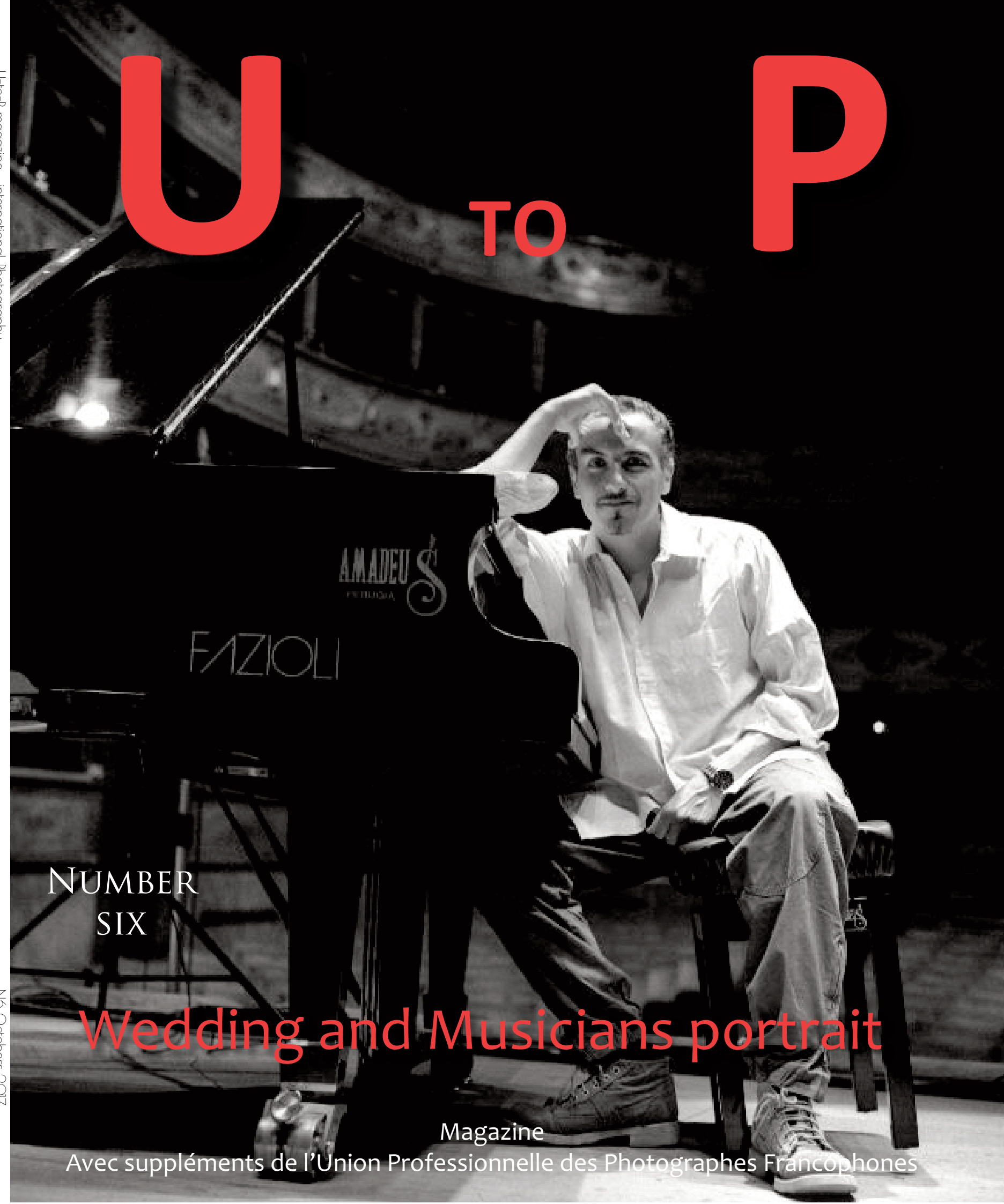


U-to-P magazine International Photography

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1210 Brussels  
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Responsible editor E. Piccinini



U TO P

NUMBER  
SIX

Wedding and Musicians portrait

Magazine

Avec suppléments de l'Union Professionnelle des Photographes Francophones

N°6 Octobre 2017

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**U** **TO** **P**  
MAGAZINE  
Number Six

Cover Photography  
by  
Eugènio LiVolsi

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DEAR COLLEAGUES,

IN THIS LATE ISSUE BECAUSE OF THE SUCCESSORS OF MR. YOUSUF KARSH, WHO AFTER GIVING ME GREAT COMPLIMENTS ON THE QUALITY OF U-TO-P MAGAZINE, FELT THAT I HAD SPONSORS AND THE MEANS TO PAY A LARGE SUM MONEY TO HAVE THE HONOR OF PUBLISHING HIS PHOTOS.

IF YOU WISH, YOU CAN ADMIRE THE PHOTOS OF YOUSUF KARSH ON THE INTERNET WHERE THEY ARE VISIBLE WITHOUT ANY PROBLEM, YOU WILL FIND AT THE END OF THE MAGAZINE A LIST OF SITES SHOWING ACHIEVEMENTS OF VERY GOOD QUALITIES.

I HAD TO REWRITE THE MAGAZINE, WHICH DELAYED ME. I DID NOT HAVE THE POSSIBILITY NOR THE TIME TO BE ABLE TO SOLICIT ANOTHER PHOTOGRAPHER, SO I OFFER YOU A SERIES OF INFORMATION ABOUT THE LIGHTING METHOD OF YOUSUF KARSH WITH EXPLANATORY IMAGES OF ITS LAYOUT OF THE LAMPS AND FLASHES AS WELL AS THE FORMULAS OF BLACK AND WHITE FILMS DEVELOPERS.

I BELIEVE THAT PHOTOGRAPHY IS NOT DEAD, IT GIVES ITSELF A NEW LIFE THROUGH THE PHOTOGRAPHERS OF THE FINE ARTS HAVING THE ASPIRATION TO THE REALIZATION OF IMAGES OF QUALITIES AND EXCLUSIVITIES.

IT HAS A GREAT FUTURE IN CREATIVE AND ARTISTIC PHOTOGRAPHY BECAUSE OF ITS RARITY, THE EXCLUSIVITY OF THESE ACHIEVEMENTS, THE DIFFICULTY OF REPETITIVENESS AND THE BEAUTY OF BLACK AND WHITE PHOTOGRAPHY.

MORE AND MORE PHOTOGRAPHERS ARE RECLAIMING THIS TECHNIQUE WHICH IS THE EXPRESSION OF TRUE PHOTOGRAPHY, FOR IL BRINGS US BACK TO OUR CHILDHOOD FOR SOME OF US AND, FOR THE YOUNGEST, AT THE BEGINNING OF THE DISCOVERY OF THE MYSTERIES OF THE PHOTOGRAPHIC CREATION.

HAPPY READING EDOARDO



---

# Portfolio interview

first interview: **Eugenio Li Volsi** Italy

Via Umberto, 10  
94014 Nicosia En - Italy  
TEL : +39 0935 63 09 09  
[www.eugeniolivolsifoto.wix.com](http://www.eugeniolivolsifoto.wix.com) - - [eugeniolivolsi@alice.it](mailto:eugeniolivolsi@alice.it)

second étude: **Yousuf Karsh** Canada

Technique to shooting  
technical development

third interview: **Adriano Scognamiglio** Italy

Via Orban, 11  
06100 Perugia (Pg) - taly  
TEL: +39 0755 72 43 56  
[www.fotopuck.com](http://www.fotopuck.com) - - [info@fotopuck.com](mailto:info@fotopuck.com)

# Eugenio Li Volsi

In this first interview, I will introduce you to an Italian photographer, to be precise, a Sicilian photographer.

He is descended from a lineage of creator of high level, he acquired during his many years of work a mastery of the light that few professionals possess.

Moreover, this person knew through his presence at the QEP / MQEP meetings of the VET, to put a Mediterranean atmosphere in good humor, professionalism, with good Sicilian cakes.

I will introduce you to a talented photographer specializing in wedding photography.

Happy reading, Edoardo.

## CV of Eugenio LiVolsi

Professionalism, passion, innovation, technology and tradition.

These are the distinctive elements of my photograph.

So many small details that make up a whole.

The secret is to observe, to scrutinize, to imagine, to compose and to tell.

A passion transmitted by my father, photographer since 1950, who knew me intrigued, fascinate me and, with great loyalty, teach me the art and technique of shooting. At a time when there was no photo editing, it had to be unique and perfect. The magic of the darkroom, observing the subject, the knowledge of light and its effects are the basis of my profession.

The study, the constant upgrade, the many masters, the passion, the need to touch have led me to professional growth.

Many international awards and recognitions: Awards and, in November 2015, the QEP (Qualified European Photographer) international qualification in the "wedding" category, received by the F.E.P. - European Federation of Professional Photographers, of which I am a member.

In 2016, I am appointed to the jury for the award of the new QEP qualifications.

In my work, I invested all my passion and curiosity.

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

My passion has always been photography that has always been part of my life.

I can say, in fact, I do this work since forever.

I was born of a photographe father, and since I'm little I always breathed the air of the chemicals who invaded the darkroom.

For me it was like magic to see her work in the darkroom, to look at the prints that slowly reveal image people and places.

Passion has been born right away and, the path of growth has been a natural evolution.

**How does your story and life experiences affect your photography?**

Personal life experiences inevitably affect the art of photography.

Today, compared to the past, my photographic expression is more conscious and mature. I always try to transmitting what exists beyond appearance.



**What are your most important experiences that have influenced your art?**

The most important experience is undoubtedly the growth path next to my father.

Consequentially was the comparison with other people and the constant participation in courses and workshops. The meeting with other professionals certainly provides unmatched luggage.

**What attracted you to photography?**

Being always in close contact with the image and the photographic art.

**Why are you so attracted to the portrait and creative photography?**

The photography it is of the communication. The intention is to convey, through portraits and photography creative, something to everyone who looks at it leaving a small part of me in every shot.

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

In my opinion, there is no story if a priori there is no good photo. A technically imperfect image cannot tell any story. The image must communicate.

Emotions expressed in a photo must be as tangible as possible so that we can almost grasp them. Technical perfection helps to convey these emotions.

**What relationship do you usually have with your subject, beyond being a simple observer?**

You must create a confidential relationship. The photographer must never be intrusive. Photography is a silent art, silently transmitting emotional shocks.

The subject represented will have to rediscover and revive through the photo the emotions and the feelings that it encloses.



**Do you carefully prepare places or settings before shooting?**

Only for portraits. I prefer to leave everything to the spontaneity of the moment.

**What hardware do you use and what software to process and create your images?**

Medium format and SLR, and sometimes I do not disdain the use of a Mirrorless camera. All are rigorously full frame cameras. I prefer natural light to the use the flash. The editions and workflow software are varied, I use specifically Adobe Photoshop and Lightroom.

**Can you tell us more about your workflow?**

Mostly in the field of marriage and portrait.

**What is your most important advice for a beginner in photography (portrait, illustration, marriage, food, advertising) or creating and**

**retouching photographs, and how to start?**

The starting point is passion and stimulation. Then you have to experiment, study the photographic technique and confront yourself with others, refine your artistic sensibility.

**What are your favourite photographers, and most importantly, how did your appreciation of their work affect you in the approach of your own photographic work?**

Henri Cartier-Bresson, Richard Avedon and Ansel Adams are great masters from whom I inspiration I also take part in photographic exhibitions of great contemporary and past masters who always give that recharge and that impulse to continue photographic learning. Of great inspiration, especially for light technique, is the Dutch painter Jan Vermeer and Caravaggio.

**Do you have a specific photo made by another photographer who inspired you and why?**

No, not one in particular.

**Are there any specific directions you would liked your photograph to take in the future, or specific goals you would liked to achieve?**

My only goal is to do my job well and to convey the truest and deepest image in every service realized.















Describe your favourite photo that you did and why is it special to you?

Every photo is special because it has its character its beauty and its importance.

















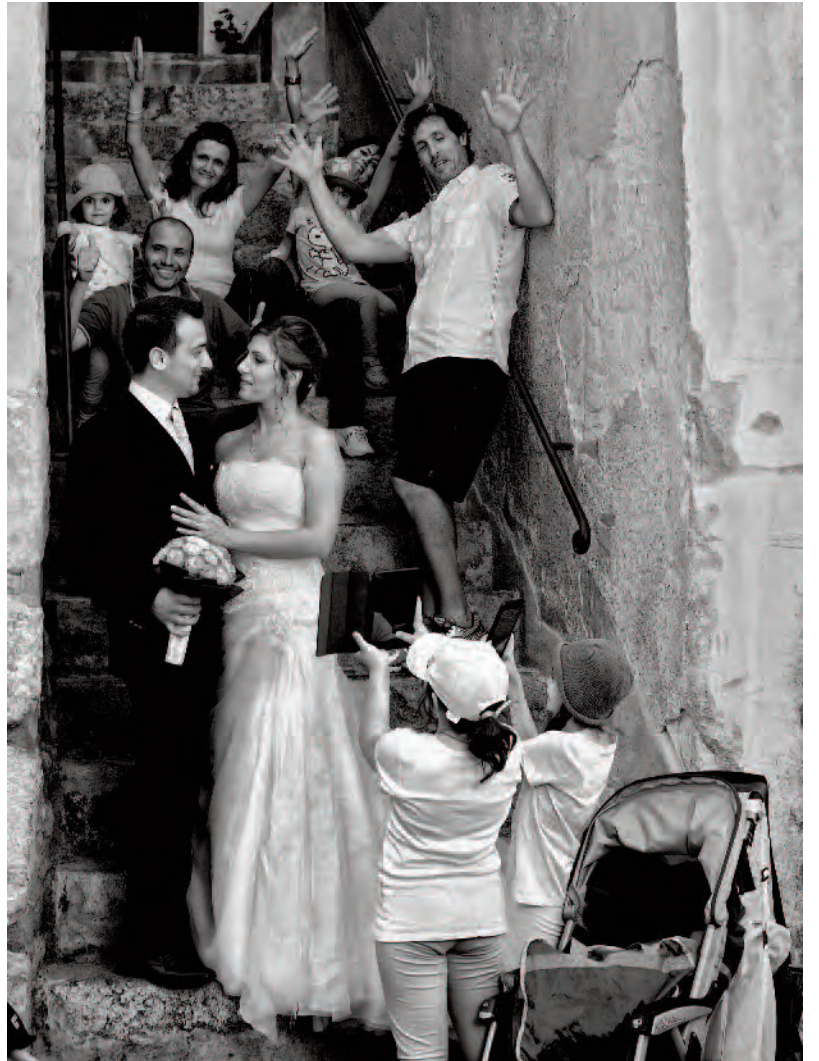






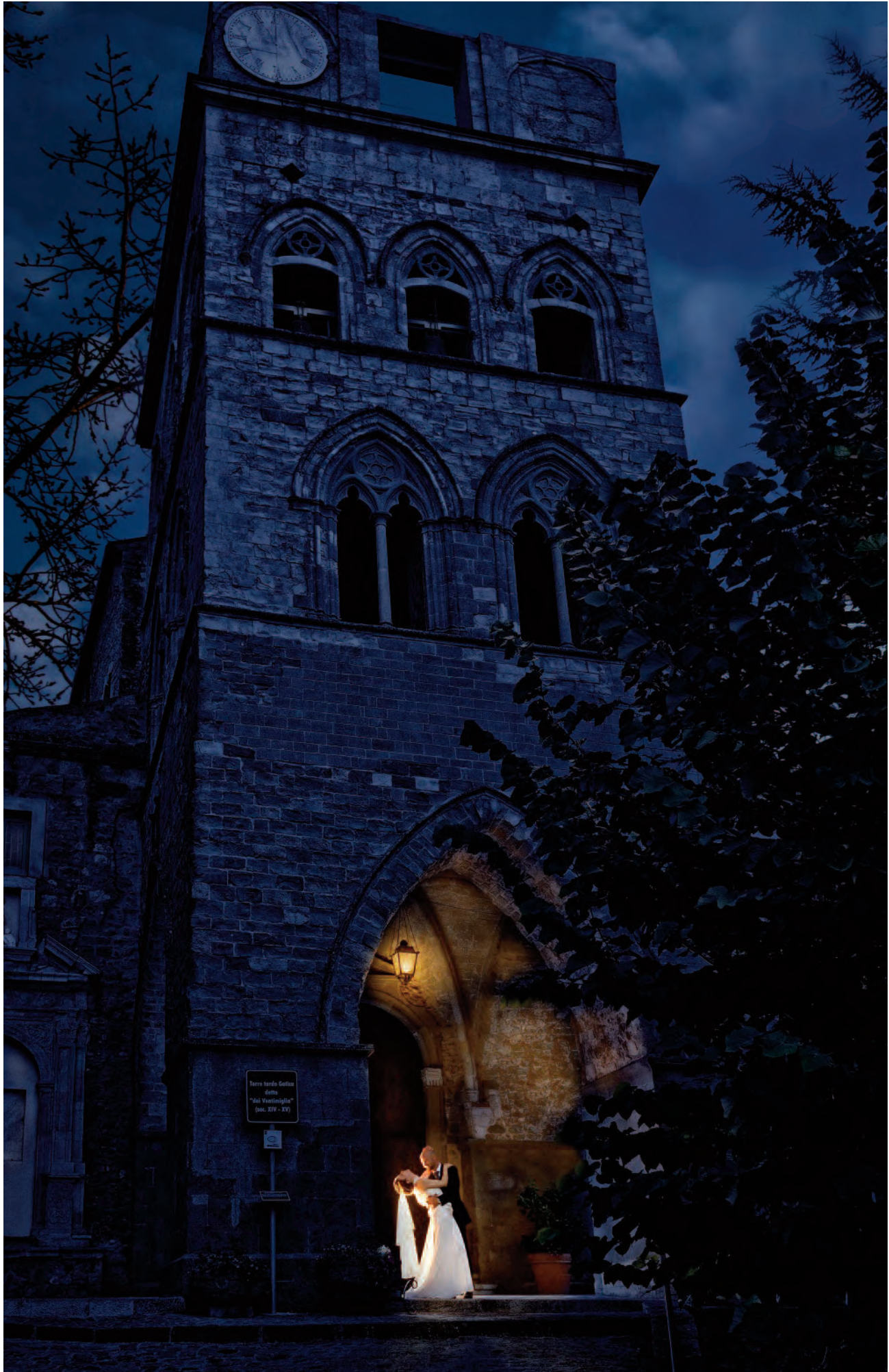












# Yousuf Karsh

**Yousuf Karsh, CC** (Armenian: Եւսուֆ Գարօ, also Hovsep Karsh Հովսէփ Գարօ; Yousuf KARSH was born in Mardin, Armenia under Ottoman Empire currently Turkey, on 23 December 1908, of Armenian parents and died on 13 July 2002 in Boston. He is one of the masters of photography of the 20th century. His work includes portraits of statesmen, artists, musicians, writers, scientists and men and women performing their work. Its unique and extraordinary archives present to viewers an intimate and compassionate vision of humanity.

## BIOGRAPHY

In 1922, the Karsh family emigrated to Syria to escape the Armenian genocide of 1915, and in 1924, one of their own, young Yousuf left for Canada, aboard the Versailles Shipbuilding, left Beirut to Halifax, arrived after the storm I was recognized by my uncle who was waiting for me on the docks in the summer of 1926, his uncle Georges Nakash, a renowned portraitist photographer from Sherbrooke, Quebec, in his studio.

It was there that he made his first apprenticeship in photography and later went on to improve himself at the photographer portraitist John Garo in the city of Boston, Massachusetts. (United States), a fellow Armenian photographer, most prominent of the aristocracy and celebrities of the time.

Yousuf will be encouraged to attend evening art classes in order to study the great masters of painting such as Rembrandt and Velasquez. All this in order to learn the lighting, the design and the composition, although he does not know how to paint. Yousuf had been sent to Garo for a period of six months, but eventually stayed at home for three years.

In Garo's studio, he will have learned a lot from the technical processes used by photographic artists at that time, among them platinum printing and pigments or gum Arabic, as well as proceeding coal and bromoil.

These complex procedures required great skill, as well as an intuitive judgement of discipline and patience. His first impression of gum Arabic took him eighteen days and had to be sensitized, coated, and sensitized several times. Learning these processes made him tend towards perfection as he said, time means nothing, only the end result counts.

Garo later saw his health decline and died in 1939. Yousuf will be very saddened

Garo later saw his health decline and died in 1939. Yousuf will be very saddened by this event, and will feel remorse not to be with him for his last moments.

Yousuf then left Boston in 1931 and moved to Ottawa, Ontario, Canada. He will again be lucky, and will meet Bernard Keble Sandwell, the Canadian Editor of the prestigious and elegant periodical "Saturday Night". He will publish his photos for the first time in this magazine.

In Ottawa in 1932 he made his debut as an amateur comedian at the Ottawa Little Theatre where he discovered stage lighting and actor photography with stage lighting. He became aware of the ease of creating his lighting in comparison with the photography in natural light



Claude Gastonguay - Canada

exploited by John Gabo and the expectation of good light. He soon became the photographer of the high society whose reputation extended well beyond the limits of the Canadian capital. He would naturally choose to portray Winston Churchill when he came to Canada in 1941. Yousuf recounted that when he made the trip to England in 1943 in this Canadian cargo ship to go to Churchill, the captain confided to him after the departure that the ship's hold was filled with explosives!

Karsh's photo will capture a Winston Churchill willing, determined

and ready to face the challenges of war, which will make his author famous around the world.

For the record, Churchill's taciturn attitude to the portrait stems from the fact that the latter never separated from his cigar and intended to keep it in the mouth during the whole session, and despite repeated requests of the photographer so that it divides the time of a photo.

After making sure that everything was ready, Yousuf Karsh quickly removed the cigar from Churchill's mouth and then took the picture of him ... outraged who would only accept this one shot. This unique photo taken on the spotlight will become famous around the world and will be one of the most reproduced in the history of photography.

Karsh became the photographer of the most prominent personalities of his time, and then portrays about 11,000 stars from political, artistic, scientific and other circles until his retirement in 1992.

Deceased on July 13, 2002, in Boston, Yousuf Karsh is still considered one of the most important portraitist photographers of the twentieth century. (Sources: Wikipedia, supplemented by [www.photogriffon.com](http://www.photogriffon.com))

## AWARDS AND AWARDS

In 1999, the international edition of Who's Who in the World chose Karsh as one of the 100 most influential personalities of the twentieth century. He was the only photographer and the only Canadian among the selected distinguished group of men and women. Karsh was delighted to learn that he photographed more than half of the group.

1997: Jerusalem Prize for Arts and Letters, Bezalel Academy.

1995: Presented at the House of Commons by the Speaker of the House of Commons.

1991: Gold Medal of Merit, National Society of Arts and Letters, USA.

1990: Companion of the Order of Canada.

1990: Master of Photography Award, International Centre of Photography, New York.

1989: Medal of Merit of the Lotos Club, New York.

1989: Gold Medal of the Americas Society to promote Canadian-American understanding.

1989: Creative Edge, awarded by the University of New York and TIME, Inc.

1989: Doctor of Letters, Yeshiva University, New York City



- 
- 1986: Doctor of Fine Arts, University of Syracuse.  
1983: Pebble Silver, Faculty of Law, Boston University.  
1981: Doctor of Fine Arts, Tufts University.  
1980: Achievement Award of the Encyclopedia Britannica.  
1980: Doctor of Fine Arts, University of Hartford.  
1979: Cabinet Prize of the President of the University of Detroit.  
1979: Doctor of Fine Arts, University of Massachusetts, Amherst.  
1975: Medal of the Royal Canadian Academy of Arts.  
1973: Bachelor of Arts, Brooks Institute of Photography, Santa Barbara, California.  
1970: Master of Photographic Arts, Professional Photographers of Canada.  
1969: Doctor of Civil Law, Bishop University, Lennoxville, Quebec.  
1969: Canada Council Medal.  
1968: Service Medal of the Order of Canada, and the Centennial Medal.
- Doctor of Arts, Emerson College, Boston
  - Doctor of Laws, Queen's University, Kingston, Ontario
  - Doctor of Law, Carleton University, Ottawa
  - Doctor of Arts, Dartmouth College, New Hampshire
  - Doctor of Letters, University of Ohio
  - Doctor of Letters, Mount Allison University, Sackville, New Brunswick
  - Degree of Honour, Dawson College, Montreal
  - Administrator of Arts and Sciences photographic foundation, USA
  - Honorary member of the Royal Photographic Society of Great Britain

In 1998, Karsh celebrated his 90th birthday. Queen Elizabeth II opened his exhibition, "Karsh in London," at the renovated Canada House in Trafalgar Square. That same year Karsh was honored with the Fox Talbot Award. He died in Boston in July, 2002.

Extract of brief Biography, reading complete on <http://karsh.org/a-brief-biography/>

# A Rembrandt type of light

**A Rembrandt type of light with a provide of light on the sides.**

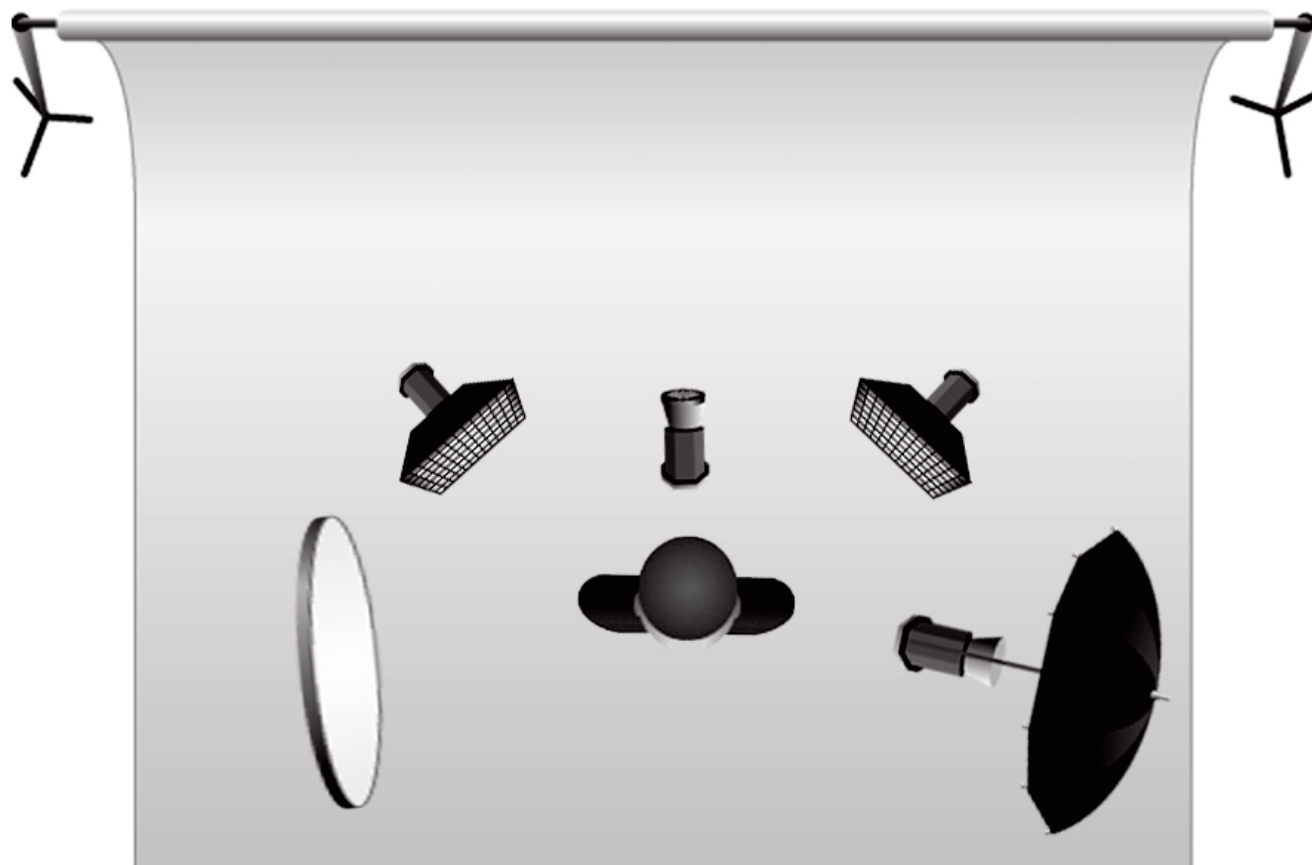
In this example of the arrangement of the luminous points, you obtain the following result:

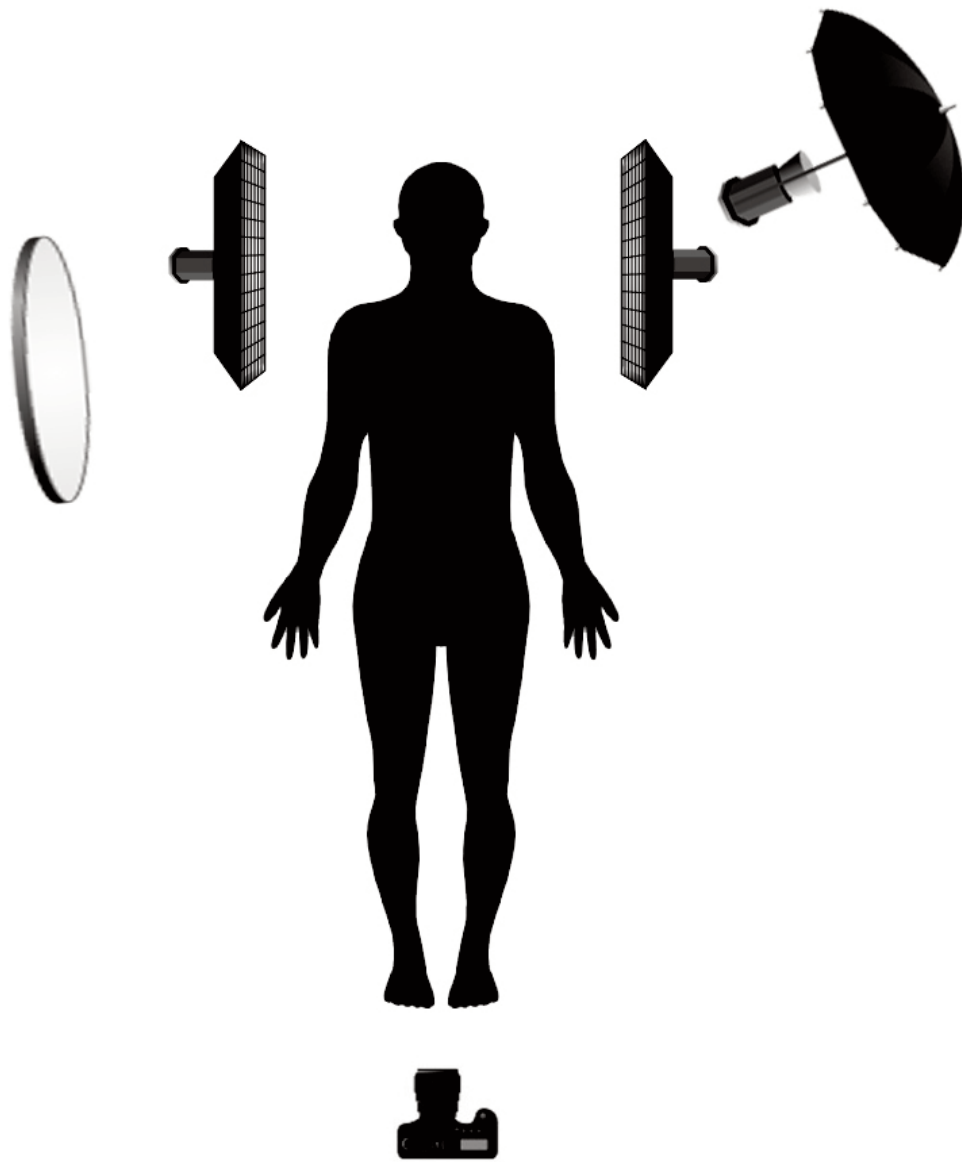
First, by the light box or umbrella that you shift, you get the illumination of the subject's face with the triangle of light on his left cheek opposite the light box, depending on the distance from the light box or the umbrella you will have a contrast more or less strong and depending on the angle you get a shadow more or less strong.

With the reflector that you place opposite the main light, you will be able to attenuate the shadow of the face but without destroying it.

By arranging the two striplights with a grid at the back of the subject, these will give you a lateral illumination of the face and a light on the shoulders, you must adjust this light so as to obtain a lighting of a higher value of a diaphragm or slightly more, to detach the face without burning out the contours.

You will place a flash equipped with a grid or a cone at the back of the subject to create a luminous halo at the back of the subject at the height of the head, so you will get a character that stands out against the background.





To see the reference image you click on the red square



## Portrait with light on the hair.

This very simple lighting allows you to highlight the subject's hair:

In this second example of the arrangement of the luminous points, three in this instance, you obtain the following result:

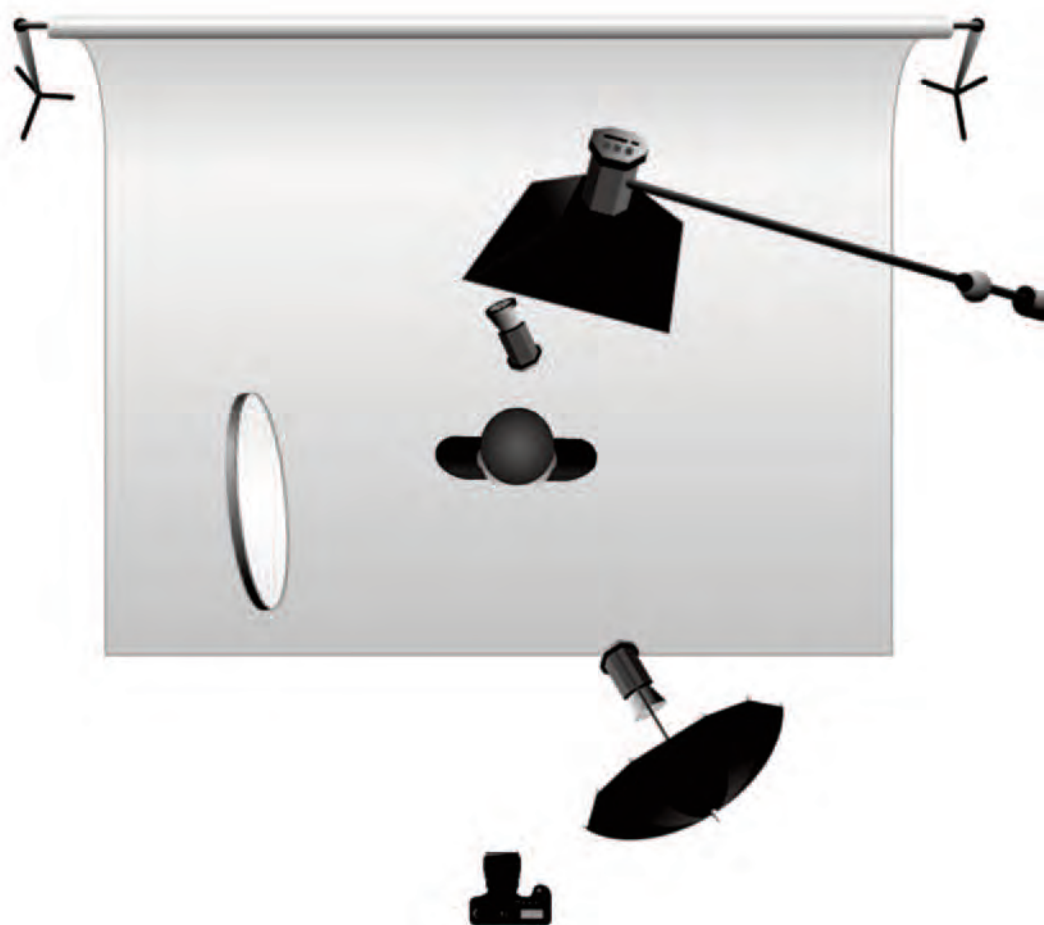
First, by the first offset light spot (a light box or the translucent umbrella), you illuminate the face of the subject with the triangle on its left cheek according to the distance of the luminous point, you will have a more or less strong contrast and, according to the angle, you get a shadow more or less strong or a face illuminated without shadows.

With the reflector that you place opposite the main light, you will be able to attenuate the shadow of the face but without destroying it.

Due to the arrangement of the illumination (a light box or a flash equipped with a grid) which is placed above the subject but behind the subject so that the lightning illuminates the top of the head without have an influence on the face, you can slightly shift this luminous point so as to have a lateral light on the hair.

Be careful, this type of placement of the light box creates a shadow area on the subject's shoulder opposite the main light source.

Now comes the third light point (a flash with a grid or a cone) that is positioned at the back of the subject and which is directed in the axis of the main lighting, you will thus obtain a luminous halo behind the subject that will allow to detach the shoulder from the background.







---

To see the reference image you click on the blue square



# Developer Formula

## Formula of the Agfa G224

Developer for Ultra-fine Grain Borax and Potassium Sulfocyanide

For small format film (24 x 36) and film 120 and sheet film.

### Solution for use:

Methol	6gr
Sulphite of sodium (cryst)	180gr
or	
Sulfite of anhydrous sodium	90gr
Borax	3gr
Potassium Sulfocyanide	1gr
Potassium bromide	0,5 gr
Water to make	1000cm <sup>3</sup>

## Development time

Film	Tank			Basin		
	15°C	18°C	21°C	15°C	18°C	21°C
Film 135						
21 DIN/125 ASA	13	10	7	11	8	5
27DIN/400 ASA	20	15	11	16	12	8
Film 120						
21DIN/125ASA	15	11	8	12	9	6
27DIN/400ASA	24	18	13	20	15	10

The durations under "Tank" are for development with a slight movement at the beginning of the operation.

The times under "Cuvette" are valid for a development with a constant and slow movement.

These times are to be considered as informative references and are to be applied to obtain an ultra fine grain.

Films to be developed in this developer should be double the normal pause (ie, this ultra-fine grain developer will halve the sensitivity of the film.)

Should it not have been possible to give twice the normal exposure, sufficient darkening may be obtained by extending development times by 50%.

The duration of development also depends on the contrast to be achieved.

By prolonging the development, the contrast and sensitivity are increased, but the fineness of the grain is diminished.

for each new film which is developed with the same bath in a small amateur tank, the previous development time is increased by 10%

# Adriano Scogniamillo

**Please tell us a little about her, her hobbies and her other passions.**

I have a passion for photography since the age of 14 years. As a child, I played tennis and in my town, Lecce, an important tournament was organized with Nastase, Panatta, Tiriac and others. I was told by my uncle how to make good pictures with my Agfa Silette Rapid and since then I have not abandoned this hobby, buying a Zenit B with a Lupo enlarger and printing accessories for 30,000 lire. I listen to music (old Long Playing), especially Jazz, a genre that I love thanks to "Umbria Jazz", of which I am the official photographer as well as other festivals such as those of Juan-Les- Pins, Monte-Carlo, Montreux ...

**Comm How does her story and life experiences affect her photography?**

I studied medicine, but still with the passion of photography. With other friends, we opened an advertising agency and we immediately had good customers: FIAT, Agnesi Pulp, Winchester Watches, Sidis Supermarkets, ... and, therefore, I decided to continue with this work. I am convinced that every experience is transmitted to our work. In fact, through medical studies, I have made catalogs for operating theaters, catalogs of dental appliances.

**What are your most important experiences that have influenced your art?**

Besides advertising catalogs (Still Life, Fashion, Architecture), I was always attracted by the Portrait, especially by famous people: the first was Rudolf Nureev, whom I was delighted to accompany for the visit of Lecce for three days. Lyndsay Kemp and Giorgio Albertazzi have commissioned me portraits and since then I have always photographed actors of "theaters" in the intimacy of their lodges - Michel Piccoli, Jane Birkin, Carmelo Bene, Paolo Poli ...

**What attracted you to photography?**

**Why are you so attracted to the portrait and creative photography?**

I love the portrait because it allows me to "watch" people and to know famous people. I met Renato Zero, Lucio Dalla, Lou Reed, Elvis Costello, Marianne Faithfull, Noa, ... and especially Carlos Santana, with whom I have worked on numerous concerts in the world since 2005 (next april, we will be in Japan) and for which I have produced CD covers, calendars and room programs.

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

I prefer the story of people, but without disregarding the technique, for that I studied many images of Yousuf Karsh, Richard Avedon and Horst P. Horst. I always try to choose the place and time as well as the lights to use, preferably natural lights.

**What relationship do you usually have with your subject, beyond being a simple observer?**

**Do you carefully prepare places or settings before shooting?**

**What hardware do you use and what software to process and create your images?**

I've always worked with Olympus, now I use an MD5 Mark II by working files with Photoshop. I use fixed and bright lens 17mm f1.8 - 45 f1.8 - 75 f1.8. When I can, I still use my Rolleyflex 2.8 with Ilford HP5 films that I develop myself (less and less unfortunately).

**Can you tell us more about your workflow?**

After the end - for me - of the advertising industry, I work a lot for publishing and portraiture. I photographed ancient villas and art rooms (Palazzo Vecchio in Florence) for 30 volumes - I made the portrait of artists of classical music (C.Abbado, M.Uchida, Askenazi, M.Brunello. ..) and jazzmen for whom I realize CD covers (M.Miller, G. Mirabassi, J.Lovano, S.Bollani ...)

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

Every photographer, and not just the beginner, should know the history of photography, consult books and see art exhibitions. Unfortunately, when I speak to colleagues, I realize that few people know J.L.Sieff, Izis, Ugo Mulas, Art Kane to mention only the most famous.

**What are your favourite photographers, and most importantly, how did your appreciation of their work affect you in the approach of your own photographic work?**

I admire so many masters. Recently, I worked on a portrait exhibition inspired by Irving Penn ... it's a bit presumptuous, but I'm almost 60 years old!

**Do you have a specific photo made by another photographer who inspired you and why?**

The "Dovima and elephants" of Avedon is for me the most elegant photo. "Igor Stravinsky" by Arnold Newman, the perfect portrait.

**Are there any specific directions you would liked your photograph to take in the future, or specific goals you would liked to achieve?**

**Describe your favourite photo that you did and why is it special to you?**

A picture that is very dear to me is that of Sonny Rollins playing the sax on stage at the Nice Jazz Festival, all the colleagues were in front of him, I photographed the scene aside. This photo was very appreciated by this mythical jazzman, which allowed me then to make his portrait in his lodge.



















































**La Corde Red**

Galerie 37  
37 Place du Châtelain 1050 Ixelles  
Téléphone: 0484/593942  
7 au 20/10/2017

**Expo photos - Imagine France by the Sea**

Palais Des Beaux-Arts  
Rue Ravenstein 23 1000 Bruxelles  
18/10 1/11/2017

**René Thirion 'l'iran aujourd'hui' et Salvatore Morreale 'home'**

Galerie Verhaeren  
Rue Gratès, 7 1170 Watermael-Boitsfort  
Téléphone: 026738717  
4/10 5/11/2017

**Exposition: ' Bruxelles : Terre d'Accueil ?'**

Musée Juif de Belgique  
21 Rue Des Minimés 1000 Bruxelles  
Téléphone: 02/279.21.17  
13/10/2017 28/3/2018

**Festival des Libertés - Edouard Elias - Sos Aquarius**

Théâtre National  
Boulevard Emile Jacqmain, 110 - 115 1000 Bruxelles  
Téléphone: +32 2 289 69 00  
19/10 au 28/10/2017

**Jean-François Flamey**

Pointculture Namur  
Place l'Ilon 19 5000 Namur  
Téléphone: 02 737 19 65  
22/09 19/10/17

**Rosalie Colfs**

Pointculture Namur  
Place l'Ilon 19 5000 Namur  
Téléphone: 02 737 19 65  
Du 20 octobre au 16 novembre

**Exposition de Stéphanie Roland Home Oxymoron**

Galerie Short Cuts  
Rue Simon Martin, 2 5020 Champion  
Téléphone: 0476/958.376  
Du 29 septembre au 5 novembre

**Sollus Apertura x Photo Exhibiton x Live concerts**

Niko Matcha  
Rue de Flandre 183b 1000 Bruxelles  
Téléphone: +32489504910  
Du 19 au 22 octobre

**Colors from the blue - Exposition de photographies à l'Aquarium-Muséum de Liège**

Aquarium-Muséum  
Quai Edouard Van Beneden, 22 4020 Liège  
Téléphone: 04 366 50 21  
Du 23 septembre au 10 décembre

**Expo Photos Frédéric Polinard**

Château Fort  
Esplanade Godefroy, 1 6830 Bouillon  
Téléphone: 061464202  
Du 1er avril 2017 au 25 mars 2018

**Moine trappiste. Abbaye de Rochefort**

Archéoforum  
Place Saint-Lambert 4000 Liège  
Téléphone: 04/250.93.70  
Du 14 juin au 10 novembre

**Photosuprematists - Exhibition**

Institut Balassi  
Rue Treurenberg 10 1000 Bruxelles  
Téléphone: +32.2.209.07.5  
Du 20 septembre au 3 novembre

**Le Passage du Témoin des Photographies d'André Goldberg**

Une exposition du Musée Juif de Belgique  
au Musée Kazerne Dossin  
Goswin de Stassartstraat 153B-2800 Mechelen  
du 2 octobre au 30 janvier

**Musée des Beaux-Arts d'Ixelles**

Rue Jean Van Volsem, 711050 Ixelles - Bruxelles - Belgique  
**Robert Doisneau**  
19 octobre 2017 4 février 2018

## Exhibitions

### **Exposition ' Joyaux des Indes ' par Nupur Tron au Sofitel Brussels Le Louise:**

Crystal Lounge Restaurant - Sofitel Brussels le Louise  
40, Avenue de la Toison d'Or 1050 Ixelles  
Téléphone: +32(0)25496144  
20 septembre 30 octobre 2017

### **Leonard Cohen, by Claude Gassian**

A.galerie  
25 Rue du Page 1050 Ixelles  
Téléphone: 02/534.80.59  
29 septembre 25 novembre 2017

### **Tableau du Monde Tibétain**

Ateliers Des Fucam  
Rue du Grand Trou Houdart 7000 Mons  
29 septembre 2 octobre /2017

### **Expo Photos ' Droits Dans les Yeux '**

Maison Communale  
Grand Rue 39 1435 Mont-Saint-Guibert  
Téléphone: 0475545072  
7 octobre 3 novembre 2017

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

Avenue Paul Pastur 11,  
6032 Charleroi

#### **STÉPHANE COUTURIER**

30.09.17 > 03.12.17

#### **Alexandre Christiaens**

RÉSEAU CRISTALLIN  
30.09.17 > 03.12.17

#### **Anne-Sophie Costenoble**

L'HEURE BLEUE  
30.09.17 > 03.12.17

#### **GALERIE DU SOIR**

**Joséphine Desmenez**  
30.09.17 > 03.12.17

#### **BOITE NOIRE**

**Laurence Bonvin** - Avant l'envol  
30.09.17 > 03.12.17

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**newest International**

**Louis Faurer**

in camera galerie  
21 rue Las Cases 75007 Paris, France  
05 octobre - 02 décembre

**Mérignac Photographic Festival 2017**

multiple venues  
Mérignac, France  
05 octobre - 12 décembre

**Vincent Perez : Un Voyage en Russie**

Galerie Folia  
13 rue de l'Abbaye, 75006 Paris, France  
28 septembre - 28 octobre

**VIEWFINDERS**

Capa Center  
1065, Budapest, Nagymezo utca 8. Hungary  
08 octobre - 19 novembre

**1987-2017**

Galerie Gilles Peyroulet  
80 rue Quincampoix, 75003 Paris, France  
24 septembre - 14 octobre

**Joel Meyerowitz : Between the Dog and the Wolf**

Howard Greenberg Gallery  
41 East 57th Street Suite 1406 New York, USA  
07 septembre - 21 octobre

**Eugénie Shinkle : Fashion Photography: The Story in 180 Pictures**

Aperture Foundation  
547 West 27th Street, 4th floor New York, N.Y. 10001 USA  
29 septembre - 30 octobre

**Michele Lombardelli: L.A. 1989 Tokyo 1991**

Humboldt Books  
Via San Marco 33. 20121 Milano Italy  
28 septembre - 28 octobre

**Nanna Debois Buhl:** Intervals and forms of stones of stars

Humboldt Books  
Via San Marco 33. 20121 Milano Italy  
28 septembre - 28 octobre

**Gianni Pettena:** The Curious Mr. Pettena, Rambling around USA 1971-73

Humboldt Books  
Via San Marco 33. 20121 Milano Italy  
27 septembre - 27 octobre

**Michael Massaia,** Deep in a Dream: New York City

ClampArt  
247 West 29th Street, Ground Floor New York, NY 10001 USA  
28 septembre - 25 novembre

**Isamu Sawa:** Without Water

Black Eye Gallery  
3/138 Darlinghurst Rd Darlinghurst NSW 2010 Australia  
26 septembre - 15 octobre

**Matthew Finn:** Mother

Dewi Lewis Publishing  
8 Broomfield Road, Stockport SK4 4ND, England  
28 septembre - 28 octobre

**Antony Cairns:** Ldn4 Ibm Computer Punch Card

Kominek Gallery  
Immanuelkirchstr. 25 - 10405 Berlin Germany  
01 octobre - 31 octobre

**The portuguese prison photo project**

Centro Português de Fotografia CPF  
Largo Amor de Perdição, R. Campo dos Mártires da Pátria 2117, 4050-600 Porto, Portugal  
09 septembre - 03 décembre

**H2O :** Susan Richman & Lynn Savarese

Umbrella Arts Gallery  
317 East 9th St New York, USA  
04 octobre - 28 octobre

**Architecture & Photography of the Pioneer Generation**

DECK, Gallery 1  
120A Prinsep Street, Singapore  
04 octobre - 15 octobre

**Prix Levallois 2017**

Galerie l'Escale  
25, rue de la Gare 92139 Levallois, France  
05 octobre - 05 novembre



**Zanele Muholi**

Centre d'art et de diffusion CLARK  
5455 avenue de Gaspé, local 114 Montréal (QC) Canada  
08 septembre - 14 octobre

**Agnès Geoffray : Before the eye-lid's laid**

Centre photographique d'Ile de France  
107, avenue de la République Cour de la ferme briarde 77340 Pontault-Combault, France  
08 octobre - 23 décembre

**Geniaco**

Galeria Base  
9 de Julho, 5593 - Jardim Paulista, São Paulo - SP, Brésil  
02 octobre - 04 novembre

**Lebensszenen n°2**

Galerie Franzkowiak  
Friedrichstraße 76-78, 10117 Berlin, Germany  
07 octobre - 03 novembre

**Vivian Maier**

Mai Manó House / Hungarian House of Photography  
1065 Budapest, Nagymezo utca 20. Hungary  
05 octobre - 07 janvier

**Natasha Caruana: Timely Tale**

University of Brighton Galleries, Edward Street  
154-155 Edward Street, Brighton BN2 0JG  
30 septembre - 05 novembre

**Becky Warnock: Crossover Point**

Brighton Museum & Art Gallery,  
Royal Pavilion Gardens Brighton BN1 1EE United Kingdom  
30 septembre - 05 novembre

**International Photography Award 2018**

British Journal of Photography  
Appitude Media, 9th Floor, Anchorage House, 2 Clove Crescent, London E14 2BE United Kingdom  
22 septembre - 12 décembre

**Katsu Naito: Once in Harlem**

TBW Books  
1552 Beach St, Oakland, CA 94608, USA  
01 octobre - 31 octobre

**Peter Funch: 42nd and Vanderbilt**

TWB Books  
1552 Beach St, Oakland, CA 94608, USA  
01 octobre - 31 octobre

## Soirées Nicéphore: Evening of information and exchanges

Le 20/10/2017 By in Harry Fayt

Le 20/11/2017 By in Olivier Rayp "Studio Rayp Bilande"

Le 19/12/2017 By in Edoardo Piccinini "Studap"

Pour les dates des soirées Nicéphore après la rentrée de septembre, vous serez informé par mail

## Training open to all photographers

### **April 2017**

Les 16-17-18 mars 2017 Lighting training with Claude fugeirol

### **Mai 2017**

Elevator Pitch Workshop or how to convince an interlocutor in 120 seconds (with training sessions)

### **Octobre 2017**

Les 2-3 octobre 2017 Lighting training with Pierre Delaunay.

***For all training, training and meetings, you can consult them and register on the [www.u2pf.be](http://www.u2pf.be) website under Workshop / agenda.***

***Your registration simply expresses your interest and not any membership in the participation, it allows us to evaluate the possibility of creating them.***

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