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MAGAZINE

2016 NOVEMBER EDITION



PHOTO BY: CRAIG REILLY ©

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NOVEMBER 2016

EYE PHOTO MAGAZINE

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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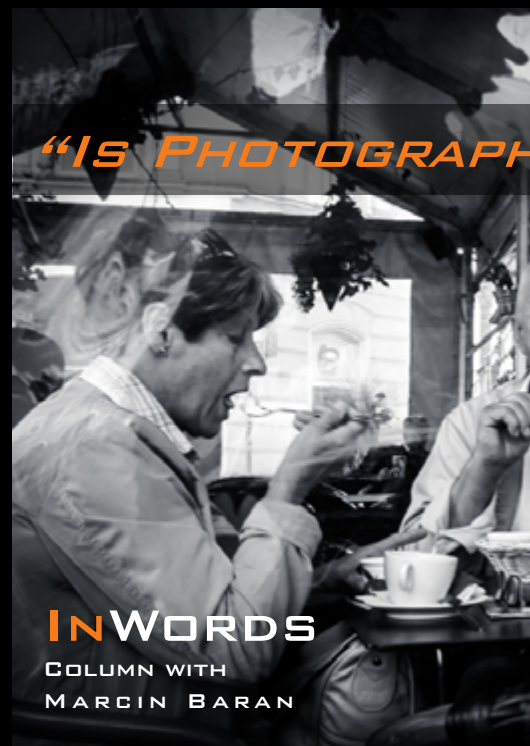
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INFocus

INTERVIEW WITH
CRAIG REILLY



"IS PHOTOGRAPH

INWORDS

COLUMN WITH
MARCIN BARAN



INFRAME

PHOTO REVIEW WITH
NIS WILLEMS



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PHOTO REVIEW WITH
TAKANORI TOMIMATSU



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PHOTO REVIEW WITH
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PHOTO REVIEW WITH
SIMON PANNELL

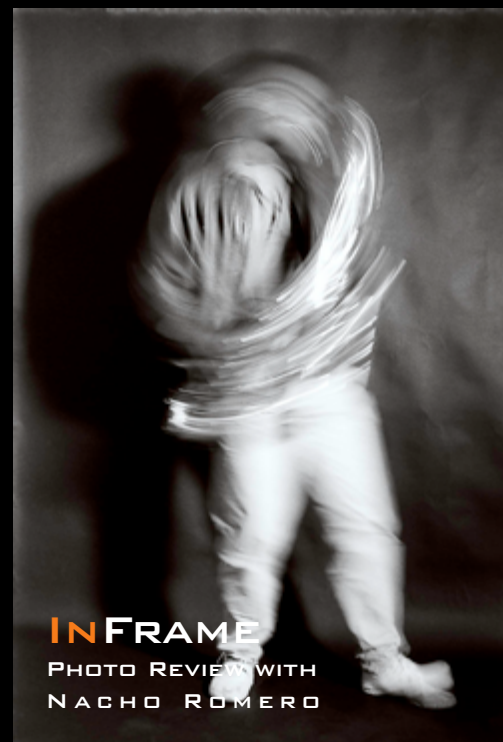


INFRAME

PHOTO REVIEW WITH
SILVIA



INFRAME
PHOTO REVIEW WITH
MIGUEL ANTUNES



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PHOTO REVIEW WITH
NACHO ROMERO



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PHOTO REVIEW WITH
GIANCARLO MANNETTA



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PHOTO REVIEW WITH
MAREN KLEMP



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PHOTO REVIEW WITH
JULIA POMBO



INFRAME
PHOTO REVIEW WITH
ILLÉS TÓTH

The Boathouse Creative Studios

J-Walking: A Selection from the Collection Immersive Street Photography Exhibition

by

Jimmy Lee

Curated by Carole Pluckrose and
Miro Tomarkin - Boathouse CIC.



November 12th 2016 - February 20th 2017

Open Mon-Sat 10.30am -5pm

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<http://icehousequarter.co.uk/boathouse/>

Jimmy Lee:

www.j-leephoto.com

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As part of its commitment to the development of emerging artists the Boathouse is delighted to welcome local photographer Jimmy Lee to mount his first immersive exhibition in the Boathouse Creative Studios.

Jimmy spent the earlier part of his career working in the construction industry until he was made redundant in 2015 due to injury. He had always harboured a great love of photography but only picked up his first camera in 2015.

Since then he has pounded the streets and found his passion for seeing and capturing incidental moments of London life that speak to us with humour, sadness and surprise.





INFOCUS

**INTERVIEW WITH
CRAIG REILLY
BY
STEFAN CIMER**

Thank you for taking the time out to do this interview with us, much appreciated, Craig!

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

My name is Craig Reilly, and I'm a street photographer from London, England. I've been shooting street since August 2015, and I'm a member of the Street Photography International Collective (SPi Collective)



portrait photo by Alan Schaller ©

“The most important lessons I’ve learned, are not being bothered about missing a shot, being patient, and how important it is to move around my subject for the best position to capture them.







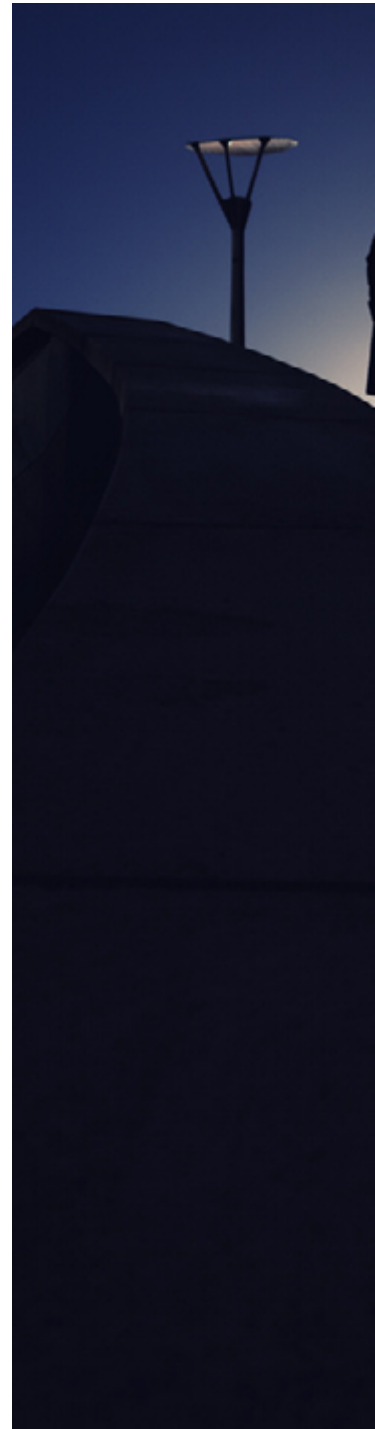
Could you share with us how you first became interested in photography?

I first became interested in photography a few years ago. I was working for an airline, and obviously had many opportunities to travel to some amazing locations. I bought a Canon 40D, and took all the tourist type shots in cities like Dublin, New York, Tokyo, Kyoto, Osaka, Akita, and Hiroshima. When I was home, I was interested in Landscape photography, and would drive to fields with a tripod and my camera, with not much success to be honest!

When and how did you start with street photography, was there an initiating event?

August 2015, and it was actually a combination of events to be honest. The first one was changing my camera from the Canon 40D to the Olympus OM-D E-M10 in January. This gave me the enjoyment of taking a camera out again. The 40D was such an effort to take out; I hadn't used it for absolute months. Then in May, moving to South East London gave me easy access into Central London. So I started taking urban landscape shots of all the iconic buildings; Big Ben, St. Paul's Cathedral, Battersea Power Station, London Eye. I got into the habit of using long shutter speeds for the glass effect of the Thames in all of them too!

Then I stumbled on a website that had some photographers work I really liked the looks of. They were a collective of street photographers from London, and they gave me inspiration to find other street photographers and dedicated street photography websites. Most importantly, it inspired me to go out and shoot some street myself.









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

Thank you, that's very kind of you to say so.

It's a tough question to answer, really. My work now is just me seeing certain scenes that catch my eye, which has obviously developed over the last year or so. I love movies, so I'd say films by the Cohen Brothers and Masanobu Takayanagi are playing a large part of where my eye is going.

As for inspiration from other photographers work, this has developed along the way too.

I'm now most inspired by Henri Cartier-Bresson, René Burri, Richard Avedon, Matt Stuart, Alex Webb, my fellow members of the SPi Collective, and the many thousands of followers I get to see through the Street Photography International Instagram account.

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

It plays a large part. I feel one has to be in total control of the tool in which he or she uses to get their best results. I upgraded to the Olympus OM-D E-M1 in November last

year, and since then I've not even thought about purchasing another camera. I'm so used to using it and getting it into the correct position to frame the shot. With regards to lenses, I own the M. Zuiko 17mm and 45mm and have it.





and have it set up as simple as possible, I don't have to think about anything other than getting
nm 1.8's and the all manual Voigtländer 25mm 0.95. The Voigtländer is rarely off the body now I





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

I got attacked by 4 youths in November last year, because I took a photo of them committing a crime in broad daylight. I ended up with a fractured nose, and a few cuts and bruises. But due to the good photo, they caught the kid that did it.

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

I love laughing, playing the class clown, and I don't take myself too seriously (You may have guessed from answer 5!). So I would say the images that reflect that the most are the 'Rollin' at Tottenham Court Road station', and the street selfie of me with a pigs head in the reflection.

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

Luck plays a huge part in photography. This is the beautiful and exciting thing of shooting street photography. You never know what you're going to capture from one street to the next.

The greatest luck I've had so far was capturing an image of a lady sat in a coffee shop window. Once I posted it on Twitter, it transpired the lady I had captured was the amazing street photographer Dorothy Bohm. That chance photo gave me the opportunity to meet the most fascinating and talented woman I have ever met, when interviewing her for the SPi website.



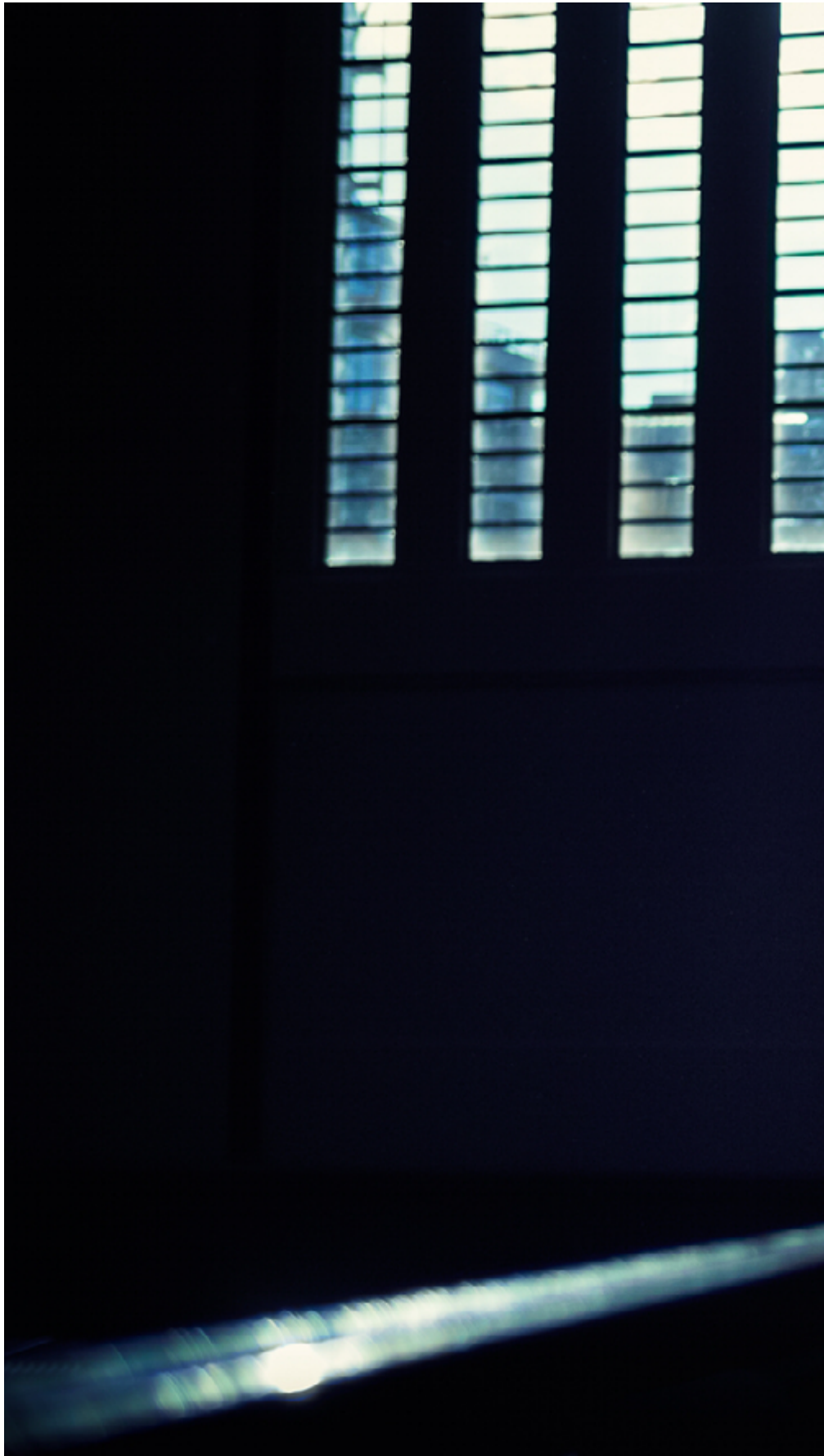






This is a tricky question: Among all your fantastic work, could you name one as your favorite?

My personal favorite at the moment was captured in Tate Modern. I saw the outline of the guy in the hat from about 50 yards away, and couldn't get to him quick enough. He was engrossed in taking his own shot of the light coming through the window, so I was able to frame the shot exactly how I wanted, just before he'd finished taking his.



ite, and if yes, why?



Has your style of shooting changed since you started?

Absolutely. That comes from putting in time and effort to walk the streets practicing with my camera, being inspired by better photographers, and looking at my bad shots.

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

The most important lessons I've learned, are not being bothered about missing a shot, being patient, and how important it is to move around my subject for the best position to capture them.

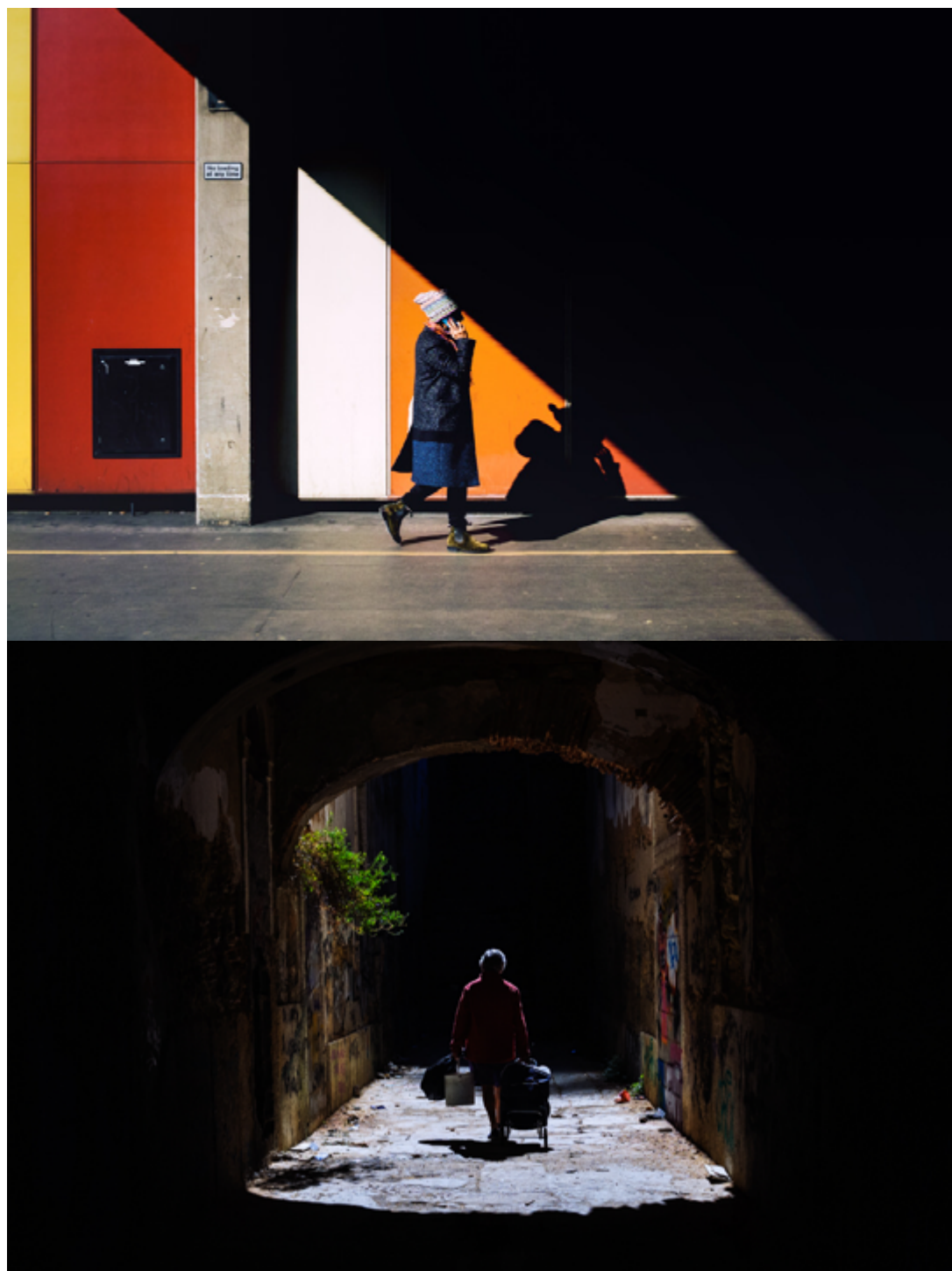
Based on your experience, what advice would you give people who are just starting out in street photography?

Get out and practice with your camera as much as you can, learn from the work of others and your own (especially the bad ones), and most of all enjoy it.









Visit and follow Craig at:

craigreillyphotography.com

[instagram.com/furby76](https://www.instagram.com/furby76)

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EIKOH HOSOE
"BARAKEI"
A PORTRAIT OF YUKIO MISHIMA



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EIKOH HOSOE

"BARAKEI" - A PORTRAIT OF YUKIO MISHIMA

Born in 1933, Eikoh Hosoe spent his childhood in a Japan destroyed by the war. The avant-garde photographers of his generation, torn between nationalist authoritarianism and the opening of an equally seductive vanquishing West, in

one way or another, witnessed everything from the collapsing of traditions to the Japanese millennial supremacy.

Their emancipation came through the bringing together of collectives such as Jūninno-Me in 1956-57 and VIVO at the beginning of the 1960s, but equally through numerous interdisciplinary exchanges. Following on from his meet-up with the charismatic theatre creator Butoh Tatsumi Hijikata, Hosoe became known from 1961 for his superbly crafted book – Man and Woman – which transcends the boundaries of erotic art through its graphic over dramatization. Then, in 1963, Hosoe created the album Barakei – Killed by Roses with Yukio Mishima which put the scandalous author in the spotlight and lifted the photographer to immediate international notoriety.

In Barakei, Mishima, always stripped bare, is alternatively captured in the kitschy gold setting of his home in Tokyo and in Hijikata's deserted dance studio. The other shots pay tribute to his love for European Renaissance painting, and, in particular his very sensual iconography of the martyr Saint Sebastian.



Barakei is an erotic and morbid fable that is well known due to its provocative allusion to Mishima's homosexuality and the despair of an immensely erudite author who refused the decline of his country and of his body. Barakei is incontestably Eikoh Hosoe's masterpiece.

The work of Eikoh Hosoe was displayed in Arles at the exhibition "Pas de deux, Kazuo Ono" by Eikoh Hosoe and William Klein, 4 July – 28 August at the Chapelle Saint-Martin du Méjan, Arles.

The exhibition will play a part in Photo Saint Germain – the photography festival situated on the left bank of the Seine from the 4 – 20 November 2016.

la galerie eric mouchet,

Contemporary Art in the Heart of Saint-Germain-Des-Prés

Having collected artwork for a long time, Eric Mouchet fulfilled his passion for sharing what he knew by opening up his own gallery dedicated to contemporary art in Autumn 2014.

An expert in graphic arts for the Appeal Court of Paris and a specialist of Le Corbusier's drawing work, Eric Mouchet proposes a varied contemporary program, occasionally based on artists whose work he has himself collected for a number of years.

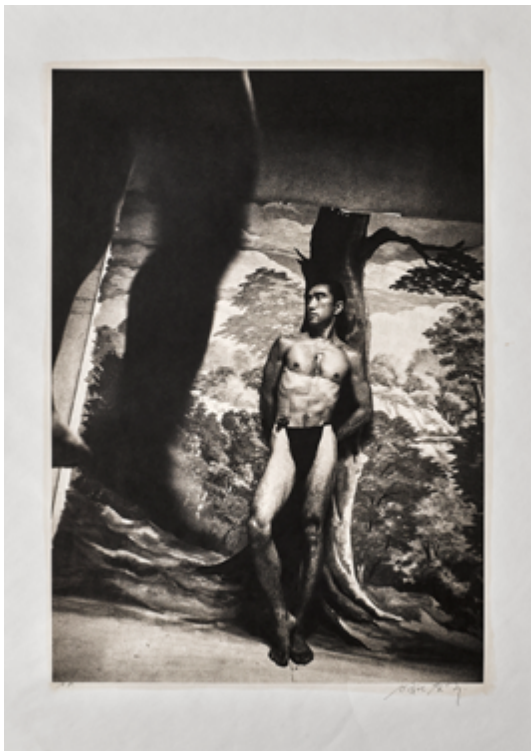
Selected for the rigour, suitability and poetry of their work, these artists, from geographically diverse origins, express themselves through all different mediums, from more traditional to most current.

Witnessing the potential of Saint Germain-des-Près – an area at the heart of the historical cultural centre of Paris – Eric Mouchet set up his gallery located at 45 rue Jacob in order to contribute to the culturally thriving contemporary art scene on the left bank of the Seine.

Upcoming exhibitions and fairs

Machination(s) - 10 September to 8 October 2016

YIA Art Fair - 20 to 23 October 2016 - Carreau du Temple - Paris



MARCIN BARAN



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 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

My Flickr : www.flickr.com/photos/marcinbaran

My Twitter: twitter.com/bara_neck

IS PHOTOGRAPHY ABOUT MONEY?

by Marcin Baran

What's in my bag? I don't have a bag. Well, I do have, but it is the size of my laptop. I see this question in 95% of interviews with street/urban photographers. Usually all of 'ordinary' photographers out there hope to read that famous street photographer X or Y uses cheap camera that you can buy for no more than 100 bucks on Amazon. The reality however is harsh. Yes, he has this camera in his bag but it is his third substitute player (using football language), and photographer X is a coach, this camera is a player that he had to take for the match in case all of his best players would forget how to play football. And that of course never happens so this little poor guy spends all the time sitting on a bench. So what happens when Photographer X crashes his two top Leica's into pieces? Nothing, because it also never happens.



So there he is, the famous photographer and his gear, there you have it. He uses camera Z with lenses X and Y and tadaam - you are just a small step from taking all kinds of superb shots that famous photographer did. If it just was as simple as that, right? Don't get me wrong, I have nothing against Leica or other great and expensive gear. I guess my hands would be shaking if I was to put my clumsy hands on 1 million dollar Leica. I would be so nervous and scared that I brake it, that I would forget how to take photos. I think taking selfie would be enough for me. I can hear you saying "but man, you have Fuji X100t that costs more than 1200 dollars so what do you know?". You may have a point here, but let me just tell you what was my gear history.

About 16 years ago I had an old Russian Zenith PM4725 camera. What I remember about it is that it handled ISO up to 800 (crazy, right?). Then it was quite a long brake from taking photos. 4 years ago I bought a used Canon 450D only to change it to used Canon 5D classic. I had a collection of lenses including, 18mm, 35mm, 50mm, 85mm, 24-105mm and one more that I don't even remember. When I was packing bags for holidays with my family I had to make my choice. Maybe taking a zoom, but it's huge and heavy. Maybe one prime, but which one, 35mm seems to wide, 50mm not so good quality etc. My list of 'for and against' was getting longer and longer. I wasted so much time on thinking about equipment. More gear = more problems. For sure there are photographers out there who have their shelves packed with lenses, cameras, filters and they are fine with it and can take the most from every single piece of photo equipment they posses. I am not one of them. Since I discovered that simple truth everything became easy. All I had to do was to sell everything and choose one camera that will be a perfect companion for me.

I chose Fujifilm X100T and it was the best decision I could possibly make. I learned from my own mistakes. I am not telling you to sell all your lenses but I want to tell you that it worked for me, that's for sure. So yes, I do have a camera that costs more than 100\$ but I am going to use it until it dies. Very often having a cheap body and adding lenses

and then selling them to buy another one would cost the same or even much more. Photography is not my own experience. 3 years ago, reading that Photographer X whose photos I love, uses that fabulous 50mm, I pondered for hours and days about it and finally decided to buy it just to find out that this is not the end. It creates an illusion, especially in minds of beginners that everything is possible when you have the right gear and so many astonishing ones from 400\$ gear. **It's obvious that practice, knowledge, experience is what matters most for a photographer in the first place.**

Before we all started to live our "online lives" there was no 'gear talk' as such. Of course you read about a bloody camera and not a photographic arsenal for God's sake! I live in Poland and there is a website with a comments section there. I am not going to criticise the website as such but that what can you find below is that the camera they had tested in fact is rubbish because when you click this and that and shoot in that name for it, I guess. I call them 'gear onanists'. People who are passionate about pixels, benchmarks,





ot about money. That is why I hate that 'what's in your bag' question. Why? I can see it from my 50mm lens, could have easily convinced me into buying that magic piece of equipment. I would have end of the rainbow but more a feeling of huge disappointment. And that's why I hate that question. right gear and as we all know that's not true. I've seen so many bad photos that came out of 4000\$ **ience, perseverance, passion, love, heart is priceless - and these things make you a pho-**

ut this camera or that camera, asked the seller what does he recommend and that's it. You just need- site here on which one can find a huge collection of cameras and lenses tests. There is also a com- that tests. People leave dozens, hundreds of comments in which they try to convince another people he direct sun and something else happens, the camera produces terrible photos. Pixel peepers is the tests, vignetting.

Majority of them will never find a perfect camera or perfect lens. Why? Of course because there are no perfect cameras and lenses but also because they enjoy everything connected with photography except photography itself. They can easily use their equipment as an excuse for their bad shots and lack of style and creativity. They can always say - 'hey man, I have a terrible lens, ok it costs 1000\$ but it doesn't get on with my camera body at all, hence my fuc&\$d up shots'. You know what scares me most? Sometimes I think that I was a small step from becoming that person and it fills me with disgust. I could have ruined my passion easily and I believe that there are many people out there who left their dreams, passion because they read gear recommendations, forums, benchmarks, advice and they came to conclusion that photography is for people with money. Of course it looks like this because all the companies that are in this business want it to look like this. Of course, they leave you a choice, but the amount of models, variety of lenses, tons of different versions - all of this leaves you puzzled. You have conflicting signals coming from different directions and finally you get so tired and fed up with it that you stop liking photography. It was supposed to be fun and it's a drag.

So what is my advice? Two words - chill out. Ok, you take photos of birds or other stuff that needs a special gear - of course you buy it because it is a must if you really love it. I am thinking about photography that does not require any sophisticated equipment like photography I do - I just hit the streets or my neighborhood and register what I see in my camera's viewfinder, as simple as that. So be honest with yourselves - do you really need anything else except a camera?

I remember the day when I looked at all my photo equipment gathered in boxes and said to myself or More or less at the same time, together with my wife we started to minimize our lives, to sell or give perfectly fitted in my photography style. Keeping it minimal with the gear helped me to re-discover photography and unique moments.





ut loud another two meaningful words: "Fu%\$ it!" (to be precise, in Polish it's only one word).
away things that we don't use or need, to think what material things do we really need and why. This
photography, to play with it. I started to enjoy photography as it always had been, as a process of sav-



INFRAME

PHOTO REVIEW
WITH
MIGUEL ANTUNES

My name is Miguel Antunes, 49 year young, living in a small town in Portugal, Mafra, near the Atlantic coast.

Photography hasn't been in my life forever, a recent entry in my late 30's. As a kid, I would rummage through my Fathers National Geographic from the 40's and 50's, admiring its stunning pictures.

Still do. Not reading the lines, but reading the Photos and making my own stories up as I go along. I still admire a good photo. Sometimes I find myself admiring the photo more than the moment when I took it. Sometimes I stand back, just a few minutes, admiring the scene nature provided, with my own eyes, before letting the lens capture it.



With the advent to internet learning has never been easier (so I keep telling my kids, who for some reason only use the PC for films and games.. sigh...). Self-taught, I've learned... by looking, asking experimenting and practicing! It also helps, having great friends all sharing the same enthusiasm for photography. But I've also learned that I'm still learning. Every shot a new experience, a new challenge. Which is one of the reasons I love photography so much. Ever changing, ever challenging, no two shots the same.

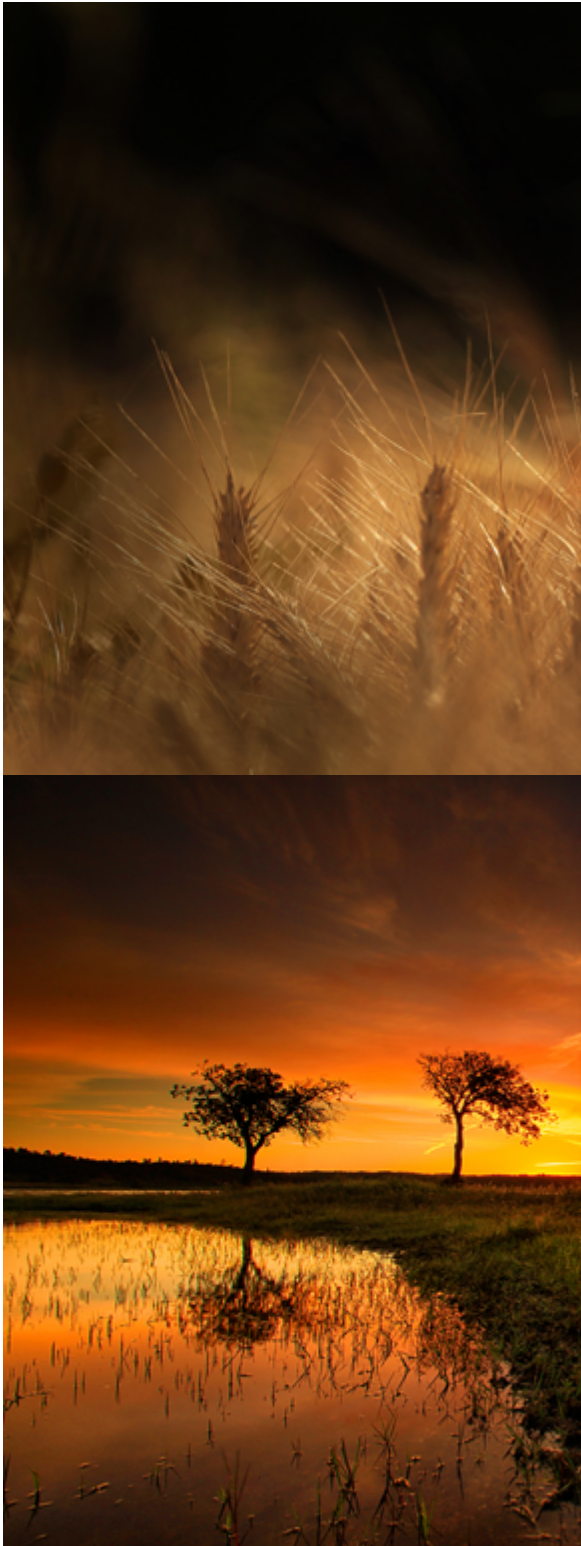
I've never really been a fan of words, believe me, just writing this text is stressful! For me the saying "Beauty is in the eyes of the beholder" is certainly how I feel and how I see the world around me. I see the world in pictures more easily than in words. And so that's why for me every photo, every image, is beautiful, conveying stories, memories and emotions. Obviously it also helps if it conveys something to the audience. Perhaps that's what makes for a Photograph great.

I don't really have a style. Perhaps because of my late development I'm still building one up. I Love the outdoors, warm colors are my favorite, and as I live right next to the Sea, Nature photography is a must. But as most Nature photographers know all too well, nature doesn't come to us, we have to go to it, and "Time", including the waking up early part of time, is sometimes lacking in that department. So to fill my lack of "time", I've also delved into Portraiture be it indoor or outdoor. Anything to keep my fingers trigger happy.

Quite often I get asked what kind of material I use. To be honest, I don't even have a Full Frame Camera, yet. My equipment is not pro but it does the job. I certainly believe in investing in glass more than in the camera itself. When people ask me for advise I always say, read, investigate, take lots of shots, and get to know your equipment inside out. Nothing like it. And ask someone else for help. We've all been there, beginners, learning from our mistakes. It helps if we learn from others and with others too.

















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INFRAME

PHOTO REVIEW
WITH
NACHO ROMERO

I was born in Ourense (Spain) in 1962.

I graduated from the USC in Art History and then became a self-taught photographer.

I began to work as a press photographer for Radial Press in 1983, publishing in the main newspapers and magazines in my country.

From 1986 to 1997 I worked for the USC as an audio-visual technician and from 1997 until now, I have been working as a photography teacher in the Escola de Imaxe e Son in La Coruña where I live.

I have given more than 200 courses about photography and digital editing in different institutions and organizations.

I have also had many exhibitions of my work over the years and participated and won various competitions.



Famous People



Manuel Rivas - Writer



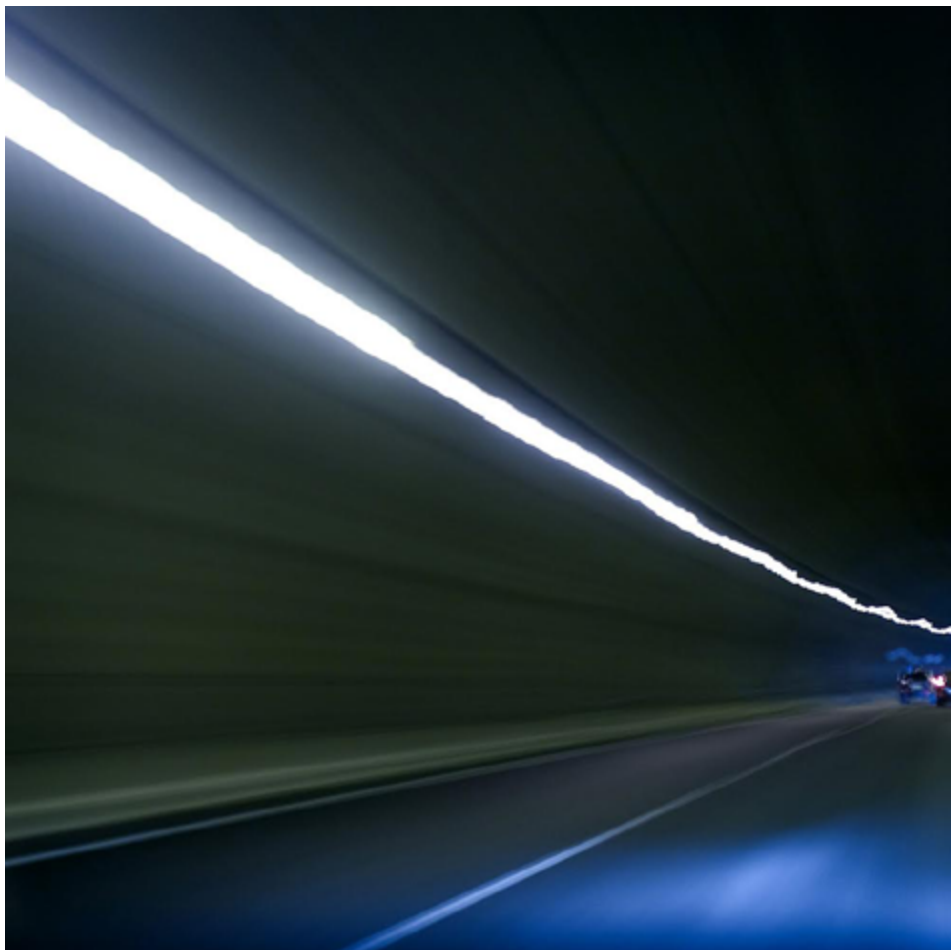
Pepe Coira - Film Director



Manu Chao with his former group "Los Carayos" - Musician













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PHOTO REVIEW

WITH

NIS WILLEMS

I'm Patrick Willems, but everybody calls me Nis. I'm from Holland, born in Tilburg but living for a long time in Geleen South a.k.a Zuidhof. In the beginning of 2015 I came into contact with street photography, where I used my Canon EOS 70D with an EF50mm f / 1.4 USM lens for my photography series: Street People Project.



Instead of walking around with my camera in tourist spots where many people come and many photos are taken. I walked rather backstage, behind the scenes in the empty streets, in abandoned areas and in different neighborhoods.

That is for me an interesting area where I focus my eyes on people I meet and who are able to grab my attention by their originality. But sometimes I meet them to where many people walk too.

When I see someone that I want to take a picture of, I don't make a simple one-click photo. I concentrate and look from what position I want to take the picture. I set my camera unobtrusively toward that person, and take a few pictures. If the person does not know that I make a picture then I let them hear something unexpected from me, and when the person looks at me, I make a few quick photos in a row. For that moment of how they look and how they express their expression is a once in a lifetime moment that I want to capture.



Also I love the different ways at that moment when they express their expression and emotion to me and also the tension of how they react when they see me making an unexpected picture of them. Because situations always come that you did not expect, some just look at me in a stunned type of way and some look immediately the other way and others let me hear some bad words or come to me in an unhappy mood. That is for me the exciting, challenging, unpredictable genre that makes street photography unique and special.

And because the street is where I come from and the street is a diversity of humanity and the place where the people make the difference.

















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www.nisgraphy.nl



INFRAME

PHOTO REVIEW
WITH
TAKANORI TOMIMATSU

I was born in 1955 in Japan. In my high school days, I started to take some photos of family, school friends, landscapes and buildings with a film camera. Until a little while ago, I'd been very scared to turn the camera towards people who were strangers. About 40 years just flew by! I went through college, worked for a company and resigned from an office. I hadn't taken street photography at all.



If anything, I'm an amateur photographer, not a professional because I don't get money from selling my work nor my service that I take photos.

Nowadays I live in Chiba Prefecture, Japan and it takes about one hour by train from the nearest station to Tokyo Station. So my fieldwork is located in Tokyo and in the neighborhood of my hometown in Chiba Prefecture. To take my photos in most cases I don't select the shooting locations. In other words I go shopping for daily necessities in my hometown almost every day, explore with my cameras and lenses on a regular basis in Tokyo, and go to visit the photographic exhibitions held regularly at the Photo Gallery in Tokyo sometimes.

As such a king of my personal living environment, I'll be taking my photos at a point en route to a destination. Then and gradually, I'll be trying to walk and take my camera as much as possible. In most cases, I've carried only one camera body + one single focal manual lens and they are used while being hung from my neck with a camera strap. I simply think, a light outfit is good for easy going and fitting into a street. I like that I'm not photographer-like.



I'll take my photos with no popping up a view-finder, no eye-contact, no saying "Hello" and just passing by one another more often than not.

What is it about street photography that I'm keeping in mind?

In my daily life, when I pay rough attention to my surroundings, I notice that there are many charming and vivacious women and men in my view. In their surroundings, I don't exist here and there. The state of being in minimum existence enables a light action carrying a mobile bag (or empty-handed). I'm glad that such kind of my photos remains somewhere in the viewer's heart.

Let me explain an idea of a typical day of shooting and the things connected with shooting. I think, in my case, there are the two factors (shooting and D.P.E) as completely separate factors.

As for shooting...

I love the crowd street-corners. In my mind, I have the two locations which are a large city like Tokyo and local place like my hometown. The scenery is different but the point in common is the people, street and buildings in both places. I'll take up the scene where I feel nice with my camera while walking. Like the steps I take when I go shooting, and like the routine when I shoot. Before leaving my house, I'll make up my mind to take my one camera + one lens out because of dressing lightly. I put my camera set at my car's dash board when I go for a drive in my car. I hang it from my neck without driving my car. I'll make the most out of my chance to take photos. It also shows the effort and hard work of doing street photography. I'll be trying to be good at guessing the workings of people's actions, in spite of empty-hands.

As for D.P.E., ...

What's that for me in digital photography?

Development is to develop a raw photo to the formats like Jpeg, Tiff , etc.

Printing is to print my photos from the above files to show to everybody, for example, uploading to SNS website, sending some to photographic contests and printing on photographic paper.

Enlargement is to enlarge the photo after various adjustments.

The next action after shooting is to back up the raw data onto a hard disk drive. After that, I'll wait for the passion to develop, enlarge and print the photos, because I'd cooled down. It takes two days in the shortest time or takes about or even over one month. I think from this process that the photos I took are different from the photos I show. I think the photos I took are something like the basic materials which create my imagination. By processing D.P.E I am likely to change the raw photos I took into the different images. At present, there are a lot of raw photos I took, but are not processed D.P.E. at this time, I'm going to store them like provisions.

The basic point that I'll take the photo is as follows. I prevent the photo opportunity from being missed by holding my camera and I changed the compositions and activated the camera shutter multiple times. Everyone might think that this action is different from the present way of thinking but my view point is the same which is like "the unreality of daily life," though they are the different techniques.

If there is enough space, I'll express thanks to my wife who always pay warm attention to my photo-activities, and to all staffs of

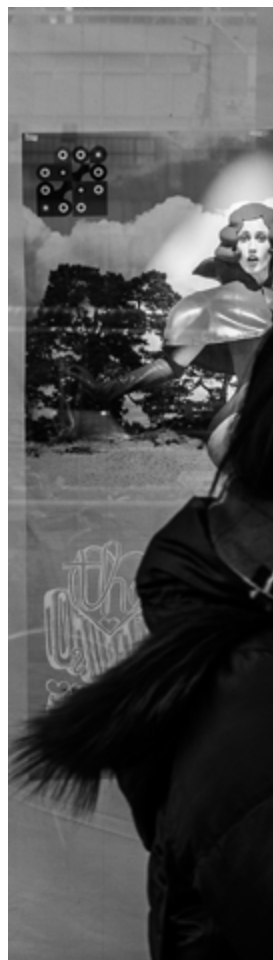
[Leica Store Tokyo Ginza, in Japan](#)

and

[Leica Professional Store Ginza, in Japan](#)

Who give me piece of advices and hints related to photography.















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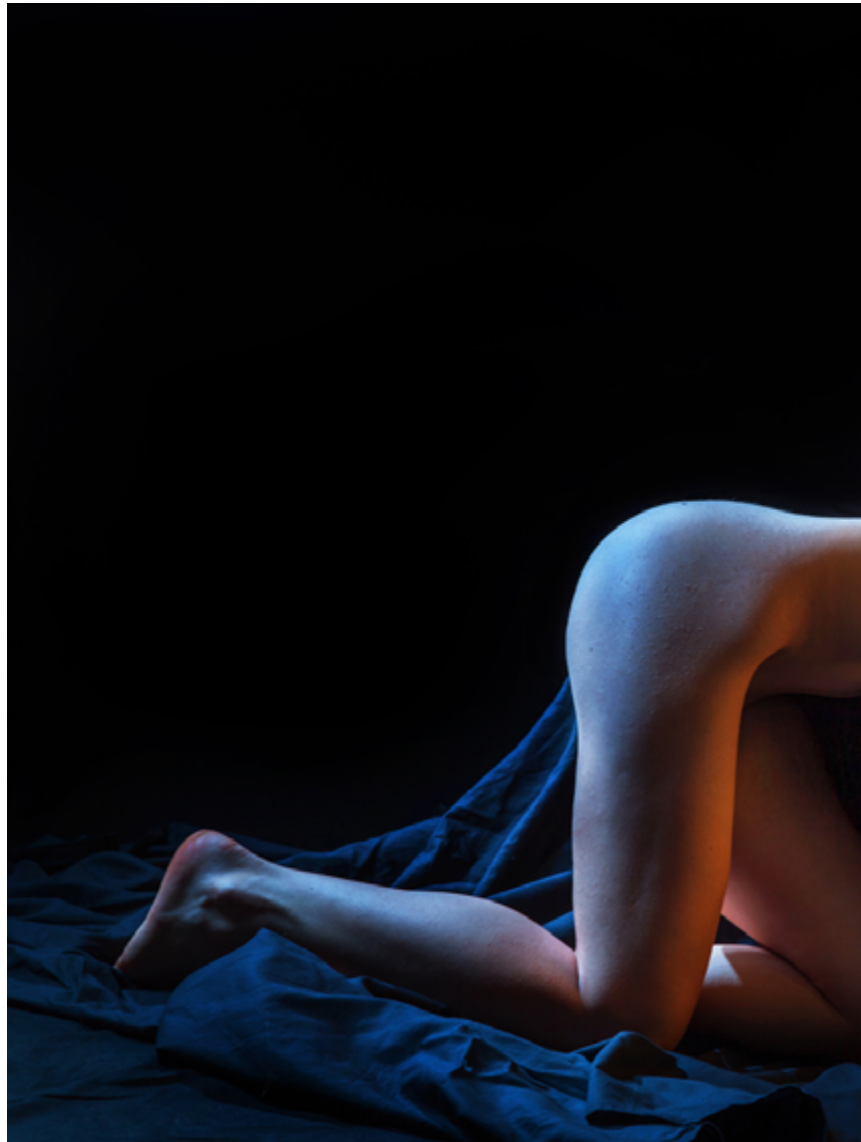
INFRAME

PHOTO REVIEW
WITH
GIANCARLO MANNETTA

Giancarlo Mannello

Architect, born in Milano(Italy) in 1963, graduated in 1991 with a thesis about architectural photography. Then teaching about structures and photography. From 1992 to 2002 interested in landscape photography, with awards and publications in major Italian nature magazines. From 2009 shift of interest towards portrait and fashion, working in TF; from 2014 also nude with professional female models.



















Visit and follow Giancarlo at:

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INFRAME

PHOTO REVIEW

WITH

MAREN KLEMP

I am a fine art photographer living and working in Oslo, Norway. I studied fine art photography under Professor Robert Meyer at Robert Meyer Kunsthøgskole in Oslo, and I have been working on several different photographic projects. I mostly use myself and my children as models, which makes my photography honest and true. My work has been shown in both solo- and group exhibitions and I am the co-author of the book "Between Intervals" together with the American photographer and Professor Dr. José Escobar.

My goal is to raise awareness of mental health through my work. I consider my photography to be a plunge into the darker sides of the human mind, and many of my images are visual representations of conditions associated with mental illness. The pictures tell about those who are gripped by darkness, isolation and sadness and about relationships with close family. They tell about the lack of belonging, to live in a separate world that few or no others can enter or understand. It's about the fog that comes creeping, which overpowers and paralyzes the invisible disease.



















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INFRAME

PHOTO REVIEW
WITH
ROBERT BROWN

Robert Brown was born & raised in Colchester England. He is living now in the south of France.

Robert worked as a commercial photographer, doing work such as commercial portraits for musicians actors etc.

He also taught at a local art gallery & several executions in Colchester, London & France.

Early influences were Photographers such as Bob Carlos Clark, Helmut Newton & many of the old Hollywood portraitists such as Horst P Horst & Clarence Sinclair Bull & films such as the Third Man.

Robert is working now as a Fine Art Photographer.



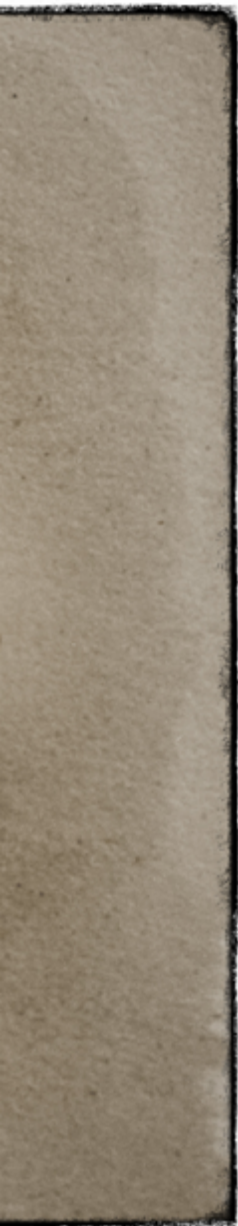


This ongoing series was inspired by the German teacher/ photographer /artist, Karl Blossfeldt.

Karl Blossfeldt (June 13, 1865 – December 9, 1932) was a German photographer, sculptor, teacher and artist who worked in Berlin, Germany. He is best known for his close-up photographs of plants and nature. His work was published in 1929 as, *Urformen der Kunst*.^[1] He was inspired, as was his father, by nature and the way plants grow. He believed that 'the plant must be valued as a totally artistic and architectural structure'.

Blossfeldt made many of his photographs with a home-made camera that could magnify the subject thirty times its size, revealing details within a plant's natural structure. Blossfeldt never received formal training in photography.

Blossfeldt developed a series of home-made cameras that allowed him to photograph plant surfaces with unprecedented magnified detail. (Source Wikipedia)



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Continuation of the series inspired by Karl Blossfeldt













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INFRAME

PHOTO REVIEW
WITH
SIMON PANNELL

My name is **Simon Pannell**. I'm 52 and work as a gardener in Safety Bay in Western Australia.

My family consists of my partner, Sue and our dog, a kelpie named Rocket.

I've had a long interest in photography, getting my first SLR, a Canon EOS Rebel XS in the early nineties, just before a two month trip through India and Nepal. I stocked up on a number of rolls of Kodak T-max black and white film for that trip and I've loved B&W ever since.

With the onset of digital photography my old SLR went the way of the dinosaurs and for many years my photography consisted of "happy snaps" with a cheap "point & shoot" digital camera.

I've recently rediscovered my love of photography when I received a Canon 700D for my 50th birthday. With that and the magic of Lightroom & Photoshop CC I'm discovering the magic of digital photography. Having said that, I'm still a big believer in getting the picture right "in camera" as much as possible.



"Crawley Boatshed" *(right page)*

"Dawesville Jetty" *(left page)*





“Sky Garden”





“Elizabeth Quay Bridge”



"Kiwana Stacks" - "Water Tower" - "Perth Bell Tower" (from left to right)

Kathmandu Portraits





Bushfire Aftermath





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PHOTO REVIEW
WITH
SILVIA POMBO

Silvia Pombo studied Economics in the 1990s at the University of Santiago de Compostela and Psychology at the Open University of Catalonia, where she became interested in the differences between people in both those disciplines.



She has worked as an economist in Development NGOs for many years, which has made her aware of how much individuals have in common, in contrast to what the media often portrays.

In 2014 Silvia started to combine her job with a self-taught approach to photography to explore other ways to understand and interpret the world.

She is currently based in Barcelona.

My photographic project, **The Rite**, seeks the reflection of the spectator with this important element in human life and its enormous value as a way of linking in social life, in a context where the migratory flows in conjunction with economical factors have created a real complexity in modern societies all over the world.

Varanasi (India), January 2016. Devotees at the Ganga Aarti in the Man Mandir Ghat. They cup their hands over the flame and raise their palms to their forehead in order to get the Goddess's purification and blessing.

I have been working for 15 years as an economist in a development NGO and over this time I have always been surprised at how the general discourse is based on emphasizing the elements that separate us instead of finding the multiple links between people. I have discovered photography as a way of expression two years ago and have realized that with my camera I am able to highlight how important the rite is as a common element all over the world.

***“For me it has been and is a challenge to put at the service of my photography my personal and profesional experiences and be able to create instinctively a set of images from a rational viewpoint.
The journey continues.*”**

The present edition of my project is formed of 20 images taken while I have had the opportunity to observe the following: Hindu rites in a religious context -the “Uttar Pradesh” in Varanasi (India) during the purification ceremony in the Ganges river; the Holy Week in Spain and the annual pilgrimage in El Rocío; the popular rites such as the April Fair in Seville (Spain); the Latin American carnival in Barcelona (Spain) and the Matsuri Japanese Festival, also in Barcelona.



El Rocío, Huelva (Spain), May 2015. A participant in the annual pilgrimage to the Hermitage of El Rocío.



Varanasi (India), January 2016. Brahman at the Aarti ceremony honouring the Goddess of the Ganges. Lighted wicks are waved before the deities in a spirit of humility and gratitude.



El Rocío, Huelva (Spain), May 2015. One of the many Brotherhoods parading towards the Virgin of Rocío.



Barcelona (Spain), June 2015. Two girls in front of the Barceloneta beach at the Japanese Matsuri festival in Barcelona.



Barcelona (Spain), March 2015. Bolivian girls at the Latin Carnival in Barcelona on a chilly day.



"Vado de Quema", Huelva (Spain), May 2015. Pilgrims about to pass through the Guadiamar river. The novices will be baptised in its waters.



Barcelona (Spain), March 2015. Bolivian band at the Latin Carnival in Barcelona.



Barcelona (Spain), May 2015. The April Fair in Barcelona is the second largest after Seville, attracting young people from many ethnic backgrounds.



Seville (Spain), April 2015. Contemplating the April Fair in Seville. Since 1847 the Fair has been an important economical and folkloric event in the city.



Sevilla (Spain), April 2015. Exhibition of Carriages. Most of the horses are Spanish thoroughbreds, and the decoration is particularly valued.



Seville (Spain), April 2015. Big Wheel in the traditional Remedios neighbourhood.



Sevilla (Spain), April 2015. Inside one of the many types of carriages on show at the Exhibition.



Varanasi (India), December 2015. Ritual bath at the Ganges river at one of the three holy Hindu cities, where pilgrims are expected to visit at least once in their lifetime.



Varanasi (India), December 2015. Offering dawn prayers to the sun god Surya. The Ganges river itself is a goddess, the waters of which purge the sins.



Varanasi (India), January 2016. Monks preparing with candles the Ganga Aarti facing the river. The idea is that the lamps acquire the power of the deity, to offer gratitude to the Goddess Ganga with the light.

Visit and follow Silvia at:

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INFRAME

PHOTO REVIEW

WITH

ILLÉS TÓTH

My name is Illés Tóth and I was born in 1984. I began to learn photography in Denmark at Brandbjerg Folk High School in 2013. Afterwards I continued as an autodidact, I read technical books and I practiced a lot. In 2014 I attended a course of photography in Hungary and I received a degree.



I am interested in people so I love to make portraits both spontaneously and arranged. I am in love with streets, which

I try to capture from both a classic and a modern point of view. I love the black and white photos because in this way I can accentuate more the forms and the tones, thus the images become more honest but my new project, "Freeride" opened my eyes to the world of colors too. I take colored pictures spontaneously from my bicycle (without composing or looking into the camera) then I select the ones which are interesting in terms of form and color.

I have exhibitions regularly (Balassi Institute of New Delhi, MÜSZI Budapest etc). I already won some prizes in different contests like the André Kertész Contest or the Big Spring Contest in Hungary. I am preparing a new exhibition, which will take place in FUGA Budapest Centre of Architecture in November.



Freeride series:

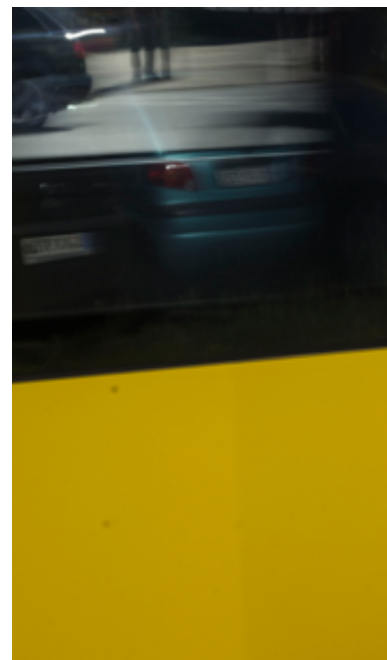
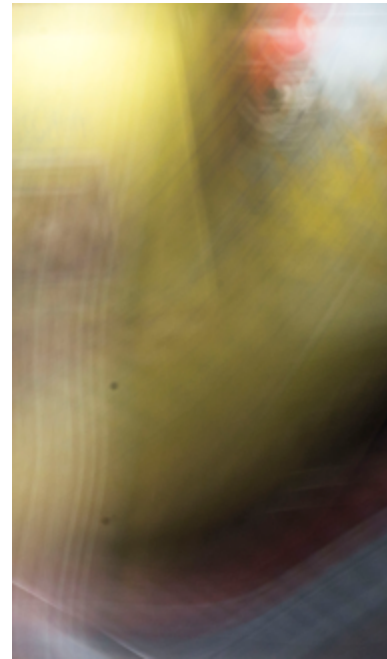
"I am not a man of words and I realized that verbal means of expression are limited. It is a known commonplace that a picture can say more than a thousand words. That's why I started taking pictures, as this medium makes it possible to show what is beyond the realm of language, which is rationally inaccessible to us.

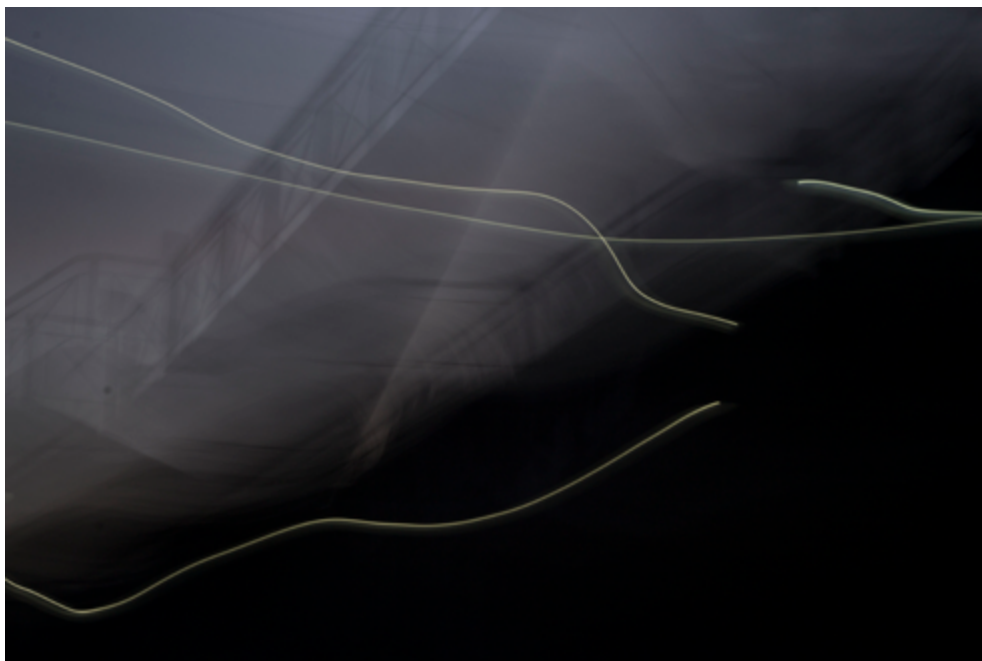
I formulated the idea of Freeride in Berlin, one of the capitals of cycling. People in Berlin are glad to ride the bike, many people choose this environmentally friendly and last but not least healthy form of transportation. The idea of buying an old-fashioned bike to roam the German hipster capital's streets came naturally. The features of the idea of taking spontaneous pictures on the street already emerged in me a few years ago.

I imagined that I simply walk the streets with the camera hanging around my neck and I am clicking without looking into the viewfinder or composing. I desired an interesting interplay with chance and spontaneity. Perhaps this is a distant analogy, but somehow as the abstract expressionist Jackson Pollock played with drip painting. Only here the tool is the long shutter speed of the digital camera. This idea has changed to the extent that I control the same process from a bicycle (as much as I control it, since as I mentioned spontaneity is the ruler here), thus my photos become more dynamic and thrilling.

This technique has the advantage of not worrying about the bystander's insults for taking photos, because on the one hand my working process is not too spectacular, on the other hand the figures are irreducibly blurred due to the long shutter speed. Thus by the way the photos become picturesque.

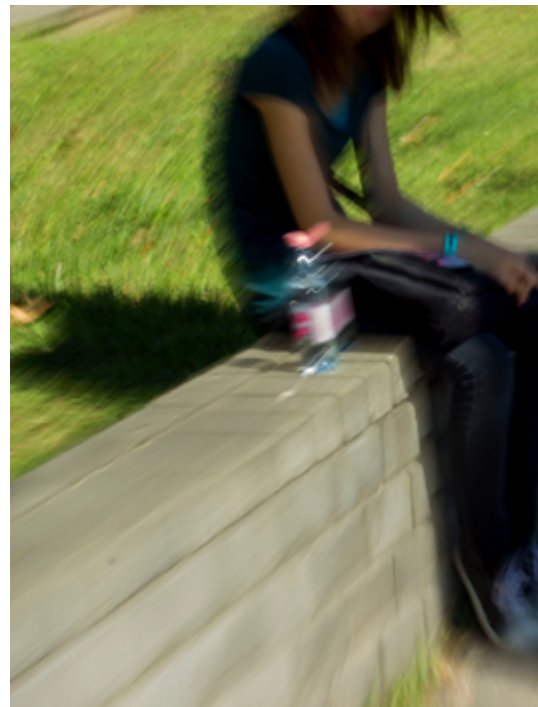
The images maneuver somewhere between the impressions of a hyper-realistic painting and a pictorial

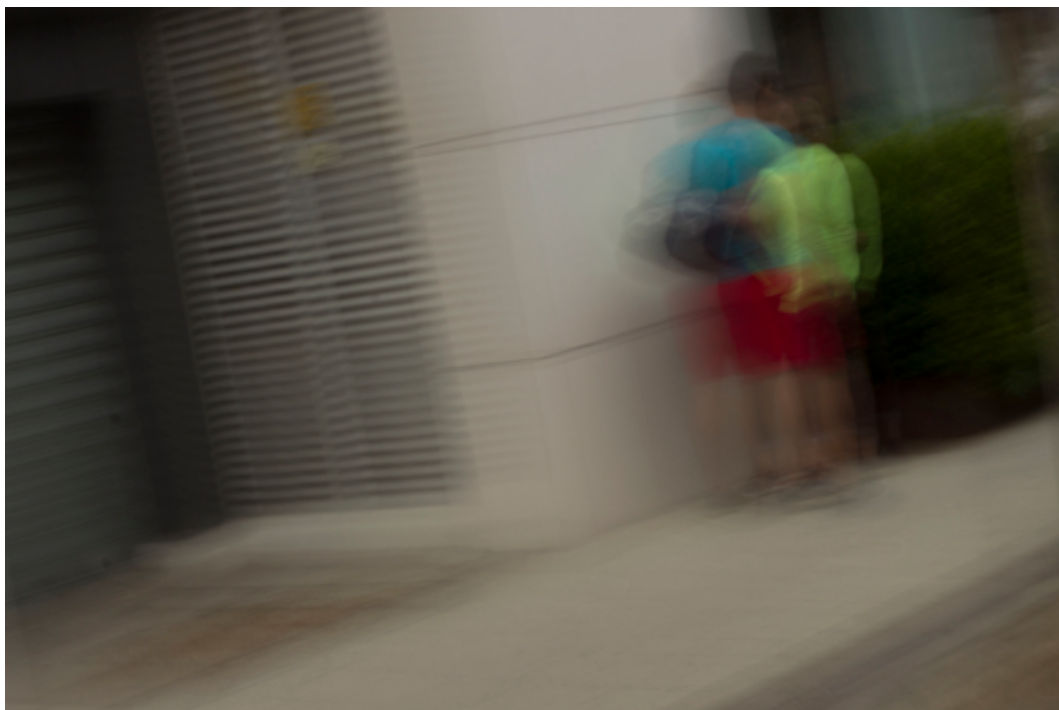




alist photo, it is almost impossible to judge whether they are photos or paintings."

Freeride series:







"Exodus (Budapest)"



"Memento (Alsóörs - Hungary)"



"The Three Graces (Budapest)"



"Between The Columns (Budapest)"



"Standing Alone (Szentendre - Hungary)"



"Utopy (Esztergom - Hungary)"



"Unter The Bridge (Budapest)"

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