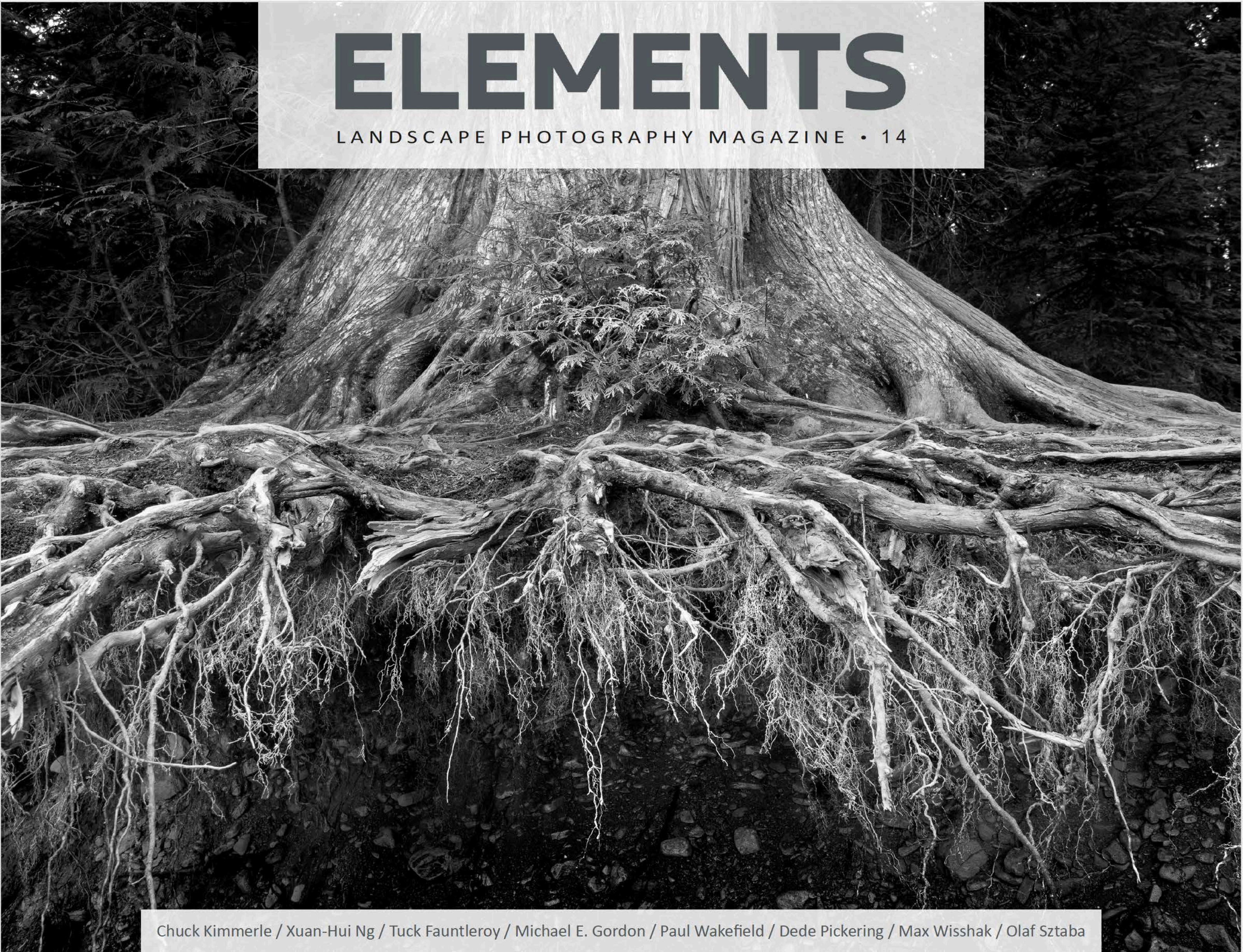


ELEMENTS

LANDSCAPE PHOTOGRAPHY MAGAZINE • 14



Chuck Kimmerle / Xuan-Hui Ng / Tuck Fautleroy / Michael E. Gordon / Paul Wakefield / Dede Pickering / Max Wisshak / Olaf Sztaba

As we emerge from the pandemic we are beginning to go out and explore again. I think it is important to consider what we want from our time in nature. What is it about photographing the landscape that you want to convey in your imagery? For me, it's always been about capturing nature at the perfect moment when the composition, subject, and light come together. I try to capture images that would move my audience.

That is what we are aiming for when selecting the imagery for the ELEMENTS Magazine. We want to make sure the images demonstrate the photographers' ability to tell the story and convey the skills and hard work that goes into creating them. The photographers we work with have a clear purpose as to what they do in the field and this commitment shows in their imagery. We are very grateful to work with each of them.

On a personal note, I planned to be in the Smoky Mountains photographing spring dogwood and redbud trees this month. After some consideration, my wife Joni and I decided instead to do a hiking trip to Utah but with a small twist. For the first time in a while, I decided to leave the camera gear behind.

When I first met my wife, we went to the Southwest every year and hiked from dawn to dusk. It was an obsession to hike every trail in the park. If you can believe it, in the early days we paid just \$14.95 for a hotel room in Moab and were the only photographers at Delicate Arch and Mesa Arch. These iconic Western locations are now very popular with photographers. At the time, I carried a Minolta X7A 35mm camera and

a tiny tripod with a couple of wide-angle lenses. I remember how excited I was when I got my Samyang 28mm lens. I paid less than a \$100 for it. I became enthralled with wide-angle photography in the Southwest. The purpose of the trips was to hike and have an adventure, with the photography an afterthought. When I started out, I was not purposeful and there was no planning to make sure I was in the right place at the right time to get the right light. I was too busy enjoying our adventures. Of course, we all know that it is worth the effort to get the delicate light and the glow reflected by the red rock when the light is glorious.

Over the years, the trips turned from hiking to focusing solely on photography. Gradually, there was more gear and larger tripods. My pack ballooned to over 60lb. I was carrying medium format cameras and medium format panoramic cameras with an assortment of lenses and lots of film. It was a beast of a pack. Joni carried the overflow lenses, water, and bear spray. The packs became a burden to hike with, but it didn't slow me down because I wanted the best image quality and believed it was worth the pain to carry all the gear. I had a clear purpose. It wasn't unusual to get up at 3 a.m. and hike in the dark just to get to a location for sunrise.

This time we decided to do something different. On this trip we want to have more freedom to enjoy nature and the landscape, so we are going to travel light. It will be about getting back to places where I met Joni and fell in love with her and the special times we had at these locations, enjoying carefree fun and adventure. We are looking forward to it.

Before I leave, on behalf of our team I would like to present the April issue of the ELEMENTS Magazine.

In this month's interview we sit down with US black and white, fine art photographer **Chuck Kimmerle**. Chuck creates powerful images which intersect between man and nature. I find his work both contemporary and introspective. Chuck's images are stark, simple, and reflect the quiet landscape of areas devoid of obvious grandeur or explicit beauty. Chuck put it this way: "My advice is simple: Stop going where everyone else is going. I understand the desire to visit and photograph beautiful and iconic locations, such as Death Valley's Zabriskie Point or Antelope Canyon. There is nothing wrong with this. However, if we want to move beyond the usual landscape, if we want to creatively grow, we cannot let ourselves become defined by such low-hanging fruit. I am discouraged by the number of supposed photographic leaders whose websites prominently feature easy clichés, as if they were an indication of talent and vision." These are bold and important statements. I am confident you will enjoy this interview and if you get a chance, sign up for one of Chuck's workshops or purchase one of his creative prints.

Next, we bring back the talented and creative **Xuan-Hui Ng** for her second article titled "Metamorphosis," featuring the landscape of Central Hokkaido. In a beautifully written, personal article, Xuan-Hui describes the background of her project which had a major impact on her. The loss of her mother and a chance

encounter with nature set her on the path to recovery. This sentence resonates with me: "I now photograph to celebrate and preserve the memories of nature's ephemeral beauty." The article is accompanied by imaginative and cleverly crafted images.

We are introducing a new feature this month in which we showcase photographers' projects. Although shooting individual images is always a challenge, working on long-term projects brings meaning and purpose to our work. We are proud to present the stunning project titled "Waterline" by fine-art photographer **Tuck Fauntleroy**. In this stunning series, Tuck makes rivers his subject matter – meandering rivers against the backdrop of winter in remote locations. The imagery is abstract with importance placed on positive and negative space. Tuck spent ten years photographing this project from an airplane in the springtime. I think it is one of the most exciting bodies of work we have shown in the magazine. We hope to bring you an interview with Tuck later this year.

In this month's "Gallery" we feature UK photographer **Paul Wakefield**. Paul became a landscape photographer out of a passion for nature. He discerns images from scenes that are chaotic, and by finding visual rhythms and patterns, he crafts mesmerizing and elegant compositions. Paul's work spans both grand and intimate landscapes. When you view the images, you realise the originality of his vision and imagery.

In an important article titled “Photography is Easy – Art is Hard” **Michael E. Gordon** raises the important yet often poorly resolved dilemma of moving from photographic fundamentals, mostly in a technical sense, to the fine art sphere. He writes: “Painters don’t keep buying and trying different brushes, oils, or easels in order to improve their art or craft. They just keep painting, developing their craft and their art simultaneously. Few photographers stop developing the craft for long enough to consider creative artistic options.” I expect we will all be reading this piece over and over again.

This month’s “How it was Shot” goes deep into **Dede Pickering’s** image from “Impermanence – Ice in an Abstract World.” This beautiful image was captured in Scoresby Sound in Greenland. It is interesting that Dede calls herself a street photographer. When you see her portfolio of landscape images from Greenland you would never have guessed it. The images of ice are abstract with a sublime balance which is often lacking in landscape imagery. This quote from the article gives you a sense of what drives her. “I believe I was born with curiosity and a sense of adventure. These innate characteristics have prompted me to explore the world, camera in hand, far off the beaten path. I’ve travelled the seven continents and more than a hundred countries in a lifelong personal journey of soul-searching and self-discovery, often returning to my favourite places multiple times. The light and the experience is always new and exciting. One of those places is Greenland.” What an interesting story!

This month’s “From the Bookshelf” showcases a book titled “New Zealand Karst” by **Max Wisshak** and his wife Stefanie Wisshak. It is the account of a voyage across limestone landscapes into the subterranean realm of caves. It illustrates the multifaceted aspects of New Zealand’s karst landscapes and reveals how you can appreciate karst as a phenomenon where geological, biological, and archaeological beauty all come together. In the book you will find a different type of landscape which poses its own challenges for a photographer.

Last, our own **Olaf Sztaba** has written an article about contemporary landscape photography and its importance in landscape photography. In the past issues we presented imagery by photographers such as Jan Töve, David Zimmerman, and Edward Burtynsky. These and other photographers have shown that images depicting a human-altered landscape can be engaging, informative, and even mesmerizing. In his article, Olaf introduces us to this sub-genre of landscape photography and makes a case for it in our own photography. The article includes some examples of the best contemporary landscape photography by photographers Jan Töve and David Zimmerman.

We trust you enjoy this issue. Thank you for your support.

Steven Friedman
Co-editor of ELEMENTS Magazine

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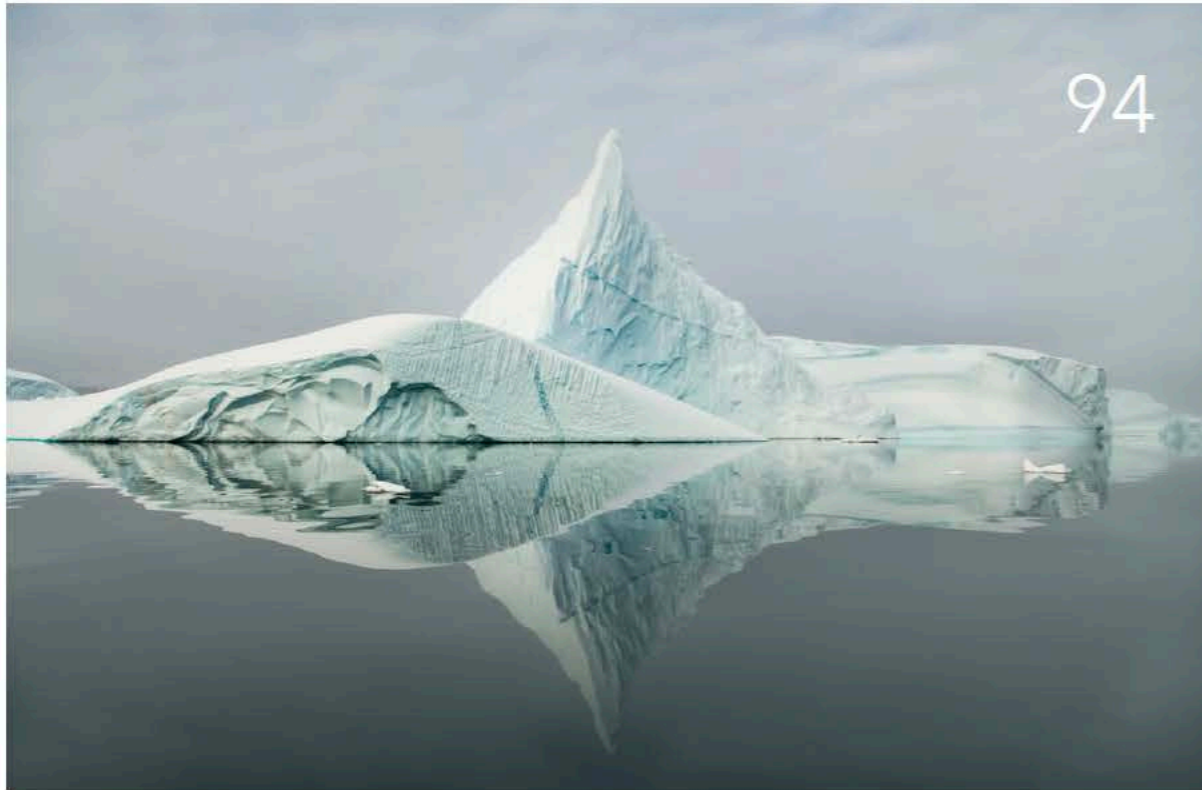
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HOW IT WAS SHOT

Impermanence – Ice in an Abstract World

Dede Pickering



Photographing in the polar regions can be a challenge until you find your connection to ice and openness. It took a lot of soul searching and several return trips for me to find mine. The image in this article was taken in Scoresby Sound, Greenland, in an afternoon when the sea was as still as glass and the silence was deafening. This iceberg spoke to me.

I've always thought of myself as a street photographer – someone who gets lost in spontaneous moments found while wandering; always challenged trying to capture those precious gestures of life with a camera hoping they will live on forever. I have built a family with the people I have met along the way. My global family means the world to me. Especially during the pandemic when we all felt so isolated.

The first time I travelled to Antarctica and the Arctic I couldn't focus on what to photograph. I felt lost in a world of ice and open sky where planes don't fly. There, I was a small insignificant dot on Planet Earth surrounded by the silence of my thoughts. The sky stretched like a rainbow from horizon to horizon and the stars and moon illuminated the night. I was mesmerized by what I saw and had a hard time putting words to my emotions. And I had an even a more difficult time deciding how to photograph what I saw and felt.

It was suggested to me that I look at the ice as something living, breathing, changing, and full of ex-

pression. I should imagine ice and the wide-open icescapes with human qualities and see the beauty and impermanence that is in all things. My photography improved with my new vision. Now I return to the polar regions with great enthusiasm, respect, and a shared awareness, eager to photograph. Visiting these areas has connected me, in a larger way than street photography, to a global picture. I've realized that we are one world with a universal responsibility to preserve it. Nature is the shared umbrella over us all. We each have an important role to play in the future of our planet.

I believe I was born with curiosity and a sense of adventure. These innate characteristics have prompted me to explore the world, camera in hand, far off the beaten path. I've travelled to the seven continents and more than a hundred countries in a lifelong personal journey of soul-searching and self-discovery, often returning to my favourite places multiple times. The light and the experience is always new and exciting. One of those places is Greenland.



Balance - An Iceberg in Scoresby Sound, Greenland
Nikon D850 + Nikon 24-70mmf/2.8 at f/6.7, 1/750sec, ISO200

One day in Greenland's Scoresby Sound I was sitting on the bow of a three-masted schooner and gazing at the horizon. I was lost in my thoughts when a beautiful iceberg came into sight. It was a perfectly shaped arch on top of two towers of ice. I couldn't wait to have a closer look. My camera was ready! As the boat approached, the arch suddenly fell, and the towers split apart. A large splash marked the spot where this elegant iceberg had once stood. I felt a terrible sadness as I wondered whether this arch reflected so much of life. It spoke to me about change and impermanence, about how quickly things can be erased, in an instant, that we hold dear to our hearts. That is when I knew I had developed a deeper and more profound connection with ice. I felt it.

The icebergs are like actors on a stage. The stage is the horizon, or the ice-cold polar seas the waterways of life. The icebergs are all unique with an array

of colours, shapes, and patterns. My imagination often runs wild, and I see many design possibilities in each image. When I return home, I look at some of my images vertically and horizontally, spinning them around like a kaleidoscope or a Rorschach test. It is easy to get lost in the ice and some of Mother Nature's finest landscapes.

I often ponder on how I bounce between polar landscapes and street photography, wondering who I am as a photographer with a love of such different subject matter. Or perhaps these subjects have more in common than I once thought possible. After all, aren't streets just spiderwebs of abstraction like patterns in the ice? The differences challenge me to see new possibilities within myself. My camera is the conduit as I continue to search the world for the questions I cannot answer, and the connections I want to make.

Dede Pickering

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