

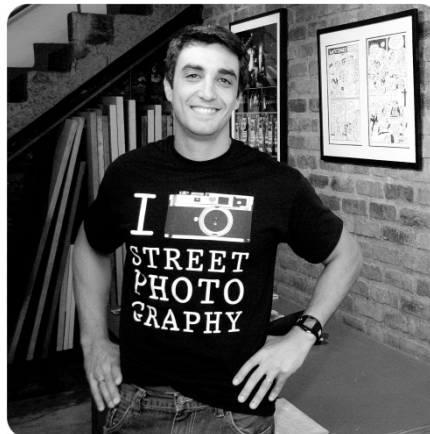
# Interview

## Street Photography by Marcos Semola



### Who are you?

Marcos Semola, Brazilian, born in 1972 in the city of Rio de Janeiro, but also holds Italian citizenship. Information Technology professional, computer engineer, MBA professor, author of books on risk management information, liquidator of the building where he lives, the father of two beautiful children, supporter of healthy living through sports, and self-taught photographer, this, amateur for the simple conception of the term. It is also a member of ABAF - Brazilian Association of Photographic Art and the London Independent Photography.



### How did you start into photography?

It all started in 2007, two years after I moved to Europe, specifically London, to head a multinational technology and was bitten by the beautiful landscapes and everyday scenes that the city offers and London that were so different than he was used to do in Rio de Janeiro. The beginning was unpretentious and with the camera that has accompanied me for some time, but always restricted to records of travel and family. Until a different view on what was happening around me started to get interested and so began a process of studies and experiments involving specialized readings - starting with the trilogy of Ansel Adams - going through old books he found in analogue photography inviting bookstores London while returning from work. Naturally I thought I needed a new outfit and so I - thankfully much faster than most photographers - the phase of admiration and anxiety technique, believed to be when the camera primarily responsible for good photography. Gone through this turmoil and already inclined to shoot in black and white by hitherto unknown reason, I became interested in studying the optical and logic behind the production of the image, which led me to want to process analog 35mm film and thus seek old equipment that would allow me an exciting experience.

This phase appears to have been the border that once anchored me in photography in black and white, although occasionally conduct experiments in de-saturated colors always. However, even at this time felt the need to shoot almost everything in vertical format, portrait, and without any human element in the frame. Even without an explanation - perhaps for the simple practice and observation - and this preference changed completely in a short time was already in need of people in images and, this time, photographing increasingly in horizontal format, landscape.

I am nostalgic, I like the feature that usually timeless black and white photography suggests. Maximized by bucolic Londoner went deeper looking films I offered a more dramatic plastic, noisy, great range of gray tones and an atmosphere of film photography. That's when I discovered that what in fact did, it was street photography. He liked to walk aimlessly attention to the characters of the town, on the variations of light and shadow, the drama of the sky in the "background" where he could insert a character who was walking on the street without even asking what he did, but simply moving me around him and then toward him.



I met Henri Cartier-Bresson by books and unintentionally, in fact, preliminarily find references to mirror me, I felt I was already close to his style - not his talent - and what I do now is keep walking in his shadow.

## What is your objective with photography?

Currently photography is my hobby, a pleasurable activity and that keeps me away - for a while - the binary environment of technology and corporate environments, allowing me to dare more, where there is not, in fact, right or wrong, and especially where I have total freedom to do what I want, the way I want and when I want.

It is pure authorial photography and where I found space to interact with other artists, to learn other techniques, promote collective initiatives, model and produce new projects and still win geographical boundaries and language barriers, making me a more affordable individual and globalized. Anyway, my competitive streak and vision of business that for more than two decades as manager and technology professional accompany me, made me also think of making sustainable hobby not only able to subsidize my projects and the development of my own photography, but also to show my production, after all, photography, in my view, has to be seen.

Therefore, my current goal is the pursuit of pleasure and entertainment that offers hobby, producing authorial images that may disclose the art of photography and to find their own channels to be seen, admired, and why not consumed through galleries art, advertising initiatives and multidisciplinary projects.



## How do you describe your photography style?

After changing course in the early years of photographic practice, I can say that I seek to make street photographs are dramatic, sometimes where there is supposedly appealing advertising space for text, black and white, digital or film, you must have the element human and may suggest a noir atmosphere, ie an environment



that captures the suspense inspired cinematography roots in German expressionism. This means that usually try shooting on rainy days, foggy days or even strong sun in search of high contrast.



## How is your street photography ways of working?

As I have different outfits including polaroid's, lomo, film and digital, I am always influenced by the aesthetics of my photography, described above, and the conditions of where I will shoot, for example, if the streets are narrow, or very few people under that light conditions etc., before choosing the best tool. Anyway, in general, go out with a wide angle lens because I like to be very close to the subject, ie, within the scene. The light conditions and mostly the purpose static set for the day help me to determine if I will adopt aperture priority or speed priority, if I use the hyperfocal distance or climb or pull the sensitivity of the film or sensor. Tenure wide, commonly I place the camera at chest height and path in search of a character or scene, and so I move around the target to find an ideal background condition, without compromise or composition to favor then when I very approach, about 1 to 2 meters and firing without the use of the viewfinder. Practice this technique and knowledge of the capture angle lens now allow me to see the captured frame without even looking at the display, even if sometimes have to make a small cut in post-production. When the equipment in use is a 50mm lens or longer, use the display becomes part of the process. Ah! I like friends but always photographing alone.

Already on behavior I adopt in the street, even respecting the different photographers who do not interact with photographed. Do not ask permission. No announcement for even body language, I will photograph it or even let you know that already explicitly photographed. I try not to interfere with the scene that I imagined, and I

saw'll capture. What I usually do is give a broad smile after the click and immediately distance myself or look away to reduce the chances of reaction, questioning or something. Again the practice of photographing strangers on the street teaching us tricks and among them I can mention to imagine an environment, seeing your character approaching, stand framed and expect it between the frame and then clicking and holding the camera to posts, making up more pictures, until the character out of the frame, which gives photographed the feeling of not having been the target of capture.

Still, things may not go as planned and situations and realize that the negative reaction or even aggressive photographed prepare myself doing any other image as the person approaches to, if asked, show you a picture (if with digital equipment, of course) that does not appear or tell you a beautiful story and give him my business card with a promise to make you get a copy of the image. For now, all has worked well, without a single case frustrated to tell.







## Any word on working tools?

Just a few, since I do not believe in good photograph rely solely on the equipment. Generally speaking, each machine has a characteristic, it has limitations and the photographer know them to be able to evaluate the result and static photographic idealized and thus master it to perform the task without thinking about the operation, but, devoted to the subject, light and composition. I like clear lens, wide angle that can vary from 12mm to 35mm, also like fixed lenses especially the fantastic 50mm objective to teach us that each practical exercise. I like movies with high contrast and grain prominent. I enjoy silent and light equipment. I like practical straps that offer good balance of the equipment and give us mobility and quick action. Taste of analogue photography when I have time and place of photographic scenes provides more predictable (because of light, movement, space), and the digital, where the scenery changes and I need more focus speed and multiple frames in a short time. When in movie mode, not like light meters and I love practicing measurement rule-Sunny f/16 where every mistake is a hit and a learning experience. So, I try to observe and read the light of the moment and using references with which we will become familiar with time and practice, and the process becomes enjoyable and effective. I like the development process even if it ends on a negative scanner to be scanned and then go through minor adjustments to contrast, brightness, and crop that commonly apply through Adobe Lightroom. I like to think in black and white, exercising the vision also grayscale and monochrome photograph ever, whether film or digital, because to me the mindset should be ready before you idealize the image and click, to find that there is no space to change his mind during or after capturing made and still achieve a result that strong. I like to plan and think about projects, aesthetic issues in advance, but also abort them instantly just by finding all different when I'm actually on the streets with camera in hand.

## How do you positioning yourself commercially?

My business relationship with photography began relatively early by pure momentum to overcome what seemed to be more of a challenge similar to that found in many technology work for decades. A few months after starting the hobby, even in 2007, I heard from my wife that a professional photographer from London who met at a party, had the dream to be accepted and asked to sign a contract with the largest commercial bank commercial images World, Getty images. Said and done. Believing innocently, already has experience and competence to do so, I took it as a mission and tried to select what I believed was the best of my production and then submit to the company. To my surprise, after passing through the sieve imposing technical files at high resolution and only a small group of approved equipment, and still have six of the ten images I submitted rejected for various reasons, I was invited to replace them and just sign my first commercial contract. Since then I have been selling images of my authorial production through the portal's global Getty, which pays monthly recurring revenue and has made my photos reach over 15 countries for various marketing purposes, culminating with the cover of books published by U.S. publisher American and The Wall Street Journal.

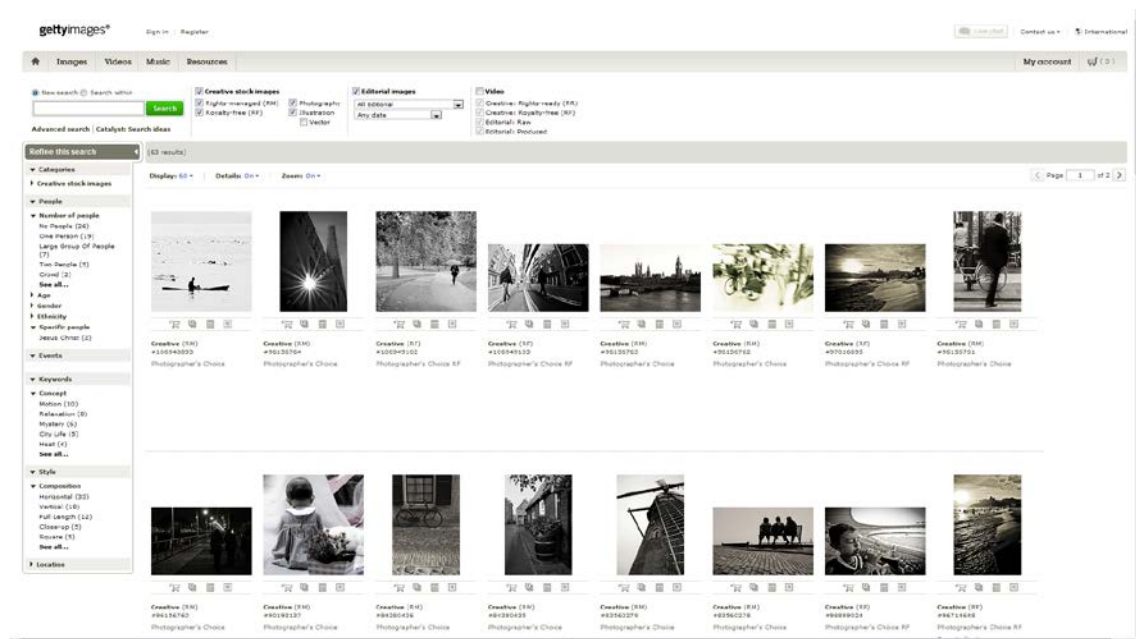
Additionally I am interested in photography as an expression of art and therefore believe deserve space alongside paintings and sculptures in art galleries. Thus began a movement to expand into galleries with profiles that identify compatible with my photographic moment, my style and my plans. As a result, I operate with the marchard Susi Cantarino from Gallery Metara in Ipanema, Rio de Janeiro, in Brazil it is part of my production in large format on German support cotton museum, mineral pigment, signed, with a circulation controlled and certificate of authenticity. Meanwhile, other negotiations are underway in New York, London and Paris in similar mode. Even with a realistic, although influenced by overconfidence, I think my photographic production deserves some space and visibility to seeking what use now to call B & W Classic Noir Street Photography. Anyway, only time will tell if I am right or not, but whatever the outcome of this story, I believe the pure act of thinking about photography will have been worthwhile.



Fotografias comercializadas com tiragem limitada, assinadas pelo autor e em papel algodão Hahnemuehle de qualidade museológica e com exclusividade no Brasil através da marchand Susi Cantarino.

#### Galeria Metara

Rua Teixeira de Melo 25, Ipanema – RJ,  
Tel. 25235225.



## What are your main achievements?

Particularly since many were considering it started out great aspirations and plans. Even while living in Europe, now in The Hague in the Netherlands after three years in London, I participated in a group exhibition in the main



house of the city's culture. Then I was invited to exhibit at FotoArte2007 and so all the material sent to Brazil where I was exposed at the National Library in Brasilia. When I returned to Brazil once, in 2009, I was presented by the interest of Hi Future by now friend, Pedro Agilson, to hold a solo exhibition titled Direct Transitive who was also crowned by a beautiful seven-page interview with the magazine Photo Magazine, currently the best-art photography magazine in the country.

After that, things began to happen almost naturally. I set up an online portfolio in [www.s4photo.co.uk](http://www.s4photo.co.uk), published several photo books on demand, advertising photography experimented with producing covers of magazines, books and newspapers such as The Wall Street participated in numerous collective as FotoRio2007, Week Fluminense of Photography, the ArtRio2011, fotoclube RioFotográfico the clothesline, the project Photo Exchange from friend Hans George and multimedia project Pen, Lens and Brush. Led the design world Worldwide Photowalk in Rio in 2011, accomplished my main solo exhibition with the project in Direct Transitive CCJF - Federal Justice Cultural Center and, most recently, coordinate the project envisioned to celebrate the World Day of Photography named Minute Mosaic, and which has the ambitious goal of gathering one thousand photographers in the world by clicking right away ([www.facebook.com/mosaicominuto](http://www.facebook.com/mosaicominuto)).

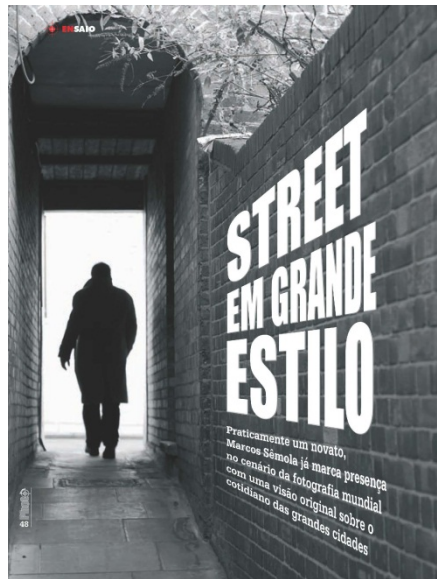
The production, in fact, not even that free time is increasingly scarce. I am currently exhibiting alongside other international photographers in Baghdad, Iraq at the invitation of friend and curator Rui Straw Portugal in support of the NGO Human Rights NGO Larsa, an organization that is dedicated to supporting unprotected children and war orphans in Iraq an accredited and supported by the UN itself. Moreover, as has been confirmed to exhibitions Minute Mosaic Project 2011 and 2012 in CCJF and exhibition design Pen, Lens and Brush also this same cultural center. I participate in even larger group exhibition in Paris Square in March 2012, in Rio de Janeiro.

I cannot forget you also got the approval of authorial projects: Shade ([www.s4photo.co.uk/vulto](http://www.s4photo.co.uk/vulto)) and Rio Favela ([www.s4photo.co.uk/favelario](http://www.s4photo.co.uk/favelario)) by Rouanet law of Cultural Incentive and are now being exposure to and uptake of book production in 2013. As for the art galleries, I am proud to have photographic production well accepted by collectors, decorators and admirers of photographic art, national and international. As I write these lines, other ideas are maturing and some more are taking shape in a natural cycle of promotion to the photographic art. All this and more can be seen in [www.s4photo.co.uk](http://www.s4photo.co.uk)





Edição # 26 | Junho e Julho 2009



**oi** ATALHOS +

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- Espaço Cultural Oi Futuro RJ
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- Projeto
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**INSTITUCIONAL CULTURAL EDUCAÇÃO**

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**INSTINTO IMEDIATO**

**TRANSITIVO DIRETO**

**PESSOAS E MOMENTOS PASSAGEIROS**

**DE: MARCOS SEMOLA**  
**CURADORIA: PEDRO AGILSON**

O fotógrafo baseia-se na captura de pessoas e ações passageiras, registrando momentos únicos que mexem com todos os sentidos e celebram a vida.

O carioca Marcos Semola começou a se dedicar regularmente à fotografia quando se mudou para Londres, em 2005. Seus trabalhos convergem para o ramo da publicidade e do jornalismo e estão expostos no Brasil, EUA e Europa. Atualmente, vive no Rio de Janeiro e participa de inúmeros projetos, como os ensaios para a Getty Images, de Londres.

De 13 de maio a 21 de junho  
De terça a domingo, das 11h às 20h

Rio de Janeiro: Rua Dois de Dezembro, 63 - Flamengo - Tel.: (21) 3131.3050  
Belo Horizonte: Av. Afonso Pena, 4001 - Térreo - Mangabeiras - Tel.: (31) 3223.3131

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MARCOS SEMOLA

**O PROJETO**

O projeto de Marcos Semola é uma série de fotografias que retratam a vida cotidiana das pessoas em Londres. O projeto foi desenvolvido em parceria com o Museu das Telecomunicações e o Espaço Cultural Oi Futuro RJ.



## Any favorite photography?

Yes, but this classification appears to be dynamic, which should be called "favorite photo of the moment." Currently two photographs me very proud. The first film made on Kodak Professional Tmax 400 B & W 35mm with my old Leica IIIc manufactured in 1938 during a train trip in Holland. It brings together the main elements that represent my photographic style: a beautiful young woman in spontaneous expression of relaxation in alleged path of return from work on the train window, which turned out to favor the formation of high-contrast shadows and rich gray tones, cabin surrounded by details that were getting lost in the darkness of the rest of the cabin. Noir pure! The second photograph, made in digital with the Nikon D200 and 50mm lens in a London park, brings together not only striking elements of my style as a prospect, but also carries a payload of opportunity. I imagined a composition that included an old house in wooded corner of the park, but lacking human elements. Framed there and waited for twenty minutes waiting arise some interesting character to compose the scene. It was when they entered the frame five beautiful children, of different ages, dressed in traditional path of return to school skipping stones that were in the way. Likewise that appeared, disappeared and even noticed my presence, but it was how I got this strong image that is simultaneously dark and illuminated by spotlights added by white uniforms and sense of motion brought by the children. As you might expect, selecting their best work is one of the biggest challenges for a photographer. Each photo carries a lot of emotion and history that surrounded the scene and are not necessarily captured in the frame, but the photographer still seeing. So, first looked 24 and now 48 photographs that could express my vision of street photography, my personal taste and aesthetic model that seek to discover and capture in my outings. Here are the images that make up my portfolio online today in [www.s4photo.co.uk](http://www.s4photo.co.uk).







## Tell us about your projects.

I can split my projects between authorial, experimental, social and collective character nonprofit seeking to promote the art of photography and even commercials.

Authorial:

- Transitivo Direto - [www.s4photo.co.uk/transitivodireto](http://www.s4photo.co.uk/transitivodireto)
- CCJF - [www.s4photo.co.uk/ccjfpres](http://www.s4photo.co.uk/ccjfpres)
- Mind the Step - [www.s4photo.co.uk/mindthestep](http://www.s4photo.co.uk/mindthestep)
- Vulto - [www.s4photo.co.uk/vulto](http://www.s4photo.co.uk/vulto)
- Favela Rio - [www.s4photo.co.uk/favelario](http://www.s4photo.co.uk/favelario)
- Bonde - [www.s4photo.co.uk/bonde](http://www.s4photo.co.uk/bonde)
- Quatro Cantos - [www.s4photo.co.uk/quatrocantos](http://www.s4photo.co.uk/quatrocantos)



O Centro Cultural Justiça Federal convida para a abertura da exposição

## Transitivo Direto

fotografias de Marcos Sêmola

16 março 2011, 19h  
gabinete de fotografia  
1º andar

visitação  
17 março a 17 abril 2011  
terça a domingo, das 12h às 19h

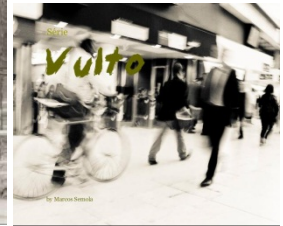
visita orientada pelo fotógrafo  
18 março 2011, 18h

LEI Nº 11.127/2006



Centro Cultural Justiça Federal  
Av. Rio Branco, 241 – Centro  
Rio de Janeiro / RJ  
tel. (55 21) 3261-2550  
[www.ccjf.rj2.gov.br](http://www.ccjf.rj2.gov.br)



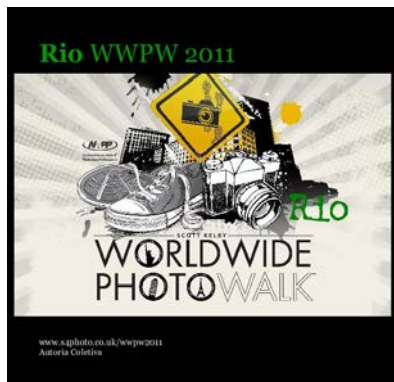


## Experimentals:

- Street Ballet - [www.s4photo.co.uk/streetballetserie](http://www.s4photo.co.uk/streetballetserie)
- Beach Sand - [www.s4photo.co.uk/beachsand](http://www.s4photo.co.uk/beachsand)
- Bhering Factory - [www.s4photo.co.uk/bheringfactory](http://www.s4photo.co.uk/bheringfactory)
- Triathlon - [www.s4photo.co.uk/triathlon](http://www.s4photo.co.uk/triathlon)
- Ipanema - [www.s4photo.co.uk/ipanema](http://www.s4photo.co.uk/ipanema)

## Colectives e social non-profitable:

- Caneta Lente e Pincel - [www.s4photo.co.uk/clppress](http://www.s4photo.co.uk/clppress)
- Worldwide Photo Walk 2011- [www.s4photo.co.uk/wwwpw2011](http://www.s4photo.co.uk/wwwpw2011)
- Mosaico Minuto fanpage - [www.facebook.com/mosaicominuto](http://www.facebook.com/mosaicominuto)
  - Mosaico Minuto 2012 - [www.s4photo.co.uk/mosaicominuto2012](http://www.s4photo.co.uk/mosaicominuto2012)
  - Mosaico Minuto 2011 - [www.s4photo.co.uk/mosaicominuto2011](http://www.s4photo.co.uk/mosaicominuto2011)
  - Mosaico Minuto 2010 [www.s4photo.co.uk/mosaicominuto](http://www.s4photo.co.uk/mosaicominuto)





Commerciais:

- Getty Images - [www.s4photo.co.uk/gettyimages](http://www.s4photo.co.uk/gettyimages)
- Metara Gallery - [www.semola.com.br/s4p\\_wip.html](http://www.semola.com.br/s4p_wip.html)

## Where can we follow your photography production?

While maintaining online channels that complement and interconnect, beyond the gallery that represents me in Metara Ipanema, Rua Teixeira de Melo 25, Rio de Janeiro, the starting point should be through the link, where the rest is drift: <http://about.me/marcossemola>

## References?

Resist almost instinctively cling to references to explain my photography, so I will simply say that I see many expressions of art, even out of my aesthetic universe, I revisit the works of the great masters of classical photography, especially in small format, Black and white street, but I feel quite comfortable to reference photographers and art lovers who, in one way or another, have a rich photographic production, and lead projects that deserve Initiatives be accompanied by also having a legitimate interest in promote the art of photography. They are:

- Fernando Rabelo - [www.imagesvisions.blogspot.com](http://www.imagesvisions.blogspot.com)  
Editor's blog 'Images & Visions', one of the richest repositories and working on the history of photography.
- Ivan de Almeida - <http://fotografiaempalavras.wordpress.com>  
Editor's blog 'Photography Words' with great competence who can make me think of the picture from another viewpoint and with who dialogue in great synergy.
- Andre Correa - [www.queimandofilme.com.br](http://www.queimandofilme.com.br)  
Editor's blog 'Burning the Movie' incentive to analogue photography.
- Rui Palha - [www.ruipalha.com](http://www.ruipalha.com)  
Photographer Lisbon author of fantastic images that are very similar to my aesthetic taste and practical shooting.
- Rui Pires - <http://ruipires.1x.com>  
Curator and experienced photographer medium format responsible for fascinating images in black and white that inspire me.
- Markus Hartel - [www.markushartel.com](http://www.markushartel.com)  
Photographer coming spreading the art of street photography with success through a consistent approach on the Internet.
- Ansel Adams - [www.anseladams.com](http://www.anseladams.com)  
Photographer and author of the trilogy: 'Camera', 'Negative' and 'The Mirror', that awakened my interest in the world of photography.
- Henri Cartier-Bresson - [www.henricartierbresson.org](http://www.henricartierbresson.org)  
Photographer street aesthetic that the similarity of his photographic production with my personal interests, remains at the top of my list of inspiring references.
- Vivian Maier - [www.vivianmaier.com](http://www.vivianmaier.com)  
His life story is rich in photographic experiences to become a source of constant inspiration.



## Any message for beginners or even experienced photographers interested in starting in street photography?

Pure arrogance would think that would be able to guide other photographers. First by not having so much experience and still believing that everyone has to find their own way, their individual way of photographing and feel full with its production. For me, the greatest value of the practice of photographic art does not just have to follow standards, is feel free to create and daring. It is to make sure that there is, in fact, right or wrong, but rather a collection of experiences you can go accumulating over time and thus becoming more mature and complete.

Now, yes I can venture guesses ten linked to my personal photographic style and aesthetics that can help:

- 1<sup>st</sup>. Try to find the unlimited format, the practice and the first result that pleases you.
- 2nd. Enjoy a variety of artistic expressions. This will broaden your perception of reality around them.
- 3rd. Master the basics of photography and learn and handle your equipment instinctively.
- 4th. Anticipate recognizing the terrain, picture composition you want to go and get behind your subject.
- 5th. Walk observant, look foresee a gesture, a trajectory, attitude and position itself to quick click.
- 6th. Learn how your lens sees around with the focal length and approach to achieve the goal.
- 7th. Be ready for more than one click to persecute the key moment. Everything is very dynamic in the street.
- 8th. Try to use light equipment, silent and supports to provide mobility.
- 9th. Post-processing is not a sin, but try to improve the result without distorting the originality.
- 10th. In principle everything is let rule, standard and collective opinion outside your photographic intimacy.



Marcos Sêmola.

Rio de Janeiro, 1st October 2012