

about fine art photo graphics

“over wat juist?”

“zijn ze goed?”

“en wat voor genre?”



self portrait in Lisboa / Lissabon / Lisbon

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photos / photo-graphics:

<https://www.instagram.com/paul.nieuwenhuysen/>

<https://beeld.be/nl/kunstenaars/paul-nieuwenhuysen>

digital photo books:

<https://www.yumpu.com/user/paul.nieuwenhuysen>

photo slide show videos:

<https://www.youtube.com/channel/UCWPoGQQ1FNPfBUnE2QqvRiA/>

this document about photo-graphics:

<https://paulnieuwenhuysen.wixsite.com/welcome>

curriculum vitae = biography, summary on 1 page:

<https://paulnieuwenhuysen.wixsite.com/welcome>

This version is dated 2026-01

summary

1 of my interests & activities is creating photos. I try to combine the classical genres 'travel photography', 'street photography' & 'fine art photography'. Images have been shown online on the WWW and printed/framed in exhibitions, have won photo contest prizes and people have been willing to buy my printed photos. This interest and expertise is based on other components of my life: Since my childhood I have been increasingly active with photography. This journey started of course with simple analog photography and evolved to using advanced and up-to-date equipment, software and printing papers. For my academic/professional work I have been awarded with a Doctoral degree in Science (Physics) and further with a post-doctoral academic degree. Later my growing expertise in the area of computer applications for information management has formed the basis for teaching that included topics in digital imaging at the Vrije Universiteit Brussels and at University of Antwerp in Belgium. My academic career and involvement with international organizations such as UNESCO has pushed me to work and travel in more than 50 countries. In the background of these activities has always floated an interest in visual arts.



self portrait in Roma, Italia, 2010

about my photo-graphics

Foto's maken is eenvoudig. Eenvoudige foto's maken is al iets ingewikkelder.

Deze woordspeling zegt iets over de evolutie van de foto's gemaakt in de loop van vele jaren.

Uiteindelijk blijft er niet veel over. In het Engels noemen ze het "Less is more".

Eenvoudige foto's "lezen" is niet altijd eenvoudig voor het publiek. Soms zijn er zo weinig relaties met de werkelijkheid dat normale vragen zoals Wat? en Waar? en Hoe? niet direct meer te beantwoorden zijn. Een tele-objectief is soms bewust gebruikt om beelden plat te drukken, samen te persen, tot louter "bladvulling" zonder diepte. Zo worden bijvoorbeeld straathoeken strepen op een plat vlak. Er is een duidelijke sympathie voor de Stijl en andere minimale stijlrichtingen, zowel "primitief" als hedendaags. "Perspectief" zegt u? Nooit van gehoord.

De meeste foto's tonen geen grootse landschappen of mensen, maar veeleer details, structuren, combinaties van kleuren, clair/obscur, reflecties... alles geëxtraheerd uit de realiteit. De mens is meestal niet ver weg; meestal juist NAAST de foto, na nog wat sporen te hebben nagelaten.

Anderzijds is een term als abstracte fotografie dan weer te extreem. De meeste foto's zijn gemaakt op reis, op weg, op straat, vlug. Terug thuis is er meer tijd om bezig te zijn met kleuren, structuren, papieren en texturen. In die zin zijn de resultaten souvenirs. Vandaar dat de souvenirs gemaakt op Kreta, in Athene, in Roma, in Italia, rond Shanghai, al eens fungeerden in diverse tentoonstellingen van fotografie.

Herinneringen aan wat was en wat niet meer terug kan komen. Dat brengt ons bij het thema “verval”, wat dikwijls aanwezig is. De redenen liggen voor de hand: enerzijds en oppervlakkig gesproken geeft verval mooie en pittoreske structuren, texturen en kleuren, maar anderzijds en meer in de diepte is verval ook dramatisch en triest. Alles beweegt, alles vergaat. *“Panta rei”* zegden de oude Grieken. *“Tempus fugit”* zegden de Romeinen. Nostalgie en kwetsbaarheid.

In een vroeger leven -- zoals men dat zegt-- waren er studies en onderzoek in wetenschap, fysica en biofysica in het bijzonder, en die staan niet ver af van de foto's:

- Optica is uiteraard essentieel bij fotografie.
- De fysica-wet van de alsmaar stijgende entropie (wanorde) in de thermodynamica bepaalt immers het onontkoombaar verval waarmee we allemaal de confrontatie moeten aangaan.
- Een belangrijk fysisch-mathematisch concept als symmetrie is dankbaar en extreem toegepast in veel composities.
- Lichtverstrooiing gebruikt als experimentele laboratoriumtechniek staat heel dicht bij de belangrijke rol van licht in beeldende kunst en nog meer specifiek in de fotografie.

Photos were made mainly while traveling.

Most are colour photos, but some digital photos have been converted to black and white, grayscale photos or to sepia.

Some colour photos were converted to grayscale or sepia, and then combined with one or a few cutouts of the original photo in colour; the results offer attractive combinations. They look like classical hand-painted or hand-coloured photos.

You will not see many people in the photos.

In most cases they are just outside the frame of the picture, leaving their traces inside the frame.

You will not see many great vistas and landscapes in the pictures, but mainly details, structures, textures and symmetries, combinations of colours, all extracted from reality, exposed to reveal some kind of beauty, fragility, vulnerability...

Anticipating comments and criticism, I see similarities myself with several artistic styles:

- the main practice in ancient Egypt: simple 2-dimensional views, not "disturbed" or "complicated" by perspective;
- the simplicity, the symmetry, the balance, or the importance of the colours, that we see in the paintings of important artists like Amish Kapoor, Elsworth Kelly, Yves Klein, Piet Mondriaan, Barnett Newman, Mark Rothko, Sean Scully, Stella, Jef Verheyen...;
- photography as a form of "found art" made famous by the artist Marcel Duchamp;
- simple, symmetric, geometric structures in which the materials like bricks, paper and iron are very important, for instance by the American "minimal" artists like Carl Andre, Donald Judd, Richard Serra, many Japanese artists, and the sculptural work of Amish Kapoor;
- not only expensive, but also "poor" subjects and materials like old wood, black tires or rusted iron can lead to interesting creations; see for instance the "assemblages" in traditional African sculpture, the Arte Povera movement and contemporary "sculptors" like Tony Cragg and Richard Serra;

“Ik dacht dat het geschilderd was...” Neen mevrouw; gewoon een foto...

“C'est joli eh monsieur...”

“Vous trouvez ça beau monsieur ?”

“Avez-vous permission pour photographier ?” “Non.” “Alors donnez-moi la pellicule !”

“Are you an artist ?”

“At first, I thought it was painted, but then I saw that it is a photo.”

“Wadisdavooriet?”

Paul Nieuwenhuysen heeft ook interesse voor o.a. oude, traditionele, tribale Afrikaanse sculptuur en vormen.

Professioneel was hij voltijds hoogleraar aan de Vrije Universiteit Brussel (VUB) tot 2013; tot de SARS-Corona / Covid-19 crisis in maart 2020 was hij nog academisch / wetenschappelijk actief met affiliatie VUB.

technical aspects

cameras:

Analoog werk met klassieke negatieven is gemaakt met een Olympus reflex camera (SLR) tot 2002. Analoge negatieven zijn gebruikt als basis voor afdrukken op Fuji fotopapier van hoge kwaliteit en gekleefd met archiefkleefband op een gepaste dikke drager.

Voor sommige van de gedrukte foto's wordt ruw, artisanaal geproduceerd papier gebruikt als achtergrond, als een geschikte combinatie en synergie kan gevonden worden met het thema en de kleuren van de foto. De relatie met de schilder-kunstenaar is dan niet ver te zoeken. Zo wordt er meer tijd gespendeerd in geurende papierwinkels her en der (tot in Afrika toe) dan in meer klinische fotowinkels.

Analoge negatieven zijn gedigitaliseerd met het Kodak Photo CD systeem.

Vanaf 2002 zijn directe digitale opnamen gemaakt met relatief onopvallende camera's. In de loop der jaren:

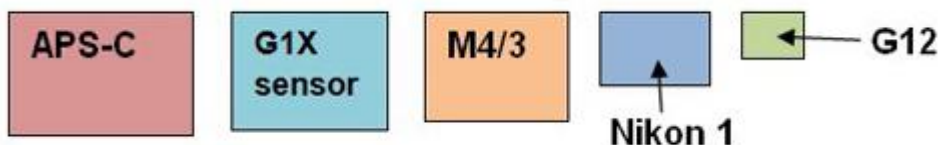
- Sony 1 Megapixel
- Pentax 2 Megapixel
- Sony DSC V1 5 Megapixel
- Canon G7 10 Megapixel met image stabilization



- sinds 2012 Canon G1X



14 Megapixel met grote sensor, vooral om ruis te vermijden bij schaars licht en met 'image stabilization':



I upgraded the inconvenient, annoying, original clip-on Canon lens cap with the JJC lens cap made specifically for the Canon G1X; this lens cap opens and closes automatically when the

camera is switched on and off:



- In 2017 I switched to the new high-quality Canon EOS M5 in combination with the new Canon long-range zoom lens. This camera includes an APS-C size sensor of 24 Megapixels and a high-resolution electronic viewfinder of 1.620.000 pixels/dots; it is named in 2017 the Canon Flagship Mirrorless Camera.

The chosen lens offers the remarkable wide range of APS-C 18-150 mm, which was not offered by competing brands that offer similar cameras, such as Fuji, Lumix, Nikon, Sony. All this yields high quality RAW images in a relatively light and compact system. Furthermore, the resulting RAW CR2 files can be processed for highest quality with Canon Digital Photo Professional = DPP software to 16-bit per pixel TIF files for storage & printing; these can be converted later if needed to much smaller 8-bit per pixel JPG files, for display via the internet / WWW & on mobile devices such as smartphones, or for email.





Met de vroegere camera's gebruikte ik meestal niet-opgepepte lage gevoeligheid van de sensor (ISO 100) met het oog op opnamen met slechts weinig storende ruis, maar wel met relatief lange belichtingstijden.

I prefer to work now with the best “non-SLR” (= non-reflex) or “mirrorless” cameras for several reasons:

- camera weight is smaller
- working with a small, portable tripod, is possible, not only on a horizontal basis, but even on a vertical basis, such as a wall or a tree
- the smaller dimensions make easier to carry, in a backpack or under a coat, even with a small tripod attached
- this avoids the vibration due to the movement of the mirror and the resulting blurring of the photo
- looks less professional and less expensive and thus lowers the interest of thieves
- looks less aggressive and intruding than bigger, bulkier cameras, which may allow better contact with people (and cats and dogs?)
- the classical advantage of “what you see is what you get” regarding the composition of the photo, that is offered by an SLR camera is also offered by the LCD (display) and/or the electronic viewfinder = EVF of a non-SLR / mirrorless camera, & furthermore using the LCD offers not only “what you see is what you get” regarding the composition of the photo, but also regarding the light levels

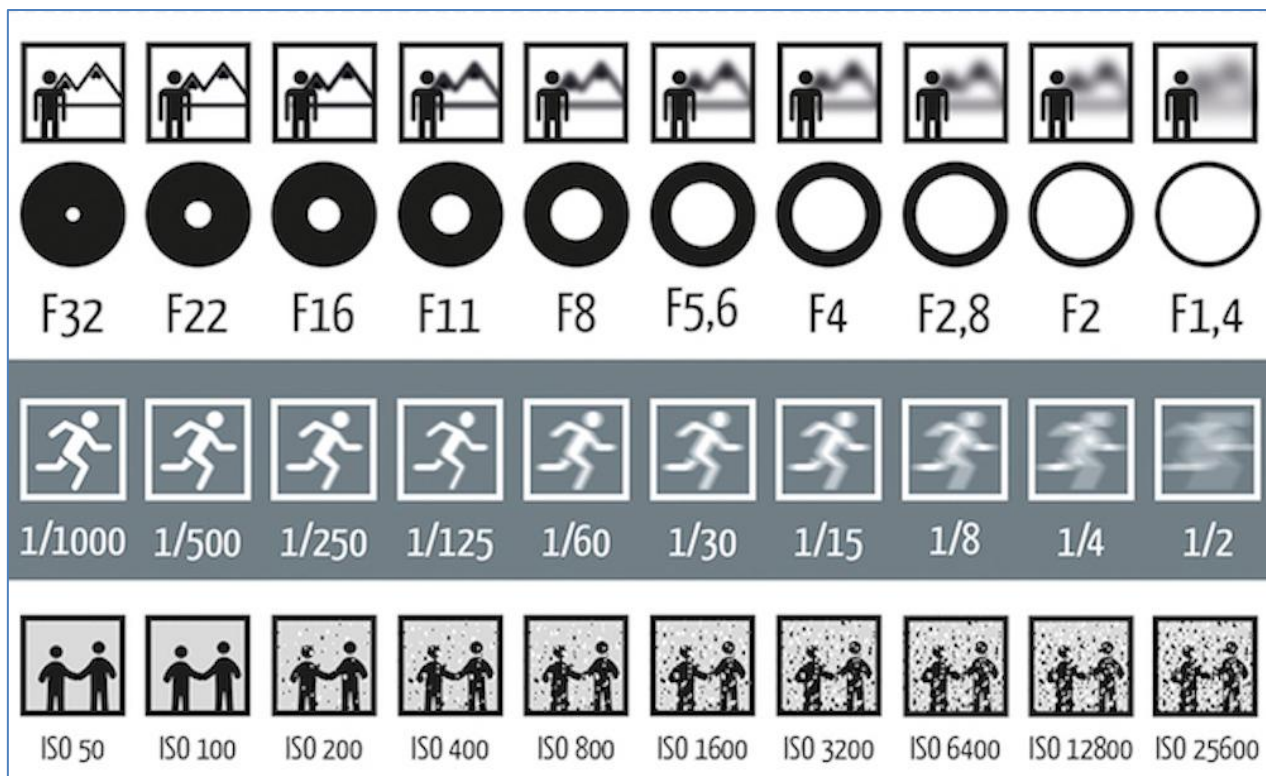
The APS-C sensor is smaller than a so-called full-frame sensor and this offers several advantages:

- the depth of field with a particular diaphragm is greater; so to obtain a similar depth of field, a larger diaphragm can be used, and this allows more light coming in, so that ISO and/or exposure time can be kept smaller, which yields less noise and/or less blur;
- the lenses used can be smaller, and this results in lower prices as well as less weight to carry, in particular for the tele range.

The zoom lens avoids loss of time as well as contamination, due to switching lenses; this is important in street photography / travel photography.

tripod:

Onscherpte door beweging van de camera willen we vermijden in de meeste gevallen; daarom gebruik ik een statief of andere steun, indien mogelijk. Na gebruik van enkele statieven ben ik uitgekomen op een klein, draagbaar, handig, zwaar en degelijk statief met 3 beentjes, van het befaamde merk *Manfrotto*. Onscherpte door beweging van mensen in het beeld beschouw ik meestal niet als een probleem, integendeel zelfs. De hedendaagse camera's genereren minder ruis en maken hogere ISO waarden mogelijk en dus kortere sluitertijden.



post processing:

Elk beeld in raw format uit de camera wordt gekopieerd naar hard disk op computer en geopend met Canon Digital Photo Professional = DPP recentste versie.

Dan volgt globale “ontwikkeling” / optimalisering / “post processing” = pp.

Het resultaat wordt geconverteerd naar 16-bit-TIF. Daarna volgt in de meeste gevallen nog een verdere globale plus daarenboven een lokale bewerking met andere software. Het resultaat blijft in het file format 16-bit TIF.

Dit alles in tegenstelling tot de meer populaire werking met meer beperkte 8-bit JPG files.

HDR = High Dynamic Range photography & tone mapping / local contrast enhancement:

Making an interesting photo that combines very dark and very light areas (a high dynamic range) is hindered by the limitations of the camera (as this can capture only a limited dynamic range). Many books and articles provide information about photography combining in one image very dark with very light areas, using HDR and tone mapping to bring the result to a normal, low, dynamic range. Some information is available free of charge on the WWW, such as

- http://en.wikipedia.org/wiki/High-dynamic-range_imaging
- <http://www.hongkiat.com/blog/high-dynamic-range-hdr-photography-tutorials-tips-and-stunning-examples/>

For digital HDR photography and for tone mapping of images with or without HDR, I have some positive experience with the powerful, complex software named Luminance HDR.

http://en.wikipedia.org/wiki/Luminance_HDR

More recently I have used the software Canon Digital Photo Professional, because recent versions offer an integration of RAW photo post-processing with a program that can deal with HDR, starting from 2 or 3 photos with automatic alignment of the photos and with sufficient options for detail enhancement, also known as contrast mapping or tone mapping.

This detail enhancement or local contrast enhancement can also be applied to a single photo, which improves in some cases the quality in a subtle but significant way, if the values of the strength parameter involved is kept at a low level.

printers:

Digitale afdrucken maak ik thuis “artisaanaal” op formaat A3+ = 13 x 19 inches = 329 x 483 mm.

Ervaring met eigen printing werd eerst opgedaan met vroege Canon en HP dye inkjet printers. Daarna werd een “zekere” combinatie aangeschaft en toegepast: Epson printer A3+ format met de gepaste Epson dye inkt op het gepast, corresponderend, effen, mat papier van Epson, toen het “nec plus ultra” qua kwaliteit.

Zoals klassieke foto's bewaren dye inkjet foto's hun kwaliteit normaliter ten minste 30 jaar, als ze niet zijn blootgesteld aan veel licht en verontreinigde lucht.

Vanaf 2009 druk ik met pigment inkt.

“Almost all serious photographers and artists now choose pigment ink printers, for the simple fact that you can't really sell a print that is going to fade in 3-4 years with good conscience.”

Ik gebruikte een HP A3+ pigment printer met 8 verschillende HP Vivera 38 pigment inktten.



De HP prints houden zelfs beter stand tegen water, licht en lucht dan klassieke foto's: testen wijzen erop dat foto's achter glas of in een album hun kwaliteit bewaren gedurende meer dan 250 jaar.

Details: <http://www.wilhelm-research.com/>

http://www.wilhelm-research.com/hp/WIR_HP_B8850_2008_01_15.pdf

De Vivera pigment inktten van HP verzekeren permanentie/archiveerbaarheid, zoals blijkt uit de tests met prints op Canson Infinity RAG Photographique papier:

<http://www.canson-infinity.com/en/index.asp>:

Many high quality substrates (papers, canvas...) from various manufacturers are available for pigment inkjet = Giclée Printmaking.

In 2010, HP has discontinued A3+ pigment printers.

Later HP also stopped making ink for these printers.



Since 2021 the following system is used for printing at home:

The Canon imagePrograf Pro-300 printer for papers up to supertabloid A3+ size, using 9 pigment inks + a smooth clear coater, has become available since the end of 2020.

<https://nl.canon.be/pro/news/introducing-imageprograf-pro-300-printer/>

“Canon's Chroma Optimizer coats and seals output for improved brilliance and longevity. Canon claims the coating reduces the difference in ink droplet height to form a smoother and more uniform surface on premium glossy or semi-gloss media. The more evenly reflected light delivers more accurate print

colors with richer and darker blacks, vivid colors, and less bronzing. A newly formulated Matte Black ink provides deeper and more vivid blacks."

Reviews describe this printer as excellent, offering similar quality as the competing Epson Surecolor P700. See for instance:

<https://www.pcmag.com/reviews/canon-imageprograf-pro-300>

"There's no doubt that the Pro-300's images are superlative in every respect."

<https://www.digitalcameraworld.com/au/reviews/canon-imageprograf-pro-300-review>

"...takes A3+ photo printing to a new level"

"Print quality is absolutely outstanding."

<https://www.northlight-images.co.uk/canon-pro-300-printer-review/>

"Print quality at Standard and Highest print settings are very good."

Canon PRO-300 vs PRO-10 / Is newer better?

<https://www.youtube.com/watch?v=ST5l2XApArk>

Canon has discontinued and replaced the PRO-10 photo inkjet printer with the PRO-300, a mini PRO-1000 with similar hardware, software, but a slightly smaller maximum paper size (13x19" or A3+, like the PRO-10). The printer itself is unquestionably better than the PRO-10.

This printer is very well suited for printing black & white:

<https://www.northlight-images.co.uk/black-and-white-printing-with-the-pro-300/>

Epson P700 vs Canon PRO-300. Is one better, or just different. Which suits your printer needs?

<https://www.youtube.com/watch?v=8H1G--KtpP0>

Which printer should you buy? The Canon Pro-300 or the Epson P700

<https://www.youtube.com/watch?v=ybJa1uSPot8>



software for printing:

With the Canon pigment printer I use the software provided by the same company.: *Canon Professional Print and Layout software.*

The B&W print option offers a range of tonal (contrast) responses. I use the 'Hard Tone' setting, because this yielded the most linear response for a variety of papers tested, as described in

<https://www.northlight-images.co.uk/black-and-white-printing-with-the-pro-300/>

fine art papers for printing:

Papier gebruikt voor afdrucken is in de meeste gevallen mat, soms "satin matte" = "lustre" als het onderwerp ernaar vraagt, b.v. reflecties, maar nooit blinkend / glossy.

"Fine-Art Matte Papers (with a smooth surface) (AKA rag papers, watercolour papers):

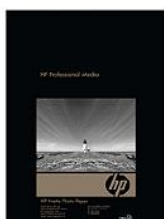
These papers work very well with pigment inks and offer the best archival characteristics, and so are now the papers of choice of fine art photographers around the world. They are extremely popular in the illustrative and graphic design worlds, and work beautifully in these contexts.

If you're a photographer, they're more subtle than traditional photographic surfaces and, if you're used to over the top things like Cibachrome and the like, may take some getting used to. Historically they are seen by a few to be somehow less 'photographic' than gloss and semi-gloss papers, but this is largely

a product of what has been sold out of mini-labs for so long, so people are visually attuned to semi-gloss and gloss surfaces. Certainly in the professional photographic world this opinion has long since disappeared and these are now probably the most popular class of papers for award level prints. These papers, combined with pigment inks now offer very wide gamuts and strong blacks. It's true the d-maxes are still below gloss papers under intense direct lighting (prints should **never** be displayed under spot lights, rather under bright, soft light - matte surfaces will always offer less strong blacks due to their very nature under spotlights, however under soft lighting the velvety blacks are if anything visually darker than gloss blacks!). The gamuts are also slightly smaller than gloss papers. But framed work is visually almost identical (and often better due to reduced reflections), and you gain MUCH better archival characteristics, and there are no issues whatsoever with gloss differential or bronzing. So all in all, with pigment inks, they're really the best option if you don't require the initial punch of glossy prints."

High-quality coated papers / substrates have been used:

- Paper with the brand name HP:



- HP Matte Photo Paper for pigment prints is very bright white and of course matte. This paper is not produced anymore and HP has not replaced this by an alternative matte paper.
- HP Advanced Satin Matt 250 g per square meter offers a surface that is satin = semi-matte = semi-glossy. This paper allows printing with a great gamut (range of colors) and dynamic range (Dmax).
This paper is not produced anymore and HP has replaced this by a new paper named *HP Premium Plus* that is suitable for dye as well as for pigment prints, thus merging the two separate ranges of high quality papers, the one for dye prints and the other for pigment prints.
- HP Smooth Fine Art Photo Paper. 265 g per square meter.
This has been produced by the famous, old company Hahnemuhle, in co-operation with HP for printing with HP Vivera pigment ink.
It is slightly thinner, but very similar to the popular paper by the same producer, Hahnemuhle Photo Rag.
This HP paper has been discontinued and no replacement has been introduced by HP.
- Paper produced by the old and well-known respectable company Canson (including Arches) in France: *The Infinity range from Canson is a new series of papers and supersedes other inkjet offerings from this French manufacturer (such as those previously marketed under just the Canson or Arches name, or Arches Infinity). Canson are trumpeting the fact that all papers in this range are OBA free and instead use added natural minerals to achieve their class leading whiteness.*
OBAs (Optical Brightener Agents) are fluorescing agents which react with UV in the viewing light to counter the natural yellowness of the paper base. Not only is the effect variable (it depends on the amount of UV light and mounting) it can also impart a coldness to the image that is generally unattractive. OBAs will also fade over time which makes their use in papers intended for long term display or museum collections unwelcome.

In 2011:

Canson Infinity range and support:

I have found that Canson has done a few important things right.

First is the width of high quality materials and surfaces. They have everything from high gloss to baryta surfaces. From smooth mattes to textured watercolor papers and canvases, 20 different products.

Second, Canson has taken time and effort to make excellent ICC profiles. When you change from one paper into another, you only need to change the profile (and printer settings) and the result

is very predictable and consistent. This consistency makes printing a lot easier and cheaper without any compromise in quality. As I noted above, any high quality paper is not perfect for every image. Canson makes it easier to choose the best paper for every image. And third, Canson Infinity has good instructions on their website for choosing right inks and paper settings for various printers which include over 40 printer models from Epson, Canon and HP. Paper range, product PDFs, ICC profiles and lots of information and tips on printing can be found at cansoninfinity.com

Canson Infinity Rag Photographique Matte, 210 or 310 g per square meter:

- <http://www.canson-infinity.com/en/index.asp> &

Rag Photographique is a 100% cotton museum grade white Fine Art and photo paper. The exceptional smooth white tone is achieved during manufacturing by introducing natural minerals to the process. It has been developed to address the need for continued longevity requirements in the Digital Fine Art market. **Rag Photographique** offers a unique extra smooth surface with a sensual feel. It also provides one of the highest achievable Dmax currently available on the market, making it ideal for fine art photography as well as fine art printmaking.

Product Features & Benefits

- 100% Rag
- Compatible with pigmented and dye inks
- Dries instantly
- Water resistant
- No Optical Brightening Agents to ensure consistency of shades for generations
- Designed to meet galleries and museum longevity requirement and respect the ISO 9706 standard:
 - Internally buffered to resist gas fading and maximise the conservation of your prints
 - Acid Free certified to avoid paper degradation

In 2009:

*"Rag Photographique is a 100% cotton paper with a very smooth surface, somewhat akin to the warmer Museo Portfolio Rag. It comes in weights of 210 gsm and 310 gsm, plus a DUO 220 gsm double-sided option (the last ideal for albums etc...). The immediate impression is one of outstanding creamy whiteness, confirmed by a CIE L*a*b* measurement of 97.8, 0.2, 0.7 at D50 (for those unfamiliar with L*a*b*, zeros for the last two values represents neutrality). This places Rag Photographique as a serious contender to Hahnemühle Photo Rag 308 gsm, a paper traditionally chosen for its whiteness (along with surface texture and gamut), albeit achieved by the addition of modest amounts of OBAs. In my testing, prints on Rag Photographique with Ultrachrome HDR inks have been superb for colour with a gamut essentially identical to that of Photo Rag 308 gsm. Because of its smooth surface, Rag Photographique is probably best suited to high resolution images and those with smooth tonality."*

"The company's Rag Photographique is another standout performer. With its very smooth, slightly warm surface, this paper exudes elegance. Black-and-white portraits reproduce especially well on this paper."

In 2011:

"Infinity Rag Photographique has a pure white, smooth surface and very good DMax. It is 100% cotton rag, acid free, internally buffered and has no optical brighteners (OBA's). All this means very good for print longevity. Rag Photographique is used with Matte Black ink. I made test runs for various color and black & white images, both with sharp edges and subtle gradients. I did not find any banding with Canson profile and liked paper's gamut and DMax. Maybe you can already guess that my problem images turned out better on Infinity Rag Photographique than Hahnemühle PhotoRag. PhotoRag has a warm base tone and its surface texture is rougher than Rag Photographique. Maybe it is also a profile issue but anyway Canson profile for Rag Photographique was at least as good as both my own and Hahnemühle profile for PhotoRag."

Suddenly it was easy for me to change my mind on choice of matte paper as I noticed that also my both Fotofinlandia series printed as well or better on Infinity Rag Photographique."

Those images turned out to be better suited for its whiter paper base.

Now, everyone must understand that I have nothing to say against PhotoRag. It's the same great material as before. I have used it a lot and liked it a lot.

In 2012:

"Overall, this is one of the finest matte papers I've used for my color photographs"

"The color jumps right off the paper and looks great."

"This paper is probably one of the best matte papers I ever printed on. It is smooth and holds the ink in an amazing way."

"The tonality is remarkable, a Dmax of almost 2,7 is nothing short of incredible."

"I've been using the Canson Rag Photographique 310 gsm for my current exhibition prints I wouldn't switch for anything. I tested several papers with different surfaces before picking Rag Photographique."

In 2020:

<https://www.youtube.com/watch?v=GzEWfw8bYv8>

Canson Infinity Fine Art Media. #1. Matt paper. Rag Photographique.

In 2024:

Canson Infinity Rag Photographique paper is used by the photo lab that has been voted the best in the world for many years:

<https://www.whitewall.com/us/fine-art-prints/fine-art-print>:

Canson Rag Photographique is brilliant white with a warm tint and has an extra-smooth, matte finish with a very understated texture. It works well with a whole range of subjects and reproductions, making it very versatile.

Grammage: 310 g/m² | Whiteness: 89,8% | Dmax: 1.56 | Gloss level: deep matte | Surface: lightly textured | Optical brighteners: no | Material: 100% cotton

Canson Infinity Arches Aquarelle Rag:

<http://www.canson-infinity.com/en/aaqua310.asp> :

The world's Number One mould-made watercolor paper is now available for the Digital Fine Art market.

This genuine 100% rag, watercolor paper possesses the unique structure, surface texture and warm white tone that demanding artists expect from a traditional Fine Art paper. This paper complies with the highest archival standards and is extremely age resistant.

Arches® Aquarelle Rag gives a unique and unrivalled character to the Fine Art reproduction of traditional artwork and photographs.

Product Features & Benefits

- 100% Rag
- Mould-Made: the finest and oldest paper-making technic
- Compatible with pigmented and dye inks
- Dries instantly
- Water resistant
- No Optical Brightening Agents to ensure consistency of shades for generations
- Designed to meet galleries and museum longevity requirements and respect the ISO 9706 standard:

--Internally buffered to resist gas fading and to maximize the conservation of your prints

--Acid Free certified to avoid paper degradation

Due to its pronounced texture, this paper is not suitable for portraits.

A genuine 100% rag watercolor paper, Arches Aquarelle Rag possesses the unique structure, surface texture, and warm white tone that demanding artists expect from

a traditional fine art paper. It's compatible with pigmented and dye inks, dries instantly, and is water-resistant. The absence of optical brightening agents ensures consistency for generations.

In 2009:

Canson Infinity Arches Aquarelle Rag is a coated version of the popular traditional watercolour paper and shares its distinctive cold-pressed texture. The noticeable difference in side by side comparisons is its whiter (but still natural white) colour. This mould-made, 100% cotton paper is available in 310gsm and 240gsm weights. Arches Aquarelle Rag is ideally suited to reproductions of watercolour, gouache and ink. It can also add real character to photographic originals.

In 2012:

"Canson Infinity Aquarelle will surprise you. A true artist printing paper."

In 2014:

"This material has a definite surface. When you look at any image printed on it, you can't avoid noticing the surface. It is so textured. As the name implies this material has its origin as a watercolor paper, which is also used for gouache, pen and ink, acrylics, calligraphy etc. The original Arches Aquarelle is a traditional fine art material just like the original BFK Rives is. It is also mould-made and fulfills all modern museum and longevity standards. This version of Arches Aquarelle, which is sold under Canson Infinity brand, is naturally coated for both pigment and dye printing."

In 2017:

<https://www.youtube.com/watch?v=mjOQJVjutwg>

Paper Choices by Cheryl Walsh

"I love what it does to my images."

In 2025:

Discovering Paper: The Hidden Secret for Printing Success with Eric Joseph

<https://www.youtube.com/watch?v=dnR6NdU9VHs>

Recommends Canson Infinity Arches Aquarelle Rag.

Canson Infinity Platine Fibre Rag paper:

Semi glossy/matte, satin, smooth paper.

<https://www.canson-infinity.com/en/products/platine-fibre-rag>

Combination of the premium 100% cotton Platinum paper that Canson has supplied for many years to the original Platinum and Platine photographic market, with the latest microporous coating, making the traditional darkroom paper now available for your digital printing.

Setting the benchmark for Digital Darkroom papers, Platine Fibre Rag provides the aesthetic and feel of the original F-Type Baryta Fibre paper, having a true pure white tone without using optical brighteners that are known to affect the longevity of digitally produced images.

Platine Fibre Rag's extremely high Dmax and exceptional grey tones make it the product of choice for the more discerning black and white as well as colour photographic prints.

Canson® Infinity Platine Fibre Rag is my favourite paper bar none. In fact, I can't imagine there is a more beautiful nor sustaining paper anywhere in the entire universe. No words can completely describe the extraordinary success I have when printing my images on Platine. Its luxurious base is so strong yet relaxed and yielding, supports a most exquisite surface that my images simply leap off. The most common compliment my Platine prints receive is 'where is the light coming from' for it appears to radiate from the inner heart of the paper itself. You could be excused for turning the print over and 'looking for the batteries', so strong and pervasive is this brilliant effect. Platine's depth, presence, luminosity and dimensionality, and overall pictorial richness transform my pictures before my eyes into remarkable works

that capture hearts and minds. Seeing is believing, and with Platine I have truly 'seen the light'. Without Platine I would still make satisfying and affecting pictures, but with Platine my work becomes a 'marriage made in heaven'.

In 2020:

<https://www.youtube.com/watch?v=dHdBH5uLTn8>

Canson Infinity Fine Art Media. #2. Gloss paper. Platine Fibre Rag.

"My favorite paper ever invented."

In 2025:

Discovering Paper: The Hidden Secret for Printing Success with Eric Joseph

<https://www.youtube.com/watch?v=dnR6NdU9VHs>

Recommends Canson Infinity Platine Fibre Rag.

See the video <https://www.canson-infinity.com/en/e-academy/choosing-paper-cansonr-infinity-platine-fibre-rag>

Various papers by Canson are described in a video: https://www.youtube.com/watch?v=IC_OK4lxTZA

Inkjet papers suitable for a particular application can be found or selected by using for instance the exhaustive and detailed database @

<https://www.freestylephoto.com/category/9-Paper/Inkjet-Paper>

or from a more classical table @

https://www.freestylephoto.com/inkjet_paper

printing software & color management:

The most important software for printing is the driver software that comes with the specific printer that is used. To start the printing process, I have used the latest version of Canon Professional Print Layout, which is a program dedicated to printing only, from 2021 to 2025. Since 2025, I use Canon Digital Photo Professional (DPP), because this software allows also to start the printing of single images on sheet paper and to launch the more important driver software of the printer, and because DPP is used on the computer anyway to edit Canon RAW photos and to convert these to more standard 16-bit TIF files.

Printing is complicated by the differences in the gamut (colour space = limited range of colour) between input (that is the image RGB file etc...) and output (that is the printing system, which is the combination of printer & ink & paper & driver...). To cope with this fact of life, the image file in the working colour space is converted to (compressed into) the printing system colour space, using the appropriate ICC printing system colour space (= profile) as described in a file in a standard format. Such a file is ideally provided by the producer of the particular paper for various printers and sets of inks; at least the paper producer Canson provides suitable files online.

The conversion is executed with "perceptual rendering intent" and "Black Point Compensation", because this is considered as the most suitable rendering method in the case of images related to photography, at least according to most experts.

"Black Point Compensation" is implemented to take into account the limited density (black) that can be achieved by the output system (printing system in this case) in contrast with the almost completely black dots that can be represented by the values close to (0,0,0) in the RGB image file of the input system. In other words:

"In a printer that could reproduce infinitely deep black tones, output density would track input density all the way down to zero. But real-world printers cannot print any darker than a maximum density, which is called Dmax. Dmax is a function of the paper surface and the type and amount of ink. Glossy or semigloss papers tend to have higher values of Dmax (2 or higher) than matte (fine art) papers (typically around 1.6-1.7). Black point compensation specifies the printers behavior around Dmax."

"Black Point Compensation is always ON for perceptual rendering intent"

Printing at high quality is also complicated by the differences between various types of papers, in thickness and surface texture, required time to let the ink dry, degree of absorption of ink in the paper... This is taken into account by downloading and implementing the appropriate, suitable file that has been created for each specific paper and for a selected number of high quality printers and that is made available online, by the producer of the paper. This file should be implemented in the driver

software to provide information to the printing system, besides the color-related ICC profile file, to achieve optimal prints.

costs of a pigment print:

- printer: 800 euro = 600 euro hardware + 200 euro ink cartridges; used for about 6 years gives 100 euro per year; assume 50 prints per year; this gives about 2 euro

For the paper and ink, we consider a print size of 40x30 cm, on 100% cotton rag museum-quality A3+ size paper:

- paper: about 130 euro for a box of 25 sheets; this gives about 5 euro
- ink: about 3 euro

total: 10 euro + cost of test prints & failed prints + office space & excluding time spent leads to **about 12 euro per print**

framing:

Tentoonstelling gedurende lange tijd kan best achter glas of transparante kunststof om de schadelijke ultraviolet component van het licht tegen te houden en met een 'matte' om contact met het glas te vermijden.

Felle lichtinval is uit den boze, zoals bij alle soorten grafiek.

Most prints are sized, cropped and printed at 40x30 cm, because this leaves a free border on the paper that allows handling and framing behind a protective acid-free matte, in a frame of approximately 50x40 cm.

chronological overview of activities, exhibitions & awards

Gedigitaliseerde kleurenfoto gemaakt in Noorwegen gebruikt als cover van het tijdschrift Informatie Professional Vol. 2, 1998, No. 5. Amsterdam : Otto Cramwinckel Uitgever.



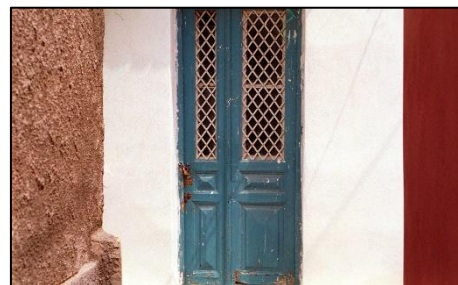
Tentoonstelling van 2 x 2 kleurenfoto's van 30x45 cm bij de vijfjaarlijkse kunsttentoonstelling, georganiseerd door de Dienst voor Cultuur van de Vrije Universiteit Brussel, dit jaar genaamd "30 jaar V.U.B.", in Gebouw M (Rectoraat), V.U.B., Pleinlaan 2, Brussel, van 5 mei tot 5 juni 2000.



Exhibition of 2 Fuji prints of color photos made in the south of France, at the art event "Mon Mol Martre" in the centre of Mol, Belgium, 5-6 August 2000.



Solotentoonstelling getiteld "Athene zonder mensen", in ViaVia (grootste café/restaurant met als thema "reizen" van Vlaanderen), Wolstraat 43, B-2000 Antwerpen, met 16 grote Fuji prints van kleurenfoto's gemaakt in Athene, Griekenland, en met 2 inktjet prints van foto's bewerkt met computer, van 23 december 2000 tot en met 17 januari 2001.



Solotentoonstelling getiteld "Antwerpen abstract" van 9 grote Fuji afdrucken van kleurenfoto's in cultureel platform Buster, Kaasrui 1 bij de Grote Markt, B-2000 Antwerpen, van 9 tot en met 27 juni 2001.



Solotentoonstelling getiteld "Kreta zonder mensen" met grote Fuji afdrukken van kleurenfoto's in ViaVia (grootste café/restaurant met als thema "reizen" van Vlaanderen), 1ste verdieping, Wolstraat 43, B-2000 Antwerpen, van 30 september tot en met 27 oktober 2001.



Luchtfoto van de Kilimanjaro in Tanzania werd gebruikt als coverfoto voor een music-CD uitgebracht door de Kilimanjaro Band, juni 2002.



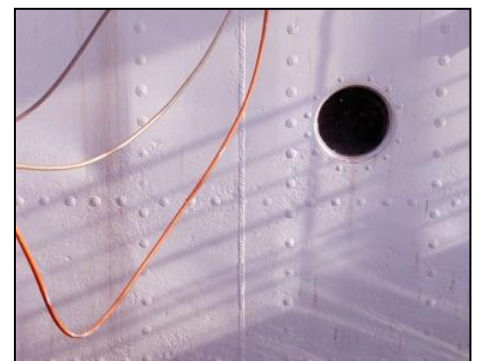
Tentoonstelling van 7 kleurenfoto's gemaakt in Frankrijk, Italië, Griekenland, Portugal in het kader van de open dag groepstentoonstelling "Zuiders temperament" in de kunstgalerie Capella Arte Falco, Falconrui, 2000 Antwerpen, 16 juni 2002.



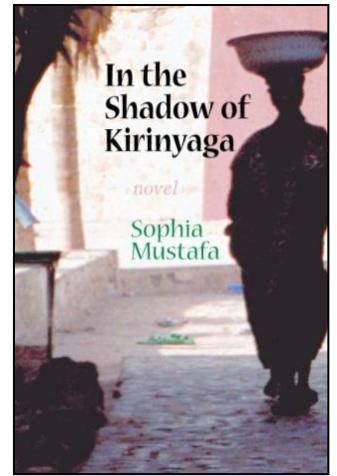
Tentoonstelling van 9 kleurenfoto's in het kader van de groepstentoonstelling op de open dag in de kunstgalerie Capella Arte Falco, Falconrui, 2000 Antwerpen, 4 augustus 2002.



1ste prijs bij de fotowedstrijd "Antwerpen Havenstad" georganiseerd door het magazine Out to Night / Out in Antwerp, in samenwerking met Pentax, september 2002.
Foto gepubliceerd in 'Out in Antwerp', winter 2002, op 25000 exemplaren.
Price was a digital camera produced by Pentax.



Fragment van foto gemaakt in Senegal gebruikt als omslagfoto voor het boek "In the Shadow of Kirinyaga", uitgegeven door TSAR Publications, Toronto, Canada, 2002
<http://www.tsarbooks.com>



Solotentoonstelling van 20 kleurenfoto's 50x40 cm, met als titel "Portes de France" van 2 tot 30 oktober 2003, in het Tandheelkundig Instituut, Akademisch Ziekenhuis-VUB, Laarbeeklaan 103, 1090 Jette bij Brussel, georganiseerd door de Dienst Cultuur van de Vrije Universiteit Brussel.



Fotoprojectie over Madrid, in Galerie Arte Falco, Falconrui, 2000 Antwerpen, 1 augustus 2004.



Deelname aan Lambermontmartre kunstmarkt in open lucht, @ Lambermontplaats in Antwerpen, laatste zondag van juni, juli en september 2005.

Photo of a mask of the African Kuba people included in a calendar for 2006.
http://www.vitamin-advertising.com/universalna_calendar2006/



Series of 5 photo Epson inkjet dye prints on Epson paper, 40x30 cm, "Ostend harbour in the mist" purchased and exhibited by UNESCO-IOC-IODE Project Office in Ostend, Belgium, February 2006.



Publicatie in het gedrukte, maandelijkse tijdschrift FOCUS Maandblad voor Fotografie en Imaging, in het kader van het thema "Bewust bewogen", van een foto gemaakt in Mumbai (ex-Bombay) in India, met eervolle vermelding", februari 2006.
<http://www.focusmedia.nl/start.htm>



Bijdrage tot Maritiem Montmartre voor het Havenhuis, Willem dok, Antwerpen met foto's in kleur rond het thema maritiem Antwerpen, op 29 april 2006.



Solotentoonstelling met 4 drieluiken met Epson photo prints 40x30 cm, in relatie met graffiti, met als titel "Graffoto" in cultureel platform Buster, Kaasrui 1, bij de Grote Markt in 2000 Antwerpen. September 2006.



Deelname aan Lambermontmartre kunstmarkt in open lucht, @ Lambermontplaats in Antwerpen, laatste zondag van mei 2007.

Foto gemaakt in de Vaucluse, France, gekozen voor de zomerkaart 2007 door wijnhandel De Heerlyckheid.



Solotentoonstelling van 12+1+1 kleurenfoto's, met als titel "Rome gezien door een glas" in De Heerlyckheid, Pretoriastraat 28, 2600 Antwerpen (= Zurenborg), van 6 juli tot en met 1 september 2007.



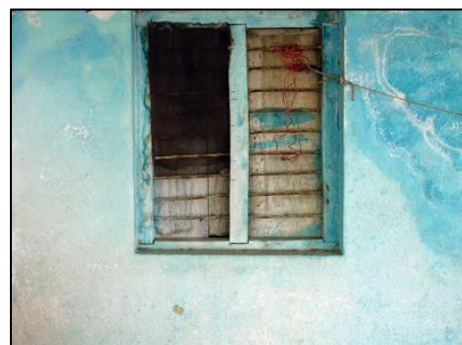
Publicatie van 2 kleurenfoto's in de gedrukte jaarkalender 2009 uitgegeven door EBSCO
(met als thema "sustainable development")
op 7000 exemplaren.
"Fishes as food in Paramaribo, Suriname"
en "Water in Patan, Nepal"



Tentoonstelling van 8 drieluiken van 3x 50x40 cm met kleurenfoto's, met als thema "Doorzicht" in de Pandgang van de Campusbibliotheek Arenberg van de KULeuven, in Heverlee bij Leuven, van 4 februari tot en met 3 maart 2009, samen met grafisch werk van Luc De Leye.
Picture Windows, Window Pictures.
Vernissage 3 februari 2009, 20u.



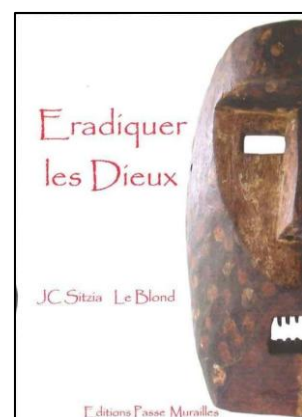
Geselecteerd door jury en tentoonstelling van een drieluik 3 x 50x40 cm met kleurenfoto's "Vensters", in het kader van het Liefhebber Kunstenfestival 2009, een groepstentoonstelling van beeldende kunst, in Zirkstraat 36, 2000 Antwerpen, georganiseerd door de Stad Antwerpen met steun van de Vlaamse Overheid, van 25 april tot en met 3 mei 2009.
Vernissage op 24 april 19u.



1ste prijs bij de fototentoonstelling "Ingebeeld" met als thema "Uit vriendschap" = thema van de erfgoeddag Vlaanderen 2009, in Ontmoetingscentrum Den Tip, Van Den Hautelei 79, Deurne, Antwerpen, van 25 april tot 29 mei 2009, in het kader van het Liefhebber Kunstenfestival 2009, georganiseerd door de Stad Antwerpen, met steun van de Vlaamse Overheid. 3 zwart-wit en 1 kleuren HP pigment print, 40x30 cm, geselecteerd door de jury voor de tentoonstelling.
Vernissage op 25 april 2009.



Digitale foto gemaakt van een houten beschilderd masker uit Afrika is gebruikt op de cover van het boek "Eradiquer les dieux" de JC Sitzia - Le Blond, <http://editions-passe-murailles.net/> 2008,
ISBN 978-2-9532824-0-5



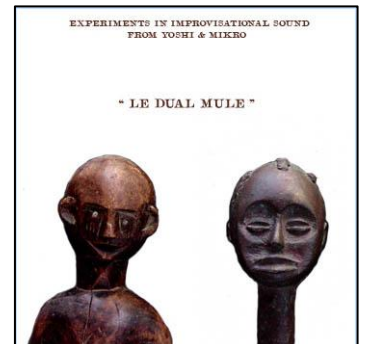
Deelname aan Lambermontmartre kunstmarkt in open lucht,

laatste zondag van mei, juni, juli 2009.

Foto van metalen stoel in de zon gemaakt in Barjac, Gard, France, gekozen voor de zomerkaart 2009 door wijnhandel De Heerlyckheid in Zurenborg, Antwerpen.



2 photos of African statues used on a music cover, 2009.
<http://godxiliary.com/03.htm>



Solotentoonstelling van pigment kleurenprints gebaseerd op foto's, onder de noemer "Vensters volgens ROGGBIV" in De Heerlyckheid, Pretoriastraat 28, 2600 Antwerpen (= Zurenborg), vanaf 3 juli tot einde augustus 2009.
Vernissage op 2 juli.

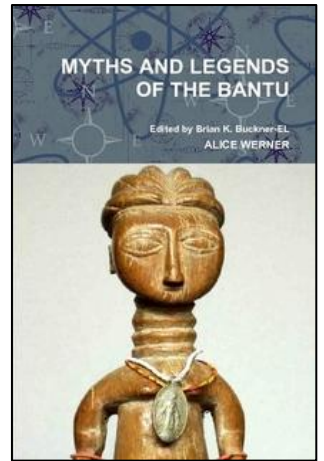


Pigment kleurendruk op HP Advanced Satin Photo Paper van een foto getiteld "Light-Center-Kathmandu" in het kader van de kunstwedstrijd rond wetenschap en solidariteit, dit jaar met als thema "energie", georganiseerd door Solidariteitsfonds voor Oxfam en het tijdschrift EOS,

1. geselecteerd met 21 andere werken uit alle inzendingen met tentoonstelling in het Atomium in Brussel, augustus-september 2009, en van 2 tot en met 7 oktober in de Centrale in Gent, en tot 24 oktober in ViaVia in Antwerpen
<http://www.kunstopdeagenda.be>
2. gepubliceerd in het tijdschrift EOS en geselecteerd met 7 andere werken als alternatieve omslag voor de Solidariteitsagenda
<http://www.solidariteitsfonds.be/eigencover.pdf>



Photo of an African figure used as cover of the book
Myths and Legends of the Bantu,
by Alice Werner,
Axum Publications, October 2009, 219 pp.
ISBN 9780557163359



2 digitale foto's met als titels "Profiel in Penang" en "Sunset in Rovinj" geselecteerd door de jury tot de beste 30 uit honderden inzendingen in oktober 2009 en als dusdanig getoond in november 2009 op <http://www.thomascook.be/>



Laureaat van de EBSCO 2010 photo contest met 3 kleurenfoto's geselecteerd door jury en gedrukt in de jaarkalender 2010, uitgegeven door EBSCO op 7000 exemplaren:
"Girl in Maputo" "Profile in Penang" "Parasol in Tongli"
<http://www2.ebsco.com/>



Digitale foto met als titel "Girl in Maputo" in november 2009 geselecteerd door de jury uit honderden inzendingen tot de beste 30 en als zodanig getoond in december 2009 op <http://www.thomascook.be/community/fotowedstrijden/fotowedstrijd-nikon-thomascook-november.aspx>



Digitale foto met als titel “Kuala Lumpur Hindu” in december 2009 geselecteerd door de jury uit honderden inzendingen tot de beste 30 en als zodanig getoond in januari 2010 op <http://www.thomascook.be/community/fotowedstrijden/>



Geselecteerd door jury en tentoonstelling van een drieluik 3 x 50x40 cm met HP pigment-prints, genaamd “3 x Obidos”, in het kader van het Liefhebber Kunstenfestival 2009 op de groepstentoonstelling van beeldende kunst, in Zirkstraat 36, 2000 Antwerpen, georganiseerd door de Stad Antwerpen met steun van de Vlaamse Overheid, van 24 april tot en met 2 mei 2010. Vernissage op 23 april 2010.



Deelname aan Lambermontmartre/MUSEE kunstmarkt in open lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, georganiseerd door vzw galerie Mekanik en het District Antwerpen, laatste zondag van juni 2010. <http://lambermontmartre.be>

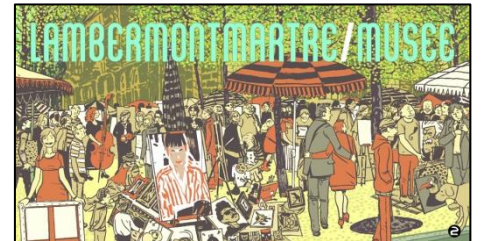
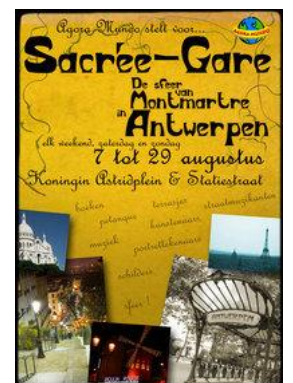


Photo of a mask from Congo, Africa, included in a poster, 2010. <http://www.uiadiario.com.br/tag/show/page/83/>



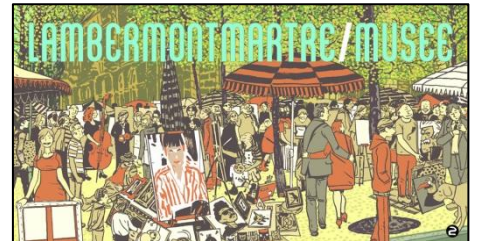
Tentoonstelling op uitnodiging bij Sacrée-Gare, kunstenmanifestaties voor het Centraal Station van Antwerpen, op zondag 8 en 15 augustus 2010.



“Accesit Award” to the picture “Passeig de Gracia”, made in Barcelona, in the 5th edition of the Eurostars Hotels photography awards = V Premio Eurostars Hotels de Fotografia, organized by <http://www.eurostarshotels.com/>, <http://www.olympus.es/>, & <http://www.globalimage.es/>
 The photo was included in the itinerant exhibition of 25 photos that visited Eurostars Hotels in 2011.
 The award was an Olympus digital camera.



Deelname aan Lambermontmartre/MUSEE kunstmarkt in open lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, georganiseerd door vzw galerie Mekanik en het District Antwerpen, laatste zondag van juli, augustus en september 2011.
<http://lambermontmartre.be/>



Deelname aan Lambermontmartre/MUSEE kunstmarkt in open lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, laatste zondag van juli 2012.

Deelname aan Lambermontmartre/MUSEE kunstmarkt in open lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, laatste zondag van juni en juli 2013.

Deelname aan Lambermontmartre/MUSEE kunstmarkt in open lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, laatste zondag van mei 2014.



Twee foto's geselecteerd uit 270 inzendingen voor de fotowedstrijd “Kinderen van de hoop, hoop voor kinderen...” georganiseerd door Linx+ ÁBBV partner, en tentoongesteld met 44 andere op hun WWW site in 2014. <http://www.linxplus.be/>

De foto “Jongen aan de hand in Delhi, India” verkozen uit 270 inzendingen tot 1 van de 13 foto's op de gedrukte Linx+ maandkalender 2015.



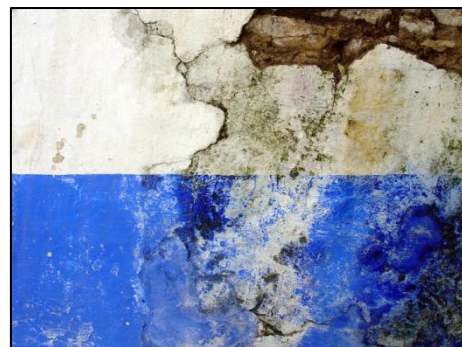
Foto gemaakt aan het Lac Tanganyika in Bujumbura, Burundi, geselecteerd als 1 van 80 uit meer dan 2000 inzendingen voor de fotowedstrijd 2014 georganiseerd door Joker reizen en tentoongesteld op hun WWW site in 2014.



Triptych of photos made in Obidos, Portugal, in the exhibition
« L'ULB et la VUB s'exposent »,
in the Salle Allende of ULB = Université Libre de Bruxelles,
January & February 2015

+

@ KK Gallery of VUB = Vrije Universiteit Brussel, in Etterbeek,
March & April 2015.

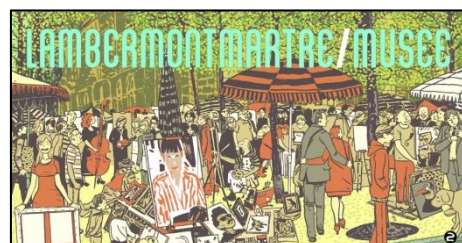


2 framed HP pigment prints on the theme China selected by the
jury for inclusion in the exhibition named L'Amateur, in Hofstraat
15, 2000 Antwerpen, supported by the Flemish Community and
the City of Antwerp, 2015.



Deelname aan Lambermontmartre/MUSEE kunstmarkt in open
lucht, @ Koninklijk Museum voor Schone Kunsten Antwerpen =
KMSKA, georganiseerd door vzw galerie Mekanik en het District
Antwerpen, laatste zondag van juni, juli & september 2015.

<http://lambermontmartre.be>



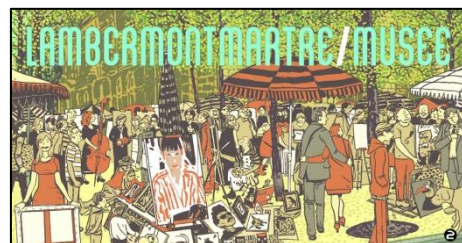
Two framed pigment prints on the theme 'India', selected by the
jury for inclusion in the exhibition named L'Amateur II, in
Hofstraat 15, 2000 Antwerpen, supported by the Flemish
Community and the City of Antwerp, 2016.

(Image of the exhibited works included in the book L'Amateur,
edited by Fameus, 2016-08, Antwerpen, ISBN: 978-9-09029-914-3)



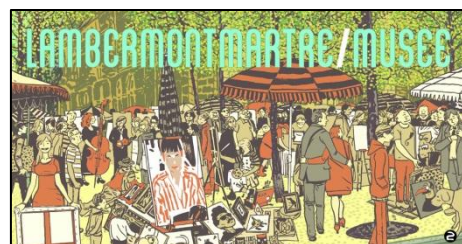
Deelname aan Lambermontmartre/MUSEE kunstmarkt in open
lucht, Koninklijk Museum voor Schone Kunsten Antwerpen =
KMSKA, georganiseerd door vzw galerie Mekanik en het District
Antwerpen, laatste zondag van augustus 2016.

<http://lambermontmartre.be/>



Deelname aan Lambermontmartre/MUSEE kunstmarkt in open
lucht, Koninklijk Museum voor Schone Kunsten Antwerpen =
KMSKA, georganiseerd door vzw galerie Mekanik en het District
Antwerpen, laatste zondag van september 2017.

<http://lambermontmartre.be/>



Framed HP pigment print on the theme Sea>Land selected by the jury for inclusion in the exhibition named Zone, in Oud Havenhuis, 2000 Antwerpen, supported by the Flemish Community and the City of Antwerp, 2017.



1st prize awarded by the jury of the annual travel photo contest organized by Joker, 2018-01, based on a photo made in Pushkar, Rajasthan, India.

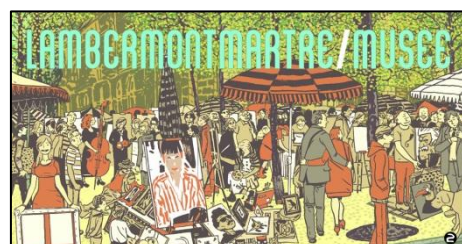
<https://www.joker.be/nl/winnaars-fotowedstrijd-2017>

https://issuu.com/jokerreizen/docs/1joker_1920_go26_book_issuu-sfs/41



Deelname aan de kunstmarkt Lambermontmartre/MUSEE in open lucht, Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, laatste zondag van augustus en september 2018.

<http://lambermontmartre.be/>



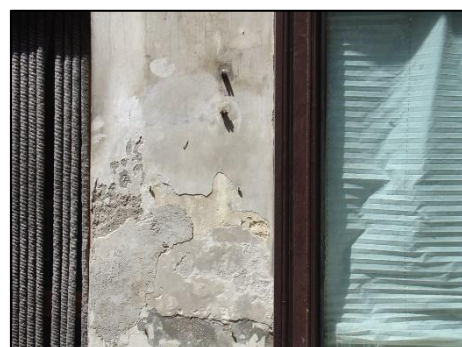
Accepted in 2019 as 12th member of the group of photography enthusiasts, named Koninklijke Fotogroep Spectrum, who meet regularly in Antwerpen; member until 2026.

<http://www.foto-spectrum.be/>

<https://foto-spectrum.weebly.com/>



Contribution to the annual group exhibition of Fotogroep Spectrum at CC Kasteel Bouckenborgh in Merksem, Antwerpen, with 6 framed Epson color prints on matte Epson paper A3+ format, related to the theme 'Italia', 16-17 November 2019.



Contribution to the special group exhibition of Fotogroep Spectrum 70 years, at SDWorx gallery in Antwerpen, with 5 framed HP pigment color prints on smooth, matte HP Advanced Photo Paper A3+ format, related to the theme 'China - in the Shanghai region', 7-27 February 2020.

Opening with reception on 6 February 2020.



Selected by the jury for participation to Fotografiecircuit Vlaanderen with 17 solo-exhibitions, each during 1 month, in various cultural centers in Vlaanderen / Flanders, 2021-2023.

<https://fotografiecircuit.be/>

Series of 14 HP color pigment prints 40x30 cm on smooth, matte cotton rag archival papers, in frames of 50x40 cm, with the title "Ex-China".

Solo-exhibition of framed HP color pigment prints on various smooth, matte papers, A3+ format, using the title "ex-China", December 6-24, 2021

@ cultuurcentrum Peperfabriek, Breughelstraat 31-33, 2018

Antwerpen

<http://www.peperfabriek.be>

Vernissage 6 december 2021, 8 PM.

FOTOGRAFIECIRCUIT
VLAANDEREN



Solo-exhibition of framed HP color pigment prints on various smooth, matte papers, A3+ format, using the title "ex-China", ? January 12 - February 6, 2022, @ Cultuurcentrum Ter Dilft, Sint-Amandsesteenweg 41-43, 2880 Bornem, Belgium

<http://www.terdilft.be>



Foto geselecteerd door jury van de jaarlijkse "Week van de Poëzie", en

--opgenomen in het boekje "Samen", Antwerpen, 2170 Merksem, januari 2022, 43 pp., Wettelijk depotnummer D/2021/0306/101, oplage 1500 exemplaren, op p. 21.

--tentoongesteld op groot paneel in het Gemeentepark Merksem van 25 januari tot en met 20 februari 2022.

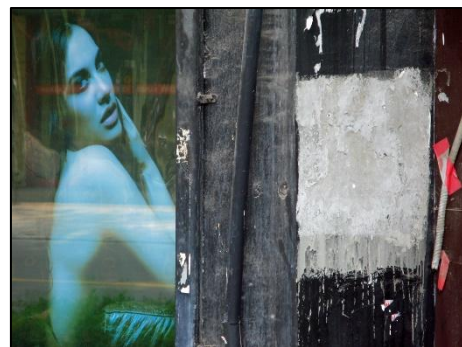


Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title "ex-China", ? February 9 - March 7, 2022, @ Cultuurcentrum 't Vondel, Leide 5, 1500 Halle, Belgium

<http://www.vondel.be>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? March 9 - 25, 2022, @ De Zandloper, Kaasmarkt 75, 1780 Wemmel, Belgium
<http://www.dezandloper.be>



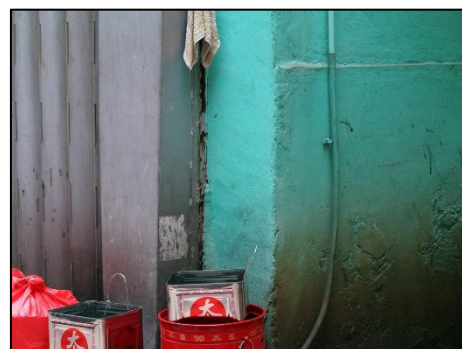
Exhibition of 4 framed Canon ImagePROgraf Pro 300 pigment prints on Canson Infinity Platine lustre paper, 40x30 cm, based on photos made in Abou Dhabi, in the exhibition of the photo-group Spectrum, @ Districthuis Deurne, Antwerpen, Belgium, 12-13 March 2022.



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? March 30 - May 1, 2022, @ CC De Plotter, Kerkstraat 4, 1742 Ternat, Belgium,
<http://www.ccdeplotter.be>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? May 6 - 30, 2022, @ Cultuurcentrum Zwaneberg, Cultuurplein 1, 2220 Heist-op-den-Berg, Belgium,
<http://www.zwaneberg.be>

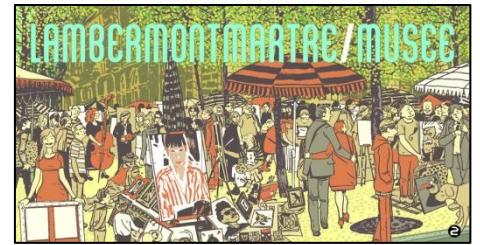


Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? June 3 - September 6, 2022, @ Cultuurcentrum Achterolmen, Van Eycklaan 72, 3680 Maaseik, Belgium,
<http://www.achterolmen.be>



Deelname aan de kunstmarkt Lambermontmartre @ Groenplaats in open lucht, 2000 Antwerpen, 2022-07-31

<http://lambermontmartre.be/>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? September 9 - October 5, 2022, @ Cultuurhuis Casino,
Varenstraat 22a, 3530 Houthalen-Helchteren, Belgium

<http://casino.houthalen-helchteren.be>

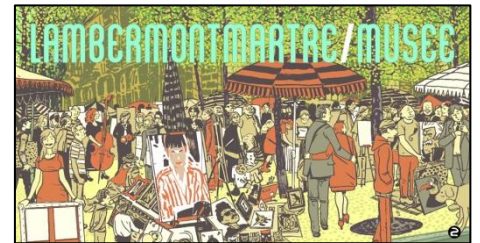


Deelname aan de kunstmarkt Lambermontmartre in open lucht

<http://lambermontmartre.be/>

@ Zuidpark, Antwerpen, 2022-08-28 en 2022-09-11

@ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA,
2022-09-25 & 2022-10-02



Deelname aan de kunstmarkt Lambermontmartre in open lucht,
special edition ‘Lambermontmartre Cuisine’

<http://lambermontmartre.be/>

@ Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA,
2022-10-02



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? October 7 - November 9, 2022, @ CC Palethe, Jeugdlaan 2, 3900 Pelt

<http://palethe.be>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? November 14 - December 7, 2022, @ Cultuurcentrum Evergem - Stroming, Weststraat 31/A, 9940 Evergem, Belgium
<https://cultuurcentrumevergem.be/>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? December 2022 - January, 2023, @ Cultuurcentrum Gildhof, Sint-Michielstraat 9, 8700 Tielt, Belgium
<https://gildhof.be/>



Solo-exhibition of framed HP color pigment prints on various smooth, matte papers, A3+ format, using the title “ex-China”,
? January 2023, @ De Leest, Sint-Jorisstraat 62, 8870 Izegem, Belgium



Foto geselecteerd door jury van de jaarlijkse “Week van de Poëzie”, en
--opgenomen in het boekje “Illusie - Week van de Poëzie 2023”, Antwerpen, 2170 Merksem, januari 2023, 39 pp., Wettelijk depotnummer D/2022/0306/119, oplage 1200 exemplaren
--tentoongesteld op groot paneel in het Gemeentepark Merksem van 28 januari tot eind februari 2023.



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? February 2023, @ Cultuurcentrum de Brouckere, Aartrijkestraat 6, 8820 Torhout, Belgium
<https://www.ccdebrouckere.be/>



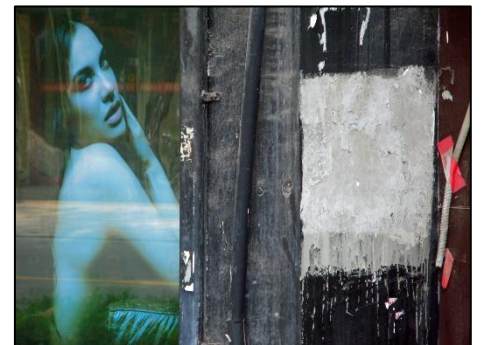
Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? March 2023, @ cultuurcentrum in Belgium



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? April 2023, @ Cultuurcentrum Het Perron, Maarschalk Fochlaan 1, 8900 Ieper, Belgium
<https://www.hetperron.be/>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”,
? May 2023, @ CC De Steiger, Waalvest 1, 8930 Menen, Belgium
<https://www.ccdesteiger.be/>



Stand at the open air art market Lambermontmartre @ Groenplaats in 2000 Antwerpen, last Sunday of May 2023.
<http://lambermontmartre.be/>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”, 2023, ? May 2023. @ Cultuurhuis Merelbeke, Driekoningenplein 15, 9820 Merelbeke Belgium,
<http://www.cultuurhuis.merelbeke.be>



Solo-exhibition of framed HP color pigment prints on smooth, matte papers, A3+ format, using the title “ex-China”, June-August-September 2023
 @ CC 't Aambeeld, Della Faillelaan 34, 2630 Aartselaar, Belgium,
<http://www.cultureelcentrumaartselaar.be>



Deelname aan de kunstmarkt Lambermontmartre voor het Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, in Antwerpen, in open lucht, eerste & laatste zondag van september 2023.
<http://lambermontmartre.be/>



Photo selected by the jury as one of the 10 top photos in the category Landscape, in the photo contest organised by Koninklijke Kalmthoutse Fotokring & Foto Joosen & Canon, September-October 2023.

Contribution to the annual group exhibition of Koninklijke Fotogroep Spectrum at CC Kasteel Bouckenborgh in Merksem, Antwerpen, with

- 3 framed Canon Pro 300 color pigment prints 40x30 cm on matte Canson Infinity Arches Rag Aquarelle paper A3+ format, showing pseudo traditional watercolor paintings;
- 1 framed HP black & white pigment print 30x30 cm.



Foto geselecteerd door de jury van de jaarlijkse “Week van de Poëzie”, en

- opgenomen in het boekje “Thuis - Week van de Poëzie 2024”, Antwerpen, 2170 Merksem, januari 2024, Wettelijk depotnummer D/2023/0306/92, 1200 exemplaren
- tentoongesteld in de openbare bibliotheek bib Park, Merksem, 25 januari - 17 februari 2024

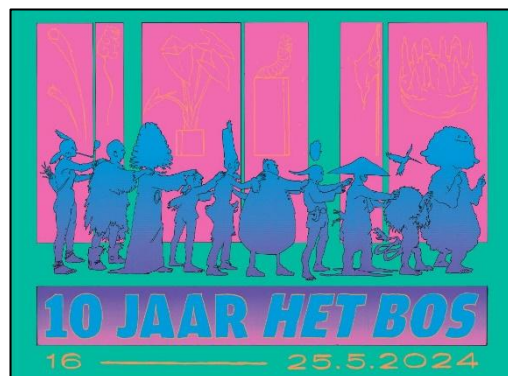


Aanvaard als lid van JEP fotogroep sinds 2024

<http://www.fotoclubjep.be/>



Deelname aan de markt in het kader van het festival 10 jaar cultuurcentrum Het Bos in Antwerpen, 2014-05-19



Deelname aan de kunstmarkt Lambermontmartre voor het Koninklijk Museum voor Schone Kunsten Antwerpen = KMSKA, in Antwerpen, Belgium, in open lucht, zondag 2 juni, 28 juli, 1 augustus, 1 & 29 september

<http://lambermontmartre.be/>



Show of photos made in Africa, printed on A3+ papers,
 @ Antwerps-Afrikaans Feest, YWCA, Paleisstraat 41, 2018
 Antwerpen, zaterdag 14 september.



Participation to the yearly arts event “Open Ateliers”
 including the exhibition of 2 series of 4 framed archival pigment
 prints 40x30 cm of photos made in India
 @ Zuiderpershuis, Waalse Kaai 14, Antwerpen,
 vernissage 27 September & open 28-29 September & 5-6 October
 2024



Exhibition of Canon ImagePROgraf P-300 archival pigment prints
 of 40x30 cm on A3+ format papers:
 a series of 5 black & white prints on Canson Infinity Rag
 Photographique paper, showing landscapes/cityscapes,
 & 2 color prints of ‘remakes’ of paintings by James Ensor (still
 lifes with shells),
 with Koninklijke Fotogroep Spectrum,
 in Galerie Van den Weyngaert, St Antoniuslei, Brasschaat,
 Antwerpen, Belgium; 16-17 November 2024.

<http://www.foto-spectrum.be/>
<https://foto-spectrum.weebly.com/>



Exhibition of 4 Canon ImagePROgraf P-300 archival pigment color prints of 30x30 cm on A3+ format papers Canson Infinity Rag Photographique & a corresponding haiku;
with Koninklijke Fotogroep Spectrum, in Fort 5, Edegem,
Antwerpen, Belgium. Vernissage 3 May 2025.
More than 800 visitors counted.

<http://www.foto-spectrum.be/>

<https://foto-spectrum.weebly.com/>

<https://foto-spectrum.weebly.com/spectrum-75-jubileumtentoonstelling.html>



Participation to “Atelier in Beeld” / “Open Studio Days”,
organized by Kunstwerkt

<https://www.kunstwerkt.be/nl>

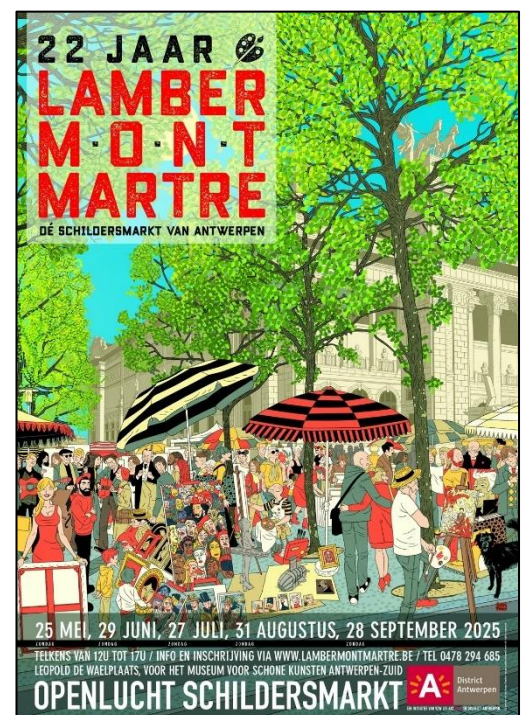
17-18 May 2025.

<https://www.atelierinbeeld.be/nl/kunstenaar/paul-nieuwenhuysen>

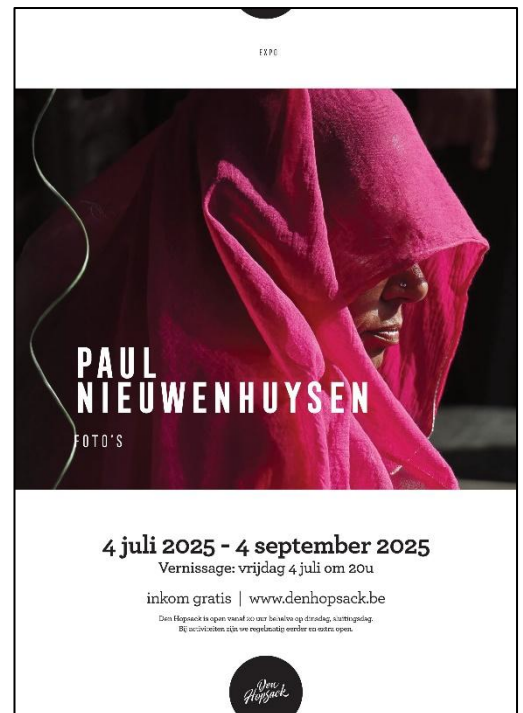


Stand at the open air art market of 2-dimensional art, named
Lambermontmartre Musee, @ KMSKA in Antwerpen, last Sunday of
June 2025.

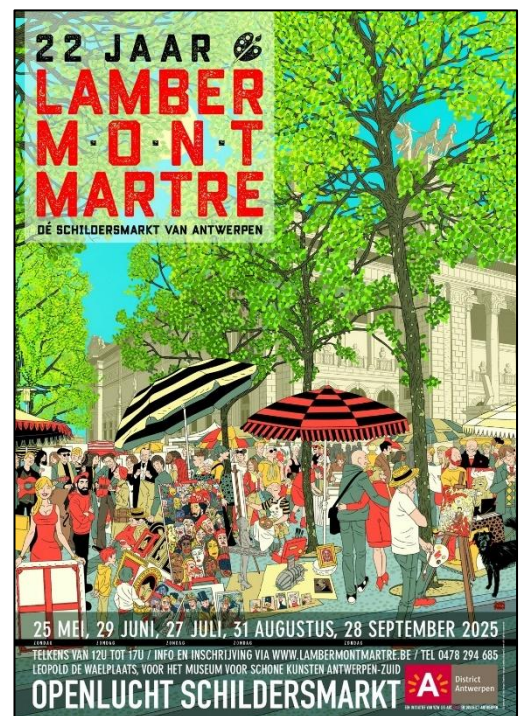
<http://lambermontmartre.be/>



Solo-overview exhibition of various Canon ImagePROgraf P-300 archival pigment prints on various A3+ format papers
 @ Den Hopsack, in Grote Pieter Potstraat 24, 2000 Antwerpen.
 Vernissage 4 July, 8 PM; open until 4 September 2025, each day from 8 PM, except on Tuesday.



Stand at the open air art market of 2-dimensional art, named Lambermontmartre Musee, @ KMSKA in Antwerpen, last Sunday of September 2025.
<http://lambermontmartre.be/>



Grote prijs toegekend door de professionele jury, samen met vijf andere laureaten, in de wedstrijd ingericht door Lambermontmartre kunstmarkt en het Koninklijk Museum voor Schone Kunsten Antwerpen (KMSKA), met als opdracht en uitdaging de creatie van een beeld in verband met KMSKA, 2025/10/02; als deel van de prijs is het ingezonden werk tentoongesteld gedurende oktober 2025 in de gratis toegankelijke KMSKA museum shop.



Contribution to the artistic activities organized by Museum De Mindere in Sint-Truiden, Belgium, October 4, 2025 - January 4, 2026, at the occasion of 800 years Zonnelied by Franciscus, in the form of images shown on their website:

<https://z8roept.demindere.be/creatie/zonnelied-rajasthan>

<https://z8roept.demindere.be/creatie/zonnelied-aan-de-ganges>

<https://www.demindere.be/>



Participation to Open Ateliers in Antwerpen, 11-12 & 18-19 October 2025

<https://www.openateliers.be/>

including exhibition of 20 framed Canon archival color pigment prints of 40x30 cm on A3+ papers, @ Zuiderpershuis in Antwerpen, 11 - 19 October 2025, with festive opening on Friday 10 October, 8 PM.



Africa | Mosaic

Archival prints with 10 pigment inks
on various types of *Canson Infinity* pure cotton rag fine art papers

Paul.Nieuwenhuysen@gmail.com

Exhibition of a series of 5 Canon ImagePROgraf P-300 archival color pigment prints of 40x30 cm on A3+ format Canson Infinity Rag Photographique paper, of photos made during stays @ Lamu Island, Kenya, in 2011 & 2019; with Koninklijke Fotogroep Spectrum, in Galerie Van den Weyngaert, St Antoniuslei, Brasschaat, Antwerpen, Belgium, 15+16 November 2025.

<http://www.foto-spectrum.be/>

<https://foto-spectrum.weebly.com/>



so you want to buy a fine-art print?!

You can have a Canon Pro 300 pigment print of 40 x 30 cm on suitable coated, archival, fine art photo paper size A3+ = B3 = 328 x 483 mm. Other sizes of the prints are available on request.

Each print is individually prepared, inspected/controlled, dated and signed on the backside.

Price is 50 Euro. For comparison: The production of a digital pigment print on archival paper A3+ format by a professional printer costs about 30 Euro, excluding of course the creation of the artwork, the editing (cropping, correction...) of the original photo file, framing... Professional expert fine art pigment printing services are scarce, hard to find.

The prints are offered in open edition and not in limited editions at a higher price. The concept of limited editions originates from older types of fine art printmaking where the original was a physical, material printing plate carved by hand by the artist. The plate was a one of a kind and was then used to make the fine art prints. But these days such limited editions are artificial in the sense that with the present-day printing technology the quality of prints does not deteriorate when additional prints are produced from the same master, as this master is digital.

Having said that, in practice I make prints only in ONE copy and even if later a print is made starting from the same master file, then the result will be different due to the evolution in technology of software, printers, inks and papers. So each print is unique.

Framing is also possible immediately in a white (or black) Ribba frame with an-off-white matte & covered with plexi-glass if protection is needed. Frame size is 51 x 41 cm; matte size is 50 x 40 cm.

Each photo image is cropped at one particular ratio of width / length and saved; afterwards the print is centered and sized in such a way that it fits perfectly in the matte of these frames when printed. The price for a framed pigment print is 70 Euro.

Shipping of photo prints is possible to anywhere in the world for an additional fee to handle the cost of packaging and mailing. This fee is the same if only one or if several prints are ordered; therefore you save on shipping cost by buying several prints at once. To keep the cost as low as possible, prints are not matted or framed. If the prints were damaged during shipping, then simply return them, and I send you a new print at no extra charge.