

# Jose Miguel Ferreira

## Franca Terra: one year in France.

Wilek Markiewicz used to say that the artist who portrays nature has the best chance of coming up with something original. This is a statement that Jose identifies with, because no matter how much he photographs the natural landscape, it always appears new and different, everything changes, and nothing stays the same. Jose is rigorous, precise and extremely methodical as well as passionate about his art. Striving beyond technique, he frees himself to be guided by his emotions and aesthetic direction. His realization that art is not necessarily synonymous with rationality, is defined by his absorption of the world's energies surrounding him.

Jose was born in Angola and subsequently grew up in Portugal. At the age of 14 he started playing with the point and shoot family camera. He remembers the disappointment at the awful results that came back from the lab with his first roll of film. In the beginning his first photographic experiences did not live up to his expectations and failed to translate his true perceptions; however, he never

gave up and became even more determined to succeed. A few years later his father purchased a Canon A1 SLR and allowed Jose to use it. It was a choice between music and photography, and Jose gravitated towards photography. He taught himself photography through his voracious appetite for reading books and magazines, plus experimenting with his father's camera; which he still has as a great souvenir and reminder of his first learning tool. With his first wages he purchased a better camera to improve his craft and also built a darkroom.

During his years as an independent computer consultant he acquired medium format cameras, finally purchasing a 4 x 5 inch camera in 2000. At the same time he concentrated on various bodies of work and accumulated 15 portfolios, holding a number of group exhibitions. In 2002 Jose made a quantum leap of faith. Leaving his computer career behind him, he decided to pursue his career in fine art photography by going on the road and travelling through France with his view camera. This became a voyage of

discovery, rich with emotions, where he rediscovered France to provide a fresh view of the landscape. His personal interpretation of the French landscape was to display the delicate balance between nature and man. After months of travel and hundreds of exposures he then had the task of interpreting the images captured on his beloved 4x 5 inch Toyo view camera using Ilford Delta 100 film and hand processing in PMK developer.

While the musical masterpieces of the classical composers surround him, he isolates himself in the darkroom to produce his own masterpieces with the concentration and focus that his images demand. Utilizing all the technology available today he has the freedom and control to create endless combinations of his images. As mentioned his capture device is a 4 x 5inch Ilford delta film, which he processes himself and then scans into the computer. Once satisfied with any corrections he has made, he then outputs onto a large digital negative. This technique allows him the opportunity to combine the power and precision of modern technologies with the charm of the texture and feel of the oldest photographic processes. Whilst he appreciates the new technology he prefers the hands on process which includes direct contact with traditional materials and the scent of chemical products. The series on Franca Terra were all conventionally printed in the darkroom on double-weight fibre paper and then selenium toned for archival permanence.

His new series The Port Wine Route is currently being printed as platinum and palladium prints using digital negatives. The exhibition, naturally, will be hung at the Port Wine Museum in Portugal. His philosophy on life is to be open to all things, making the heart decide and then letting go.

View more of his work at [www.jmferreira.net](http://www.jmferreira.net)

Left: Oliviers,P.A.C.A.





Carte Postale, Corse



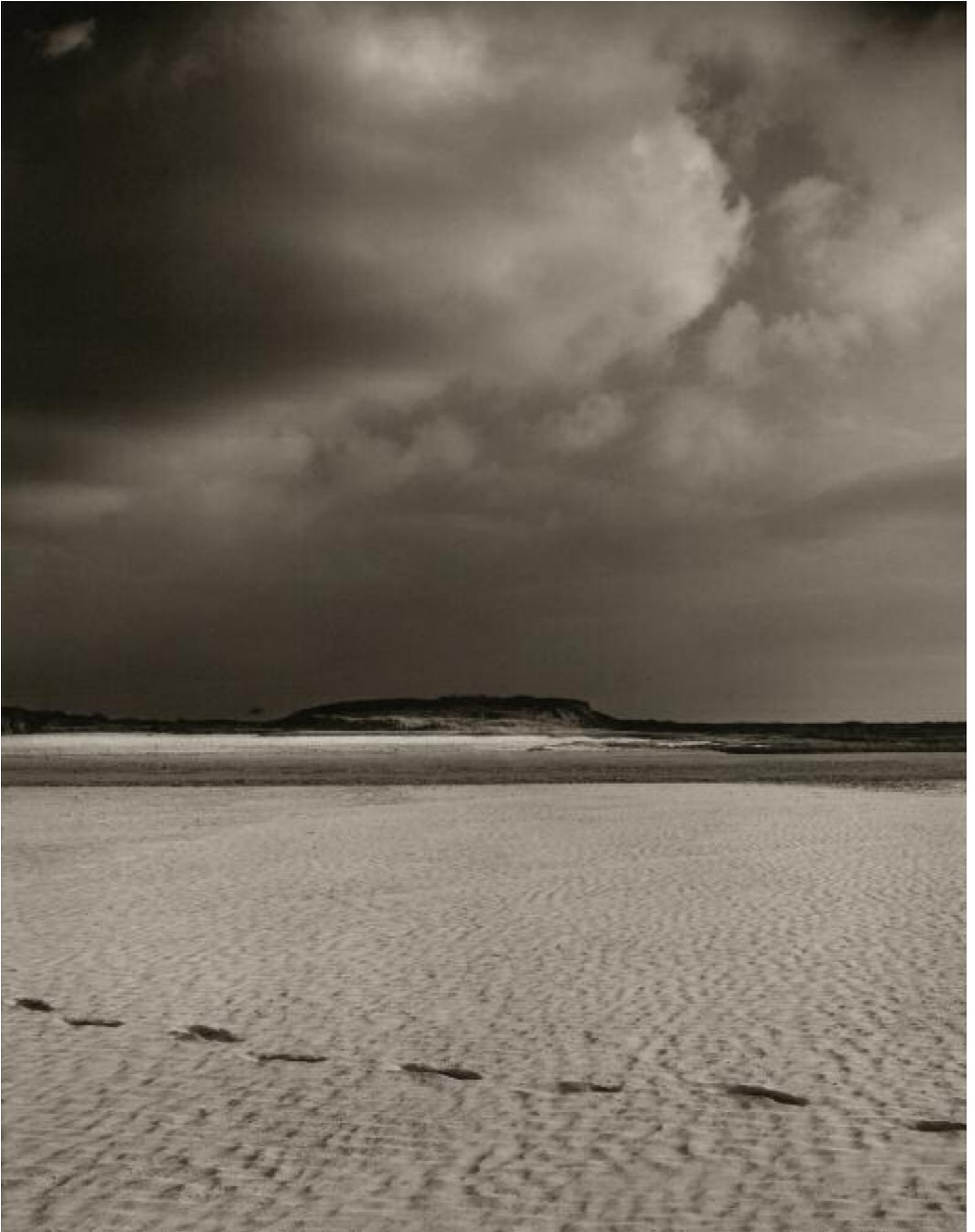
Top: Aurore dans les Alpes, P.A.C.A.  
Bottom: Bonzai naturel, Corse



Top: Nuages, Normandie  
Bottom: Grain de Sable, Bonifacio, Corse



Tempete du desert, Bretagne



Top: Champ du Midi, Midi-Pyrenees  
Bottom: Champs d'hiver Nos 3, Bourgogne



Top: Champ de ble, Normandie  
Bottom: Etang et brouillard, Bourgogne



Top: La Mediterranee, Languedoc-Roussillon  
Bottom: Six vaches, Bourgogne



Top: Lemmings, Languedoc-Roussillon  
Bottom: Paysage champetre Nos 2, Bourgogne

