

web**photo**mag

Denis Olivier, Andrew P. Brooks,
Michael Eleftheriades, Martin Waugh

Issue 1
December 2005



A tribute to Bill Brandt

at the Henri Cartier-Bresson Foundation
<http://www.henricartierbresson.org>

From September 21st to December 18th, the Foundation will show a rare collection of vintage prints by the great photographer Bill Brandt. It is the first time that this prestigious collection is exhibited in France – in collaboration with the Bill Brandt Archive, London.

Fondation Cartier-Bresson
2, impasse Lebouis
75014 Paris

contact@henricartierbresson.org

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From Wednesday to Sunday : 1 PM to 6.30 PM

Saturday : 11 AM to 6.45 PM

Late night Wednesdays until 8.30 PM

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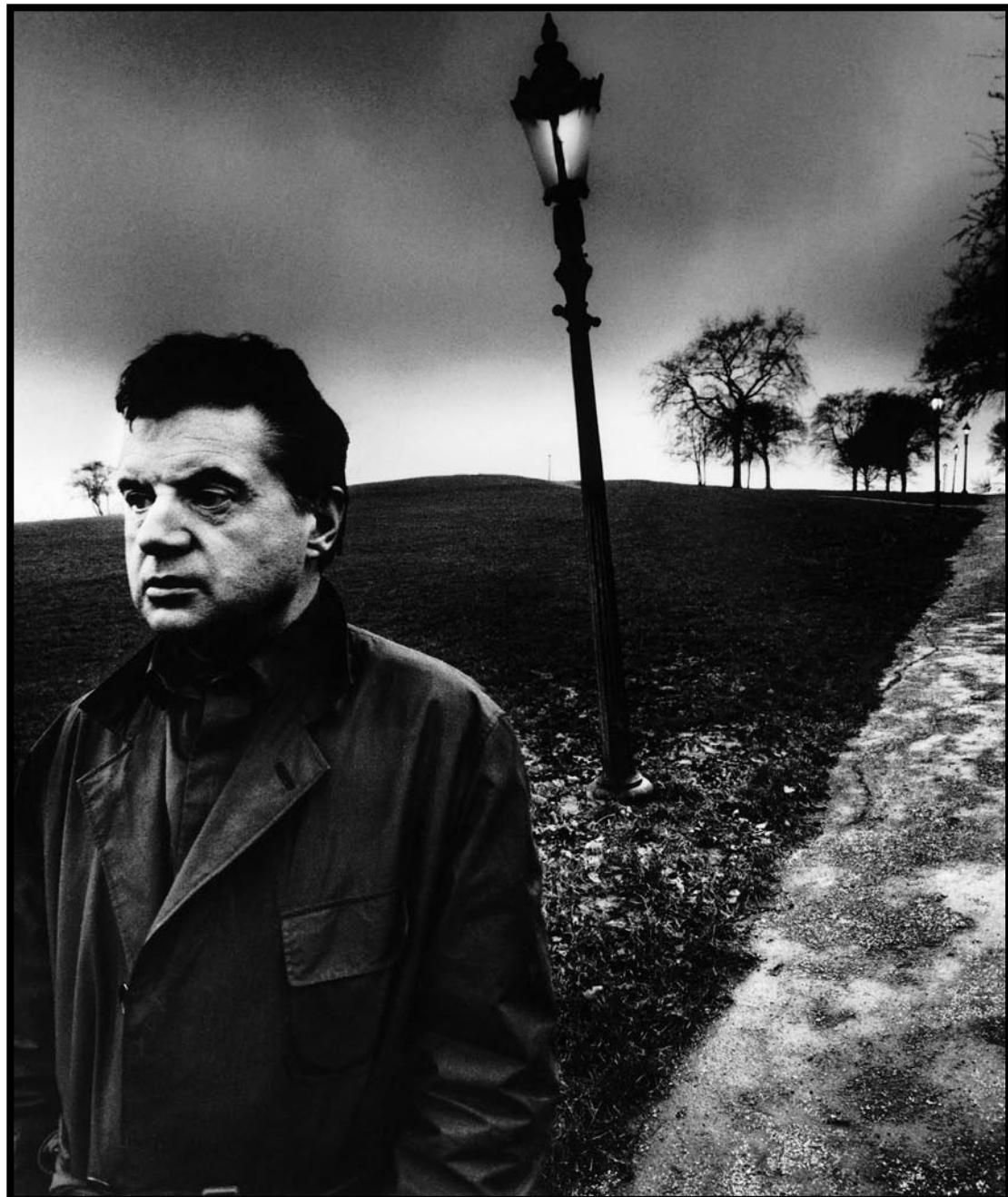
Closed in August, and between Christmas and New Year

Admission

5 € Adults

3 € Students, Seniors and unemployed

Free on Wednesday evening (6.30 PM - 8.30 PM)



Francis Bacon, 1963
Bill Brandt © Bill Brandt Archive Ltd

Editorial

Welcome to the first issue of webphotomag! It is a great pleasure for me to write these lines: we're finally going live. The idea of this magazine has been in my mind for almost a year and since the prototype "issue zero" has been put on-line in October, I've had very good feedback from people who enjoy taking pictures and from people who enjoy seeing them. This is a very good start because it's exactly what I'm trying to do: to connect the ones with the others.

I encountered the four photographers presented this month on the Internet. While participating in forums, through random browsing or because I received one of these e-mails titled "*FW: FW: FW: FW: Amazing !!!*". With all, I felt that there was more than the technical know-how, more than images with impact: their work gave me a need to know a little bit more and I hope they'll do the same for you!

I encountered the work of Denis Olivier while preparing this issue, completely at random, via a photo-critique web site that I check out from time to time. I was quite struck by his style and got in touch on the spot. It all went so fast that we initially didn't realise we were both French!

Andrew P. Brooks showed up one day on a forum I enjoy and, although he didn't stay very long, his pictures stayed in my mind. Where Denis' work could be described as "classical", Andrew's will quite certainly be seen as "not photography" by many. Talking with them, I now have the impression that they have a lot more in common than I would have imagined.

Some Internet groups manage to organise meetings in the "real world" and I first met Michael Eleftheriades around one such gathering, in London, in a pub (where else?). Michael's panoramas range from the classic landscape to the most unlikely of confined spaces like, for an extreme example, his panorama in the cockpit of the Concorde!

A link to the "liquid sculpture" site of Martin Waugh, reached my mail box in that sort of message I was mentioning earlier, the ones that people forward on and on, sometimes so much that you receive them from different friends simultaneously! Most of the times, it is a joke, often simply gross. Sometimes it is pictures, often simply cute. And sometimes there is a little more depth and a few times, a lot more... Martin Waugh's site is of that last category, looking past the provocative captions, I was

struck by how systematically he explores his frozen and iridescent world and by how his photos seem to always manage to renew interest.

I have chosen the work of these photographers because I think their photographs are well worth hanging on a wall. Because I feel they're not simply nice pictures, not just images that will make people go "wow". These are photographs that you can see over again and that can, I hope, accompany many different sort of days in your life. This is precisely the sort of thing webphotomag is about.

Please don't hesitate to get in touch with me for any feedback, suggestions or queries you might have! But enough words and let's see some photographs!

Jérôme Muffat-Méridol LRPS

editor

jmuffat@webphotomag.com

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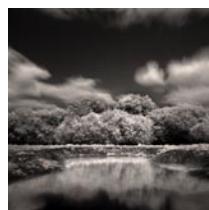
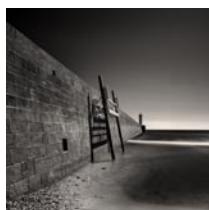
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Time Dimension

Denis Olivier

<http://www.denisolivier.net/>



Open Space VII

Denis Olivier

<http://www.denisolivier.net/>



Cement factory III

Denis Olivier

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Cement Factory VI

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Open Space I

Denis Olivier

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Open Space II

Denis Olivier

<http://www.denisolivier.net/>



webphotomag: How would you define your photography?

Denis Olivier: At art school, I thought I would become an ultra-realistic 3D scene creator. With 3D you start from a totally empty universe, dark, without any light or any point of view. You can do whatever you want. But if you don't place a reference to reality in the scene, the viewer will be totally lost, or will think you were on drugs and delirious! I started creating empty places, with water, ice, snow, fog and mist, reflections, refraction, subtle lights and soft shadows. I've always been fascinated by places empty of people, with weird atmospheres. I found my own universe, not exactly the same as everybody else.

In a way, I can think, at times, that I am the only human to converse with the world, this closely, using my camera as a translator. Exploring is fascinating. I think I found in photography the medium I need, a combination between time to result, travelling, technical skill and visual representation. Also, if I shoot black and white it isn't because I'm colour blind like some claim (to tease me): with a static representation of the world, you lose the sense of volume, smell, time, touch and hearing. With B&W you lose one more "essential" information, colour. So you are closer to suggestion than assertion, and there is more space for sensation and imagination, in elegant nuances and shades of grey.

WPM: It feels strangely like Occam's razor used in reverse! With such long exposures, do we lose

the moment in time, is there still a "decisive moment"?

DO: The moment isn't in the order of a fraction of a second any more, but encompasses a "longer" period during which the world changes, transforms. It is a decisive moment when the universe shapes a rare and hardly reproducible period of time, quite notably when it comes to climate. Often, I need to spot the geography, track the weather forecast and grab the occasion when it comes as the right conditions can happen, like in the example of moon phases, only for a few days in a month, sometimes late in the night. This decisive moment is meticulously prepared on the basis of a precise mental construction.

WPM: There is a feeling of loneliness in your photographs or, even further, of absence, including of a viewer. Still, there is a strange feeling of peace...

DO: What I'm interested in is to leave human and technological reality aside (even if it is there on the execution side), to take some distance from this idea of production, of massive implication of industry, of profit and exacerbated capitalism. We don't look at anything any more, we all run, are materialists, we protect ourselves from the nature that we see as hostile ; but this lost tree, forgotten, what does it see everyday, alone, every night? None of us would stand that distance, isolation and life conditions (that we must have experienced a very long time ago, to be so afraid of them).

What will remain in a decade, a century, a millennium?

The universe and nature expect nothing from us, we decided, alone, to try and control them. But time passes inexorably, like the clouds drifting, the elements represented almost as if in another chemical state.

Another space-time exists, at a different scale, that of the universe; it controls us, we do all we can to ignore it but we are nothing, just dust... And we self destruct our microcosm with determination...

WPM: Your work has been exhibited in Malaysia, by Taksu in Kuala Lumpur, how did you find being exhibited so far from home?

DO: Yes, it was during the month of photography in Malaysia. It remains an exhibition like any other in its preparation, except that I wasn't there to check on the hanging or for the opening. You have to establish a trust relation with the gallery. Through the internet, a much larger public can be reached, very quickly and with similar interests; it would have been much more difficult in the past. The new means of communication are a definitive plus for all isolated people involved in original projects.

Shots from Another City

Andrew Paul Brooks

<http://www.andrewbrooksphotography.com>



“...As for the radio - there was crackling, fizzing static and that was all. From one end of the short-wave band to the other not one word, not one telegrapher’s deep, did I hear. If life still existed here and there, it did not broadcast.

Nor does life broadcast to this day...”

Kurt Vonnegut - “Cat’s Cradle”

Another City:1

Andrew Paul Brooks

<http://www.andrewbrooksphotography.com>



Another City:2

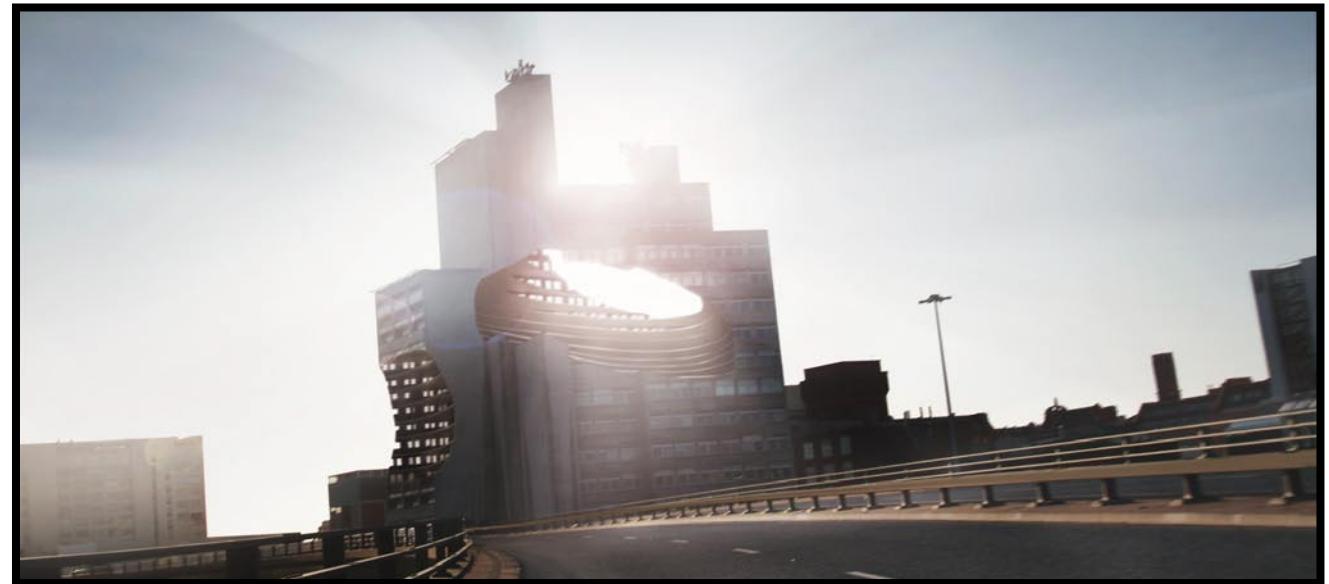
Andrew Paul Brooks

<http://www.andrewbrooksphotography.com>



Another City:3

Andrew Paul Brooks
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Another City:4

Andrew Paul Brooks

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Another City:5

Andrew Paul Brooks

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Another City:6

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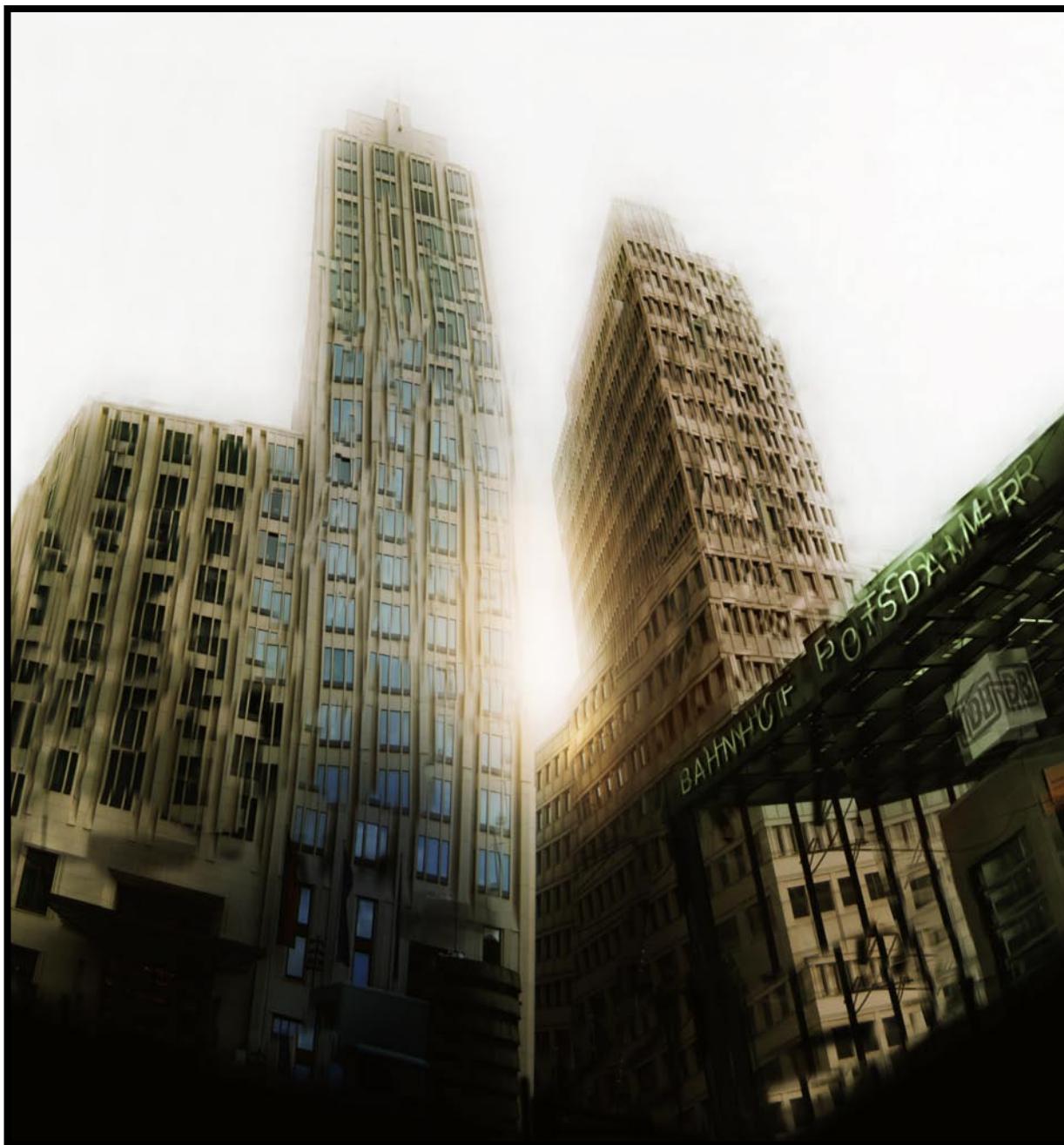


Another City:7

Andrew Paul Brooks

<http://www.andrewbrooksphotography.com>





Another City:8

Andrew Paul Brooks

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Another City:9

Andrew Paul Brooks

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Another City:10

Andrew Paul Brooks

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webphotomag: Do you see your work as stretching the boundaries of photography?

Andrew P. Brooks: I'm excited about the virtually limitless possibilities of using computers to create photographs, and I want to explore as many ideas as possible in my work, but at the same time I am aware that these endless choices can lead you away from your original ideas, then photographs are in danger of becoming work by a computer and not an artist.

WPM: You mention that the computer can lead you away from your original idea. This almost sounds like you're not just using the computer as a tool but almost seeing it as a land to explore, how would you describe your relationship with the computer?

APB: It seems to me that with any creative tool it's useful to get to a skill level where you can work without having to think that hard, meaning there is little in the way of getting the ideas from your imagination into the picture. Also it makes it possible to get lost in the work and almost let the photograph guide you. When I start retouching I always have a vague idea of the feel of the shot or the effect I want to create, but I often find I notice new things in the shot that are interesting and add something to the shot, then explore that direction for a while. Often by the end of a shot it's a surprise to me how it turns out.

WPM: Can you elaborate on how these hollow bits came about?

APB: I set out to create a series of images that reflect the modern anxieties and paranoia that cities can trigger. I wanted to create pictures that would have an immediate connection with the viewer I captured snapshots and glimpses of cities to give the impression of a first person perspective; luring the viewers into the scene, making them a witness to the unknown event.

WPM: You introduced this series with words of Kurt Vonnegut, how does this author influence your work?

APB: Two of my biggest influences when working on this project have been photographer, Robert Frank (*The Americans*) and science-fiction writer, Kurt Vonnegut (*Slaughterhouse 5*, *The Breakfast of Champions*). From Frank's work I have tried to capture a similar melancholic emptiness that seems to exist in his pictures. Frank seems to take the loneliest photos in the world, I wanted my images to have that kind of atmosphere. Vonnegut's eccentric writing has inspired the science fiction themes in my photography. His stories are both fantastically far-fetched and cosmically absurd but there is something 'everyday' about them, something anyone can identify with. Although the works of Frank and Vonnegut are so different, I could see parallels in their sentiment.

In this project I wanted to try and imagine how Robert Frank might illustrate Kurt Vonnegut's writing. Additionally I wanted to produce work that had a filmic quality and was heavily influenced by the work of Stanley Kubrick, with particular refer-

ence to his use of light and colour within his structured compositions.

WPM: The influence of Robert Frank comes a bit as a surprise but, saying this, I have this image of a tuxedo in a store front, with a portrait next to it; almost about to fall...

APB: I can see why this would seem surprising, but in my recent work I have found it useful to aim at art that's very different in nature to what I am making, whether it's thinking about literature whilst taking photographs, or paintings whilst making videos, It seems that if I was to look to digital photography for inspiration there would be more of a chance of my work looking like something already created. I think the thing about Frank's work that I tried to capture is the feel and atmosphere in his photographs, the way they effect you emotionally.

WPM: As it happens, your work also includes video. What are the similarities and the differences between the two medium, in your practice?

APB: My video projects are like an extension of the same ideas and experiments I have worked on in my stills. Most of my motion work has been created from images taken with a digital stills camera, then I have used various techniques to make them work on a timeline. The video work demands much more concentration and focus; working on photography is much more enjoyable and immediate, I can complete a piece of work in a few hours but with the video it can take months of pushing the same idea before anything is finished.

Cyprus Panorama

Michael Eleftheriades

medias@dircon.co.uk



Michael Eleftheriades is a photographer, architect and media designer. His passion for architecture, virtual reality, computer graphics and photography is fused in the creation of large scale panoramic imagery.

His first set of images was shot in Greece, where the expanse of landscape, sky and sea lent themselves well to this methodology. However the technique came into its own when Michael started to photograph interiors and courtyards of old buildings in his native island of Cyprus.

«It's difficult to convey the feeling of a space in a single photograph, and with a wideangle lens, distortion usually makes it look unreal. My photographs are processed to remove this distortion, yet still portray a 360 degree view. Printed at a large size my intention is to draw the observer into the space and make you feel like being there.»

Yellow Courtyard

Michael Eleftheriades

medias@dircon.co.uk



Traditional courtyard of Cypriot town house in Nicosia. I waited for many hours for the light to fall in the right places before taking the picture.

Town Garden

Michael Eleftheriades

medias@dircon.co.uk



Garden of town house, in Nicosia. The windmill (structure on the right) was used originally to draw water for irrigation.

Lemon Tree Courtyard

Michael Eleftheriades

medias@dircon.co.uk



The courtyard has traditionally been the focus of the Cypriot home. In this example from Lefkara village, it is populated with lemon trees, a clay cooking oven (at left) and an elegant staircase leading to the upper level. A bed under the archway provides a fresher place to sleep during the hot summer.

Blue Courtyard

Michael Eleftheriades

medias@dircon.co.uk



What caught my eye about this Lefkara house was the striking blue colour of the building and the quality of the light penetrating the vines. The hanging water-filled plastic bags scare away flies by reflecting the sun's rays.

Lefkara Square

Michael Eleftheriades

medias@dircon.co.uk



It is not uncommon for the locally quarried stone to be used for constructing everything from public spaces to houses. At this square in the village of Lefkara, I had to adjust the tripod to keep the camera level, as the incline was more than 20 degrees!

KEO Brewery

Michael Eleftheriades

medias@dircon.co.uk



KEO is the largest brewery on the island and KEO Beer is exported all over the world. This photo shows the original brewery near the town of Limassol. I particularly like the shiny quality of the walls and ceiling, which evoke images of being in a hospital!

Omodhos Monastery

Michael Eleftheriades

medias@dircon.co.uk



This image of the Monastery at Omodhos, on the mountains of Troodos, had to be photographed twice to compensate for the wide contrast between the sheltered corridor and the church courtyard. The image was composites using 24 separate images.

Troodos Bridge

Michael Eleftheriades

medias@dircon.co.uk



An ancient bridge, on the mountains of Troodos. Unlike urban environments, landscape photographs have no strong horizontal lines, so there are no telltale signs that this is a panoramic photograph.

Olympus Hotel

Michael Eleftheriades

medias@dircon.co.uk



Interior of an abandoned luxury hotel, in the Green Line buffer zone between the Cypriot and Turkish armies in old Nicosia. Despite the level of devastation and weathering, an optimistic photograph in my view, by virtue of the amazing quality of light. Photo taken by permission of the Cyprus Army.

Yianoula Hotel

Michael Eleftheriades

medias@dircon.co.uk



Covered outside pergola of the Yianoula Hotel, near Ayia Napa. Tourism is the largest industry on the island, and this space provides shelter to the guests during the hot summer months.

webphotomag: What is photography, in the world of Michael Eleftheriades?

Michael Eleftheriades: I think the vision for this type of photography was strongly influenced by my architectural background. With a panoramic photograph you can portray a whole space, so the mood, environment and lighting become critical, as opposed to a conventional image which portrays a detail. Rather than portraying a window to the world, I am effectively doing the opposite, trying to create an image that envelopes the observer, so they become part of it.

WPM: In the case of your panoramas, you don't "take a picture", you take many and "make a picture" with them... Is there still a decisive moment, then?

ME: Yes of course there is! There is a decisive moment whenever one waits for the clouds, or the sun to be in the right place for what you imagined. On top of this, there is another critical decision to

make, where you position your camera. Therefore, visualising what your image will look like, and making that decision is critical to getting a good image.

WPM: There must be many technical challenges...

ME: Creating this vision is complicated as one needs to carry a lot of equipment and because one needs to take a number of shots, which are blended together to create the final panorama. So it is technically much more involved, because one needs to worry about critical things such as the light and exposure not just for a single photograph, but for many.

Digital cameras are perfect for the task and although resolution is not all that critical, I find it useful to be able to view my shots in the field.

With panoramas, every shot counts so you can't afford to make mistakes, everything needs to be done right.

WPM: What is your state of mind when photographing in Cyprus?

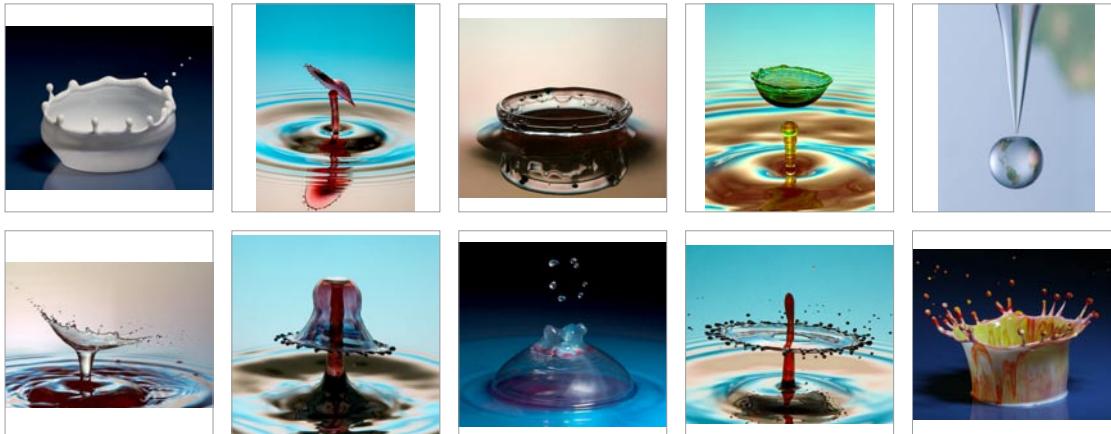
ME: I enjoy shooting panoramas in Cyprus because it was my birthplace, and by travelling around, it is my way of learning about myself, by getting in touch with my roots. Despite the rampant development, it still offers secluded and abandoned places untainted by modern life, and there's that wonderful quality of light and blue sky that you can only find in the Mediterranean.

Despite thousands of years of multiculturalism, the island has since 1974 been divided between the Greek Cypriot south and the Turkish Cypriot north. It is my hope that every person on the island, irrespective of their religion, looks beyond politics and sees the beauty of the place in my pictures. If this is achieved, it would be my own small contribution towards the reunification of this very beautiful and special little island.

Liquid sculpture

Martin Waugh

<http://www.liquidsculpture.com>



Martin Waugh combines art and science to capture nature's infinite beauty. Throughout all cultures and religions, water has calmed the soul, soothed the spirit and healed the wounded. Martin's free-flowing photography evokes images from rolling, rhythmic oceans to drops of water falling upon a lake, taking one on a spiritual journey bounded only by imagination.

Martin's creative uses of high-speed photography make it possible to capture the smooth and effortless curves of liquid, eliciting a childlike sense of fun and whimsy. Interpretations of his work often reveal as much about the viewer as the artist. His images are engaging metaphors for life and are as intriguing to the eye as they are thought provoking.

By varying the size, speed and position of drops, as well as the color, viscosity, and surface tension, Martin creates a panorama of color, movement and intrigue.

Martin received his B.S. in Physics from Lewis and Clark College in Oregon. He lives in Portland, where he has kayaked many of the close-by whitewater rivers. His work can be found in both corporate and private art collections.

Untitled Cream #1

Martin Waugh

<http://www.liquidsculpture.com>





Big Hat, Little Head

Martin Waugh

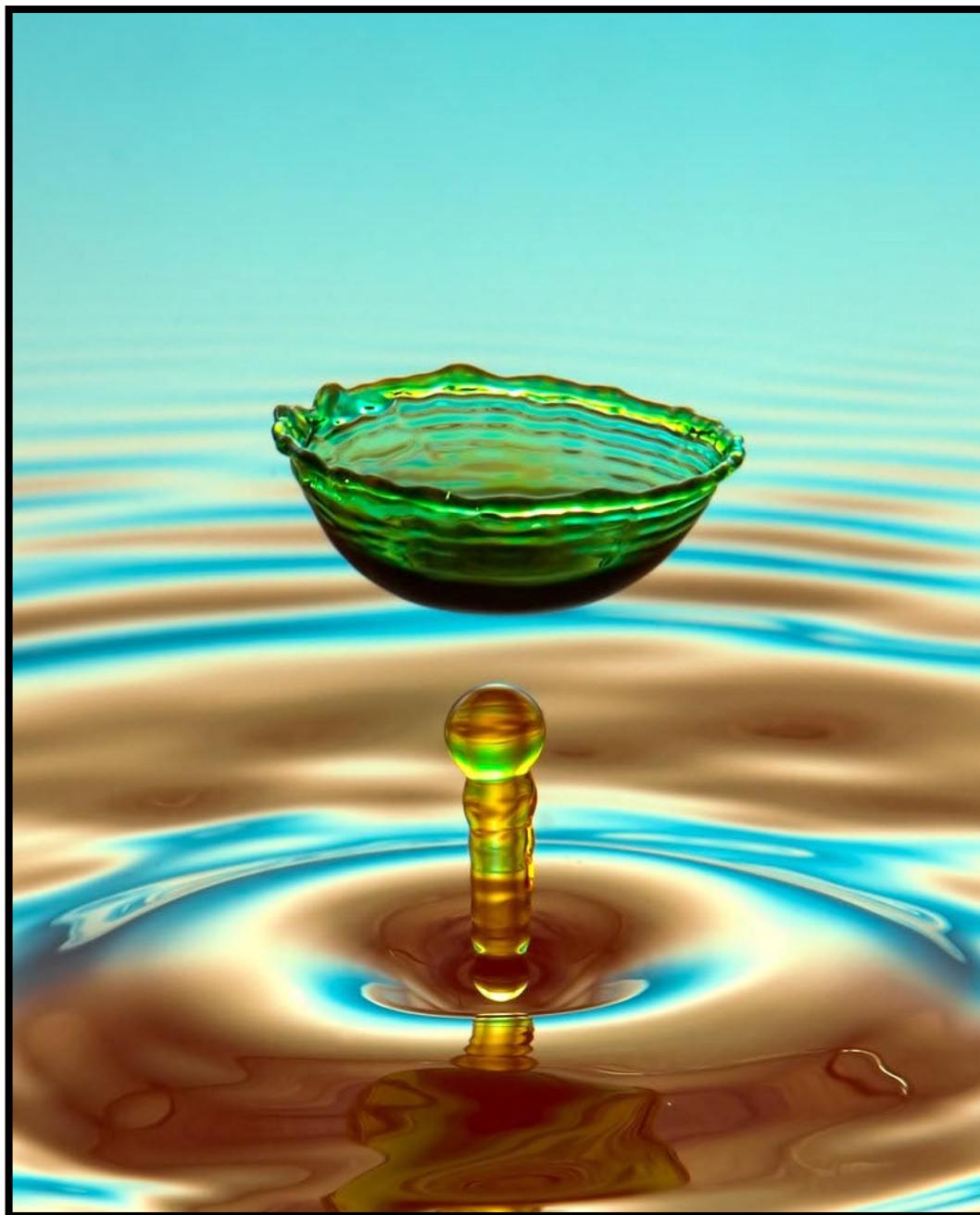
<http://www.liquidsculpture.com>

Bottle Cap

Martin Waugh

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





Vegetable Bowl

Martin Waugh

<http://www.liquidsculpture.com>

Just Another

Martin Waugh

<http://www.liquidsculpture.com>



Open Hand
Martin Waugh
<http://www.liquidsculpture.com>



Jellyfish

Martin Waugh

<http://www.liquidsculpture.com>



Amazing Juggling Nipple

Martin Waugh

<http://www.liquidsculpture.com>



Laka

Martin Waugh

<http://www.liquidsculpture.com>



Sunrise

Martin Waugh
<http://www.liquidsculpture.com>



webphotomag: I bet «decisive moment» has a special meaning for you, hasn't it?

Martin Waugh: Yes, in multiple ways.

In each of my photos, I strive to capture a particular shape, and that shape is determined by the timing. It may take many shots to capture just the right moment. I need to be able to reproduce the very same event over and over so I can search about for the moment I want. It requires precise equipment and knowledge of how liquids interact.

“Decisive moment” also has a meaning for me as it relates to my decision to follow my art. There was an instant when I realized that I had to devote myself to this work full-time. It was very freeing.

WPM: Do you see yourself more as a photographer or more as a sculptor?

MW: Sculptor. I have certainly spent a lot of time figuring out the techniques for taking high-speed photographs, but that is mostly done. Now, I spend all my effort on techniques for sculpting the liquids.

It is really much more complex. I am always seeing shapes to recreate – I watched a belly-dancer recently and her beautiful, fluid motion gave me some ideas.

WPM: Things must be going really wrong, sometimes, can you share such an experience with us?

MW: Ah, yes. When I was first starting out with high-speed photography, I was taking pictures of balloons popping – another classic endeavour. One method involves putting a small amount of water in the balloon, inflating it, and swirling it about to coat the inside with beads of water. Then, when the balloon pops, the rubber snaps away, leaving thousands of tiny droplets suspended in air in the shape of the balloon.

Well, I thought, “if water is good, what is oil like? That would be a good experiment.” So, I poured a tablespoon of olive oil into a balloon and set out to photograph it. One result is that the balloon pops much more slowly, because the oil really sticks to the rubber. Another is that it throws olive oil in all directions. I spent the rest of the night with a rag

and a bottle of alcohol cleaning up equipment. The final insult is that I didn't have the flash ready to go, so I didn't even get the picture. (Which, for the sake of my self-respect, may be a blessing after all.)

WPM: Is there a Graal of «liquid sculpture», something you dream to achieve?

MW: Two things come to mind.

I want to take stereographic pictures of these sculptures. The viewer could understand the shapes so much better.

And, I want to take high-definition very slow-motion video of some of the collisions. The equipment to do that is available, but quite expensive. Someday, I'll do this.

In the next issue...

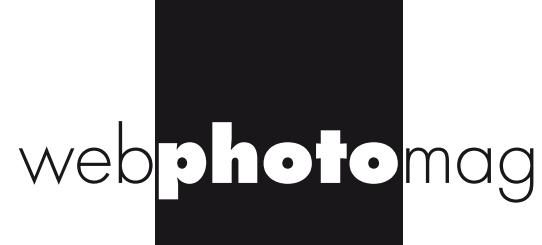
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jmuffat@webphotomag.com

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