

Challenge Creativity

# FOTO **4ALL**.RO



**Lisa Cueman**

Nagy Zoltan Gergely  
Thomas Leuthard  
Ruslan Nurgaliev

win  
**100\$**  
Photo Challenge

# Summary

28-29  
NOVEMBER - DECEMBER 2013

## 7 | Editorial

## 8 | Events

## 12 | Photo Books

Camera Work  
Photo Icons  
Twilight  
The Photographer's Eye

## 18 | Portfolio

Lisa Cueman  
Nagy Zoltan Gergely  
Thomas Leuthard  
Ruslan Nurgaliev

## 60 | Advice 4all

under the Magnifying Glass  
Microphotography by Huub de Waard

## 76 | Photo populis

## 86 | Photo Challenge

## 94 | Project4all

Constructivism By Ruslan Nurgaliev



# Lisa Cueman

-an interview by Cristina Țintă

Winston Churchill, also quoted on Lisa's Cueman website, once said that "there is something about the outside a horse that is good for the inside of the man". And looking at her images, I can only agree. Simple images, forms that are explored, the joy of standing next to such great creatures... You will find it all in Lisa's body of work.

**C.Ț.: Tell us a few words or a statement about yourself.**

L.C.: I am a 16th generation Bermudian now living in the US. I have spent my life around horses which is in part, why if have directed my photographic attention solely towards horses.

**C.Ț.: Why photography? What attracted you towards it?**

L.C.: I love, what is in essence, the preservation of a moment in time, a moment that happens and then vanishes. Through photography, that moment is forever held onto for the viewer. That makes photography a very powerful form of expression and a gift. When I look at a photograph, that "moment in time" is always a part of the viewing experience for me. Couple that moment with the photographer's perspective of that moment and you have a confluence that creates a unique expression. Henri Cartier-Bresson says it best I think in this quote ~ "To take photographs means to recognize - simultaneously and within a fraction of a second - both the fact itself and the rigorous organization of visually perceived forms that give it meaning. It is putting one's head, one's eye and one's heart on the same axis.

My Dad loved to take pictures and was the picture-taker of the family. He passed down his Nikon to



me in my early teens and when I was introduced to the darkroom in high school, my fascination and enjoyment for photography was completely transformed into a passion.

**C.Ț.: And why horses?**

L.C.: Quite simply, it is where my greatest passion and knowledge lies.

**C.Ț.: How did you first become involved with wild horses?**

L.C.: I was introduced to wild horses in 2010 through a photo workshop that was held at a wild mustang preserve (Return to Freedom) in California. As is often the experience, being in the presence of a wild horse is an incredibly intoxicating gift. That was the beginning for me to explore this unknown but at the same time familiar animal.

**C.Ț.: Is there a tale about a special relationship between you and them? Or is it the feeling of freedom they induce that kept you exploring such a subject?**

L.C.: With the wild horses, the association of freedom is a strong driving undercurrent in my desire to photograph them. We live in a world of vanishing freedoms, so to bear witness to a wild horse that embodies such a cherished and unencumbered existence is an experience that is hard to express in words but one that is deeply felt.

**C.Ț.: When did you take your first picture?**

L.C.: I think I was around 9 or 10.





**C.Ț.: Who are your main influences?**

L.C.: I love the work of Nick Brandt and Amanda Jones of today. In my childhood, I collected the books of Henri Cartier-Bresson, Ansel Adams, Gordon Parks and Elliot Erwitt. I clearly remember the death of Ansel Adams and still have the Time magazine edition that paid tribute to the artist and his work.

**C.Ț.: Do you have a horse? What about a favorite horse breed?**

L.C.: Not any more. I retired my thoroughbred jumper in 1996. At that time, I did not realize that it would be the last time I would own a horse but now I spend my time photographing horses so my connection continues in a different but just as meaningful way. I don't think I have a favorite breed as it really is the indescribable essence of a horse that I love.

**C.Ț.: What do you think is the "style" of your work?**

L.C.: I think of my work as a contemporary exploration

of the equine form. My work from the Outer Banks is a bit of a departure in that the environment is included in many shots as it serves to enhance the contextual textures that are in play.

**C.Ț.: Why do you prefer black and white/sepia versus color photography?**

L.C.: I like the simplicity of an image without color. I always have and it's interesting to me that when I delved into the digital world (learning to process digital images) I immediately gravitated towards B&W without a second thought. Given that my images have a strong form component to them, the absence of color brings the form emphasis to the foreground of the viewer's experience.

**C.Ț.: What are you looking for when you photograph horses?**

L.C.: It depends on the environment I'm in. If I'm working with domesticated horses, I'm attracted to

different colorings and there's nothing more that I love than to photograph a horse that is allowed to live outside most of its time. There is a certain ruggedness that appeals to me. Long manes are always a big plus as they add such an expressive element to an image. I also pay attention to a horse's conformation (how it's put together) as form plays a central role in my work and if there is an imbalance with the horse, that shows up in the image. Working with the wild horses, particularly the ones from the Outer Banks in North Carolina, I look for interesting juxtapositions in interactions or behaviour between the horses.

**C.Ț.: Your photos are quite intriguing in that they focus on the abstract side of subjects, such as parts of the horse. What inspired you to turn a horse's shoulder or rear-end into a piece of art?**

L.C.: This is the shot that started me on the path of exploring the form. At the time I was also doing

an internship with Amanda Jones whose beautifully expressive images of dogs first introduced me to photographing animals almost exclusively and respectfully. I see horses as a continually moving art form and I do believe that subconsciously that plays into our fascination with the horse and I enjoy exploring this and perhaps making visible what has not been obvious about the horse to the viewer.

**C.Ț.: Out of your collections so far, do you have a favorite shot? Tell us its story.**

L.C.: That is a very tough question to answer mostly because each image has a story to it and it is an image I love. An easier question to answer would be say that I do have a favorite body of work and that is the work from the Outer Banks of North Carolina. Their wild horses. I touched on the topic of freedom but it plays an even greater role when in the presence of these horses that are allowed to live free and mostly untouched by human controls.



There is much to celebrate in seeing these horses. Not only are they living links to a past that spans some 400+ years, their ability to survive and thrive with little to no help from mankind in a harsh and sometimes unforgiving environment all these years is a testament to the tenacity of these horses and the respect that they are afforded by the community and State of NC. It is a joy and great honor to stand in their presence and bare witness to an existence that has changed very little but just enough to continue to survive over the centuries.

***C.T.: Future plans? What do you hope to accomplish through your work in the future?***

L.C.: I hope to continue photographing the wild horses in the Outer Banks and would love to do a fine art book of them. I'm very fortunate that my work has

been well received with the galleries that represent me and would like to expand my representation. As for the future, I would like to be able to continue to expose my work to new viewers with the hope that my work brings a new perspective and new appreciation to what I see as a moving art form.

If I may, I'd like to include a quote from one of my clients here as she expresses so well in words what I can only hope to do every time I press the shutter ~ "Your staggeringly beautiful, reductive compositions capture the essence of our conversations with horses... illuminating, quite literally, their poetic forms and the profound exchanges and relationships we have with these majestic animals. Your images speak volumes about the generosity of spirit that so touches and compels me about horses..."





