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EYE PHOTO  
MAGAZINE

2016 OCTOBER EDITION





EDITION

EYE

EYE PHOTO MAGAZINE

SEPTEMBER 2016

EYE-Photo Magazine is an independent, online magazine, providing a platform to talented and enthusiastic photographers from all over the world to present their work, regardless their genre, to an international readership.

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EYE PHOTO MAGAZINE

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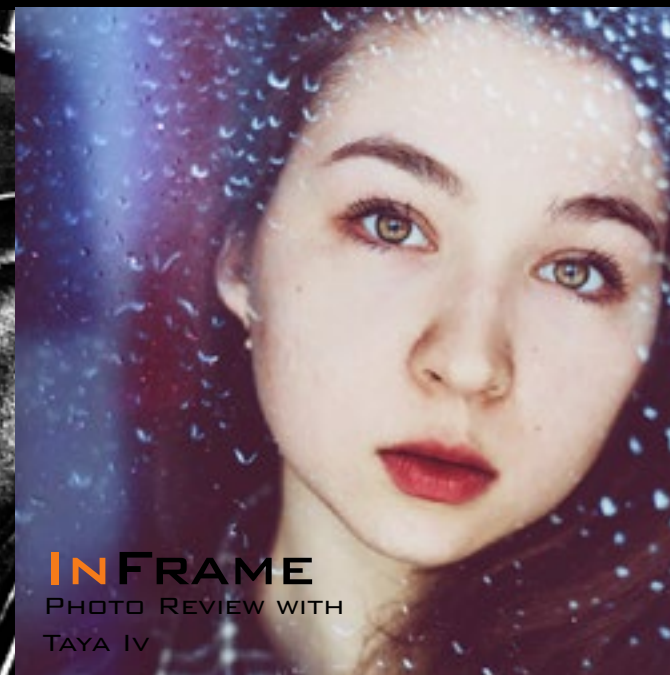
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My name is Ciara Campbell and I'm originally from Dublin, Ireland. I studied art in Dublin, and went on to work in music and radio. I moved to the beautiful city of Glasgow, Scotland in 2011.

I am a wife and mother with a love for poetry, music, film and photography.



*“Nothing is predictable on the street and every shot is new experience and new chance to capture something special.”*

INTERVIEW WITH  
CIARA CAMPBELL  
BY  
GERRI MCLAUGHLIN





## INTERVIEW WITH CIARA CAMPBELL



Hi Ciara, firstly I would like to thank you for taking time out to talk to us today and I am very pleased that we can do this interview.

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

*I want to thank you for this opportunity, and for giving me a voice and a chance to share my photographs within EYE- Photo Magazine. This has meant the world to me and I appreciate it greatly.*

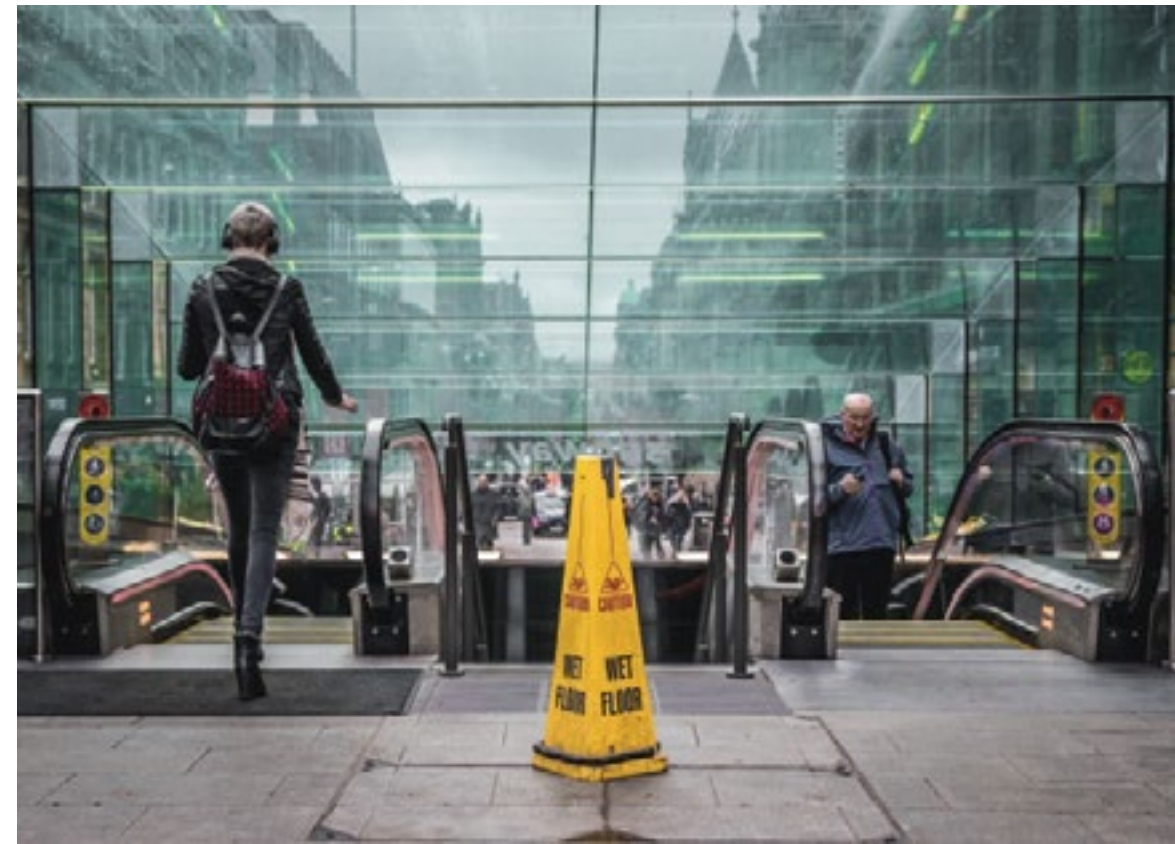
*My name is **Ciara Campbell** and I'm originally from Dublin, Ireland. I moved to Glasgow Scotland in 2011. I am a wife and mother with a love for Poetry, Music, Film and Photography.*

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

*Back in 1993 I did an Art course at Ballyfermot Senior College in Dublin. This college also had a 'Rock School'. Musicians and artists roaming the corridors. a stream of young hopes and creativity. Every Wednesday morning we had photography class and the rest of the time was filled up with graphics, printmaking and life drawing. I don't remember much about the photography class. I remember developing in the darkroom. and the excitement of learning a new skill. but not the technical side of photography. I left photography behind in 1994 working in music and radio instead. and then returned to photography again in July 2015.*



## INTERVIEW WITH CIARA CAMPBELL



**Ciara, I've browsed through your fantastic work and found you shoot in both colour and black & white. Do you have certain themes for colour and for black & white or is it a shot by shot process?**

*It's definitely a shot by shot process. You never know what the street will show you. I try to be open to everything, and take every shot as it comes. Nothing is predictable on the street. and every shot is new experience and new chance to capture something special.*

**There's an almost painterly quality to some of your colour work. Studies of shadow, light and composition, is that something you aim for?**

*It isn't something I aim for at all. But I think that perhaps it is just how my brain works. It might be because I studied some art history many years ago. and it's helped me to see a scene that way. I have always seen photography as art.*









**Your black and white photos for me really capture the hustle and bustle of Glasgow's busy streets. How is it being a Street Photographer in Glasgow these days?**

*I love photographing on Glasgow's streets. I found it tough in the beginning, I felt very visible with a big DSLR. I felt everyone could see me before I'd see them. Now as time goes on I don't worry anymore. It's just me and the camera and I feel very comfortable with it. Glasgow is one of the most intriguing, beautiful character filled places I've photographed.*

**Do you think there are different challenges as a woman being a street photographer ?**

*I think there are advantages rather than challenges as a woman being a street photographer. I may appear less threatening than my male counterparts and from past experience I'm much more likely to experience intimidation and verbal abuse rather than physical assault. I can also photograph children without any problems so far. I love to see children in street photography. If a parent or guardian ever asks me not to then I would stop immediately.*

**There are some up close and personal photos in your gallery where your subjects are looking straight into the camera. How much do you interact with your subjects and what kind of reactions do you get?**

*I do not interact at all, I'll completely distance myself, mentally at least, from the situation. These are my favourite types of photos, I take the shot and leave as if nothing ever happened. I don't do what street photographers are supposed to do. I don't introduce myself. I don't ask for permission, I rarely talk to people. In many respects I would imagine that I look very unapproachable. But my heart is in every photo I take. When I take a shot there is an instant connection for me but the person I've photographed will never know.*

**How would you best describe your themes in Street Photography?**

*I think the best description, so far, is 'candid'. I love to see the little things unfold with normality, there is so much 'every day' life to capture. My themes are just real life, and people.*



**Among your works, do you have one that is your favourite and why would that be?**

I have one favourite that I took for an exhibition at the Milk Cafe in Glasgow. It's of an elderly man crossing the street in the rain.

There is a red umbrella in the background held by a man across the street who was shielding himself from the Glasgow drizzle.

I was very grateful for that photo on a wet, grey, miserable day in Glasgow.







**Have you ever taken a photograph which affected your emotional balance in a deep way?**

*Yes I have.  
It was at a peaceful pro-refugee rally in Glasgow. A far-right organisation arrived and tried to rush the crowd.  
I saw the police run towards the back of the crowd so I followed them and they allowed me to stay and photograph. It affected me deeply because my heart is always with social justice.  
I found the nazi salutes quite hard to photograph, it's difficult to comprehend hate and ignorance.*

**Has your style of shooting changed since you first started?**

*I would say it is less nervous! I've also stooped trying to take photos covertly. I put the camera to my face and take the shot. I've widened the scope of what I'll take photos of too. Ethics are something I've seriously thought about recently, and on and off since I started. especially in regards to homelessness in Glasgow. To me being in a public place means I can take the shot and the law says I can. So I'll always take the shot. I will more that likely never publish it, but I will take it. It's a record of life. and if I am out on the street with my camera then that is my job. and it is what I do.*







***Are there any photographers that influence your photographic work and style?***

Bruce Gilden and Henri Cartier-Bresson are my favourites. But I don't want the people I admire to influence me. But I will watch, read and take notes. I love Bruce Gilden's style of photography. It's not how I shoot, but how and why he does it makes perfect sense to me.

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

1. Do not be afraid.
2. Be extremely aware of your surroundings.
3. You are not doing anything wrong.









## INTERVIEW WITH CIARA CAMPBELL

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

*I use a canon 70 with a 50 mm f1.8 lens when I photograph in Glasgow. The 50 mm lens lets me shoot closely. but not too close. I don't want to completely invade someones space. Sometimes I have no choice and I'll just have to take the shot. But I generally shoot how I am as a person and that is as an outsider with a little space between me and world. If I am abroad I use a sigma lens 17-70mm f2.8, I find it easier if I'm not familiar with the area. The camera itself works well for me. It is good in lowlight. Which we get a lot of in Glasgow. But, at the end of the day, I think it shouldn't matter what you use, it should matter what you see.*

**Are there any special projects you're working on currently which you would like to introduce here?**

*Nothing as yet unfortunately! But I am putting together a portfolio. which I keep adding too.*

**Last but not least the Big Question: what is Street Photography for you?**

*It is a dance, it is a breath, it is a spark, it is freedom and it is alive. There is something other-worldly about it. It is a piece of time captured it is a sacred thing.*

**Ciara, thank you very much for taking your precious time and let us have your thoughts and views about street photography!**

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**Facebook Photography page:**

[www.facebook.com/RockandRollandThePoetryGirl](http://www.facebook.com/RockandRollandThePoetryGirl)







INWORDS

C O L U M N   B Y  
M A R C I N   B A R A N

## BECOME A MACGYVER OF STREET AND URBAN PHOTOGRAPHY

by Marcin Baran

Early afternoon in the mid 90's. There's a boy in front of the tv watching one of his childhood heroes – MacGyver. The main character resolves problems by making things out of nothing. Well, from ordinary objects, along with his ever-present Swiss Army knife. Of course he manages to solve every situation, no matter how miserable it may look. He doesn't use a gun and completes his quests just seconds before something really bad is supposed to happen. That boy in front of the tv is me. So how does this cheesy tv series relate to photography? I will try to convince you that it really does.

Just think about it – if you'd had all the skills Mr. Angus MacGyver had – a scientific knowledge, mastery, perfect self-control, nerves of steel. And all of that you put into practice perfectly in the moment – not earlier, not later, just right on time. It would be awesome right? So now let your imagination go and transfer it to the world of street and urban photography. You live in a grey, boring city or town, you don't see any interesting people in the streets, no great urban landscapes, no decent location for your shots. Ok let's be fair, if your hometown consists of dozen households – you may have a problem here. But no matter the size of your city, what gear you have, what photo skills you possess, there is always a way for you to follow your passion. Ok, I hear you saying : ..."but I have a job, family and shopping to do. I like taking photos but how on earth will I have time to do it?" Let me just tell you – get yourself together, cut out all this bulls#\$ talk, make yourself a nice, strong cup of coffee and read the rest of this text, maybe it's going to help you.





### Use your Swiss Knife as a pro.

Or in the other words – get the most of the camera you have. Mr. MacGyver was able to make anything he dreamt of with his loyal companion which was of course his Swiss Knife. This little, red tool had it all. It was his best friend, of course his second best friend because he had a friend in his bald boss named Pete. What I am trying to say is – make friends with your camera, know its’ good sides and bad sides. Remember to cultivate this friendship. Just compare the tons of functions your camera has with few basic functions that cameras had let’s say 50 years ago. Do photos from few decades ago look bad? No, there are thousands of superb photographs taken by talented people that put an effort to know their equipment. So they had something like a basic, usual knife. And what do you have? Man, you are holding a fully loaded Swiss Knife in your hands with all these gadgets and stuff. Just think, how lucky you are. Read the manual for your camera if you hadn’t done it earlier. I personally made that mistake – “I know how a camera works, I just click here and here, set few options and I am ready to click”. Of course I lost dozens of great shot opportunities because I had my camera set badly. Just read it. If you feel a need to – go back to basics. Practice in home how shutter speed and aperture together with ISO work. Be sure that you know your camera well and it will pay you back in great shots, I know it will.

### Dismantle an atomic bomb in last seconds.

Red or green, maybe yellow...If I cut the red one, my head will fly over the window...



Did MacGyver have thoughts like these when he had to cut the wire on a bomb that was about to explode in 5 seconds? Not that I remember. He always cut the right wire and the timing was also spot-on.

### Street Photography is all about timing.

You need to be in the right place, in the right time. But it is not enough – you have to click the shutter button perfectly on time. You have that comfort that if you miss a shot nothing will explode, so you can try and try. SD cards are so forgiving, they welcome all your shots no matter how good or bad they are and you can easily remove them from your memory just by single click. I repeat it on every occasion – if you don’t have a burst mode switched on in your camera, please take your camera out of the closet and switch it to on. Street is action, it is in a constant flow. You can’t allow yourself to loose a great photo opportunity because your camera takes only one photo when you press the shutter button. Be always prepared and don’t leave your camera in your pocket or in a bag. Do you need to roam the streets for several hours every single day and shoot, shoot, shoot? Well, if you have time to do it, you can try. What I am trying to say is that your photo walks can last 20 minutes and still you’ll be capable of taking some astonishing photos. Don’t treat the lack of time as an excuse, very often it works the other way round – it stimulates you, you are getting more confident about where and how to shoot, you know that you have to make the most of that small amount of time out there shooting. I have a wonderful family, two little sons and a small online business to run and guess what, **I always find time to do steet and urban photography!**





**Make something out of nothing.** I particularly remember one episode when MacGyver was thrown into the ocean laying in the wooden coffin, which he had transformed into jet ski. When he was under water he pushed the button on his little pilot and guess what happened, yep the coffin transformed into a jet ski. How on earth people writing script for this series came up with it? I don't want you to build coffins of course but to get creative as much as you can. And when you think you are the most creative person in the world – be more creative. Finally, you will be able to stand out from the crowd of similar photographers, you will be original, you will be thinking outside the box. Your creativity level is not going to be always high. Be prepared to have really lousy days with zero interesting shots by the end of them. But on the other days, your camera will be filled with great shots, that's how it is. I believe that those bad days with even worse photos can also be beneficial – we learn from our mistakes. I only use one point and shoot camera and 99% of my shots were taken in the same city – Gliwice. At first I thought it would block my creativity, but it was just the opposite – I walked the same old streets, same spots and I had to find new perspectives for my shots. Cities are full of various and unconventional spots for taking photographs. When you exploited all of the obvious ones, then the best fun comes in. Going off the beaten track is the best thing you can do.



**Your computer is your dark-room.** Mr. MacGyver was also well known for being good with computers. I bet nowadays he would be a member of Anonymous group. He was sort of a geek but to a healthy extend. So let's try it for ourselves shall we?

Using your computer smoothly will allow you to speed up the process of post-processing and what comes with it – having more time to shoot rather than moving sliders all day long. Majority of us shoot digital, so most of us became friends with Adobe Lightroom. Of course the range of post-processing software is quite wide, so you can try something different and decide what suits you best. The fact that Lightroom is so popular makes it easier to find tons of tips and video tutorials online. That kind of software gives you a possibility to work on your own style, your distinguishable colors. Of course, when you don't want to use post-processing you can have photos ready out of the camera in jpgs. It all depends on your approach to photography. I personally don't limit myself only to black and white photography or only color photography. For me one of the most important ingredients of the frame is mood. I am able to recreate that particular moment when I pressed the shutter button and that is amazing. I feel that sometimes my shot needs classic black and white tones so then I leave it in BW. Our world and everyday life is surrounded by technology so maybe when it comes to photography let's try to cut it out a bit and spend time on actually taking photographs.



## BECOME A MACGYVER OF STREET AND URBAN PHOTOGRAPHY by Marcin Baran



### **Last but not least – grow your MacGyver hairstyle.**

Only this can help you become a successful street and urban photographer (irony). This remark goes generally to all of the people giving tips of any kind on how to shoot, including me. Just be yourself. Yes, you look at other photographers' work, it is inevitable, however it is you behind the camera and don't let anyone to pigeonhole you as this or that. I hate labels and categories and I believe that committing to your work as a photographer, persistence, believing in yourself will pay off. Just don't give up on your passion even if it may look there is a heavy load of work ahead of you, you are going to love that work.

*Born in 1983. Based in Poland.*

*Started to take photography more seriously in August 2015. Interested in human element / urban / street photography. Looking for light, colors, contrast, interesting point of views. Searching for my own style and trying to make the best of every single day. I like to experiment with shutter speed and colors. I am interested in the human element and its interaction with the urban environment.*



*I started to shoot on everyday basis in August 2015 when I started my 365 Days Project which I stopped after 245 days actually.*

*I am in the process of developing my own style, so my shots were inspired by various photographers, situations, people, places or even music that I listen to. I try to find inspiration in everyday life. I don't need London, New York or Tokyo to do Urban/Street Photography, I am satisfied with whatever place I am in. I strongly believe that you can find amazing photo opportunities ANYWHERE. The same applies to photo equipment – I use one point and shoot camera – FUJI X100t and I am more than sure that camera that you use, lens that you crave, tons of photo equipment gathered in your closet can only distract you from what is the most important – showing the world with your own eyes and camera is just a tool, it is still your eye, nobody else's eye.*

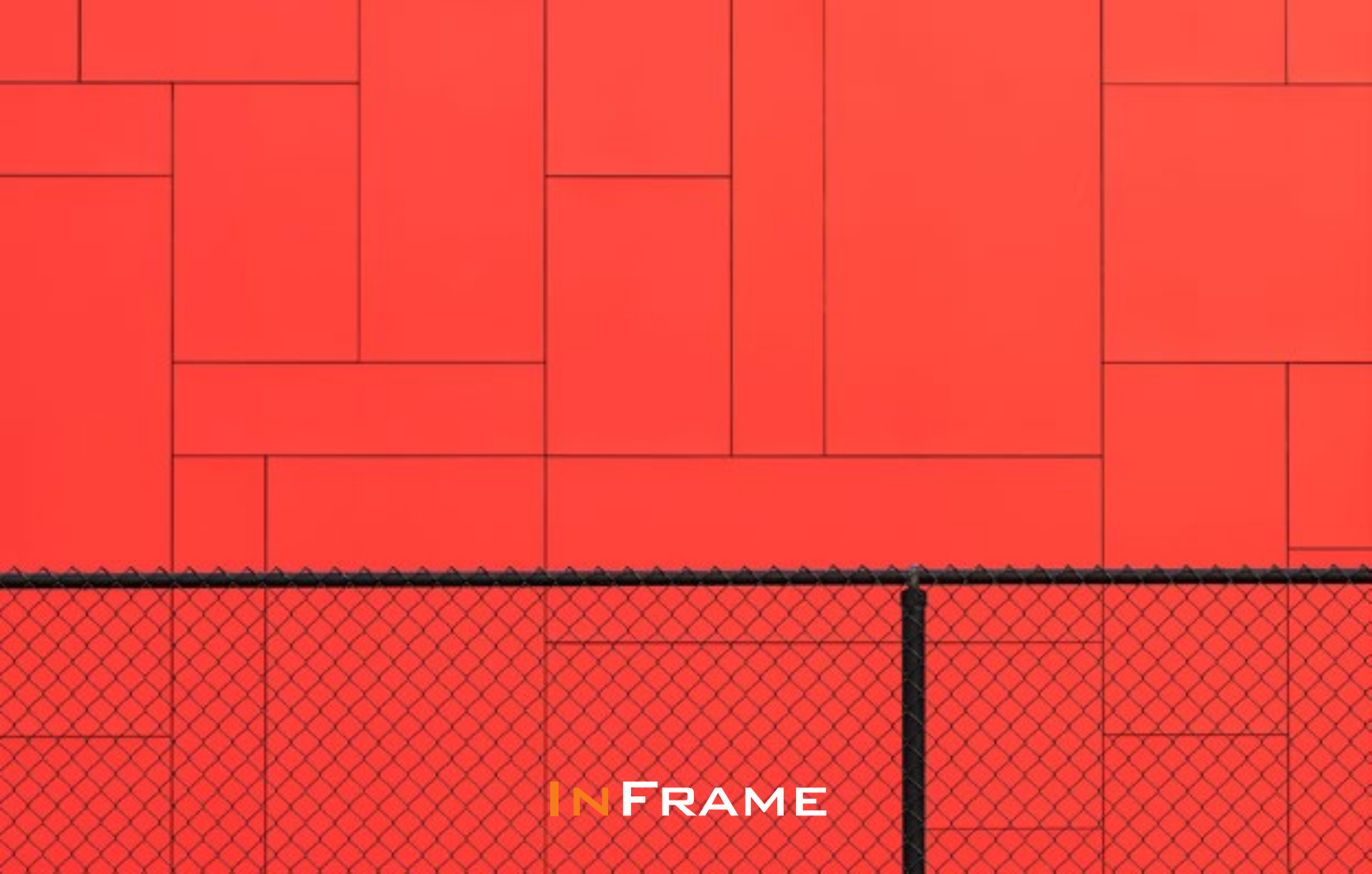
*I write articles on photography and post it in my Blog. I really like to show the "Behind Scenes" of my photos - how I took the shot, what settings I used and how I post-processed it.*

My website: [photography.marcinbaran.com](http://photography.marcinbaran.com)

My Flickr : <https://www.flickr.com/photos/marcinbaran/>

My Twitter: [https://twitter.com/bara\\_neck](https://twitter.com/bara_neck)





INFRAME

PHOTO REVIEW

WITH

*CHRIS FRAIKIN*

I was sixteen years of age when I decided I seriously wanted to start with photography. I took a loan of 10,000 Dutch guilders and bought a complete set for shooting and printing photos. As a camera I chose a Canon A1 because at that time the Canon cameras were the only ones which could work with both aperture and shutter priority and even a complete programmed feature was available if you wanted to make use of it. For printing by myself I purchased a Durst M605 Color printer with a color analyzer and all the equipment you can imagine.



Soon I discovered printing in color was not as easy as I had in mind but I remained finishing my photos in black & white by myself for a long time. Canon has always remained my favorite in the following years. At this moment I use a 5D Mark III mainly combined with the 16-35, the 24-70 and 70-200 lenses, all in the F 2.8 version with image stabilizer.

I have specialized in concert photography for many years. I did that inter alia combined with organizing concert tours for talented foreign bands in the Netherlands and also worked for various music venues. But because the number of visitors at the venues dropped down more and more, and unknowns also often appeared as unloved, the wages and compensation offered by the venues for these bands became so low that I started to feel myself very uncomfortable by picking up new bands for touring in The Netherlands under these conditions. I then made the decision to stop booking acts also I also stopped concert photography. I still wanted to keep shooting and again with a single type of photography and not in a very wide variety of different genres.

First of all I ran into two restrictions: I was so conditioned to shoot on stages that I had no view of the big picture and the small details in the real world and besides that I had no idea what genres of photography would suit me most. I found my solution in taking part in a large number of workshops in various fields of photography and signing up for various photo trips abroad.



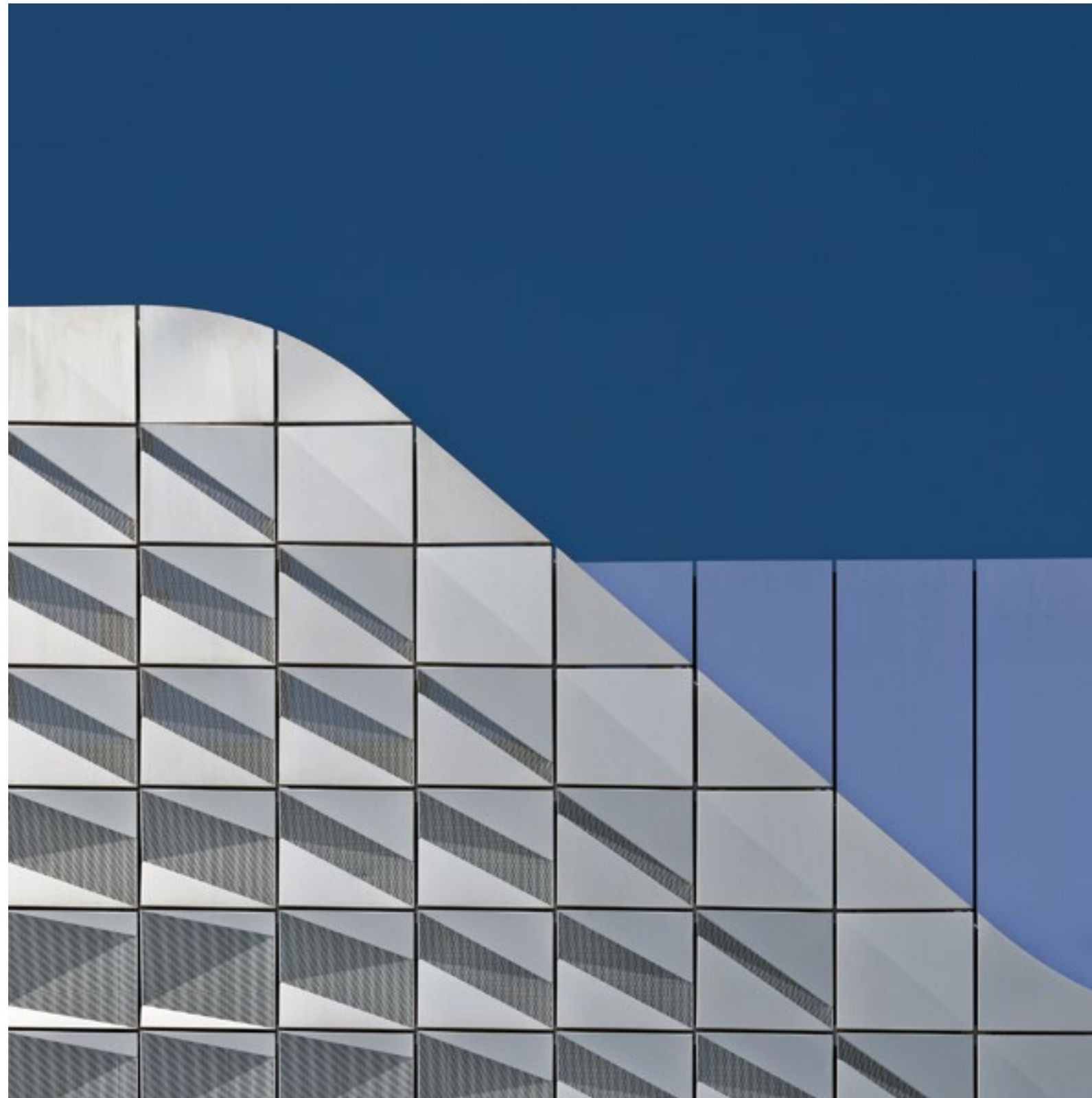
## PHOTO REVIEW WITH CHRIS FRAIKIN

Last year – still in the middle of this process – I discovered which type of photography was attracting me most: shooting mostly minimalist, photographing extracts of architectural objects in a contemplative way where the images have an architectural, urban or an abstract appeal. I decided to name this kind of work ‘archtracts’.

Most of my photos are self-contained and mainly shot at industrial sites or during short city tours at home and abroad. In addition to these self-contained architecture I also work in series like “A Touch Of White” and “Station To Station” which you will find on my website.

For the commercial publication of my work I have chosen to sell them through my own website where my work can be purchased in a limited edition of 12 pieces.

I was also invited in 2015 for a solo exhibition in Gouda, The Netherlands and participated in group exhibitions in Amsterdam and Portland, Oregon. At the end of 2016 a Swiss gallery will represent me at the Miami Art Weeks.



I feel honored by the attention I already received from third parties for my photography. GUP Magazine has selected me to show my work in the book New Photography 2016, a style-guide featuring the best 100 emerging Dutch photographers per year, while my work is also included in the Yearbook of Dutch Artists in 2016.

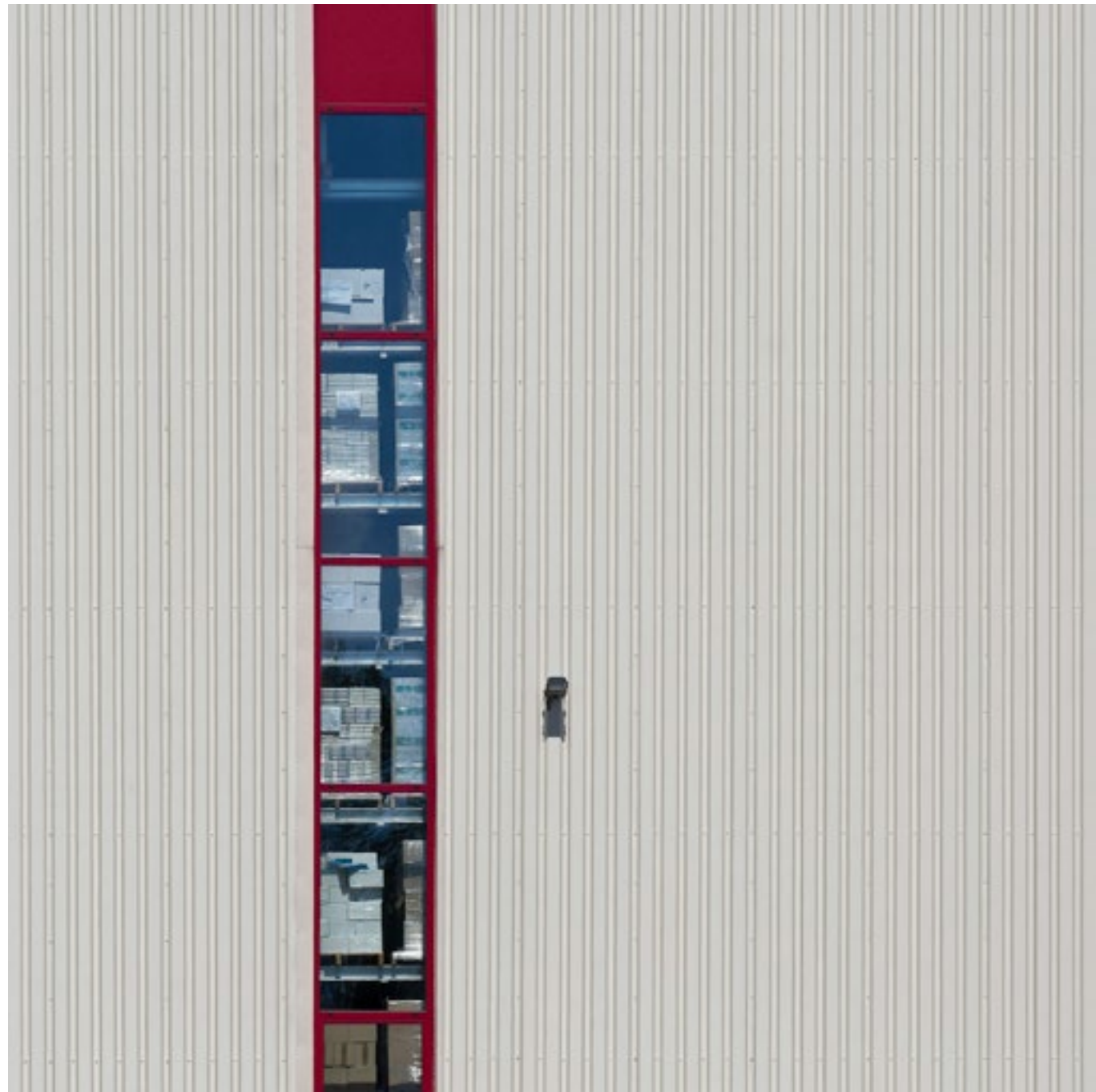
Besides this I received a Moscow International Photo Award, have my work be seen all year on the covers and in the content of the Magazine Business Park and received an – on invitation only – portfolio presentation at the prestigious Lens Culture website in addition to the presentation in other media such as New Dawn Paper, PF and The Photo Phore.

Last project is my first coffee table book “Archtracts – A Minimalistic Approach”. This book contains 124 pages in A4 size, is printed on 200 grams glossy paper and bound in a hardback cover.

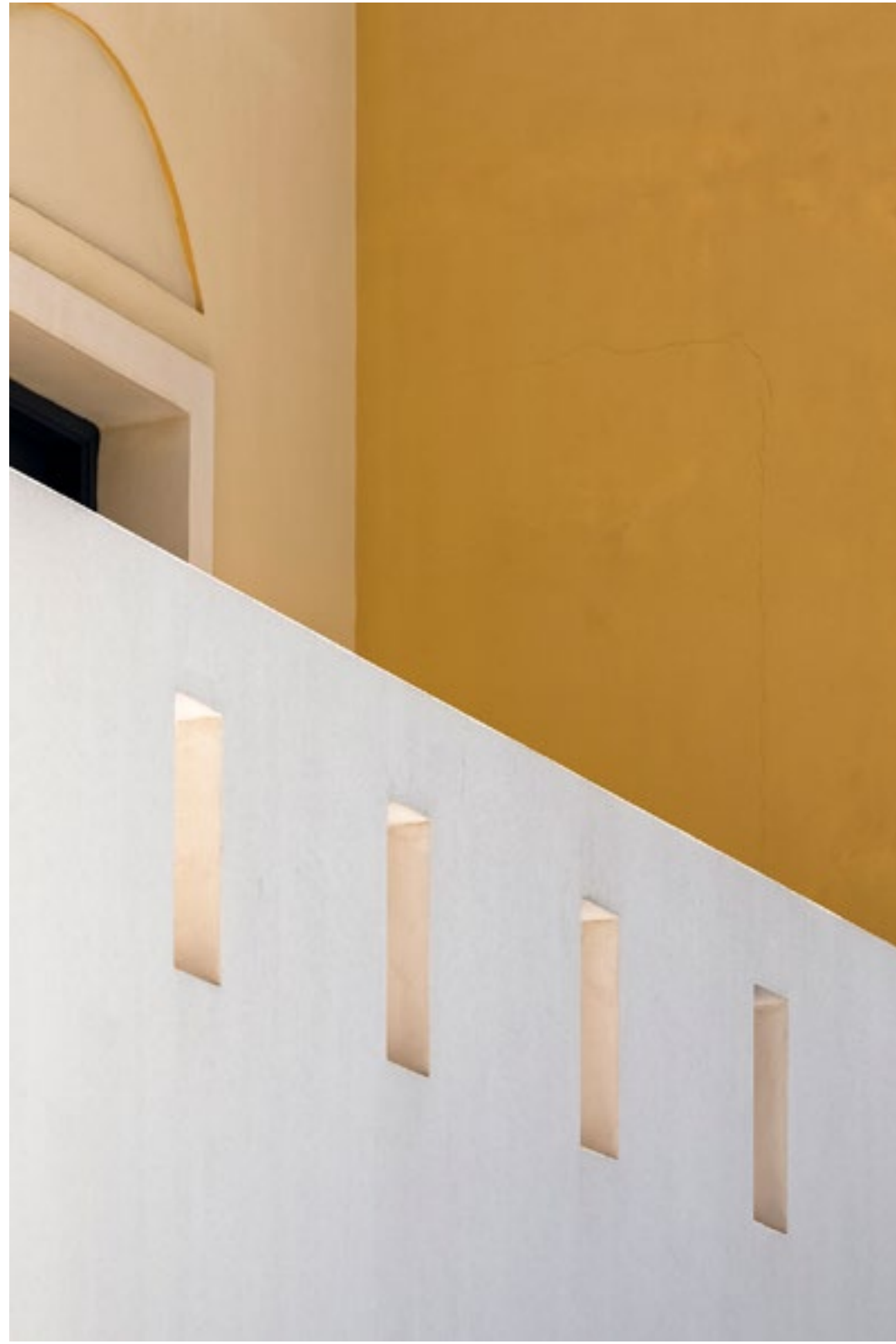
It can be ordered through my website: [http: //www.chrisfraikin.com/index.php/archtracts/](http://www.chrisfraikin.com/index.php/archtracts/) where you also can pre-view the complete content of the book in advance.



## PHOTO REVIEW WITH CHRIS FRAIKIN

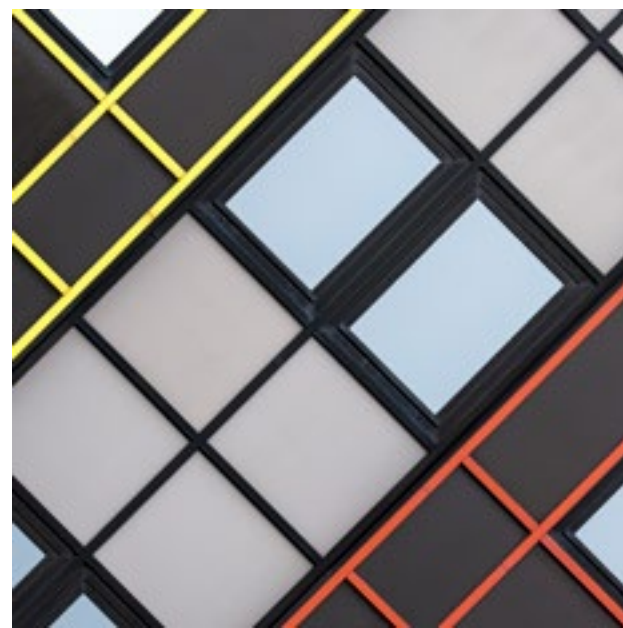
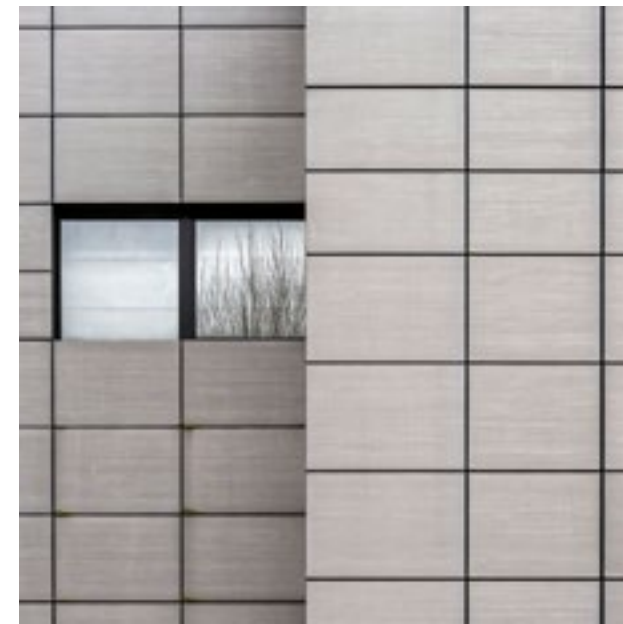
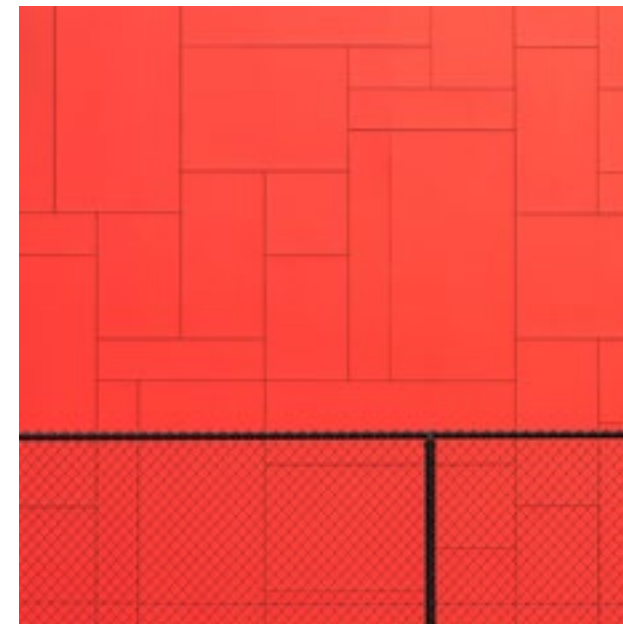








## PHOTO REVIEW WITH CHRIS FRAIKIN



Visit Chris at:

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Social media:

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INFRAME

PHOTO REVIEW

WITH

*ERIC HARDYN*

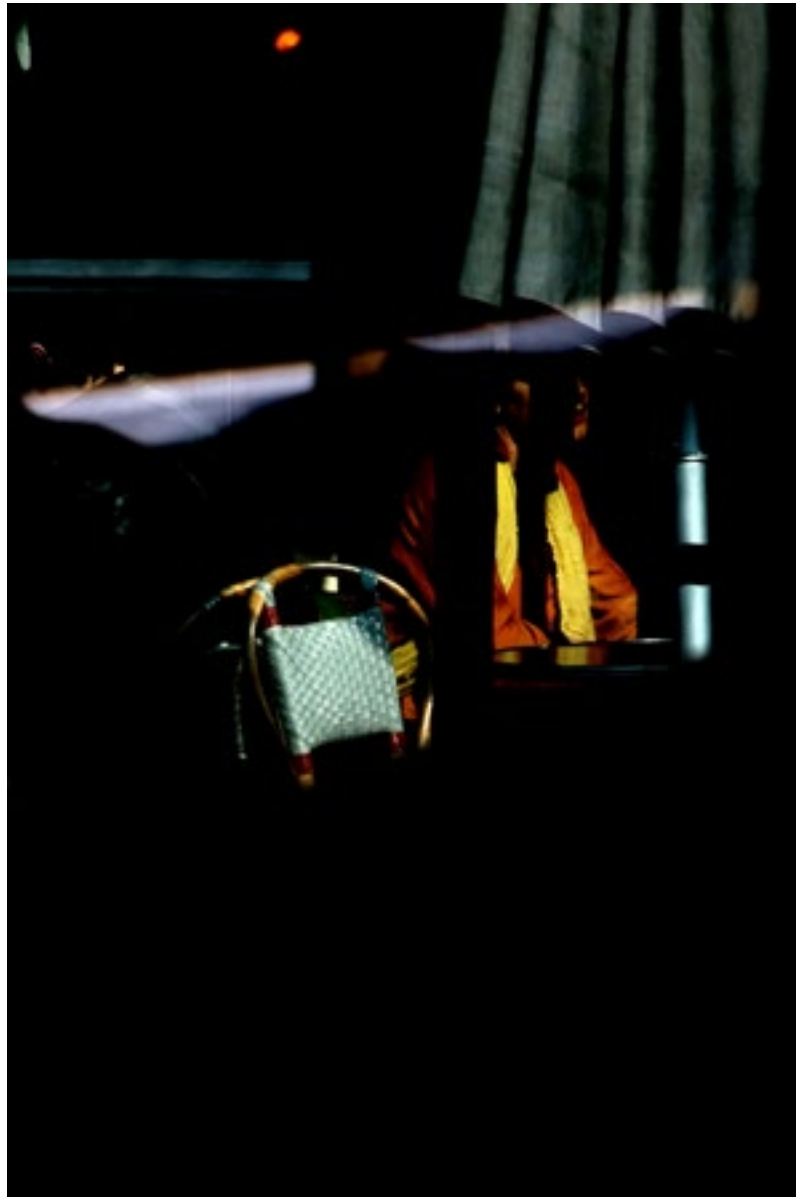
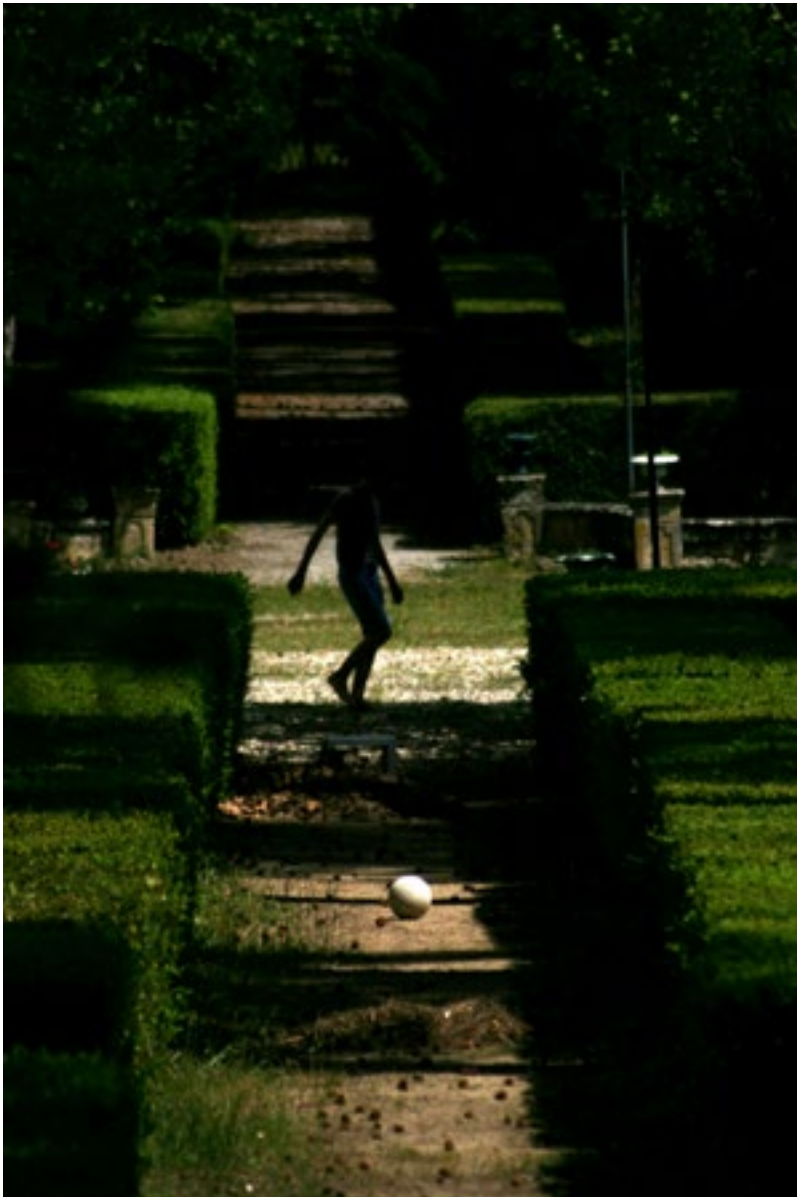
Eric Hardyn, who likes to stay anonymous, is taking pictures since 2013. After all the years, photography becomes a second life to him.

The showcased series in this issue, “série eclipse” is one of other series of his work.

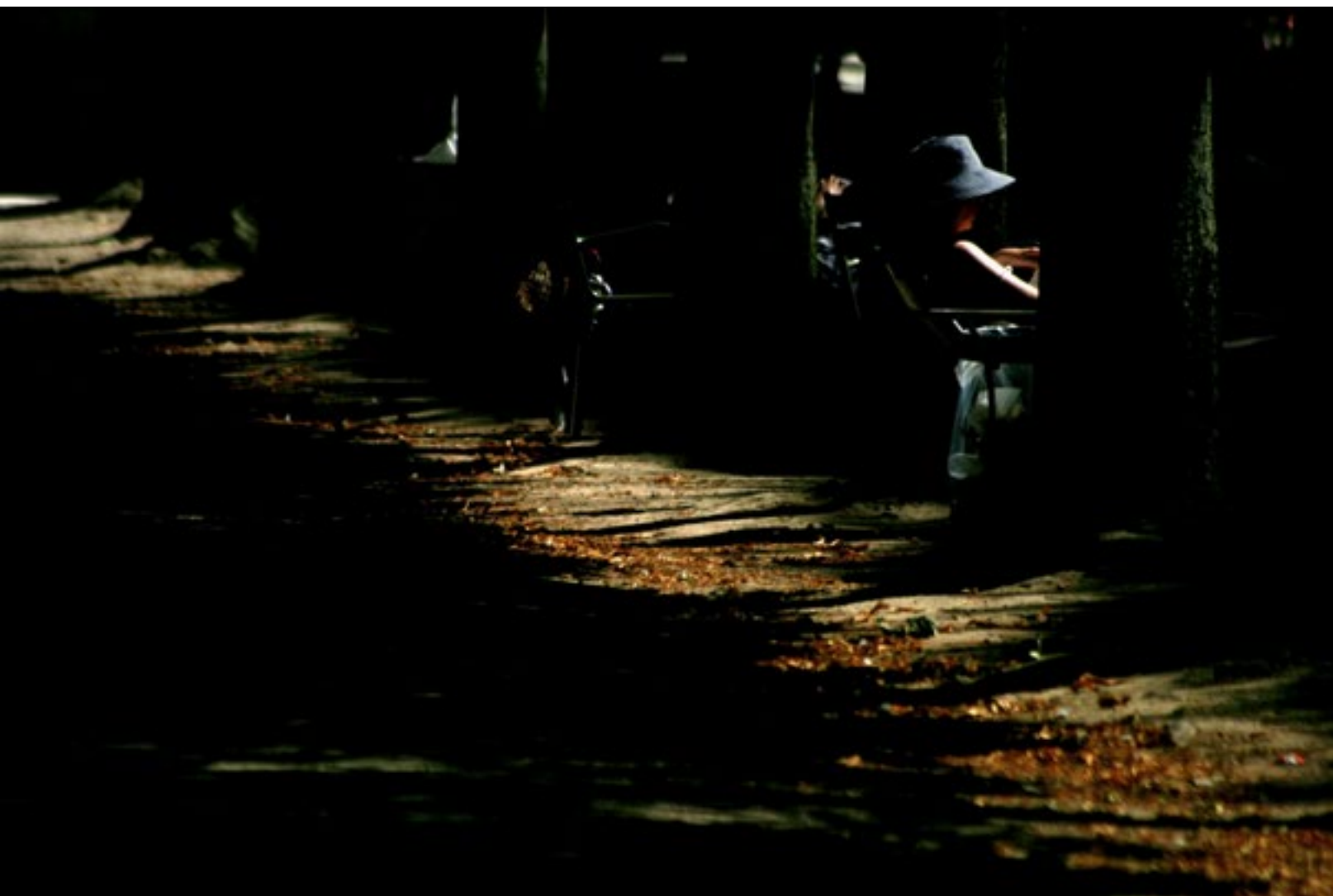
He use natural light like a “light projector”, always looking for unremarkable street scenes which will become spectacular scenes.



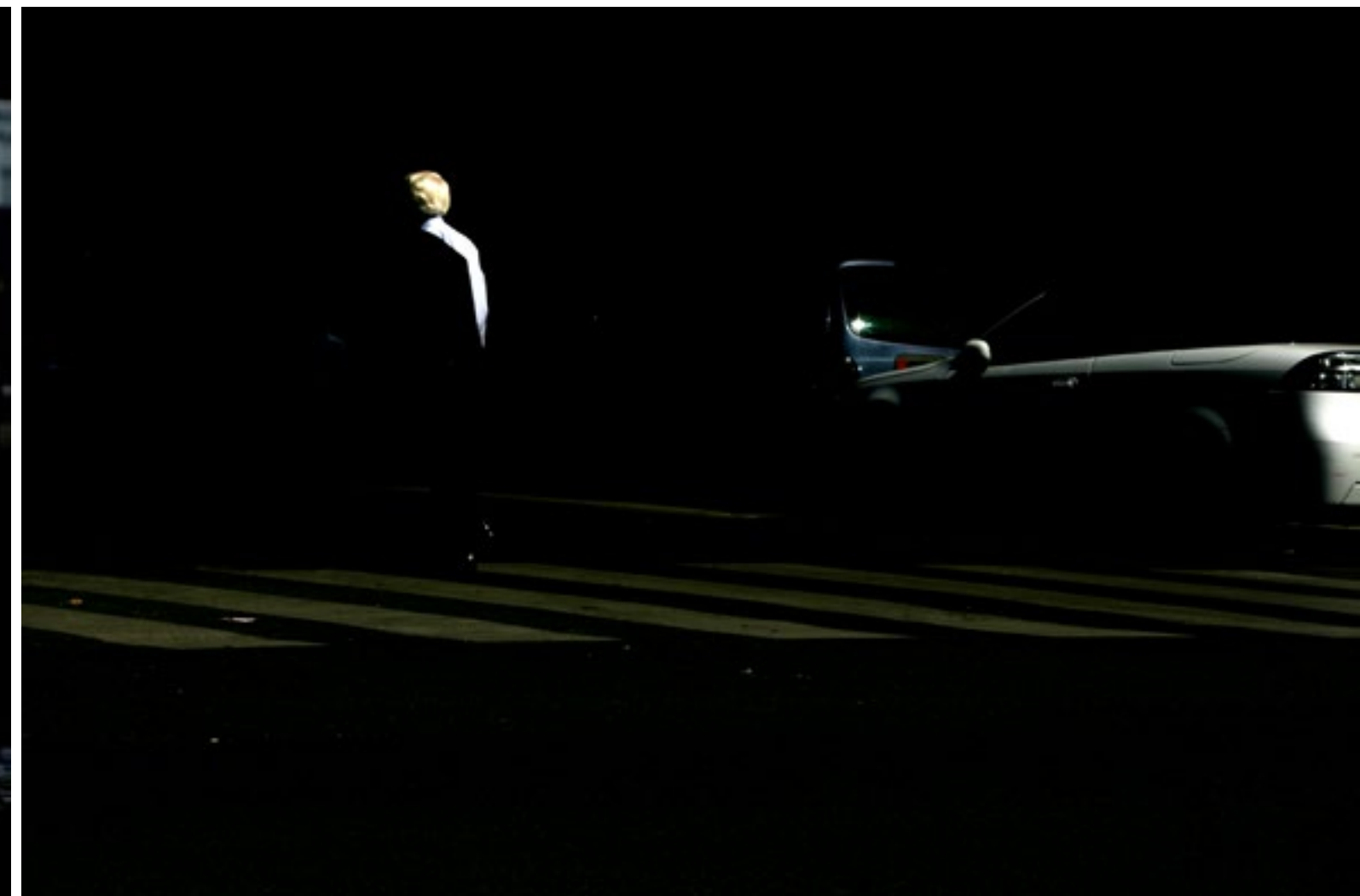




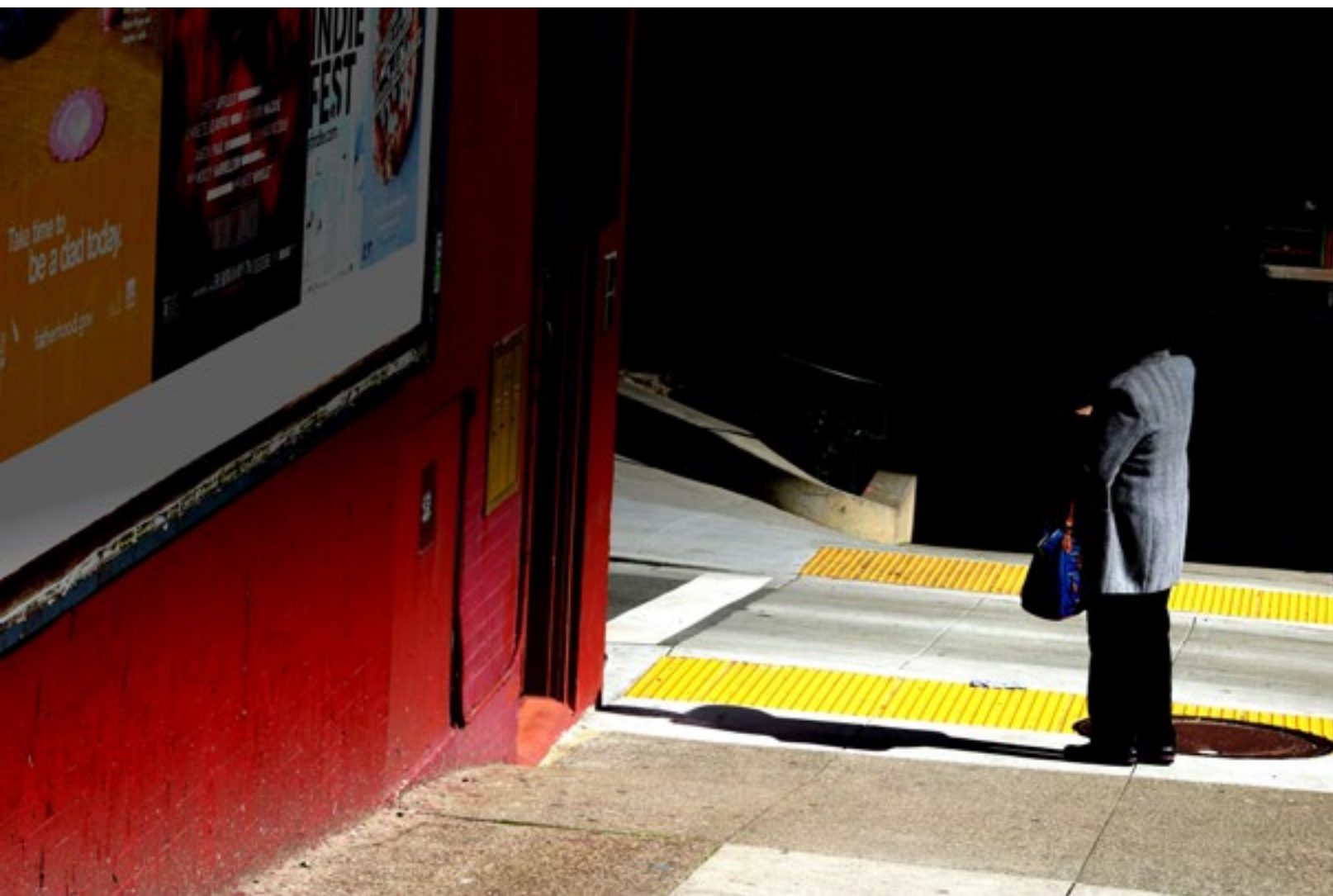








## PHOTO REVIEW WITH ERIC HARDYN



Visit Erik at:

<http://eepurl.com/b4NL6P>

<http://www.kazoart.com/galerie-artiste-contemporain/175-eric-hardyn>

<http://www.loeildelaphotographie.com/fr/2016/06/11/article/159909425/loeil-des-lecteurs-eric-houdoyer/>





Ashley Bruinhart is a photography student from The Netherlands.

Ashley: *"I've always been a fan of photography. When I was younger it started with the cameras on my phone, then I got the nintendo dsi with a camera and it was amazing, later I got those throw away camera's and after that I got my very first digital camera. Another world opened up for me and I never want to get out of this world."*



PHOTO REVIEW

WITH

*ASHLEY BRUINHART*





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Visit Ashley at:

[ashleybruhart.tumblr.com](https://ashleybruhart.tumblr.com)





PHOTO REVIEW

WITH

*DMITRIY KRAKOVICH*

I was born and spent my childhood in Kyiv in Ukraine. I studied construction of electronic equipment first. Then, later, my interests had shifted irreversibly toward Psychology, Philosophy and other Humanitarian disciplines, and I studied Sociology.

Later, after moving to New York I became involved in film shooting in the city, studied filmmaking and there I have started Photography.

Currently I live in New York and Kyiv. Some of my major interests in photography are psychological portraits, fine art photography and conceptual projects.

Photography for me is a kind of research, either researching a personality and inner world of a person as in psychoanalysis, or creating an image that may produce some specific feelings and reaction in an observer. I am also highly interested in bringing social and ethical issues into discussion, so I work on series that depict these in some indirect and artistic way by using absurd and surreal scenes.

In my work I love to use emotional world of models and attraction of the human body, both beauty and vulnerability of it.











PHOTO REVIEW WITH DMITRIY KRAKOVICH







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My name is Erwin van Damme and I'm 56 years old.  
I was born in the southern province of Zeeland in The Netherlands.



After I had finished a photo course in Anaheim High School in Los Angeles 1978, I returned to The Netherlands and had to do the obligatory military draft which finished in 1985 (I stayed on somewhat longer due to economic crisis at that time). I started to work as a freelance photojournalist which I did for 15 years. In those days I always shot in B&W on Kodak Tri-X which I always pushed to 1600 ASA, nice grainy black and white. Of course I did all the processing myself in my darkroom. From that time, I have a lot of experience in how I want my results to look.

My major interest was the Human Interest genre and I am always very interested in what is happening around me. I have been published in all the major newspapers in The Netherland in this time.

I like the photographs of Ansel Adams, Anton Corbijn (of course he is Dutch!!), Sebastiao Salgado, Carl de Keyzer, and the famous Americans like Annie Leibovitz, Joel Meyerowitz and Bruce Gilden. Of course Rui Palha is one of my favourites now. But there are so many good photographers everywhere that it could never be only those I mentioned here.

PHOTO REVIEW

WITH

*ERWIN VAN DAMME*



Due to personal circumstances, I had to take another job so I quit photography in 2001. It was at that time also I lost my entire archive of pictures and negatives. Only a handful survived. Since 2001 I have been working in the educational ICT market for more than 15 years now and I still am at present.

There was a time I thought I would never pick up camera again. But 2 years ago I started to take photography serious again and started to take pictures on the streets of the small town where I live now. I like to photograph the everyday life and make that what is special to a normal thing and that what is everyday life to a special something. It is those things and people that we see every day we actually don't pay any attention to any more, and it is exactly those situations and people that interest me. Most people never get to stand in the spotlight and by focusing on those situations I give attention to the "normal" everyday situations.

I now explore Facebook, Instagram and other places to publish my work. I like the digital age as it is fast relatively inexpensive (the processing) and the possibilities are endless.

My goal now is to build and work on my portfolio and use that to publish and exhibit again. I'm currently searching for my definite style. Whether it is B&W or colour, street photography, travel and documentary photography, there will always be people in my pictures that's for sure.

So at the moment I'm not working as a professional (although I will accept commissions) which gives me the opportunity to further develop my new style and prepare for what I hope is going to be my new shot at a photographic career. A small very modest place in the photographic environment of this day and age would already do.















Visit Erwin at:

<http://www.erwinvandamme.com/>

[www.instagram.com/evdfoto/](http://www.instagram.com/evdfoto/)



INFRAME

Michal Buddabar is a controversial artist with only a few years of experience in photography.

Despite this short period he already won many competitions and awards.

His images often show alienated forms of every day scenes, taking the viewer to think about and call the observers imagination.

The artist lives and works in Warsaw Poland.



PHOTO REVIEW

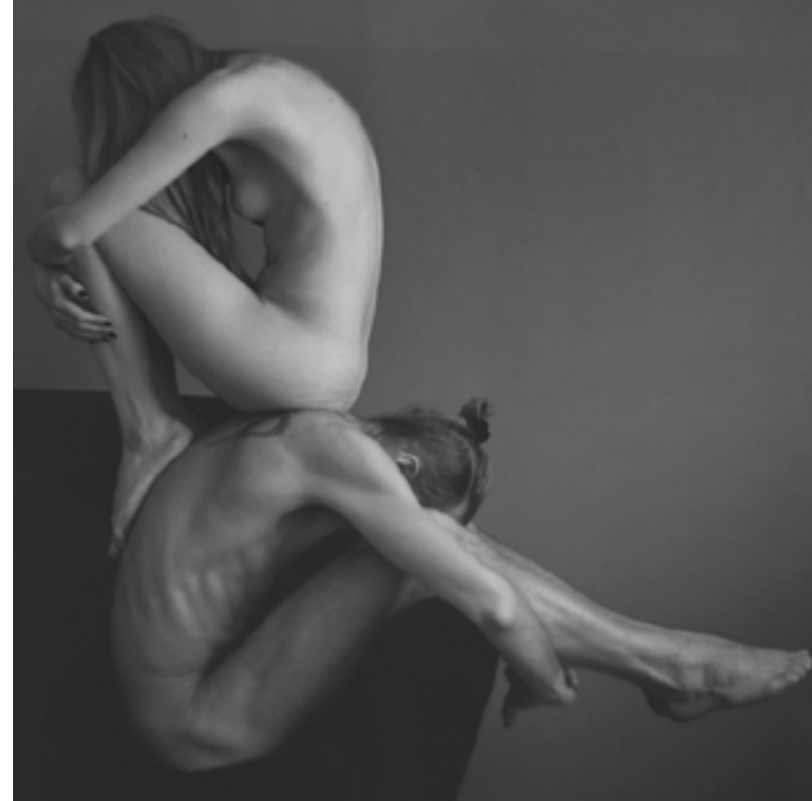
WITH

*MICHAL BUDDABAR*

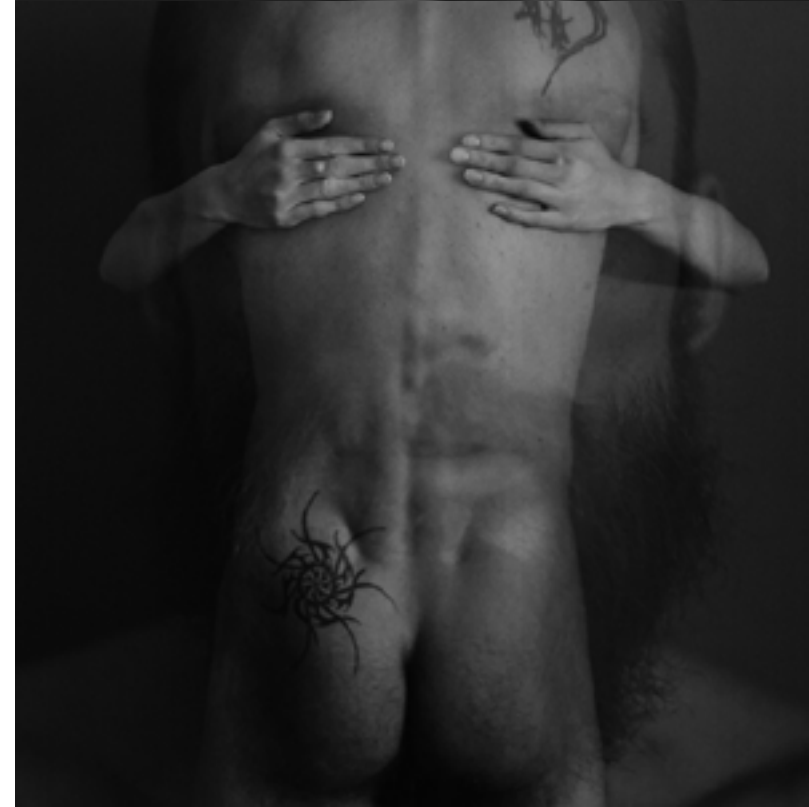
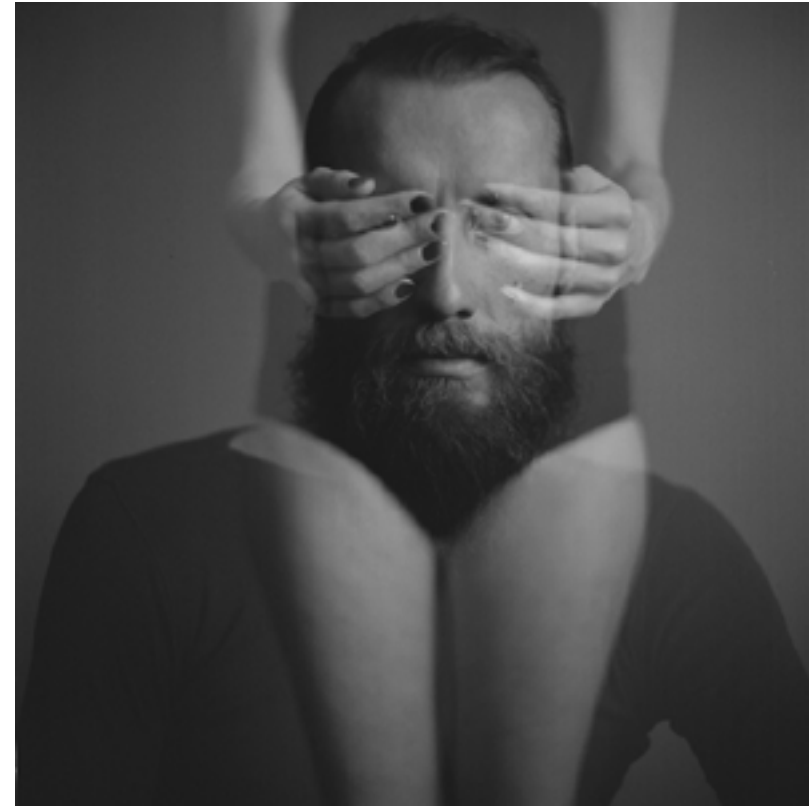














Visit Michal at:

[www.buddabar.eu](http://www.buddabar.eu)

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INFRAME

PHOTO REVIEW

WITH

ULRICH MATTNER

## ABOUT ULRICH MATTNER

Hardly no one knows the Frankfurt main station district, a famous and dispicable part oft he city, better than Ulrich Mattner. The journalist has lived for many years in the Middle: between bankers, beggars and brothels and bars, bazaars and Bohème. His pictures from the environment can be seen at many exhibitions. His work is well known by press, radio and television.



## PHOTO PROJECTS:

### ***2004 to present: "Streets of Desire"***

Ulrich Mattner recent photo project "Streets of Desire" is a documentation of the Frankfurt train station area. His photos show people from all milieus: Carswash-Walter and the Ardinast brothers, two of the most creative restaurateurs of the district. Big Mama Big Mama African Store and the pairs of brothers Hahn, owner of Cream Music (Home of Rock'n'Roll). Harry of the Hells Angels and many other protagonists in the station district.

### ***2000-2008: "Inside High Finance"***

Mattner photographed with Stephan Morgenstern for an exhibition in Frankfurt Photography Forum and the Municipal Gallery „Leinwandhaus“ the photo series "Frankfurt Inside". You first documented life and work in the Frankfurt bank towers. Virtually all major TV stations and newspapers and magazines (GEO, Spiegel, Time, etc.) report on the photo project. Both received International Media Award Frankfurt Press Club.

### ***1987-2003: "Power Machines"***

Mattner documented for two illustrated books of the publishing house construction and equipmet (Dusseldorf) hidden industrial monuments which are still in operation. Photos are shown in Frankfurter Allgemeine Magazine, the Deutsches Museum (Munich) and at exhibitions in Frankfurt, Leipzig and many other cities.

## BUSINESS REFERENCES:

### ***1987 to present:***

Until 1995 Mattner worked as a correspondent and photographer of the german newspaper „Frankfurter Allgemeine Zeitung“. He then formulated ghostwritten speeches and editorials, among others for Bill Gates, Wrem Wjacherew (CEO Gazprom) and german McKinsey boss Jürgen Kluge. With Board portraits and photo reportages he supports large corporations such as DZ Bank, Linde and Boehringer Ingelheim. The move to Frankfurt main station district he carried out of this business. Today he documented as a journalist and photographer, the rapid development of the Frankfurt train station area and he is offering photography workshops for architectural and street Photography.

Mattner is 58 years old, married to Dr. Diana Mattner and father of a 27 year-old daughter Laura.

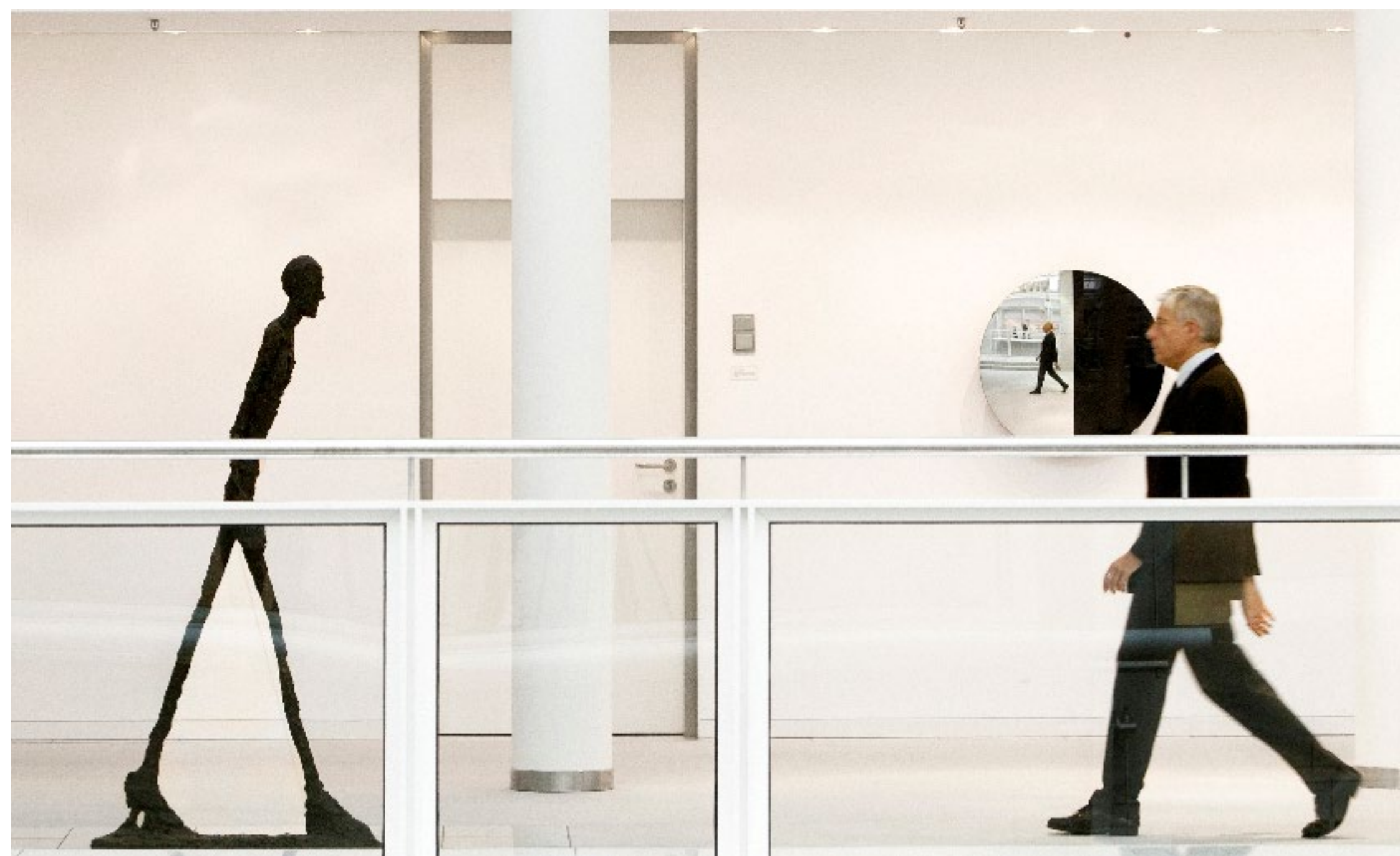












**Visit Ulrich Mattner:**

[www.umattner.de](http://www.umattner.de)

**Contact Ulrich Mattner:**

[um@umattner.de](mailto:um@umattner.de)



INFRAME

PHOTO REVIEW

WITH

TIM GAO

Tim Gao is a freelance photographer from Shanghai, China. With a keen fascination for Henri Cartier-Bressons photographic style, Tim Gao has been persistently shooting Shanghai street photography since 2012, being influenced by photographers such as Daido Moriyama, Nobuyoshi Araki, Diane Arbus, Josef Koudelka, Marc Riboud, Takuma Nakahira and Issei Suda, among others. His work shows the exquisite craftsmanship needed to obtain street photography, especially with film cameras.



### Project Statement:

Street photography is not just a sharp triggering of the shutter to shape the outside world in the form of light and shadow. It is simultaneously a curious observation and emotional perception of what's happening in the ordinary streets at any moment when unpredictable dramas and realities are actually taking place.

As for Shanghai, I have lived here for over 9 years. I always try to explore the urban city and residential lanes (also known as Longtang) that are hidden and unknown to me, and contemplate my emotional attachment to the city.

Street photography not only enables me to create a documentary view of the unique Shanghai street and the culture behind it, but also reveals the extraordinary and metaphorical aspect of Shanghai "C an "invisible theatre" of mystery, drama and nostalgia.

Sometimes I had a feeling that what drew me to taking photographs was a mood of nostalgia. When I was walking the streets I tried to capture the ephemeral and dramatic realities and reconstruct them into a new and multilayered world "C the paradise of my lost memories.

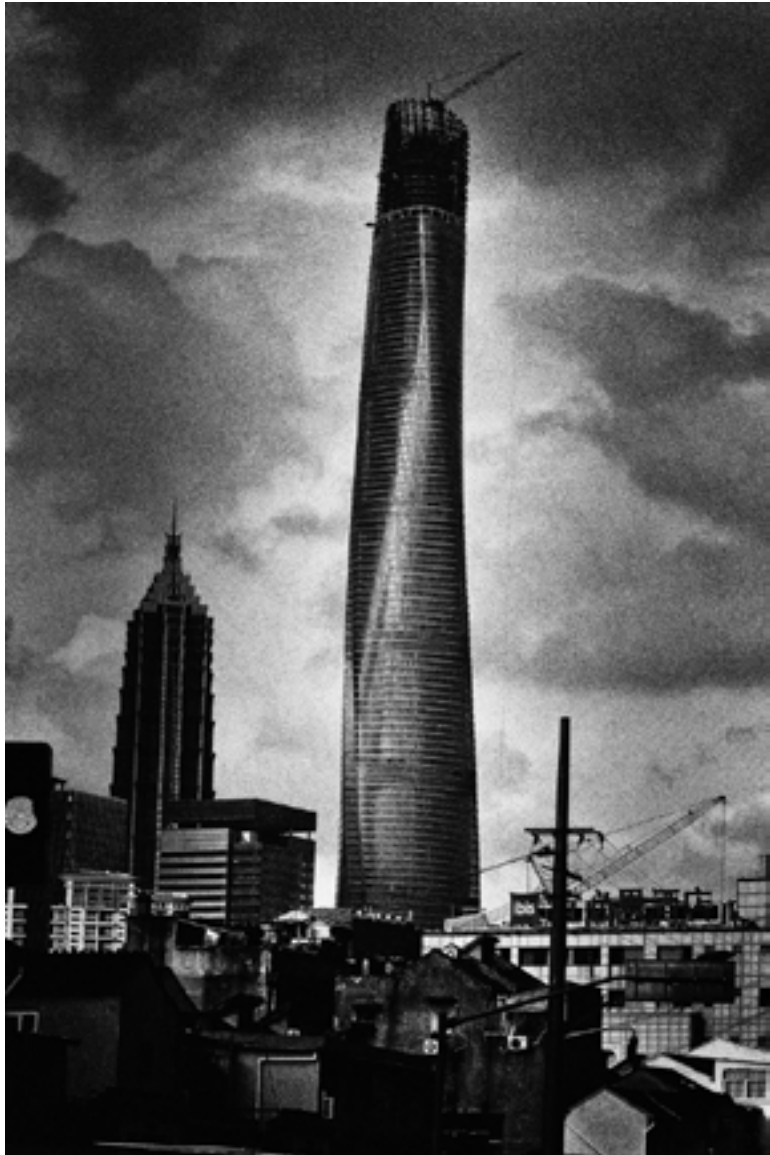












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INFRAME

PHOTO REVIEW

WITH

TAYA / V

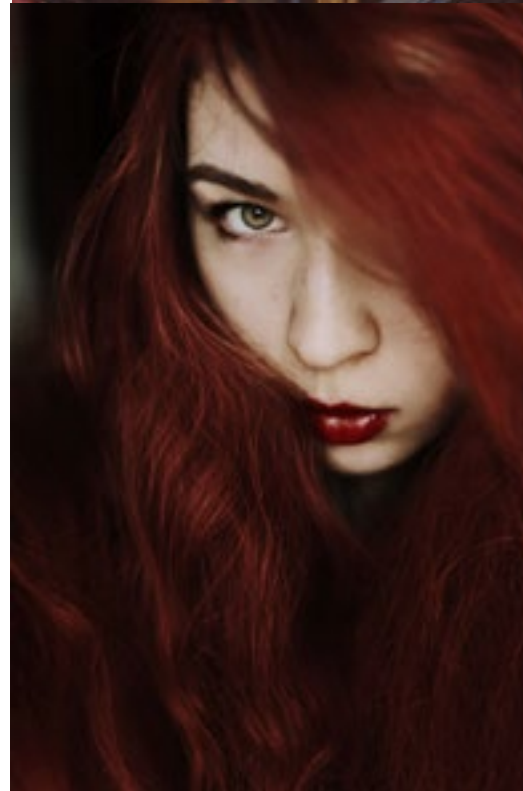
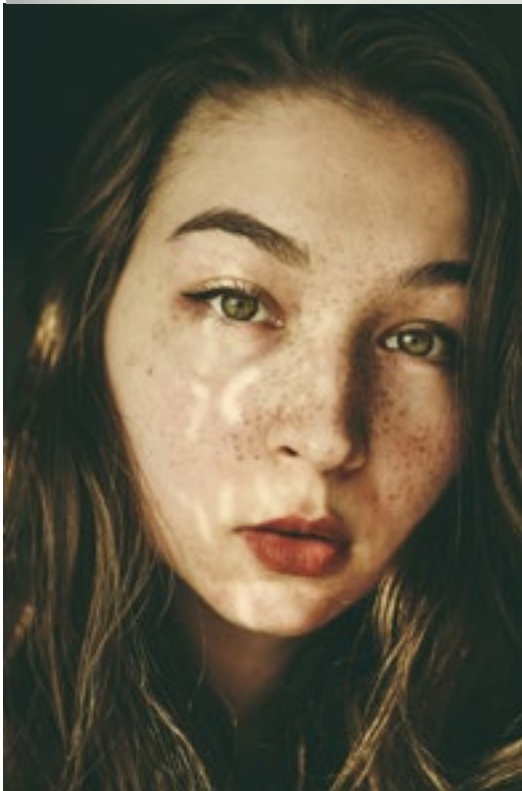
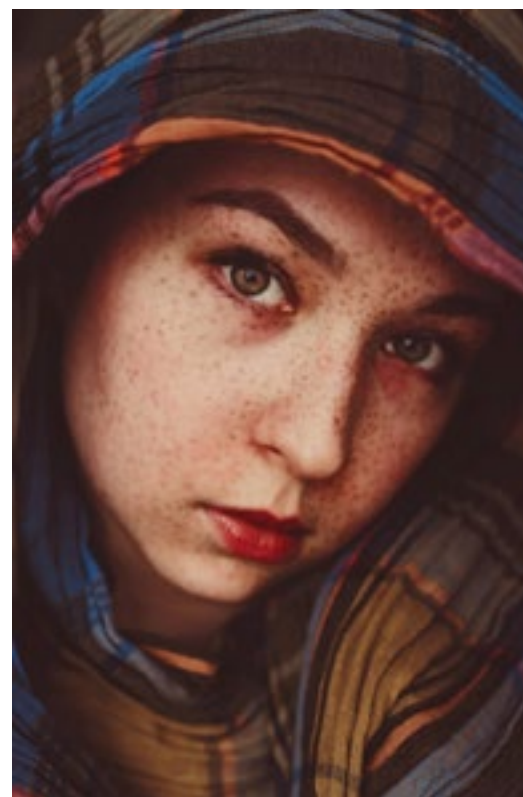
I'm a 19-year-old photographer from Russia. I absolutely adore nature and photography, both of which fill my heart with joy and peace. Light, passion, and books inspire me on a daily basis.

I started taking photos at the age of 12 when I discovered a collection of very beautiful self-portraits online. The honesty and vibrancy in those images gave me a tremendous wave of fresh inspiration, and I instantly felt compelled to create something with the few tools I had (a small camera in a very old phone).

Photography has helped me grow in every possible way, teaching me how to deal with my emotions by being honest in front of the camera, revealing the beauty of nature's details no matter where I am, and creating in me an infinite desire to learn more and more about the world.



















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