

FOURX5

issue #09

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NEW ART from NEW PEOPLE in the NEW YEAR

© Ralph Nardell Photography

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Welcome to the elusive Issue #9 of Fourx5, and hello 2013!

Thanks for sticking around despite our little break for the first quarter, sometimes you need to recharge to move forward. And moving forward is exactly what we've done. 12 fresh photographers splash our pages for your enjoyment. New and fresh is what the first issue of the year is about. We've got something for everyone- from ballerinas to droplets to trees to skaters, you'll be amazed at how much awesome we can fit into one issue.

Susan Vasconcelos Co-Founder, Lead Designer & Editor

W. Anthony Johnson Co-Founder & Art Director

As always, find us at [facebook.com/Fourx5](https://www.facebook.com/Fourx5) and/or feel free to drop us a line fourx5mag@gmail.com



**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!*





© Carlos Rivera Photography

CARLOS RIVERA

caught in motion

Skateboarding has always been a part of my life. I started skateboarding from an early age and started filming when I was 13. I used a point and shoot to record videos of my friends and I skating and that introduced me to cameras. Although I skate off and on now, I still love to shoot photos of the sport that I've been around for so long.

You're photography is very environmental, we've focused on your skateboarding images though-what draws you to photograph the sport?

I'd really love to become a professional photographer someday. It would be amazing to photograph the things I grew up loving, whether it be freelance, or for Thrasher Magazine, The Skateboard Mag, or even an automotive photographer for Formula Drift and Targa Trophy, that is where I'd like my photography to take me in the future.

Where do you see your photography going in the future?

I get inspired by watching Documentaries and looking at photographs taken by professional photographers, it makes me look forward and gets me thinking that someday I will become that good at my craft.





© Carlos Rivera Photography



© Carlos Rivera Photography



**“THE ONLY PERSON YOU ARE DESTINED TO BECOME
IS THE PERSON YOU DECIDE TO BE.”**

-RALPH WALDO EMERSON



CONNER ALLEN

a concept of self

My name is Conner Allen and I am a 20 year old conceptual portrait photographer based out of the Inland Northwest.

My work is really just a representation of myself in other people, and when I photograph them, I want the photo to be multi-dimensional. I want them to see a depth in themselves that they couldn't see beforehand, and to go back into a moment in their life when they felt alive, even though the photograph is an imaginary possession of a past that is unreal. I am inspired by the natural wonder of the world, and even though my work is by no means landscape work, I want the viewer to see the natural beauty of this world as a focal point, not necessarily the main point, but merely part of the world we are all a part of. *My goal is to work in conceptual editorial through a magazine or organization on the West Coast, along with working on personal projects with local designers, and*

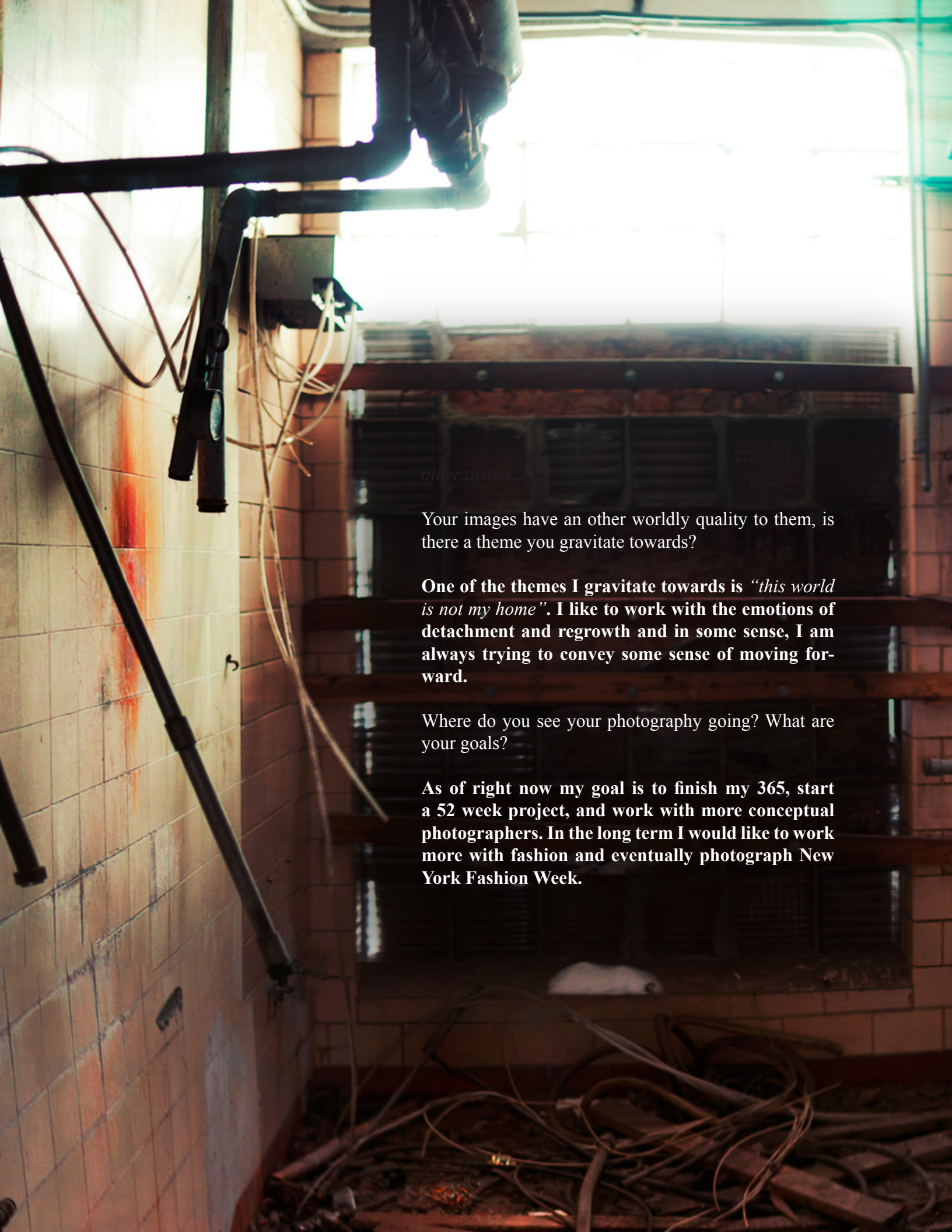




© Conner Allen Photography



© Conner Allen Photography



other artists

Your images have an other worldly quality to them, is there a theme you gravitate towards?

One of the themes I gravitate towards is “*this world is not my home*”. I like to work with the emotions of detachment and regrowth and in some sense, I am always trying to convey some sense of moving forward.

Where do you see your photography going? What are your goals?

As of right now my goal is to finish my 365, start a 52 week project, and work with more conceptual photographers. In the long term I would like to work more with fashion and eventually photograph New York Fashion Week.







**“AS LONG AS PEOPLE
ARE GOING TO CALL
YOU LUNATIC ANYWAY,
WHY NOT GET THE
BENEFIT OF IT?
IT LIBERATES YOU
FROM CONVENTION.”**

-GREGORY MEGUIRE



Katrina Marie


places of serenity

My name is Katrina Kennedy, I am a published photographer and artist located in the Metro Atlanta area. I specialize in creative portraiture as well as photo manipulation. I like to explore the fantasy world, the connections between the human body and nature, and the unknown. Recently, a lot of my themes have been driven by conceptual/ levitation photography. I'm still working on crafting the type of art, as it's been the most inspiring type of photography I've come across. Most of my inspirations come from dreams, or my 2d and 3d work. Eventually I want to end up incorporating my artwork into my photo shoots.

What would you say makes for an interesting portrait?
**An interesting portrait should have a different perspective,
as well as make the viewer question what's going on.**





A woman with dark hair and red lipstick lies on her back on a dark, textured surface. She is wearing a white lace top and holding a bouquet of light purple and white flowers. Her eyes are closed, and she has a serene expression. The background is dark and textured, possibly a carpet or rug. The lighting is soft, highlighting her features and the flowers.

There seems to be an influx of conceptual photographers on the rise, what is the attraction to this type of photography for you?

There is something that fascinates me about conceptual photography. I look up to photographers such as Brooke Shaden and Karrah Kobus. They both have two beautiful bodies of work, and do a wonderful job with manipulations. Conceptual photography gives you the opportunity to depict a story by using one image. To me that's the most interesting aspect of it. If your message can be portrayed in the most simplistic form, THAT is a strong image.

A conceptual photograph is a way of taking a simple portrait to the next level.

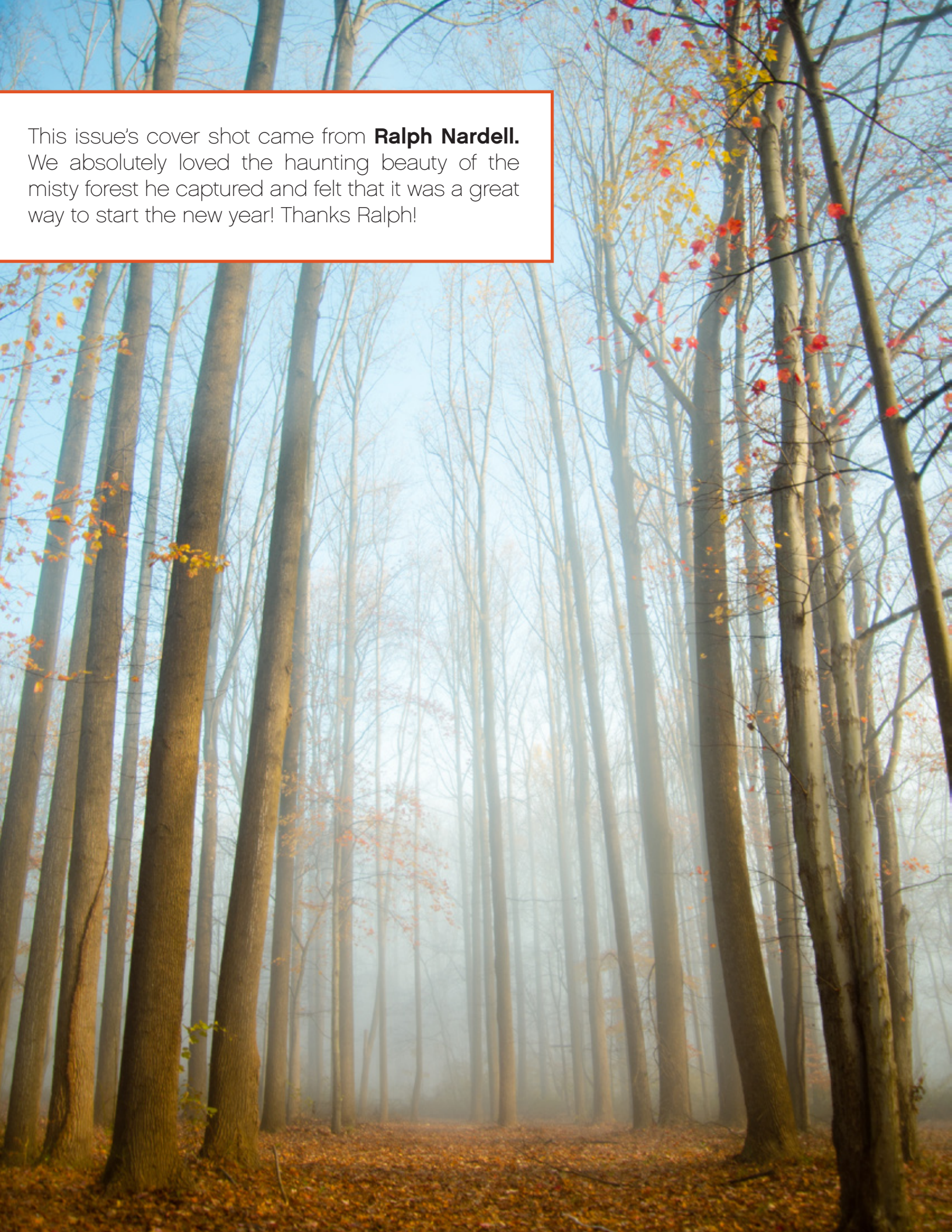




“UNLESS A PICTURE SHOCKS, IT IS NOTHING.”

-MARCEL DUCHAMP

This issue's cover shot came from **Ralph Nardell**. We absolutely loved the haunting beauty of the misty forest he captured and felt that it was a great way to start the new year! Thanks Ralph!



longing

Here is where the longing sits, in neglected windows cracked and
wood bulged and swollen
waiting for
you to come along and rub sandpaper caresses
and brush colour blushes across my skin
and you would
remind me
of nervous expectation, swollen bellies and that first cry into the
wind.

She would stare out past the carefully watered apple trees, the endless sky that
melted into the golden rays of wheat fields
where her children would plan and dance and bleed
out into the earth.

And she would long for something else,
something rocky and hilly, jagged edges to contain
her wild desires
her expectation.

And she found it in his smooth talking
voice of soft fingers
and he dipped into her jagged edges and drove her mad with
longing as she packed up her suitcase,
that one housedress with the tear sewn over too many times
and she ran into the wild night
skimming on heels saved for weddings and funerals.

Her voice lost to the bright lights
his hands bloody
dipped into someone else
and a bottle of whiskey scorched her
dreams.
and here is where the longing sits, in
neglected windows cracked and
wood bulged and swollen
waiting for
the laughter of children
long since gone, apple trees brushed
with death
brittle and parched
and you would
remind me
of whisky eyes hunched over a slot
machine, eyes nervous expectation
swollen sullen and that first cry into
the wind.



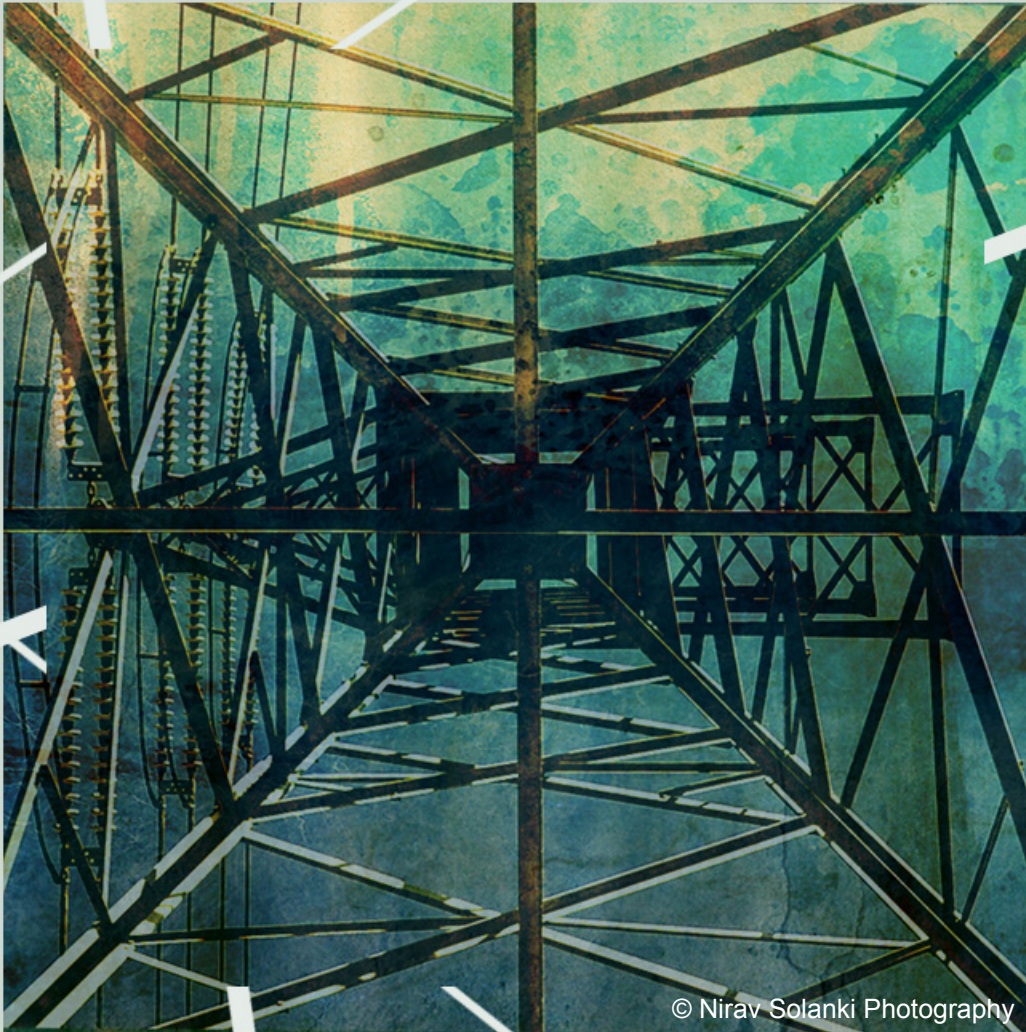


NIRAV SOLANKI

geometric texture

Nirav is a *self-taught photographer* who has turned what began as a hobby into a lifestyle and profession. Although the subject matter of his work varies greatly, his portfolio is united by a **gracefully artistic composition**. His work captures the essence of the subject matter while keeping open the possibility of imaginative interpretation. In a sense, his work could accurately be considered modern; however, there is a timeless quality to his work that one will notice instantly.

One of the most notable characteristics of his work is the fact that he so elegantly captures the way in which the geometrical form of the natural world so subtly projects itself into our social world. **The line dividing natural from artificial comes into question.** In other words, there is an organic unity of composition which greatly characterizes his work.



© Nirav Solanki Photography

What made you start using textured overlays and why?

I started using textures for my *Rhyaan* collection in particular. I was trying to achieve a very dark & mysterious look with the entire collection to differentiate between the rest of my works.

You've got quite a variety of subjects and styles, what would you say is your favorite and why?

My favourite shoot was with Nick Warren. With his extensive experience shooting in many countries, this was his first photoshoot in Los Angeles, so it made the entire photo session much more interesting to capture. He was also open to creativity to better enhance the pictures from most of previous sessions.



© Nirav Solanki Photography



© Nirav Solanki Photography

“BE THE CHANGE THAT YOU WISH TO SEE IN THE WORLD.”

-MAHATMA GANDHI







© PhilBailey Photography

Phil Bailey
the push and pull of beauty



© PhilBailey Photography

Hey there, My name is Phil Bailey. I live in Christchurch, New Zealand. I am a *self taught photographer* that has been taking photos for a little over 3 years now. I mostly do portrait, wedding and concept photography and am loving every moment of it, and the journey of finding my style along the way.



Your soft technique with not so soft subjects attracted me to your work, would you say that is your niche?

Wow that's an interesting point. I believe that true beauty can be found in the darkness, and through those that dare to be different (*compared to what most consider the norm*) so I like to push that but pull it all back in some way to force people to look at people/things in another way. I think as people we are becoming very narrow minded and judgemental, so if I can tick a few boxes in peoples heads and make them think a little more differently I'd be very happy. I like to add an element of energy to my images, weather it be light, emotion etc. so I think that ties into that too. *I got into photography after the death of my son as a way to keep me busy and to heal*, so I have a strong connection to him through doing all this. It's not generally something I point out to people but as I look at my work I know it has a big influence on it, and I'm actually very happy that is the case.

Where do you get your inspiration from and what would be a dream shoot for you?

Like I said above, my son gives me a lot of energy, and the love of my family. So my inspiration is internal more than anything. I don't really follow any particular photographers. I love meeting new people and hearing their ideas and working from that.

A dream shoot for me, gosh. Probably going to an amazing remote location and using the natural backdrops as the main focus. Always wanted to go to America, somewhere like the Nevada desert maybe.





“STAY TRUE TO YOUR OWN SPIRIT”
GREEK QUOTE



SANDRA STRAZDAITE

all the world is a stage

I was born in 1989, in Lithuania. Since my childhood I was attracted to visual arts, painting mostly. I had a dream to become fashion costume designer when I grow up. *When I aged 14 things changed.* I didn't lose my passion for painting, but the camera dad gave me drew me into photography. Since then, I started taking self-portrait and gained some photography experience. Later I started reading books about photography and wasn't taking any pictures for the time being. When I was 18 I bought my first digital camera and started taking pictures of nature and became addicted to macro photography, as camera revealed worlds unseen by a naked eye.

When I graduated from school I studied, Technology of photography at Vilnius University of Applied Engineering Sciences, and gained Photo Journalist bachelor degree. *In photography my most beloved avenues are portrait and dance photography, especially ballet.*







Ballerinas, what made you take them out of their element for this series?

Ballet for me is something above reality, something spiritual, fantastic. In these photos I try to show ballet, the way I see and feel it.





What other interesting avenues of photography do you see yourself exploring and why?

Portrait photography I think. I have started my path to photography from self-portrait, and until today I'm still closely related to portrait photography, still exploring it, as it seems to be un-failing to me.



© Sandra Strazdaite Photography



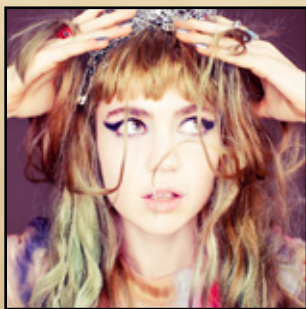
© Sandra Strazdaite Photography

soundtrack



We asked our photographers for music that inspired them, this is what we got! Click on them and feel the vibe









Tamara
Pruessner

close to nature

I am a nature photographer in the Tucson, Arizona area. *I love to chase lightning storms and capture macro worlds.* I got started in 2001 with a black and white film photography class and a completely manual Minolta SRT101 (*which I still have and use!*). I have recently set myself a couple of challenges, including a self-portrait 365 and a landscape challenge each month.

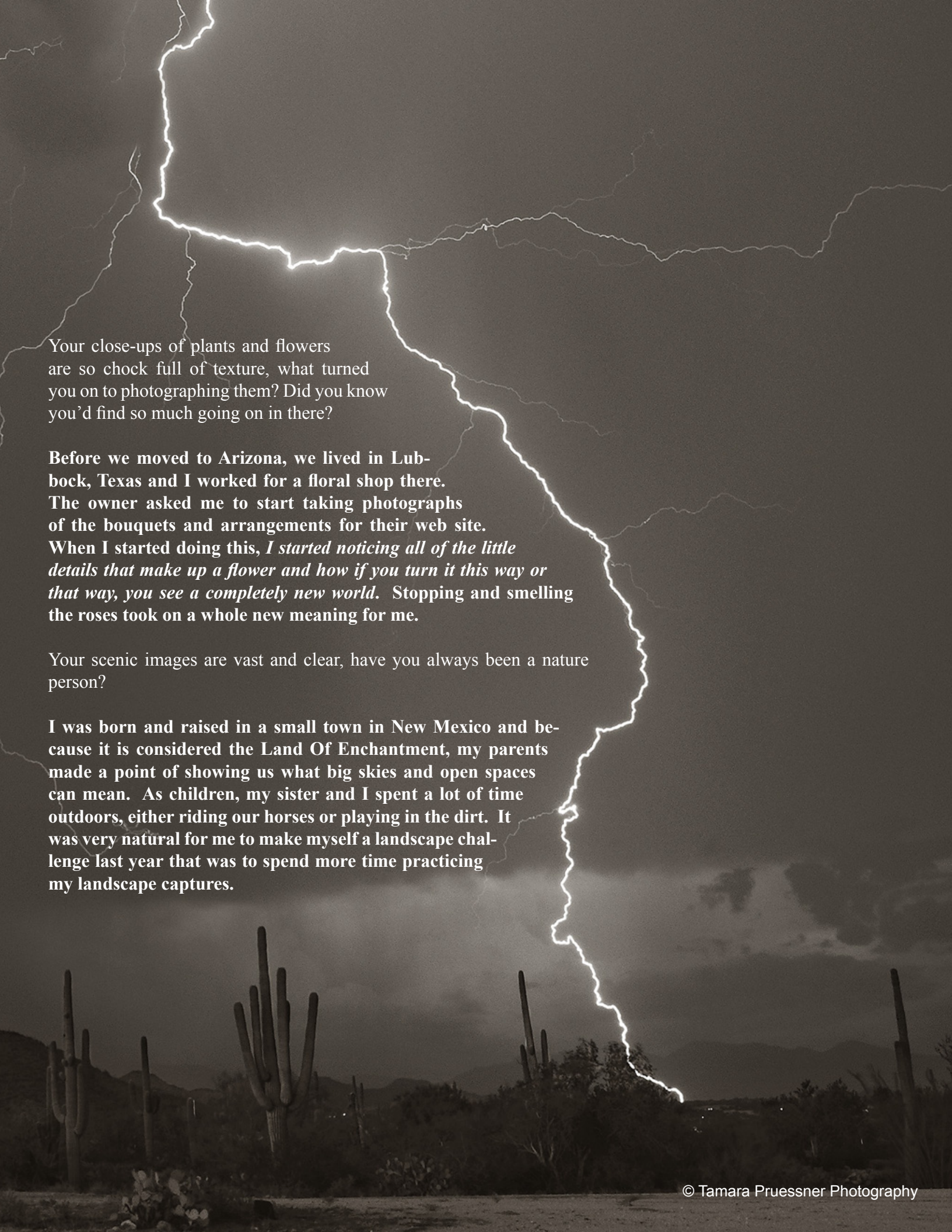


© Tamara Pruessner Photography



© Tamara Pruessner Photography





Your close-ups of plants and flowers are so chock full of texture, what turned you on to photographing them? Did you know you'd find so much going on in there?

Before we moved to Arizona, we lived in Lubbock, Texas and I worked for a floral shop there. The owner asked me to start taking photographs of the bouquets and arrangements for their web site. When I started doing this, *I started noticing all of the little details that make up a flower and how if you turn it this way or that way, you see a completely new world.* Stopping and smelling the roses took on a whole new meaning for me.

Your scenic images are vast and clear, have you always been a nature person?


I was born and raised in a small town in New Mexico and because it is considered the Land Of Enchantment, my parents made a point of showing us what big skies and open spaces can mean. As children, my sister and I spent a lot of time outdoors, either riding our horses or playing in the dirt. It was very natural for me to make myself a landscape challenge last year that was to spend more time practicing my landscape captures.

A dramatic sunset over a desert landscape. The sky is filled with dark, heavy clouds, with a bright orange and red glow from the setting sun breaking through near the horizon. The foreground shows the silhouettes of desert vegetation, including cacti and shrubs, against the darkening sky. The overall mood is intense and powerful.

“TRY NOT. DO OR DO NOT, THERE IS NO TRY.”

-YODA






Fond of art, keen on literature and with a pronounced interest for everything that goes usually unnoticed, from the outwardly meaningless details to the small things often put in the shadows by situations or objects seen as more relevant, I have developed a special aptitude for eclecticism since childhood.

Despite my interest for humanities, I have undertaken a study path that has led me to achieve a diploma of accounting and commerce with first class honors, getting then a bachelor degree in Languages and Culture for Tourism and International Commerce with a thesis on the most controversial novel of the only Australian writer to win the Nobel prize, Patrick White.

Born in Legnago (Verona, Italy) on May 15 1986, I have undertaken a project in the field of photographic arts since late 2007, year in which the encounter with Giorgio, a fellow spirit who has afterwards become my boyfriend, and the constant teachings of an inspiring artist like my mother have helped me discover the artistic value of a purpose I have pursued since childhood, that is training my eyes to find beauty everywhere.

The aim of my photography is that of showing the wonders of a tiny yet meaningful world, giving the unnoticed a chance to breach itself and reach the surface, trying to touch the heart of those who look at my pictures.



ELENA


TREGNAGHI

frozen in time

Among the recognitions I have received since 2010 are a few publications on the Italian photography magazine «*Fotografare*»: my photographs have been included among the winning shots of the photo contests of the month, or selected for publication directly by the editorial staff. One of my pictures has also been published on the December 2012 issue of the American arts & photography review «*5x5*», together with a text I have written for the occasion.

I have also been awarded the second prize in the “*Color*” section of an *International Photographic Contest*, with the photograph *Scolpiti nel Silenzio* [*Sculptured out of Silence*], subsequently published in a volume and displayed in the prestigious setting of the *Auditorium of the Basilica di Santa Maria degli Angeli e dei Martiri in Rome*, where another of my pictures has been afterwards displayed on the occasion of another contest.

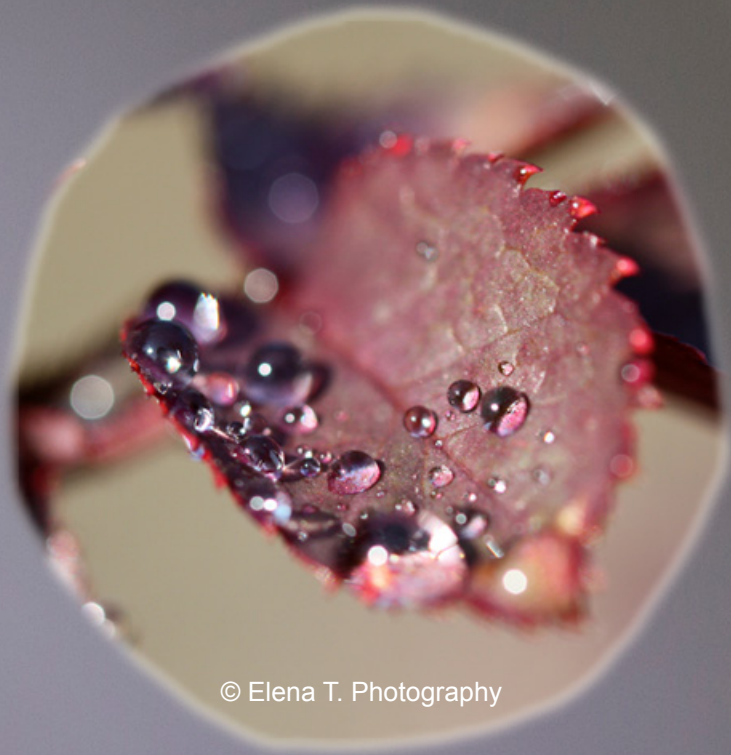
Other photographs have received honorable mentions during other photography contests.



What are the tricks and tips to get a successful close-up of something like water drops?

I believe what makes this kind of close-ups most successful is the setting. Given water drops are transparent, it is much easier to focus on them if the background is not too light. I usually prefer dark or rich-colored backgrounds, as they make the drops stand out; when possible, I also try and capture the drops with different backgrounds, moving around the subject with my camera. *Most of the times, the best background turns out to be the one that forces me to stand still in very strange positions!*

To someone new to water drops photography I would also suggest to prefer natural light and always avoid automatic focus: there are so many interesting (*and unconventional*) ways to use the focus that are impossible to achieve without using the manual feature of the camera.



© Elena T. Photography



© Elena T. Photography




© Elena T. Photography



**“FREEZING AN INSTANT IS, OFTEN,
THE ONLY WAY TO LIVE ONESELVES IN TIME”**

- ELENA TREGNAGHI



Would you consider macro photography to be your favorite type of work to shoot?

Yes, I would definitely consider macro photography to be my favorite type of work to shoot, as *it allows me to enter a whole different world, or rather endless unique microcosms, each one beautiful and full of meaning, no matter how small, ephemeral or apparently insignificant.*

MIKE KLINE

manipulated visions

*I'm a 43 year old, married father of two, living in Canton, Michigan. I consider myself to be a creatively eclectic person, and **I am happiest when I am doing something that allows me to use my imagination.** I fell into photography in 2011 when I went to Detroit to take pictures of graffiti, and ended up meeting a bunch of great Detroit-area photographers. When I saw their work, I knew I had a lot to learn. I had been bitten by the photography bug. I started trying different techniques, asked my new-found friends a lot of questions, and went everywhere with my camera.*

Digital manipulation, why and how did you wind up working in this style

Early in 2012, I decided to start a 365 Project, a picture a day, with each picture being digitally manipulated. The motivation behind this decision was job driven. I have a marketing degree, worked various office jobs at Ford Motor Company for 15 years, and have owned a home inspection business for the last six years, but I want to work in Graphic Design / Advertising. Without a degree or experience in those fields, I thought if I did this project, and really applied myself, I would end up with a decent portfolio to showcase some of my ability. I plan on taking the images from the project and putting them into book form which I can then use as a resumé of sorts.

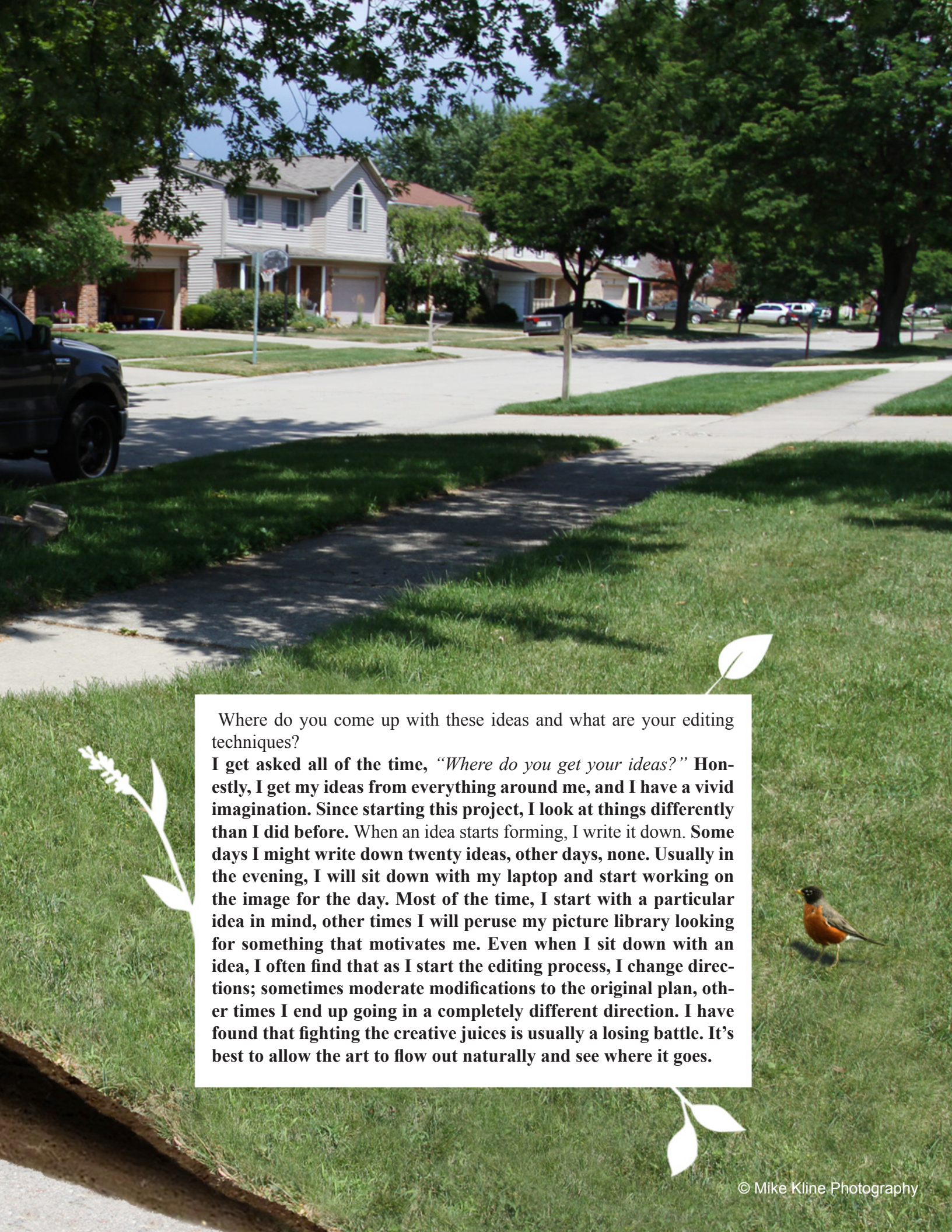




© Mike Kline Photography







Where do you come up with these ideas and what are your editing techniques?

I get asked all of the time, “Where do you get your ideas?” Honestly, I get my ideas from everything around me, and I have a vivid imagination. Since starting this project, I look at things differently than I did before. When an idea starts forming, I write it down. Some days I might write down twenty ideas, other days, none. Usually in the evening, I will sit down with my laptop and start working on the image for the day. Most of the time, I start with a particular idea in mind, other times I will peruse my picture library looking for something that motivates me. Even when I sit down with an idea, I often find that as I start the editing process, I change directions; sometimes moderate modifications to the original plan, other times I end up going in a completely different direction. I have found that fighting the creative juices is usually a losing battle. It’s best to allow the art to flow out naturally and see where it goes.



© Mike Kline Photography

“WHEN EVERYONE ELSE ZIGS, ZAG.”

I use Photoshop Elements for my editing. I’ve been told that full blown Photoshop would make things easier, but so far I think I’m OK with Elements. When I started my 365 project, I knew very little about using Photoshop, so have been learning and discovering as I go. Most of my project images are composites, made up of pieces of several different pictures, but I also create some images basically from scratch, drawing and painting the little details using the tools in the software. I also use Photomatix quite a bit, which allows me to produce HDR imagery, as well as adjust colors, contrast, light, shadow, and many other factors in the image.

I still take and publish “regular” pictures, just not as many while I am in the midst of this project.



© Mike Kline Photography

Ralph Nardell

the forest for the trees

Hi! I'm Ralph and I live and work in Media, PA, a small town about 25 minutes west of Philadelphia. Photography has been a part of my life for as long as I can remember. My first camera was a Kodak 110 with the flip flash that smelled of burning bulbs after they were fired. I don't have any formal training in photography, but have always been so drawn to it that I immersed myself in it in one way or another. Over the years I've learned mostly from my friends, books, and countless hours of trial and error. I'm rarely without a camera of some sort, and if I had to pick a favorite subject I'd say it's a tie between nature photography and street photography. Mostly, I love how a still image can evoke the memory or emotion of a larger story. *I love photography for how it helps me pay attention to life as it passes.*







**“NOTHING
IS JUST
ONE THING.”**
- VIRGINIA WOOLF
TO THE LIGHTHOUSE

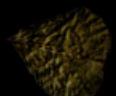
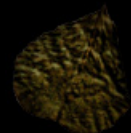
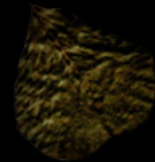
Tree porn right? How do you manage to make all your forest imagery look like a snippet from a dream? Ha, yes to tree porn!. ;) And thanks for "...a snippet from a dream" - such a kind description. First, in case I haven't said it out loud today, *I love trees*. I can wander the forest for hours by myself and feel perfectly at home. I love the quiet, the timelessness, the little worlds within - I have endless appreciation for it. I find myself drawn to expressing that feeling visually in one or two main ways: *1. By showing the grand point of view* - huge, ancient trees slowly growing into one another, vast landscapes, etc. Or *2. Photographing the smallest of details which evoke a sense of the larger scene* - a single falling leaf, two branches finally meeting, that sort of thing. And of course - sunrise or sunset light does wonders for that dreamlike, glowy feel.





What is the allure of foggy lonely natural places you photograph?

Well I think the secret is out on photographers loving fog - who doesn't, right? I imagine most of my photographer friends would agree that we love how fog lends a sense of mystery and atmosphere to a scene, not to mention beautifully diffuse light. Beyond that though, I love how it hides and reveals at once. Well, I guess all of photography is doing that in a sense. To point your camera at one thing means you're leaving out everything else; showing one frame of a story means leaving out another. Fog and mist does that same thing within one image - it lets you suggest something instead of show it completely, and I think doing that emphasizes the emotion of a scene rather than its literal truth. It helps you see the world romantically (not as in LOVE but romantically as in not literal) and that, for me, fits well with how I experience the world. People tell me often that my nature photos evoke a sense of solitude and I take that as a compliment. I love that viewers make up their own mind about what a photograph says to them, but if asked I wouldn't use the word 'lonely'. Thankfully that is not a feeling I experience often. A sense of solitude though? Yes.





Autumn Arnell

the nature of daydreams



My name is Autumn Arnell Partington! I live in Concord NH with my husband Josh, and my son Isaiah! We are quite the little vegetarian, nature loving family! I look about 16 but I am turning 26 this may! I love photography for so many reasons, the ability to capture sweet moments in time, the chance to take something that was once just an image in your mind and turn it into something real, and the way you can trap the beauty of nature in a frame and share it forever. There are countless reasons why I love photography, but one thing is sure. *I love to create images!*





© Autumn Arnell Partington Photography

Your photos have a sweet whimsy to them, what led you to such a style? I tend to photograph based on feelings and day dreams. *I let my emotions guide my images*, and most often I create something to express what I am feeling. I am in love with nature, so I find that shows through a lot of my work. The freedom and movement that I find in nature often inspires me to create. I also strongly believe in going with the flow. If I have a certain photograph in mind, but something strays my thoughts else where. I allow that to guide me to create a different image. *Sometimes, what I end up with is more amazing than what I had set out to do.*

What is your favorite thing to photograph and why?

I honestly love to photograph everything! I hadn't planned in the beginning to get into wedding photography, and I am so thankful I did because they have become my favorites of client work! I so strongly feel moved at every wedding. I love all the details, the bride and groom portraits, all the candid images, and the emotions! Outside of client work I love photographing my son Isaiah who is now almost 2 1/2, so full of life and wonder. Luckily enough he loves taking photos too, and he has photographed some stunning toy truck photos. I also greatly enjoy macro details in nature, they are so intricate and mysteriously beautiful. But some of the most rewarding and my personal favorite photos, are my *conceptual self portraits*. It is almost *therapeutic* when I create an image. I use a lot of my own emotions, dreams, and personal experiences when creating and photographing them. When others are moved in the same or even a different way, *it really inspires me to continue!*





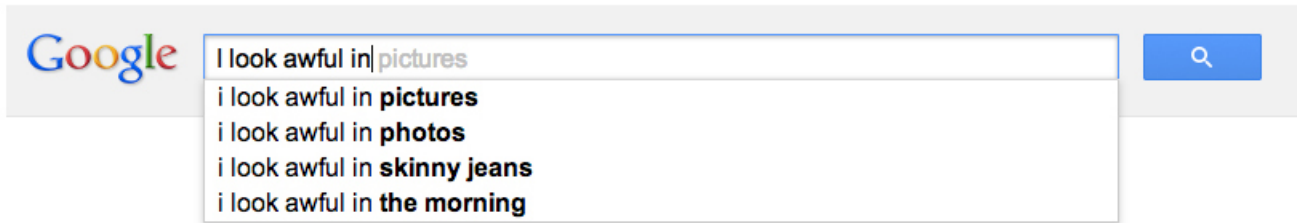
© Autumn Arnell Partington Photography

**“IF MY THOUGHT-DREAMS COULD BE SEEN,
THEY’D PROBABLY PUT MY HEAD IN A GUILLOTINE.
BUT IT’S ALRIGHT MA, IT’S LIFE AND LIFE ONLY.”**

- BOB DYLAN

HEY, I JUST TOOK YOUR PICTURE. HOW DO YOU FEEL ABOUT THAT?

by Mick Orlosky



Your answer to that question, as an average participant in our social world, has evolved very rapidly over the past couple of decades. And, the way that evolution seems to be going is a little surprising in some ways. And, as photographers I think we should ask ourselves some questions.

According to some estimates, there will be anywhere from **three to six hundred billion** digital photos taken this year. *Is that a lot?* That's only as much as 100 photos of every single living being on Earth. Hey, that's a good weekend for some of the folks on my Instagram feed. But, kidding aside, we know that there are vastly more photos being taken now than at any time in history.

So, when you think of it that way, people should pretty much be over it, shouldn't they? I just took your picture should be no big deal, *right?*

It seems to me that people as a whole are getting more picky about how they look in photographs. Does it seem that way to you? On the one hand, people should be more used to having their picture taken now than at any other time in history. But, along with that any given picture can now be seen by **millions of people** — something that is only a recent development. So, folks have developed a sense that they need to look their best.

Except, is it more than that? Do people want to look their best, or do they want to look better than their best? Do they have unrealistic self-images? Or is it that people are now so disconnected from normal reality that just being who they are is unacceptable? Do people feel that everyone around them is a glamorous star and that their own humble appearance doesn't measure up? Warhol gave everyone fifteen minutes of fame, but in a world of scripted reality, what is normal that is not celebrity? Is it that people can't bear ordinary reality because every minute of their lives is flooded with unreal images?

More and more often, when I take a picture of friends or family during some time I want to remember, I hear something like *"Great picture. Too bad I look terrible."* And, as a photographer this saddens and infuriates me at the same time. I wonder about this: **Do we really think we look terrible in photographs?** Or, is the problem that we look normal, and that's just not good enough anymore? Has it always been this way? Is it getting worse?

And then, if you have the answers to those questions, I ask: *What role do we have as photographers in these perceptions? Do we have an effect on the self-image of our subjects with the choices we make behind the lens?* I don't know the answers, but I think it's a discussion worth having.

COMING UP!

EMAIL US YOUR SUBMISSIONS
WITH LINKS TO YOUR BEST
WORK TO BE CONSIDERED
FOR A FUTURE ISSUE AT:
FOURX5MAG@GMAIL.COM
BY MAY 1, 2013

