

# *Lumaho magazin 2 2015*

*Jamèl van de Pas*

*Lester Ralph Blair*

*Markus Lehr*

*Manfred Hofmann*





Herzlich willkommen zum neuen  
LUMAHO magazin.

Drei neue Autoren sind in dieser Ausgabe  
vertreten:

Jamèl van des Pas

Ein junger Fotograf aus den Niederlanden,  
der sich und sein Lebensgefühl in ein-  
drucksvollen Schwarzweißfotos zeigt.  
Sein sehr schön geschriebener Begleittext  
lohnt das Lesen.

Lester Ralph Blair

Einer meiner ältesten Freunde in flickr, ein  
wunderbarer Fotograf und Maler aus Neu-  
seeland. Für ihn habe ich mit einer Tradi-  
tion gebrochen: zum ersten Mal ist ein  
Gemälde auf dem Titel des LUMAHO  
magazins. Das Interview mit Lester haben  
wir per email geführt - auch das geht.

Markus Lehr

Ein Franke in Berlin, der die Nacht für sich  
entdeckt hat und die Schönheit vermeint-  
lich banaler Industrie- und Gewerbeflä-  
chen.

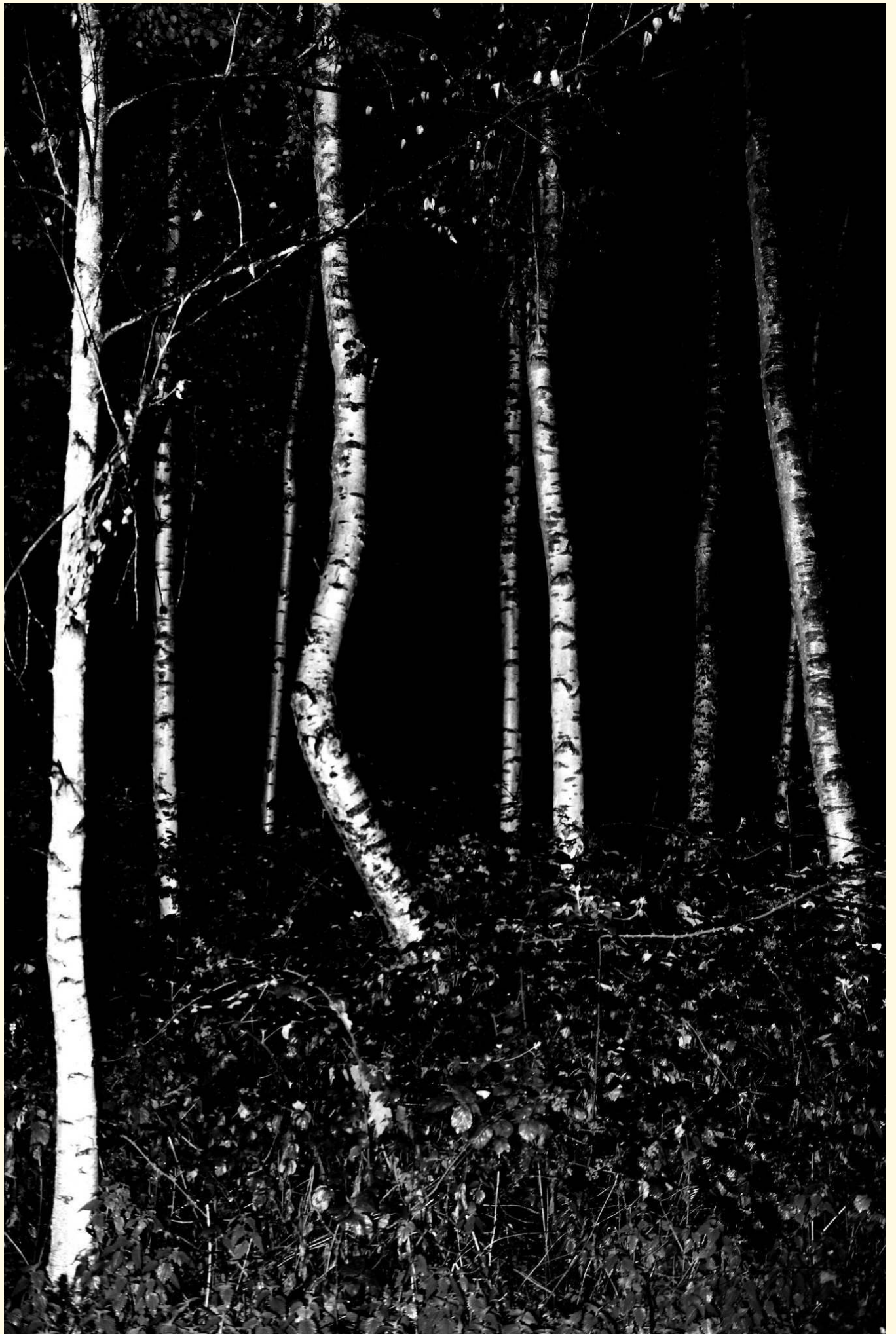
Und ich berichte von meinen Versuchen,  
mit HDR zu einem guten Schwarzweißfoto  
zu kommen - ohne diese unerträgliche Kit-  
schigkeit, die 90% aller HDR Aufnahmen  
haben.

Das Titelbild ist von Lester Ralph Blair, der  
Rücktitel ist von Markus Lehr und das  
Foto rechts ist von Jamèl van des Pas.

Forst, im August 2014  
Manfred Hofmann LUMAHO

*LUMAHO magazin ist ein virtuelles Heft.  
Die Autoren sind für ihre Beiträge allein  
verantwortlich. Das Heft wird zusammen-  
gestellt von*

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# My name is Jamèl van de Pas

I'm from the Netherlands and I am a photographer.

That means I take pictures of stuff and consider them to be somewhat artsy.

I was born in 1997 on the same day and month as Walt Disney (if you insist on knowing which day that is, I recommend you to use Google).

My name, which is very hard to remember, was given to me as a birthday present, I didn't choose it myself. If my parents knew I was going to be a photographer they would've probably named me James since that's more convenient from a business standpoint.

But Jamèl it is. (It means 'handsome man' in Arabic. One of the many clues they had already picked a name before I was born.)

I really started taking pictures during the winter of 2014/2015. I did this with my crappy mobile phone and finally bought a Canon EOS 700D in June. Ironically, on the same day I bought the camera, my phone's screen broke.

Good news is that I am now a student at the University of Applied Photography. Bad news is that one day of attending the university costs more than an average prostitute does per hour, so I'm just as broke as the smelly guy with the beard who sits in the alley next to your local McDonald's."

„Sick Of you“, „Meltdown“, „Ghosts of the Past“ and „The Brush“ were shot and processed with a mobile Phone.

All other works were shot with a Canon EOS 700D and mostly processed with Canon DPP.

## ***The Brush***

*I had a really bad day and felt like shit. But since I had already made a shot insinuating that, I decided I needed to do something different. Ironically, when sitting on the toilet, I noticed a resemblance between the toilet brush and my messed up hair. Thus, The Brush was born*











I consider myself to be an artist using the camera as his ultimate tool. I did get the highest grades in art class on multiple occasions, for both art history as actually making a piece of art myself.

These pieces of art mostly consisted of second-hand Barbie dolls strapped together with tie wraps in almost every suggestive position thinkable. Some works involved them covered in latex, while one even evolved around a doll being crucified. During an open house at my middle school, the artworks actually had to be removed from the classroom before the day ended because of multiple complaints from parents. Mission accomplished.

Working on an essay on American Precisionism, I came across the work of American photographer Paul Strand. This led me to my first and only love in photography: black and white.

No matter how much I have grown and changed since I first started photography, almost all of my pictures are and remain monochrome. He is also my inspiration for seeing compositions in everyday situations, helping me a lot when first taking pictures. Over the past couple of months the photographers who have been

most influential to me are definitely André

Kertész, Roger Ballen and Francesco Merlini. These influences are responsible (/to blame) for the slightly surreal yet dark feel to most of my pictures.

All other elements in my pictures come from my own experiences. These experiences go from self harm to women with extraordinary sexual preferences and from the ecstatic feeling of falling in love to the crushing feeling of losing someone.

I have used photography not only as a tool to express myself, but also as a tool to impress myself. Whenever I felt really down for days, one picture I was happy about could carry me through.

A good photographer is what I hope to be and a better photographer is what I strive to be. When I take pictures, I make sure I can't get distracted by anything that doesn't have something to do with the picture. For this reason, I usually wear my headphones when taking pictures and crank up the volume of my music. Usually I listen to mainstream rock, metal and punk, but when I want to take pictures, I always shift to a different, more experimental style. Broken Social Scene and Brand New have been the two bands that are the sound to my pictures.



### **Booty Call**

*Pretty self-explanatory. Not much philosophical thinking behind this, besides hearing the term and capturing the overly literal perception in a picture.*

### **Meltdown** (working title: Once, twice, three times a summer)

Having three summers in a row with big changes to my life and how I evolved as a person, my personal meaning of 'summer' got very dark. But on the other hand, I am thankful for all of my experiences since they made me who I am today, as on the picture on the right.





(clockwise)

### **Cut Here**

*This picture is one of those works that actually has a story behind it. Although I never really felt the need to cut myself, it was a relief to be able to bear knowing someone I loved did it for herself. I was fine with handling the responsibility, but I was sure I wouldn't cut myself, but having the feeling of being responsible for someone else not doing it was a heavy burden to take. Which is why I needed to take it off.*

### **Disturbance**

*One of the great things of spending a lot of time on your own is that you get to do a lot of thinking. But when you're feeling all too well, the thoughts become a disturbance to your mind and that disturbance was the inspiration for this picture. It also represents what goes through your mind when composing a picture.*

### **Ghosts of the Past**

*This work is a revisited version of a self-portrait I made a couple of months earlier. Partially just made to look like a looking image, but then again, there is a strange feeling coming from the ceiling. Which might give the title away.*

### **Demons**

*'Demons' is a picture about everything I have done and I'm not proud of, such as the above mentioned self-harm, but also getting mad at people I should be nice to. Hopefully, I succeeded in visually involving those aspects.*





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### ***Sick Of You***

*I took this picture after breaking up with someone. I felt more  
the break-up than she did before. I just exploded. I didn't  
well. The picture got me over that feeling for the first time.  
frustrated by the fact that she didn't give me more.*

### ***Hide***

*Going out at night with my camera after a really long time.  
shot this picture. Again, to capture a specific feeling.  
It's nice to get away from everything, but because I was  
in the nothing. The title is also emphasized by the  
'hiding trips'.*





### **Sauna**

*Another one of those hiding-trip shots, exploring the darker bits of the town I live in. Not much to say about this one, apart from the fact that I personally wouldn't visit that sauna.*

### **Shooting Butterflies**

*With most people considering my work to be dark and disturbing, I often got the question why I never shot butterflies. So I decided to do so in the most expressive way possible.*

**Jamèl in flickr:** <https://www.flickr.com/photos/130891476@N07/>



*one who actually suffocated me more after  
ed inside and wanted to do so externally as  
e biggest part of it. At this point, I'm just  
y Iron Maiden t-shirt back.*

*y stressful day, 'hiding' from the daily life, I  
eeling and make turn it into something visual.  
use of the dark you never know what hides  
the fact that it was shot during one of my*



# Lester Ralph Blair

I am a painter and photographer  
in Wellington New Zealand.

right: **Self Portrait & Boats**

**Lester in flickr:**

[https://www.flickr.com/photos/  
130891476@N07/](https://www.flickr.com/photos/130891476@N07/)

## The interview

**Manfred:** The first work of yours I saw in flickr. There were „street portraits“. I have the privilege to own two of these: „young man, burger king“ and „car repair“. You are no longer following this topic?

**Lester:** I was stopping people on the street and asking for help to make a photograph, this took some nervous energy and adrenaline (I'm naturally quiet and somewhat introverted).

I did this for about one year, 2008-2009 and then I just didn't feel like doing this any more, looking back the better photos seemed to be in the middle of this period.

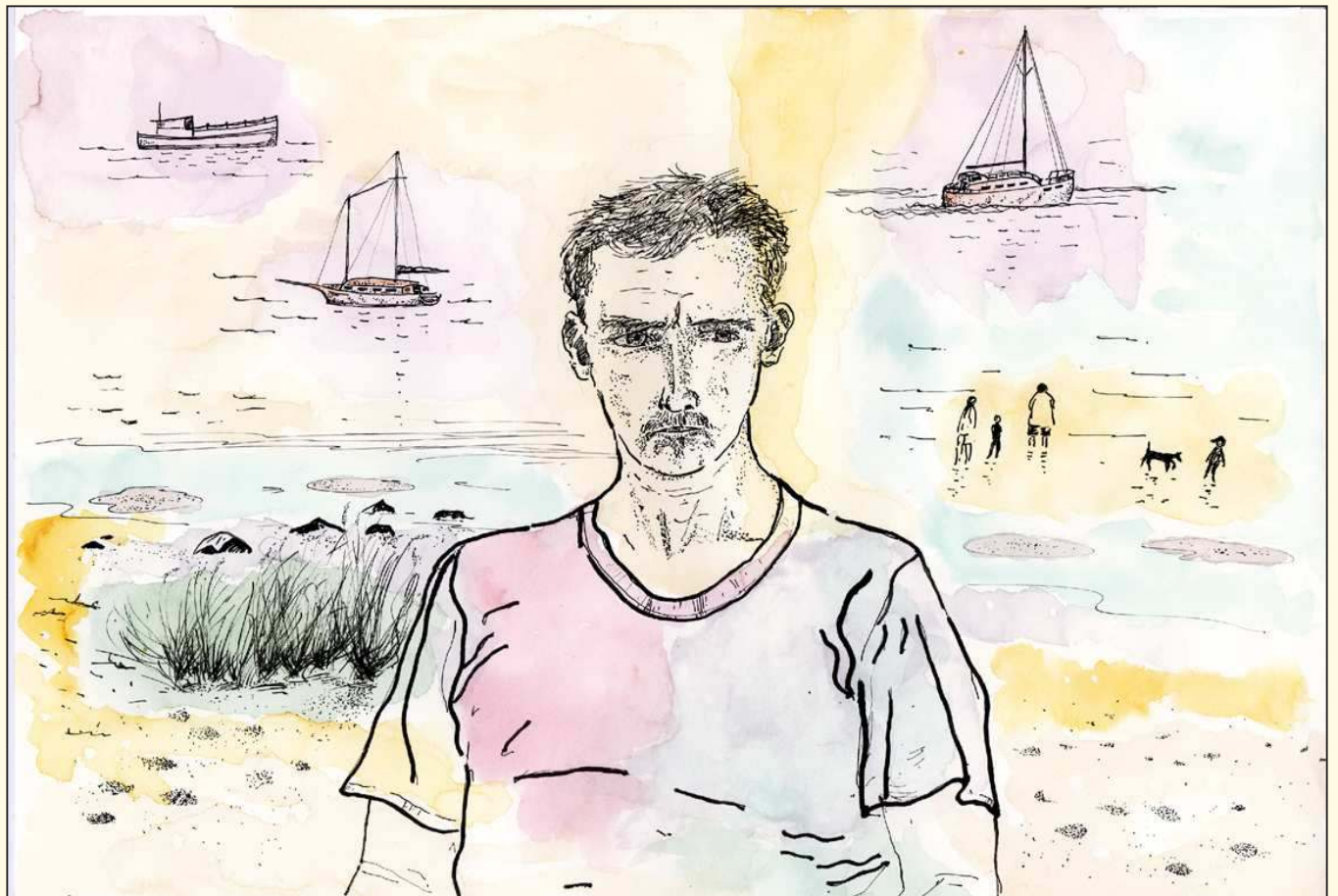
**Manfred:** On your homepage

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

you put some projects: Street Portraits | social landscape | urban topography | Surfaces & things | landscape | Suburbs | Rural / Small Town | Short Stories | night survey | Melbourne joiners

My impression is, you can find yourself new topics - one evolves naturally from the other, is that so? Or are you looking systematically for new topics?

**Lester:** Yes, these seem to evolve, there is no system for me. If I feel that I am getting a little tired or there are signs of boredom, I naturally just go to what feels interesting to me. It maybe an influence from a photo-book, but generally it is just a feeling I have for certain places, they have an effect on me which makes me want to make photographs.



### **take away dinner on adelaide road**

I parked the car, then found a spot on the intersection, it seemed good. I waited, it got colder, waited some more, the sun came out, and then clouded over. I walked up the road to see if anyone was about. They must be all at home, I was thinking. I walked back, a woman appeared with her take-away dinner in a box.







***young man, burger king***

The building once had pretensions of grandeur, it was a bank, now it is a „Burger King“. I noticed the patch of early morning light, and when this man crossed my path, I asked him if he would stand there. He said „I’m off to work and dressed like shit“ „That’s fine“ I said, just what I am after.



***car repair***

The light was not great but I found the subject interesting, I asked the women if it was ok to take the photo, she said yes, and then she asked „did i have a screwdriver with me“.











*Manfred:* On the first page of your website you can see drawings that are wonderful sketches like. Later, you have uploaded to Flickr a picture that is completely different, in a photorealistic style. Do you develop yourself as a painter as well as a photographer?

*Lester:* I began photographing in the mid 1970's, using various temporary dark rooms (just a hobby, I did not know any other photographers).

In the 1980's I became interested in drawing rather than photographs as I disliked working in the dark of the night with che-

micals, (I used to draw as a boy). This later led to painting which were in a loose expressionist style and usually completed in a day or so. A few of these were exhibited and sold.

When digital photography came along, I purchased a 2 megapixel camera to use as a tool for painting, but I was soon hooked and it began to take over (I also saw an exhibition in our local gallery by a German artist using digital, Heidi Sprecker) I liked her work. So the new Millennium has been mostly photography for me. I had made a promise to myself way back in the 80's that when I was near retirement age my day job would be art of some sort. I

could see that photography was not going to be the way for me, as the market for art photography is tiny and the practitioners were many.

I also visited an exhibition of Andy Warhol, and I liked the way he used photography as a basis for his prints or painting. I just happened to walk into an art store, there was a sale on for artists easels. I made an impulse buying decision, I had a decade of photographic material to work with.

A photorealist style just seems to have developed, I kind of like the objectiveness of this way of working.

(paintings on this side and next)









*Manfred:* You live in Wellington as a free-lance artist, a difficult life?

*Lester:* So far it is not difficult because I sold a taxi franchise and this has provided enough to get by for eighteen months (a tight budget). I have sold three paintings so far. I now for the first time enjoy my day job, I just have to put in the time and do the work.

*Manfred:* What does a normal day for you?

*Lester:* I paint five days a week, much like a regular job. The hardest thing is to make a start, but once started I work methodically, as long as I keep focusing and not rush the process. Saturdays are fun times out walking with a camera, and Sunday I go to church, and have grandchildren over.

*Manfred:* What is your favorite photo or favorite painting?

*Lester:* I can't say I have a favorite, I few stand out from whichever period I was working in, they are ones where I was just in the right place at the right time. But this one >>> is on my wall and my wife likes it as well.

*Manfred:* Vielen Dank Lester für das Gespräch!



Lester made 3 very fine photobooks with his work, you find it here:

<http://www.blurb.com/user/lesterralph>









# Markus Lehr

I am a photographer, based in Berlin, Germany.

My main focus is the urban and industrial topography and its transformations through change and cultural influence.

© Markus Lehr, 2014  
www.markuslehr.com

When I was about six or seven, my father was an engine driver for the German railway. I found his work and his work-place endlessly fascinating. Often I would turn up at his work place in the evenings. I still remember the massive railway turntable and the huge hall halfway around it where the steam engines would ‚sleep‘.

I had become a frequent visitor so his colleagues knew me quite well - a fact I used to my advantage and often sneaked into the hall all by myself. I was all wide-eyed, admiring the huge black machines silently waiting there for men to wake them up again. The peculiar smells and sounds are fresh in my mind, like it was yesterday. The whole atmosphere had something very physical and fierce about it.

You might wonder why I am telling this. Well, looking back, I feel that this place left a strong and lasting impression on me. And sometimes, although unknowingly, it plays a part in how I see the world and the narrative of most my images.

But that's not where it ends. When I was around 16 my curiosity grew with me and I continued the tradition of meddling into my father's business. At the time, he had taken to amateur photography and was

part of a photo-club. Analogue, of course. He was kind enough to let me peek into the dark room every now and then. This really changed everything. It was as though I had been introduced to a whole new world I knew nothing about before. An enthralling world!

Since then, photography and I had a steady love affair but not yet an exclusive one. I was constantly drawn to it but it was not until June 17, 2012 that I allowed myself to commit to it more seriously.

Shortly before I had stumbled upon a photographer's fantastic body of work, which inspired me to head out with my camera and tripod in the wee hours of the night. Up until then, I didn't quite have a style of my own and I simply wanted to create something like I had seen in his images. But the result surprised me.

It not the images alone. It was the experience in its entirety. There was something truly fulfilling and honest about it.

Thereafter, I concentrated a lot on the night shots. For about a year I went out only after dark. I started to appreciate the subtle powers of light and how it can transform an image. Places and corners I

had seen many times before, now presented a whole new potential as subjects - just because of the way they were lit.

For instance, isn't it just fascinating to enter the backyard of a house and discover a little cosmos with logics of its own?

Or visiting a factory after all the workers have left. I often caught myself seeing these places like they had been there forever resting in that majestic, imposing stillness of the night.

There is a scene in Michelangelo Antonioni's film Blow-up where the main character is standing before an empty tennis court. We hear the sound of a ball but we see nothing but an empty field. Everything is happening in the mind of the protagonist. The mystery is palpable.

I would consider myself lucky if my images achieved even a fraction of such an effect. It's never my aim to draw a conclusion but to encourage a silent dialogue between the image and its viewer.





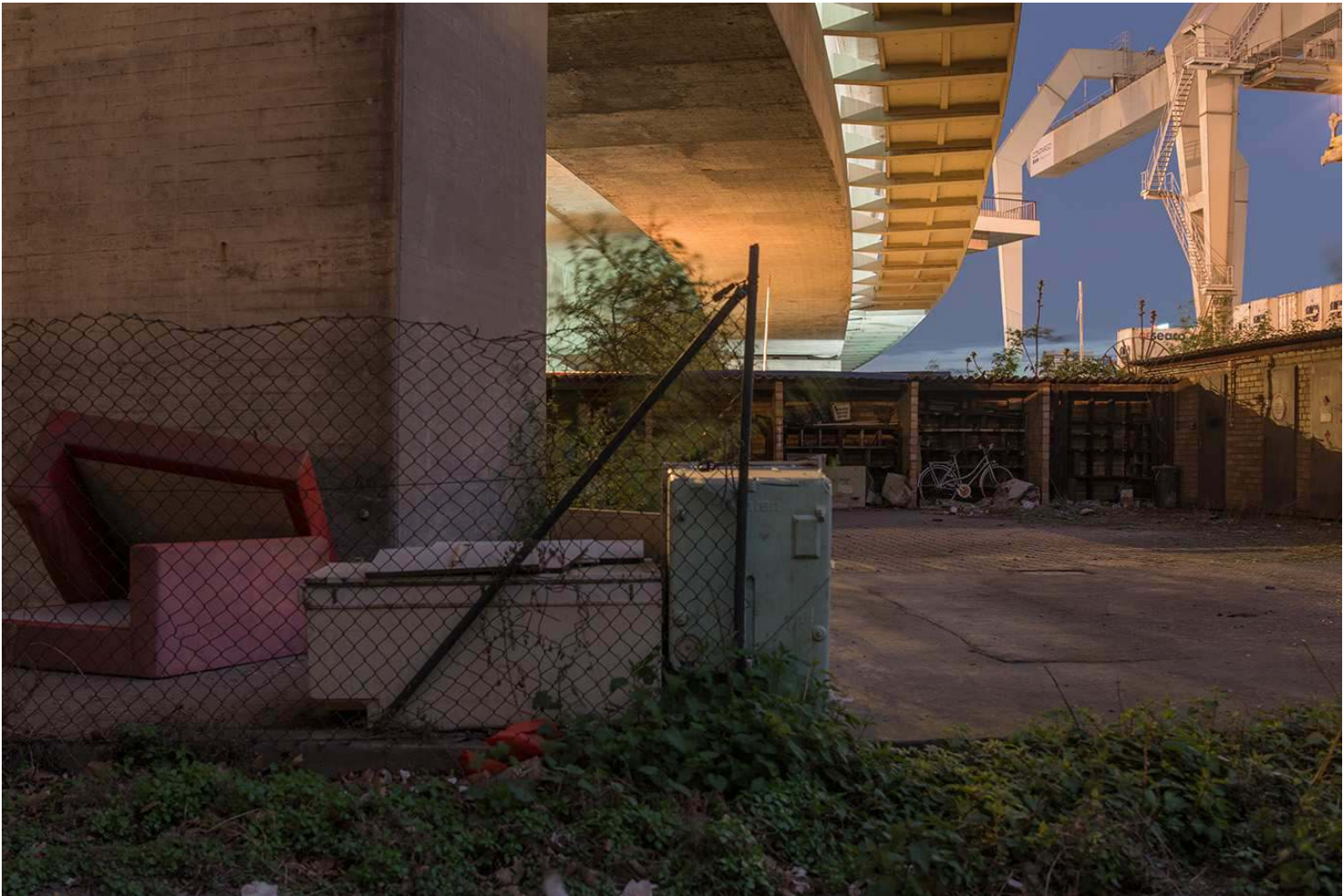




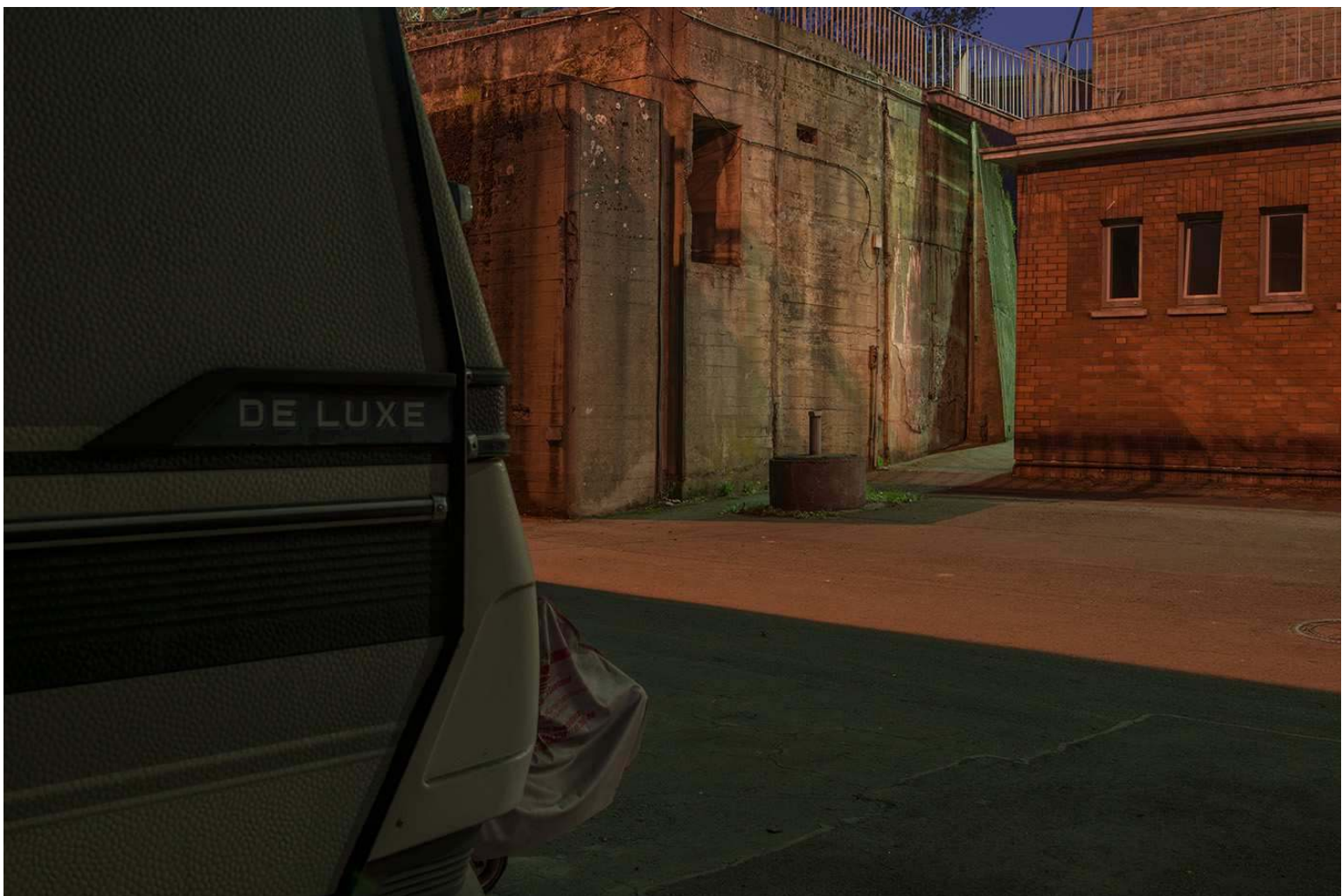
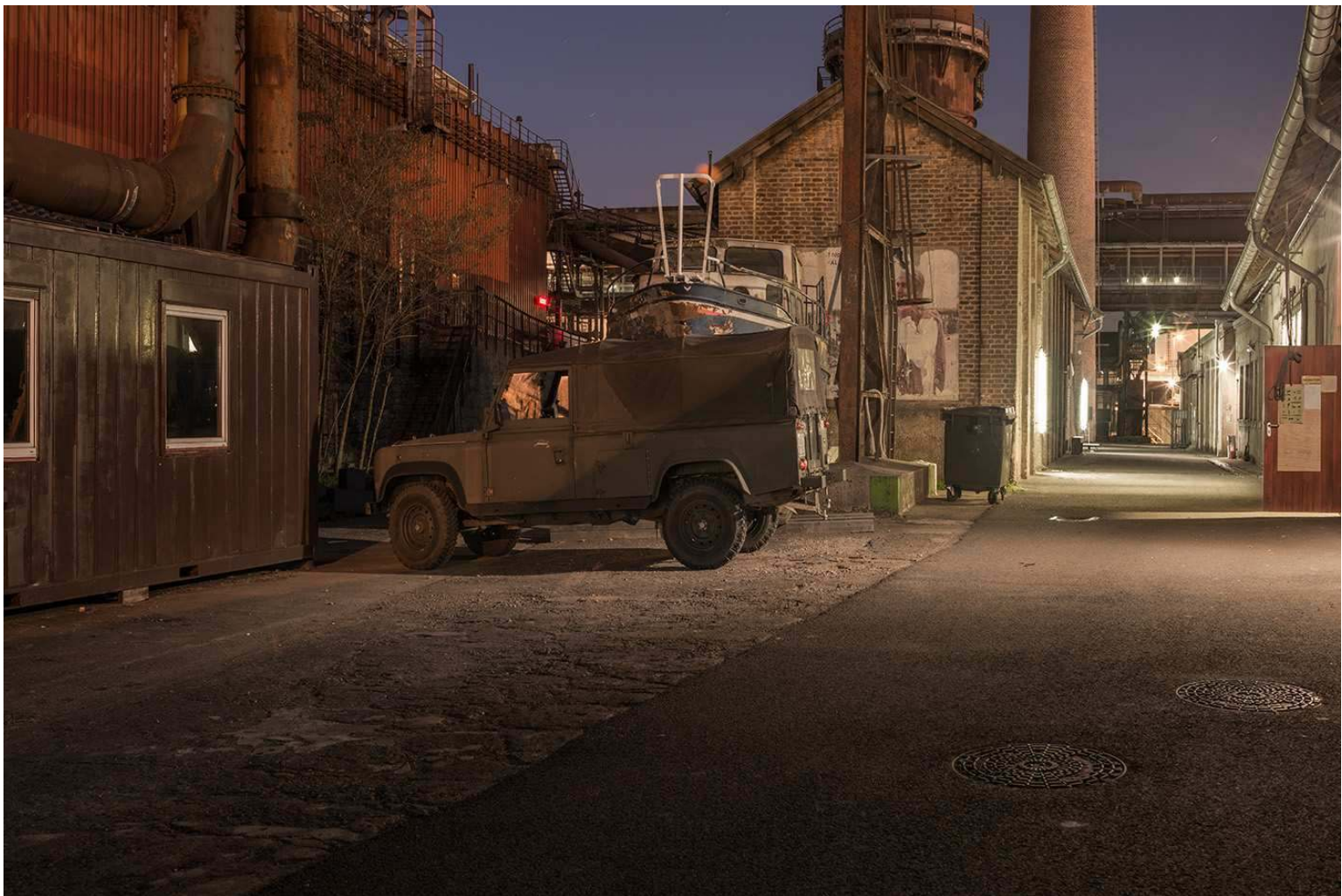




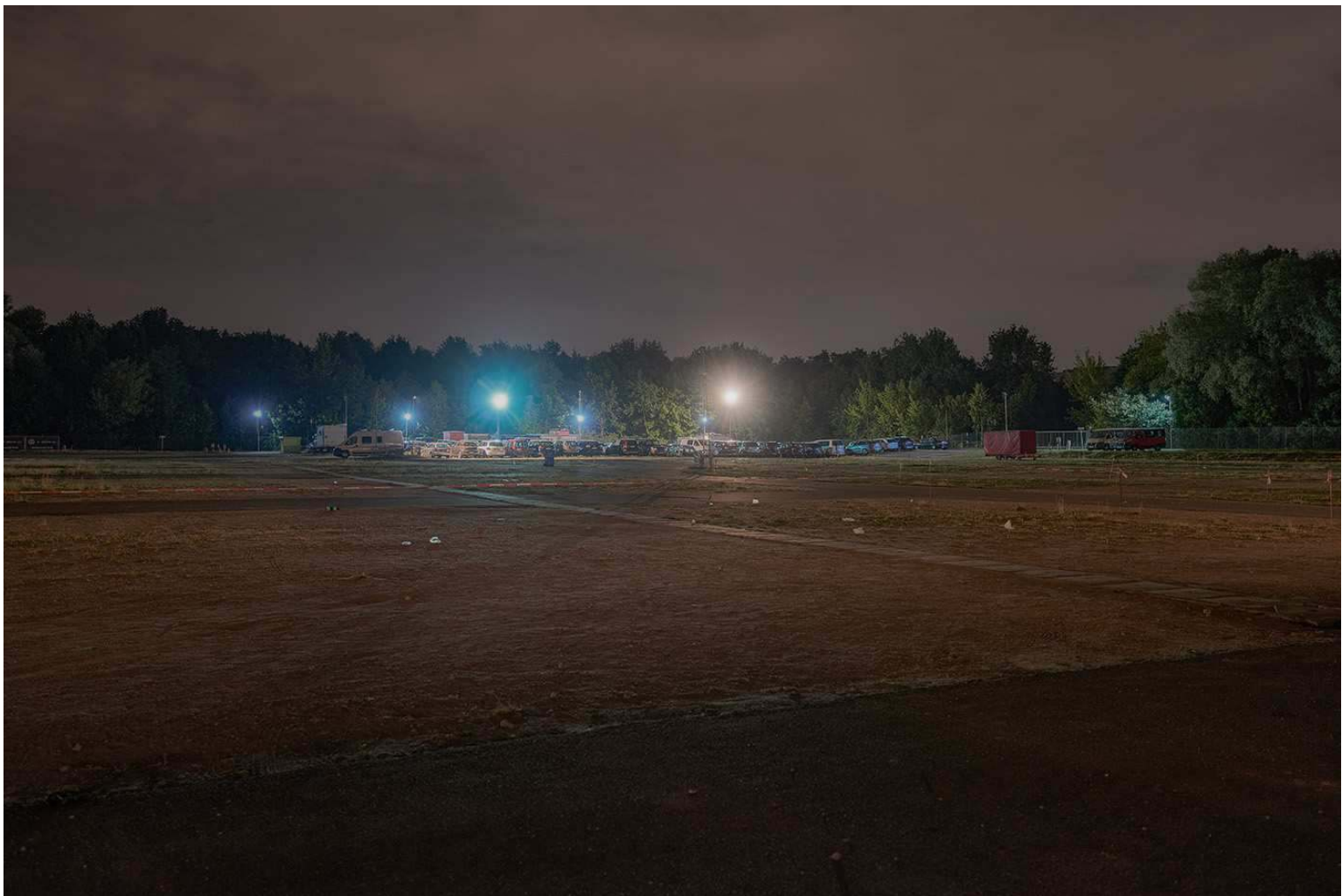


















# HDR - der Pakt





mit dem Teufel









Es ist nicht das erste Mal, dass ich über HDR schreibe. Doch diesmal versuche ich, wie vor einem Jahr angekündigt, für meine Schwarzweißfotografie einen Vorteil aus dem Verfahren zu ziehen, ohne in die kitschige Welt, die die HDR Fotografie zum Großteil umgibt abzurutschen.

Es ist eine banale Szene, ein Acker, zum Teil brachliegend, zwei alte Wingertszeilen und im Hintergrund 3 Windkraftträder, bei relativ starkem Gegenlicht. Auf der Eingangs(Doppel)seite sieht man einmal das Standardkitschergebnis in Farbe und eine Schwarzweißversion, die -noch nicht perfekt- den Kitsch vermeidet.

Auf der linken Seite sieht man die drei Ausgangsbilder mit jeweils 1 Blende Unterschied gemacht. Daraus entwickelte ich mit NIK HDR ein etwas flaes Bild (unten), das ich dann in einem Schwarzweißbild (NIK Silver Efex) wandelte und erst dort den Kontrast an hob. So blieben die übelsten Verkitschungen mir erspart. Die gewünschte Wirkung wurde erreicht, in der rechten Himmelspartie ist noch Zeichnung, ohne dass der Vordergrund absäuft.

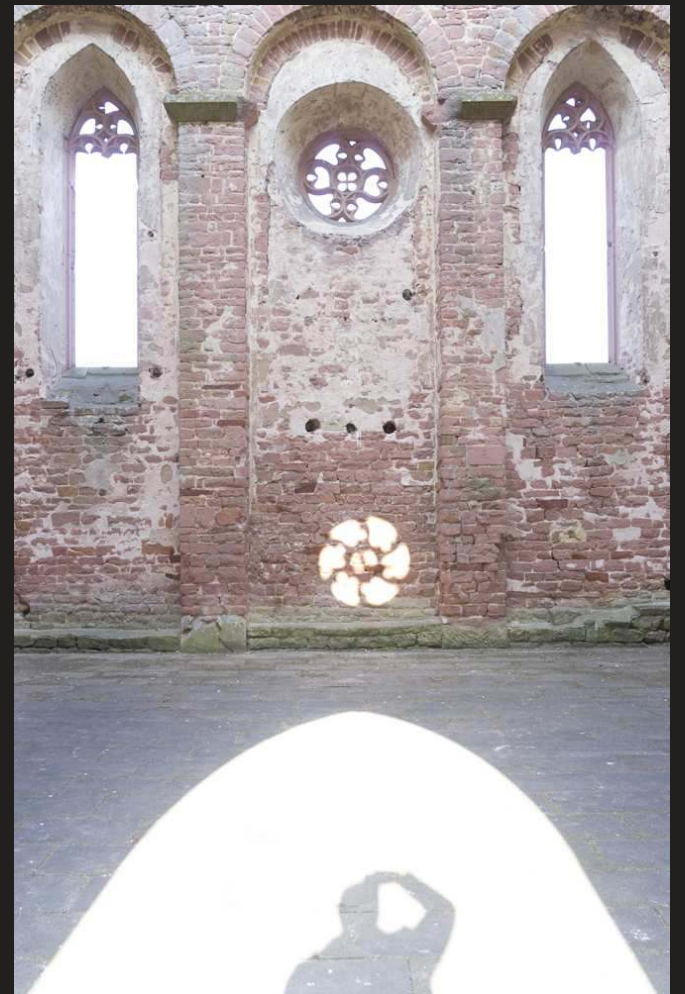
Das HDR Programm von NIK (andere Programme arbeiten vermutlich ähnlich) fügt die drei Fotos, die ohne Stativ gemacht wurden, zusammen und gleicht die Ungenauigkeiten aus. Die Windmühlenflügel sind an ihren Spitzen „verwischt“, das zeigt, dass die Räder sich drehten und das kann auch kein Programm ausgleichen.

Ich habe bei der Bearbeitung erst das zusammengefügte farbige HDR Bild geschärft, denn sonst müsste ich drei Bilder schärfen und hätte unter Umständen auch hier Abweichungen, die ich vermeiden will. Auch das „Geraderichten“ des Bildes mache ich erst mit dem farbigen HDR Bild.

Ein ähnliches Motiv ist auf dieser Seite; hier ging es mir darum, das im Zentrum des Gegenlichtes liegende Dorf noch mit Zeichnung abzubilden.







Diese Fotos machte ich in der Klosterruine Limburg bei Bad Dürkheim.

Hier wählte ich als Abstand zwischen den drei Aufnahmen einen etwas erhöhten Wert: 1 1/3 Blende. Das Ergebnis gefällt mir besser, in den Lichtern ist dann noch etwas mehr Zeichnung und die Kontraste sind „von Natur aus“ besser.

Ich gab diese drei Aufnahmen wieder in das NIK HDR Programm und erhielt eine etwas laue Farbaufnahme, die ich dann in Silver Efex pro bearbeitete.

Auf der gegenüberliegenden Seite sieht man rechts das Ergebnis. Links habe ich die mittlere, die „richtig“ belichtete Aufnahme mit Silver Efex pro bearbeitet.

Das Ergebnis ist nicht schlecht, aber die HDR Aufnahme ist besser, dies sieht man insbesondere in der Rosette die von der Sonne durchschienen ist und an den Fugen des alten Steinfußbodens.

Rechts sind noch zwei Ergebnisse als HDR von dem Ausflug auf die Limburg.







Fazit: Ich denke, dass HDR eine Möglichkeit ist, die Belichtungs- und Entwicklungsmöglichkeiten einer Schwarzweißaufnahme bei starken Kontrasten besser zu steuern. Um es in der Sprache des Zonensystems zu sagen: man kann nicht nur N-2 entwickeln, sondern auch N-3 oder gar N-4. Man muss sich nur davor hüten, die in den Programmen vorgeschlagenen Wege zu gehen. Die Programme geben tatsächlich den größtmöglichen Kitsch als erste Variante vor ... dies wäre eine fatale Entscheidung.

Eine etwas „lahme, laue, langweilige“ Farbumsetzung ist der richtige Weg und dann dieses Ergebnis schärfen, geraderichten und in einem guten Schwarzweißmodul entsprechend aufbereiten.  
Man muss sich mühen, um gute Ergebnisse zu erzielen ... wie zumeist ....



*Bis zum nächsten*

*Lumaho magazin  
3 2015*

*zum Ende des Jahres 2015*

