

PORTFOLIO: Carolyn Hampton, Constantine Gedal, Dorianne Wotton, Ellen Jantzen, Michael Jackson Martial Rossignol



Interview:  
Petra Dolezova

YEAR - MMXI



PH  
magazine №13

*greetings*

Ok here we are with issue #13 to us it seems bit unreal to survive for over one year in this very competitive environment, and still keep inspiring thousands of photographers around the World. Thank you for all your submissions and your loyalty to our magazine. Surrealism and imagining is the theme of this issue hope you'll enjoy it.

**Jandak**  
Editor in Chief



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**Portfolio**



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**Intrview**

Born in the snows of no-man's land Constantine liked to spend hours looking into the ice that is how some say he's got his name (meaning stable, permanent) though others suggest that he was just a schizophrenic. Fleeing Tatar-Mongol invasion, Constantine moved to Europe, where he became good friends with Loyola, with whom he went to the Holy Land. Though Loyola was sent right away, Constantine was allowed to stay for a while to learn local traditions and languages. Having heard of the preparations of the new crusade he departed for Köln to arrive there a month too late to prevent a campaign that later proved to be disastrous. However, his journey was not all in vain. In the Northern Europe, he got involved in an art movement that was to become known as Flemish Art. During that time, he was a regular guest at Van Eyck's and Van der Goes's. Later Gedal frequented Bruegel with whose son he used to have bitter misunderstanding over a neighbor-girl. As the Renaissance came late to the northern parts of Europe, it mainly passed Gedal, however few works of the Italian masters seen by him were highly appraised. Having learned about the New World he sailed west and settled on shores of the Western Indies.

Some sources indicate that he never left his home town (Western Mongolia) where he died peacefully.

<http://www.gedalstudio.com>





**Constantine Gedal**



**Constantine Gedal**





**Constantine Gedal**





**Constantine Gedal**

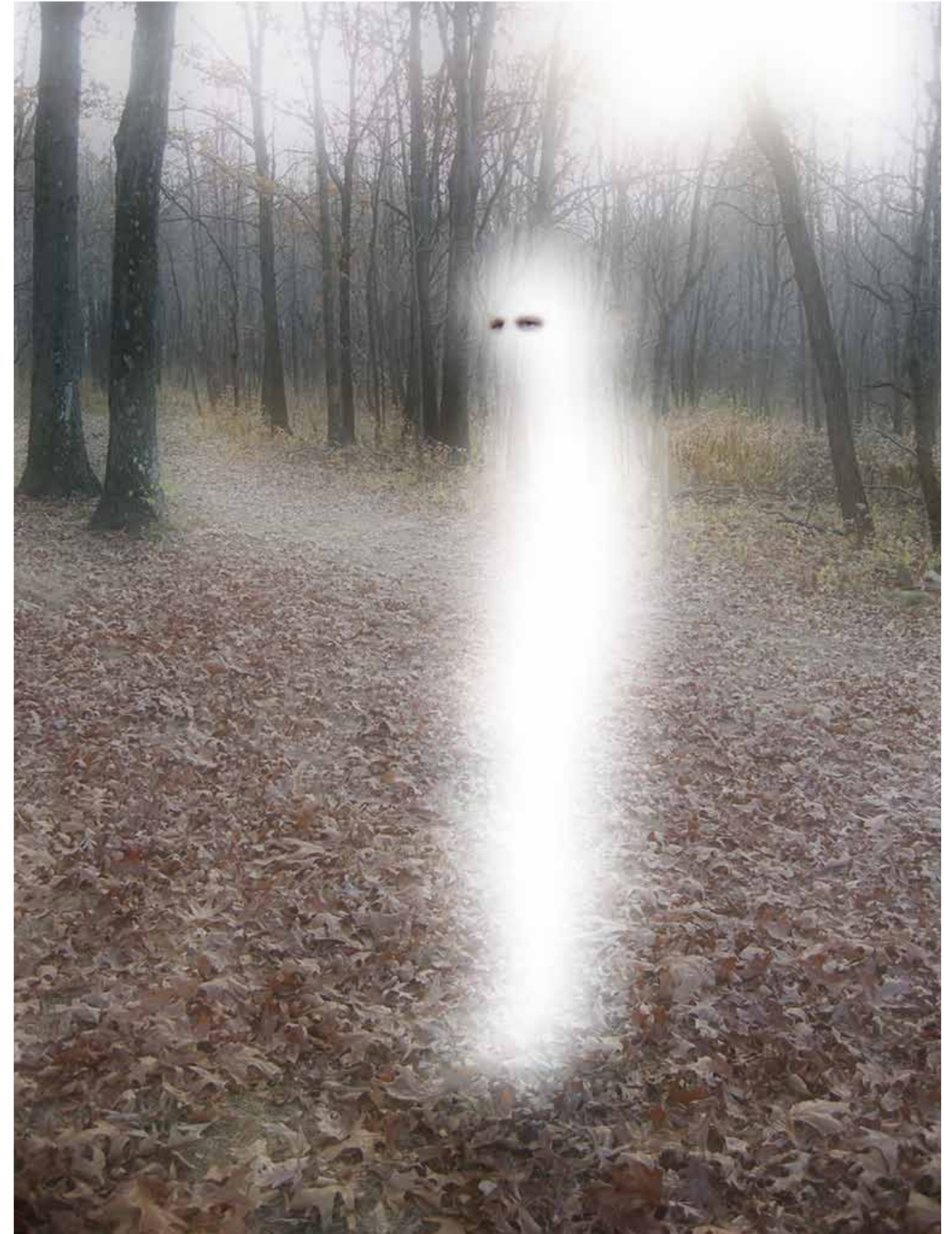


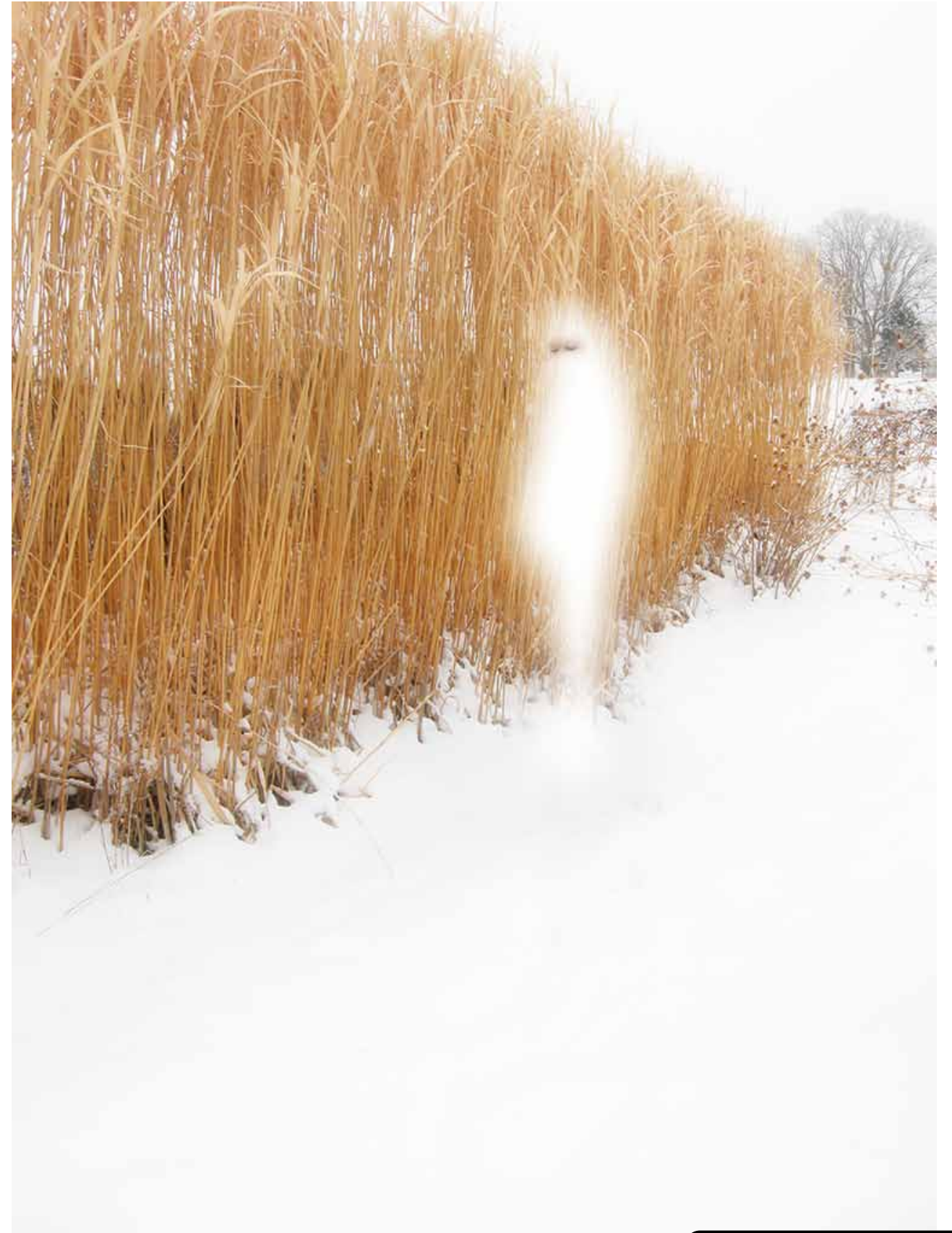
**Constantine Gedal**

was born and raised in St. Louis Missouri. Her early college years were spent obtaining a degree in graphic arts; later emphasizing fine art. Upon graduation she and her husband, Michael, settled down on acreage in Southern Illinois and set about to construct several solar and energy efficient structures including their 2400 square foot home. Organic gardens and goat husbandry took center stage in Ellen's life but a desire for a more "artistic" life led the couple to Los Angeles California.

Ellen spent two years at FIDM (the Fashion Institute of Design and Merchandising) in downtown Los Angeles. Here, she obtained her advanced degree in 1992. After a few years working in the industry, including several years at Mattel Toy Company as a senior project designer, she became disillusioned with the corporate world and longed for a more creative outlet. Having been trained in computer design while at Mattel, Ellen continued her training on her own using mostly Photoshop software. As digital technology advanced and the newer cameras were producing excellent resolution, Ellen found her perfect medium. It was a true confluence of technical advancements and creative desire that culminated in her current explorations in photo inspired art using both a camera to capture staged assemblages and a computer to alter and manipulate the pieces. Ellen has been creating works that bridge the world of prints, photography and collage.

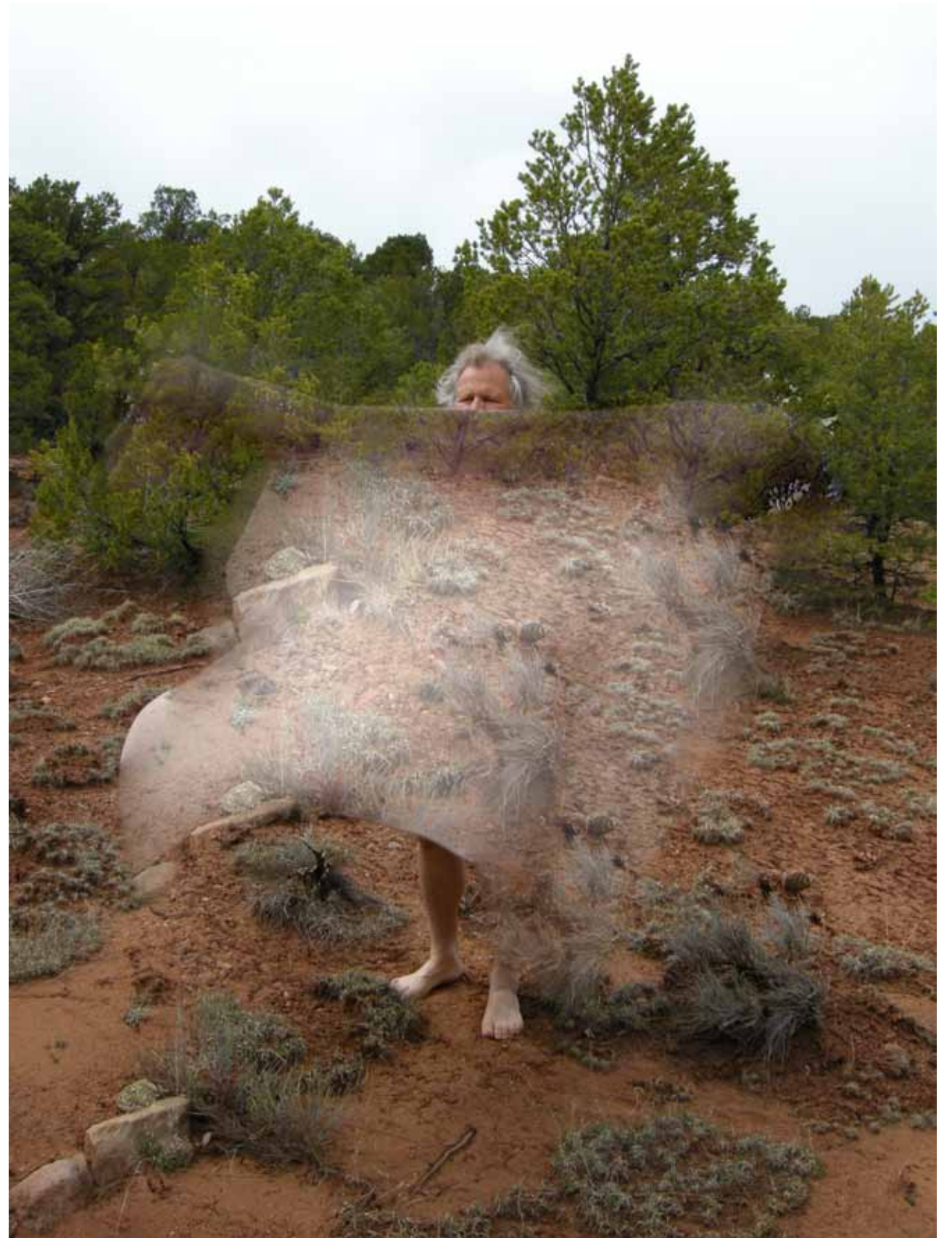
Ellen is currently represented by Susan Spiritus of the Susan Spiritus Gallery: <http://www.susanspiritusgallery.com>  
<http://www.ellenjantzen.com>





**Ellen Jantzen**







# Petra Dolezova

## INTERVIEW

**PH – you were born in Slovakia, but you have studied Art in Rotterdam, how did you end up in the Netherlands?**

**PD –** I came to the Netherlands thanks to my friend as an 'Au pair- in home babysitter' to one family from which I have run away from within the last 3 months and moved to Den Haag. In Den Haag I have started to live with a girl I never met before; we were roommates for about one year. After that, people were moving in and out and I settled in Haag, I was taking care of kids for different families.

**PH – you mentioned that your first camera was Praktika, when did you start with photography?**

**PD –** I used to have a small point and a shoot analog camera, my father bought it in Romania and gave it to me when I was going to the Netherlands. Praktika camera was a gift from a father of a family I worked for 4 years. Once I mentioned that I like photography he gave me his camera which he had from his dad; this was back in 2005. Right away, I went out and started looking for some beautiful moments.

**PH – why photography?**

**PD –** as a child I remember my father having a red light in our washroom, making prints which after a cold bath in the tub were hung to dry and this image has truly stayed with me in my mind. Also, my sister and I used to draw and in summer camps we used to win different art competitions so I guess I have some sort of talent. To me, photography is a more interesting form of expression than painting and since photography became more affordable to the general public, this being probably the main

reason why I started to pursue it.

**PH – you started with analog photography; did you develop your own films and your prints or did you rely on the service of photo lab?**

**PD –** The first time I had access to a darkroom was in Netherlands at school, that's when I started to develop my films; it was part of my class. I was making prints as part of my assignments and in my spare time. Even though I have my father's enlarger in my place I have not used it yet.

**PH – there is a lot of great photographers who started as painters, or dreamed about becoming famous painters, but photography is the medium they became famous in. Do you think that painting is a great foundation for a photographer?**

**PD –** we are all different, that is why someone can or cannot do certain things. It's not a rule or a privilege, but if someone understands photography they should search inspiration elsewhere.

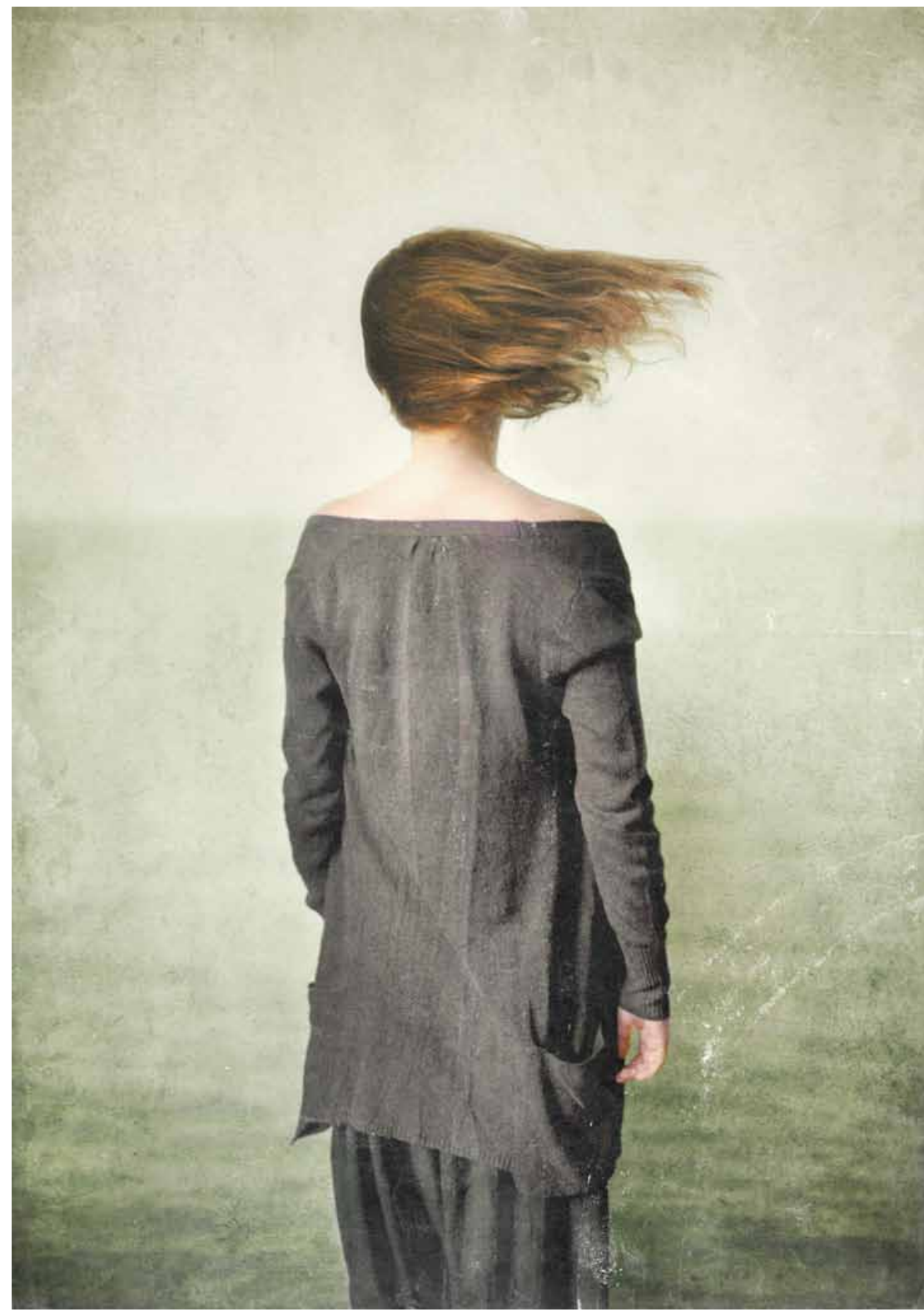
**PH – you said that photography is more of an interesting form of expression than painting to you, is it because photographs even heavily manipulated, still have some sense of reality, where paintings are pure creations?**

**PD –** It is more interesting to me because I am not as good of a painter. I create the picture in my head so it would not matter if it is a photograph or painting, but for me it's easier to work with photography. Maybe one day I'll try to paint my photographs, maybe like Jan Saudek does.



**petra Dolezová**

*INTERVIEW*



## INTERVIEW

**PH – at Willem de Kooning Academy, it is not only once that your teachers reminded you that your vision and style is different from Dutch born students; did this fact help you or was it rather a bittersweet experience?**

**PD –** this has definitely helped me. Later, I have noticed this on my own, when out of 20 students 15 of them did identical work and maybe 5 of us did something completely different and strange. I have realized that I have a different vision and form of execution, plus when teachers compared my work to Saudek it's always a great ego booster and gives you a lot of confidence. My teachers and photographers in general here in Netherlands respect Eastern European photographers, they appreciate the poetic feeling, esthetics, the sense of experiment in photographs; simply put- our own unique eastern feeling.

**PH –photographers in Netherlands tend to respect Eastern European photographers; how do you see Dutch and European photographers in general?**

**PD –** maybe because the post communist countries went through a lot of struggle and have suffered more, they approach photography differently- everything came bit later there, the good and the bad. Here, it's more of technical photography, or perfect hi-end cool shots in Hi-end lifestyle magazines, perfect models photographed with precise light against a white wall. Well somebody takes photography as a business and somebody as an art. Usually, when I am browsing photographs online I stop at a photographer from Poland or Russia, but that's just me.

**PH – how did you end up in surrealism?**





**PD** – since I was little I was in front of a computer, so I tried all the drawing software like Corel to create covers for audiotapes etc. Later, I have discovered Photoshop, so I started to play with it. I don't think it was the purpose to create surrealistic photographs at first; it was more about experimenting and so I ended up with final photographs that have a surrealistic feel.

**PH** – in your work, are you trying to present reality in an unreal concept or is it more about communication with the observer where you are trying to draw him/her deeper into your dreams?

**PD** – to me, it is very important how people see my photographs. Back in school, Kess Tabak looked at my portfolio and stopped at almost every photograph. Reactions of people are interesting and entertaining, some step forward just to make sure they see what they think



they see; it's almost like gentle manipulation with observers- they never know what's real and what's not. That's why my favorite photographs are Horizon I and II, where one is manipulated and other is not even if it seems like it is.

**PH** – how important is digital manipulation in your work?

**PD** – well it depends what the photo is for. If it's fantasy or form of art then more than when I photograph something to document it, but I always do some minor editing like colors, contrast etc. However, even in my surreal photographs there is not so much of surrealism. To me it's all about make people stop and think what's real and what's not and not just pass by. That's



**Petra Doležalová**

*INTERVIEW*





what I enjoy the most- to be one step ahead of them.

**PH – what's your opinion about digital manipulation?**

**PD** – I agree and disagree at the same time. In my opinion, there is 98% of manipulated images in media these days, and that way too much for people to realize what's real and what's fake, but if you repeat a lie 100 times it becomes true and our real world is only a reflection of an image that media presents.

On the other hand, I absolutely adore manipulation, there are some artists that can create such realistic manipulations that you almost believe they are true. I respect those artists. My images don't have that level of quality yet; even now I still have troubles with RAW files, that is why I am shooting jpgs and maybe that is the reason why my images are perfectly imperfect.

**PH – who from surrealistic era has the most influence on you?**



**PD** – most likely painters like Salvador Dali and Rene Magritte, from photographers I like creativity of Miro Svolik, manipulations of Gilbert Garcin, concepts of Teun Hocks. I like colors of Jan Saudek and Rogier Allbaas's photographs, but the list goes on and on with the names I am constantly forgetting.

**PH – you experiment with alternative photography, can you be more specific?**

**PD** – I started with Gumprint but discovered that it's not so easy and it takes lot of time

to master this process to end up with decent prints so I switched to Cyanotype. This process is very simple: you need two chemicals and the sun or UV light. Once you figure out how the chemicals work with paper and exposure you are all set to go. It's not expensive and it is a very simple process.

**PH – transformation from the digital to the alternative process like Cyanotype is not as easy as it might sound; with Cyanotype you don't enlarge the negative but make the contact print 1:1 on a paper, in the past this**



**Petra Dolezova**

*INTERVIEW*



## INTERVIEW

**required large format camera. Do you plan to use a large format camera or are you planning to make digital negative prints?**

**PD** – digital negatives is a definitely cheaper solution. However, I'd love to try large format photography one day. With Cyanotype I am using plants, leaves with negatives to create images, that is what interests me the most to create something unique on light sensitive paper waiting to be exposed.

**PH – did alternative photography change your work?**

**PD** - I always dreamed of unique prints and images, what is almost impossible with digital photography. Even galleries have problems with digital prints because they don't know how many prints there are. To me, creating unique and original prints is more important. Of course form and content has changed in my alternative process photography but there is always me and my vision in every print I make.

**PH – what are your plans for the future?**

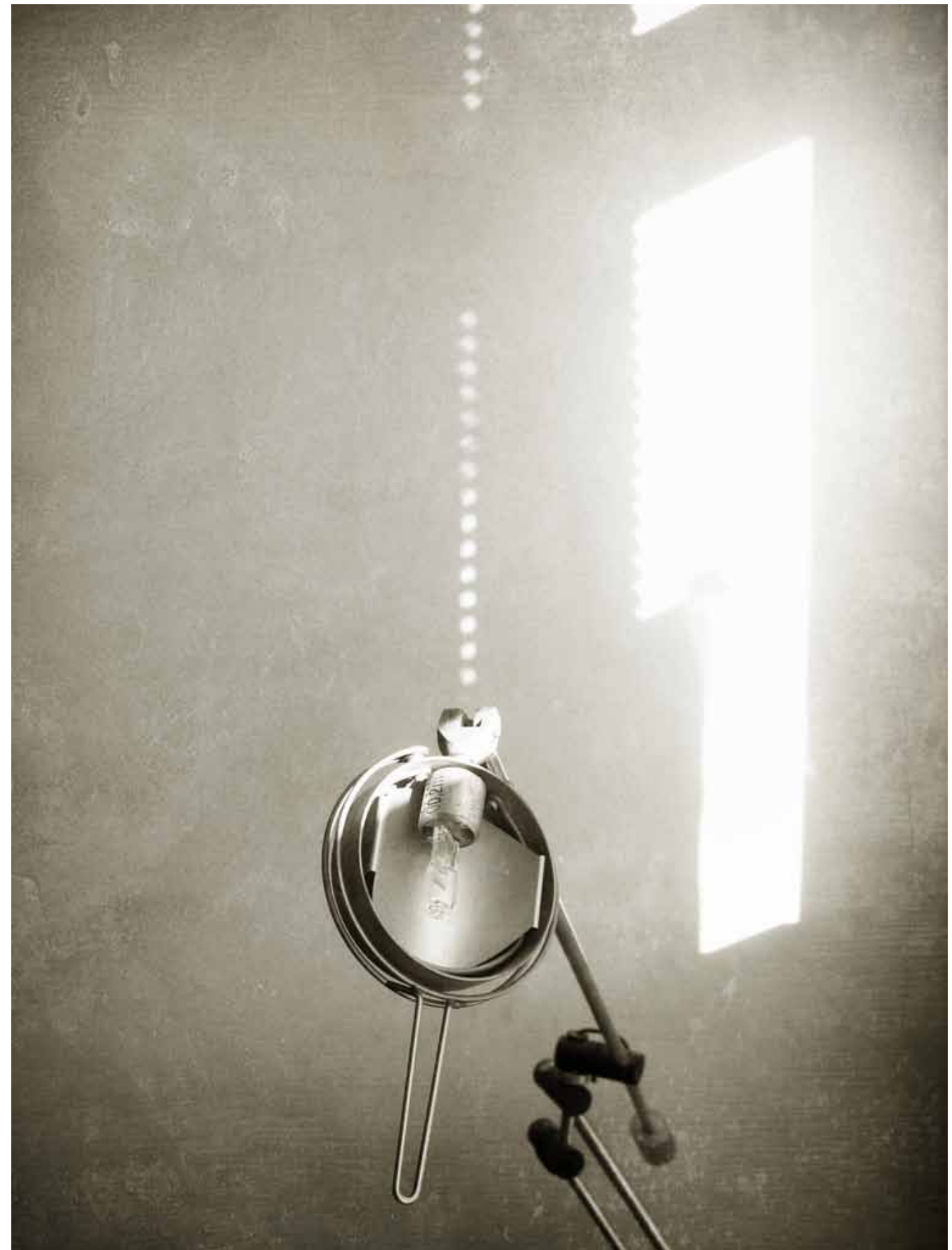
**PD** – definitely to finish school and keep doing alternative photography. I'd like to photograph book/CD covers, connect with music and maybe with motion pictures, also to experiment and keep searching, because searching is creating.

**PH – how do you see future of Art photography in today's unstable economy?**

**PD** – in Slovakia it must be hard to make a living from Art photography; here in Holland it might be possible, there is plenty of Galleries and the general public is more interested in Art plus the fact that people have bit more money here. Photography became very ordinary so artists have to work hard and keep his/her eyes open for any possibilities.

**PH – if not photography what other profession can you see your self in?**

**PD** – most likely I would bake cookies; sell tea in a small gallery/coffee bar. I'd like to make people happy and if not with my photographs then with cookies, even baking requires a lot of love and creativity.



# Michael Jackson

Born 1966, Wokingham, England

After working in the Aerospace industry for 15 years I left the business looking for a new and exciting future with painting. I set up a small studio in a stately home in Hampshire (actually it used to be the old ladies' toilets) and became an apprentice to the landscape painter Chris Baker. It was during this period that I discovered the Holga camera and photography took over from my painting work. Since then I have moved with my family to rural Wales and I spent 4 years photographing a single beach – Poppit Sands. I now divide my time between photographing rural Wales and the architecture of London – the two opposites seem to make a balance in my life.

I have been a finalist in the Hasselblad Masters Award for three consecutive years (2008, 2009 & 2010)

My Poppit Sands work has been published internationally in magazines such as Lenswork, Silvershotz and AG magazine and I am a regular contributor to Photography Monthly magazine and Welsh Country magazine.

<http://www.mgjackson.co.uk>



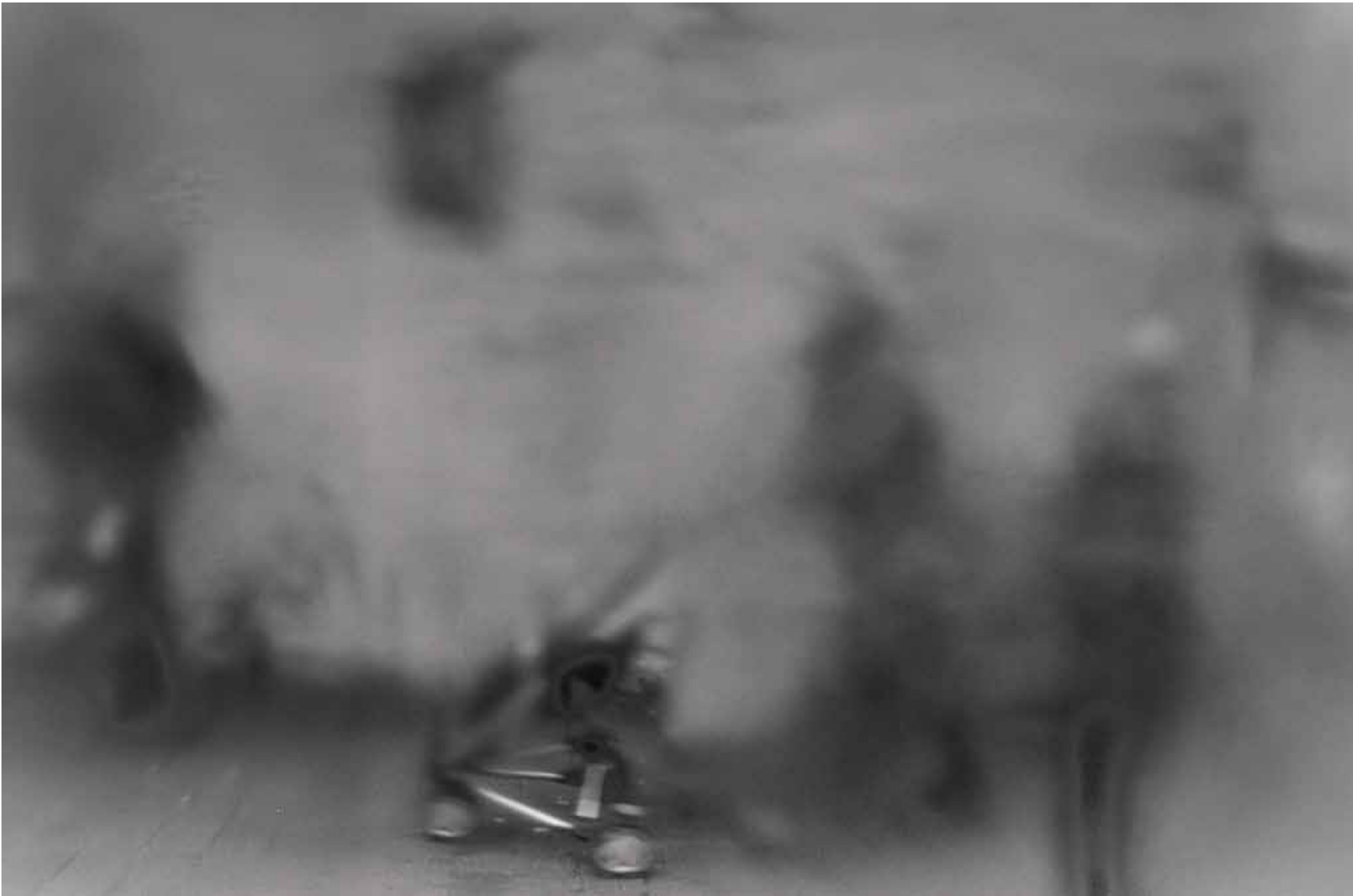


**Michael Jackson**



**Michael Jackson**





**Michael Jackson**

**Michael Jackson**

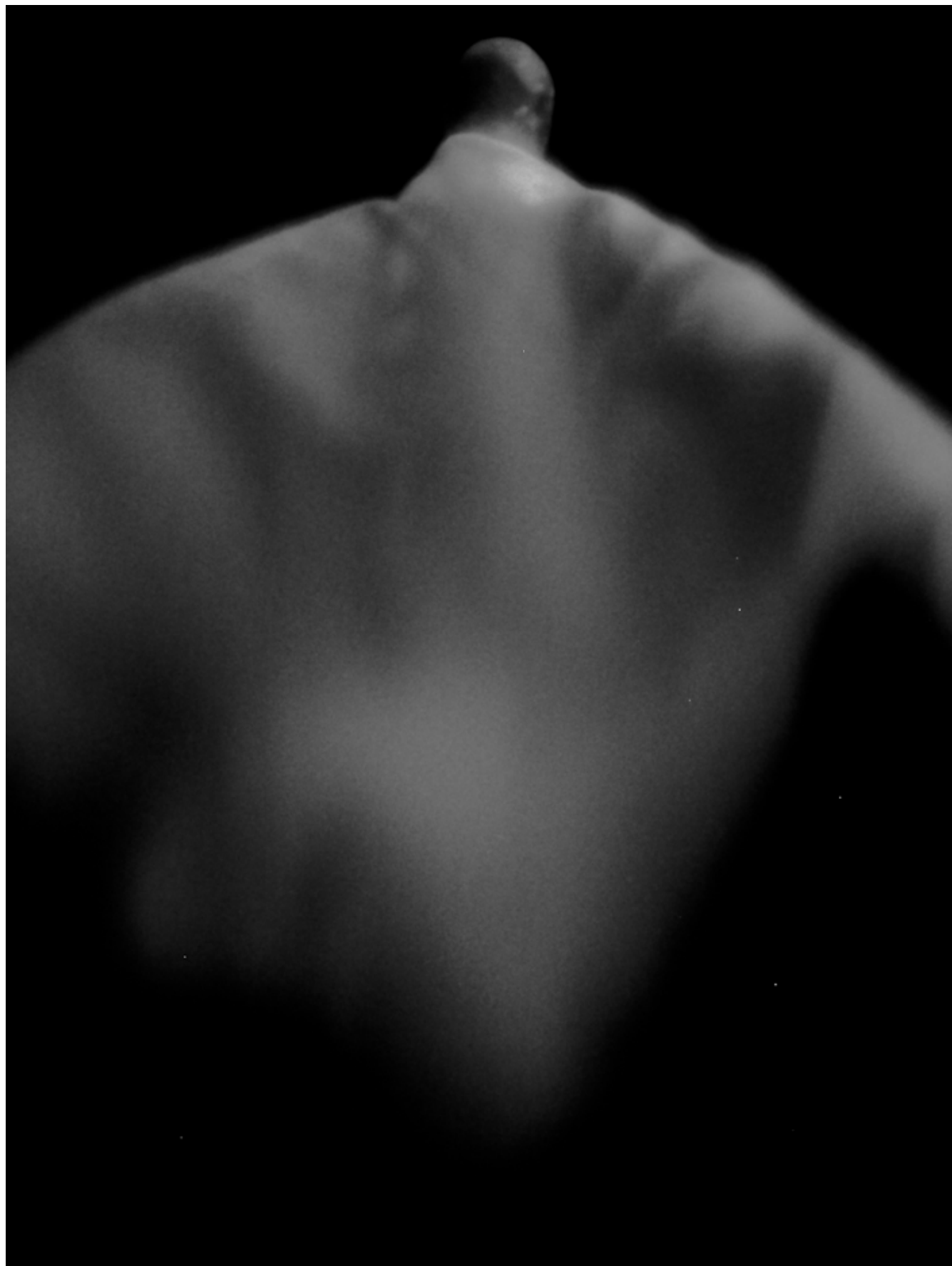




**Michael Jackson**



**Michael Jackson**



# Dorianne Wotton

31 years old, I live and work in Paris.

Ever since childhood I've practised various means of expression and it is by chance and as a self-taught person that I started photography in 2008.

Having always been prey to an obvious frenzy of contradictions, I've never stopped trying to capture my hallucinations, let myself go in front of the object that I contemplate, be elated by countless associations of ideas and lead my imagination towards the uncertain and the undetermined of its fantasy.

Driven by a form of anger, a sordid ironic distress, I've always tried to convey in my creations a sweet disillusion, or even an elegant uneasiness as to the outside reality. Resorting to different embellishments to make my reality more acceptable to eyes too often hurt is sometimes a necessary evil... In this respect, photography turned out to be a powerful medium that allows me to transcribe these mental images which I did not know how to express, and to represent my visions. Photography is also an introspective process to deal with my demons, my neurosis, to control my instability, to repress my passions. As I love the solitude inherent to photography, capturing images has quickly become a great physical and intellectual joy.

Photography makes people dream, it acts on our reverie and our unconscious. It inhabits our imagination and our imaginary. It makes us shift into another space and another time. With photography, I don't think, I dream. A sad and tender renunciation; a languishing agony. A complex ideal. Searching deep inside

me, I try as best as I can to give shape to these vague aspirations, these miseries without reason, these emotions without purpose. In a society where immediacy is prevalent, I've chosen to freeze time.

My photographic approach is mainly devoted to the depiction of the aesthetic of desolation. It is about showing the world as I feel it, emphasizing the obscure, the mysterious... Pointing at what we comprehend of misery, weakness, ordinariness and ugly... Drawing the attention on what makes sense, on these multitudes of small things upon which we don't dwell because they don't fit the aesthetic or moral codes. Interesting and showing how the world can be dark, painful, etc. Acknowledging that everything is inhabited by the illusion, the fictional, the imaginary, the unreal, in short, fiction.

Everything then becomes a potential object and subject of my creations, provided that they answer that artistic approach. Thereby, each cycle is a new mission, a wandering, a search for these images that aim above all at depicting the aesthetic of desolation. This approach is then visually characterized by breaks, discontinuities and a poietic of discrepancy, crossover and mixture, whatever the subject. A long way from the pretentious sophisticated refrains and the technical and aesthetic codes, it's always a matter of sensations. Therefore, I don't limit myself by a photographic format or taboos. Grain, fuzziness, textures, double exposure, distortion, accidents. I make this process give everything that is possible.

The means? Mental exodus, whatever its form and wherever it leads



me...The exploration and the sublimation of the most extreme affects...The elation past the aesthetic of desolation that the world and my contemporaries give to me every day... The confusion of genres, of values and dogmas... The illusion of myself blending in with another world, enveloped by my soft and oppressive narcotic companions...

The result? A long and dull proselytism, irritating anachronisms, a sum of abjections and arrogances past the seething, insipid and herding fauna, a light hebephrenia, a frantic instability, an unflinching nature, a pathetic and afflicted litany. An oxymoron incarnate. Everything and its opposite. Black on white.

Thereby, without troubling myself with feelings of distaste, and without submitting to the snobbery of "Culture" (the details of life are so much more exhilarating!), I take photographs. Or at least, I try. Fleeting reflections, confused echoes of my conscience; distorted mirrors of the harshness, cruelty and merciless violence of the real; angers, daydreams and paradoxes... Secretly hoping that Others will share this quest for (non) sense and this apology of desolation.

<http://www.dorianne-wotton.com/>



**Dorjane Woffon**





**Dorianne Wotton**





**Dorjane Woffton**



**Dorjanne Wotton**



**Dorjanne Wotton**



I am a Los Angeles photographer who first fell in love with photography at the age of 10 when my parents gave me a Pentax film camera for my birthday.

My "Remnants of Past" series is based on recurring visions that I have had as far back as I can remember. The images are made up of remnants of my experiences: dreams, nightmares, memories, religious rites, family rituals, and interactions with the people and animals around me. Many of the props I used are artifacts that have been passed down through generations of my family. For these reasons, the series is intensely personal and often includes symbolic meaning.

When asked the question as to what "super power" I would choose if I could pick just one, my answer has always been the power to fly. I assume that is the reason why so many of my dreams are pre-occupied with flight or with creatures that fly. Moreover, many of my dreams take place inside spaces that look abandoned, rather than a familiar location. That is the reason why I am drawn to shooting primarily in abandoned spaces, including a few that are allegedly haunted.

As my family and friends will attest, I am a person who enjoys spinning a good yarn, and I will occasionally embellish certain aspects of a story for effect. My art is similar in that I hope to provide a "jumping off point" for some fantastic tale, where the viewer can fill in whatever he or she thinks happens next. Many of us are captivated by the same visions, stories and themes, either subconsciously or consciously, because of our shared human experience.

My work has been exhibited in galleries and fine art festivals worldwide, and has been published in books, magazines, newspapers, exhibition catalogues, on popular blogs and on two album covers.

My fine art prints are available from the Duncan Miller Gallery in Los Angeles, California.

<http://www.carolynhampton.com>





**Carolyn Hampton**



**Carolyn Hampton**





**Carolyn Hampton**



**Carolyn Hampton**



**Carolyn Hampton**





**Carolyn Hampton**



**Carolyn Hampton**

I was born in 1958 and I live and work in Arras, France. After completing my studies (Economics and multimedia), I became a teacher. I started photography in 1995.

My artistic practice is about photographic fictions. As a photographer, my work is above all a way to understand everything surrounding us.

I searched for a long time for the best way to express myself. My first attempts at achieving this were through drawing, writing and music composition, but it's with a camera in my hands that I feel the most comfortable. Afterward I made it one of my jobs.

I enjoy the imaginary world of storytelling and I'm always trying to lift the veil over my own questioning about others, sex and death. It may seem intellectual, but if you think about it for a while, you will admit that everything in life revolves around these very questions!

<http://www.martial.rossignol.fr>







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