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Nº 222



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INDEPENDENT VISUAL JOURNALISM ASSOCIATION

ACTION FRAME

BEYOND THE MOMENT. THE STORY IN MOTION.



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VIDEO.**

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OUR PUBLICATIONS

We're dedicated to promoting photography worldwide through our diverse publications. By showcasing a variety of captivating imagery, we aim to inspire photographers and enthusiasts alike.

Our platform celebrates the beauty and creativity of photography, fostering a global community of visual storytellers.



Dear photographers,

Welcome to ACTION FRAME – WE INSPIRE, a special edition celebrating the world of sports photography. In this issue, we present photographers from different countries who capture the speed, emotion, determination, and unforgettable moments that define sporting events.

Through their photographs and interviews, you will discover unique perspectives, personal experiences, and the stories behind every frame.

Each featured photographer reminds us that sports photography is not only about action, but also about anticipation, timing, and the ability to preserve moments that disappear in an instant. I hope this edition inspires you to see sports through the eyes of passionate visual storytellers. 📷

ANETTA G. HELLER
Executive Editor

A. G. Heller
✕ f in @



Dear friends, readers,

This edition of ACTION FRAME – WE INSPIRE brings together dynamic sports photography, inspiring interviews, and visual stories from photographers around the world.

At Camerapixo Press, we continue to develop DigiCardOne – our digital business card platform designed for photographers. More and more professionals use it every day as a fast and effective way to share their portfolio, contact details, social media, and professional profile during events, assignments, and travel.

A great first impression often begins with a single scan.

Thank you for being part of our community. I hope this edition inspires you to keep capturing the moments that matter. 📷

ARTUR J. HELLER
Editor-in-Chief

A. J. HELLER
✕ f in @



ARTUR J. HELLER
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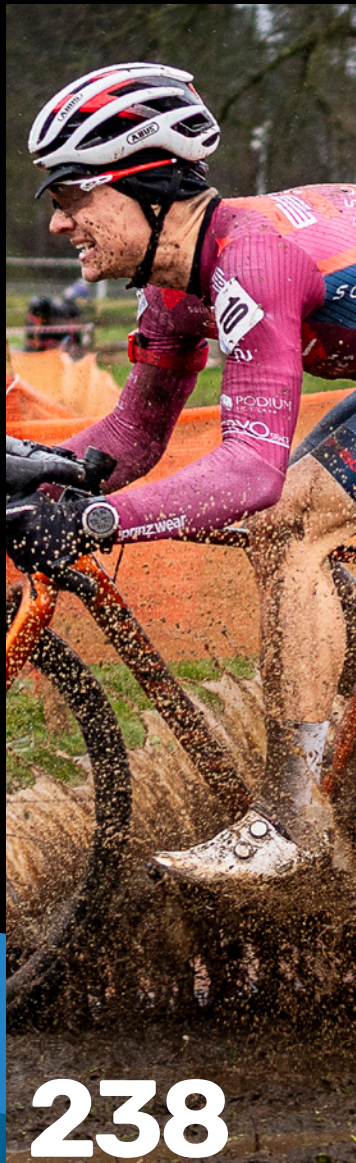
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INTERVIEW



01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHEN DID SPORTS BECOME ONE OF THE MOST IMPORTANT SUBJECTS IN YOUR WORK?

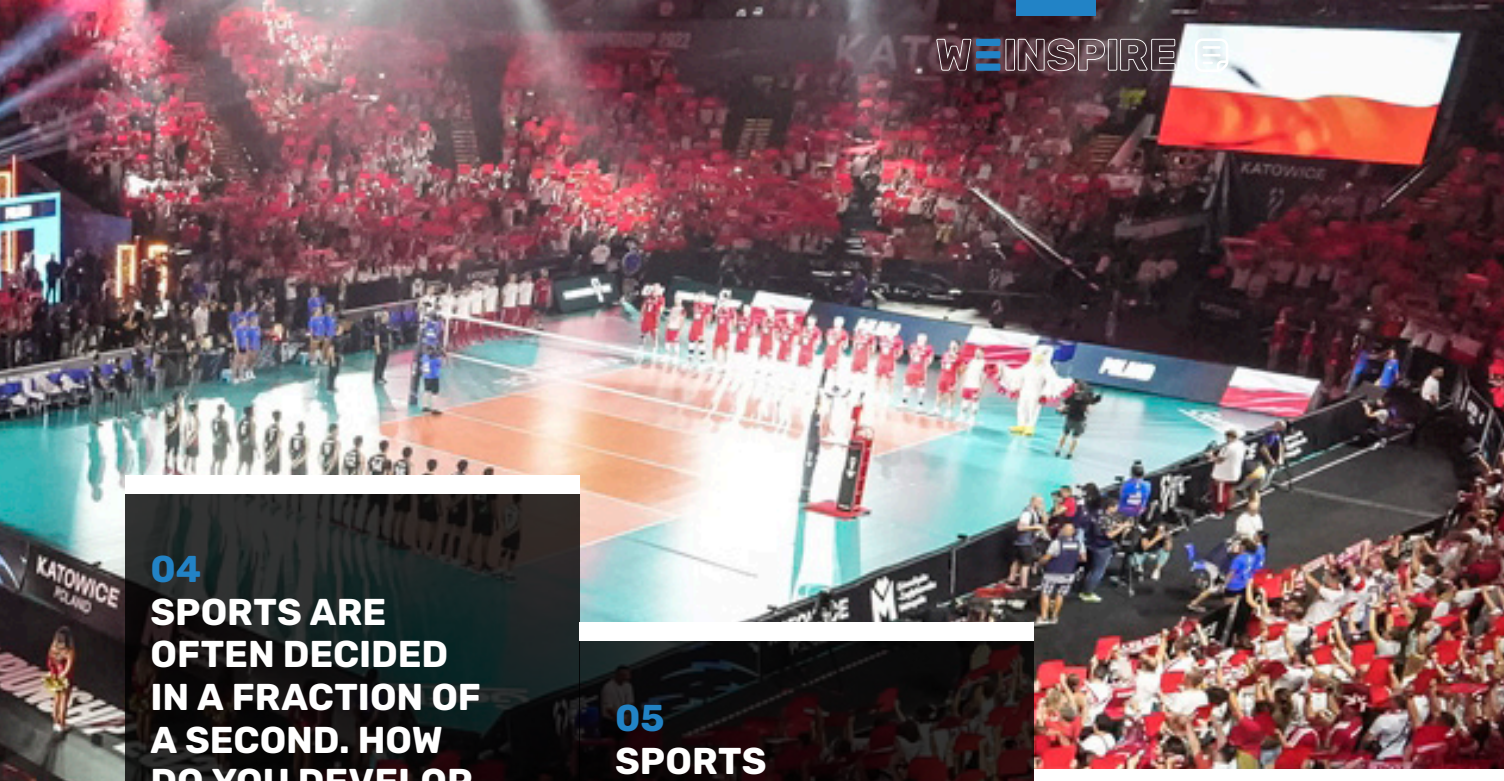
Photography came into my life more than twenty years ago. I started by observing the natural world. After a few years, I discovered that what fascinated me most was documentary photography—the genuine emotions that cannot be staged. Since 2006, I have been developing my skills as a member of Jurassic Photo Team, where photography has become not only a passion but also a way of seeing the world. Sports naturally became the next step. It is a field where emotions are authentic, and every second has the potential to tell a story.

02 WHAT ATTRACTS YOU MOST TO SPORTS PHOTOGRAPHY— THE ENERGY OF COMPETITION, THE EMOTIONS OF THE ATHLETES, OR THE STORIES UNFOLDING AROUND THE EVENT?

What fascinates me the most is people. I have had the pleasure of being part of the sports community for many years, which makes it easier for me to recognize and capture emotions in sports arenas. Competition is only the background for stories about determination, fear, joy, victory, and defeat. I am interested in the moment when the athlete forgets about the camera and is left alone with their emotions. Those are the moments that create photographs which stay with the viewer for a long time.

03 HOW IMPORTANT IS IT FOR YOU TO UNDERSTAND A PARTICULAR SPORT BEFORE YOU BEGIN PHOTOGRAPHING IT?

It is absolutely essential. Every sport has its own rules, rhythm, character, and defining moments. The better I understand the rules of the game or the flow of the competition, the easier it is for me to anticipate what is about to happen. In sports photography, fractions of a second often make all the difference, and knowledge allows you to be in the right place before the decisive moment occurs. There are still sports that I photograph for the first time, and in those situations it is much more challenging to find my place in a completely new environment.



04

SPORTS ARE OFTEN DECIDED IN A FRACTION OF A SECOND. HOW DO YOU DEVELOP THE REFLEXES, CONCENTRATION, AND READINESS NEEDED TO CAPTURE THAT ONE DECISIVE MOMENT?

It all comes down to experience. During my workshops, I often say: take 10,000 photographs of the same composition so that, when the right moment comes, you instinctively know which composition works best. Once you master the fundamental principle of composition, you begin to feel completely at ease during an event and start looking for new perspectives. After photographing hundreds of events, you learn to observe not only the athletes but also everything happening around them. You begin to build images with multiple layers and tell richer visual stories.

05

SPORTS PHOTOGRAPHY IS NOT ONLY ABOUT THE ACTION ITSELF. HOW DO YOU LOOK FOR IMAGES THAT ALSO REVEAL TENSION, EFFORT, AND THE CHARACTER OF THE ATHLETES?

Most of the time, I look beyond the main action. Whenever possible, I arrive at the venue well in advance to study the light, explore the location, and determine where I can position myself and move around. Faces before the start, hands gripping the handlebars, the coach's expression, or the silence before the whistle—very often these moments tell a much deeper story than a spectacular goal or a winning finish.

06

IN YOUR OPINION, WHAT TRANSFORMS A SPORTS PHOTOGRAPH FROM A SIMPLE RECORD OF AN EVENT INTO A POWERFUL VISUAL STORY?

Emotion and context. If the viewer can feel the tension or imagine the story behind the person in the photograph, the image begins to take on a life of its own. It no longer shows only the final result—it reveals the journey that led to it. When I build a visual narrative, I actually try to tell two stories at once: the story of victory and the story of defeat.

07

IS THERE A PARTICULAR SPORTING EVENT, MATCH, FIGHT, OR MOMENT THAT HAS REMAINED ESPECIALLY MEMORABLE TO YOU AS A PHOTOGRAPHER?

The events I remember most are those where emotions changed from one second to the next. One of the strongest memories is my first IHF Men's World Championship in handball, held at Tauron Arena in Kraków. That was where I truly experienced the incredible power of the home crowd as an extra player. Poland defeated the outstanding Olympic team from France, only to lose by seventeen goals to Croatia in the very next match and be eliminated from the tournament. The emotions I witnessed there—hope, joy, disappointment, and sadness—became one of the most valuable lessons of my career.

At the same time, we should remember that these emotions are present everywhere, not only at the world's biggest sporting events. Sometimes all it takes is looking at your local competitions, where you can often find stories that are even more authentic than those unfolding in massive arenas filled with television cameras...

08 HOW DO YOU DEAL WITH THE PRESSURE OF WORKING AT EVENTS WHERE NOTHING CAN BE REPEATED OR STAGED?

Pressure is always present, but you have to turn it into concentration. Trusting your own experience and being well prepared allows you to focus entirely on observing what is happening. In sports, there are no second takes—and that is exactly what makes this type of photography so fascinating. I simply love challenges.

I was once asked whether I actually watch the matches or competitions. My answer was that if they were truly exciting, I would watch the replay on television. When I am at an event, I am not there to watch—I am there to search.

09 BEHIND THE SCENES OF SPORT—THE PREPARATION, ANTICIPATION, AND REACTIONS AFTER THE COMPETITION—OFTEN REVEAL THE MOST GENUINE EMOTIONS. WHAT ROLE DO THESE MOMENTS PLAY IN YOUR PHOTOGRAPHY?

A huge one. This is where some of the best photographs are created. A winner lying alone after the competition, trying to recover, or an athlete struggling with defeat often says much more than a podium or a medal. That doesn't mean I overlook those moments, because every athlete is fighting for something different, and sometimes the emotions at that very climax can be completely unexpected.

These behind-the-scenes moments are the most authentic part of sports photography.

10 YOUR SPORTS PHOTOGRAPHY OFTEN HAS A STRONG PORTRAIT QUALITY. HOW DO YOU MANAGE TO REVEAL AN ATHLETE'S PERSONALITY WITHOUT LOSING THE DYNAMIC NATURE OF THE EVENT?

Portrait photography taught me how to observe facial expressions and gestures. Since I also conduct workshops on photographic composition, I always try to apply those skills and present each athlete in a different way, so the viewer feels they are looking at a true portrait.

Even during the most dynamic moments, I search for eye contact, a distinctive gesture, or light that emphasizes the athlete's personality. This allows me to combine portrait photography with documentary photography—and sometimes I even bring documentary elements into portrait photography.

11 HOW HAS YOUR PERSPECTIVE ON SPORTS PHOTOGRAPHY CHANGED AS YOU HAVE GAINED EXPERIENCE?

At the beginning, I was searching mainly for spectacular action and chasing the most impressive frames. Today, I know that silence, anticipation, and the emotions between the key moments are just as important. Now I focus on both.

Another thing I have learned is that, above all, you have to want it. If you truly have that determination, the photographs will eventually come. There are sports where I feel completely at home, but I also love stepping outside my comfort zone. That's how we grow—we learn to work in new conditions. And when you combine that with the determination to keep going, you're on the right path.

12 IN AN ERA OF INSTANT PUBLISHING AND THE RAPID CIRCULATION OF IMAGES, HOW DO YOU MAINTAIN YOUR OWN STYLE IN SPORTS PHOTOGRAPHY?

You cannot photograph for algorithms. Your style is built through consistency and patience. I try to create timeless photographs—images that will still have value five, ten, or even fifteen years from now.

As someone who has spent his entire life connected with sport, I always ask myself one question: How would I like to look in this photograph? I try to put myself in the athlete's shoes.

Style also comes from time and repetition. Today, I have loyal followers who often tell me that the moment they saw a photograph, they immediately knew it was mine. That is incredibly rewarding.

13 WHAT HAS SPORT TAUGHT YOU AS A PHOTOGRAPHER— NOT ONLY PROFESSIONALLY, BUT ALSO PERSONALLY?

Humility. In sport, just as in photography, you don't always win. You have to be patient, consistent, and constantly willing to improve. You must never give up. Sports photojournalism is such a beautiful genre because it teaches you that if you don't capture the photograph this time, you simply have to come back and wait for the image you came for.

Once again, I return to the word want. Not everyone has the perseverance that this word requires, but for me it is the key to everything.

14 WHICH PHOTOGRAPHERS, ATHLETES, EVENTS, OR LIFE EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON THE WAY YOU SEE SPORT AND PHOTOGRAPHY?

I am inspired by photographers who know how to tell stories through a single image as well as through a series of photographs, both in documentary and sports photography.

The person I would especially like to mention is Jerzy Kleszcz. He personally edited my photo stories, advised me on composition, and, above all, taught me how to search for meaningful images.

When it comes to athletes, I would rather not single out just one because there are so many of them, and every one of them has a unique story that brought them to where they are today.

Another major influence has been my work with Jurassic Photo Team and the organization of photography festivals, where we have the opportunity to host outstanding photographers from many different disciplines. Listening to them talk about their experiences and their approach to photography has often helped unlock our own creative potential. 





European Games Kraków-Małopolska 2023 - Fencing



 © GRZEGORZ MACIĄG

Aurion CMC Warta Zawiercie vs. Jastrzębski Węgiel (3-1)



© GRZEGORZ MACIĄG

Kickboxing



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REPO KICK Kickboxing Gala



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80 km Trail Running Course

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Polish Hot Air Balloon Championships

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MaeGregor Photography

Brazilian Jiu-Jitsu Tournament





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Boxing



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Volleyball Match: Brazil vs. Iran (3-0)



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Urszula Photography

Marcin Waliński's serve captured with a long exposure



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CEV Champions League Volley 2025 Final

© GRZEGORZ MACIĄG



A congratulatory moment between the setter and the outside hitter



© GRZEGORZ MACIĄG

Canoe Sprint at the European Games Kraków–Małopolska



Canoe Sprint at the European Games Kraków–Małopolska



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Industria Kielce in action during an EHF Champions League match



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IRONMAN Hradec Kralowe

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Jurij Gladyr of Aluron CMC Warta Zawiercie serves during a Champions League match



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JFB 2024 at Okiennik



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European League of Football: Panthers Wrocław vs. Prague Lions (14-3)



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OCTAGON



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EuroBasket Qualifier: Poland vs. North Macedonia (71-90)



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Poland vs. North Macedonia – FIBA EuroBasket Qualifier (71–90)



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European Judo Championships



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Polish Duathlon Championships – Czempień 2026



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Polish Kickboxing Championships



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Volleyball Match: Poland vs. Iran



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Volleyball Match: Poland vs. Mexico, 3-0



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H6 Off-Road Championships



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During the break



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FIS Ski Jumping World Cup – Wista





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Baja Rally



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Sand and ski

 © GRZEGORZ MACIĄG

Aluron CMC Zawiercie celebrating the 2025 Silver Medal

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Grzegorz Photography

PlusLiga: A Lublin supporter during the final match



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IRONMAN Hradec Kralowe



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Polish Duathlon Championships – Czempień 2026

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Horse racing at Partynice Racecourse, Wrocław Poland



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Memorial



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Indoor climbing wall

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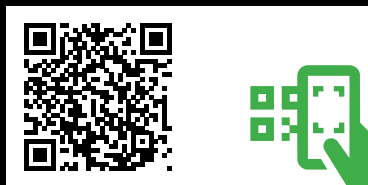
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01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHAT INSPIRED YOU TO PURSUE IT AS A PROFESSIONAL CAREER?

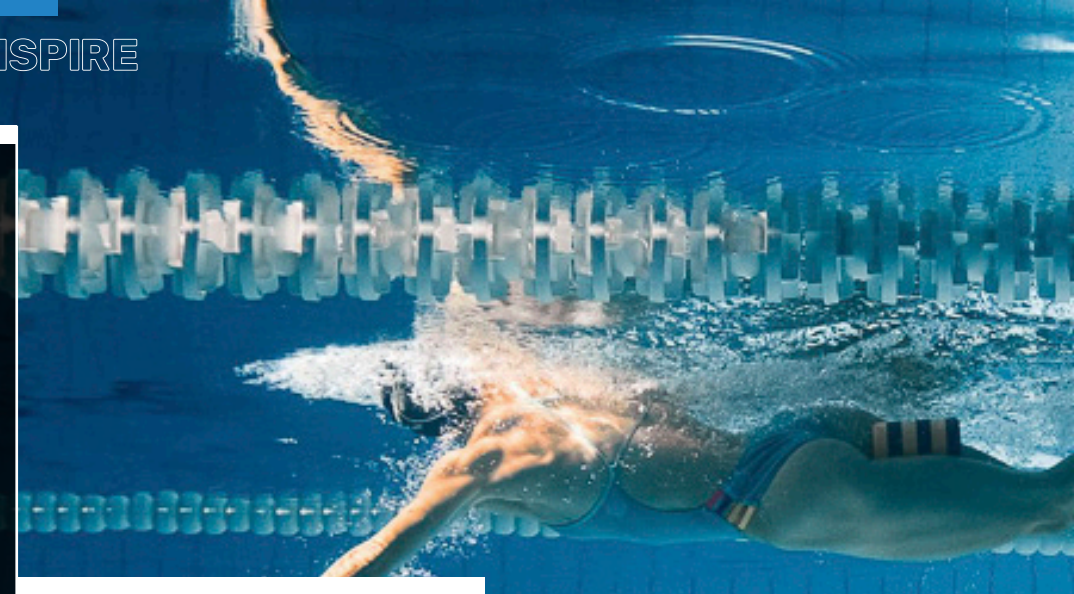
It all started back in 2014, fresh out of high school, when I got my first GoPro to document some of my international travels. I started off by learning how to clip different shots together with the purpose of showing friends and family back home the places I was visiting, while also saving those memories for the future.

At no point growing up did I ever consider the possibility of doing photography or video production as a career, but from 2014 to 2019 I continued to develop my skills, learning to work with drones and DSLRs while also completing an apprenticeship in sheet metal. At the time, my motivation was simply to have a nice-looking Instagram and create a photographic journal that I could look back on years later. At the time, I really liked the idea of making more professional content for other people, but I wasn't willing to make the large investment into more professional gear.

That all changed when COVID hit. For the first time, I found myself unable to find work in my trade, and I decided it was time to take a chance on myself and see if I really did have an eye for photography. I used the government COVID aid to buy my first "professional kit," which included a Fujifilm X-T3, a microphone, a gimbal, and a couple of lenses. My goal was simple: see if I could pay off the gear within six months, and see how far I could take this.

I reached out to a couple of local companies and people in my city to ask if I could create some content for them to help build my portfolio, and that's really how the ball got rolling. After just two months, I had paid off all the gear and was rapidly improving my skill set.

The next bump in the road came a few months later when, towards the end of 2020, my Danish wife and I moved to Denmark. I assumed I'd have to go back to working in the trades because dealing with a new country, a new culture, a new language, and having no clients seemed almost impossible. But once we arrived, I decided to give it my best shot. I started my company and really went on the grind for the next couple of years.



After a lot of cold emails, accepting just about any job that came my way - even if it wasn't something I really wanted to do - and spending countless hours trying to improve my craft, the right things slowly started falling into place, and the rest is history. For the first five years, I always thought this photography thing would just be a stepping stone before eventually pursuing a different career back in Canada. But after living in Denmark and experiencing the quality of life here, my wife and I decided last year that this is where we want to build our future. That also made me realize that this isn't just a temporary job anymore - this is the career path I've chosen.

So I guess I don't really have one specific moment that inspired me to pursue photography professionally. I kind of fell into it, thinking it would be a good short-term career while I figured out what I actually wanted to do. But here I am, genuinely stoked with how things have turned out, and even more excited about what the future holds.

02 YOUR PORTFOLIO SPANS SPORTS, MOTORSPORTS, COMMERCIAL PROJECTS, AND VISUAL STORYTELLING. WHAT FIRST ATTRACTED YOU TO PHOTOGRAPHING MOMENTS FILLED WITH MOVEMENT AND ENERGY?

I used to be heavily involved in the automotive community back home in Canada, and the more I got into photography, the more I found myself shooting cars. It started with friends' builds, then gradually grew into working with automotive shops and businesses. Fast forward to today, and I've been photographing a large supercar rally across Europe for the past six years.

That introduction to automotive photography is really what gave me a passion for capturing movement and energy. It's where I started experimenting with low shutter speeds and pushing myself to create images that genuinely conveyed a sense of speed, rather than just freezing the action.

From there, branching out into sports and action photography felt like a natural progression. So whether it's a race car, a cyclist, or a skateboarder, I'm always searching to show the speed and action by using different techniques and compositions.

03 MANY OF YOUR PHOTOGRAPHS CAPTURE MORE THAN JUST ACTION—THEY REVEAL EMOTION, DETERMINATION, AND CHARACTER. WHAT ARE YOU LOOKING FOR BEYOND THE DECISIVE MOMENT?

I've never really felt that I have a special eye for photography, but after years of people telling me I do, I've accepted there must be some truth to it. In some ways, I'm not even sure what I'm looking for when I'm shooting, beyond what I instinctively feel looks good.

Of course, the different rules of composition play a part in my work, but I'm just as happy to break those rules if I think it makes for a stronger image. At the end of the day, the goal is to create something that feels interesting and draws people in, whether it follows the "rules" or not.

A lot of the work I do also happens incredibly fast. Often the moment only happens once, so I have to be ready before it unfolds. There's rarely time to stop and plan out the perfect composition. Instead, it's been a long learning process of figuring out how to anticipate those moments and capture them with as little setup as possible, while still creating an image that feels balanced, intentional, and tells the story of what's happening.

04 WORKING WITH ATHLETES OFTEN MEANS BECOMING PART OF THEIR ENVIRONMENT, EVEN IF ONLY FOR A SHORT TIME. HOW DO YOU BUILD TRUST AND CREATE IMAGES THAT FEEL AUTHENTIC RATHER THAN STAGED?

This is a big one for me. A huge portion of the work I do revolves around working with elite athletes across a wide range of sports and capturing what they do.

With some sports, like triathlon, I know exactly what athletes are looking for - from body position on the bike to specific moments in their running stride. That experience makes it easier to anticipate the shots that they'll genuinely appreciate. But I also photograph plenty of sports

◀ that I'm less familiar with. When that's the case, I often come in with ideas that I personally think would look amazing, but I always take the time to ask the athlete whether it actually feels authentic or if it would be so unnatural that it wouldn't make sense to capture. I think that collaboration is really important because, at the end of the day, they're the experts in their sport.

One example was a shoot with Red Bull athlete and professional BMX racer Malene Kejlstrup. Before we started, I told her I had this vision of photographing her sprinting full speed through a forest, with the trees whipping by around her. I'd never really seen an image like that before, and I thought it could create something a little different. She agreed it wasn't something she'd normally do during training, but she also thought it was a great creative idea. We gave it a go, and it ended up becoming a pretty viral piece of content.

That's really how I like to approach every shoot. I want to respect the sport and the athlete, but at the same time bring a fresh perspective that creates something people haven't seen before. Thankfully, I get to work with a lot of athletes who are ▶ just as excited to experiment as I am.

05 EVERY ASSIGNMENT BRINGS A DIFFERENT STORY TO TELL. HOW DO YOU APPROACH A NEW PROJECT WHILE MAINTAINING YOUR OWN VISUAL IDENTITY?

A couple ways I maintain my visual identity is by using consistent techniques across my work. Whether it's skateboard-ing, cycling, motorsport, or running, I often rely on slow shutter techniques and what we in the car photography world call "rollers". Essentially moving alongside the subject at their speed, using a slow shutter to create motion blur in the background and foreground while keeping the subject sharp. That technique helps me convey a sense of energy and speed no matter the sport.

Additionally, working with Fujifilm, I use their film simulations in post-processing. Once I bring my RAW images into Lightroom, I start with one of those simulations as a base (typically Classic Negative), which gives my images a consistent, distinctive look.

Even though every project tells a different story, those shared techniques help unify my visual style across everything I shoot..

06 YOU'VE COLLABORATED WITH INTERNATIONALLY RECOGNIZED BRANDS, INCLUDING RED BULL AND FUJIFILM. HOW HAVE THESE EXPERIENCES INFLUENCED YOUR GROWTH AS A PHOTOGRAPHER WHILE ALLOWING YOU TO STAY TRUE TO YOUR PERSONAL VISION?

Working with Red Bull and Fujifilm specifically really reshaped my expectations. Initially, I imagined those environments would be extremely formal and intimidating. People in suits, serious meetings, and lots of pressure. But my experience has been the opposite. I've been surrounded by creative, down-to-earth people who are genuinely open to ideas and collaboration.

What's been most rewarding is how both these two companies, and really all major clients I've worked with, support my creative vision. Sure, there's usually a brief, but they've encouraged me to bring my own style. Across the board, I've felt trusted to do what I do best. And in the end, I've come to realize that we are all just people, whether it's small projects or huge brands, and that's why they hire me: to be myself.

07 ALONGSIDE PHOTOGRAPHY, YOU ALSO WORK WITH VIDEO PRODUCTION. IN WHAT WAYS HAS FILMMAKING INFLUENCED THE WAY YOU THINK ABOUT STORYTELLING THROUGH A SINGLE STILL IMAGE?

I'm not really sure I have a big or obvious answer for this one. I don't feel like working in video has fundamentally changed the way I approach still photography, but I do think it's influenced the way I think about telling a story.

When I go into a shoot, I'm naturally thinking about capturing a variety of angles, compositions, and moments throughout the day that all work together. Even if I'm only delivering photos, I don't just want one strong image, I want a collection of images that tells the complete story. And this is expanded on by different techniques as well as lens choices.

So I wouldn't say filmmaking has dramatically changed the way I shoot individual photographs, but I do think it's made me more aware of how every image fits into the bigger picture.

08 FAST-PACED ENVIRONMENTS LEAVE VERY LITTLE ROOM FOR HESITATION. HOW DO YOU STAY CREATIVELY FOCUSED WHEN EVERYTHING AROUND YOU IS CONSTANTLY CHANGING?

I actually thrive in fast-paced environments. When everything's changing, it doesn't overwhelm me, it energizes and excites me. The constant motion gives me fresh perspectives and keeps me creatively sharp. Honestly, I think I'd struggle and feel very limited in a setting where I'd have to stand in one spot for extended time because that's where I was assigned. The challenge of anticipating what's coming next and finding the best angle on the fly actually makes me more creative, not less.

09 SOME PHOTOGRAPHS CAPTURE ATTENTION INSTANTLY, WHILE OTHERS REVEAL THEIR IMPACT OVER TIME. WHICH TYPE OF IMAGE GIVES YOU THE GREATEST SENSE OF SATISFACTION?

"Rollers." I think I've probably shot hundreds of thousands of roller shots over the years. These are the type I mentioned before, where you match the speed of your subject and use a slow shutter speed to create a real sense of motion while keeping the subject sharp.

I get the most satisfaction from pushing the boundaries of just how slow I can drag the shutter while still coming away with a crisp image. They're the kind of shots you don't see everywhere, especially outside of automotive photography, and that's what makes them so rewarding.

When I nail one at something like 1/6 of a second while riding my electric skateboard alongside a cyclist, I get pretty pumped. Those are the images that make me want to keep experimenting and pushing my own limits.

10 LOOKING BACK AT YOUR CAREER, IS THERE A PROJECT THAT CHALLENGED YOU CREATIVELY AND ULTIMATELY CHANGED THE WAY YOU SEE PHOTOGRAPHY?

I've been creatively challenged by countless jobs, and I genuinely think every one of them has made me a better creator. Although I can't point to one specific project that completely changed the way I see photography, all of those experiences together have changed the way I see the opportunities this career can bring.

Photography has given me access to so many different worlds. I've worked with everyone from elite athletes to CEOs, and that's one of the things I love most about this profession. It allows me to step into so many different industries, meet incredible people, and experience things I never would have had the opportunity to otherwise.

11 THE CREATIVE INDUSTRY IS CONSTANTLY EVOLVING. WHAT MOTIVATES YOU TO KEEP EXPERIMENTING AND DEVELOPING YOUR STYLE INSTEAD OF RELYING ON WHAT HAS ALREADY PROVEN SUCCESSFUL?

The fact that I know I'm constantly getting better is probably my biggest motivation. When I look back at some of my work I created even just two years ago, I'm often almost embarrassed by how bad it looks to me now. But I actually see that as a good thing because it means I'm still growing.

I've found that the learning process in photography isn't just a straight line. Every new technique I learn builds on everything I've learned before, so each year I feel like I'm improving faster than the year before.

What excites me most is knowing there are still so many areas of photography I haven't even begun to explore. That's what keeps me motivated. I never want to only rely on the techniques I know work. I always want to keep experimenting, trying new things, and pushing myself to become a better photographer.

12 BEYOND COMMISSIONED WORK, DO YOU STILL MAKE TIME TO PHOTOGRAPH PURELY FOR YOURSELF? IF SO, WHAT SUBJECTS NATURALLY DRAW YOUR ATTENTION?

This is a good question, and it's definitely an area I've struggled with. I think it's quite common that when you turn a hobby into your career, you can slowly lose some of the love for it that you originally had. I definitely went through a few years where I struggled to find both the time and motivation to go out and shoot photos or videos just for myself like I used to.

Over the last year or so, though, I've really found that passion again by shooting SOOC (straight out of camera) using different film recipes on my Fujifilm cameras. It means I don't have to spend hours editing afterwards, but I still get to enjoy the creative process of making images and experimenting with different looks.

These days, most of my personal photography revolves around family life at home and the trips I take with my wife and kids. Those are the moments I find myself wanting to document the most, and I love that I can simply enjoy capturing them without feeling like every photo has to become part of a job.

13 AFTER PHOTOGRAPHING SO MANY EVENTS, PEOPLE, AND BRANDS, WHAT KIND OF STORY STILL MAKES YOU STOP AND THINK, "THIS IS WORTH TELLING"?

The stories that grab my attention are usually the ones where people are doing something truly unique or dedicating themselves to a craft they're genuinely passionate about. Most of the time, that happens to be elite athletes. I love seeing what people are capable of when they dedicate years of their lives to becoming the best at something.

But it doesn't always have to be sport. Recently, for example, I started working on a project with Christian H. Nielsen here in Denmark. He has a fascinating project where he recreates historical photographs with incredible accuracy, and I instantly knew it was a story worth telling. The amount of research, passion, and attention to detail that goes into his work really inspired me.

It actually motivated me to find funding to produce a mini documentary about his project, which is something I'm currently working on. Hopefully people will get to see it later this year.

I think that's ultimately what draws me in the most, people who are deeply passionate and GOOD at what they do.

14 WHICH PHOTOGRAPHERS, FILMMAKERS, ARTISTS, OR LIFE EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON YOUR CREATIVE VISION, AND WHAT CONTINUES TO INSPIRE YOU TODAY?

I was actually asked a similar question recently by another photographer. Without meaning to sound arrogant or prideful, the honest answer is that I don't really draw much inspiration from other photographers or filmmakers. Of course, I scroll through Instagram and see incredible work every day, and I can appreciate just how talented so many people are, but there aren't any specific photographers whose work I consistently follow for motivation.

◀ Instead, my biggest source of motivation comes from my own life. First and foremost, I have a wife and two kids to provide for, and knowing that the better I become at my craft, the better life I can build for my family, and that's all the motivation I need. I don't think that will ever change.

I also get a huge amount of encouragement from the people around me. Meeting photographers who tell me my work has inspired them is an incredible feeling, especially because I still don't really see myself that way. I recently had the opportunity to do four different talks at FUJIKINA in Copenhagen, and experiences like that also provide a lot of motivation. And of course, there's nothing quite like delivering a finished project to a client or an athlete and seeing how excited they are with the result. That's a feeling you always want to chase again. ▶





© MITCH WIESINGER

Anders Hofman at the beginning of his Project30



© MITCH WIESINGER

Calmly Gliding shot for TheMagic5



 © MITCH WIESINGER

Carl forrest shredding for EXWAY



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Daniel Bækkegård on Italian hills



Daniel Bækkegård finding free speed while testing on the aerodome



Danish TT champ, Rebecca Koerner, locked in



© MITCH WIESINGER

Herning Supercross on the ultra wide - XF 8mm



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Herning Supercross where the crowd meets the action



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Malene Kejlstrup finding wings in the forrest



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Mike Jensen shutter drag



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Kristian Blummenfelt in scenic France



 © MITCH WIESINGER

My record for bike "roller"



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Daniel Bækkegård peaking in St. Moritz



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Stumbled into perfection, Denmark



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IRONMAN 70.3 Elsinore

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Faroese beauty - Shot for Visit Faroe Islands

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The epic Taj



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Fresh Flavour shot for Red Bull



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Ida Mathilde getting the heartbeat up



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DRAG that shutter



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Natalia Locsak focusing in



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Winter Beast in Saskatoon, Canada



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Squadball Rally departing Denmark on the Big Belt



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Squadball Rally in the south



© MITCH WIESINGER

Swiss descent with Squadball Rally



Wet and Wild with Squadball Rally



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Malene Kejlstrup taking air in Copenhagen



© MITCH WIESINGER

Northern Italy - Shot for Fusion



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Viktor Solmunde catching big air in Copenhagen



© MITCH WIESINGER

World Champ Kate Wough in Andorra



 © MITCH WIESINGER

Multiexposure of Nanna Vigild



© MITCH WIESINGER

One stroke at a time in Lanzarote, Spain



© MITCH WIESINGER

Tough track session



 © MITCH WIESINGER

Wifey in the beautiful Halong Bay, Vietnam



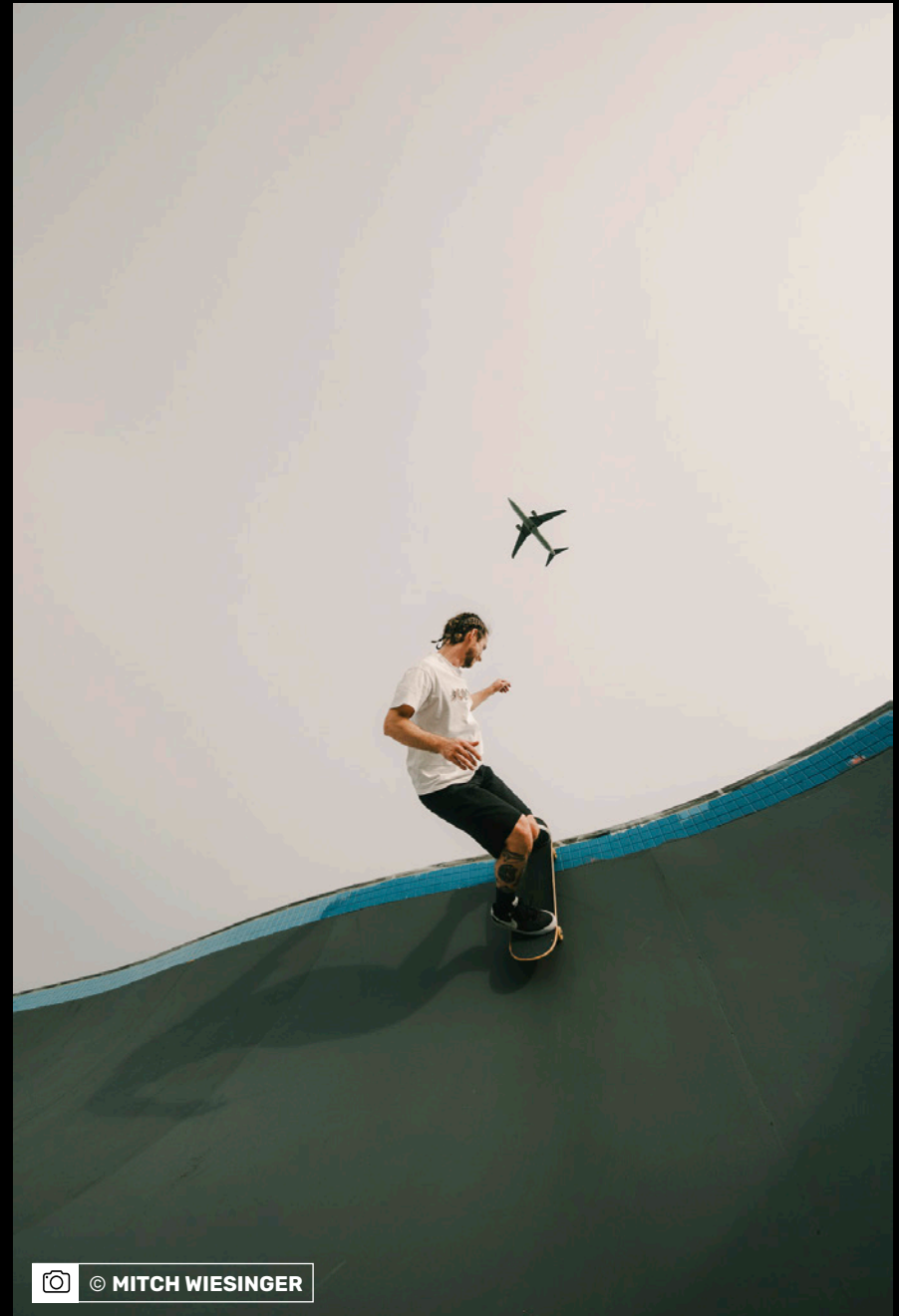
 © MITCH WIESINGER

Wide angle madness with a GT3



© MITCH WIESINGER

Panning into the snow - Switzerland



© MITCH WIESINGER

One flying, one preparing for takeoff- Gold Coast, Australia



 © MITCH WIESINGER

Silhouette of one of the world's best



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Puck Moonen chasing in Holland

ONE SCAN ONE CHALLENGE MULTIPLE FRAMES OR ONE FRAME



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This approach fits the way photographers actually work. You can practice during a short break, at home, while walking, traveling, or whenever you notice something worth exploring. Small, regular challenges help build stronger habits of observation without pressure.

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. 📱

**THE FRAME
OAT A TIME**



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

**PHOTOGRAPHY
CHALLENGES**



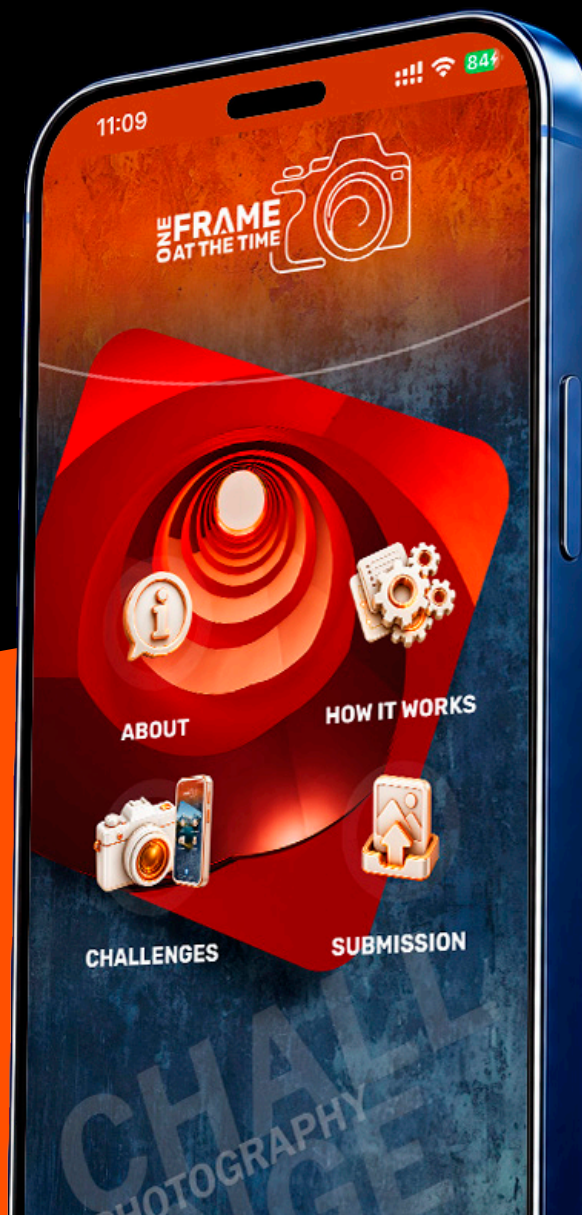
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SCAN TO OPEN
THE MULTILINGUAL
INTERVIEW



01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHEN DID SPORT BECOME PART OF IT?

It all actually started with sport. I come from Wałbrzych, near one of the most famous locations on Poland's rally map. Ever since I was a child, I loved watching rally cars, and over time I wanted to get closer to the action. Having media accreditation gave me access to service parks and special areas that were not available to regular spectators.

02 SPORTS PHOTOGRAPHY HAS BECOME YOUR CHOSEN PROFESSIONAL PATH. WHAT IS IT ABOUT SPORT THAT ATTRACTED YOU SO STRONGLY?

I love photographing emotions, and sport offers every one of them – joy, sadness, determination, and the will to fight. There's also that extra element of unpredictability and the fact that nothing is staged. With every assignment, I never know exactly what the final result will be, so my work never becomes routine, even though it might seem repetitive from the outside.

Every match is different, and at each one I try to create something new. From wide-angle shots that capture the entire venue to tight portraits focused on an athlete's emotions. Sport gives me that same thrill that the athletes experience, and that's exactly why I love this job.

03 YOU ARE CURRENTLY IN THE UNITED STATES PHOTOGRAPHING EVENTS RELATED TO THE WORLD CUP. WHAT DOES IT MEAN TO YOU TO WORK AT SUCH A MAJOR INTERNATIONAL SPORTING EVENT?

World Championships and European Championships are the key events in my calendar. They are the competitions you look forward to the most. Photographing the world's greatest athletes is, of course, a privilege, but it also comes with extra pressure because the higher the level of the event, the more important it is to deliver outstanding photographs.

The tournament in the United States has been incredible. The stadiums here are absolutely fantastic!

04 FOOTBALL AND AMERICAN FOOTBALL ARE SPORTS FULL OF SPEED, PHYSICAL CONTACT, AND UNPREDICTABILITY. WHAT FASCINATES YOU MOST ABOUT PHOTOGRAPHING THESE DISCIPLINES?

What I appreciate most about American football is its intensity and physicality. Tackles and collisions are incredible to photograph, and every play is dynamic and unique.

As the team's photographer, I also have almost unlimited access to the field and the locker room, which allows me to create exactly the kind of material I want. When photographing football (soccer), I usually have to stay in one position throughout the match and cannot move around freely. It requires a completely different approach to photography.

05 ARE THERE OTHER SPORTS THAT PARTICULARLY INTEREST YOU FROM A PHOTOGRAPHIC PERSPECTIVE AND THAT YOU WOULD LIKE TO PHOTOGRAPH MORE OFTEN?

I really enjoy photographing 3x3 basketball. The speed and constant action are exactly what I like most. I recently had a great time covering the FIBA 3x3 World Cup in Warsaw, where I spent a week photographing the world's best teams.

I also enjoy creating sports portrait sessions, where I try to bring the same sense of energy and movement from the playing field into a controlled studio environment.

I often photograph martial arts as well, mainly taekwondo. At the beginning of my career, I photographed a lot of motorsport, including rally racing and motorcycle racing. Unfortunately, I haven't had many opportunities to do that in recent years, and I would love to return to it.

06 YOUR PHOTOGRAPHS CREATE A VERY STRONG SENSE OF BEING CLOSE TO THE ACTION AND CONVEY THE INTENSITY OF THE MOMENT. HOW DID YOU DEVELOP THIS WAY OF SEEING SPORT?

I think everyone has to find their own path and discover what attracts them most in photography. Over time, I realized that I love very tight compositions that capture as much of the action and that split second, invisible to the naked eye, as possible.

That's exactly what I'm looking for in sport, and that's what I try to show in my photographs. I hope I'm succeeding. :)

07 WHAT IS YOUR THOUGHT PROCESS DURING A MATCH WHEN EVERYTHING HAPPENS SO QUICKLY AND THERE IS NO SECOND CHANCE TO CAPTURE THE DECISIVE MOMENT?

I always try to prepare thoroughly before every match or assignment. I analyze what my client expects, how I can deliver those images, and where I need to position myself to make that happen.

As you mentioned, there are no second chances in sports photography. If I miss a moment, it's gone forever.

I always have several types of shots in mind that I want to capture, but the overall plan changes depending on how the event unfolds. If a team is losing, I focus on different emotions than I would during a convincing victory. There are also more relaxed matches where I have more freedom to photograph for myself. In those situations, I try to bring as many of my own creative ideas to life as possible.

08 WORKING AT MAJOR SPORTING EVENTS REQUIRES TREMENDOUS CONCENTRATION AND THE ABILITY TO PERFORM UNDER PRESSURE. HOW DO YOU HANDLE THE RESPONSIBILITY OF CAPTURING THE MOST IMPORTANT MOMENTS?

Good preparation before the match is definitely the most important thing. I want to make sure nothing catches me by surprise and creates unnecessary stress. At an event like this, I need to stay completely focused on what's happening on the field rather than worrying about whether the internet will work or if I'll be able to send my photos. All of that has to be checked before the opening whistle, so that once the game begins, I can focus entirely on photographing the action.

Of course, the pressure is often enormous, especially when I'm covering matches involving the Polish national team. At this World Cup, things are a little less stressful because Poland isn't competing.

09 YOUR WORK IS KNOWN FOR DYNAMIC, TIGHTLY FRAMED IMAGES. HOW IMPORTANT IS CHOOSING THE RIGHT EQUIPMENT AND LENSES IN CREATING THAT LEVEL OF VISUAL INTENSITY?

I've always believed that choosing the right equipment is essential for achieving the images you want to create. I used to photograph with a fixed 400mm lens, but two years ago I switched to the 100–300mm zoom with a 1.4x teleconverter, and it turned out to be a perfect choice.

It gives me much greater control over my composition and far more creative flexibility. It's also significantly smaller than a 400mm f/2.8 lens, which makes me much more mobile when photographing football.

10 YOU PHOTOGRAPH SPORTS IN VERY DIFFERENT ENVIRONMENTS, FROM STADIUMS TO CAREFULLY PLANNED STUDIO SESSIONS. WHAT DETERMINES THE EQUIPMENT YOU CHOOSE FOR EACH SITUATION?

If I'm photographing stadium sports such as football or American football, I always take the RF 100–300mm f/2.8 with a 1.4x teleconverter. It covers about 90–95% of the photographs I take.

For indoor sports, I bring the 70–200mm f/2.8. In both cases, I never forget to pack a wide-angle lens. Recently, I've been using the RF 28–70mm f/2.8 because it's compact and very convenient, so I can always have it with me.

When creating sports portrait sessions, I choose my equipment according to the visual effect I want to achieve, whether it's a particular lens, studio flashes, or the number of lights I use. Most studio sessions are photographed with the 70–200mm lens, although I sometimes use the 28–70mm as well.

11 WHAT WAS YOUR JOURNEY TO BECOMING A CANON AMBASSADOR, AND WHAT DOES THIS ROLE MEAN TO YOU AS A SPORTS PHOTOGRAPHER?

It all started when I led several workshops and presentations for Canon Poland. Later, I was nominated for the Canon Europe Ambassador Programme. It was a long recruitment process, and when I received a phone call from London six months later, my first thought was that it had to be a joke!

It is an incredible honour and a great privilege, and I'm extremely proud to be part of this project. It also gives me the opportunity to share my knowledge and experience with photographers from all over the world.

12

IN ADDITION TO COVERING SPORTING EVENTS, YOU ALSO CREATE SPORTS PORTRAIT SESSIONS. HOW DOES WORKING WITH AN ATHLETE DURING A PLANNED SHOOT DIFFER FROM PHOTOGRAPHING THEM IN REAL COMPETITION?

It isn't easy because athletes are rarely experienced models. Their natural environment is the playing field, not the studio, so it sometimes takes a while before they feel comfortable. Helping them reach that point is one of the photographer's challenges.

Of course, in the studio we can repeat a shot as many times as we need, something that's impossible during a match. But from my experience, it's much more difficult to recreate in the studio the same emotions that naturally exist during a real sporting event.

13

WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WHO DREAM OF WORKING AT THE WORLD'S BIGGEST SPORTING EVENTS, SUCH AS THE WORLD CUP?

Above all, never give up. Sports photography teaches humility, and you have to accept that you can't control everything. You can plan the perfect shot, but all it takes is for a player to celebrate a goal by running to the opposite side of the pitch, and suddenly you've missed the key image.

Stay humble, keep learning, continue improving your skills, and build your portfolio. That's the advice I would give every photographer.

14

WHICH PHOTOGRAPHERS, ATHLETES, SPORTING EVENTS, OR PERSONAL EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON THE WAY YOU SEE SPORTS PHOTOGRAPHY AND CONTINUE TO INSPIRE YOU TODAY?

I've always been inspired by the American style of sports photography and the way major events such as the NFL and NBA are presented. The atmosphere, the colours, the contrast, the sharpness—it's exactly what I love.

Of course, here in Europe we don't have American football stadiums like those in the United States, but I can still draw inspiration from the way the sport itself is photographed and presented. 


**SPORT
LENS**



© ŁUKASZ SKWIOT

A Panthers Wrocław player focusing before the game



 © ŁUKASZ SKWIOT

Leo Messi during the 2022 FIFA World Cup in Qatar



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Cristiano Ronaldo celebrating winning the 2016 UEFA European Championship



 © ŁUKASZ SKWIOT

The Catch



© LUKASZ SKWIOT

A game-winning touchdown by a Berlin Thunder player in the European League of Football



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Giants Wrocław celebrating the Polish Championship title



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Messi after scoring a goal during the 2026 FIFA World Cup in the USA



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The Polish national team during the 2022 FIFA World Cup in Qatar



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Panthers Wrocław running onto the field before the game



 © ŁUKASZ SKWIOT

Leo Messi scoring a goal during the 2026 FIFA World Cup in the USA



© ŁUKASZ SKWIOT

Action from the Argentina vs. Austria match during the FIFA World Cup in the USA



 © ŁUKASZ SKWIOT

Focus and preparation before the game



© ŁUKASZ SKWIOT

A Polish national team player running onto the 3x3 court during the 2026 FIBA 3x3 World Cup in Warsaw



 © LUKASZ SKWIOT

A portrait session with the Polish National American Football Team



© ŁUKASZ SKWIOT

Portrait of a goalkeeper



 © ŁUKASZ SKWIOT

Chelsea FC celebrating their UEFA Conference League title



© ŁUKASZ SKWIOT

The emotions of a Polish national team player during the FIBA 3x3 World Championship



 © ŁUKASZ SKWIOT

Cristiano Ronaldo challenging the Polish national team goalkeeper



© ŁUKASZ SKWIOT

The Panthers Wrocław captain motivating his teammates before the game



 © ŁUKASZ SKWIOT

Robert Lewandowski after Poland's defeat in the FIFA World Cup qualifying play-off for the 2026 tournament in the USA



© ŁUKASZ SKWIOT

Portrait of an England national team player during the FIFA World Cup in the USA



 © ŁUKASZ SKWIOT

A Panthers Wrocław player during heavy rain in a European League of Football game



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Capturing the details is an essential part of creating a compelling visual story from an event



© ŁUKASZ SKWIOT

Marcel Ponitka preparing for the game



 © ŁUKASZ SKWIOT

Emotions after a successful play



© ŁUKASZ SKWIOT

Fighting for the ball



 © ŁUKASZ SKWIOT

Portrait of a USA national team player



 © ŁUKASZ SKWIOT

Latvia celebrating winning the FIBA 3x3 World Championship



© ŁUKASZ SKWIOT

The Latvian team celebrating their FIBA 3x3 World Championship title



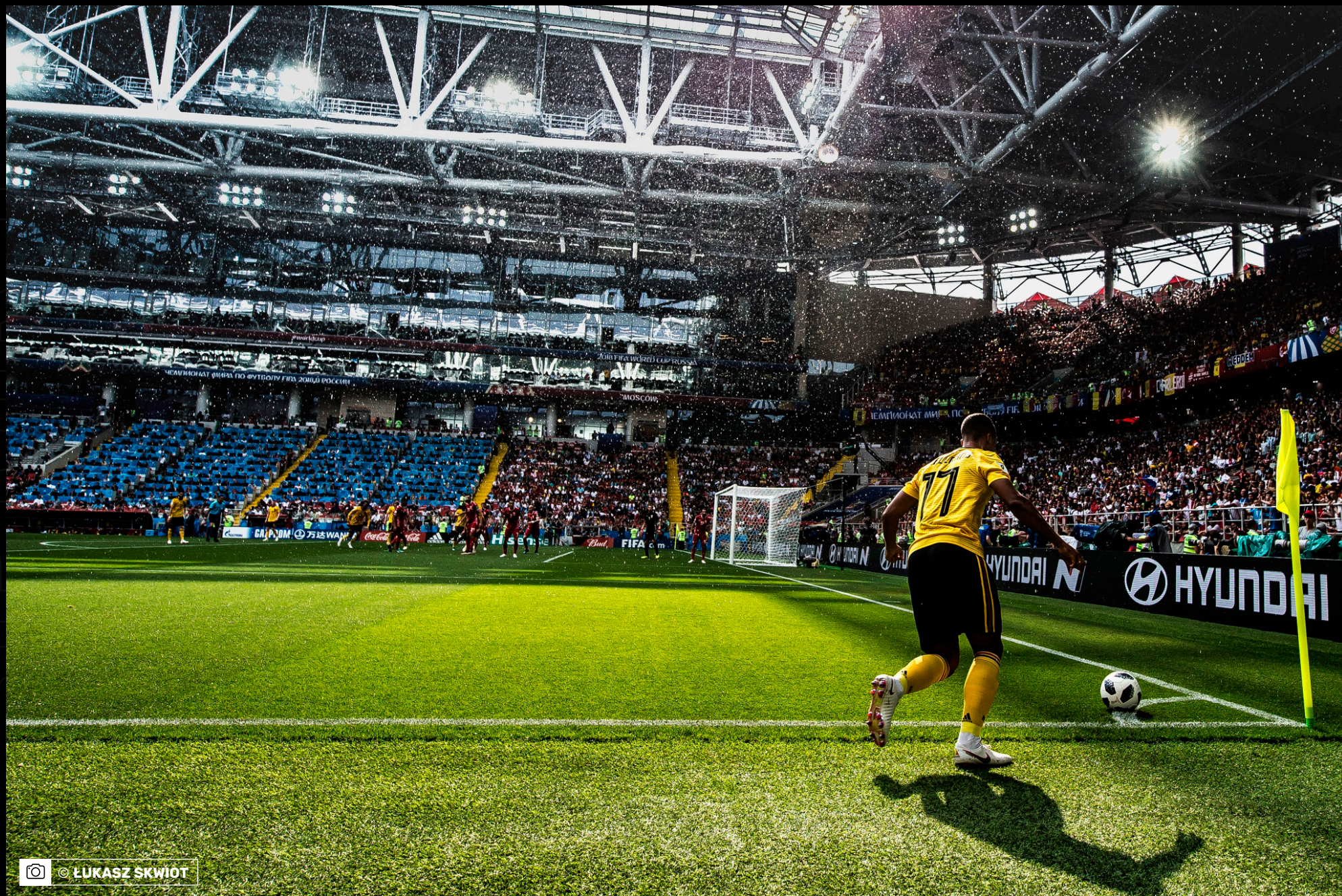
 © ŁUKASZ SKWIOT

A panning shot during a 3x3 game, emphasizing the speed and dynamics of the action



© ŁUKASZ SKWIOT

Lamine Yamal celebrating the first FIFA World Cup goal of his career



 © LUKASZ SKWIOT

A Belgian player taking a corner kick during the 2018 FIFA World Cup in Russia

PRESS
EDITORS
CHOICE
AWARD



© ŁUKASZ SKWIOT

A Panthers Wrocław player brought down by a Rhein Fire defender



© ŁUKASZ SKWIOT

The stadium in Lubin at sunset, surrounded by smoke from flares lit by supporters



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GUIDED**



**ALWAYS
UPDATED**



**SMARTPHONE
READY**



**INSTANT
ACCESS**

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SCAN TO OPEN
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01 HOW DID YOUR JOURNEY WITH PHOTOGRAPHY BEGIN, AND WHAT MADE MOTORSPORT BECOME YOUR BIGGEST PASSION?

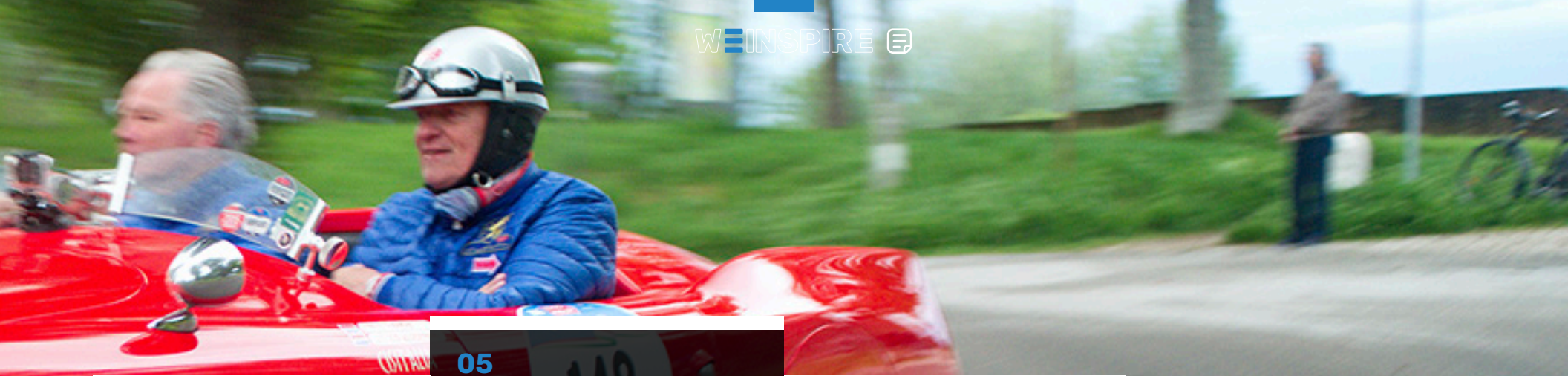
Actually, it was rather simple: in the late 70s/early 80s, my father was one of the managers of a large manufacturing Company of the Italian Motor Valley, the area where I still live. We were often at the tracks on the weekends, and I could meet the best drivers and riders. You can imagine, as a kid, it was like heaven. The first GP I attended was the Italian GP at Imola in 1980. I remember the shock of the noise – and at times F1 cars were really loud – the colors, the crowd, the speed. I grew up in the myth of Gilles Villeneuve, a driver like no other. And I was lucky enough to meet him a couple of times; his photo has always been my cover picture on FB. From that moment it all started. At the time, Ercole Colombo, the great photographer, was publishing every year a book with his best photos of the F1 season, and I remember that looking at those photos I felt like looking at the paintings of a great artist. I always felt that through photography you could preserve forever the factual emotions that a racing car provides.

02 MOTORSPORT PHOTOGRAPHY REQUIRES BOTH QUICK REACTIONS AND ANTICIPATION. WHAT FASCINATES YOU THE MOST ABOUT WORKING IN SUCH A FAST-MOVING ENVIRONMENT?

This is exactly what I meant: when you see a fast car jumping on a curb, just barely staying on the track and fighting against the force of physics, I always felt the need to create a mental image to store the emotions. And the faster the cars, the shorter the moment when they are on the edge. No photos are taken by chance; you need to see in advance where and when the car will be in the right spot for the photo. And you have a very tiny moment to shoot. The Romans used to say carpe diem; you need to capture the moment, make it last forever, but you need to be fast because you will only have one chance.

03 IN MOTORSPORT, EVERYTHING HAPPENS WITHIN FRACTIONS OF A SECOND. HOW DID YOU LEARN TO ANTICIPATE THE DECISIVE MOMENTS BEFORE THEY HAPPEN?

It is just sheer experience and preparation. You go to a place, take a look, try to understand if something can happen, and if it does, then you need to wait and shoot and shoot. Like when you want to shoot a car jumping on a curb, you need to notice that a certain driver is always taking a certain path through a chicane. Look at the photos of the flaming Ford Focus I shot at the Imola 12h in 2017: I noticed that for a very brief moment of time, every time the car was turning at the chicane it was flaming. I started shooting again and again, till I managed to shoot the image I liked, with the right light and composition.



04 IN YOUR OPINION, WHAT IS MORE IMPORTANT IN RACING PHOTOGRAPHY — TECHNICAL PERFECTION OR THE EMOTIONS AND ENERGY CAPTURED IN THE FRAME?

I always say that with no technique you cannot shoot a photo, with no emotions you cannot shoot a nice photo. Does it make sense to shoot a photo if it is not nice? Motorsport photos are very seldom technically perfect because you do not have the time to adjust the light, the speed, the composition... but I feel that often imperfection is an added value, something that underlines the fact that you are grabbing the moment. Some 10 years ago I started shooting drifting. I think this is the perfect example: drivers must try to lose control as much as possible, but not too much, and you need to try to replicate that in the photos by showing the smoke, the car sliding out of the track, the flames...

05 HOW DO YOU USUALLY PREPARE FOR A MAJOR MOTORSPORT EVENT BEFORE ARRIVING AT THE TRACK?

Since I like to shoot with pretty short times to enhance the speed effect of the cars I shot, having a clean sensor is extremely important. A small dust particle can ruin a good image; true that it is relatively easy to eliminate it in post-production, but this means losing time in very boring, useless work. So I always make sure my sensor is clean before packing my gear.

Talking about gear, I think I check 3/4 times everything just to make sure I do not forget anything. I am a little paranoid about running out of batteries, so I prefer to fill my pockets with batteries that I know I will not use rather than taking the risks. When you do endurance racing, batteries are never enough.

I like to check who is participating because often a driver does the same things again and again. If I notice that a certain driver often jumps on the curbs on a certain chicane, believe me, he will do it again and again in the future.

06 IN MOTORSPORT PHOTOGRAPHY, UNDERSTANDING THE CIRCUIT AND THE FLOW OF THE RACE IS EXTREMELY IMPORTANT. HOW MUCH DOES THAT KNOWLEDGE HELP YOU DURING YOUR WORK?

I like to arrive a little bit early and run an inspection. Of course, now I already know most of the places where I go, but it can happen that I go to a new circuit. It is absolutely mandatory to check it before the work starts. Actually, even on a circuit I know, I prefer to go and see because it can always happen that they moved a fence, they added a layer of tires to protect a curve... Knowing the circuit can help you, for example, to decide when to go to a certain place. Places that are better in the morning because of the light and places where you should go later in the afternoon.

07 WHAT CONDITIONS OR SITUATIONS DURING RACES ARE THE MOST CHALLENGING FOR YOU AS A PHOTOGRAPHER?

It depends what you mean: shooting in the rain is for sure less comfortable, but you can have the opportunity to shoot nice photos. So I would not say that this is challenging. I personally love endurance racing. Believe me, just before sunset, when you have been shooting for hours under the sun, you start to be tired. But you need to keep shooting because, in my opinion, the light of the sunset is such that most of the time, even if you shoot at a paper bin, you have a nice photo. This could be defined as challenging because you would like to sit under a tree and rest, but to me it is not really challenging. Challenging to me means shooting in the first hours of the morning, when you have bad light and maybe some mist. Shooting is simple, but the result most of the time is bad. Yes, to me this might be defined as challenging.

08 YOUR PHOTOGRAPHS HAVE A STRONG SENSE OF SPEED AND MOVEMENT. HOW DO YOU WORK ON CREATING IMAGES WHERE VIEWERS CAN ALMOST "FEEL" THE ACTION?

First of all, thanks; I really appreciate it. The shooting speed is a factor. In my opinion, when you see a car flashing by, your brain does not freeze an image of what you see; it kinda creates a blurred painting. An image that freezes the moment is often nice to explain what happened, but it is not what you remember the car flashing by. This is why I sometimes like to shoot with a very slow speed. The photo could be technically imperfect, but you have a good painting of the emotions you experienced.

09 IS THERE A PARTICULAR RACE, CHAMPIONSHIP, OR MOMENT THAT HAS REMAINED ESPECIALLY MEMORABLE FOR YOU AS A PHOTOGRAPHER?

As I said, I like endurance racing. And I like vintage cars. Peter Auto is organizing a championship for vintage cars where crazy people are racing their vintage cars at full throttle. And we are not talking of "normal" vintage cars strolling on a circuit; we are talking of racing like there is no tomorrow with works of art like Porsche 917, the Group C cars of the 80s, Ford GT40... Last year I was at Mugello for the Mugello Classic meeting. You could see the cars accelerating through the main straight from the other side of the valley. It gave me goose bumps.

10 MOTORSPORT PHOTOGRAPHY OFTEN MEANS LONG HOURS, PRESSURE, NOISE, AND CONSTANT INTENSITY. WHAT DO YOU ENJOY MOST ABOUT WORKING IN THAT ENVIRONMENT?

If I just looked at the long hours waiting and spent under the sun or under heavy rain, then I would not like what I do. The real reason behind it is the thrill of capturing the moment, the carpe diem I just said before.

11 YOU ARE ALSO A MEMBER OF OUR PRESS ID CARD PROGRAM. HOW DOES THIS ACCREDITATION HELP YOU IN YOUR DAILY WORK AS A MOTORSPORT PHOTOGRAPHER?

The support is fantastic; it is a very good way for the organizers of the event to recognize the work we do. They are more than happy to support us in our work.

Whenever I need an accreditation, I just need to fill out a quick form, and in a few minutes I get the reply. I think I have been a member since 2015, and I definitely would not have been able to do the work I do without the program. And I also have to say that the work of the members of the Press ID Card program has really improved over the years. I like the challenge to compare my work with that of others because very often the work of other photographers can be an inspiration for yours.

12 HOW IMPORTANT IS THE CHOICE OF EQUIPMENT AND LENSES IN MOTORSPORT PHOTOGRAPHY?

Of course it is important; sometimes I see photographers shooting with an old film camera to give their photos the vintage look. I do not know how they do it. I started shooting photos at a time when you could only shoot 36 photos, and you could not see the result of your work until you developed the film roll. So, you thought you were shooting a nice picture, but maybe something you did not notice ruined all your work. And you did not have the time to amend it. I have a huge respect for the photographers who worked up to the 90s with film cameras. That said, the old question: is it more important the camera or the lens? Most of the time, without a good lens you cannot shoot a good photo, but without a good camera you cannot take the photo for good. Considering that imperfection can sometimes be an added value, I would go for a good camera first.

13 WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WHO WOULD LIKE TO BEGIN THEIR OWN JOURNEY WITH MOTORSPORT PHOTOGRAPHY?

Shoot, check your photo, and try to improve. Repeat again and again. Don't be ashamed to take bad photos; you need to experiment, and you need to understand where you could improve. You need to attend events, know people, show them your work... and having an accreditation is a key factor to be in the right spot, so being a member of the Press ID Card program is also very important.

14 WHICH PHOTOGRAPHERS, DRIVERS, RACING EVENTS, OR PERSONAL EXPERIENCES HAVE INFLUENCED AND INSPIRED YOUR CREATIVE DEVELOPMENT THE MOST?

I give you two names: as I said, my all-time hero was Gilles Villeneuve. And Ercole Colombo shot some great photos, images that in the artistic sense are closer to a painting than to a "simple" photo. Somehow the two are linked because some of the most iconic photos of Ercole Colombo portray Gilles Villeneuve. Probably Colombo's most famous photo is, of course, the photo taken in Argentina in 1981, Villeneuve over the curb with his Ferrari in full opposite lock and not the slightest idea of lifting off. This photo is the perfect example of the work that is required behind a photo: I had once read that Colombo had noticed that Villeneuve was always running a little bit wide at the same corner, so he started shooting again and again, hoping for a nice shot. And I think it was definitely worth it. Never underestimate how much attention to detail, how much fantasy to anticipate the shot, and how much patience is required. This approach is not to casually shoot hoping for the unexpected, but somehow set up everything and wait for it to happen is the approach that I normally have on the circuits. When you see a driver locking up at a chicane, don't be upset if you missed the shot: be ready for the next time he passes by because, as I said, there is a good chance that he will repeat the same mistake. 





PRESS
EDITORS'
CHOICE
AWARD



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Mille Miglia 2016



146

ACTION FRAMES
STORIES OF FLIGHT, LIGHT AND PASSION



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Imola 12 hours 2017



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1° GP Nazoil Ravenna Autocross @RIORC



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F1'22 rd16 GP d'Italia @Monza



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12H di Monza day 1



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12H del Mugello 2024



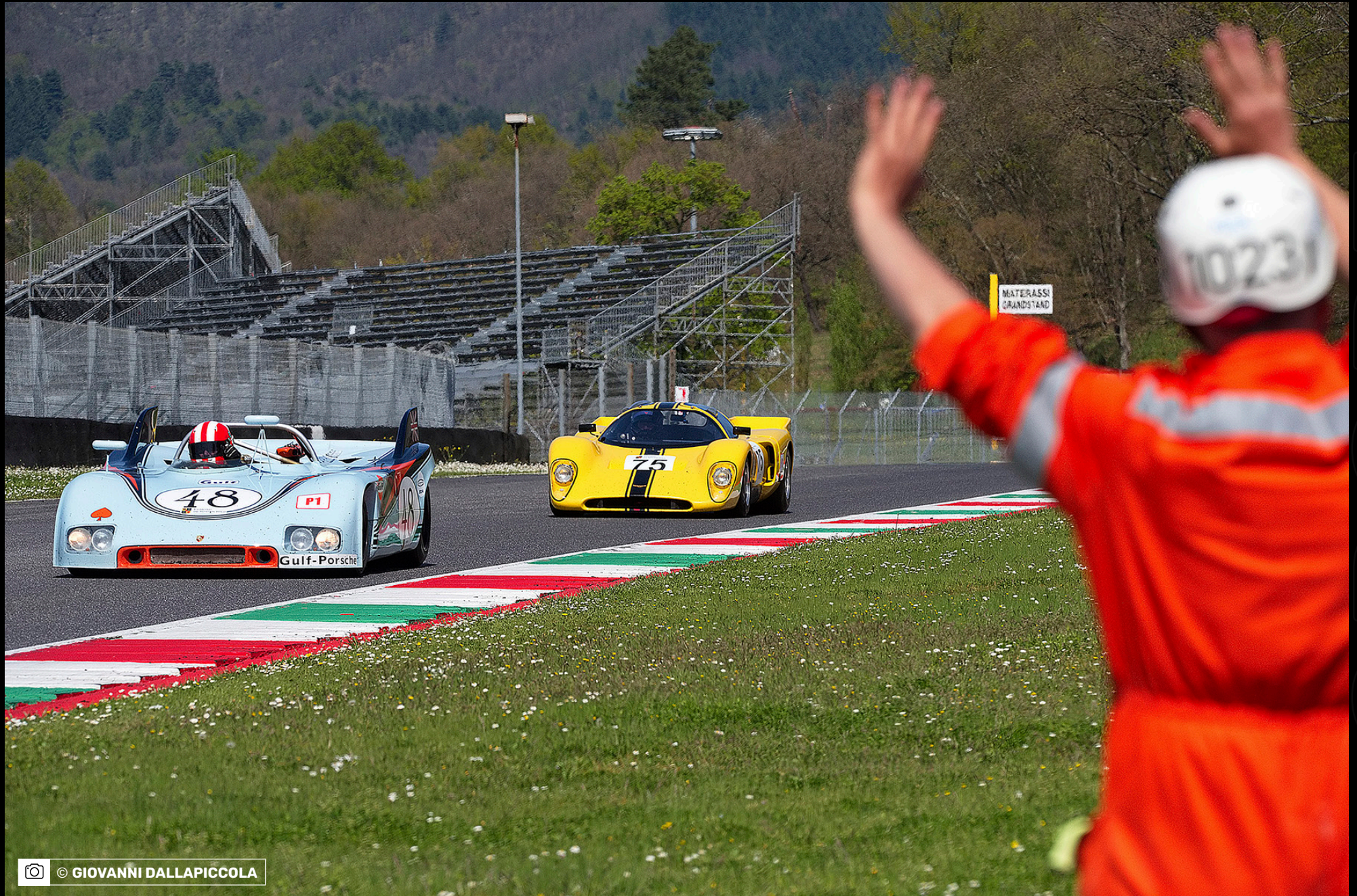
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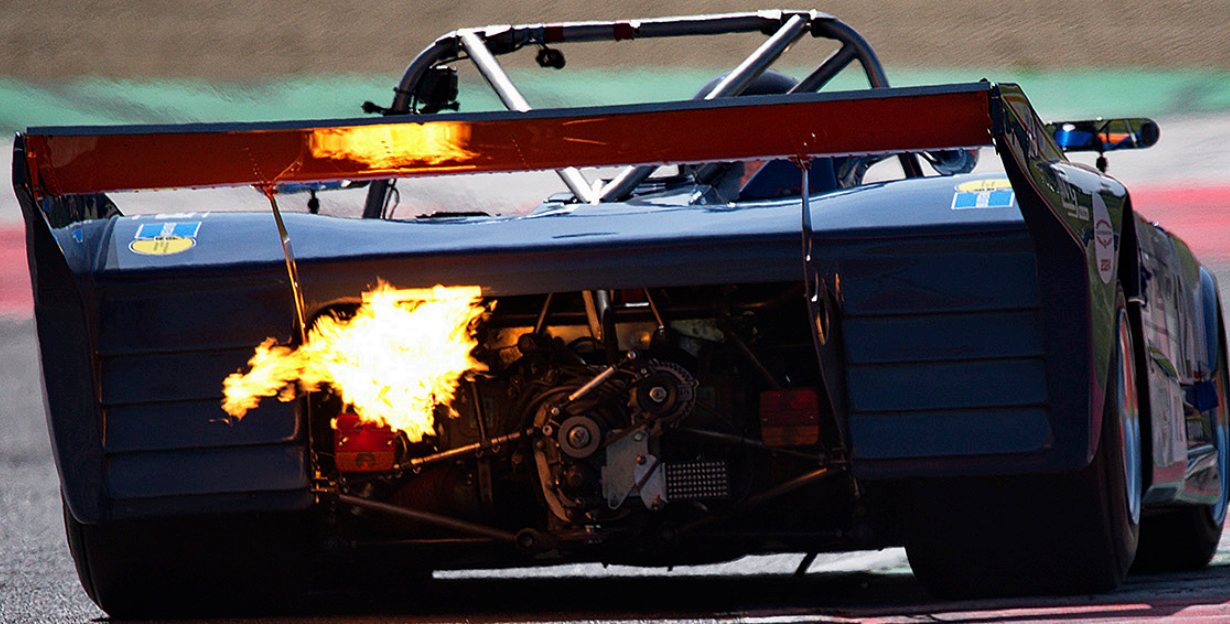
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01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHEN DID SPORTS BECOME THE MAIN FOCUS OF YOUR WORK?

My journey into photography began at age 10 when I received a Kodak 110 camera. What started as a hobby photographing nature, wildlife, architecture, and everyday life eventually evolved into a deeper passion after I purchased my first DSLR in 2005. Over the following years, I explored different genres of photography, including portrait and concert photography, while continuing to develop my skills.

Sports became the primary focus of my work in 2018 when I photographed my first professional soccer match for Real Salt Lake. The energy of being on the sidelines, surrounded by thousands of passionate fans, was unlike anything I had experienced before. I was immediately drawn to the grandiose scale, the emotion, and unpredictability of sports. It wasn't until later on that my passion for "the game" (meaning all sports - whichever game I was shooting at the time), turned into a desire to focus on storytelling. From that point forward, I shifted my focus towards athletics, covering college and professional sports in Utah since 2021, and traveling around the country.



02 YOU PHOTOGRAPH A WIDE VARIETY OF SPORTS. WHAT ATTRACTS YOU MOST TO THAT DIVERSITY?

My first experience with sports photography was photographing my nephew's high school football games in 2016. At the time, I was still learning photography, but I loved capturing moments that would never happen again. One image that has stayed with me is of my nephew standing on the sidelines with his younger brother beside him. Looking back, I realize that photograph captured what has become the foundation of my work. My focus has never been solely on the big plays, but on the people behind the jersey and the relationships, character, and moments that inspire others, including me.

Initially, I only shot soccer, football, and basketball. However, I've found that each sport tells a different story. The pace, emotions, challenges, and visual opportunities are unique whether I'm covering football, soccer, basketball, golf, rugby, softball, volleyball, or professional entertainment events.



SCAN TO OPEN
THE MULTILINGUAL
INTERVIEW



- Today, I specialize in sports photography and have been fortunate to photograph events ranging from high school state tournaments to NCAA championships to professional soccer, golf, rugby, basketball, and the NFL. Softball and other major sporting events. What began with a simple camera as a child has grown into a career centered on capturing some of the most memorable moments in sports.

◀ Growing up, I played most sports. Sitting or standing on the sidelines, I get the opportunity to use my instinct as a former player to anticipate action shots, etc. I watch for emotion in player reactions. The challenge of learning each new sport that I shoot, asking advice of other photographers, coaches, and players, is all part of my technique. I love it when my anticipation pays off with "the money shot!" Every event requires a different approach, which keeps me constantly engaged and growing as a photographer. Whenever my fiancé accompanies me to a game, she says that she can see a change in my facial expression, my demeanor, and a focus where I get into the zone.

The common thread across all sports I shoot is the passion of the athletes, coaches, and fans. I especially have enjoyed recently shooting women's basketball, softball, and gymnastics! The constant cheering by the teammates on the bench and the positive cheers from the fans who attend are very uplifting! Even to a self-proclaimed observer like me. Men's sports would be even more interesting if the level of constant, positive enthusiasm were to permeate those sports on the same level.

Photographing a variety of sports has also allowed me to meet incredible people and tell stories at every level of competition, from college athletes to professionals. That diversity keeps the work exciting and continually reminds me why I fell in love with sports photography in the first place. It has also led to increased opportunities!

03 WHAT MADE SPORTS PHOTOGRAPHY BECOME A WAY OF TELLING STORIES FOR YOU, RATHER THAN SIMPLY DOCUMENTING THE ACTION?

For me, sports photography is about far more than capturing the action. For example, doing contract work for Futwrk Magazine, has taught me to focus on players outside of the game. The game itself is only part of the story. I love the fan excitement at seeing their favorite players or team up close! I enjoy capturing their emotions, unscripted, in real time!

In 2022, I had the opportunity to cover the Salt Lake Stars. The NBA G-League affiliate of the Utah Jazz. At the time, there was a player who saw my photos on my IG story after one of the games he played in, he reached out asking me for all of the photos I got of him. He said he wanted to make a post and that he would tag me. I was so excited at the time! Because he had over a million followers on his IG. So, I sent him about 150 pics. Almost all of them were in-game action shots. With a few warm-ups and one photo of him just sitting on the bench, before the game.

◀ Mentally getting himself prepared. No one else in frame. Just him and a few rows of empty chairs behind him, before the doors opened to the public. It was that single photo that he posted. I asked him about it later, and he said out of all the shots I took, that was his favorite! So, that was another meaningful moment where I began shifting my focus away from just the action, to more mundane, yet meaningful shots.

As you know, the right photo reveals an athlete's determination, excitement, heartbreak, or the connection between teammates and fans.

My goal is to create images that help people feel something and remember a moment, not just see what happened. At times I feel like I'm going through the motions and need to consciously remind myself to focus outside of the typical box.

04 HOW IMPORTANT IS IT FOR YOU TO UNDERSTAND THE RHYTHM, RULES, AND CHARACTER OF A SPORT BEFORE PHOTOGRAPHING IT?

It is absolutely essential! Understanding the flow of each sport allows me to anticipate moments before they happen rather than simply react to them. Every sport has its own pace and flow, and the better you understand that, the better positioned you are to capture the most meaningful action and emotion.

Football is a great example. Knowing the game helps me anticipate where a play is developing, when a key moment might unfold, and where I need to be on the sidelines to capture it. Unlike basketball, where for the most part, half of the game comes to you on one basket or the other. The same principle applies across every sport I shoot. Preparation and understanding are just as important as camera skills when it comes to creating compelling images.

05 HOW DO YOU ADAPT YOUR APPROACH WHEN MOVING FROM ONE SPORTING ENVIRONMENT TO ANOTHER?

Every sport presents its own challenges, so I begin by mentally preparing, as I always show up early to the venue. I check the lighting conditions, adjust my camera settings, and focus to get the moments that will be the most interesting. I draw on my previous experience and review both my own work and that of other photographers to identify the types of images that best tell the story of the event.

When covering a new or unfamiliar sport, I spend time mostly researching the teams' social media accounts to look for the best visual opportunities beforehand. That preparation allows me to adapt quickly and focus on creating compelling images that reflect the unique character of each sport.

06 WHAT DO YOU LOOK FOR IN A SINGLE FRAME THAT ALLOWS IT TO TELL THE STORY OF AN ENTIRE EVENT?

For me, the most powerful images combine action with emotion. A single frame can tell the story of an entire event when it captures not only what happened, but also what it meant to the people involved. That might be the intensity of a winning shot, the joy of a celebration, the raw emotion of disappointment in defeat, or a genuine interaction between teammates or fans.

I am always looking for moments that evoke emotion and create a connection with the viewer. If someone can look at a photograph and immediately understand the significance of that moment without needing an explanation, then the image has successfully told the story. And of course, I love it whenever a player looks right into my camera lens after a play such as a football touchdown, a soccer goal, a BB slam dunk, and so on.

07 IN YOUR OPINION, WHAT SEPARATES A GOOD SPORTS PHOTOGRAPH FROM ONE THAT REMAINS MEMORABLE FOR YEARS?

A good sports photograph captures the action. A memorable sports photograph captures the meaning behind the action. Years from now, people may not remember the score or the statistics, but they will remember the emotion, intensity, and human moments that defined the event.

The images that stay with me are the ones that tell a story in a single frame. Whether it's triumph, heartbreak, determination, celebration, or perseverance. Those photographs create an emotional connection with the viewer and remain relevant long after the game has ended.

08 SPORT IS FILLED WITH EMOTIONS FROM ATHLETES, COACHES, AND FANS ALIKE. HOW IMPORTANT ARE THOSE REACTIONS TO YOUR WORK BEYOND THE ACTION ITSELF?

For me, the emotion surrounding the game is just as important as the action itself. Early on in my journey, I focused mostly on the action, game-winning shots, or touchdown catches, big slam dunks, etc. In recent years, I've tried to be cognizant of fan and player reactions after a decisive play. The celebrations, the disappointment, the focus and determination, or relief—often become the images people remember most. Those genuine, unscripted moments reveal the human side of sports and help transform a photograph from simply documenting an event into telling the complete story.

09 SPORTS PHOTOGRAPHY OFTEN REQUIRES ANTICIPATION. HOW DO YOU TRAIN YOURSELF TO RECOGNIZE A DECISIVE MOMENT BEFORE IT HAPPENS?

Anticipation comes from preparation and experience. The more games I've covered, the more easily it is to recognize patterns in how athletes, coaches, and even officials react in certain situations. Before every game, I research each team and key players and make observations early on so I can position myself throughout the game to have the highest chance of capturing decisive plays. While technical skill is valuable, learning to read the game and trusting my instincts is what has allowed me to capture moments just before they happen.

10 WHAT ROLE DO THE MOMENTS AWAY FROM THE MAIN COMPETITION PLAY IN YOUR PHOTOGRAPHY—ALONG THE SIDELINES, AFTER THE GAME, OR DURING PERIODS OF ANTICIPATION?

Some of the most meaningful photos happen away from the action. The quiet moments before a game. Kneeling in prayer on the sidelines, looking toward the heavens, remembering a loved one. Interactions upon arrival at the venue. The joy and enthusiasm that comes from former teammates when they greet each other for the first time before they have to play against each other. The focus of a coach before a bowl game or tournament championship. The raw emotion after the final whistle all adds depth to the story. Always shots that include tears! Those moments provide context and remind us that sports are about people as much as competition. Capturing both the action and everything surrounding it allows me to tell a more complete and authentic story.

11 HOW HAS YOUR PERSPECTIVE ON SPORTS PHOTOGRAPHY EVOLVED SINCE YOU FIRST STARTED?

When I began my journey, I didn't realize it would become a lifelong passion. What started as a way to escape the sadness and routine of everyday life quickly grew into a genuine love for sports and the stories they tell.

After losing one of my closest friends in 2003, I stopped watching nearly all sports on television. I wanted to focus on what mattered most—spending meaningful time with my family. Years later, photography unexpectedly brought me back to sports, but with an entirely different perspective.

Today, I see far more than the competition itself. I've come to appreciate the impact athletes have not only on fans, but also on the trainers, grounds crews, security staff, and countless people working behind the scenes. Some of the most meaningful moments happen away from the spotlight, revealing athletes not as larger-than-life figures, but as people. They are driven, talented, and dedicated—but above all, they are human. That perspective has transformed the way I approach every game and every photograph I make.

12

WHAT DOES YOUR IMAGE SELECTION PROCESS LOOK LIKE AFTER A SPORTING EVENT, WHEN YOU NEED TO CHOOSE THE PHOTOGRAPHS THAT BEST REPRESENT ITS CHARACTER?

After every event, I begin with a few shots I selected in-game. Big plays, raw emotion, and so on. Then, I cull my photos by looking for the images that best tell the story of the game. Technical quality is good, but every photographer does that. I also consider emotion, timing, composition, and significance. I want my final selection to capture not only the defining plays, but also the moments that reveal the character of the athletes, the intensity of the competition, and the atmosphere of the event. If someone can understand the story of the game through my photographs alone, then I've done my job. At times, my job can feel overwhelming, and I lose my focus after a long week of nonstop shooting. But there are always plenty of great storytelling shots that, whenever I see them after a game, bring me back to why I love to share my photos with the world!

13

HOW IMPORTANT IS THE PUBLICATION OF YOUR PHOTOGRAPHS IN PHOTOGRAPHY MAGAZINES, AND WHAT DOES SHARING YOUR WORK WITH A WIDER AUDIENCE MEAN TO YOU?

Having my work published is both an honor and a responsibility. It's rewarding to know that the stories I capture can reach and inspire a wider audience, but it's also a reminder that every photograph represents real people and real moments. If one of my images encourages someone to appreciate the dedication, emotion, and humanity behind sports, or even inspires another photographer to pursue their own journey, then sharing my work has served a meaningful purpose.

14

WHICH PHOTOGRAPHERS, ATHLETES, SPORTING EVENTS, OR LIFE EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON YOUR PHOTOGRAPHIC VISION AND CONTINUE TO INSPIRE YOU TODAY?

Inspiration comes from many places. I enjoy following the work of photographers whose creativity challenges me to see the game in new ways, whether through innovative techniques or timeless film-inspired imagery. At the same time, my greatest inspiration has often come from the people I've met along the way.

◀ Covering sports has taught me that true character is revealed in the moments away from the spotlight. I've had the privilege of meeting athletes whose humility, kindness, and genuine appreciation for others have left a lasting impression on me. Those experiences remind me that the best photographs don't just showcase athletic ability, they reveal something meaningful about the person wearing the uniform.

▶ My goal is to continue growing creatively while developing a style that tells honest stories. If my photographs one day inspire others the way so many photographers and athletes have inspired me, I will consider that one of my greatest accomplishments! 📷





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University of Utah Students at a Football Game



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Stephen Curry



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Dwyane Wade, Carmelo Anthony and Barack Obama



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Real Salt Lake Pride Night Celebration



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Utah vs. BYU Football

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University of Utah Students React to the Last-Play Loss to BYU



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Weber High School Football Game



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Micah Bernard during the Utah vs. BYU football game



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The Holy War: BYU vs. Utah



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Lionel Messi during a Rain-Soaked Match against Real Salt Lake



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Rodrigo De Paul Celebrates His Goal against Real Salt Lake



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The Holy War: BYU Flag



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League One Volleyball: Salt Lake vs. Madison



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New England Free Jacks vs. Utah Warriors



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Pacific Nations Cup Championship: Fiji vs. Japan



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Washington vs. Utah State – Playoff Goal



Jarell Brantley of the Salt Lake City Stars (NBA G League)



A.J. Dybantsa Focuses on the Inbound Pass



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John Stockton Watches His Son David Play for the Mad Ants..



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Pedro de la Vega Takes a Selfie with Fans



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Son Heung-min Goal Celebration



Utah State University Students during a Football Game



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BYU Football Walk-On



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BYU Player Prays before the Football Game



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PGA TOUR: Black Desert Championship



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Seattle Sounders Fans



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Georgia Tech Celebrates the Famous Idaho Potato Bowl Victory



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LOVB Salt Lake



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Sergi Solans Scores a Goal



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Utah State University Football



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Abby Paulson Scores a Perfect 10 for Utah Gymnastics



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Abby Paulson Scores a Perfect 10 for Utah Gymnastics



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Oklahoma Gymnastics



BYU Volleyball before the Match against Utah



Athletes Unlimited Softball League: Utah Talons



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Zavier Gozo Scores a Goal



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Child Waves during the Real Salt Lake Walk-On



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LOVB Madison Player Misses the Ball on a Dive



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Yeimar Gómez Andrade Scores a Goal



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01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN, AND WHEN DID SPORT BECOME PART OF IT?

My journey into photography began in 2014, and from the very beginning it was connected with sport. Together with a group of friends, we founded an amateur cycling team. My teammates competed in local mountain bike (MTB) races, while I was responsible for documenting their events by taking photographs and recording videos. That was when I discovered how much satisfaction I found in sports photography and in capturing the emotions that accompany competition.

02 WHAT MADE SPORTS PHOTOGRAPHY BECOME THE MAIN DIRECTION OF YOUR WORK?

From the very beginning, I was most fascinated by photography that could capture sport, movement, and genuine emotions. I was inspired by the work of many sports photographers, and I wanted to achieve a similar level of quality and storytelling within a single frame.

Over time, through consistent work and continuously improving my skills across different sports, I managed to develop my own style and reach the level that I had once admired in the work of others.

03 YOU PHOTOGRAPH CYCLING, INDOOR SPORTS, AND AMERICAN FOOTBALL. WHAT FASCINATES YOU MOST ABOUT THIS DIVERSITY?

Each of these sports offers completely different opportunities and presents me with different challenges. In cycling, success depends on anticipating how the race will unfold and finding the right location along the course. Indoor sports require lightning-fast reactions and the ability to work in difficult lighting conditions, while American football combines speed, strength, and tremendous emotion.

It is precisely this diversity that keeps me from falling into routine. Every event teaches me something new and motivates me to continue developing as a photographer.

04

ROAD CYCLING AND CYCLO-CROSS REQUIRE A COMPLETELY DIFFERENT APPROACH THAN SPORTS PLAYED IN STADIUMS OR ARENAS. WHAT DO YOU ENJOY MOST ABOUT PHOTOGRAPHING CYCLING RACES?

What I enjoy most about photographing road cycling and cyclo-cross is that they demand flexibility and thorough preparation. You need to “read” the course in advance, anticipate how the race is likely to develop, and choose locations where something special might happen.

That makes every race feel like a new puzzle waiting to be solved.

05

HOW DO YOU CHOOSE WHERE TO PHOTOGRAPH DURING A CYCLING RACE OR A GAME, WHEN THE PHOTOGRAPHER'S POSITION CAN COMPLETELY CHANGE THE CHARACTER OF AN IMAGE?

The choice of location always depends on the nature of the event and the type of image I want to create. Before cycling races, I carefully study the course, looking for places that are visually attractive while also likely to produce interesting sporting moments—climbs, technical corners, or sections with distinctive scenery.

I try to anticipate where riders will battle each other or struggle against their own limits, because those are usually the places where the strongest images are created.

Indoor sports and American football are a little different. There, the key is following the flow of the game and anticipating how each play will develop. I often change my position throughout the event to present the action from different perspectives and capture not only the game itself but also the emotions of the athletes, coaches, and spectators.

06

EVERY SPORT HAS ITS OWN RHYTHM AND CHARACTER. HOW DO YOU ADAPT YOUR APPROACH TO THE DIFFERENT SPORTS YOU PHOTOGRAPH?

Every sport requires a different approach, so before each event I make an effort to understand its unique characteristics. I adapt not only where I work but also the way I observe the competition, my camera settings, and my choice of equipment according to the conditions and the nature of the sport.

Being thoroughly familiar with my equipment is equally important. My camera has to be an intuitive tool. During fast-paced sporting events, there is no time to search through menus for the right settings. The better I know my equipment, the more attention I can devote to observing the action and capturing the decisive moment.

07

IN YOUR OPINION, WHAT MAKES A SPORTS PHOTOGRAPH BECOME SOMETHING MORE THAN JUST A RECORD OF A PARTICULAR MOMENT?

In my opinion, a great sports photograph should tell a story. The action itself is important, but so are the emotions that surround it—the joy of victory, the disappointment of defeat, the concentration before the start, or the tremendous effort visible on the athletes' faces.

Those are exactly the moments I always try to capture because they are the ones that stay with the viewer long after the event. If a photograph can evoke emotion and allow people to feel the atmosphere of the moment, it becomes much more than simply a record of a single action.

08 IN CYCLING, IT'S OFTEN IMPORTANT TO TELL THE STORY OF BOTH THE ATHLETE AND THE SURROUNDING ENVIRONMENT. HOW DO YOU LOOK FOR THOSE KINDS OF COMPOSITIONS?

In cycling photography, I try to show not only the riders themselves but also the places where the races take place. Before each event, I study the course and look for locations that allow me to combine the sporting action with the landscape or distinctive elements of the surroundings. As a result, my photographs capture not only the race itself but also its atmosphere.

Timing is just as important. I wait for those moments when the rider, the light, and the surroundings come together to create a cohesive image. These photographs require patience and careful preparation, but they are the ones that best convey the character of cycling and allow the image to tell a more complete story.

09 AMERICAN FOOTBALL, BASKETBALL, AND HANDBALL ARE FULL OF RAPID CHANGES IN THE ACTION. HOW DO YOU LEARN TO ANTICIPATE THE DECISIVE MOMENT BEFORE IT ACTUALLY HAPPENS?

In sports where the action changes very quickly, experience and constant observation of the game are essential. Over time, you begin to recognize certain patterns—the positioning of players, their movements, and the situations in which key moments are most likely to occur.

Concentration and staying one step ahead of the action are equally important. I try not only to react to what is already happening but also to observe the earlier phases of a play and use them to anticipate where the decisive moment is likely to occur. With every match and every event, this process becomes more intuitive, but it still requires complete focus from the first minute to the last.

10 SPORT IS NOT ONLY ABOUT THE ATHLETES, BUT ALSO THE SPECTATORS, COACHES, TENSION, AND THE ATMOSPHERE SURROUNDING THE EVENT. HOW IMPORTANT ARE THE MOMENTS THAT HAPPEN AWAY FROM THE MAIN ACTION?

The moments that happen beyond the competition itself are a very important part of sports photography for me. They often provide the context of the event and allow me to present a more complete picture—an athlete's emotions after a decisive play, the reactions of coaches, the tension on the bench, or the passion of the fans.

I always try to observe not only what is happening directly around the ball or the athletes but also everything taking place around them. Sometimes these seemingly secondary moments capture the true atmosphere of the event better than the action itself, making the photographs more authentic and allowing them to tell a stronger story.

11 YOU REGULARLY USE MEDIA ACCREDITATION AND A PRESS ID CARD WHILE COVERING SPORTING EVENTS. HOW DO THEY HELP YOU IN YOUR DAILY WORK, AND WHAT OPPORTUNITIES DO THEY PROVIDE FOR A SPORTS PHOTOGRAPHER?

For me, media accreditation and a Press ID Card are above all professional tools that provide access to locations and situations unavailable to regular spectators. They allow me to photograph from positions that better showcase the competition and the emotions surrounding the event.

In practice, this means being able to work from designated areas alongside the course, the field, or the playing area, as well as moving more freely throughout the venue. This gives me greater flexibility when building a visual story and searching for compelling compositions. At the same time, it comes with responsibility and the obligation to follow the organizer's rules while working in a way that never interferes with the competition.

12 WHAT DOES THE IMAGE SELECTION PROCESS LOOK LIKE AFTER A SPORTING EVENT, WHEN YOU HAVE TO CHOOSE THE STRONGEST PHOTOGRAPHS FROM HUNDREDS OR EVEN THOUSANDS OF FRAMES?

Selecting photographs after a sporting event is one of the most demanding stages of the entire process. Out of hundreds, and sometimes thousands, of images, I need to choose those that best tell the story of the event and capture its emotions.

I begin with a quick review, eliminating technically unsuccessful or repetitive images. Then I focus on the photographs that stand out because of the moment, the composition, or the emotions they convey. It is important to me that the final selection is not simply a collection of individual "good photographs," but a cohesive visual story of the entire event.

Whenever time allows, I return to the selection process several times. After gaining a little distance, it becomes much easier to recognize which images truly have the greatest visual impact.

13 WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WHO WOULD LIKE TO BEGIN THEIR JOURNEY INTO PROFESSIONAL SPORTS PHOTOGRAPHY?

The most important advice I can give is to be consistent and patient. Sports photography takes time—not only to master the technical aspects of photography but also to understand the sports themselves. It's worth starting with smaller events and local competitions, gradually building both experience and confidence.

It is also essential to keep studying and analyzing the work of other photographers while consciously developing your own style. Simply owning good equipment is not enough. The real key is learning to anticipate the action, work in different conditions, and draw conclusions from every event you photograph.

And perhaps most importantly, don't be afraid to take lots of photographs and make mistakes. Mistakes are an essential part of the learning process.

14 WHICH PHOTOGRAPHERS, ATHLETES, SPORTING EVENTS, OR LIFE EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON THE WAY YOU SEE PHOTOGRAPHY AND CONTINUE TO INSPIRE YOU TODAY?

My greatest inspiration in sports photography has come from Polish photographers who specialize in this field.

Szymon Gruchalski, in my opinion one of the finest cycling photographers in Poland, has been an important source of inspiration from the very beginning. His way of photographing races, combining sport with the surrounding environment, and building a visual narrative within a single frame has had a significant influence on the way I approach cycling photography.

Another major influence has been the work of Tomasz Markowski, who has photographed the Olympic Games as well as numerous sporting events in Poland and around the world. His experience and versatility demonstrate just how demanding and diverse top-level sports photography can be.

What is especially meaningful to me is that I had the opportunity to meet both photographers in person during one of the stages of the Tour de Pologne. It was a truly valuable and highly motivating experience. 


SPORT
LENS



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May 3, 2019, Nové Město na Moravě, Czech Republic. Mathieu van der Poel (NED) and Nino Schurter (SUI) compete during the Cross-Country Short Track (XCC) race at the Mercedes-Benz UCI Mountain Bike World Cup 2019



February 27, 2026, Coll de Rates, Alicante, Spain. Radosław Tomala of Seven-Perceptus Team climbs the iconic Coll de Rates 2.0 during a training ride on Spain's Costa Blanca



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August 2, 2023, Bielsko-Biała, Poland. Igor Juszczak celebrates in the leader's yellow jersey after winning Stage 2 of the Tour de Pologne Junior



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July 3, 2022, Polkowice, Poland. Marek Konwa, a multiple Polish cross-country (XCO) champion and Olympian, rides during the XIII Grand Prix Kaczmarek Electric MTB 2022



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May 11, 2025, Zabór - Zielona Góra, Poland. Elżbieta Seliavaitė of the Lithuanian National Team celebrates as she crosses the finish line to win the U17 women's race at the Lubuskie Warte Zachodu - Międzynarodowy Puchar Polski w kolarstwie szosowym



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August 2, 2022, Sanok, Poland. Pascal Ackermann (Germany, UAE Team Emirates) during Stage 4 of the 79th Tour de Pologne UCI WorldTour, a 179.4 km race from Lesko to Sanok



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April 19, 2026, Przytok, Poland. A rider competing in the "Piekło Przytoku" cycling race



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July 8, 2024, Passo dello Stelvio, Italy. Radosław Tomala of Seven-Perceptus Team during the descent from Passo dello Stelvio



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July 8, 2024, Passo dello Stelvio, Italy. Arkadiusz Kielbasa of Seven-Perceptus Team riding uphill on Passo dello Stelvio during a training ride in the Italian Alps



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April 10, 2022, Zabór - Zielona Góra, Poland. Łukasz Juszcak competing for victory in the Junior category during the Lubuskie Warte Zachodu road cycling race



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February 27, 2026, Coll de Rates, Alicante, Spain. Jarosław Łazaruk of Seven-Perceptus Team climbs Coll de Rates during a training ride on Spain's Costa Blanca



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December 10, Zielona Góra, Poland. Alicja Matuła after winning the Junior Women category at the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"

ACTION FRAMES
STORIES OF FLIGHT, LIGHT AND PASSION



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December 7, 2025, Zielona Góra, Poland. Mariusz Gil, 2025 European Champion in the Masters I category, competing during the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"



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December 5, 2021, Drzonków, Poland. A rider during the Superpuchar Polski (Polish Cyclocross Super Cup CX) competition in Drzonków



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December 7, 2025, Zielona Góra, Poland. A rider during the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"



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January 14, 2024, Słubice, Poland. Malwina Mul after winning the 87th Polish Cyclocross Championships 2024 U23 Woman



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December 10, 2023, Zielona Góra, Poland. A rider during the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"



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January 14, 2024, Słubice, Poland. Karol Ostaszewski on the race course during the 87th Polish Cyclocross Championships 2024



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December 10, 2023, Zielona Góra, Poland. Michał Paluta during the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"



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January 14, 2024, Słubice, Poland. Maciej Jarosławski competing in the 87th Polish Cyclocross Championships 2024



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December 10, 2023, Zielona Góra, Poland. A rider during the UCI C2 international cyclocross race "Lubuskie Warte Zachodu"



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March 28, 2026, Zielona Góra, Poland. Polska Futbol Liga (PFL). Wataha Zielona Góra vs. AZS UWM Olsztyn Lakers. American football players in a physical battle during the game



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March 30, 2025, Zielona Góra, Poland. Polska Futbol Liga (PFL). Wataha Zielona Góra vs. Armia Poznań. American football players in a physical battle during the game



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March 30, 2025, Zielona Góra, Poland. Polska Futbol Liga (PFL). Wataha Zielona Góra vs. Armia Poznań. American football players during a tackle, as a defender attempts to stop a ball carrier



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March 28, 2026, Zielona Góra, Poland. Polska Futbol Liga (PFL). A Wataha Zielona Góra player reaches out to catch the ball during the game against AZS UWM Olsztyn



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August 24, 2024, Zielona Góra, Poland. Polska Futbol Liga (PFL), American football. Wataha Zielona Góra vs. Barbarians Koszalin. A Wataha Zielona Góra player running with the ball while being tackled by an opponent during a game



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November 18, 2023, Zielona Góra, Poland. American football. Players of Wataha Zielona Góra celebrate after defeating Miners Wałbrzych in the PFL9 final and winning the championship title



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June, 1, 2025, Zielona Góra, Poland. Polska Futbol Liga (PFL). Wataha Zielona Góra vs. Jaguars Kąty Wrocławskie. Wataha player races toward the end zone during an American football game



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April, 11, 2026, Zielona Góra, Poland. Polska Futbol Liga (PFL), American football. Wataha Zielona Góra vs. Tytani Lublin. Players of Wataha Zielona Góra celebrate



© PIOTR ŁABAZIEWICZ

April, 11, 2026, Zielona Góra, Poland. Polska Futbol Liga (PFL), American football. Wataha Zielona Góra vs. Tytani Lublin. Wataha players celebrate a victory



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March, 02, 2025, Zielona Góra, Poland. Orlen Basket Liga - (PLK) Polska Liga Koszykówki. ORLEN Zastal Zielona Góra vs. Górnik Wałbrzych. Players battle for the ball under the basket during a professional basketball game



© PIOTR ŁABAZIEWICZ

June, 13, 2026, Zielona Góra, Poland. Orlen Basket Liga - (PLK) Polska Liga Koszykówki. ORLEN Zastal Zielona Góra vs. Legia Warszawa. Basketball players competing for the ball under the basket during Game 3 of the Orlen Basket Liga 2026 Finals



May, 20, 2026, Zielona Góra, Poland. Basketball, PLK (Polska Liga Koszykówki). Playoffs - ORLEN Zastal Zielona Góra vs. King Szczecin. Players fight for possession under the basket during the playoffs



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June, 19, 2026, Zielona Góra, Poland. Orlen Basket Liga - (PLK) Polska Liga Koszykówki. ORLEN Zastal Zielona Góra vs. Legia Warszawa. Basketball players contesting a shot under the basket during Game 6 of the the Orlen Basket Liga 2026 Finals



© PIOTR ŁABAZIEWICZ

June, 15, 2026, Zielona Góra, Poland. Orlen Basket Liga - (PLK) Polska Liga Koszykówki. ORLEN Zastal Zielona Góra vs. Legia Warszawa, Finals, Game 4. Phil Fayne of Zastal scores with a spectacular slam dunk



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May, 11, 2025, Gorzów Wielkopolski, Poland. 2026 European Championship qualifiers Men's Handball. Poland vs. Romania. Polish player attempting a jump shot while being challenged by multiple defenders



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May, 11, 2025, Gorzów Wielkopolski, Poland. 2026 European Championship qualifiers Men's Handball. Poland vs. Romania. Action from the international men's handball match between Poland and Romania



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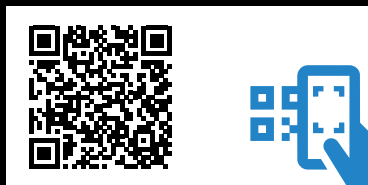
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01 HOW DID YOUR JOURNEY INTO PHOTOGRAPHY BEGIN?

My journey into photography began more than a dozen years ago. My connection with photography started through a sport called CrossFit, which at that time was enjoying its golden years. While actively training, I also began traveling to competitions, and back then there were plenty of them. As I wrote about each event on my blog, I needed photographs to illustrate my articles. Even though there were always photographers covering those competitions, there was simply no way to obtain their images. So I genuinely decided to start taking the photographs myself.

I borrowed my first cameras from photographer friends who weren't using them at the time or had them as backup equipment. That's how my first photographs came to life—looking back today, they certainly weren't my best work.

02 SPORT PLAYS AN IMPORTANT ROLE IN YOUR WORK. WHAT MADE SPORTS PHOTOGRAPHY SUCH A NATURAL DIRECTION FOR YOU?

Sport has been an important part of my life since childhood. As a young boy, I was completely fascinated by basketball. During the day, I would attend games played by my local team, and at night I watched NBA broadcasts from the 1990s—the era of Michael Jordan.

That passion eventually turned into collecting recorded games on VHS tapes and later on CDs and DVDs. To this day, I still own a collection of nearly 14,000 NBA, NCAA, and European basketball games, dating back to the very beginning of television broadcasts.

Even back then, I knew that no matter where life would take me, I wanted to stay connected with sport in one way or another. Along that journey, I found myself working in sports journalism, with various sports clubs and organizations, which eventually led me to what I do today—photographing sports.

03 YOUR SPORTS PHOTOGRAPHS ARE VERY DYNAMIC AND PLACE THE VIEWER RIGHT IN THE MIDDLE OF THE ACTION. WHAT ARE YOU LOOKING FOR IN THOSE BRIEF, OFTEN FLEETING MOMENTS?

I think most sports photographers are primarily looking to capture the defining moments of a sporting event. After all, that's why we're there, and that's what we're hired to do.

However, when those images are enriched with strong emotions, a broader context, or a story within the frame, they gain tremendous additional value.

04 IN YOUR OPINION, WHAT DETERMINES THE STRENGTH OF A GREAT SPORTS PHOTOGRAPH— EMOTION, COMPOSITION, TIMING, THE ATHLETE'S ENERGY, OR PERHAPS ALL OF THEM TOGETHER?

A great sports photograph is a combination of all the elements you've mentioned. In my opinion, creating an image that truly stands out sometimes requires seeing more than everyone else in that particular moment. It may be a small detail or a specific context that gives the photograph that extra something.

Capturing genuine emotions—such as the joy after scoring a goal or making the winning basket—is something that will always stand the test of time. Those moments represent the true essence of sports competition.

On the other hand, as the years go by, I've come to realize that a great sports photograph isn't always found where everyone else is looking. Sometimes equally powerful images can be found in the stands among the fans, on the players' bench, or simply on the losing side of the game.

05 IN SPORTS PHOTOGRAPHY, YOU OFTEN HAVE TO ANTICIPATE SITUATIONS BEFORE THEY HAPPEN. HOW DID YOU DEVELOP THAT ABILITY TO OBSERVE AND REACT?

In my opinion, the ability to anticipate situations comes down to two things. First, understanding the specific sport you're photographing, and second, experience gained over time.

If you already have a solid knowledge of a sport before you start photographing it, you immediately have an advantage because you can roughly predict what may happen next, how the players are likely to react, and how other participants in the event may behave. That's exactly how it was for me with CrossFit, basketball, and football.

At the same time, whether people agree with it or not, sometimes you simply need a bit of luck to be in the right place at the right time. And once you're there, you have to be ready to capture that exceptional moment.

06 IN SPORT, SO MUCH HAPPENS BEYOND THE COMPETITION ITSELF—GESTURES, TENSION, EXHAUSTION, JOY, AND DISAPPOINTMENT. HOW IMPORTANT ARE THOSE LESS OBVIOUS MOMENTS TO YOU?

As time goes on, I feel that the moments happening away from the main area of competition are becoming increasingly important to me. Why? Perhaps because after photographing sports for so many years, you naturally begin looking for something different. The shot, the throw, or the strike isn't always the most important part of the story.

Those moments captured away from the field or court add tremendous value to a photographic report from a match or sporting event. They allow someone who wasn't there to better understand what the atmosphere was like and what was really happening beyond the action itself.

07 HOW DO YOU PREPARE FOR PHOTOGRAPHING A SPORTING EVENT?

For me, a shooting day actually begins the evening before. That's when I pack my backpack, charge my batteries, choose the lenses I'll need the following day, format my memory cards, and generally make sure everything is ready before the event itself. I also like having enough time to deal with any unexpected problems if they arise.

If the event requires media accreditation, I make sure to pack it as well—otherwise I won't even be allowed inside.

When I'm photographing an event outside my hometown, I also need to arrange transportation and accommodation. On top of that, I check all of my equipment several times because I always have it in the back of my mind that any oversight will be much harder to fix once I'm in a different location.

08 IS THERE A PARTICULAR SPORT, EVENT, OR SITUATION THAT YOU ESPECIALLY ENJOY PHOTOGRAPHING AND THAT GIVES YOU THE GREATEST SATISFACTION?

There are certainly sports that I photograph more often than others—football and basketball, for example. I also enjoy returning to the place where it all began for me, which is CrossFit.

Recently, however, I've noticed that discovering new sports and gaining new experiences brings me an incredible amount of satisfaction. During those events, I often feel as though I'm back at the very beginning of my photographic journey because I don't fully know what kind of results I'll achieve. My overall photographic experience helps ensure that the results are at least good, but that unique combination of excitement and uncertainty is motivating in its own way.

There's nothing worse than monotony—whether in life or in photography.

09 YOUR WORK ALSO INCLUDES DOCUMENTARY AND PORTRAIT PHOTOGRAPHY. DO THOSE EXPERIENCES HELP YOU SEE SPORT AND ATHLETES IN A DIFFERENT WAY?

I believe that every type of photography I practice helps me become a better photographer in the others.

Documentary photography teaches you to remain focused and attentive throughout an entire event so that no important moment slips away. Portrait photography, on the other hand, has helped me over the years become more aware of the different emotions people express. Those emotions often become the “salt and pepper” that give a photograph its true flavor.

10 WHAT ROLE DO LIGHT, BACKGROUND, AND A CLEAN COMPOSITION PLAY IN SPORTS PHOTOGRAPHY, WHERE SO MANY ELEMENTS ARE BEYOND YOUR CONTROL?

Without light, there are no great photographs. It may sound like a cliché because so many photographers say it, but when you really think about it, it's difficult to argue otherwise.

During portrait sessions or studio work, we can usually control the lighting to a large extent. In sports photography, however, it's much more important to learn how to make the best use of the available light. We can't control the lighting in a stadium or an arena, so every photographer covering the same event is working under exactly the same conditions. It's up to each of us to make the most of them.

I also believe that once you understand how light works, it's sometimes worth going against the rules. Personally, I enjoy experimenting with backlit photographs, even though traditional photographic principles would suggest they're likely to fail from the start. Yet the results can sometimes be surprisingly rewarding.

11 YOU ALSO PHOTOGRAPH WITH A DRONE. HAS THE AERIAL PERSPECTIVE CHANGED THE WAY YOU SEE MOVEMENT, SPACE, AND SPORTING EVENTS?

Drone photography, which I discovered a few years ago, offers a completely different perspective from ground-level photography. More than once, I've been genuinely surprised by how differently a location can look from above compared to how it appears from the ground.

For that reason, it's difficult to use a drone regularly for sports photography itself. However, I really enjoy incorporating aerial images into a photographic report because they enrich the story and provide a broader context for the entire event.

12 WHAT HAS BEEN THE BIGGEST BREAKTHROUGH IN YOUR DEVELOPMENT AS A PHOTOGRAPHER—TECHNICALLY, MENTALLY, OR CREATIVELY?

I think every photographer, when starting this journey, both waits for and works toward those breakthrough moments. It all depends on where you are along that path. For me, the first major breakthrough came after spending more than a year borrowing equipment. Buying my first camera—far from the best one, but finally my own—made me realize that photography was no longer just a hobby. I felt it had the potential to become something much more.

Some time later, another breakthrough came with my first paid assignments. That was when I realized that someone genuinely appreciated my work enough to pay for it. Even though the money wasn't significant, the boost in confidence was enormous. I also vividly remember photographing my first match involving the Polish National Football Team at the National Stadium in Warsaw. Suddenly, I found myself sitting shoulder to shoulder with photographers whose work I had admired for years in newspapers and online. Now I was right there beside them, doing exactly what they were doing.

One of my most recent milestones was fulfilling a long-time dream by replacing almost all of my equipment with the gear I had always wanted to own.

13 WHAT ADVICE WOULD YOU GIVE TO PHOTOGRAPHERS WHO WANT TO CREATE POWERFUL SPORTS PHOTOGRAPHS BUT ARE JUST BEGINNING TO LEARN HOW TO WORK WITH MOVEMENT, EMOTION, AND THE PRESSURE OF CAPTURING THE DECISIVE MOMENT?

It's difficult to give one universal piece of advice, but if I had to choose, I would simply say: take it one step at a time—don't try to do everything at once.

Go to sporting events, even the smallest local ones. Take photographs, experiment, learn, and draw conclusions from every experience.

Sports photography isn't the easiest genre, but it can provide a level of satisfaction and joy unlike any other. If you're patient, it will eventually reward your efforts, and one day you'll probably be surprised by how far consistency and dedication can take you.

14 WHICH PHOTOGRAPHERS, ATHLETES, SPORTING EVENTS, TRAVELS, OR LIFE EXPERIENCES HAVE HAD THE GREATEST INFLUENCE ON THE WAY YOU SEE PHOTOGRAPHY AND CONTINUE TO INSPIRE YOU TODAY?

That's a very good question. On one hand, I believe it's important to have role models and people you can learn from as you develop and pursue your own goals. On the other hand, looking back on my own journey, I've noticed that many of the photographers I admired when I first started in sports photography gradually became people I stopped following so closely because I became fully focused on my own work. In many cases, they also became colleagues—people I now meet regularly at various sporting events. Naturally, that changes the relationship. The more I think about it, however, the more I realize that the greatest influence on me—both as a photographer and as a person—has been my childhood and the challenges I faced growing up. Many of those challenges were related to my health, and they taught me that life is incredibly short and that it's worth making the most of every opportunity. That's why, whenever I take on a new project or challenge, I always try to give it one hundred percent. Quite simply, I don't want to waste time doing something half-heartedly. Thanks to that approach, I never have to ask myself the question that so often lingers in the back of people's minds:

"What if I had given it my all?" 



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Afimico Pululu Celebrates the Winning Goal in the Final Seconds



Luka Dončić during a EuroLeague Game in Kaunas



Afímico Pululu Celebrates His Late Winning Goal for Jagiellonia Białystok



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Robert Lewandowski Scores in the 2026 FIFA World Cup Playoffs



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Białystok Half Marathon



PlusLiga Match in Suwałki



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Hot Air Balloon Competition



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Hot Air Balloon Fiesta



HYROX Competition at the National Stadium in Warsaw



Streetball Basketball Tournament



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American Football: Lowlanders vs. Lakers



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BMX Competition



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High Jump during the Meeting of Champions in Białystok



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Robert Lewandowski Celebrates His Goal



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Motorcycle Racing Competition



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Ultras Choreography at a Jagiellonia Bialystok Match



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Cyclists during the Tour de Pologne



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Women's Beach Volleyball Tournament



KnockOut Boxing Night at the Białystok Opera



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Runner during the Białystok Half Marathon



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Battle at the Net during a PlusLiga Match



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HYROX Athlete Performing Wall Balls



Aleksander Balcerowski Dunks during the Poland vs. Philippines Game



Dunk during a Polish First Basketball League Game



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Podlaski Rally – City Stage



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Serve during a Table Tennis Champions League Match



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Winner Crosses the Finish Line at the Białystok Half Marathon



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Boxing Bout during KnockOut Boxing Night



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Volleyball Fans



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Motorcycle Racer Leaning into a Turn with His Knee on the Asphalt



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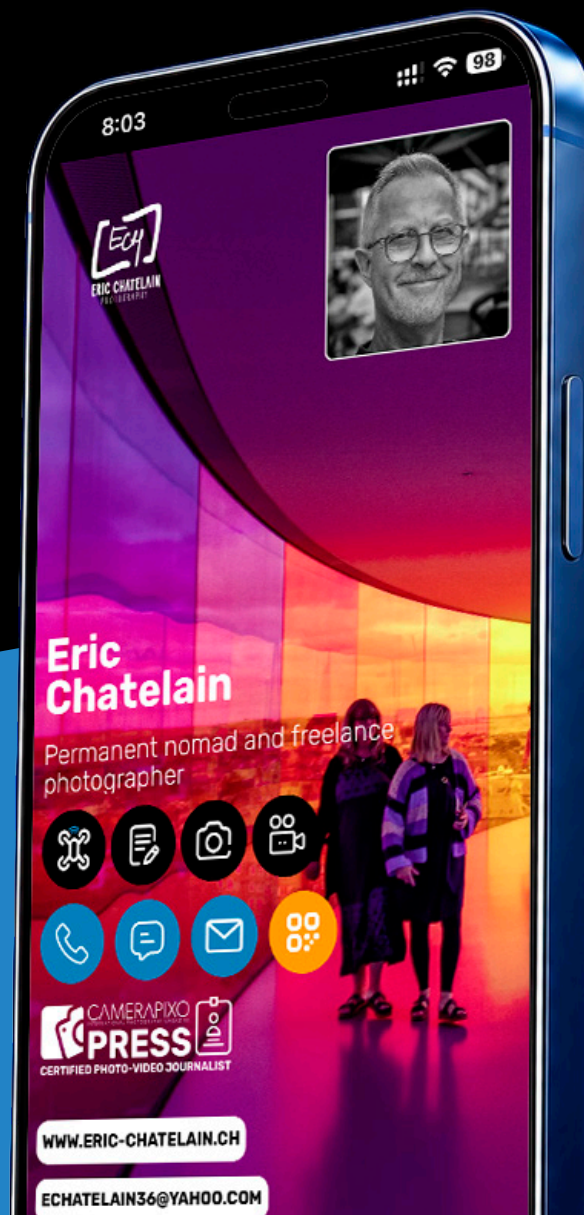


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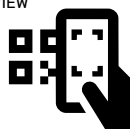
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SCAN TO OPEN
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INTERVIEW



01 WHAT FIRST LED YOU TO PHOTOGRAPHY?

My photography journey began with a simple Sony point-and-shoot camera at a family reunion. I created a slideshow of the images for my family, and seeing their reactions made me realize the power of photography to preserve memories. Later, while I was working as a New York City bus operator, my wife surprised me with a Nikon D40X. One of the first photographs I made was of my baby daughter sleeping on Christmas morning. That image reminded me that photography isn't just about making pictures—it's about preserving moments that become part of a family's history.

02 YOU PHOTOGRAPH SPORTS, WEDDINGS, EVENTS, AND REPORTAGE. WHAT CONNECTS THEM?

Although they may seem very different, they all have one thing in common—people. Whether it's an athlete competing, a couple exchanging vows, or a community gathering, every assignment is about documenting genuine emotion and telling a story that people will remember.

03 HOW DO YOU PREPARE MENTALLY FOR DIFFERENT ASSIGNMENTS?

Every assignment requires a different mindset. Sports require anticipation and quick reactions. Weddings call for sensitivity and awareness of emotion. Reportage demands observation and patience. Regardless of the assignment, I'm always looking for the beginning, middle, and end of the story.

04 WHAT HAS REPORTAGE PHOTOGRAPHY TAUGHT YOU?

Reportage photography has taught me to prepare thoroughly while remaining flexible. There are no second chances. It has taught me to observe carefully, anticipate meaningful moments, and allow the story to unfold naturally instead of trying to control it.

05 WHAT SIMILARITIES DO YOU SEE BETWEEN SPORTS AND WEDDINGS?

Both are filled with emotion. Athletes experience triumph and disappointment. Couples experience joy and celebration. In both situations, my goal is to capture authentic moments that reflect genuine human emotion.

06 HOW DO YOU BUILD TRUST WITH YOUR SUBJECTS?

Trust begins long before I pick up my camera. I communicate with clients through phone calls, Zoom meetings, and emails so they understand my process. During the event, I remain approachable and professional, helping people feel comfortable enough to be themselves.

07 WHAT DID COVERING THE AIR DOT SHOW TEACH YOU?

The Air Dot Show reminded me that aviation is about much more than airplanes. The real story includes the pilots, crews, and preparation behind every flight. Watching pilots perform pre-flight inspections, preparing in the cockpit, and interacting after landing revealed the human side of aviation that many people never see.

08 WHAT DO YOU ENJOY MOST ABOUT PHOTOGRAPHING AIRCRAFT IN FLIGHT?

Photographing aircraft in flight is exciting because every pass creates a new opportunity. I enjoy capturing smoke trails, formation patterns, dramatic maneuvers, and the challenge of composing high-speed action into visually compelling photographs. Even in the fastest moments, I'm not simply photographing an airplane—I'm capturing the story of flight.

09 SOME OF THE MOST COMPELLING AVIATION PHOTOGRAPHS HAPPEN ON THE GROUND. WHAT MOMENTS DO YOU FIND MOST MEANINGFUL?

Some of my favorite moments happen before takeoff and after landing. I enjoy documenting pre-flight rituals, pilots preparing mentally, mechanics working beneath the aircraft, and ground crews coordinating every detail. After landing, the emotion becomes visible—relief, pride, smiles, and thoughtful debrief conversations. Those behind-the-scenes moments remind viewers that every spectacular performance is made possible by teamwork, preparation, and dedication.

10 HOW DO YOU APPROACH PHOTOGRAPHING AN EVENT BEYOND SIMPLY DOCUMENTING WHAT HAPPENS?

I try to think like both a film director and a photojournalist. I'm always looking for anticipation, contrast, and emotion. I pay attention to cause and effect—the moments before the action, the action itself, and the reactions afterward. My goal is to create a sequence of images that allows someone who wasn't there to experience the story from beginning to end.

11 HOW HAVE YOUR PRESS CREDENTIALS INFLUENCED YOUR WORK?

My press credentials have provided opportunities to gain access to events and locations that allow me to tell more complete stories. They have also reminded me that access comes with responsibility. As a photojournalist, I strive to represent organizations professionally while documenting events accurately and respectfully.

12 HOW HAS PHOTOGRAPHY CHANGED THE WAY YOU SEE THE WORLD?

Photography has taught me to slow down and become more observant. I notice light, expressions, gestures, and moments that many people overlook. More importantly, it has taught me that every person has a story worth telling if we're willing to pay attention.

13 WHAT DIRECTION DO YOU SEE YOUR PHOTOGRAPHY TAKING IN THE FUTURE?

I want to continue focusing on visual storytelling through sports, aviation, and community organizations. My goal is to create work that goes beyond documenting events and instead tells meaningful stories about people, their journeys, and the impact they have on others.

14 WHO OR WHAT HAS INFLUENCED THE WAY YOU SEE THE WORLD THROUGH YOUR CAMERA?

My photography has been influenced by legendary photojournalists such as Gordon Parks and Henri Cartier-Bresson, whose work demonstrated that photographs can preserve history, dignity, and emotion. Artists like Caravaggio and Edward Hopper also shaped my appreciation for light, composition, and visual storytelling.

While these artists influenced how I see, life has influenced what I photograph. Whether I'm covering sports, aviation, or community events, I've learned that the most meaningful moments often happen between the headline moments. What continues to inspire me is finding the place where light, composition, timing, and genuine human emotion come together to tell a story that words alone cannot. 





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Ocean City Air Show



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ACTION FRAMES
STORIES OF FLIGHT, LIGHT AND PASSION



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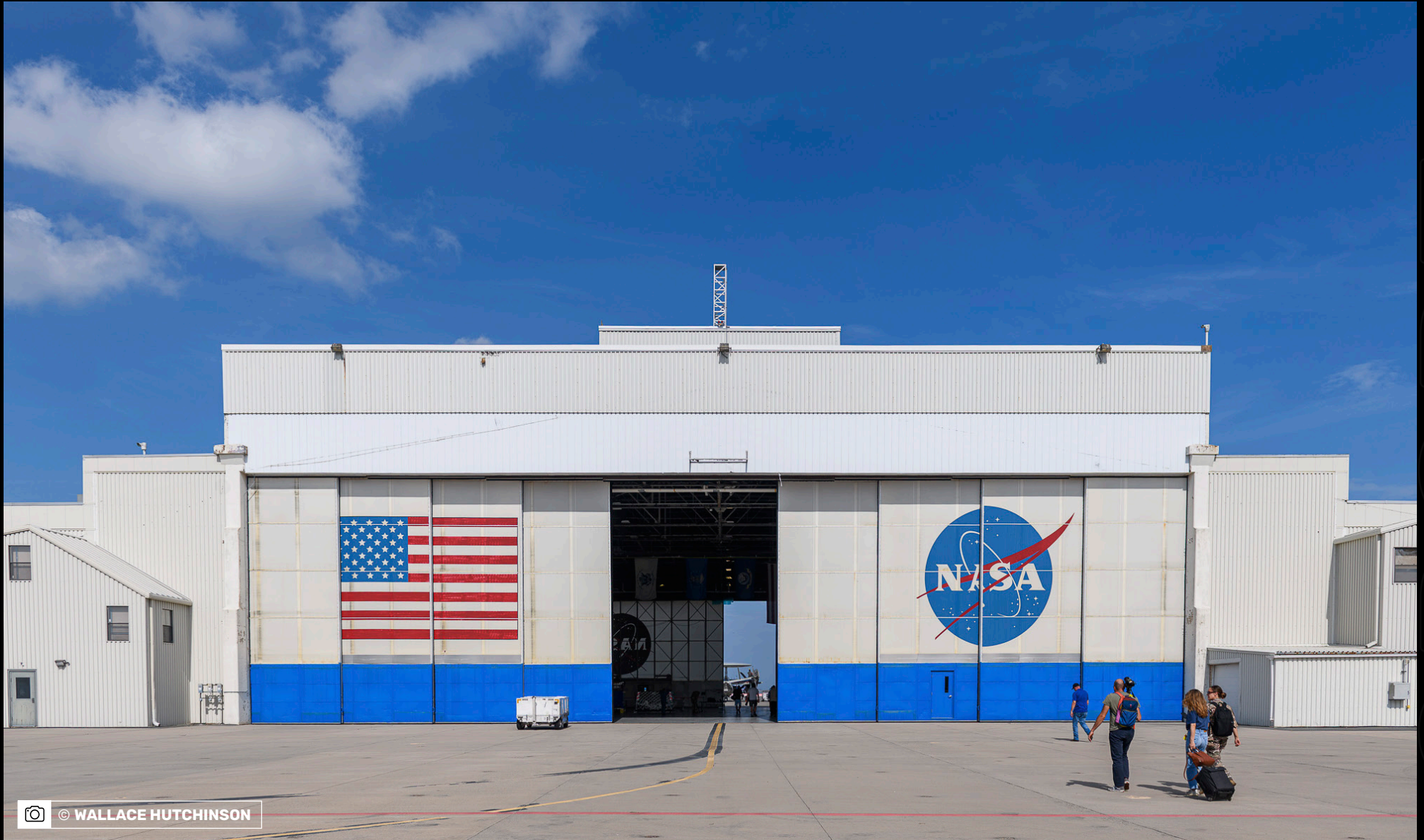
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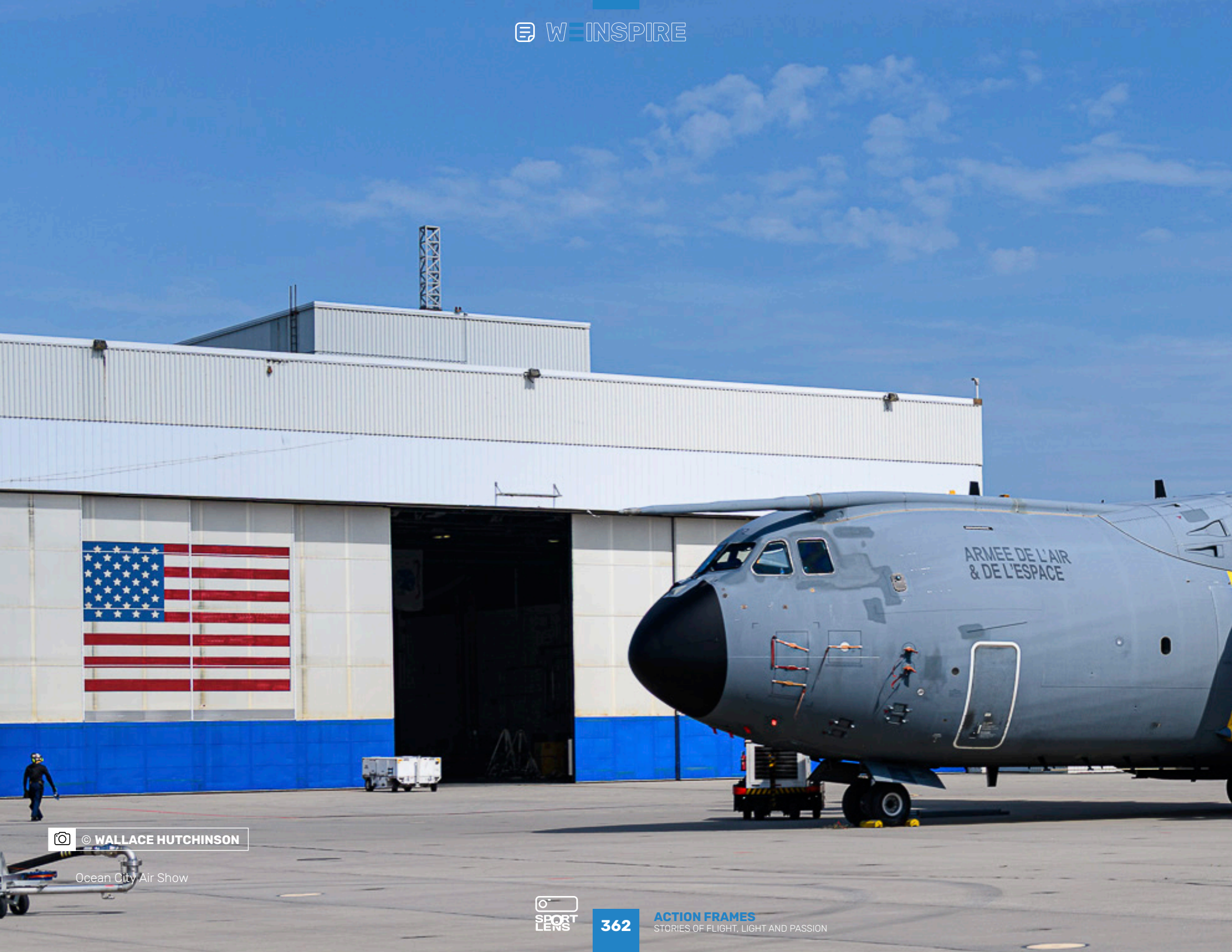
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Determined Run – Fighting for every yard.



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Victory Celebration – Pure emotion after the final buzzer.



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Stride to Goal – Speed, skill, and determination.



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Safe at Home – Split-second play at the plate.



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Champion's Portrait – Celebrating athletic achievement.



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Ready Position – Prepared for the next play.



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Championship Moment – Cutting down the net.



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Focused Leadership – Coaches locked into the game.

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Close Call – The umpire makes the decision.



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Battle for Possession – Intensity from the opening whistle.



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Game on the Line – Every pitch matters.



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Game Face – Confidence behind the facemask.



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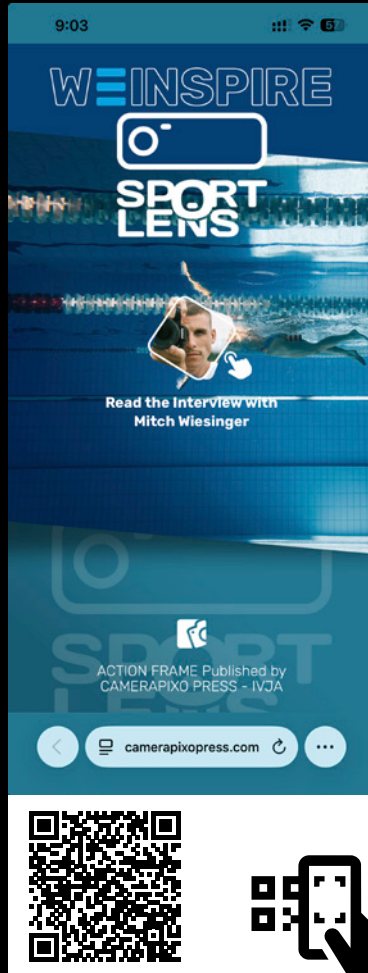
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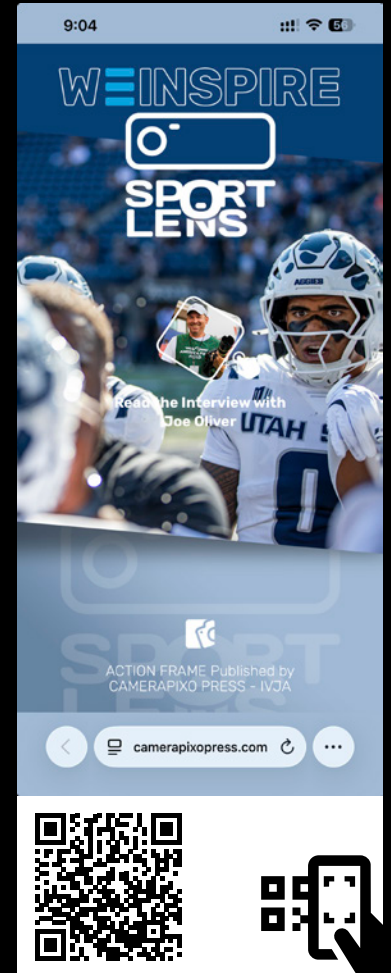
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