

FUJI X PASSION

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Rediscovering my passion for photography

BY JESSE YARDLEY

Love for Japan, by Nicolas Wauters
Fire of the soul, by Maud Sallerin
Soul Ties, by Camila Jerez & Eduardo Asenjo
The colour-blind traveller, by Luc Buffard-Morel

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Love for Japan

TEXT AND IMAGES **NICOLAS WAUTERS**



Kyoto Yasaka Pagoda
Fuji X-T3
@27mm
f/6.4 . 1/250" . ISO 200

Thank you, Nicolas, for this opportunity. Would you like to start by introducing yourself to our readers?

Hi Fuji X Passion, thank you to give me the opportunity to share my vision and love of Japan with this article. To introduce myself, my name is Nicolas Wauters and I'm a Belgian based in Tokyo since 2013.

When I arrived in Japan, I created my own tour guide company and since then I'm working as a tour guide and photographer all around Japan. My goal is to share my passion and love for Japan through private guided tours, images, and Photography Workshops.

Could you tell us how your interest in Japan began, and what elements of its culture attracted you in particular?

I was born in 1979 and I grew up in the eighties. At this period in Europe, it was the introduction of video games, the arrival of the Japanese anime on tv screen like Dragon ball, and more. I started playing video games when I was 5 years old with the Atari 2600. At the same time, I was watching plenty of Japanese anime and this made me start interest myself in the Japanese culture.

I'm someone very passionate about a lot of things and some of them are skateboards, motorcycle, basketball, and many others. I invest myself so much in my passions that I try to do them at 200%.

The same happened when I played video games. Since the beginning of my gamers life, I finished more than



To-Ji temple
Fuji XT3
@11mm
f/6.4 . 1/100" . ISO 200



Ginkaku-ji
Fuji XT3
@15mm
f/6.4, 1/500" . ISO 250

4000 games and was a hard-core gamer in World of Warcraft for more than 7 years too. For sure, nowadays my vision has completely changed, and I immediately stopped playing video games when I arrived in Japan.

The temptation was too huge and the best idea was to stop...

However, it's always fun that thanks to my travel guide job I meet with many other people who have grown in the same generation and come to Japan for the same reason as me.

When did you decide to move to Tokyo, and how were the early days there? Was it easy to get used to a new culture and habits, and today you consider yourself fully integrated?

I made my first trip to Japan in 2010 to finally established myself in 2013. This adventure started in Brussels. In 2009 I met a Japanese lady in my hometown who lived in Bordeaux and was speaking French.

Our first meeting started with a small flirt of one week in Brussels before she had to go back to Japan. Next, I took a plane ticket for Japan and proposed her to meet again during my trip.

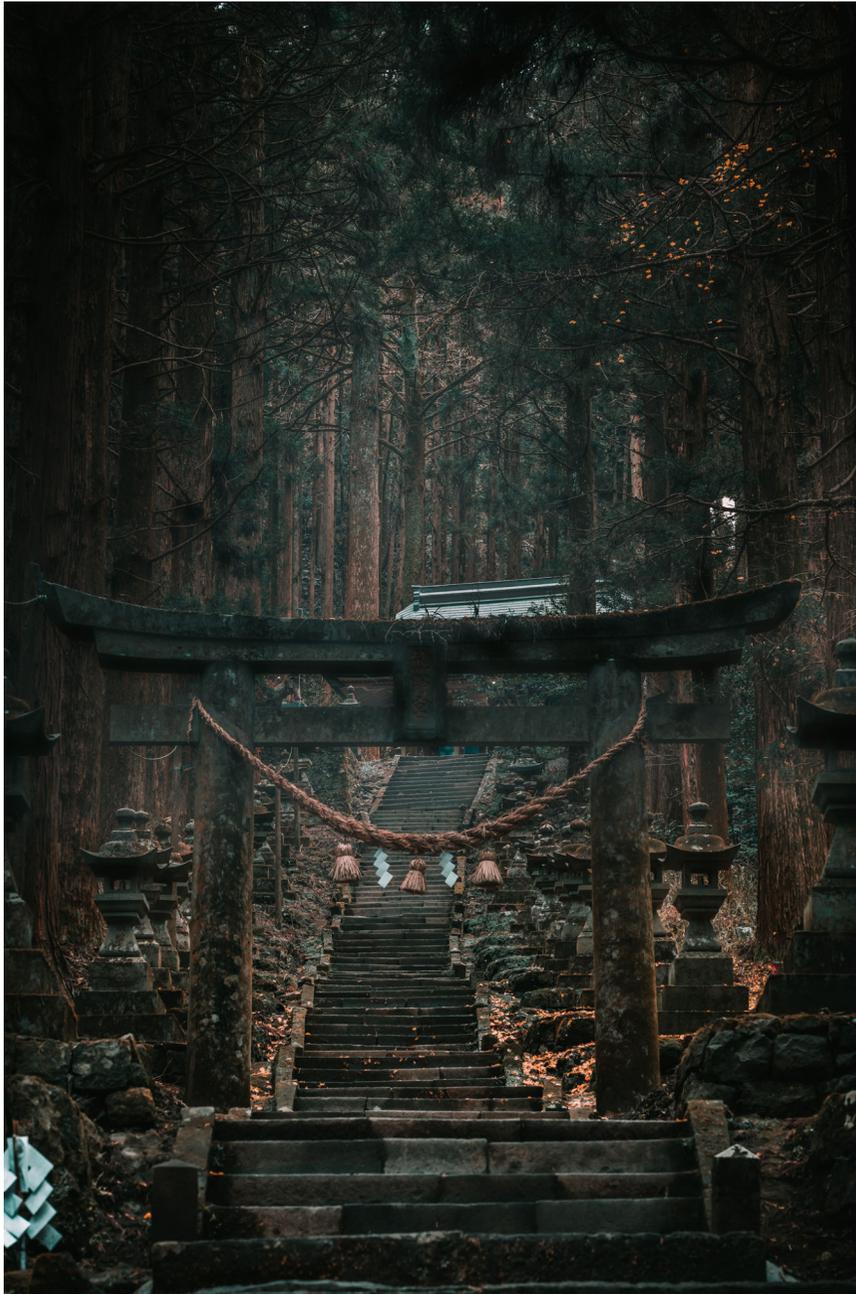
This flirt became a long-distance relationship, and after 3 years of two-way travel between our countries (sometimes 3 weeks, sometimes 3 months), we finally decided to be married and she asked me to join her in Japan.



Arashiyama Bamboo Forest
Fuji X-T3
@20mm
f/10 . 1/3" . ISO 1260



Tadami Line
Nikon D850
@98mm
f/7.1 . 1/160" . ISO 100



Kamishikimi Kumanoisamu Shrine
Fuji X-T3
@147mm
f/9.0 . 1/30" . ISO 160

I took 2 empty suite cases, put everything I needed inside them, sold all my unnecessary stuff in Belgium, and was finally ready to join her in Tokyo.

Thanks to my different travels in Japan the past few years, I was already used to the Japanese culture and I saw this situation as a "restart", a chance to open my mind. A challenge to start something new and learn more about the Japanese culture.

My wife told me so many things and really helped me in daily life to integrate myself in the best way possible. However, as she always told me "living in Japan is really different than traveling in Japan".

And your interest in Photography, did it start before or after your move to Tokyo?

My interest in photography started just after I arrived in Japan. When I landed in Japan, after a few weeks/months I saw so many people completely lost in the city cause of all the different subway/JR lines... These people gave me the idea to start a tour guide job.

At this time, the first thing I needed to create my company was a website and knew the importance of having great images on it. However, due to my low-income, buying a photography license was not an option and I decided to start shooting photos of the city on my own.

The first results were not that great and going to a photography school in Japan was not an option because of my low Japanese level.



Osaka castle
Fuji X-T3
@20mm
f/13 . 0.8" . ISO 160

Hopefully, we live in a wonderful generation where you can study on your own with the internet.

I tried to learn by myself with a Nikon D3100 that someone lent me. I have multiplied the outputs and spent hours viewing online courses like Phlearn.

And time goes on, the need for photography for my website became a passion that I kept multiplying. I think it was super great for me to change my addiction for video games with another passion such as photography.

How would you define the type of photography you currently do, and what inspires you to grab the camera and go out into the streets?

Honestly, I don't know exactly... I just try to share my love for the city and the country itself. I try to make cityscapes and landscapes of Japan most of the time without people.

I started photography with cityscapes of Tokyo, and my goal was to share an empty Japan. Looking on the web or social network made me see many pictures of different locations in Japan without any population. Those pictures were insane and gave me inspiration about some locations.

My goal was to share only the beauties of the city itself without any population. It's also a feeling... Even if I'm always impressed by some portrait photography, it's very difficult for me to do it. When I take pictures of



Mount Fuji Sunrise
Fuji X-T3
@24
f/13 .1/8" . ISO 160



Fuji San Sunrise
Nikon D810
@35mm
f/9, 30", ISO 64



Kagami Ike Pond
Fuji X-T3
@21mm
f/20 . 30" . ISO 160

people, I feel like I'm stealing something personal and take "advantage of them".

But please keep in mind that this is a personal feeling and don't change my love for these kinds of pictures. That's why I decided to take pictures of Tokyo during the night when everybody is sleeping.

Besides, walking alone in the city gives me the motivation to grab my camera and explore.

After having photographed many places in Tokyo and other cities in Japan, I wanted to open my mind to Japanese Landscapes to continue to discover the country from North to South.

It's curious that you mentioned the goal of sharing an empty Japan. In a city whose metropolitan area has approximately 40 million inhabitants, how do you shoot your photographs with almost empty streets and this enormous sense of silence and tranquillity?

According to me, the city itself is sufficient as a subject and I don't want to have humans in most of my photography.

This doesn't mean that I don't like people (as many people can think). I love people, I love to meet them, talk with them, and share with them my passion for Japan. But when I take photos, I just want to be focused on the city itself and nothing else.



Daigo Ji
Fuji X-T3
@20mm
f/16 . 1/6" . ISO 160

For Tokyo and other cities, I shoot most of my pictures during the night. Most of the time I leave my home when people go to sleep and walk into the city until the morning.

For my Japanese landscapes, it's not that difficult. Most of the places are quiet or sometimes I just need patience. And if you go on my website, you will be able to see a few pictures with humans like monks or ladies with kimonos who add more a "Japanese signature" to the pictures.

We noticed that, in each of your photos, there is a long and hard work of choosing the location, the best angle, time of day, the best day of the week, focal length, settings, and so on... You could briefly describe your workflow from the moment you have an idea of photographing a certain location until the final photograph is completed and ready to be printed?

Not that much, or I don't realize it... Due to my tour guide job, I walk around 400km per month in the city or country trying to always explore it more and more. I can also spend hours on Google Earth to find interesting locations.

When I see some interesting places, I add them on a Google Map and create a list of photography named "to do". As I fell in love with the city and as I'm a more urban guy, sometimes just a footbridge or a factory can look interesting as a subject in my opinion and I add many places on my map.



Along the River
Fuji X-T3
f/10 . 40" . ISO 160

Ginza footbridge
Nikon D850
Samyang 24mm
f/8. 20". ISO 64





Osaka City
Nikon D850
@85mm
f/11, 25". ISO 64

Besides, social networks like Instagram give me also the inspiration for the locations.

When I have new locations for my cityscapes, I decide to take a walk during the night to these spots. And luckily, the weather doesn't impact my cityscape photography so much. I don't need special light or golden hours as much as I need for my Japanese landscapes.

For my Japanese landscapes, it's always a pleasure to take my car and take a ride to the place itself. Waking up at 2 am to shoot or come back home to post-prod, well I love all the parts of photography.

We understand that you organize a series of workshops several times a year, not only in Tokyo but also in other regions of Japan, correct? Who typically looks for your services, photographers who need some guidance to get better pictures of their trip to Japan, or tourists who want to get to know the country but are not particularly interested in photography?

I created my company called Tokyo Trip who provides tours in Japan in 2013. During several years, I created partnerships with different travel agencies in Belgium, France, Switzerland, etc. In the last seven years, with my team, we provided many thousands of tours in the country.

Until 2018, I worked in real estate photography, but I decided last year to stop to only focus on landscapes and cityscapes.

Shibuya Crossing 2AM
Nikon Z7
@24mm
f/7.1 . 10" . ISO 100



Having sightseeing the country with my work as a tour guide and working as a photographer since 2015, I decided to combine those two jobs to create photography workshops.

Even if I already made many private and group tours, the Workshop is a really "fresh" concept that started in 2019. It has been impacted by the pandemic but today I'm working on new tours and hope to meet many people who love Japan to frame it together.

I'm a very open-minded guy, so everyone is welcome, and I always try to adapt myself to the travelers. The idea is to discover the country together while improving our photography techniques. This requires learning more and more and that's one of the things I love about photography.

Speaking of Japan is almost inseparable from talking about cameras, as it is also an integral part of its culture. Compared to the European and American markets, for example, do you notice differences between the brands and types of cameras preferred by the average user?

To be honest, I don't consider myself a gear addict. I'm more a lonely photography shooter. But my feeling is that Nikon is more popular in Japan as Canon can be in Europe or the U.S.

I'm also always impressed how Japanese people have most of the time amazing cameras like a D850 or huge DSLR for family shots.



Tokyo Colorful appartement
Nikon Z7
@24MM
f/11 . 15" . ISO 100



Shibamata streets
Nikon Z7
@24MM
f/11. 30". ISO 100



Hokkaido Buddha
Fuji X-T3
f/5.6 . 1/100" . ISO 160

A couple of years ago you moved from Nikon to Fuji, correct? What were the reasons that led you to choose Fuji and, given your specific requirements for a camera system, what are your impressions so far?

I started photography with a camera that my dad lent me. It was a Nikon D3100. After a time, I bought my own camera, a Nikon D810, and I upgraded later with a D850.

With my four lenses 14-24mm, 24mm T.S, 24-70mm, and 70-200mm I was able to cover all the range I needed, and I have been super happy with Nikon during all these times.

However, the only trouble was the weight of it. As I told you, I walk a lot (around 400km per month) and most of the time with my camera bag. The more my bag is filled, the more I feel pain in my back when I go back home after walking a lot.

In 2019 I was interested in the Fujifilm system, especially for its weight. A day I brought all my camera bags to the camera store and sold all my gear to switch for Fujifilm. And that's one of the best decisions I made! Not that my Nikon camera was not great, but it was too bulky and heavy.

This change made me reduce more than 3KG in my bag and gave my back the pleasure of going out and shot some pictures.



Comme des garçons Tokyo
Fuji X-T3
@24mm
f/11, 1/5" . ISO 160

Tokyo dome
Fuji X-T3
@24mm
f/11. 15". ISO 160



Fujifilm also gave me back the pleasure to shoot thanks to all the different interactions available on the camera. All the ISO dial, shutter speed dial, aperture ring that you must do manually make more the feeling to make the picture than just snap it.

And the most important is that now I can focus on new projects. New projects like making videos on YouTube (with log profile) when the pandemic will be more in control or even hiking photography that I will start in 2021, and which would have been more difficult with heavier equipment.

What can we usually find inside your camera bag?
90% of the time it's the same gear. Depending on the location, I can add some extra gear like a mic or a drone.

Body: Fujifilm X-T3 with grip

Lenses: Fuji 10-24mm F4, Fuji 16-55mm F2.8, Fuji 50-140mm F2.8 Samyang 24mm tilt-shift

Drone: DJI Mavic Air

Filter: NiSi filters V6 kit + ND 16 / ND 100 / GND 8

Tripod: Gitzo traveler 2545T

Mic: Zoom H4N Pro

Speaking of camera bags, we understand that you are an f-stop ambassador, right? Why did you choose this brand and, in your opinion, what distinguishes it from the others?

Like any other photographer, finding the perfect camera bag was a long way to travel. I have tried many brands as Lowepro or Think Tank and even if it was a







great experience, I completely changed my opinion after trying the f-Stop brand. For me, f-Stop makes the perfect bags regarding comfort and looks. But the best thing is their ICU (Internal Camera Unit) that you can adapt from small size to extra large size.

Due to that, my bag can be "only a camera bag" with my large ICU or if I plan to go on the mountain I can switch with a medium ICU and add clothes for a two to three days trip.

All of that only with one bag!

In addition, the brand mentality speaking is just amazing and that's something that is very important for me. I'm in contact since the beginning of 2020 with f-Stop and today I'm super proud to be one of their ambassadors.

For the post-processing work, what software do you use and why?

For most of my post-prod, I use Lightroom 75% of the time, and I can sometimes make some blending or other actions on Photoshop.

Given that despite being a very odd year for everyone, 2020 was a quite interesting year in terms of Fujifilm products announcement, don't you think? To conclude, what is your wish list for this year of 2021?

2020 was a very special year... The pandemic has completely changed the game for many of us...



Ueno Market
Fuji X-T3
@24mm
f/11, 2.5", ISO 160



Tokyo Izakaya
Fuji X-T3
@26mm
f/11 . 0.4" . ISO 160

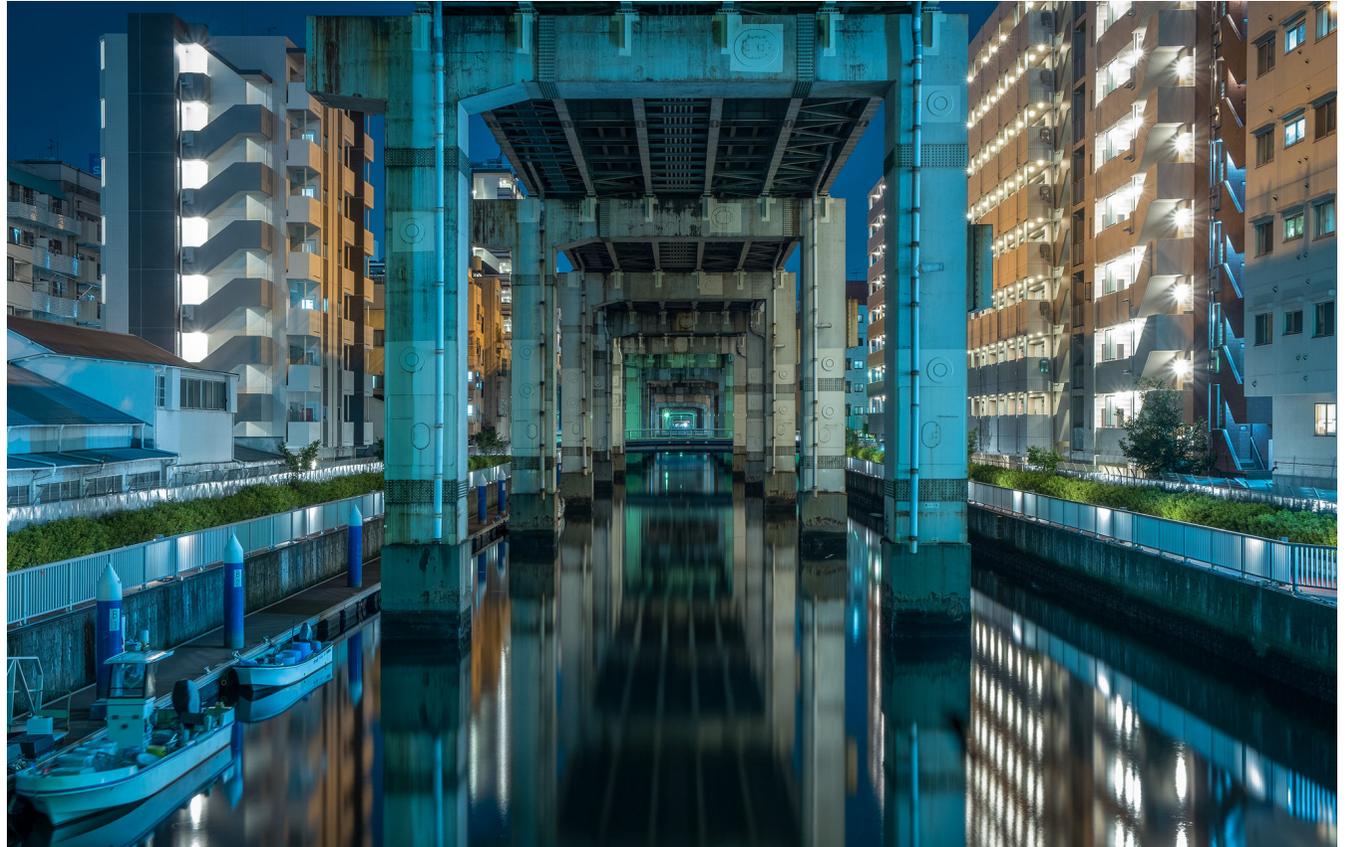
As for my travel company which has stopped the activity since March... However, I always try to see the positive part even if the situation is negative, and it gives me the opportunity to be more focused on new projects. It also allowed me for the first time since 2013 to enjoy time with my wife and my two bulldogs...

Indeed, Fuji has made a lot of releases, but I'm very impatient to see what will come in 2021.

I really hope for all of you that 2021 will be an incredible year and that you will be safe and enjoy discovering the world while framing with your camera!

If I had one wish, it would be to be able to see travellers again soon in Japan and take them with me to photograph Japan together through one of my next photography workshops.

www.nicolaswauters.com/
www.instagram.com/wauters_nicolas/
www.facebook.com/Wautersnicolasphotography



Under the Highway
Fuji X-T3
@28mm
f/13 . 50" . ISO 160

Shinagawa Station Empty
Fuji X-T3
@24mm
f/11.8" . ISO 160



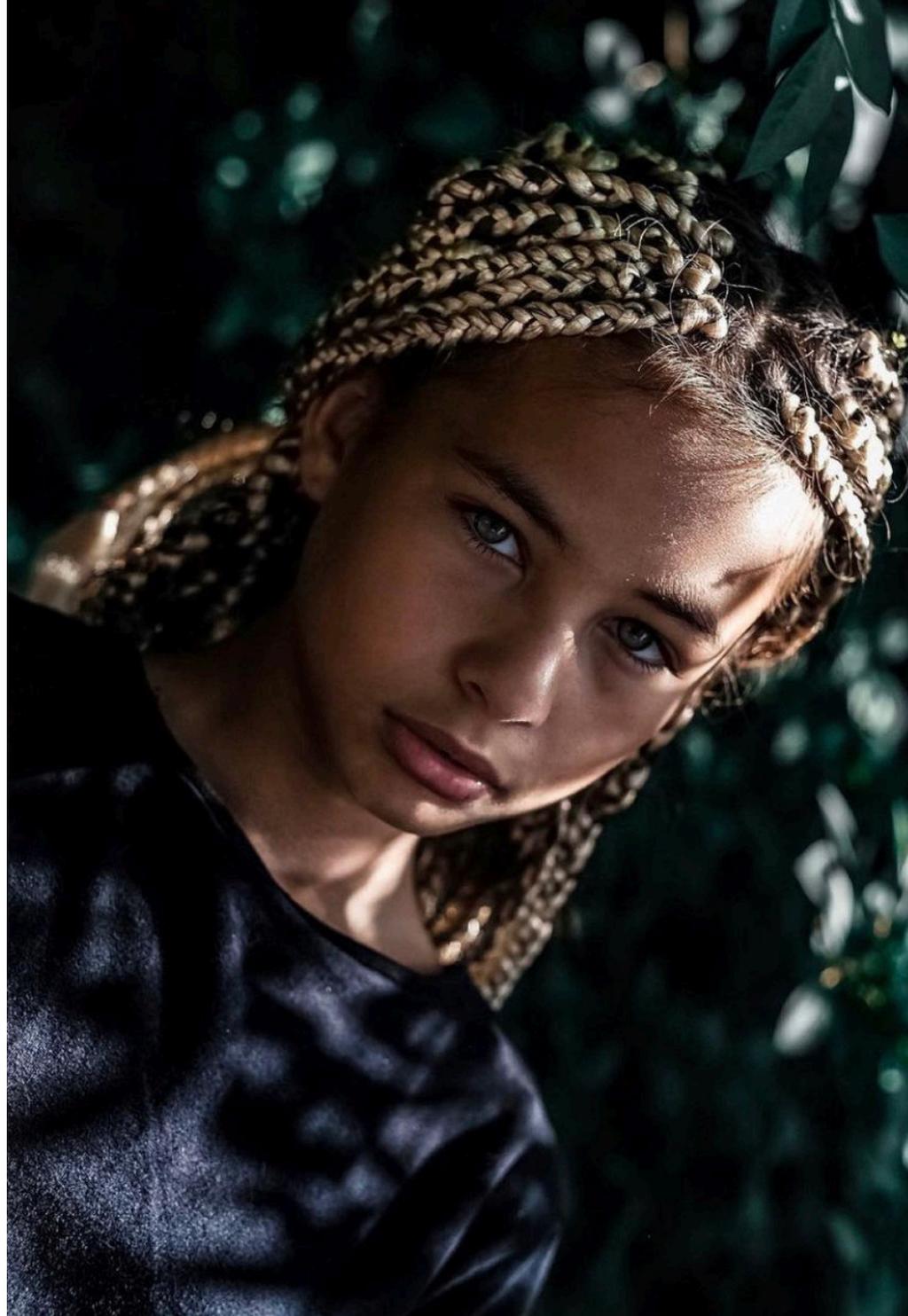
“Most of the time I leave my home when people go to sleep and walk into the city until the morning.”

Shibuya interchange
Nikon D810
@24mm
f/11. 25". ISO 64



Fire of the soul

TEXT AND IMAGES MAUD SALLERIN





First, I'd like to introduce myself. My name is Maud. I consider myself a photography artist, creating by following my feelings and instincts.

I see my photography as authentic, pure and poetic with an emotional touch. I prefer to go against the norm. I aim to create something unique with my model by conveying a vibrant message. (By the way, aren't female artists dangerous?) As a 27-year-old French woman living near Luxemburg and working as a palliative care nurse, Art holds a significant place in my life. It both guides and fuels me.

I enjoy reading poetry, dancing, writing, playing the piano and of course taking photographs. My love for art and photography has been passed on to me by my mother, who always drew my attention to its beauty and simplicity. She would take numerous photographs as I would admire her, secretly wanting to do the same.

As I grew up, I would borrow her camera to practice my take on photography. This form of art has always been part of my life. But it is when I turned 25 that I really started to discover the world of art photography.

The first camera I ever owned was a Pentax KS2. I first began by taking photographs of my surroundings, close friends and family. I then started to observe the outside world with an ultra-wide-angle lens, taking architectural pictures. I began to feel the impulse to take portraits, but I lacked the confidence at the time, and I never dared to do so. Instead, I took pictures of myself.



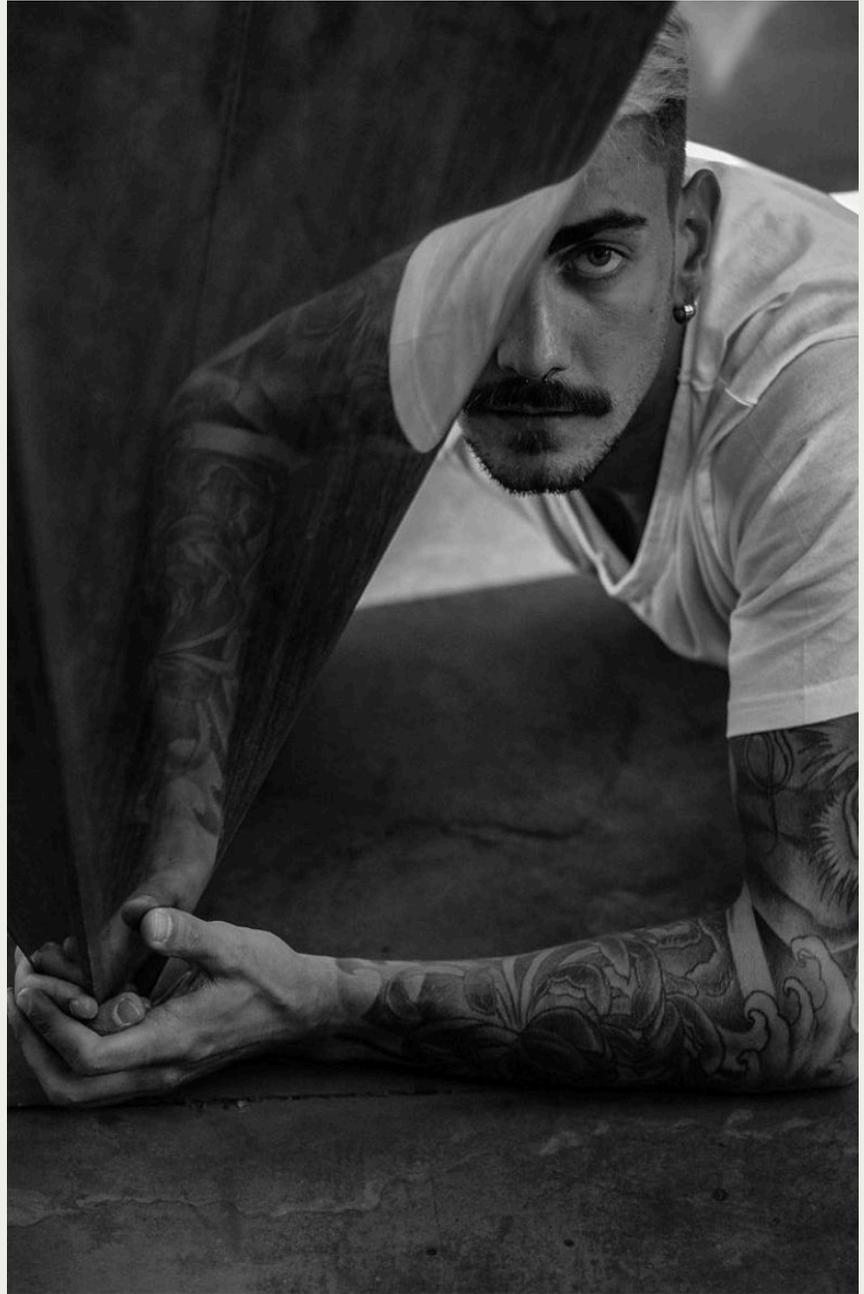
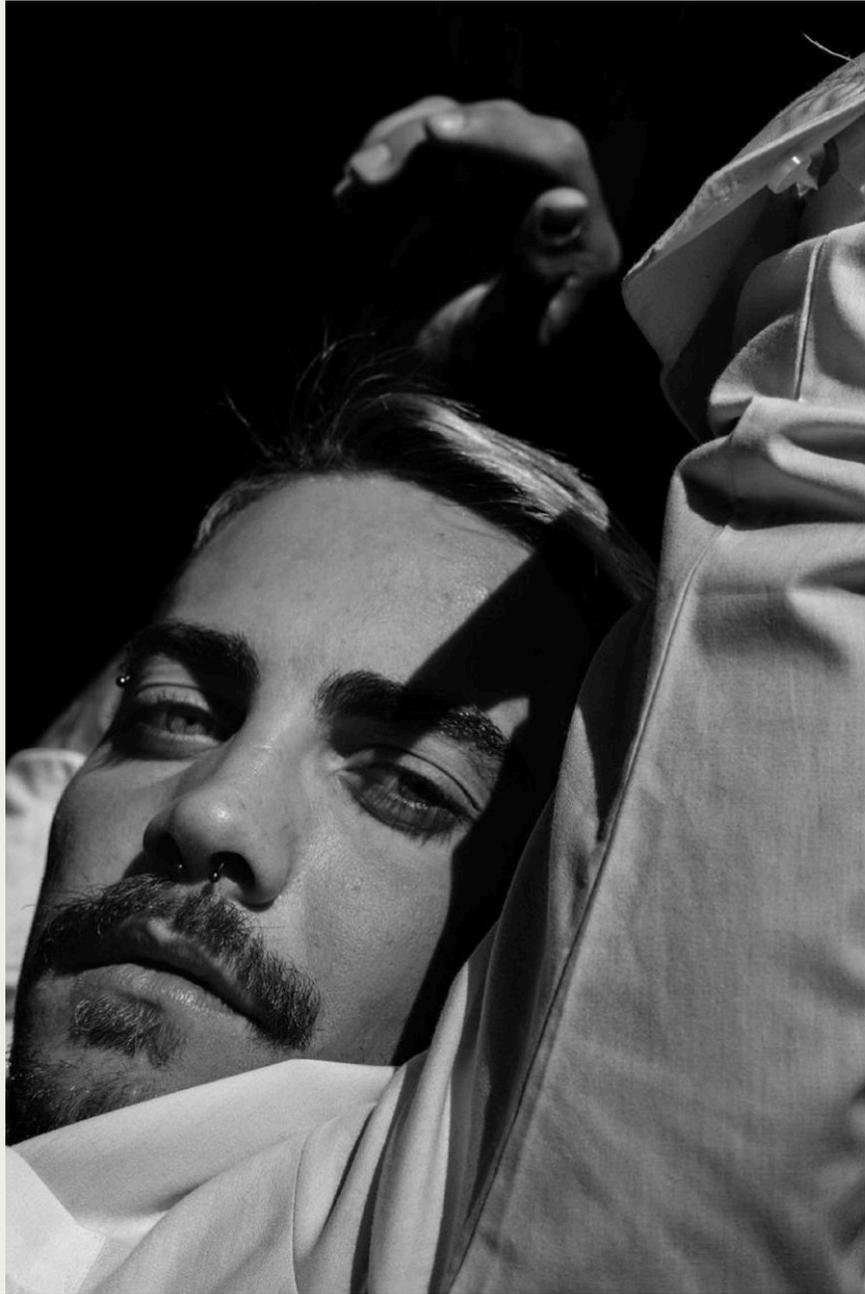
Self-portrait

Self-portrait



Self-portrait









Nonetheless, I could feel the desire of changing my photographic style growing more and more.

After some time, my Pentax sensor was stained, and I did not want to purchase a new one. But I felt that it was time for me to acquire a new camera that would be more in line with my personality, my desires and my sense of creativity. I followed my instinct and began photographing portraits with my new camera, a Fujifilm X-T4.

What I enjoy about taking portraits is that it feels original, genuine, emotional and poetic. In the process, I exude the energy that the model expresses along with what I perceive and, in return, transcribe this synergy to my photographs. I need to feel something when I take photographs.

In my opinion, if a photographer wants to trigger an emotion through a picture by creating more power and more depth rather than simply making slight changes, one needs to draw in its very essence and connect to the other. To achieve that goal, I find inspiration in the books published by photographers such as Vincent Peters, Peter Lindbergh or Paolo Roversi.

I try to understand what I really like in the great photographs I can see in those books and truly take the time to analyse them (do I like the lighting, the angle, the subject, the materials ? ...).

Paintings (Turners', Schiele's, Botticelli's, Joaquin



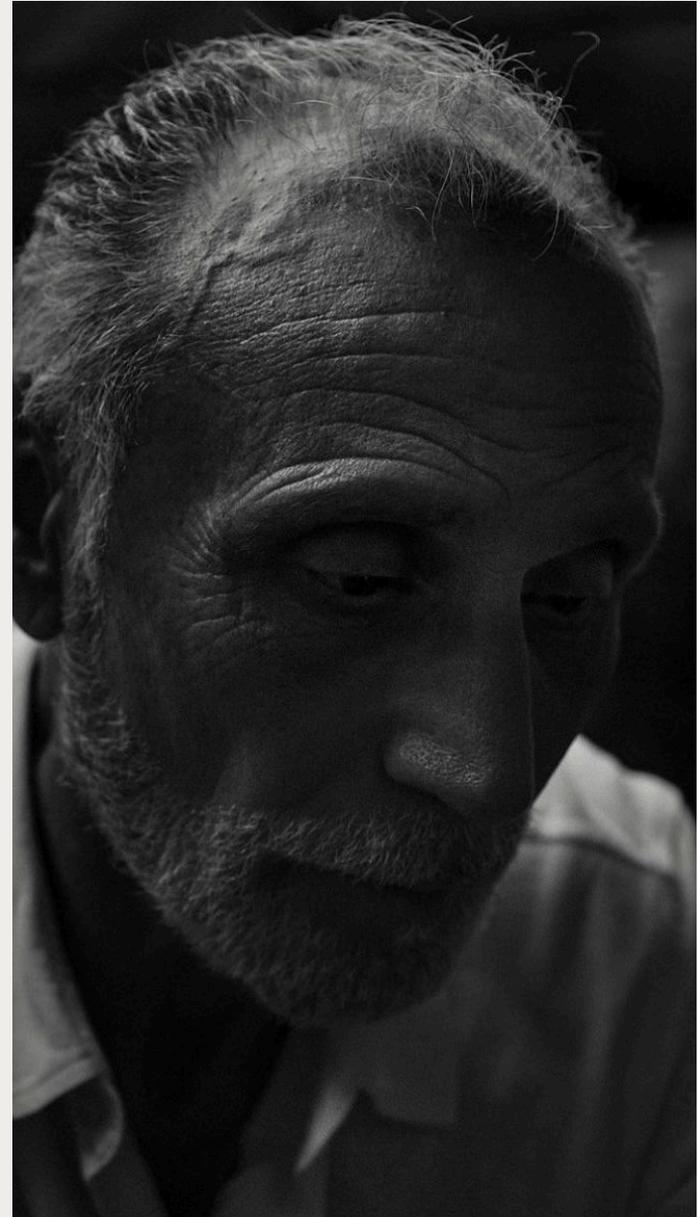
Sorolla's), poetry (Baudelaire's, Verlaine's, Musset's), operas and the works of female artists (Louise Bourgeois, Yoko, Frida Kahlo, Dora Maar...) are also a source of inspiration to me. I try to keep myself in a creative and artistic environment so that my spirit stays sensitive and alert.

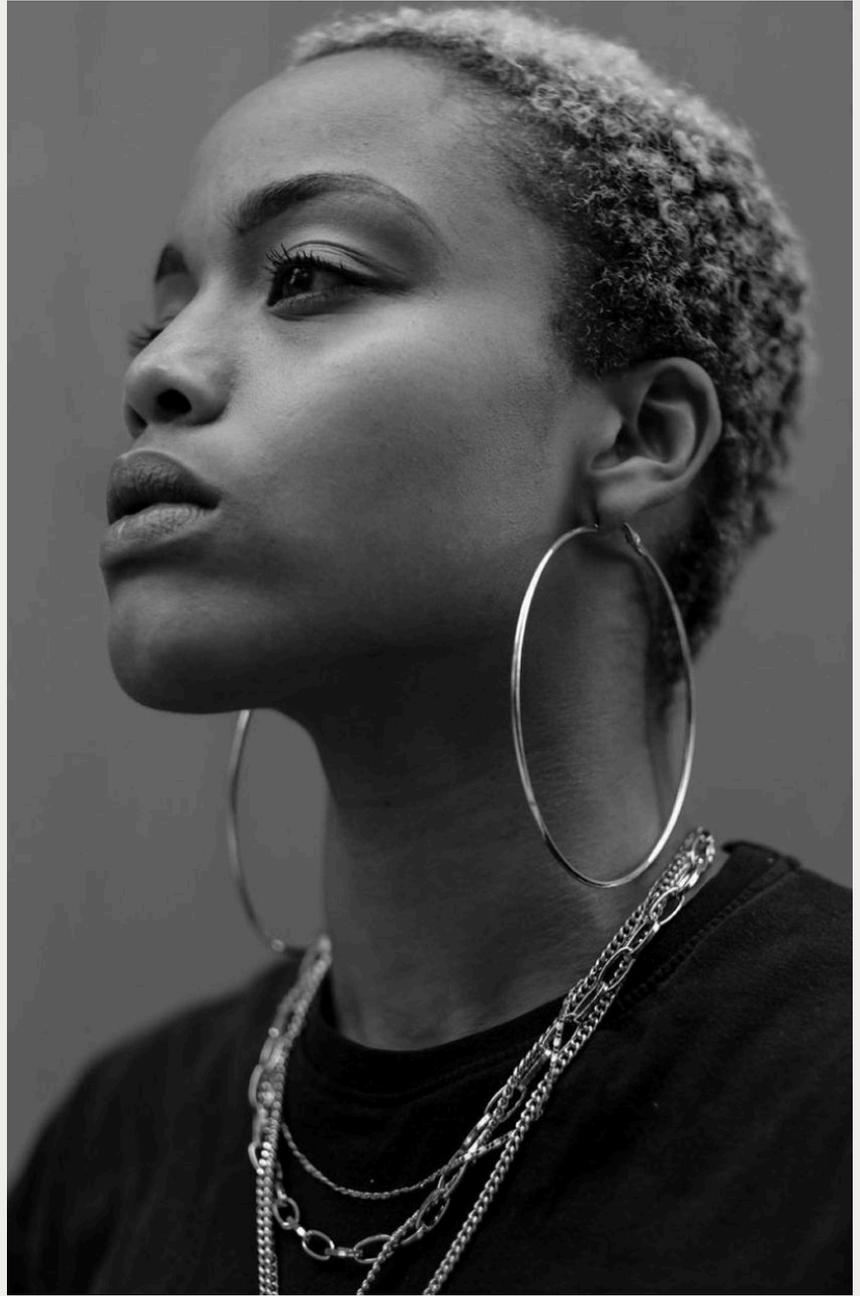
I think inspiration is nourished by what we see, feel, and what touches us. The wider the range of inspiration, the broader our vision is. I try not to limit myself and to learn from all kinds of different fields.

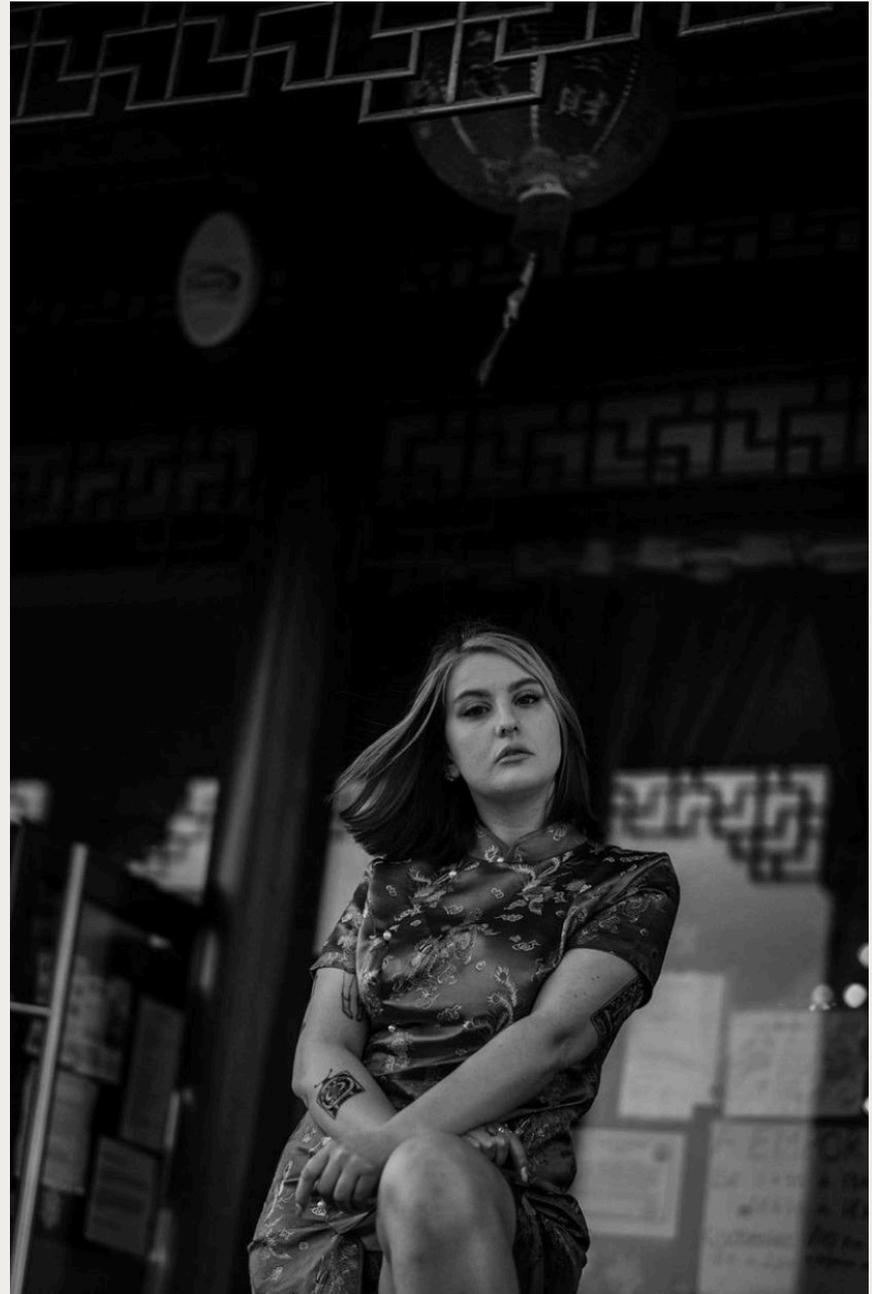
I leave prejudices aside, I do not shield myself. Instead, I open myself to the various opportunities that I experience. While doing so, inspiration will grow. And I consider it to be a bond between what enriches our mind and what defines our soul. We want to create something, but how will we implement it?

I learned photography by reading technical photography books, watching videos, and experimenting on my own. This enabled me to understand photography on a deeper level, to start a project again and to learn how to correct what I was doing wrong at my own pace. I also had the chance to meet photographers who gave me valuable advice.

I began portrait photography by capturing random people, generating a positive energy in the street. It allowed me to make adjustments quickly and make people feel comfortable.









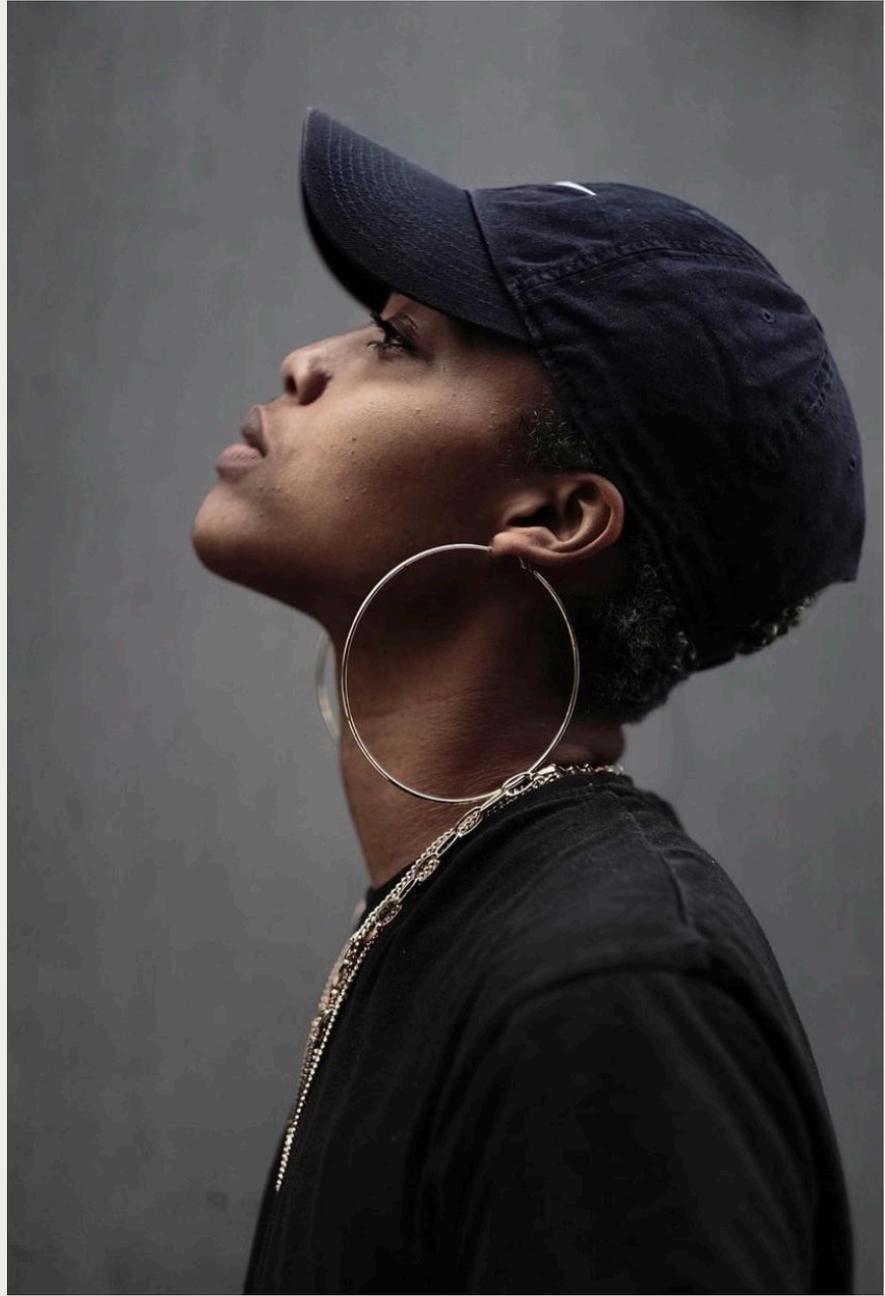
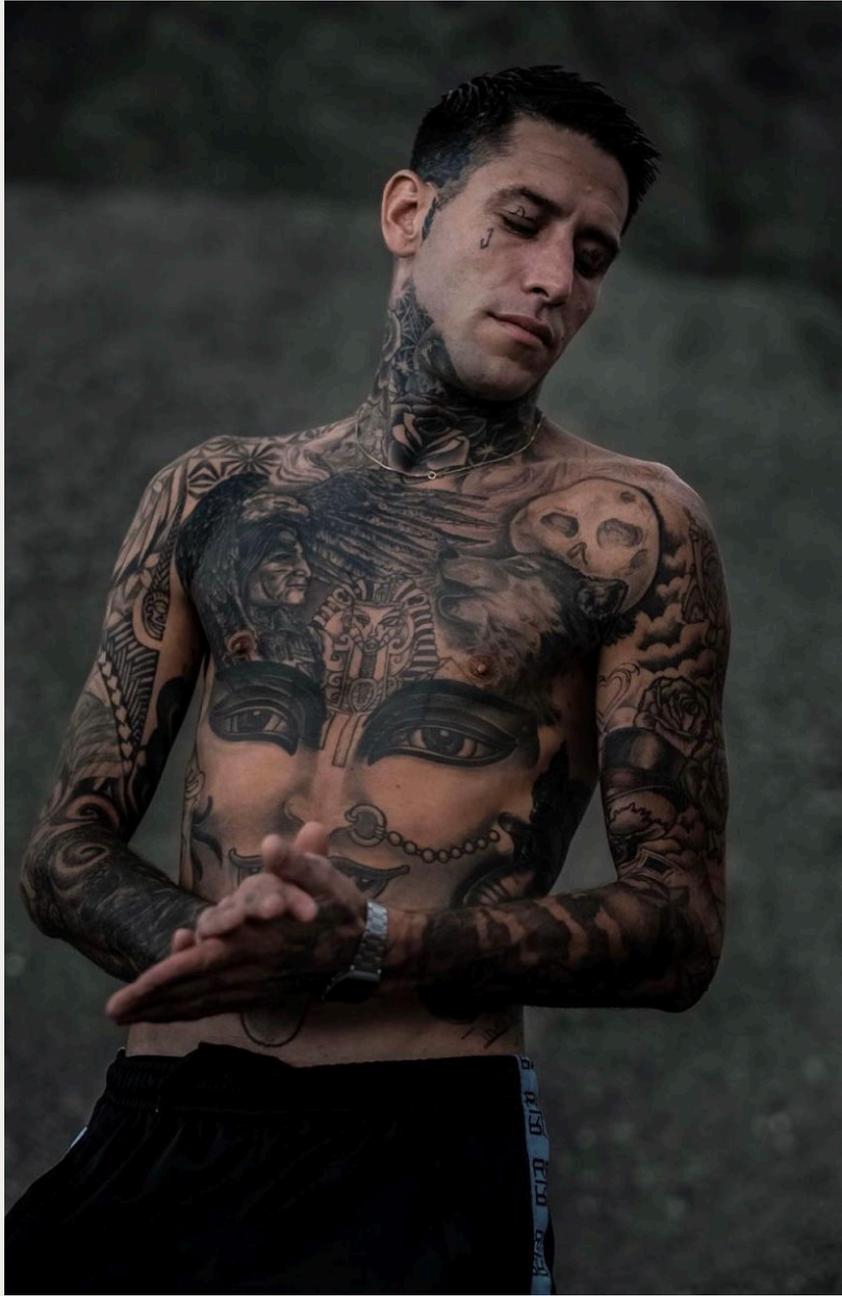
Harnessing my camera helps me feel more connected to the moment and to the model.

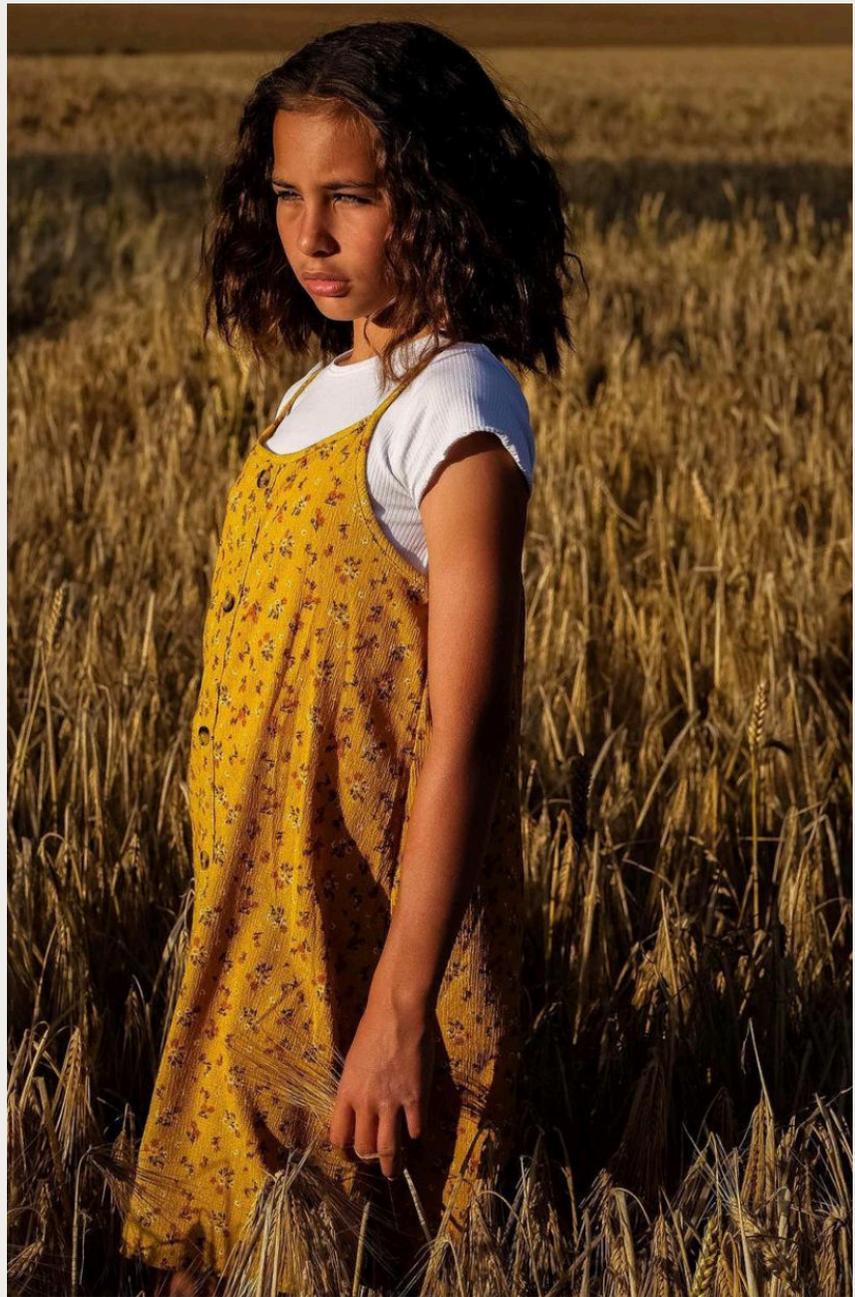
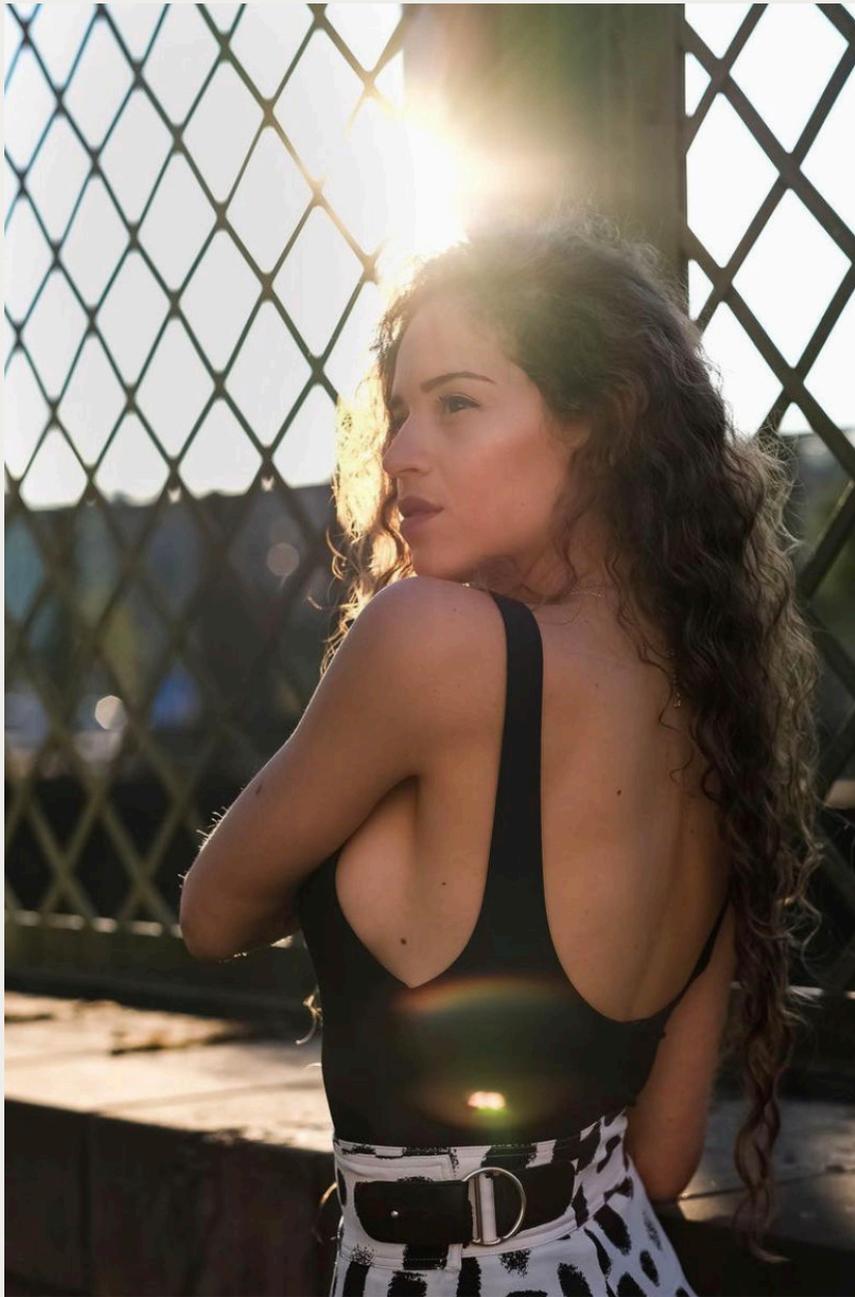
I prefer to take portraits in the outdoors because I need to feel the atmosphere, hear the sounds, smell the air, and see the lighting of a specific place to properly capture the moment. I do not systematically photograph the surrounding environment but I take it into account when I take a picture.

Thanks to dusk and dawn, the city is animated by light and shadows. I try to use this natural light for my portraits the best I can and to determine how it can highlight my model, whether it is diagonal, diffuse... What does it make me feel? The light creates a unique atmosphere.

I do not plan in advance what I am about to do when I take portraits. I think it breaks the creativity chain. I need to connect myself with the other person first. This is why I speak to my models, ask them what they want and what their limits are. I try to create a trusting relationship so that the models feel comfortable. This is how I proceed when I decide to do a portrait.

Throughout the photo shoot, the model will let go, and this is the moment when the best photos will be taken. The models I work with usually know how to pose and feel comfortable with me. I want them to feel free to give me whatever they want to give me and to show me what makes them unique. Then, I use different angles with my camera.





I am rather bossy when I'm photographing someone because I know where I want to take this person. I gently and sympathetically guide them through my creative process.

I take portraits with my Fuji X-T4. I really enjoy its vintage and raw look. I couldn't resist buying it when I laid my eyes on this camera. I need to feel like I'm making one with my camera. My lenses are the XF56mm F1.2 and the XF23mm F2. I often use my portrait lens because its autofocus is very accurate, and its aperture allows me to work in environments where lighting is dim. Plus, it is easy to handle because it is lightweight and has a nice aperture ring. This is the lens I feel most comfortable working with. It really reflects my vision.

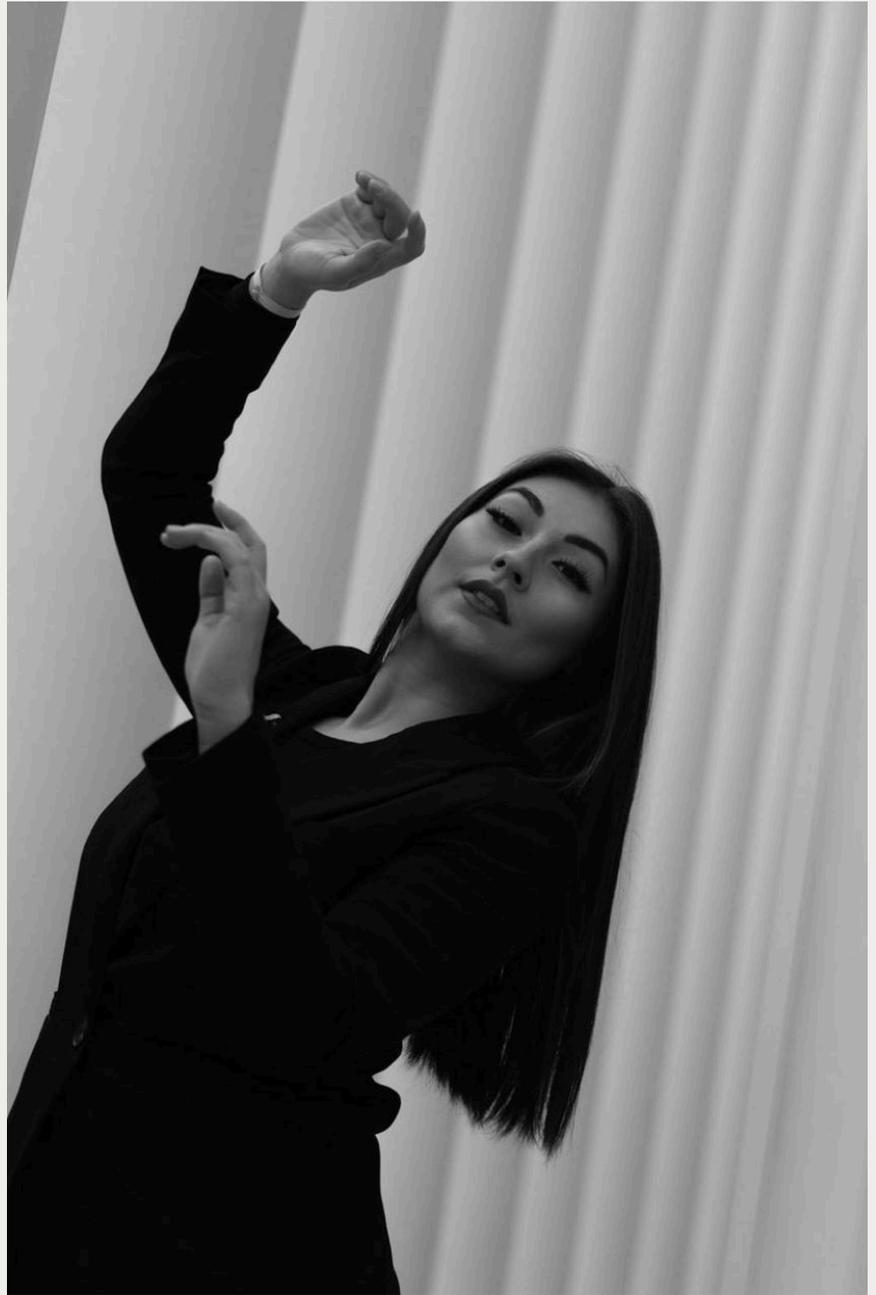
The association of this camera with this lens helps me to carry on my art projects smoothly and instinctively. I use Lightroom to edit my photos, even though I try to rely on editing less and really focus on a raw and authentic creation.

The rhythm in which I work depends on the inspiration that drives me. I create according to my instincts. I choose not to follow a specific pattern as I trust my creative intuition.

Creating is essential to me because it defines who I am. Each photograph I produce is a reflection of my soul.

maud-shoot.squarespace.com/
www.instagram.com/maud_shoot/









**“I think inspiration is
nourished by what we
see, feel, and what
touches us. The wider the
range of inspiration, the
broader our vision is.”**

A vintage orange and brown van is parked in a dark, industrial setting. The van is positioned in front of a building with corrugated metal siding. To the right, there are several tall, dark utility poles. The scene is dimly lit, creating a moody atmosphere. The van's license plate is visible and reads "10 92 98".

Rediscovering my Passion for Photography

TEXT AND IMAGES **JESSE YARDLEY**



Fuji X-S10
Fuji XF23mmF2
F/2.0 . 1/35" . ISO 800

In the mid '70s, my dad walked into a department store and, a few minutes later, walked out with a shiny new Argus TTL 35mm SLR camera. It wasn't an expensive camera, but it did have a handy through-the-lens metering system, making it easy to measure light and make a proper exposure. No handheld meter necessary. With the Argus in hand, he was all set to take pictures of his newborn son – me.

My dad was quite protective of his camera. It was strictly “hands off” for me and my younger sister. But from time to time, we got to see the colourful photos he made whenever my mom could convince him to set up the slide projector. He'd taken numerous photos in the early years: camping trips, visits to the zoo, family gatherings. He also experimented with different screw-on filters like split-focus, soft focus and starburst. But as time went by, he lost interest and the camera sat unused in the dark, dusty basement.

On my eighteenth birthday he said, “This is yours now. Happy birthday, Jess.” I was elated. For about a year, I'd been toying around with a cheap point and shoot camera. Now, I had my dad's prized SLR and I was eager to learn.

“Here's how you control the aperture,” he said. “And this dial here lets you change the shutter speed.” Before long, I was looking to expand the camera's capabilities by adding new focal lengths. With money earned working part-time, I sprung for a 28mm wide angle lens. Then I bought a cheap telephoto zoom, which turned



Fuji X-S10
Fuji XF23mmF2
F/2.0 .1/35" . ISO 2500

Fuji X-S10
Fuji XF23mmF2
F/2.0 .1/40" . ISO 640



Fuji X-S10
Fuji XF16mmF1.4
F/1.4 . 1/30" . ISO 160



Fuji X-S10
Fuji XF16mmF1.4
F/1.4 . 1/30" . ISO 320

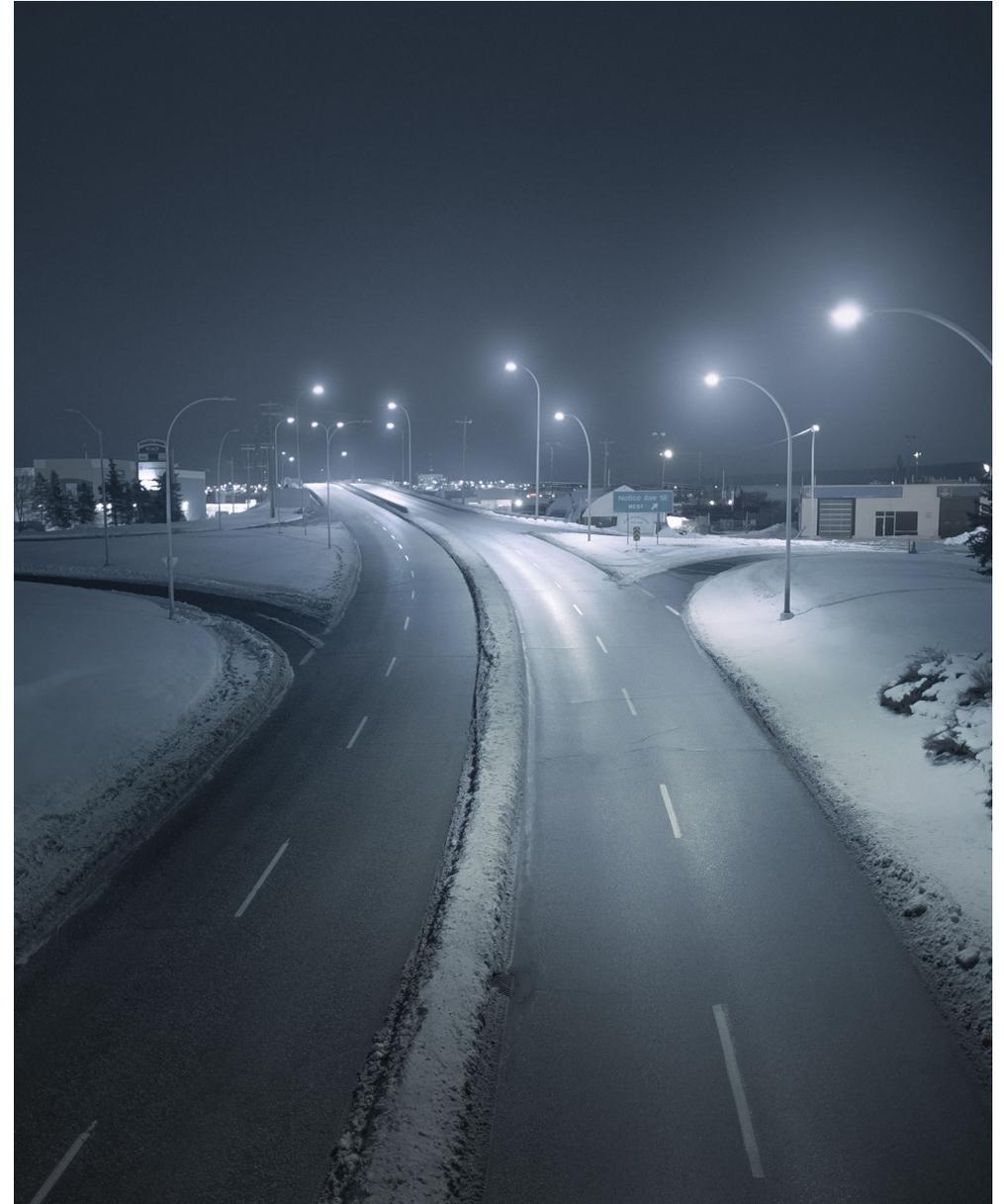
out to be the softest lens I've ever seen. Pure junk! Over the next two years, my passion for photography continued to grow. At the time, I was working at Earl's, a Canadian-based chain of restaurants. I started making portraits of my restaurant friends. Occasionally, I was asked to do glamour shots by girls looking to try their hand at modeling.

Manual focus was making my life difficult, so I started saving my pennies for a better camera. I had my eye on the Canon EOS Elan II and an EF 28-105mm F3.5-4.5 USM II lens which, at the time, would cost me about \$1,500 CDN. But, I had a problem. I only made \$7.25 an hour. So, I saved, and saved, and saved. After many months, I'd finally squirrelled enough away to afford the camera.

Finally, I had a brand new, autofocus camera and a flexible zoom lens. Word got around Earl's that I was into photography and, before long, more people were asking if I would take their picture. I still had so much to learn, so I asked my friend Elmer to come along on some photo shoots. He was quite advanced and was shooting mostly medium format. The negatives from his Mamiya 645 Pro TL blew me away! He also had his own darkroom. Before long, we were hanging out regularly, developing black and white prints under the red glow of the darkroom light.

Elmer and I became fast friends and, eventually, business partners. In 1997, we formed a company with two other partners, Eric and Reuben. We called it Fusion

Fuji X-S10
Fuji XF16mmF1.4
F/1.4 . 1/30" . ISO 1000





Fuji X-S10
Fuji XF16mmF1.4
F/1.4 . 1/20" . ISO 800



Fuji X-T1
Fuji XF16mmF1.4
F/1.4 . 1/60" . ISO 400



Fuji X-S10
Fuji XF16mmF1.4
F/1.4 . 1/30" . ISO 1250



Ricoh GR III
F/2.8 . 1/30" . ISO 1250



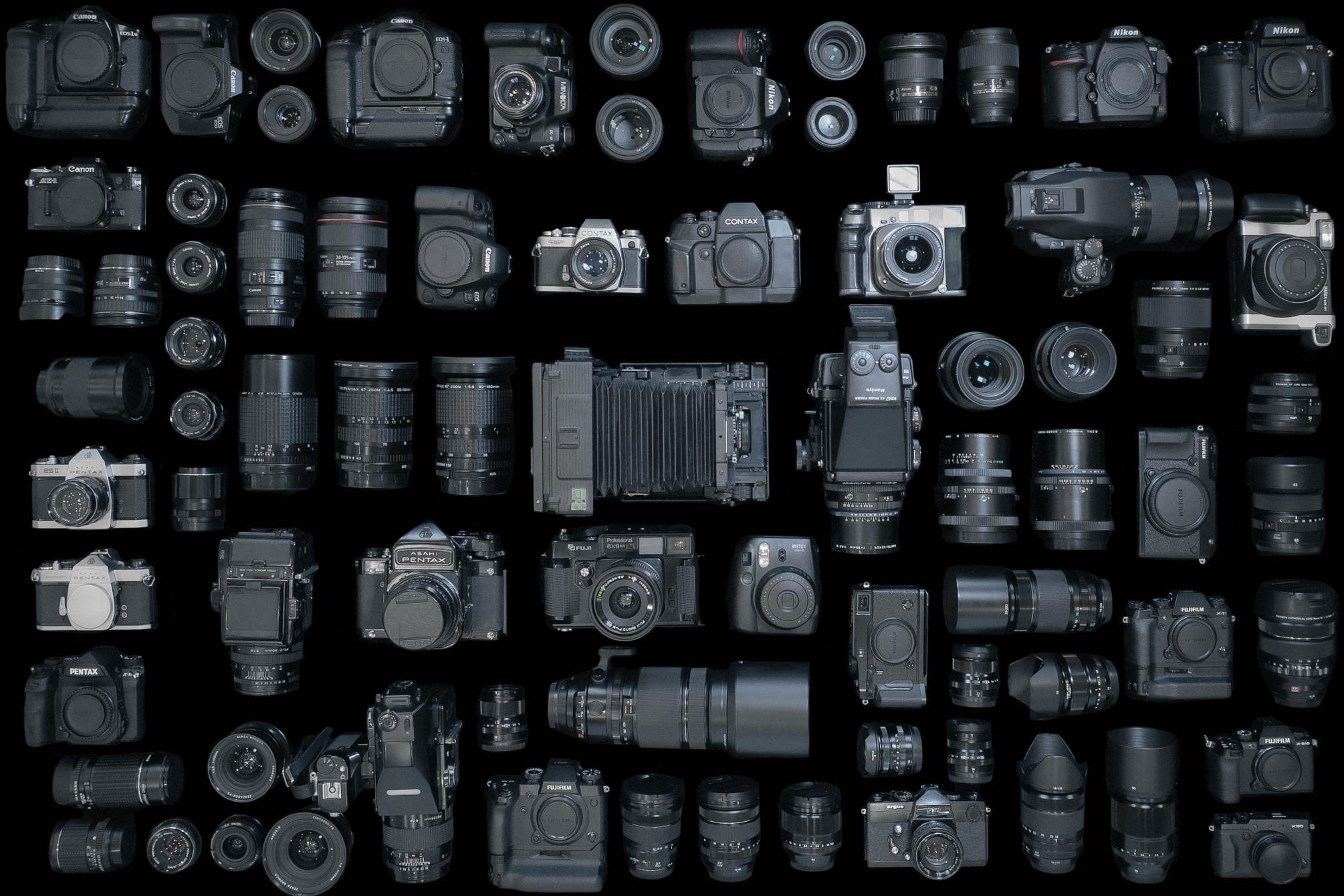
Fuji GFX 50R
Fuji GF50mmF3.5
F/3.5 . 1/60" . ISO 3200

Media Group. It was a digital advertising agency with a focus on building websites. We rode the Dot Com wave over the next five years, eventually growing to a team of 20 designers and programmers. Being a partner in a growing small business made it financially feasible to expand my camera system – and expand it I did! In fact, my passion for gear began to outweigh my passion for photography itself. This trend continued for 15 years. I was buying cameras and lenses at an astonishing rate, spending tens of thousands of dollars on gear.

I owned cameras from Nikon, Hasselblad, Pentax, Mamiya, Leica, Toyo, Panasonic, Sony, Minolta, Bronica, and Contax. But mostly, I was loyal to Canon. At one point I bought a \$7,000 Canon EF 200mm F2 IS USM. I barely used it and wound up selling it for half of what I paid. I did the math: since I took fewer than 400 photos with that lens and sold it for \$3500, I literally paid \$8.75 for each picture taken. Not a smart purchase.

Then, in 2013, Calgary was hit by a major flood. My entire basement was destroyed by the swirling, muddy waters, along with dozens of treasured keepsakes. When the waters receded, I found the Argus – the camera that first catalyzed my interest in photography – amongst the wreckage. Caked with mud, the shutter was seized and corroded. The lens was stained and clouded.

After we rebuilt, I kept the camera in the basement. I wasn't willing to throw it out. So, there it stayed, still caked in dried mud.





After we rebuilt, I kept the camera in the basement. I wasn't willing to throw it out. So, there it stayed, still caked in dried mud.

Five years after the flood, I looked at my accumulated gear and decided it was time to declutter. I sold the majority of my equipment, the bulk of which was Canon. My Canon system had been assembled primarily to meet the needs of my photography business, Fographix.net.

With Canon cameras, I shot weddings, consumer products, architecture, real estate, food and beverage, and corporate images. But I wasn't passionate about that kind of work. It didn't feed my creativity. No doubt, the Canon system was very capable, but it didn't get me inspired to shoot.

I was weary of professional work, but I always retained an interest in street photography. For many years, my street photography was mostly something I did while travelling. Being in a foreign city like San Francisco, London, Paris or Tokyo, and shooting with a stylish Fujifilm X100 or X-T1, made it easy to get inspired but, back home in Calgary, I was struggling to find my artistic footing – until I discovered nighttime street photography.

I've always found street photography challenging, especially when the setting is mundane.

It's not easy to photograph ordinary places in a manner that asks the viewer to reconsider their assumptions.

With many genres of photography, the subject itself lends interest to the photo. For example, pictures of



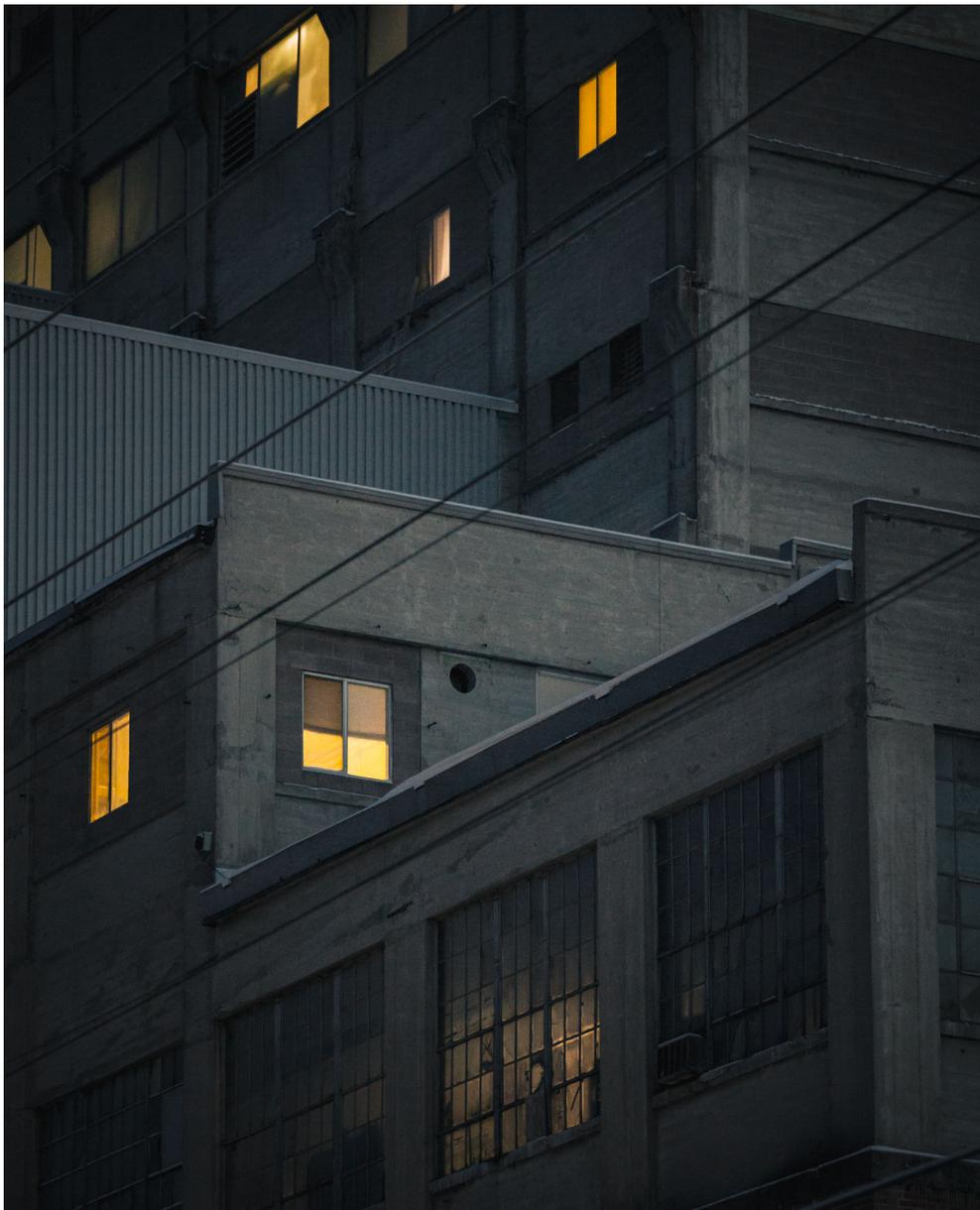
Ricoh GR III
F/5.0 . 1/30" . ISO 2000



Fuji GFX 50R
Fuji GF50mmF3.5
F/3.5 .1/60" . ISO 800

Fuji X-H1
Fuji XF8-16mmF2.8
F/2.8 .1/60" . ISO 2500





Canon 6D MK II
Canon EF70-300mmF4-5.6 @140mm
F/5.0 . 1/160" . ISO 8000



iPhone XS
F/1.8 . 1/60" . ISO 160



Fuji GFX 50R
Fuji GF50mmF3.5
F/4.0 .1/60" . ISO 3200

captivating subjects – such as beautiful landscapes or attractive people – are inherently interesting. That’s not to say it doesn’t take talent to make landscapes or fashion images. It certainly does. But some significant part of a captivating image is baked in when the subject is intrinsically noteworthy.

I’ve noticed this effect in my own work. A photo of a vintage car or building façade tends to receive more positive feedback than images devoid of an obvious subject of interest.

As my fascination with night photography grew, I started experimenting with different cameras, hand-held at low shutter speeds and high ISO. I pitted full frame against APS-C and found, to my surprise, that I was getting a better hit rate from the smaller-sensor cameras. Whenever I shot with the Fuji X-H1 or Ricoh GR III, I’d have more usable images than if I used my Canon EOS 6D Mark II or my Nikon D850. Initially, I was skeptical of mirrorless cameras, but now I fully appreciate the benefits of a smaller, well-damped shutter and IBIS. These features let me hand-hold shots at lower shutter speeds, which allows me to lower my ISO and reduce the noise in my photos.

This year, I purchased the Fujifilm X-S10, and have been very impressed with its IBIS which, when paired with an optically stabilized lens, lets me shoot handheld at shutter speeds five to six times lower than would otherwise be possible. I generally opt for wide-angle lenses, because they are easier to hand hold at low speeds. To

Canon 6D MK II
Canon EF70-300mmF4-5.6 @220mm
F/5.0 . 1/125" . ISO 1280



Nikon D850
Nikkor 20mmF1.8
F/1.8 . 1/60" . ISO 320



Ricoh GR III
F/2.8 . 1/30" . ISO 2500

Ricoh GR III
F/5.0 . 1/30" . ISO 1600



keep my ISO as low as possible, I also underexpose by one or two stops. This has the benefit of preserving some detail in the highlight areas of the image.

Getting a sharp, relatively clean image is vital to my style of photography, because once I get home and download the files, I want to be able to push them quite a bit in post. My editing process always begins with a RAW image in Adobe Lightroom. This is where I do my colour grading, sharpening, noise control and cropping.

Then I take the image into Photoshop where I enhance the softness of the light and work on the shadow area of the image. I try to keep contrast high for the subject of the photo, while reducing the contrast of the background. This helps make the subject stand out from its surroundings. I also clone out distracting elements in Photoshop before bringing the TIFF image back into Lightroom for final grading and additional sharpening.

Night photography has reignited my passion for photography in a major way. I get such a thrill from the reaction to my work and the opportunities it has afforded me. The majority of these opportunities have come through Instagram.

In the last few months, I've been approached by musicians, choreographers, magazine editors, painters, curators and corporations interested in collaboration. I sold my first fine art print in a gallery just a few months ago. That felt amazing!

Fuji GFX 50R
Fuji GF50mmF3.5
F/3.5 . 1/160" . ISO 2500





Ricoh GR III
F/4.0 . 1/30" . ISO 125



Ricoh GR III
F/4.0 . 1/30" . ISO 800



Pentax K-1 MK II
1/400" . ISO 3200



Ricoh GR III
F/3.2 . 1/30" . ISO 1250



Instagram has also been a source of inspiration in other ways. Through the platform, I've met some great people in my hometown. One fellow, a local photographer and fellow camera nerd, started doing camera repairs. I asked him if he'd be willing to look at my dad's old camera that was severely damaged in the flood. "I'll give it my best shot," he said. Two weeks later, I got the camera back. Unfortunately, he was unable to repair it. But when I got home and took it out of the case, I was amazed at how clean and new it looked! Now it sits proudly on the mantle, a symbol, both of the past and of reignited passion.

www.instagram.com/notice.night/

Soul Ties

TEXT AND IMAGES **CAMILA JEREZ & EDUARDO ASENJO**





Fuji X100V
f/8 . 0.3" . ISO 160

This project was born in quarantine. With Camila Jerez, we created "Soul ties" with the purpose of releasing bad experiences lived as a couple. With the pandemic, cases of abuse and family violence increased dramatically in my country, where the affected person is forced to live 24 hours a day with her aggressor. It is a delicate theme in many ways, especially when you are part of a toxic relationship, where you do not realize the damage you do to your partner and the damage you do to yourself. Getting out of something like that is difficult, so it's generally a relationship that you can't escape just out of fear.

Before continuing, I will clarify that this was one of the longest and most interesting projects we have done with Camila.

For this project, the first thing we did was look for stories of people who were physically abused or harassed. This was the saddest part of the project, reading these stories and realizing that our society leaves much to be desired. The next step was to think about the visual proposal, black and white or color photographs? As a lover of black and white, we decided to use color to highlight certain aspects in photography that we could not achieve with my beloved monochrome.

Little by little, the whole story was put together until we got to the makeup we wanted. Something very natural, but that included an element that marks the entire work. A red string that is part of the model. These strings represent bad experiences that you cannot es-

Fuji X100V
f/8 . 0.3" . ISO 200





LEFT
Fuji X100V
f/8.0.3". ISO 160

RIGHT
Fuji X100V
f/8.0.3". ISO 160

Fuji X100V
f/8 . 0.3" . ISO 160



cape and leave behind. We had many stories, but some are too strong to write here.

This is a poem written by Ursula Jerez inspired by these images.

On a colossal precipice, without shelter or coat, I descend into infinity.

I do not know the opportunity to live as a memory.

Show up before it's too late and declare me innocent.

Could my memory be a legacy?

Hopelessness feeds my misery, and this story is its consequence.

The flood after this blow will be a roar.

It will be he who feeds my bones, to find the end of grief.

Complain then and honor the one who could not.

Be the bustle of the inconsequential errands, be the persecution.

Because this way, this ocean can be baptized as my home.

For the final part of this project, we decided to have two models Sofía and Fernanda. All this to make sense of the story we tell. When you go through bad things, there are people who close down and don't tell what happens. But when this pain is greater, there is always a person whom you can trust and vent all this evil. This red string is transforming to black, you no longer see it as part of you. You realize that you were never alone or alone and how toxic your relationship is.

Opening yourself up to another person by recounting your experience gives you a sense of relief. To be able to ask for help or just say "I'm over it." There were many days of preparation.



Fuji X100V
f/8 . 0.3" . ISO 160





Fuji X100V
f/8, 0.3", ISO 200



Fuji X100V
f/8 . 0.3" . ISO 200





Fuji X100V
f/8, 0.3", ISO 300





For this occasion, we were more prepared, and we decided to buy studio lights and a couple of backdrops to make the process smooth. As a team, we had an old X-Ti and my little and beloved Fujifilm X100V. (I would love to be able to write about her later.)

In technique, as always in my work, I took advantage of the passion I have for long exposures. 0.5 seconds was all it took for Camila to make the movement with the cloth and capture the moment. I love the effect in portraiture, it is to simulate the effect of the waves in the sea. The aperture is fixed at F9, the ISO usually I do not modify it, and I leave it at 160 and clearly manual focus. This is the recipe for each of the photos in this series.

Editing was a very long process too, out of hundreds of photos choosing the "correct one" will always be difficult.

In total we had 4 models, [Mariana Urenda](#), [Fernanda Carcamo](#), [Catalina del Pino](#) and [Sofía Lopez](#), and the makeup by [Camila Jerez](#).

I greatly appreciate the trust of the entire work team, our models and all the people who entrusted their stories to us and especially to Camila, my girlfriend. I hope this project helps some of them wake up and get out of that toxic relationship and find the person who really appreciates, supports and loves them.

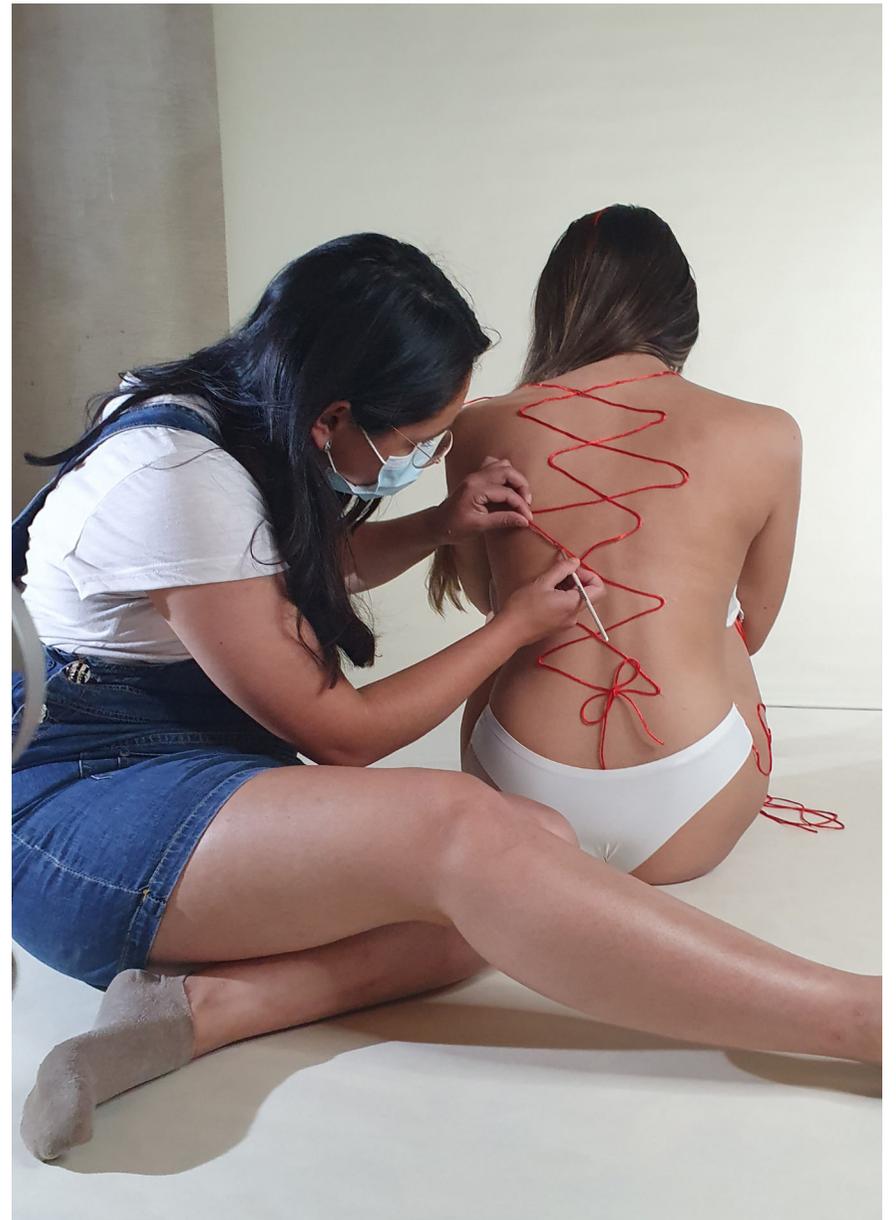
www.instagram.com/camivalentinaj.makeup/
www.instagram.com/eduardo.asenjo.matus/
www.eduardoasenjomatus.com

Fuji X100V
f/8 . 0.3" . ISO 300





Samsung Galaxy S10e
f/2.4 . 1.0" . ISO 250



Samsung Galaxy S10e
f/2.4 . 1.0" . ISO 500



Fuji X100V
f/9 . 0.3" . ISO 160



Samsung Galaxy S10e
f/2.4 . 1.0" . ISO 500



Fuji X100V
f/9 . 0.3" . ISO 160

The colour-blind traveller

TEXT AND IMAGES LUC BUFFARD-MOREL









Hey, I'm Luc Buffard-Morel, alias Lucio for my friends, or Lbm as a professional filmmaker and photographer. I'm 25 years old, and I live in France near Gap (Hautes-Alpes) in the Alps. I am a Chef by profession, after having done a Baccalaureate in Cooking. In the last few years before the global pandemic, I travelled a lot, especially in South East Asia (Vietnam, Thailand) and Oceania (Australia, New Zealand), then in Mongolia and Russia at the end of 2019.

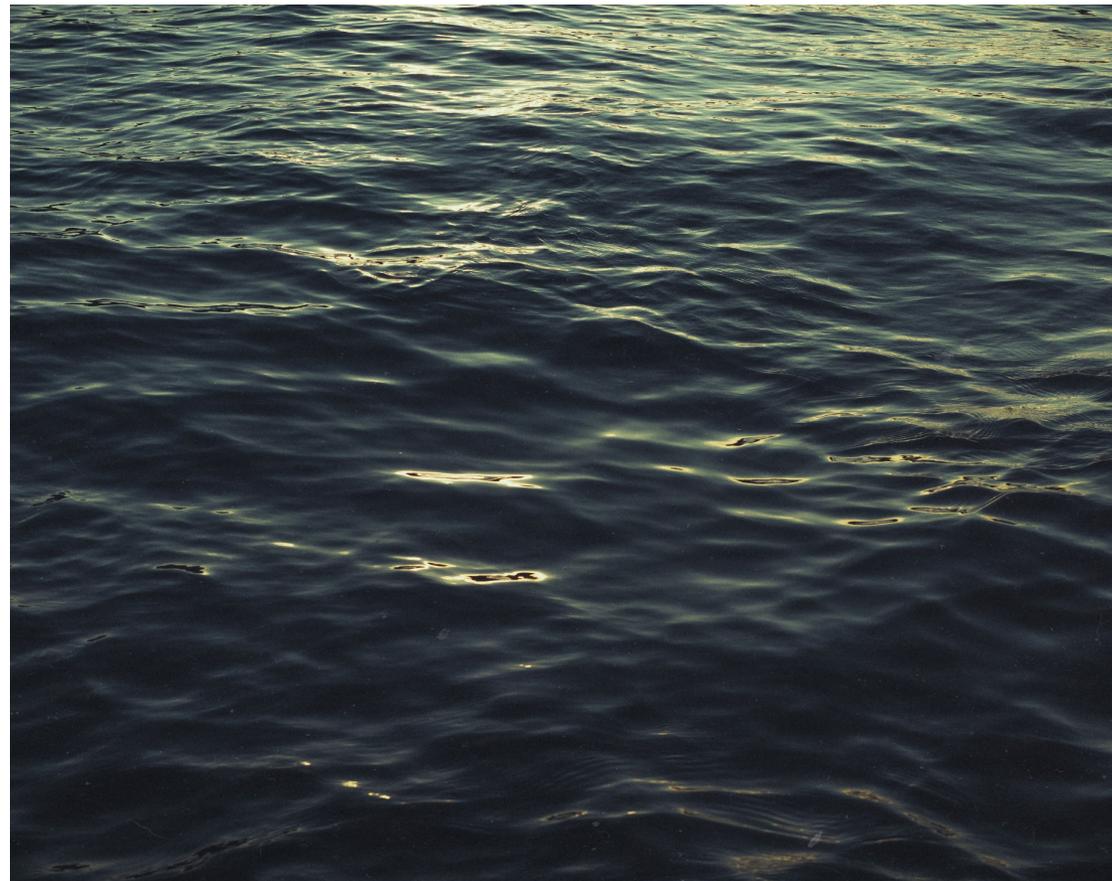
I started photography and video as a self-taught person thanks to the travels I've made, to leave a trace and memories of what I had the chance to see. Adventure and discovery gave me a taste for images. Little by little, I began to love it and to always go out with the camera in my hands.

I started photography with a G80 from Lumix, then I quickly moved on to the X-T3 and then the X-T4 from Fujifilm. Since the end of 2020, I have set up my own business to have this passion as a second job. I love travelling and sports in general, especially mountain sports, as I have always lived in the Alps (skiing, hiking, etc.). I have also been passionate about cooking since I was a child because I love to start with raw materials and end up with a result, just like in photography. Creating with my hands has always been important to me.

I like landscape and road trip photos and vanlife photos, and now I'm more and more into portraits and photomontages or collages to create a story and tell it.

Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/125" . ISO 160





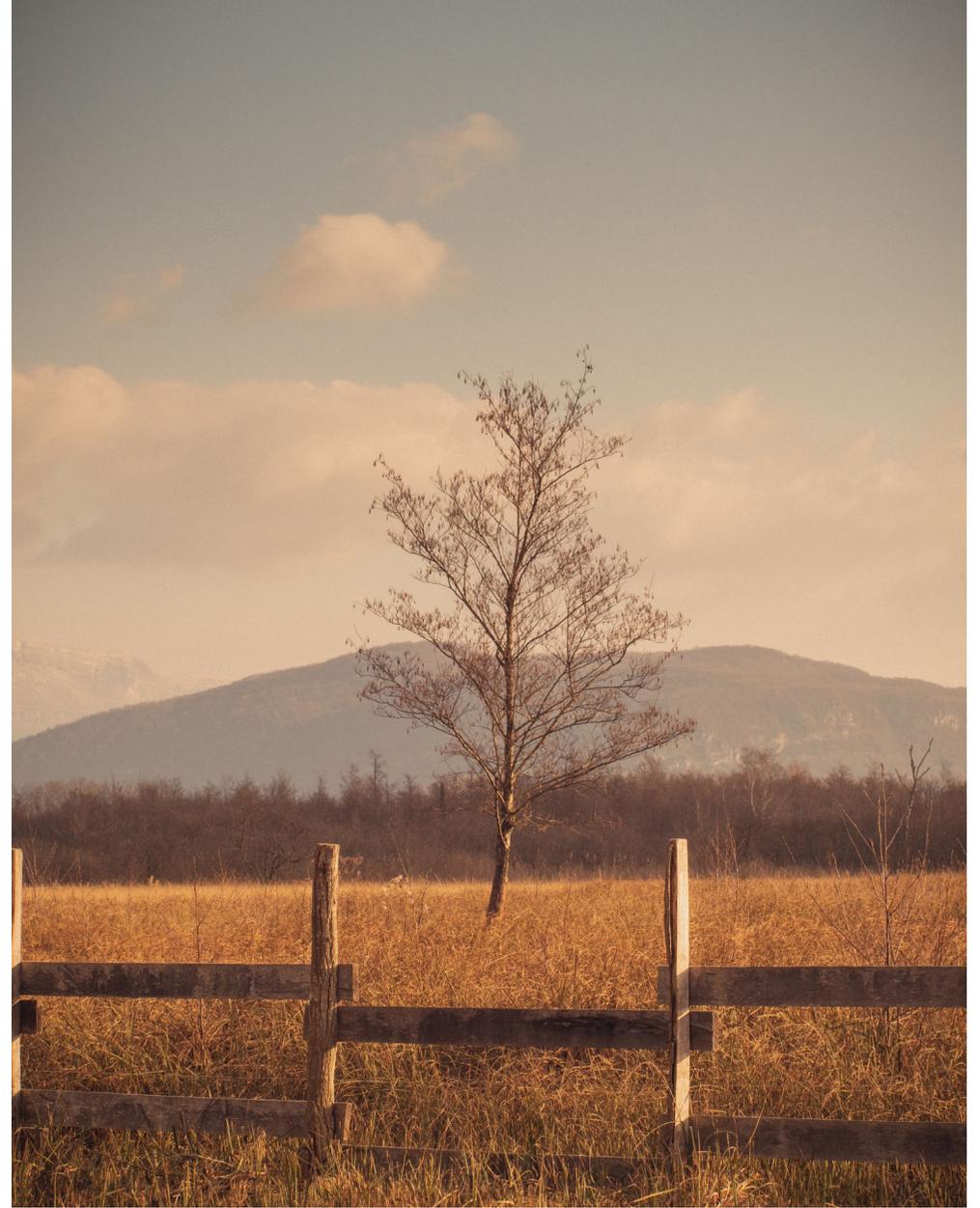
Lumix GH5
Leica DG 25mmF1.4
F/5.6 . 1/2000" . ISO 200



Lumix GH5
Lumix G Vario 12-35mmF2.8 @28mm
F/9 . 1/500" . ISO 200



Lumix GH5
Leica DG 25mmF1.4
F/8 . 1/400" . ISO 200



Lumix GH5
Pentax Super Takumar 50mmF1.4
1/800" . ISO 320

Lumix GH5
Pentax Super Takumar 50mmF1.4
1/2000". ISO 320





I like to tell a story through photography and I especially like the artistic and "old school" side of photography. I have always liked analogue photography because, for me, it is closer to the artistic side of a painting, with grain and less saturated colours. The new modern cameras are good for corporate and professional work, but for me, I like to work with vintage lenses or cameras that transmit emotions better. I am, moreover, colour blind, and the too saturated colours do not approach at all my vision of the things there. On the contrary, a smaller range of colours corresponds to me much more.

I really like some photographers like [@d_malou](#) for the film and storytelling side, [@zimydakid](#) and [@vagabondiary](#) for the travel and landscape side or [@camillerdp](#) for his originality and relationship to surfing and the ocean.

For me, the Fuji X-T4 is a great camera because it is as good for video as it is for photography. It's a great camera for both video and stills, and as I do both, I can move around with one camera and save space in my camera bag as I always try to keep the weight down when travelling.

I love its colours and the vintage look with control dials and aperture ring. The design is really great. In video it is perfect in 4k 10 bits up to 50 fps, and then I can go up to 200fps for slow motion in Full HD. I can shoot outdoor video (travel/wedding/clip) as well as indoor video (corporate) because in low light and up to ISO 1250 there is no loss of quality.



Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/125" . ISO 160



Lumix GH5
Lumix G Vario 12-35mmF2.8 @16mm
F/2.8 . 1/8000" . ISO 640



Lumix GH5
Lumix G Vario 12-35mmF2.8 @35mm
F/3.2 . 1/6400" . ISO 640



“I like to tell a story through photography and I especially like the artistic and “old school” side of photography.”





Lumix G-80
Lumix G Vario 12-35mmF2.8 @12mm
F/2.8 . 1/2000" . ISO 200



sults with manual focus. The 75mm equivalence is good for portraiture, but I can also get some nice landscape shots closing the aperture to f8.

I am looking at buying a film camera to start using 35mm film and get back to the basics of photography. I am interested in a Pentax Spotmatic 1000 to use my Super Takumar (M42 mount) on it.

I'm working in the kitchen as a second until the end of the summer, and then my partner and I want to go back to New Zealand for at least a year to fulfil our dream of being 100% vanlife.

We hope to be able to leave in January 2022 to take photos and videos all day long, to wake up and take my surfboard to go riding, but also to re-discover this fabulous country of nature. With this in mind, we hope to fit out our van and then, when we return to France, do the same thing but in a larger model.

www.lbmvision.com/
www.instagram.com/lbm.pict/

LEFT

Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/125" . ISO 160



RIGHT

Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/125" . ISO 160





Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/2000" . ISO 160



Lumix GH5
Pentax Super Takumar 50mmF1.4
1/4000" . ISO 200



Lumix GH5
Pentax Super Takumar 50mmF1.4
1/4000" . ISO 200





LEFT
Fuji X-T4
Fuji XF16-55mmF2.8 @51.60mm
F/2.8 . 1/60" . ISO 500

RIGHT
Fuji X-T4
Fuji XF16-55mmF2.8 @55mm
F/2.8 . 1/60" . ISO 500



Lumix GH5
Pentax Super Takumar 50mmF1.4
1/5000" . ISO 200



Lumix GH5
Pentax Super Takumar 50mmF1.4
1/1000" . ISO 200

Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/250" . ISO 160



Fuji X-T4
Pentax Super Takumar 50mmF1.4
1/250". ISO 160



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