

# FEATURED

## RICHARD VANEK



Friends

## A VISUAL EMOTION Interview with Richard Vanek

AN: When and how did you become interested in photography?

RV: Photography is my all time passion. I remember when my mother lent me her camera. I was about eight years old. You know the story, I liked it, so my friend and I built a darkroom and we developed our first 6x6 films.

I also remember a very old traditional photography shop. It looked more like a chemical shop, wooden floors, drawers and chemicals for sale.

AN: You have four series of images in your online project gallery, each series focuses on a particular theme. Where do your ideas and inspiration come from?



Shadows Of Summer

RV: Most of my sets are inspired by memories and feelings. To me photography is the medium which brings memories and emotions back to me. I create images with attempts to be able to recreate those memories later and share it this way with others. My images are not documentary, much of photography these days is documentary, especially social documentary. I use my images to trigger emotions, my own emotions within the minds of the observer.

AN: You are on your way to creating yet another series, this time with bedding as the theme. How did you come up with this?

RV: This is not really some big theme. Like some other sets, see for example the “Where Is The David” set, it is a very small set, mostly done in one go with momentary inspiration. If I have an opinion and want to share certain feelings, for me it is better to create a set of images rather than isolated images. It has more power and can be used to set



Above You

a certain more precise mood in the observers mind. This particular set was created one morning when I woke up by myself. I felt lonely and tired, I went and got the camera and these images are the results of those thirty minutes of shooting.

AN: Could you give us an idea of your shooting process. Do you plan in advance an image you want to capture?

RV: I am not walking around with the camera sear-

ching for images. First I need to make clear in my mind what I'd like to express with my images. I need to have that emotion in me. When I have it, and I know what I want to create, then I think about possible ways to do it. That can be done by precise planning and creating the scene in some place or it can be triggered by the momentary discovery of person, place or light which fits the idea. Then I start, and I work until I feel some progress. Usually the first half hour has no real results but then it starts to get better.



Dark Summer

Most of the time larger sets take a few trips back to the same location until I capture the emotion I was after.

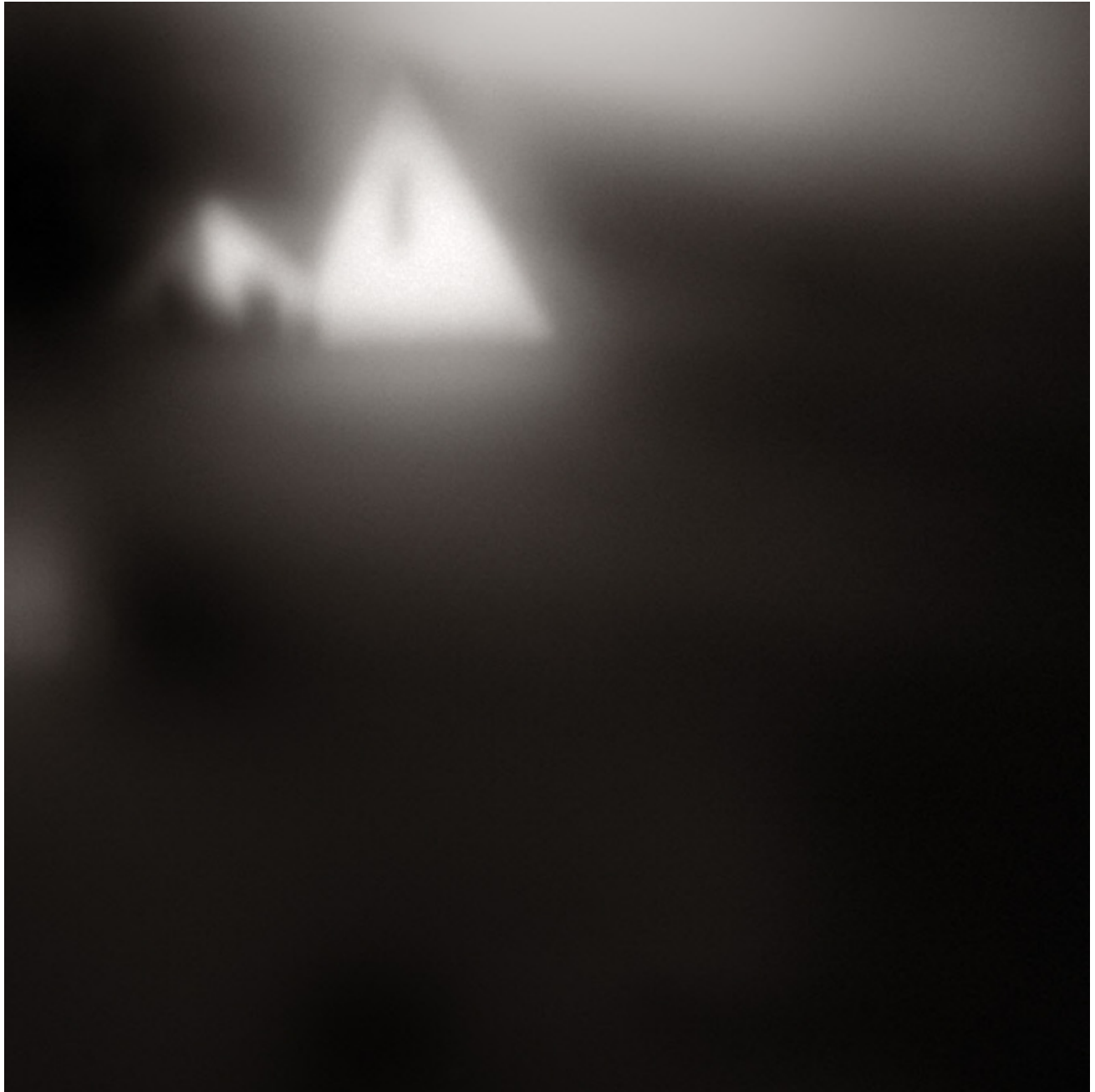
AN: You mention Susan Burnstine as being one of your favourite photographers. What draws you to her work?

RV: I was amazed when I first saw Susan's images. I like the uncertainty in them. I like the space she creates, which you need to fill with your own

imagination. Her images are not giving you everything, they are very suggestive. That is very much what I would like to do with my images and what you can also find in other forms of art. Art reflects the artist and should influence the observer.

AN: Can you describe your darkroom set up?

RV: I work with a Nikon D300 and a few prime lenses, I use a lot of filters and special gels which I paint onto. I use Lightroom for managing my





Breeze

images and also for some basic adjustments. I work with Picture Window Pro using a WACOM tablet, I do use many masks, working on each image for quite some time. Then I print using carbon pigment on A3 or A1 cotton rag papers. I profile and calibrate my screen using xrite iDisplay2 and my printer using xrite old densitometer and print using Quad Tone. The book by Versace entitled Welcome to Oz describes my style of work quite well.

AN: If you could photograph anything in any part of the world, what would it be and where would it be?

RV: I travel a lot, but different places are not something I am interested in when photographing. I feel that my images don't really reflect the place where are they taken. However, the mood of the place can influence me to find a new way to

see and express. I would love to go to the countryside in Estonia or Latvia in the summer and spend a week or two photographing the lives of the local teenagers and bring to light the conditions they live in.

AN: Why do you prefer black and white over colour photography?

RV: It is rather simple, I think black and white photographs allow the observer to use their imaginations, like many of my recent images, they are not sharp or exactly defined. This leaves the observer the freedom to complete the image in their minds. ♥

**See more at: [www.richard-vanek.eu](http://www.richard-vanek.eu)**



Let Me Be Alone



Waiting For You



Let's See



Angel



Vierka