

OLYMPUS [♥]PASSION

Inspirational Photography Magazine

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In the land of Fire and Ice

BY LADISLAV SKÁLA

About people, by Çetin Alkiliç
Seeing with the heart, by Caroline Micaela Hauger
Analogue feel, by Rikard Landberg
My way into portrait photography, by Vija Priedite Kvie
An old soul, by Milan Degraeve

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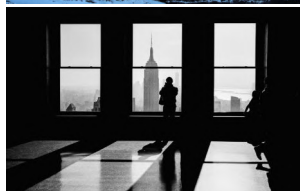
About people

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In the land of Fire and Ice

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About people

TEXT AND IMAGES ÇETIN ALKILIÇ





Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @14mm
F/5.0 . 1/4000" . ISO 200



Olympus E-M1
Olympus M.Zuiko 40-150mmF2.8 @150mm
F/6.3 . 1/4000" . ISO 100

Hi everyone, my name is Çetin. I was born in a small town called Kars, located just near the eastern border of Turkey. However, I spent most of my life in the mining city of Zonguldak, where my parents moved to when I was a child. Today, I still live in Zonguldak and work as a geological engineer in a government facility. This work that I do and the two cities that I lived in had an enormous influence on my photos. Nevertheless, to explain how my photos are shaped, I should first tell you about my interests and how they affect my life as a photographer.

I have been interested in sports all my life. During my childhood and adolescence years, I did athletics, played football and basketball. Today I do body-building and fitness. Other than that, I have a variety of interests; mainly music, literature, cinema, sculpture, history and mythology. When I express myself with photography, I try to incorporate other art forms and draw inspiration from artistic movements.

My interest in art, most notably photography, started with traveling. I had always wanted to travel to learn about the people, the places they live in, the history and culture they share. I wanted to satiate my curiosity by searching around the world. Until 2008 I was not able to do that since I had a family to take care of. After kids were grown enough to take care of themselves, I started to travel around the globe and take photos. At first, my main objective was to absorb these places and photography was just a tool to document my findings. With time, taking photos became my main objective.

Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @14mm
F/5.6 . 1/2500" . ISO 200





Olympus E-M5
Olympus M.Zuiko 75-300mmF4.8-6.7 @150mm
F/11 . 1/500" . ISO 200



Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @7mm
F/11 . 1/500" . ISO 200



Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @9mm
F/14 . 1/80" . ISO 200

First, I learned how to compose my photos; after that, I learned how to take photos that tell a story with a language of their own. Now, I travel to be able to take photos and to be able to work on projects that involve these photos.

As I mentioned before, travel photos had always been my main focus, and they still are. I like discovering new places, I love witnessing the forms of life that blossom in different parts of the world and documenting them. In doing so; I feel free, happy, and more energetic than ever. I love to see different people and the nature that house them. I see photography as the key to understand these people and nature. And this understanding of photography, in time, led me to documentary photography.

Investigating the matters that concern humans, analyzing them to compose stories,

sharing these stories and projects with people; in the end, getting feedback from others became a significant part of my life. With this, I was able to improve myself and, at the same time, learn about a variety of interesting things that were shared by people that I met in my travels. Considering these, I feel that documentary photography resonates with me.

The main subject that shapes most of my photos are people, and I like to take photos where I include these people with the environment that they are in. As social beings, humans cannot be separated from their surroundings. The houses they were born in, the streets they live in, the workplaces they use daily, and the nature surrounding them harbors many feelings. When telling stories of people, their environment is always important to me.

“The main subject that shapes most of my photos are people, and I like to take photos where I include these people with the environment that they are in.”



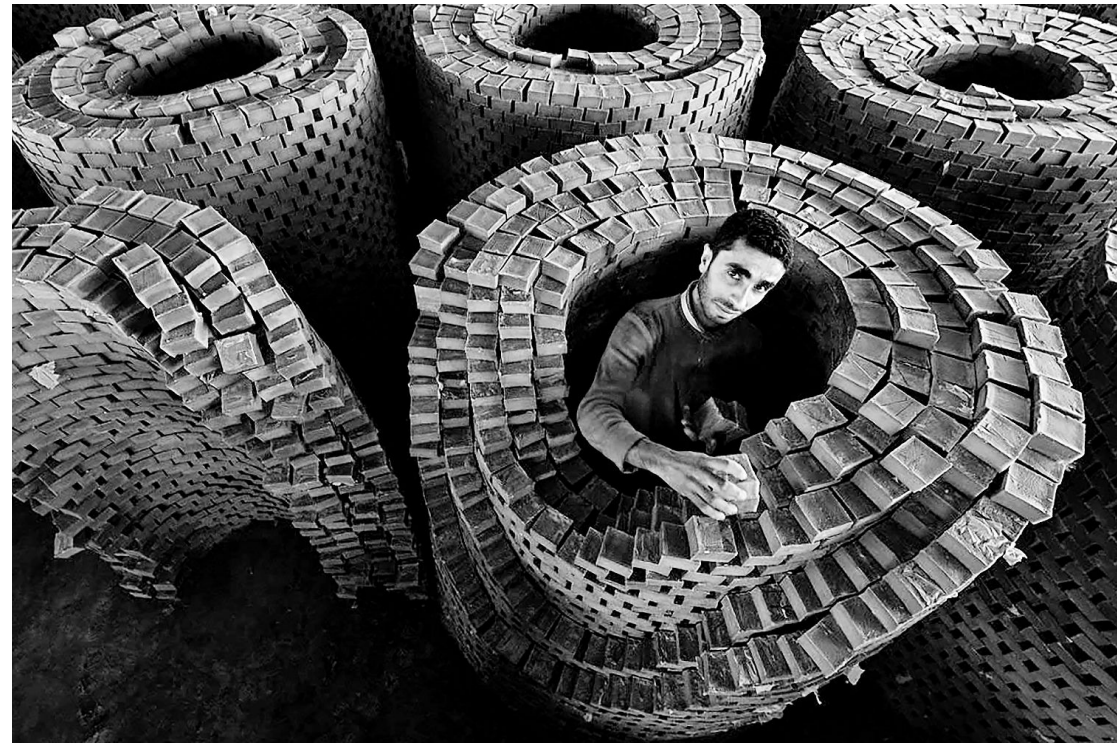
LEFT
Canon 5D MK II
Canon EF16-35mmF2.8 @33mm
F/3.2 . 1/40" . ISO 1600

RIGHT
Canon 5D MK II
Canon EF16-35mmF2.8 @23mm
F/4.0 . 1/60" . ISO 1600



Canon 5D MK II
Canon EF50mmF1.4
F/1.8 . 1/40" . ISO 1600

Canon 5D MK II
Canon EF24-70mmF2.8 @46mm
F/5.0 . 1/125" . ISO 1600



Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @7mm
F/4.5 . 1/160" . ISO 400



Olympus E-M1
Olympus M.Zuiko 40-150mmF2.8 @95mm
F/3.5 .1/400" . ISO 200



Canon 7D
Canon EF70-200mmF2.8 @115mm
F/4.5 . 1/500" . ISO 800

The process in which these stories and photographs are created is one that I truly enjoy. On group trips, most of the time I prefer wandering off on my own and discovering my surroundings. I try to communicate with the locals, identify my environment, and understand the place's culture.

When I am walking around the streets, I try to compose the photos that I will be taking. I become curious about the narrow streets, clay houses, local animals, and many more. So, I try to learn. If it is the first time I am traveling somewhere, my priority is to make observations. This makes it easier for me to take photos in later travels to the same places.

In this process of taking a photo, the tools that I use play an essential part too. The very first tool that I used was the Canon 300N analog camera. At first, I wouldn't think much about taking photos, and I would just press the shutter button. Taking the photo, putting the film inside the camera, bathing the film was all a thrill. After the photos were produced, I would see my technical mistakes and try to improve on them.

Trying to learn how to take photos using an analog camera can be disadvantageous because of the significantly decreased speed in which you can form photos. Regardless, my first camera always managed to keep my interest in photography fresh. However, after some time, I switched to digital cameras that are more practical, lighter, and easier to use.



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @40mm
F/2.8 . 1/80" . ISO 800



Olympus E-M5
Olympus M.Zuiko 40-150mmF2.8 @150mm
F/2.8 . 1/640" . ISO 200



Olympus E-M5
Olympus M.Zuiko 40-150mmF2.8 @110mm
F/2.8 . 1/1250" . ISO 400

Today, I use the Olympus E-M10 Mark II, Olympus E-M1, Olympus E-M1 Mark II cameras and the 12-40mm F2.8 Pro, 7-14mm F2.8 Pro, 12-100mm F4 Pro and 40-150mm F2.8 Pro Olympus lenses.

My reasoning behind camera and lens choices always comes down to the kind of work I do, travel photography. When I am on a trip to take photos, I am always in motion, going through various places while carrying my equipment. I have to think and act as fast as possible. A camera that is light and sturdy gives me the ability to capture the moment swiftly, it provides me with improved agility and practicality. With these advantages, it is easier to express myself in various ways, and it is easier to have longer shoots.

But why specifically Olympus? Because Olympus cameras provide me with the lightness and the sturdiness that I seek. They give me extra flexibility when taking photos, and they also provide me with optional settings that do not exist in other brands. Unlike others that are larger and impractical, with Olympus cameras, I am able to react to any situation with haste and never miss a shot. Even in the dim light, I can acquire sharp, clean, and detailed photos without the need for a tripod. And on top of that, they are also economical.

When it comes to lenses, my most preferred one is the M.Zuiko 12-40mm F2.8 Pro. I believe that this lens is the most practical one when telling a person's story and when the subjects are in the place they live in.



“A camera that is light and sturdy gives me the ability to capture the moment swiftly, it provides me with improved agility and practicality.”

Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @9mm
F/2.8 . 1/200" . ISO 800



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @30mm
F/2.8 . 1/15" . ISO 800



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
@12mm
F/5.6 . 1/125" . ISO 500



Olympus E-M5
Olympus M.Zuiko 40-150mmF4.0-5.6 @49mm
F/11 . 1/800" . ISO 200

Besides, the easiness that the lens aperture provides in poorly lit places is great. You can trust that the 12-40mm F2.8 Pro is resistant to all kinds of environmental hazards such as dust, moisture, or cold temperature. It also makes it really practical to switch between manual and auto focus.

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www.koronagunlerinfotograf.com/hikaye/Çetin-Alkılıç



Olympus E-M1
Olympus M.Zuiko 7-14mmF2.8 @7mm
F/6.3 . 1/160" . ISO 400

Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @20mm
F/5.6 . 1/320" . ISO 500





Seeing with the heart

TEXT AND IMAGES **CAROLINE MICAELA HAUGER**

Hello Caroline! It's a pleasure and an honour to have you for this interview. Could you please introduce yourself to our readers?

I am a journalist, photographer, nature lover with a positive spirit. I love special lighting moods! Nine years ago, I started mountain and landscape photography, and before that, the tallest thing I climbed was the bar stool.

Ok, I am joking a little, but in a short time, I stood on the top of Kilimanjaro, Montblanc, Elbrus, Matterhorn, Dom, Piz Bernina, Eiger, Mönch or Jungfrau. Since Corona, nature has become even a more important retreat for me.

When did you decide to become a professional photographer, and what kind of jobs do you do most often?

I am working as a culture editor for a People Magazine in Switzerland. My job is great: I interview artists, architects, musician, writers – and photographers like Sebastião Salgado, Martin Parr, Annie Leibowitz or the late Helmut Newton. From time to time, I am also on the road for travel magazines and media partners like Tui Travel.

I have written and photographed cover stories and large reports in Havana, San Diego, San Francisco, Buenos Aires, Vietnam, Laos, Fiji, Australia, Galapagos, Easter Island.

Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @41mm
F/7.1 . 1/500" . ISO 200





Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @25mm
F/9 . 1/320" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 12-100mmF4.0 @12mm
F/5.6 . 1/125" . ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @66mm
F/8 . 1/640" . ISO 200

“Since Corona, nature has become even a more important retreat for me.”



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @86mm
F/4.0 . 1/200" . ISO 200



Olympus E-M1
Olympus M.Zuiko 40-150mmF2.8 @57mm
F/4.0 . 1/250" . ISO 200



You are a woman of many passions, from trips to mountaineering, photography and even aeroplane pilot! Could you tell us how it all started and how your different passions, in a way, all relate to photography?

I love the power of pictures since I am a child. My father was a talented amateur photographer. His slide evenings with the family were wonderful. He also gave me his old Canon cameras. From him, I inherited the joy of photography. My mother, on the other hand, always said: You can sleep when you're dead. In 2019 I started my Peak Art Project: I wanted to photograph the mountains from the air that I was standing on. After a spontaneous flight in a single-engine Cessna, I was so enchanted that I dared to photograph mountains from a new dimension. What a Match! Flying has always meant freedom for me. One year later, I decided to get the pilot's license. I'm training on a Cessna 152. My home base is Wangen Lachen, a small airfield on Lake Zurich. The training is tough, but I have a great teacher and many exciting encounters.

While piloting the plane, do you take the opportunity to do aerial photography?

No, never – full concentration is required when flying. As a copilot, however, I have time to take photos. To look at the sea of fog or to fly over endless snowy mountain ranges is a wonderful and unique feeling. The Alps are a universe that we cannot physically grasp. I love dramatic cloud formations. A blue sky can be boring. Surrounded by fields of snow and ice, you notice how small, insignificant and tiny we are.



Olympus E-M11
Olympus M.Zuiko 12-100mmF4.0 @31mm
F/10 . 1/400" . ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @54mm
F/9 . 1/640" . ISO 200

“Capturing the force of nature with a camera is a challenge even with solid ground under your feet. But things are even more complicated in the air.”



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @24mm
F/10 . 1/400" . ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @41mm
F/11 . 1/1000". ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @41mm
F/10 . 1/800". ISO 200

What are the differences or similarities between walking on a mountain top or flying over?

Like in mountaineering, anyone who shares the cockpit is also a rope team. The joy of what has been experienced is multiplied in the square. Mental and physical fitness are essential when flying and climbing. Capturing the force of nature with a camera is a challenge even with solid ground under your feet. But things are even more complicated in the air. You struggle with blurring, speed, reflections, turbulences. Sometimes you just sit on the wrong side or have the wrong lens on.

What reasons led you to choose Olympus for your camera system?

I was enthusiastic about the TG series and always had a weatherproof camera with me on my mountain tours.

Ever since I became an Olympus Ambassador and Visionary in 2014, I also love the "big ones". The mirrorless system cameras are the perfect outdoor gear.

Your job very often involves travelling to the most diverse destinations. What do you usually carry inside your camera bag, and what are your currently most used camera and lens setup?

I am a fan of slim equipment. I prefer shoulder bags, but rucksacks are useful too. If it's an important shooting, I have two camera bodies and plenty of charged batteries. A compact travel lens is a must. My favorite lenses are the Telephoto and the Wide-angle lens. And of course, as a Swiss girl, I always carry some chocolate with me.

From the hot and humid environments of tropical countries to the extreme cold of the Swiss Alps, how has your photographic equipment behaved? Whether tropics, deserts or glacier caves, I never had problems worth mentioning. Of course, I try to handle



LEFT
Olympus TG-6
@4.50mm
F/8 . 1/125" . ISO 100

RIGHT
Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
@12mm
F/3.2 . 1/80" . ISO 200











Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
@12mm
F/10 . 1/50" . ISO 200

the equipment carefully. Dust and sand are dangerous, also because the lens is easily scratched.

When travelling, what backup system do you regularly use to save your assignments' work?

It makes no sense for me to waste time for backups at minus ten degrees. I keep the cards safe on my computer and mobile external hard drives later at home or in the hotel. I use the 4 Terra WD and My Passport hard disc.

What about your post-processing workflow? What software did you choose, and what tools are used most?

I love to use all the tools my camera offers me: On site, I work with backlight, filters and black and white parameters. I have clear ideas about a moment or a motive: The result rarely disappoints me. I work with Photoshop and Lightroom. In my new Serie „Black Sky“ I like alienation. Art Photography has to be surprising and sensual for me.

How important is it to find an artistic style? And how would you describe your signature?

My style is minimalist and monochromatic. But at the same time, it also can have a colourful, dramatic component. I like to push boundaries, to play with the moment and to further develop an aesthetic language. I show and sell my mountain photography in galleries and museums since 2014 (www.peakart.ch). I produce in small editions. Peak Art hit a nerve that touches people. Not everyone enjoys standing on the summit of the





Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @40mm
F/7.1 . 1/500" . ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @18mm
F/10 . 1/400" . ISO 200



Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0 @18mm
F/8 . 1/320" . ISO 200

Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @12mm
F/2.8 . 1/50" . ISO 1600



Matterhorn or Montblanc and watching the sunrise. Or flyes in a small airplane over a sea of fog and into the Sunset. It's like going on a spiritual journey.

Based on your experience with the Olympus M43 system, what changes, improvements or innovations would you like to see in future generations of these cameras?

I'm a fan of the Micro Four Thirds generation and can't think of anything that could be improved. Well, maybe the pixel size. It can be a minor problem with large art prints. Antoine de Saint-Exupéry was a pilot. As he said in his world bestseller "The Little Prince": One can only see clearly with the heart. The essential is invisible to the eyes. And so it is: The camera is always just an aid.

<https://peakart.ch/>
www.instagram.com/carolinemicaelahauger_peakart/

Olympus E-M1
Olympus M.Zuiko 40-150mmF2.8 @85mm
F/6.3 . 1/1000" . ISO 200





Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8 @40mm
F/9 . 1/800" . ISO 200

Olympus E-M1
Olympus M.Zuiko 40-150mmF2.8
@40mm
F/6.3 . 1/1000" . ISO 200





LEFT
Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0
@24mm
F/9 . 1/400" . ISO 200



RIGHT
Olympus E-M1
Olympus M.Zuiko 12-100mmF4.0
@38mm
F/10 . 1/640" . ISO 200

Olympus E-M5 MK II
Olympus M.Zuiko 7-14mmF2.8 @12mm
F/3.2 . 1/80" . ISO 200



Analogue feel

TEXT AND IMAGES **RIKARD LANDBERG**



Thank you, Rikard, for all your availability for this interview. Could you start by introducing yourself to our readers?

Thank you. My name is Rikard Landberg, born in 1986 in Sweden. I am a trained documentary videographer and editor who switched from video to still photography. Like so many others, I wanted to make a living as a photographer, but the assignments I got were quite boring and almost made me lose interest in photography. Nowadays, I only photograph things that speak to me. I'm a father of two, and my family gives me the most inspiration at the moment.

Looking at your portfolio, we think it would be difficult to catalogue the type of photography you do, to define your work in one genre. In short, we could say that, through photography, you document your daily life. Do you agree?

I think my pictures are a mix between street, documentary and daily life. Sometimes I want to tell a story, sometimes I want to save a moment, and sometimes I just want to capture something beautiful. It's not important to be able to divide my pictures into different genres, but I want my pictures to work together.

We understand that you have used different camera systems and currently you have more than one camera, right? Could you describe the history of cameras you have had in the past, as well as your current camera and lens setup?

I was an analog photographer for a very long time. I only used Leica M cameras, an Olympus Mju II, and at



Leica M5
Summicron M 35mm

Leica M2
Summicron M 35mm



Leica M2
Summicron M 35mm

ANEREade DR





Ricoh GR III
@18.30mm
F/2.8 . 1/2000" . ISO 200

the end, a Ricoh GRIs. I loved not being able to see the results right away, especially when I traveled. There is something magical about taking a picture and then fantasizing about how it turned out and if I really chose the right moment. I had to learn how to read the light and do everything right in the camera because of the limited post-processing options.

When I finally took the step to digital, I bought a brand new Leica M-E. A wonderful camera but I could never really get over the fact that it was so expensive. I was too scared it would be stolen or broken. That's when I rediscovered Ricoh GR (now digital). Something about the sensor in that camera made the images look like a pushed film at higher ISOs, especially in black and white. Something that most people saw as a flaw, was what I loved most about the camera. Of course, I also liked the size of the camera.

I have since tested several different Fuji models, mostly because of their film simulations. I thought I would love them and they look fantastic, but... Everyone who uses Fuji uses the same simulations, which results in most photographers getting exactly the same look.

I kept searching for cameras that gave a similar dirty analog feel at higher ISO as the GR. In the summer of 2020, I tried a PEN-F and fell in love with the files' look. At the end of August 2020, I bought my first Olympus. I bought an E-M1 MarkII with a 17mm lens, and I absolutely loved it. Many people would probably never use a M4/3 camera above ISO800, I rarely use it below



Ricoh GR III
@18.30mm
F/8 . 1/500" . ISO 320



Ricoh GR III
@18.30mm
F/8 . 1/320" . ISO 100



Ricoh GR III
@18.30mm
F/2.8 . 1/160" . ISO 3200

Ricoh GR III
@18.30mm
F/11 . 1/1000" . ISO 400



ISO800. I also like the 4:3 format. It's my main camera now.

My current setup is:

-Olympus E-M1 MarkII + 17mm F1.8 and 25mm F1.8.

-Ricoh GRIII

Checking your [Instagram feed](#), it is impossible not to notice your peculiar passion for the Ricoh GR. Could you describe what is so special about the GR series that made it a cult camera worldwide? And in what kind of situations do you go for the Olympus instead of Ricoh?

As I mentioned above, there is something with the files at higher ISO, especially on the GR and GRII. The GRIII is good, but I really like the predecessors more. The small size is a big plus. Full press Snap focus is perhaps the best feature of a camera ever. But the most important thing is the look of the files. I mostly use the E-M1 Mark II at the moment, but when I want to be a bit more discreet, I bring the GR.

Oddly enough, Olympus never released a 14mm (28mm FF equiv.) prime lens for the M43 system. Used to this angle of view in your Ricoh, do you believe that this is the lens Olympus lacks to appeal to street photographers looking for a compact, fast, robust camera and, there it is, with a 28mm lens?

I think that 28mm is a tricky focal length. It's a little too wide to be an all-rounder, and it's a little too tight to be a really good wide-angle. I'm not really that fond of 28mm, it was simply something that came with the Ricoh GR. I learned to like it. I think 35mm and 21mm are better focal



Olympus Pen-F
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/3200" . ISO 200



Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/30" . ISO 1600



Olympus Pen-F
Olympus M.Zuiko 17mmF1.8
F/2.0 . 1/800" . ISO 400

Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/2.8 . 1/125" . ISO 800





Olympus Mju II



Olympus Mju II

lengths for most street photographers really. If the GR would come with a 35mm I would buy it right away.

We have been following your work for quite some time, which we greatly admire because you manage to make stunning photographs from ordinary situations and locations. And we think it's crucial to emphasize this aspect to our readers, especially in the present times and under this pandemic crisis. To make good Photography, it's unnecessary to travel to the other side of the world or visit epic places. What's your opinion about this, and could you share your "secret" to finding extraordinary photos around your own neighbourhood?

Thank you very much! In the beginning, I needed to travel or do something special to be inspired. I think this is common among many photographers, especially now when the most important thing is chasing likes on social media. I mean, who wants to see our dull everyday lives when you can look at exotic cities and beautiful beaches?

When my children were born, I could no longer travel or do projects as often as I used to. Instead, I decided to treat my life as a documentary project. Trying to find interesting things and stories in everyday life the same way as when I travel or work on projects. Most of my photos in this article are just everyday life with my family. Remember to make pictures that speak to you. Don't think about what everyone else is doing or what will give more likes and followers.



Olympus E-M1 MK II
Olympus M.Zuiko 17mmF1.8
F/2.0 . 1/2000" . ISO 400



Regardless of the camera used, your work is extremely consistent. Could you tell us what software you use, and what is your post-processing workflow for converting your images to black and white?

My secret when it comes to post-processing is that I want to spend as little time as possible at the computer. I try to do as much as I can in-camera. High ISO (even in daylight) gives almost the same effect as pushing film. I always underexpose my photos to produce more noise/grain when I increase the exposure. I use Lightroom Classic but don't use any types of presets. I import my Raw files directly to black and white, I never see them in color. I use curves and dodge and burn, that's it. My look mostly comes from the way I set up my camera, high ISO and underexposed. It gives a fairly flat image but with clear contrasts. I like it.

To conclude, and in an exercise of pure speculation, what would be your ideal camera? Let us try guessing: an Olympus PEN series with a 17mm F1.8 pancake fixed lens and an integrated EVF - something like a fusion of the Fuji X100V with the Ricoh GR111?

A pretty good guess, but it's easier than that. My dream camera is an E-M1 with a monochrome sensor without a back screen and no play button. Pure and simple. Olympus, (OM Digital Solutions Corporation) if you are reading this, please make this camera!

www.instagram.com/landberg/



LEFT
Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/500" . ISO 3200

RIGHT
Olympus E-M1 MK II
Olympus M.Zuiko 17mmF1.8
F/1.8 . 1/250" . ISO 800



Ricoh GR II
@18.30mm
F/2.8 . 1/800" . ISO 1600



Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/1.8 . 1/8000" . ISO 3200



Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/320" . ISO 800



Olympus E-M1 MK II
Olympus M.Zuiko 25mmF1.8
F/1.8 . 1/200" . ISO 800

Fuji X-Pro1
Fuji XF35mmF1.4





Fuji X100
@23mm
F/4.0 . 1/1900" . ISO 320

In the land of Fire and Ice

TEXT AND IMAGES **LADISLAV SKÁLA**



Thank you, Ladislav, for all your availability for this interview! Could you please start by introducing yourself?

Hello, I'm very happy to have this opportunity to share a little bit about myself and my passion for photography. Photography started for me as a curiosity in 2007 when I purchased my first DSLR camera from a friend. With my first photos, I realized a whole new world of expression opened up and I was able to capture moments in a way that was unique to how I saw the world.

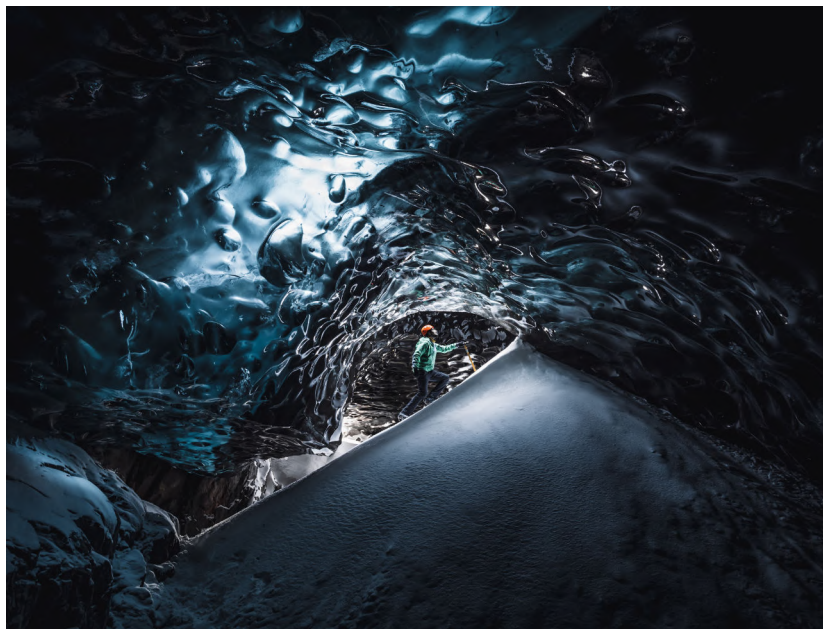
As for me, my name is Ladislav Skála, and I was born in the Czech Republic. I've been living in Iceland for almost 7 years. I've been working as a glacier guide, which is a job that I love. I'm often able to combine my passion for photography with the glacier tours I do, especially the tours which allow me to take photos in Iceland's most beautiful Ice Caves.

How was your passion for the outdoors and travel born?

Growing up in a small town tucked into the mountains basically meant that I had the outdoors in my blood. Ever since I was a child I would spend as much time in nature as possible, and found it a place of both peace and also a means for me to be creative and capture beautiful images. Some of my most favorite images come from the time I spent admiring nature and all it has to offer.

Why did you decide to move to Iceland?

After finishing my studies, I did what many do and started working behind a desk. Day after day, this career choice was sucking the life out of me, and I made a decision that would change my life; I decided to quit. After leaving this desk job, I wanted to explore the world and find something that I was passionate about. I've heard about Iceland from some friends, the land of Fire and Ice, as it is referred to. It was a land-



LEFT
Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8
F/7.1 . 1.6" . ISO 250

RIGHT
Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8
F/5 . 3.2" . ISO 400

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/9 . ISO 100



scape carved by time, with ancient eruptions pushing it out of the sea. A landscape that felt as though it was a movie set. I knew I had to go there and experience this for myself.

When I first arrived in Iceland I worked at a hotel/restaurant, which was a job that allowed me to live just a few kilometers from Europe's largest Icecap. It was here that I had a whole new perspective about what was possible and my images started to reflect that.

After moving, what has life been like in Iceland, among so many beautiful and diverse landscapes?

Life is always filled with uncertainty and living in a new land brought about that feeling. When I arrived in Iceland, I initially settled in a place just 60km East of a town of Höfn, in South East Iceland. I later moved to Höfn which is where I currently reside once I took up guiding as a career. One iconic moment for me was early in my stay in Iceland when I took a trip to the glacier lagoon.

As I was driving there, there were these white flows of Ice spreading out in front of me. The opportunities were endless and I saw so many things I wanted to capture. From that day, having returned probably over 100 times, that area, nestled in between Öræfajökull and Breiðamerkurfjall is an area that captures the photographic imagination. One thing that I think is very ironic is that I know this country better than I know my own. It has become home for me.

Olympus E-M1 MK II
Olympus M.Zuiko 12-100mmF4
F/4.1/500". ISO 64





Olympus E-M1 MK II
Panasonic 100-300mm
F/5.6 . 1/250" . ISO 64



Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/8 . 1/500" . ISO 640

All this natural beauty around you, further boosted your passion for the outdoors?

As I said before, Iceland is such an amazing and varied place, offering both beautiful trips in the alpine as well as in the lowlands. A vivid memory I have about my time in Iceland was when I did my first glacier hike. This was my first time ever walking on Ice and again, as when I first came to Iceland, it opened up a whole new creative world. I was not only able to see things like Ice Caves and Moulins from afar but now I was able to see them up close and even use a rope to go inside them. As my passion for the glacier progressed I was eventually offered a dream job in the outdoors by the owner of a local glacier guiding company.

Where did you learn your trekking skills to move around the mountains and glaciers?

Growing up in the mountains as a kid gave me the initial passion and some basic skills for safe travel in the mountains. When I came to Iceland, I was always exploring all the peaks I could see. This was especially true when I went to collect the sheep in the mountains at a festival called “Réttir”. It was there that I really had to be careful as the sheep always seemed to like very steep and exposed places.

Your interest in Photography, how it all began?

Since 2007, starting with my first camera I saw photography as a way to capture my unique creative vision and share it with the world. I would go on a hike and say to myself “I need to share this with others” and it was then that my camera came out.

Olympus E-M1 MK II
Panasonic 100-300mm
F/5.1/250" . ISO 320



Olympus E-M1 MK II
Panasonic 100-300mm
F/5.6 . 1/250" . ISO 250

And how did you deepen your knowledge?

Interesting question as I feel that we grew up in a generation that used the internet, as compared to a traditional school-based education, to learn new skills and hobbies. Although I did not visit any in-person workshops, I still gained a solid grasp of various techniques from YouTube and also studied the photos of my favorite photographers on social media. One of the biggest pushes to become the photographer I am today was because of working at the restaurant. Because Iceland was and still is a top photo destination, many famous photographers would bring their tours to Iceland and to the restaurant I worked. I often found time to chat with them and many times was invited to spend the day with them. It was in these moments that I was able to see the masters work and really honed my skills.

What's your current camera setup, and what reasons led you to choose Olympus?

When I went home on my first short vacation from Iceland, I was able to see the Olympus OM-D E-M5 Mark I which my friend had purchased at the time. I was fascinated by how they can fit so many features into such a small package. Upon my return to Iceland, I continued to think about this small Micro Four Thirds camera as I was getting ready to purchase lenses for my larger camera system. As I started to shop for lenses for my DSLR, I was surprised by the size of the lenses compared to the ones for mirrorless cameras. I asked myself "Why do I need lenses that are so large?". The answer, of course, was that I did not. It was then that I shifted my perspectives to the mirrorless world.

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/2.8 . 8" . ISO 800





Olympus E-M1 MK III
Olympus M.Zuiko 7-14mmF2.8
F/2.8 . 5" . ISO 800
Starry Sky

Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/2.8 . 20" . ISO 400





When I was thinking of either going full-frame or the Olympus cropped sensor, I had decided that the main consideration was both the size and possibilities the lenses would offer. I wanted to find a sweet spot between size and focal range, and I feel as though I did with the Micro Four Thirds system, so I went with the Olympus OM-D E-M1 Mark 2. After some wait and customs delays, I was able to get the Olympus OM-D E-M1 Mark3, and I'm loving every day with it.

What's your current lenses setup?

When I started in photography, I had no idea how many lenses I should have. When I had my DSLR, I purchased one lens. I continued this trend when I purchased my first Olympus, and had the M.Zuiko 12-40mm F2.8 Pro. Although I have not used this lens often, it holds a special emotional place in my heart being my first lens for this type of camera system. When I purchased my first telephoto, I was conflicted between the Panasonic 100-300mm and the M.Zuiko 75-300mm, but my local shops and other sellers I talked to recommended the Panasonic so I went with that.

When I shoot astrophotography or for waterfalls, I use the M.Zuiko 7-14mm F2.8 Pro. This lens is a true work-horse and I find myself using it very often.

In regards to other lenses, when I purchased the E-M1 Mark2, I decided to purchase it as a kit with the M.Zuiko 12-100mm F4 Pro. Similar to the M.Zuiko 7-14mm Pro, I find myself using this lens often as it has a great reach, and also able to get some wide-angle shots.

Olympus E-M1 MK III
Olympus M.Zuiko 7-14mm F2.8
F/9.1, 1/13", ISO 64



Furthermore, it also has some great stabilization and is ideal for traveling.

Last but not least is the macro lens I have, which is the M.Zuiko 60mm, which was purchased as more of a desire to get into macro photography although I must admit that I have not used it much. I hope to use it in the future.

What items do you usually carry in your backpack (cameras, lenses, accessories, clothes, ...)?

So my bag consists of the following essentials: Olympus OM-D EM-M1 Mark3 (no more ND filters needed with this camera), lenses, extra insulating layers, tripod and some microfiber cloths. The extra layers and tripod actually stay in my car full-time, as I use them for northern lights photography.

The "Butt in the nature" project, could you tell us what it is? :)

Ahhh...yes, the 'Butt in the nature' project. Everything started in Sri Lanka where I made the quick decision to take one photo of myself naked with the butt facing the camera on a beautiful beach. When I returned to Iceland, I decided to do one more 'butt photo' with northern lights just for fun. I showed these photos to a friend who immediately said that I needed to travel around the world and do this. At first, I realized that I don't have the time nor budget to do this and later thought to myself "what is the next best thing to taking butt photos around the world?" Well, taking them in Iceland of course, and that is where the idea was born.

Olympus E-M1 MK II
Olympus M.Zuiko 12-100mmF4
F/5.6 .1/400" . ISO 64





Olympus E-M1 MK III
Olympus M.Zuiko 12-100mmF4
F/10 . 1/60" . ISO 64

Olympus E-M1 MK II
Olympus M.Zuiko 12-100mmF4
F/16 . 1" . ISO 64



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
F/8 . 1/2" . ISO 100



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
F/9 . 1/125" . ISO 100

Later that season I took photos in some of my favorite locations and made a calendar.

Ironically, this calendar was very popular with many travelers, and even one solo traveler named Martina who purchased it for her sister; however, we kept in touch and now she is my girlfriend.

What is your wish-list for future Olympus lenses releases (fast primes, telezooms, ...)?

Well, it would be fantastic to have the 150-400mm Pro, but I'm also considering the price and size of the lens, which will be fairly large. Another lens I'm looking forward to is the 100-400mm, which will hopefully make its debut very soon. When I think of these two lenses I realize that the quality will come from the 150-400, but when I think about what's most important its size and portability which is why I'm leaning towards the 100-400.

Could you share your experience regarding the behaviour of your equipment under such extreme and harsh conditions?

Well, the weather sealing on this camera and lens systems is fantastic and second to none. I've used this in so many situations where I would never consider taking a non-weather sealed camera like places with sand and water or to the bottom of a vertical ice cave on a glacier. I know this camera will continue to work even in harsh conditions, as it always has.

Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
F/7.1 . 0.6" . ISO 100



Have you ever had a malfunction problem with your Olympus equipment in this extreme cold? If so, could you describe it?

This is a great question and something I'm sure I was going to run into, especially since I leave my camera outside for hours in below freezing temps to capture the northern lights. I have to say that each time I did this, and it was done more than I can remember, I never had an issue.

To conclude, could you describe your post-processing workflow, the basic adjustments you do, presets if any?

I keep my post-processing simple and prefer to let the natural colors of the photos tell the story as compared to things like heavy saturation or clarity. The basic adjustments I make are first inside the Camera Raw, and then a little bit in Photoshop which includes light touches in contrast, highlights, shadows and saturation.

Also, I started using the Lightroom app on my phone and have been very pleased with the results, and it makes the workflow quicker, even after trying apps from a few other Adobe competitors.

www.instagram.com/buttinthenature/



Olympus E-M1
Olympus M.Zuiko 12-40mmF2.8
F/8 . 1/250" . ISO 100

“... later thought to myself “what is the next best thing to taking butt photos around the world?” Well, taking them in Iceland of course, and that is where the idea was born.”



LEFT
Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/6.3 . 1/2" . ISO 320



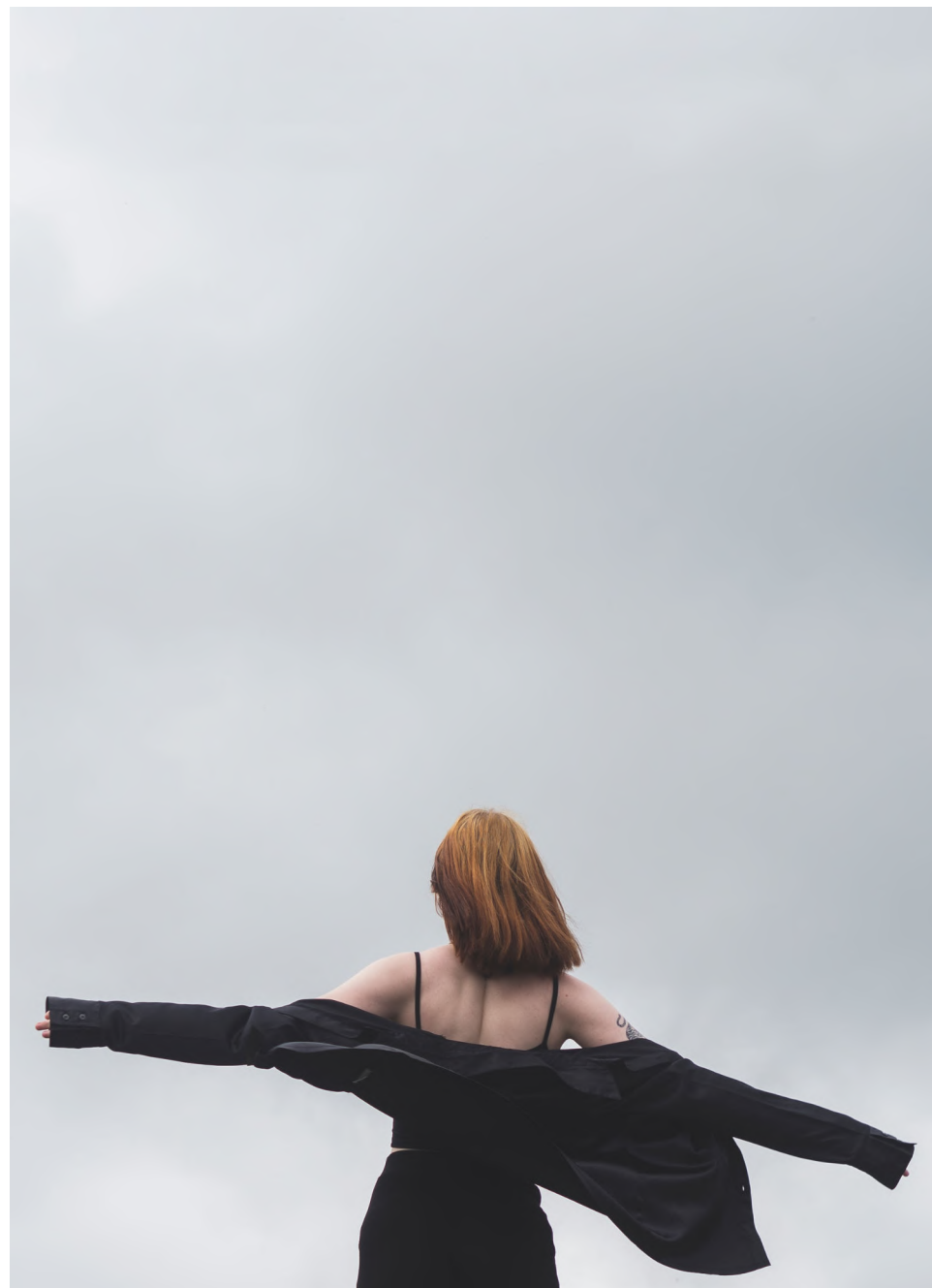
RIGHT
Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/13 . 30" . ISO 64



Olympus E-M1 MK II
Olympus M.Zuiko 7-14mmF2.8
F/8 . 1/250" . ISO 200

My way into portrait photography

TEXT AND IMAGES **VIJA PRIEDITE KVIE**



Hi there, my name is Vija Priedite Kvie, and I'm a 20-year-old photographer from Skåne, Sweden. Currently, I'm starting my own photography business, taking yet another course in photography, and when I'm not focusing on camera-related things, I work in a chocolate factory.

All my life I've highly valued creativity. This includes everything from making small figures out of stone as a child, to now expressing myself through pictures and photography. My big interest in photography started when I bought my very own DSLR as a 13-year-old. I had been saving for a while, done a lot of research, and finally found one that seemed just perfect. That summer was spent learning all about my camera and taking pictures of everything!

After some time, it all cooled down a bit, and I started to draw and paint instead, still expressing myself through pictures, but with different kinds of mediums. Two years later, I started what in Sweden may be equivalent to what other countries call high school. I chose to study an art program. My first year in school I spent with a pen in my hand, but when we later got to take a photography course that pen was quickly traded for a camera, I was once again hooked and has been ever since.

During my years in the art program, I found a fascination for analog photography and portraits. Something about the preciseness and long process interested me and sparked my curiosity. As I started to learn more about analog photography and developed my skills, I





Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/2500" . ISO 100



Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/2500" . ISO 100



found one specific camera, borrowed from my school, that I liked to work a lot with. Not surprisingly, it was the Olympus OM-1. This camera made me buy my own OM-2n later on too.

In 2018 I participated in a photography marathon with the challenge of taking 12 pictures on 12 different themes during only 6 hours. The first-prize was the Olympus OM-D E-M10 Mark III, a camera I really wanted, especially after my experience with the OM-1. The marathon was very fun, a bit stressful, and my creativity was put to the test. A month later the winners were announced, I won the whole competition for my overall performance. In other words, the camera was mine. Since then, I have been using it with love, the camera itself reminds me of the good day I won.

Right now, one of the lenses I use the most is the M.Zuiko 25mm F1.8 with my Olympus OM-D E-M10 Mark III. It's a lens and camera that have taught me a lot and has been with me for a long time. I like that the camera body is so small, it makes it super easy to have with you everywhere, and you never miss an opportunity to shoot. You don't have to think about it taking up a lot of space in your bag, and it's super lightweight. When using my old DSLR, I often left the camera at home because it was very clumsy and heavy. This resulted in a lot of missed opportunities.

I had always used a 50mm 1.8 lens with DSLR cameras, so I didn't have to think a second about buying the M.Zuiko 25mm when I got my Olympus body.



Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/60" . ISO 100

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/50" . ISO 100



Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/1600" . ISO 100



Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/3.5 . 1/500" . ISO 100

It was a natural choice. The amount of light the lens lets in is very important for me, especially when working with natural light.

When shooting portraits with only natural light, your surrounding is something to pay attention to, especially if it's super bright outside and the sun is shining. Something to think about is to avoid harsh shadows in the face unless it's done with a specific purpose and awareness. Having even light and softer shadows over the face can help and make it easier to create an even skin texture while reducing the risk of your model looking tired or even older than wanted. When it comes to harsh lights, they can easily create unwanted lines and unflattering shapes, like shadows under the eyes and from the nose. This can be fixed by having your model looking up towards the light source, putting on a hat, and even creating a shadow over your face using your hand. Be creative and have fun with the light, but never forget the importance of being aware of it.

For myself, I'm almost always looking for shade in different ways when shooting portraits in harsh light. Either I'm searching for larger parts of shade where you can place the model under, or if possible, even find a shadow that you can play with and create shadows for added texture and creativity. When shooting, I preferably look for moodier days with a lot of clouds and fog. I'm very drawn to the even light the clouds give you, they work like a huge softbox. The color pallet gets super nice and creates an outstanding feeling in the portraits that I appreciate.

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.5 . 1/2500" . ISO 100





LEFT

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/160" . ISO 100



RIGHT

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/800" . ISO 100





The locations of my photo sessions play a big role and are something I choose carefully. To create contrasts between the model, the outfit and the surroundings are something I work a lot with for an image to appear interesting. I'm extra drawn to having my photographs being taken at the shoreline. How the light is reflected off the sea, the stripped-down color palette, these are things that inspire me a lot. I am lucky enough to live by one of the southern coasts of Sweden. We have long white beaches, often with fallen trees, which makes some amazing props to create an interesting environment.

When I use the M.Zuiko 25mm F1.8 and also the 45mm F1.8 lenses, I usually have the aperture down to 1.8~2.2. When using a lens with such a low aperture number, the main focus can be on the colors rather than what's going on in the background. To make the model stand out and pop clearly out of the background, I often choose lighter colored outfits. When the background is mostly dark, I tend to use lighter outfits and vice versa for lighter backgrounds. Thinking about shapes, colors, and framing will help a lot in making your model stand out from whatever is surrounding them. Take advantage of arches, branches, openings, and other things that frame the object to create balance in your image.

Editing my pictures is an important step for me. Mostly I focus on color correction and creating the color palette I want. While editing, I also bring out the impression I want to convey in the pictures. Camera Raw is my go-to working space as I always shoot in raw.

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/1.8 . 1/4" . ISO 100



Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/1.8 . 1/400" . ISO 100



Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/1250" . ISO 100

Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/2.0 . 1/1250" . ISO 100



Shooting in this format has many benefits and gives me full control over the images after they are taken. This is very helpful in many different situations, for example, when taking street photos where you sometimes quickly have to set the settings, so you don't miss the moment you want to shoot. The settings can easily become a bit off, and the image may be over or underexposed.

With raw format, this is easily corrected afterwards. All information remains, you get large files with high quality, and no compression of the files occurs. To give a lot of my pictures the feeling I'm looking for, I use my own created presets. The ones most frequently used have low saturated colors, soft shadows, warmer tones and low contrast. The existing profiles are only the foundation.

With a lot of things said, I can't stress enough how important it is to have fun while working with photography. No matter if it's as a profession or just as a hobby. Dare to break the rules, find your own expression, explore your limitations, be creative.

www.instagram.com/priedite.kvie.jpg
www.prieditekvie.com

Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/640" . ISO 100





Olympus E-M10 MK III
Olympus M.Zuiko 25mmF1.8
F/1.8 . 1/500" . ISO 100



An old soul

TEXT AND IMAGES **MILAN DEGRAEVE**

Olympus E-M10 MK III
Olympus M.Zuiko 14-42mmF3.5-5.6 @30mm
F/4.8 . 1/200" . ISO 200



Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/640" . ISO 200



Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/60" . ISO 200

Olympus E-M10 MK III
Olympus M.Zuiko 40-150mmF4.0-5.6 @150mm
F/5.6 . 1/6" . ISO 200



I call myself an old soul. It's something I came up with a few months back. It's because I love old stuff. They are more interesting to me, and I feel like they have more depth to them. Maybe it's because I am also a designer, and I can sense the amount of work that went into making these products with the few resources they had back then.

I often like to think of them as if they were a person. How much they have aged and what they've been through. My passion for cars started at a very young age. For as long as I can remember, cars have always been a part of my life. I think it's because of my father, who is a big petrol head. So when I started taking photos, the step to making photo's of cars was a no-brainer. Combining all those things, I started taking more photos of classic cars or vintage cars. And that's how photography grew to be important in my life and something I want to do every day.

2 Years ago I bought my first camera, and I still use it today. It's the Olympus OM-D E-M10 MarkIII. A lot of people underestimate this little camera. Till they see the results that can come out of it. It's not the best camera out there, but it's portable and light-weight. And that has much more value to me! Post-processing and color-grading in Lightroom and Photoshop is also a big part of my workflow. I try to make my photos look as consistent as possible. First, because I want to sell a brand. And second, because it's just pleasing for the eye. I like to look at things in detail, because that's where the difference is. Both in my photos and in the things I photograph.

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Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/1.8 . 1/320" . ISO 200



Olympus E-M10 MK III
Olympus M.Zuiko 14-42mmF3.5-5.6 @14mm
F/3.5 . 1/3200" . ISO



Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/2.5 . 1/2500" . ISO 200



Olympus E-M10 MK III
Olympus M.Zuiko 14-42mmF3.5-5.6 @14mm
F/5.0 . 1/8" . ISO 500

Olympus E-M10 MK III
Olympus M.Zuiko 45mmF1.8
F/3.5 . 1/20" . ISO 400





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