Get Inspired Magazine

issue XXVI

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issue 26 / summer 2015

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Design & Production: GIM Media, The Netherlands
Cover Artist: Photo Contest 1 2015 winner Marianna Roussou “Black is my Colour”
Contact: info@getinspiredmagazine.com
Website: http://getinspiredmagazine.com
Made in: Rotterdam, The Netherlands
NEXT ISSUE: Autumn 2015 (October 2nd)

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SJOERD STELLINGWERF

Photography

A freelance visual creative based in Deventer, The Netherlands. With eight years of experience in advertising as a designer and art director, He specialized himself in concept development and visual communication. Although he uses different tools, all his creations have one thing in common: a well-thought-out idea and a clear message, often with a sense of humor.

More work by Sjoerd on his website:
http://sjoerdstellingwerf.nl/

Credits:

“Esther”
Model: Esther de Gier
MUA: Caroline Watson Make-up
Hair: Ismahan Obenali
Clothing: Rosies Art
Photographer & Retouche: Sjoerd Stellingwerf

“Jaleesa”
Model: Jaleesa Koelen
MUA: Caroline Watson Make-up
Hair: Ismahan Obenali
Clothing: Rosies Art
Photographer & Retouche: Sjoerd Stellingwerf

“Tamara”
Model: Tamara Groters
Hair & MUA: Tamara Groters
Photographer & Retouche: Sjoerd Stellingwerf

Esther

Tamara

Jaleesa

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SILVIA PIVA

Photography

Natural Science student and occasionally works as a freelance photographer based in Palermo, Italy. Started taking pictures in her early twenties which started as a hobby and turned into a big passion she can't live without. Thinks Photography is not only a strong way to communicate but also a way to show a specific lifestyle. Inspired by cinema and movies by Woody Allen, François Truffaut, Jean-Luc Godard, Wes Anderson, Sofia Coppola Kubrick, David Lynch and Quentin Tarantino.

More work by Silvia on her website:
https://silviapivaphotos.wordpress.com/

Credits:

Models: Alessandro & Lorena
Photographer & concept: Silvia Piva

We like to bowl on Wednesday nights

PBA
TOUR

CHESTER VELOSO

Photography

Digital Artist for an IT Company and freelance photographer based in Quezon City, Philippines. Well composed images gives him joy and contentment.

More work by Chester on his website:
http://www.chesterveloso.com/

Credits:

Model: Liza Gonzaga
Photographer: Chester Veloso
Special thanks: Philippine Photographic Society

Liza Gonzaga

TINO SERRAIOCCO

Photography

A seeker, an investigator based in Italy. One that is not content to see the world through the eyes of others.

More work by Tino on his website:
http://www.tinofotografie.it/

Credits:

Model: Federica Pattacini
MUA: Katia Figus
Photographer: Tino Serraiocco

Federica Pattacini

HYLKE GREIDANUS

Photography

23 year old fulltime photographer based in Son/Eindhoven, The Netherlands. Obsessed of Minions and rats and a passion for model and portrait photography. Loves to work with people. Finished her education at the Fotovakschool at Venlo last year.

More work by Hylke on her website:
http://www.hylkegreidanusphotography.nl/

Credits:

Model: Nadia Dekkers
MUA & Hair: Dave Aarts - Dave Maquillage
Photographer: Hylke Greidanus

LEE GRIGGS

Digital Art

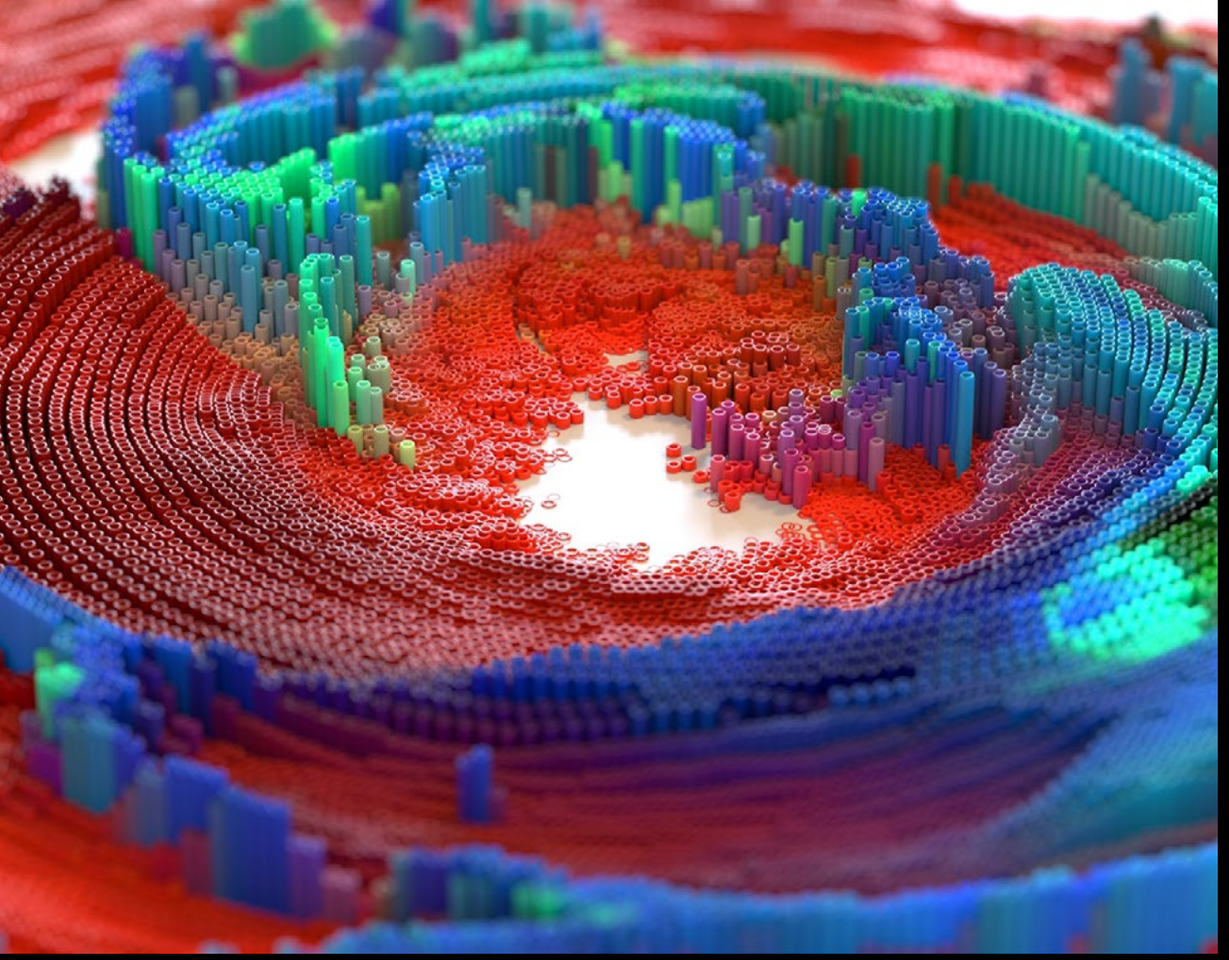
A technical author at Solid Angle where he has far too much fun testing and documenting the Arnold renderer. Enjoys coming up with ideas to test what Arnold is capable of.

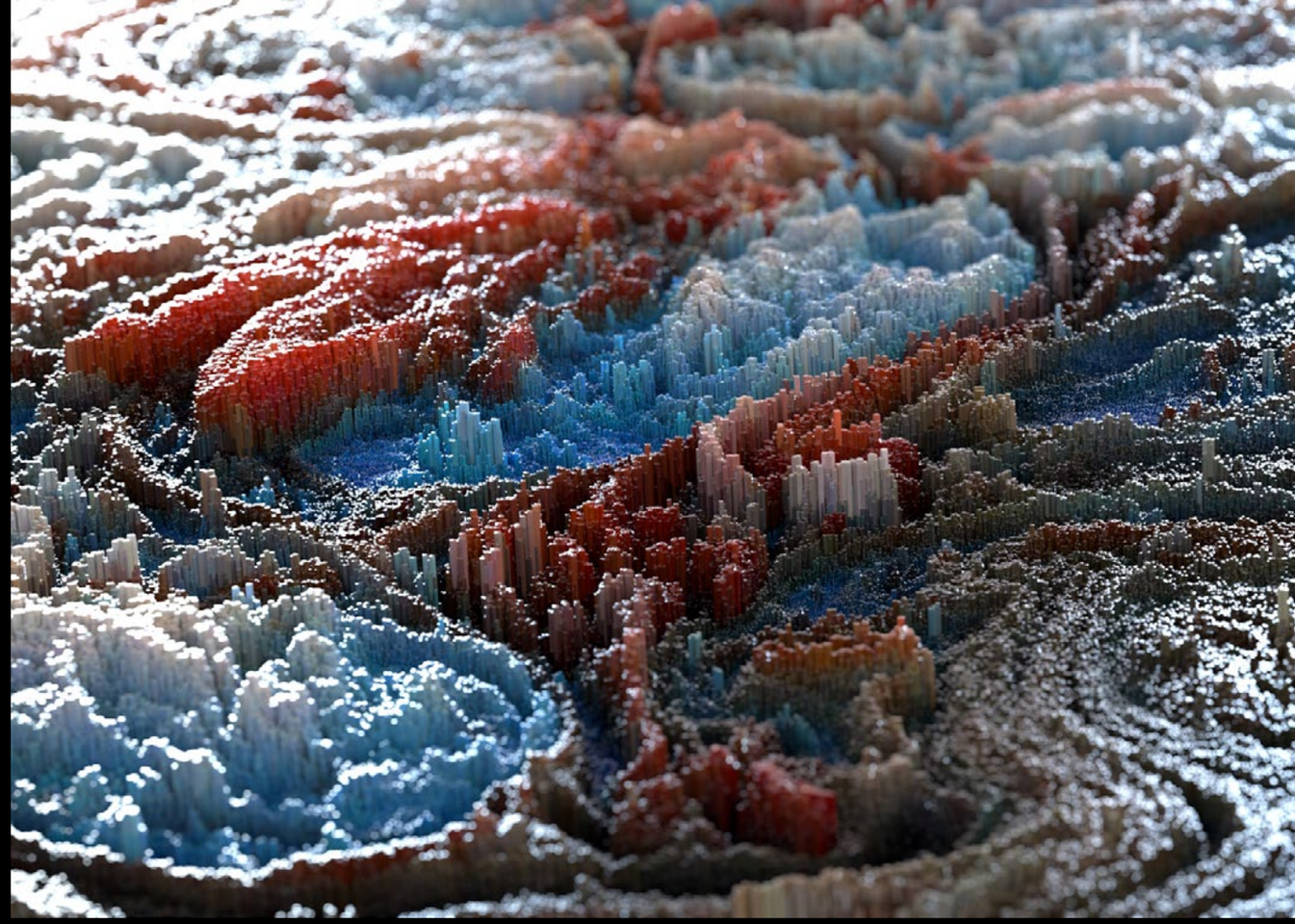
More work by Lee on his website:
http://www.leegriggs.com/

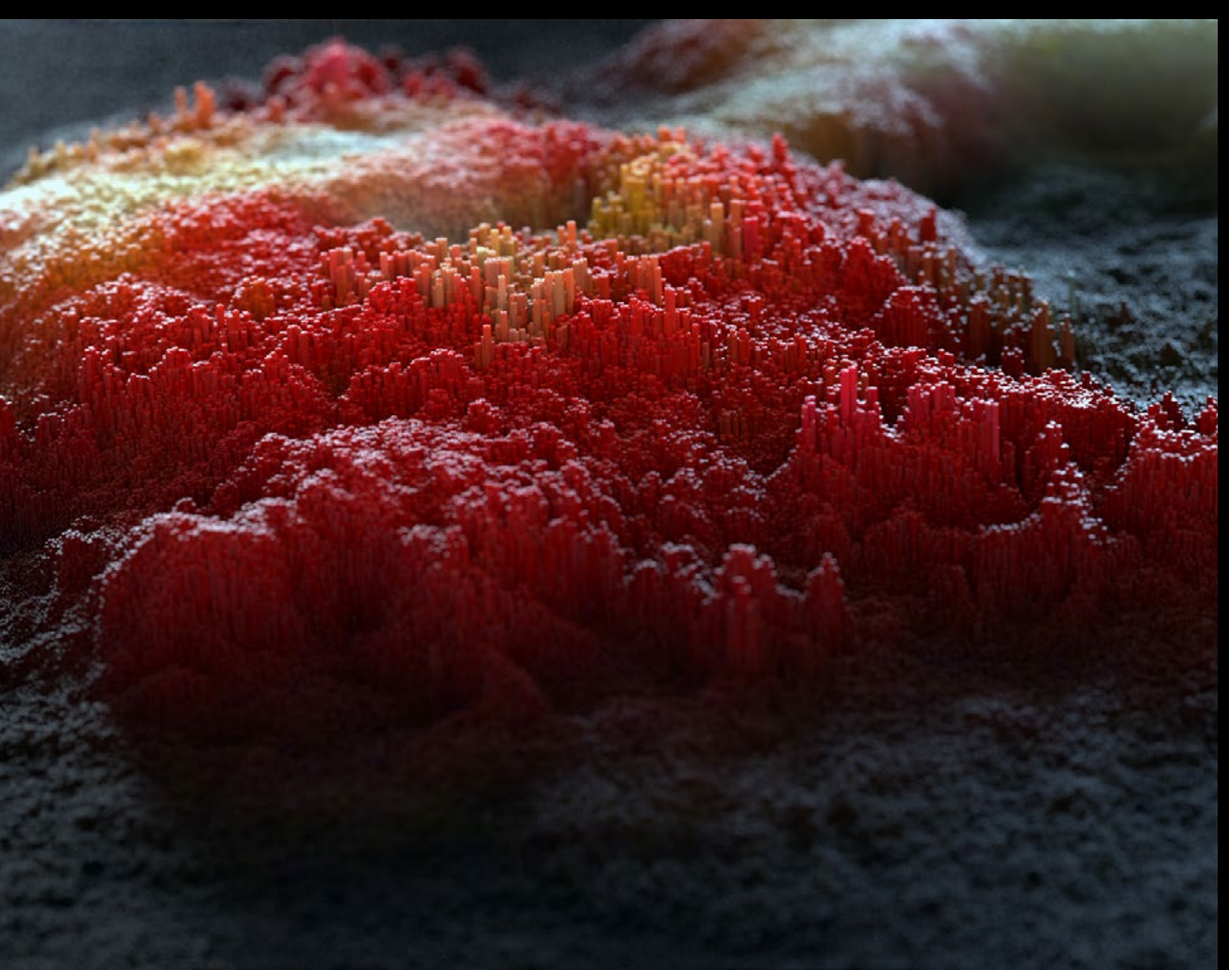
Credits:

Solid Angle | Arnold Renderer

Maya XGen Colored Cubes and Spheres Rendered with Arnold







BJÖRN GRIESBACH

Illustration

Visual Artist from Germany, currently living and working in Hanover.
Not too long ago he has finished his master's degree in illustration.
It all began at the age of 3 when he had to travel by air for the first time. He was scared out of his wits, so an attentive stewardess gave him a sketch block and some coloured pencils to calm his nerves.
He has been drawing ever since. His passion for mythology, folklore and the human psyche often influence his themes and imagery.
He likes to combine contemporary images with fairytale-like or dream-like elements to give seemingly mundane subjects a somewhat otherworldly appeal.

More work by Björn on his website:
http://www.behance.net/bjorngriesbach/

Credits:

Illustrations for "La Nausée" by Jean-Paul Sartre.

La Nausée

“Like them, I wanted to throw a stone into the sea. Just at that moment I stopped, dropped the stone and left. Probably I looked somewhat foolish or absent-minded, because the children laughed behind my back.”

“I am alone in the midst of these happy, reasonable voices. All these creatures spend their time explaining, realizing happily that they agree with each other.”

“I suppose it is out of laziness that the world is the same day after day.
Today it seemed to want to change.
And then anything, anything could happen.”

“The tone does not correspond in any way to her face. It is not tragic, it is... horrible: it expresses a dry despair, without tears, without pity. Yes, something in her has irremediably dried out.”

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THE CURE

By Frank Lassak

The other day, I sold all my digital photography equipment. I didn't want to work with it anymore, after long years of professional assignments for fashion labels, agencies, etc., having enjoyed some commercial success with publications all over the world. Not that I changed my job or quit photography in general. It's just that I wanted to do real photography again, shooting high-quality film and develop pictures in sizes as big as I want them to be (aka: billboard size). Just like I used to work, before the digital virus had smitten me. So I set out to conquer new, yet well-known territory, aka post-digital photography.

The Forgotten Land

The cure started slowly and with a touch of iffiness. The main question was: were my reasons strong enough to convince the clients so they would not run away and hire a competitor who could offer faster service by working digital? My doubts were unfounded. Except for one customer, all clients stayed - and, much to my surprise, were quite enthusiastic when they heard the news of my return to film photography.

For the first six months of the cure, I had kept the digital stuff. Just in case. But the case never happened and I finally sold the DSLRs, accompanying lenses and accessories that weren't of any further use. Instead, I practiced a lot with my new workhorse, the 6x8 medium format Fuji GX 680, a professional studio camera with lens movements (tilt, shift, rise, fall, etc.), making it a very versatile tool, especially for architecture, but also for almost any other genre of photography. Not so much for sports, events and other fast stuff - but that wasn't on my list anyway.

Another great thing about the GX 680 is: it produces images in such a high resolution (equal to more than 600 megapixels) that no current DSLR can deliver - for a fraction of the price of high-end digital medium format equipment. In fact, I bought the camera plus a good range of professional lenses and accessories for less than €2,000 - a bargain in comparison to any (almost) equivalent Phase One, Pentax, Mamiya or Leica S, being the main digital competitors in that field.

When I first put my hands on it, I thought I could miss autofocus or exposure programs like aperture priority, etc. But actually I never really missed that. On the contrary, the absence of those functions allows for much better control of what's happening in the frame. And, to be honest, any given autofocus system has its downsides or won't work as expected, especially in low-light situations or with fast moving subjects. So, it's not a real loss. Not having the chance to make pictures with aperture priority, being my preferred exposure mode with DSLRs, is a different thing altogether: even when I was using film SLRs back in the days (Nikon F100, Minolta Dynax 9), I found it very convenient to use automatic metering. Working with the GX 680 makes it necessary to meter completely manually (unless you buy a special AE finder, a rare add-on and quite pricey). After a few rolls of film, however, I quickly found out that I wouldn't need it, since manual metering is much more precise in most cases.

"The main question was: were my reasons strong enough to convince the clients so they would not run away and hire a competitor who could offer faster service by working digital?

My doubts were unfounded."

What's more, working with the GX 680 has opened my senses for new genres. One or two years ago, I couldn't imagine landscapes as part of my portfolio. Now, one of the first art series I produced with the camera is called "The Forgotten Land" (see pictures) which essentially deals with barren land, solitary trees, wilderness, and abandoned villages along the border between Poland and Germany. It may sound strange, but I guess this new perspective is a result of being able to look through a viewfinder that's almost the size of a complete DSLR (not quite, but huge indeed). In other words: you immediately see what you'll get, without having to look at the display of a DSLR. The picture is there, in the viewfinder. You just have to record it.

Another part of the cure was to get acquainted with a certain amount of slowness, since it takes a while until the films are developed, selected and printed. The good part here is that I can use that time to do all kinds of (nice and/or necessary) things, whereas in the digital age a huge amount of that time had to be spent on post production, which is now done by the labs. I'm working with three different labs: one for color slides, one for black and white negatives, one for C41 negatives. They offer 24h professional service at reasonable prices.

So much for the labs. But where do I buy the films, you might ask? According to the advocates of the digital industry, „film is dead" for quite a while now, and it might seem difficult to buy it. Yet the purported death of film is just a myth. Granted, the number of available film types has shrunk over the last ten years, but in the professional segment there's still plenty of choice. Truth is, film emulsions have become more refined, since manufacturers have spent substantial amounts of money into the development of film types that are optimized for scanning – painfully acknowledging that magazines, newspapers, agencies and printers nowadays prefer digital submissions over negatives or slides. Besides, there is a number of smaller companies introducing new films to the market – much to the surprise of the digital industry. Film is vividly alive and kicking.

The artwork included in this article is from the series "The Forgotten Land" by Frank Lassak.

More work by Frank on his website:
http://www.efactsphoto.com/

PATRYK HARDZIEJ

Illustration

Illustrator and graphic designer, lives and works in Gdynia (Poland). He handle projects dealing with illustration, branding, logo design, visual communication, editorial graphics and art projects, as well.
In particular, he is fond of combining in different proportions technical aspects of graphic design with illustration. Together with Patrycja Podkościelny they run the Negation Studio.

More work by Patryk on his website:
http://www.hardziej.com/

Credits:

Two illustrations for the Italian psychedelic-rock band Maya Galattici. For their songs: “I Want a Head” and “Where My Mind Goes When I Sleep”.

Maya Galattici

d-Arkroom

Digital Art

d-Arkroom aka Michele Durazzi based in Florence, Italy. Everything he does starts from a self-taught path. He got to sharpen some aspects at the Department of Architecture of the University of Florence, but the most powerful side of his imaginary belongs to his childhood – it's the better place where he would like to go back. As a freelancer he works when it is required and enjoyable, in the past more with architects, now more towards Ad Agencies. Simply because these have a much wider range of themes and expressions. Worked in Turkey, Germany and New York for AKQA Agency where he had the honour to make the artwork for the Cannes Lions at the Festival of Creativity 2015.

More work by d-Arkroom on his website:
https://www.behance.net/d-Arkroom

Was ist Metaphysik? / White Series

"Was ist Metaphysik?" (title borrowed from a philosophical work of Martin Heidegger, 1929) is storytelling through the architectural detail. All pictures are made in 3D without specific real references, and they follow a path in which the link between environment e humans become totally rooted out from what we used to live. Every visual signification not only into what is meant to represent itself but also from the perspective which frames and contains. And by human presence with the role the balancing. The compositional idea is which of any object can be superfluous to represent its totality when a detail can radiate consistency, both geometry and narration. The totality left out to benefit of the observer who is required to rebuild over the edges, like to compensate for an area of partial blindness. The relationship with the human presence determines the scale, vastness and at the same time the heideggerian "dasein", or being-there: the keystone of existentialist philosophy, for which any ontological significance is related to the subject that expresses, both as presence as language.

Céntuplum

Hic Terminus Haeret

Interrupta Semitam

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Lacuna

Plenum/Vacuum

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WALTER FANTAUZZI

Photography

Based in Rome, Italy. After a technical training school, he abandoned his studies to devote himself to graphic design and advertising, then move on to new media web communication. Currently expert in the mobile application as a UX and UI Designer for applications for tablet devices and smartphones. Son of art in 2009 decided to turn his passion for photography from amateur to professional forming at the school “Officine Fotografiche” in Rome.

Cristina is a young Italian actress. In this series of images a glamorous ventured through the streets of Rome. A unique elegance for an bursting actress.

More work by Walter on his website:
http://www.walterfantauzzi.com/

Credits:

Model: Cristina Dimauro
Photographer: Walter Fantauzzi

Cristina Dimauro

MATTEO PALMERINI

Photography

Freelance photographer based in Massa, Italy. Taking photos is his passion. Full of interest fascinated by everything that surrounds him. Get inspiration from fashion magazines and from people around him. Be curious, share your experience, learn from everyone, traveling, sometimes stop with what you do, rework and start again with a new project.

More work by Matteo on his website:
http://matteopalmerini.wix.com/mphoto/

Credits:

Model: Beatrice Ferrari
Styling & MUA: Amen Studio
Photographer: Matteo Palmerini

JE M'EN FOUS

J'adore
le noir

J'adore
le noir

INDÉCENT
MAGNIFIQUE
LA FOLIE
REPEAT
LES FLEURS PLASTIQUE
PARIS
WITH LOVE

MARIANNA ROUSSOU

Winner Photo Contest 1 2015 “Portrait”

Marianna won our first photo contest on our new site by votes. There where 650 entries by 175 photographers. The whole contest has been viewed over 165,000 times during the voting round. We are very happy with this success and new contests are in the make! The contest book with a curated selection of 40 photographs will be available mid July. Let’s meet our winner with this short indepth interview.

By André Kreft / Founder and Editor in Chief - Get Inspired Magazine

Who is Marianna Roussou and what do you do?
Im marianna, a self taught photographer from Syros, Greece. I studied interior design and working as a freelance photographer and 3d artist.

When did your passion for photography started?
It started as a casual hobby but I fell in love with photography. As long as I remember I always had a camera in my hand enjoying taking photos and annoying my friends! In 2011 I bought my first DSLR camera and never stopped learning ,experimenting and being passionate about it ever since.

What tools do you use?
All I need is my camera, a tripod and a cloudy day!!

Can you tell us more about the winning shot?
Im so happy about this shot because, actually it is one of my first portrait attempts and it’s a self portrait! Also its the first one of my “eye contact” project. You can see a lot in someones eyes even if its black and white.

Any advice for upcoming photographers?
Never stop experimenting and always be passionate about it

More work by Marianna on her website:
https://500px.com/Flieg-e/

Winning shot Photo Contest 1 2015 “Portrait”

Get Inspired MAGAZINE

CONTEST BOOK

40 curated contest entries

free download and
print-on-demand version

Available mid July 2015

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