



A WORD FROM THE EDITOR



Stefan Cimer
Founder and Editor in Chief

Dear Friends and Readers!

Here is it, our March issue, packed with interesting features and stunning photos taken from outstanding photographers from all over the world.

Our first content is a fascinating interview, “**InFocus**”, with **Christopher Reuter**. The German, award winning photographer, tells us about his passion and share a bit of insight into his photographic work with us.

The photo reviews, “**InFrame**”, will start with **Ignacio Raventos**, an amazing street photographer based in Barcelona, Spain. **Joris Deweerd**, follows with his fantastic and vibrant beach-life photographs. **Andrea Celli** impress us with his visually stunning photographs. **Haary Aldering’s** punchy black and white photos astonish the viewers and **Jasper Tejano’s** masterly arranged and captured street photos lives us flabbergasted.

In our special feature, “**InDetail**”, Italian artist and photographer **Donatella D’Angelo** takes us on a journey through her abstract and angelic photo compositions.

Robert Rutöd, an award winning artist, film maker and photographer, presenting his book “Right Time Right Place”, in our feature “**InSide**” .

Alexander Merc, our columnist, is opening the discussion about “the battle of street photography” in his column “**InWords**”.

Our issue is closing with the presentation of the selected **EYE-Catching Moments** chosen in February. We like to congratulate to all selected photographer and thanks for everyone participated at this stage.

Finally, I’d like to draw your attention to our street photography competition, which already started.

Great prizes are awaiting the participants!

The competition is still running due to March 31. You’ll find more details and information about how to enter on our advertising pages in the magazine.

Please remain true to us and enjoy reading!

Yours

Stefan Cimer

CONTENT

INFOCUS



INTERVIEW
WITH
CHRISTOPHER REUTER

INFRAME



PHOTO REVIEW
WITH
IGNACIO RAVENTOS

INFRAME



PHOTO REVIEW
WITH
JORIS DEWEERD

INFRAME



PHOTO REVIEW
WITH
ANDREA CELLI

INFRAME



PHOTO REVIEW
WITH
HARRY AALDERING

INFRAME



PHOTO REVIEW
WITH
JASPER TEJANO

INDETAIL



SPECIAL FEATURE
WITH
DONATELLA D'ANGELO

INSIDE



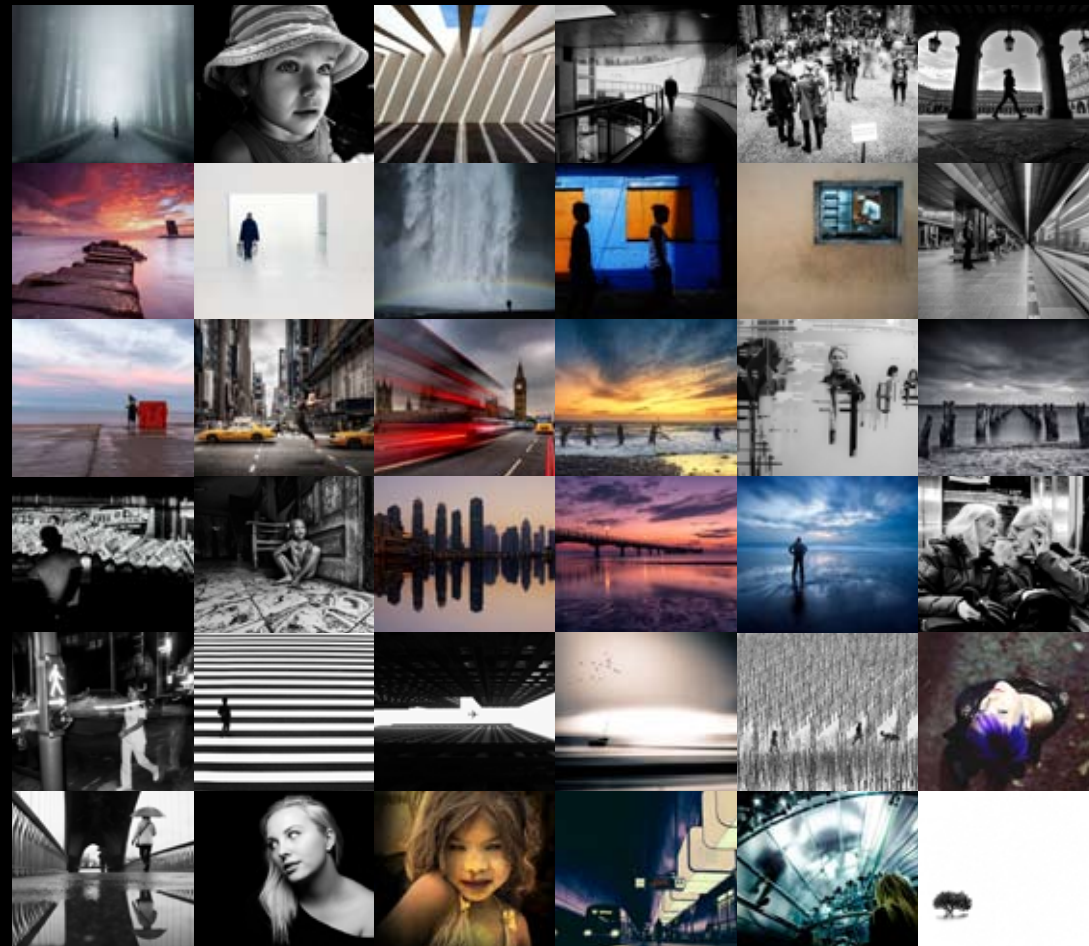
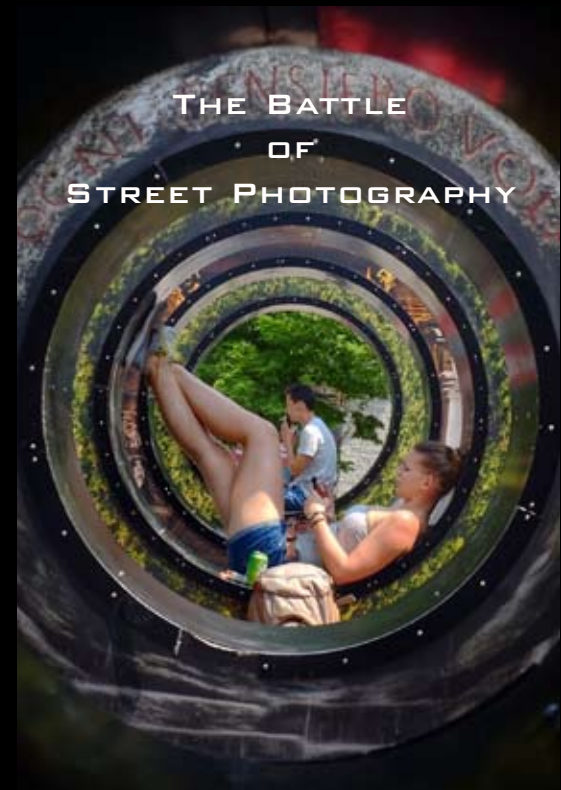
BOOK REVIEW
BY
ROBERT RUTOED



IN WORDS



COLUMN
BY
ALEXANDER MERC



THE BIG EYE-PHOTO MAGAZINE PHOTOGRAPHY COMPETITION

START: 27 FEBRUARY

END: 31 MARCH 2016

PRIZE:

PHOTO BOOK BY MARTIN PARR

THE WINNING PHOTO WILL BE PUBLISHED ON THE MAGAZINE COVER

ENTER HERE:

WWW.FACEBOOK.COM/GROUPS/EYEPHOTOMAGAZINEPHOTOCOMPETITION/





INTERVIEW WITH CHRISTOPHER REUTER

Christopher, you are a very experienced and busy photographer. Considering your various activities, we feel quite honoured to be able to conduct this interview with you!

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

My name is Christopher Reuter. I live in Cologne Germany together with my family. Since I am 14 Years old, I am working as an Artist in different Genres, like dancing, singing and of course Photography.

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

Due to my former choreographer job I have always been in need of my own set card. To save money I didn't hire photographers but did everything on my own. To do so, I needed my own camera which I purchased about five years ago. As I've been working with Photoshop for 12 years, it was a logical consequence to shoot my own pictures and to retouch them.

Your work is a vivid mix between almost every genre of photography from fine art, fashion, portrait up to street photography. I'm wondering is there a specific genre you personally prefer most.

I clearly delight in street photography as it is a great opportunity to escape from your own comfort zone to overcome fear and to catch authentic scenes within a few seconds. Street photography is probably the most challenging and sophisticated genre of photography for me.



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

Contrary to most of my colleagues who get inspired by each other's work, I try to get my creative input from my own images which mostly come into my mind spontaneously at days or nights. My moods are a result of my social environment, including all the dialogues, feelings and impressions I come along with every day.

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

I would describe myself as a very versatile artist. Drawing was my favorite hobby when I was a little child. At the age of 13, I started breakdancing and singing. Three of my songs have even been released by famous record labels and could be seen on Germany Music Television (VIVA).

Photography is the perfect field to unite all of the features of different kinds of art.

What are the main differences in your opinion between being a professional or just' an enthusiastic photographer who is taking photos out of passion?

The main difference is passion. If you are passionate enough, you can do this job without expecting any monetary return. Somebody who is just doing it for the money might not have the necessary passion or lose it after a certain period of time. People seem to hold the view that only a photographer, who is earning a lot of money, is a good photographer. This may be applicable in some cases but this surely isn't the rule.



I would like to talk a bit about street photography with you.

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

My interest in Street Photography arose during a city trip to Lisbon. I was there with one of my best friends for four days to try something different. As I forgot my CANON 6D, I could only make use of my system camera. With this small camera I had the feeling of being more discreet. So I started to take pictures of people during their everyday life. I initially started to retouch or stage pictures but street photography showed me that these retouched pictures aren't vivid enough to express their background. At that point I became aware that Street Photography would become my favorite genre

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

Concerning Street Photography, it won't really matter which camera you have or which gadgets you are using. The man behind the camera is making the picture. You are only a complete photographer when you know how your tool is working and which settings are necessary to set your subject in scene the best possible way. That's why it's not necessary to buy an expensive camera. It is more important to know how your camera works than to spend a huge amount of money.



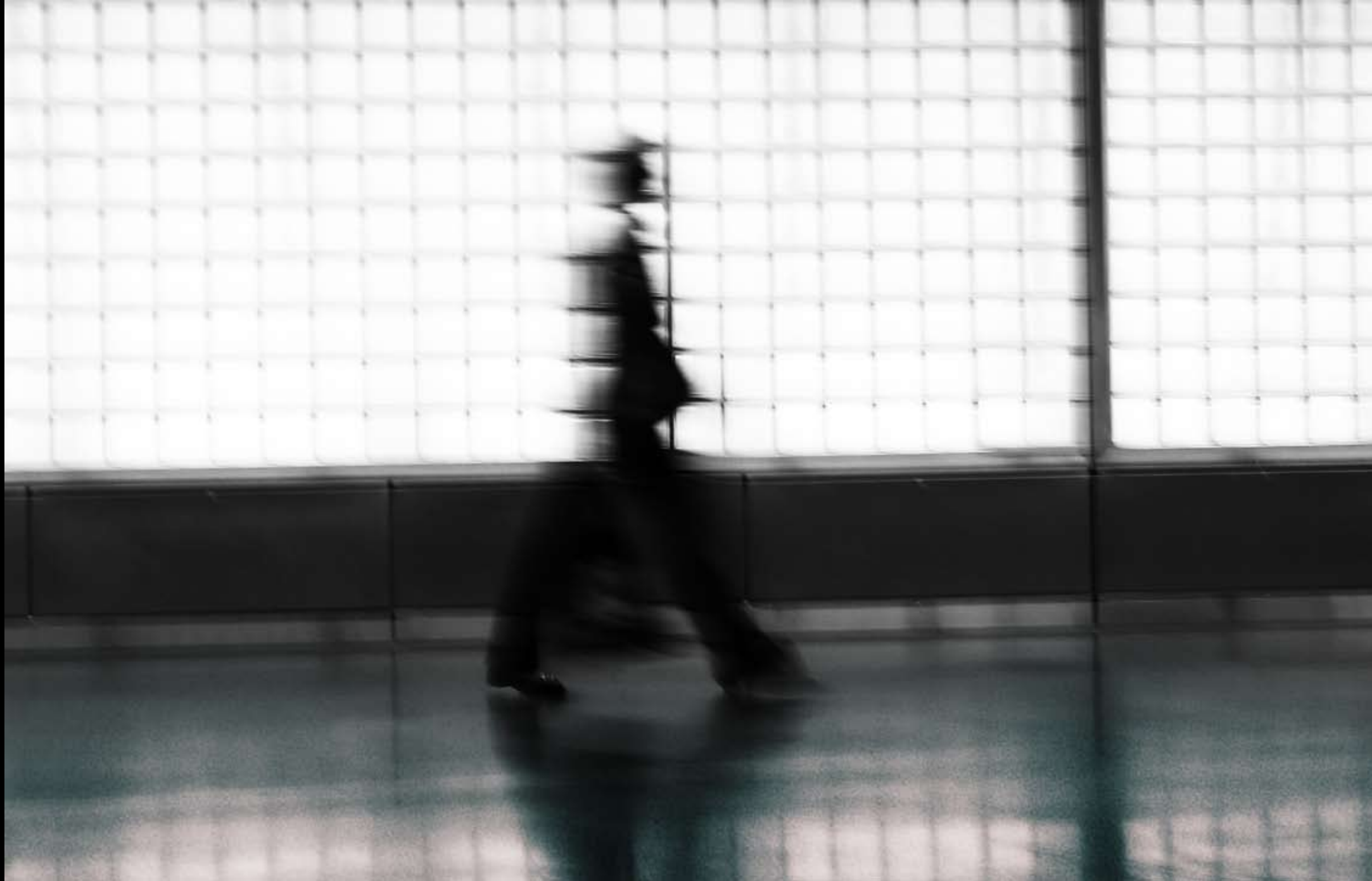
Can you tell us about your work flow from the point you first step onto the scene (street) until you showcase the developed picture?

I never have plan before I go to the place I want to take a picture of. I have to check the batteries of my camera and that the memory cards are properly formatted. When I am in a city, I observe people and keep standing at one spot for some time. In the past I made the mistake to make decisions too quickly. Now I try to work the scene before I start. As soon as I have the impression that I took some great pictures I leave the scene and import the data on my PC. I have to magnify the pictures to judge if they are useful or not. Only in full screen you can see details which haven't been recognizable before. I shoot all of my pictures in RAW format and work on them with the aid of Photoshop.

What I usually do with the pictures is to sharpen them and to give them more contrast.

What is it in your subjects that make you want to capture it?

The people I am shooting have to tell me their story without talking. It is mostly their facial expression which is interesting for me to interpret. Older people can provide those stories much more authentic than younger people with much less life experience. If colors and architecture complete the scene, I am most likely to shoot a unique picture.



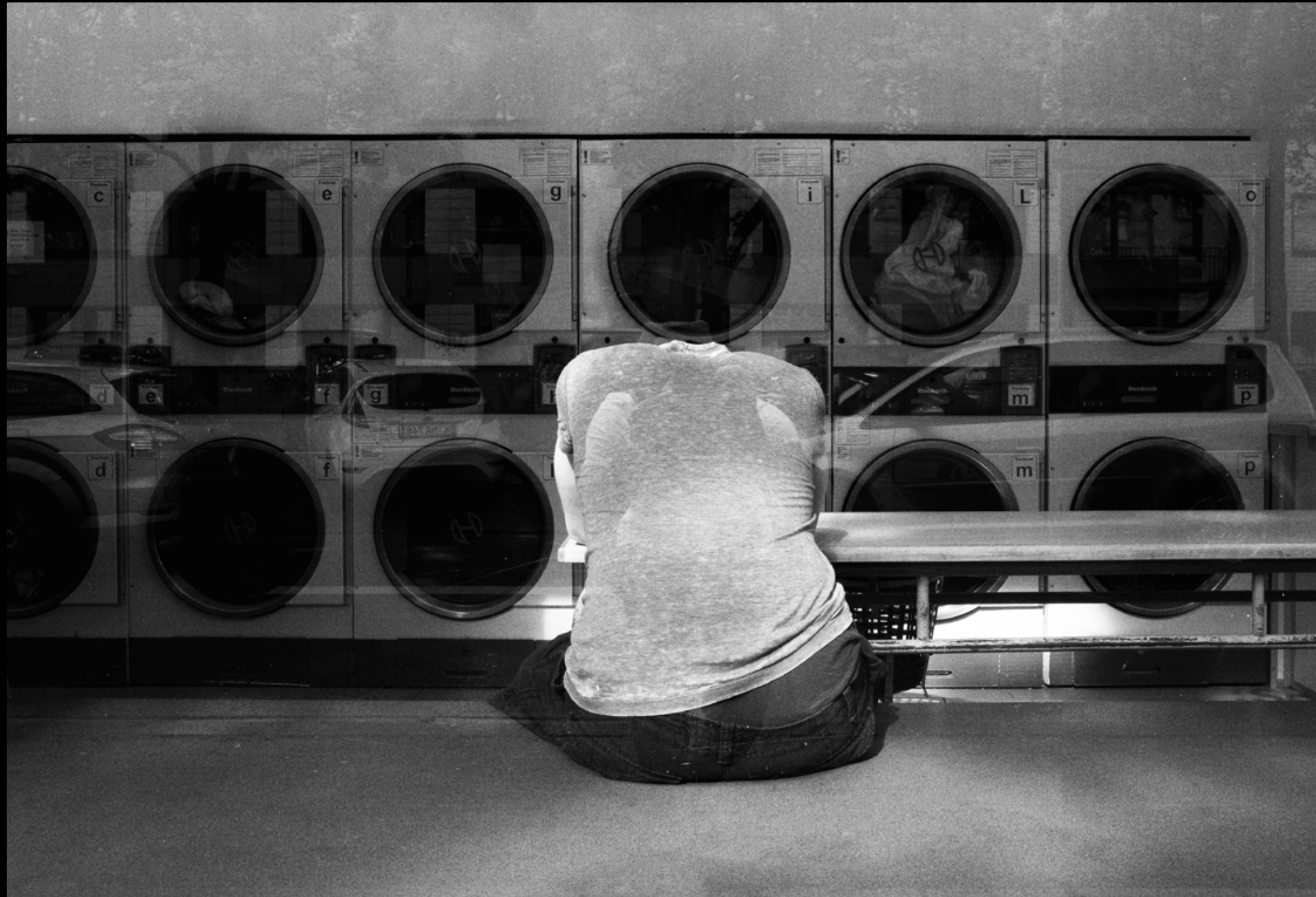
Do you interact with your subjects on street and if yes, how do they react on you?

I always try to avoid eye contact to my subject. In Germany it is almost impossible to take a picture of a person you have never seen before without getting into trouble. I experienced many precarious situations when people tried to hit me after I took a picture of them. The mentality in most foreign countries is totally different. People from abroad are usually more relaxed and open towards photographers.

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

I was facing trouble many times this year. I vividly recall one special moment when I was taking an Interview form – featured photographer picture of an ancient city wall. This wall had a hole which I wanted to capture. While I was taking this picture, 3 young men started to yell at me and cried: "Why are you taking pictures of us"? They interrupted me every time I tried to explain to them that I just wanted to make a picture of the wall with the hole. These guys have been so aggressive that feared for my life. Situations like this happen to me time and again – mostly in Germany.





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

Street Photography cannot be wrong or right in my opinion but I try not to comply with rules that much. There are compositional guidelines that make sense but I don't need somebody telling me what is good or not. Some photographers just make tutorials for others instead of doing their principal job. I try to omit those standards to keep my spontaneity and uniqueness.

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

There is a wide range in my portfolio, mainly influenced by my personal mood. My pictures can be melancholic and dark but also bright, colorful and funny. Most of my pictures express happiness which is the major part of my personality. A good example for this is my picture called "Chimera".

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

Especially at the beginning of your photographer job, it is important to have lucky moments when things are running perfectly by accident. You cannot always rely on your own luck of course. Setbacks are necessary to improve on your own skills. The more experience you get, the more independent you get from the "luck" factor. Luck is surely something which every photographer needs from time to time.

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

I started with B&W photography as it was easier for me than color photography. Color photography makes sense for me if the scene is colorful or has color-contrasts I want to illustrate. One example is a red-dressed person in front of a yellow wall. Why should I take a B&W picture of this scene? I clearly prefer B&W because I like the contrasts between lights and shadows and the mood transferred by it.

Has your style of shooting changed since you started?

My style is changing steadily as my development goes on day by day.

This is a tricky question :)

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

This is really a tricky question. I like some of my pictures today and tomorrow I don't like them anymore. I can only answer that Question from a „here and now „view . My picture „Laundry Day“ is a special one to me, cause it is one of the first pictures I took with my RicohGR. It also has a strong meaning to me, cause this picture shows our „headless “society. So if there is one that I like the most, I would say its `this one.



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

I take care of the locations I go to, to avoid trouble. My batteries always have to be charged because I already experienced situations when I couldn't shoot due to empty batteries. I have learned to become more patient and not to hurry. I mainly go on foot as a good picture can happen everywhere in situations you didn't expect it. Especially when you are sitting and driving your car, with no camera in your hand :-)

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

They shouldn't spend too much money on camera equipment. A used camera from someone else is enough for the beginning. They should be patient and try not to rush through the street like I did before. It is better to shoot the profile instead of shooting directly in their faces. This can lead into trouble

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

I am working on my first photography book called „ In The streets “, but I don` t know when to release it yet. I am out there in the Streets taking pictures and creating Art the best way I can.

Christopher, thank you very much for this interview!









CHRISTOPHER REUTER
FOTOWORKSHOP

LEARN HOW TO CREATE THOSE COOL SHOTS

EXPERT TIPS / TRICKS & FOTO WALK

| | | | | | |
|----------|---|----------|---------------|-----------|---|
| DATE | LOCATION | RESERVAT | TIME | COST | REGISTRATION AND MORE INFO: |
| 24.04.16 | ATELIER PROJECT HANSAALLEE 139 40549 DÜSSELDORF | | 10.00 - 15.00 | 25,- EURO | WWW.OPENARTSURGERYONLINE.COM CHRISTOPHER REUTER: 0176 141 5311 |

Christopher Reuter - A Photography Artist based in COLOGNE GERMANY. He is specialised in Portrait - People and Still Life Photography. Chris is a hugely passionate Artist, working since he is 14 years old. He started with singing and got signed to Music Labels SONY/BMG - SONY/EPIC and ZYX MUSIC. Besides being a Music Artist he started his successful Career as a Choreographer, working for many Artists, TV Productions and Commercials.

For his own Dance Company and Agency he worked with Adobe Photoshop for over 10 Years and became skillful in retouching Images. Then with an age of 25 Years he started to take his first own pictures. Soon he got his first clients like Swarovski, Humiecke&Graef, JB Guanti France, Peek&Cloppenburg, Litollf, just to Name a few.

He also portrait famous Choreographer MISHA GABRIEL and DAVID MOORE who worked for World biggest POP/RNB STAR JUSTIN TIMBERLAKE!

Christopher brings his very own Style to each Project and also he is able to capture true emotions in his pictures. His favorite part in Photography is STREETPHOTOGRAPHY. For him the most honest way to get a good picture with true emotions and feelings.

Join Christopher's Street Photography Workshop here:

[http:// christopher-reuter.com/2016/02/27/streetphotography-workshop-mit-christopher-reuter-in-duesseldorf/](http://christopher-reuter.com/2016/02/27/streetphotography-workshop-mit-christopher-reuter-in-duesseldorf/)

Visit Christopher:

<http://christopher-reuter.com>
www.facebook.com/ChristopherReuter83



Ignasi Raventos, Barcelona, 1958

PHOTO REVIEW WITH IGNACIO RAVENTOS

I am a photographer from Barcelona and I especially dedicated to street photography. I'm an official Fujifilm X-Photographer since 2013, brand for which I have conducted workshops and conferences, as well as product testing.

I dedicate to photography the last four years. I have previously been advertiser and, as a creative, I worked for large Spanish and multinational agencies, for which I created and realized advertising campaigns for leading advertisers. I have awards in Cannes, New York and San Sebastian.

As a photographer, I took a course of professional photography when photography was chemistry, but in those years I did not commit myself to photography since he was a very

expensive hobby. After many years, and when digital photography was consolidated, I resumed my old hobby. I started taking pictures with mobile and edit them with apps. Then I could see that I had a good eye and taste for photography. I found my natural scenery on the streets of Barcelona.

My photography is inspired by classics like Cartier-Bresson, Elliott Erwitt, Catalá Rock, Steve McCurry, Sebastiao Salgado, Fan Hu. My photography is classic in its composition, in its narrative structure focusing on a single item. It is classic in finding the decisive moment, the precise timing.

It is classical, particularly, by the use of light. For me, light the premium material from which an image is constructed. And on the streets of Barcelona, in the old city, in the Gothic Quarter in the Raval, the Born, over the years, I found moments of light where the people of Barcelona and tourists who visit the city drawn between shadows and highlights outlined by who sneak by corners and alleys.

All my work, 2015, is shown in a book that can be ordered to demand self-publishing platform

Blurb:

<http://www.blurb.es/b/6857325-map-lights-barcelona>

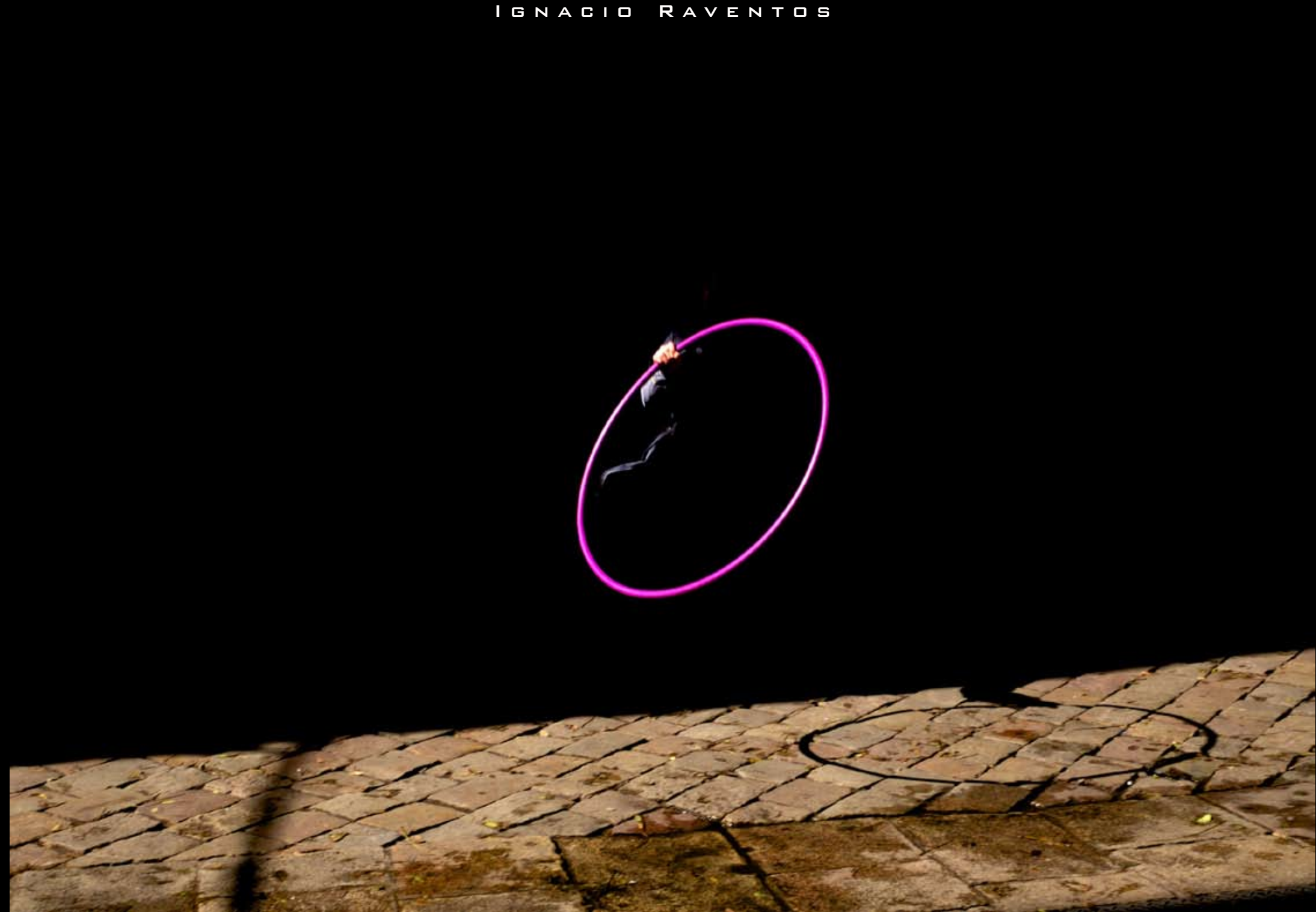
My Flickr gallery is updated daily with new pictures:

<https://flic.kr/ps/UMLJz>











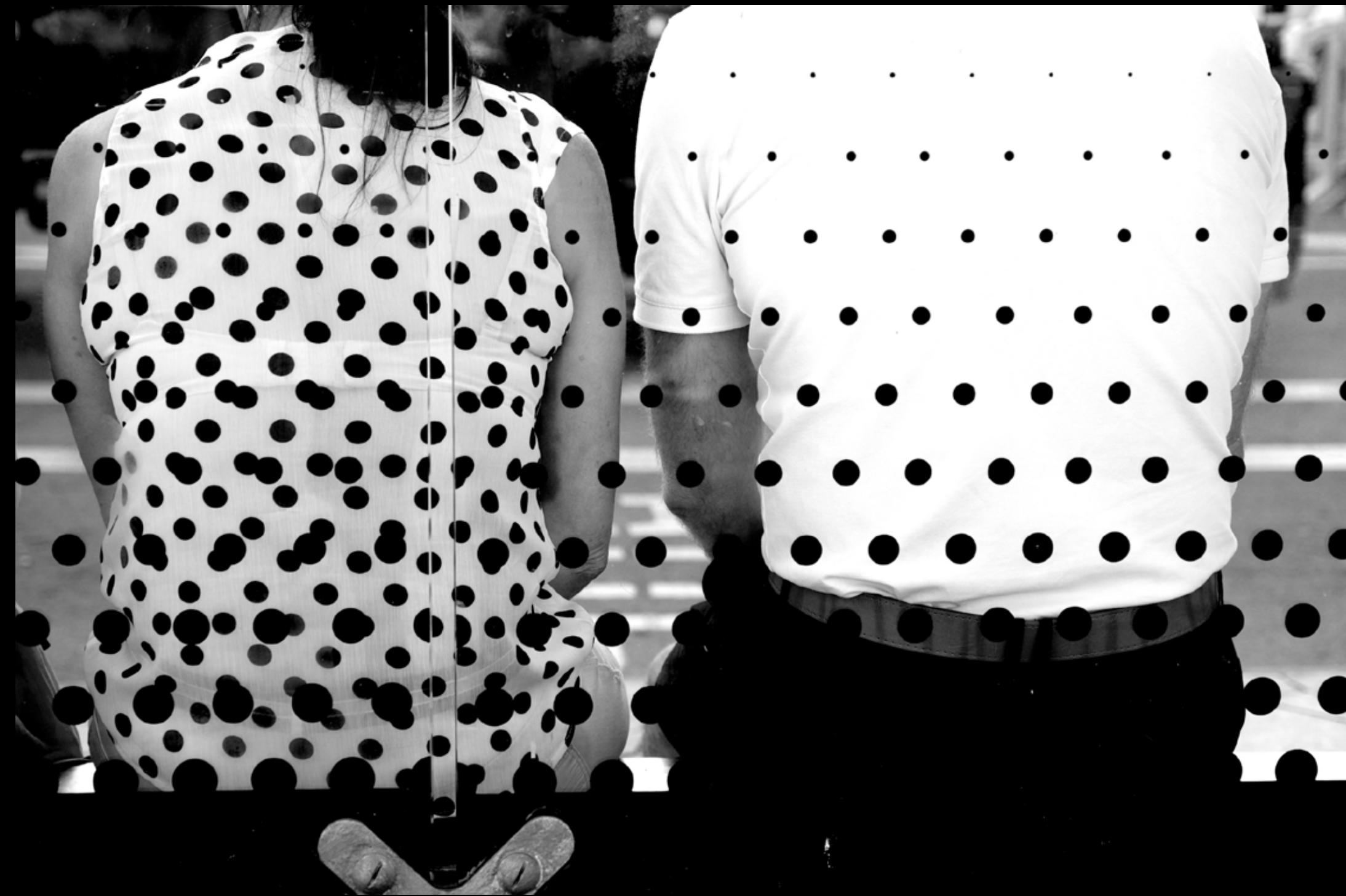








PHOTO REVIEW WITH JORIS DEWEERD

My name is Joris Dewe and I am living on the coast of Belgium. Long time ago I went to school and so I'm graduated in , fine arts', I hold a certificate as photographer and a diploma as teacher 'Arts Education'.

My past is defined by waves of different creativities. From rock singer to movie maker, surreal painter till actor but unfortunately all without a trace of success. More important is that I always enjoyed myself, met the best people in the world and collected an enviable amount of expe-

riences. Since short, I'm back involved in photography. Blessed with a vivid imagination, I try to see how extraordinary my everyday life is and how I can make photos beyond obvious. With care for composition and details, I love making suggestive or dynamic photos. Sometimes funny or surreal, sometimes aesthetic or absurd but always with a visual storytelling approach and a door open for the fantasy of the viewer.

I wish to share this world and therefore I hope that in the overwhelming daily stream of photos, someone, from time to time, is stationary with one of my images and will enjoy it.

Together with excellent work of other photographers, you can visit me on:

www.OnEdgeStreet.com

or

www.flickr.com/photos/jorisdewe



Title: Innocent.

There is a poem on the yellow bucket about a dreaming child, the sun, the beach and the wind



Title: Keep your head up.

I took this classic black and white in Bruges just in front of the train station. There are not many ,normal' places to sit there. It looks like a rather uncomfortable and lonely seat which adds a certain tension to the picture



Title: Reflection.

With a little bit of fantasy, it can be a very ,storytelling' photo; it's just up to you



Title: The happy swimmer.

The sun was very low, it was only 7° C when i was walking on the beach and saw people swimming and ,ice bears' paddling.

It was so surreal and perfect for shooting photos



Title: Searching an orange ball.

Another surreal situation, where all the people were really starring on that very unusual poster, but in that unique moment, nobody paid attention



Two men.
Great light and composition in that minimalistic photo



Title: Just before the rain
It was really surreal to see these two people there on that moment.
Nothing could disturb them, not the doggy place, not the worker even
not the nearly rain



Title: A game of lines and shadows.

This photo was ‚Honorable mentioned‘ by the prestigious MIFA (Moscow International Photo Awards) 2015



Title: Living in a castle.

Another classic storytelling B&W: glasses on the table, the cake crumbs by the bottle, the man under the blanket with the cherubs poking over his hat, her chin up...



Title: Beach with a view.

Comment from BT: I see the Great British White Beached Whale has a Belgian sub species. The slenderer version in the background makes an excellent finishing touch



Title: Human nest.

I took this photo on one of my walks on Portugal's beaches. The place was real magical



Title: A hot sun, a ,love' bag, two pink air pillows and the ,50 shades of gray' book >>>> two missing people.
Funny, storytelling photo. We all should make more of this kind of photos



Title: The wait.

Intriguing imagery



Title: Maybe for the last time,
 After I took this photo, I spoke to the lady (the man couldn't hear me anymore). For them, it was a weekly ritual, when it was a sunny day, to dress up, put on some make-up, and going for a mall walk on the promenade and to sit in the sun thinking about the past.
 When I asked her why, she replied: It's always like maybe for the last time



Title: Smart kids!
 Strange, but it's my best selling photo



Title: Slaying the shadow dragon.
My personal favorite



Title: The fisherman,
Another surreal photo on the beach. Every element has come together just perfectly well



Title: Look for dream worlds,
 Finalist Exhibition 2015 - Miami Street photography Festival Awards.
www.miamistreetphotographyfestival.org



Title: Land ahoy!
 Photo of the month Jan. 2016 on
www.onedgestreet.com



Title: Waiting for the last client.



Title: Nothing Lasts Forever

PHOTO REVIEW WITH ANDREA CELLI

Andrea is a free-lance photographer based in Florence, Italy. Graduated in architecture, being interested in photography for a long time, it was only after he bought his first Dsrl camera in 2006, that he really started thinking about the techniques and concepts in photography.

Originally trained in 3d graphic and digital illustration, before naturally progressing into the world of photography and retouching. Driven by a passion for travel, his interest lies in reportage, streets, urban and landscape photography.



lost world

This group of boilers was necessary to heat up the entire hospital. This shapeless mass of cables reminds of some organic structure while behind the three big boilers stand up as guardian of decay.

*buttons room**the temple*

*lost prayers**radioactivity*

*Land of Fire*

This picture was taken in the valley around Etna at 3.000-meter sea level. Over here the wind frequently changes the weather and you can have sunny sky and rain at the same time. The road ends at 2.500 meter then you have to walk or you can get at the top only by cars with four-wheel drive .

*Lord Byron's Grotto*

When I take landscape photographs, I often use black and white to better emphasize the dramatic. I'm in love with all the masterpieces of Amsel Adames, which I strongly believe is the master of landscape portraits and their development. For this shoot I've been using long exposure to better isolate the cavern from the rock and the sky.



Rage

I really love to photograph the sea. I do believe that this can be a subject full of meanings and good ideas. When I have time I drive to the coast, preferably in the winter, when there are just a few people and the waves are higher and more furious. This picture was selected for Vogue Italia.



Storm on "Tre Cime Mountains"

I've been climbing at the top of dolomites alps this summer. At the beginning I wanted to be' there late at night but on the way I crashed into a strong hails-torm. Night shooting wasn't possible anymore but I had the chance to catch this moment while the storm was moving slowly away from the mountains.



Terrace at the end of the World

When I take a picture of an Urban landscape i do like to insert at least an element which resize e everything in scale as in this case where the subject remains isolated, flattened between the line of the sky and the Floor.



Sliding Doors

This shoot, taken inside a German tube station, contains all the metaphor of Choice. Every day we take decisions which influence more or less our lives. I had to Wait for 30 minutes to catch the right time, the right moment when a moving train meets a train which stands still.



Work on salt pans

Recently I've been in Sicily where I documented the hard work of the salt mines of Trapani and Marsala where the workers still extract the salt with old methods. This area is under the protection of WWF.



Floating Restaurant

This was taken from a reportage of the floating restaurant of Damnoen saduak at around 100 km far from Bangkok -Thailand. This market represents a fundamental junction for the sales of food in the whole country. In this photo you can see a woman busy cooking on a floating restaurant. I'm attached to this picture because I like the balance between colours and composition.



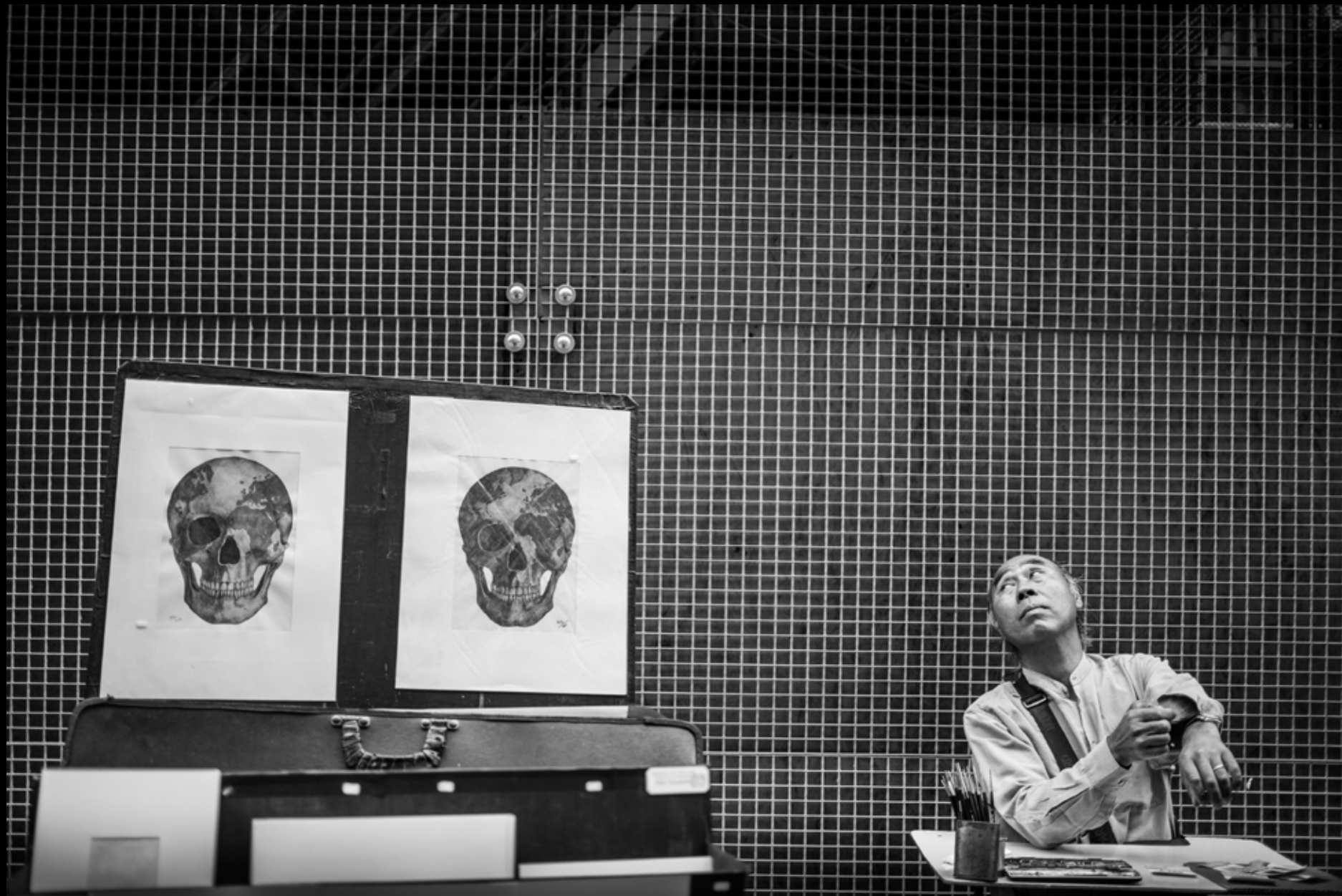
Cut in a frame

The old Ballarò market of Palermo is a vivid place, frenetic and full of life. The African community is very present in this area.



open 24 hours

Another place another capture – this time Milano. 24-hour food shops where the night shifts are covered by non-European citizen.



Dead or Alive

I took this shot of a street artist. In this Kind of photos, taken directly on the streets, I often try to make portraits of people, catching a particular moment. I prefer to develop these pictures in black and white so that the viewer is not distracted by the background or irrelevant details.



Lost in translation

The places I prefer most are, without any doubts, airports and trains station. In this occasion two Japanese tourists try to make sense of the departure timetables on a train station.

PERSONAL PROJECT: „FORGOTTEN PLACES“

This project was born between 2014-2015. Its aim is to bear witness to the presence of forgotten places, giving them a voice, telling them through my eyes and trying to make emerge their silent and suffering soul. This project is still alive and active:

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

My Facebook page: <https://www.facebook.com/Andrea-Celli-392097014333450/?ref=bookmarks>

500px page: <https://500px.com/andreacelli>

EXHIBITIONS:

Last Exhibition: „An EyE on the World“ collective exhibition made in Piazza de` Pitti - Florence last July.



Monk in the Mist

Reportage photography.

The Wat Doi Suthep Prathat is one of the most venerated temples in all Thailand.



PHOTO REVIEW WITH HARRY AALDERING

I’m born and raised in The Netherlands, but of young age I’m influenced by Asian cultures and traditions. Married with Yanti from Indonesia and together we have a son.

I have a vast experience as a backpacker to SE-Asia. Over the years I made more then 30 trips to Indonesia, Malaysia, Singapore, Thailand, Cambodia, Laos, Korea and Japan. I’m fluent in Bahasa Indonesia and speak some basic Thai. I ‘know’ Asian culture from inside out.

I study and practice (Sōtō) Zen for more then 10 years and I’m a student of Frank De Waele Roshi, who is a well-known Zen master from Belgium. I received the Buddhist precepts in 2007.

Besides several (zen)retraites a year I also participate in a yearly street-retraite, where I live 5 days on the streets without any cash, bank- creditcard or phone.

Besides Zen and traveling I have one other passion: Photography. When I approach people Zen and Photography come together and are inseparable.

I bought my first camera many years ago but at some point I realized that I did not make any progress anymore and was photographing all kind of different subjects. At that point I decided to study at the University of Applied Photography. After an intense study of two years and many photo shoots I graduated and got the advice to work in the field of street- and documentary photography.

On my list of favorite photographers are: William Klein, Robert Frank, Daido Moriyama, Bruce Gilden, W Eugene Smith, Vivian Maier, Mark Cohen, Saul Leiter and Ed van der Elsken. Of the current generation photographers my favorites are: Tatsuo Suzuki, Michio Yamauchi, Naoki Iwao, Hiroyuki Nakada, Jonathan Auch and Jonathan van Smit.

My favorite focal length is 28mm. Sometimes I switch to 35mm or 21 mm.



Before starting a new project I define how I will approach people.

„Lost Angels“

For the series ‘Lost Angels’ I first spend several hours with homeless people, before I would take any picture. For approaching the Lost Angels I made use of the so-called three tenets that are part of my spiritual practice.

(For more info: <http://www.harryaaldering.nl/portfolio/lost-angels-2/>)

Kris an engineer that lives on the streets



Kris and Pascal are having a good time



Francois is tired of reading. Time for a nap



Place to spend the night.



Enjoying the sun



Will you put my picture on "Youtube" ?



Claude is sharing the story of his life



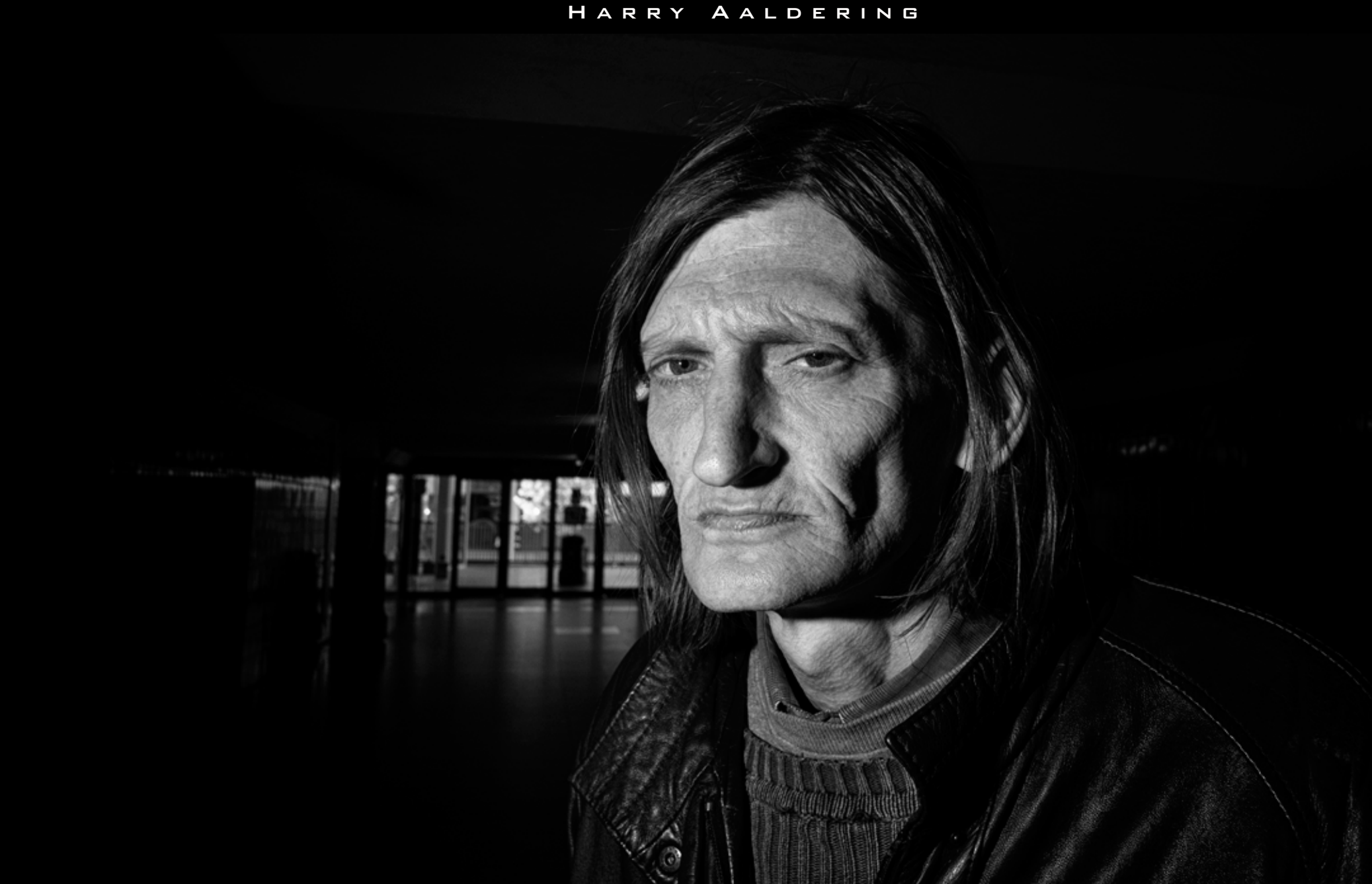
Preparing for the night



While the sun was shining Louis kept his coat on



At the railway station in search for some pocket money



At the railway station in search for some pocket money

THE BIG EYE-PHOTO MAGAZINE PHOTOGRAPHY COMPETITION

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PHOTO BOOK BY MARTIN PARR

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„People of Tokyo“

HARRY AALDERING

For the series: “People Of Tokyo” I used a Bruce Gilden like approach; unposed, off camera flash, from close distance.



Youngster in from of Shinjuku station



After dinner escorting the lady to a taxi



Always time for a cigarette



Rain at Shibuya crossing



ooohhh whats happening?



Waiting for dinner



Lost in Thoughts



Always on the move



Candy girl



Rain at Shibuya crossing

„Mengse van Aantwaarpe“

This is one of the series I currently work on: 'Mengse van Aantwaarpe' (People of Antwerp).

For this series I will make a cross section of various people that have one thing in common: They live in the city of Antwerp.

I planned to work for a period of three years on this series. In this edition of EYE-magazine a sneak preview.

HARRY AALDERING



Playing soccer



Enjoy your day mister



Marketman



What is that guy doing? >click<



Lost in Thoughts



Why don't you capture a young girl? Well ...I'm looking for a beautiful character



Loneliness meets doubt



Rushing home



Having a chat about the accident



Shopping time



View on the city of Antwerp, from the older site of the river

Visit Harry at:

<http://www.harryaaldering.nl/>

- <http://www.harryaaldering.nl/bio/>

- <http://www.harryaaldering.nl/portfolio/lost-angels-2/>

- <http://www.harryaaldering.nl/portfolio/jewishq/>

- <http://www.harryaaldering.nl/portfolio/tokyo-no-hitobito-people-of-tokyo/>

- <http://www.harryaaldering.nl/portfolio/mengse-van-aantwaarpe/>

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Facebook:

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PHOTO REVIEW WITH JASPER TEJANO

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 life-long student of photography.

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.

// What's great about street photography is that you don't need expensive gears, multiple lenses, lights, a studio and models to get your image

Street Photography serves as my creative extension and my source of excitement. My face would light up if the discussion is about photography and by photography I mean passionate discussions about creating images, going out there, sharing experiences on the streets and admiring the works of the great ones.

What's great about street photography is that you don't need expensive gears, multiple lenses, lights, a studio and models to get your image. All you need is a reliable compact, an interesting place and imagination. The amount of joy that I get from photographing shadows, light, texture, the moment... priceless! The anticipation that one of my frames will produce a remarkable photograph for me can be compared to a little child getting excited when opening a gift on Christmas day.

Links to my work

www.instagram.com/jaspertejano

web.facebook.com/jasper.streetphotography/

<http://streetsincolor.com/user/6983>



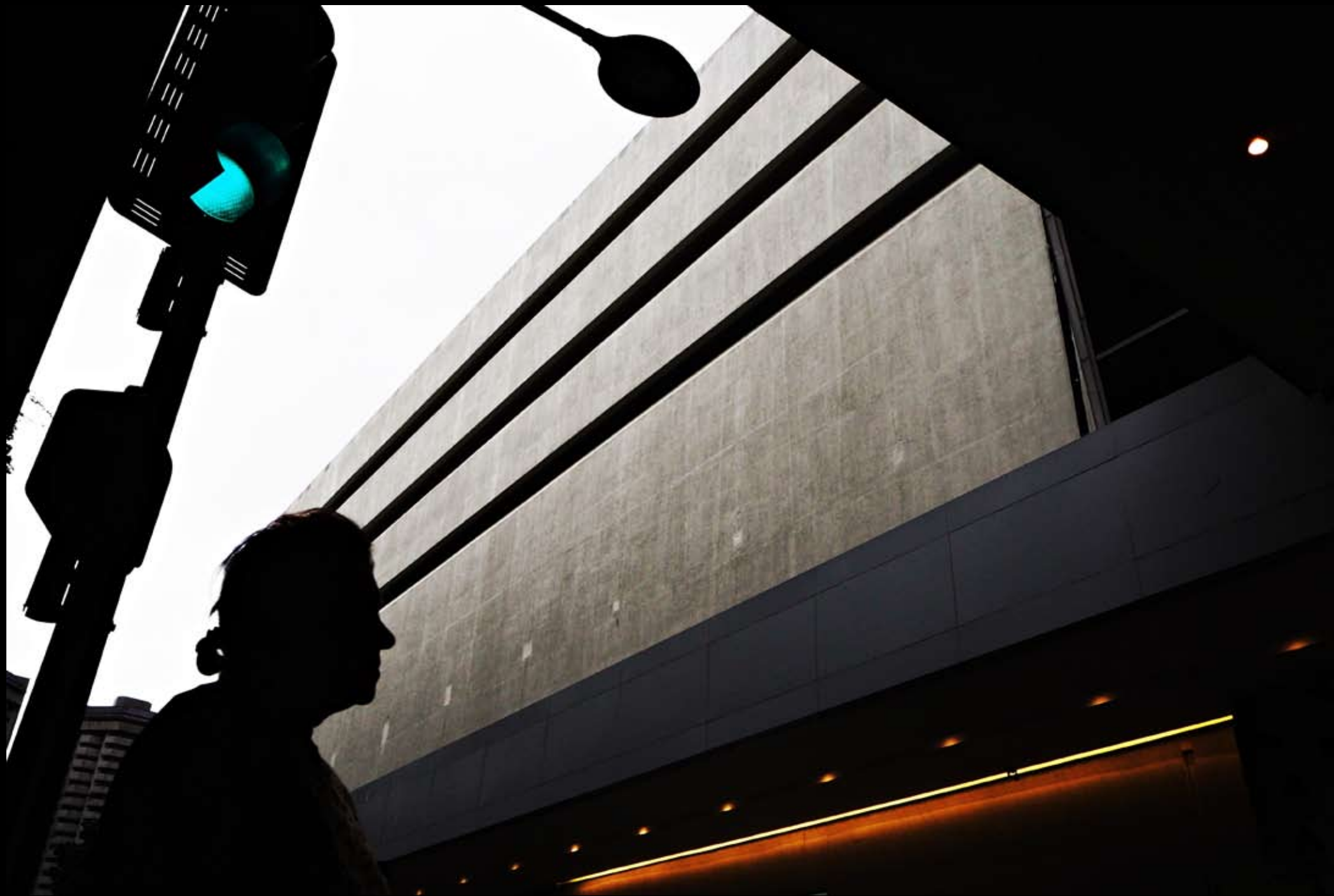
Yin and Yang - Two umbrellas creating an interesting visual tension with a manhole cover on a side street.



A Boy in Flight - A boy was seen enjoying the moment as if he is about to fly above a field of primary colors



*Magenta Shade - A young lady walks leisurely by the bay side under the afternoon sun
casting a magenta background on her silhouette*



Lady of the mall - A silhouette of a lady on her way to a city mall



Through a frosted glass - A young man gracefully glides on ice as seen through a frosted glass



Café visitor - A man passes by an illuminated and wet glass wall on his way to a local cafe



Light drizzle - A city dweller's puddle reflection, moments before stepping on a red gutter during one drizzling afternoon



Rainbow lady - A lady with a beautiful, rainbow umbrella gracefully walks on an interestingly patterned pavement



In between phones - An interesting vantage of capturing a lady passing behind two worn down pay phones



The Bun Lady - A woman with her hair in a bun walks by an illuminated wall strip



Life in windows - A shadow of man passes by a window with three lady mannequins



Bayside shadows - Shadows of people by the bay-side



Monsoon Men - Three men struggle to take control of their only umbrella against the strong monsoon rain



Shadows on green wall - Shadows of ladies projected on a green wall



Lady on overcoat - A woman in deep contemplation passing by a walk way



Afternoon lady – A shadow of a woman walking across an empty pantry



Blue umbrella – A lady crosses a street under her lacy umbrella



At Rest – A man takes his sweet time to rest in the middle of a busy mall



Three Events – Three events photographed in a single frame



Ponytail lady – A lady's silhouette is projected on a wet window during the rainy months in the metro



Best of friends – two friends having fun catching up on news sharing an umbrella



SPECIAL REVIEW WITH DONATELLA D'ANGELO

Donatella D'Angelo's photographs, a dreamlike mise-en-scene hanging in the balance between the duality of body and soul, presence and absence, life and death, where the sign of the human being persist in everyday places. The naked body freed from any erotic provocation to exalt its poetry, manifestation of a universal feminine. Donatella shows us, through her pictures, a state of static dynamism, that nothing hides, but in fact, reveals.

Donatella D'Angelo is photographer and graphic designer from Milan, Italy who has been working in the visual arts since the 1980's. In recent years, she turned her focus to the photographic investigation of "body and identity." Her photos have been exhibited in Italy and in the US, and have appeared in various online and print publications. She received the first place prize at the national contest LABirintiFOTOgrafia 2015.





















<http://donatelladangelo7.tumblr.com/>
<http://donatelladangelo.wix.com/photography>

EXHIBITIONS

ORNAMENTAL EROTICA, solo show, Milano, 2010/2011
FALLEN ANGELS, solo show, Milano, 2011
SING[S] OF LIFE, BE THE CHANGE, collective show, Milano, 2011
AUTOBIOGRAPHIED'ARTISTE, BE THE COLOR INSIDE, collective show, Milano, 2012
IL SESSO E LA SEDUZIONE, collective show, Milano, 2012
CARNEM, collective show, Milano, 2012
QUANDO L'ARTE E LA POLITICA S'INCONTRANO: LA VIOLENZA SULLE DONNE, solo show, Milano, 2013
LA CARNE CHIEDE CORAGGIO IN CAMBIO DELLA FEDE, solo show 3 dates, Milano, 2013
IL SOPRUSO SILENTE, collective show, 3 dates Ferrara, Firenze, Siena 2013
ESTAMPADURA - TRIENNAL EUPROPEENNE DE L'ESTAMPE CONTEMPORAINE, collective show, Castelsarrasin (Toulouse) 2013
LA POETICA DEL CORPO, IL CORPO POETICO, AL FESTIVAL DELLE ARTI, collective show 3 dates, Venezia - Milano 2013, Torino 2014
FESTIVAL DELLA FOLLIA, collective show, Torino 2014
ESPRESSIONI, collective show, Milano 2014
MADRESTREGA TRIBUTO AL FEMMININO, solo show, Roma 2014
1° PREMIO CONCORSO NAZIONALE LABIRINTIFOTOGRAFIA – collective show: 2 dates Milano e Torino 2015
THE EMPTY SPACES PROJECT, ART GALLERY – collective show Putnam, Connecticut – USA 2015/16

PUBLICATIONS

IL FOGLIO CLANDESTINO Magazine Cover - anno XIX – double issue 76/77 (Edizioni del foglio clandestino): „Hospitium Peregrinorum“, 2010
IL FOGLIO CLANDESTINO Magazine - year XX - issue 78 (Edizioni del foglio clandestino) 12 portraits: „Rinascere Madri“, 2012
SESSO MUTANTE, i transgender si raccontano di Alessandra MR D'Agostino (Edizioni Mimesis): „Andrea“, portrait 2013
STYLE, Corriere della Sera year 6 issue 1 – January/February 2013 (RCS MediaGroup) pictures for the article: „ho fatto strike“, di Severino Colombo
IL VERRI „Gli eccessi dell'io“ Magazine Cover - numero 55, giugno 2014 (Edizioni del Verrì): „Non si può scindere l'anima dal corpo che la contiene, self portrait“, 2013
NIGHT ITALIA N.9, 2015 - „ANAR/CHIC“ – Project “Los respiros del Alma”



R I G H T T I M E R I G H T P L A C E
P H O T O B O O K
B Y
R O B E R T R U T Ö D

Robert Rutöd was born 1959 in Vienna, Austria. Early pursuit of painting; from 1978 on photography. Works from these years later appeared with some of his absurd texts in the book grayscales. early b&w photographs 1978-1988.

Between 1979 and 1993, Robert Rutöd wrote and directed short films, which were screened at various international film festivals. In the mid-90s, he increasingly devoted himself to the design of books and applications for digital new media. In 2004 he returned to photography; since 2009, he presents these images to a wider audience.

In his personal projects, Robert Rutöd investigates the paradox Human, with its sometimes tragicomic aspects. In 2009 the photo book Less Is More resulted from that and three years later, Right Time Right Place. For this he received the New York Photo Award and the Special Prize of the Czech Center of Photography. Robert Rutöd’s photographs have been shown at numerous photography festivals and exhibitions throughout Europe, America and Asia; his work has been widely published in magazines and on blogs. Robert Rutöd lives and works in Vienna.



Being at the right place at the right time is usually associated with happiness and success. But what happens when we are at the right place at the wrong time? Do we even know that this is the right place? And what if it turns out that it is the wrong place after all? But the right time!

Whoever loses his orientation over this thought will get a feeling for Robert Rutöd’s latest pictures. The Vienna-born photographer wandered for few years through Europe and has proven to be a keen observer with an often tragicomic view: The blind man who finds orientation by putting his stick in a tram track, the helpless swan that finds itself frozen to the vast stretch of ice, or the amputee operator of a shooting range set up in a ruined building. It gets macabre with the portraits of the Pope, Hitler and Mussolini decorating the labels of wine bottles.

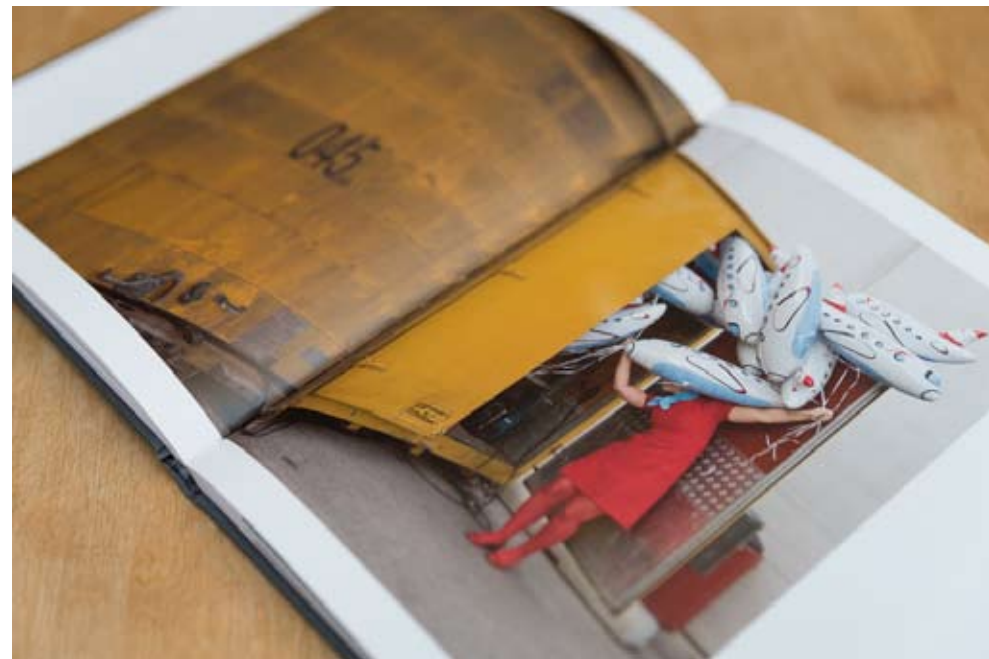


“Right Time Right Place is a collection of photographs I made in the last few years on my travels through Europe. The images revolve around the question of whether it is possible for a person to be in the right place at the right time. Is the ideal state of space and time something we are awarded or is it a state we have long been living in without being aware of our good fortune? I hope I have not succeeded in answering this question. Nothing fails more pathetically than an artist’s attempt to explain the world and its relationships. Rather, my work leads to the conclusion that the world cannot be explained. Once an exhibition visitor in New York told me that, when viewing my photos, she felt that the protagonists seemed to be kind of disobedient. I really liked that interpretation.”

„What Robert Rutöd brings to the contemporary photographic dialogue is that intangible ability to see the world with a skewed lens - a lens that is compassionate and at the same time, unkind. It is a lens that is the stuff of operas and nightmares, comedies and slapstick. Robert finds that split second of humor or truth telling and that instant of social documentation or absurdity that makes us not only laugh at ourselves, but also laugh and feel embarrassed all at the same time.

Or should I say, at The Right Time.“ (Aline Smithson, from the foreword to the book Right Time Right Place)







Right Time Right Place was awarded the Special Prize of the Czech Center of Photography at Photo Annual Awards 2012.



A photo from the series won the New York Photo Award 2012 in the category Fine Art.

Books:

Less Is More (2009), grayscales. early b&w photographs (2010), Milky Way (2014), Right Time Right Place (2015).

Selected exhibitions:

Dong Gang International Photo Festival (Seoul, South Korea) S

Celebrating Europe (Kaunas, Lithuania) G

From Memory and Oblivion (Guadalajara, Mexico) G

Miami Street Photography Festival (Trendy Studio, Miami, USA) G

Delhi Photo Festival (New Delhi, India) G

Copenhagen Photo Festival (Carlsberg Byen, Denmark) G

Smashbox Group Show (Los Angeles, USA) G

Right Time Right Place (Galeria Fotografii, Bielsko-Biała, Poland) S

An Eye for an Ear (Galerie Huit, Arles, France) G

Kolga Tbilisi Photo (Tbilisi, Georgia) G

BlowUp Angkor (Angkor Photo Festival, Siem Reap, Cambodia) G

Foto8 Summershow (Host Gallery, London, UK) G

Provocation (NY Photo Festival, powerHouse Arena, New York, USA) G

Less Is More (Siebensterngalerie, Vienna, Austria) S

Contact: info@rutoed.com – Website: www.rutoed.com



THE BATTLE OF STREET PHOTOGRAPHY
COLUMN BY ALEXANDER MERC

Street photography, without doubt, is enjoying enormous popularity today. The technological advances in digital cameras and smartphones have contributed immensely to this phenomenon, and it has been further exacerbated by social media. Almost everyone is a photographer now, posting their images on Facebook, Flickr, Google+, Instagram, etc., and they are harnessing social media to create global communities on massive scale. Attendant to the rise of this new phenomenon is the **battle of street photography**.

There is a thriving and engaging debate on street photography that continually rages on every day. Essentially, almost everything and anything is being scrutinized here. It is undeniable that this genre, amongst all kinds of photography, is the most argued upon.

Here are some of the more important issues in street photography today:

Should Street Photography Include People Or Not?

Some proponents of street photography argue that since street photography is about people captured in a candid moment, it is a must that people be ‘in the frame’ to have their stories told by their action, gesture, and expression. On the other hand, those opposing this view say that street photography can be absent of people, and instead just show an object or environment as long as the image projects a decidedly human character in facsimile or aesthetic.



Is A Street Portrait Considered Street Photography?

Some proponents of street photography argue that since street photography is about people captured in a candid moment, it is a must that people be ‘in the frame’ to have their stories told by their action, gesture, and expression. On the other hand, those opposing this view say that street photography can be absent of people, and instead just show an object or environment as long as the image projects a decidedly human character in facsimile or aesthetic.

Is Street Photography An Invasion Of Privacy?

In public places, street photography is legal in most countries (though be sure to check the laws of the country you’re photographing in to be safe). Many photographers believe that street photography is an exercise of freedom of expression, so they can photograph everyone and everything in the street. Once a person has stepped into the street and a public place they have surrendered their right to be anonymous. However, others hold a totally opposite view, and maintain that taking a photograph of someone without their permission is a violation of their personal privacy. They argue that although street photography is not a crime, there should be a self-imposed limit to it. Not everything or everyone should be ‘fair game’. For instance, maybe one should make sure not to shoot someone when in an embarrassing or compromising situation.



Is Photographing Poor And Homeless People Exploitative Or Does It Raise Social Awareness?

Many negative criticisms have been labeled against photographing poor and homeless people. Critics said that this is exploitative because it is turning poverty into entertainment and poor people are being treated like animals in the zoo. The concept of ‘poverty tourism’ and photos of tour groups walking through favelas toting their expensive DSLRs is clearly unsettling. By taking photos of poor or homeless people, photographers are not only invading their privacy, but removing their dignity, as well. This is clearly a troubling reality but there is a way of engaging with it in a more responsible way, according to others. That ‘other way’ is to tell these peoples’ stories and let the others see how a large part of the world struggle due to certain circumstances, and the greed and selfishness of the rich and powerful.



Should There Be Rules In Street Photography?

Since street photography is about moments, about humanity and about everyday life, it is logical to follow certain rules in order to make street photos credible and relevant. And for beginners, these rules serve as a good starting point. Those who don’t agree that there should be rules argue that these rules stifle and destroy creativity, and that street photography, being an art, should not have restrictions. And what use are these rules anyway if they will just be broken anyway?

Other Talking Points

Surprisingly or not, the issues that are being discussed are not limited to the above. There are still countless topics that street photographers cannot agree on, further examples of which include:

- what lenses to use – prime or zoom lens?
- color or black and white?
- is photo manipulation acceptable or not?
- is photographing the backs of people appropriate or not?
- what comprises ‘street’?
- what is truly important – style or content?

Conclusion? Just Keep Shooting!

Accordingly, we can conclude here that photographers to photographers, individually and as a group, have their own perception as to the what, when, where, why and who of street photography, thus making the whole debate around street photography completely subjective. So, what is the point of discussing things in the first place if you cannot reach an agreement? Indeed, it is a waste of time and energy to argue if a photograph is ‘street’ or not. Rather what is important to discuss is whether an image is beautiful, mediocre or unpleasant. Anyway, street photography for me is not a job but just a hobby. My advice, therefore, to street photographers out there is to follow your passion, your open mind and your self creativity. Likewise, learn from the masters, keep up with the trends and find your own style.

Cheers!



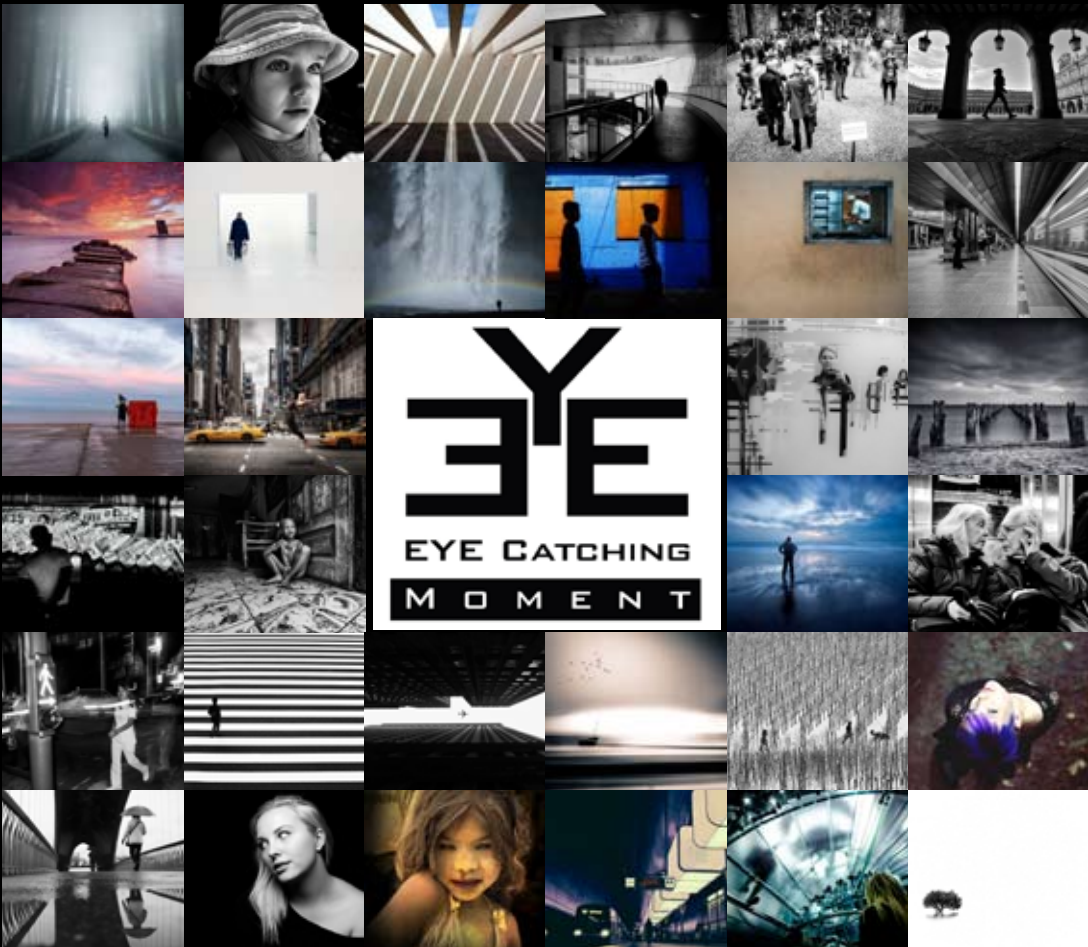
EYE CATCHING MOMENT

THE SELECTED „EYE-CATCHING MOMENT“
FEBRUARY 2016

Again, we are proudly presenting the „EYE-Catching Moment“ selection. A slection of fantastic photographs, submitted by amazing and entusiastic photographers from all over the world, to our photo group:
www.facebook.com/groups/eyephotomagazineeditorschoice

We congratulate to the selected photographer:

Filipe Correia
Thibault Morineau
Antonio E. Ojeda
Benjamim L. Medeiros
Rui Lopes
Joao Fernandes
Jose Canelas
Wilfried Gebhard
Max Imus
Gino Riego Esmeira
Joel Domingo
Blaz Poljansek
Αντώνης Γιακουμάκης
David Mar Quinto
Stukas Rolandas
Magdalena Roeseler
Justin Curtis
LuCas Tupas Lao
Orna Naor
Alberto Daniel Gangi
Martina Thewes
Alfredo Oliva Delgado



Barry Levy
Marlon Galang Malabuyoc
Nao Sakaki
Nathan Resu Nrvi
Kai Hirai
Dean Nixon
Joshua Mack
Elhanan Simhayev
Ivo Ferigra
Tobias Sportmann
ΜΑΡΙΑ ΣΤΕΦΑΝΙΔΟΥ
Ben Beh
Karlo Flores
Aleksander Mogilo
Chris Farley
Chris Milla
Mauricio Torres
Pawel Piech
Youngjae Lim
Zelko Csilla



Photographer: Filipe Correia
www.facebook.com/filipe.correia.5245

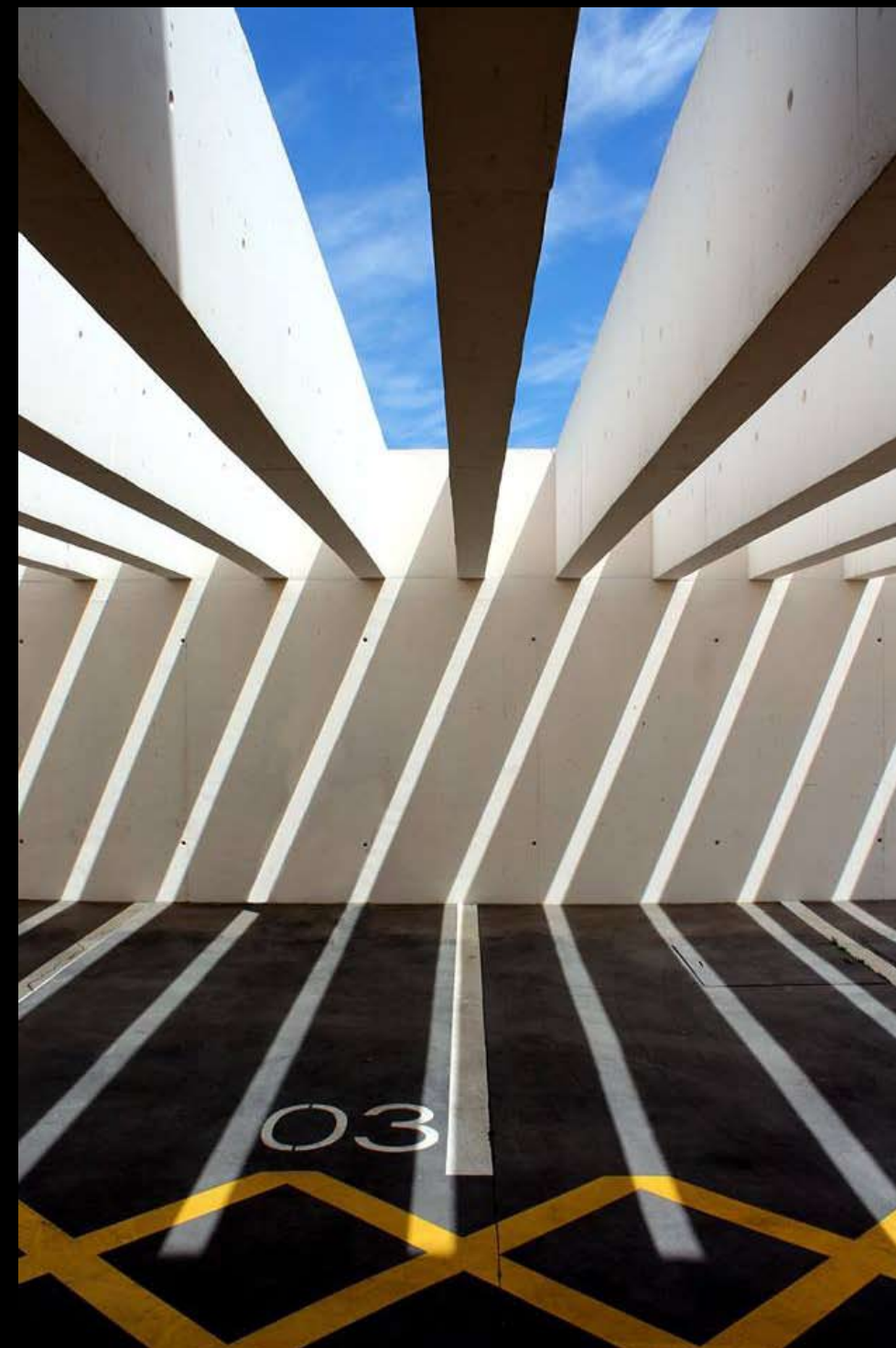
EYE-CATCHING MOMENT

THIBAUT MORINEAU



Photographer: Thibault Morineau
www.facebook.com/kiev.sky.9

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Photographer: Antonio E. Ojeda
www.facebook.com/AntonioEOjeda





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www.facebook.com/jhcanelas





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Photographer: Marlon Galang Malabuyoc
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