

OUT THERE

IN PRINT

India

Steve McCurry

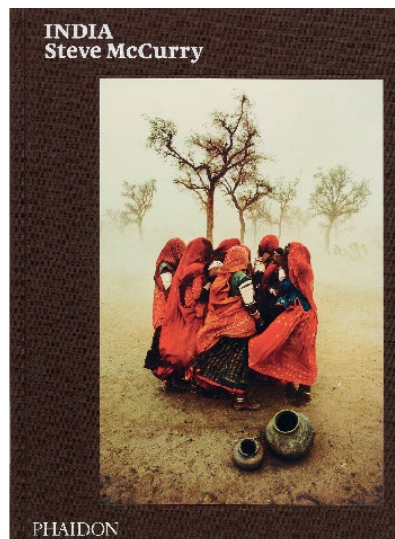
» Phaidon

» 9780714869964

» Hardback, £39.95

BOOK OF THE MONTH

Be it the picture of a steam engine against the backdrop of the Taj Mahal, the Afghan girl portrait on the front cover of *National Geographic* magazine



© Steve McCurry

or a group of women huddling together before a desert dust storm hits, almost anyone interested in photography will be able to immediately conjure up a Steve McCurry picture when they hear his name.

His latest book includes 96 pictures taken across the Indian subcontinent throughout his 35-year career. Having

visited India some 80 times or so, McCurry gives a genuine panorama of the country, capturing its wealth of culture and the extreme contrasts that lie within its society. The book's large format and excellent reproduction means McCurry's vivid colour style that he's so well known for is seen here in all its glory.

above Rajasthan, 1996. Crowd carries a man during the Holi festival.



Wild Cats of the World

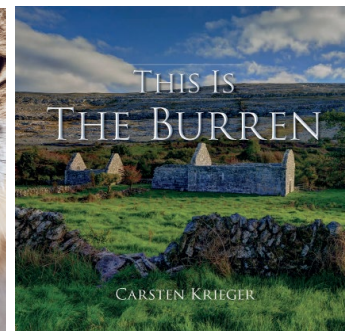
Luke Hunter

» Bloomsbury

» 9781472912190

» Hardback, £25

Luke Hunter is one of the leading names in wildcat conservation, so when he releases a book on the species it's sure to



garner attention. Profiling all 38 species of the cat family in depth, Hunter draws upon his previous research into scientific studies as well as his observations from the field. With stunning photography illustrating each section, a strong ethos threaded throughout is the ever-growing threats to endangered wild cats, and how we can save them. A powerful portrait of these amazing animals, *Wild Cats of the World* should be on any wildlife photographer or enthusiast's bookshelf.

This is the Burren

Carsten Krieger

» The Collins Press

» 9781848892514

» Hardback, £17.99

An established and well-respected figure in the landscape photography world,

Carsten Krieger's latest book matches up to the standard of his 10 previous impressive titles. Again focusing on Ireland's beautiful wilderness, Krieger spent the best part of five years photographing the Burren – a national park in County Clare, west Ireland – which he lives near to. When he first started the project, Krieger thought it would be an extended landscape portfolio, however it has evolved into an in-depth profile of the place. As well as evocative landscape images we see pictures of the local people, trades, geological formations, native flora, fauna as well as information about the local folklore. The wide range of subjects does mean it's an eclectic mix, but the overall message is coherent: this is an area rich in natural beauty, heritage and culture.

FIVE MINUTES WITH... KYM AND TONYA ILLMAN

Powerful photography duo Kym and Tonya Illman offer a contemporary look at wildlife in their latest book *Africa on Safari*. Encouraging us to put the long lens to one side and embrace a new digital mindset (one full of drones, buggies and other advanced camera kit), Kym and Tonya show that you don't need to view wildlife from the backseat. We talk to them to find out more about their cutting edge approach to photography...

OP What are you trying to engage people in when they look at *Africa on Safari*?

KI I hope that readers will be inspired to go on an African safari. For 20 years I said no to the idea, thinking I'd find it boring. When my wife Tonya told me she had booked flights to South Africa and that I was to handle the rest, I bought a handful of African wildlife photography books and quickly became enamoured with the photographic opportunities that would be on offer.

OP Captions accompany each image to give the viewer more of a background to the shot; how important do you think the story behind the picture is for wildlife photography?

KI I believe captions are vital – take our 'lion selfie' picture for example: everyone who sees this wants to know what transpired in the moments before and after the lion touched the camera with its paw. It's a unique image and, as such, you'd expect there to be an interesting story behind how it was captured. While a percentage of professional photographers understandably won't reveal the secrets behind their images, we don't make a living from photography so are more than happy to share our techniques.

OP The documentary shots of the animals interacting with the technology you use are interesting, how did they normally react to the drones, buggies and camera traps?

KI Lions are the most intrigued by the camera buggy, the sub-adults approach it with much enthusiasm the moment they spot it. Adult males are generally not that interested, although a large male at a private game park in South Africa put his teeth through the rear screen of a Canon 5D MkIII we had left on a tripod. Leopards and cheetahs are not usually interested, although on our travels we came across two young leopards who were more than keen to investigate it, resulting in some great images. Elephants steer clear of the buggy but are fine with buried cameras and often sniff them to ensure they're not a threat. We've also taken great photos from the buggy of wild dogs, hyenas, buffalos and hippos (the best being the book's cover shot), but have never had any interest from crocodiles, zebras, impala, eland or giraffes.

OP As well as being successful wildlife photographers you both own an audio production business in your hometown Perth, Australia. What is your relationship to photography?

KI We've always been keen photographers owning top quality equipment. I spend my weekends in Lancelin, a coastal town 90 minutes north of Perth, and would spend three hours a day on the weekends photographing around the town. I always wanted to be a painter but a lack of ability curtailed that dream, so photography was a great alternative.



Before we went on our first safari I decided to buy a range of new kit. After that holiday, I went overboard looking for equipment that would allow me to get unique and high quality images. I had the buggy built, bought a quadcopter, water housing, remote triggers and had fake rocks made to hide cameras in.

OP Do you find taking time out to travel to a faraway location enhances your photography more than taking pictures closer to home?

TI When you spend 10 to 12 hours a day for 14 to 28 days in a row photographing wildlife, you improve at a rapid rate – this total immersion allows you to learn from mistakes quickly.

OP There are particular moments you have documented that some may find hard to look at, such as jackals chasing a gazelle while it's giving birth. Why did you feel it's necessary to include these pictures?

TI This is what happens in the wild, it's not a petting zoo. Showing confronting images like this and explaining why these things happen can open people's eyes to the harsh world these animals live in. The series of shots of the jackal and the gazelle is amazing: for a start you will rarely see this behaviour and secondly getting the shot is difficult. We were travelling at about 40km per hour over very bumpy ground to keep up with the chase. We were about 50m away so I needed a long lens and had to shoot at a very fast shutter speed to get a sharp shot. I've done walking safaris in Zimbabwe where, as a precaution, the guide will often have his rifle ready when an elephant gets too close to us. Normally the animal will move away when the guide talks to it but on one occasion an elephant approached to about 10m. From just behind our guide, I took a photo of him aiming his gun at the elephant while still talking to it. The editor and I finally agreed it was probably too confronting, hence it was cut.



Africa on Safari is out now

Kym and Tonya Illman

» Papadakis

» 9781906506568

» Hardback, £30

