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#21 / MAY 2014 GETINSPIREDMAGAZINE.COM
91 PAGES OF CREATIVE INSPIRATION



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+ SELECTED WORK
FROM CURATED
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AWESOME INSPIRATION
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FASHION PHOTOGRAPHY

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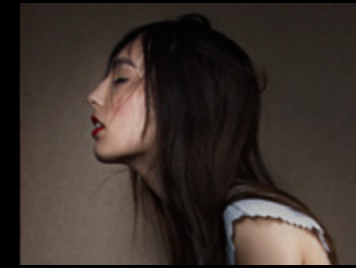
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TOMAAS

PHOTOGRAPHY

INDEPTH INTERVIEW WITH TOMAAS ABOUT HIS WORK AND ABOUT HIS CANDY WARHOL SERIES.

HOW DID YOU BECOME A PHOTOGRAPHER?

TOMAAS: “I would say my own sense of adventure and my need to explore the world influenced me the most. Initially my desire to record my travels in Europe and then around the world sparked my interest in Photography. My career as a fashion photographer is an extension of my need and desire to create and record images. Of course, fashion photography, unlike street photography of a travel photographer, is a planned experience from start to finish. In the end, however, the end product of a fashion photo shoot is the recording of images.”

DID YOU STUDY PHOTOGRAPHY?

TOMAAS: “I never formally studied photography at a college, university or art school. I did, however, pick up a camera at an early age and started experimenting with photography. I set aside my camera during my university studies in Europe, but once again picked it up when I moved to the United States. Upon my arrival to New York City, I seriously began moving towards being a fashion photographer. While living in NYC, I studied photography by taking several classes at the renowned International Center for Photography. Whatever formal training I may have obtained, however, I consider myself in my heart a self-taught photographer.”

WHAT IS IT ABOUT FASHION PHOTOGRAPHY YOU LIKE MOST?

TOMAAS: “First I like being part of a team and fashion photography is very much a team effort. Only if everybody understands the concept and is able to pull in the same direction you can execute a concept successfully. It’s also a domain that has no limits when it comes to creativity and it is constantly evolving. At the same time you have to be very careful about aesthetics which keeps me on my toes.”





WHERE DID YOU GET YOUR INSPIRATION WITH THIS SERIES?

TOMAAS: "I am a big admirer of Andy Warhol and his work inspired me on a number of conceptual beauty stories I have done in the past. Especially the idea to take something we use on a daily bases and conceptualize into something more or less unexpected. I have done this now on a number of editorials as for example on a series called „Plastic Fantastic“ where the whole beauty theme evolved around the idea to show an unexpected beautiful site of plastic inconjunction with a model. I often lean towards darker or more moody stories and with „Candy Warhol“ I figured it's time to show a much brighter site of my work and style. I also enjoy to push the colors in my work and this theme invited this idea very well."

WHAT MOTIVATES YOU TO DO WHAT YOU DO?

TOMAAS: "I believe there is something liberating when you create something from nothing. You also get a sense of accomplishment."

WHAT IS THE MOST IMPORTANT FACTOR IN CREATING A GOOD PHOTOGRAPH?

TOMAAS: "I really attempt to shoot on location, because I'm personally most inspired by locations. It probably is connected to my passion for photojournalism and traveling. A good location can be a story in itself sometimes. You just need to manipulate it, or put it together in a logical way. During the process a lot of time goes into finding the right location for the story you're trying to tell, and of course it's very time consuming. Casting is also essential, because fifty percent of the shoot is casting, finding the right model to go with the story is especially critical, because sometimes a model can inspire the story you're looking for. Of course you also need a strong team where everybody is able to pull in the same direction."



WHAT IS THE NEXT STEP FOR YOU?

TOMAAS: "I will keep creating more images and hope that my past and present work opens new doors for me. I have found that as more of my work becomes known more opportunities have presented themselves to me. This to me is the most exciting aspect of my work. Once I let go of my images and they are published they take on a life of their own and how my images effect other people is the greatest joy of my work."

Since I started being a fashion photographer in NYC I primarily focused on the US market. I recently signed with photo reps in Paris, Milan and Hamburg and after having worked in NYC for so many years I am extremely excited to dive into these European markets and see what doors might open for me. As I am originally from Europe I am very happy to go back to my roots and enjoy life and work here as well. I guess sometimes in life things go in full circle."

CREDITS

Photographer: TOMAAS
Stylist: Allison St. Germain Represented by Pix Management
Make up: Nevio Ragazzini Represented by Next Management NYC
Hair Stylist: Seiji Uehara, Represented by Ennis, Inc
Post Production: Elena Levenets & TOMAAS
Models: Staz Lindes @ Request Models NY

More work by TOMAAS on <http://www.tomaas.com/>





SIAN GRAHL

PHOTOGRAPHY

CONCEPTUAL WORKS



More work by Sian Grahl on <http://www.siangrahlphotography.com/>





JANEK SEDLAR

PHOTOGRAPHY

ROADS

WHERE DID YOU GET YOUR INSPIRATION FROM WHILE SHOOTING THIS SERIES?

JANEK: “The road as a subject of matter has a lot of mystery, each one has it’s own genius loci and each one has it’s own story and atmosphere. The most attractive for me are the forest paths or trails, the ancient ones. My favorite ambient is misty or foggy weather. I love wandering through this veil of mystery in woods or forests, it’s something beyond words. This ambient open imagination, is a gate to another dimension. I am absolutely happy when I have the opportunity to walk through this magnificent misty phenomenon. I love the rarity of the mist since it is an important part of that magic. The roads have also a symbolic meaning for me. This road collection has been created mostly in the woods and forests of White Carpathians. In this beautiful area grows specific species of old trees along the roads. When they are shrouded by mist its absolutely breathtaking and inspirational. I am trying to express my feelings which I have felt in these exceptional places, because the viewer is missing four senses when they are looking at the photos. For precisely expressing the atmosphere and my feelings I usually change or modify colors. How the photo will look like also depends on my mood during the post processing or idea of the final title.”

WHAT KIND OF TOOLS/TECHNIQUES DID YOU USE FOR THIS SERIES?

JANEK: “Nikon D90 and D600 with various lenses and an important part of the equipment, the tripod. In post process: Lightroom, Photoshop, NIK software.”

More work by Janek Sedlar on <http://www.janeksedlar.com/>









DAVID PESKENS

PHOTOGRAPHY

ISLE OF ARRAN

In 2010 I visited a small island off the west coast of Scotland only two hours from Glasgow. The island called the Isle of Arran is visible from Ardrossan harbour from where the ferry leaves. The trip takes less than an hour and the island looms large very quickly. It's a mere 30 kms long by 16 wide. The first thing that catches your attention is the single mountain that rises above the rest and, at 874 metres, the summit of Goatfell frequently disappears in mist or clouds.

For one week I stayed with an artist couple, Tim Pomeroy and Josephine Broekhuizen, They own a beautiful house on a smallholding perched on the hills above the cliffs, with commanding views of the Holy Isle, an even smaller island enclosing Lamlash Bay. They get much inspiration for their paintings, sculptures and poetry, from the island. And as somebody coming to the island for the first time you couldn't wish for a better source of inspiration.

That week I explored and photographed the island on a bike ; not easy as it is very hilly and the week I stayed it was windy and rained a lot. As it transpires, quite normal conditions on the island. And the effect the climate has on the environment is immediately visible. Trying to move forward with the wind in my face I saw some trees on top of a hill and realised that their suffering with this weather, lasts their entire lives. I did not complain as the bad weather contributed often to the atmosphere in the pictures.

As time passed I could see why Arran is often referred to as 'Scotland in Miniature' as the variety in the different types of landscape is enormous. The northern part is rough like the Highlands; the southern part is more like the countryside of the Lowlands. There are rugged coastlines with big rocks, cliffs, mountains and waterfalls. The island is also home to a great variety of wildlife; otters, red deer, golden eagles, basking sharks and seals ... and of course, many sheep.

When I visited again in 2013 I saw what impact the wet climate had on the flora of the island. During my first visit it was fairly grey and empty, now the hills were covered in flowers and the leaves of the trees were deep green. I've never seen so many shades of green and deep colours in a landscape. It was a pleasure to discover new, photogenic places. On top of a hill I photographed the flowering heather, and on the coast some rock formations.

David Peskens















I want to end with a poem by Tim Pomeroy that describes the island so much better than I can do with my words. It was written in Merkland Wood, near Brodick, the main settlement on the island.

ARROWHEAD

I am searching for a flint arrowhead,
the one small precious stone the hunter lost
when he scuffed his foot and stumbled
in a landscape turned green after frost,

I scuff across the woodland's stony soil
where the wind-blown tree's root-crown
clag clinging, lies open to the air,
a wooden web dripping, shading pools
of black water, a grotto for the silence;
so easy here to see the Virgin, Pan
or the Green Man and all their hidden eyes.
An age ago I would have seen them all

But now here are no gods to ask or answer,
who alone knew of arrowheads
beckoning beneath the soil,
pointing the way to where the hunter
scuffed his foot and stumbled.

My mind divines through years of loam,
knows the gods and knapped flints
yearning me to them.
My empty hands delve in useless longing
for the nothingness beneath the earth.

More work by David Peskens on <http://davidpeskens.nl/>

GLORIA MARIGO

PHOTOGRAPHY

SHE IS NOT ME

CREDITS

Photographer: Gloria Marigo

Make up/ hair stylist: Chiara Nobis

Stylist: Giulia Sanna, Silvia Vinci

Model: Alisa Usoltseva @2morrow models

More work by Gloria Marigo on <http://www.gloriamarigo.com/>



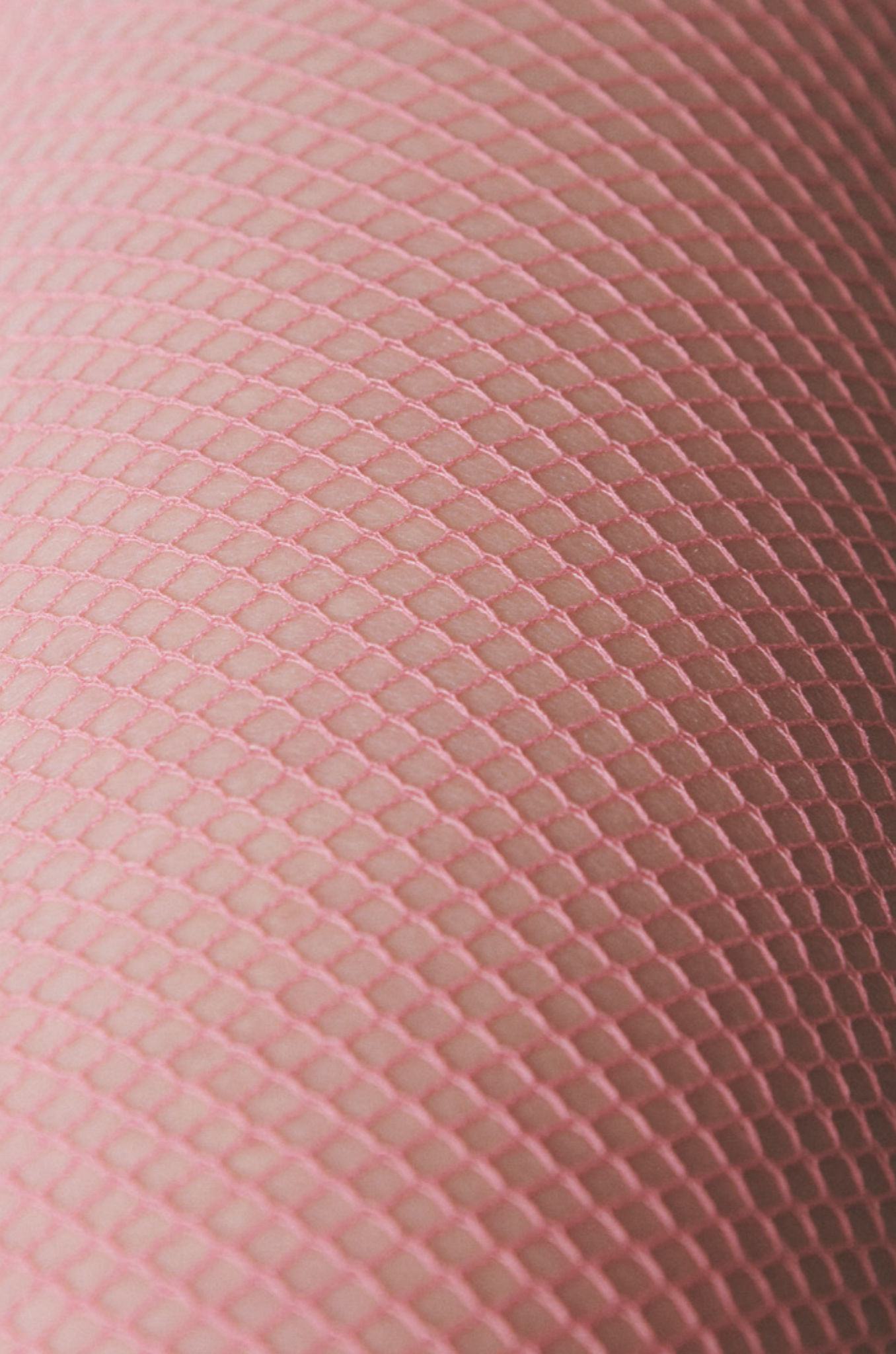


















JOVANA RIKALO

PHOTOGRAPHY

CONCEPTUAL / FINE ART / PORTRAITS

More work by Jovana Rikalo on
<https://www.facebook.com/JovanaRikaloPhotography/>







AMANDA LANZONE

ILLUSTRATION

INDEPTH INTERVIEW WITH AMANDA LANZONE ABOUT HER AWARD WINNING ILLUSTRATIONS



WHO IS AMANDA LANZONE?

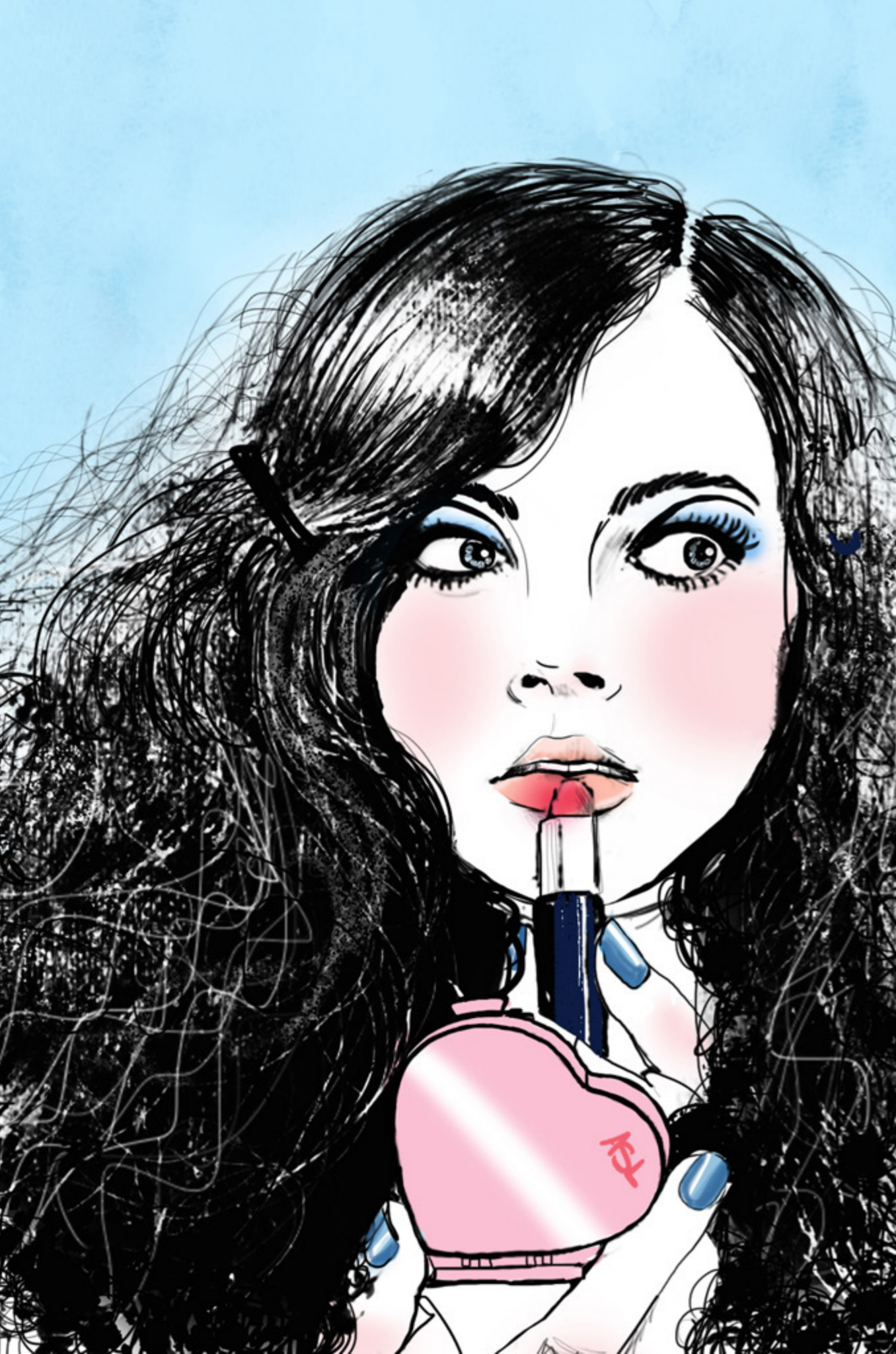
AMANDA: “Amanda Lanzone is an illustrator from New York City.”

WHAT DO YOU LIKE MOST ABOUT ILLUSTRATION?

AMANDA: “Everything! Through illustration, concepts are brought to realization visually. Being able to express yourself and share your perspective that way is really cool. And of course, drawing. The actual creating of a piece is very enjoyable.”

WHERE DO YOU GET YOUR INSPIRATION FROM?

AMANDA: “Ideas seem to just come. But, I suppose I gather from many different sources, even if it’s small bits. Sometimes ideas spark from random things, and then I kind of go from there. Or things I am into, they inspire me also.”



WHO IS YOUR BIGGEST EXAMPLE IN ILLUSTRATION?

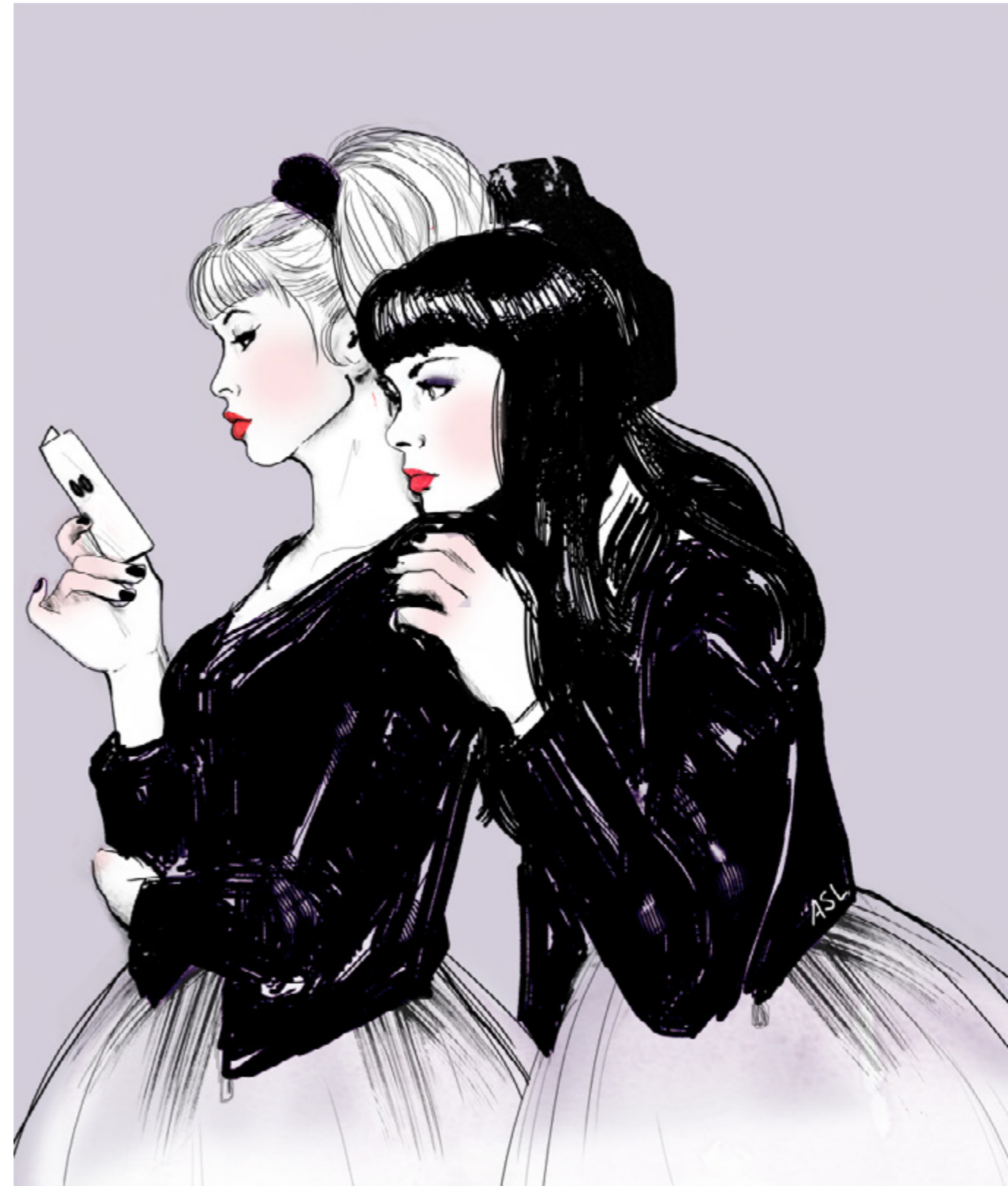
AMANDA: “That’s a tough one, there are so many. It varies, and ranges from all different cultures and time periods. I like looking at all different stuff.”

WHAT IS YOUR PERSONAL MOST FAVORITE WORK?

AMANDA: “Of all time? I feel I don’t have a solid answer for this. It’s hard to choose.”

WHAT AWARD ARE YOU MOST PROUD OF?

AMANDA: “It’s very nice when you are recognized for something you worked towards your whole life. Each award has given me a sense of accomplishment. Each time it felt important, and I am very grateful.”



ANY PLANS FOR THE FUTURE?

AMANDA: "Ultimately, I want to make as much work as I can, fulfill my creative visions, and just keep moving forward. So far so good, and I am excited to see how things will progress from here."



More work by Amanda Lanzone on <http://amandalanzone.com/>



KATHERINE DAYKIN

PHOTOGRAPHY

BEIGE

More work by Katherine Daykin on http://www.behance.net/Katherine_daykin/











SIMONA SMRCKOVA

PHOTOGRAPHY

STARWARS GEJSHA

WHAT INSPIRED YOU FOR THIS SERIES?

SIMONA: "Colaboration with great make up artist Lukas Lederer."

WHAT KIND OF TOOLS DID YOU USE FOR THIS SERIES?

SIMONA: "Nikon D800, 35mm f1.4 an 85mm f1.8."

CREDITS

Photographer: Simona Smrckova
Make up & Styling: Lukas Lederer
Model: Maria Pajgerova

More work by Simona Smrckova on <http://www.simsfoto.cz/>











CLAUDIA GUARIGLIA

PHOTOGRAPHY

INTERIORS



More work by Claudia Guariglia on
<http://cargocollective.com/claudiagariglia/>









ALEXANDRE KOROBOV

ILLUSTRATION

VARIOUS FASHION

HOW DO YOU GET YOUR INSPIRATION?

ALEXANDRE: "It's not about inspiration it's about method. I am trying to apply some specific methods and technics to obtain a complex colour treatment."

WHAT KIND OF TOOLS DO YOU USE?

ALEXANDRE: "I seek to revisit illustration techniques of the past by using a mix of electronic processing, pencils and overlay inks."

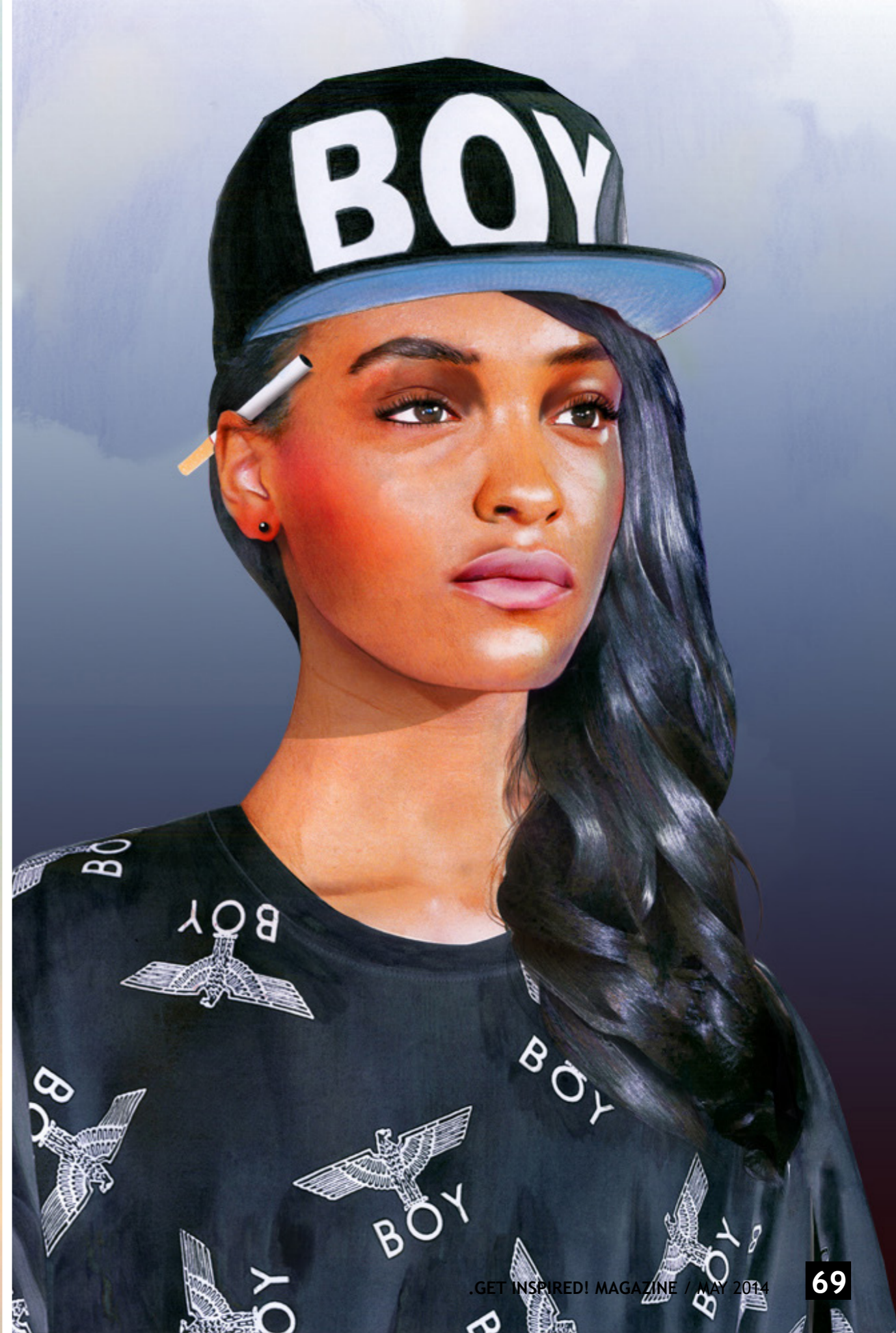
CREDITS

Alexandre Korobov, call My Agent.

More work by Alexandre Korobov on <https://www.behance.net/alexandrekorobov>













KILIAN SCHÖNBERGER

PHOTOGRAPHY

DARK AVENUE

More work by Kilian Schönberger on <http://www.kilianschoenberger.de/>





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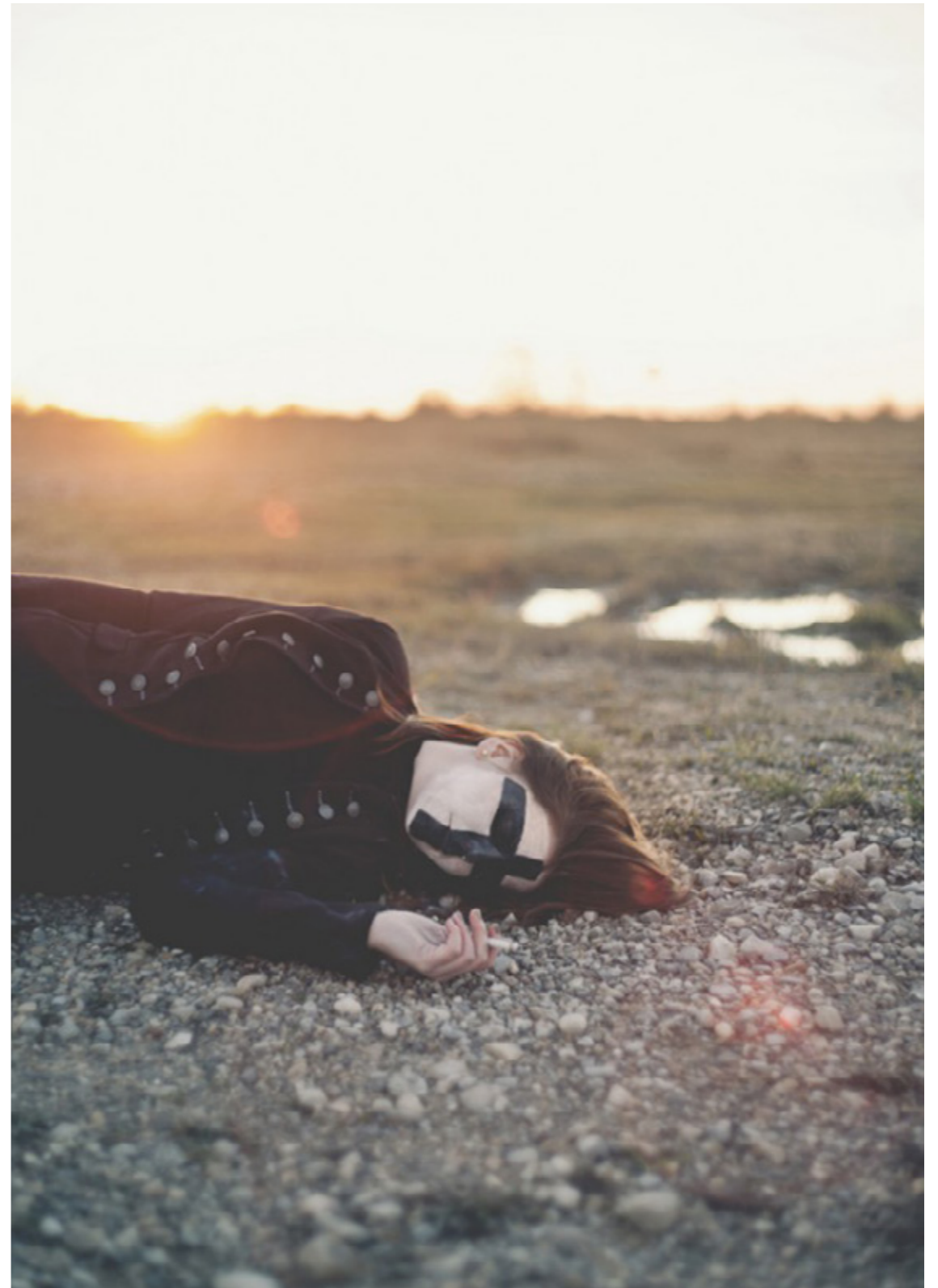
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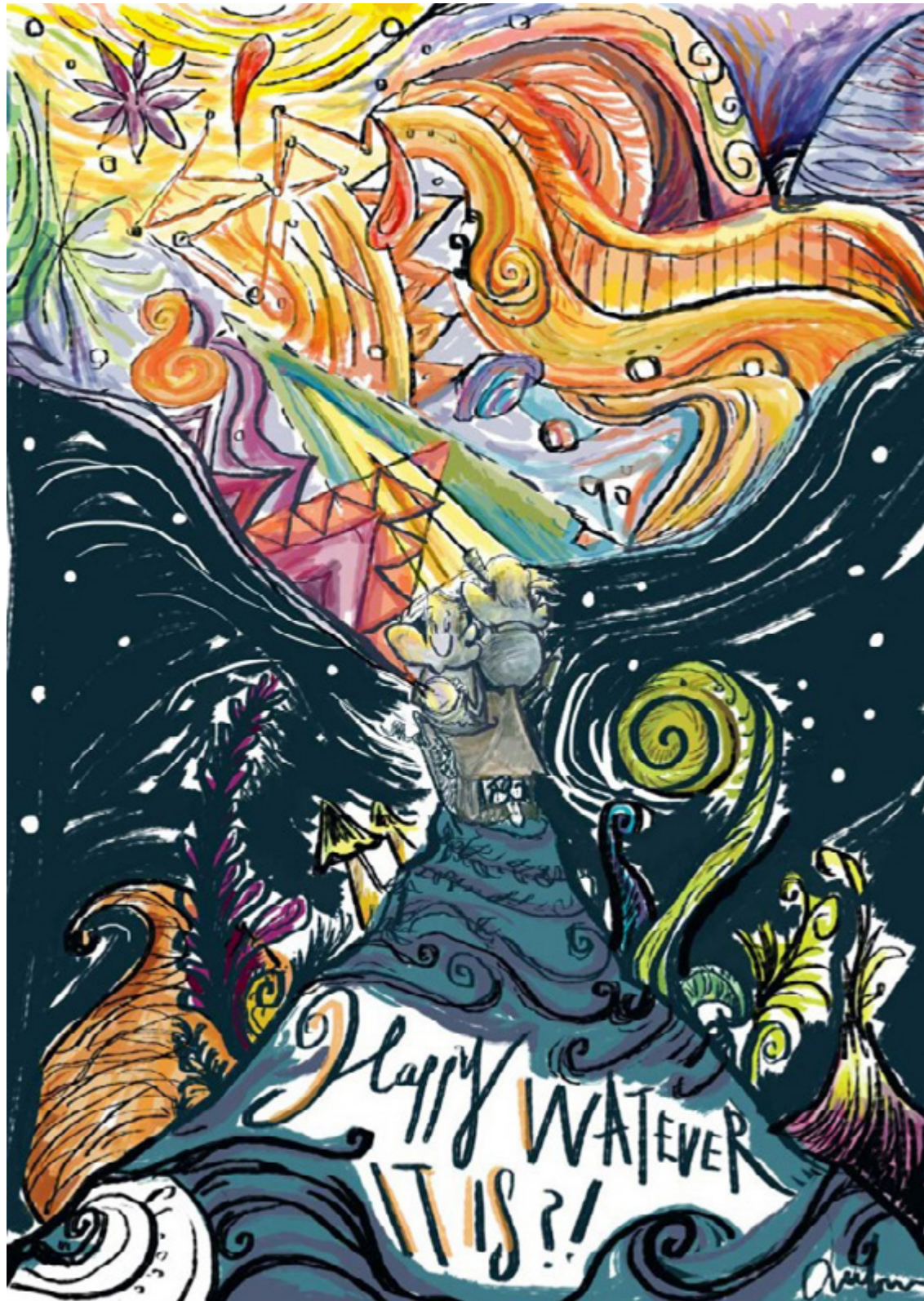
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MAX GREGOR / GLORY



ALBERTO SEVESO / BACKGROUND



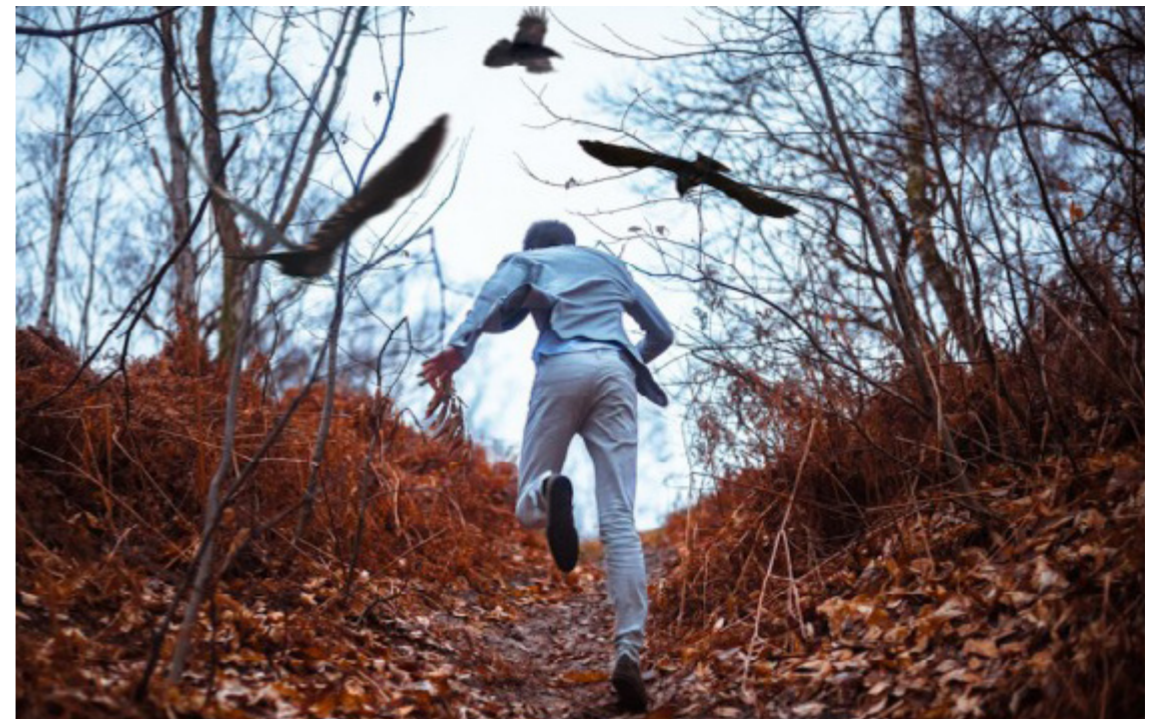
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JUSTINE TJALLINKS / SILK



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CLÉMENT GUÉGAN / ESCAPE

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