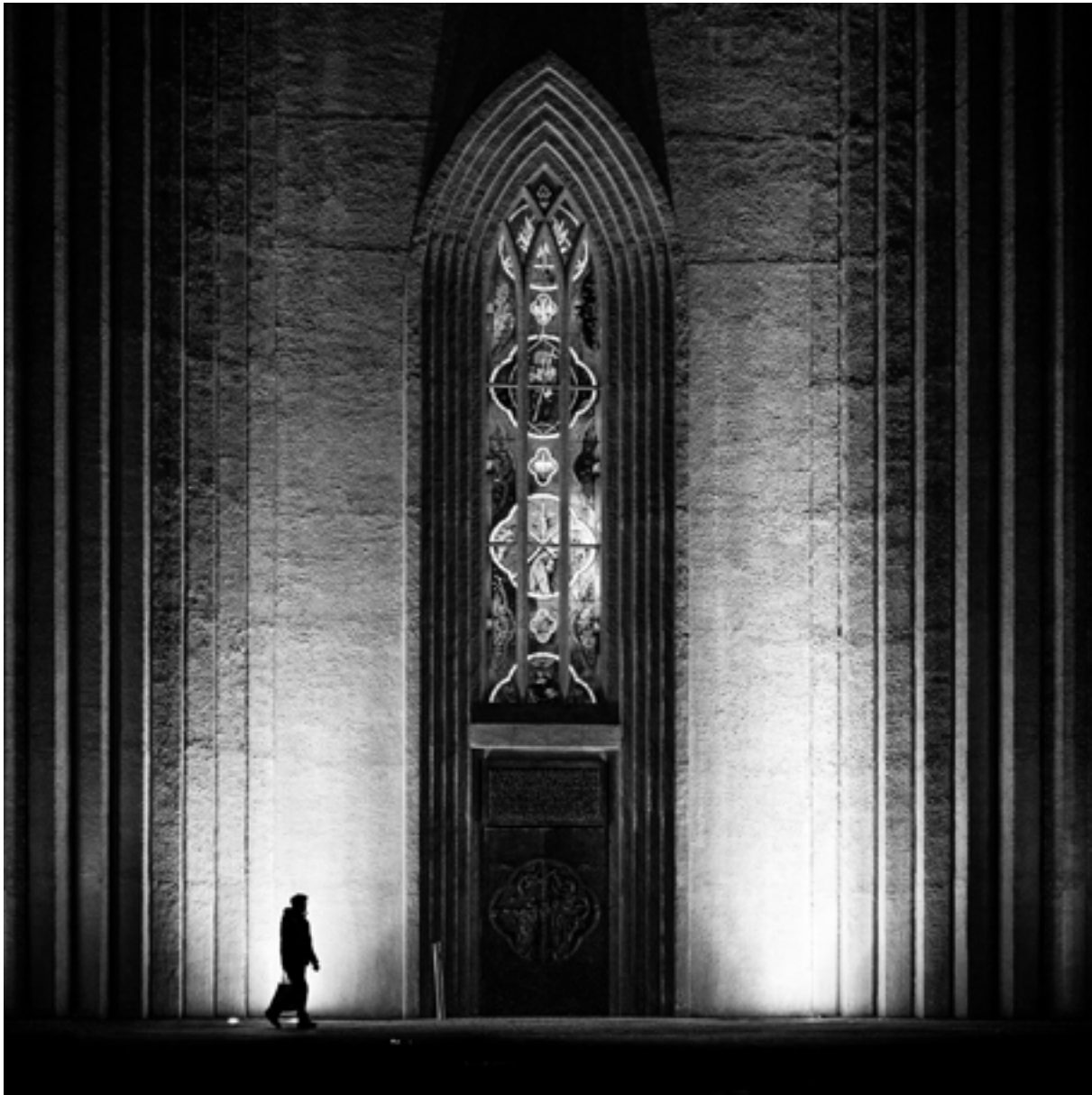
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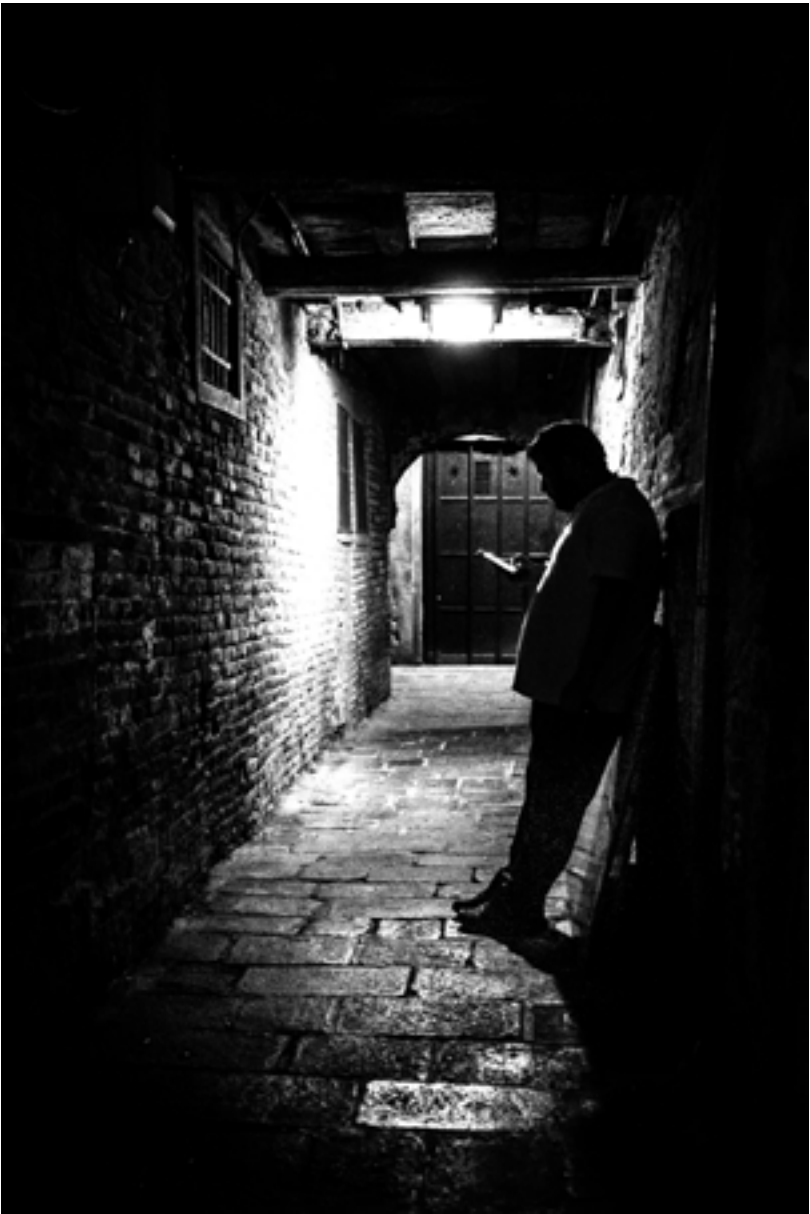
„Gardiner street - Dublin, Ireland“



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„Opera house - Oslo, Norway“



„Arch rock - Joshua tree national park, USA “



„Man by the sea - Howth, Ireland “



„Man going out of a tunnel - Helsinki, Finland “



„The corner - Dublin, Ireland “

PHOTO REVIEW WIHT GIUSEPPE MILO



„Mesquite Sand Dunes - Death Valley, United States "



„Sunset boy - Page, United States"



„On the edge - Bryce Canyon, United States "



„Sunset girl - Joshua tree national park, United States"



PHOTO REVIEW
WITH
PATRICK MARINO

The photo bug bit me when I was in the US Air Force and had access to darkrooms in the late 60's.

After discharge in 1971 I took some formal classes in college as part of my minor in Art History and became interested in the history of art photography - a portfolio review earned me a spot in an honors class my last semester before graduation that was mentored by Walter Rosenblum at Brooklyn College - a former member of the Photo League and good friend of Paul Strand and Helen Levitt just to name a few.



Patrick MARINO
Photographer / USA

Gradually my interests and personal style gravitated from large format Art (Weston, Stieglitz et al.) more towards the Social Documentary style of the FSA photographers and the great LIFE Magnum shooters.

In 1977 after graduation I spent six months in Ecuador reacquainting myself with my country of birth and was invited to be part of a team of photographers involved in a book project on the country and its people.

That was a great learning experience on many levels but the reality of making a living and supporting myself and family upon my return to New York made me realize that photography was more of a passion and hobby than a career. I retired 3 years ago from a job in the IT field.

In retirement I enjoy documenting and following good local musicians, drinking craft beer and capturing moments on the streets, pubs, music venues and events in and around New York City.

Some of the bands I shoot actually pay me now but I don't depend on it. My current digital cameras of choice are the Ricoh GR and Fuji XT1 with basic primes. I have also started shooting film again with a vintage Rollie 35T and plan on re-editing and scanning some more of my early film negatives from the 70s now that I have the time to do it.

I prefer to think of myself more as a documentarian capturing moments in time and not so much a street photographer. My images for me are my hedge against Alzheimer's that bring back memories about time and place.

Contact or visit Patrick Marino at:

<http://patminnyc.blogspot.ch>
pat.merino@gmail.com











INFRAME

PHOTO REVIEW
WITH
SALVUCCIO CAPPPELLO













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WITH
MARK WILMAN



Originally from the Notting Hill area of London, I spent many years in Milan, a city which introduced me to several significant qualities such as ambition, beauty, creativity, excellence, humour, patience, precision and timing through a teaching career with a client list that included: Stefano Gabbana of Dolce e Gabbana, Gabriele Albertini - 8 year Mayor of Milan, Giampiero Vigorelli - a leading voice in Italian advertising, and many PhDs at the Università degli Studi di Milano.

Milan also unexpectedly introduced me to Maurizio Cattelan in person, an encounter one afternoon some years ago that has caused my curiosity towards art to grow ever since. Those experiences bound together with an involving photographic career at the Milan Cricket Club, the fact that I have three younger sisters and no brothers, was born on International Woman's Day (for me it has to be said) and a father who was deeply involved in diving, all prepared me for what came next: an impressive camera set and free time on my favourite Greek island.

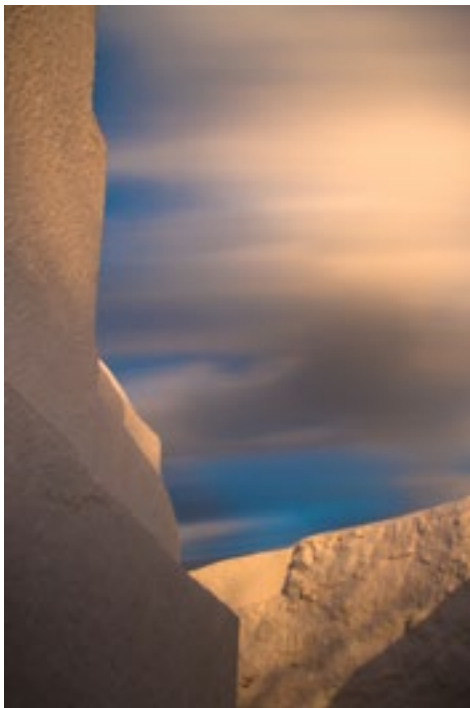
The result is 'Discovering the beauty of Ios - Wild, natural beauty blended with human beauty of the female kind', my project and website theme officially accepted for consideration by MOMA, J.Paul Getty Museum, Louis Vuitton Foundation and Fondazione Benetton.

I forgot to mention regular exercise in preparation for freediving and spearfishing adventures with heaps of overland trekking, and the love of being with people, like the love of being alone, but happy to tell of my adventures alone when back with people. If I can voice my ambition, it is to succeed as an artist whose value for natural beauty encourages people to see it as an essential value.

Mark & Roxana Photography Srl

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INFRAME

PHOTO REVIEW
WITH
ROY ROZANSKI

My name is Roy Rozanski (37). I am an aspiring street photographer for the past couple of years.

Born and raised in Israel. My main “hunting ground” is Tel Aviv, which possessed a highly versatile street life packed full of different vibes, sounds and smells. This fact is impressive on its own especially for such a small city in comparison to some other big metropolis.

I am influenced and inspired by great photographers such as Martin Parr and Elliott Erwitt and I try my best to incorporate their style into my own photography. I am always looking to represent the street life through my own looking glass. In my personal photographic way I try to capture the light and motion at its colorful way.

I don’t care much for compositional rules, leading lines and the rule of thirds. I am only interested in capturing a story or emotion in my shots.

Shooting street photography is the most challenging type of photography in my mind, nothing is staged or rehearsed beforehand and you have to be at your top game when you wandering the street for that ‘decisive moment’ shot.

My camera has become an extension of me and sometimes reflects my inner soul more than just capturing others’ souls in the street.

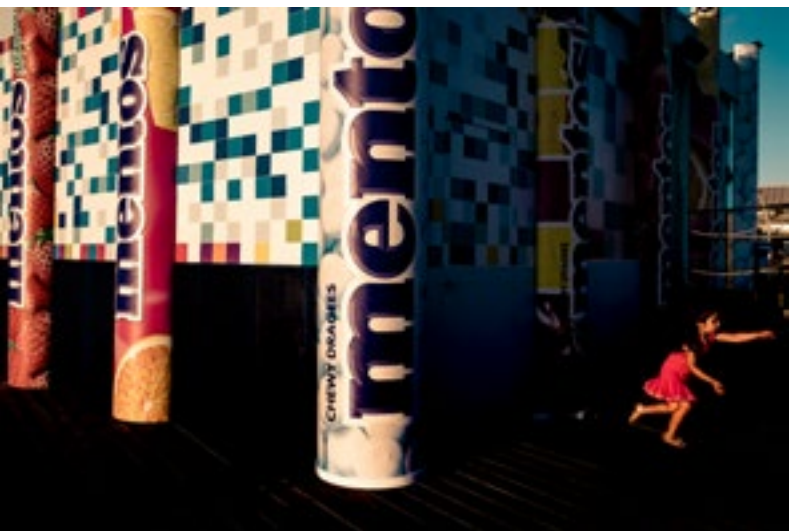
I like to shoot with mirrorless cameras or compact ones (currently own Fujifilm X-T1) with very wide prime lenses. Like the famous Robert Capa’s saying “If your pictures aren’t good enough, you aren’t close enough” I try to get as close as I can without the use of zoom and it comes with its own perils since people react differently when you get close to their private space. But the rewarding captured shot, which is always around the corner, keep me passionate for street photography.



Links

Flickr: <https://www.flickr.com/photos/roy286/>
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