



Issue 21 – April 2015

In Issue 21

Welcome again, this time to the April issue of Street Photography Magazine! This month we have a unique line up featuring a fascinating audio interview, two captivating photo projects, some street shooting tips from Angola, and of course our hand picked street shooters of the month. Now for a few more details.

We begin with an engaging audio interview with Gunther Deichmann. Besides discussing his photography in general and sharing a selection of stunning shots from around the world, he spoke with us about his time spent photographing and learning from Australian Aboriginal tribes, writing, when to get help editing photos for serious projects, and his work as a Panasonic ambassador.

Next up is the article, “Surreal Images On and Off the Street,” by G.H. Strauss. He has captured some Salvador Dalí style images that, as he puts it, “surprise, confound, and challenge” viewers.

Len Speier inspires us once again in the article by Bob Patterson titled “Len Speier and the M5 Bus”. Refusing to let some serious health problems get in the way, Len recently began a new project on Manhattan’s M5 bus. You won’t want to miss it.

Take a trip to Angola with Bruno Abarca in his article “Seven Things I’ve Learnt While Taking Pictures in Angola”. His words are candid and helpful, especially when you find yourself trying to take natural pictures in a foreign land, but failing miserably thanks to your nonnative looks and ways. Did we mention his photos are spectacular too?

Surreal Images On and Off the Street

By G.H. STRAUSS

Jazz and surrealism have played an important role in my outlook on life and what interests me as a photographer.

When I was a student at Oberlin College and The Woodrow Wilson School of Public and International Affairs, I began writing serious and humorous articles, poetry and fiction, some of which were performed with jazz background music. Later, when I was living in New York, I declaimed some of my poetry on Sunday nights at the Java & Jazz coffee house in lower Manhattan, accompanied by surreal sound effects that I had created and taped in a recording studio.

I have always had an interest in art and enjoyed my art history courses in college, which sharpened my understanding of line, color, texture, visual forces and symbolism. Some years ago, I cast about for a way to fulfill a desire to do something with my artistic impulse and decided upon photography. I purchased a Canon EOS 1 camera in 1990 and became a self-taught, New York-based photographer who marches to his own drummer. In recent years I have gone digital and have been using a variety of Canon and Nikon cameras.

My outlook and visual interests have been influenced by the works of Monty Python's Flying Circus, Salvador Dali, Marcel Duchamp, S.J. Perelman, Luis Bunuel and the 1920 German Expressionist film, *The Cabinet of Dr. Caligari*. This brilliant silent movie is noted, among other things, for its radically slanting lines, which are a feature of many of my surreal photographs.

In my street and roadside photography, I work by serendipity, selectively looking for people and animal subjects that are offbeat and surprise, confound and challenge the viewer. I call my work in this collection Everyday Surrealism, which frequently has a humorous edge to the images. The samples of my work below also reflect a concern with how my photos are presented – their sequencing/clustering and the titles that I create for them.

I began my ongoing Surreal Images project one summer many years ago when I saw some cows in a meadow and leaped out of my car to capture a tableau of sunshine surrealism from a roadside vantage point using my Canon EOS 1 and Fuji 100 ASA film:



Moos Schmooze (Newport, Rhode Island, 1994)

Years later, I was driving on a country road in upstate New York and saw several cows after dark that caught my attention. Armed with a small camera with flash, I captured them from the roadside, their eyes blazing:



Vampire Cows (Dutchess County, NY, 2011)

A trio of images from the Caribbean follow. The first one reminds me of people doing selfies in New York:



Iguana Narcissus (Aruba, 2014)



Want Sugar? (Aruba, 2014)



Three Happy Campers (Aruba, 2014)

I found a dynamic tangle of people and dogs one morning at an intersection near where I live, with eerie shadows and slanting lines:



Corner Chaos (Manhattan, 2014)

While in a cab, I saw a car with female legs up and no driver at the wheel. I rolled down my taxi window and took a once-in-a-lifetime shot. Other legs follow.



Woman Reclining in Car at Traffic Light (Manhattan, 2011)



Worker Resting (Manhattan, 2011)



Man Reclining by Pool (Aruba, 2014)

Shoes have been in the news, and I found a sinister pair in an ominous place a few years ago:



Suspicious Shoes (St. Martin, 2011)



G.H. STRAUSS

I have been doing wide-ranging photography in black and white and color since 1990. It is characterized by spontaneous discovery of people, places and animals and influenced by my interest in jazz, Surrealism, visual rhythms and innovative symbolism. My work has appeared in national juried group shows as well solo exhibitions in public and private spaces over the years. A New York arts writer has stated that "humor and magic are both present in the photographs of G. H. Strauss."

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