

# fotoblur

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ISSUE 9

LINDA WRIDE / HENGKI KOENTJORO







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VAN DEN HOUTE // VAHID GHASEMI **ZARNOOSHEH**



COVER PHOTO  
The Girl With A Pearl Earring by Tiziana Pielert

We love great photography. We especially love photographs that communicate ideas, stimulate our minds, and open our eyes to the beautiful world around us. Our community of photographers are dedicated to exploring the creative and artistic aspects of photography. Become a contributing photographer. Learn more @ [www.fotoblur.com/magazine](http://www.fotoblur.com/magazine)

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**Ain't It Fun?**

by Hengki Lee

Orchard Road underpass, Singapore 2010.



# Hengki Koentjoro

I see, wonder, then act, hoping that I can communicate the sense of wonder and playfulness that comes through my explorations in life.

**Hengki, tell Fotoblur a bit about how you became interested in photography and how it has changed your life.**

On my 11<sup>th</sup> birthday, I received a Kodak pocket camera from my mother. Although this was sort of a toy camera, I fell in love with the idea of preserving what I was seeing. From that moment forward I began documenting, photographically, the activities of my family as well as the community that surrounded me.

In 1987, I travelled to America where I studied film making and minored in fine art photography. Upon graduating, I returned to my home in Indonesia where I began my own company specializing in corporate profile and television commercials. My passion for photography continued and I sought whatever opportunities that would further develop my skills. I often found these opportunities while working on business assignments.

More recently, with the advent of the internet and digital cameras, much has changed and I've become even more interested in the possibilities of pursuing photography. More than ever anyone can share and get feedback from others who live beyond one's own country, which has increased my already fervent passion for this art form.

**Your photos have an obvious connection with the ocean and ocean life. Tell us about how the ocean plays a role in your daily life and how that led to it being used as the primary backdrop for this series.**

I am very fortunate to live in Indonesia, one of the biggest archipelago nations on earth. We have approximately 17,000 islands with a great marine biodiversity. The ocean is an important place to me. I am embraced by its presence everyday. Despite its shifting tides, its anger, and gentleness it has taught me to 'go with the flow.' I have learned to not only fear and respect its power but to also enjoy its many facets. I aim to reflect or rather capture the many personas of the ocean in my photography. I have been able to accomplish these images because of my abilities as a swimmer as well as having another passion, that of diving.

Whenever I have the chance to escape the stress of city life, I always seek the tranquility of the ocean. It is an endless source of inspiration, as well as a place where I can preserve my sanity or maintain my equilibrium.

**What are some major themes that you attempt to communicate through your artwork?**

I find myself intrigued by different composition and lighting. For example when photographing diving children I aim for a low angle perspective producing a silhouette of figures that creates a sense of mystery. I also use a fisheye lens which adds some distortion conveying a sense of surrealism.

**Fotoblur Portfolio**  
<http://www.fotoblur.com/portfolio/hengki24>

**Websites**  
<http://10711.portfolio.artlimited.net>  
<http://en.flickeflu.com/photos/21290636@N06>  
<http://hengki24.deviantart.com>

**As a photographer and filmmaker how do you channel your inner creativity which we see in much of your breath-taking work?**

I feel as if I connect with my creativity without consciously trying. I just do what comes naturally. Often times this is what I see, what I feel, and what speaks to me visually or instinctively. During the act of photographing I see, wonder, then act, hoping that I can communicate the sense of wonder and playfulness that comes through my explorations in life. Creativity is difficult to define but for me it's something that is more a response to inspiration.

**If you could name one photographer who has inspired and influenced your work who would it be?**

Ansel Adams is an inspiration for me. I've been studying and learning his trademark method called the Zone System. This system teaches that the perfect photograph should expose all tones ranging from the blackest black to the whitest white. This awareness of an image's contrast is an element I consider in every photograph I take.

**If you could give important advice to a new photographer, what would it be? In addition, what lessons have you learned through your journey in developing yourself as a photographer?**

I believe a starting point is to study photographers whose work you respect, which keeps you interested, curious, and inspired. For me it came from the adoration of works by Ansel Adams, Michael Kenna, and Rocky Schenk. I continue to study and learn from their work and try to emulate their genius while making sure to keep things true to my own individuality.

As with any craft, your attempt to master it will lead to many mistakes. One should not be afraid of these mistakes, but rather to find ways to re-create them into happy accidents. One needs to develop an eye for interestingness as it will allow you to develop a more liberated and creative approach to your art. If what you are interested in and passionate about is not popular, try not to conform for acceptance. Not everyone is going to like what you do. Never settle for anything less than your best. However, your best does not have to be perfect. If you feel a subject pulls you in and you desire to explore and document it, follow your instincts. Be open to critique. Listen to them, but learn when not to. Be modest and recognize the need for growth. In the end, be serious, but don't take it too serious. Have fun!

Featured Photographer **Hengki Koentjoro**



Breath





Silhouette



Toads





Pool Play



Pool Play





Breathless



Fisher Boy





Handrail To City Hall

# Linda Wride

Moving the image out of reality  
and into the realm of ideas.

**Linda, tell us a bit about how you began your journey into photography.**

I've taken photographs since I was a child, playing with my mother's inherited Kodak Brownie box camera. I still have that ancient camera, now a family heirloom! As a student, I took a photography option for presentation purposes and learned the basics of developing and printing. Being able to process my own images fueled my enthusiasm for photography, only to be frustrated when I could no longer access a darkroom after graduating. This frustration prompted a move from black and white prints into color slides for a few years.

Occasional forays into more artistic images were limited by the cost of buying film, developing and printing. However, taking photographs on a limited budget meant making the most of every precious print. I would think about a shot before pressing the shutter release: compose the image in the camera; take care with speed and aperture settings; always look for the angle. I still try to do this, even though the advent of digital photography has lifted the cost constraints associated with film. More importantly, investing in a DSLR, computer and printer has once again allowed me to take control over the whole process - capturing, processing and printing images - and with it, the opportunity to be more creative. This has been a springboard in the transition from someone who takes photographs, to thinking of myself as a photographer.

With no formal training in the use of processing software, I have discovered techniques by experimenting and through trial and error. I'm still learning and finding new ways of doing things. Being exposed to the inspirational work of other photographers through the community at Fotoblur has broadened my creative horizons, opened my eyes to exciting possibilities, and helped me explore and develop my own style. Every day is like a new photographic adventure.

**What are some major themes that you attempt to communicate through your artwork?**

I think there are two main threads underpinning my artwork. One is a love of shapes, patterns and forms which are pleasing to the eye. Whatever I look at through the lens, my eyes intuitively seek out those elements which create symmetry, a harmonious whole, or a well balanced composition. Not surprisingly, many of my images have a strong graphic character which is accessible and easy to understand in purely visual terms. The other thread is the desire to convey a mood or feeling using processing techniques to create the image I see in my mind's eye. It may reflect how I feel when I'm working on the image or my response to the subject - the reason it caught my attention, or moved me, in the first place. I want the viewer to share my emotion, but to respond in their own individual way. If the image leaves you cold, it hasn't worked. If it makes something resonate in your heart, mind or memory then I am delighted!

**Your images have a mystical, dream like quality. What ideas did you have in mind and how were you able to construct these ideas when creating this series?**

Two of the images are inspired by large-scale sculptures of the human head. I stumbled upon these public artworks when visiting London and Florence/Firenze and was drawn to them immediately. The head is such a powerful symbol - our center of thought and imagination, and the senses of sight, hearing, smell, and taste. Using images of heads was a natural choice to convey the concepts of imagination and inspiration. I selected images which seemed to me to best capture each concept: the head tilted up, viewed

**Fotoblur Portfolio**  
<http://www.fotoblur.com/portfolio/lindaw>

**Website**  
<http://www.theoxfordstudio.com>  
<http://www.saatchionline.com/oxfordwoman>

**Contact**  
[linda.wride@theoxfordstudio.com](mailto:linda.wride@theoxfordstudio.com)

from below and the eyes, unfocused, staring into the distance symbolizing imagination in "Imagine"; the large forehead with ideas literally spilling out through a crack in the skull, symbolizing inspiration in "Inspiration". The decision to work in black and white was key - moving the image out of reality and into the realm of ideas. The dream-like quality is further reinforced by the background; the heads are placed, or perhaps moving through, in an unidentifiable space. With no fixed point to relate to visually, the viewer is not constrained by a particular time or place, leaving his or her mind to wander freely wherever the concept takes it.

The architectural work owes much to my professional background in urbanism. I am fascinated by how people respond to the built environment and urban spaces. I wanted to create images which would grab the viewer's attention, provoke a response and in doing so, raise awareness of the places where many of us live. The buildings portrayed in these images each have strong individual identity. I think that comes across more clearly without the distraction of color. By isolating the building from its surroundings, attention is focused on shape, form and detailing which can go unnoticed when viewed against a cluttered skyline or busy background. The sky treatment emphasizes and reinforces those features of the building which make it distinctive.

**In your work, how do you use your subject to express your ideas and vision?**

I rarely pick up my camera with a set agenda in mind. I know from experience that I am attracted to subjects with strong shapes, patterns and forms, be it a building, rural or urban landscape, or a small detailed part of an everyday object. More and more of my images now include people - not as portraits, but as active players in a scene, who give scale or change the dynamics of the space, for example. For me, ideas are suggested by and flow from the images themselves. If the original image doesn't spark a reaction or trigger something in my imagination when I first open the file on screen, then it's probably not worth spending time on it at that point. However, I may come back to it in the future and discover something I missed the first time around, or find that later, when I'm in a different frame of mind, a thought is triggered and I have an idea to work with.

**What makes Linda Wride tick? More specifically, what are your motivations for reaching out to others using photography as your medium?**

I come from an arts background. However, I can't remember the last time I picked up a paintbrush or a pencil and sketch pad. But the camera is different. It's been there with me all the way on life's journey, recording events and, more recently, providing a channel to communicate visually, a refreshing and invigorating change after relying on the spoken and written word for so long. I have found that my images can strike a chord with people from all over the world who share my passion for photography. This has given me great delight and pleasure and real motivation to carry on.

**What invaluable lessons have you learned that helped you develop your distinct style?**

Don't be afraid to try things! Keep an open mind, experiment, persevere, be inspired by others, but value your own vision - after all, you are unique!

*Many of Linda Wride's photos are available for print, usually in limited editions. For more information contact Linda Wride at the Oxford Studio @ [www.theoxfordstudio.com](http://www.theoxfordstudio.com).*





Imagine



Inspiration





Monument



Wings

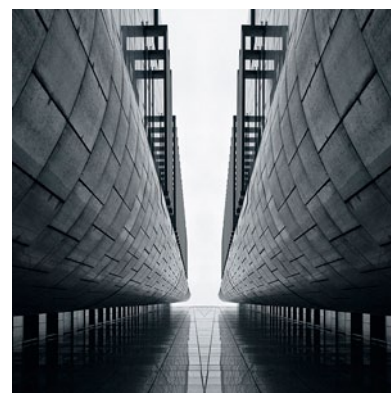
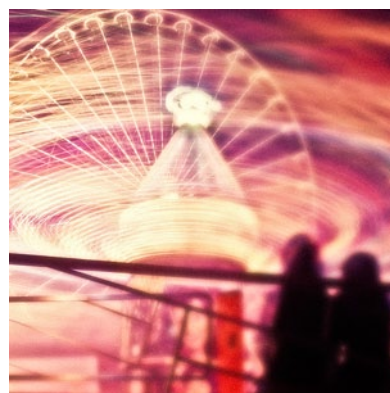
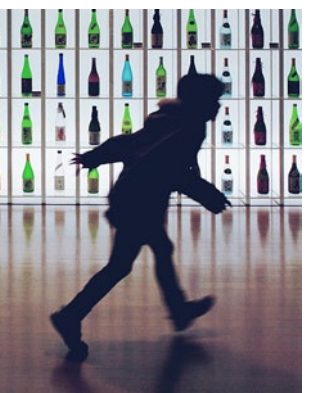




Monument 2



# GALLERY





## Child In Fire

by Vahid Ghasemi Zarnosheh

Bijar is a small town in Kurdistan, Iran. Every year, on Aashura (tenth of Moharram), people in Bijar, through rubbing mud on their heads and bodies, mourn for Imam Hossein. The so-called Gelgiran (gel /gel/= mud, giran / gi:ra:n/= taking) is a religious and traditional ritual which has been performed for years in Bijar. Gelgiran is a symbol of people's sorrow and grief at Imam Hossein's martyrdom. This ritual starts at 9:00 AM on Aashura by people in the streets of Bijar. The mourners rub mud on their bodies and faces while attending a mourning parade. Muslims around the world, mourn for Imam Hossein in different ways during Moharram and each region has its own exclusive rituals or ceremonies.







## My Solitude

by Sebastian-Alexander Stamatis

## Sophia

by Sebastian-Alexander Stamatis





**Alien Architecture**

by Sebastian-Alexander Stamatis

Sydney, Australia

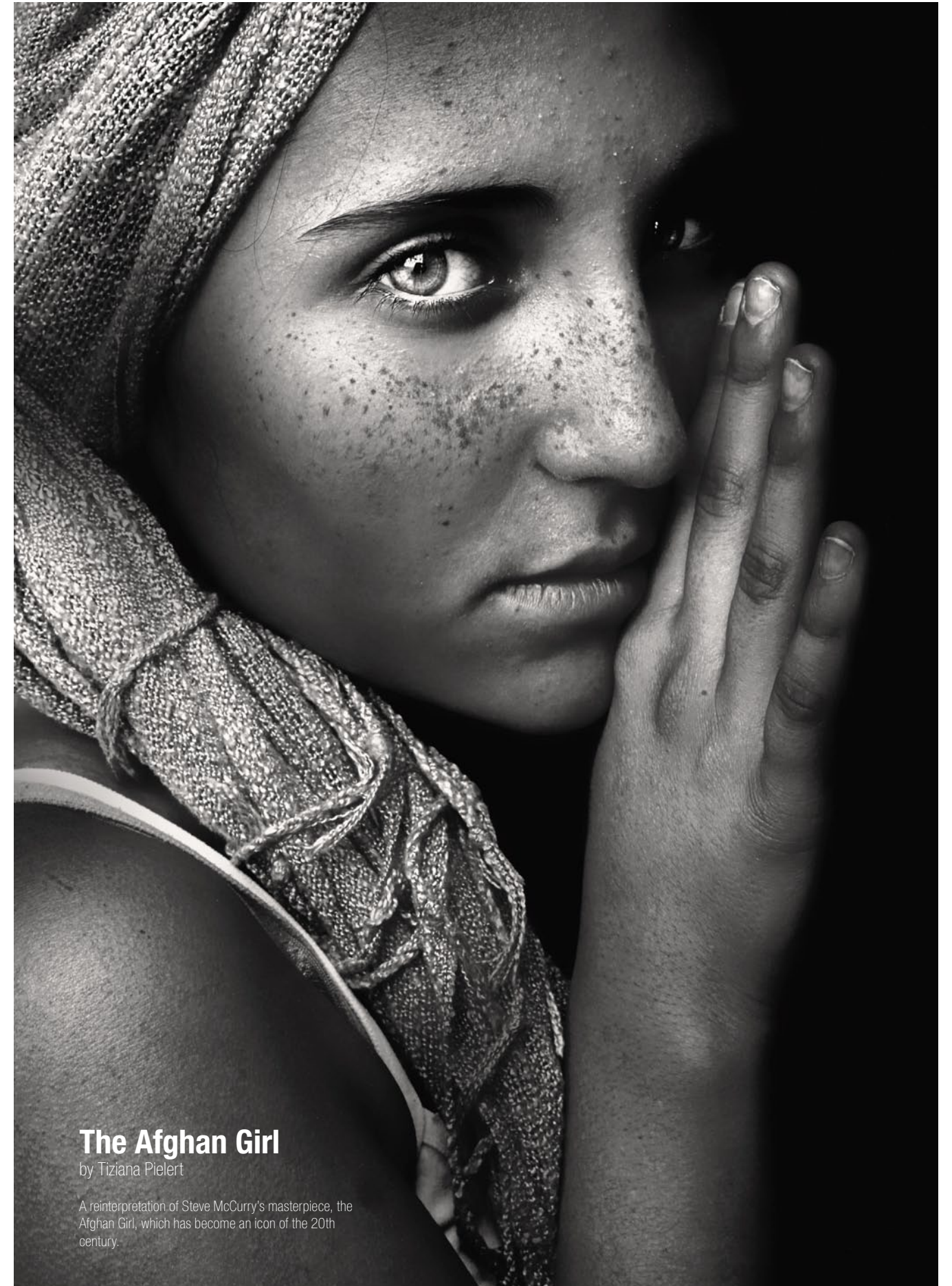




## To the Vague World Mk.II

by Dr. Akira Takaue

Aoyama,  
Tokyo, Japan  
2010



## The Afghan Girl

by Tiziana Pielert

A reinterpretation of Steve McCurry's masterpiece, the Afghan Girl, which has become an icon of the 20th century.





## What?

by Hengki Lee

Hong Kong, September 2010

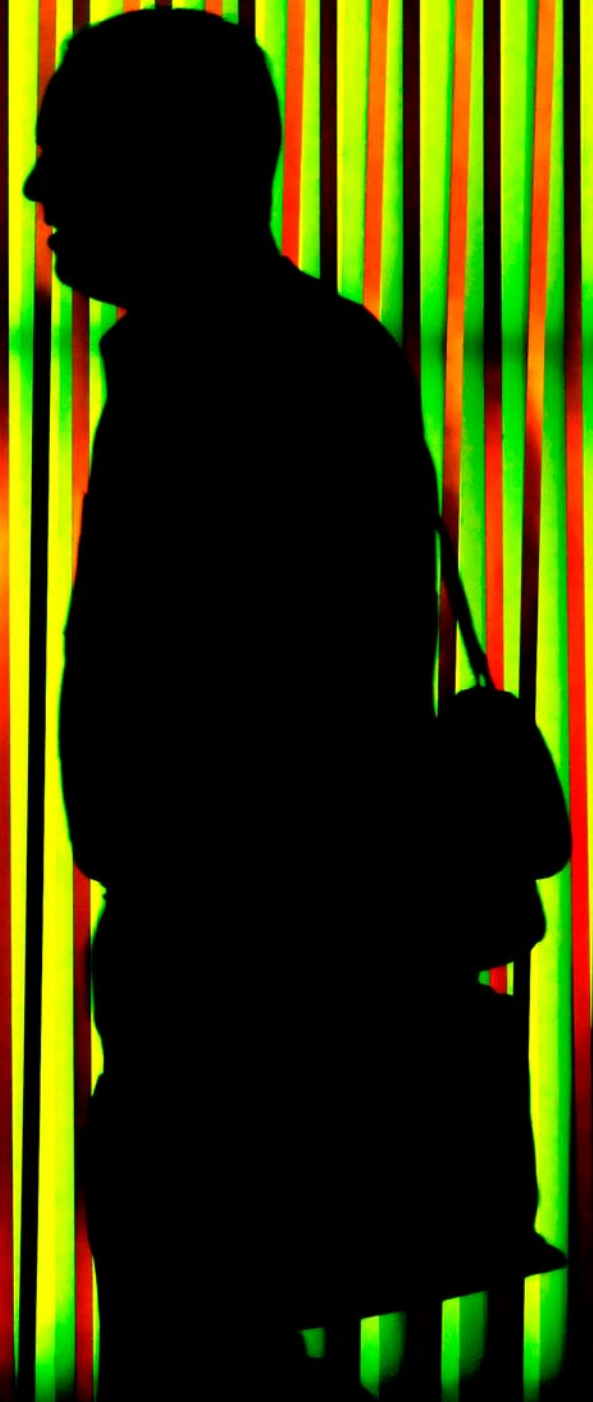


## Mr. Downtown

by Hengki Lee

Singapore 2010

# PRADA





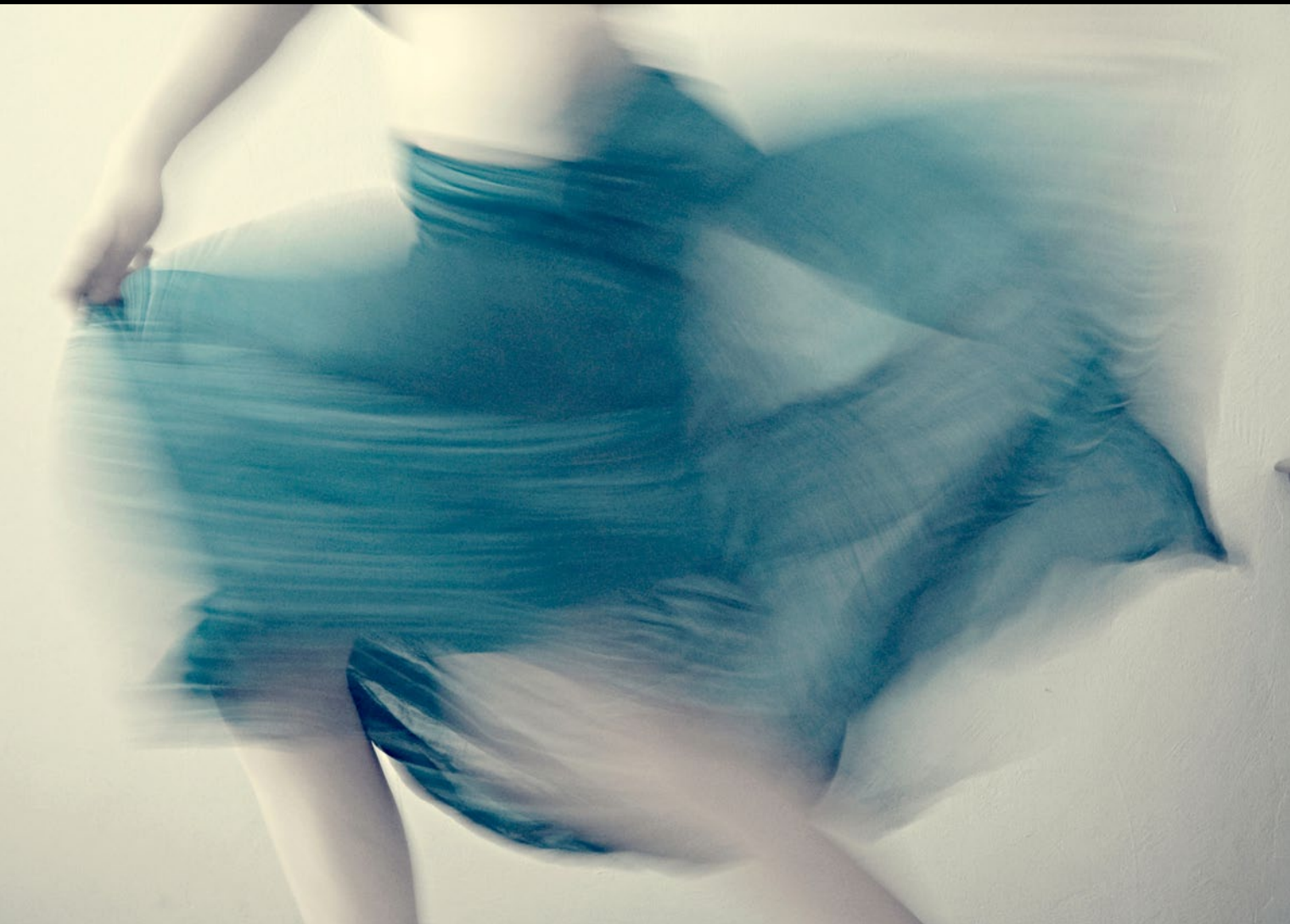


## 7.06 PM

by Martin Danovski

Cannes (La Croisette) France (2010)





**Morgana**  
by Ioana Birdu



**Farbrummel**  
by Uwe Langmann





## Left Alone

by Naufal MQ

Jumeirah Beach, Dubai



0

by Hilde Ghesquiere



**Morning Alms Round**  
by Kittiwut Chuamrassamee











# Bench

by Marei

The lonely bench, covered with fresh snow, opening a sight to a foggy winter landscape.







**Four Trees**  
by Uwe Langmann



**The Magic Of Morning**  
by Pierre Pellegrini



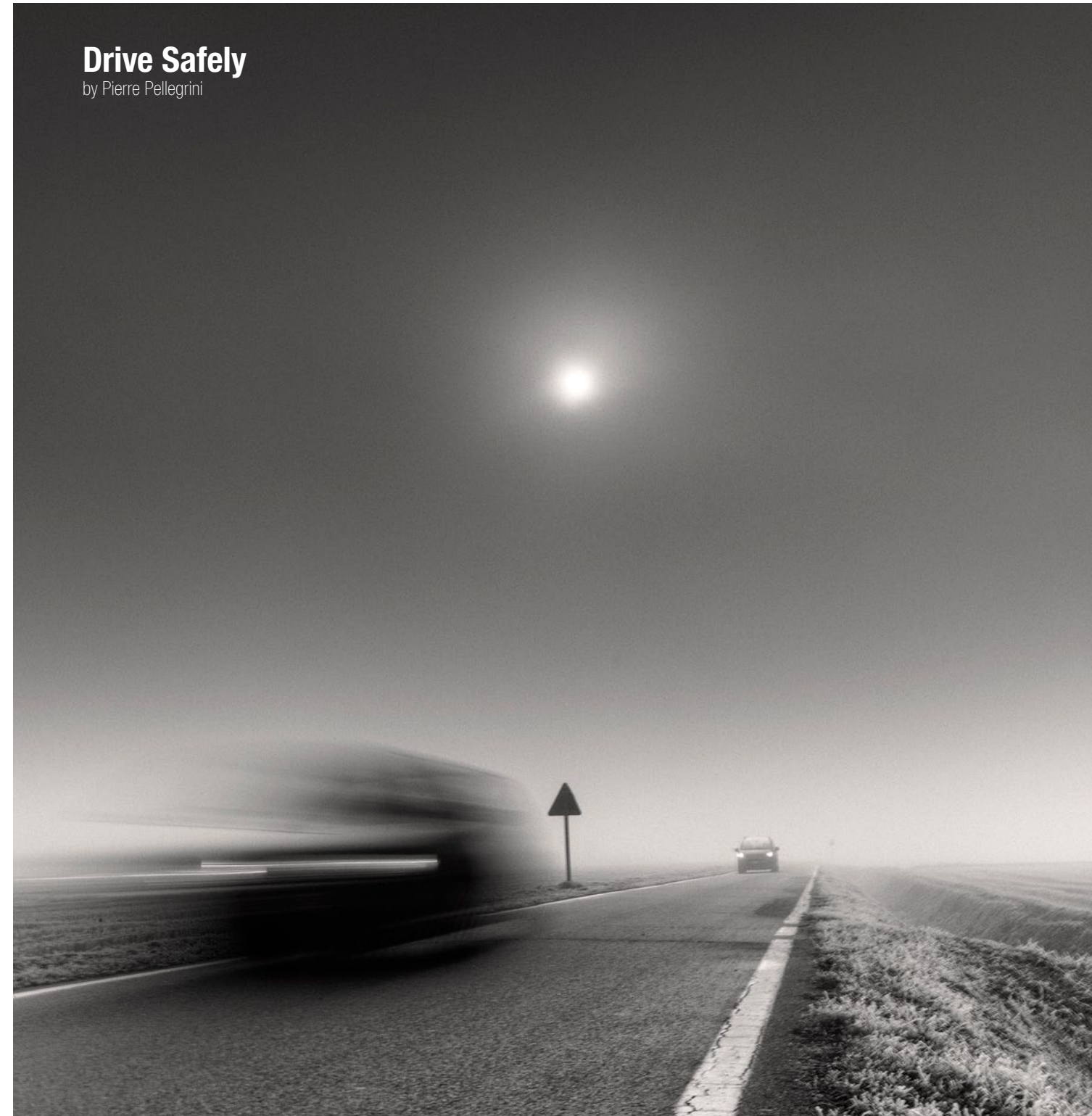
# Winter 005

by Uwe Langmann



# Drive Safely

by Pierre Pellegrini





# Winter

by Christoph Hessel

German Alps, 2010







**Winter Road**  
by Uwe Langmann



**The Clue**  
by Hengki Lee  
Jakarta 2010





## Dahlia

by Mark Goff

Seattle Washington



## The Winner Takes It All

by Marcus Björkman

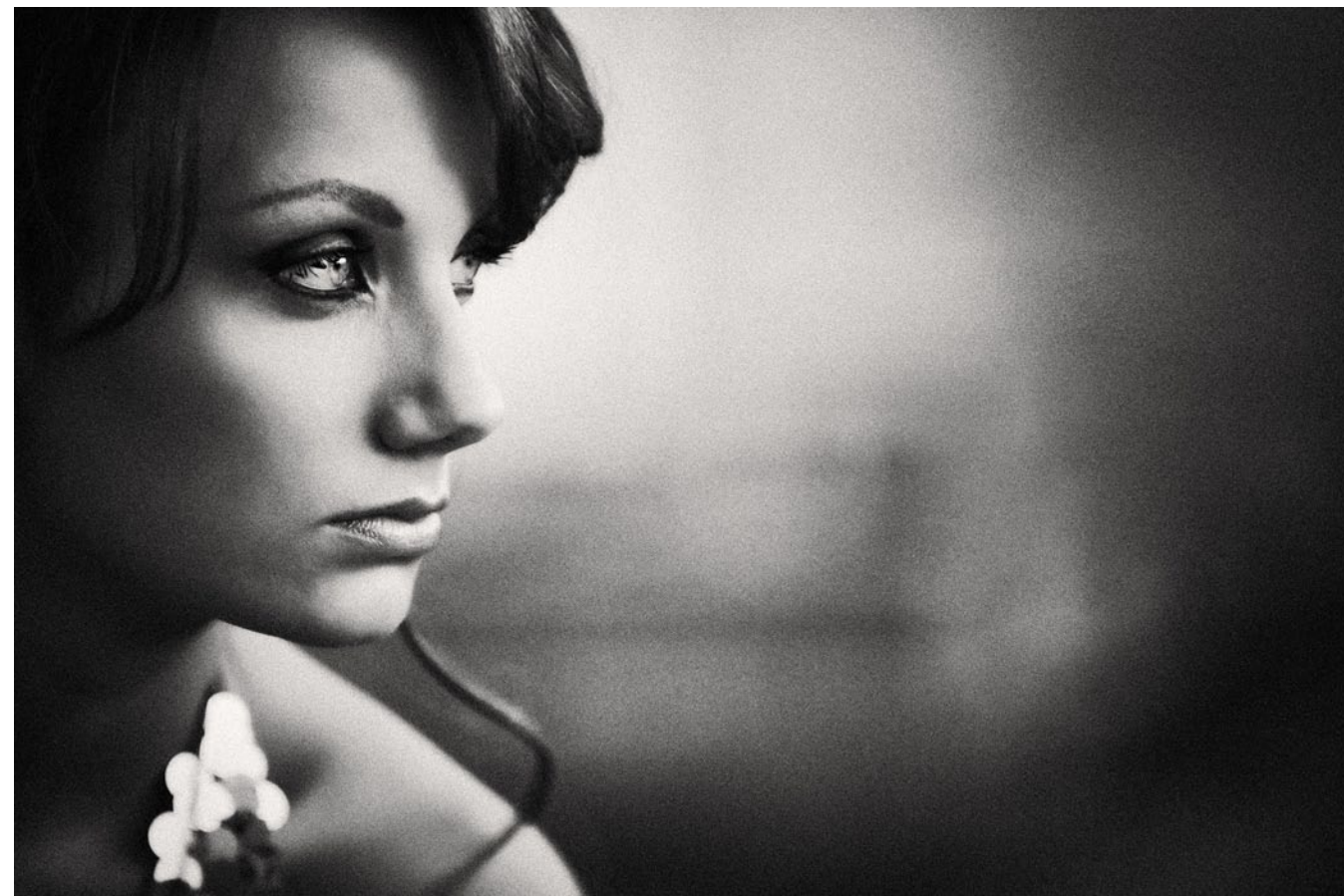




## Belong

by Ioana Moldovan

Gaesti, Romania



**GRETA**  
by Paolo Scarano





# Another Rainy Day

by Simona Bonanno



# Soundtrack To Our Escape

by Ioana Moldovan

Bucharest, Romania - Street theater





**Public Privacy**  
by Christoph Hessel



**Memories**  
by Christoph Hessel







# Déam“bulle”ation

by Martine Bour

Pompidou Center Metz  
Lorraine, France



# Color Checker

by Isa Amiri Chulandim

Khorramabad School of Fine Arts  
Lorestan, Iran  
2010



**The Station**  
by Dave Engledow  
Medical Center Metro Station  
Washington DC  
2010







# Sake

by Hideyuki Katagiri

Tokyo Agricultural University Museum  
Tokyo, Japan



# Run

by Pramudya Tony Mahendra



## Blue

by Uwe Langmann



## Mind

by Anuchit Sundarakiti







**Le Detroit Perdu**  
by Nino Cannizzaro

Sicity



**Beastie Boy**  
by Hajdu Tamas



**Inkheart Man**

by Antonis Gourountis

Jumeirah Beach, Dubai

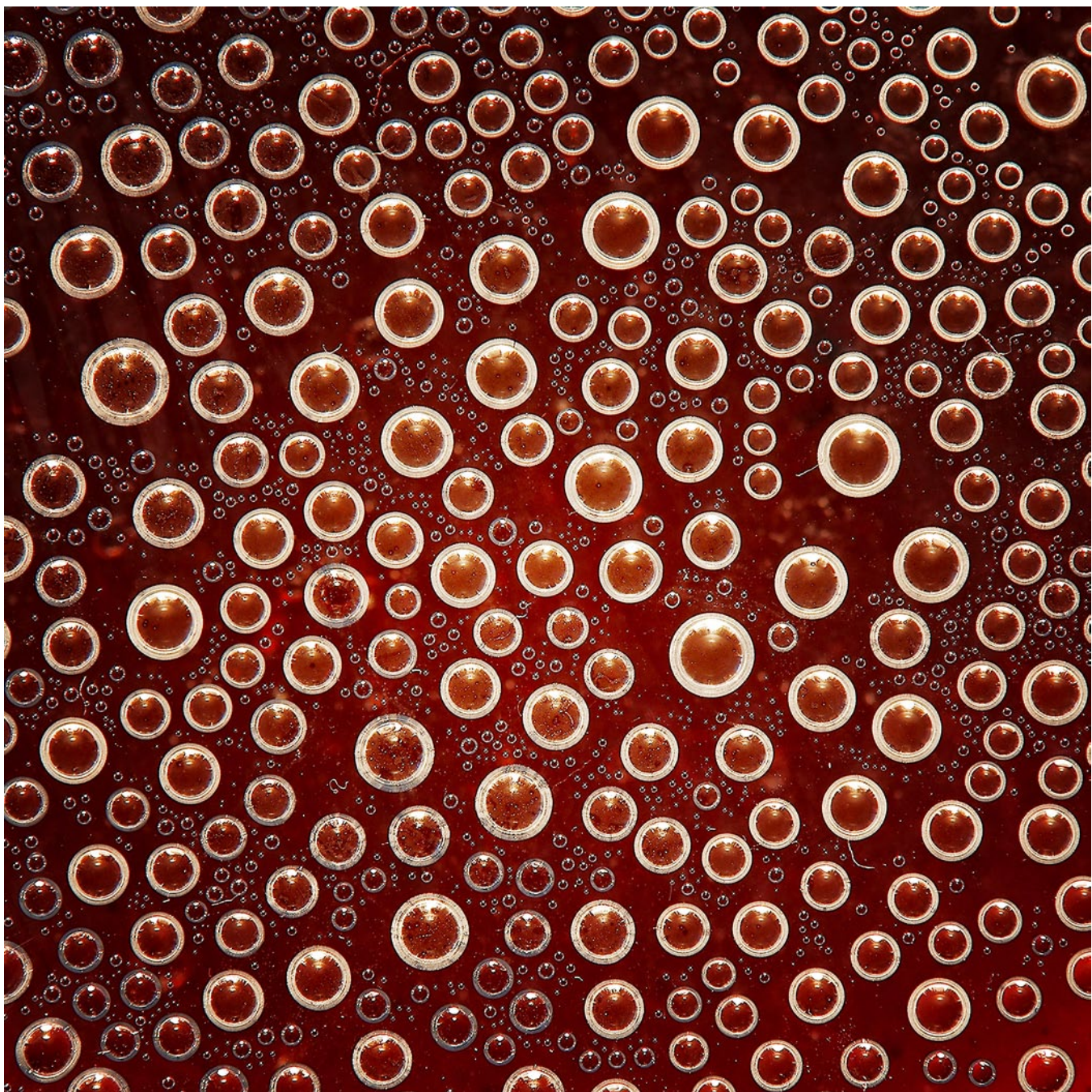






**Five O’Clock Tea**

by Lucian Olteanu



**Micro Universe**

by Harry Lieber

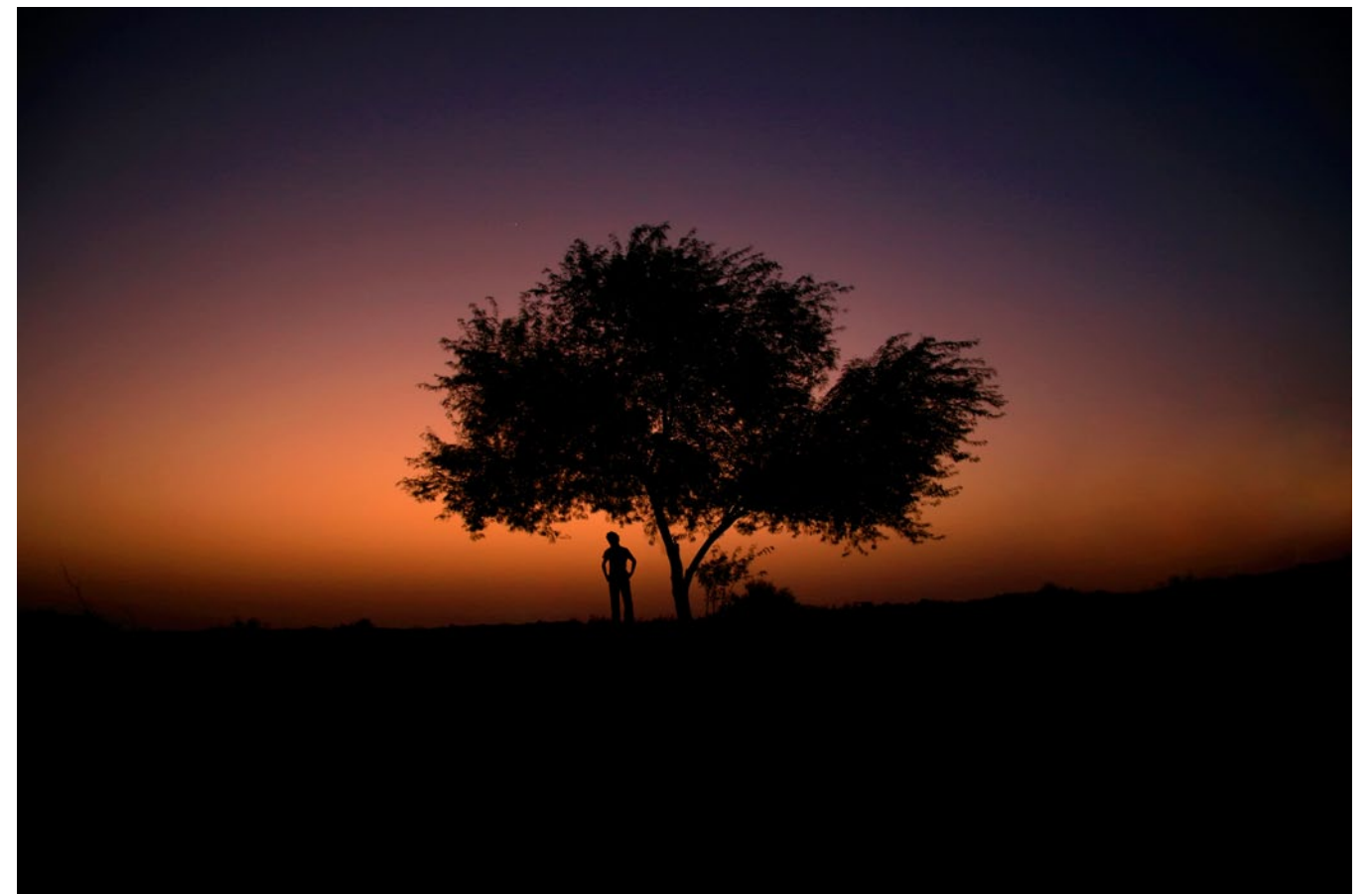




## Misty Lake

by Hariadi Lius

Lake Toba  
North Sumatra, Indonesia



## Thinking!

by Hesham Alhumaid



## Statuesque

by Mont Sherar



## With the Couple of Jovian and Lunar Lights

by Dr. Akira Takaue

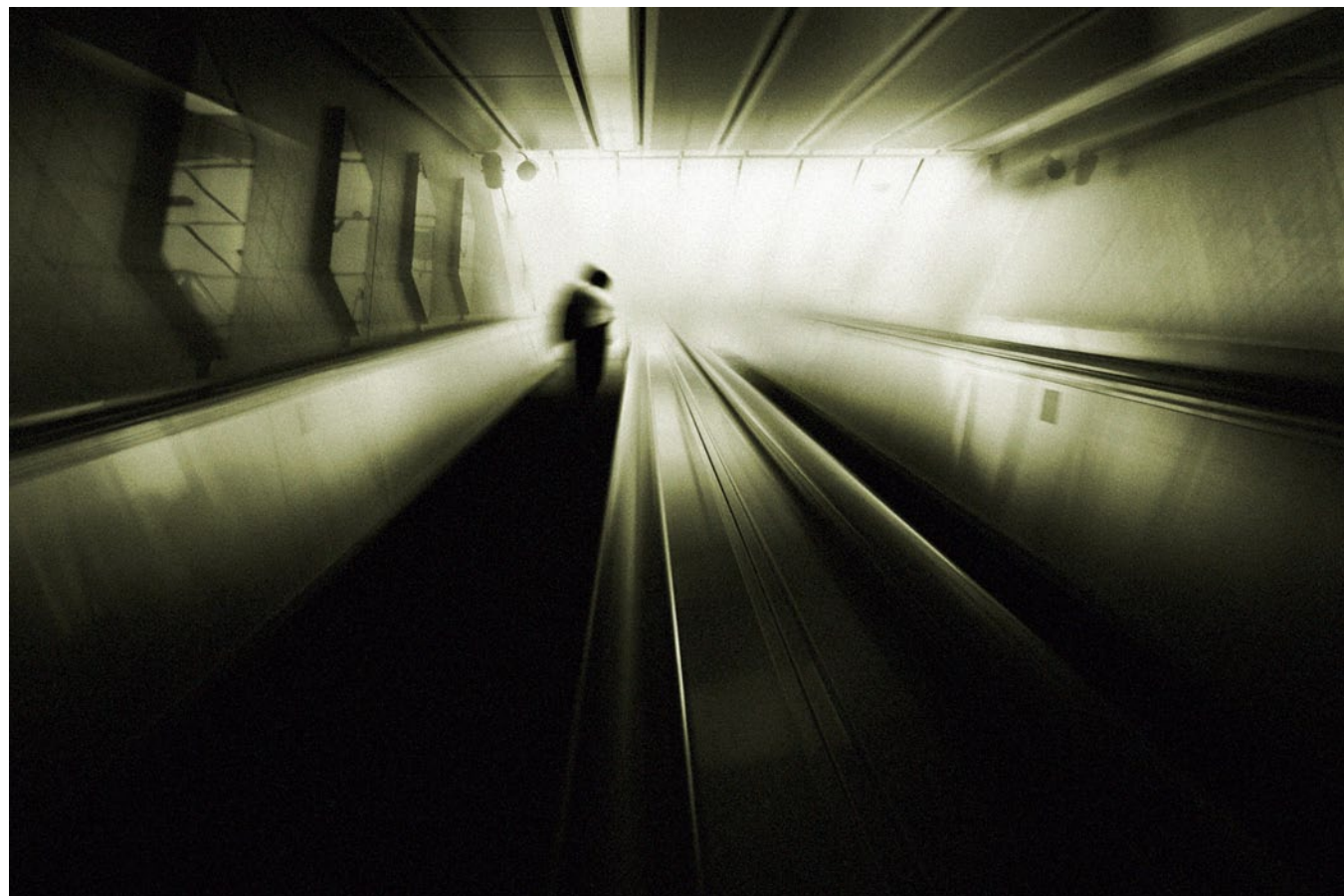
Kitaibaraki City, Japan  
2010





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by Heru M. Prasetyo



**Exit**

by Anuchit Sundarakiti

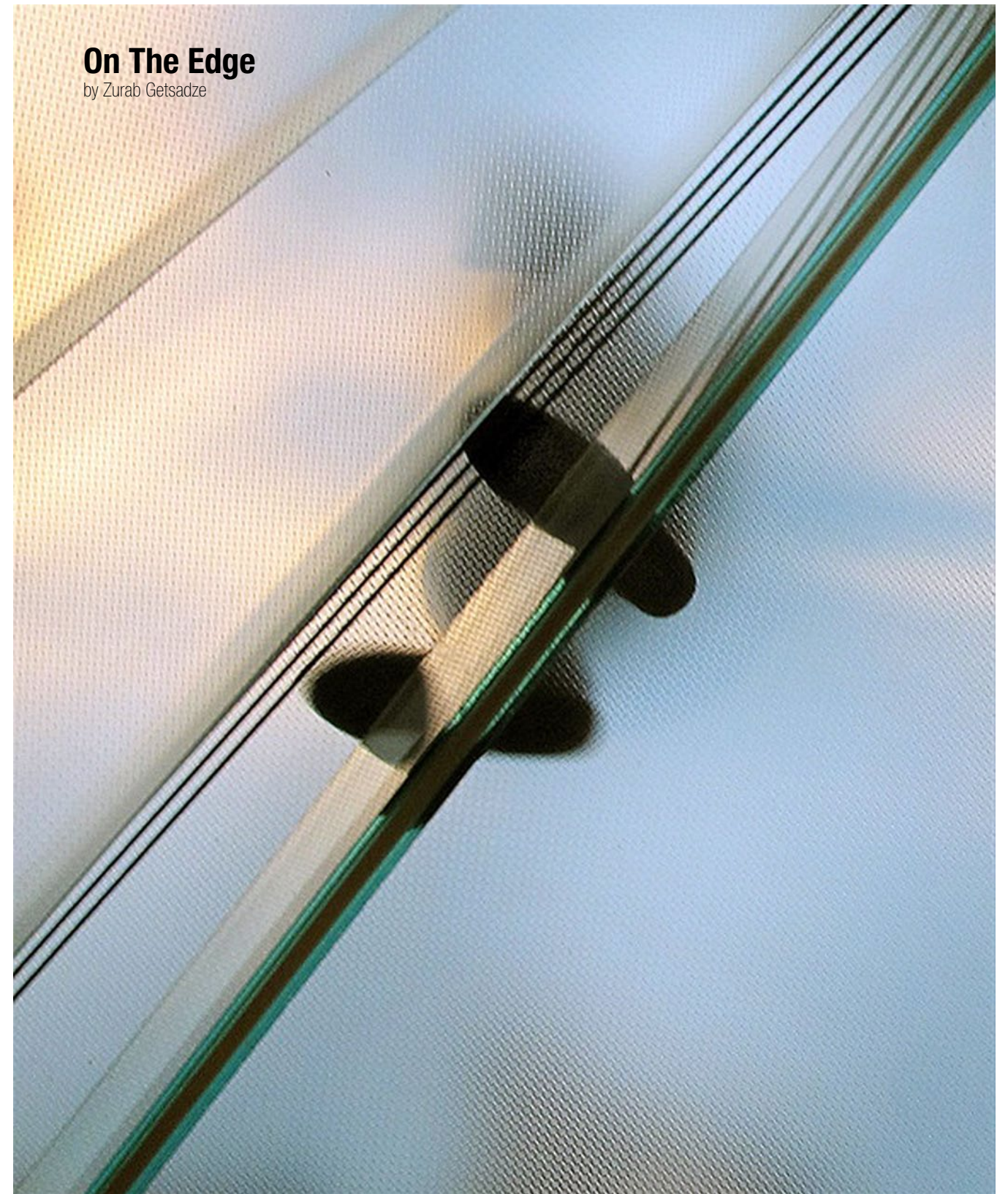




## The Lamp

by Jef Van den Houte

Rotterdam, Netherlands



## On The Edge

by Zurab Getsadze





**About Love**

by Yury Bird

Black Sea  
Skadovsk, Ukraine



**Colour Minimalismus**

by Yury Bird

Black Sea  
Skadovsk, Ukraine



# Watching You

by Andy Kämpf





CONTRIBUTORS

Hesham	<b>Alhumaid</b>	81
Yury	<b>Bird</b>	88, 89
Ioana	<b>Birdu</b>	36
Marcus	<b>Björkman</b>	57
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# fotoblur

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