



Next issue:

Antonio Barella
Adrian Flowers
Onni W. Kinnunen

Septembre 2016

For see the work of its photographers go to their website or Youtube

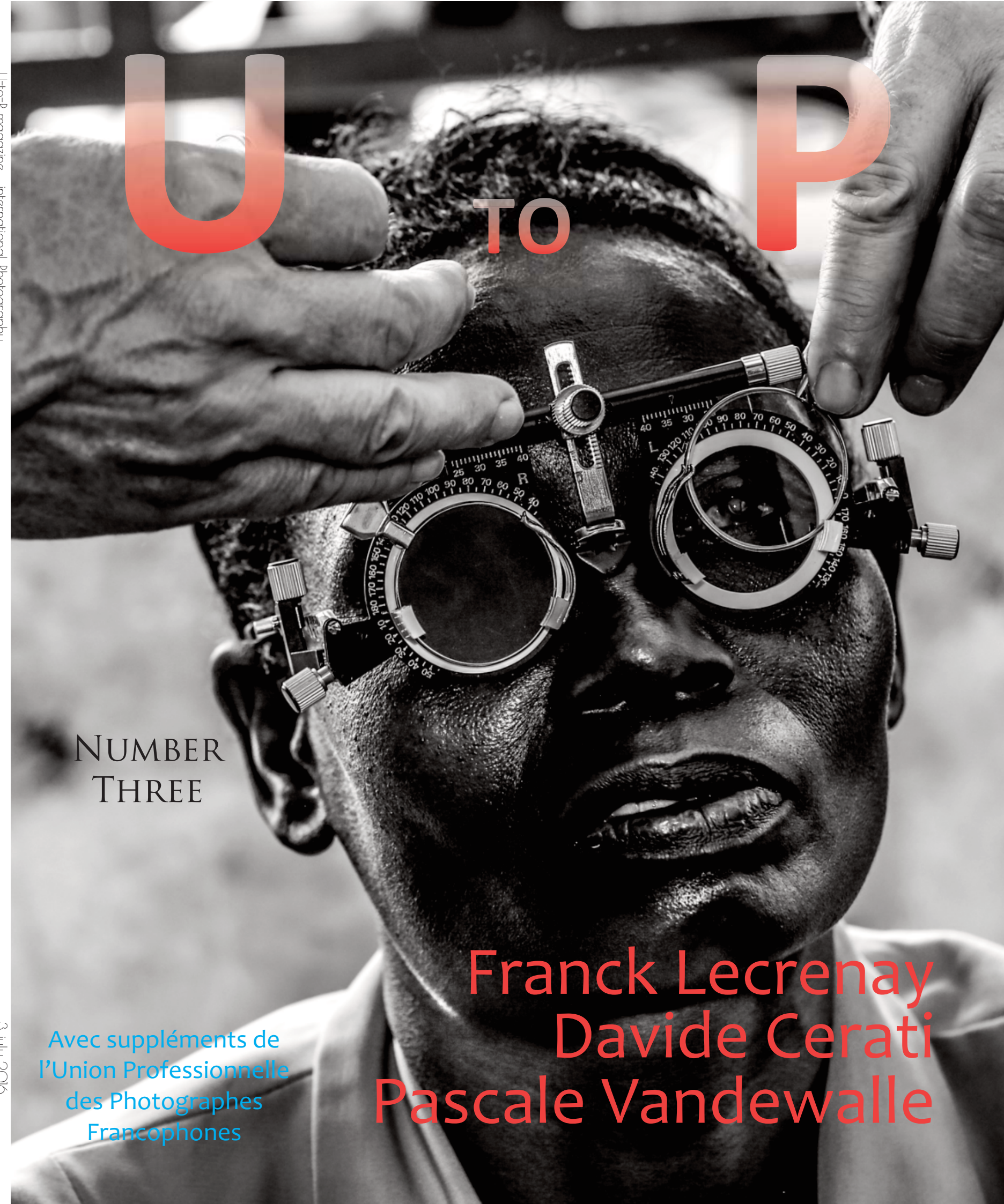
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U-to-P magazine international Photography



U TO P

NUMBER
THREE

Avec suppléments de
l'Union Professionnelle
des Photographes
Francophones

Franck Lecrenay
Davide Cerati
Pascale Vandewalle

3 July 2016

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U TO P
MAGAZINE
Number three

Cover Photography
By
Pascale Vandewalle

Pour le magazine en français allez sur le site www.U-to-P.eu, ou par le lien «Liens» du site U2PF.be, ou vous pouvez le télécharger.

DEAR COLLEAGUES,

WE ARE TO OUR THIRD ISSUE OF THE MAGAZINE, THE EDITORIAL STAFF IS PLEASED TO PRESENT IT TO YOU.

I KNOW, YOU WILL SAY THAT THIS RELEASE PLANNED FOR THE COMMEMORATION OF THE RACE THE 24H OF "LE MANS" IS A LITTLE LATE BUT WE ARE TO THE BEGINNINGS OF AN ACTIVITY AND WE HAVE TO CREATE US OUR RULES.

THIS DELAY IN THE PUBLICATION WAS CAUSED BY A MISHAP, A LACK OF COMMUNICATION BETWEEN THE RIGHTFUL CLAIMANT OF THE PHOTOGRAPHER SAM HASKINS AND US.

NEVER MIND, THIS DELAY HAS GIVEN US THE OPPORTUNITY TO PRESENT THE LATEST QEP BELGIAN AND THE LAST EP WALLON WHO OTHERWISE WOULD HAVE BEEN COMMUNICATED AFTER PUBLICATION.

WE HAVE THE IMMENSE PLEASURE TO INFORM YOU OF THE BIRTH OF OUR MAGAZINE ON THE INTERNET, YOU WILL HAVE THE OPTION TO DOWNLOAD THE FIRST EDITIONS AND IF YOU WANT TO BE ABLE TO DISCLOSE.

WE HAVE THE IMMENSE PLEASURE TO INFORM YOU OF THE BIRTH OF OUR MAGAZINE ON THE INTERNET, YOU WILL HAVE THE OPTION TO DOWNLOAD THE FIRST NUMBERS AND, IF YOU WISH, YOU CAN DISCLOSE THEM.

WE CONTINUE OUR CRUSADE FOR QUALITY PHOTOGRAPHY.

YOU WILL DISCOVER IN THIS MAGAZINE TWO HIGH QUALITY PHOTOGRAPHERS, THEY ARE BOTH MASTER QEP, I LET YOU APPRECIATE THEIR QUALITIES.

GOOD READING.
EDOARDO PICCININI

Portfolio interview

first interview: Franck Lecrenay France

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second interview: Davide Cerati Italy

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Photographe *Franck Lecrenay*

Master Qualified European Photographer



Who is Franck Lecrenay?

Franck is a French photographer in the region of Sarthe. He photographed with passion not only noisy and sporting demonstrations of cars that travel the legendary circuit of Sarthe where many races of cars and motorcycles are organized, but also portraits of pregnant women, babies, children, adults and old.

Here is his interview.

The **24** hours The Mythic game

Please, tell us about yourself, your hobbies and your other passions.

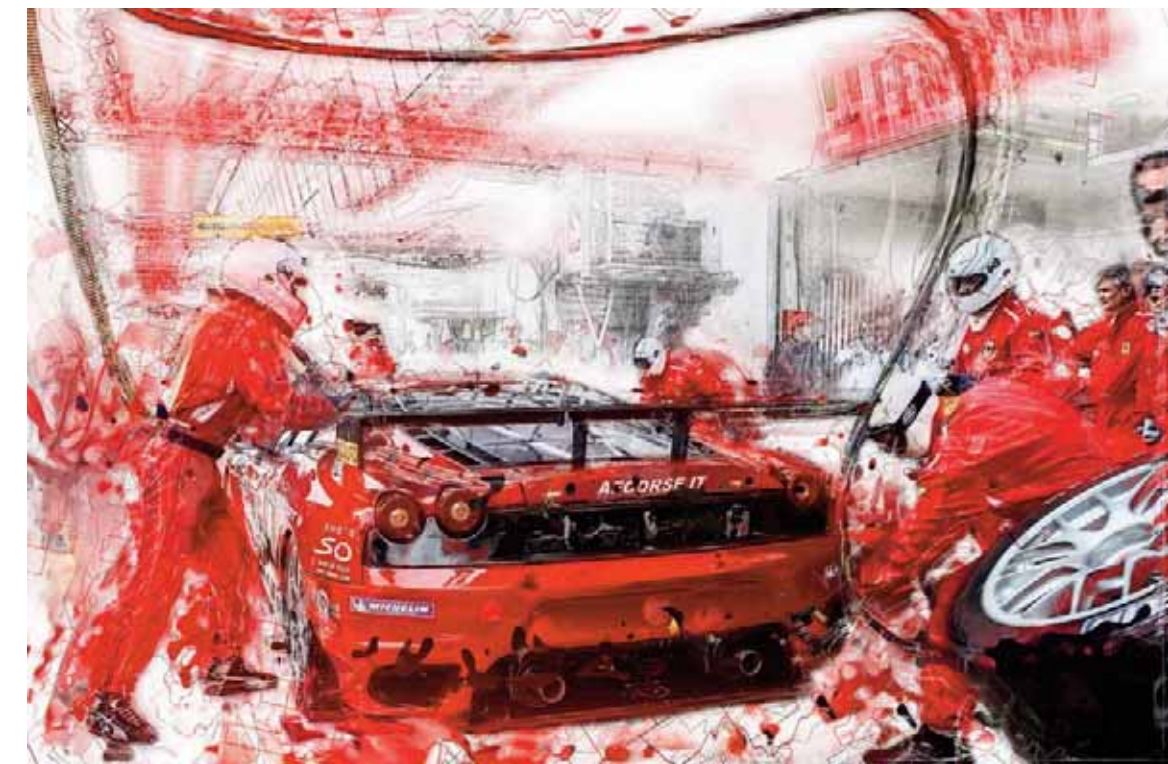
Not easy to talk about oneself, when one spends his life to caring for others! I am photographer for a long time and forever, that's my motto. I am married to Lydia and father of three children, Lisa, Paul and Margaux. I started very young the photography. Having been employed for over 10 years, I settled up to my own account in 1992. I think I'm a geek, I have always liked Hi-Tech products and computers, long before digital photography really exists. I like ballads, mountain and skiing. I regret to live far from snow-capped mountains.

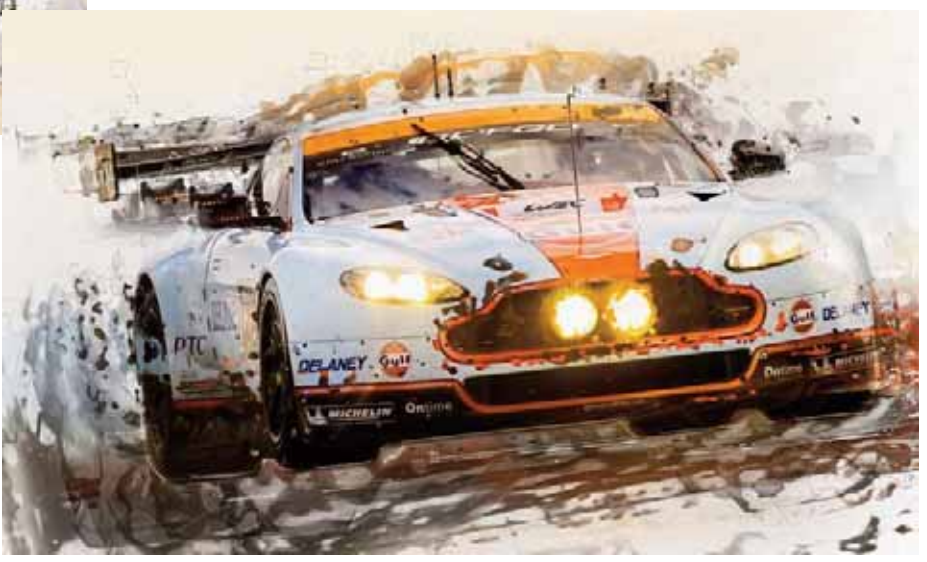
How your story and life experiences affect your photography?

(the answers is in the question three)

What are your most important experiences that influenced your art?

I'll tell you an amazing experience: between 2007 and 2009, I made several studio sessions for a family of young parents and their two boys, loyal customers. One day, in 2010, I received an email from the mum informing me that the daddy had died accidentally on the way to work.. She wrote that she became aware of the importance of all these memories that we made together, we did a beautiful job, and that job was very important in people's lives. For me this message was a shock, full of excitement. At that time, I really realized that social photography was not a trivial work. We had a mission.





The following of this story is just as incredible. A few months later, I received another message from the same young woman explaining that these photographs had given him the desire to become a photographer and also to reproduce for others what she had lived through the history of her family photos. And there, for many months, I guided her training as a photographer. Step by step. This person now created his own portrait studio in 2015 and received the title of portraitist of France awarded by the GNPP, I am very proud of this!

This proves that the experiences particularly difficult of the life teach us to surpass ourselves.



What attracted you to photography?

This is my dad who was himself fascinated. In the late 70s, he was equipped with an SLR that I began to borrow it, then he told me: If you want to buy you one, you will work! From that time, I helped him all week ends in his work of pastry chef and one day I managed to buy myself the object dreamed. Then I remember the first courses given by my dad who explained me the basics of photography by writing the couples speed / aperture with flour, wonderful memories ...

Why are you so attracted by the portrait and creative photography?

I like the portrait, I want to go pick the emotions, those that make us tick, the human being is so fragile. Often, the hardest part is to drop the mask to get to the point of this capture. For the creative part, I think what it's my geek side whom emerges. I started working on Photoshop in 1996 and it always amused me greatly. I had a full training where I did a lot of laboratory B / W and color, so inevitably, Photoshop, it was magical. I think I have kept my eyes of child even after all these years in the business. I am also the official photographer to the 24 hours of Le Mans since 2008, it was here that I made my first pictures of beginner in 1980, my Master QEP is the mix of all this, a logical sequence.

**What is most important to you, the story behind your images or technical perfection?**

I'd say it's a mixture of both, obviously the story behind the image is paramount but the realization has to take care of finishing, we are professionals of image. Photography is a write mode, and at school, I always learned to avoid erasures.

What relationship do you usually have with your theme, beyond just being an observer?

In social photography, we can't be mere observers, otherwise we photograph simply cans. We need to listen and communicate with the subject. That's a basic rule if we want to capture the emotions. We must have good adaptability to understand the other and especially love him, we must love people to photograph them.

Do you carefully prepare the locations or settings before shooting?

This question is interesting because with the experience, I think things changed for me. Today, in outdoor portrait or wedding, I prefer not to know the place because, in any case, the conditions may be different. The light, my mindset and the subjects may be very different from my preparation, I believe that this is necessary to release me in creativity otherwise this is the risk of trying to reproduce a too conventional scheme. By cons, in studio portrait, I always have a basic lighting to be ready to begin quickly. A customer who waiting is a stressed customer!



What equipment do you use and what software to edit and create your images?

I work with the Canon 1DX and I prefer the fixed focal lengths: 24mm, 50mm, 85mm. I like this feeling to wedge my brain with a fixed focal length. For example, if I am equipped with a 24mm, I think of 24mm, I can't see anything else more. I think being able to go to the other side of the world with a single focal length.

I work a little with a 70-200mm for children a bit restless, just for working comfort. In motor sports photography, I use a lot the 600mm super telephoto these are formidable weapons that require some practice, some training.



For lighting, I use different systems. I have an equipment of flash studio Multiblitz of high reliability and I am also a fan of continuous light, I'm retooled me last year with the new Hedler LED Fresnel with barn doors.

For software, I use Photoshop and, in last November, I replaced "lightroom" with "Capture One" Pro 9. The most difficult is to change habits but frankly this software is worth a look. I love all software, I love testing them, explore them, and have me fun with. For some portraits, I also like to use the new Alien Skin Exposure X which is also autonomous and capable of processing raw files directly. In fact, I use them according to my desires and my needs.



Can you tell us something more about your work flow?

About my workflow, I think I can say I'm always looking for new ways to go faster and since that I love testing new things, the routine don't exist!

I don't hesitate to change my workflow or change software if I find more efficiency or control, that is the reason for my change with Capture One Pro 9, and tomorrow I will not hesitate to change again if necessary.





Franck Lecrenay

Between the womens and children

The other passion



What is your most important advice for a beginner in photography (portrait, illustration, wedding, food, advertising) or creative retouching of photographs, and how to start?

The advice I would give is to leave to follow his intuition in choosing his tool because the software is only an extension of our brains, our imagination and not the reverse. Obviously, there are lots of tutorials on the internet, but nothing beats a real training with a teacher. There are also beautiful workshops on advanced levels. Classical training helps to insulate our daily environment and be more concentrated.

Personally, I give trainings on Lightroom, wedding and portrait AFMI since 10 years now.

That is to date more than a hundred two-day training that I gave in France, a wealth of incredible encounters.

Who are your favorite photographers, and more importantly, how your appreciation of their work has affected how you approach your own photography?

So there I might surprise you but I have no favorite photographers, I like many photographers and I am inspired by the best of their work. Today, internet has opened up to the world and I want. Besides my various encounters with people of FEP are extraordinary, we have in Europe some incredible photographers near by us!

Are there a specific photo taken by another photographer that inspired you so much and why?

I don't know if it inspired me, but the photo of Jeff Widener with a young Chinese man standing in front of tanks in Tiananmen Square in 1989 demonstrates the interest of photography to write our story, unless I prefer the tender side of the kiss of the Hotel de Ville of Robert Doisneau ... two different worlds on the same planet.

Are there specific directions you would like to take your photography in the future, or specific goals that you would like to achieve?

No, I have no goal to reach but I still want to explore, learn, and I think it will take me several lifetimes to go around!

Describe your favorite photograph taken by you and why it is special to you?

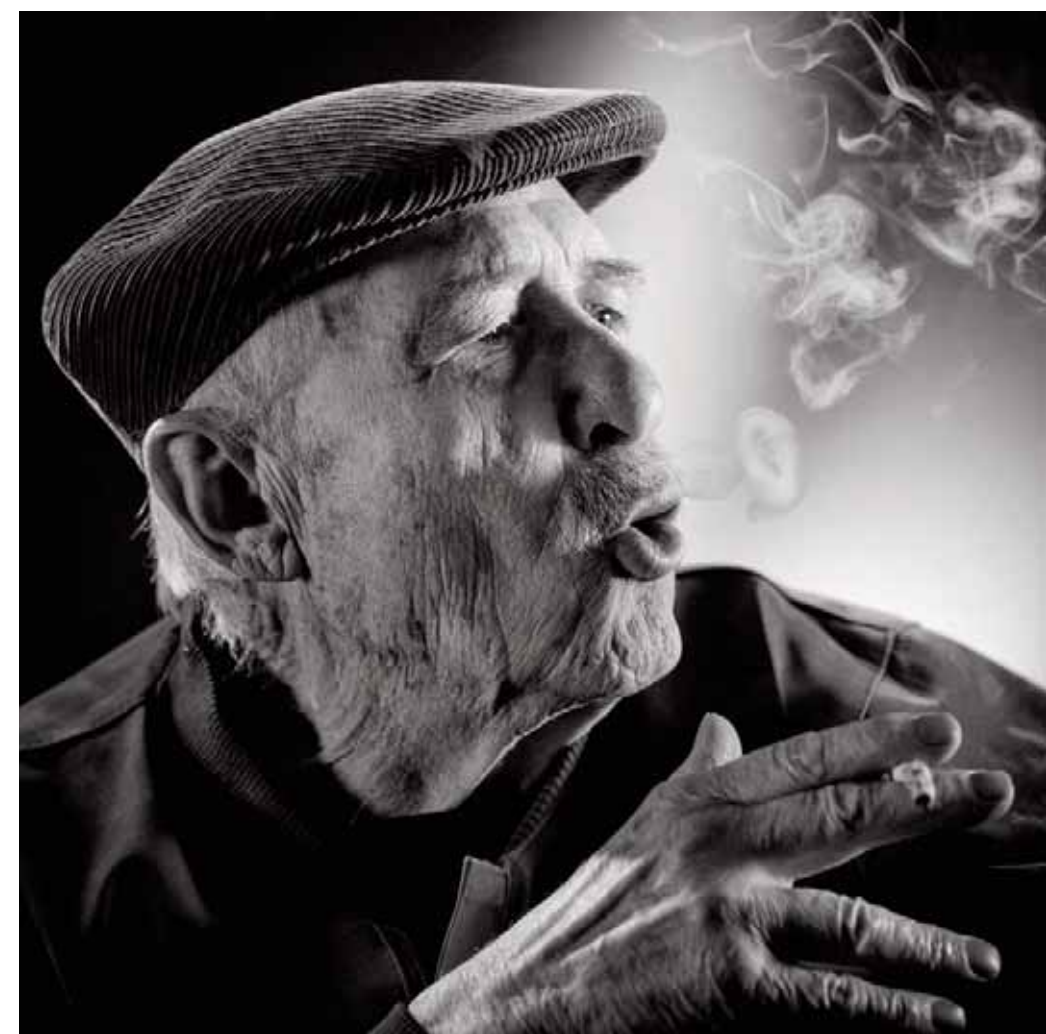
I don't have a favorite photo ... but three ... those the birth of our three children :)













Please, tell us about yourself, your hobbies and your other passions.

I was born on March 8, 1961. I graduated in visual communication and, after some experience in the cinema, I started working in photography in the mid 80's when I realize photos for advertisement, fashion, portrait. Along with my business activity, I have operated for years in the arts sector and I have many publications, exhibitions and international awards in Italy, France, United States. Since 2009, I'm "Master QEP" of FEP. In 2006, I won the first prize all categories of festival "Summer of Portraits" in France.

Among the various exhibitions, in 2014, the exhibition "Angels" in Bourbon Lancy (France) and in 2016 the exhibition "Faces E-motion" in New Delhi (India).

Here you will find the video of the exhibition "Angels": <http://vimeo.com/101386597>

I have my studio near Milan where I work with three assistants. Photography and communication are my life and I consider myself very lucky for this, even if often the work is very tiring and stressful. Unfortunately, my profession takes a lot of my time. I love traveling, music, theater, film and the arts in general. I really little free time, but as soon as I can, I try to cultivate these interests.

I love reading (and writing), one of the passions of my life. I often say: "If there were no books, I would write one to have something to read". Unfortunately, I can only read than at night before falling asleep, but it is a crucial moment in my life.

My wife is pianist and music teacher. My three children are all boys. The eldest is Light Designer for concerts, the second sings, plays and handles computer programming, the third studied media sciences at the university and is now beginning to work as a photographer, videomaker and handler of events.

How your story and life experiences affect your photography?

What are your most important experiences that influenced your art?

What attracted you to photography?

The art of photography is what life taught me. But I could have been cook, director, writer, carpenter, sculptor, gardener, or hatter, as my father. I am a curious and passionate person who found in photography and the communication the possibility to tell stories, a passion, and who was lucky to do all this his profession.

I started doing photography in adolescence, then I fell in love with film and I believed that it would become my job. But I learned to love the synthesis of photographic narration and also the occasions of life who led me to photography.

I come from a hatter's family. My great-grandfather traveled the farms to sell hats. My grandfather went through the villages by car to sell hats. My father, Oliviero, has sold hats on the markets.

When I was little boy and that we were leaving on a trip, he took with him a small camera, a Bencini Comet, with a single opening and a single shutter speed. He loaded the camera with a single roll of film sixteen poses, only sixteen

photos for the whole trip (this seems prehistoric seen since the digital age). But perhaps this is why these pictures were any for me magical rituals, and, always, these sixteen times during the holidays are sixteen marvellous moments.

When he decided to take a picture, he took out the "Comet" of his leather case.

Before my eyes, the whole world stopped to turn and began again to move only after the click of the shutter spring.

I felt tall when he told me for the first time: "Well David, now up to you to make this picture."

During the years of primary and secondary school, my parents sometimes took me with them when they traveled to Italy looking for hatters artisans.

To compensate for lost school days, they made me visit museums and art cities, with great simplicity, without forcing me. Those are these occasions, I believe, that have formed my visual culture.

I grew up with bread and the Italian Renaissance, so wild. I remember the little boy that I was, with mouth open in amazement, before these wonders.

Arrived at the age of adolescence, to visual communication College, I fell in love with cinema, and I thought become director of photography or director. After graduation, the vagaries of life led me to photography and then I found here my way. But the cinema has remained in my heart and I think my photography has been very influenced by this.

The film world has taught me to tell. It is clear that photography is a language more concise than film. To the photography, it lack the time.

Davide Cerati



I do not think, however, that there is a "creative" photography and another one whom is not. I do not much believe in the notion of creativity. I rather think that photography is a communication tool, a wonderful medium that we can use to tell stories, feelings, emotions, choices. Namely, to communicate our own vision of the world.

The world seen through a camera, as if it were seen through the peephole of a door, or through a window, namely a partial and very limited reality. The work of photographer is deciding where to place the window, on which part of reality tell his own story.

What is most important to you, the story behind your images or technical perfection?

For me, the technique does not interest me, I'm more interested in the content.

Lies and truth together. In fact, I always try each day to get the maximum possible of technical skills in the work. I always applied with a maximum commitment to create of technically correct way my work.

Thus, the photographic communication leaves more to suggest, photography is a stimulus launched the viewer. In my head, almost always, my photographs are images taken from a film sequence.

During shooting, I explain often to my model the scene of movie where I want he to be at that time. Photography is great when you manage to somehow suggest the before and after of the image, or create curiosity facing this before or after.

Why are you so attracted by the portrait and creative photography?

I love much photographing people. I love these little moments of battle and complicity created between photographer and subject.

I like to collect small almost invisible stirrings of a face, the impalpable moments who, fixed on paper, tells somehow the person who stands before you.



I was born with the film and the darkroom. I gave to my clients almost exclusively of slides 6x7", 4x5", 8x10", and this for 25 years, and those who know how the slides don't forgive small mistakes know what I mean. So I learned to know and master the technique, although sometimes difficult and demanding, is the indispensable condition for a serious professional.

But technology is never an end in itself. A beautiful photograph, technically perfect, is useless if it does not communicate appropriately. It is necessary that the image is consistent with the project and with the communication needs, whether commercial or artistic. Thus, the technique the best that we can express, merges with communication and therefore the content, stories. Who are the most important things.



What equipment do you use and what software to edit and create your images?

I work mainly with full-frame Canon cameras with different lenses, 17-40mm to 70-200mm. But I think it's not a decisive choice and I could use any other equipment I have available. Let's say that after the transition to digital, I can not abandon the agility of the SLR that allow me to have a fresh and agile relationship with the subject, compared with backs and medium format. The quality of current digital SLR is more than sufficient for 99 percent of my needs.

I work always with Apple computers and for the direct acquisition of images on the computer, I use the Canon DPP software. In most commercial work, in fact, I work with the camera connected to the computer to view the images directly on the screen. For post-production, however, I uses Adobe Lightroom for all the work of selection, optimization of tones and the conversion of raw files in TIF.

I use Photoshop only for work photo editing (cleaning files, modifications, changes, complex treatment).

Can you tell us something more about your work flow?

In commercial work, the process is often very complex. It begins generally with a discussion of the project with the client and / or the advertising agency that handles the communication. With them, the means of implementation of the shooting, the selection of employees, location, timing. At this stage, we do a cost estimate. If approved by the customer, we begin to organize the shooting.

The cases are very different from each other.

Sometimes they are works relatively simple, for which there is not much to organize.

But more often the organization is complex. We did the casting, an inventory is conducted to select the locations we contact different people and we organize dates and times, convocations, search for objects and clothing, etc ...

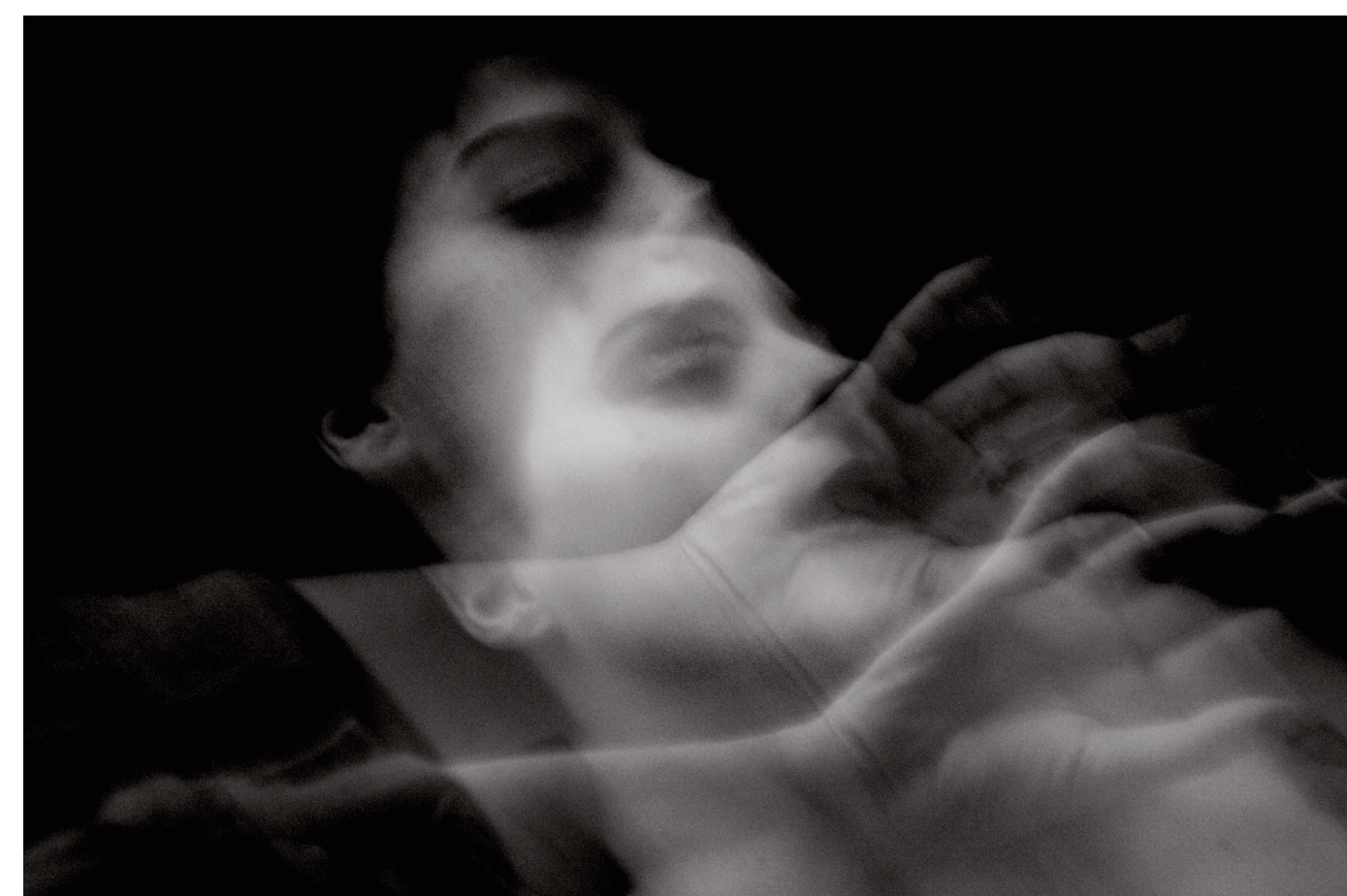
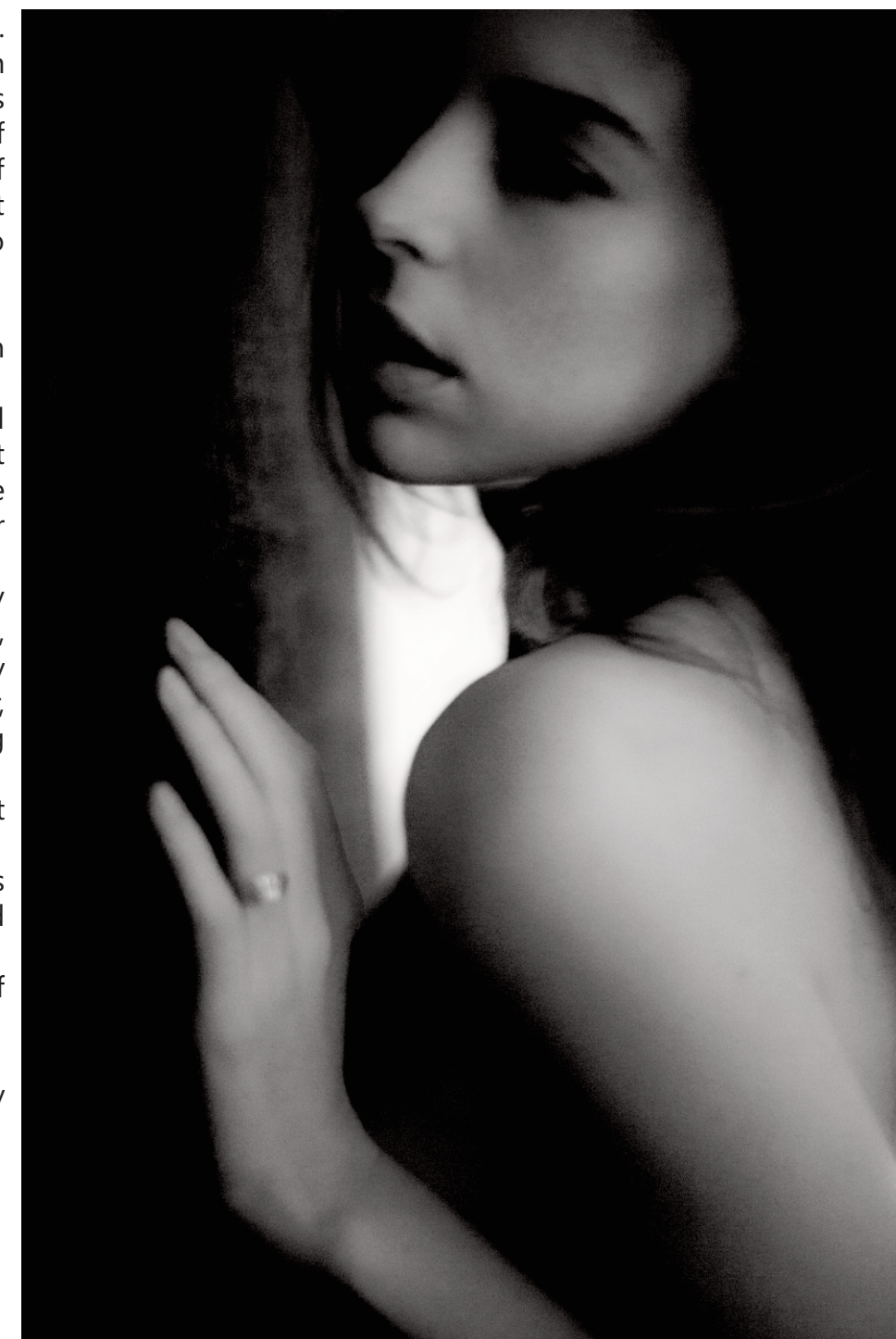
Of course, we realize that shooting can last a whole day and a whole week. The works of "fashion" or "food", for example, are often achieved in one or two very intense days. The photography of furnitures, however, involves the days and consecutive days of shooting with editors, designers, stylists, etc ... etc ...

The post-production phase, unfortunately, is almost always to realize in tight deadlines.

I have someone in the studio that apply my instructions for postproduction up to 80 percent. After I open and checked files,

I make the final adjustments, the last adjusting of tones and I conclude.

In the case of personal research, however, I personally take care of the entire post-production.


What relationship do you usually have with your theme, beyond just being an observer?

I am an observer, of course, a photographer must be it inevitably. But when I am in front of to the subject, my role is the one an interpreter. The task of the photographer is to build in the picture his own vision of the subject.

Thus, the relationship with the subject varies each time. There are cases where you need to understand what the person wants from you, and others with whom you need to stimulate reactions.

In any case, I think we need to have respect, be it for a person to photograph, or someone you meet in the street or in a social event, or an object to be photographed for a Still-life for a client.

Do you carefully prepare the locations or settings before shooting?

In the work of every day, the commercial, everything is designed and programmed maniacally: location, stylism, makeup and hair, model selection, timing, transport, connections, etc.

When I start taking a commercial photography, I want first that all to be clear and also provide all solutions for all possible problems, that we have all that is necessary for work, things and people. And I try to establish a good atmosphere on set.

But when the work is my artistic research, I prefer to prepare little bit, build little bit ahead. Unlike when I work for a client, I want to feel free to invent on the moment, to be influenced by the situation, to deceive me too, even throw everything at the end of shooting because nothing satisfies me.

Who are your favorite photographers, and more importantly, how your appreciation of their work has affected how you approach your own photography?

There is an Italian photographer for who, every day, I devote a thought: this is Luigi Ghirri. When I think of a shade of color, a tone passage, the "almost white" close to white, my mind is for him; when I realize that I exceed the shape and tone, I think of him and I brake. I have not had the pleasure of knowing him, but it was, and still is, a fundamental reference in my growth while attending completely different genres.

There are other photographers I admired (Gianni Berengo Gardin, Richard Avedon, Irving Penn, Peter Lindbergh, to name a few).

But to answer completely the question, I can say that no photographer was "my reference photographer". I've never taken anyone as only example to follow. Somehow, I feel also linked to other artists: musicians, painters, filmmakers.

There are artists whom I feel closely linked as Fellini, Bunuel, Hitchcock, Kubrick who are among them, any as Debussy, Mozart and Mussorgsky are among the geniuses of music with some musicians of Jazz, Rock, Blues. I'm not an expert on everything, but I feel close to the arts in general, because this is how general knowledge are formed, not only with direct and academic knowledge.

If I have to choose a reference artist in particular, I must tell you that this is not a photographer, but in fact a composer, Ennio Morricone.

Him, he makes applied art, in his case, to the movies. He made in the music what I try to do much more modestly with photography. How to say : he communicates. Is he a jazz musician? classic? folk? No, it's a musician, simply!



What is your most important advice for a beginner in photography (portrait, illustration, wedding, food, advertising) or creative retouching of photographs, and how to start?

I wish the young photographers understand that taking photos does not mean taking beautiful pictures, or at least not only. So I wish that they are less interested by cameras, lenses, computers, software, than by communication, arts, culture. The devices will be increasingly effective and easy to use, as well as software.

Which continue to be important and will depend only on us, this will be a world view and the ability to communicate.









Are there a specific photo taken by another photographer that inspired you so much and why?

None and many. However, I haven't got any reference image.

Are there specific directions you would like to take your photography in the future, or specific goals that you would like to achieve?

Let's say I'm used to question myself every day trying to maintain, with time who pass, and to build, step by step, a coherent way. Currently I would like to further develop the artistic work and, at the same time, make a selection in the commercial, in order to raise the level. But in truth, that's the same answer I would have given ten years ago, twenty years ago, thirty years ago ...



Describe your favorite photograph taken by you and why it is special to you?

Many pictures are this, difficult or impossible to choose one. Each has a story in it, a knowledge, a struggle, a memory. Does it this would please if one father or one mother said it has a favorite among his children ?











THIS IS A BEAUTIFUL PHOTOGRAPHIC REPORTAGE ON THE SITUATION
OF MEDICINE IN AFRICA WITH THE TITLE
MEDICAL OUTREACH UGANDA
WAITTING FOR THE DOCTOR
BY © PASCALE VANDEWALLE

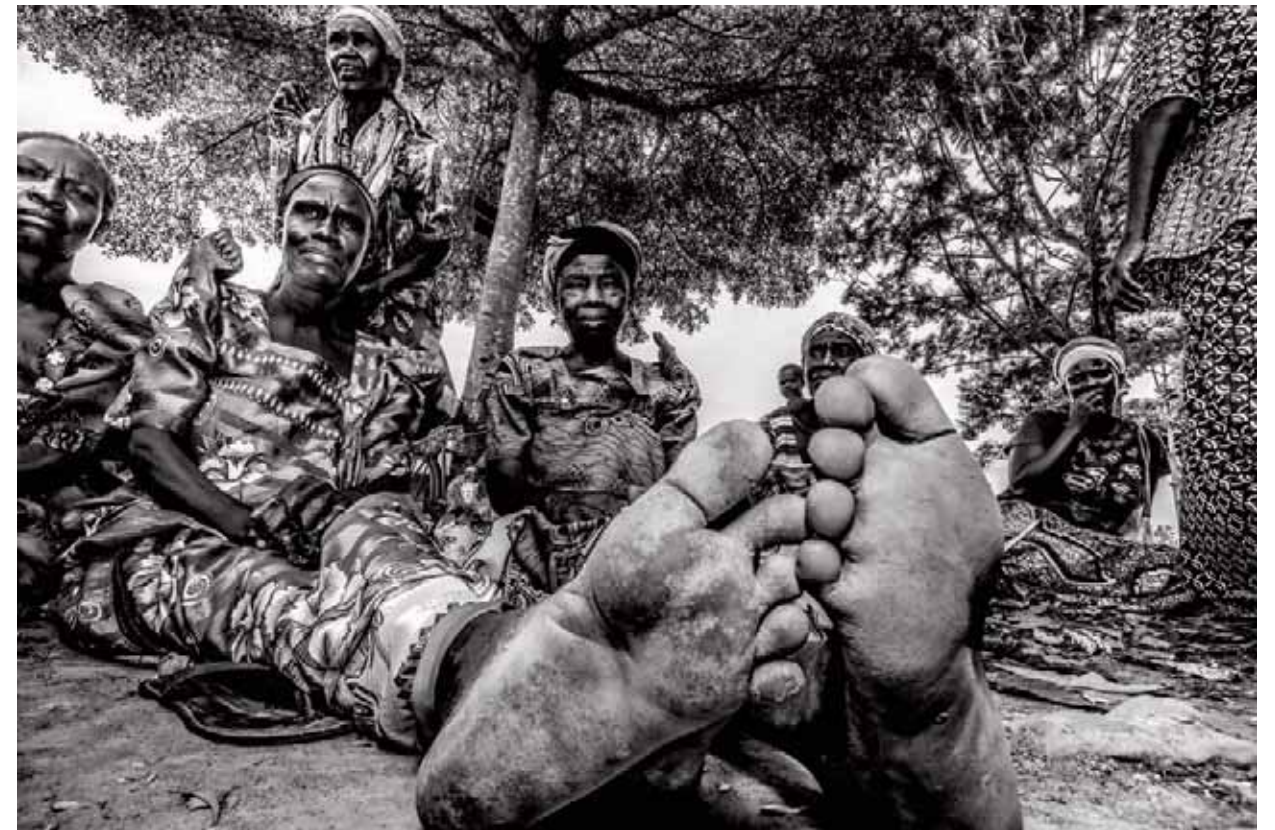


MARIE PASCALE VANDEWALLE

LAST BELGIAN QEP-REPORTAGE
IN TORUN 12 JUIN 2016









RALITZA SOULTANOVA

GOT THE QUALITY LABEL OF EUROPEAN PHOTOGRAPHER:

EP

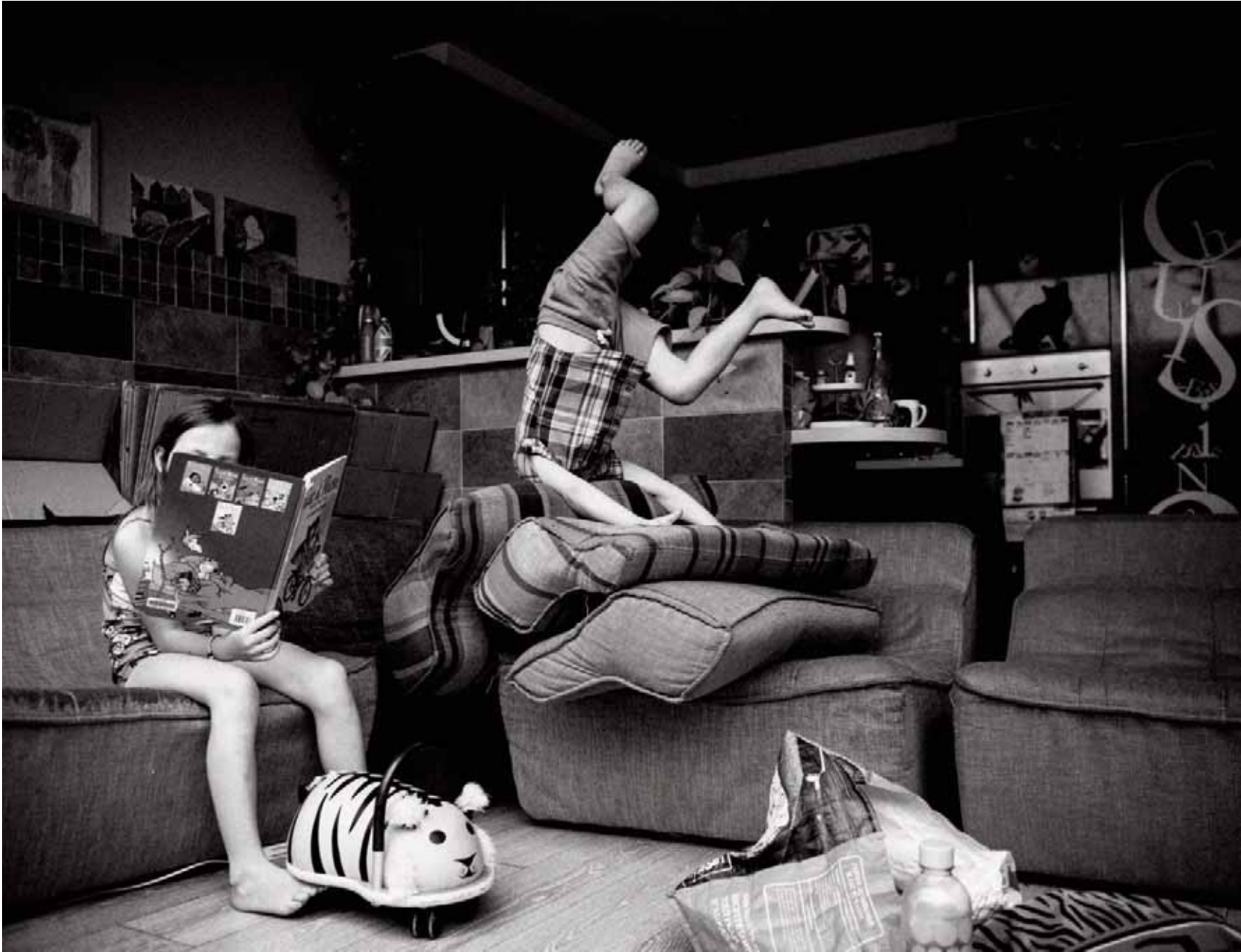
AWARDED BY THE F.E.P
FEDERATION OF EUROPEAN PHOTOGRAPHERS

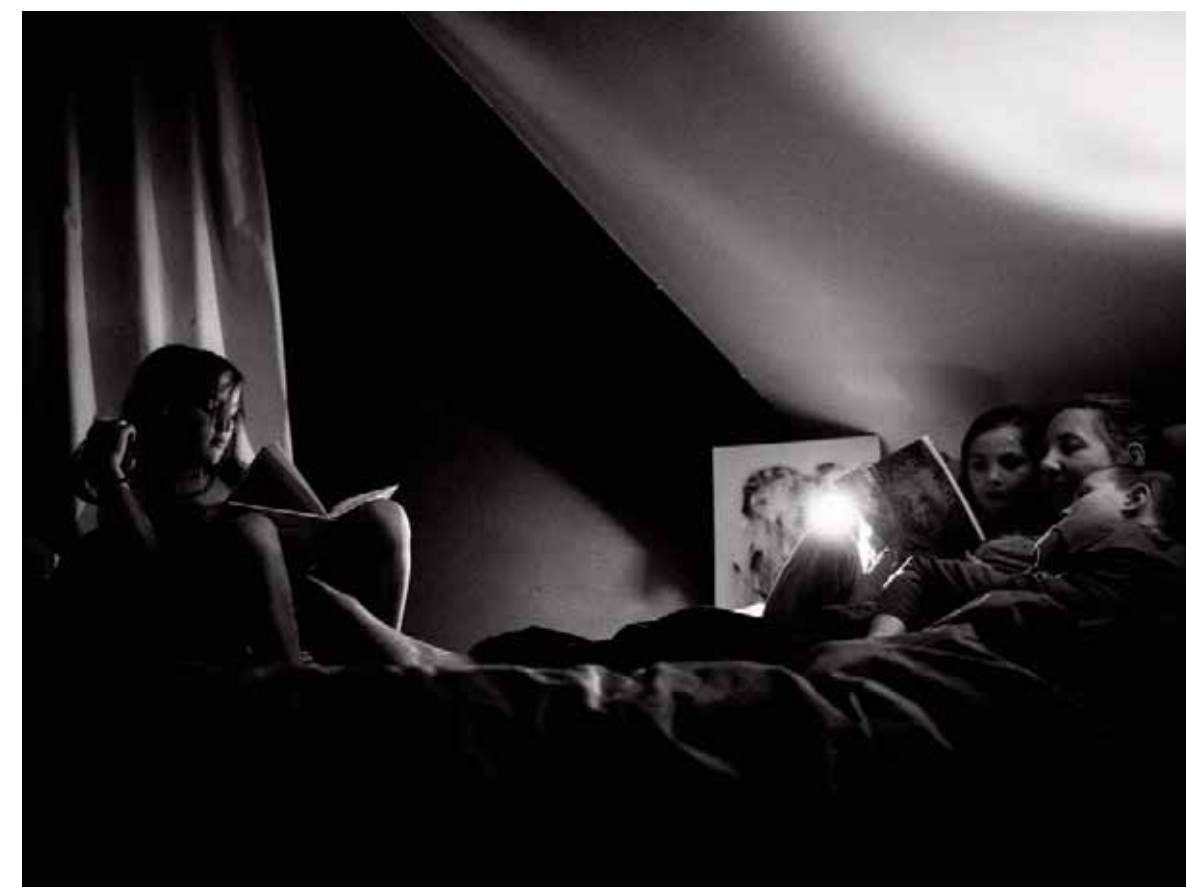


The EP is the first stage of qualifications proposed by the FEP. That is through this entry door that photographers can be awarded a qualification "European photographer" (EP) issued to them by a European level association recognized by the UNESCO that is a guarantee of reliability. It is awarded to you for a period of 4 years, the time to allow you to prepare and to present a QEP (Qualified European Photographers). Since the year of 2000 up to this date, only 535 European photographers have obtained this qualification, you can find them on the website of FEP (www.europeanphotographers.eu) The Europe of FEP includes Russia ... So, of all these countries, only 535 photographers have obtained their QEP, which is a guarantee of quality and serious. The EP, QEP, MQEP are genuine labels of quality for professional photographers.

You can contact Ralitza Sultanova to av Dolez, 470 1180 Uccle Belgium
GSM: +32 (0)486 15 59 14
www.ralitza.be - - welcome@ralitza.be









To see Pep's 2016 Days program

go to the website: <https://journees-peps.fr/programme/>

you will find the complete list of participating speakers photographers..

Gallery

YellowKorner Gallery

Art Gallery
Rue Lebeau 69, 1000 Brussels
Phone: 02 540 85 76

duplicate

Fontainas city, 4A
1060 Sint-Gillis.
Tel .: 00 32 (0) 2 538 42 20
The gallery is open to the public from Wednesday to Friday from 12 to 18h,
Saturday and Sunday from 13 to 18h, except holidays. Free entry.

Tropismes - Chantal Maes at the bookstore Latins Neighborhoods

from 15/01 to 27/02/2016
Latins bookstore District: Place des Martyrs, 14-1000 Brussels. Such. : 02 227 34 00
Tuesday to Saturday, 10 am to 18 pm.

COLOURS OF LIFE - Andrea Modica in the Box Gallery

from 25 March to 14 May 2016.
New address of the Gallery Box 102, Ground Vleurgat - 1050 Brussels. Website: www.boxgalerie.be

WALKER EVANS / ANONYMOUS - the Foundation Stichting A

January 31 to April 3, 2016
A foundation Stichting: 354, avenue Van Volxem - 1190 Bruxelles (Forest). Open from Thursday to Sunday from
13h to 18h. Closed Monday, Tuesday and Wednesday.
Tours available by appointment.

FACSIMILE Arnaud EUBELLEN

04/13/2016> 26/06/2016 at the Satellite Gallery
Satellite Gallery: Cinema Churchill, White Sheep Street, 20-4000 Liege.

Juvenal gallery in Huy

Green Square (House Nokin)
Cultural Center of the District of Huy - Tel: +32 (0) 85.21 12 06

PHOTOGRAPHIC CONTROL GROUP LHOIST

the Museum of Photography in Charleroi, 11 Avenue Paul Pastur 6032 Charleroi
from 12 December to 22 May, 2016

Tahrir generation - PAULINE BEUGNIES

The Charleroi Museum of Photography, 11 Avenue Paul Pastur 6032 Charleroi.
from 12 December to 22 May, 2016

WAIT & SEE - Françoise and Daniel Cartier

December 12, 2015 May 22, 2016

Museum of Photography of Charleroi: 11, avenue Paul Pastur - 6032 Charleroi (Mont-sur-Marchienne).

Open Tuesday to Sunday from 10am to 18pm.

Presentation of the collection: Photography Inc. A luxury item became mass produced.

from 21/11/2015 to 09/10/2016

FoMu: Waalsekaai 47 - 2000 Antwerpen. Open Tuesday to Sunday from 10 am to 18 hours.

FOUNDATION FOR PHOTOGRAPHIC AUER ORY

Auer Foundation for Photography: 10, rue du Couchant - CH-1248 Hermance.

The Marolles to Cartier-Bresson image

Opening Tuesday, 03/05/2016 at 18:00 Henri Cartier-Bresson is one of the pioneers of street photography. It is also one of the greatest photojournalists of the last century.

Tuesday April 26 to Saturday, May 14 - M T V S - Brussels

Fair Photo: Feminists Bruxelloises Originating in the Arab world

Discover the exclusive new AWSA-Be Exposure to meet the diversity of Brussels women! OPENING April 27 A 18H
From Wednesday, April 27 to Friday, June 10 - M T F S - Schaerbeek

David Drebin - Chasing Paradise

Work of David Drebin uniquely combines voyeuristic and psychological viewpoints. Drebin offers the viewer a dramatic insight into emotions and experiences that many of ...

From Friday, April 29 to Wednesday, May 18 - M T V S - Ixelles

Charleroi Museum of Photography <http://www.museephoto.be/actuelles.html>

Roy Arden, Bernd & Hilla Becher, Elliott Erwitt, Rodney Graham, Jan Josef Koudelka in Henle
PHOTOGRAPHIC CONTROL GROUP LHOIST
12/12/15> 22/05/16

Pauline Beugnies
GENERATION TAHRIR
12/12/15> 22/05/16

Dirk Lambrechts - Illuminated

"ILLUMINATED" a photographic exhibition by Dirk Lambrechts The exhibition presents some of the photographer's work during the period 1992-2014 ...

From 15 April to 11 June - M T V S - Liège

'Fac-Simile' by Arnaud Eubelen

training designer, Arnaud Eubelen (1991, lives and works in Liège) applies to his photographic practice a necessary position to design: the constant rediscovery of the most banal objects ...

From April 13 to June 26 - M T F S - Liège

newest International

Paris Expo:

Lore Krüger - A photographer in exile: 1934-1944 portrays a woman known in Germany for his English literature translations.

Category: Photography

Schedule: Every day (except Saturday, 1 January, 1 May) 11h-18h Sunday 10h-18h, 21h JSQ Wednesday night.

Location: Museum of Art and History of Judaism - Paris 3rd

Start Date: March 30, 2016 - End date: July 17, 2016

Araki

Back in fifty years of photographic production.

Schedule: Every day (except Tuesdays, 1 January, 1 May, 25 December)

10h-18h (firmness. Crates avt 45 min).

Location: Musée Guimet - Paris 16th

Start Date: April 13, 2016 - End date: September 5, 2016

A Gallery: Photographs Nick Brandt - <http://www.nickbrandt.com>

Rue Leonce Reynaud, 4

75116 Paris

la France

May 23 - July 30 2016

INHERIT THE DUST

FOMU - Fotomuseum provincie Antwerpen Belgium

Waalsekaai 47

2000 Antwerpen

info@fomu.be www.fomu.be +32 (0)3 242 93 00

Boris Mikhailov - Ukraine

04.03.16 – 05.06.16

Mariken Wessels - Taking Off. Henry my Neighbor

04.03.16 – 05.06.16

Nicephore evenings Evenings of information and exchange

04.11.2016 At the Devilers Natalie "Nat Studio"

30.05.2016 Joëlle Verlaine called jojo "Photo Nelissen"

06/20/2016 At the Olivier Rayp "Studio Rayp Bilande"

19.12.2016 At the Edoardo Piccinini "Studap"

Training open to all photographers

May 2016

see you soon on the site www.u2pf.be in the "workshop"

September 2016

The September 19, 2016 Workshop **Bernard Audry**

October 2016

The 16-17-18 October 2016 PhotoCoach Training **Andre Amyot**

November 2016

Elevator Pitch Workshop

Workshop last minute

Dear photography friends,

Once again, our Spring-Summer program will contain entertaining and elaborate portrait and nude photography workshops.

We'll offer you many techniques and practical tips to capture precious moments in powerful images, and plenty of possibility to practice yourself!

Learn how to choose locations, how to use accessories and backgrounds, how to play with light and composition, how to position your model and yourself as a photographer, how to guide a model into a mood, how to analyse and correct poses and movements.

Learn to work with available light, in- and outdoors. Learn to achieve a personal style, to build a consistent portfolio.

Enjoy the gorgeous locations, the many short and long sessions you will do, the professional models (1 model per 3 photographers), the to-the-point feedback moments.

- 21/22 May 2016: Portrait photography: 'Correcting poses from head to toe', Salve Mater, Belgium

- 13/17 August 2016: Nude photography: 'Creating seducing nudes', Salve Mater, Belgium

- 17/18 September 2016: Portrait photography: 'Realising intriguing portraits', Salve Mater, Belgium

- 1/5 October 2016: Nude photography: 'Glamorous nudes on spectacular locations', Ibiza, Spain

I am looking forward to welcome you!

For more information and registrations: info@pascalbaetens.com

www.pascalbaetens.com; +32 475 390244

Pascal Baetens speak : French, Dutch, English.

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