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different**

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Interview with
Richard Vantielcke

VIDOQ

Karol Tomaszewski

Minimalna ingerencja w zdjęcia

Gregor
Laubsch

Z drugiej strony obiektywu

Joanna Zysnarska



Inspiracja w naturze

Paweł Adamiec

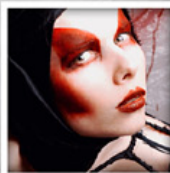


**Nie chcę
zostawić
aparatu...**

Tomasz
Biernacki

10 pytań do ...
Gregor
Laubsch

Gregor Laubsch

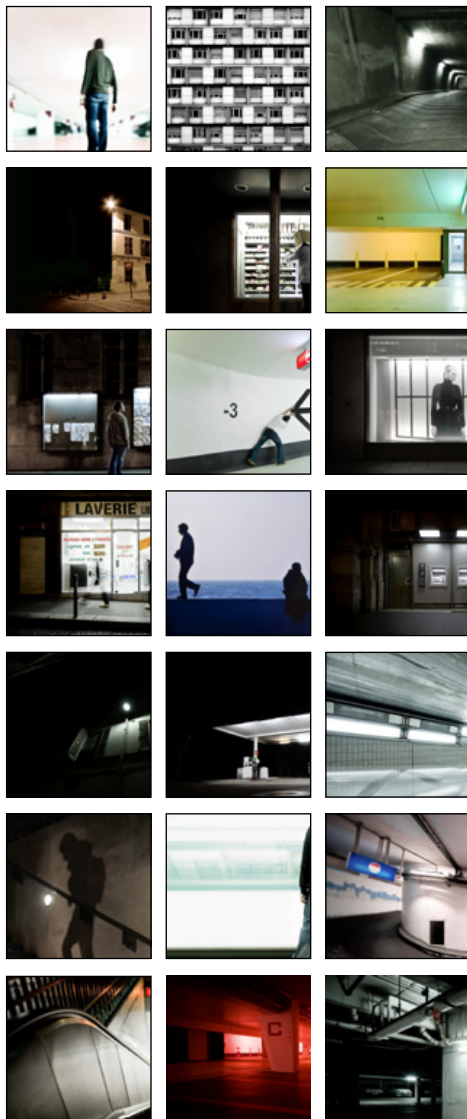
warsztaty
sztuki
fotografii

Jak znaleźć inspirację w fotografii mody?



Richard Vantielcke

Website: www.ludimaginary.net | Blog: <http://www.ludimaginary.net/blog-photographe>



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My name is Richard Vantielcke and I'm living in Paris (France). I am a freelance French photographer specialized in narrative photography.

I've always been fascinated and intrigued by the world images (movie, painting, animation, video games), this ability to convey an emotion, a message in a split second. Thanks to the arrival of digital photography, my interest for photography turned into passion (possibility of multiplying shootings at reduced cost, easy post-production process on digital materials).

I consider that a successful photograph tells a story. With digital cameras and photo editing, it is now easier to produce beautiful images, but it is much harder creating meaningful images within a personal and coherent universe. A successful photograph must get a visceral impact on the viewer, it must catch his eyes, it must inspire him...

Today my photographic work focuses on the following themes: urban and architectural photography, light and shadow, conceptual photography, portraits and self-portraits photography. ■



Richard Vantielcke

...you must offer
something different

Question: Can you tell us how your adventure with photography began?

Answer: My adventure with photography began the day I realized I was unable to take "normal" photographs on vacations :)

My vacation photos have always been unusual, with strange angles, friends hidden by shadows, mirrors and funny reflections... So I finally gave up the idea of shooting normal photographs and started to experiment with a small compact take every opportunity to shoot.

Question: Where do you find the passion to go out with your camera and take photographs?

Answer: I do not have to find the passion, I have no choice ! Photography became an integral part of my person. When I look at people, a landscape, a street or an architectural construction, I naturally look with the eye of a photographer... and I can't stop myself from picturing what kind of photo I could get with a certain angle or a particular type of light.

In addition to that, I just love to sublimate the everyday, what lies in front of us all the time, and to which we give almost no attention anymore... I do not have

to travel far to be able to express myself with photography.

Question: Can you tell us how to overcome the change from analogue to digital photography? Do you notice any difference?

Answer: I began photography thanks to the breakthrough of digital photography (possibility of multiplying shootings at reduced cost, easy post-production process on digital materials). Until then, my interest in photography was asleep, because I found analogue photography to much restrictive and costly. I find it incredible that a change of technology has so much importance on the development of my passion for photography.

Question: How do you get ready for a photograph? Do you have an idea in your head or is the idea born as you're taking the photographs?

Answer: For years, my shots were very spontaneous. I would go out for long walks into town with my camera and shoot literally everything that inspired me... Over time, it became obvious that I wanted to tell a story with my photos, so I started to write down ideas for more complex photographic projects. Whether

for urban photographs, narrative and or conceptual photography, I spend a lot of time now on conceptualizing what I want to say.

But the spontaneity is there anyway, it always comes when you do not expect it... The more you prepare a project, the more you will leave room for spontaneity when shooting.

Sometimes, I think my subconscious takes over during the shooting... It is much later, when I'm looking for a name to illustrate the photography or that I'm working on post-production that I understand what my "other me" wanted to frame when shooting...

Question: How important is post-production in your work as a photographer?

Answer: The post-production process is a major component for my photographs. However, a successful photograph lies mostly on the initial shot. It is useless to engage in post-production stage if the initial shooting is not convincing right away.

Post production is just a tool to improve the rendering, to underline the visual message you want to convey... If there is no story to tell, post production will only lead to an empty shell...

Bottom line, I prefer an imperfect photograph that illustrates nicely

its subject or an idea, rather than a perfectly post-produced photograph that has nothing to show but its technical qualities.

Question: What do you find most enjoying in taking photographs?

Answer: My greatest pleasure is in fact long after the shooting, when I look back at a published photograph or a complete project. It's exciting to see all the pieces of a puzzle finally coming together, to see an idea transformed into an image. It's also quite amazing how the reptilian brain has slipped a few ideas that come into sight once the project is finalized.

At the end, my greatest pleasure is when I finally rediscover a photo or series I worked on and it tells me a stronger and more complex story than I originally thought on paper...

Question: Looking back at your career, what do you think the decisive moment was telling you that this will be your way of life?

Answer: I think the key moment that unlocked "something" in my brain is the day I discovered the work of surrealist painter Rene Magritte at the Jeu de Paume museum in Paris in



2003. I remember sitting in contemplation for a very long time in front of one of the sixteen versions of The Empire of Lights... This is the first time I saw an idea literally transformed into a visual message. The perfect mix between form and substance. Form becomes so much stronger thanks to a deep substance... After this initial discovery, I began to immerse myself in a lot of books on Magritte and other surrealist painters to get inspiration for my own work.

Question: Do you know any Polish photographers? If so, what are some similarities and differences you notice between them and photographers from your country?

Answer: Off the record :) I follow the work of some Polish

photographers through websites like DeviantArt or Flickr (<http://ajss.deviantart.com/>, <http://eelmikashigaru.deviantart.com/> for example), but I do not know enough about the specifics of Polish photography to properly express my opinion about it.

Question: What advice would you give someone who is just starting their career as a photographer? What should they pay attention to?

Answer: My advice is to develop a personal universe without trying to please people. To exist (and probably last) in this highly competitive environment, you must offer something different, original to stand out. This personal universe will expand itself from the moment you will regularly practice photography.

Patterns, graphic compositions, recurring ideas will emerge... You just have to grab those basic materials and try to develop your work with them.

Question: Where do you get the inspiration for your work?

Answer: Directors Stanley Kubrick, Brian De Palma and Sergio Leone taught me how to compose a frame. Painters Magritte and Dali have sparked my imagination and gave me the urge to tell stories within images. Photographers Cedric Delsaux, Phillip Toledano, Dorothy Shoes, Matthew Dols, Julien Coquentin and lot of other contemporary photographers constantly feed my love for beautiful images that have something to illustrate. ■

Thank you for giving me the
opportunity to share my work
with your readers !

Bonne photographie à tous tous !

Richard from Ludimaginary



Ludimaginary







































