

Lens

MAGAZINE

MUSES OF AVATAR
**CHRISTY
LEE
ROGERS**

SANDRO MILLER
& MARK EDWARD HARRIS:
MASTERCLASS
INDIA

**Piper
Mackay**
AN EXCLUSIVE INTERVIEW

The
COLORFUL
Issue **2024**

**VAVA VENEZIA
DELLERT**
THE
LAST
PICTURE
SHOW

ANGELIKA EPPERT
'AND I GAVE YOU
FLOWERS'

HUSSAM SLEIBY
CHASING SHADOWS
OF THE PAST

SUNSPASHED
LELAND SMITH

DANIELLE
L GOLDSTEIN
MINIMAL CITY

MAX
MARIENKO
MOMENTS
A MYSTERY FROZEN IN TIME

ARISTO
VOPENKA
EXPLORING
MY
INTERSECTION
WITH
REALITY



34



Founder & Editor: Dafna Navarro

Dafna Navarro

Dafna Navarro is the CEO and Founder of Art Market – Global Media Company. Founded in 2013, Art Market is the publisher of two famous international art and photography magazines: Lens Magazine for fine art photography and Art Market Magazine for contemporary fine art. Beyond her many achievements, Navarro is also a curator and an appraiser of art and collectibles. In addition, she serves on the jury panel of international competitions in the contemporary art & photography fields.

Navarro is the current Editor-in-Chief and the main creative driving force behind her magazine's rise and success. With no signs of slowing down, the magazines feature interviews with the most influential figures in the art and photography fields, coverage of international exhibitions and art fairs – and all the latest news regarding fine and contemporary art from across the globe.

Both magazines are distributed worldwide in both print and digital media. As a result, the magazines receive the exposure of over 50,000 monthly readers worldwide, including a unique distribution of the GOLD LIST Edition by Barnes & Noble's book stores in the U.S. and Canada, Steimatzy Bookstores in Israel, and vast appearances in international art fairs. In addition, copies of each published magazine are added to universities' archive data and academic libraries as learning material for lecturers and students.



94

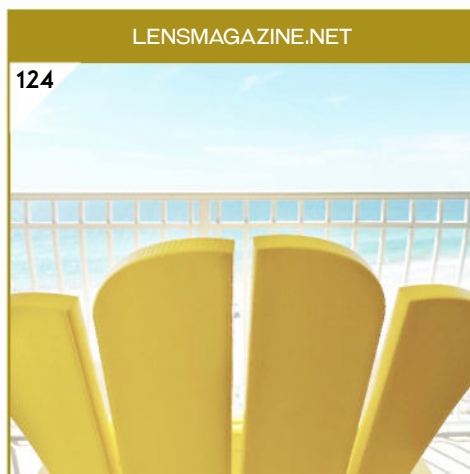


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THE SURI TRIBE IN OMO VALLEY, ETHIOPIA.
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SEE THE EXCLUSIVE INTERVIEW WITH PIPER
MACKAY ON PAGE 8.
| AN INTERVIEW BY ARIEL SU.



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See the article on
page 54



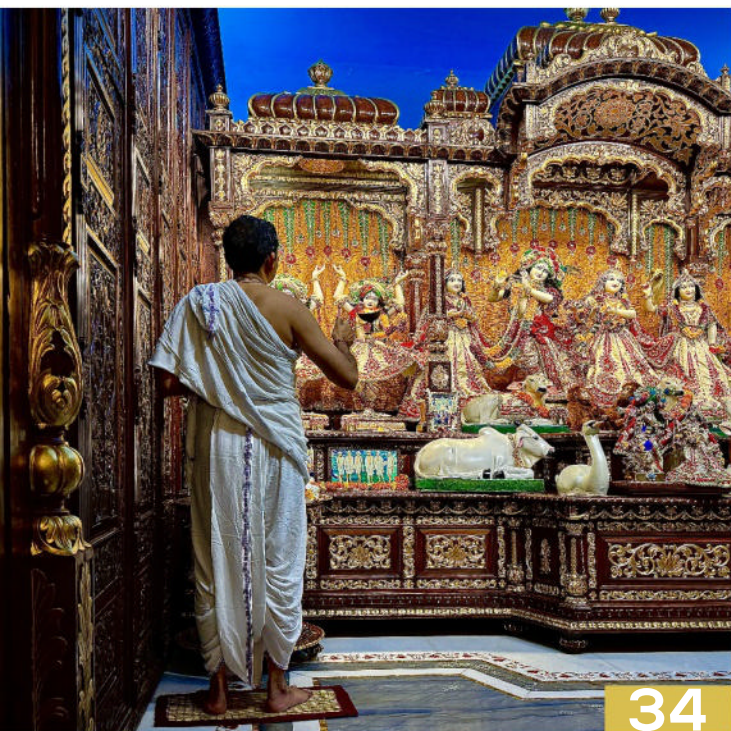
64



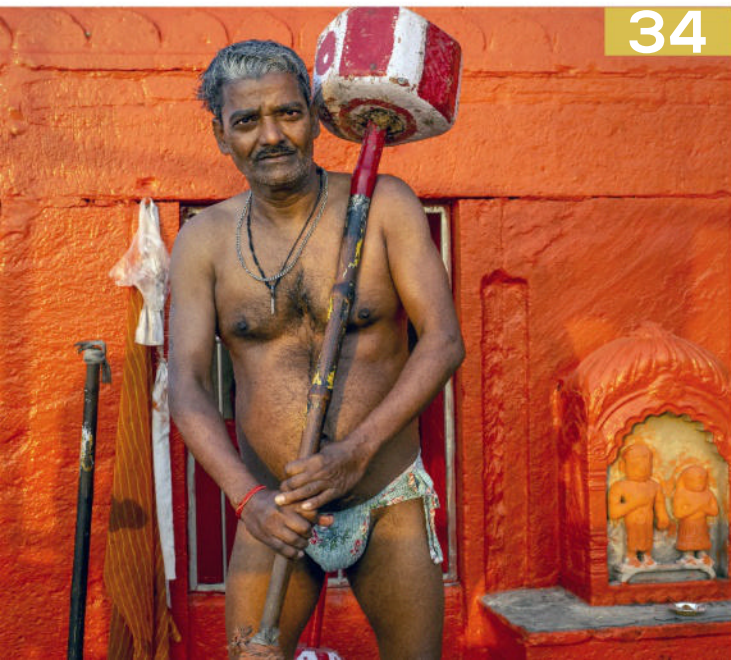
94



78



34



34



08

CONTENTS



124

08/ AN EXCLUSIVE INTERVIEW
WITH **PIPER MACKAY**
| BY **ARIEL SU**
MY LOVE FOR AFRICA
| The Suri tribe in Omo Valley, Ethiopia.

34/ **SANDRO MILLER**
& **MARK EDWARD HARRIS:**
MASTERCLASS | INDIA
Special article by **Dafna Navarro**
CEO & Editor-in-Chief | Lens Magazine

54/ **MUSES OF AVATAR**
SPECIAL PROJECT BY
CHRISTY LEE ROGERS
Zoe Saldaña, Sigourney Weaver,
and Kate Winslet were featured in
Underwater Art Celebrating Avatar:
The Way Of Water, shot by Christy Lee
Rogers, to raise funds for the nature
conservancy.

64/ 'AND I GAVE YOU FLOWERS'
ANGELIKA EPPERT invites
viewers to journey through an abstract
kaleidoscope of botanical wonder where
colors dance, and shapes intertwine,
evoking emotions beyond words.

78/ **CHASING SHADOWS OF THE**
PAST | HUSSAM SLEIBY
| An invitation to Step into the
fascinating world where old paintings
and contemporary still-life photography
intertwine is like entering a portal that
defies time itself.

94/ **THE LAST PICTURE SHOW**
FOR A DROWNING WORLD. 2024
VAVA VENEZIA DELLERT
| New Surrealism and Digital Satirical
PAIN-Things

110/ **EXPLORING MY INTERSECTION**
WITH REALITY
ARISTO VOPĚNKA
| By manipulating color, movement, and
transformation, the work transforms
from an observer's perspective to an
internal expression of the experience of
time.

124/ **SUNSPASHED**
LELAND SMITH
| "Sunsplashed" captures Florida
sunlight's fleeting brilliance, which
makes colors burst with vibrancy and
boldly tints architectural details.

136/ **MINIMAL CITY**
DANIELLE L GOLDSTEIN
| Capturing the beauty of individuals,
silhouettes in reverence, anonymity in
recognition, and their hustle in stillness.

152/ **MOMENTS | A MYSTERY**
FROZEN IN TIME
MAX MARIENKO
| The beauty of being present in the
moment and being lucky to capture the
impossible fluidity of life's elements and
emotions.



110



136



152

lens
MAGAZINE

IN MEMORY OF LEGENDARY PHOTOJOURNALIST
STEVE SCHAPIRO

The **BIG**
Black & White
Issue **2022**

Fine Art Photography Magazine
DECEMBER 2019 | #81

lens
MAGAZINE

AN INTIMATE, EXCLUSIVE INTERVIEW WITH LEGENDARY PHOTOJOURNALIST
STEVE SCHAPIRO
BY DAFNA NAVARRO
CEO & EDITOR-IN-CHIEF, LENS MAGAZINE

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
NICK UT
WINNER OF THE PULITZER PRIZE, WORLD PRESS PHOTO, THE LIFE MAGAZINE AND THE NATIONAL ACADEMY OF ARTS

100 **lens**

MARK EDWARD HARRIS
FRANCE LECLERC
MIKA MOBET
VICKY WATSON
AGY SZYDLIK
FRANÇOIS LAROCHE
NICK STREPTON
JULIEN SUYVE

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
ELENA PARASKEVA

Lissa Hahn
AN EXCLUSIVE INTERVIEW WITH
SAM DROEGE

The **Colorful**
ISSUE

lens
MAGAZINE

Exclusive Interview with
MARTIN PARR
PRESIDENT OF MAGNUM PHOTOS INTERNATIONAL

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LOIS GREENFIELD
Exclusive Interview

NYC Dance Project
Kim Brown and Deborah Davis

RACHEL NEVILLE

Dance

Fine Art Photography Magazine
DECEMBER 2019 | #81

lens
MAGAZINE

An Exclusive Interview With
SANDRO
MASTER OF PHOTOGRAPHY & FILM DIRECTOR

lens
MAGAZINE

THE NEW **BIG 5**:
A GLOBAL PHOTOGRAPHY PROJECT FOR ENGAGED WILDLIFE

AN EXCLUSIVE INTERVIEW WITH
GRAEME GREEN
BY BOB DE BONO

OUT OF THE BOY

MARINA MICHIO
ALFREDO SANCHEZ
GALINA SEMENOVA
CYRILLE FERRY & ILLI
ESSIÈRE
Mira Amini
RALPH STEINBACH
ALAN R. SACHS
ADAM NOLDA
AMY SELWYN
Hulu Cheng

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
Steve McCurry
By José Teuland

COLORS

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
DANIEL KORDAN

AN EXCLUSIVE INTERVIEW WITH
PAUL ZIZKA

BEAUTIFUL / DESTROYED
LANDSCAPES

IN THIS ISSUE INTERVIEW WITH
PIERPAOLO NITTICA CHERNOBYL

As a Billings Feature
Interviewed
MOUNEB TAMM
SYRIA
NO EXIT

CHIEF THOMAS
I RAQ-2 PROJECTS

lens
MAGAZINE

TOM MUNRO
Steve McCurry
STEVE SCHAPIRO
MARK EDWARD HARRIS

2022
EDITOR'S FAV
COLLECTION
FAVORITE ARTICLES PUBLISHED IN 2022

JOSÉ TEULAND
Michelle Alberte
AGA SZYDLIK
Jennifer Cortes
Ani Vicole
Bisrat Ibrahim Belal
CHRISTOPHE MERTZ
BRICE GELOT
DIMITRIS YEROS
Matthew Jordan Smith
Bijana Jureković

lens
MAGAZINE

CULTURE
DOCUMENTARY | PORTRAIT | STREET | PERSONAL PROJECTS

Uliana Jureković
MARK EDWARD HARRIS
Paul C. Miller
JOSÉ TEULAND
Jeff DePeste
Agy Szydlík
JOE BUERGI
NATAL DOR
ALJOKANA JIC
BOB DE BONO

Fine Art Photography Magazine
MAY/JUNE 2020 | #65

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH MAGNUM PHOTOGRAPHER
JACOB AUE SOBOL

The **BIG**
Black & White
Issue **2020**

MAGNUM
PHOTOS

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
TOM MUNRO

NAME COMPLETE | VOIGUE 2013

Matthew Jordan Smith
LINDSY ADLER
THE LEASH
Jean-Baptiste Fort
Gilles Ruffenel

lens
MAGAZINE

AN EXCLUSIVE INTERVIEW WITH
Elena Dudar
An Exclusive Interview
REBIRTH

The **BIG**
Black & White
Issue **2023**

MARK EDWARD HARRIS
BERNARD BENAVIDES
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LEGENDARY PHOTOGRAPHER**



**FLORENCE
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AN EXCLUSIVE INTERVIEW

WITH

Piper Mackay

BY ARIEL SU

Piper Mackay is a highly acclaimed photographer who has made a name for herself in the world of photography. Piper's awe-inspiring work has been recognized and appreciated by many and gained success worldwide, and has been published in prestigious publications such as Nature's Best, National Geographic, National Geographic Explorer, Travel Africa, WWF calendars, birders, and numerous travel publications, including in past Lens Magazine issues dedicated to the Travel and Portrait themes. Her work is also represented in four out of five Remembering Wildlife books, a testament to her skill and talent. Her beautiful and meaningful photographs capture the essence of nature and wildlife.

Piper's photographs have been exhibited at several prestigious venues, including the Smithsonian Natural History Museum in

Washington, D.C., The Museum of History and Industry in Seattle, Washington, The Art Wolfe Gallery, and The G2 Gallery. Her work is also displayed in public spaces and private collections worldwide.

Apart from being a prolific photographer, Piper is also an inspirational speaker for Canon, Nikon, and extensive photography venues. She is known for leading safaris and tribal expeditions across the African Continent, which has allowed her to capture some of the most extraordinary and breathtaking images. Her passion for photography and love for nature are evident in every photo she captures, making her an inspiration to many.

It is a pleasure to present an intriguing interview with a brilliant photographer and showcase her project, which is focused on the Suri tribe in the Omo Valley, Ethiopia.

The Suri tribe in Omo
Valley, Ethiopia.
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MY LOVE FOR
AFRICA



MY LOVE FOR AFRICA



BEING ENTIRELY SELF-
TAUGHT, IT TOOK YEARS
OF TRIAL AND ERROR
AND CAPTURING THOUSANDS OF
SNAPSHOTS BEFORE I GRASPED THE
FUNDAMENTALS OF EXPOSURE AND
WHAT CONSTITUTED A POWERFUL
IMAGE.
HAVING PHOTOGRAPHED ACROSS
AFRICA FOR ALMOST TWO DECADES
AND REVISITED MANY LOCATIONS
NUMEROUS TIMES, MY PASSION FOR
CAPTURING EXOTIC WILDLIFE AND
INDIGENOUS TRIBES NEVER WANED.

- PIPER MACKAY



The Suri tribe in Omo Valley, Ethiopia.
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Piper Mackay

MY LOVE FOR
AFRICA

The Suri tribe in Omo
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Piper Mackay

AN EXCLUSIVE INTERVIEW

BY ARIEL SU

Piper Mackay fell in love with the African continent when she first set foot on its rich red soil. This led her to embark on an intrepid journey as an African wildlife and cultural photographer, spanning across the continent. She created an exit plan to leave behind a successful career in the fashion industry, driven by her passion for creating compelling imagery and stories that make a difference. To achieve this, she moves away from the beaten path and immerses herself in the cultures and wild environments

she is photographing. Piper's passion for the natural world has grown into a lifelong commitment to inspire others to explore, respect, and preserve the beauty of our fragile planet. After facing a decade of challenging obstacles, she was able to overcome them and finally realize her dream of living and thriving in Kenya. She believes that compelling work comes when one invests time and lives the stories they are trying to tell. It is vital to interact and gain the trust of those whose stories are being told, especially when the stories are sensitive and complicated.

Piper believes that there are enough images of poverty, pain, and disaster in the world. Instead, much more needful is imagery that reveals the beauty that is worth protecting. Powerful images help shape the world's view and play an essential role in disseminating how wildlife and cultures are coping with the rapid changes happening in the developing world.

The Suri tribe in Omo Valley, Ethiopia.
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Piper Mackay

AN EXCLUSIVE INTERVIEW

LENS MAGAZINE: Thank you for this interview, Piper. We were highly impressed by your unique style and achievements. This interview will focus on your fabulous series of portraits of the Suri tribe in Omo Valley, Ethiopia. This ongoing project is an excellent expression of love for Africa, the people, and colorful nature. But first, let's start with your background and passion for photography. **What drew you to the photography field in the first place? Were you influenced by a surrounding artistic atmosphere since childhood? Where did you gain and develop your technique?**

PIPER MACKAY: Thank you for your interest and the good words; it's a pleasure having this interview. My love for Africa started in childhood. I dreamed of visiting Africa since my earliest memories. From the moment my feet hit the rich red soil of Africa, I was changed. The sights, the smells, the sounds, the raw and wild spaces; it was a magic that filled my soul in a way nothing ever had. Days later, in the heart of the Serengeti, at our private mobile tent camp surrounded by the greatest migration in the world, I sat in awe and

said to myself, *"I am going to be a wildlife photographer and live one year of my life in Africa."* This statement was quite bold or rather naive, as I had never even used a professional camera before the one I purchased for that vacation. Nonetheless, I began to dream of a life in Africa.

For almost twenty years, I pursued a fashion and textile designer career. While I collaborated with photographers, I had no interest in photography. However, the transformative experience of my first safari ignited my passion to explore the continent extensively and document my journey through photography. Being entirely self-taught, it took years of trial and error and capturing thousands of snapshots before I grasped the fundamentals of exposure and what constituted a powerful image.

Having photographed across Africa for almost two decades and revisited many locations numerous times, my passion for capturing exotic wildlife and indigenous tribes never waned. Overwhelmed by the reckless beauty of Africa, my early years were captured in vivid color.



**Piper
Mackay**
MY LOVE FOR
AFRICA



The Suri tribe in Omo Valley, Ethiopia.
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northern Kenya in a few weeks to continue working on my newest fine art collections—a perk of living in Kenya.

LENS MAGAZINE: Digging into your background, I was surprised to discover your previous profession in the fashion industry. **How would you describe the connection between the two fields? Would you say that Fashion was the basis and most substantial influence in developing your artistic photography style?**

PIPER MACKAY: My passion for design greatly fueled my fascination with the tribes, leading to unexpected and delightful discoveries. I was privileged to visit a Maasai Village during my initial safari adventure. This journey took place in an era long before the advent of smartphones, let alone widespread cell phone usage in Africa. The village remained untainted by the influences of modern commercialism, with life unfolding much as it had for centuries. The sense of unity within the community, the traditional boma structures, and the vibrant, distinctive attire of the Maasai people were utterly captivating, igniting a keen curiosity to explore other exotic tribes across the continent.

As Africa changed rapidly with technology, I developed a sophisticated IR monochromatic style, retracing my footsteps to create images with a powerful glimpse into the raw, wild, and remote lands I first explored. My style continues to evolve as I grow in my craft, and new ideas are inspired by the ever-changing landscapes of Africa's wildlife and the diverse cultures I encounter.

LENS MAGAZINE: We've been planning this interview for a while, and we were waiting for your return from your travels. **Would you like to share some information about your latest journey?**

PIPER MACKAY: Most recently, I was in the field for a month, leading two private safaris. However, I will hop in my Landrover and drive to remote

Piper Mackay

MY LOVE FOR
AFRICA

Turkana Tribe
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In Kenya, many wildlife reserves are situated on tribal lands, forging a profound connection between wildlife and indigenous communities that began to take on a more profound significance in my photography endeavors. My experience in the fashion industry has profoundly impacted my artistic approach, particularly in my work with the Suri Tribe, whom I've been photographing for over 15 years. These women possess breathtaking beauty and remarkable talent.

Over the years, I've developed a deep and intimate connection with them, witnessing their growth from young girls into graceful young women. As a result, last year, we orchestrated a uniquely special fashion shoot that was enthusiastically embraced by the entire tribe!



Piper Mackay

MY LOVE FOR AFRICA

Photos: The Suri tribe in Omo Valley, Ethiopia.
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LENS MAGAZINE: Being a travel and extreme photographer is not a common profession for women, especially when traveling to isolated locations in Africa.

Where did the passion for travel come from? Do you usually travel in a group?

PIPER MACKAY: It's impossible to articulate the overwhelming passion and determination that took hold of me during my first safari experience. Africa captivated me so deeply that I returned two more times within the next six months and continued to visit multiple times yearly until my first trip to Kenya nearly a decade ago. With each subsequent journey, my thirst for new adventures grew stronger.

In the early years, I always traveled solo but with a meticulously researched and experienced team. This allowed me to immerse myself in village life, camping for extended periods to absorb their culture and traditional practices. To this day, I revisit many of these villages annually; they've become like an extended family to me. I've watched young boys grow into warriors and start their own families.



Turkana Tribe.
Visionary.
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Turkana Tribe. Ambition.
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While I still embark on solitary journeys for my personal projects, cherishing the last untouched corners of Africa that are rapidly changing, I also lead small groups of photographers to these places. I aim to share the profound connections I've forged over the years, creating opportunities for others to experience the magic and build their own relationships with the people and landscapes that have shaped my life's work.

LENS MAGAZINE:

Throughout your many years of experience, have you had some stressful or dangerous situations while traveling in Africa? Can you share one of them?

PIPER MACKAY:

Journeying through remote Africa, particularly a decade ago, posed numerous challenges. Infrastructure like paved roads and reliable cell service was virtually nonexistent. I've faced obstacles such as being stranded by rivers, sleeping in vehicles, bushwhacking through roadless areas, enduring 19-hour drives, and more. Our team sometimes encountered tense situations upon arrival in certain areas, prompting us to trust our instincts and press onward. Despite these challenges, I can't recall ever feeling that my life was in immediate danger. The wealth of incredible stories and memories from those



South Sudan
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experiences is so vast that it would require a book to fully convey them.

LENS MAGAZINE: What are the most significant things to remember before traveling, especially to the Omo Valley in Ethiopia?

PIPER MACKAY: Plan meticulously well in advance rather than scrambling at the last minute. Do your research, even when going with a group. Inquire about their experience and relationships in the Omo Valley, how often they've visited, and seek personal recommendations. Travel with a highly recommended, experienced, and adequately licensed team, ensuring they possess the necessary permits.

Lens Magazine

Verify their license and make sure you're working with a reliable ground agent who is well-connected and capable of swiftly resolving any issues on the ground or providing prompt advice regarding policy changes, arrival procedures, equipment allowances, visas, etc.

Be prepared to go more than once; Omo Valley has a way of captivating the soul. Don't postpone your journey; transitioning from traditional to modern lifestyles is happening rapidly. Simply capturing photographs without profoundly understanding their traditions would feel like an empty achievement.

Piper Mackay
MY LOVE FOR
AFRICA

“ MY EXPERIENCE IN THE FASHION INDUSTRY HAS PROFOUNDLY IMPACTED MY ARTISTIC APPROACH, PARTICULARLY IN MY WORK WITH THE SURI TRIBE, WHOM I'VE BEEN PHOTOGRAPHING FOR OVER 15 YEARS. THESE WOMEN POSSESS BREATHTAKING BEAUTY AND REMARKABLE TALENT.

- PIPER MACKAY

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MY LOVE FOR AFRICA

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“BE PREPARED TO GO MORE THAN ONCE; OMO VALLEY HAS A WAY OF CAPTIVATING THE SOUL. DON'T POSTPONE YOUR JOURNEY; TRANSITIONING FROM TRADITIONAL TO MODERN LIFESTYLES IS HAPPENING RAPIDLY. - PIPER MACKAY

LENS MAGAZINE: Your portraits are spectacular in their beauty. The figures direct a penetrating gaze, wrapped in flowers and plant motifs, and the result is beautiful and colorful. **Is this the tribe's natural state? Are they specially dressed for the photo shoot or for a tribal event?**

PIPER MACKAY: African tribes are renowned for their captivating body painting, attire, and adornments. Legend has it that tribal men imitate the vibrant hues of male birds to allure their mates. This practice seems logical given their close connection to nature, where they observed male birds' striking colors and courtship displays, which they then replicated. Among these tribes, the Suri people stand out as experts in body painting and using natural elements for ornamentation. While they paint their bodies and wear unique decorations/skins for ceremonial occasions, there's speculation that their elaborate headpieces were

inspired by encounters with photographers in the late 1990s. Nevertheless, their ability to swiftly create these stunning headdresses from natural materials remains impressive and provides captivating subjects for photography.

LENS MAGAZINE: Many photographers in Fashion and Portraiture describe communication with a model as the most essential part of the photoshoot's success. **What is the importance of communication for you? How do you get the model to stand before you?**

PIPER MACKAY: Building a strong connection with your subject, whether a person or an animal, is crucial for capturing an emotionally impactful image. As I mentioned, I dedicated a significant amount of time to building relationships with tribes, not solely to take photographs but because I was genuinely intrigued by their customs and ways of life.



IT'S IMPOSSIBLE TO ARTICULATE THE OVERWHELMING PASSION AND DETERMINATION THAT TOOK HOLD OF ME DURING MY FIRST SAFARI EXPERIENCE. AFRICA CAPTIVATED ME SO DEEPLY THAT I RETURNED TWO MORE TIMES WITHIN THE NEXT SIX MONTHS AND CONTINUED TO VISIT MULTIPLE TIMES YEARLY UNTIL MY FIRST TRIP TO KENYA NEARLY A DECADE AGO.

- PIPER MACKAY

The Suri tribe
in Omo Valley,
Ethiopia.
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MY LOVE FOR AFRICA



THE SURI PEOPLE
STAND OUT AS
EXPERTS IN BODY
PAINTING AND USING
NATURAL ELEMENTS
FOR ORNAMENTATION.

- PIPER MACKAY

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in Omo Valley,
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The Suri tribe
in Omo Valley,
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When entering a village for the first time, I refrained from bringing my camera and instead focused on getting to know the community. Understanding their daily routines and interactions was essential for me to capture their narratives authentically. Without this interaction and insight into their lives, it would be challenging to convey their stories accurately.

Establishing a connection, even if it's just for a few minutes, is vital for creating compelling images that resonate emotionally. Being personally engaged with your subject allows more intimate moments to unfold naturally instead of rigidly directing them like a statue. Additionally, having a skilled and empathetic translator plays a significant role in fostering understanding and trust within the community.

LENS MAGAZINE: Your fantastic work spans many fields, including wildlife, documentary, travel, extreme photography, and, of course, fine art photography. **Which field is the most enjoyable for you?**

PIPER MACKAY: Throughout my career, I've been repeatedly asked which aspect of my work I love the most, and the honest answer is that I cherish them all equally. At any given moment, the one I'm currently immersed in becomes my favorite. There are times when I'm out on safari, questioning why I endure the challenges and rugged conditions of the hot, remote tribal areas, and I am just going to focus on wildlife and safaris. Yet, a mere two weeks later, I might find myself in the midst of a thrilling tribal ceremony in a scorching, dusty location, my heart pounding with excitement, and I declare that I'm solely devoted to capturing the essence of tribal life. While it might have been simpler to concentrate on one genre over the other,

Piper Mackay

MY LOVE FOR AFRICA



BUILDING A STRONG CONNECTION WITH YOUR SUBJECT, WHETHER A PERSON OR AN ANIMAL, IS CRUCIAL FOR CAPTURING AN EMOTIONALLY IMPACTFUL IMAGE. AS I MENTIONED, I DEDICATED A SIGNIFICANT AMOUNT OF TIME TO BUILDING RELATIONSHIPS WITH TRIBES, NOT SOLELY TO TAKE PHOTOGRAPHS BUT BECAUSE I WAS GENUINELY INTRIGUED BY THEIR CUSTOMS AND WAYS OF LIFE.

- PIPER MACKAY

Rendile Tribe
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it's the entirety of Africa that captivates me. Lately, however, my attention has shifted towards my monochromatic fine art collections in both tribes and wildlife.

LENS MAGAZINE: Do you usually work on projects for an agency or as a freelance?

PIPER MACKAY: This is a career of passion, and I enjoy the freedom of working freelance.

LENS MAGAZINE: From the perspective of many years of experience, what would be your advice to the young photographer who wishes to gain his place in the field?

Is there any particular advice for women photographers?

PIPER MACKAY: Despite its repetitiveness, always pursue what ignites your passion. This profession is fraught with challenges, regardless of your experience. Without a profound love for your photography niche, you'll unlikely endure the hardships. Let it become a way of life, something you do out of necessity. If fame and wealth are your primary motives, consider a different path; it will offer a smoother journey toward your objectives.

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Piper Mackay

MY LOVE FOR AFRICA

And my advice to women photographers:

In my two-decade journey photographing across Africa, the challenges of being a female photographer persist. Simply put, the path to success is more arduous for us due to a significantly higher ratio of male photographers, particularly in the professional realm. It's crucial to note that this isn't a negative statement but rather a factual observation meant to provide context. As we've progressed through life, we understand the significance of connections and who knows us when opportunities arise.

Hence, backing us could mean advancing your career more quickly. Opt for workshops, photography classes, or seminars led by professional female photographers. They can serve as valuable mentors and recommend you for future opportunities.





The Suri tribe
in Omo Valley,
Ethiopia.
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MY LOVE FOR AFRICA

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ESTABLISHING A CONNECTION, EVEN IF IT'S JUST FOR A FEW MINUTES, IS VITAL FOR CREATING COMPELLING IMAGES THAT RESONATE EMOTIONALLY. BEING PERSONALLY ENGAGED WITH YOUR SUBJECT ALLOWS MORE INTIMATE MOMENTS TO UNFOLD NATURALLY INSTEAD OF RIGIDLY DIRECTING THEM LIKE A STATUE.

- PIPER MACKAY

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in Omo Valley,
Ethiopia.
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MY LOVE FOR AFRICA

APART FROM BEING A PROLIFIC PHOTOGRAPHER, PIPER IS ALSO AN INSPIRATIONAL SPEAKER FOR CANON, NIKON, AND EXTENSIVE PHOTOGRAPHY VENUES. SHE IS KNOWN FOR LEADING SAFARIS AND TRIBAL EXPEDITIONS ACROSS THE AFRICAN CONTINENT, WHICH HAS ALLOWED HER TO CAPTURE SOME OF THE MOST EXTRAORDINARY AND BREATHTAKING IMAGES.

The Suri tribe
in Omo Valley,
Ethiopia.
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Piper Mackay

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SANDRO MILLER
& MARK EDWARD HARRIS:

MASTERCLASS
INDIA

SPECIAL ARTICLE BY DAFNA NAVARRO
CEO & EDITOR IN CHIEF | LENS MAGAZINE



The dynamic duo of Chicago and Mallorca-based photographer Sandro Miller and Los Angeles and Tokyo-based Mark Edward Harris have teamed up once again to produce a series of workshops after the successes of their joint efforts in Shanghai, Alaska, and Chicago. For the latest iteration, the award-winning photographers have joined forces with Mumbai and Dubai-based artist and entrepreneur Rachana Darda and her team, including Divya Gogri of Tamarind Global, to produce two Fujifilm India-sponsored, Nanlite and Profoto-supported workshops for domestic photographers and a three-city tour – Mumbai, Varanasi, and Jaipur – for YPO members from around the globe.

Banyan Tree Portrait
© Sandro Miller

Left Page:
Chetan Trivedi,
Mumbai, India
© Mark Edward Harris



Iskcon Temple,
Mumbai, India
© Sandro Miller

SANDRO MILLER
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MASTERCLASS
INDIA





Jal Mahal, Jaipur, India
© Mark Edward Harris



SANDRO MILLER
& MARK EDWARD HARRIS:

MASTERCLASS INDIA

SPECIAL ARTICLE BY DAFNA NAVARRO
CEO & EDITOR IN CHIEF | LENS MAGAZINE

The Mumbai workshops focused on studio work with Miller and Harris leading by example, showing how to capture dramatic studio portraits with the 102-megapixel large format sensor Fujifilm GFX100S camera illuminated by Profoto strobes and Nanlite constant light sources. The two three-day workshops were held at IFBE, a high-ceilinged multipurpose workspace with an adjacent café and world-class restaurant. Mumbai-based photographers Himanshu Sheth, Shahzad Bhiwandiwalla, and Om c their talents to support the classes. While Miller shot tethered to a computer to demonstrate strobe lighting setups, Harris focused on continuous lighting scenarios, loading his Fujifilm GFX100S with the Austrian-made Angelbird AV PRO 1TB cards.

Lens Magazine



Prayer in the Ganga,
Varanasi, India
© Mark Edward Harris



Aghori Baba, Varanasi,
India © Sandro Miller

SANDRO MILLER
& MARK EDWARD HARRIS:

MASTERCLASS
INDIA



Mahout with Rescued Elephant, Jaipur, India
© Mark Edward Harris



Mother and Son,
Mumbai, India
© Mark Edward Harris



Mother and Child,
Mumbai, India
© Mark Edward Harris

Studio workshop participants were able to test out the full line of Fuji cameras as well as work with their own equipment using professional models and actors as well as "real" people as their subjects. In addition to photographing the people before their lenses, they were required to photograph the sets and create detailed schematics.

Harris explains why, *"Too often I see students emerging from workshops with great photos that were set up for them but no real ability to recreate them back home. For me, it's not about creating a great photo during the workshop, which is pretty much a given, but taking the knowledge from the experience and applying it when they venture out on their own."*

Miller has risen to the top of the photo world in part because of his ability to put whoever comes before his lens at ease and mold his sitters into just the correct positions as sculptures do in their mediums. He crafts the light, using various modifiers ranging from parabolic reflectors and silks to cinefoil and foam core to flavor each one of his powerful portraits to taste.



Odissi Classical
dancer Anandi Sanghi,
Mumbai, India
© Sandro Miller

**SANDRO MILLER
& MARK EDWARD HARRIS:**
MASTERCLASS
INDIA



Harris tends to use the world as his studio. Miller explains how their unique partnership serves their students, *"Mark and my different styles and techniques give our students a varied view of photography from two well-seasoned working pros. Mark is one of the best on the streets with his finely tuned ability to quickly react to any given situation."*

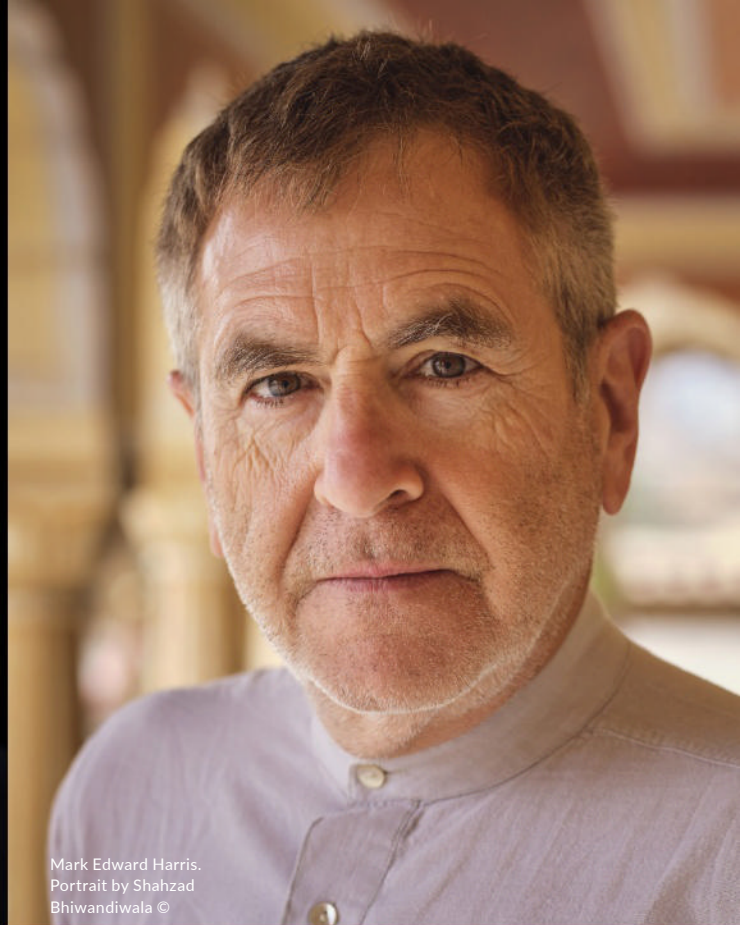


Palace Attendant, City
Palace, Jaipur, India
© Sandro Miller

SANDRO MILLER
& MARK EDWARD HARRIS:
MASTERCLASS
INDIA



Sandro Miller's
Portrait. By Mark
Edward Harris ©



Mark Edward Harris.
Portrait by Shahzad
Bhiwandiwala ©

SANDRO MILLER & MARK EDWARD HARRIS

Sandro Miller, a fine art and commercial photographer, was born in Elgin, Illinois in 1958, and currently lives and works in Chicago. He has authored fifteen books and has exhibited his work worldwide. His photography has been featured in international advertising campaigns for major corporations, as well as in editorial work published globally. In 2011, at the Cannes Lions International Festival of Creativity, he won the Saatchi & Saatchi Best New Director Award for his short video "Butterflies," starring John Malkovich. In November 2014, the Lucie Foundation awarded him the International Photographer of the Year Award at Carnegie Hall for his contributions to photography. Sandro Miller's work explores the boundaries of portraiture in both commercial and fine art

photography. He uses the name "Sandro" in his professional career and focuses on capturing the body's posture and expression to reveal his subjects' inner selves. In his solo work, Sandro's emotional impact is even more powerful, as his subjects' faces and bodies dominate his compositions, leaving little room for distractions. John Malkovich is Sandro's most prolific muse and model, and together they worked on a project called "Malkovich, Malkovich, Malkovich," in which Sandro recreated some of the most famous images in photographic history, with Malkovich as the main subject. Sandro pays tribute to his idols, from Dorothea Lange to Irving Penn to Andy Warhol, through his adaptations of their most prominent works.

Assignments have taken Los Angeles and Tokyo-based photographer Mark Edward Harris to more than 100 countries and all seven continents. His editorial work has appeared in publications such as Vanity Fair, LIFE, The New York Times, The Washington Post, Time Magazine, GEO, Newsweek, Conde Nast Traveler, National Geographic Traveler, AFAR, Wallpaper, Vogue, Architectural Digest, The Los Angeles Times Magazine, and The London Sunday Times Travel Magazine as well as all the

major photography and in-flight magazines. Among his numerous accolades are CLIO, ACE, Impact DOCS Award of Excellence, Aurora Gold, and IPA awards. His books include Faces of the Twentieth Century: Master Photographers and Their Work, The Way of the Japanese Bath, Wanderlust, North Korea, South Korea, Inside Iran, The Travel Photo Essay: Describing A Journey Through Images, and his latest, The People of the Forest, a book about orangutans.

SANDRO MILLER / WEBSITE: SANDROFILM.COM
| INSTAGRAM: [@SANDRO_FILM](https://www.instagram.com/SANDRO_FILM)

MARK EDWARD HARRIS / WEBSITE: MARKEDWARDHARRIS.COM
| INSTAGRAM: [@MARKEDWARDHARRISPHOTO](https://www.instagram.com/MARKEDWARDHARRISPHOTO)

SANDRO MILLER
& MARK EDWARD HARRIS:

MASTERCLASS
INDIA



Private Chambers, City
Palace, Jaipur, India
© Sandro Miller

For the three-city travel photography workshop, studio lighting gave way to students looking for cityscapes and environmental and "eyes are the window to the soul" portraits. While all three benefit from the warm, angled light at the edges of the day, Harris and Miller demonstrated how to take advantage of open shade for portraits, utilizing spaces just out of the reach of direct sunlight during the middle hours of the day. Techniques including the use of small Westcott reflectors, Stella lights, and off-camera fill flash with Rogue Magnetic Modifiers with gels to match the existing ambient light kelvin temperatures expanded the students' understanding of how to harness light when working out of a

single camera bag. Participants were encouraged by Harris and Miller to use shorter lenses and engage with their chosen subjects rather than hiding behind a long lens. While students came armed with Leicas, Canons, Fujifilm, Sony, and Nikon cameras, the instructors stressed that it's the eye behind the lens that is responsible for producing meaningful imagery.

After several days exploring Mumbai, the travel photography workshop headed to Varanasi, an ethereal city on the Ganges River that seems to be arrested in time. In 1897, **Mark Twain** wrote about Varanasi using its former British colonial name: *"Benares is older than history, older than tradition, older even than legend, and looks twice as old as all*

of them put together." It is indeed one of the world's oldest continually inhabited cities. The confluence of religions in Varanasi is one of its most fascinating aspects and one the photo group focused on. For centuries, it's been a place of pilgrimage and cremations along the sacred Ganges for Hindus. Nearby Sarnath is said to be where the Buddha's first sermon took place in the fifth century BCE. The city has a long tradition of Muslim artisanship that the group documented on a special tour arranged to photograph in several textile mills.

Being based at the magnificent Brijrama Palace gave workshop participants the opportunity to venture out on their own along the Ganges between excursions.



Textile Mill, Varanasi,
India
© Mark Edward Harris



Children, Varanasi,
India
© Mark Edward Harris



River Ganga Bathing
© Sandro Miller



City Palace, Jaipur, India © Mark Edward Harris



Potter, Mumbai, India © Mark Edward Harris

While this was Harris's third trip to the sacred city for most, including Miller, it was their first. Miller explains his impressions, *"In Varanasi, the light is forever soft as silk as the air is filled with the ashes and souls of the over 300 bodies per day that are cremated at Manikarnika Ghat. Varanasi left my mind spinning out of control. The smells, the flavors, the poverty, the sacred cows roaming its ancient alleyways, the chants and prayers of mourners and worshipers everywhere. The rich tapestries of cultures, traditions, and landscapes were only enriched by the vibrancy of colors everywhere. It's a photographer's dream."*

From Varanasi, the masterclass headed to Jaipur, which is in the state of Rajasthan. Harris explains why it is known as the pink city: *"In 1876, during the rule of Sawai Ram Singh II, the city was painted with a welcoming color of pink for Albert Edward, the Prince of Wales. The color has since been codified into law."*

Harris suggests that tripods, where allowed, will expand the architecturally focused photographic opportunities in this UNESCO World Heritage city where deep depths of field and low ISOs typically yield the best results. Harris stresses the fundamentals. *"Know your camera equipment like a painter knows their brushes."* His handouts clarify his talking points, including what sorts of photographs go into the making of a photo essay, a story told through a set of images.

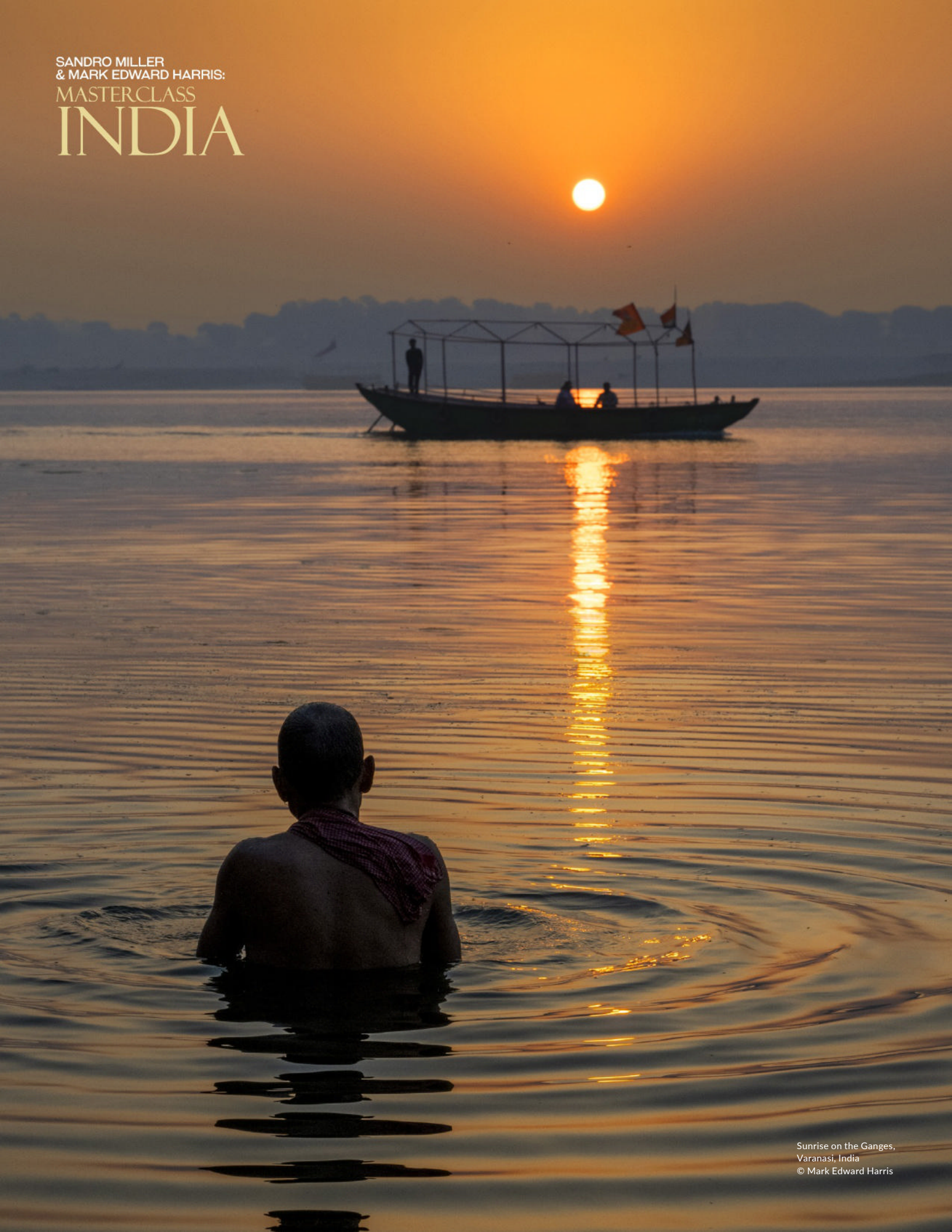
After an incredible photographic journey, tearful goodbyes were shared at a magnificent farewell dinner at Jaipur's Taj Jai Mahal Palace. The workshop's producer, **Rachana Darda**, shared her thoughts, *"Hosting you in my country has been an honor beyond words, and each of you has left an indelible mark on my life. It's incredible how our paths have crossed, and I firmly believe that we are all part of each other's tribes, destined to connect and create memories together."*



Wrestler, Varanasi,
India ©Mark Edward
Harris

SANDRO MILLER
& MARK EDWARD HARRIS:
MASTERCLASS
INDIA

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& MARK EDWARD HARRIS:
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INDIA





Horatious Pinto,
Mumbai, India
© Sandro Miller



Horatious Pinto,
Mumbai, India
© Sandro Miller

The moments we've shared, laughter, and adventures have woven a tapestry of experiences I will forever hold dear. You have enriched my life and inspired me to see the world through new lenses, both literally and metaphorically. Until we meet again, my dear friends, may your cameras capture the world's beauty and your hearts be filled with the love and laughter we've shared."

Workshop participant Robert Levy reflected, *"I have been on so many trips, workshops, retreats, and personal explorations over the last 35 years that I cannot even count them. But I have never experienced such a*

magnificent, comprehensive, enjoyable, well-rounded, pleasing, pleasant, fulfilling, satisfying, and valuable event. Sandro and Mark's knowledge, experience, and creativity were only surpassed by their desire to teach us and make us better photographers and people."

Sonal Sood summed up her illuminating experience: *"Learning from Mark and Sandro was like finding new eyes to see the world. It wasn't about just taking photos but how to capture stories, how to really see the person behind the lens. It's completely changed how I view photography. They have unleashed a new being."*



Myshka Kothari,
Mumbai, India
© Mark Edward Harris

Miller reflects on his latest journey through India, *"As I walked and taught on the streets of India, I couldn't help but think of the Beatles, especially George Harrison and John Lennon's journey with transcendental meditation guru Maharishi Mahesh Yogi and their experiences here in 1967. The sounds made by the sitar were everywhere. I could feel Harrison's soul opening up to the sounds of this instrument as he learned to play it with the help of Ravi Shankar. India takes an open-minded adventurer to walk its streets. One must be ready for anything and everything. I found people filled with love and kind hearts, always ready to help out or offer anything they had to make your trip easier or your life full. The trip left an undeniable mark on my heart."*

While Miller and Harris might approach photography from different angles and with different skill sets, they share a common goal: to produce powerful images that transcend cultural and language barriers and, when it comes to workshops, help their participants do the same. As Harris says, *"Photography gives us the ability not only to see but experience the world in a deeper, more meaningful manner."*

Tulsi Akhada, Varanasi,
India © Sandro Miller

**SANDRO MILLER
& MARK EDWARD HARRIS:**

**MASTERCLASS
INDIA**

SPECIAL ARTICLE BY DAFNA NAVARRO
CEO & EDITOR IN CHIEF | LENS MAGAZINE





MUSES OF

CHRISTY LEE ROGERS

ZOE SALDAÑA, SIGOURNEY WEAVER AND KATE WINSLET
FEATURED IN UNDERWATER ART CELEBRATING AVATAR:
THE WAY OF WATER, SHOT BY CHRISTY LEE ROGERS TO
RAISE FUNDS FOR THE NATURE CONSERVANCY

In celebration of Avatar: The Way of Water and the global "Keep Our Oceans Amazing" campaign, James Cameron and Disney commissioned renowned underwater photographer Christy Lee Rogers to create a collection of photographs celebrating our oceans. The artworks – featuring the film's stars Zoe Saldaña, Sigourney Weaver, and Kate Winslet – will help protect ten of our ocean's amazing animals and their habitats, connected to the beauty of Pandora, as 100% of net proceeds* from the art sales will go to **The Nature Conservancy** and help protect our oceans.



AVATAR

Muses of Avatar
Zoe Saldana and Kate
Winslet. (Detail)
Christy Lee Rogers ©
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Muses of Avatar
Kate Winslet
Christy Lee Rogers ©
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MUSES OF AVATAR

CHRISTY LEE ROGERS



“ In 2019, Jim initially had the idea of commissioning me to make a Muses series for his wife, Suzy, as her school is called Muses, and one of my main collections was all about the Muses.

At that time, we discussed the difficulties of shooting in water and our different approaches. That initial commission didn't happen, but Jim started to collect my work, which led to us discussing the idea of shooting images of the stars of Avatar and raising money for the Oceans.

Muses of Avatar
Zoe Saldaña and Kate
Winslet
Christy Lee Rogers ©
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CHRISTY LEE ROGERS

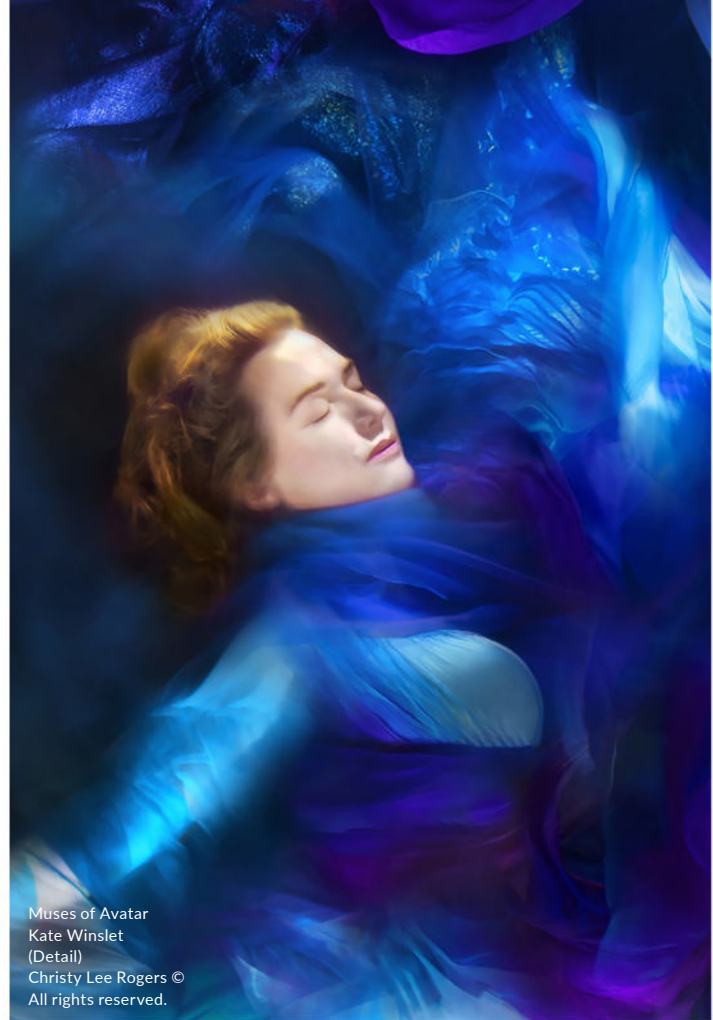
MUSES OF AVATAR

Christy Lee Rogers ©
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“ Once Jim approved the idea, my art rep Fraser Scott and I were connected to Avatar producer Jon Landau and the Disney team to coordinate schedules with the actresses. This was such a unique project for everyone, so it required a lot of creative and new structuring. We hired producer Alex Lake, who brought on TXL Films in the US and Matt Brown Productions in the UK to help coordinate the shoots with Disney. In May of 2022, we traveled to London, first

to photograph with Kate Winslet in an indoor pool about an hour and a half outside the city. We then hired the pool at the Biltmore Hotel in Los Angeles, which, curiously enough, was where Sigourney Weaver shot some of Ghost Busters.

Here, I photographed Zoe Saldana and Sigourney Weaver. This part of the shoot took about 8 - 9 hours in total but was immensely aided by how much underwater training the actresses had already undergone.



Muses of Avatar
Kate Winslet
(Detail)
Christy Lee Rogers ©
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The legendary underwater diver Kirk Krack, who trained all of the cast of Avatar, including Kate Winslet, who holds the record now over Tom Cruise (who he also trained) for underwater on-set breathing, was at the shoot helping the actresses with techniques and dive tanks.

After the photo shoots and while in post-production, Disney connected us with The Nature Conservancy (TNC), and we aligned with their global campaign with Disney called "Keep Our

Oceans Amazing" to raise awareness of the challenges facing oceans and marine life. The campaign supports TNC and its work to protect 10 of our oceans' amazing animals and their habitats, connected to the beauty of Pandora.

Jim wanted me to capture the essence of Avatar in these images, and he gave me the creative freedom to let go and be inspired by his masterpiece. We decided early on to call it "Muses of Avatar" and to focus on the three main women of Avatar.



Muses of Avatar
Zoe Saldaña,
Sigourney Weaver
and Kate Winslet
Christy Lee Rogers ©
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CHRISTY LEE ROGERS

MUSES OF AVATAR



Christy Lee Rogers ©
All rights reserved.



Muses of Avatar
Sigourney Weaver
(Detail)
Christy Lee Rogers ©
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"MY PURPOSE BEHIND THE WORK IS TO QUESTION AND FIND UNDERSTANDING IN THE CRAZINESS, TRAGEDY, VULNERABILITY, BEAUTY, AND POWER OF MANKIND."

Christy Lee Rogers is a visual artist from Kailua, Hawaii. Her obsession with water as a medium for breaking the conventions of contemporary photography has led to her work being compared to Baroque painting masters like Caravaggio. Boisterous in color and complexity, Rogers applies her cunning technique to a barrage of bodies submerged in water during the night and creates her effects using the refraction of light. Through a fragile process of experimentation, she builds elaborate scenes of coalesced colors and entangled bodies that exalt the human character as one of vigor and warmth while also capturing the

beauty and vulnerability of the tragic experience that is the human condition.

Rogers' works have been exhibited globally in Paris, London, Italy, Mexico City, Shanghai, Sao Paulo, South Africa, Los Angeles, and more and are held in private and public collections worldwide. She has been featured in International Magazines, including Vogue, Harper's Bazaar, Art China, Elle Decoration, Global Times, The Independent, Casa Vogue, Photo Technique, and Photo Korea. Rogers' "Reckless Unbound" is currently housed at Longleat House in the UK; the stately home, which is the seat of the Marquesses of Bath and also home to Renaissance gems of the Italian masters, like Titan's "Rest on

the Flight into Egypt." She is a two-time finalist for the Contemporary Talents Award from the Fondation François Schneider in France and has been commissioned by Apple to create underwater images with the iPhone 11Pro and featured in one of their behind-the-scenes process films. Rogers' art has been featured on several album covers, including "Orchesography" for the 80's band Wang Chung, and her images were selected for the 2013–2014 performance season of the Angers-Nantes Opera in France. In 2019, she won Open Photographer of the Year at the Sony World Photography Awards, and in 2020, she created the cover image for the 2021 Lavazza Calendar, 'The New Humanity.'




Muses of Avatar
Zoe Saldña
Christy Lee Rogers ©
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“

**OFFERING THESE UNIQUE
PIECES OF ART TO BENEFIT
THE NATURE CONSERVANCY
THROUGH AVATAR: THE
WAY OF WATER'S 'KEEP
OUR OCEANS AMAZING'
CAMPAIGN IS A PERFECT
SYNERGY, AND WE WERE
EXCITED TO COLLABORATE
WITH CHRISTY."**


- Producer Jon Landau.

A photograph of two women, Sigourney Weaver and Kate Winslet, underwater. They are wearing flowing, light blue dresses. The scene is lit with a deep blue light, creating a dreamlike, ethereal atmosphere. The water is slightly rippled, and the lighting creates soft shadows and highlights on the fabric of their dresses. The women have their eyes closed and serene expressions, as if they are in a peaceful, dreamlike state. The overall composition is artistic and evocative, reminiscent of a painting.

Zoe Saldaña, Sigourney Weaver and Kate Winslet, stars of 20th Century Studios' "AVATAR: THE WAY OF WATER", posed for renowned underwater photographer Christy Lee Rogers for a series of photographs celebrating our oceans to raise funds to support [THE NATURE CONSERVANCY \(TNC\)](#).

James Cameron, the film's producer/director/writer, is a long-time supporter of ocean conservation. Rogers created these artworks in her unique style, breaking usual conventions and shooting the actresses through the play of light refracting through the water to evoke the feel of a painting.

Cameron said: "***I HAVE LONG ADMIRERD CHRISTY'S ART AND BEGAN COLLECTING HER WORKS SEVERAL YEARS AGO. HER UNIQUE STYLE OF SHOOTING HER SUBJECTS UNDERWATER NATURALLY INSPIRED ME TO SUGGEST SHE DO A SPECIAL SHOOT WITH OUR CAST.***"



Muses of Avatar
Zoe Saldaña,
Sigourney Weaver
and Kate Winslet
(Detail)
Christy Lee Rogers ©
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MUSES OF AVATAR

CHRISTY LEE ROGERS

The artworks, released on March 8, 2024, are available as four limited edition, museum quality photographs signed by Rogers, as well as a series of high-quality prints both signed by Rogers and unsigned.

VISIT: WWW.CHRISTYLEEROGERS.COM

INSTAGRAM: [@CHRISTYLEEROGERS](https://www.instagram.com/CHRISTYLEEROGERS)

PURCHASE AND SUPPORT:

WWW.CHRISTYLEEROGERS.COM/AVATAR

'AND I GAVE YOU FLOWERS'


ANGELIKA EPPERT

'And I Gave You Flowers' celebrates the colorful and transient beauty of flowers and other plants, inviting viewers to journey through an abstract kaleidoscope of botanical wonder where colors dance, and shapes intertwine, evoking emotions beyond words. Soft focus and ethereal lighting imbue each composition with an otherworldly glow, blurring the boundaries between reality and dreams.



'And I Gave You Flowers'
Angelika Eppert ©
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” AS I RECENTLY DEVELOPED A SEVERE OBSESSION WITH FLOWERS, I’VE PLACED THEM ALL OVER MY HOME TO BRING MORE COLOR INTO MY LIFE. SINCE I’VE BEEN SPENDING MOST OF MY TIME AT HOME THIS YEAR, IT WAS ONLY LOGICAL THAT FLOWERS BECAME THE SUBJECT OF MY NEXT PHOTO SERIES.

And I Gave You Flowers
Angelika Eppert ©
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'AND I GAVE YOU FLOWERS'

ANGELIKA EPPERT

The series 'And I Gave You Flowers,' distinguished by its vibrant palette compared to most of my other projects, emerged in early 2024 amidst a personally challenging period of illness. This unforeseen circumstance necessitated intensive medical treatment, prompting a shift in my focus and perspectives on life. Confronted with diminished energy and mobility, I embarked on a journey to rediscover and redefine the rhythms of my daily existence. In the midst of the turbulence of fear and uncertainty, photography assumed the role of a beacon of hope, embodying resilience and beauty in adversity. It served as a medium through which I explored both the ordinary and extraordinary moments that unfolded amid my challenges.

'And I Gave You Flowers'
Angelika Eppert ©
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'And I Gave You Flowers'
Angelika Eppert ©
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'AND I GAVE YOU FLOWERS'

ANGELIKA EPPERT





'And I Gave You Flowers'
Angelika Eppert ©
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As I recently developed a severe obsession with flowers, I've placed them all over my home to bring more color into my life. Since I've been spending most of my time at home this year, it was only logical that flowers became the subject of my next photo series. The images were created in the familiar setting of my apartment in Berlin, utilizing fiber optic lights and other available light sources. Additionally, I employed creative tools such as a kaleidoscope filter for some of the images in this series.

'And I Gave You Flowers' celebrates the colorful and transient beauty of flowers and other plants, inviting viewers to journey through an abstract kaleidoscope of botanical wonder where colors dance, and shapes intertwine, evoking emotions beyond words.

Soft focus and ethereal lighting imbue each composition with an otherworldly glow, blurring the boundaries between reality and dreams. Circumstances changed dramatically for me, but photography remains an indispensable constant in my life.



'AND I GAVE YOU
FLOWERS'

'And I Gave You Flowers'

ANGELIKA EPPERT

All rights reserved.



'And I Gave You Flowers'
Angelika Eppert ©
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The creation process of this series served as a soothing distraction from overly serious thoughts, alongside the forced observation and interpretation of myself and my surroundings. This duality in the creative process of my new photo series enabled me to question things and conditions more deeply for which I had no words or clear points of reference. Through dreamlike abstraction, color, and light, this series transcends mere visual representation to stir imaginations and inspire a deeper connection with the floral tapestry that surrounds us. May these images serve as a reminder to pause, breathe, and behold the breathtaking beauty that blooms in every corner of our wondrous world.



'And I Gave You Flowers'
Angelika Eppert ©
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IN THE MIDST OF THE TURBULENCE OF
FEAR AND UNCERTAINTY, PHOTOGRAPHY
ASSUMED THE ROLE OF A BEACON OF HOPE,
EMBODYING RESILIENCE AND BEAUTY IN
ADVERSITY.





'AND I GAVE YOU FLOWERS'

Angelika Eppert. Portrait
by Frédéric Krauke.
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ANGELIKA EPPERT

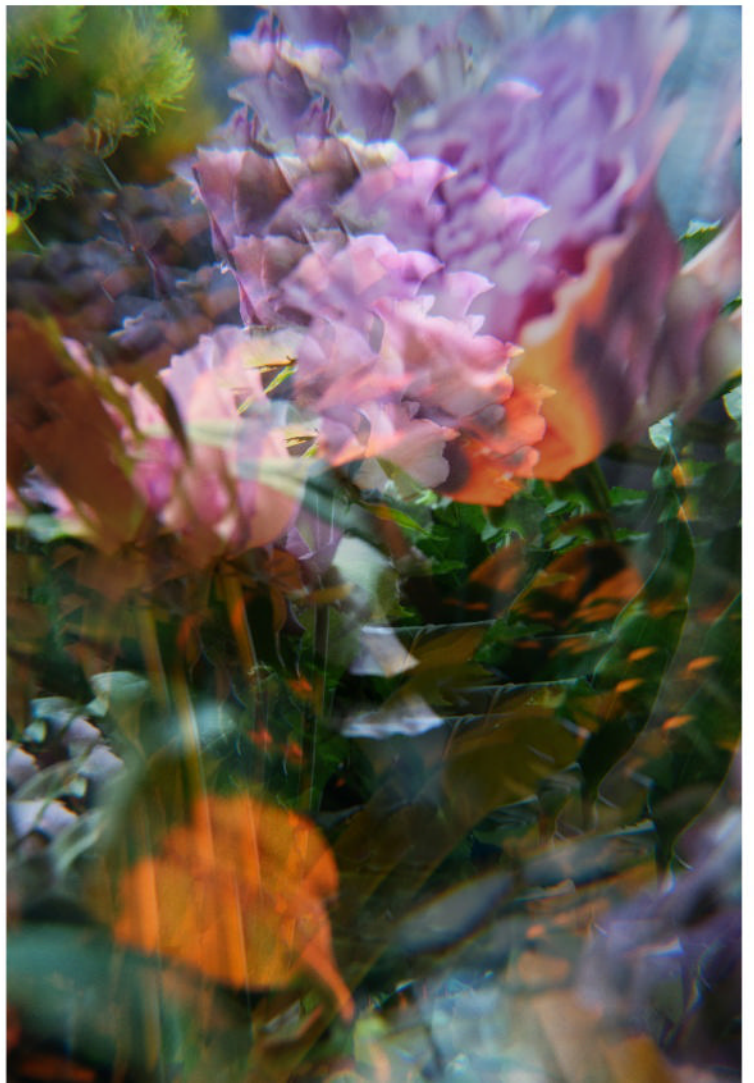
Angelika Eppert is an Austrian fine art photographer based in Berlin, Germany. Balancing her career in the aerospace sector, she eagerly explores landscapes and streets around the globe with her camera, capturing moments whenever time allows.

In her photographic work, she is particularly drawn to dark and moody aesthetics while exploring the boundaries between reality and fantasy. Her pictures have an evocative, melancholic, and mystical touch, taking viewers on a

metaphorical journey and inviting them to drift away into another state of mind and to immerse themselves in feelings not easily grasped. She creates images that show different facets of darkness, encompassing profound emotions like loneliness, desperation, and fear. Yet, she also employs darkness to symbolize light, hope, and love, occasionally accentuating these themes through the application of lighting effects in her images.



'And I Gave You Flowers'
Angelika Eppert ©
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'AND I GAVE YOU FLOWERS'

ANGELIKA EPPERT

” THE IMAGES WERE CREATED IN THE FAMILIAR SETTING OF MY APARTMENT IN BERLIN, UTILIZING FIBER OPTIC LIGHTS AND OTHER AVAILABLE LIGHT SOURCES. ADDITIONALLY, I EMPLOYED CREATIVE TOOLS SUCH AS A KALEIDOSCOPE FILTER FOR SOME OF THE IMAGES IN THIS SERIES.



Angelika Eppert. Portrait
by Frédéric Krauke.
© All rights reserved.

Angelika Eppert's work is also characterized by a preference for low-light conditions and experimentation with various creative methods and tools, such as special filters, prisms, and fabrics. These techniques enable her to directly add surreal effects to her photographs during production. She often combines different photographs in post-production to create new compositions and convey visual narratives. Angelika intends not necessarily to create comprehensive photographs but to evoke emotions and engage viewers.

While her focus is on experimental landscape photography, her portfolio also encompasses street, abstract, and conceptual art photography.

'AND I GAVE YOU FLOWERS'

” THROUGH DREAMLIKE ABSTRACTION,
COLOR, AND LIGHT, THIS SERIES TRANSCENDS
MERE VISUAL REPRESENTATION TO STIR
IMAGINATIONS AND INSPIRE A DEEPER CONNECTION
WITH THE FLORAL TAPESTRY THAT SURROUNDS US.



ANGELIKA EPPERT

WEBSITE: ANGELIKAEPPERT.COM

INSTAGRAM: [@FORYOURDREAMSONLY](https://www.instagram.com/FORYOURDREAMSONLY)

HUSSAM SLEIBY

*CHASING SHADOWS
OF THE PAST*




In the realm of visual arts, the relationship between different mediums often gives birth to innovative and thought-provoking creations. The fusion of classical paintings with still-life photography stands as a testament to the enduring power of artistic inspiration across centuries. This captivating blend challenges the boundaries between art and photography and breathes

new life into the world of still-life compositions. Stepping into the fascinating world where old paintings and contemporary still-life photography intertwine is like entering a portal that defies time itself. Combining these two art forms has become my creative playground, a space where I explore the connections between eras and challenge the conventional boundaries of photography.



HUSSAM SLEBY
*CHASING SHADOWS
OF THE PAST*





A DANCE OF OLD AND NEW

Left Page: Acrobat
Hussam Sleiby ©
All rights reserved.

Contrast
Hussam Sleiby ©
All rights reserved.

As I strive to merge classical art with still-life photography, I organize a distinctive interplay of elements that transcend time. My goal is to effortlessly blend the backdrop of classical masterpieces from the fifteenth to the nineteenth centuries with the carefully selected subjects in my still-life compositions. This combination creates a stunning visual symphony where the past and present coexist in breathtaking harmony.

The beauty of this fusion lies in the simplicity of the compositions, which mostly involve two subjects, and in the complex relationships that emerge from the union of seemingly unrelated objects. By juxtaposing two normally irrelevant subjects, I invite viewers to peer beyond the surface and discover the hidden connections that go beyond common sense.



Squeeze
Hussam Sleiby ©
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Roundness
Hussam Sleiby ©
All rights reserved.



Shredder
Hussam Sleiby ©
All rights reserved.

The relation could be in the shape, color, texture, description, or usage, to name a few. It is within these interwoven relationships that the magic happens – where an aged iron resonates with a chili pepper, and a bunch of grapes takes on new life beside a centuries-old book. I carefully choose the painting that will be blended into the background of the photograph to create the desired effect. It is the canvas of the classical painting that elevates

the composition to new dimensions. As the backdrop of my still life, these masterful artworks infuse a painterly quality that envelops my subjects in an aura of depth and history. The scenes come alive with a sense of relevance and character as if the past and present have conspired to create a new realm that invites viewers to explore the layers of meaning within each frame.

HUSSAM SLEIBY
*CHASING SHADOWS
OF THE PAST*





HUSSAM SLEIBY
*CHASING SHADOWS
OF THE PAST*

Desert Stone
Hussam Sleiby ©
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I tend to use paintings of the interior of buildings, such as churches, especially ones with arches, to add to the balance and symmetry of the composition. The blended painting plays a significant role in the color harmony of the image and contributes to the environment and story. On occasion, I blend a photograph of my own with the original plain background of the still life photograph instead to give the same effect of a painting. I mostly use part of the original painting and not the whole canvas

to keep the composition simple and focused, and I render it transparent so it blends naturally with the original background and reduces unwanted clutter in the final result. Renaissance and Baroque paintings by the old masters richly contribute to the ambiance of my still-life photographs. Paintings by Raphael, Vermeer, Thomas Gainsborough, Johan Christian Dahl, and many others defined an important era in the history of art and thus infused my photographs with a sense of timeless elegance and historical depth.



Sustenance
Hussam Sleiby ©
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These works, which stand as pillars in the annals of art history, transport viewers to an era where creativity knew no bounds and expression flourished with unfettered passion.

The strokes of Raphael's brush evoke a sense of divine grace, while Vermeer's meticulous attention to detail transforms the ordinary into the extraordinary. Gainsborough's mastery of light and shade lends an ethereal quality to the scenes, and Dahl's evocative landscapes speak to the raw beauty of nature itself. In their unique style, each artist encapsulates a pivotal moment in the evolution of art, their creations echoing across centuries to lend their narrative to the visual tales I seek to weave.

As I draw inspiration from these timeless masterpieces, their presence within my still-life photographs becomes more than just an embellishment; it is a tribute to the artistic legacy that continues to resonate with generations. Through the interplay of classical art and contemporary vision, I pay homage to the profound impact that these old masters have had on shaping the very essence of creative expression.

In the fusion of eras, I find a canvas where history, artistry, and photography converge, creating a narrative that crosses time. Post-processing plays an important part in the seamless integration between the backdrop painting and the photograph. The general aim is for the photograph to



take on a painterly style, which helps the painting backdrop to blend with it. Adjusting the tonal contrast, color balance, clarity, and color grading contributes to the painterly feel of the photograph. In-camera settings, such as the focal length and aperture, which affect the distortion and depth

of field and the quality and direction of lighting used, must be manipulated properly to ensure that the visualized painterly effect is successfully realized in the final image.

Top: Blossom
Hussam Sleiby ©
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While some of my fellow photographers might perceive the incorporation of an external element as a backdrop in a photograph as unconventional, I firmly hold the belief that if we acknowledge photography as an artistic medium, embracing it as the "art of photography," then we should grant ourselves, as photographers, the liberty to break from the traditional molds. Exploring available tools and diverse creative techniques that resonate with us and contribute to achieving the desired results we envision is essential.

HUSSAM SLEIBY
*CHASING SHADOWS
 OF THE PAST*

Top Left: Hotness
 Hussam Sleiby ©
 All rights reserved.

Top Right: Peeler
 Hussam Sleiby ©
 All rights reserved.

Right: Equilibrium
 Hussam Sleiby ©
 All rights reserved.

Disguise
Hussam Sleiby ©
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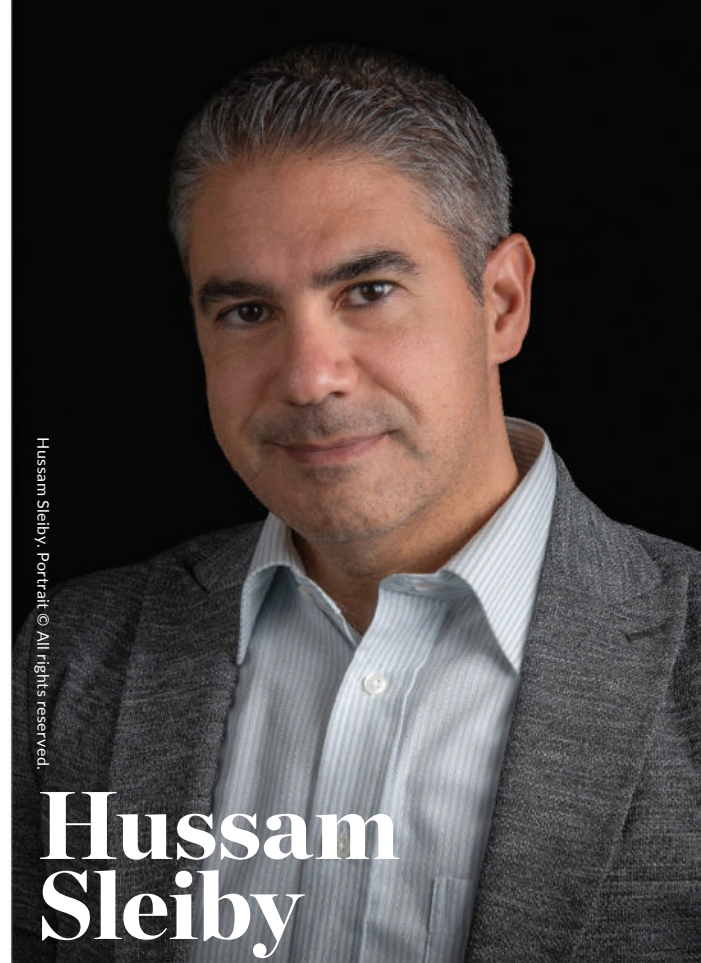
CHASING SHADOWS OF THE PAST

Hussam Sleiby has been a Jordanian dentist, oral surgeon, and self-taught photographer for many years. He started his artistic journey early on with drawing, painting, and sculpting. Since discovering photography as an art medium, he has embarked on a journey of exploration, delving into various subject matters and techniques in pursuit of cultivating a distinctive style that is uniquely his own. He has created a body of work that speaks about his artistic vision and conveys his

personal perspective on the world.

Each object in his still-life collection has a voice of its own, revealing fragments of personal narratives and collective memories and preserving fragments of the human experience in a single frozen moment.

The juxtaposition of elements, the interplay of light and dark, the use of textures and colors, and the intricacies of composition all contribute to a sense of visual poetry, enticing the viewer to delve deeper into each photograph and unravel the layers of meaning within.



Hussam Sleiby, Portrait © All rights reserved.

Hussam Sleiby



Daydream
Hussam Sleiby ©
All rights reserved.

HUSSAM SLEIBY

CHASING SHADOWS OF THE PAST

Tabletop
Hussam Sleiby ©
All rights reserved.



The Tug of Art and Reality

Navigating the intricate relationship between art and photography unveils a world of contrasts. Artists revel in the freedom to transcend the boundaries of reality, wielding any medium and embracing the boundless realms of imagination. In contrast, photography has often been confined by the limitations of equipment and the unyielding grasp of reality. However, through creative thinking, photographers can rise above those limitations and start creating works that would be labeled as "fine art." To create unique and extraordinary expressions, photographers need to break free from reality by either crafting their own imagined reality and capturing scenes that unfold solely within the confines of their minds or by manipulating the captured existing reality with the alchemy of editing, which gives us the ability to reshape the mundane into the extraordinary, painting strokes of unreality onto the canvas of our captures.

Through meticulous in-camera techniques and post-processing finesse, we can find ways to alter the captured reality, thus transcending mere documentation and venturing into the world of artistic expression. This transformation allows us, as photographers, to unshackle our creations from the confinement of the ordinary, turning everyday scenes and objects into vessels of imaginative storytelling.

Lens Magazine



The camera becomes our brush, painting stories with light and shadows, blurring the lines between reality and the vivid landscapes of our minds. Fabricating a scene, using intentional camera movement, or utilizing special editing techniques can all help free our captures from the boundaries of reality, turn the ordinary into the extraordinary, and elevate our work to a totally different level where photography genuinely meets art.

Capture
Hussam Sleiby ©
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HUSSAM SLEIBY
*CHASING SHADOWS
OF THE PAST*

Shisha
Hussam Sleiby ©
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Blending classical art with still-life photography is a journey that witnesses the timeless allure of artistic innovation. As I continue to explore this territory, I am reminded that the boundaries of creativity are ever-expanding, shaped by the bold strokes of those who dare to tread beyond convention.

The fusion of centuries past with the present moment is a dialogue that defies time constraints, inviting viewers to observe the unfolding narratives within each frame. It is clear that the world of visual arts is far from static. The harmonious blend of classical masterpieces with contemporary compositions breathes new life into both mediums, fostering a dialogue that cuts across the boundaries of time.

As artists and photographers alike push the boundaries of their respective crafts, we can only anticipate a future brimming with unexplored artistic possibilities, awaiting the next visionary to wield the brush or the lens and create a masterpiece that defies convention.

A Glimpse of Possibilities



Candlestick
Hussam Sleiby ©
All rights reserved.

CHASING SHADOWS OF THE PAST

Red Currant
Hussam Sleiby ©
All rights reserved.



“

It is clear that the world of visual arts is far from static. The harmonious blend of classical masterpieces with contemporary compositions breathes new life into both mediums, fostering a dialogue that cuts across the boundaries of time.

-Hussam Sleiby



HUSSAM SLEIBY

INSTAGRAM: @HUSSAM _ SLEIBY

FACEBOOK: @HUSSAMSLEIBY

THE LAST PICTURE SHOW

FOR A DROWNING WORLD
2024





Looking up to GOD
Vava Venezia Dellert ©
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VAVA VENEZIA DELLERT

NEW SURREALISM AND DIGITAL SATIRICAL
PAIN-THINGS

**” THIS COLLECTION OF
ARTWORKS DEALS WITH AN
E.L.E. = EXTINCTION LEVEL
EVENT.**

MY ART IS A WARNING OF THINGS TO COME.

Based on the writings of Edgar Casey – the Kolbrin Bible -
Nostradamus - the Mayan calendar- the letters of Fatima and
the book of Revelation.

It is based on the same inner vision as filmmaker Lars von
Trier had when doing his last masterpiece, "Melancholia," or
movies like "The Knowing and Armageddon." But we are not
talking about movie scenarios; we are talking about what
Will happen soon.

The Tattooed Vision.
Vava Venezia Dellert ©
All rights reserved.

Vava
Venezia



VAVA VENEZIA **”** DELLERT

NEW SURREALISM AND DIGITAL SATIRICAL PAIN-THINGS

Top:
Odalisk after a Man Ray
Vava Venezia Dellert ©
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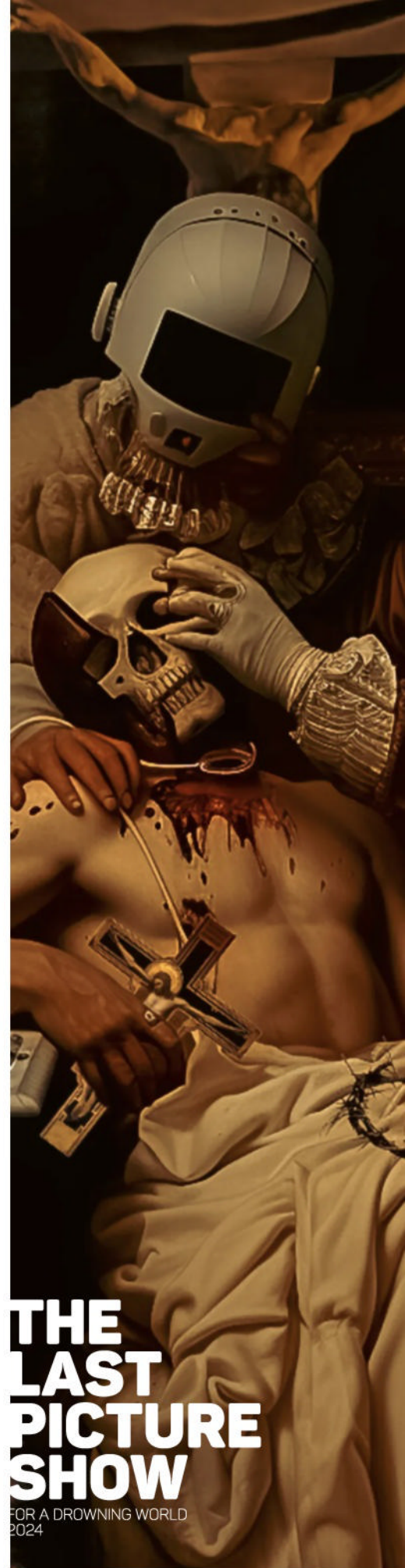
Top Right:
A Little Bird Told Me.
Vava Venezia Dellert ©
All rights reserved.

Right:
The New Crucefiction.
Vava Venezia Dellert ©
All rights reserved.

My art predicts the end of life as we know it through a series of celestial events.

Meteors hitting the earth, and with two new wars just erupting and the war in the South Asian sea over Taiwan just around the corner, economic collapse, natural disasters like earthquakes, flooding, tsunamis, etc.

We can clearly see that it has all been happening for a few years. Global change is based on the "Changing of the Poles "on our planet.



THE LAST PICTURE SHOW

FOR A DROWNING WORLD
2024



THE LAST PICTURE SHOW

FOR A DROWNING WORLD
2024

“ WE ARE ALSO STANDING IN FRONT OF THE DOOR TO A NUCLEAR WAR.”

We are also standing in front of the door to a nuclear war. And if this was not enough, we are predestined to be hit by a meteor, which was predicted for thousands of years by independent sources like the Egyptians and the Mayans. It will be the return of a massive space object in a long elliptical orbit around our sun. Known to the Egyptians and Hebrews as the "Destroyer," And now a new Holocaust is in the making!

An Apocalypse (Greek: apokálypsis; "lifting of the veil" or "revelation") is a disclosure of something hidden from the majority of mankind in an era dominated by falsehood and misconception, i.e., the veil to be lifted. The Apocalypse of John is the Book of Revelation, the last book of the New Testament. By extension, apocalypse can refer to any End-Time scenario or the end of the world.

VAVA VENEZIA DELLERT

NEW SURREALISM AND DIGITAL SATIRICAL PAIN-THINGS

Top:
No Excuse for Abuse
Vava Venezia Dellert ©
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Right:
Lockdown
Vava Venezia Dellert ©
All rights reserved.



Juda

Adolf Hitler

Vava
Venara

The secret of the
EGG MAN
Vava Venezia Dellert ©
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THE LAST PICTURE SHOW

FOR A DROWNING WORLD
2024

”

**WE CAN CLEARLY
SEE THAT IT
HAS ALL BEEN
HAPPENING FOR A
FEW YEARS.
GLOBAL CHANGE
IS BASED ON THE
"CHANGING OF THE
POLES "ON OUR
PLANET.**

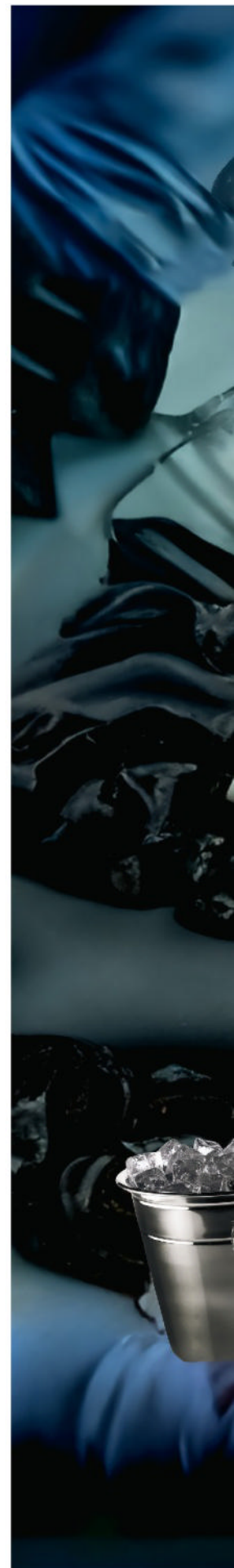
The Fake Moon
Vava Venezia Dellert ©
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Leda in the Persian
Gulf
Vava Venezia Dellert ©
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VAVA VENEZIA DELLERT

NEW SURREALISM AND DIGITAL SATIRICAL
PAIN-THINGS

Vava Venezia graduated from the University of Saint Leo of Florida with an Associate's degree in Liberal Arts, with psychology and political science as her main subjects. Additionally, she graduated from Graham Webb Academy as a master colorist and hair stylist. She is pursuing a Bachelor's degree in Cybersecurity at Thomas Edison State University.

Venezia engages in Neo-Dada Art and New Surrealism, both of which reflect her sense of humor and innocence about life and death. With her photographs, she reveals intimate moments of a woman reflecting in a mirror before her - mysterious, playful, but at the same time lonely, nostalgic, and lost in a labyrinth of dreams. Like Cindy Sherman, Barbara Kruger, and Sophie Calle, this is me-too Pop Art.

Venezia endeavors to increase awareness of sensitive and emotional subjects through her work and provoke responses that empower and enhance people's lives. In one of her recent projects, "Selfish Selfies," she documented her journey through depression, eating disorders, and suicide attempts and transformed into her present self, Vava. The objective of Selfish Selfies is to encourage women of all races and cultures to embrace beauty in all forms and to recognize that we can become whoever we aspire to be even through trauma and pain. The project received immense success and exposure worldwide and was featured in Lens Magazine's June 2021 Issue #81, which was dedicated to the winner and finalists of the international competition in collaboration with Art Market Magazine and the Florence Biennale. Her work was showcased at the Florence Biennale 2021 as the Photography Finalist, focused on the theme "Eternal Feminine / Eternal Change."

During the past two decades, Venezia's artwork has been showcased in solo and group exhibitions, art fairs, online galleries, and published in various international art and photography publications.

**WITH HER PHOTOGRAPHS, VENEZIA
REVEALS INTIMATE MOMENTS OF A WOMAN
REFLECTING IN A MIRROR BEFORE HER—
MYSTERIOUS, PLAYFUL, BUT LONELY,
NOSTALGIC, AND LOST IN A LABYRINTH OF
DREAMS.**



My Own Kingdom
Vava Venezia Dellert ©
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*Vava
Venezia*



The Book that set the world on fire.
Vava Venezia Dellert ©
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NEW SURREALISM AND DIGITAL SATIRICAL
**VAVA VENEZIA
DELLERT**



**THE
LAST
PICTURE
SHOW**

FOR A DROWNING WORLD
2024

The Last Party
Vava Venezia Dellert ©
All rights reserved.



Vava Venezia





Hostage of LOVE
Vava Venezia Dellert ©
All rights reserved.

Giving Birth to the
Woman Inside
Vava Venezia Dellert ©
All rights reserved.



Till the Last Drop
Vava Venezia Dellert ©
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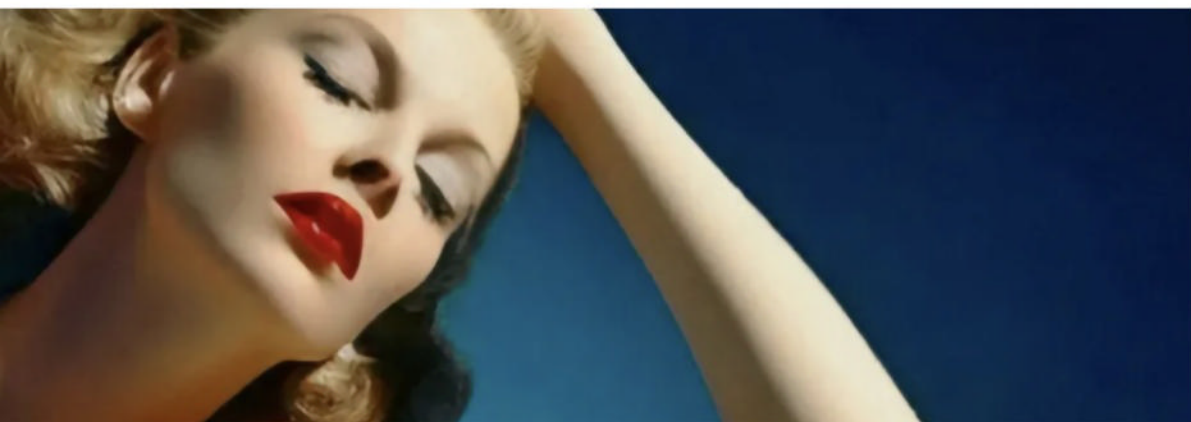
THE LAST PICTURE SHOW

FOR A DROWNING WORLD
2024

**VENEZIA
USES A
NATIVIST
STYLE TO
EXPRESS
HER CHILD-
LIKE VISION
AND CREATE
A FANTASY
INNER
LANDSCAPE.**

*Vava
Venezia*





VAVA VENEZIA DELLERT

NEW SURREALISM AND DIGITAL SATIRICAL
PAIN-THINGS

Top: Dreamin in a
Drowning World
Vava Venezia Dellert ©
All rights reserved.

Right: Drowning World
Vava Venezia Dellert ©
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PURCHASE ARTWORKS: ARTSPER.COM

THE LAST PICTURE SHOW



*Vara
Vineya*

ARISTO VOPENKA

EXPLORING MY INTERSECTION WITH REALITY

Figment |
An expression of dance,
of the untouchable
moment of silence,
liberating the self.
I wanted to express
this emotion of letting
go sometimes and not
wanting to participate
in the retrace. A bold
freeze, subtle and
elegant, neither here
nor there.
Aristo Vopěnka © All
rights reserved.



Figment |
The first photo of
the series, a brief
moment, captured
two people kissing
but hardly visible
as such; more than
that, it's a figment
of love, of an
unknown moment
in time and space.
Aristo Vopěnka ©
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PROJECT: FIGMENT

70 X 105 CM · 27.56 X 41.34 IN | 105 X 70 CM · 41.34 X 27.56 IN
DIGITAL PHOTOGRAPHY - HAHNEMÜHLE PHOTO LÜSTER

Figment
Aristo Vopěnka ©
All rights reserved.

”

This is a portrayal of the motion of a state of being. I feel frozen in a frame, with light being a way to capture this moment. It is an exploration of converting my feelings of the unknown. Capturing a fragment of time in motion, the light caresses the color, the subject abstracted into a shim. It is a figment of an idea of the isolated self dwelling in the colorful abyss.

112

By the fascination of the tool, trying to capture a reality only existing in the camera. The series delves into the ability to capture abstract moments that live in our reality but are invisible and only created by the camera. I explicitly try to harness only the power of the shutter, not editing the photo with the layering technique I got so accustomed to.

Turbulence is portrayed in vibrant artworks that play with the perception of reality, and I ventured more deeply into my curiosity about hidden elements. This is a modern tale of searching for the unknown in a series that has the human as a centerpiece, sometimes no more than a shim, sometimes more visible yet still so unreachable.



Figment |
Almost like a person
with angel wings, on a
way to go somewhere,
untouchable for the
camera. I wanted to
express this sacred
moment of departure,
of letting loved ones go
on their way.
Aristo Vopěnka ©
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“I lose myself in
the depths of my
fascination with
the untouchable
equilibrium of not knowing—
a moment captured and then
swiftly vanished.

Life is, at times, as mystic as it
is taunting, seducing us with
a lullaby of passing time while
remaining oblivious to the
abnormalities visible in that split
second.

A product of the nineties and
a blend of Eurasian culture, my
current artistic practice centers
on the passing of time and the
fragmented self, the pieces of
my identity. More concretely, it
delves into the opaque path to
clarity, often lost again in a swift
motion.

I strive to harness this ambiguous
curiosity to create with an
ability to express this depth.

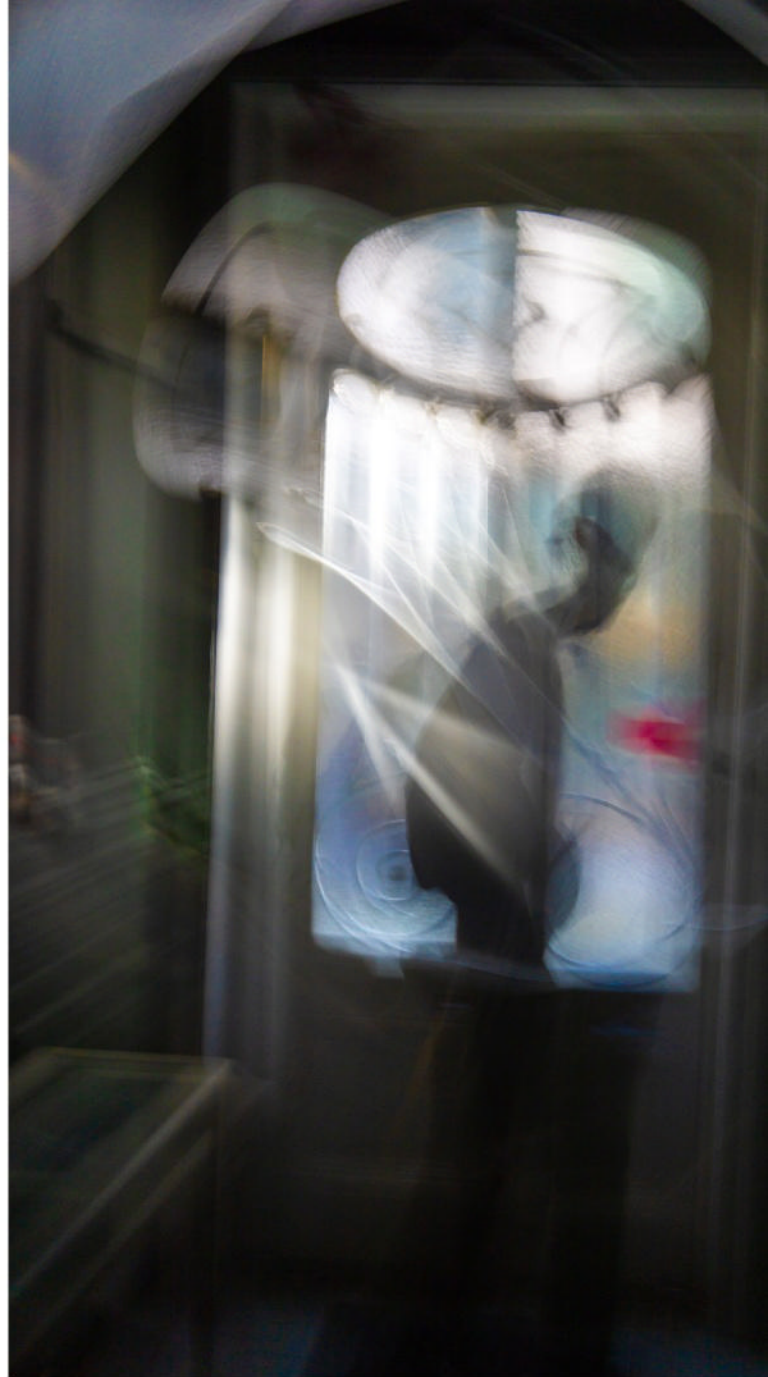
By provoking the audience
to question the medium and
guiding them deeper into the
multilayered elements, I explore
the translation of my own
intersection with reality and the
concept of time.

EXPLORING MY INTERSECTION WITH REALITY

ARISTO VOPĚNKA



Figment
Aristo Vopěnka ©
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Through the manipulation of color, movement, and transformation, I create works that have transitioned from an observer's perspective to an internal expression of the experience of time. Transforming the absence of a grip on reality into works that function as time capsules to a later self. As I expand my array of creative (digital) tools, my field of view broadens, aiding in the search

to express my state of floatation. Anchoring my next leap is the time I've invested in developing and understanding my collage technique. This proficiency empowers me to utilize and extract more of the ideas I possess to create installations. Taking the concept of collaging into a physical environment, I bring together conflicting elements, translating my digital creations into reality by exploring various mediums.

**I MAINTAIN
A BROAD OUTLOOK
ON THE MANY
THINGS I ENGAGE WITH,
REMAINING AS RECEPTIVE
AS POSSIBLE TO BOTH
THE KNOWN AND THE
UNKNOWN.
ARISTO VOPĚNKA**

Top: Figment | Someone is looking at us, the viewer, almost formed as a creature, unknown to us but somewhat resembling a person. In a passage, a figment of someone no longer around, at the door, leaving and disappearing out of someone's life.
Aristo Vopěnka © All rights reserved.

Right Page: Figment | I capture you at that moment—just waiting to step out of that fizzy moment into light and prosperity. This work expresses this moment of tranquility right before the routine starts again, using my photographic technique to create this hazy world in which I constantly lose myself.
Aristo Vopěnka © All rights reserved.



**EXPLORING
MY
INTERSECTION
WITH
REALITY**

PROJECT: FIGMENT
70 X 105 CM · 2756 X 4134 IN / 105 X 70 CM · 4134 X 2756 IN
DIGITAL PHOTOGRAPHY - HAHNEMÜHLE PHOTOLUSTER



**EXPLORING
MY
INTERSECTION
WITH
REALITY**

Phantom
Aristo Vopěnka ©
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AS I EXPAND MY ARRAY OF CREATIVE (DIGITAL) TOOLS, MY FIELD OF VIEW BROADENS, AIDING IN THE SEARCH TO EXPRESS MY STATE OF FLOATATION. - ARISTO VOPĚNKA



The motion of our lives is portrayed like a freeze frame out of that fizzy experience I call life.

As I strive to embrace change, hidden within the moments I often flow by, learning to live in the present proves increasingly challenging. A combination of ideas, feelings, and fears, letting go of the past to make room for the future.

This is a way to lead my thoughts and express this current emotion, like a harness sliding off, dismantling the feeling, the numbing, repeat. With the feeling of letting go, losing grip on memories—as an artifact of that bold expression, a joyous dot in the days of not knowing. We lose ourselves trying to hold on, but our grip on time is nonexistent; it slips through our hands.

I want to believe that as a memory of my future self, I created an emotional connection to the now without experiencing it very clearly. It's a way to honor the inner battles we're all facing, to resemble the strength in our composure, dealing with the elements of life.

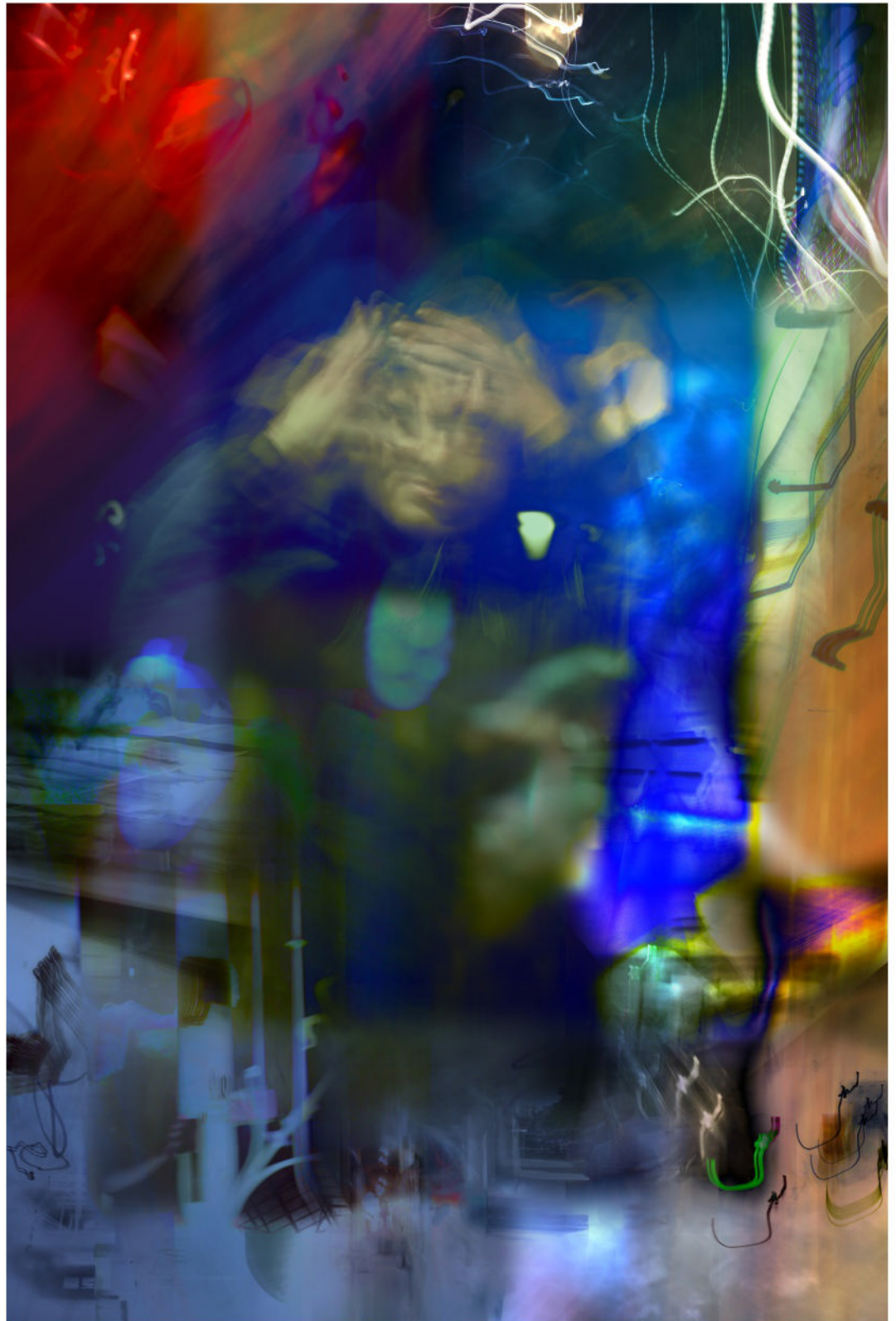
As we go through our days, things tend to fly around us, insight and, before you know it, gone. I'm drawn to the phasing of the human mind into parallel worlds where reality freezes and our imagination is set free. A portrait series of kindred spirits, the liberation of fragments.

A touch of someone looking at the viewer, we forget to sometimes stand still and enjoy the now.

PROJECT: PHANTOM

136 X 205 CM · 53,54 X 80,32 IN | FINE ART COMPOSITE PHOTOGRAPHY (HAHNEMÜHLE PHOTO RAG BARYT)

Phantom
Aristo Vopěnka ©
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Phantom
Aristo Vopěnka ©
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ARISTO VOPĚNKA

Aristo Vopěnka, an expressionism artist from the Netherlands, currently based in Brussels, Belgium, is renowned for his transdisciplinary approach to art. His works, characterized by a fusion of mediums, particularly emphasize installations infused with digital elements, consistently pushing the boundaries of modern tools.

Vopěnka's artistic journey defies a clear starting point, as his innate creative drive has been a lifelong pursuit. Discovering the camera's power at a young age, he found a means to express his unique perspective on the world. A pivotal moment occurred during his high school years when he produced a short film, earning him a prestigious jury prize and igniting a fervent passion for the arts. Since then, Vopěnka has continuously explored various media and art forms, drawing inspiration from diverse styles and cultures while constantly seeking new avenues for self-expression.



AS I STRIVE TO EMBRACE CHANGE, HIDDEN WITHIN THE MOMENTS I OFTEN FLOW BY, LEARNING TO LIVE IN THE PRESENT PROVES INCREASINGLY CHALLENGING. A COMBINATION OF IDEAS, FEELINGS, AND FEARS, LETTING GO OF THE PAST TO MAKE ROOM FOR THE FUTURE -ARISTO VOPĚNKA.



Phantom
Aristo Vopěnka ©
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This odyssey of self-discovery culminated in his pursuit of a master's degree in art from LUCA | School of Arts and the co-founding of DURVYN, a visionary endeavor merging art, architecture, and lifestyle to create immersive experiences. In his recent works, Vopěnka ventures into the intersections of photography, film, installation art, fashion, and print. Adopting an experimental approach across these mediums, he pioneers new forms of expression that challenge traditional norms. By harnessing the power of modern collage and incorporating data from source materials, Vopěnka constructs captivating new worlds that engage viewers and provoke thought. This playful interaction with the audience lies at the core of his ongoing research and serves as the primary driving force behind his creative endeavors.



PROJECT: PHANTOM

136 X 205 CM · 53.54 X 80.32 IN | FINE ART COMPOSITE
PHOTOGRAPHY [HAHNEMÜHLE PHOTO RAG BARYT]

ARISTO VOPĚNKA



Phantom
Aristo Vopěnka ©
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EXPLORING
MY
INTERSECTION
WITH
REALITY

His fascination with manipulating space, light, sound, and color evolves continually, prompting him to question the possibilities of contemporary artistic practice. In addition to his individual pursuits, Vopěnka actively collaborates with fellow artists, expanding his artistic horizons and finding inspiration for new works. Through his portfolio website, galleries, collectors, and visitors can explore his diverse body of work and engage directly with the artist. With each new creation, Vopěnka remains dedicated to pushing artistic boundaries and exploring new realms in the ever-evolving landscape of contemporary art.



**EXPLORING
MY
INTERSECTION
WITH
REALITY**

Phantom
Aristo Vopěnka ©
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Phantom
Aristo Vopěnka ©
All rights reserved.

”

**I'M DRAWN TO
THE PHASING OF
THE HUMAN MIND
INTO PARALLEL
WORLDS
WHERE REALITY
FREEZES
AND OUR
IMAGINATION
IS SET FREE.
A PORTRAIT
SERIES OF
KINDRED
SPIRITS, THE
LIBERATION OF
FRAGMENTS.**

ARISTO VOPĚNKA

ARISTO VOPĚNKA

Transdisciplinary
Expressionism Artist
Predominantly working
with photo, video,
installation, sculpturing,
and fashion

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TWITTER:

@ARISTOVOPENKA

EMAIL:

OFFICE@ARISTOVOPENKA.COM

**ARISTO
VOPENKA**

SUNSPLOASHED

Leland Smith

*"SUNSPLOASHED" CAPTURES THE FLEETING
BRILLIANCE OF FLORIDA SUNLIGHT, WHICH MAKES
COLORS BURST WITH VIBRANCY AND TINTS
ARCHITECTURAL DETAILS BOLDLY.*







SUNSPLASHED

“**T**his series delves into the creative essence of eye-squinting moments to explore the intensity of light and form. The result is a series of instinctually framed photographs that focus on color, angle, line, and curve. In each photograph, I sought

out the interplay of these elements to create graphic still-life compositions tinged with humanistic detail. "Sunsplashed" offers a glimpse into my perspective, inviting viewers to witness the intimate connection between eye, lens, and environment.
-Leland Smith

LELAND SMITH

All artworks:
Sunsplashed
Leland Smith ©
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SUN SPLASHED

All artworks:
Sunsplashed
Leland Smith ©
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LELAND SMITH

Leland (Lee) Smith is a photo artist. In photographic circles, he is considered a "generalist." As such, his images encompass a wide range of subject matter—landscape, architecture, still life, and abstract. He intuitively composes images based on subject, light, color, and style. He approaches his work with a subtle nod to pictorialism, a school of thought that *"emphasizes the beauty of subject matter, tonality, and composition rather than the documentation of reality."*

To draw the viewer closer, he often uses layered exposures and subtle textures to create a graphic painterly-like dynamic that produces an image that is more complex in tone and softer in feel. With a background in directing high-profile television commercials, his photographic style has been shaped by the masters of advertising still photography and by the classic motion picture cinematographers whom he has had the good fortune of working with.

Currently, Lee is splitting his time between Cape Cod and Connecticut.



Currently Listings

Juror's Selection, NYC4PA, The Hot 100 List by YourDailyPhotograph, the Top 40 List by LA Photocurator and International IPPA iPhone Awards, 3rd Place, Still Life.

Smith is a renowned artist whose work has been showcased in various international publications, galleries, and museums across the globe. Some of these include the SoHo Photo Gallery in New York, The New York Center for Photographic Art, Gallery ph21 in Budapest, The Black Box Gallery in Portland, The A. Smith Gallery, The Blank Wall Gallery in Athens, Greece, The Griffin Museum of Photography, PhotoPlace Gallery, The Commons in Provincetown, Praxis Gallery in Minneapolis, and The Creative Awards in Siena, Italy.





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Leland Smith



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LELAND SMITH

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SUNSPLASHED



“

I LET LIFE AND SCENES TEASE ME. FROM STREET PEOPLE TO ARCHITECTURE, FROM ABSTRACT TO MINUTIAE, I SHOOT WHAT I SEE, NEVER WITH A SERIES IN MIND. BUT I AM AMAZED HOW OFTEN 'DISASSOCIATED' SHOTS SUDDENLY BLEND TOGETHER TO CREATE AN UNEXPECTED SERIES."

- LELAND SMITH

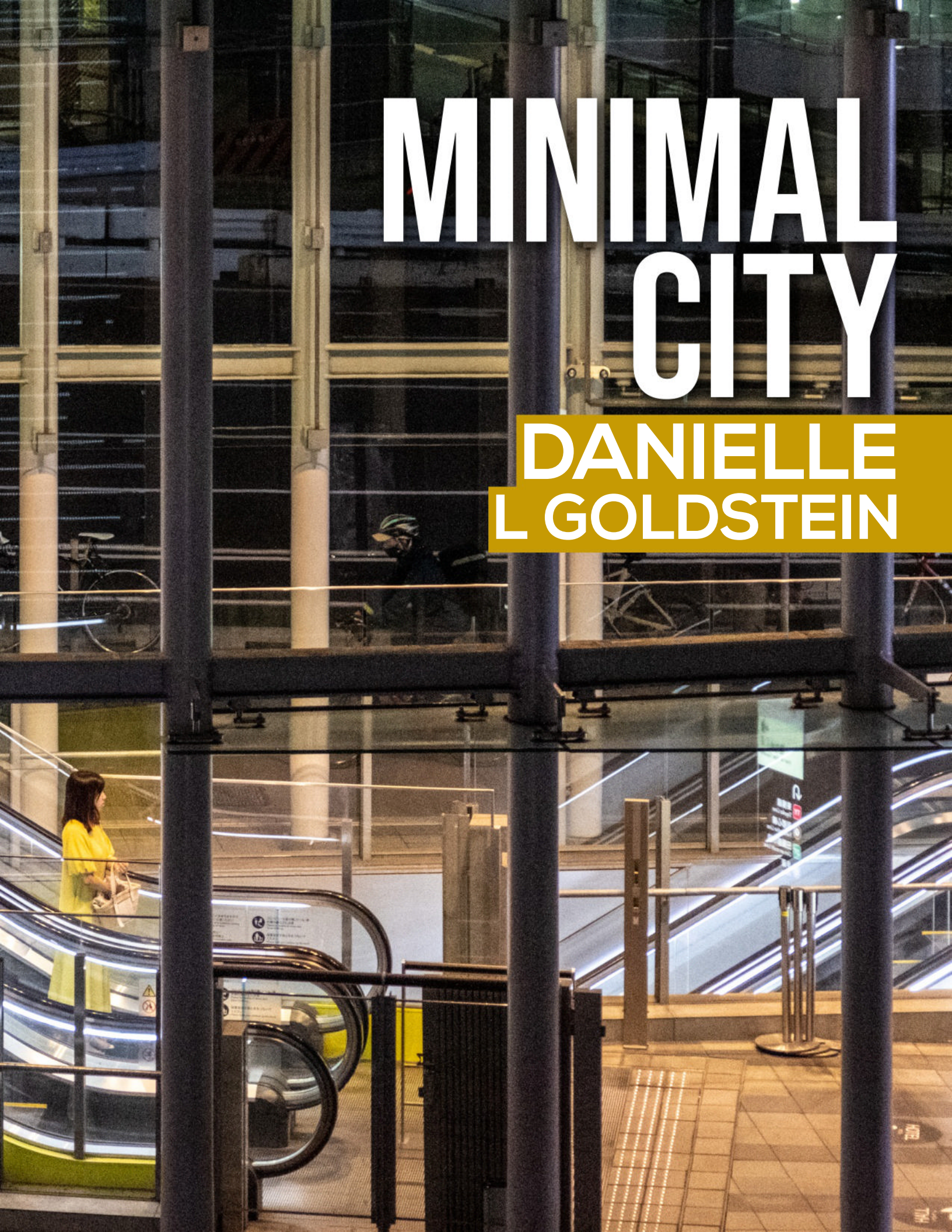


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MINIMAL CITY

DANIELLE
L GOLDSTEIN







MINIMAL
DANIELLE L'GOLDSTEIN **CITY**

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**WHILE IT IS SO EASY TO GET CAUGHT UP IN LIFE'S DRAMA
AND DIFFICULTIES, IT IS IMPORTANT TO REMEMBER THAT
WE ARE ALL IN THIS TOGETHER.**



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**MINIMAL
CITY**
DANIELLE
L GOLDSTEIN



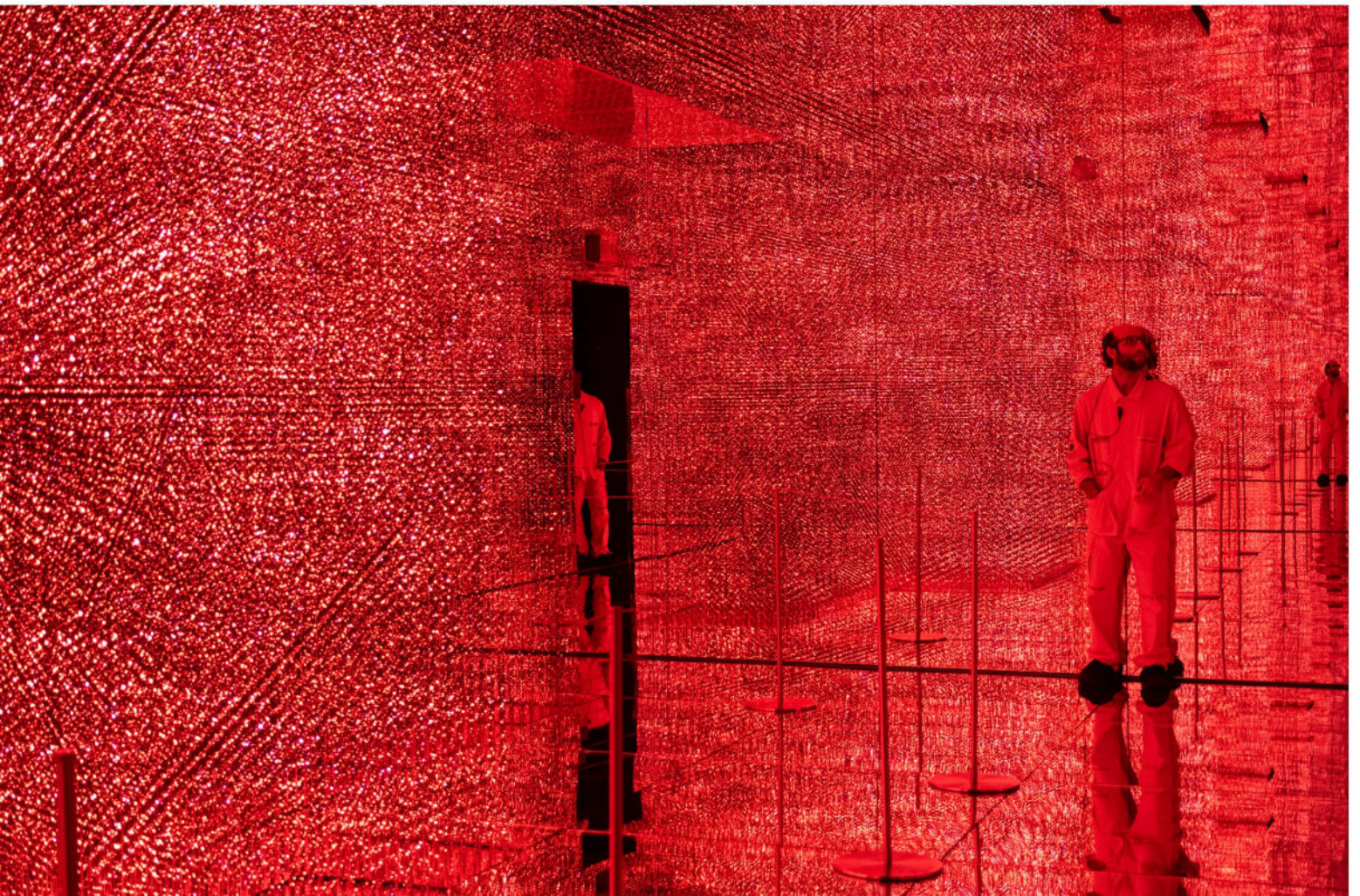
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” **W**hen we walk around densely populated areas of the world, it's easy to see only their sheer vastness: the architecture, the infrastructure, the commerce, the sensory onslaught, and the incessant supply of humanity. That staggering, impenetrable vastness is what makes these areas of the world both endlessly fascinating and incredibly infuriating, and it's easy to get wrapped up in the blunt, visceral emotion that the hugeness of these cities evokes in us. It's easy to forget that the dense forest is, in reality, a collection of trees—all of them breathing, growing, living, and dying, one beside the other.



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” IT'S EASY TO FORGET THAT THE DENSE FOREST IS, IN REALITY, A COLLECTION OF TREES—ALL BREATHING, GROWING, LIVING, AND DYING, ONE BESIDE THE OTHER.

Everyone has a story, a life, and all the joys, hardships, pain, and happiness that go along with that life. So, with my camera, I strive to pay attention to the individuals who breathe, grow, and live side by side in the modern world.

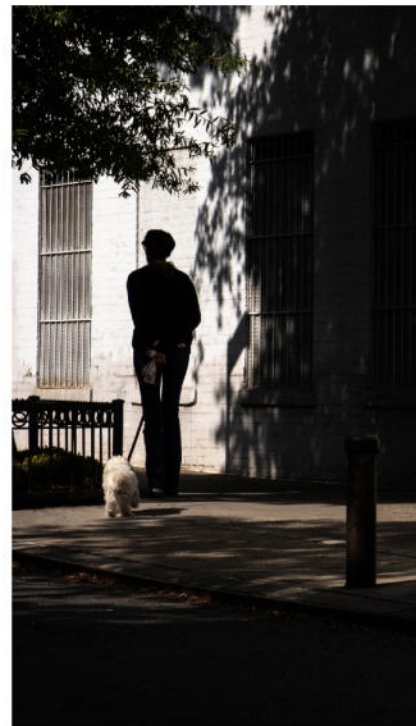
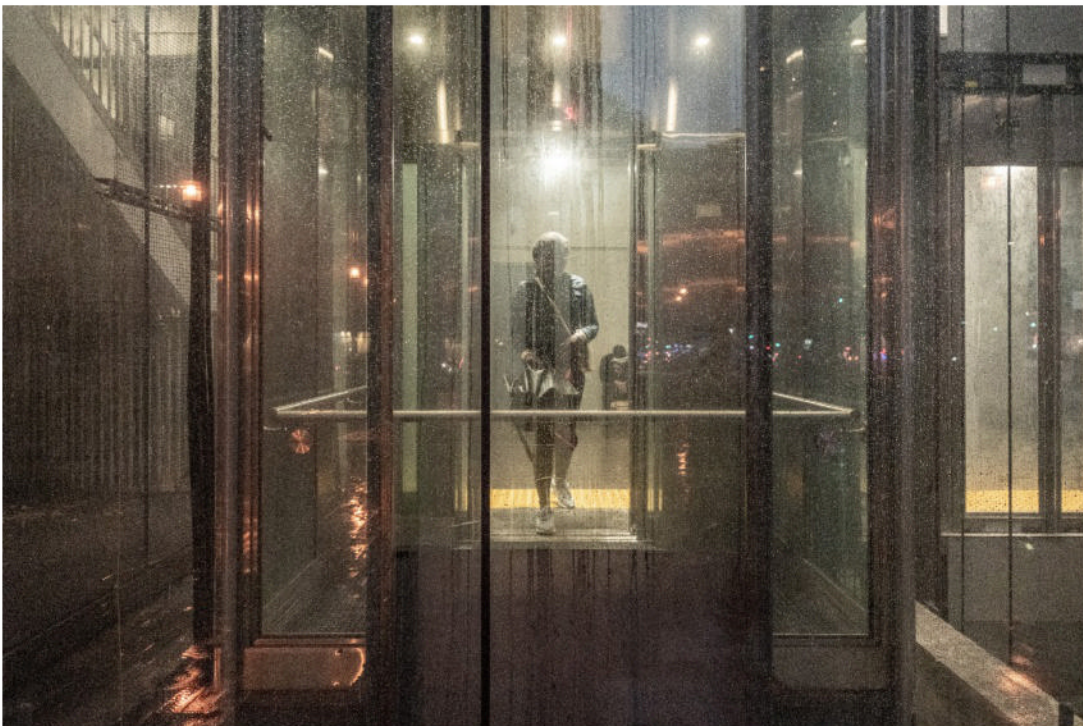
Through my photography, I want to cast their jetsam in beauty, their silhouettes in reverence, their anonymity in recognition, and their hustle in stillness. For me, bringing awareness to the city's small and elegant moments is an act of love, devotion, and, hopefully, compassion. While it is so easy to get caught up in life's drama and difficulties, it is important to remember that we are all in this together.

MINIMAL CITY

DANIELLE
L GOLDSTEIN



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MINIMAL CITY

**DANIELLE
L. GOLDSTEIN**

Danielle L. Goldstein is a New York City-based photographer. She holds an A.B. in history from Cornell University and a J.D. from Emory University. She discovered her passion for photography in midlife and has never looked back. Her work has been exhibited extensively in galleries in the USA, Europe, and Asia, featured in numerous photography publications, and is part of the permanent collection of the Museum of the City of New York. It is also featured in the Women Street Photographers book published by Prestel.



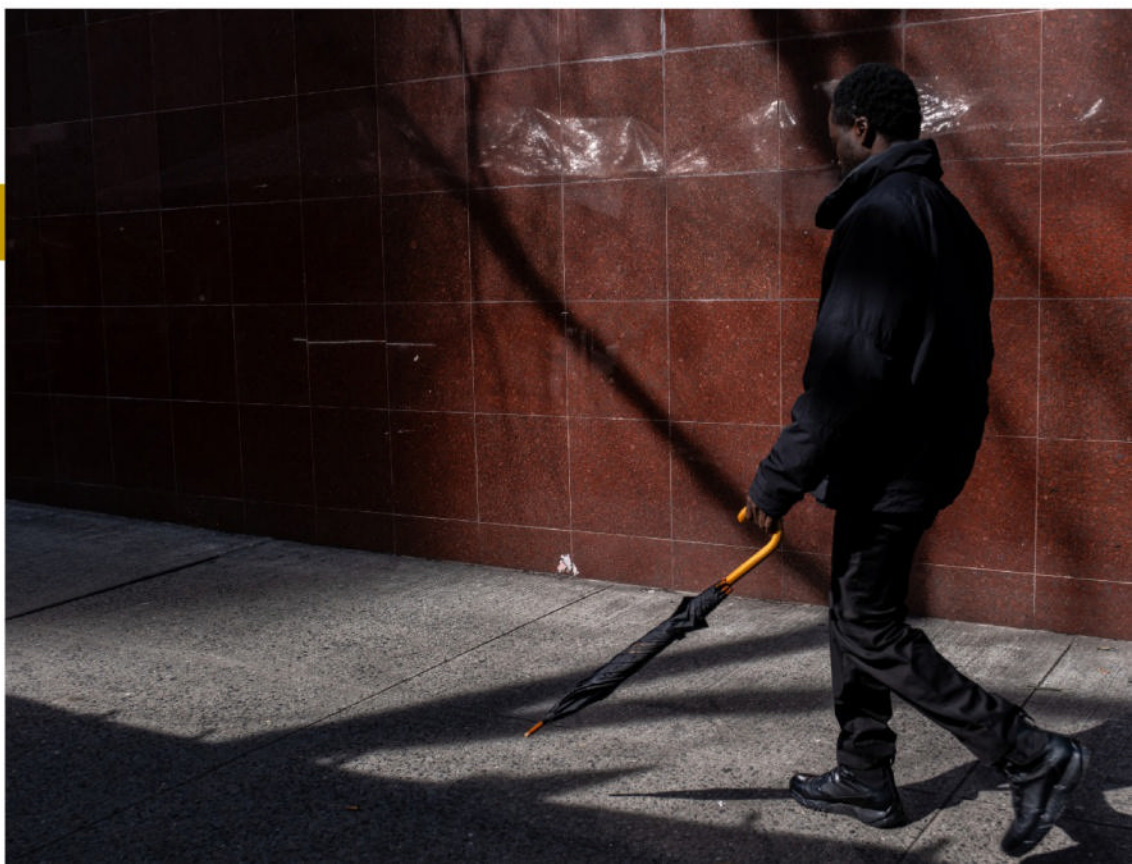
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MINIMAL CITY

DANIELLE
L GOLDSTEIN

”

*WITH MY CAMERA,
I STRIVE TO PAY
ATTENTION TO THE
INDIVIDUALS WHO
BREATHE, GROW,
AND LIVE SIDE BY
SIDE IN THE MODERN
WORLD.*





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MINIMAL CITY

DANIELLE
L GOLDSTEIN



SILVER CH





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*WITH MY CAMERA,
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ATTENTION TO THE
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THE MODERN WORLD.*

MINIMAL CITY

**DANIELLE
L GOLDSTEIN**

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**MAX
MARIENKO**

MOMENTS

A MYSTERY FROZEN IN TIME

” THERE IS THIS RARE AND BEAUTIFUL
FEELING OF BEING FULLY PRESENT IN THE
MOMENT, LUCKY TO CAPTURE THE IMPOSSIBLE
FLUIDITY OF LIFE'S ELEMENTS AND EMOTIONS.





MAX MARIENKO

MOMENTS

A MYSTERY FROZEN IN TIME

“ I am an independent street photographer currently living in Brooklyn, New York. To call myself an artist might be an overstatement, but my passion for photography is undeniable. There is this rare and beautiful feeling of being fully present in the moment, lucky to capture the impossible fluidity of life's elements and emotions.

I have been living in Brooklyn since 2008, and it was quite a long path to my present location and setup. With a Ph.D. in science and a background in both the academic and corporate worlds, I feel tremendous satisfaction from the process of creating – hopefully – Art, or at the very least, a representation of my personal connection to photography.





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**MAX
MARIENKO**
MOMENTS
A MYSTERY FROZEN IN TIME



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I believe that the essence of a captivating photograph defies logical explanation. It is something that just happened, a mystery frozen in time and captured by the lens. I love to add some good humor and irony, too—the more, the better. I spent significant time, several years, shooting primarily black and white film, but now the time is to live in a color space.



“ My work has recently received some recognition from several international street photography festivals, juried publications, and competitions, both in the US and Europe, as well as some gallery presentations.

I love photography books; they are an essential, final part of any photography project, a photographer's statement and message to the world. Sharing art is as essential as creating it.

I had many opportunities to learn from my colleagues, and I would love to pass on that knowledge at some point, giving back and teaching. I am grateful to Lens Magazine for providing a platform to share my art.

-Max Marienko





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**MAX
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MOMENTS
A MYSTERY FROZEN IN TIME



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A MYSTERY FROZEN IN TIME



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I BELIEVE THAT THE ESSENCE OF A CAPTIVATING PHOTOGRAPH DEFIES LOGICAL EXPLANATION. IT IS SOMETHING THAT JUST HAPPENED, A MYSTERY FROZEN IN TIME AND CAPTURED BY THE LENS. I LOVE TO ADD SOME GOOD HUMOR AND IRONY, TOO—THE MORE, THE BETTER.

- MAX MARIENKO

MAX MARIENKO MOMENTS

A MYSTERY FROZEN IN TIME







MOMENTS

A MYSTERY FROZEN IN TIME

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MAX MARIENKO

INSTAGRAM: @MAX _ M _ PH



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Zoe Saldaña,
Sigourney Weaver
and Kate Winslet
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lens
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