

Exposed

JRC fotocineclub's journal
Vol. 1, June 2019

Foto
Cine
Club

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Editorial

Welcome to our new journal. We are a group of enthusiastic photographers joined together in the FotoCineClub (FCC). Inspired by recent experience in bookmaking, we thought to try our hands on making a (non-commercial and free) magazine for our members and for those interested in photography.

We intend to report on workshops and other activities organised within the FCC. We also hope to discover work done by our members, which can be journeys, projects or all kind of photographic explorations. We might also talk about techniques for taking specific photographs, if there is an interest.

We hope the articles will inspire you to test new waters. And then, please let us know.

This journal will be published irregularly. We hope at the moment to publish four issues per year, but that obviously depends on the response we receive. We are looking forward to receiving many contributions to fill these pages with your interesting work. You are also all welcome to work with us on this journal or join us on our photographic excursions.

Enjoy the reading and please let us know what you think.

Rudolf

travel
Namibia A Garden of Eden you can drive through



Etosha Natural Park



We found Namibia a very friendly country to visit, and one of the best locations for nature and wildlife that we have ever visited. Namibia is a large country and it takes quite some travel in between destinations, but that driving is enjoyable and I felt I should have planned for more time as photo opportunities arise continuously along the road. Travelling through Namibia gave me the feeling of being in contact with the primordial forces that shaped the Earth's landscapes and where animal life originated. I am not surprised that so many photographers have Namibia as one of their top destinations.

Daniele



It is a Garden of Eden, but do not open the door of your car



Landscapes look different at every hour of the day



Encounters can be very close, for some of us almost too close



It feels like nature in its primordial state





We love taking photos and making images, whether family, travel, artistic, documentary or whatever. But, is there a purpose to our image making? What do we want to do with our resulting images? Leave them on an unseen cloud or disk? Print them? Exhibit them?

I once participated in a course entitled Passion and Purpose which explored these questions and more. Before the course we were requested to start our own personal photographic notebook if we didn't already make use of one. I was a bit unsure how to proceed, never having used a notebook for my photography. Anyway, I bought an A5-sized, moleskin notebook, in red so that it would remind me of my task to use it! But what to write, where to start?

Well, I started writing ideas for photographic projects, some of which I'd kind of started, in the sense that I'd been taking many images over the years of similar subjects (such as water in all its forms). I didn't manage to write much more before the course started, however, I had already begun to think of my photography in terms of themes and short- and long-term projects. The course on Passion and Purpose revealed the large variety and often inventive ways that the participants used their notebooks; some noted very detailed observations of their favourite photographic topics (even with beautiful sketches) while others used a scrapbook approach with ideas, images from the internet, small test prints with remarks, and lots more.

All these new ideas stimulated me to persevere with the use of my own notebook, which is now an essential reference for my photographic pursuits. It has encouraged me to write down new ideas, some of which have progressed while many more are still awaiting further attention. It has helped me categorise my photographic passions, channel my creative thoughts (and take note of them!) and encouraged me to produce prints, exhibitions and (work in progress) to consolidate my images into books.

Give a photographic notebook a try. The results may surprise you!

Kevin

reportage

Egetmann Parade



from snapping animals, black fishermen and other wedding guests





I would like to share my photos taken at this year's Egetmann parade on Shrove Tuesday in Tramin, Tyrol. As one of the oldest carnival customs in Tyrol, the Egetmann parade in Tramin is probably one

of the liveliest. Officially mentioned for the first time in 1591, the Egetmann parade is very special to the hearts of the people of Tramin. The Egetmann Hansl and his wedding party,

the snapping animals, the black fishermen and washer women, the gypsies, the Urviecher, the "Altweibermühle" and all of the other figures and lovingly decorated wagons are connected with Tramin.



The event is exclusively organised by the estimated 800 local village men (no women in the planning and execution allowed!!) and it creates a very strong sense of community amongst

them. Costumes and makeup are meticulously well 'designed' and one can see the amount of effort and thought that was invested. The parade attracts thousands of visitors and obviously also

numerous photographers. Be aware that your photo equipment might need some cleaning afterwards.



You shouldn't be squeamish when you attend: You will find soot, dust and wood shavings which are part of the participants' costumes, to come raining down

on the parade guests. And that during all of the shenanigans you might get involved in the whole scenery, which is absolutely part of the fun of the Egetmann.

There are open oven fires on the wagons, brass bands playing, it is loud and chaotic. Pancakes, Krapfen, Schnaps and beer are offered and widely accepted.



At the end of the day I went back to my hotel with my face covered with black make-up, my clothes half wet from being involved in a washer women event, having

wood particles in my hair, shoes and clothes and smelling of fish, exhaust fumes and smoke, but had a big smile on my face and a strong wish to come back in 2 years' time.

Gabi

meet our members

Ralf

I am the first FCC member to present myself? Oh dear! I will give it a try.

My Dad introduced me to photography, so I took pictures using SLR cameras since I was an early teenager. At the time, this meant using a light meter, calculating aperture and shutter speed, setting the camera, shoot and ... find out weeks later whether the settings



were good. I also recall standing in a darkroom for entire afternoons developing my own black and white photos. In the first photo exhibition I remember (I may have been 17 years old), I saw photos by Man Ray. I was deeply impressed by the details and expressiveness of his portraits of old persons. With friends, we tried to imitate Man Ray's strong character representations by painting our young faces with watercolours. The result was not quite the same, but this was fun!



The next two decades, I mostly used colour slide films for travel photography and for taking pictures of friends. During two low-budget months in India and Nepal, I shot less than 500 photos (13 films). I was disappointed at their quality when I looked at them again recently. While living in West Berlin during my studies in

the 1980s, I loved capturing the absurdity of the Berlin Wall areas.

When I first experienced digital photography with a compact camera in 2002, I entirely stopped using my analogue Nikon SLR. After three years, I got my first digital SLR camera.

In 2015, I discovered the JRC's FotoCineClub and took my first ever photo classes. I took Ricardo's street photography course. I have taken several courses since then and I feel that my skills have improved a lot. I make setting choices much more consciously. I often take the same photo with different settings. It is not rare that I take more than 500 photos in a single day now. Learning and using the photo editing software LightRoom was a big revelation for me. It changed the way I look at pictures, and even the way I take them.



My favourite type of photos? I love portraits, especially street portraits. I find travel and photography an interesting and fruitful combination as it allows capturing my own perception of new places. For that reason, I use the screenname phototravelography. You can find my photos at www.ralfsteinberger.com.



I mostly use an all-in-one zoom lens (18-300mm) as it gives me the flexibility I need while being out and about. However, my interest in equipment, creativity, photo editing, printing, preparing photo series and exhibitions is rising continuously. I want to experiment more and I may soon be ready for higher-end equipment.

Ralf

my double take

my double take

What about being creative without using image processing?

The images shown have been taken as 'in camera multiple' exposures. This works, similar to film cameras, where you could take multiple images on one frame if the film was not transported. On some digital cameras, you can choose multiple exposures, defining also the exposure compensation and on some even a blend mode.

The image on this page has been taken on the evening of a near full moon, making two exposures, the first with the focus on the moon and an adequate exposure time and the second of birds flying elsewhere in the sky.

Using single shot mode, the overlaid frames can be shot even some time apart, which allows changing focus, exposure and composition.

If you make sure to foresee within the first frame the space for the content of the second, these superpositions can become quite interesting.

The image on the next page is a study of bird movement with three very fast exposures, overlaid in camera, shot in continuous mode. With three subsequent 1/1000 of a second shots, you see the gull coming down about to land on the water. I love



the different wing positions and the reflections on the water.

Thus this image relies in difference to the first image shown, on a superposition of a fast sequence. I find it beautiful and also interesting as it becomes a study of flight.

I do agree that one could also take single images and join them in a software, but I enjoy the challenge of the multiple exposure approach.



In terms of the exposure you need to consider that if you join two images using auto-exposure the result will be overexposed by one stop or more, the more images you overlay. Thus, you need to dial in a -1 stop exposure compensation, and equivalently more for three or multiple superpositions.

I like also the movement of water, thus multiple expo-

sure (combining long and short exposures) will show the flow around a stone or in a waterfall, while picking up and overlaying slow and fast aspects of this process. The use of a tripod becomes indispensable.

I always find it curious to hear discussions about 'taking photos of the world as it really is'? If you think about the ability of the

eyes of different organisms and their temporal resolution, then what is real? Are plate tectonics or the atomic decay not real?

Anyway, if you have questions, ask me and if you are interested get to work, but please show us your ideas and results.

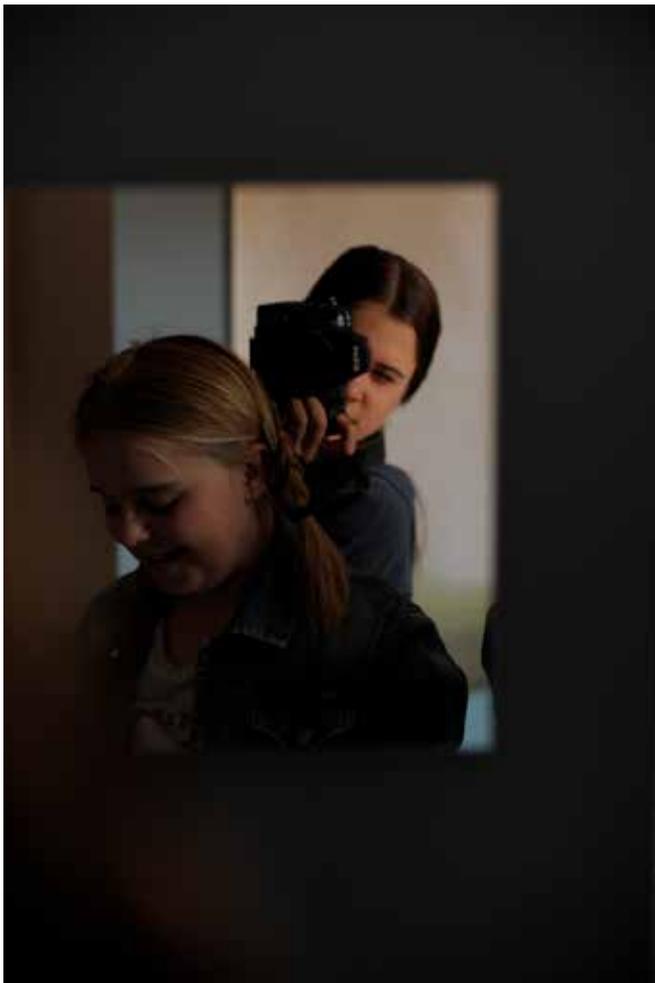
Rudolf

photographers in the making
the FCC spring courses

It is a much-loved tradition by now: if there is enough interest, photojournalist and editorial photographer Ricardo Silva from Lisbon comes to Ispra for a few weeks each year to teach photography courses. So, on 11 March 2019, the Beginners course kicked off with nine new photography students.



Cold spring afternoon in the garden



One moment

Over the next four weeks, Ricardo taught six courses: Beginners, Beginners 2.0 – Practice, Portrait, Street Photography, Night Photography, and Book Making. For those more interested in specific topics, Ricardo was also available for private classes.

Courses are a mixture of theory and practice. And yes, there is homework to be done: beginner students practise the newly learned techniques at home, and everyone selects pictures to be discussed in class. “Bring only your three best pictures to class.” – a comment frequently ignored...

Ricardo's courses are fun and very practically oriented.

Whereas the Beginners course is all about learning how to use your camera properly in manual mode and understanding the basics of composition, the follow-up course Beginner 2.0 is aimed at practicing the different techniques, including motion movement, fast focus, high-contrast lighting, and flash.

During the Portrait course, you will learn about different lighting patterns, posing, and composition.



Students discussing during the book making course

But you will also learn how to improvise when you do not have professional equipment at hand.

The night course requires some stamina. 10-minute long exposures at night in the cold can be demanding but once you see the results, a broad smile lights up your face.



Blue Twilight



Night photography in Sesto Calende

Street photography, on the other hand, needs some guts. Pointing the camera at a stranger is not easy when you do it for the first time.

And yes, you might be asked by people to delete a picture but hey, it's probably just one out of the 300 that you have taken that day.

If you are very shy, you might start by "shooting from the hip," using the display of your camera.



Sunday rush



Sadness in the sun



Step-in-style

The Book Making course is the most intense one. This is meant for students who already have a large number of pictures and would like to produce a book in order to have something lasting.

You will learn about photo editing and story-telling, which will help you in choosing the pictures that go into the book and preparing them for publication. Talk to club members if you wish to see some of the books!

We have already started planning the next season, so watch out for the announcement via email and on the FCC website.

Katja

Selected Photo Exhibitions

Italy

Milan

17 April 2019 – 30 June 2019: Photo Festival 14th

Various locations

<http://www.milanphotofestival.it/?lang=en>

8 December 2018 – 22 June 2019: Human Rights- La storia dell'ONU (e del mondo) nelle più belle immagini della United Nations photo library

La Casa di Vetro

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

Venice

20 March 2019 – 18 August 2019: Letizia Battaglia. FOTOGRAFIA COME SCELTA DI VITA

Tre Oci

[http://www.treoci.org/index.php/it/2013-02-05-10-08-35/mostre-in-corso/item/348-letizia-battaglia-](http://www.treoci.org/index.php/it/2013-02-05-10-08-35/mostre-in-corso/item/348-letizia-battaglia-fotografia-come-scelta-di-vita)

[fotografia-come-scelta-di-vita](http://www.treoci.org/index.php/it/2013-02-05-10-08-35/mostre-in-corso/item/348-letizia-battaglia-fotografia-come-scelta-di-vita)

Rome

17 April 2019- 30 June 2019: Paolo Di Paolo. MONDO PERDUTO

MAXXI Museo nazionale delle arti del XXI secolo

<https://www.maxxi.art/en/events/paolo-di-paolo-mondo-perduto/>

11 May 2019- 01 September 2019: TERRE IN MOVIMENTO

MAXXI Museo nazionale delle arti del XXI secolo

<https://www.maxxi.art/en/events/terre-in-movimento/>

Lodi

October 2019: Festival della fotografia etica

Various locations

<https://www.festivaldellafotografiaetica.it/>

Selected Photo Exhibitions Outside Italy

Arles (France)

1 July 2019 – 22 September 2019: Rencontres d'Arles
Various locations
<https://www.rencontres-arles.com/>

Berlin (Germany)

13 September 2019- 30 November 2019: Robert Frank. UNSEEN
C/O Berlin Foundation
<https://www.co-berlin.org/en/robert-frank>

Zurich (Switzerland)

16 November 2018 – 23 Juni 2019: Sebastião Salgado. GENESIS
Museum für Gestaltung
<https://museum-gestaltung.ch/en/ausstellung/sebastiao-salgado-genesis/>

Antwerp (Belgium)

7 May 2019 – 29 Jun 2019: Saul Leiter. EAST 10th STREET, and LANESVILLE
GALLERY FIFTY ONE, and FIFTY ONE TOO
<http://www.gallery51.com/>

London (United Kingdom)

until 27 October 2019: Nan Goldin. THE BALLAD OF SEXUAL DEPENDENCY
Tate Modern
<https://www.tate.org.uk/visit/tate-modern/display/nan-goldin>

Madrid (Spain)

8 June 2019 – 22 September 2019: William Klein. MANIFIESTO
Fundación Telefónica
<https://espacio.fundaciontelefonica.com/evento/william-klein-manifiesto/>

Athens (Greece)

13 June 2019 – 28 July 2019: Athens Photo Festival
Main venue: Benaki Museum, 138 Pireos Street
<https://www.photofestival.gr/>

Gothenburg (Sweden)

25 May 2019 – 15 September 2019: Moonlight- 50 Years of Photographing the Moon
Hasselblad Center
<https://www.hasselbladfoundation.org>

Past FCC courses

11 March 2019 – 7 April 2019, Ispra

Spring courses with Ricardo Silva

- Beginners Workshop
- Beginners 2.0- Practice
- Portrait Workshop
- Night Photography Workshop
- Street Photography Workshop
- Book Making Workshop

4 May 2019, Ispra

Fine Art Printing with Roberto Caielli

24-26 May 2019, Lisbon

Street Photography Workshop with Ricardo Silva

Upcoming FCC courses

16 September 2019 – 3 November 2019, Ispra

Autumn courses with Ricardo Silva

- Beginners
- Street Photography
- Post-production using Darktable
- Book Making
- Private classes

Registration Doodle **coming soon!**

The FotoCineClub FCC

The FotoCineClub (FCC) is a COPAS-supported club at the European Commission's Joint Research Centre (JRC) in Ispra, Italy. We invite all interested persons to join our activities and meetings, as well as our email distribution list and the WhatsApp group. Paying members can additionally participate in group decisions, use the club's equipment including our photo studio, receive photo journals and participate in courses (additional course fees apply). Membership fee for the year 2019 is 30 Euro.

Committee: Gabi Breitenbach (president); Rudolf Hummel (vice-president); Eckehard Rosenbaum (treasurer); Ralf Steinberger (secretary); Kevin Douglas, Rosana Grecchi, Katja Neugebauer, Ute Stips (consiglieri).

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FCC Flickr group: <https://www.flickr.com/groups/jrcfotocineclub/>

FaceBook: Foto Cine Club

<https://www.facebook.com/Foto-Cine-Club-1416960978521990/>

Web page: <http://fotocineclub.weebly.com/>

Membership form: <http://fotocineclub.weebly.com/registration.html>

About this issue

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