



FEATURED PHOTOGRAPHER

Julien Fumard

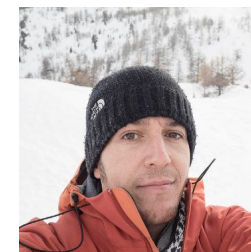
# Julien Fumard

If you like your mountains big and have ambitions for adventure, read on... We have a fascinating interview for you with French photographer Julien Fumard, who despite saying he's not really into physical activity hasn't let this stop him from undertaking a series of expeditions to the Himalayas that many only dream of. By staying with local families, he has experienced not only remote landscapes but also village life in harsh environments, and we make no apology for the fact that the images in this feature include both people and place. All too often our photography separates the two, and through Julien's eyes, we gain an insight into what we might stand to learn if we don't.

**Would you like to start by telling readers a little about yourself – where you grew up, what your early interests were, and what you went on to do?**

My name is Julien Fumard. I was born in Marseille, in the south of France 39 years ago and lived there until my mid-twenties; I now live in Meyrargues, about 50kms up north. Since my teenage years, I've been passionate about music, especially the hard kind, the one that gets your head banging and gives you the strength to overcome anything: metal. I even played in a band as a guitarist for a few years. That was THE thing for me! At that time I had absolutely no interest in photography, and it remained like that

for quite a while. I also had a growing interest in nature which was kind of hard to fulfil, living in a big city like that. So I was very frustrated in that sense, but sometimes with friends, we would borrow my parents' car and drive to a nearby forest, make a big bonfire - which was absolutely forbidden (and stupid considering how dry the region is) - and partied the whole night before dropping asleep in bags that were barely warm enough. I loved these short moments in the wild. I guess my parents bringing me to the mountains was the reason for my interest in nature. When I was a child I loved watching forests where creatures of myths and legends were living hidden from human sight.



Julien Fumard

Based in Provence, in the south of France, Julien is a photographer focused on nature and traditional lifestyles in harsh environments. After living a love story with the arctic lights of northern Norway where he settled down and discovered his passion for photography, he happened to fall into the arms of the Himalayas. Since then, whether it is landscape or documentary photography, he has focused his attention on remote and high altitude areas, in the Himalayas as well as in the Alps.

[julienfumard.com](http://julienfumard.com)



I still try to imagine these creatures today, although with age and a more Cartesian mind the magic tends to dissolve. But music, travelling and to a certain extent photography somehow bring me back to these childhood feelings of wonder and mystery.

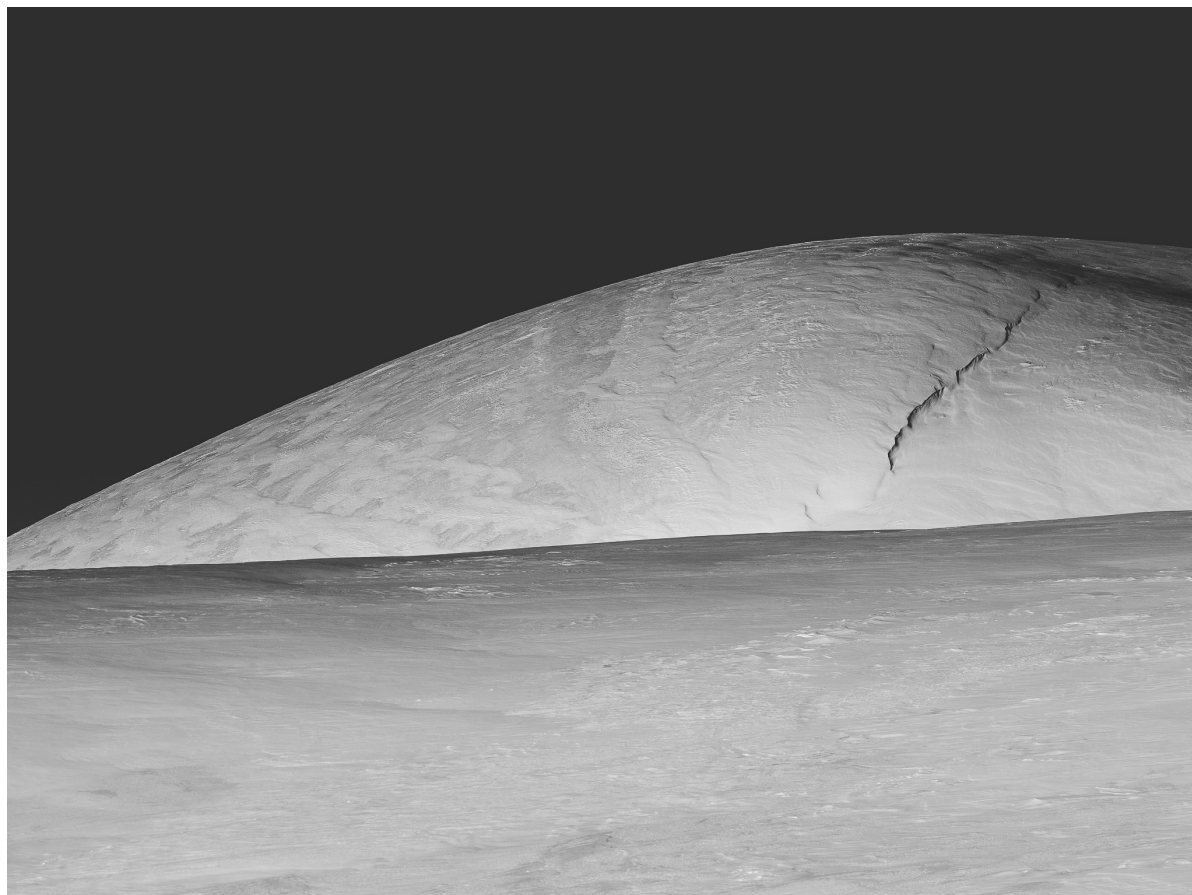
Later on, the woman I still live with now pushed me

to go on a trip to Scandinavia. She had been there with her father as a kid and well, Norway was the country of black metal and trolls, so that sounded like a really great idea. We left with our car, a tent and a trunk full of food - and wine - and there we went up until the northern tip of Norway. Despite the hardships, this month long trip

was a revelation to me. I remember using my girlfriend's pocket camera all the time - it was actually a gift I'd just made for her birthday. That's when I started to get interested in photography. It was not yet a passion but the travelling bug on the other end had bitten me. I went to finish my studies in Canada, then back to France where we moved to different places, then up to Tromsø, Norway. My dream of living in Norway had finally been realised... only to be crushed seven months later when the company I was working for as a software developer shut its doors. But at that time a new passion, photography, had emerged thanks to the crazy lights of polar latitudes. The end of a dream would become the beginning of another. I would travel further, longer, but this time with a purpose: photograph the wonderful world we live in.

**To what (or whom) do you attribute your early fascination with explorers?**

I'm not interested in the explorers as much as in the places they went on exploring and the adventures they lived. This interest in adventures and exploration actually came later on, when on my first trip to Nepal I bought a couple of books, one of which was 'Annapurna: The First Conquest of an 8000-Meter Peak' by French Alpinist Maurice Herzog. I remember sitting at the same place for the whole day devouring the book. At the end of it, I knew where I wanted to go next - the Himalayas. This is what I love about trips without any preparation: the freedom of changing plans anytime. So I went trekking in the Himalayas for weeks with an overweight backpack and not much knowledge of what I would see and experience there. But a love story was born.





**Who (photographers, artists or individuals) or what has most inspired you, or driven you forward in your development as a photographer?**

At first, I was appalled by the saturated and super-processed landscape photographs by the likes of Marc Adamus. But with time I kinda lost interest in this kind of photography while developing a taste for more “organic” and subtle photographs. The funny thing is that the switch happened when I discovered travel photography and photojournalism. One day a friend talked to me about his trip to Greenland and I stumbled upon the work of Ragnar Axelsson (Rax). I remember how mesmerising his photographs of the Inuits looked to me... At that time, I had absolutely no interest in photographs of people and, well, to me black and white's only purpose was to rescue photographs without golden lights.

So this discovery had a huge impact on me - and still has. Back home I started digging into these different photographic genres and found the photographers that have become my favourites since:

- Rax: his work was the reason I started seeing and photographing in black and white. If my first “real” series of photographs were in black and white, that’s because of him!
- Josef Koudelka: his book ‘Gypsies’ goes so deep into his subject’s intimacy that since I read it I’m always pushing harder to know the people I photograph before

photographing them.

- Pentti Sammallahti: There is so much subtlety in his work that at first, I didn’t really understand his photographs. But when I got it, each photograph felt like a visual poem I would get lost in
  - Nick Brandt: ‘Across the Ravaged Land’ and ‘Inherit the Dust’ are masterpieces. By photographing the destruction of nature he manages to create beauty and make a bold statement at the same time. I wish I could do that one day.
  - Matthieu Paley: His work on the Pamir and his love for adventure are a huge inspiration to me. It’s because of him that I went to Tajikistan.
  - Eric Valli: his books and his movie ‘Himalaya’ about the people of Dolpo, a remote region of the Nepalese Himalayas, hit something in me after my first trip to Nepal and I now share the same passion for its inhabitants.
  - Vincent Munier: nature photography at its best. Simple and powerful. What else is there to say?  
(... very few landscape photographers indeed. Don’t ask me why, I have no idea!)
- Movies can also be of great inspiration. For instance, ‘Harakiri’, the 1962 movie by Masahi Kobayashi, was a huge inspiration for my latest series ‘*Kami & Buddhas*’. I actually remember how in some of the scenes I

was taking pictures in my mind. Actually, Japanese culture in general is an important source of inspiration for me. This culture has such a singular and refined sense of aesthetics which one can get a glimpse of by reading about wabi-sabi or sumi-e. The essay ‘In Praise of Shadows’ by Tanizaki in which he describes games of light and shadows like no one else - a series of photographs in the form of text - has also been very instructive. And let’s not forget shōdō - Japanese calligraphy - which is also, by its simplicity and strength, something that touches me deeply... So yes, a lot of Japanese stuff inspires me to make it short :-)

Last but certainly not least, music. Music is a big part of my life. There is always music at home; I listen to it in the car, when I work... almost all the time actually. Music creates images in my mind and sometimes reminds me of places and sensations. It’s really strong and I often use it as a set of bookmarks for memories: by listening to new albums repeatedly in a place, I create a connection in my brain so that listening to this music later on it brings me back to that place and reminds me how I felt there. Photography-wise, I’ve been attracted for a very long time - and I still am - by the dark aesthetics of my favourite genre, metal. I think one can feel it, especially in my black and white work. I like monochrome photographs to lean on the dark side and somehow express strength through heavy use of black. Black is a very strong colour!



**What ultimately prompted you to begin your own adventures? I believe that these didn't immediately follow your early interest, and it isn't particularly the physical activity side of it that appeals. How transformative have your experiences of living with local families been?**

I'm not quite sure actually. I've always been curious, so I guess this is the starting point. But I'm also a lazy ass and have always been among the last in my class at sports, hiding behind the trees with my smoker friends while the others were running... I mean, even when I start a trek in the Himalayas - and god knows I love

that - I have to fight against myself for the first few steps, thinking about the marvels I'll encounter on the way. Actually, without photography I would probably not find enough stimulation to start my adventures... but once I have started, the adventure becomes a stimulus in itself. I'm getting a little bit better at starting now, but it still is a struggle against the weight of comfort and laziness - and let's not speak of waking up before sunrise ;-)

The same thing kinda happened with people. I'm not really a social person. I do enjoy being alone. I guess that's why I started as a landscape photographer. But during my trips, I had the chance to meet people from various cultures and backgrounds and my opinion on humans, in general, has switched. I started to become more and more open and although I still have a strong negative opinion of the human species, I tend to feel the opposite for humans as individuals. This is one of the most important lessons travelling taught me. Spending moments with people of different cultures and lifestyles and being confronted with hardships forced me to re-think my own pre-conceived schemes and, I think, helped me become a better person.

One of these travelling experiences has been very transformative. I spent a month in a yurt with a family of herders in Mongolia during winter. They didn't speak English, I didn't speak Mongolian. All we had in common was the fact that we were humans, and our only ways of communicating were with gestures, drawings and a small English to Mongolian dictionary (with no reverse translations). We were living in the middle of the steppe with only one neighbour for miles around.





Every morning we woke up at around 8am. All the water was frozen, so the day began with a fire to cook the salty tea mixed with dri milk (the dri is the female of the yak) that we would drink all day long to keep warm. We would then clean out frozen yak shit from around the yurt to keep the place neat, collect dri's milk, let the calves feed, feed the smaller lambs (that passed the night with us in the yurt to keep warm), eat some biscuits, drink more tea. At noon, with the older kids - then alone when their holidays were over - we would bring the flock to the pastures while trying to enjoy the sun in -10/20°C temperatures for the whole day before coming back to the yurt. At the end of the day, we would finally take a yak with a makeshift trailer and break ice blocks from the river in order to collect water for the coming days. Once the night settled we would spend time by the fire and sometimes watch Korean soap operas on a small black and white cathodic screen. Every single day was more or less the same - and I'll spare you the recurring stories of stomachaches in the middle of the night by -30°C, of course without the comfort of toilets... Moments like that are truly humbling and made me consider life from a different angle. I then remembered when I used to complain because the water was not hot enough for my daily shower, or when the food at the restaurant was not great, and just laughed at myself. And although the bad habits quickly catch up once back home, there is still this little voice in my head telling me "remember that time..."

By reading that you may think: "what a horrible experience...". Hard, yes. Horrible, absolutely not! During these times, and despite our cultural barriers, this family was caring for me, sometimes almost like worried parents, and believe it or not we had quite a

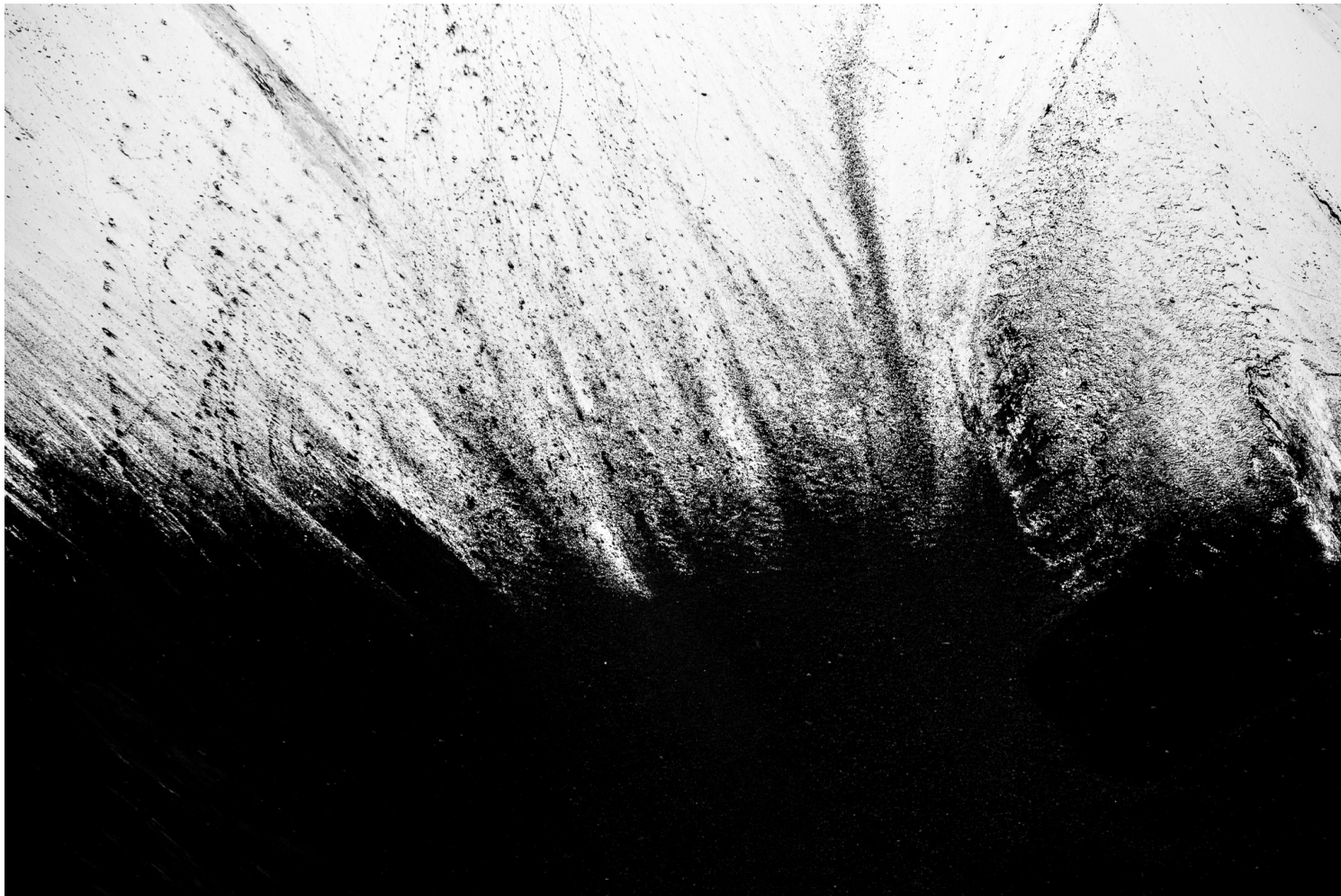


few laughs and I have felt alive like never before! That's why since then I'm always looking for "trouble" in all my adventures.

**As we talk more about your travels, would you like to choose 2 or 3 'favourite' photographs from your own portfolios to introduce readers to where you**

**have been? Tell us a little about why they are special to you, or your experience of making them?**

It's really hard to make a choice but here are three photographs that sum up what I like doing and pretty much represent my portfolio.



This photo got me a lot of questions from the public. I wouldn't have guessed it could have such an impact on people. Only one person was able to find what it was - he was a mountaineer and a photographer. This is the kind of landscape photograph that I love doing: simple, abstract, strong, with patterns and shapes. Being almost ten years old I can now tell you what it is ;-)

I was on my way to Tilicho Lake in the

Annapurna area, in Nepal. After crossing quite scary landslides the weather started to get really bad. Monsoon rain was pouring and we could barely see in front of us so we decided to stay by the fire for the whole day playing cards. Next morning snow had fallen and part of the mountains was covered in white - it was beautiful! With the extra weight of the snow some of the very dark rocks fell down creating ink-like textures. Now you should see

the image differently :-)

By the way, we finally went to see the lake under snow. It was halfway frozen, we were surrounded by peaks, and avalanches were tumbling with a scary thunderous sound every few minutes. That's one of the most beautiful scenes I've ever witnessed and one of the most memorable experiences in my life... but somehow I find this photo much more interesting.



This one is Tilicho Lake...

This one looks like a staged portrait but it's not. This young mother didn't speak any English. I spoke a few words of Nepali so I could at least ask if I could take photos. I always find it a bit embarrassing to take photos in the intimacy of a house so I was not feeling very comfortable. In order to break the ice - and because it's fun! - I played with the kid for a while, ordered some food and let time do its work. It is easier to photograph people when they get used to you. I took many photos of the boy, then of the mother and then the boy went to see his mother who was feeling a bit tired. That was it! Just a few minutes later the mother would fall asleep sitting in the same place - you would be surprised how Nepali people can fall asleep in any situation!

I really like this photo for various reasons. First the light. This is my favourite kind of context to work with for portraits: a strong light coming through a window with a dark background. That way all the unnecessary details of the room - here a kitchen - are masked out. Then there are the expressions on the face of the mother and her child. You can feel the kind of life she lives, especially when you see her hands, darkened with soot. This photo could also look timeless if not for a few elements like the cellphone in her hands, her shoes and the way the kid is dressed. And last but not least the dominant colour: blue. Blue is a very important colour in these regions of the world. It is seen as purity and healing. In the Nepalese Himalayas, many are the people dressed in blue.





I'd like to make more photos like this one, peaceful and relaxing. When in Japan I tried to make my photos look Japanese - whatever that means. In my mind, I had these ideas of emptiness, impermanence and harmony

inspired by my readings of Zen philosophy and I tried to make a photo that would convey these ideas. I'm quite happy with the result as I can feel what I wanted to express here while keeping it abstract with patterns (the curve

of the trunk, the straight line of the lake) and textures (the bark, the water, the leaves). And the icing on the cake, was a little bird flying at the perfect place.

**There is an eloquence to the writing accompanying your portfolios that suggests that the storytelling is important too, and something you enjoy?**

You're right. I spent a decent amount of time writing those captions, so I'm glad you noticed it :-)

Actually, I love reading and sometimes I enjoy writing quite a lot too. I actually took the habit of writing daily when on a trip. To me, it is one of the most minimal art forms and I love it for that. With only a pen and a piece of paper, you can bring people to a different world - how

magic is that?! If I was better at it I would probably focus more on writing than photography for which you need to carry all this cumbersome gear that makes you look like an alien - sometimes people wonder why you carry all those things, and what's the point of making so many photographs. I must admit I am super envious of writers with their small bags.

Also, I feel like writing a small poetic text along with a series of photographs can bring a context to the viewers, long enough to bring her/him into the story, but short

enough to avoid being boring. That's why I spend so much time fine-tuning it. But sometimes I also feel there is no need to add anything to the photos and I'd rather let people interpret the photos with their own context. So it's not an obligation, it really depends on the series.

**What effect have your experiences had upon what and how you photograph? Has it also changed the 'why'?**

I think photography, like every kind of artistic expression, is about adaptation and continuous improvement. I'd really get bored doing the same things again and again but at the same time, I think it's important to develop a personal vision without going in every direction - which is still a struggle for me. At first, it was quite easy. I photographed everything and when the composition and/or the light was good then I was happy to have a nice photograph. But with time I got more and more selective in my work.

The first time it clicked for me was during my first trip in Nepal. I remember seeing this massive wall of rock and an old moss-covered trunk in front of it. I instantly thought "texture, shape, black and white". That's how I discovered my attraction to abstract photographs. I still work a lot on that these days and this is what I love the most in photography - patterns and shapes usually with a lot of strength; think glaciers and rocks.

Another big change happened (almost at the same time) when I discovered an interest in the lifestyles of the people I met during my trips. Human faces, especially of people living in rough conditions, are a landscape in themselves. And the lights one can find in dark mountain houses can magnify them a thousandfold. It is to me some of the most magnificent light to photograph people by, very dramatic, giving a nice Caravaggio-like feeling.

These people and patterns were the reason I pushed my





travels further and further into the mountains. But then the way I felt, the physical and psychological struggles of adventure, the smiles and laughs of the people I met became the main reason, pushing photography backwards. My motto has become “photography is the kick in the ass to do the things I would not otherwise dare to do”.

**What draws you to a place, and how do you decide where to go next?**

Easy one. If there are big mountains, I want to go there! :-)

Well, it's almost as simple as that, but I also sometimes feel like going to a totally different place. This is the best way to diversify my photographic interests and sometimes even push me towards a brand new direction. I mean, I've never photographed a jungle... how interesting would be the result of a series in there? What would you discover about yourself in this new place?

Also, I organise my life so that I can usually batch trips together. I usually work for a couple of years, then leave for a long period of time. This way I can totally immerse myself and spend months in one single place allowing me to go deeper. But in between, I often travel with my girlfriend who does not love mountains as much as I do. So it also pushes me to have more “vacation” trips. I mean, we're still in backpack/adventure mode, but usually not as rough and dirty. This is for example how I visited Japan. We both love Japanese culture, so we decided to go there together. I had absolutely no other intention other than just spending good time together, especially not one of making a series of photographs. But in the end, that's what happened and it was actually



the quickest edit I've ever made!

I still have not decided where I'll go next, but I have interest in many places. Of course, I want to go back to the Himalayas to continue my projects about these mountains and their inhabitants, but I'd also like to go back to Japan, maybe to the Andes, and also continue

to visit the Alps which are much closer. I'd also like to go back to Iceland, this time in winter, in Scotland, also places like Louisiana, Georgia, Texas, “The Deep South” got my interest lately as I started to really dig the old blues. Thinking about it, there are also many other places so let's not get carried away :-)



**What have you brought back with you to your 'modern' life? How have your experiences of countries that many would struggle to pinpoint on a map of the world changed your perspective, and have you found the lifestyle that suits you best?**

Before travelling I had all sorts of preconceived ideas on many topics. You know, having an unlimited access to culture can sometimes make you feel like you know a lot of things but in the end, you don't really know anything until you live it. And even then, you just get one step closer to the "truth" - if such a thing exists - but that's it. Seeing children begging in the streets, people struggling to make ends meet, horrible diseases, but also the

kindness people offer just like that, without expecting anything in return... you're not the same once you come back home.

The best example I have is in Tajikistan. Not many tourists go there. Often we took a shared taxi to go up one valley and then walked down by foot using the small paths that link villages together. Every time - I mean every single time - we have been welcomed by villagers. The only words we could share were usually "hello" and "goodbye" but these people insisted on inviting us to their place anyway, feeding us with the most delicious fruits from their garden and curd and sweets... sometimes even cooking especially for us things they

rarely ate like eggs, just because they were happy to welcome strangers. They even invited us to stay at their house for the night. And don't even try to give money after that, it will be seen as an insult. This kind of experience definitely changed my mind on people in general.

Also expectations are different after these experiences. I mean, in most countries you don't get crazy because someone is five minutes late. You never know what can happen... sometimes the road is destroyed by a landslide, and sometimes a bus breaks down in the middle of the trip. You just adapt and you'll arrive when you'll arrive if you arrive. And if you don't that's ok. Coming back to France after that was really strange. After months in Asia, I could really feel how stressed people are in my country and how much interest we tend to put on the most futile things. There are also many little things that kinda changed my life, like learning to live with less (the lighter your backpack, and your head, the better your experience!), diminishing drastically my consumption of meat, not fearing to ask things of people, having fun with total strangers, ...

However, despite these "life-tips", I still have not found myself. I'm still trying to figure out how to find a way of life in which I really feel happy. The world is getting crazier each year, climate is warming, people tend to have stronger and more polarised opinions... I've got all these worries and questions without answer. There is also the fact that I'm an ecologist at heart and travelling like that is not really compatible with my ideas, but it's also something that makes me truly happy, so what should I do? I'd love to live a simple life in the countryside, by the mountains, in the Alps maybe, but how could I make a living here? And would that mean that I have to stop travelling?... Things like that. The search is not over, and I guess it never will be.



**What in the way of photographic equipment do you take with you - I'm guessing that you have to travel relatively light? Everything now depends on batteries and power and while I know aspects of the modern world have invariably infiltrated to some degree, I'm wondering how much of a constraint this is?**

In life as in photography, I try to be as minimal as possible. So for my photographic equipment, I've switched to Olympus since my trip in Tajikistan in 2016. They are small and robust cameras with tiny but great lenses, and they're super-stabilised which means I can get rid of my tripod most of the time - I hate this thing! They're pretty old cameras (OMD-EM1 MkII) but I'd rather have "cheap" equipment. This way I'm not afraid to break it or get it stolen and I can use it more often.

I've got two of them, one with a 24-70mm f/2.8 FF equivalent around my neck, the other one with a 80-300mm f/2.8 FF equivalent attached to my backpack strap with a Peak Design. This way I have both of them accessible when something happens while walking.

I also carry between 6 to 8 camera batteries, an extra battery pack to charge all my devices (camera batteries, safety tracker, headlamp, mp3 player). When I'm trekking for a long time I also have a small solar panel. In places like the Himalayas or the Pamir this is much more than I need as the sun is usually quite strong. But I'd rather have extra power in case of big events, like a festival for example, during which I can use all my camera batteries in a single day.

I also use a 35mm f/1.8 and 50mm f/1.8 equivalent.



These are great to use to photograph people when I'm not walking anymore or inside the dark houses. I love using prime lenses when not on the move. By constraining me to one single focal length, they force me to get more creative. Also they are less frightening than

zooms to the people on the other side of the camera and more discrete, which is really important to me as I'm more interested in candid shots of people than in staged portraits.





**How much of your review and processing workflow takes place while you are away?**

That depends. During my last big trip in the Himalayas and Japan, the only review I did was for the pictures of my first trek. We had an agreement with a travelling company and I had to deliver them with photos and texts. So I had to do that on a cheap tablet/laptop that I bought second-hand for the trip. It was a horrible experience. But the worst came later on when I had about 9 months of photographs (about 100,000 shots) to edit and process once home. It was HELL to edit such a huge number of pictures - especially with Lightroom crashing every few hours. I'll never do that again!

On shorter trips, I either bring a small and cheap tablet to just backup the photos on 2 small rugged SSDs or use other travellers' computers and edit and process once home.

**Do the people that you photograph get to see your work in print?**

I always do my best so that the people I photograph get a copy of their photograph. I think it's the minimum you can do as a photographer to say thank you. You know, when I photograph people I'm always afraid of being a nuisance. I mean, it must feel so weird to have someone moving around you taking pictures from various angles...

I would clearly feel uncomfortable in such a situation. People don't have to accept this game, so I think it's nice to give something back. But given the places, I like to visit it's not always easy to get a print of the photos and send it. In many countries, there is nothing like a decent postal service. So when possible, once back at the closest city, I print a lot of photos that I put in various envelopes with the names of each village they were

taken in and give them to taxi drivers that drive towards these places. When it's not possible I send the photos to their e-mail address or to one of their relatives - I always ask for the e-mails and names of the people I photograph when I can. Unfortunately so far there is no way to be sure these people have received their portraits, except from one village in Nepal in which I had the chance to go back to and see my photos on the wall :-)

**Did you have a chance to try anything new or different during the pandemic when you weren't able to travel? How did you stay motivated?**

I was actually quite lucky to join a sailing expedition to Greenland right before the shit really hit the fan. So that was great to be out in the wilderness - and in the bars - for a few months up there. But once back in France, I used my camera for a week before the 2nd lockdown and that was it. I didn't use my camera until last autumn, one year later, and I still struggle to find the motivation to this day. On the other side I caught up with my guitar and composed quite a lot of tunes - now rotting on my hard drives - so that was not only a negative period.

**Japan seems to sit a little at odds amid your portfolios from remote corners, but I wonder if its appeal to you is also one of mind-set, and of being able to look at our world from a different perspective?**

Japan is a country I had to visit. There are places like that - the other one being Iran - which travellers speak about all the time. Also, growing up in the 80s and 90s in France, I was fascinated by mangas and the Japanese culture in general. So Japan was on my ToGo list for quite a while. So I met my girlfriend there a few months after my big trip to the Himalayas - with 12 less kilograms! For the anecdote, the first person I talked to at the airport there... was Nepali!



The country, the culture, and the photographs I made there are quite different from the usual roughness I'm attracted to. In a way it's almost the opposite. Where the mountains and glaciers have a powerful feel to them, Japan has a softer touch I think. When I see these photographs I can still feel the light-heartedness and comfort of this trip, and I must admit that I really enjoyed balancing the usual roughness of my photographs with something smoother. It brings up new horizons.

But despite having a different aesthetics, I think my Japanese portfolio is still related to the other series. Japan is also a country of mountains - although smaller - and the Japanese share a common trait that is of utmost importance to the people of the Himalayas: Buddhism, which is a philosophy I also adhere to, to a certain point. Who knows, maybe I'll get fed up with the big spiky mountains and photograph something different one day...

#### **Do you have any particular projects or ambitions for the future that you can share with readers?**

There is the project I worked on in Greenland... I'm still working on it though. I think it's about 90% finished so I may release it in the near future. But the last 10% can take a lot of time and as sometimes happens when I'm too fed up with the project and I'm like "Damn it, I'm done with you!" This is how I released most of my projects actually - shame on me ;-)

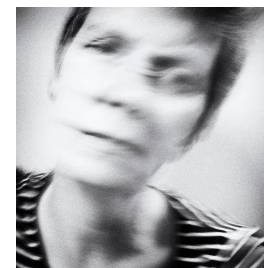
I'm also working on some mini-series that I release on [Behance](#) every now and then. Nothing too serious there, but some nice shots I think. It's mostly to keep me motivated in releasing stuff and helps me push pictures that would stay on my hard drive for ever otherwise, so at least curious people can enjoy them too.

#### **And finally, is there someone whose photography you enjoy – perhaps someone that we may not have come across - and whose work you think we should feature in a future issue? They can be amateur or professional.**

Alas, I'm not too good with the names, but these last days I've enjoyed quite a lot the work of Kacper Kowalski, <https://www.kacperkowalski.pl/en> a Polish photographer shooting abstract aerials that really resonate with me. Also the work of Laurentiu Pavel <https://www.laurentiupavel.com/> with lots of curves and abstractions with subtlety... There are many others but these are the first to come to mind.

Thank you, Julien, for expanding our horizons; it's a good time to be reminded not to sweat the little things. We will await more of your adventures with interest, and hopefully more words as well as images.

You can see more of Julien's photography at <https://julienfumard.com>. You'll also find him on [Instagram](#) and on [Facebook](#).



#### **Interview by Michéla Griffith**

My images combine an early love of drawing and painting with a long-standing passion for photographing the landscape. An important part of my portfolio continues to be about the interaction between water and light in, but I'm also experimenting with movement on land and even my own progress on foot through the landscape.

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**on landscape**

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