

Black & White Fine Art Photography Magazine

ADORE NOIR

Still Lifes
DAVID
BUTLER

Lucid Dream
ADRIAN
MIRGOS

Minotaurus
MITAR
TERZIC

An Unbearable
Journey
DAVID
ÁVILA
CAÑAMARES

Silence
DAMIR
MATIJEVIC

ARCHITECTURAL
PHOTOGRAPHY
By John Glynn

Lux Obscura
SCOTT
HENDERSHOT

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Editor's Notes

Welcome to *Adore Noir*. This issue celebrates our fourth anniversary and also coincides with the birth of spring here in North America. Birds are chirping, bees are buzzing and flowers are sprouting. Leaves are growing where a few weeks ago there were none, out of seemingly nowhere, everything is reborn. It is sometimes like that with the birth of ideas, like a squirrel, who hides his walnuts in various places so that when his rations run out he has backups, the artist also is many times inundated with ideas and must back them up somewhere. Sometimes inspiration floods us, and at other times, it deserts us.

David Ávila-Cañamares' series *An Unbearable Journey* "arose after I met a woman with a strong existential conflict." This woman models for Ávila-Cañamares and, like he says, perhaps, "her personal situation...intensified...the pictures." These photos seem to crack time and speak from soul to soul, the divisions of all else stripped from them. Their anguish begs for the birth of something new. It is not enough to stay in the sorrow.

Like the feather lit from within, David Butler's *Still Lives* highlights how a photo of a seemingly single object can speak to each person differently. I see an intricate light that plays on each tip, light grey, white and the shades between, I once flew, I still am, it says, to me. Flight. Wings. Freedom. There is freedom in these photos. Mitar Terzic chooses to photograph the bull ring and the mask of the bull, we are both fighter and bull, caught in a tug of war between opposites who need each other to survive, we are stuck in the beauty of trying to figure it out. All of us wearing a mask to hide behind at some time or another.

Damir Matijevic proposes that we can find what

we need in the silence we are sorely lacking in our busy and hectic world. There are no more pockets of quiet in our days. Once upon a time we awoke to alarm clocks that were turned off, now we awake to Twitter, Instagram and more. In between lines, at bus stops, on a coffee break, the world outside rushes by us. His photos evoke an eerie calm, as if nature continues to carry her call to us; she knows that we can hear her, we just aren't listening right now.

Adrian Mirgos' series *Lucid Dream*, depicts the music festival of Woodstock, it takes place in Poland each year. The photos are mesmerizing in their depiction of human emotion: abandon, freedom, hands raised in unison to the sound of music.

In his article, John Glynn takes us through the beginnings of Architectural Photography, and our last feature coincidentally takes timeless photos of beautiful spaces.

Scott Hendershot's series, *Lux Obscura*, is taken with a view camera, and he tells us that the reason for his camera of choice is: "Every action is deliberate. Every setting made is intentional." And yet when you look at his photos the exact capture of the sunlight streaming through a window is nothing short of breath taking. I can feel the germ of new ideas planting themselves as I imagine that same sun warming my back or perhaps the top of my head on a windy day. I am inspired to create. We hope you are too.

So...Dim the lights, go to your favorite place, sit back, relax and enjoy!

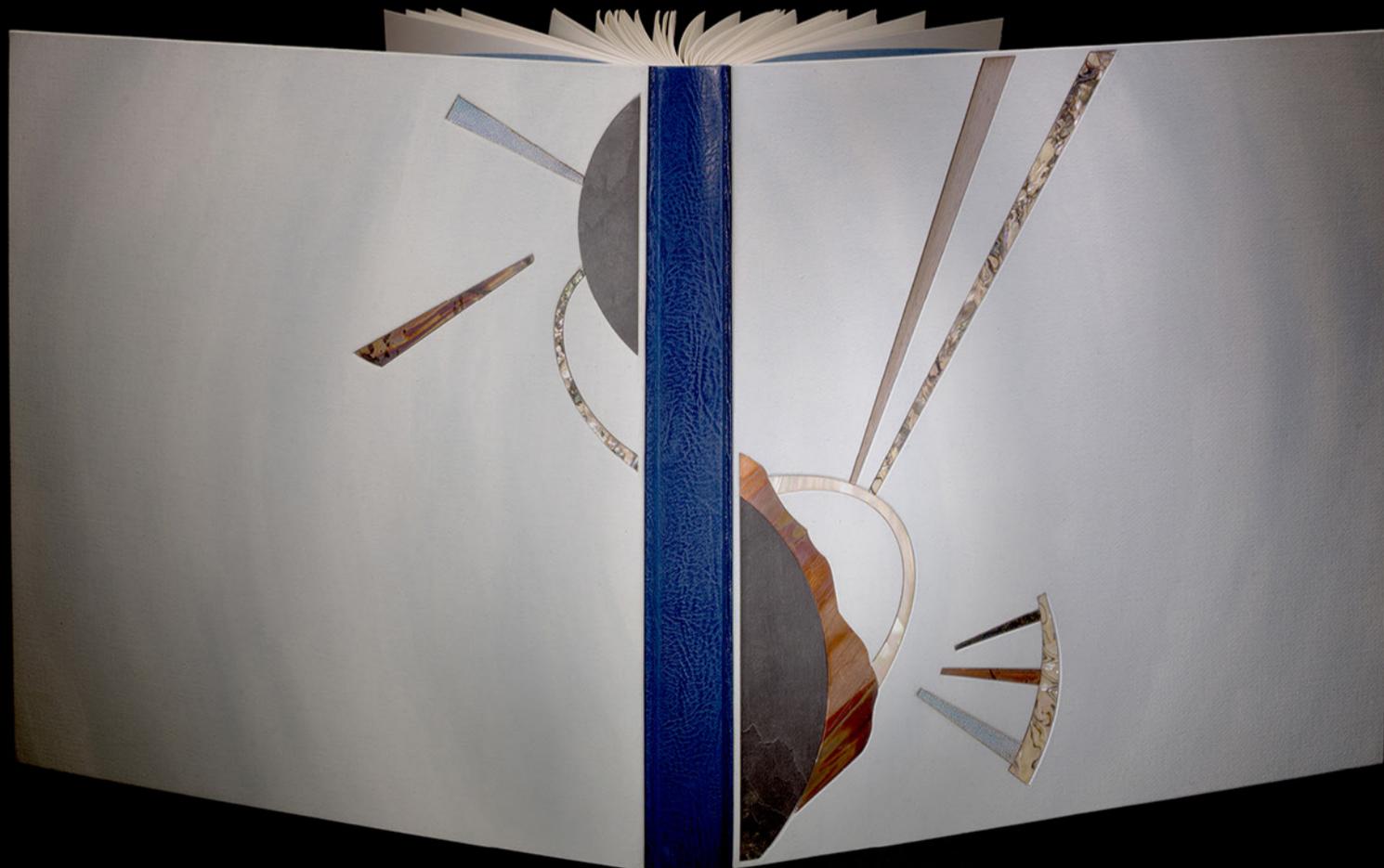
Sandra Djak Kovacs

ON THE COVER



DAVID BUTLER

Michael Murray
WORLDS
APART



Moai, Sitting for Portrait



In January of 2015 I spent two weeks photographing the Moai of Easter Island. This fulfilled a lifelong dream, one that started when I was 17 and read the book "Aku Aku" by Thor Heyerdahl.

As I traveled to Easter Island and tried to imagine what I would encounter, something interesting happened: I dreamt that I had invited the Moai to come and sit for a formal portrait.

When I awoke I thought "why not?"

Jack Ronnel

“classical musicians in action”



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FEATURED

DAVID BUTLER



“My still life work is very much ‘as is’ and true to its natural state. I am interested in the individuality of my subjects.”

AN: Please introduce yourself. Where are you from?

DB: My name is David Butler. I am a still life photographer based in Portland, Maine.

AN: How did you become interested in photography?

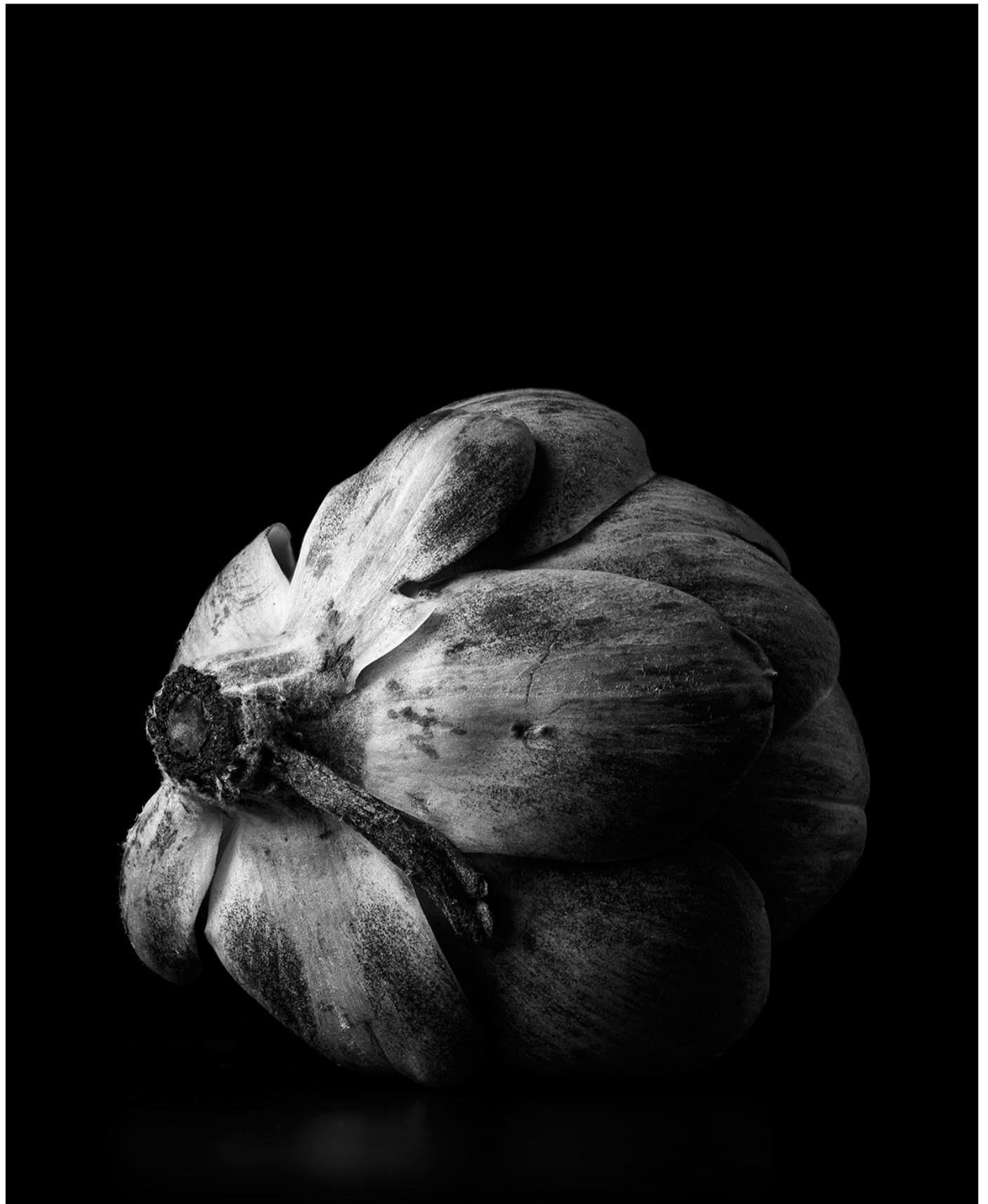
DB: I was always a visual person, so I naturally became interested in photography at an early age. As a student, whenever I had to do any research, I would always seek out the books with the most images—that's all I cared to study.

As I grew older, I grew more and more interested in art, more specifically black and gray sketches. I studied art for a short period of time, and it was in the still life drawing classes that I started to really learn the fundamentals of composition, and how to evoke a certain emotion with highlights and shadows.

I have always known that I “see” photographically,

and communicate well visually, however, I wasn't fully committed to my drawings, and I didn't see myself doing that professionally. When I decided pick up a camera and explore photography, that was it, I was hooked. I loved the idea of recording an emotion, personality, or a moment in one click of a shutter.

I then fell in love with photography, and I wanted to make it my life's profession. I went



on to study photography at the New England School of Photography (NESOP) in Boston, and it was there that I was introduced to a whole new world of ideas and possibilities. I was introduced to the power of a beautiful black and white silver gelatin print, and also the endless potential of digital photography. I learned a lot about myself, who I am as an artist, and how important it is to create work from within, and produce work that means something. I learned to “trust the creative process,” as that was the advice handed out

by a great mentor named Tom Petit. Since NESOP, I have been living by those words, and shooting work that I believe in and subjects that I connect with.

AN: Please tell us about your work and what inspires you to photograph still lifes.

DB: I shoot a lot of commercial product photography, which is very hyper-realistic and heavily retouched to be “perfect”, so my personal still life work is the perfect much

needed balance, as it is the imperfections and abnormalities that I am really drawn too. My work is very much ‘as is’ and true to its natural state. I am interested in the individuality of my subjects.

Whether it’s the curve patterns on a seashell, spontaneous pattern of flower pedals, or the texture of feathers from a seagull, it all interests me, and I find it quite beautiful.

AN: Please tell us a bit about your studio setup.

DB: My personal still life work is relatively simple from a production standpoint. Since my main goal is to communicate and



highlight the simple beauty in my subjects. My setups only consist of a simple background that doesn't distract from the subject—one diffused light source, and occasionally a fill card. The camera I use is the Hasselblad H4d with the 85mm or 100mm lens. I use this setup because of the detail it allows me to pull out of my subjects, and gives me the image ratio and depth of field I am looking to create.

AN: What or who are your influences?

DB: My father was always into form and design, so I would say I was first influenced by him. He would always break down the design structure of a building or something like a stone sculpture or vein pattern in marble, so I paid attention to these aesthetic details at a very young age.

I am currently inspired by a wide variety of artists. To name a few, I was always inspired by the imagination of Salvadore Dali and Jerry Uelsmann, and Edward Weston for the ability to make beauty out of something so simple, like a pepper. When it comes to creating emotion in photographs, I am really drawn to the

works of Irving Penn, Harry Callahan, Rodney Smith, and Michael Kenna.

AN: Can you tell us about any projects that you are currently working on?

DB: I am currently working on a series called *EP Wall*. This is an ongoing still life series that incorporates a sense of space. I am shooting my subjects in an Irving Penn inspired “corner” space to create a very confined atmosphere. My goal is to convey the delicate



and vulnerable nature of my subjects, while creating black & white abstract shapes and lines.

AN: What is your final say?

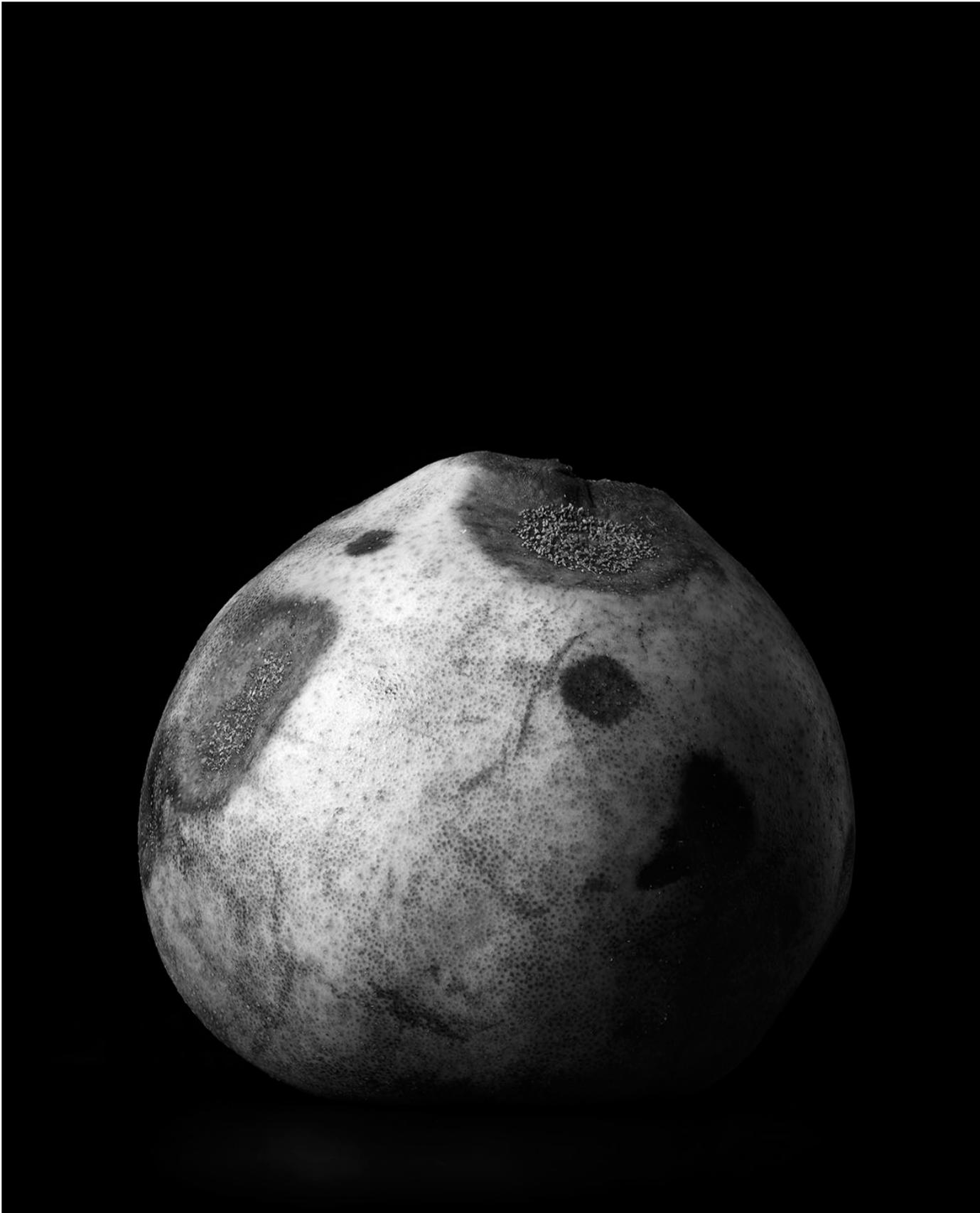
DB: My advice to other photographers would be to never be afraid to take risks and explore, make images don't take images, be confident in who you are and your ideas, shoot subjects that you love and connect with emotionally,

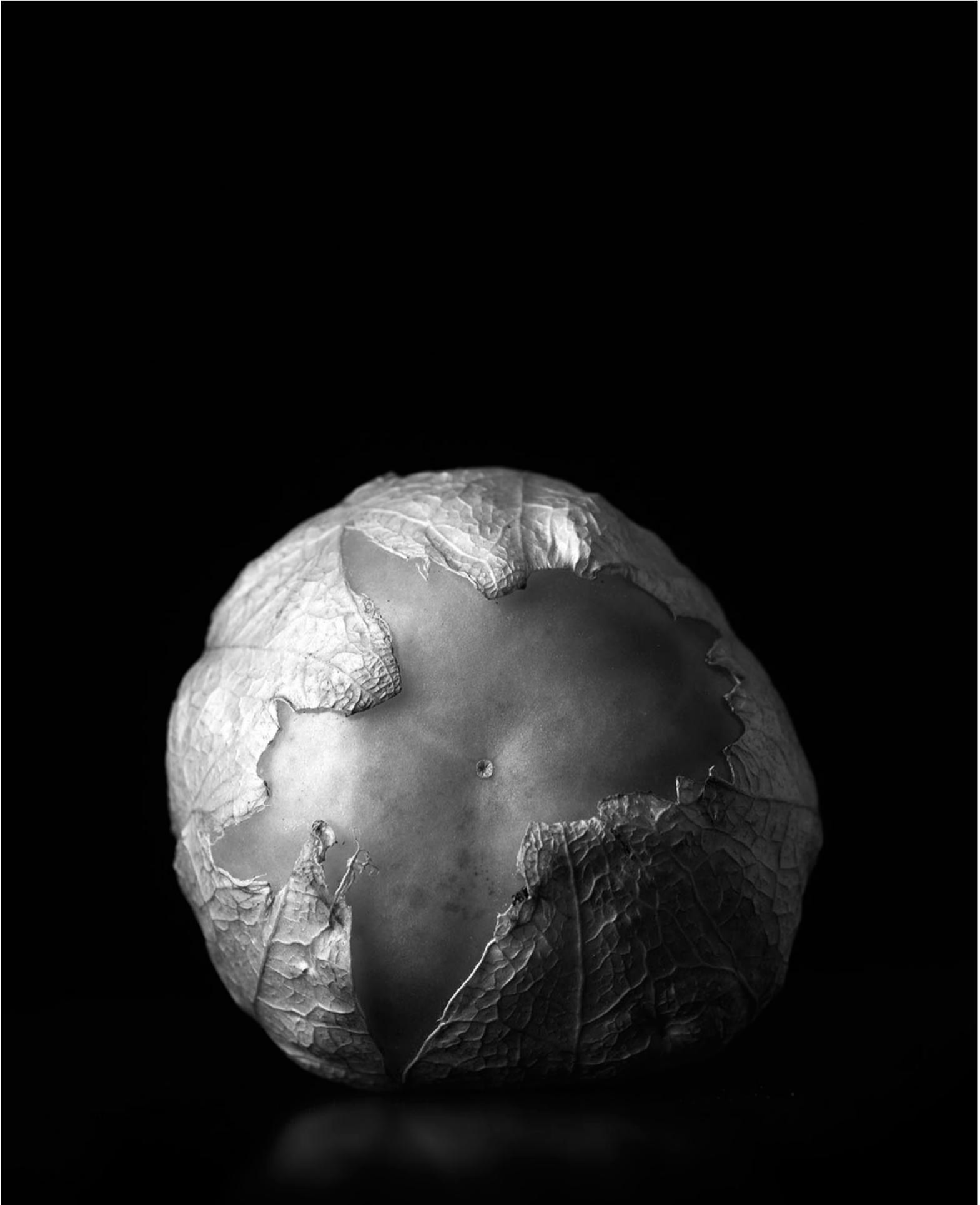
and follow through with your projects and remain patient through the creative process. There is only one person that needs to approve your personal work, and that is yourself. This is a tough thing to remember, but the creator should never be limited to what will be accepted by the masses. ♥

See more at: dabutler.com

Series: *Still Life I* (pg. 9-15)

Series: *E.P Wall* (pg. 16-19)















Håkan Strand



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FEATURED

MITAR TERZIC



"My photography is based on imagination. I have always liked to dream, and for me, that is the perfect vehicle to show this world to other people."

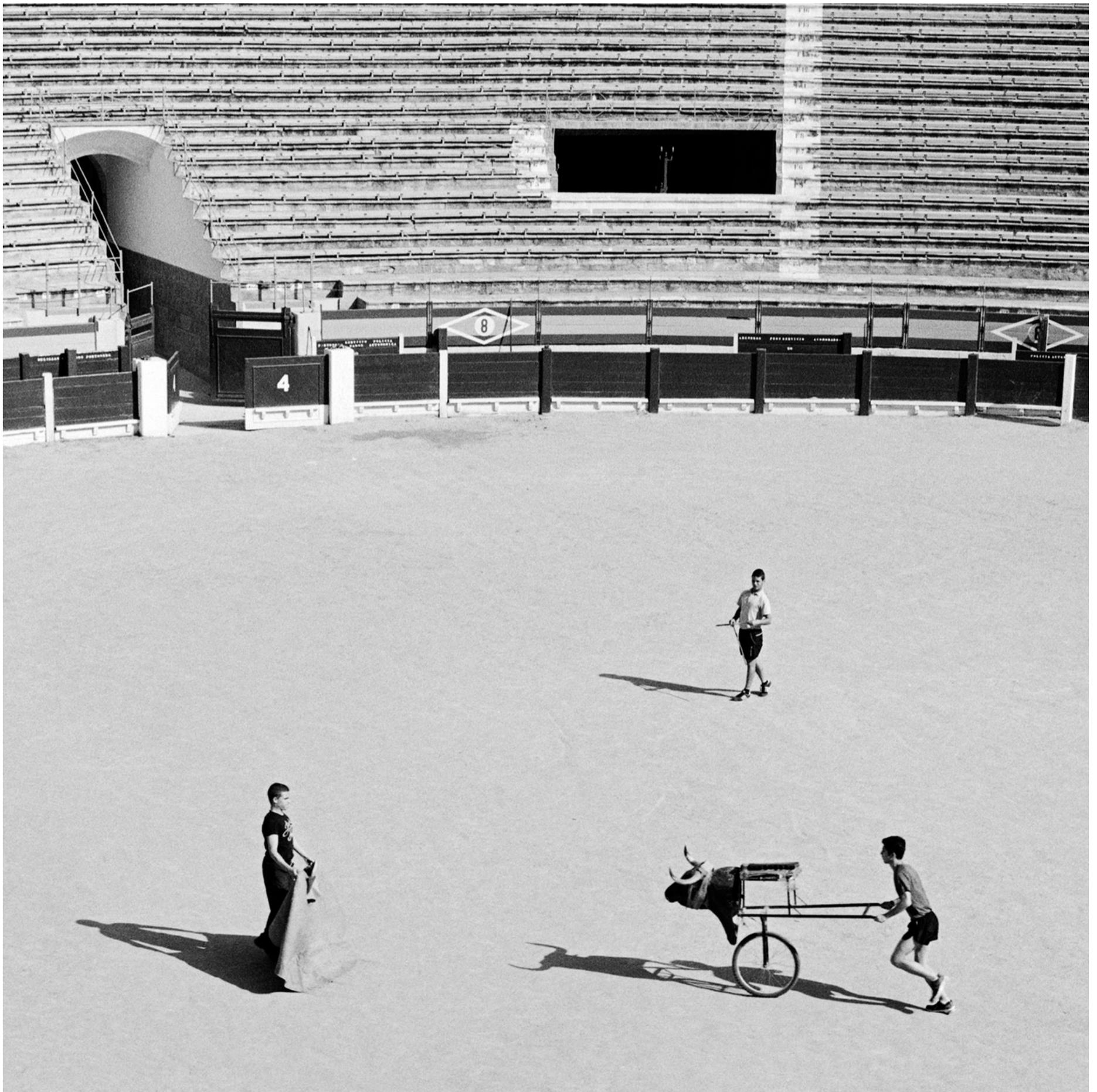
MINOTAURUS Interview with Mitar Terzic

AN: Please introduce yourself. Where are you from?

MT: I was born in Herceg Novi, a small town on the coast of Montenegro. I was a university professor in Belgrade and am now a dental surgeon. I have been living in Spain for the last twenty years.

AN: How did you become interested in photography?

MT: When I was a child, in almost every school there were photography clubs with darkrooms. We were using the cheap USSR made Smena 8 cameras, later I had Kodak Instamatic. I remember that the father of



one of my friends was a journalist and had a Rolleiflex TRL—that was my dream camera.

When I was a student I bought a Minolta camera, since then I have never left classical analog photography. Five years ago I restarted with medium format film cameras and I hope never to change.

AN: Please tell us about your series *Minotaurus* and what inspired you to create this body of work.

MT: When I was an adolescent one of my favorite subjects was Greek mythology. At that time the Minotaur's story, was for me, one of those beautiful and mysterious tales.



Many years later in the Jose Luis Borghes book *Aleph* I found the novel *House of Asterion*, which opened my eyes and showed me another dimension to this tragic and biblical tale.

Living in Spain, a country with a strong “bull culture”, inspired me to give another twist to the story, changing almost everything except the fable.

The *Minotaurus* is a universal metaphorical story applicable to all ages and places—there are many *Minotaurus* among us.

AN: What or who are your influences?

MT: I think there are a lot of things that can influence one’s creative process. There should be some ethereal space in our minds which



is fed with literature, film, paintings, music; it is this that creates our intellectual profile. From here we generate our ideas, projects and characters.

If we are talking about artists, I like people who create their own universe, who show us other ways to look at the world. As Erwin Olaf said: “I am interested in fantasy. When I want

to see reality, I look through my window.”

AN: Please tell us about your artistic process.

MT: My photography is based on imagination, I have always liked to dream, and for me, that is the perfect vehicle to show this world to other people.



When I have the plan what I am going to do, I generally start with some drawings of characters or props I need for the photos. Later I materialize those things, sculpturing and painting. Usually I use paper mache but I also work with other materials. Finding the location for shooting is also very important, but it is always somewhere in my town.

Pushing the trigger of the camera is the very last step of the process.

I also like to change the format of my series, *Tales of Lemuria* is a gallery of the characters and places, and *Minotaurus* is a twelve photo, chronological story. I am planning to photograph one of my next stories in panoramic format.



AN: Do you have other projects you are working on?

MT: I am not a very systematic person, and I always have several things on the go, I am currently working on two new series. One is about witches, or a kind of homage to the “witchy” part of the female character.

The second one is a story dealing with so-called DNA memory, and in this case it’s related to architecture. Today we know that a kind of memory exists, which is transmitted genetically from our ancestors. The hypothesis on which I am basing the story is that some genius architects such as Gaudi, Guimard, Saarinen, Hadid and Calatrava had made grandiose buildings



inspired on the subconscious flashes of their DNA memory. Could those constructions be their interpretations of something that already existed somewhere in the past?

AN: What is your final say?

MT: Every one of us is different and our work is always in some way the mirror of

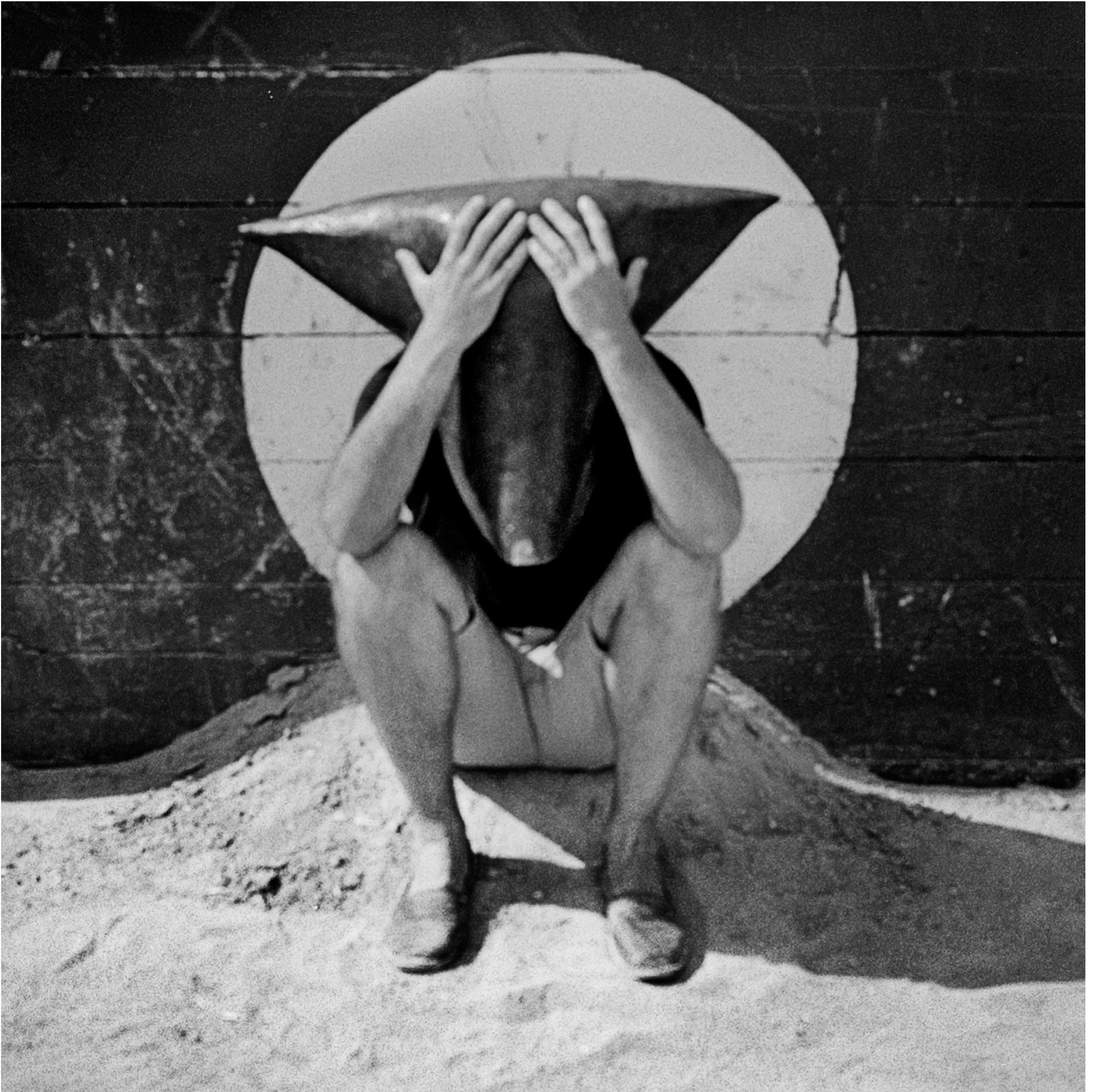
ourselves. The photographer can be a dreamer or a realist, a hunter or an observer, a voyeur or an investigator, provocateur or introvert, a storyteller or protagonist, but if you want to express something you should be yourself, what you really are. ♥

See more at: mitarterzicphotography.com











Rafael Alberto Uy



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Robert Hopkins Photography



Nadine (www.nadinetheresa.com)

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JUERGEN LECHNER PHOTOGRAPHY



www.juergenlechner.de

FEATURED

DAMIR MATIJEVIC



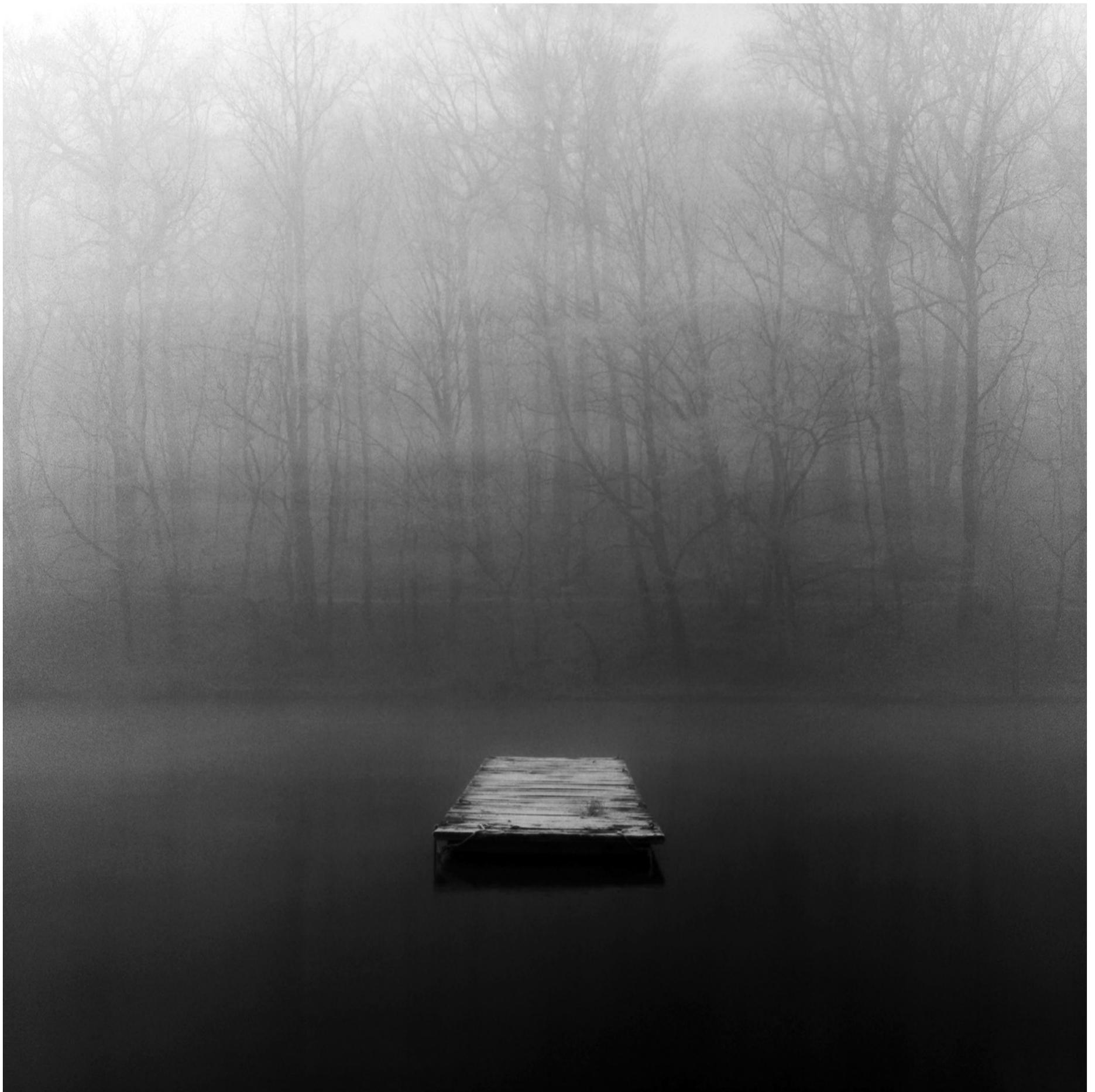
“Modern man is choking in the noise and the multitude of words and images; he remains deaf to the call of silence.”

SILENCE Interview with Damir Matijevic

AN: Please introduce yourself. Where are you from?

DM: My Name is Damir Matijevic. I was born in 1970 in Offenbach a.m.(Germany). I am Croatian, and I have been living in Zagreb, Croatia, since 1975. I am married and I have four children.

My educational background is in mechanical engineering; I graduated from the Faculty of Mechanical Engineering and Naval Architecture in 1996 in Zagreb, Croatia. I am employed with the Koncar Group company and work in the technical office as a designer in the 3D modeling program.



I have always had a passion for art, especially for photography. I have devoted the last few years to serious photography, I am currently working on several projects. I also show in galleries—photography has become an integral part of my life.

In 2013 I became a member of The Croatian Association of Artists (HDLU)

AN: How did you become interested in photography?

DM: When I was in high school hanging out with my photographer friends, I discovered the secrets and magic of how a photograph is created inside the camera, and in the darkroom.

AN: Please tell us about your *Silence* series



and what inspired you to create these images.

DM: Modern man is choking in the noise and the multitude of words and images; he remains deaf to the call of silence. To him, solitude is synonymous for loneliness, when in fact solitude should be a time when man can get in touch with his inner self. The value of silence is immense; it is as necessary to us as

the sun that heats us or the air that we breathe. Sometimes only a brief moment of silence is enough to rediscover the beauty of life. With this series of photographs I want to encourage people to return to nature and to rediscover the peace, joy and cheerfulness of life, and to use nature to neutralize all the noise of today's modern life that deafens us.



AN: What or who are your influences?

DM: I've always read a lot and viewed photographic literature and the works of masters of photography; looking at their works attracts, thrills and inspires me. There are many photographers who have inspired me, everyone has something special to offer, like photographers of the past: Henry Cartier

Bresson, Brassai, Eugene Atget, Stieglitz, and Josef Sudek, as for current photographers I must mention Michael Kenna, Hakan Strand, and Eric Kim.

AN: If you could photograph anywhere in the world, where would it be, and what would you photograph?



DM: First would be the most romantic city in the world, Venice, then Paris and then big cities like New York and Tokyo. I'd love to show how I see these cities.

AN: Do you have other projects you are working on?

DM: I'm currently working on a series of

photographs titled *Zagreb by Night*, then I will devote some time to the production of my first monograph. This autumn I am going to take photographs of an old Croatian town in Dalmatia. For now, I will not give anything away, but it will be a series of night photographs.

AN: What is your final say?



DM: Photography is art, and art is, for me, about intimacy. Art is the form of content and that form is ones identity. Therefore, the content becomes a work of art when we bring in the content of our own intimacy, our energy, our strength and our spirit.

To young photographers I recommend that you first discover yourself, and then show that in

your works. Observe the world around you and give yourself up to your feelings. ♥

See more at: damirmatijevic.com

















Kuki Walsch

Painterly Photography



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ARCHITECTURAL PHOTOGRAPHY

A marriage between convention and creation.

By John Glynn

When analysing photography, beauty is most definitely in the eye of the beholder, something as subjective as it is evocative. Can the same assumption be applied to architecture? Many would think so, and that is perhaps one of the reasons both fields share a close, collaborative relationship.

Only the most stubborn or narrow-minded could argue with the belief that photogra-

This specialized photography of structures involves special lenses and techniques that help portray the subjects in proper perspective and, rather notably, without photographic distortion. Once solely concerned with accurate structural portrayals, architectural photography has quickly gained critical acclaim for its artistic merit.

Capturing the essence of a carefully crafted

“Architecture, unlike the average human being, never objects when asked to remain stationary for a lengthy shot.”

phy has provided the physical environment with a superior platform, one fervently offering us an opportunity to convey an architect’s design in a fresh light.

In the words, of the ever so eloquent, Eric de Maré, photography involves “building with light.” Sharing a number of common characteristics, both architecture and photography regularly find themselves hovering somewhere between the realms of art and science, an area once famed for promoting a creative and technical tug o’ war.

No longer regarded as a niche genre, architectural photography involves capturing the inspiration behind the original design.

building in an absorbable image is no easy feat. However, many a seasoned pro can make it look both spontaneous and utterly undemanding.

Architecture, unlike the average human being, never objects when asked to remain stationary for a lengthy shot. Although buildings have been highly prized photographic assets for many a decade, the longing to mirror society’s appreciation for architecture has never been so prevalent.

The photographing of buildings and similar aesthetically alluring structures began in the 1800’s, and *View from the Window at Le Gras* by Nicéphore Niépce, taken in

1826, is the oldest surviving photograph ever made.

In fact, as early as 1793, the innovator had flirted with the idea of using light to reproduce images, and his earliest experiments began in 1816. Heliography, a term coined by the man from Chalon-sur-Saone, identified the process by which sunlight reflected in flashes from a movable mirror.

Through continuous experimentations with lithographic printmaking, Niépce experimented with light-sensitive varnishes and

of a barn, with the low chimney of a bake house behind it, and, to the right, another wing of the beautiful family house, Niépce captured the scene with a camera obscura.

Focused onto a 6.4 in × 8.0 in pewter plate, many experts believe that the sunlight striking the buildings on opposite sides suggests an exposure that lasted anywhere between eight to nine hours. Unlike later subsequent photographic practices, this process did not offer a transparent negative or multiple printings on paper.

“The dynamism of architectural and photographic designs quickly evolved, and the early twentieth century saw this two pronged evolution reach exciting new heights.”

eventually realized that his clearest results came after using bitumen of Judea, a natural occurring asphalt which was first used by the ancient Egyptians.

In 1822, Niépce successfully created a heliograph from an engraving of Pope Pius VII, although it was irreparably damaged during an attempt to duplicate it soon after. Nevertheless, four years later, from an upper, rear window of his family home in Burgundy, the indefatigable European took his most important photo ever. Featuring the upper loft of his family home, a pear tree with a glimpse of light peering through an opening in the branches; the slanting roof

In the winter of 1827, photos in hand, Niépce visited Great Britain. After showing *View from the Window at Le Gras* and several other photos, to botanical illustrator Francis Bauer, the Frenchman was encouraged to divulge his secrets to the Royal Society. However, politely declining, Niépce refused to reveal any specific details pertaining to the heliographic process.

Following this brief trip across the English Channel, the dynamism of architectural and photographic designs quickly evolved, and the early twentieth century saw this two pronged evolution reach exciting new heights.

Largely through the use of diagonal lines and bold compositional shadowing, the sheer possibilities of anatomically inanimate photography swept the world of art in a timely manner.

The year 1839, a pivotal year for photography, saw the dawn of the Daguerreotype. This photographic process employed an iodine-sensitized silvered plate and mercury vapour. Hailed for its ability to capture a high level of detail, Louis-Jacques-Mandé Daguerre's invention, for all its strengths, was limited to capturing one-off positive images. But 1841 saw William Henry Fox

around the globe.

From comic books to video games, every age has its own very special form of storytelling, and architectural photography was now equipped to help fill this roll.

Fast forward half a century. The genre, largely thanks to the pioneering endeavours of Frederick Evans, had branched out from its more primordial dwellings. Evans, not content with the concept of simply depicting buildings at face value, focused on the artistry. From composition and depth to textures and individual perspectives, this

“As buildings and landmarks have always captured our collective imaginations, a mutual momentum was inevitable, an immense leap intent on revolutionizing theories and practices around the globe.”

Talbot remedy this rather problematic restriction.

The Calotype now offered photographers the opportunity to produce multiple positives from an original paper negative.

The following decade saw architectural photography gradually transform the perspectives of some who initially criticized the whole movement. As buildings and landmarks have always captured our collective imaginations, a mutual momentum was inevitable, an immense leap intent on revolutionizing theories and practices

profound adaptation didn't just transform the history of architectural photography, it transformed the mind-set of modern architecture around the world. As Evan's demonstrated, architecture could be viewed in a vivacious, often exuberant form.

The twentieth century saw Evan's all encompassing aptitude expanded and promoted, a move that saw architectural photography firmly establish itself as an institution somewhere between consumerism and commercialism. Evan's philosophy of emphasizing the extensive aptitude of architecture found itself being exploited by shrewd

marketing firms. Intent on manipulating malleable minds, businesses began using architectural photography to advertise a superior class of lifestyle. Airlines, in particular, began using it to advertise parts of the world that seemed utopian, a shrewd ploy obsessed with engaging people's deepest desires.

Nowadays, thankfully, architectural photography is highly coveted and highly respected. Take Fernando Guerra, for example, a man who has developed both a firm following and international acclaim. 2013 saw the Lisbon native win the Exterior category at the Arcaid Images Architectural Photography Awards. His photograph of the *House for Elderly People* in Portugal, originally designed by architect Francisco Aires Mateus, beautifully embodies Guerra's ability to capture carefully crafted planes with unrivalled acuity.

Between rendering software becoming more photoreal and this unattractive obsession to snap an all conquering, awe inspiring shot that makes a structure look completely transcendental, the partition between architectural photography and blatant manipulation has become difficult to identify. An unlikely notion twenty years ago, nevertheless, computer generated images are no longer confined to the domain of blockbuster movies.

Thanks to computer software that makes it almost impossible to draw a distinction between the real and the photorealistic, more and more people are adopting Michael Mann type techniques. That uber-chic, con-do you were admiring online earlier could very well have profited from a program that

elevates CAD (Computer Aided Drafting) creations to a new level, placing them on an ambiguously constructed platform, where the lines between authentic and artificial become incredibly blurred. In 1826, when Nicéphore Niépce was just about to capture that unforgettable picture, if you had spoken of a world influenced by Instagram and Photoshop, the concept would have probably made his head explode.

What I am trying to say is this, the future of photography, not just the architectural genre, is as ambiguous as it is exciting, and would you want it any other way? ♥

John Glynn is a writer and lecturer currently working in Japan. He can be reached on Twitter @Irishdawg1916

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ADRIAN MIRGOS



"Lucid Dream is my longest photo project. The Woodstock Festival, one of the biggest music festivals in the world, takes place in Kostrzyn, Poland."

LUCID DREAM Interview with Adrian Mirgos

AN: Please introduce yourself. Where are you from?

AM: I was born in 1989 in Poland. I live in a small village near Warsaw. I am the founder of the *Viewworld B&W* photo magazine which I have published for two years. I have been awarded six medals in the IPA (2012-2014), I was a nominee for “Deeper Perspective” Photographer of the Year 2014, I came in second place in the “Monochrome Photo Awards” (2015) and also the photo-slideshow during “Visa Pour L’Image” (2013).

AN: How did you become interested in photography?

AM: My fascination with photography started

a few years ago. In 2012 I finished the photography course at the European Academy of Photography, in Warsaw. When I finished school I decided to photograph only documentary and reportage in black and white.

AN: Please tell us about your series *Lucid Dream*, and what inspired you to create this body of work.

AM: *Lucid Dream* is my longest photo project. The Woodstock Festival, one of the biggest music festivals in the world, takes place in Kostrzyn, Poland. Hundreds of thousands of people who love music and fun come here every year. Woodstock always had followers and opponents, with these pictures I want to show skeptics that the people partaking in the festi-



val are doing well and that they are having a great time. Originally this series was supposed to be a one time project in 2010, however after some thought, I decided that it will be a project spanning several years.

AN: What or who are your influences?

AM: Hard question. When I studied photography Martin Stavaris inspired me with his high contrast black and white work. Other influences would be Marek Lapis, Maciej Moskwa and Rene Burri.

AN: Do you have any upcoming projects or shows?

AM: Three years ago I made thirty prints in wood frames for this project, I had a few exhi-

bitions as well. For now, I don't have any exhibitions, but maybe someday. Also, either this year, or next year, I would like to publish *Lucid Dream* as a book.

AN: What is your final say?

AM: Photo editing is the most important thing in reportage photography. At the beginning it seems unnecessary, but as you progress you will understand. So start with the selection of your photos from a project, and then arrange them like puzzles until they finally show a consistent theme. ♥

See more at: adrianmirgos.com















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FEATURED

DAVID ÁVILA-CAÑAMARES



“The photographs were made placing several translucent materials of different shapes and sizes at varying distances from the camera, the images do not have any digital effects.”

AN UBEARABLE JOURNEY Interview with David Ávila-Cañamares

AN: Please introduce yourself. Where are you from?

DA: My name is David Ávila-Cañamares. I was born in Tunja, Colombia in 1982. I live and work in Bogotá. I am an independent photographer, my work is almost entirely black and white, and I have a black and white cat too.

AN: How did you become interested in photography?

DA: My interest in photography began when I was fourteen years old. I used to secretly take my father's analog compact camera out to take pictures on the streets of Tunja city. I would come home and put the camera back in its

place, then I would save for quite some time so that I could develop the photos in a lab. A few years later I studied Audiovisual Media with an emphasis on Photography in Politécnico Gran-colombiano in Bogotá, I graduated in 2007.

Since then I have been working on some personal photographic projects. I am continuously varying the way in which I undertake them. I always try to confer to each of my projects its own identity and particular way of expression.

AN: Please tell us about your series *An Unbearable Journey* and what inspired you to create these images.

DA: This project arose after I met a woman with a strong existential conflict. It seemed in-



interesting to me to make a series of photographs involving aspects related to nostalgia and anguish, but also with beauty and sweetness.

The project is a sort of portrait of the inner life of that woman. The work is divided into two parts, “bodies” and “faces”. During the months I worked on the photographs, the woman who appears in them was also having a difficult time in her life. Perhaps her personal situation further intensified the intrinsic expression in the pictures.

AN: Can you tell us a bit about how you created these images?

DA: The photographs were made placing several translucent materials of different shapes and sizes at varying distances from the camera,

the images do not have any digital effects. The prints are made by me and are 8.5x11 inches on cotton paper.

AN: What or who are your influences?

DA: Visually, I have been influenced at different times by artists like Francesca Woodman, Daido Moriyama, Sally Mann, Andrei Tarkovsky, Béla Tarr and Luis Scafati. I am also deeply impressed by the work of photographers like László Moholy-Nagy, Bill Brandt, Mario Giacomelli, Kohei Yoshiyuki y Gilbert Garcin, but I do not feel there is a direct influence of these great photographers on my work.

AN: Do you have other projects you are working on?



DA: My last project was made on 35mm color film. It is entitled *Scarlet Trace* and was made in the Antiguo Matadero Distrital de Bogotá. The site was built in the 1920s and was an active slaughterhouse for many years before it was abandoned and left to ruin. The deaths that occurred there left the place permeated by a spectral echo. This series of photographs intends to capture that latent presence, a presence that, as time goes by, fades away more and more.

Currently, I am printing in the darkroom a series of photographs I took in Tunja, my native town. The images were made with a few expired 35mm film rolls that I got from a great photography teacher I had at the university. The series is a personal memory about some places I lived in and some moments I experi-

enced during my childhood and adolescence.

AN: What is your final say?

DA: I would like to thank Yudid Aguilar Ballén, the woman who appears in the photographs, for her great help and deep commitment to the making of the project *An Unbearable Journey*. I am also very thankful to magazines like this for their enormous contribution in showcasing the works of new photographers. ♥

To inquire about prints or learn more about David's work he can be reached by email at: davidavca@hotmail.com















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SCOTT HENDERSHOT



“Throughout my photographic career there have been periods where I’ve been drawn to deep contrasts and periods where I have been fixated on delicate subtleties.”

LUX OBSCURA Interview with Scott Hendershot

AN: Please introduce yourself. Where are you from?

SH: My home is in Rochester, New York where I live with my wife Sarah. Sarah is a talented musician and so our lives are filled and enriched with music.

Rochester, birthplace of Kodak, is known as the Image City, and many talented photographers call it home.

AN: How did you become interested in photography?

SH: I was introduced to photography in middle school forty years ago. The teacher referred to it as magic and that aroused a sense of wonder in me that has remained to this day.

I worked in commercial photography for many years. I have worked as a custom black and white printer and as a custom color printer. I worked as a lab technician processing black and white, color slide and color negative films. Advertising. Weddings and events. Real estate. I even had a stint as a medical photographer, photographing operating room procedures and specimens. All of those positions helped to refine my technical skills but were never rewarding

on an aesthetic level.

AN: Please tell us about this body of work and what inspires you to photograph interiors.

SH: This is an ongoing body of work that has been evolving as my view of the world around me has been changing. Throughout my photographic career there have been periods where I've been drawn to deep contrasts and periods



where I have been fixated on delicate subtleties. But as my vision matures I feel that I am moving towards images that have a more complete equilibrium.

One thing that hasn't changed is my love of architecture, shapes and tonalities. Man-made objects and environments are a like a playground for light to perform in interesting and visually rewarding ways. I'm especially drawn to public spaces and the delicate interfaces of light and space; the continuities and disconti-

nities and jarring interruptions. These wonderful performances of light play out perfectly with the content of the images, and the subject matter becomes the evidence of humanity rather than a blatant depiction of *something*.

As a teenager I worked in a camera store and I had access to many different kinds of photographic equipment and enjoyed using it all. I could easily tell that better equipment made it easier to make better photographs, at least technically speaking. I adopted the view camera as my tool of choice

and for thirty years I would not have considered anything else.

So much has changed and the quality of even low end cameras is very good. But there is something completely different about the view camera experience. Every action is deliberate. Every setting made is intentional. The image needs to pass through your brain before it can be recorded on film.

Still it's hard to ignore the convenience and quality of modern cameras, and I've adopted a process that I find to be something of a nexus between the analog and digital worlds. I use a Nikon D300 Digital SLR mounted on a panorama head, shooting the image in sections and stitching them together to make the final photograph. This combi-



nation gives access to the powerful toolset of a modern camera but still requires the deliberate construction of the image and the understanding of how all your choices will affect the final outcome.

I've managed to retain the experience while reducing the load. I've gone from about thirty pounds of camera, tripod, film holders and accessories to a DSLR, pano head, and carbon fiber tripod.

AN: If you could teleport yourself anywhere in the world at this moment, where would it be, and what would you photograph?

SH: That would probably be Prague or Hungary. I find medieval architecture to be especially inspiring and enjoy the mostly untouched nature of these structures.

AN: What or who are your influences?

SH: The bulk of my photographic inspiration comes from the works of old masters like Wynn Bullock, Arnold Newman, Irving Penn, Richard Avedon, Horst, Max Bauer, Adams and Edward Weston.

AN: Can you tell us about any projects that you are currently working on?

SH: Working with people has always been a challenge when using a view camera and is es-

pecially challenging with a stitched mosaic technique. I have had a special interest in serious informal portraiture, applying the same stitched mosaic techniques I use for architecture to create portraits with a large format feeling.

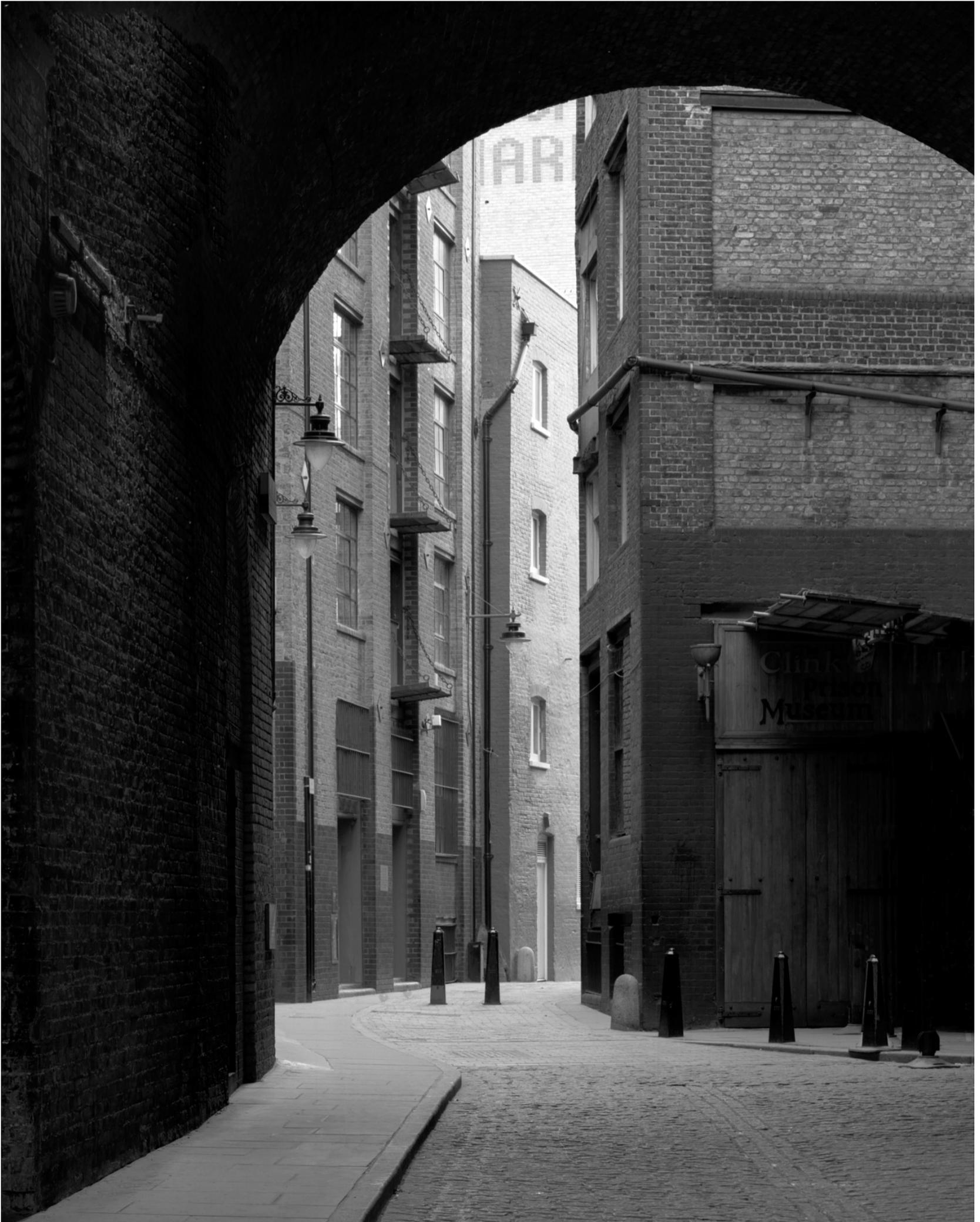
AN: What is your final say?

SH: Each scene we witness evokes feelings and moods. When we quiet the noise, remove the extraneous, we are left with structures and



the light that defines them. Photography is a form of communication. I would encourage young or beginner photographers to be mindful of what it is they are hoping to capture, and why, and then frame their images in a way that

excludes anything that distracts from that intent. Photography can be a powerful exercise in clarity and focus. Then go and shoot what you love. ♥



















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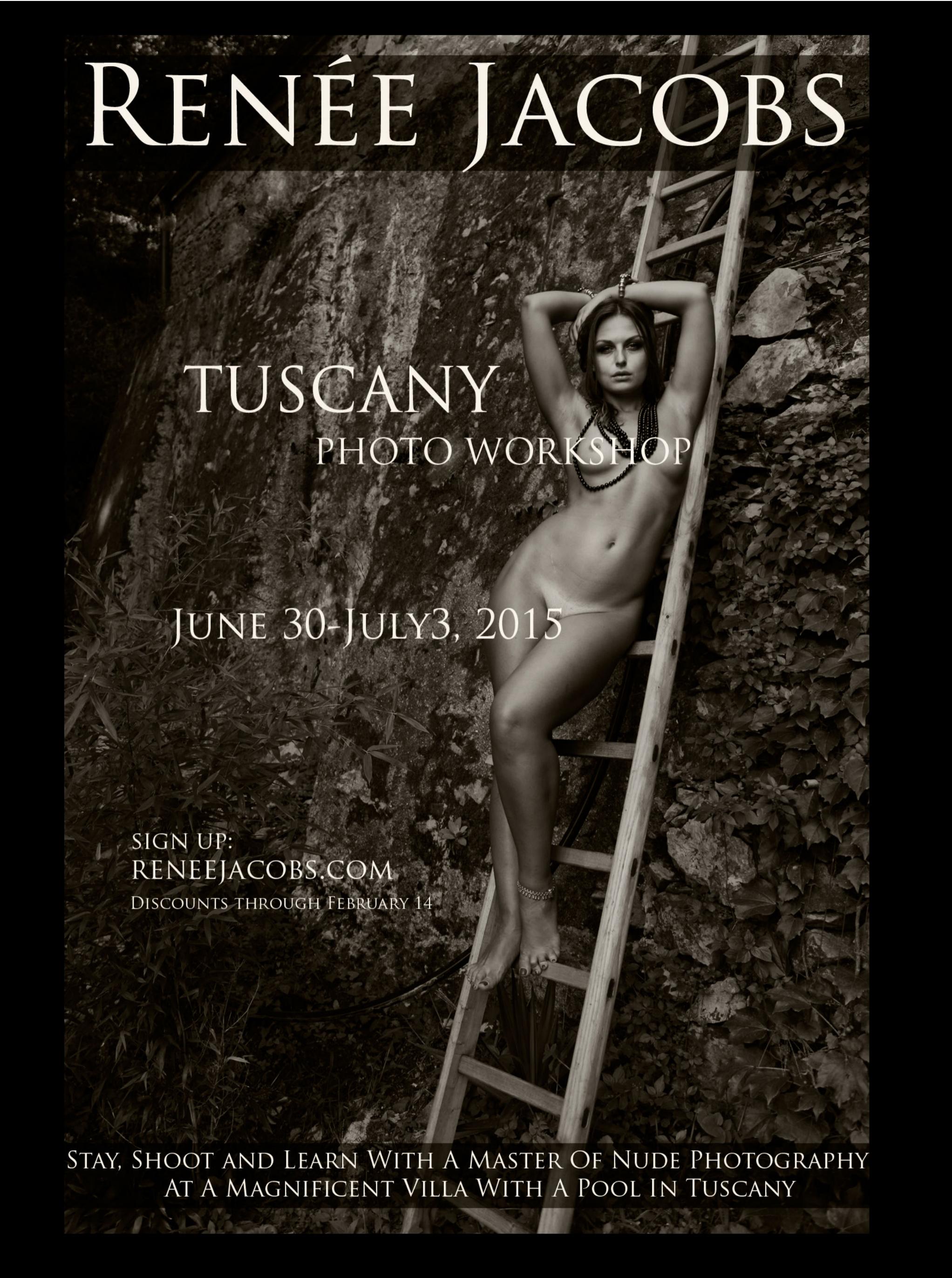
Photography by **DAVID LYKES KEENAN**

Introduction by **ELI REED**

“Dave has a really great eye and is a really fine street photographer. His wonderful sense of humor is expressed in his photographs.”

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