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Nº 224

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INDEPENDENT VISUAL JOURNALISM ASSOCIATION

WORLD IN FOCUS

PART I - STORIES, PLACES AND PERSPECTIVES



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BATLIC SEA, ON THE BEACH, POLAND

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All our publications are presently available in English, as digital and printed editions. They present the portfolios of photographers, videographers from around the world, famous, less known, beginners. We promote, inspire, show the wide dimension of photography and video. They reach tens of thousands of readers from over 84 countries every month. In the past few years Camerapixo has build a very strong photo-video community. Our magazines are very unique, modern with great design and excellent print quality.

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Our platform celebrates the beauty and
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*It is my great pleasure to welcome you to the first part of **WORLD IN FOCUS - WE INSPIRE**. As this edition brings together an exceptional collection of inspiring photographers and visual stories, we decided to divide it into two parts.*

We invite you on a photo-graphic journey across remarkable places and unforgettable experiences. From remote destinations and encounters with indigenous tribes to breathtaking landscapes, architecture, theatrical art, and the fascinating world of macro photography, every feature reveals a different way of seeing and interpreting our world.

I hope the photographs and interviews in this edition inspire you to explore new perspectives and remind you that behind every image is a photographer with a unique story, passion, and vision. 📷

ANETTA G. HELLER
Executive Editor

A. G. Heller



WORLD IN FOCUS is a celebration of photography as a universal language that connects people, cultures, and stories from around the globe. In this edition, we present photographers working across a wide range of genres, each demonstrating that curiosity, creativity, and the ability to observe are at the heart of every memorable photograph.

As with all our recent publications, every interview in this magazine is available through our **QR CARD SYSTEM**, allowing readers to enjoy multilingual interviews directly on their smartphones. It is one of the ways we continue to develop Camerapixo Press, making our publications more accessible and engaging for readers around the world.

Thank you for being part of the Camerapixo Press community. 📷

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Roberto Pazzi
Italy



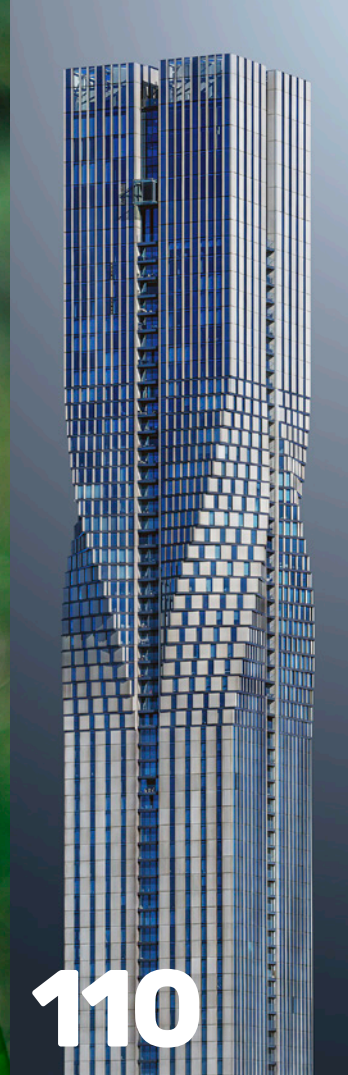
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Nina Lozej
Slovenia



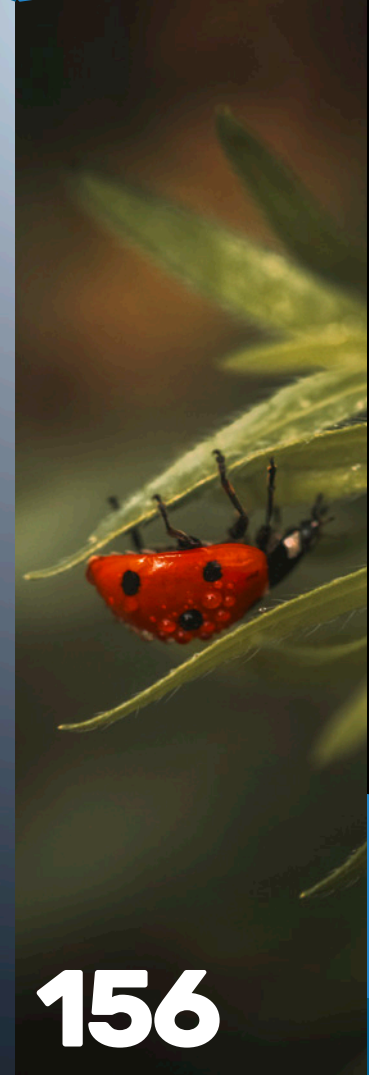
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MULTILINGUAL INTERVIEWS

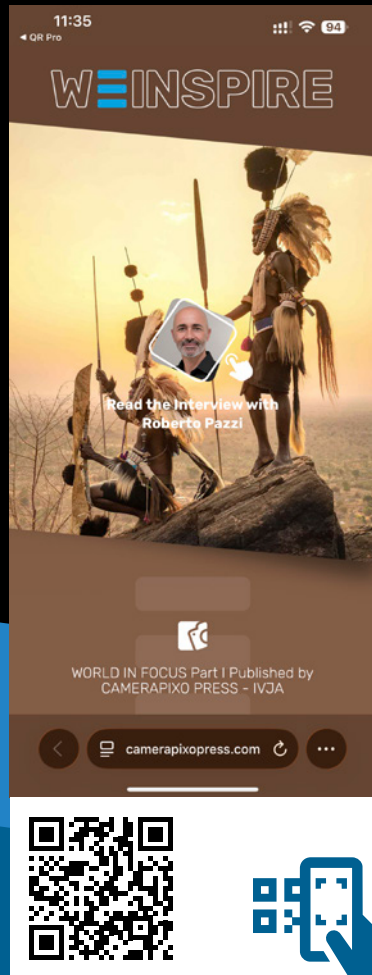
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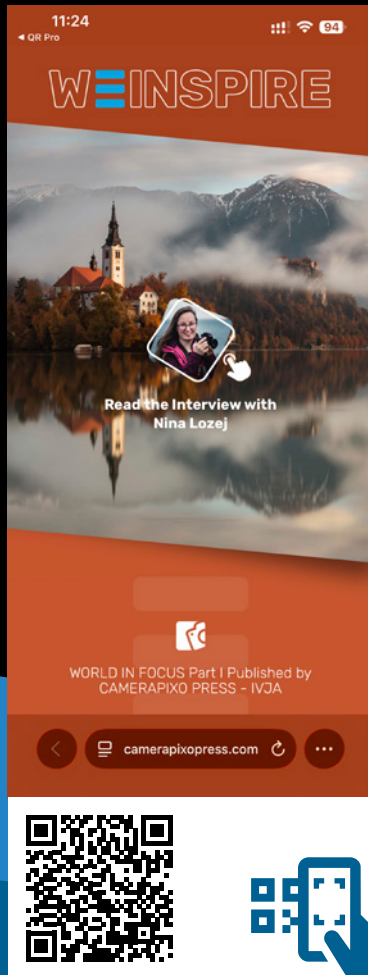
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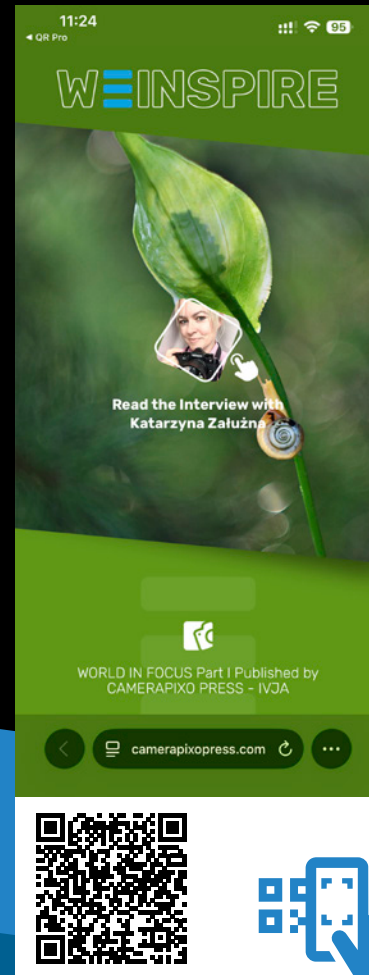
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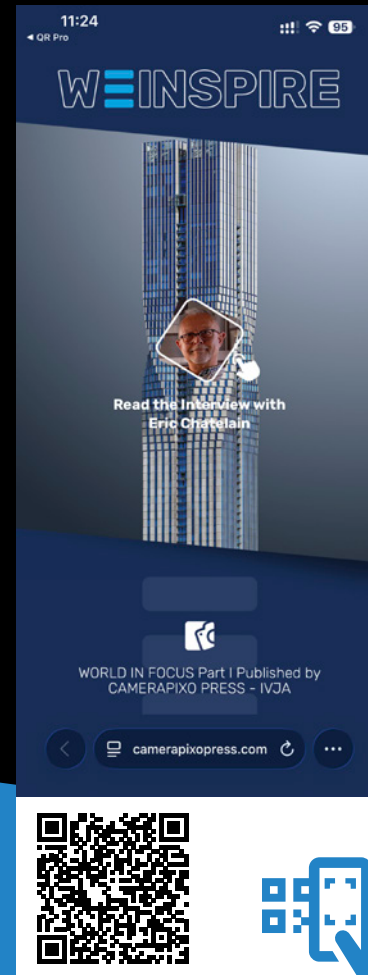
Roberto Pazzi



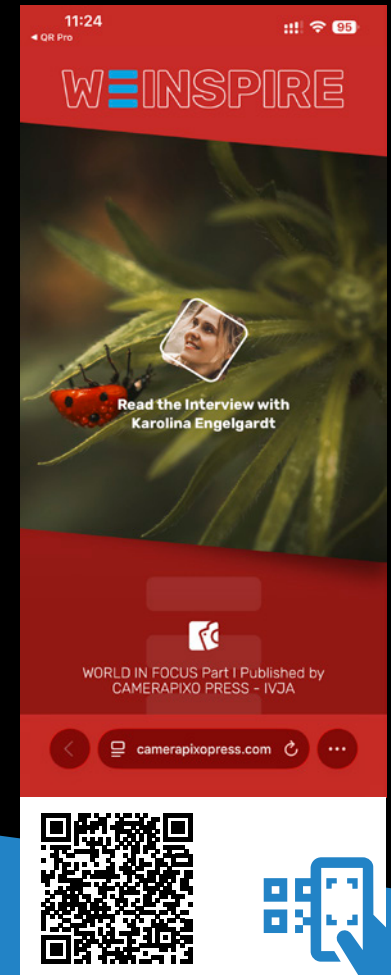
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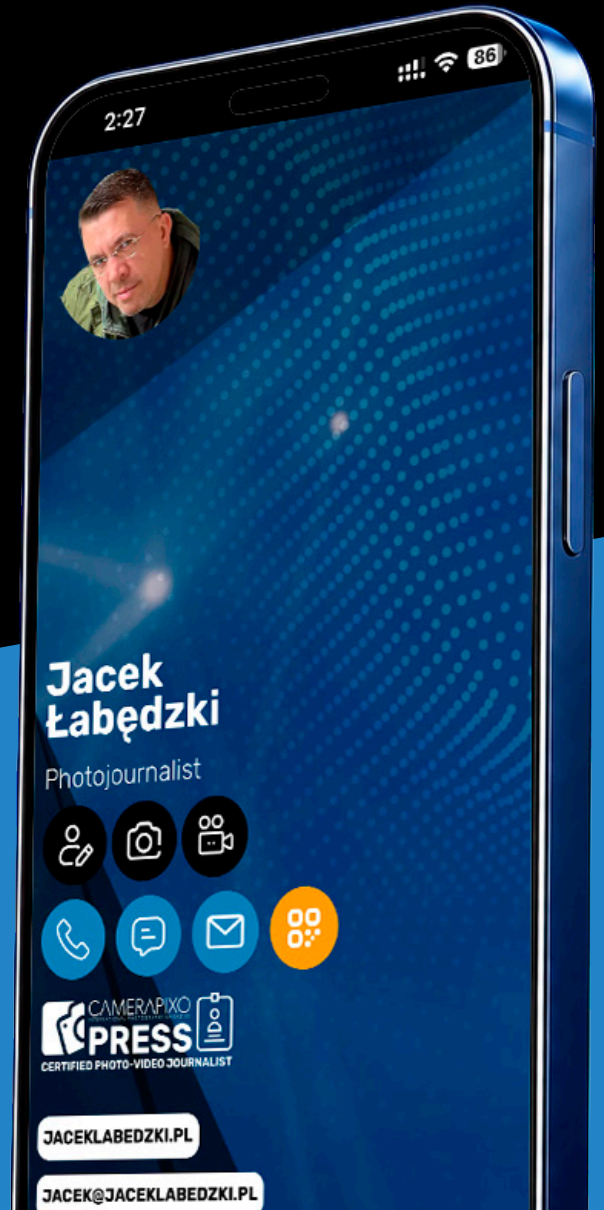
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Roberto Pazzi
Italy

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INTERVIEW



01 HOW DID YOUR JOURNEY INTO TRAVEL AND DOCUMENTARY PHOTOGRAPHY BEGIN? DO YOU REMEMBER THE MOMENT WHEN PEOPLE AND THEIR EVERYDAY LIVES BECAME AN IMPORTANT SUBJECT IN YOUR PHOTOGRAPHIC WORK?

I was trained as an engineer and worked for many years in the ICT sector, but travel had always been part of my life. In 2013, during a journey to West Papua in Indonesia, I photographed the Dani people living in remote highlands. That experience changed everything for me. I understood that photography was not only a way to document places, but a way to connect with people and preserve emotions, traditions, and fragile cultures. From that moment, everyday life and human stories became the center of my work.

02 WHAT ATTRACTS YOU MOST WHEN MEETING AND PHOTOGRAPHING PEOPLE DURING YOUR TRAVELS – THEIR GESTURES, FACES, WORK, SURROUNDINGS, CULTURE, OR THE STORIES HIDDEN IN EVERYDAY LIFE?

What attracts me most is the humanity behind every face and gesture. I am fascinated by the stories carried in expressions, hands, wrinkles, movements, and daily rituals. I see every person as a living book. Their work, surroundings, and traditions are important, but what really interests me is the emotional truth hidden inside ordinary moments.

03 HOW DO YOU PREPARE FOR A PHOTOGRAPHIC JOURNEY BEFORE ARRIVING IN A PLACE YOU HAVE NEVER VISITED BEFORE?

Preparation is essential, especially when working in remote or difficult areas. Before every trip, I study the local culture, traditions, social conditions, and political situation. I work carefully on logistics and local contacts because good preparation is also a matter of safety and respect. At the same time, I try to leave space for spontaneity because some of the most meaningful moments happen unexpectedly.

04**HOW DO YOU BUILD TRUST BETWEEN YOURSELF AND THE PEOPLE YOU PHOTOGRAPH, ESPECIALLY IN CULTURES VERY DIFFERENT FROM YOUR OWN?**

Trust comes from respect, patience, and genuine curiosity. At the heart of my work is the deliberate effort to build genuine relationships with the individuals and communities encountered. I invest time in listening, sharing daily experiences, and cultivating trust, guided by a sincere personal interest and the need to understand cultures from within. Even with strong cultural differences, human connection is universal. When people understand that your interest is sincere, barriers disappear naturally. This approach allows for representation that is informed, nuanced, and deeply respectful, moving beyond surface observation to convey meaningful human narratives.

05**HOW HAVE YOUR TRAVELS INFLUENCED THE WAY YOU UNDERSTAND PEOPLE, LABOR, AND EVERYDAY LIFE IN DIFFERENT PARTS OF THE WORLD?**

Travel has taught me humility. In many places I have seen people living with very little material comfort but with incredible dignity, resilience, and strength. It changed my perception of what is truly essential in life. These are the simplest but most important things in life and in our modern societies we are slowly forgetting them.

06**YOUR PROJECT HUMANKIND FOCUSES ON HUMAN STRENGTH, PHYSICAL LABOR, AND DAILY EFFORT. WHAT MADE THIS SUBJECT SO IMPORTANT TO YOU?**

HUMANKIND doesn't focus on human strength, physical labor, and daily effort. HUMANKIND stands as a visual tribute to the diversity, resilience, and enduring spirit of human cultures. Physical labor and daily effort are just a marginal part embedded in everyday life of these cultures.

The book is not about labor, but about the celebration of the richness of human diversity, the resilience of minor ethnic groups and communities against change and globalization. HUMANKIND is also an invitation to reflect on the fragility of their irreplaceable legacies. Our shared cultural heritage, which has shaped, and continues to shape, the world we inhabit, faces an uncertain future. As modernity advances, ancient ways of life stand at a crossroads, suspended between preservation and transformation.

By bringing these extraordinary cultures into focus, the book encourages a deeper appreciation of their significance while underscoring their vulnerability. Sharing knowledge is the first step toward understanding. Awareness fosters value, appreciation, and responsibility, which in turn supports the safeguarding of cultural memory and ensures that vanishing practices are not forgotten.

07**HOW DID YOU SELECT THE PHOTOGRAPHS FOR HUMANKIND, WHICH FEATURES MORE THAN 200 LARGE-FORMAT IMAGES? WHAT MADE A PHOTOGRAPH ESSENTIAL FOR INCLUSION IN THE BOOK?**

I chose images that carried both visual strength and emotional depth. Every photograph needed to communicate a story, a human presence as an ambassador of their culture and traditions, and a sense of authenticity. I wanted the book to feel coherent, immersive, and timeless.

08 WHILE WORKING ON HUMANKIND, DID YOU NOTICE A STRONG CONTRAST BETWEEN THE MODERN TECHNOLOGICAL WORLD AND PLACES WHERE HUMAN STRENGTH STILL REMAINS ESSENTIAL TO EVERYDAY LIFE?

In some parts of the world technology dominates almost every aspect of life, while in others survival still depends directly on the body, nature, and collective work. This contrast is enormous and it reveals how differently human beings experience time, effort, and relationships with the environment.

09 WHAT ROLE DOES COMPOSITION PLAY IN YOUR PHOTOGRAPHY – DO YOU FIRST NOTICE THE PERSON AND THEIR STORY, OR THE LIGHT, FORM, AND VISUAL STRUCTURE OF THE IMAGE?

The human story always comes first. So, composition, light, and visual structure are essential because they help give strength and clarity to that story and the emotions. I try to balance instinct and aesthetics so the image becomes a real document but at the same time visually powerful and with my personal interpretation from an aesthetic point of view.

10 IS THERE ONE ENCOUNTER, PLACE, OR MOMENT FROM YOUR TRAVELS THAT HAS STAYED WITH YOU AND STILL RETURNS TO YOUR MIND AS A PHOTOGRAPHER?

There are many, but if I have to select one, I probably stay with the time spent with the Mundari people in South Sudan. Unforgettable experience. Their relationship with cattle, the atmosphere of the camps at sunrise and sunset, the smoke, dust, and rituals created an almost surreal environment. It was one of those experiences where photography, culture, and emotion merged completely.

11 HOW DO YOU APPROACH PHOTOGRAPHING DIFFICULT PHYSICAL LABOR IN A RESPECTFUL WAY, WITHOUT SIMPLIFYING THE REALITY OR CREATING DISTANCE BETWEEN YOURSELF AND THE PEOPLE IN YOUR PHOTOGRAPHS?

Respect is fundamental, always. I never want people to appear as exotic subjects or symbols of suffering. I try to photograph them from inside the experience, not from a detached perspective. Spending time with communities helps me understand the reality behind the image. My goal is not to create pity, but dignity, empathy, and recognition.

12

WHAT DOES THE PHOTOGRAPHIC BOOK MEAN TO YOU AS A FORM OF PRESENTING A PROJECT COMPARED TO EXHIBITIONS, MAGAZINES, OR ONLINE PUBLICATIONS?

Generally speaking, a photographic book is probably the most complete and intimate way to present a project. It allows the photographer to control rhythm, sequence, and narrative depth, creating a slower and more immersive experience compared to exhibitions, magazines, or online platforms. It becomes an object that can be revisited over time, almost like a visual journey.

In the specific case of HUMANKIND, the book also carries a deeply personal meaning. It represents a concrete endpoint, a milestone of a profound life transition. It is the tangible confirmation that the decision to follow my passions, photography and travel, has become a sustained reality. For more than ten years, this path has taken me across three continents, and today it is fully embodied in a coherent body of work under the name HUMANKIND. For this reason, the book is self-published in order to maintain full creative freedom over every decision. It is produced as a limited edition and following museum-quality standards. It is printed using offset printing rather than digital methods, bound with sewn signatures and refined binding details, and presented in a hardcover format. The interior is printed on three different types of paper, chosen to create a tactile as well as visual experience, so that the physical sensation of the book becomes part of its narrative.

13

WHAT WOULD YOU LIKE READERS TO FEEL OR UNDERSTAND WHEN LOOKING AT YOUR PHOTOGRAPHS — EMPATHY, RESPECT, CURIOSITY ABOUT THE WORLD, ADMIRATION FOR HUMAN RESILIENCE, OR SOMETHING ELSE ENTIRELY?

I would like people to feel curiosity, empathy, and respect. I would like people to reflect on the richness of cultural diversity and on the importance of preserving traditions and identities that are disappearing very quickly. This is the real and very last aim of HUMANKIND. True preservation begins with knowledge and awareness, because understanding is the first step toward respect and protection.

14

ARE THERE PHOTOGRAPHERS, ARTISTS, TRAVELERS, OR DOCUMENTARY STORYTELLERS WHO ESPECIALLY INSPIRE YOU? IF SO, WHAT DO YOU VALUE IN THEIR WORK, AND HOW HAVE THEY INFLUENCED YOUR OWN APPROACH TO DOCUMENTARY AND TRAVEL PHOTOGRAPHY?

Photographers like Sebastião Salgado, Steve McCurry, and Jimmy Nelson were important inspirations for me, especially in the beginning. I admire their ability to combine strong visual language with deep human storytelling. Their work, along with the work of other photographers, encouraged me to search not only for beautiful images, but for meaningful human connections. 



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Papua New Guinea. Group of young Chimbu boys with the traditional body decoration made with charcoal.



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Ethiopia – Amhara Region. A portrait of an Orthodox priest reading a holy book written in Ge'ez alphabet.



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Chad. Group of Sudosukai - Wodaabe people celebrating the Gerewol festival.



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Papua New Guinea. Portrait of a Huli Wigman with the traditional headdress made from their own hair.



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Group of Chimbu tribesmen gathered around a fire (Papua New Guinea)



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West Papua (Indonesia). Portrait of a Dani child among other warriors.



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West Papua (Indonesia). Portrait of a Dani leader with his warriors.



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Namibia. Group of San tribesmen resting around a fire beneath an ancient rock painting left by their ancestors thousands of years ago.



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Chad. Group of young Boudouma women gathered around a fire.



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Ethiopia – Omo Valley. Portrait of a Kara tribesman with his child.



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Iran. Interior of a pigeon tower once used to collect pigeon guano as a natural fertilizer for agricultural fields.



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Chad. Boudouma semi-nomadic herder burning pastureland to fertilize the soil and encourage fresh grass growth.



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Namibia. Portrait of a young Himba woman with her baby.



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Vietnam. Portrait of a young Hmong mother with her baby.



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Namibia. Group of Herero people wearing their distinctive clothing and iconic horn-shaped headgear.



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Ivory Coast. The Snake Girls, acrobatic dancers from the Guéré ethnic group.



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Mongolia. Group of Kazakh eagle hunters crossing a ford.



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Papua New Guinea. Portrait of a Kutumb Tambul tribesman in his ceremonial attire.



© ROBERTO PAZZI

South Sudan. Portrait of Lopit tribesmen at sunrise wearing their distinctive head-dress.



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South Sudan. Mundari child cleaning the horns of a bull with a mixture of mud and water.



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South Sudan. Mundari cattle camp at sunset.



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Chad. Young Boudouma shepherd with his flock.



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South Sudan. Mundari child with one of the cattle bulls.

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Papua New Guinea. Group of Asaro "Mudmen" wearing their traditional clay masks.



© ROBERTO PAZZI

Papua New Guinea. Group of Chimbu Skeleton tribesmen gathered around a fire.



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Benin. Priest of the Temple of Thunder during a Vodou ritual.



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Madagascar. Daily life along the Avenue of the Baobabs.



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China – Yunnan. Portrait of Tibetan people inside their home.



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Madagascar. Members of the Fifohazana movement during a Sunday procession.



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India – Uttar Pradesh. Representation of Moksha in Hinduism, symbolizing liberation from the cycle of reincarnation.



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Bhutan. Portrait of performers preparing for Tshechu, the country's most important religious festival.



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Morocco. Street scene in a medina alley in Chefchaouen.



HUMANKIND

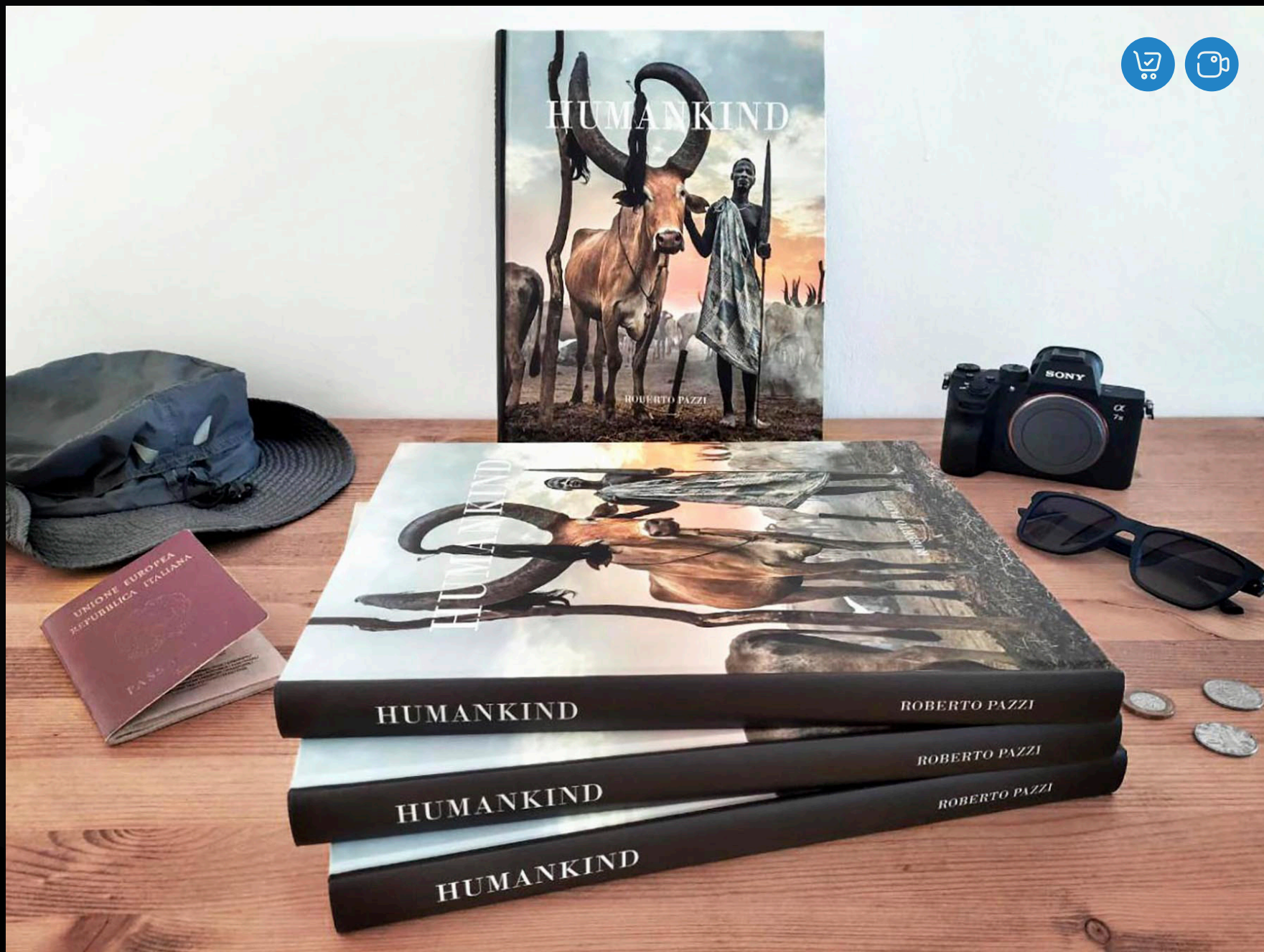
A TRIBUTE TO THE DIVERSITY OF HUMAN CULTURES

HUMANKIND by Roberto Pazzi is a remarkable photographic journey celebrating the richness, resilience, and cultural heritage of indigenous communities and ethnic groups around the world.

Rather than documenting everyday labor, the book highlights the traditions, identities, and ways of life that continue to survive despite the growing influence of globalization. Through compelling visual storytelling, it encourages readers to appreciate the diversity of human cultures while reflecting on the importance of preserving these irreplaceable legacies for future generations.

HUMANKIND is an inspiring publication for anyone who values documentary photography, culture, and the power of photography to preserve history.

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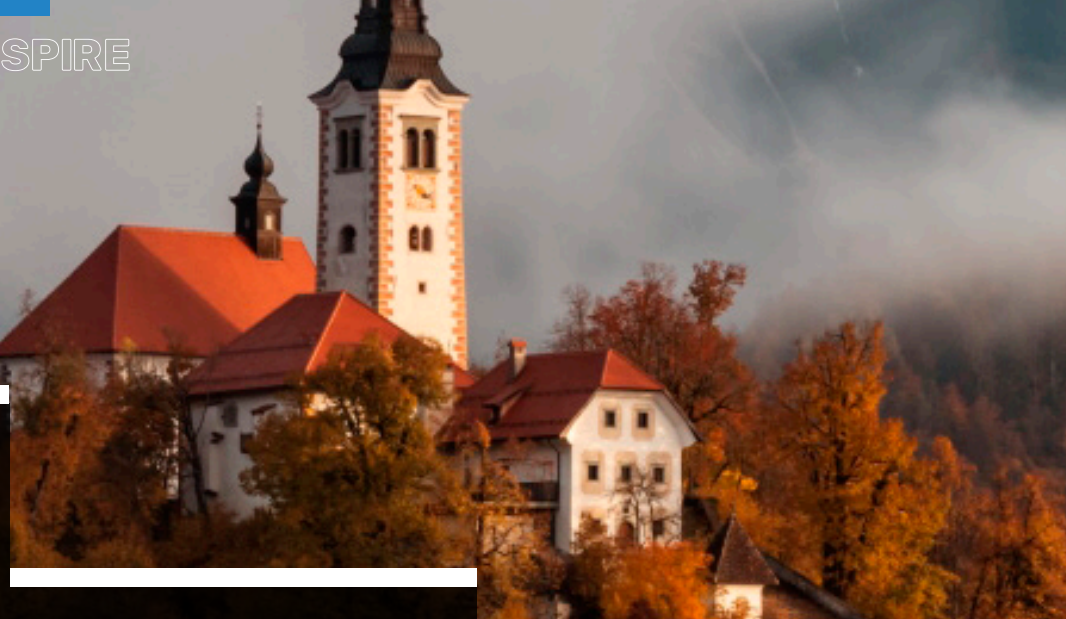


SCAN TO OPEN
THE MULTILINGUAL
INTERVIEW



01 HOW DID YOUR JOURNEY INTO LANDSCAPE PHOTOGRAPHY BEGIN, AND WHEN DID NATURE AND LIGHT BECOME AN IMPORTANT PART OF YOUR PHOTOGRAPHIC LANGUAGE?

I'm a landscape photographer from Slovenia, and photography has been part of my life since my teenage years. I started by casually photographing everyday subjects during trips around Slovenia, but over time I became fascinated by landscapes, weather, and especially the way changing light transforms familiar places. Around ten years ago, photography became more intentional, as I started waking up for sunrises, chasing fog, storms, and rare atmospheric conditions. Nature and light gradually became the core of my visual language because they constantly reshape the mood and emotion of a landscape, turning ordinary scenes into something unique and fleeting.



02 WHAT ATTRACTS YOU MOST ABOUT THE LANDSCAPES OF SLOVENIA – ATHE DIVERSITY OF LOCATIONS, MOUNTAINS, LAKES, FOG, CHANGING LIGHT, SEASONS, OR THE ATMOSPHERE OF THE ENVIRONMENT ITSELF?

What attracts me most about Slovenia is how much diversity exists within such a small country. In just a few hours, you can move from alpine mountains and lakes to rolling hills, forests, coastline, or fog-filled valleys. I'm especially drawn to changing weather and light – fog, storms, autumn colors, fresh snow, or the warm tones of sunrise and sunset. These conditions constantly transform familiar places and make them feel new again. I also enjoy how human elements like churches, castles, or mountain roads interact naturally with the landscape, adding atmosphere and visual focus without overpowering nature itself.

03 HOW DO YOU PREPARE FOR PHOTOGRAPHING A LOCATION – DO YOU CAREFULLY PLAN YOUR IMAGES IN ADVANCE, OR DO YOU PREFER TO LET THE CONDITIONS AND LIGHT GUIDE YOU ONCE YOU ARRIVE?

I usually prepare carefully before going out to photograph. I study weather forecasts, fog conditions, cloud movement, seasons, and how the light interacts with specific locations. Over the years, revisiting the same places has helped me understand when and why certain conditions work best. At the same time, I try to stay flexible once I arrive. Nature is unpredictable, and some of the best moments happen unexpectedly. Rather than forcing a fixed idea, I prefer to react to what the landscape offers in that moment and adapt my compositions and approach to the conditions I find.

04

ARE YOU MORE DRAWN TO SPECTACULAR LANDSCAPES OR TO QUIET, SUBTLE MOMENTS THAT REQUIRE MORE PATIENCE AND OBSERVATION?

I enjoy both, but over time I have become more drawn to quieter and more subtle moments. Spectacular conditions like dramatic storms or glowing fog are exciting, but often the images that stay with me longest are the calmer ones that require patience and observation. A soft layer of mist, gentle morning light, or a simple composition with balanced atmosphere can sometimes feel more emotional and timeless than an obviously dramatic scene. I think those quieter moments allow viewers to slow down and connect more deeply with the landscape rather than just react instantly to visual intensity.

05

WHAT ROLE DOES PATIENCE PLAY IN LANDSCAPE PHOTOGRAPHY, ESPECIALLY WHEN NATURE DOES NOT IMMEDIATELY OFFER PERFECT CONDITIONS?

Patience is one of the most important parts of landscape photography. Nature rarely gives perfect conditions immediately, and many of my favorite images came after returning to the same location multiple times or waiting for hours in uncertain weather. Over the years, I learned not to force results and to accept that some days simply will not work photographically. Patience also means observing carefully and staying present, because conditions can change very quickly. Even when I return home without taking a single photo, the experience is still valuable, since each visit helps me better understand the landscape, weather, and light for future opportunities.

06

HOW DO YOU APPROACH EDITING LANDSCAPE PHOTOGRAPHS – DO YOU TRY TO PRESERVE THE NATURAL CHARACTER OF A PLACE, OR DO YOU ALLOW YOURSELF A MORE PERSONAL INTERPRETATION OF LIGHT AND COLOR?

My approach to editing is focused on preserving the natural character of the scene while still expressing how it felt in that moment. I don't aim to create something that wasn't there, but rather to refine light, contrast, and atmosphere so the image reflects my personal experience of the landscape. Over time, my editing has become more subtle and controlled – less about strong dramatic changes and more about enhancing mood in a natural way. The goal is always to stay honest to the conditions, while still guiding the viewer toward the emotion I felt when I was there.

07

ARE THERE PLACES IN SLOVENIA THAT YOU RETURN TO AGAIN AND AGAIN BECAUSE THEY REVEAL SOMETHING DIFFERENT EACH TIME?

There are several places in Slovenia I return to regularly because they never look the same twice. Locations like Lake Bled, Sveti Tomaž, the Soča Valley, or the alpine areas around Kranjska Gora can completely transform depending on fog, season, and light. What keeps me coming back is not the place itself, but how it constantly changes. Each visit offers a different mood, atmosphere, or composition, especially when conditions align in a new way. Over time, these locations also become more meaningful, because I start to understand their rhythms and how they behave under different weather conditions.

08 HOW DOES YOUR PHOTOGRAPHY CHANGE DEPENDING ON THE SEASON AND THE CHARACTER OF THE LANDSCAPE?

Each season changes both the landscape and my way of seeing it. In winter and autumn, I'm mostly drawn to fog, soft light, and minimal scenes, while spring and summer bring more color, clarity, and wider compositions. I adapt my approach based on what nature offers, sometimes focusing on mood and atmosphere, other times on light, contrast, or detail. The same location can feel completely different depending on the season, which is what keeps it interesting for me. I don't try to force a style onto a place; instead, I let the character of the season guide how I photograph it.

09 WHAT WAS THE MAIN MOTIVATION BEHIND CREATING SLOVENIA PHOTOGRAPHY TOURS?

The main motivation behind creating Slovenia Photography Tours was to share my experience and knowledge of photographing Slovenia's landscapes in the best possible conditions. Over the years, I've spent countless early mornings and repeated visits learning how different locations behave in specific weather, light, and seasons. I wanted to use that knowledge to help others skip the years of trial and error and experience these places at their most powerful moments. It's also a natural extension of my photography; not just capturing Slovenia myself, but helping others see and photograph its beauty in a more intentional and meaningful way.

10 HOW IMPORTANT IS AN INDIVIDUAL APPROACH FOR YOU WHEN WORKING WITH PHOTOGRAPHERS WHO COME TO DISCOVER SLOVENIA THROUGH PHOTOGRAPHY?

An individual approach is very important to me. Every photographer sees and experiences a place differently, so I try to adapt to their level, interests, and creative goals rather than applying a fixed method. Some people want guidance with technical aspects, others are more focused on composition or finding strong conditions, and some simply want to experience Slovenia's landscapes in the best possible light. I see my role as helping each person connect with the landscape in their own way, while sharing the knowledge I've built from years of exploring these locations.

11 HAS LEADING PHOTOGRAPHY TOURS ALSO CHANGED YOUR OWN WAY OF SEEING SLOVENIA AND THE PLACES YOU HAVE KNOWN FOR YEARS?

Yes, it definitely has. Leading tours has made me slow down more and observe locations in a different way, not just as a photographer but also through the eyes of someone who is helping others see the same place. It has reminded me of details I might otherwise overlook and made me more aware of how different conditions affect different people. Sometimes it also leads me to revisit familiar places with a fresh perspective, almost as if I'm seeing them again for the first time. In a way, it has deepened my own connection to Slovenia.

12**WHAT WOULD YOU LIKE PARTICIPANTS TO TAKE AWAY FROM YOUR TOURS — ONLY STRONG PHOTOGRAPHS, OR ALSO A DEEPER EXPERIENCE OF PLACE, LIGHT, AND NATURE?**

For participants, the most important takeaway for me is not just strong photographs, but a deeper experience of place, light, and nature. Of course, capturing good images is part of the journey, but I believe the real value is learning how to see and understand how conditions, timing, and atmosphere shape a landscape. I want people to leave with a stronger connection to Slovenia and with a new awareness of how quickly and beautifully nature changes. Ideally, they return home not only with images, but also with a lasting appreciation for being present in the landscape.

13**WHAT WOULD YOU LIKE READERS TO FEEL WHEN LOOKING AT YOUR LANDSCAPE PHOTOGRAPHY — PEACE, WONDER, CURIOSITY ABOUT SLOVENIA, CONNECTION WITH NATURE, OR SOMETHING ELSE ENTIRELY?**

When people look at my photography, I hope they feel a sense of peace, wonder, and curiosity. Peace from the calm, atmospheric moments in nature; wonder from seeing familiar landscapes transformed by light and weather; and curiosity to explore places like Slovenia themselves. More than anything, I want viewers to feel emotionally connected to the landscape and become more aware of the subtle beauty that surrounds us every day, especially in moments we often overlook.

14**ARE THERE PHOTOGRAPHERS, ARTISTS, OR PEOPLE CONNECTED WITH NATURE AND TRAVEL WHO ESPECIALLY INSPIRE YOU? IF SO, WHAT DO YOU VALUE IN THEIR WORK, AND HOW HAVE THEY INFLUENCED YOUR OWN APPROACH TO LANDSCAPE PHOTOGRAPHY?**

Yes, I have been influenced by many photographers. At the beginning, it was mostly local photographers in Slovenia that I discovered through social media and photography platforms. Seeing familiar places through their eyes helped me realize how much potential there is in the landscapes around me. Later, I was also inspired by photographers from all over the world who travel widely and still highlight Slovenia as a uniquely beautiful location, sometimes even comparing it to more famous destinations like Italy.

That perspective really changed how I see my own country. It motivated me to explore more deeply, go beyond the most popular spots, and appreciate just how diverse and photographically rich Slovenia truly is. 



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Autumn morning



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Autumn sunset in the mountains



© NINA LOZEJ

Autumn waterfall



 © NINA LOZEJ

Church sunset



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Flooded Planina fields

WEINSPIRE



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Foggy forest



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Foggy Piran



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Highway to heaven



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Jakob sunset

W E I N S P I R E



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Jamnik blue hour



PRESS
EDITORS'
CHOICE
AWARD



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Jamnik foggy morning



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Lake Bled Island sunrise



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Lake Bled reflection



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Winter reflection



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Kocevje church reflection



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Lake Bled



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Lake Bohinj winter



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Misty church



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Lake Jasna reflection



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Purple fields



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Solitude



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Spring morning Srednji vrh



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Winter blue hour



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Winter sunset reflection



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Sveti Tomaz foggy morning



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Sveti tomaz winter



ONE SCAN ONE CHALLENGE MULTIPLE FRAMES OR ONE FRAME



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Microlearning also supports deeper photographic awareness. When you read, listen, observe, and reflect, the process becomes more memorable and easier to use in real situations. It is not about doing less. It is about learning to see more clearly, one challenge at a time. 📱



**EVERY CHALLENGE
OPENS A NEW WAY TO SEE**

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CHALLENGES**



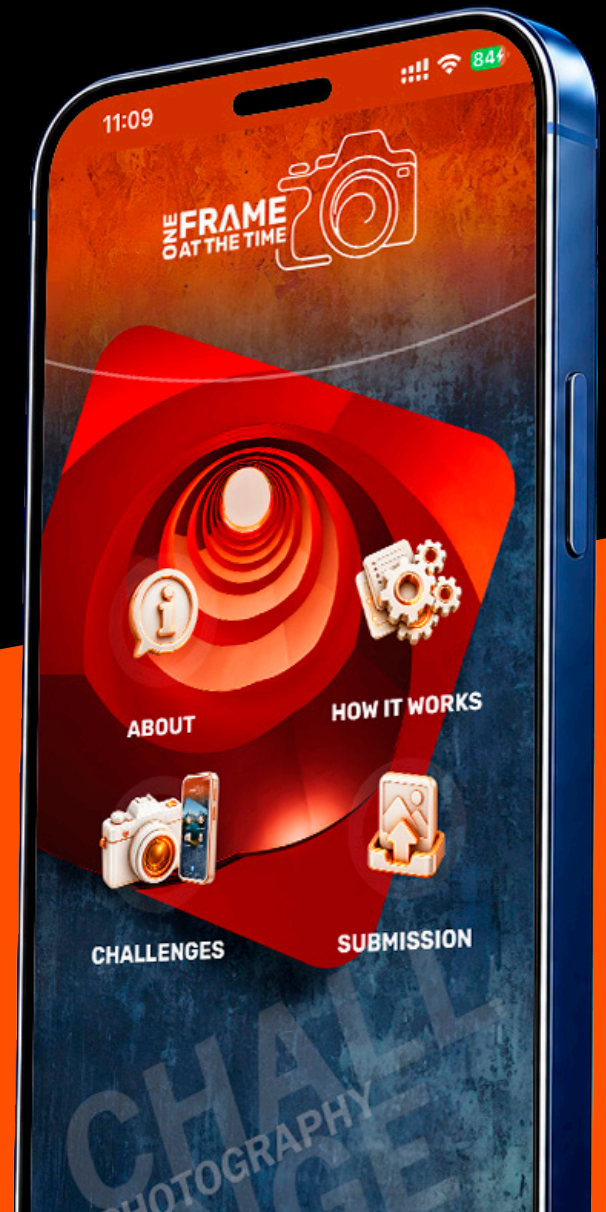
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SCAN TO OPEN
THE MULTILINGUAL
INTERVIEW



01

DO YOU REMEMBER THE MOMENT WHEN SIMPLY OBSERVING NATURE BEGAN TO EVOLVE INTO CONSCIOUSLY PHOTOGRAPHING ITS HIDDEN MICRO-WORLD?

To be honest, there wasn't a single, specific moment I could point to—and I believe that forcing oneself to find such a definitive breakthrough can be misleading. My journey into the micro-world was not a sudden revelation, but rather a natural evolution that unfolded over time. I have been photographing for 14 years now, and this awareness and sensitivity to detail developed very intuitively. Over the years, I simply began to notice more, and the camera became a natural extension of my eye and an inner intuition that grew richer with every single frame.

02

IN YOUR PHOTOGRAPHS, EVEN THE SMALLEST CREATURES LOOK LIKE CHARACTERS FROM FAIRYTALE STORIES. WHAT MAKES THIS PARTICULAR WAY OF PORTRAYING NATURE SO CLOSE TO YOUR HEART?

In your photographs, even the smallest creatures look like characters from fairytale stories. What makes this particular way of showing nature closest to your heart?

It all comes down to the way I see the world—and I see it through the eyes of a child. I have three children, and our daily conversations at home allow me to re-enter that childlike sensitivity. Even though they are not with me during my photo shoots, it is this family connection that helps me maintain a sense of pure fascination, free from adult rationalism. When I encounter my tiny subjects in the micro-world, I subconsciously give them that charming, fairytale persona. This style is closest to my heart because it is simply my natural sensitivity translated into frames.

03

SNAILS AND OTHER TINY CREATURES REQUIRE TREMENDOUS PATIENCE AND ATTENTIVENESS. WHAT HAVE THEY TAUGHT YOU AS BOTH A PHOTOGRAPHER AND AN OBSERVER OF THE NATURAL WORLD?

I have never been a patient person, but photographing small creatures has shaped this trait in me. For my frames to satisfy my artistic sense and please the eye, I have to take a long series of shots. I often spend about one to two hours on this in complete concentration. It is a form of meditation and quietness for me, where I disconnect from my surroundings, allowing me to calmly observe nature.

These tiny creatures have definitely taught me immense perceptiveness and sensitivity to details. They have also developed my sense of predictability—in a way, I have to anticipate how a snail or another creature will behave so that I am ready to press the shutter button at the exact right moment. The result of this work is rarely just a single photo. Usually, it yields a series of shots, for example, about 20 frames. One of them might turn out to be the best, perfect for a competition, while the rest—though less exceptional—are still worth showing. While working, I also observe the behavior of the creatures: some snails are bold, while others are timid. Seeing a stressed creature causes me internal discomfort and a feeling that I am troubling it, which is why I always leave such subjects in peace. Continuing a successful series under those conditions is out of the question.

04

YOUR IMAGES OFTEN RESEMBLE SMALL THEATRICAL SCENES WITH THEIR OWN SENSE OF DRAMA. HOW DO YOU COMPOSE A FRAME SO THAT SUCH A TINY WORLD BECOMES A COMPLETE VISUAL STORY FOR THE VIEWER?

Building this dramaturgy is a process that requires time and the aforementioned series of shots. During the one or two hours spent with a subject, I am constantly searching for the right composition and the proper moment, aiming for the frame to satisfy an artistic sense and please the eye. I rely on natural sunlight to achieve this. The most incredible light usually appears during the last few or several minutes before sunset, as it grants the image a unique, three-dimensional effect. While working, I also create a sort of dialogue in my mind. It is not just about the subject itself, but its relationship with the environment. Looking at a snail, for instance, I imagine it addressing a plant or wanting to smell it—as if it were in Wonderland, admiring the world around it. Giving them these human traits and emotions in my thoughts helps me capture the frame in a way that unfolds for the viewer into a complete story.

05

HOW IMPORTANT ARE NATURAL LIGHT AND WEATHER CONDITIONS IN YOUR PHOTOGRAPHY? DO YOU OFTEN RETURN TO THE SAME LOCATIONS REPEATEDLY, WAITING FOR THE PERFECT MOMENT?

I work exclusively with natural light. I usually shoot an hour before sunset or during the first hour from sunrise, from the very first rays—these are the so-called golden hours, when the frames turn out most beautiful. I need completely different light for nature photography than for portraiture. In my aesthetics, nature must be gently touched by the sun's rays. However, I avoid harsh light because it easily causes overexposed highlights, making the image flat and less pliable during post-processing.

Weather conditions dictate everything, which is why I love returning to my favorite, familiar spots. I know them well and I know exactly how the light behaves there at any given hour. Sometimes I go on spontaneous trips to new areas, but returning to known places gives me great comfort. This allows me to immediately focus on building the dramaturgy of my frames without wasting precious time looking for the right spot. When the best light arrives, you have to make the most of it right then, rather than spending that time searching for a place to shoot.

06

IN MACRO PHOTOGRAPHY, EQUIPMENT AND TECHNICAL PRECISION PLAY A SIGNIFICANT ROLE. WHAT DOES YOUR TECHNICAL WORKFLOW LOOK LIKE WHEN PHOTOGRAPHING SUCH SMALL AND DELICATE SUBJECTS?

I am a believer in gear minimalism. Sometimes I bring a reflector with me, but too many accessories simply distract me—instead of focusing on the frame, I end up focusing on the technology, which ruins the chance of creating a fairytale atmosphere. I believe that technical matters are not a priority. I do not want my photos to look like a product of artificial intelligence, which is why I do not care for them to be technically perfect. I really like softness in an image, as understatement brings a welcome sense of mystery to the frames. Of course, every photo has a point of sharpness where the human eye can stop and rest, but I do not strive for digital perfection. I prefer to concentrate on bringing a story and dramaturgy into the frame, which requires deep focus and a free flow of thoughts. I work with manual lenses, mostly a Pentacon 50/1.8 and a Helios 58/2, which I use wide open at their maximum aperture. Sometimes I also use an extension tube. It is precisely these old, manual lenses that give me the look and atmosphere that you cannot find in modern equipment.

07

WHEN YOU PHOTOGRAPH, ARE YOU GUIDED MORE BY A CAREFULLY PLANNED VISION OR BY THE EMOTIONS AND INTUITION OF THE MOMENT?

In my work, these two approaches must complement each other. I always need to have a general plan in mind beforehand regarding what I want to photograph. However, the exact moment itself cannot be precisely planned—nature follows its own rules, and I cannot predict every single movement of a tiny creature in front of my lens. This is why observation is so vital. When my subject moves, I act very intuitively and simply catch that right moment by pressing the shutter button. I also very often build the composition on the go, right there on location in the field. Therefore, the final frame is a fusion of an initial concept and pure intuition of the moment.

08 HOW DO YOU CHOOSE THE PLACES WHERE YOU PHOTOGRAPH? ARE THEY LOCATIONS YOU DISCOVER SPONTANEOUSLY, OR PLACES YOU RETURN TO REGULARLY?

It all depends on where I am. If I am in a location for the first time, I naturally act entirely spontaneously and focus on the pure exploration of a new space. However, in my immediate area, I prefer to return to my proven, familiar spots. I do this intentionally because I know exactly how the light behaves there at specific times of the day. Thanks to this knowledge, I can precisely plan when to head out with my camera, ensuring I arrive at the exact hour that guarantees the most desirable, artistic light.

09 MACRO PHOTOGRAPHY REQUIRES WORKING VERY CLOSE TO THE GROUND, OFTEN IN UNCOMFORTABLE CONDITIONS. WHAT IS THE PHYSICAL SIDE OF YOUR WORK IN THE FIELD LIKE?

The physical side of this work can be incredibly tedious and demanding. To make things easier, I try to look for subjects positioned a bit higher in the field, such as on the branches of pine trees or bushes, so that I can position myself slightly lower and avoid bending over too much. Technology helps a lot here too - on my Nikon Zf, I use the fully articulating, tiltable screen, which allows for more comfortable framing from a low perspective.

Despite these adjustments, spending long hours in the field comes with significant physical costs. Bending over for hours in a forced position causes back and knee pain, and prolonged squatting creates a painful pressure in my legs. Holding heavy gear strains my wrist and causes my hand to go numb. On top of that, I often return from a session with tearing, stinging eyes because shooting directly into the light puts a lot of strain on my eyesight. It is a major physical toll, but when I review the frames and see that the work brought the expected result, I know it was completely worth it.

10 POST-PROCESSING PLAYS AN IMPORTANT ROLE IN CONTEMPORARY FINE ART PHOTOGRAPHY. WHAT DOES YOUR WORKFLOW LOOK LIKE ONCE THE PHOTOGRAPH HAS BEEN TAKEN?

It all depends on my initial concept. Usually, I work with a single frame and edit it only if I feel the image is worth it and does not require too much heavy alteration. My basic post-processing focuses on enhancing colors, sharpening, boosting contrast, and giving the overall image the right color temperature - whether warmer or cooler. If the subject is beautifully presented and provides excellent source material, but an unnecessary element slips in - such as a stray stick on the side that disrupts the composition - I simply remove it. Old manual lenses are also prone to causing overexposed highlights, for example, on a dewy plant or a snail's shell, and they often generate chromatic aberrations. When that happens, I try to remove these flaws in editing software.

People who are not familiar with fine-art photography often think that a good photographer is someone who takes a perfect picture instantly and doesn't need to edit it at all. I believe quite the opposite - post-processing is also an art form that requires an immense sense of balance and skill. It is precisely through editing that one can grant the images a proper aesthetic, recognizability, and their own unique style and character. Occasionally, though very rarely, I might merge a photograph from several shots or activate the multiple exposure feature in my camera, which produces beautiful, abstract results. I used to polish my frames much more intensely, but in the era of artificial intelligence, I intentionally leave certain imperfections untouched. This ensures my work retains its natural, photographic character and does not look like soulless graphics.

11 DO YOU CONSCIOUSLY "DIRECT" YOUR IMAGES THROUGH PERSPECTIVE, COLOUR, BACKGROUND, AND DEPTH OF FIELD, OR DO YOU PREFER TO LET NATURE LEAD THE ENTIRE CREATIVE PROCESS?

In my creative process, these two approaches merge. Very often, I consciously create the scenery: I find the right spot, and sometimes I modify the background by adding an attractive twig or replacing an element with something that yields a more aesthetic space. I might place a snail on a chosen leaf or flower, but its behavior is completely natural—that cannot be staged. It is also worth noting that the unique look and depth of the image are shaped by my old, manual lenses; it is the merit of the optics, not software effects.

However, this way of working presents a major technical and physical challenge. Sometimes, I have to hold the stem or flower in one hand while operating the camera with the other. This causes significant discomfort, as my hand and wrist quickly begin to ache from holding the object perfectly still. Of course, there are simpler situations where I just place the tiny subject on a plant and don't need to hold anything. So, while I direct the framework of this world, the life within it unfolds at its own, natural pace.

12 IS THERE A PHOTOGRAPH THAT WAS PARTICULARLY DIFFICULT FOR YOU TO CREATE—TECHNICALLY, EMOTIONALLY, OR SIMPLY BECAUSE IT DEMANDED EXTRAORDINARY PATIENCE—BUT BECAME ESPECIALLY MEANINGFUL FOR THAT VERY REASON?

For years, I photographed incredibly intensely, in the mornings and evenings, almost obsessively. Because of this, it is hard for me to pinpoint one specific shot that defines the concept of difficulty. The very fact that I have to take anywhere from a dozen to several dozen shots to achieve a satisfying result is the best proof of how challenging it is. In this field, you cannot just take one photo and instantly have it turn out perfect. It is a continuous process of observation and capturing the right moment across a series of frames, from which I only later select the best one.

▶ In my opinion, every single photo is challenging in its own way when we work with living beings—whether they are insects, snails, or human beings. Each of these subjects brings a spontaneity to the lens that cannot be fully controlled. When photographing a person, you can never predict if they will blink or make a facial grimace at the key moment. It is exactly the same in the micro-world—a snail can retreat into its shell in a split second and simply refuse to come out. This constant confrontation with unpredictability and the necessity of taking multiple shots make working on every frame a challenge, but it is also exactly why every successful photo becomes important to me. 



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13

HOW HAS YOUR PERCEPTION OF NATURE CHANGED SINCE YOU BEGAN PHOTOGRAPHING ITS SMALLEST DETAILS?

My perspective has changed dramatically, and it has practically become a daily habit. When I go out for a regular walk with my dogs or even on my way to get groceries, I am subconsciously looking for frames all the time. I see them everywhere: in the light gently touching the flowers, in the dramaturgy of dark clouds over the sea, and even in the arrangement of shapes and colors on store shelves. In my head, there is a continuous process of balancing compositions. I look at people in much the same way—I often catch myself staring at human faces, discovering unique emotions that I would subconsciously love to photograph. Because of this, it frequently happens that someone is talking to me, and I am completely detached from reality, fully absorbed by a specific view or detail. When I don't have my camera with me, I try to salvage the moment with my iPhone, but of course, it can never replace the capabilities of a proper digital camera.

◀ Macro photography has also become a form of self-therapy and an escape from daily sensory overload. I often head out into the field feeling stressed or overwhelmed, but I return completely relaxed and at peace. It is as if I have spent time in a different world, where all the tension simply melted away.

Thanks to this passion, I have also developed a much deeper understanding of these tiny creatures. For instance, I used to be terrified of spiders. By photographing them in nature, I noticed how incredibly timid they actually are and how they perceive even the slightest movement as a threat. I realized that, in their own environment, they are far more afraid of us—and because of that, my fear in the field completely vanished. This photography has made it impossible for me to look at the world superficially.

14

WHAT EMOTIONS, LIFE EXPERIENCES, ARTISTS, OR MOMENTS HAVE THE GREATEST INFLUENCE ON YOUR CREATIVITY TODAY AND CONTINUE TO INSPIRE YOU TO CREATE?

My personal experiences have the strongest influence on my creativity. I am a hard-of-hearing person, and before I started wearing a hearing aid, for years I had to cope by very closely observing human faces, their expressions, and lip movements. This experience incredibly sharpened my eyesight and heightened my other senses, which is now my main driving force in art.

When it comes to external creators, I sometimes browse photography portals or Facebook and come across frames that inspire me. However, I never imitate or copy them. I treat them solely as a loose impulse. My creativity relies on simply letting my own thoughts flow freely. It is from this flow that a creative image forms spontaneously in my mind, which I later try to bring to life in the field. Most interestingly, nature always challenges those plans, and very often, the final result turns out to be something completely different from what I had in mind. This unpredictability and freedom of the creative process are what inspire me the most. 📷



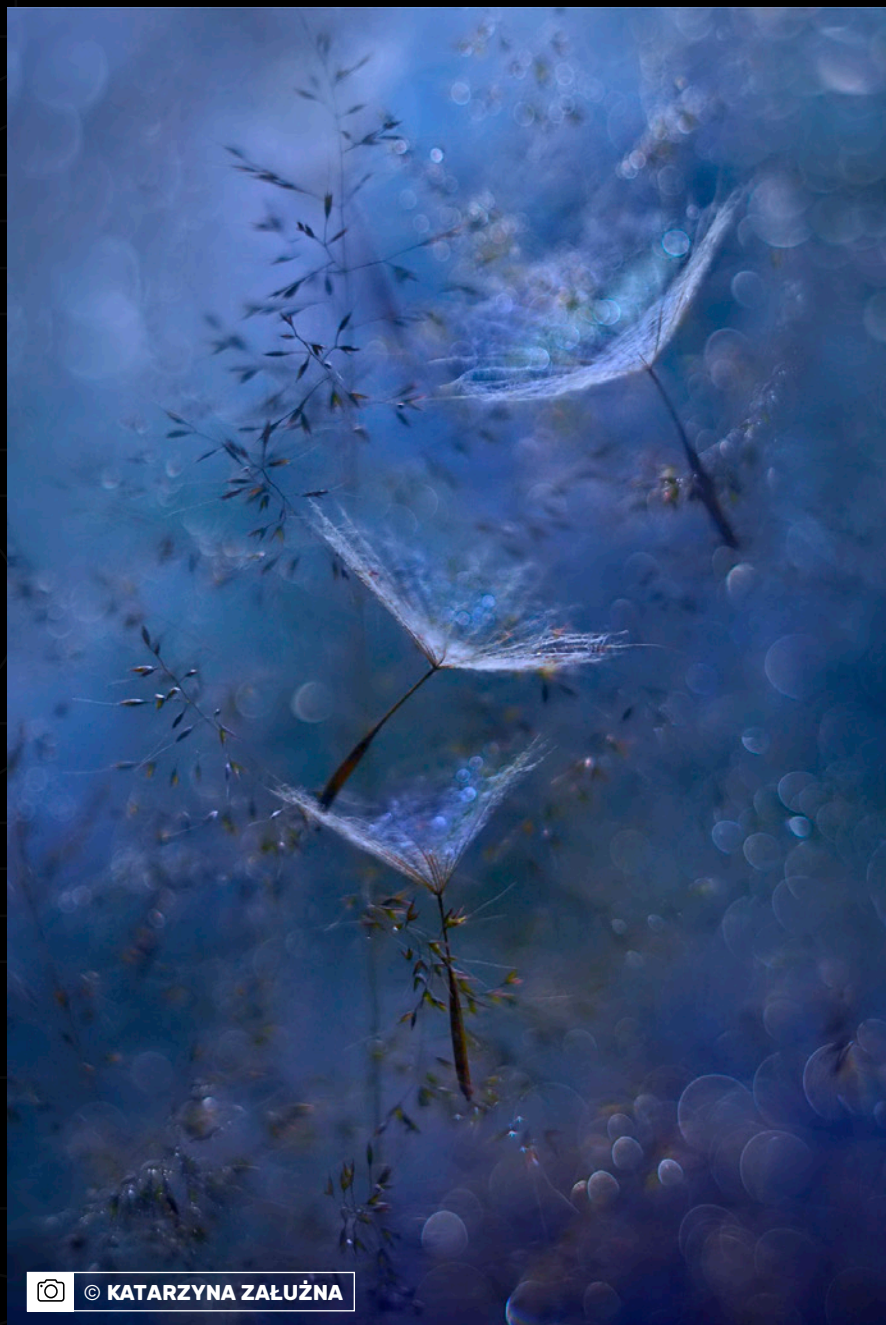
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01

HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHEN DID YOU REALIZE IT COULD BECOME MORE THAN JUST A HOBBY?

I started quite late, as I only really got into photography at the age of 59. Before that, I only took photos on holiday or with my friends and family, with no artistic intention whatsoever. In fact, it was really the weekend of 23 and 24 June 2016 that marked the start of my journey into 'proper photography'. My father wanted to give me all his kit – cameras, lenses and other accessories – as he could no longer use them due to his age and some health issues.

My first reaction was to tell him, *'I'm not interested; it's too heavy, there are too many buttons and it's too complicated to use.'* As he insisted on giving them to me, I decided to give it a go over the weekend and discovered a whole new world offering endless possibilities. Since then, I've been practising tirelessly and learning to hone my skills. My interest in photography has continued to grow ever since and has quickly turned into a real passion. I took a new step in 2021, when I retired in June of that year, and then, at the end of August, I began travelling across Europe, living a full-time nomadic life in my caravan.

My aim was to travel wherever my heart took me, whilst taking photos and posting videos on my YouTube channel.¹ I now devote all my time to photography and video, so it has become much more than just a passion: it's my way of life and almost my raison d'être.

¹ https://www.youtube.com/@eric_chatelain_photography



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INTERVIEW



02

YOU LIVE AND WORK AS A 'NOMADIC PHOTOGRAPHER', TRAVELLING AROUND EUROPE IN A CARAVAN. WHAT HAS THIS WAY OF LIFE AND CREATIVE PROCESS BROUGHT YOU AS A PHOTOGRAPHER?

Being constantly on the move forces me to adapt to the circumstances of the moment and to the people I meet. I've discovered a nomadic spirit within myself that I never suspected I had, although there were certainly a few clues that pointed me in that direction in the past (before setting off permanently on the road in the summer of 2021, I'd lived in 29 different places over nearly 50 years: so the path was clearly laid out!).

The journeys I've undertaken have allowed me to have incredible human experiences, and thanks to photography I've been able to capture memories I could never have had if I stayed at home. So you could say that it was the traveller who gave rise to the photographer, but the reverse is also true, and I wouldn't change my lifestyle for anything in the world – at least not as long as my desire to do so and my health allow it.

03

YOUR WORK COVERS ARCHITECTURE, DRONE PHOTOGRAPHY, CONCERTS, THEATRE AND LIVE PERFORMANCES. WHAT LINKS THESE SEEMINGLY DIFFERENT FIELDS IN THE WAY YOU SEE AND PHOTOGRAPH THE WORLD?

At first glance, practising these different fields of photography simultaneously might seem incongruous, but in reality, what links all these subjects is the ability to capture light wherever it may be: on a façade cast in shadow, in the pose of a dancer at the very moment she reaches the peak of her movement, or from the sky to observe the world from an angle that is, by definition, impossible to take in as a whole from the ground!

These three themes (architecture, the performing arts and aerial views) give me the opportunity to photograph my surroundings with the aim of rendering – if not beautiful, then at least aesthetically pleasing – what, at first glance, might seem ugly or uninteresting to anyone other than myself.

I see it as a personal and exciting challenge to photograph my surroundings from angles which, I hope, others have never used before. People around me often tell me that they have never seen, for example, a building the way I see it, even though they walk past it regularly, and they are surprised to realise that beauty and aesthetic appeal can be revealed from a certain angle.

For me, that sort of comment is the greatest compliment anyone could pay me.

04 ARCHITECTURAL PHOTOGRAPHY REQUIRES A KEEN SENSITIVITY TO FORM, LIGHT, RHYTHM AND SPACE. WHAT FASCINATES YOU MOST ABOUT THIS GENRE?

Having spent my whole life working as an architect and civil engineer, I can say that my eye as a photographer was naturally trained to appreciate the interplay of light and shadow, the contrasts in colour and texture, and the different perspectives created by the foreground and background.

My career in this professional field has therefore enabled me to better understand the buildings I encounter and to almost always know where to position myself to find the best shooting angle, or the most appropriate aesthetic and visual composition to capture the spirit of the building.

My photographic approach is generally respectful of the subject being photographed; in other words, when it comes to a building, I try to capture the very soul of what the architect sought to achieve – to show, in short, the very essence of their project.

For a dance, music or theatre performance, the approach is the same: I try to capture the best moment of the performance and showcase the performers to the best of my ability.

05 WHEN YOU PHOTOGRAPH URBAN SPACES OR ARCHITECTURE, WHAT CATCHES YOUR EYE FIRST: ORDER, LIGHT, GEOMETRY, ATMOSPHERE, OR SOMETHING ENTIRELY DIFFERENT?

The first things that catch my eye are light and shadows (one cannot exist without the other, by definition!). I often spot buildings by the roadside where the sunlight is reflecting off them and casting beautiful shadow patterns; I'll then pull over to photograph them.

When it's not possible to stop – for example, when I'm on the motorway – I try to make a note of the spot I've spotted (this also applies to landscapes, which I love photographing too), then I go back there later to take a few photos.

Sometimes I also realise that a building or a landscape would look better at a different time of day; so I adjust my itinerary and my choice of campsites so that I can return at the best time.

As for the composition, geometry and atmosphere of a place or a building, my only criterion is an instant connection – a 'click' – where I immediately picture the photo I'd like to take and the effect I'd like to achieve.

It is therefore almost always a combination of sensations that drives me to photograph a public space or a building, always with the aim of capturing the soul of the place.

06 YOUR ARCHITECTURAL PHOTOGRAPHS FEATURE BOTH COLOUR AND BLACK AND WHITE – WHY DO YOU CHOOSE ONE MODE OF REPRESENTATION OVER THE OTHER?

When you look at international architectural photography magazines or see which images have been awarded prizes by competition juries, you often find that the winning photos are in black and white because they are very minimalist, very aesthetic and therefore very graphic. My view, as an architect-photographer – or the other way round – is that if an architect has conceived their project in colour, it is because they had a good reason to do so.

Failing to systematically show the colours they have chosen for their project is therefore, in my view, a misinterpretation of their work. As I said earlier, I see taking a colour photograph as a mark of respect for the architect, as it supports an architectural and visual 'reading' that best captures the very essence of their building.

Furthermore – and this is not at odds with what I've said above – I also champion the freedom to opt for a black-and-white version when this allows the building's character to be brought into even sharper focus and its features reduced to the bare essentials.

That is why I enjoy creating minimalist architectural photographs with a gradient background, so that the viewer focuses solely on the essentials; this also creates a sort of visual signature for my architectural photographs.

07 DRONE PHOTOGRAPHY ALLOWS US TO SEE THE WORLD FROM A COMPLETELY DIFFERENT ANGLE. HOW HAS THIS CHANGED THE WAY YOU APPROACH COMPOSITION AND SCALE?

Taking aerial photographs with a drone has allowed me to view my surroundings from a distance that obviously alters the way we perceive them from the ground: certain places are shown in their best light from a certain height, revealing true visual treasures in terms of colours, shapes and contrasts.

More generally, gaining height to take an aerial photograph also allows me to step back from what I experience as a human being with my feet on the ground: at an altitude of 120 metres (the maximum height permitted in Europe), one can better appreciate the beauty that surrounds us and of which we are scarcely aware, simply because we cannot see it!

For me, drone photography is very much like architectural photography: it's about finding the best vantage point to highlight a beauty that is sometimes completely overlooked or hidden.

08 CONCERT, THEATRE AND STAGE PHOTOGRAPHY OFTEN REVOLVES AROUND EMOTION, LIGHT AND THE ARTIST'S PRESENCE. WHAT FASCINATES YOU MOST ABOUT PHOTOGRAPHING PEOPLE ON STAGE?

For me, the main challenge is capturing the spirit of the artist on stage, in the same way that I try to capture the spirit of a building: you have to be in the right place at the right time, with the right light, and only press the shutter button when all the conditions are right. Obviously, it's much more difficult when the subject is constantly moving on stage and the lighting changes in a matter of microseconds!

09 WHEN WORKING AT LIVE PERFORMANCES, A PHOTOGRAPHER IS CLOSE TO THE ACTION BUT MUST REMAIN DISCREET. HOW DO YOU STRIKE A BALANCE BETWEEN DISCRETION, CONCENTRATION AND CAPTURING THE RIGHT MOMENT?

As far as discretion is concerned, it's first and foremost a necessity: often, the spot from which I take my concert or dance photos is dictated by the venue's technical team or by the choreographer. This is usually a very confined space next to the sound and lighting control room, and it is normally not possible to change position during the performance, unless I am able to attend the rehearsals.

Discretion is also a duty for the photographer, as the slightest noise (such as the shutter release) or the slightest stray light – such as the infrared beam used for focusing – can distract the artist. It is quite simply a matter of respect for the artist, which is entirely understandable. That said, using silent mode when shooting with electronic shutters can sometimes cause problems with the images, creating streaks and moiré patterns that are very difficult, if not impossible, to remove in post-production.

This problem arises when the spotlights are LED, as this disrupts the way the light sweeps across the sensor; that's why I often arrive at least an hour before the show starts to do a few test shots and discuss things with the technicians.

As for concentration, this isn't a problem for me because, on the one hand, I've always worked whilst staying focused and, on the other hand, a show rarely lasts more than two hours, which is a perfectly manageable amount of time.

As for capturing the moment just right, there's immense satisfaction in taking a photo at the perfect moment – for example, when the dancer is at the peak of her movement and expressing her full artistic sensibility. It's a real challenge for me to capture that decisive moment when grace is at its peak, and that's what motivates me when I photograph artistic events such as dance, as well as concerts or sporting events.

When I'm taking photographs, I always use manual mode so that I can adjust my settings as quickly as possible in response to what's happening on stage. What's more, I always keep one eye through the viewfinder and the other on what's happening around me, so that I can best anticipate what's about to enter my field of view (for example, another dancer stepping into the frame or a jump in the making).

Similarly, I never use burst mode, as it simply clutters up my hard drive and wastes my time during post-processing. It's far more effective to know how to observe and anticipate the perfect moment to press the shutter button. This approach is, of course, not suitable for high-speed activities, such as boat, car, motorbike or aeroplane races!

10 YOU WORK IN VERY DIFFERENT ENVIRONMENTS – FROM THE SERENE OBSERVATION OF ARCHITECTURE TO THE INTENSITY OF CONCERTS AND THEATRE PERFORMANCES. WHICH OF THESE WORLDS FEELS CLOSEST TO YOU TODAY, AND WHY?

In reality, I am as much a photographer-architect as I am an architect-photographer; architecture is therefore my favourite subject and it is what has always drawn me in.

However, I really enjoy tackling other subjects, such as theatre, sport or dance photography, as it forces me to step outside my comfort zone: you have to adapt to the conditions of the moment, which can change in a fraction of a second. These are challenges I enjoy setting myself and find stimulating.

At this stage in my photographic journey – which is relatively recent given my advanced age – I believe that the subjects I favour reflect who I am at my very core: continuing to be curious about the world around me, seeking out beauty where one might not expect to find it, and sharing my optimism even though recent world events seem to suggest the opposite.

I can therefore say that my photographs are in tune with who I am, and that these photographic worlds coexist harmoniously with my inner world!

11 HOW IMPORTANT IS IT TO YOU TO HAVE YOUR PHOTOGRAPHS PUBLISHED IN PHOTOGRAPHY MAGAZINES, AND WHAT DOES SHARING YOUR WORK WITH A WIDER AUDIENCE MEAN TO YOU?

This is a particularly sensitive issue for me, as I believe that publication in journals or magazines is essential for gaining recognition beyond one's circle of friends and family.

However, expanding this audience does not translate into financial gain for me. I think that, with very few exceptions, it is practically impossible today for a freelance photographer like me to make a living from their art.

It has never earned me enough, not even enough to cover the travel costs associated with a festival, for example. The situation is quite different when you're employed by an organisation or a festival, or are a member of a press agency. If I'd been about twenty years younger when I started out in photography, perhaps I would have applied to an agency to get my work sold.

◀ As I'm not in that position, I think being published in a magazine is great for morale, even if it doesn't fill my wallet! The opportunity to reach a wider audience through magazines or photo-sharing websites is the only way for freelance photographers to make a name for themselves, so I'm very happy and honoured to be able to talk about my work in this interview and to be published once again in Editions Camerapixo's magazines!

▶ To date, over 500 of my photos have been published in 55 different publications, and I cannot thank Artur Heller, the editor-in-chief of Editions Camerapixo, enough for his unwavering support and invaluable encouragement since I joined his team of contributing photographers in 2017.

12 HOW HAS USING A PRESS CARD CHANGED THE WAY YOU WORK AS A PHOTOGRAPHER – WHETHER IN TERMS OF GAINING ACCESS TO VENUES AND EVENTS OR COMMUNICATING WITH ORGANISERS, ARTISTS AND LOCAL COMMUNITIES?

Having a press pass, such as the one issued by Editions Camerapixo, for example, has undoubtedly opened many doors for me.

Without it, I would never have been able to cover the Montreux Jazz Festival (Switzerland) last year, or the Guitare en Scène festival in Saint-Julien (France) a few years ago.

It's an essential pass for getting right into the thick of things, but it also leads to some absurd situations: as an accredited professional photographer, you're only allowed to take photos during the first three songs of a concert, and only from strictly designated areas.

Meanwhile, in the audience, you see people filming the entire show on video and snapping photos in rapid succession, with results that are sometimes surprisingly good given the quality of today's smartphones.

This is therefore a form of discrimination against professional photographers, justified by the artists' agents or producers with utterly absurd arguments.

◀ Nevertheless, having a press pass also grants access to backstage areas and pleasant spots where you can relax or work.

▶ Showing my press pass also allowed me to carry out a photo feature on the streets of Avignon (France), photographing tattooed people I met by chance, as this is a subject that fascinates me. Thanks to this pass, I was able to establish an immediate, professional and friendly rapport which put people at ease straight away, allowing me to photograph them in the street and then get them to talk to me about their tattoos. This resulted in a small e-book of photographs and texts, published on Camerapixo Press blog.²

▶ ² <https://camerapixopress.com/tattoos-in-the-wild-stories-written-on-skin/>

13

IS THERE A CITY, A CONCERT, A PLAY, A BUILDING OR A PLACE IN EUROPE THAT HAS MADE A PARTICULAR IMPRESSION ON YOU AS A PHOTOGRAPHER?

Choosing one particular city that has left a lasting impression on me as a photographer is a difficult choice to make after five years of constant travelling across Europe!

However, I have visited Scandinavia several times (Denmark, Sweden and Norway) and I am back there today. I'd say these three countries are a real paradise for architects, as they're brimming with bold and colourful projects, characterised by striking contrasts between materials, which perfectly reflect that formal freedom in building design that you rarely see elsewhere.

This formal and functional freedom naturally offers a wealth of opportunities that a photographer simply cannot afford to miss, and the hardest part is choosing one building over another!

As for me, my lifestyle as a permanent nomad allows me to extend my stays for as long as necessary, as I have absolutely no constraints!

If I had to name my three favourite cities for architectural photography, I'd say: Aarhus in Denmark, Oslo in Norway and Göteborg in Sweden.



◀ As for a concert that particularly left its mark on me, I'd mention the Montreux Jazz Festival once again, because of the sheer number of photo opportunities: as professional photographers are only allowed to take pictures during the first three songs, as explained earlier, this means waiting all day just to take photos for 15 to 20 minutes.

So you have to be as ready as a 100-metre sprinter if you don't want to miss the moment. A brief but intense experience that repeats itself every evening for a week – for me, it's my fondest memory in this field.

Another of these unforgettable memories is having been able to photograph dance and theatre companies at the Avignon Festival (France) in 2024.

I was able to take photos right from the stage itself, less than 3 metres from the dancers, due to the lack of space, but this allowed me to capture my favourite shots in these fields (the Chun Dance Company with their show 'Quand le corps s'exprime', and my friend Thierry Margot in his play 'Je vis avec Freddie Mercury'). ▶

14

WHICH PHOTOGRAPHERS, ARTISTS, MUSICIANS, PLACES OR LIFE EXPERIENCES HAVE MOST INFLUENCED YOUR CREATIVE VISION, AND WHAT CONTINUES TO INSPIRE YOU TODAY?

I have so many favourite photographers! The first one that springs to mind is Kevin Holliday, who was also my mentor when I first started out in photography in 2016. Thanks to his invaluable, encouraging and supportive advice, I was able to avoid many of the mistakes beginners tend to make. He was the one who taught me to 'look' rather than simply 'see'.

As well as him and the world-famous names, I really appreciate the work of the photographers I've discovered on the 1x.com platform, who are a wonderful source of inspiration for me – for example: Rana Jabeen, Hans-Wolfgang Hawerkamp and Jorge Pimenta, to name just three amongst so many other talented photographers!

When it comes to music, my favourite singer is Beth Hart, for the energy she exudes on stage, and I was lucky enough to capture her on camera during her concert in Geneva (Switzerland) in 2017.

As for my creative vision, it has evolved over time and through experience, in the sense that I have become increasingly demanding of myself. To illustrate this, I delete photos I'm not happy with straight from my camera (those that are blurry, poorly framed or uninteresting) and I only take a photo when the moment is right and the light is perfect.

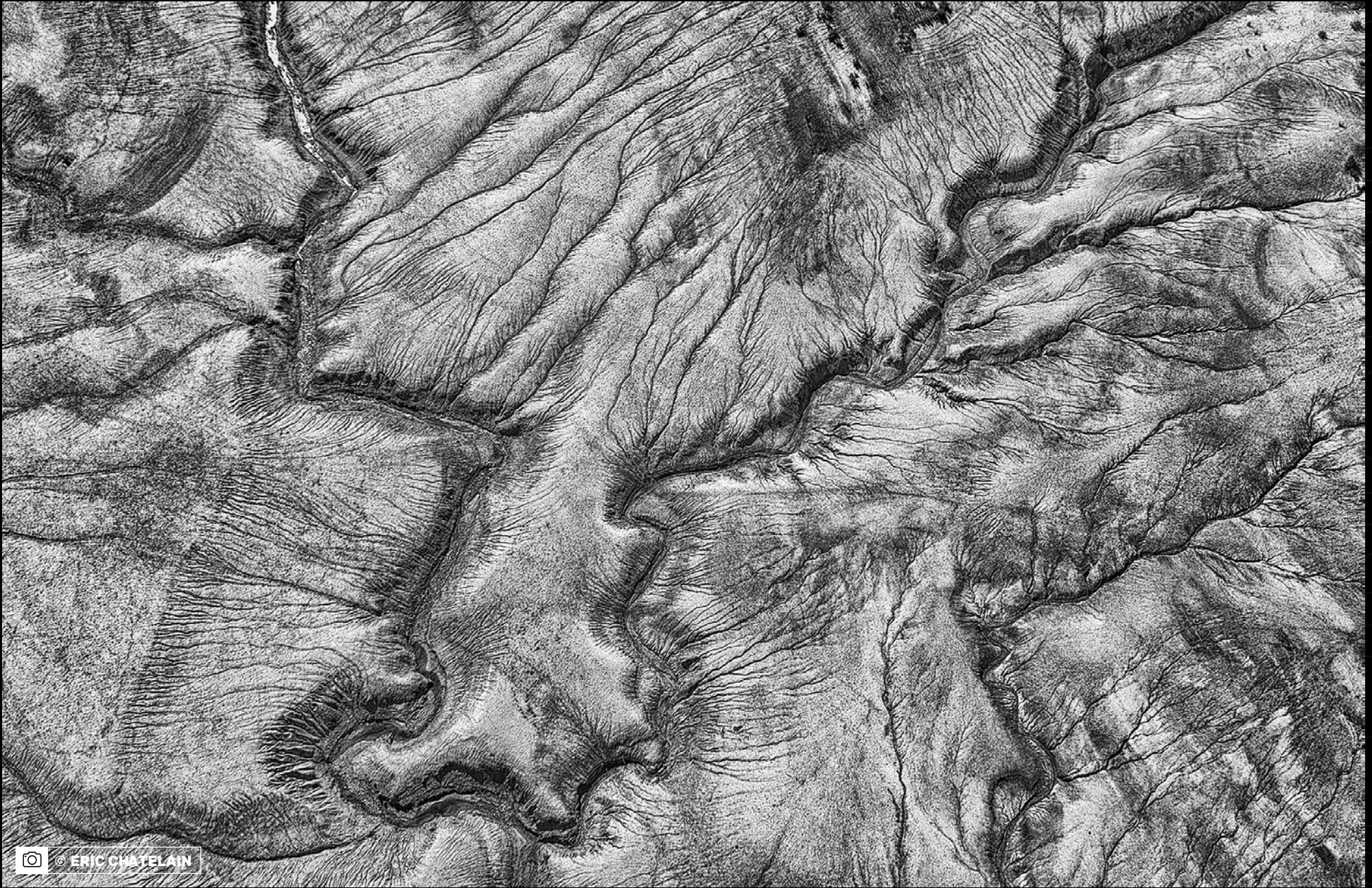


◀ It is only by setting high standards for oneself that one can improve (and not just in photography, but that's another debate!).

This leads me to say that my favourite photo is the one I haven't taken yet, and my current lifestyle allows me to continue visiting beautiful cities with innovative architecture, seeing magnificent landscapes and creating photo essays as and when I meet people or feel inspired. I hope to be able to carry on doing this for a few more years, much to the chagrin of my children and granddaughters who are clamouring for my attention, but for me it is an absolute necessity to keep travelling and taking photographs for as long as I'm able to.

▶ I like to say that I'll stop travelling and taking photographs when I'm old! 📷





© ERIC CHATELAIN

Spain / Coto Ríos. El Tranco de Beas



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France / Lissac-sur-Couze. Dam lake outlet



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France / Morbihan. At low tide



Portugal / Lisbon. MAAT - Museum of Art, Architecture and Technology



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Portugal / Cascais. Praia do Guincho



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Portugal / Cascais. Praia do Guincho



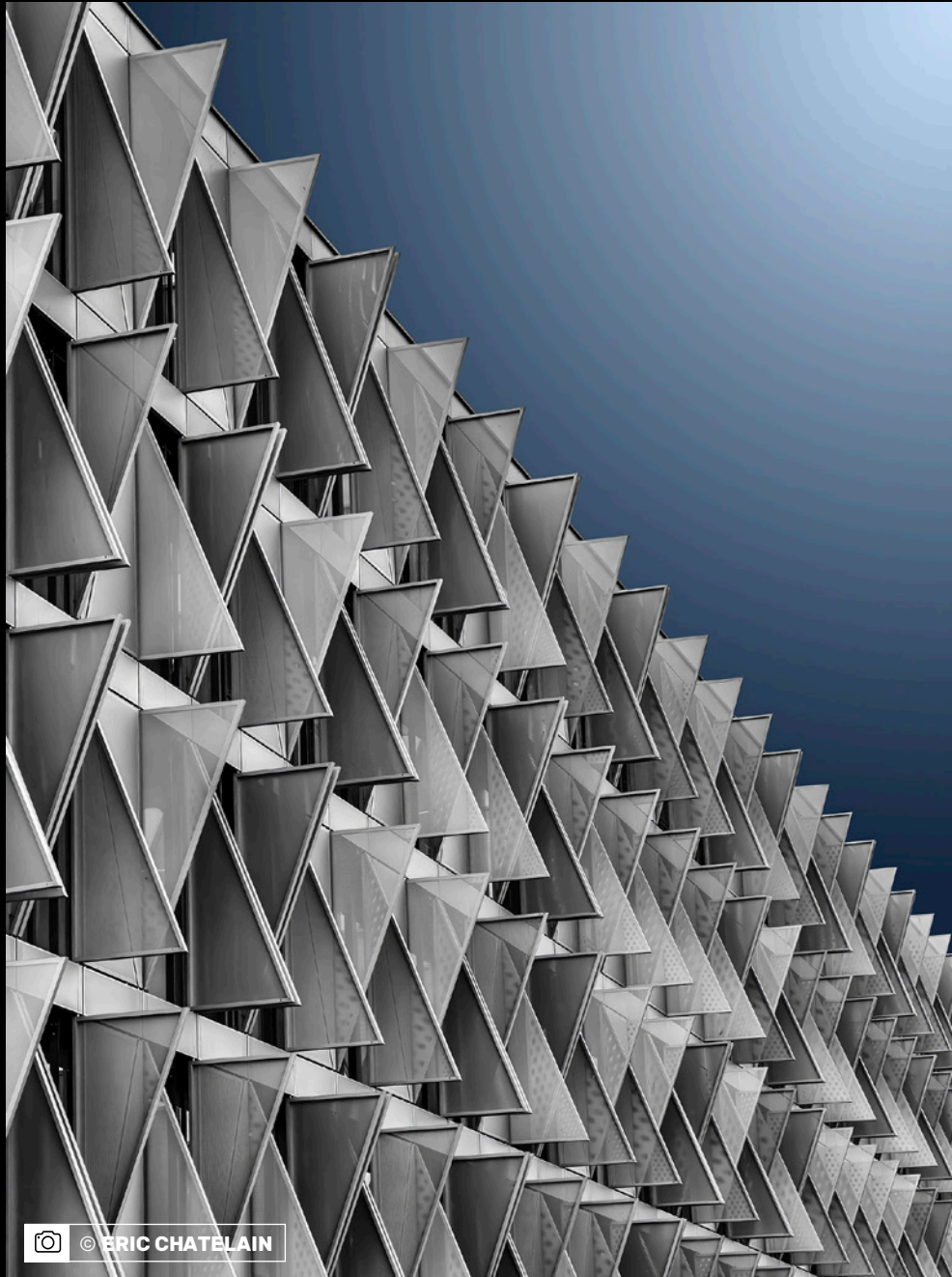
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France / Ste-Lucie. In the salt marshes



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Spain / Los Baños de Fortuna. Desierto de Abanilla



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Switzerland / Givisiez. Headquarters Scott



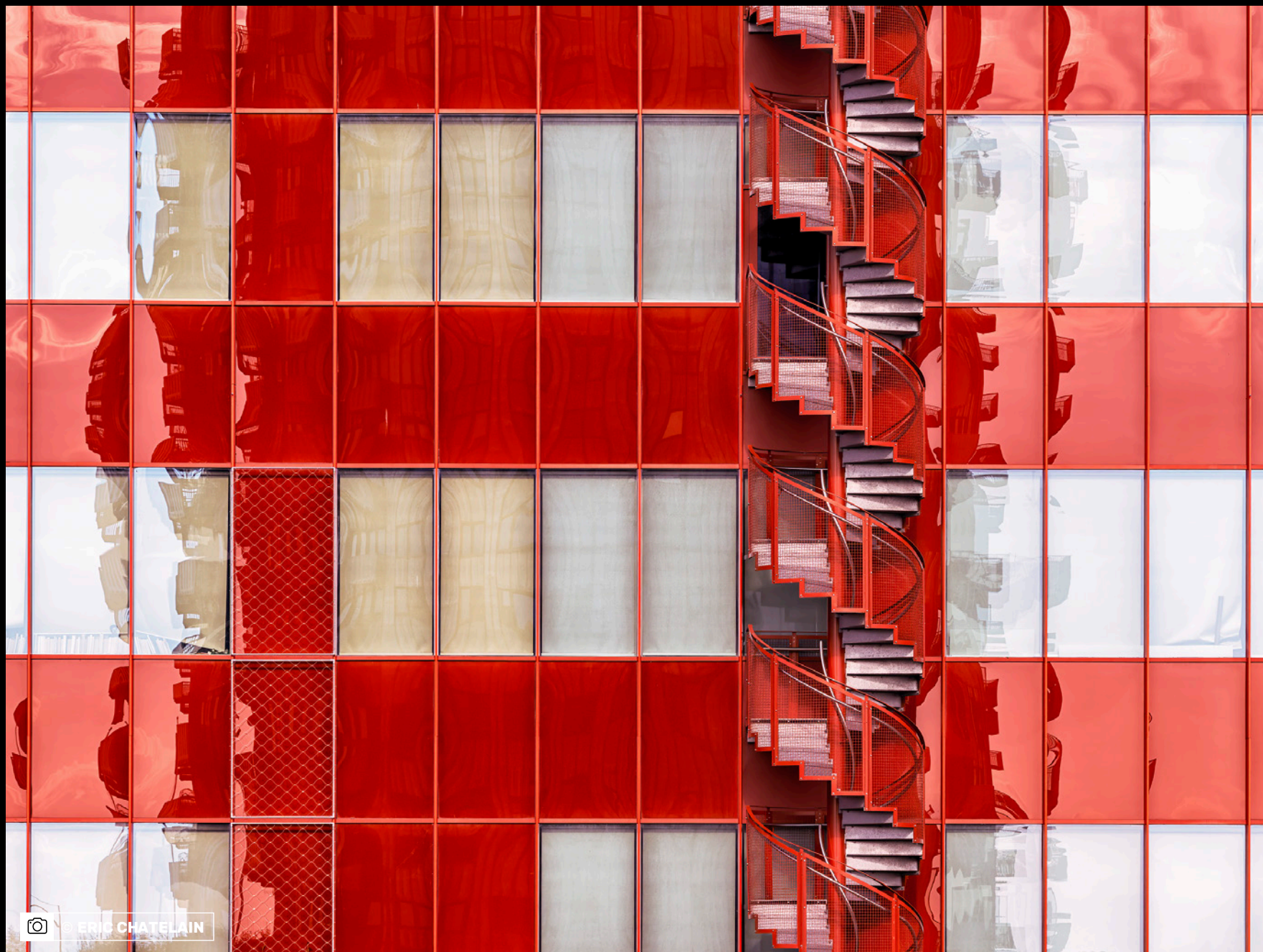
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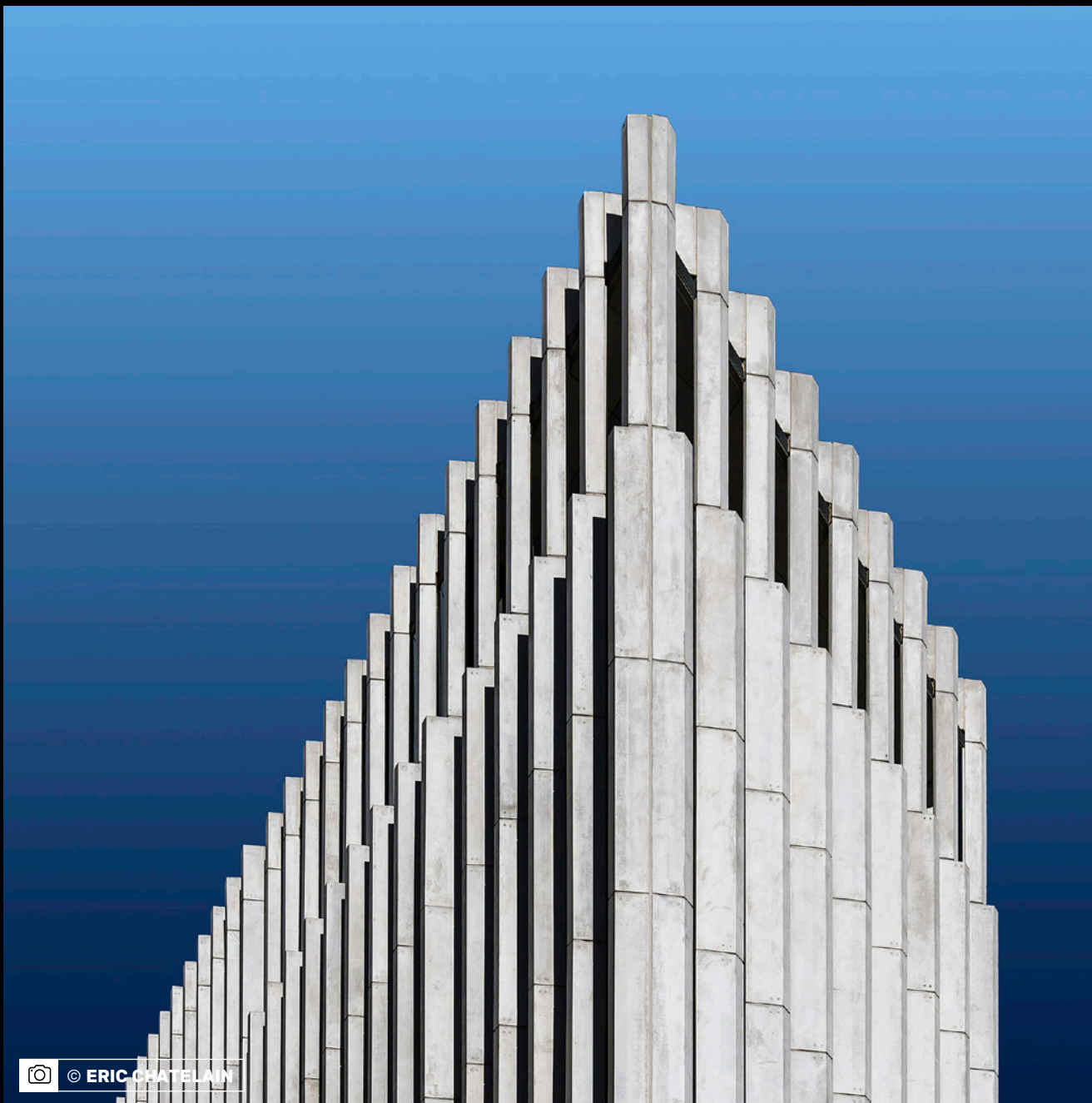
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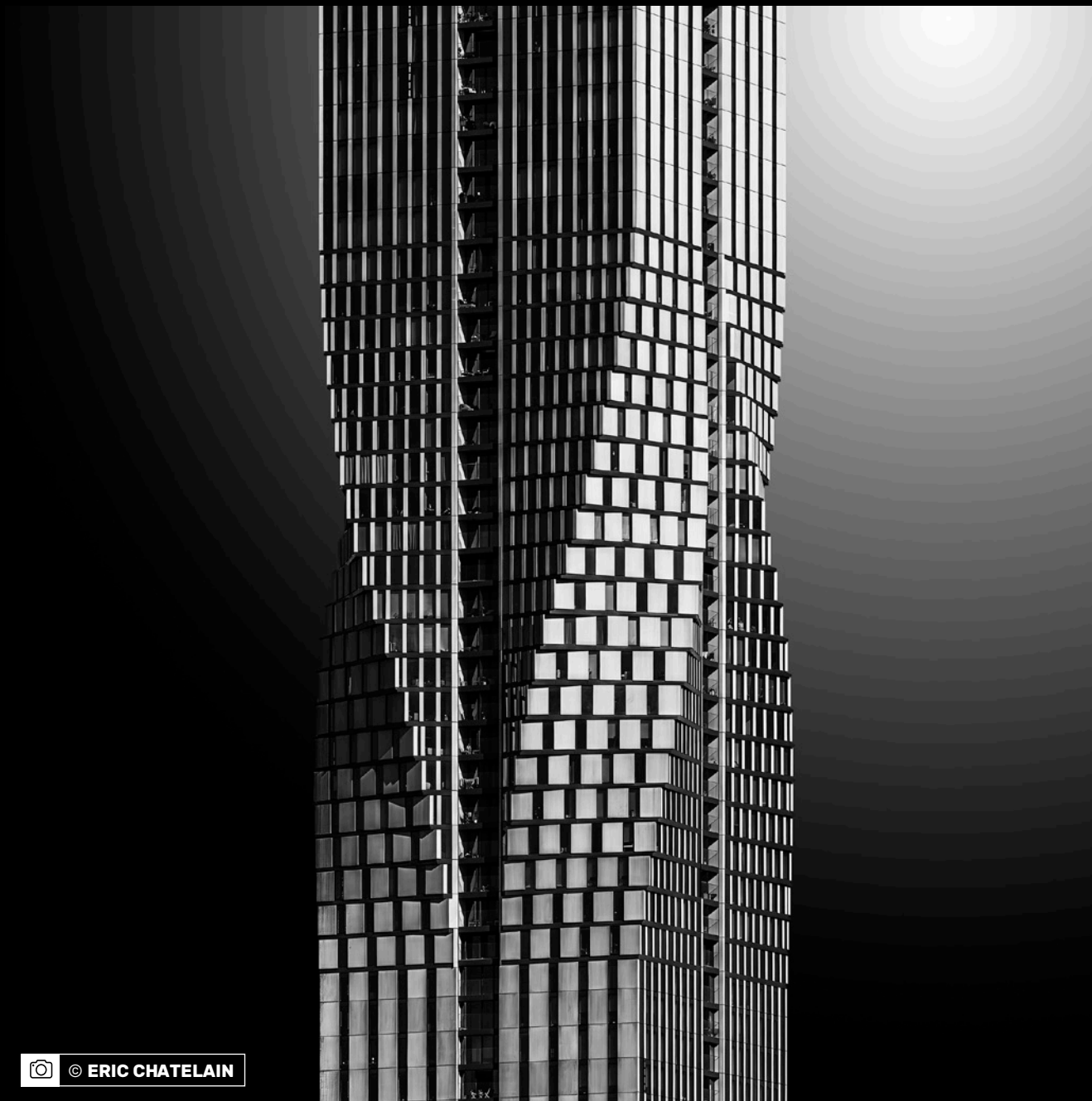
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Lisbon / Portugal. EDP Headquarters N° 1



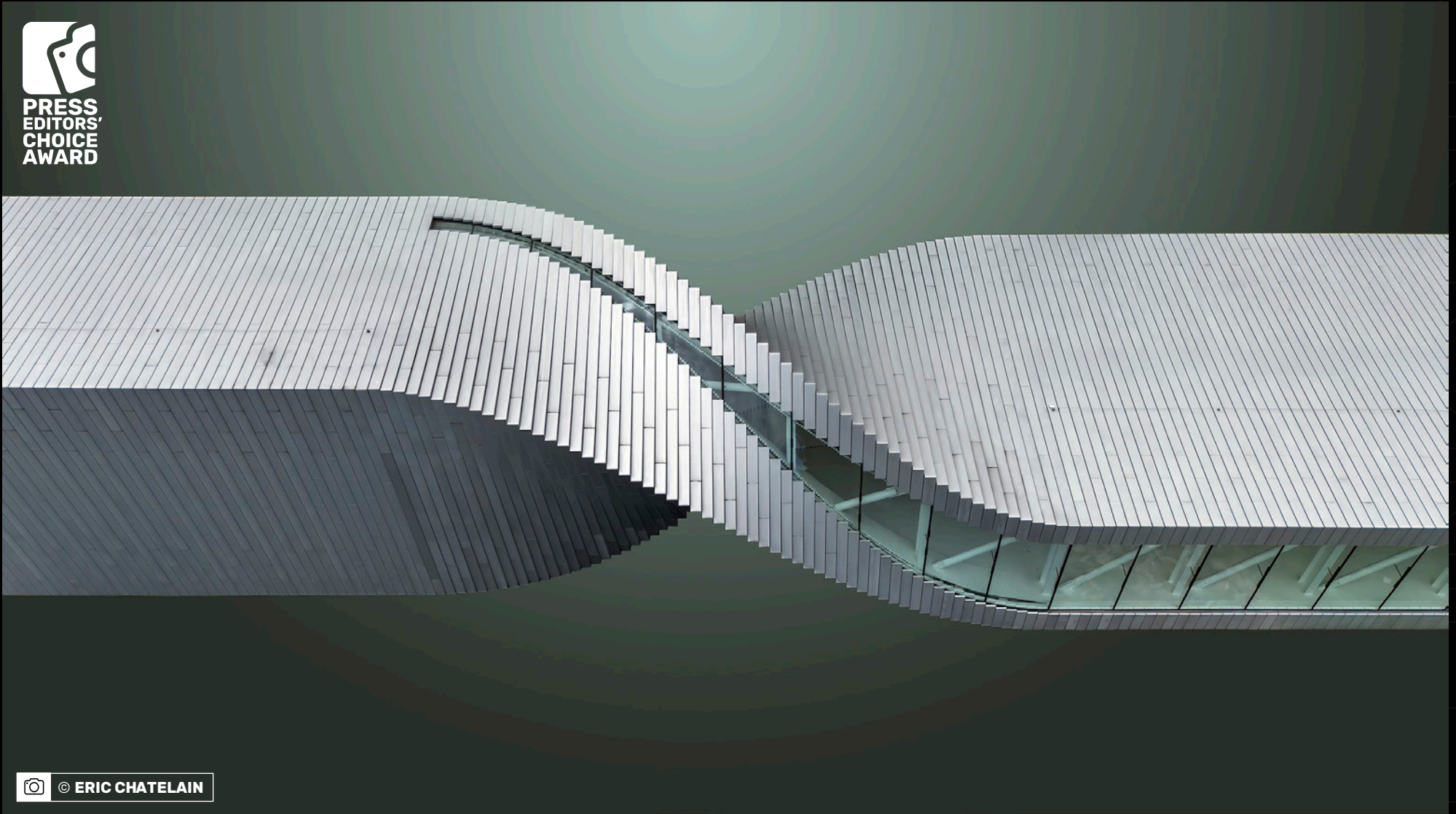
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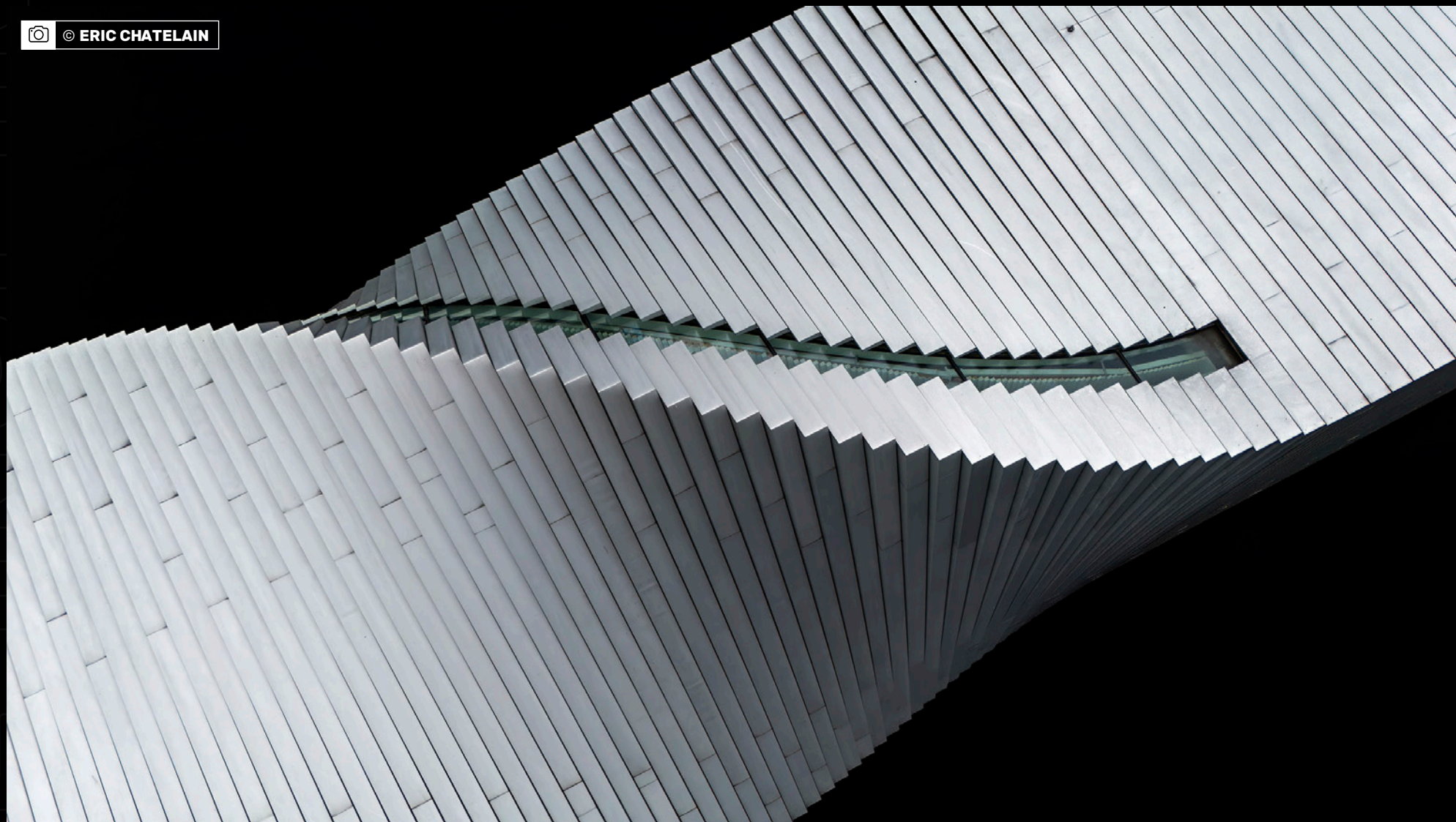
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Kistefos / Norway. The Twist

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Kistefos / Norway. The Twist



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Switzerland / Geneva. Tango Fire - Two



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Switzerland / Geneva. Reaching for the sky...



© ERIC CHATELAIN

France / Avignon. Thierry Margot in "Je vis avec Freddie Mercury"



 © ERIC CHATELAIN

France / Avignon. Thierry Margot in "Je vis avec Freddie Mercury"



© ERIC CHATELAIN

France / Avignon. Chun Dance Company "Quand le corps s'exprime"



 © ERIC CHATELAIN

France / Avignon. Kdance Company "Eclats de vies"



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France / Avignon. Chun Dance Company "Quand le corps s'exprime"



 © ERIC CHATELAIN

France / Avignon. Kdance Company "Eclats de vies"

A woman with long, wavy hair is suspended in the air, holding onto a thick, light-colored rope or silk. She is positioned horizontally, with her legs crossed and her body arched. The background is dark, and a spotlight illuminates her from above, creating a dramatic effect. The rope is held taut, and the woman's expression is one of focus and concentration.

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France / Avignon. Duo9Art "L'ombre des Lumières"



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Switzerland / Geneva. Sol Invictus - Hervé



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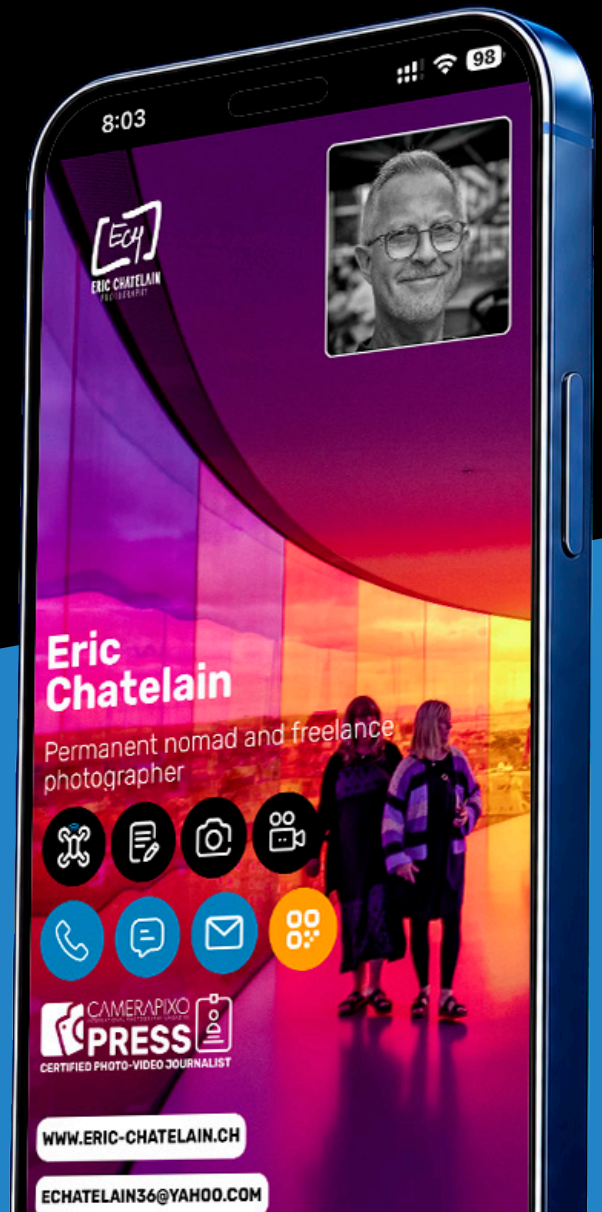


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01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN?

I think it actually began long before I bought my first camera. I have always loved preserving moments, observing the world, drawing, and paying attention to the smallest details. Four years ago, photography became a serious part of my life—born from inspiration, fascination, and simply a need of the heart. At first, I taught myself, then I joined the Bydgoszcz Academy of Photography, and later I returned to self-discovery and conversations with fellow photography enthusiasts. In the end, I realized that my greatest teacher has always been passion itself, supported by constant practice.

02 IN THE DESCRIPTION OF YOUR PROFILE, YOU USE THE BEAUTIFUL PHRASE "SMALL JOYS AND LITTLE LOVE AFFAIRS." WHAT DOES IT MEAN TO YOU IN THE CONTEXT OF PHOTOGRAPHY?

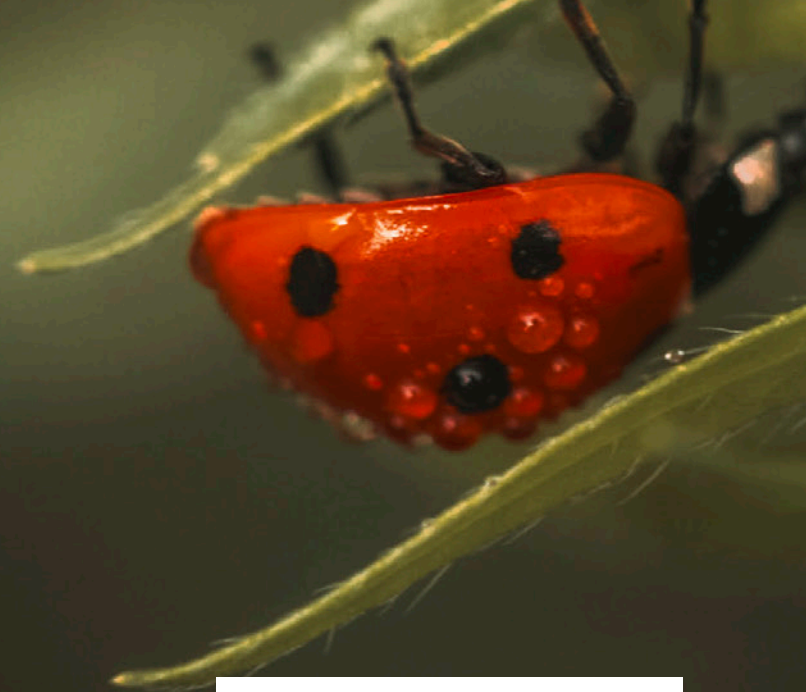
There is a song by Ania Karwan called Biegnę ("I'm Running"). In the chorus, she sings about how happiness is built from small infatuations—those tiny moments of wonder and brief enchantments with the world. Without grand declarations or heavy expectations. Just a moment to pause, look around, and say, "How beautiful this is."

I think my photography is exactly about that. Nothing is required here. You can simply be present, look, and feel.

03 YOUR PHOTOGRAPHS HAVE A VERY DELICATE AND PERSONAL CHARACTER. IS PHOTOGRAPHY FOR YOU MORE A WAY OF SEEING THE WORLD OR A WAY OF EXPRESSING EMOTIONS?

I believe it is both. Sometimes I find myself somewhere without a camera, instinctively framing scenes with my eyes and wishing I could preserve them a little longer. Other times, I simply want to show others what I have seen and say, "Look how beautiful this moment is."

Photography is both about experiencing and sharing. It is my way of communicating with the world and with myself. At the same time, it is an invitation for people who perceive reality in a similar way and speak the same language of sensitivity.



04

WHAT MOST OFTEN CAPTURES YOUR ATTENTION: COLOUR, LIGHT, TEXTURE, ATMOSPHERE, OR PERHAPS SOMETHING ENTIRELY INTUITIVE?

That is a difficult question because almost anything can stop me in my tracks.

I think light affects me the most, along with textures and that intuition I sometimes cannot immediately explain. Interestingly, I often discover only during post-processing what actually drew me to a particular frame.

Editing is an important part of my creative process—almost a form of meditation. Suddenly I realize, “Ah... that’s what this photograph was really about.” And then everything becomes clear.

05

WHEN YOU'RE PHOTOGRAPHING, ARE YOU SEARCHING MORE FOR A DECISIVE MOMENT, A COMPOSITION, OR EMOTIONS THAT ARE DIFFICULT TO PUT INTO WORDS?

I think I simply take photographs. I’m probably searching for something, although I cannot always name it. The closest word would probably be presence. I usually go for walks with my camera and my dog, and every few moments I find myself amazed by something.

I don’t know whether it is a moment, an emotion, or a composition. Perhaps it is all of them at once.

06

WHAT IS THE MOMENT LIKE WHEN YOU KNOW IT'S WORTH STOPPING AND TAKING A PHOTOGRAPH?

It usually happens in a split second. Suddenly I think, “There it is.” Something is beautiful, subtle, or simply stops me. Then I begin wondering whether there is a story hidden there and what the world is trying to tell me today.

I mainly photograph nature. That is where I feel most at home, even though professionally I work with people and their emotions every day. When I first started photography, I was convinced that people, movement, and temperament would fascinate me the most. I still love that kind of imagery, especially narrative photographs with a slightly dreamlike quality. Yet I do not create them myself.

I feel that human photography often involves more creation and direction, while I find myself becoming increasingly interested in authenticity. Photography has connected me with an inner silence that I never realized was so important to me.

In nature, everything already exists. There is no posing, no props, and no need to alter reality. Through light and colour, I simply reveal what the image is already saying.

07

HOW MUCH ROOM DO YOU LEAVE FOR CHANCE AND SPONTANEITY WHILE PHOTOGRAPHING?

A great deal—and I’m happy about that. I would like photography to remain a space of freedom for me. I have never thought of it as a profession. A profession makes me think of deadlines, obligations, and responsibilities.

Instead, I enjoy the freedom to wander, discover, be surprised, and simply take my time. There is something wonderfully childlike about that curiosity, and I hope I never lose it.

08 HOW IMPORTANT IS YOUR WORK WITH COLOUR AND SUBTLETY IN CREATING YOUR IMAGES?

It is very important, yet at the same time it is not entirely planned.

Of course, there is technique, consistency, and conscious decision-making involved, but I rarely know from the very beginning exactly what the final image will look like. More often, I discover it step by step.

Sometimes the finished result surprises even me—and I think that is exactly what I enjoy the most.

09 YOU PHOTOGRAPH WITH THE OLYMPUS OM-D SYSTEM. WHAT DO YOU APPRECIATE MOST ABOUT IT, AND HOW HAS IT INFLUENCED THE WAY YOU WORK?

I started with a Canon 60D. It was an old, large, and demanding camera, and I am very grateful for it because it teaches both technical skills and humility exceptionally well.

Switching to Olympus felt a bit like replacing an old car with something much more agile. Suddenly everything became lighter, more comfortable, and more intuitive.

I am not someone who is deeply fascinated by the technical side of camera equipment, but Olympus gave me something incredibly valuable—lightness, both literally and metaphorically.

10 DO YOU HAVE FAVOURITE SETTINGS, LENSES, OR TECHNICAL APPROACHES THAT HELP YOU CREATE THE DISTINCTIVE ATMOSPHERE OF YOUR PHOTOGRAPHS?

I enjoy working with the aperture as wide open as possible and with a shallow depth of field. I love it when the subject gently emerges from the background.

Most often I use fast prime lenses, including the Sigma 30mm f/1.4, Sigma 56mm f/1.4, and Olympus 75mm f/1.8.

I also have a great affection for vintage manual lenses such as the Helios, Oreston, and Pentacon. Technically, they are far from perfect, but they possess something that cannot be measured by specifications alone. They give an image a certain narrative quality and character that I find deeply appealing.

11 WHAT DOES YOUR WORKFLOW LOOK LIKE AFTER TAKING A PHOTOGRAPH, AND HOW IMPORTANT IS POST-PROCESSING TO YOU?

I simply sit down and begin working.

I mainly use Lightroom. I have a few favourite presets, but most of the time I treat them only as a starting point and rebuild the image from there.

It feels like a dialogue with the photograph—a search for what it truly needs. I like to think of it as painting over a sketch. Photography provides the foundation, and then, step by step, I bring out the elements that move me the most.

12**IS THERE A PHOTOGRAPH THAT SEEMED VERY SIMPLE AT FIRST BUT TURNED OUT TO BE ESPECIALLY MEANINGFUL TO YOU EMOTIONALLY?**

There are probably many of them, which is why it would be difficult to choose just one.

Most of them are not spectacular photographs. They are simply images that remind me of a particular moment, a certain quality of light, or a feeling of being fully present.

Sometimes I only discover their true meaning much later.

13**HAS PHOTOGRAPHY MADE YOU MORE AWARE OF THINGS THAT ONCE SEEMED ORDINARY OR EVEN INVISIBLE?**

Absolutely. In many ways, I treat photography as a practice of mindfulness. It allows me to anchor myself in the present moment and consciously experience the here and now.

As a psychologist, I have always understood the value of these experiences, but photography enables me not only to experience them—it also allows me to preserve them for much longer.

14**WHAT EMOTIONS, PLACES, ARTISTS, BOOKS, OR LIFE EXPERIENCES INSPIRE YOU THE MOST TODAY AND ENCOURAGE YOU TO KEEP CREATING?**

My sources of inspiration are incredibly diverse.

Paradoxically, I often draw more inspiration from painting than from photography. I am also inspired by artists I discover through social media.

Equally important, however, are much less tangible things: nostalgia, wonder, longing, small infatuations with the world, and unexpected encounters with beautiful light.

It is from these quiet, almost imperceptible emotional moments that my photographs are most often born. 



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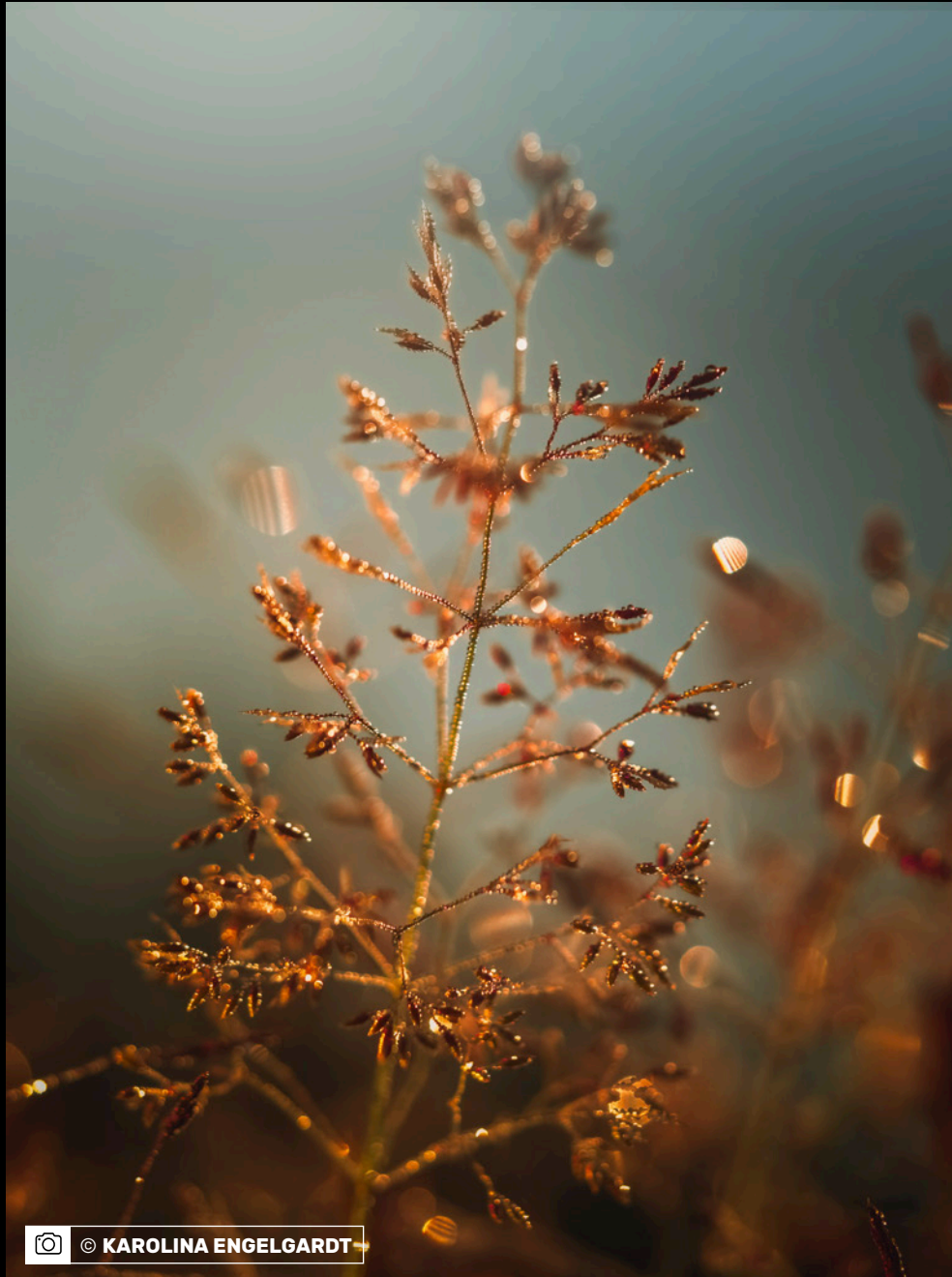
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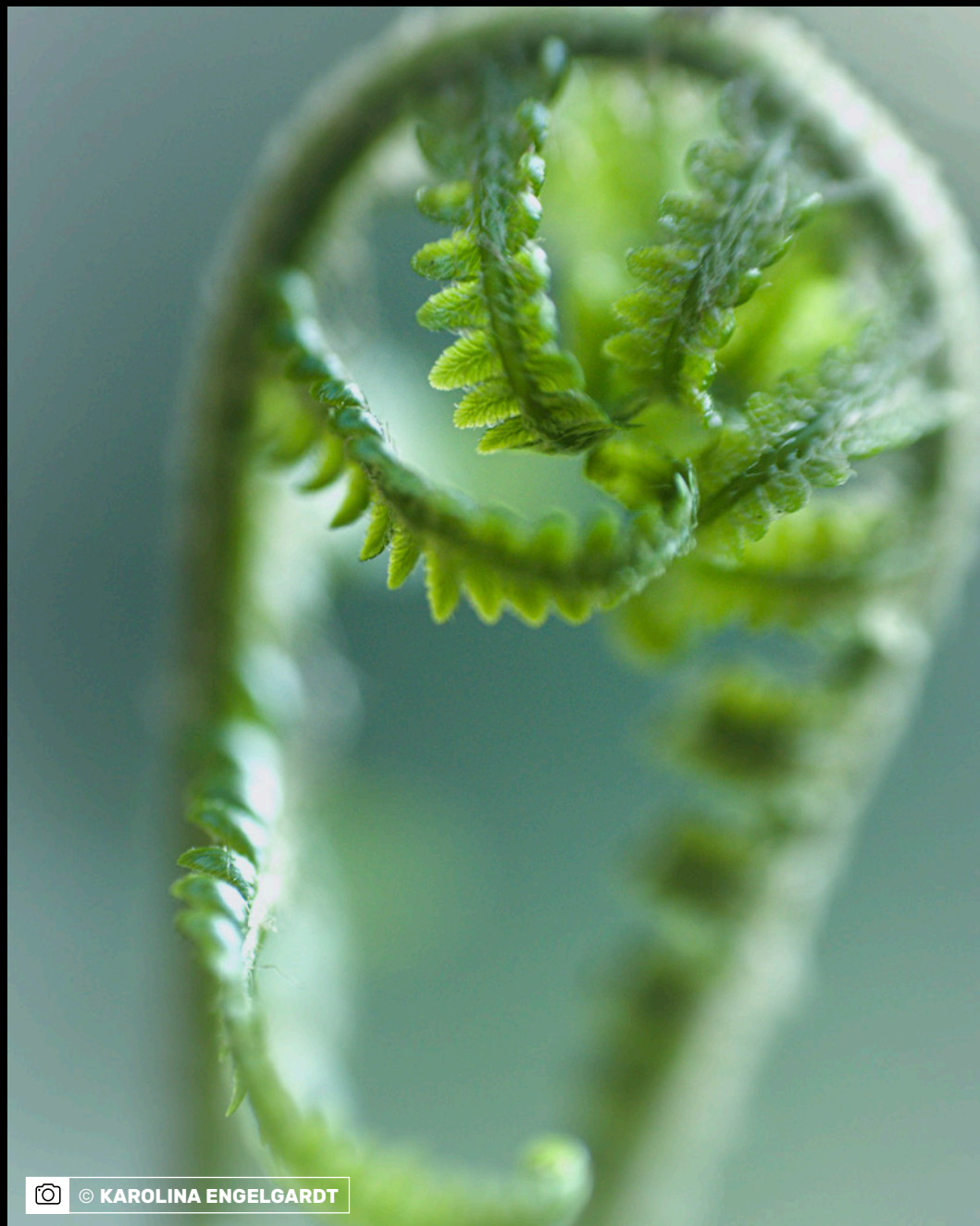


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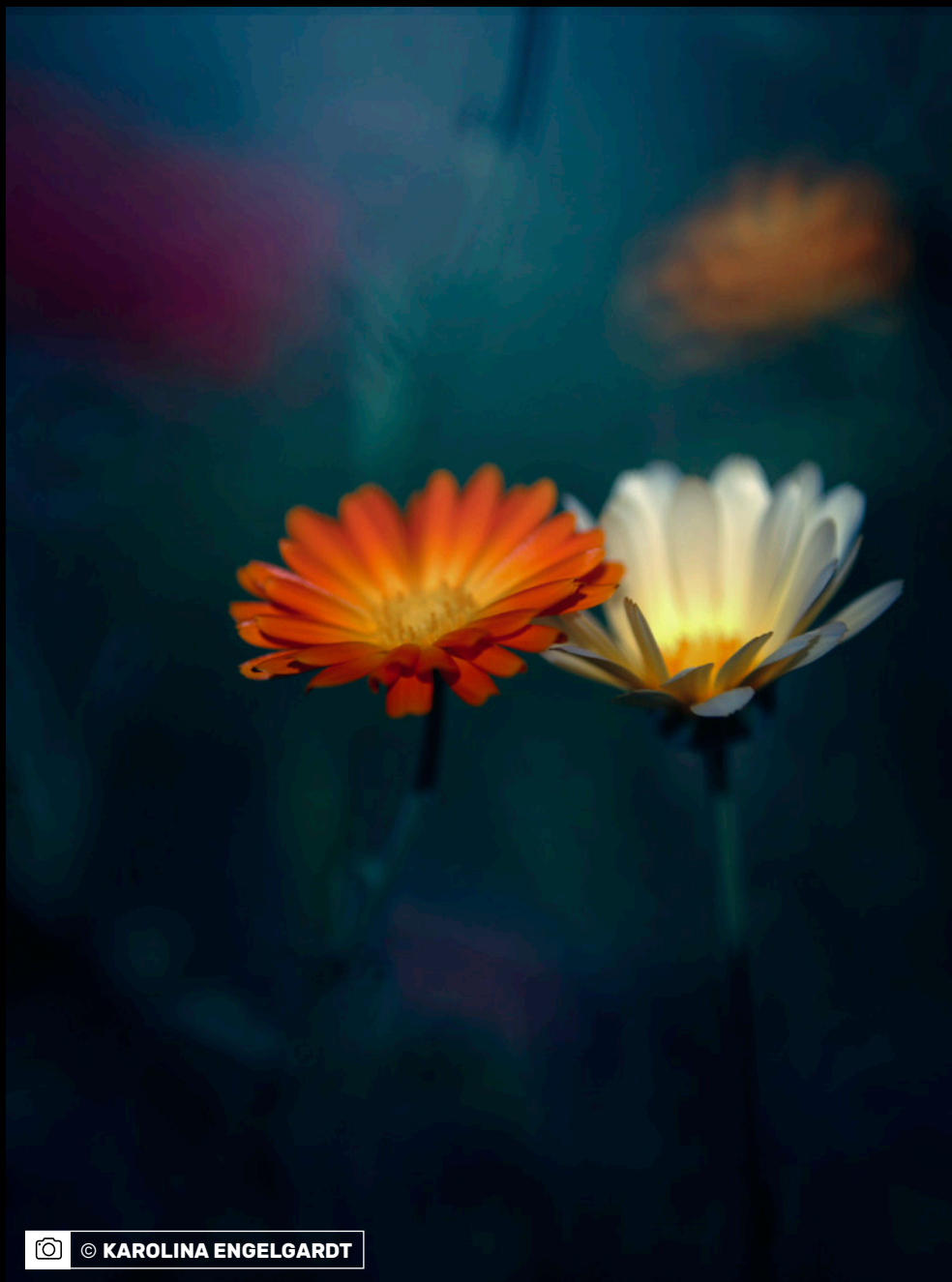
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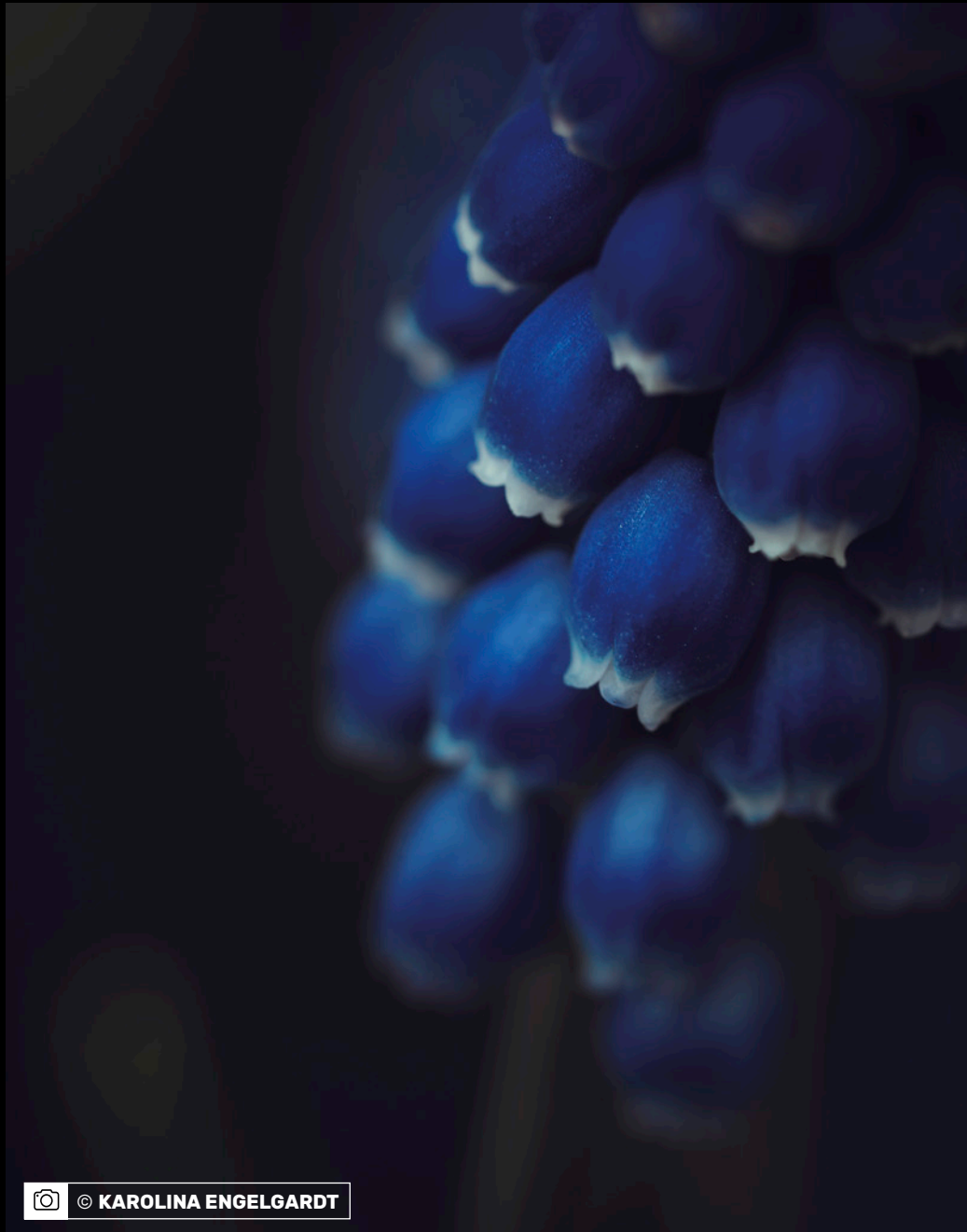
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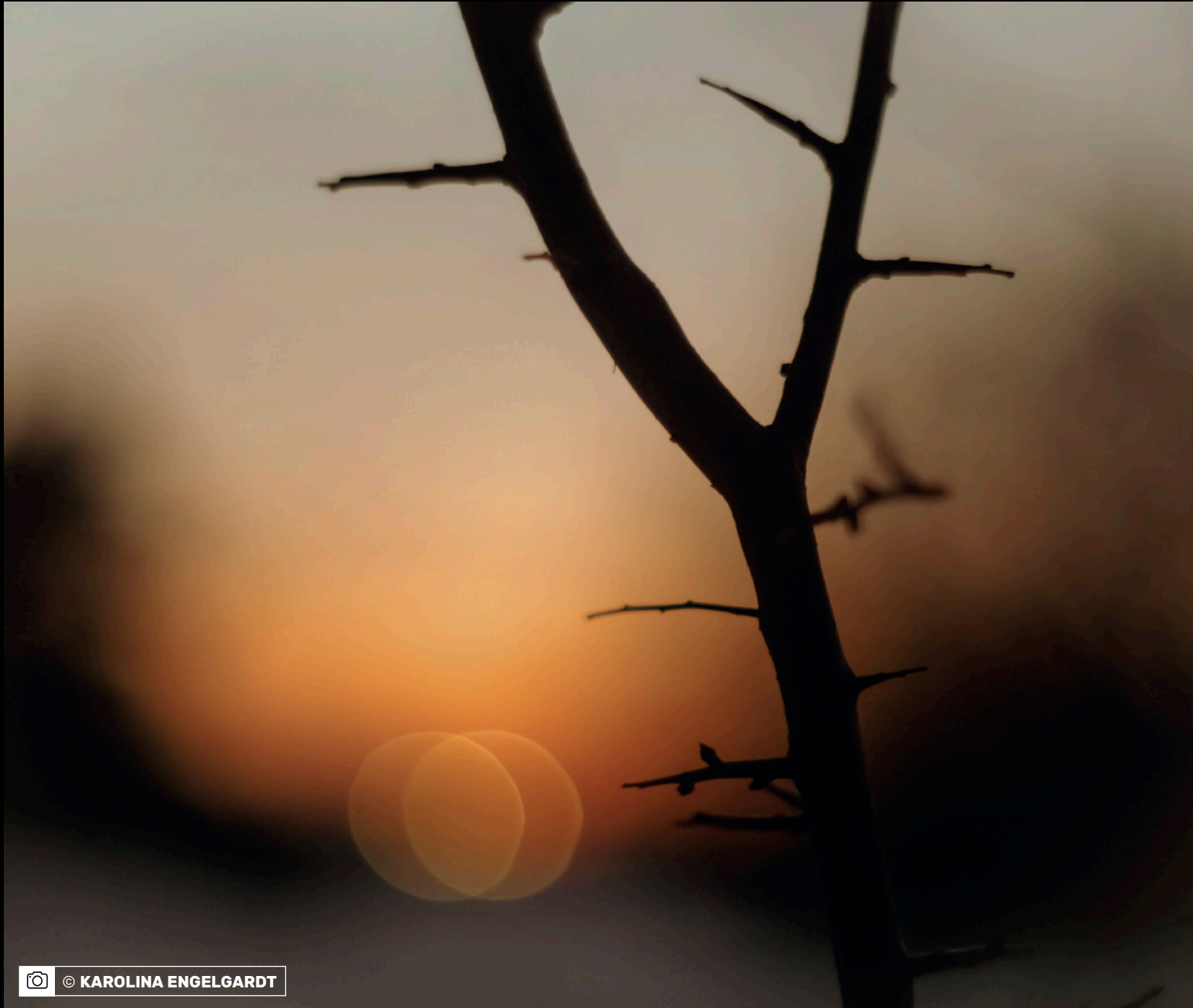
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WHY DO PHOTOGRAPHERS NEED A DIGITAL BUSINESS CARD LIKE DIGICARDONE WHEN THEY ALREADY HAVE A WEBSITE?

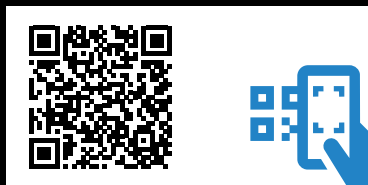
A website is essential for showcasing a portfolio, but it often requires time and context for potential clients to explore. DigiCardOne, however, is designed for immediate accessibility, allowing photographers to share key information and a sample of their work instantly. In a world where attention spans are short, DigiCardOne offers a fast and powerful first impression, ensuring clients have direct access to what matters most—contact info, sample images, and booking options—all in a single, streamlined format.





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