

FOURX5

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SUMMER
easy reading... incredible talent...



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**Please note, digital manipulations have been made to many of the contributors images for the articles. For original, unedited & more images, please check out their links!*



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Summer issue #7 is bursting at the seams with another round of incredible photographers. We've brought you a variety of talent, from film shooters to story tellers compelling night time work and more!

This go round we are bringing you all new artists too, some of them even new to us!

Following in the footsteps of the last 2 issues, our cover shots are now featuring one of the participants in the issue.

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> Olga Zavershinskaya

GRAPHIC Elegance

*Olga Zavershinskaya was born 25 years ago in **Voronezh, USSR**. She moved a year ago to the Czech Republic and at the moment resides and works in Prague.*




Olga has dedicated the last 5 years completely to photography and retouching. Mainly using a DSLR, she considers herself to be primarily a digital photographer though she has experimented with analog work as well. ***Not wanting to be locked into a particular style, she is always looking for the interesting and unusual.*** While shooting Nikon, she has no problem changing religion to Mamiya or Hasselblad. Olga works in post in Photoshop CS5.



The main thing about photography is an idea, the image should call the viewer to its own small world. Usually before taking up her camera, she already knows what she wants her image to be. Then she does everything physically possible to illustrate what is in her mind's eye. During a typical session, she prefers to control everything, not liking the ambiguity that appears when you rely on other outside forces. Consequently she prefers to work in the studio, not as a rule, she's just the most comfortable that way.





Much of your work has an almost graphic/editorial aesthetic to it, does that come from something in your background? Do you or would you work in music videos or do you find yourself inspired by them?

My inspiration comes from the world around. From my personal emotions and from visual info I get. I watch a lot of pictures everyday: classical masterpieces, modern art, well-known and unknown artists, street art and etc. And of course I pay a lot of attention to photography too, but mostly to traditional art. ***Movies are also part of this visual info, but good movies are rare, much rare then I watch them.***



*In everything about
photography i'm self-taught,
my education is not
connected with my
activity at all.*





What kind of time do you invest in the setting up of your shoots and how much do you devote to post? What is your workflow. What is your photo education as studio work can be a bit complicated unless you have training.

I spend on photography and postproduction about 95 % of ALL my time :)

About 40 per cent from this time is preparation to the work, 10 per cent - shooting itself and the rest is postproduction, everything connected with postproduction. Time of shooting and post production depends in many ways on the preparation stage. Better preparation - shorter photo session. Better preparation and photo session - less post-production :)





*At the moment Olga is working on a
few projects of the utmost secrecy...
a book and personal exhibition.*

> Brooke Anderson

OPTICAL ILLUSIONS



Some days I shoot and it's like I have struck gold.

Some days I shoot and I will just find that one *"diamond in the rough."*

Some days I shoot and I get nothing at all....but no shoot is ever a failure.

When I work with my camera I feel most at peace. I am so used to having it against my face, around my neck, in my hands...it's become such a part of who I am. It's become more than just a tool....*it is a true extension of my soul.*

*With my camera I am fearless
and I am able to breathe....*



I don't really know who I am as a photographer. I am not sure if I ever will or want to be labeled in that way. I do know my eclectic self however. I know my abilities to look a bit further, to appreciate life around me, to always look up and pause to watch the ever changing skies painting me a different picture, to look down where I walk... enjoy the connection between my feet and the ground, to be patient and to not only stop and smell the roses but appreciate how they got there. I know to challenge myself through experimenting and learning, to appreciate human life surrounding me, to remain curious and imaginative, to take my inner child to the playground often , to really be present in my life, not just to exist.

Some of these photos almost feel like you're a peeping tom! How is it walking around with your gear, do you get stares, questions, comments? How do you deal with that?



*hahahah yes.. The first day I actually wore it downtown, people stopped me at every block asking what I was doing, what it was, someone said I looked like someone from Devo! **I love answering the questions.....I welcome them.** The hardest part was to pay attention to where I was going. I was so busy focusing on what I was shooting, I ran into a few trees, people, etc. The distance is pretty far out from my hat so it took some time getting used to. *I have to laugh at myself wearing it... I know I have made many dinner conversations...* but I was so proud that I actually created something that worked!*



As far as spying...***we see what other do not***, the camera is a tool that allows us to capture the secrets we see...and satisfies our need to see life in a different way. *All photographers are curious cats!*



This series of photographs were all made with some sort of contraption or two. How did this start and what are you using to make these captivating images?

This idea started last year when I purchased some old optical lens glass. ***I loved the idea of forcing the viewer to only focus on what was shown in the little lens, with all being heavily blurred around... really like a spy glass.*** I started to obsess with creating a device that I could just wear while shooting through them, allowing my hands to be free..well to focus more on the camera. I tried many different things and finally came up with the antennas and the hard hat! ha-haha I look absolutely ridiculous when I wear it, but it does allow me to stick the lenses way out in front so I can use both hands to focus with the camera instead of having to hold one. Also it allows me to have two lenses, like glasses which is exactly what I wanted. *I have a new series I will be working on with my invention but its still a secret for now :)*





© BROOKE ANDERSON



© BROOKE ANDERSON

While I love words and their meanings I am unable to really express myself in that way... so I shoot. ***I shoot until I get what its my head to come through in a photograph.***



I want you to hear me through your eyes and in doing so...maybe you will discover something new, or feel an emotion, bring back a memory, or make you wonder. *I have no idea where I am going or what will become of my photography as it is ever changing...as life is ever changing.* So in the meantime, I will continue to explore life's juxtapositions ,my relationship with my camera and give my images a voice of their own as I share my secrets with the world.

“WHICH OF MY PHOTOGRAPHS IS MY FAVORITE?
THE ONE I’M GOING TO TAKE TOMORROW.”

Imogen Cunningham



> Eni Turkeshi

I have always been interested in photography. But got seriously into it when I joined flickr 5.5 years ago.

I have been taking photos and seeing everything under an invisible square ever since.

TEXTURAL

landscapes

When I first started photographing I had many subjects I loved, but as time passed my photographic `eye` showed a very high inclination to portraiture and artistic portraiture describing human moods and behavior.

My photos are a frank reflection of them.



I am a graduate of Istanbul University/Sociology branch and have lived in Istanbul for 10.5 years. I had the chance to experience the marvelous East-West magic. Afterwards I lived for 2 years in North of Denmark and had so the chance to learn more and experience the Scandinavian culture as well. *During that period I was able to travel to different parts of Europe which inspired me a lot.* I love traveling; my goal is to do it as much as I can, opening new perspectives in my mind and spirit.

In the beginning of my photography adventure I learned everything by myself, using at first a mobile phone and a point & shoot camera. ***I believe using limited equipment teases your creativity in a good way in order to perform what you have in mind.***

Due to my respect for analogue photography, I took a course on it. For more than 2.5 years, my photographic experience has widened and developed so that now I specialize in showing my photos using alternative printing methods as well as mixed media techniques.



Mixing my visual works is a new passion of mine, a passion which I sense will affect much of my future work.



Texture is the main thing i see with your work. That and an ethereal other worldly feeling. Is the somberness of your photos intentional or was it a happy accident?

Well I used to highlight the texture element more in my first photos I'd say, or I still do somehow in landscape photos which are not a thing I do often. I am more interested in portraiture and different ways of showing human behavior. Yet, lately I have been having the pleasure of enjoying and using the landscapes and nature elements more often in my trials of psyche storytelling. And yes the somberness is always intentional, I am so by nature so I can't help but showing it through my imagery. Even if it's a happy accident, the fact that I'm taking the photo proves the tendency I have to this kind of imagery. But I believe, the images `wear` the psychology of the photographer so if you see something like that it's because the photographer tried to show it that way.

Location, do you scout out these places or do you happen upon them by chance with camera in hand? It looks like these are all abandoned places with sad stories behind them.



I can say it's a mixture of them. I am a good observer who mostly carries a camera with her. I am very selective with the places I take photos of, always in search of something that would awake excitement in me . But of course sometimes I just run across those great places which leave a huge impact on me , so all I do is documenting the amazing emotions I experience that time.





> Amy Hildebrand

MOMENTS IN TIME

I guess it all started when I was young, and the doctors told my parents I was blind. My mom was 20, my dad 24, and as if they didn't receive enough shock when the doctor placed a white haired baby in their arms, he then proceeded to tell them that I had a severe case of Albinism, and that there was nothing they could do to "fix" me.

Thankfully my parents weren't the type to believe everything they hear, and so they started searching for doctors who had studied the albino eye, in hopes there might be some way I could gain my sight back. Ironically enough there was a young medical student here in Cincinnati that was wanting to research the affects of contacts on infants' eyes. *My parents eagerly signed on the dotted line, and at three months I had my first pair of contacts.*



© AMY HILDEBRAND



© AMY HILDEBRAND



© AMY HILDEBRAND

A few weeks later I was grasping for shadows and the experiment was deemed a huge success. The med student and I were written up in medical journals across the country. The next twelve years or so I was fitted for all different types of glasses and contacts, but around fifth grade I sort of topped out. I can still remember those early days though, around the age of 2 or 3 studying shadows and light on the kitchen floor of our apartment. I think even then I knew how lucky I was.





© AMY HILDEBRAND

When I haphazardly stumbled upon photography (*I had to choose between a photo or chemistry class in high school, and I chose photography, thinking it would be easier, ha!*), it became my outlet of what I truly saw. All throughout my life people have asked me to explain what I see and up to that point I always hesitated because I had no way of comparing it to what the normal eye sees. But with photography, I could photograph something, and edit it to look more like what I saw (*literally and figuratively*). It became my way of connecting with my past, and sharing it with others.

My photos
are sometime straightforward
and
sometimes more imaginative,
but I treat every one with the mindset that I never
would have seen these amazing images if it had
not been for my parents,
that med student
and
God's grace.



An aerial photograph of a city, likely San Francisco, with a prominent tall tower (the Transamerica Pyramid) in the background. The city is densely packed with buildings, and the overall tone is warm and slightly hazy.

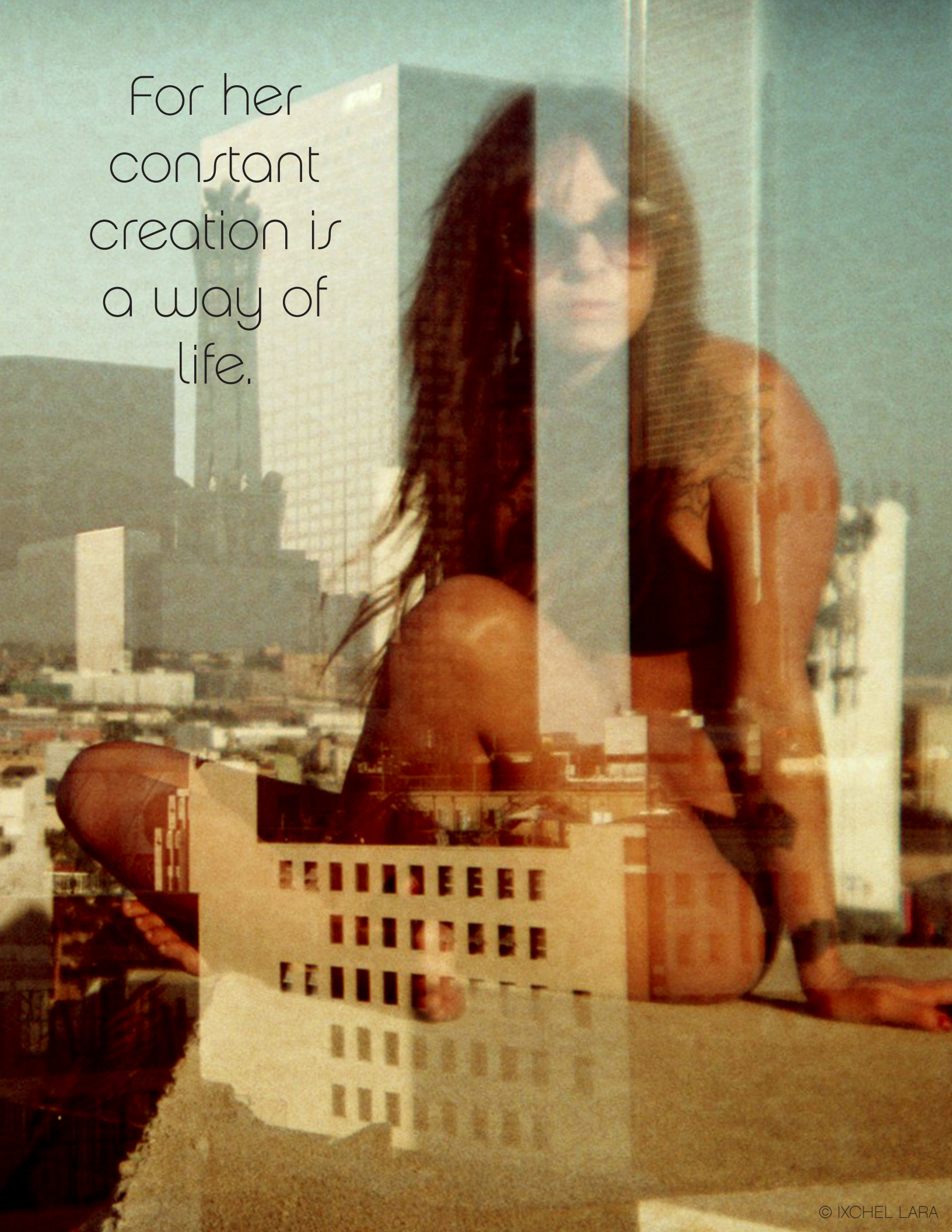
> Ixchel Lara

DOUBLE

EXPOSURE

Ixchel Lara plays in the sun
and works under the moon.

For her
constant
creation is
a way of
life.






© IXCHEL LARA

© IXCHEL LARA

Film is the notebook for her
to fill with ideas.







To view a
photograph is to see a
thought in progress.

> Mary Elise Tomczak

Dreams IN NATURE






Imagine you are able to take a journey to somewhere you've never visited without leaving where you stand.

I want my images to take you to such a place. However, the world you will experience may be very different from the world in which we live. *I hope to draw you into my photograph, and the world I create.*

My photos may have a painterly quality, and a bit of fantasy. The textures I use are designed to age the image to portray a feeling of *timelessness*. The finished product is sometimes much different from the original photo from the camera, and my creative process changes that original world image to my personal, alternate world. ***I believe that an ageless or natural scene that includes a person or an animal reveals the true soul of the subject.*** This is especially true of my self portraits. My images often incorporate my love of nature with an enchanting ambience that will transport the viewer into *a unique, magical place.*



Some of my photos are planned and carefully executed, occasionally with the use of *costume or objects*, and always with the intention of illiciting emotion from the viewer. Many other images are gifts from the natural world, creating *perfect moments in time*. Working with color and tones I transform each piece until the finished work is what my mind originally envisioned.



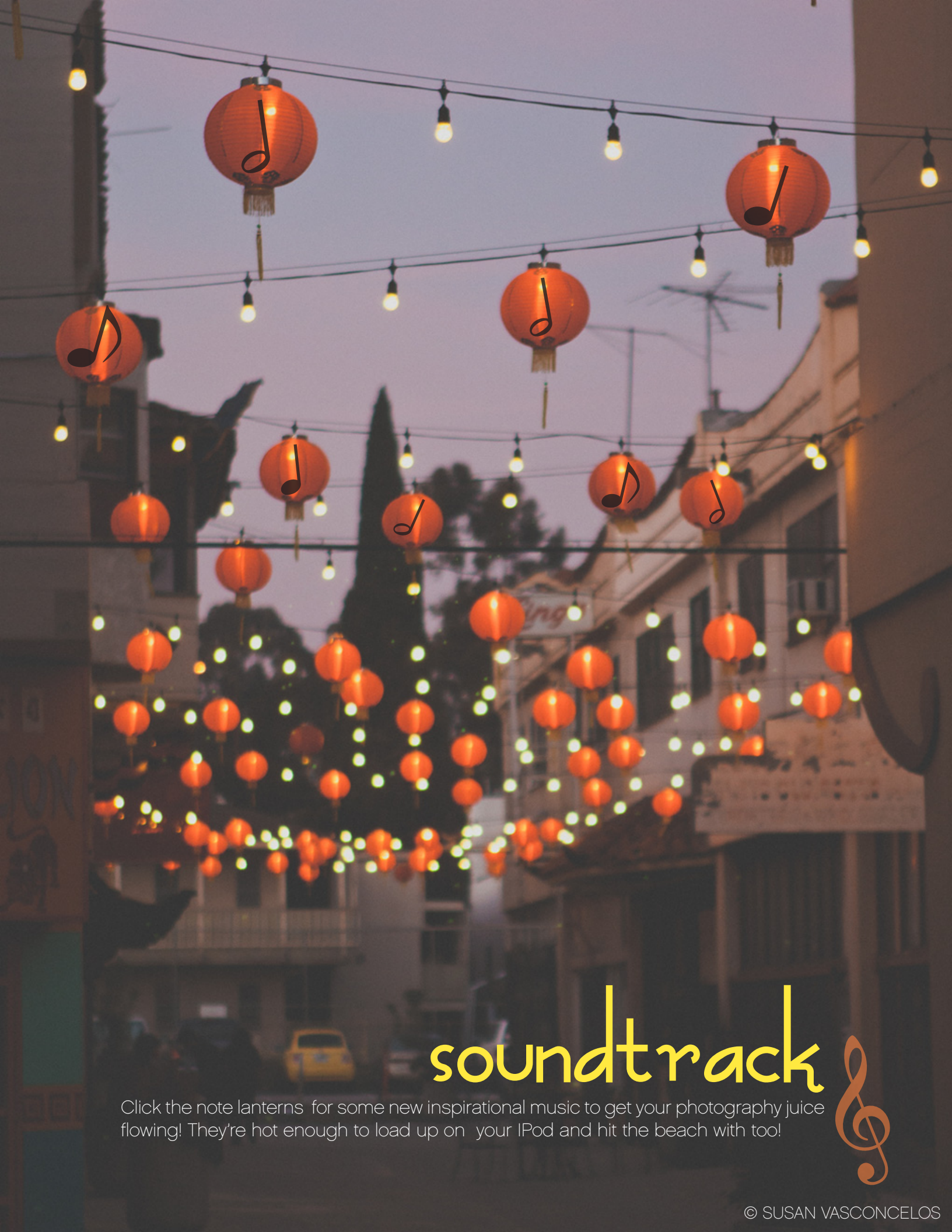


I am a photographic artist who lives and almost exclusively works in New Jersey. I have worked collaboratively and individually on a variety of projects during the past five years. I have recently started to exhibit my photography and I am currently part of the group exhibit "*Color Power*" at the *Heaven Art Gallery in Asbury Park, New Jersey until July 2012*. My work has been featured in several blogs, most notably in *The Death of Shakespeare's Ophelia*, *Popular Culture and Web 2.0*, *Self Portraits*.





My images have been published in *She Took Her Own Picture*, a book featuring over 30 international female self portrait artists. My second collaborative book, *In Her Own Image*, features my photos among over 80 international women photographers. I am a member of the Arts Coalition of Asbury Park.



soundtrack

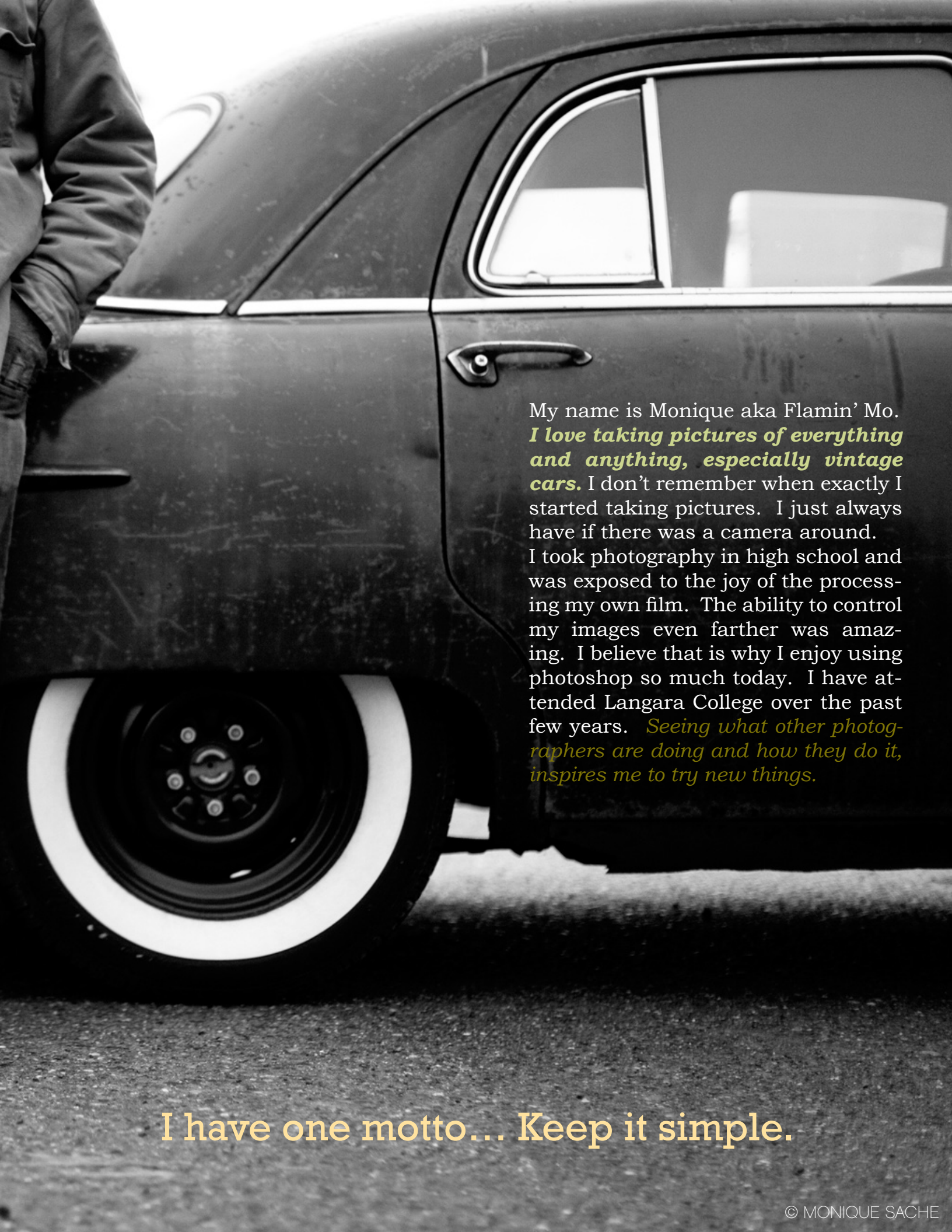
Click the note lanterns for some new inspirational music to get your photography juice flowing! They're hot enough to load up on your iPod and hit the beach with too!



COLOR wheels

> Monique Sache



A black and white photograph of a vintage car, possibly a 1960s Ford Mustang, with a person's arm leaning on the roof. The car has a dark finish and white wall tires. The background is a plain, light-colored wall.

My name is Monique aka Flamin' Mo. ***I love taking pictures of everything and anything, especially vintage cars.*** I don't remember when exactly I started taking pictures. I just always have if there was a camera around. I took photography in high school and was exposed to the joy of the processing my own film. The ability to control my images even farther was amazing. I believe that is why I enjoy using photoshop so much today. I have attended Langara College over the past few years. ***Seeing what other photographers are doing and how they do it, inspires me to try new things.***

I have one motto... Keep it simple.



Classic car porn is what I'd call your photography, is that wrong? I say this in a totally good and positive way! hahahaa

.....Heck no! I like that you called it car-porn! It means I'm doing something right... ! I've often described some of my car shots as car-porn. I use words like "delicious"...or "makes ya wanna lick it" when I'm looking at a car that I really like. since I am not a car person mechanically (*which I am currently trying to change*)...everything is based on how a car looks...how it makes me feel. I've been wanting to take a nude photography course, as I think car photography and nudes are similiar. When you are taking a picture of a nude...you are trying to express a sexuality...a feeling...same rules follow for cars. It's gotta make you wanna give a wolf whistle.





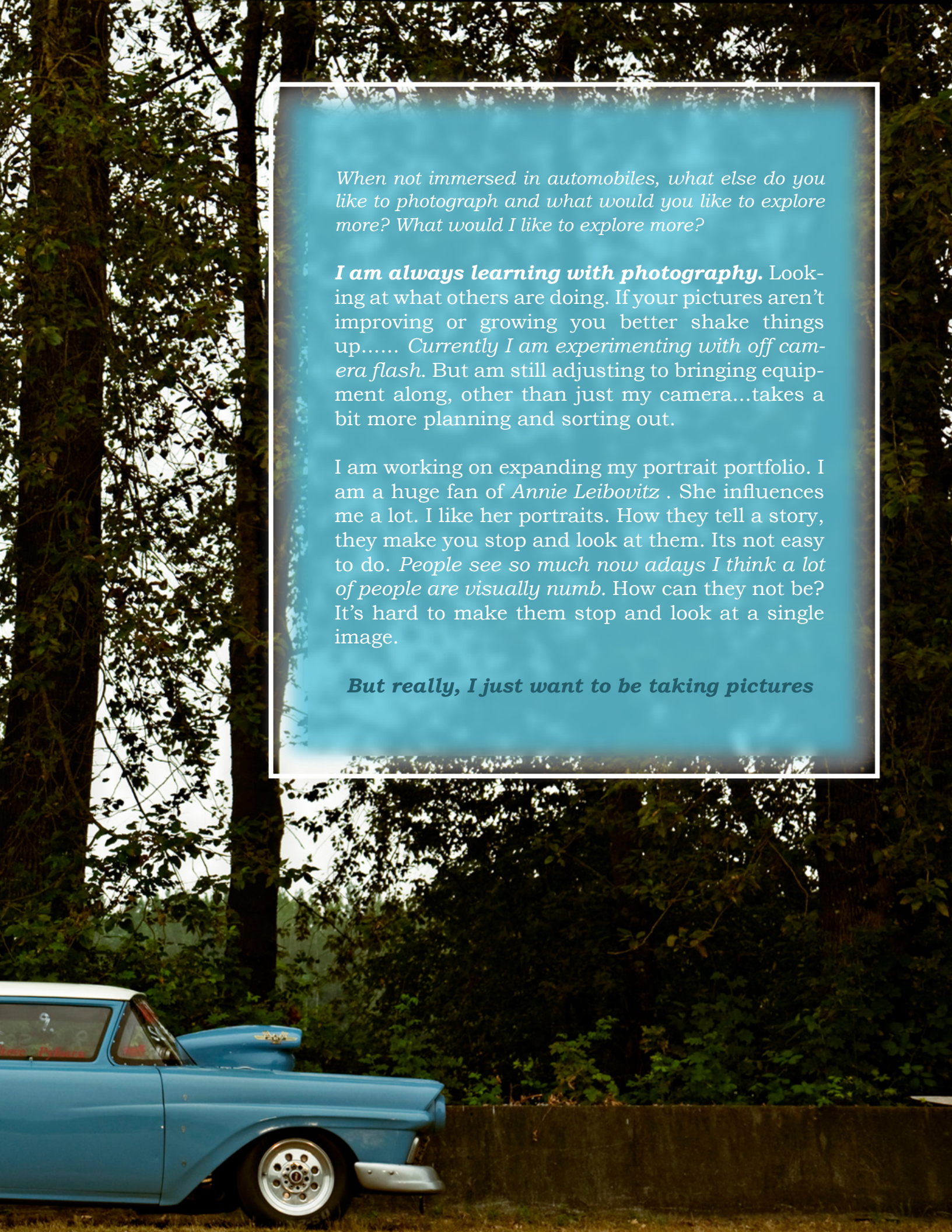
You have a beautiful perspective of custom culture/classic cars, what drew you to this subject and why?

.....i blame it all on Fonzi.

It's true. My favorite TV show was *Happy Days*. *Laverne and Shirley*. The movie *Grease*....C'mon who didn't fall in love with that era? The music.... Jeesh. It just made me smile. I've always been a little bit greasy.





A light blue classic car, possibly a 1960s Ford Mustang, is parked on a grassy area in front of a dense forest of tall trees. The car is positioned in the lower left corner of the frame. A semi-transparent blue box with a white border is overlaid on the right side of the image, containing text.

When not immersed in automobiles, what else do you like to photograph and what would you like to explore more? What would I like to explore more?

I am always learning with photography. Looking at what others are doing. If your pictures aren't improving or growing you better shake things up..... *Currently I am experimenting with off camera flash.* But am still adjusting to bringing equipment along, other than just my camera...takes a bit more planning and sorting out.

I am working on expanding my portrait portfolio. I am a huge fan of *Annie Leibovitz* . She influences me a lot. I like her portraits. How they tell a story, they make you stop and look at them. Its not easy to do. *People see so much now adays I think a lot of people are visually numb.* How can they not be? It's hard to make them stop and look at a single image.

But really, I just want to be taking pictures



You're use of vivid colors is refreshing, do you gravitate to that? Things that are bright and colorful? What catches your eye?

Colour helps tell part of the story. When I think of the early 50's, it's in black and white. Only because all the photos...movies....magazines are all in black and white. I always have to remind myself that they were living in colour too.....
We have the ability to produce such beautiful colours in our photography. I love it.
It brings the photos to life.



What catches my eye?.....hmmm...everyone gets so caught up in what engine is in the car....or what custom work has been done and can you tell? What kind of tires....? When I'm shooting a car show...I listen to my music....and miss all the car talk....all the criticism....shoulda, coulda, woulda's.... I find all that influences me....so I cut it out and shoot what looks good.

*Nice chrome.
Beautiful paint.
Killer interiors.
Scuffed boots.
Worn sneakers.
Fishnets and heels.*

It's all good.

> Omar Sanders

twiLiGht town







Back in the early 80's my interest in photography grew to the point where I felt I was able to step up from those crazy cool *instamatic 110* cameras, and even a detour into the weird world of the *Kodak Disc camera*, and ***into the world of "real" cameras***. For me, at that time, that meant a *Canon AE-1 Program*. **Loved that camera!** So much so that I still have it.

Eventually I upgraded to a Canon A-1, which looked "pro" with that sexy all black body. Yep, still have that one too. My passion for photography led me to enroll in, of all things, a correspondence course! *It was wild.* I actually learned how to set up a darkroom, develop black & white film, and print enlargements! All through the mail! *Gotta love the exuberance of youth.*







Anyway, as life got more complicated, and free time became precious, photography slowly ebbed away from my life. Flash forward a couple of decades and the digital age of photography caught my attention, and that now ***tiny love of photography ember I still had in me started to burn brighter.***





After a short foray into the world of some wonderful Canon ELPHs the big DSLRs beckoned, and with a trip to B&H Photo, the photography ***fire was all consuming once again.***



"Beauty can be seen in all things,
seeing and composing the beauty is what separates
the snapshot from the photograph."

-Matt Hardy



ISSUE #8 IS RUSHING AT US AND
WILL BE HERE ALONG WITH THE
FALL SOONER THEN YOU THINK!

STAY TUNED FOR MORE NEWS &
AWESOME FEATURES COMING UP

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