



EDITION SEPTEMBER 2016

EYE PHOTO
MAGAZINE

2016 SEPTEMBER EDITION



EDITION

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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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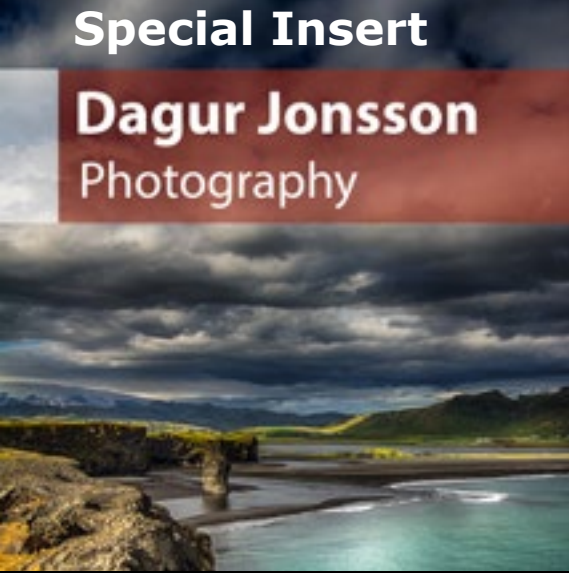
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Special Insert
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INTERVIEW WITH
CRAIG PHILIP SZLATOSZLAVEK
BY
GERRI MCLAUGHLIN

At 56 Craig has achieved high praise from fellow street photography enthusiasts. His style and passion has pushed him to the foreground of UK street photography.

Recently Craig was awarded runner -up in the Daily Mail wildlife competition with his Seagull at Blackpool Promenade shot and there were 15,000 entries, his shot then went to The Strand Gallery in a week long exhibition. His unique and forward approach to street photography pushes him to the limits and boundaries of social documentary photography, future projects include his "This is England " series.



“I would say to anyone that wants to start street photography, just take in the whole environment around you, not just what you see through the lens. Make that story and create that scene.



INTERVIEW WITH CRAIG PHILIP SZLATOSZLAVEK

Craig, I've been an admirer of your work for quite a while now, so I really pleased that you could find the time for this interview, thank you!

Please tell us a little bit about yourself to begin with

Firstly thank you for allowing me to be interviewed I am humbled. I started photography about 12 years ago; initially I was primarily a landscape photographer, at the time. I also had a dark room and developed my own images. I shot both 35mm and 120 mm.





INTERVIEW WITH CRAIG PHILIP SZLATOSZLAVEK

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

My passion for street started about 5 years ago.

Looking at works by Bresson inspired me; my passion grew stronger after Vivian Maier came to the fore. Her work is visually inspiring. I am lucky enough to live not far from areas where street photography is achievable, cities like London and Manchester also seaside areas like Blackpool.



What is Street Photography for you Craig?

Can I use the word drug, I feel I want to go out and catch the moment, I don't live day to day looking around and not noticing the interesting. My eyes are constantly scanning even without my camera... wow, it is really hard to switch off from this. It's quite cliché and will have been said before, but it's capturing "That" moment.





Craig, there's a strong element of street portraits among your other motifs. Would you say that street portraits characterize your work most?

I would say yes, definitely

You work really close up to your subjects, what is it in your subjects that makes you want to capture them?

I see and try and capture the life and emotion in a character.

Would you like to share how you developed your street shooting techniques?

I would say it is all down to confidence, I feel the more I do street the bolder I become.

There are portrait photos in your gallery in which 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 will see a subject and blend myself into the environment around them, it may be a bus stop or in a crowd. I don't interact with the subject, I just know if I wait and I am patient they will turn round, usually at this point they will notice the camera which creates the eye contact.

I don't get negative reactions, I've been lucky there.

Has shooting on the streets of England changed since the advent of digital, smart phones and increased privacy issues?

In my 5 years of shooting street I would say the change of technology hasn't affected street, but in many ways the changing environment has.

You're shooting street photography almost always in black & white. I'm curious, is there any specific reason that led you to process the photos in black & white?

This is just solely my choice, I like people to identify my work immediately, which in most cases happens. Sometimes though images are crying out to be left in color, but that is very rare with my work.





Among your works, would you name one as your favourite and why?

It's hard for me to choose just one shot , I would say the young lady bending down to offer the homeless guy a drink. It was quite impacting and ironic also due to the juxta of the billboard behind them.



Did you ever take a photograph which affected your emotional balance in a deep way?

I would say the one I have just mentioned. It's a human kindness, really that had not been noticed by anyone except the woman, the homeless guy and myself.



INTERVIEW WITH CRAIG PHILIP SZLATOSZLAVEK

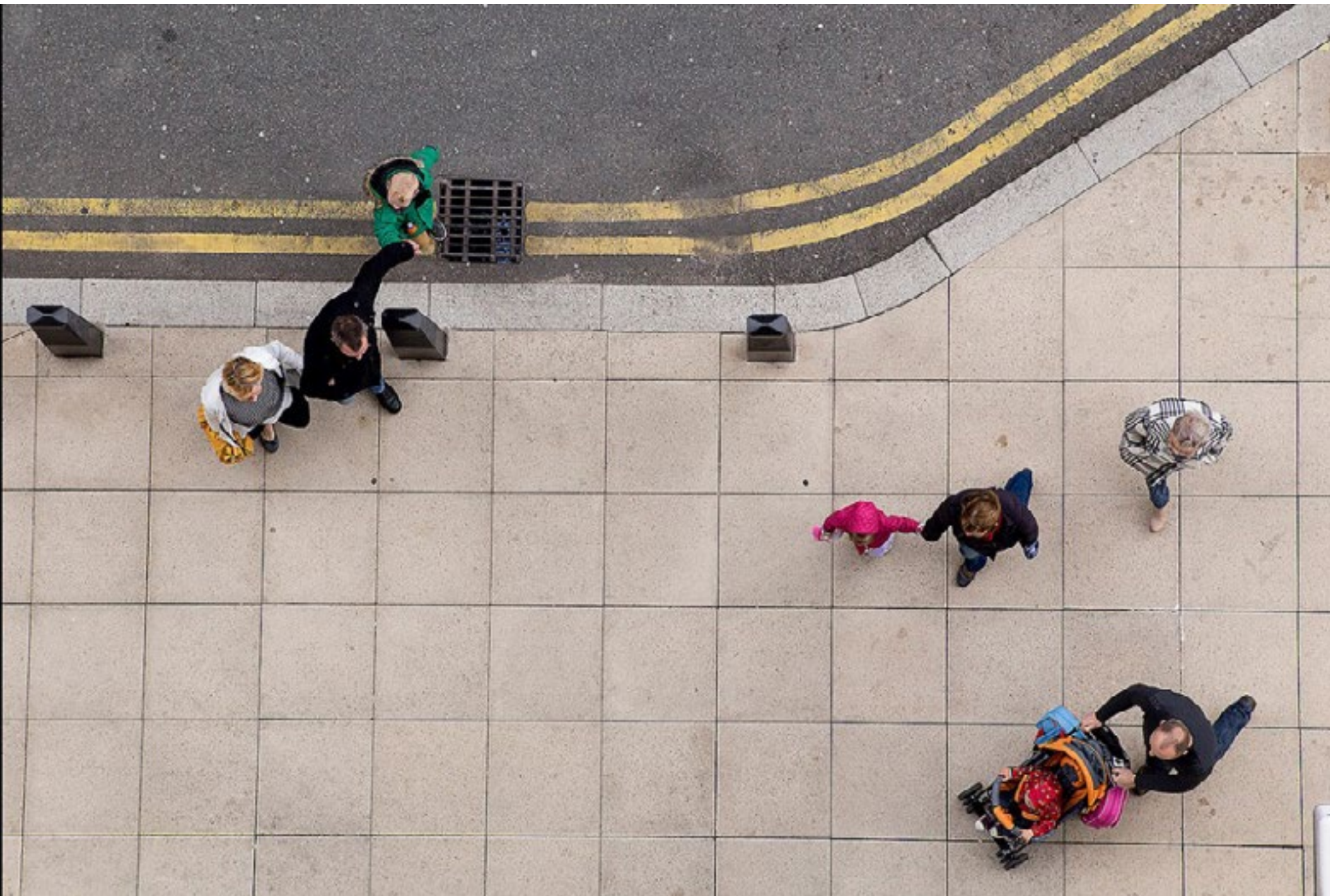
How much does your equipment help you to execute your artistic vision and what kind of equipment are you using ?

I use my Ricoh GRii, predominantly, the size of it is compact and helps keep me low key. The Ricoh pushes me to my boundaries as it has a fixed 28 lens and that means I have to get close to my subjects.

20% of my work I use my Canon 6D (full frame) with my Canon prime 200mm 2.8 L lens.

Has your style of shooting changed since you first started?

I am bolder, so yes! I am a lot closer and more observant.





INTERVIEW WITH CRAIG PHILIP SZLATOSZLAVEK

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

I would say to anyone that wants to start street photography, just take in the whole environment around you, not just what you see through the lens. Make that story and create that scene.



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

I have started my This Is England project, gritty street images. These mainly show realism and hardships.



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

Visit Crait at:
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www.flickr.com/photos/23995328@N02/



Born 1948 in Germany, I studied business management and worked for Saxon justice in Dresden until retirement in 2014.

I started photography about 15 years ago. It began as a hobby it soon increased to a passion with image processing included.

I'm flexible on choosing my motifs and I enjoy the freedom to follow my own interests.



Photoshop enables me to turn my own visions of my fantasy world into reality.

The basis for this is a huge archive of my own images and some sophisticated knowledge about image processing but most important are creative ideas as well as keeping my child-like naïve power of imagination.

PHOTO REVIEW

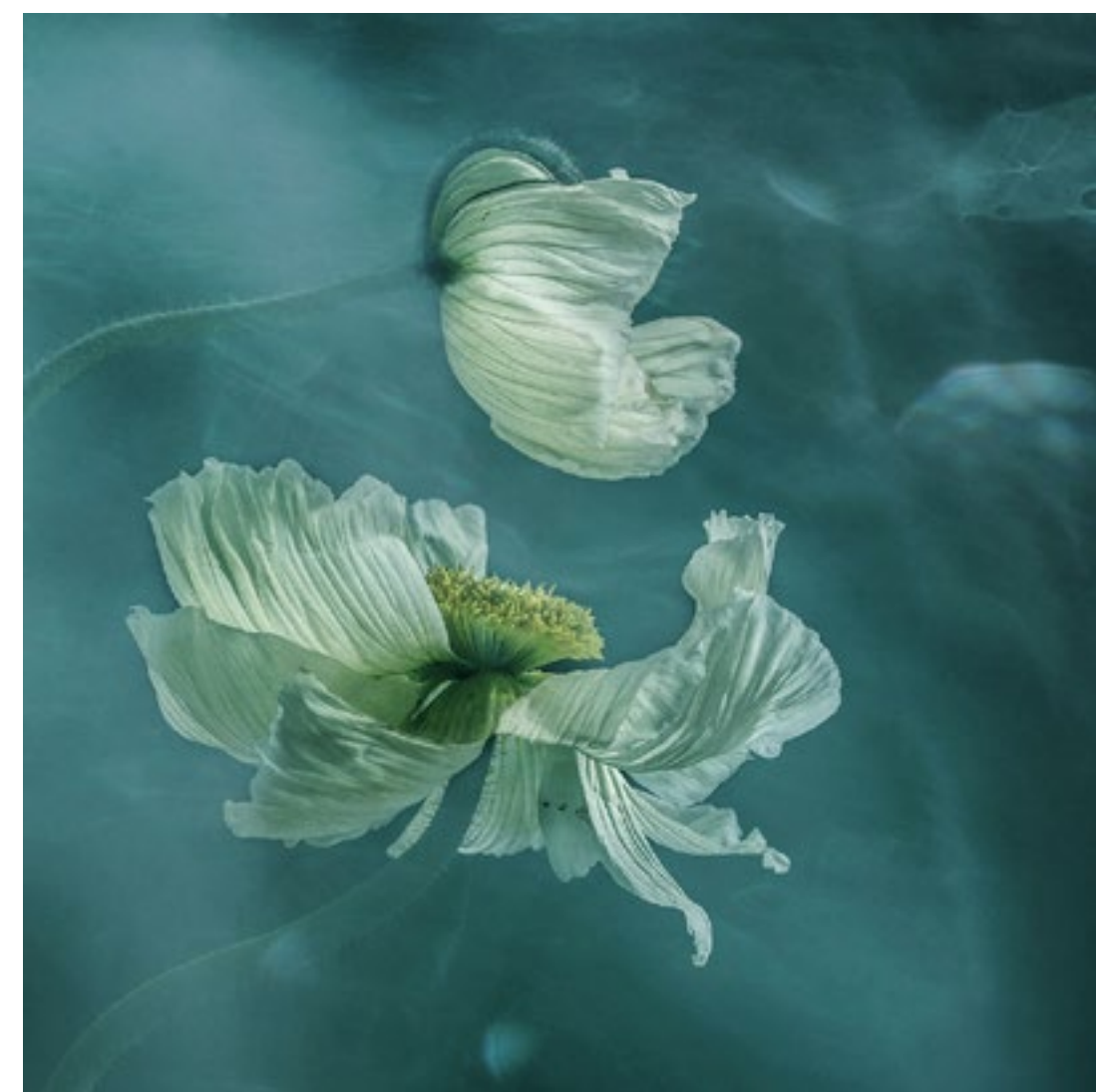
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CHRISTINA ELLGER









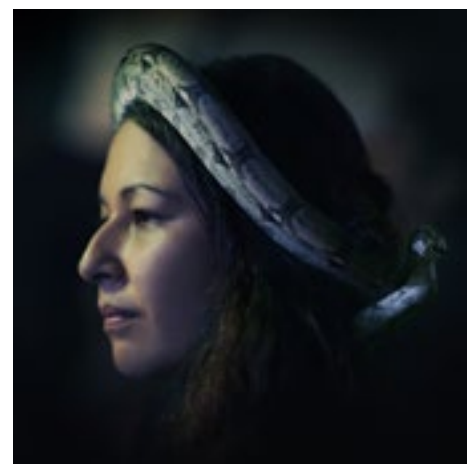


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PHOTO REVIEW
WITH
EVA RAPOPORT

Born in 1984 in Moscow
Spent few years in Indonesia
Currently doesn't have any permanent residence



It took me years to start understanding something about photography, mostly learning by making my own pictures and looking at other's but since the moment I held my first very basic camera I felt I'm probably capable and willing to express something using this tool.

I never studied things directly related to art or the ways of making it. Instead there was philosophy and I used to play on both sides having become a lecturer after graduation and for several years discussing with students fruits of thought throughout history, knowledge itself and various ideas of culture.

But it appears you can understand much more about the last matter by really observing its variations not just reading lots of books without leaving your hometown.

However, I find it less appealing to travel deep in some jungle to meet tribes that managed to preserve their archaic culture and remain isolated from modernity. Much more fascinating is getting to know people that remember their roots and traditions (or try to reinvent ones) while being a part of the same digital era with all. No matter if they live in Asia, Europe or whatever part of the world.

I seek something that stands out of everyday life but is still completely real and has some story of ethnographic value behind it. Nothing is staged on purpose to be captured by my camera, I just try to catch the moments while people celebrate their own culture.

The presented photographs were taken in Indonesia during various parades and traditional performances.









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INFRAME

PHOTO REVIEW

WITH

NIGEL MAUDSLEY

Nigel Maudsley is a Brighton based photographer and artist whose work explores the representation of sexuality, mortality and identity. His practice crosses many genres such as portraiture, landscape and short experimental films.



Nigel's short film 'Chance Encounter' which used original photographs within a 3D environment was shown at 12 international film festivals. He was commissioned by Addictive TV to produce a music video called 'Coma' for a part TV series called 'Transambient' which was screened on BBC Channel 4.

His work as a freelance photographer included portraits of Joseph Beuys, Gilbert and George and Andy Warhol commissioned by the Anthony d'Offay Gallery, London UK. He also had numerous exhibitions of his Photography including in Chicago, San Francisco, Brighton and London. He was Lens Culture Editors Pick in November 2013.

His most recent work has been published in several international magazines.

Prior to taking early retirement to concentrate on his own work Nigel was the Post Graduate Coordinator for the Faculty of Art, Media and Design at London Metropolitan University and Course Leader for the MA in Digital Film and Animation. He also wrote an MA in Photography which was successfully validated in 2007.

He works both traditionally and digitally and has a passion for traditional photographic techniques. Tonal values and subtle variations in light and shade give the work depth and a unique visual language. The varying contrast of daylight offers new opportunities and insights into the subject matter. Digital portraiture is far more forgiving and enables one to improvise with a subject around an idea or a prop. In addition post production techniques become engaging as threads of ideas can be enhanced and edited into a final series

Since moving to Brighton in July 2011 his fascination with the sea and its relationship to the human form and psyche informs his work. Its brooding force produces dark and haunting imagery with a sense of mystery both visually and conceptually.

Working with plants and organic material Nigel has explored the nature of death and mortality through the use of digital techniques. The juxtaposition of imagery is a key element of achieving the aims of this project.

He is driven by creativity and question social norms and perception of reality. Current projects are 'Vague' Seascapes', 'Groynes' and 'Figures on the Edge'.





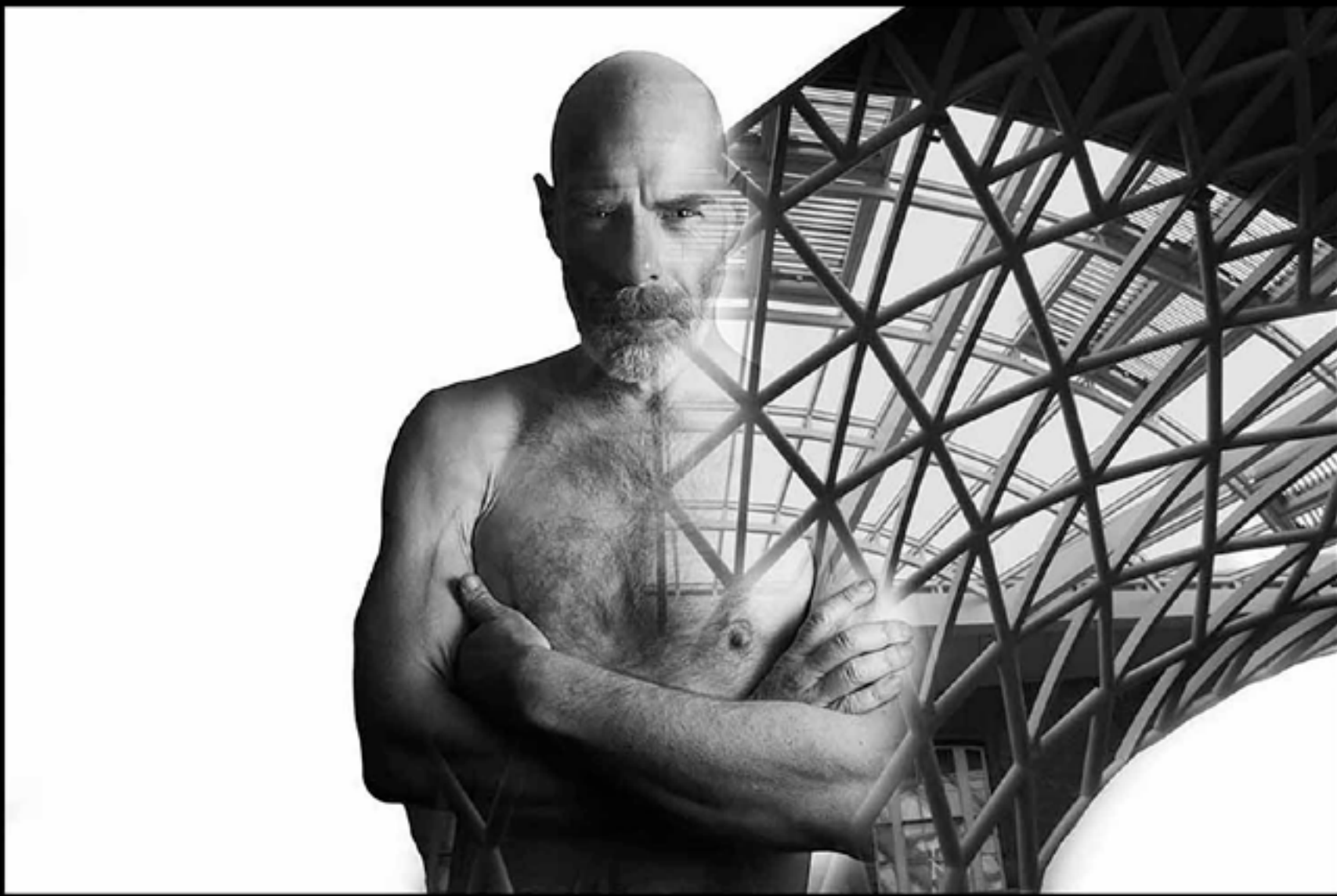
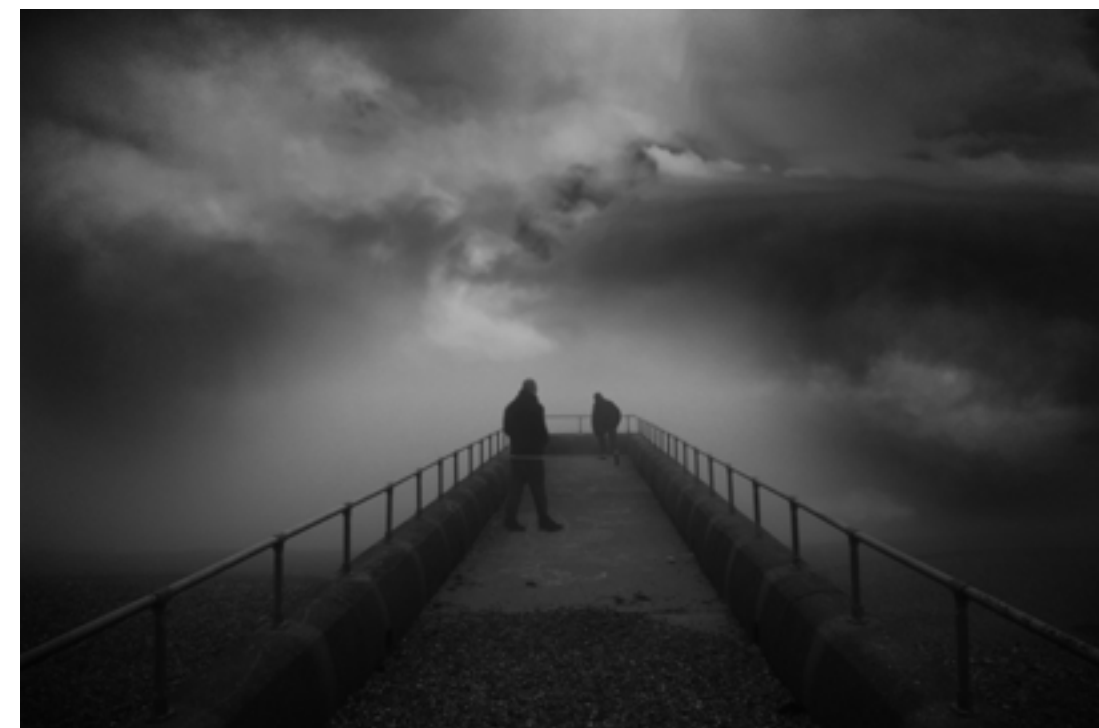


PHOTO REVIEW WITH NIGEL MAUDSLEY



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PHOTO REVIEW

WITH

JOHN RECHIN

Time Out Of Mind

It was 1990 or 1991, I believe, while photographing in Waite Hill, Ohio, along Hobart Road. Working very slowly with an old 8X10 field camera on a heavy tripod and long forgotten what I was photographing or what became of the negative.

The experience I had that day, it is difficult to find the right words to describe it. Everything was absolutely as it should have been, and time seemed to slow, or even stop. I felt right, in thought and action, as if it was meant to be, fixed and unchangeable. Every exploration thru the camera since then has been an attempt to re-capture this experience.



Through all my years of photography, I have learned that prior to the release of shutters and the processing of images; inspired things can be perceived and discerned in that quiet solitude. I want to understand how we recognize, and how we are touched by the natural world. And I am trying to offer a quiet space that will arouse the emotions I felt at the time of creation.

Academic formality, intellectualism, and rules of composition are of little value in this realm of beauty. I hope that inner peace, quiet, and lack of concern for specific results will lead into a place of gratitude and balance, that will allow for the participation of grace. There is no big idea here; I'm not trying to tell anyone anything. Just take a look, something is being given.

I do not necessarily visualize complete images, but rather, search for some inner calling. It is my belief that the earth in all its manifestations contains a glimpse of the mystical. Long exposures encode an element of time into the image, capturing a series of moments, compressing time, moving the image towards the sublime.

Achieve the mystery of stillness, and you can experience a dynamic interaction with the life force that goes far beyond intellectual thought and touches the deepest wells of existence. When an image of quality is created, I know it. At those times things are quiet and seem simple again. And I find my reverence for creation that is difficult to express with words. This happens when the external world and my interior world combine.

All images are archival pigment prints, approximately 24" on their long dimension. Prints are available unmated, signed and titled en verso in editions limited to 9 total prints.

www.johnrechin.com

<https://www.facebook.com/JohnRechinPhotography>

<https://www.instagram.com/johnrechin>











INFRAME

PHOTO REVIEW

WITH

GUILLAUME FANDEL

My name is Guillaume Fandel, I am 36, French and based in Paris.

I've discovered photography during my graphic design studies in fine art school in 2005.

These photographs are a part of my reflection on landscape and its representation.

At the beginning I aimed towards the industrial and urban landscape that our society left us, I'm now working on places that look like they're forgotten, at the edges of our world, a mix of (un)domesticated nature and forgotten places.

I am interested in the landscape at this 'Edge', its fringe, its limits; where spaces become vague, sometimes unsettled, and where our relation with nature has become ambiguous; a certain kind of undisciplined shape or form of landscape; some 'in between' places, born within the partitions of cities and countryside.

Territory sometimes still appears like a blank and its representation goes hand in hand with traveling and the search for the place, the light and the colours.

As a painting, my photographs would offer a meditative contemplation, and build the backgrounds of an imaginary scene rather than its story. However, I try to be careful to avoid any suggestion of the picturesque and sentimental. I try to objectify the view that was offered, by revealing strangeness and fascination, and finally propose a 'landEscape'.

It is corresponding to an examination of deserts, hot or frozen, seas and steppes at the confluence of unspoiled nature, intact and shifting, thus connecting with the aesthetic of the sublime.

In combining sublime and "unheimlich" I try to outline a particular aesthetic, to be distinguished from "picturesqueness" showing an ethereal landscape of the Origin, at the edges of abstraction whilst trying to avoid the spectacular side of an almost untouched Nature and offering it as a painting, a meditative contemplation.

My photography is stimulated by traveling, hiking, driving; always looking for the discovery of the place, lights and colours. Shooting both analog and digital, I'm mostly capturing my landscape photographs with my medium format cameras combined with a digital back.

contact@guillaumefandel.com

<http://www.askanialab.com>













INFRAME

PHOTO REVIEW

WITH

IRENE FIESTAS

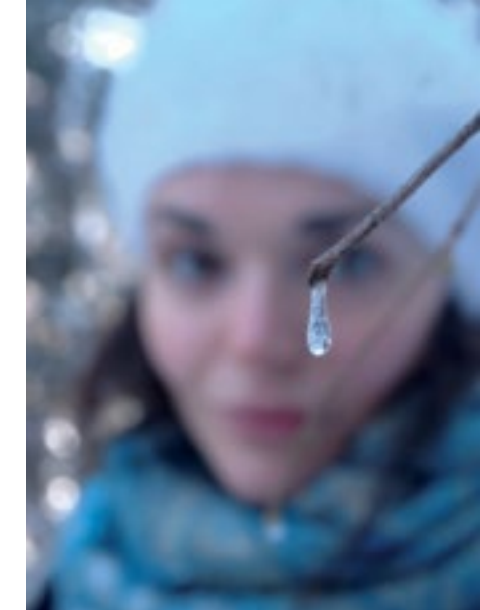
At her core Irene is an artist.

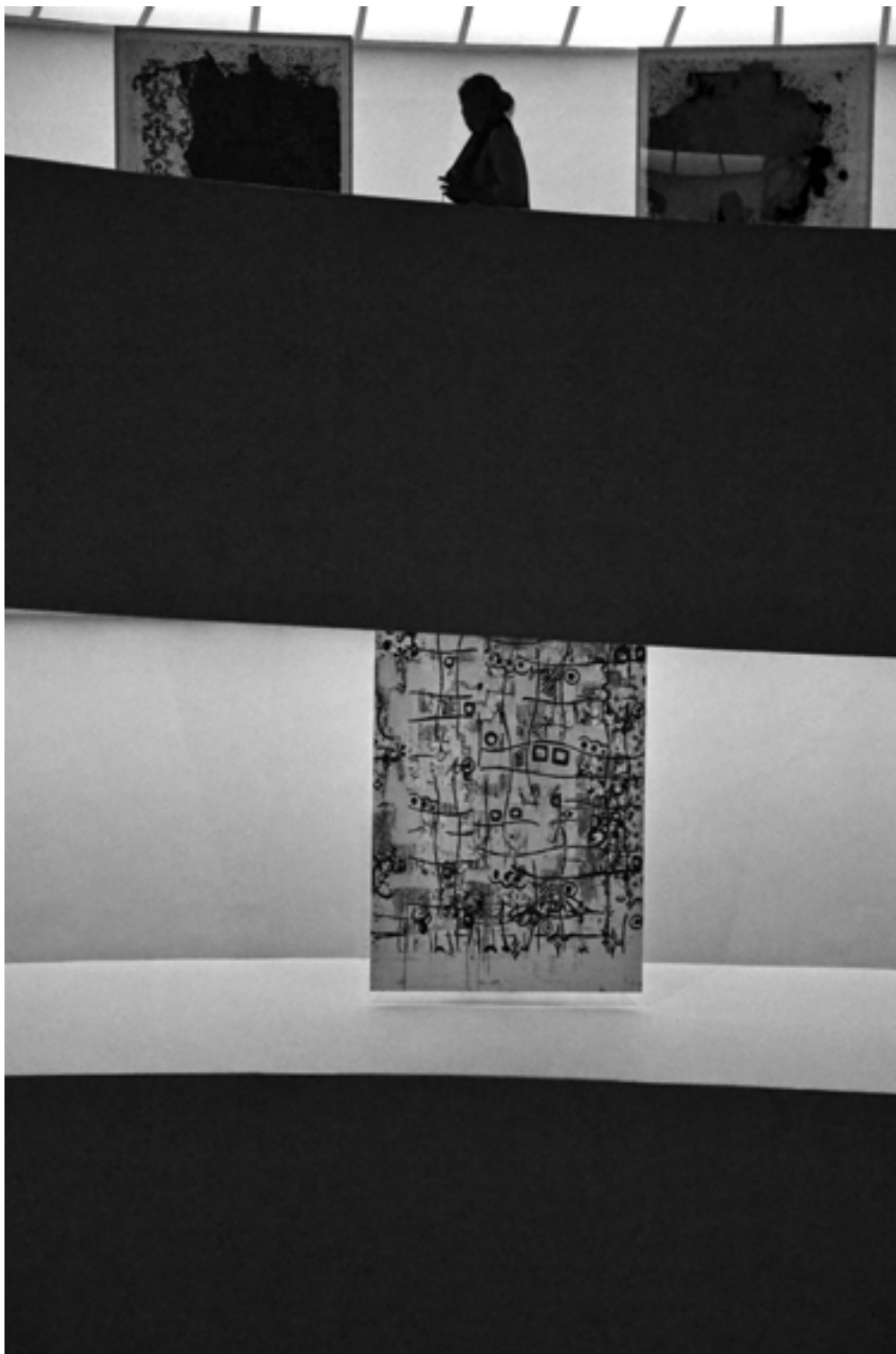
She is originally from Madrid and studied at the Fine Arts Academy in Bologna , Italy, before moving to Berlin in 2015.

Starting out as a painter first, Irene fell in love with the creative process. She studied fine art in Italy and only began taking pictures to bring texture into her art work but before she knew it, she realized that photography was her true passion in a relatively short amount of time.

Expositions

- Personal Photography exposition “MEDEN”, April 2015 – Book shop “Trame” Bologna, Italy.
- Collective exposition “MACÉDOINE” (curator: Bruno Bandini), February 2014 – Gallery “Tedofra” Bologna, Italy.
- Contribution for project “MOON” by Ai Weiwei & Olafur Eliasson, January 2014 – link.
- Collective exposition “1000 DRAWINGS”, April 2013 – Amsterdam, Netherlands.
- Collective exposition “ART CITY” with Fine Arts Academy of Bologna, March 2013 – Bologna, Italy.
- Collective exposition of printmaking “IN OFF”, December 2012 – Bologna, Italy.
- Personal Photography exposition “NOSTALGIA”, November 2012 – Camera a Sud Bologna, Italy.
- Personal Photography exposition “NOSTALGIA”, November 2012 – Camera a Sud Bologna, Italy.
- Collective exposition “TIMBERLAND NATURE NEEDS HEROES” (curators: Fuyumi Namioka e Silvia Veronesi) March 2012 – Fine Arts Academy of Bologna, Italy.
- Personal Photography exposition “VIAGGIO”, March 2011 – Fram Cafè, Bologna, Italy.
- Personal exposition “ REALITY “, February – Zamzibar Café, Madrid, Spain (Published in magazine “Paisajes”)











Visit Irene:

<http://irenefiestas.com>



PHOTO REVIEW

WITH

NIK COLI

My passion for photography started many years ago. When I was eighteen I grabbed my father's ASAHI Pentax K1000 film camera and brought it with me on a motorbike tour of France's Provence region.

I had an amazing time riding around the countryside, but unfortunately the photographic experience didn't turn out to be as successful. Back home I developed the film, and all the shots were burned out due to some not well identified problems with the camera. Needless to say I was so frustrated that I didn't handle any cameras for the next few months.



I like to think that those lost pictures gave me a reason to keep practicing. During the following years I had the possibility to put my passion to work for Tuscan's landmark reportages, and general landscape photography.

IN my current job I have the opportunity to travel around the world and explore new and different places, which enables me to expand the frontiers of my photographic passion.

This is how I discovered street photography.

Everything started a couple of years ago during a business trip in Toronto. I had my digital reflex with me, planning some city skyline shots. One day after the planned meetings I had a stroll in the picturesque Kensington Market district if you have never been to Toronto, that's a real street-photography paradise!

Suddenly I decided to take pictures of people on the streets. I didn't know much about street photography at that time, I must admit. I just felt that capturing with my camera those people, moments, faces were what I wanted to do. That turned into a very inspirational experience for me. I had never imagined I could "connect" with those people I didn't even know just by looking through my camera. That's why I like to refer to my street shots as connections.

Once back home I shared my shots with a good friend of mine that introduced me to the Street Photography world. I was really amazed to discover and explore this beautiful world of artists, cameras, theories and different approaches.

I am a free explorer, I don't conform to this or that style, although I like some approaches more than others. I also don't feel like I have to shoot every time I am on the street. I am quite selective and I usually I start shooting only in those days or weeks when I am truly inspired. I think you can't connect with people just by clicking on the shutter, you have to be ready to connect your mind as well.

When I started shooting street photography I used my Nikon reflex camera. A good piece of camera but quite bulky for street shooting. Recently I have switched to a more compact Sony full-frame mirrorless. The reason I use a full frame, I still shoot landscapes and other subjects and often during the same trip when I am also shooting street, so I don't really want to carry two cameras with me, and I find the size of modern mirrorless very discreet also for street sessions. I often shoot with a 35 mm prime lens, which I consider to be an optimal compromise between the captured field of view and dimension of the glass.







PHOTO REVIEW WITH NIK COLI



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INFRAME

PHOTO REVIEW
WITH
MAFALDA LEE

Mafalda is a young photographer living in Paris, Hamburg and Heidelberg.

Being born into a family with a lot of experience in the field of visual media - her grandfather already had a well-known atelier for photography (Fotostudio Börsch, Wiesbaden) she took her first pictures at a young age influenced also by her father (photographer/cameraman) and her mother (director/author).

After several internships in the medias (Second German Television ZDF) she now focuses on photography. She made her first experiences in fashion photography while working as styling assistant for Hamburg based stylist Regina Hackert doing advertising shootings. Coming to Paris in 2012 Mafalda started to shoot in the streets and the city inspires her since then.

Until now, she mainly focuses on street photography and portraiture. In 2015 she was invited to have an exhibition of her Parisian Street photography in Prague at the Kavovàrna Café, a coffeeshop and gallery owned by Ivan Horák, former photographic assistant to Horst P. Horst.

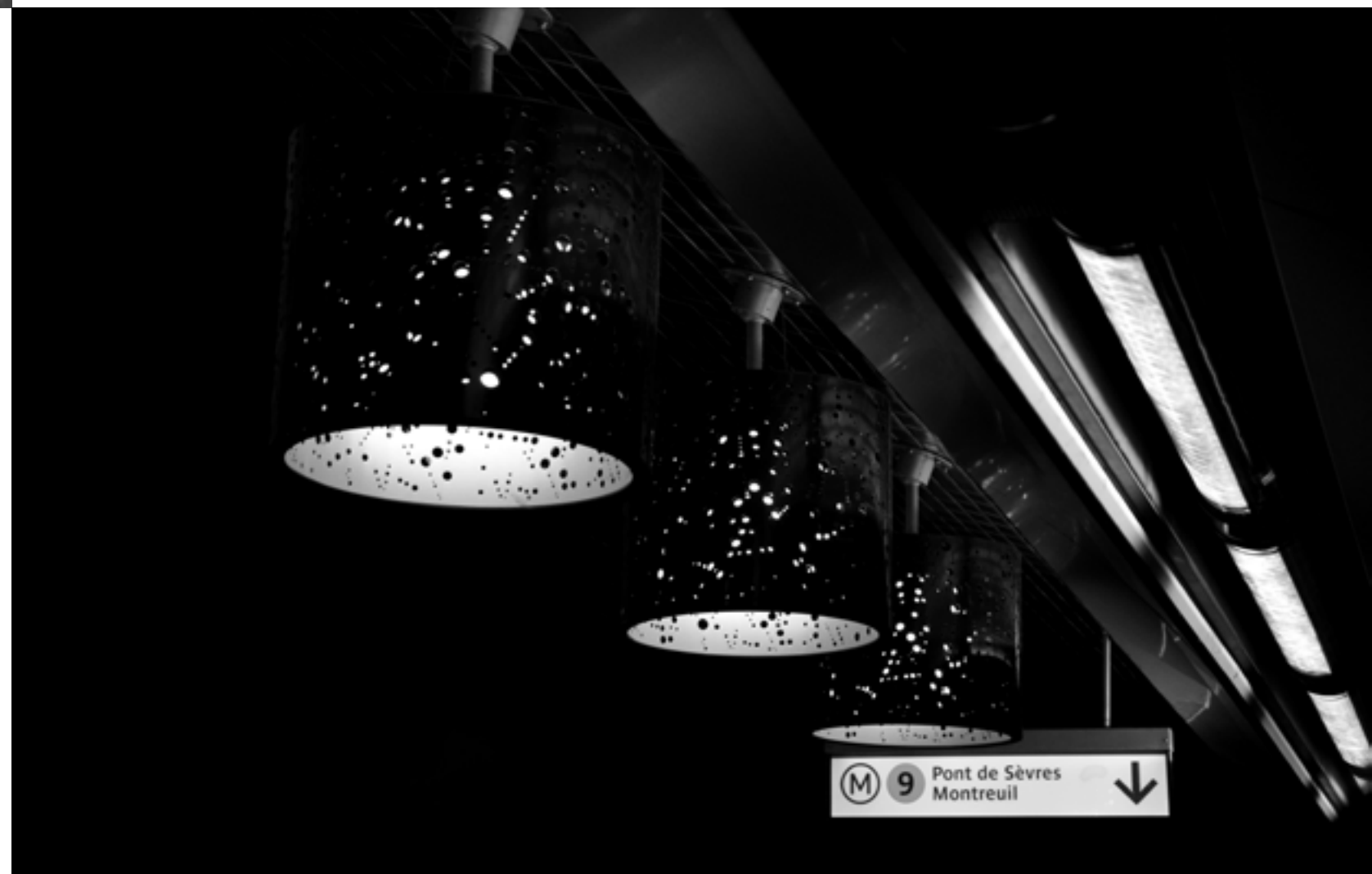








PHOTO REVIEW WITH MAFALDA LEE



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www.mafaldaleephoto.com

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PHOTO REVIEW
WITH
STANKO ABADZIC

Stanko Abadzic was born in Vukovar in 1952.

When he was 15 his father gave him his first camera a Smena 8. He became a member of the Borovo Photo Club which organized his first joint and solo exhibitions in Vukovar and Borovo.

He received his degree in German language and literature and after graduation he worked as a correspondent for VJESNIK and wrote travelogues from Tunisia, Malta, Turkey and other countries.

From 1995 to 2002 he lived in the Czech Republic and worked as a freelance photographer.

During that period he had a number of joint and solo exhibitions. The largest one was organized in Prague in the Josef Sudek Gallery named after the famous Czech photographer.

With the help of the Croatian Embassy in Prague he published his first book of photographs In The Mirror of Life.

Abadzic`s next book In Absentia along with an exhibition with the same title in the Mimara Museum in 2003 marked his return to Croatian photography.

Exhibitions followed in many Croatian towns:

Osijek, Rijeka, Novigrad, Split, Zagreb, Dubrovnik, Karlovac and Daruvar.

He won many awards for his work. In 2010 he was artist in residence at the Cite International des Arts in Paris. In the same year his Paris works entitled Paris, Sketches for a Portrait of the City were exhibited in the Glyptothek of the Croatian Academy of Sciences and Arts in Zagreb.

He has had solo exhibitions in sixteen European countries, Argentina, Japan, Russia and the United States.

His photographs can be found in many collections in Europe, Croatia, Czech Republic and America. Several Croatian publishers have used his photographs for the covers of their books.

Stanko Abadzic is a member of the Croatian Association of Artists. He lives and works in Zagreb.











Visit Stanko at:

<http://sabadzic.net.amis.hr/>

Dagur Jonsson

Photography



I have always considered myself an artistic person and I have always been involved in art in one way or another. Photographing is an exciting form of expression for me and I love capturing everyday moment with a moody feeling to it. For me the storytelling of a photo is very important and I try to connect with people's emotion through my photography. Subjects like Landscapes with dramatic clouds, captivating sunlight's, moody winter scene and the beautiful Northern Lights are a special interest to me.

Finally I love photographing with others, I therefore offer private photo guiding tours in Iceland all year round with the focus on Day Tours, Haunting the Northern Lights and Customizing longer photographing tours around the country.

You can follow my work at:

<http://dagurjonssonphotography.com/>

<https://www.facebook.com/Dagurjonssonphotography/>

<https://www.instagram.com/dagurjonssonphotography/>

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Sunsets

Sunset photography captures the quiet moments of peace when the world is settling down to sleep; quiet, vast, and always beautiful. Sunsets can be different each time and you can always see something unique in them. To look at a sunset is for me similar like looking at beautiful painting.



My work can be categorized into four themes.

Winter in Iceland, Sunsets, Northern Lights and Icelandic Landscape where I try to add to my objects subjects like open roads, lonely houses, wide areas and abandon places.

Something that reminds people of the beauty of isolation and being alone in nature.



Winter in Iceland

Winter in Iceland is just plain magic. During the winter time we can experience all kinds of weather and interesting moody scenery, from cloudy storms to soft golden lightning. With ice and snow adding new shapes to the landscape, Iceland is often like a fairytale land during the winter and just like a painting to look at.



Northern Lights

The northern lights convey a sense of being at the very edge of the world and getting a rare glimpse into the endless universe we are all just a tiny part of. The lights are like a celestial ballet of light dancing across the night sky. This carnival of lights create emotion that is hard to explain but I hope my photography expresses the almost divine attraction the Northern Lights are.



Icelandic Landscape

Icelandic landscapes are shaped by the forces of nature. It is one of those places that when you look out over the landscape your mouth drops open in awe. It is challenging to capture the beauty of the land of fire and ice but I love to give it a go and bring out the emotion and the feeling of being alone in the stunning Iceland 's nature.



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Feel free to send your request or call to book a photography tour, purchase images or for other requests.

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