



Ektar for my cityscapes as I love its punchy colors and clean, nearly grain-free rendition, the way it handles long exposures, and how it scans very well.

I really enjoy the manual workflow associated with film photography, executing my vision through the entire process of making the photograph (through, e.g., film choice, push/pull processing and use of lens filters) rather than in post-processing. I found the constant evolution of expensive digital cameras frustrating to keep up with, so much so that I gave up on it about six years ago. And it has been very liberating! It sounds strange, but the best way that I have found to make progress with my photography over the years has been to go backwards in technology.

PKI: *What do you enjoy most about street photography in NYC?*

AM: I really enjoy the sport of “people watching” in New York City and have found great synergies combining this with photography. I really love everything about New Yorkers and seek out those interesting elements of fashion, beauty (or lack of thereof!), style, expression, and attitude that define our present culture. I feel quite comfortable getting up close and personal with people in their natural habitat and shooting them in a candid fashion. There is a seemingly unlimited supply of interesting people in New York City doing interesting things.

This is another of my “New Yorkers Anonymous” series, which I have shot during the winter months when the low sun creates long shadows and silhouettes. I love the distortive effect of the long shadows and have a lot of fun finding interesting scenes while shooting nearly upside down. This guy was buying coffee from a street vendor on Wall Street. I think he was looking at his phone at that moment and I found the shadow of his body posture interesting. The lens flare from the direct sunlight hovering over his head was an added bonus, which makes me smile.

Among my many joys is to seek out and photograph the amazing street art that we have all over New York City. The quality of many of these murals is so mind-blowingly high yet the life span is so sadly short. I use either my Hasselblad Superwide (SWC) or my old Linhof Technika Press 23 with a 6x9 film back for these photographs. Velvia 50 is my film of choice as the saturated wet paint look makes the murals look as if they have been freshly painted. I print these photographs very large on Fuji Flex high gloss paper and sell them to people all over the world, either as prints or mounted on plexi-glass. This particular photograph was taken in the Bushwick neighborhood of Brooklyn. I love how the warm late afternoon sun glows against the popping colors from the mural, and of course the sensuality of the woman.



This is one of my favorites in my street art series. I really love how the artist worked with the concrete column to create a perfect image for the scene. I deliberately stopped down to add a bit of motion blur in order to amplify the energy of the scene. I really love how the colors of the Velvia 50 accentuate the visual sensation of the man's head popping out of the column.



This photo continues my “fedora man” series. I often seek to tattoo myself onto people's chests or backs as an added “prop” in my scenes. I love shooting in the shadows and trying to create interesting and unique scenes with the sublime colors of film and my fedora.