

PH

magazine #09



PORTFOLIO:

DAVID PAUL LYON

FERNANDO LOPEZ

MICHAEL KIRCHOFF

STEFAN SAPPERT

TED PREUSS

PETR SIKORA

JOSHUA BLACKWIKINS

YEAR - MMXI

ISSN 1723-9424



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greetings

PH magazine has build up great reputation and solid readership over the last 9 months and we hoping that popularity of our magazine will grow as we are working hard to introduce exceptional photographers form different fields of photography. In previous Issues we have covered portrait, nude, landscape, surreal, documentary and street photography and with this Issue we are bringing you Alternative process photography. Enjoy it.

Jandak
Editor in Chief

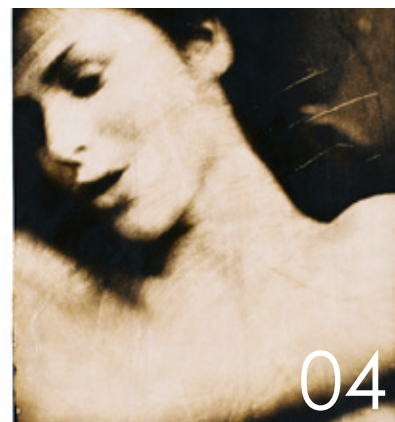
On the Cover:
Photographer: Ted Preuss
Model: Julia

editor: **Patrik Jandak**
co-editor: **Martina Puskarova**

design: **art_photo**
published by: jandak photography

ISSN: 1924-9424
Toronto, ON, Canada 2011

Portfolio



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David Paul Lyon

The approach I take to my work is largely experimental, both in the process of photographing my subject as well as in how I develop my film and print my negatives. In each step I embrace the unexpected, leaving ample space for the element of surprise.

After having been trained in the conventional photographic process I chose to free myself from the established rules defining straight photography by reconsidering the method of photographing a subject and the manner that I handle and process materials. The method I employ is highly influenced by the experimental roots of early photography and is based on a solid knowledge of the traditional silver-gelatin photographic process. I produce my photographs using contemporary analog equipment, materials and chemicals. Both the equipment and chemicals I use however, are often modified or used in an unconventional manner.

I photograph friends, family, places and objects that I am drawn to. I give as little direction as possible to whom I photograph. My aim is to capture the otherwise elusive natural gestures of a person during a photographic session rather than imposing a preconceived visual concept. I choose to photograph objects that have in some way changed or deteriorated away from their original form and therefore provide a more compelling abstract subject matter.

The process of developing and printing my work is equally as important to me as exposing my subject to film. The transformation of the photographic paper by how it is being handled and treated with chemicals through the various stages of the development and toning process creates the unique aesthetic of my prints.

For several years I have used various self-invented experimental development and printing techniques which continuously evolve. Due to the development of digital photography conventional silver-gelatin photographic materials have become increasingly scarce. I am therefore required to become even more resourceful in creating my own chemicals and photographic materials. This ongoing experimentation will likely lead to the discovery of even more photographic possibilities.

Photography's inherent property of reproducibility is not an aspect I choose to exercise in my work. I print each negative only once. The prints are numbered rather than titled. This practice permits each viewer the freedom of a wide spectrum of interpretation. The contrast between what was actually photographed and what the viewer perceives the subject to be, especially in my abstract work, never ceases to surprise me.

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







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Michael Kirchoff

Michael has spent his years capturing the still image of people, cultures, and landscapes from around the world, to around the block, with a very unique and distinctive style. A native Californian, Michael resides in Los Angeles, though equally at home trudging through Redwood forests, riding the rails deep into Siberia, or navigating the chaotic streets of Tokyo. Michael's Polaroid imagery haunts us with its style and perspective, and inform us about the placement of the past in the present. Classically black and white, but with a decaying edge that mimics and respects his subjects, his vision records and considers the existence of heritage in a modern world. Michael's fine art imagery has garnered recognition from the International Photography Awards, the Prix de la Photographie in Paris, and Photographers Forum; been published in Black & White, Fraction, and Diffusion Magazine, as well as numerous high profile photography blogs, and is often exhibiting work throughout America.

The wisest words Michael ever gleaned from his father were to do what you love as your life's work. Truer words have never been spoken.

<http://www.michaelkirchoff.com>















Ted Preuss

a self-taught photographer was born 1962 in Colorado. He picked up his first camera at the age of seven and instantly became obsessed with the nature of the medium. Preuss uses traditional techniques, including a vintage view camera with century old lenses. The process of making prints is as important to him as the practice of creating photographs. Preuss chose platinum-palladium as a medium for its distinct vintage quality and archival properties.

Through his lens he seeks to capture the natural beauty and grace of the female spirit, yet secretly wishing to leave traces of their identity forever. Preuss' images are studies in light and form, which blend formal and sensual qualities, radiating the individuality of his subjects through their emotion-laced gestures.

Preuss describes his photographic style as poetic, classic and timeless. His photographic aesthetic is simple elegance; the simplicity is achieved by a synthesis of all of the dimensions of his medium, each one of which he carries to a point of high complexity. Tone, line, shape and light are of equal importance to him; Preuss's images evince his balanced appreciation of and concern and respect for the full range of photography's possibilities.

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



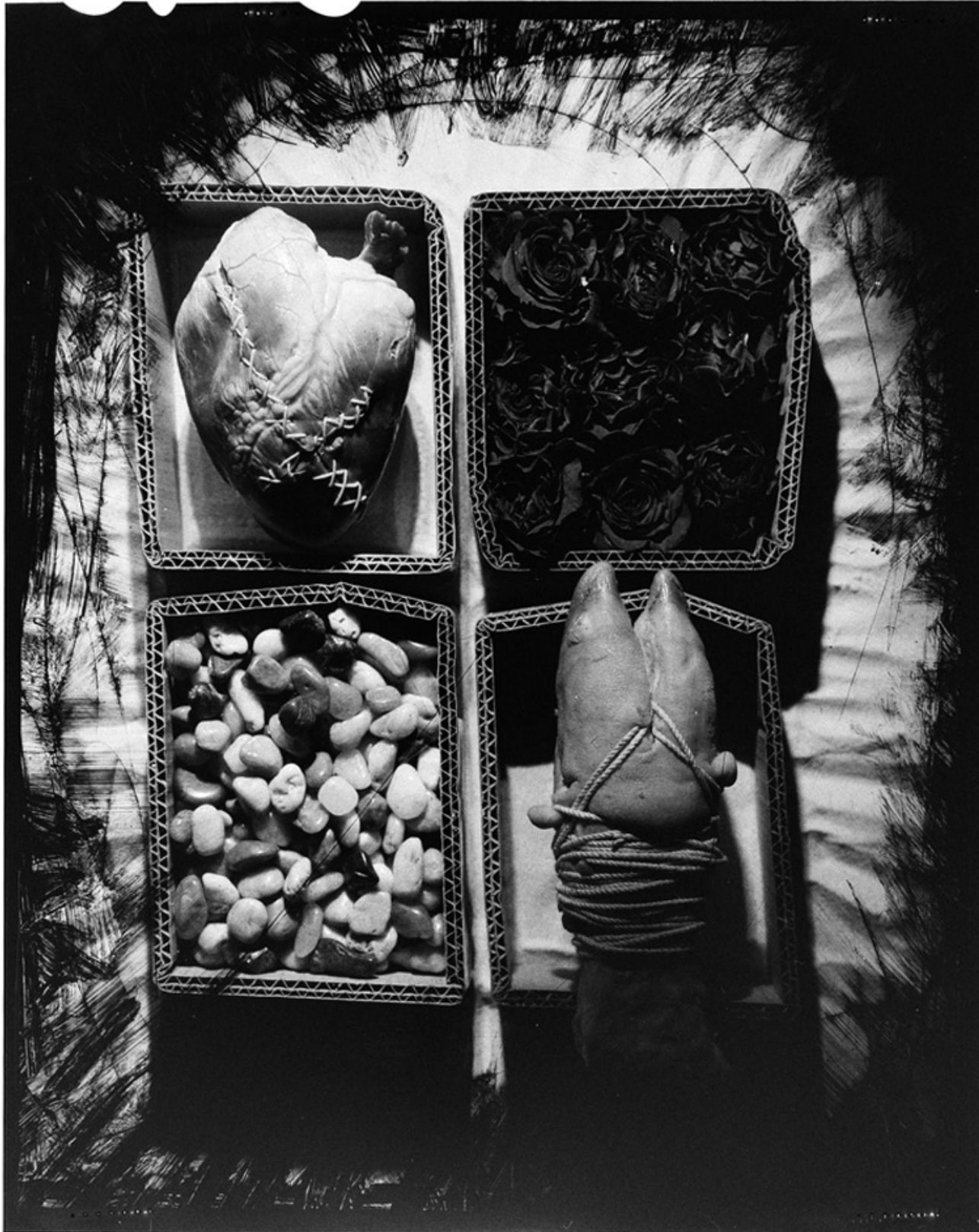












FERNANDO LOPEZ PEREZ

"The removal of the heart expresses clearly the basic element of Human sacrifice: the notion of debt; where creatures should pay with their lives to the Creators and should pay with his own blood..."

Tudela Codex, f. 57r.

We are living times of social, political, economical and religious changes, that definitely are reflected in the hopes and faith of the society.

We have passed the era of wonder and we are facing the era of "I BELIEVE" societies that have lost credibility in their own minds, are redefining the dogmas of faith and looking for a guide to individual and collective spirituality in the new beliefs or alternative religious models with the emergence of spurious spiritual leaders...

False prophets who offer salvation to, what they say, is an imminent collapse of humankind as we know it.

*"Flying over the roofs was the savior,
He carries a thirst for red roses in his mouth
A sudden anxiety like a woman's body*

Excerpt from the poem SALVADOR, by Fernando López (1995)

<http://fernandolopezperez.blogspot.com/>

THE FALSE PROPHET

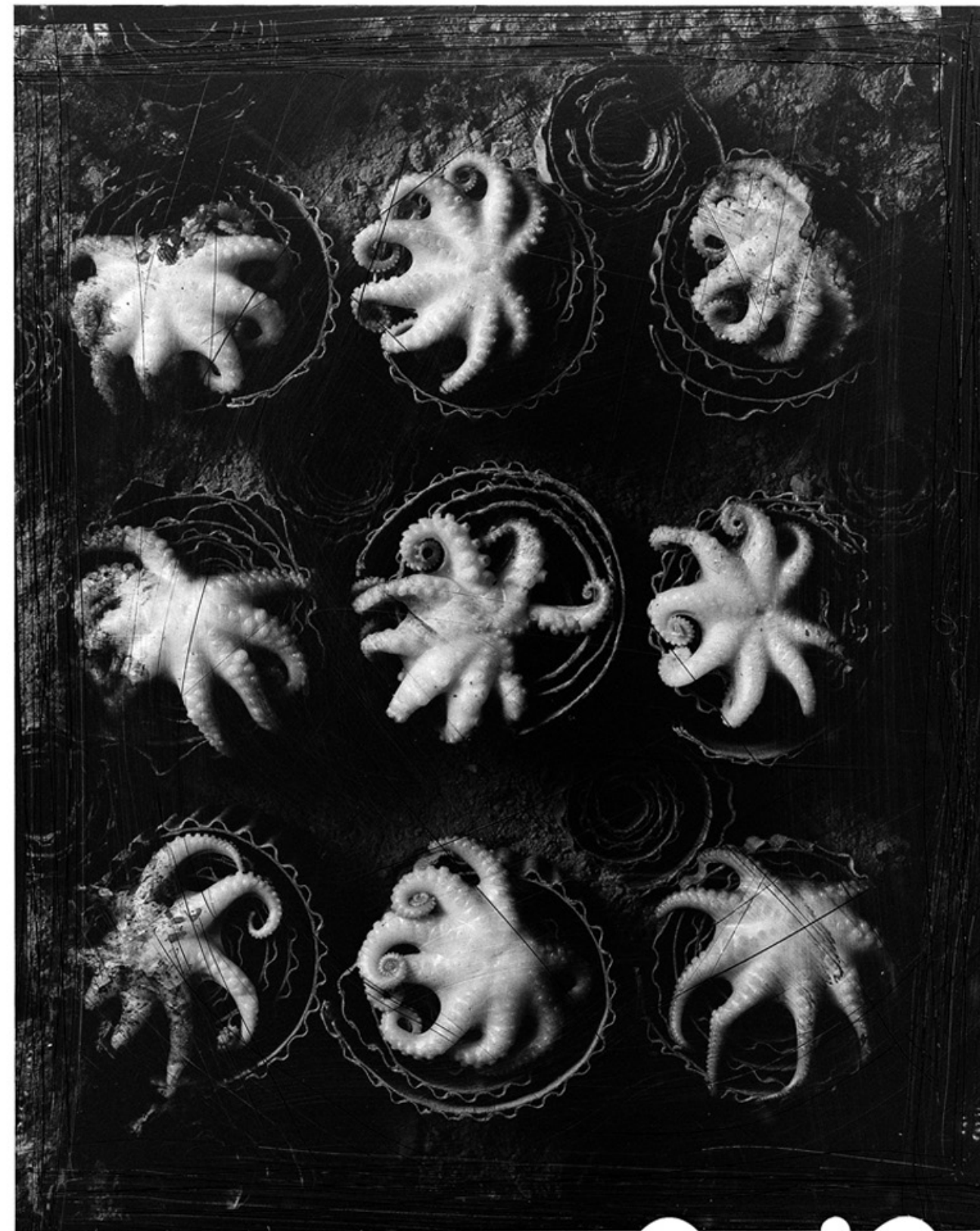
The False Prophet, represented by its actions in the body (and remains) of his followers, is shown as a blood thirsty entity, hunger for storing hearts on dried red roses. The series shows the captivity and torture of supporters of these new beliefs and religions, shows the surrender of individuals to what they believe is the "Salvation.". The false prophet will only take what he needs, will only capture those who want to be caught, the one who carries the stigma of being the prey, those who want to give their heart as a symbol of sacrifice and redemption.

The series shows the presence of the character (the false prophet) only with the tracks he leaves in his way on the believers who followed him to his own ultimate sacrifice: "The delivery of the heart as the biggest symbol of faith.

The passage of the False Prophet of our times, which can be called with many different names, but always the same entity that lurks in search of a trophy from his prey, to which he conquers and seduces with an unreal promise of salvation.

The remains left behind are remnants of the practice of a faith in which we all participate, leaving the heart in attempts to achieve either happiness or higher state of consciousness. It is a prophet who dazzles us while we are terrified, we know that will lead us to the extinction of the will and, regardless that we persist in the innocent effort to continue till the end, whatever this could be.

We are self offered victims of the contemporary faith, of the lack of surprise and spiritual leaders, that is why we are now surrounded by corrupted ministers, bizarre sectarian cults, media-prophets... The same event happening every day seems to take shape of a giant eye that is constantly watching us, and that inevitably, leads us to the mosque of the lack of identity, in which we all melt into a shapeless mass from where the predator chooses worthy hearts drawn to feed on them in a ritual sacrifice. What the images show are the remains, what the beasts of faith have left of me.

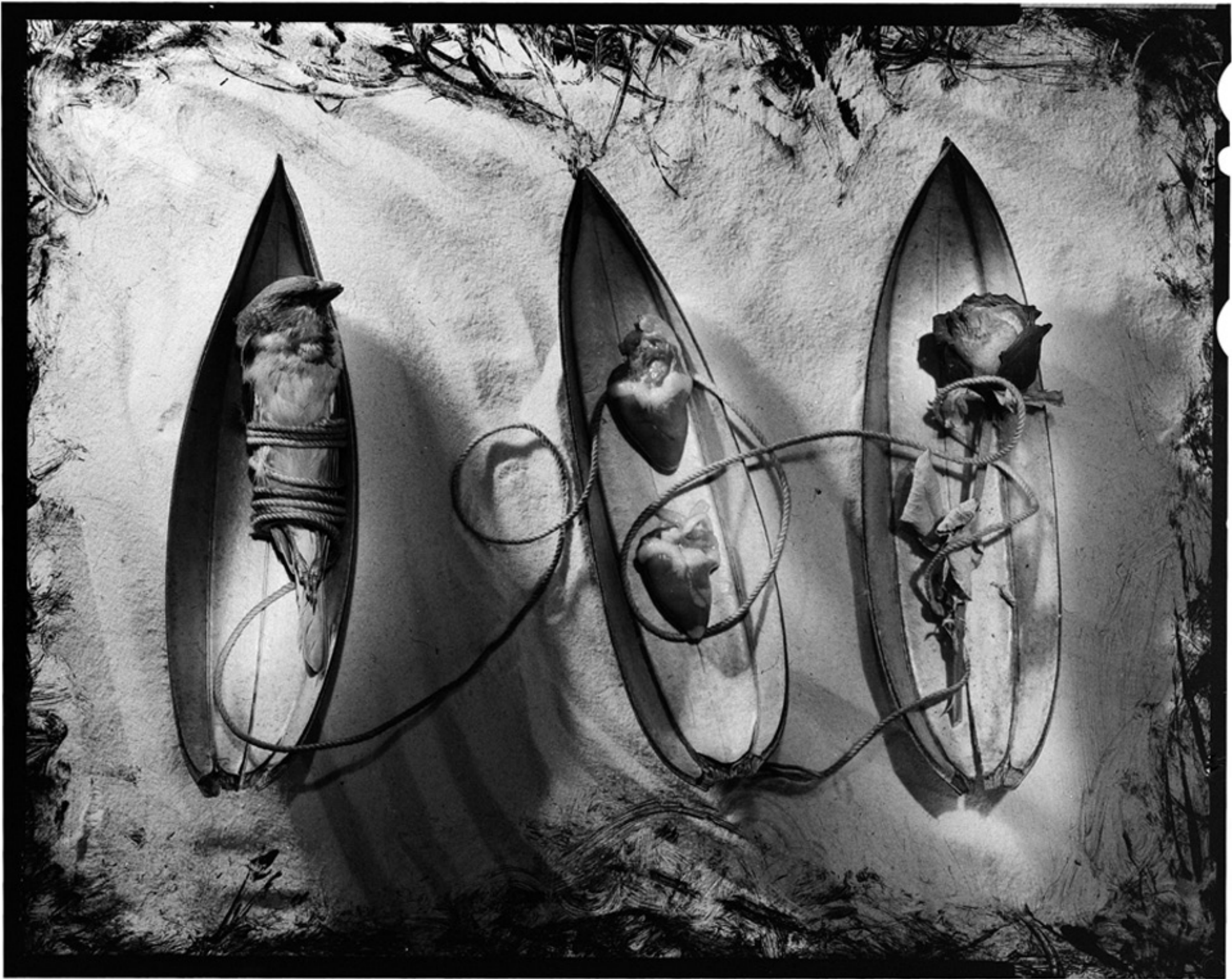
















Stefan Sappert

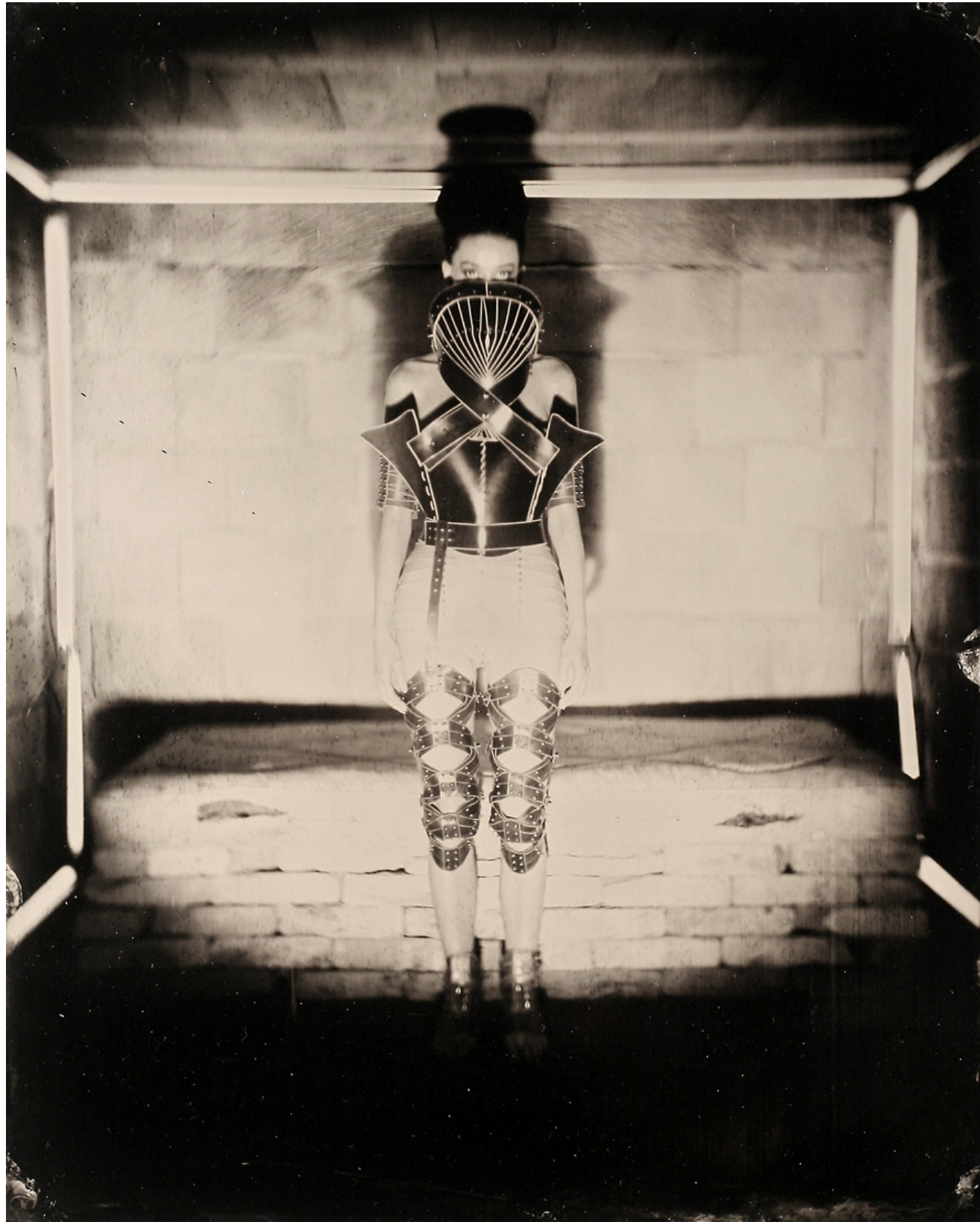
born 1982, lives and works in Austria.

<http://www.stefansappert.com>















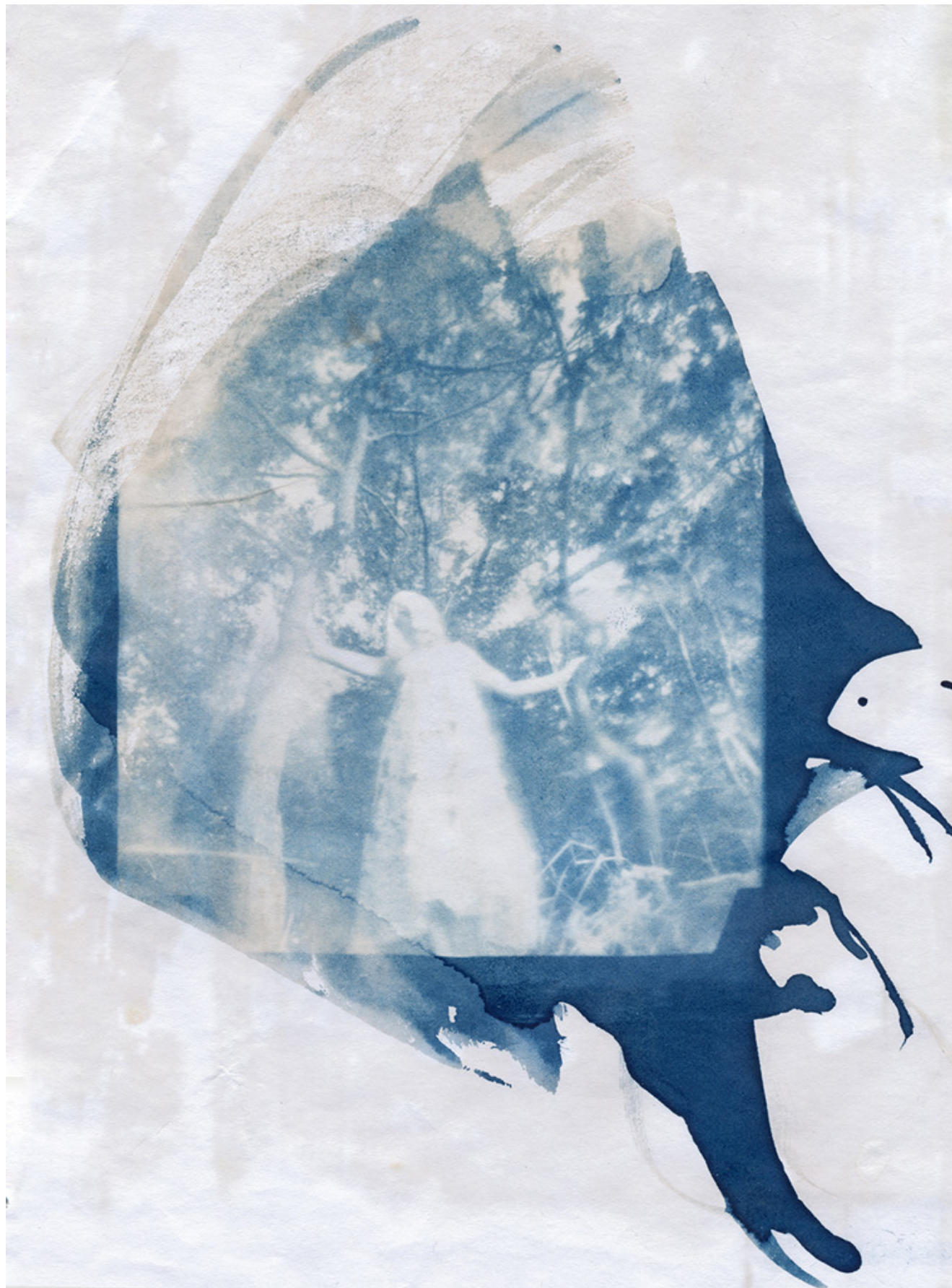
Petr Sikora

born 1984, Frydek-Mistek / Czechoslovakia

I am an analog experimental photographer and I am still very amateur. I love shooting people - its the only way of photography which makes sense for me. Ive been playing with alternative photographic techniques such as cyanotype, bromoil, wet plate collodion etc. - I have learnt everything by myself, just from books and internet. I like discovering the work of the old masters of photography and gaining the inspiration from it and transferring it to the present day filled with zeros and ones.

<http://www.petrsikora.cz>













Joshua Black Wilkins

is a Nashville, Tennessee based singer/songwriter. He makes records and tours North America. He is also a professional/commercial photographer.

Although his client list in photography leans more towards the music industry as well as top name magazines such as Rolling Stone and GQ, his personal work is what sets him apart from the rest.

joshua black wilkins incorporates large format film, polaroid/instant film, paper negative, paper positive, and tintypes into his arsenal of tools and toys. Although he is not a traditionalist or purest in the form and quality of his mediums, and most especially in the content of the subjects, joshua black wilkins always shows respect to the history of, and the continuing use of "analog" photography.

The Client list:

- Rolling Stone Magazine
- GQ Magazine
- GQ Japan Magazine
- Free and Easy (japan)
- American Songwriter Magazine
- New York Times
- LA Times
- London Times
- Sony Records
- Warner Brothers Records
- Vanguard Records
- Sugarhill Records
- Thirty Tigers Records
- American Eagle Outfitters
- Imogene + Willie
- Closet Case Vintage

www.joshuablackwilkins.com













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ISSN 1723-7424



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