THE PHOTOMODE

E-MAGAZINE

VP&ME WITH SON0G5

THE ONES WHO CAME BEFORE

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Q&A WITH DON'T NOD

Q&A WITH FALLEN LEAF STUDIOS

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contributing author

OUR PAGE IS YOUR STAGE

We dedicate our pages to the Virtual Photography community.

We love the art form of Virtual Photography and believe inside you'll find the very best this community has to offer.

If you love one of the featured artists within the mag simply click their work and it will take you directly to their Twitter profile so you can show them some support.

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MARVEL'S SPIDER-MAN 2
PHOTO MODE
10 CHANGES

This article is also available on **TheFourthFocus Blog** and **YouTube Channel**

10 Changes in the Marvel's Spider-Man 2 Photo Mode

Marvel's Spider-Man 2 arrived as a sequel that is packed with more of everything from its predecessors. New character abilities, a much larger map, more ominous villains, and of course those upgraded visuals that made the game one of the most eagerly awaited releases for virtual photographers. There are even a few improvements to Insomniac's already excellent, and award-winning photography tools, so here are 10 things that have changed for the Marvel's Spider-Man 2 photo mode.

Character Mode

By far the most significant upgrade is the addition of a new Character Mode section in the photo mode UI. Here you can enable custom poses, and alter the facial expressions of the playable character, as well as rotate them on the spot through 360°.

The selection of poses for Spider-Man is different depending on whether he is on the ground or in the air at the time, and you even get unique sets of poses and expressions when playing as Peter, Miles, or even MJ.

Suit Styles

Following on from the ability to swap between suits without leaving the photo mode that came with Miles Morales, Spider-Man 2 also lets you cycle through the various colour styles that the game includes for many of them.

As before, you'll need to have unlocked the suits and styles in-game before they become available, but from then on, it's a cinch to choose the right style for a shot.

Stickers

Insomniac Games do like their photo mode stickers and have made no exception for Spider-Man 2. There are two fewer categories to choose from this time, but that doesn't stop there being more than 375 stickers in total, including Chibis, Burst Bubbles, and character specific stickers that unlock as you progress through the game's story.

Backgrounds

Like a few of the new features here, this is one that comes straight from the photo mode improvements that the studio made in Ratchet & Clank: Rift Apart.

Found on the Filters & Frames tab, the new Backgrounds option masks everything in the frame apart from the character, and puts them on a single-coloured backdrop. Perfect for an easy route to getting those "black background" shots, but there are also another 10 colour options to get creative with.

NOTE: if the backgrounds don't show up for you when cycling through them, head into the game's Visual Settings to enable Fullscreen Effects.

Camera Improvements

The camera gets a couple of major quality-of-life improvements with a Precision mode toggle for much finer control to precisely adjust the composition of a shot, and an increase to the already reasonable range. While the bounding area was about the size of the Washington Square Garden fountain before, it can now sail straight past that limit for even greater freedom to find and compose shots.

Action Figure Mode

Before Spider-Man was all about big budget films and even bigger budget video games, the Lycra-clad hero was mostly about comic books, cartoons, and action figures. Insomniac Games have brought back some of that nostalgia with the new Action Figure Mode. The normally full-sized models are shrunk down to be high quality miniatures, ready to have some fun with the perspective in their now gigantic surroundings.

Frames

As well as a few of the simpler frames that make a return from the previous games, like the 2.35:1 cinematic crop and the camera viewfinder for example, Spider-Man 2 features a number of frame designs that are specific to the events of the story.
Much like the stickers, more of these will become available as you progress through the game, so keep checking back for new ones.

Visual Effects

Replacing the previous Show Weather option, the new Visual Effects
setting does something much more interesting. Rather than simply
hiding raindrops or falling snow, this feature enables animation in various
elements in the environment such as the swirling effects of a sandstorm,
burning flames, and of course, the weather.
Paused by default, toggle the option to Play to add a little movement
into the photo mode scene, be warned though, that temporary effects
like combat impacts will quickly vanish.
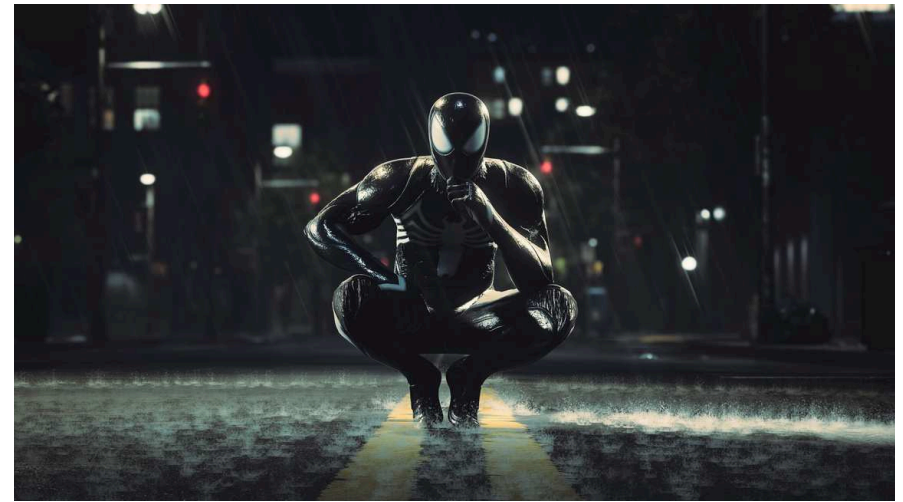
Lighting Camera

The excellent 3-point lighting setup from Insomniac's previous photo
modes is again present here, and this time includes a neat feature to
make placing lights a little easier in the form of a Lighting Mode camera
option under the Move Camera setting.
Enabling this lets you move the camera around freely while in the
Lighting Mode to get a better view while placing lights without affecting
the composition of the main photo mode camera.
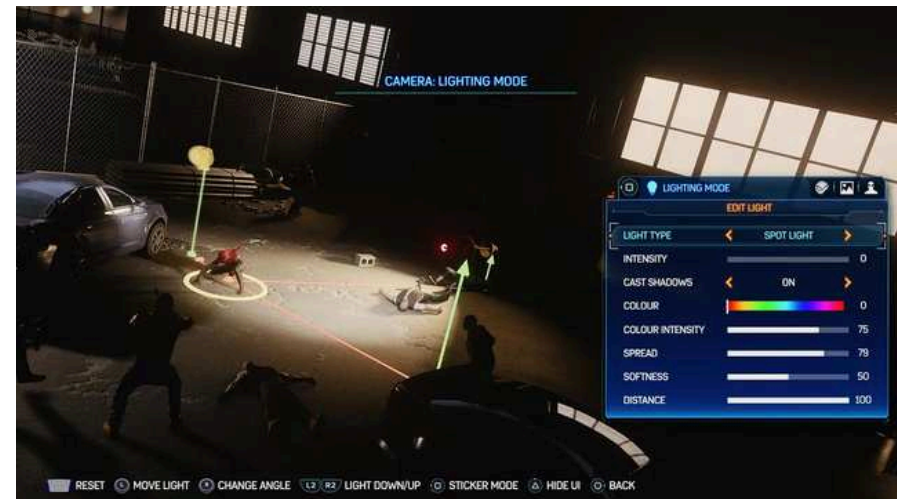
Selfie Mode

The final change is not an addition or anything new, but actually the
removal of a feature that was present in the previous Spider-Man
games. Say goodbye to the Selfie camera and the associated tab of
settings that went with it.
Although this third camera type was a bit of fun as Spidey held it out at
arm's length, its limited scope for use probably means that it won't be
too sorely missed.

THE ONES WHO CAME BEFORE

VIRTUAL PHOTOGRAPHY COMMUNITY

The Ones Who Came Before VP Community is hosted by Aaron Young from The AC Partnership Program. Every week Aaron picks his top 5 favourite Assassin's Creed shots and showcases them on The Ones Who Came Before website as an article. The idea is to promote virtual photography and talented content creators within the community.

Aaron is a keen virtual photographer and loves to post his journey's through Assassin's Creed on Twitter. Keep an eye on the site as more weekly articles are added. You can participate either through tagging your shots to #ACFirstciVP or by joining our Community.

This issue we'll be sharing Aarons top picks from the previous months. Be sure to join the community HERE, and to read all previous articles visit theoneswhocamebefore.com.
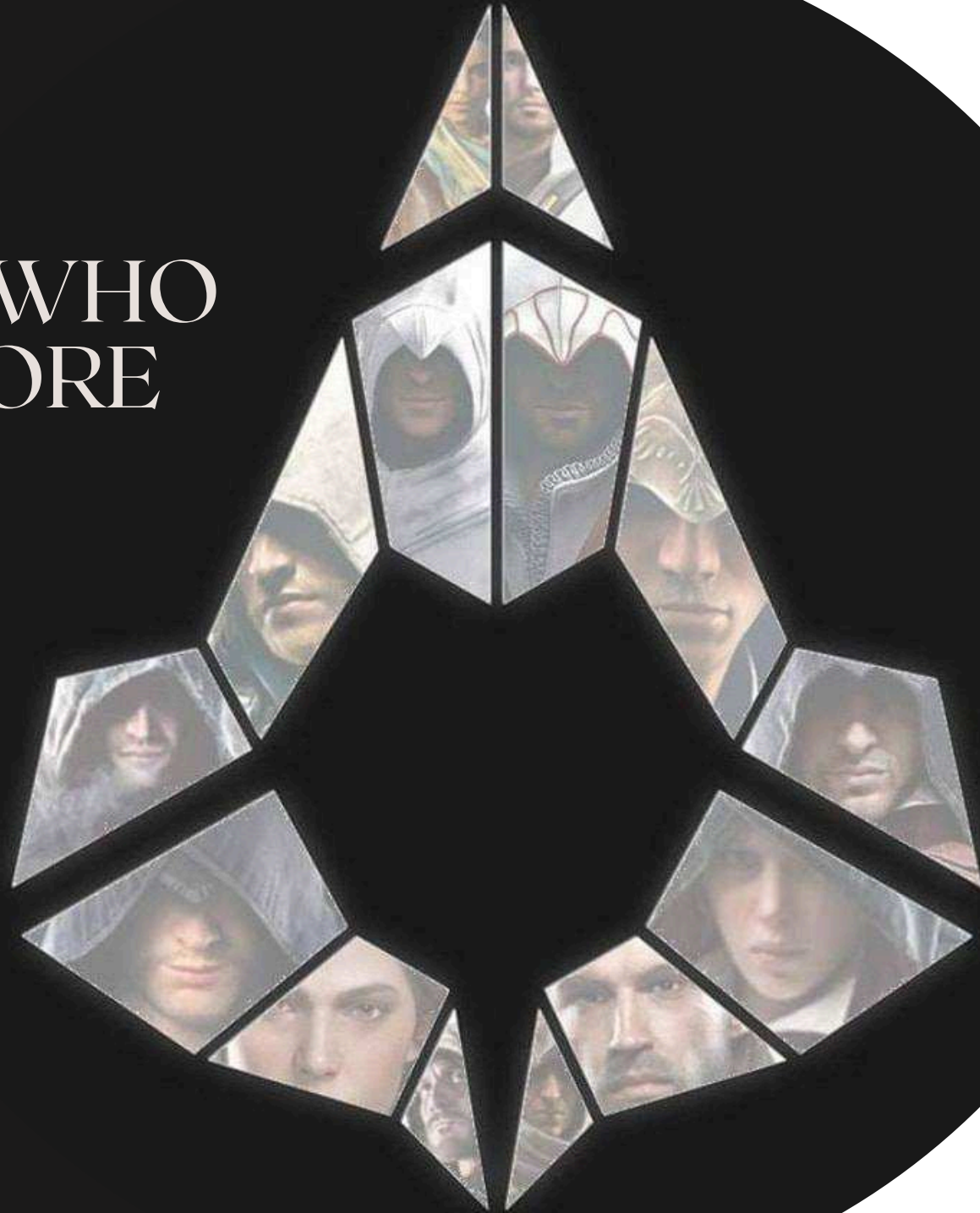
"THE SAXON'S KNOW WE ARE HERE."

When it comes to Autumnal vibes Assassin's Creed Valhalla nails it. I found it fascinating to read about the decisions regarding seasons in the Valhalla art book. I think the team did a great job and allowed us to experience such different biomes. This beautiful shot of Eivor riding through the foliage is so peaceful and reminiscent of the English countryside. I do like that you can see the river flowing in the distance. The striking colours of the trees are indicative of the time of year. The composition is perfect, giving the capture a cinematic style.

ARTSCHOOLGLASES   ASSASSINS CREED VALHALLA

Assassin's Creed Valhalla boasts a considerable section dedicated to Havi. When entering these mythical worlds, photography options become a lot more varied. On reflection I cannot wait to revisit them soon. This stunning landscape shot of Havi gives me real box art vibes, in fact it isn't too dissimilar to what Ubisoft used. I adore Havi stance as it shows him in pain, something he must endure a lot of during the Ragnarok DLC. The cold tones in the background fit beautifully with the Norse theme, reminding me of the Norway arc. I love the red leaves, they look so graceful fluttering up behind him. The remains of an enemy put to the sword by the High One.

"WE CAN RAISE THE SAIL HERE EIVOR."

Vikings are raiders, but they were also
adventures capable of crafting excellent
longships to cross the seas and find new
lands. They are often branded as violent
and bloodthirsty but actually they were just
trying to seek a better way of life. What
better way to showcase minimal than a
Malin Valhalla shot. The black and white
contrast is so eye catching, I did have the
pleasure of seeing the colour version too
which is equally beautiful. I think what
makes this shot so special is the negative
space, capturing half the longship was such
a genius idea. This is such a striking capture
and fully deserving of capture of the week.

Freerunning has been part of Assassin's Creed from the get go, and is one of the core pillars of the franchise. For me it reached its peak in Assassin's Creed Unity and Mirage has been a nice return to form after the more warrior focused games. That being said Bayek is making use of his freerunning skills in this capture. For me this shot fits into the minimal bracket and that is one of the reasons why I like it so much. The hole makes for a beautiful frame as Bayek slides through. The black and white style works effortlessly with this capture to fit the theme of the week. The capture shows incredible talent for lateral thinking.

"STAY YOUR BLADE FROM THE FLESH OF THE INNOCENT"

Something Assassin's Creed Mirage has perfected is the variety of NPC's. The amount of different cultures walking the streets of Baghdad is quite special. It adds so much variety and makes for some really interesting NPC shots. This beautiful capture shows exactly what I mean. I adore the lighting of this shot, with the shadow covering half of her body. The warmth of the photo really does give you the feel of the desert whilst also highlighting the details of this amazingly crafted NPC. She definitely looks like she is being tailed by the order, let's just hope Basim gets to her first.

DARIO_OTHEREYES ASSASSINS CREED MIRAGE

I believe that one of the reason the Assassin's Creed series has done so well is its ability to recreate history/popular culture. Being able to play as a Spartan on the battlefield is so cool and something I could only dream of as a kid. This cinematic shot has the wow factor for sure. I love the action pose with the spear about to be thrown, the lighting is very nice illuminating the arrows wedged into the floor. Fantastic use of the depth of field to focus on Leonidas with his warriors deep in battle behind. I must credit the colours too, impressive how the background is so cold, but you have that orange glow on Leonidas. A glorious shot to kick start the theme.

If you take the time to study the NPC's roaming the streets of Baghdad, you will realise that the variety and detail is quite extraordinary. A lot of effort clearly went into building the best possible city filled with its various cultures and therefore styles. This elegant capture of a women wearing her hijab with stunning golden lining highlights the exquisite aspects in the game. The level of detail in this capture is quite something. The balance of light and shadows adds a mystique, but it is her eyes that look so impressive. Filip has a knack for taking shots that standout and this is probably one of his best, especially in Mirage.
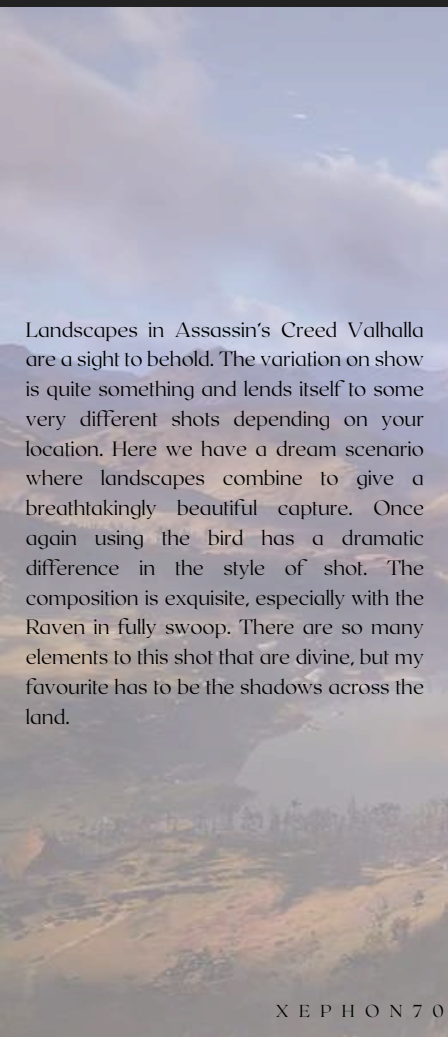
Landscapes in Assassin's Creed Valhalla are a sight to behold. The variation on show is quite something and lends itself to some very different shots depending on your location. Here we have a dream scenario where landscapes combine to give a breathtakingly beautiful capture. Once again using the bird has a dramatic difference in the style of shot. The composition is exquisite, especially with the Raven in fully swoop. There are so many elements to this shot that are divine, but my favourite has to be the shadows across the land.

'The various location in Assassin's Creed Valhalla opens the door for a magnitude of wildlife. The snowy tundra sections in the north of England and Norway play host to the coolest and most lovable creatures. None more so than this wily fox peeking through the undergrowth. I am loving the winter tones and how the fox is camouflaged. It is a shot straight out of a documentary series, with the fox clearly hunting its prey. Timing is everything with these types of capture, and it is also very difficult to get anywhere near the wildlife. Kudos to m for producing such a superb shot.'
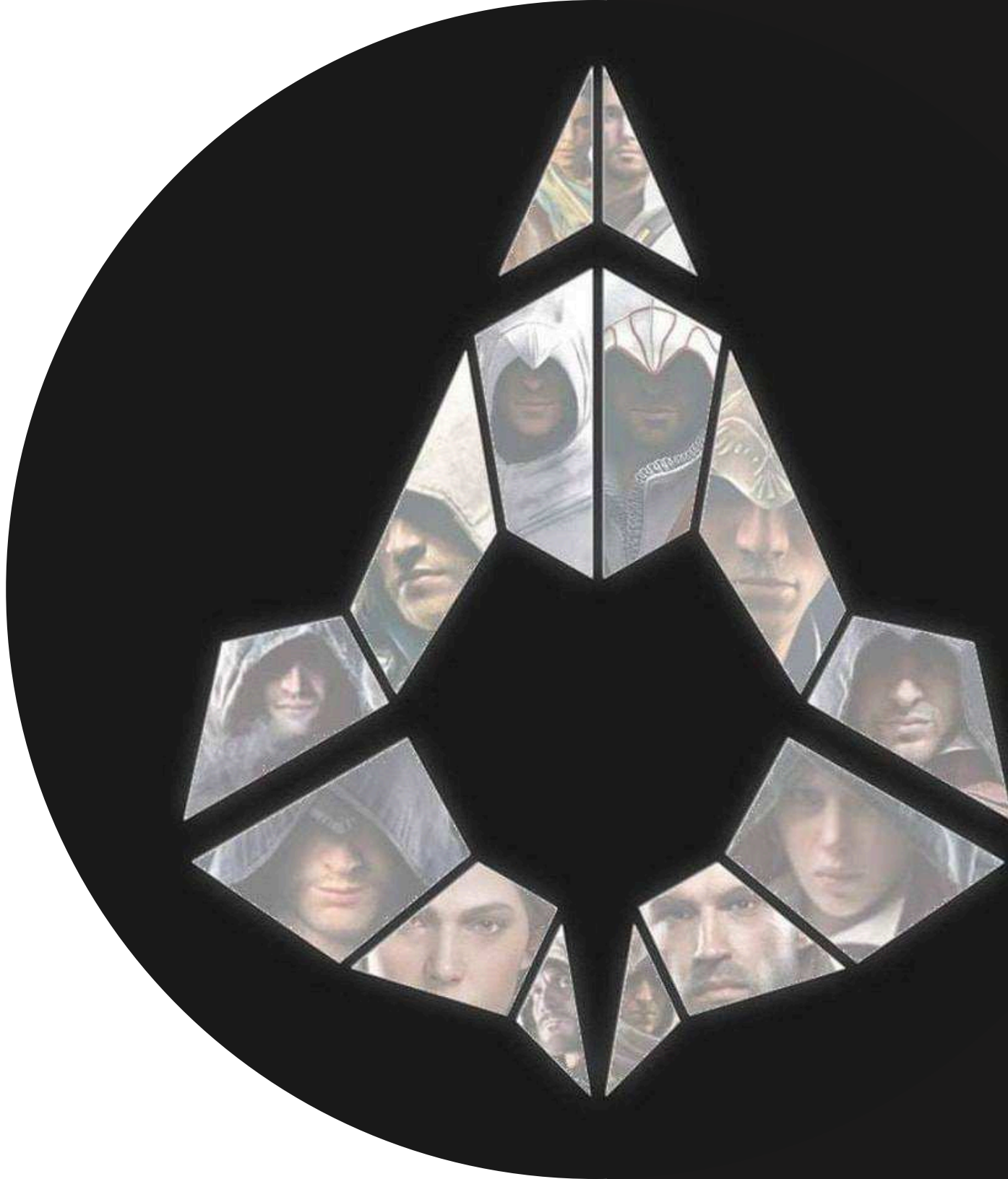
THE
ONES
WHO
CAME
BEFORE

TPM COMMUNITY FEATURES

FEAST YOUR EYES

Capturing moments. Telling stories. One of the things I find most interesting about Virtual Photography is its ability to convey stories and evoke emotions in a single compelling image without telling words. To me it's like a visual language that can transcend almost any barrier. We love videogames. And a photo mode can take our gaming experiences to a whole new and different level. The possibilities in Virtual Photography are infinite. It's like and endless act of creativity.
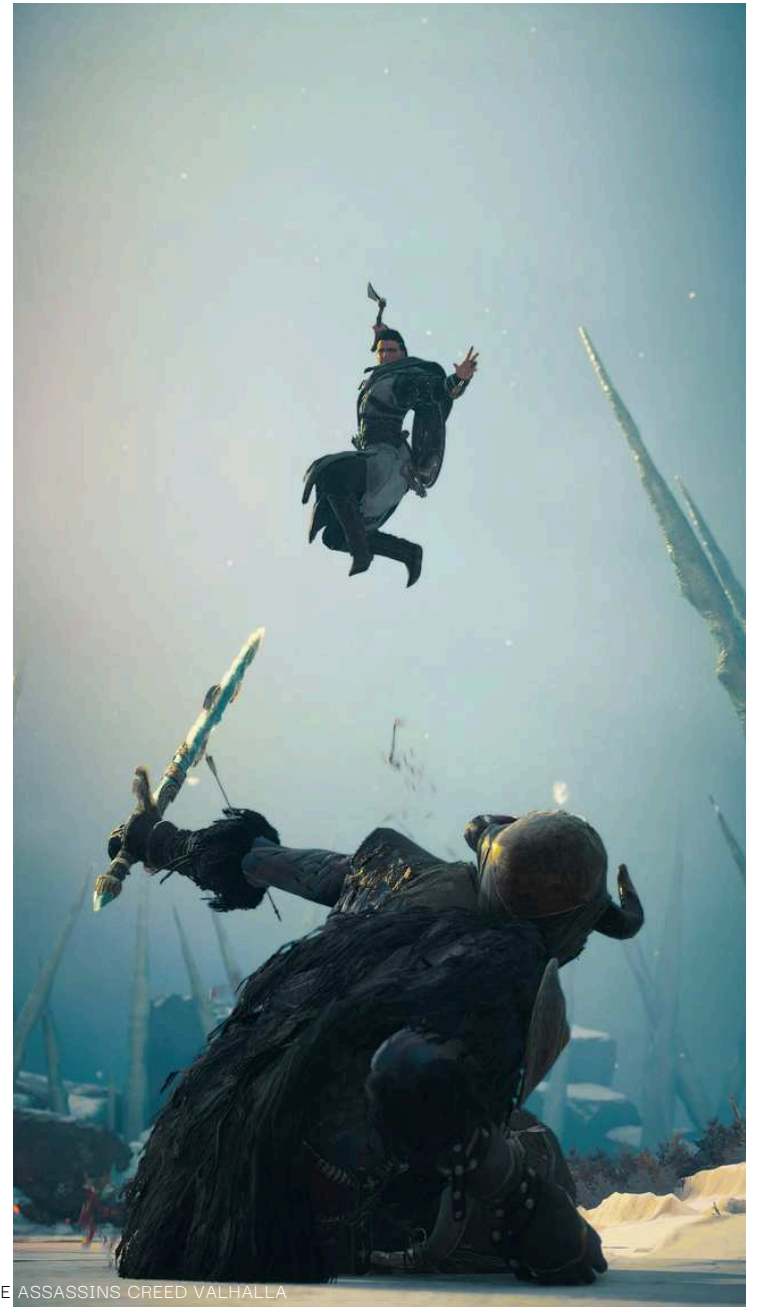
SECONDCAPTURE ASSASSINS CREED VALHALLA

JEDI SURVIVOR FISHERMANRCT

I have degree in art and design, and I have taught traditional and digital art for many years now. I have been experimenting with virtual photography for about a year, so this is a new art medium for me. My concentration in college was portraiture and the human form from a traditional art perspective, and I find that that has carried over into my virtual photography. I enjoy nothing more than photographing the many people I come across inside these virtual worlds.

I am a huge Star Wars fanatic, so my games of choice lately have been Jedi: Fallen Order and Jedi: Survivor. And, anyone who knows me at all, knows that Cal Kestis from the Jedi games is my favorite subject to photograph. I love the character and what he stands for – having had to live with a secret and then coming to embrace a chosen family who help him to be true to himself. I can relate to that, and I think lots of people can. In fact, I usually shoot Cal from his right side to show his scars, which are symbols of his difficult past, having received them the day of the tragic Imperial Order 66, on which most of the Jedi were slaughtered. Regarding this particular shot, I must first applaud Survivor's photo mode tools (I cannot celebrate its visible focal plane enough). And I am just in awe of the close-up details achievable in photos from this game. For this photo, I spent a great deal of time setting up the shot. It was particularly fun to strategize because it was taken in a moving elevator. Cal and I made several trips up and down, passing the windows near the half-way point and freezing the game in just the right spot to have the sunlight touching his face perfectly. I also had to try getting his facial expression just right so he wasn't blinking and his lips were parted just the right amount. He was gazing upwards, so I added camera tilt to position him as if he were looking straight ahead. In Photoshop, I gave the photo a slight sepia tone and I added the emerald eye focal point effect with a mask and adjustments to vibrance and color balance. I then added a few final adjustments in Lightroom. It is my favorite portrait of Cal so far. I think it captures a tender hopefulness in his expression.

Names Michelle aka Zombie. I got into virtual photography just by chance while going through a dark time of my life. Realising there was a photo mode in CyberPunk2077 is when my journey in VP began. I just took simple shots and no editing, then it became this whole new world to me, and I've not stopped since.

Gaining new techniques and meeting some fantastic gamers as well along the way. And now I'm here. Still gaming. I am still taking captures and improving myself as best as I can. Taking inspiration from other amazing and talented photographers out there.

In taking this shot. Just like any other. Tilt my head sideways until I'm satisfied with the result. lol. Then, the editing magic comes in. I now just take images like it's a normal bodily function. I don't think. I just naturally create.

Favourite quote : Just do you. And the rest will fall into place. Short and sweet like me. lol.

CYBERZOMBIEVP ASSASSINS CREED ODYSSEY
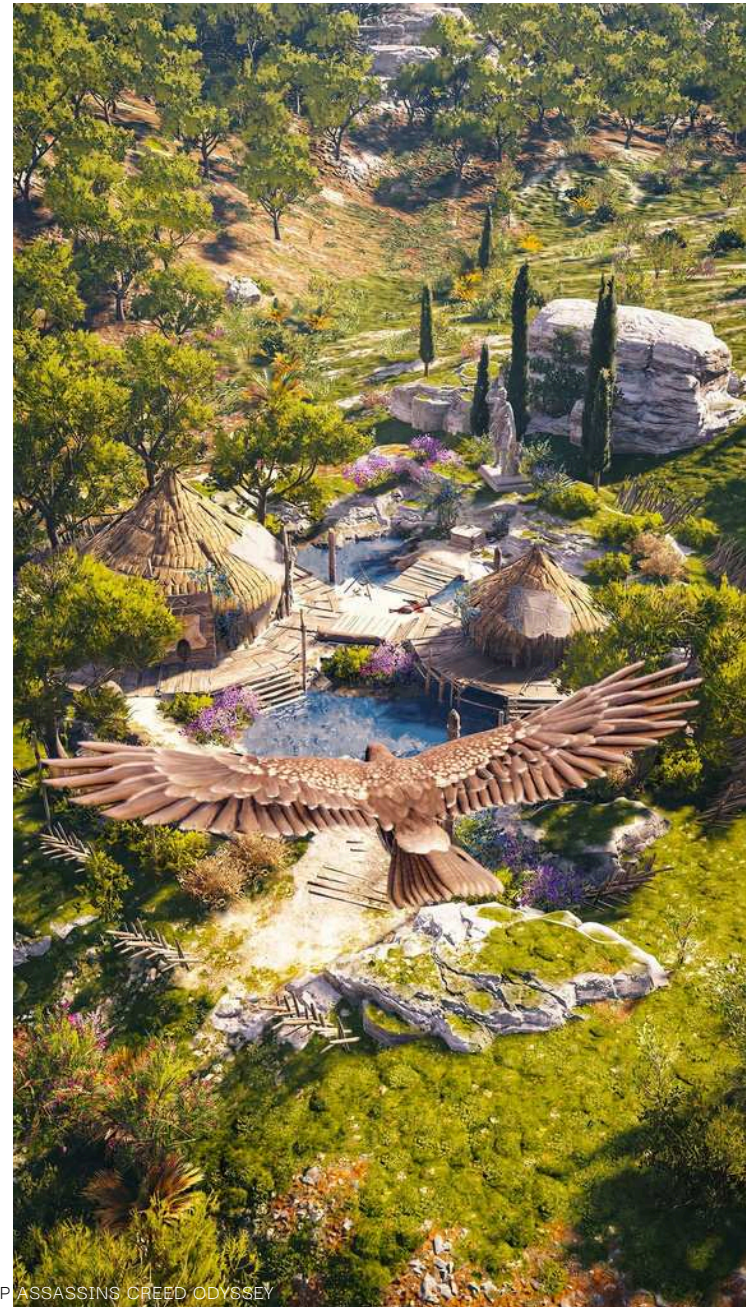
KENA BRIDGE OF SPIRITS GOODLOVECAPTURE

Hey I'm GoodLove, I started casually taking photos in games like Skyrim, before I had even heard of Virtual Photography or knew it was a thing people took seriously. Cyberpunk was where I discovered just how popular Virtual Photography was. I saw the kind of characters people were making and the shots they were taking and it really inspired me to try and take that next step. As much as I would consider Cyberpunk my "main game" I've since branched out a lot and tend to capture whatever I'm playing at the time.

I've been wanting to push myself to better my shots this year, and Kena has been a great game to do so, with its gorgeous visuals and a great built in photo mode. It's a game I've been wanting to play for a while, after seeing a friend play it. This particular level takes place around this tower and I knew I wanted to capture it when I saw it.

This shot took me a lot of iteration and back and forth to get it right, with the tower being so tall it was hard to get it all in frame, my first attempts were ok but I knew I could do, and wanted to do, better so I went back, added/changed some lights and reframed it before landing on this shot, and it's one I'm super proud of.

Virtual Photography has changed the way I see and interact with games and given me a newfound appreciation for the artistry of the devs who bring us these games and I'm continuously inspired by those who capture them. And of course a big thank you to The PhotoMode for this opportunity, Frans Bouma for all his wonderful tools (which this was taken with), and everyone else in the community who has supported me.

This capture was inspired by the cinematography of Dune Part One. Even though I saw the film months prior, the visual experience had a profound impact on me and inspired me to create captures with a soft touch and more curated colour grading, especially in Mirage since both have arabic infusions.


VERENDRYE_VP ASSASSINS CREED MIRAGE
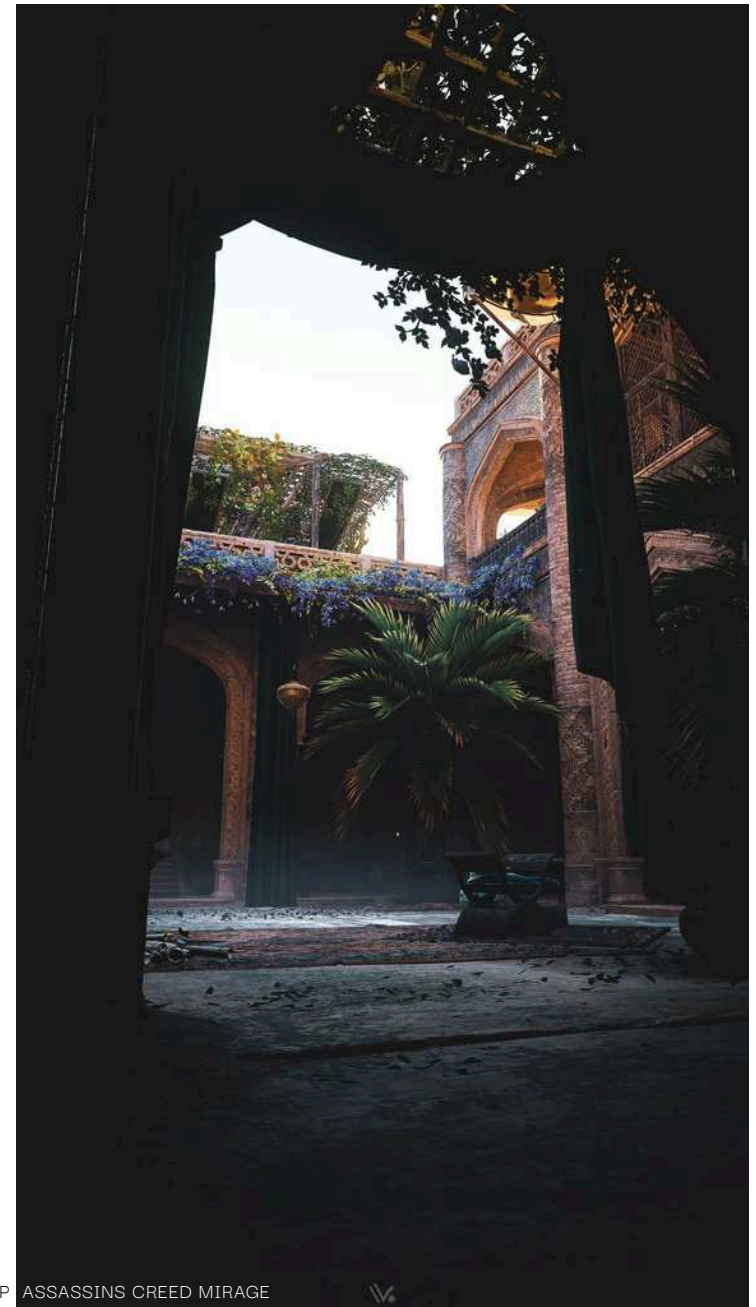
ASSASSINS CREED VALHALLA TURIDTORKIL

I am very proud of this shot as I think it is one of the best Eivor portraits I have ever taken. It took quite a while to get good lighting and a meaningful expression. I also experimented a lot in Lightroom to adjust the colours of the headpiece and give the portrait an overall softer and harmonic look. Taking portraits of Eivor is still my favourite in Virtual Photography. Her face has many interesting features and little imperfections which catch the eye. Using different tattoos and headgear gives never ending possibilities to create new portraits and I doubt I will get tired of it in the foreseeable future. While I enjoy shooting other games as well, I always return to Assassin's Creed Valhalla. It feels like coming home.

Set my mind free, and enjoy the surprise I have with viewing thing in different angle. Keep doing what I like and consistently explore interesting ideas.
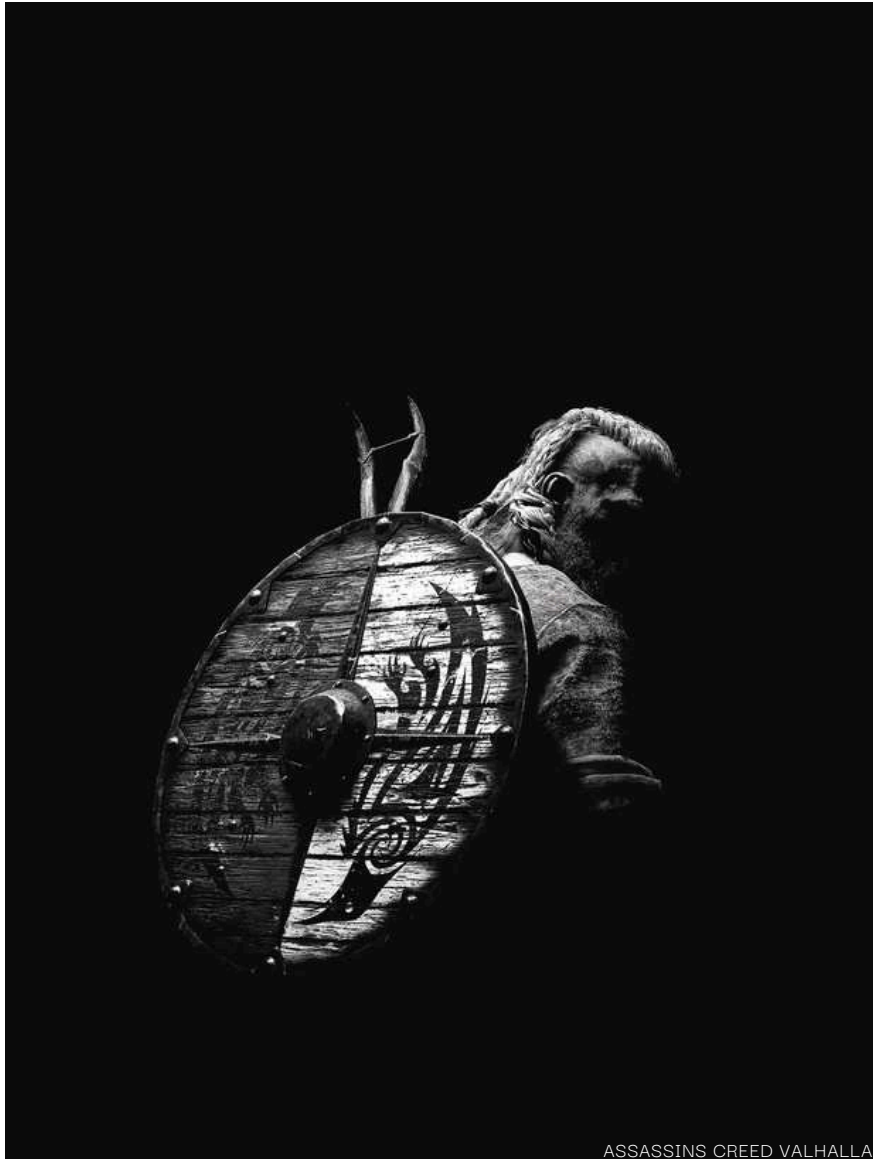
Learning how to use the lighting and taking advantage of the enviroment in a game is always a fun challenge in the vp process. I captured this shot very early on in Assassin's Creed Valhalla and I was surprised by the amazing light set up the game provided. I love to edit my photos to this style, but here all it took was the in-game photomode.

My name is Cyrielle, I'm 30 and I went back to gaming not so long ago after a 15 year break. I knew about virtual photography recently, when I wanted to share my shots of Red Dead Redemption 2 on social media. VP is a way to communicate, to express myself and my love for the games I play. VP and photo mode especially is also a way to stop time and admiring the details of the game, details that we don't see when we played. VP is my way to create little stories. I love movies and I'm inspired by them. I've noticed how a shot is worth a thousand words. And VP, like photography, like movie, like music, can also bring emotions.

That's what I tried to capture here. Well, to be honest, when I load the game, I didn't plan to shoot that. I was there for a badass silhouette shot. But when Arthur was in the water, the story I got in my head changed. Water is symbolic in many beliefs: synonym of a new life, cleaning our sins and resurrecting. So, I decided to capture Arthur questionning his old life, his actions and asking to himself who he is and who he wants to be, but in a way we don't see it during the game. I use his gun to express those feelings, as it's a symbol of his bad actions (I mean, the purpose of a gun is to kill, so..) and I make him look at it. I used a black and white filter and edited a bit with the photo mode tools and just like that I had my story and my silhouette shot.

I don't live by any quote though RDR2 has some I like. But I want to share my mindset: I don't know how long will last my VP's journey. All I know is currently it makes me happy. It's fun. It helps me in many ways including to cultivate my creativity. I live this life day by day and I'm grateful to be a part of this.
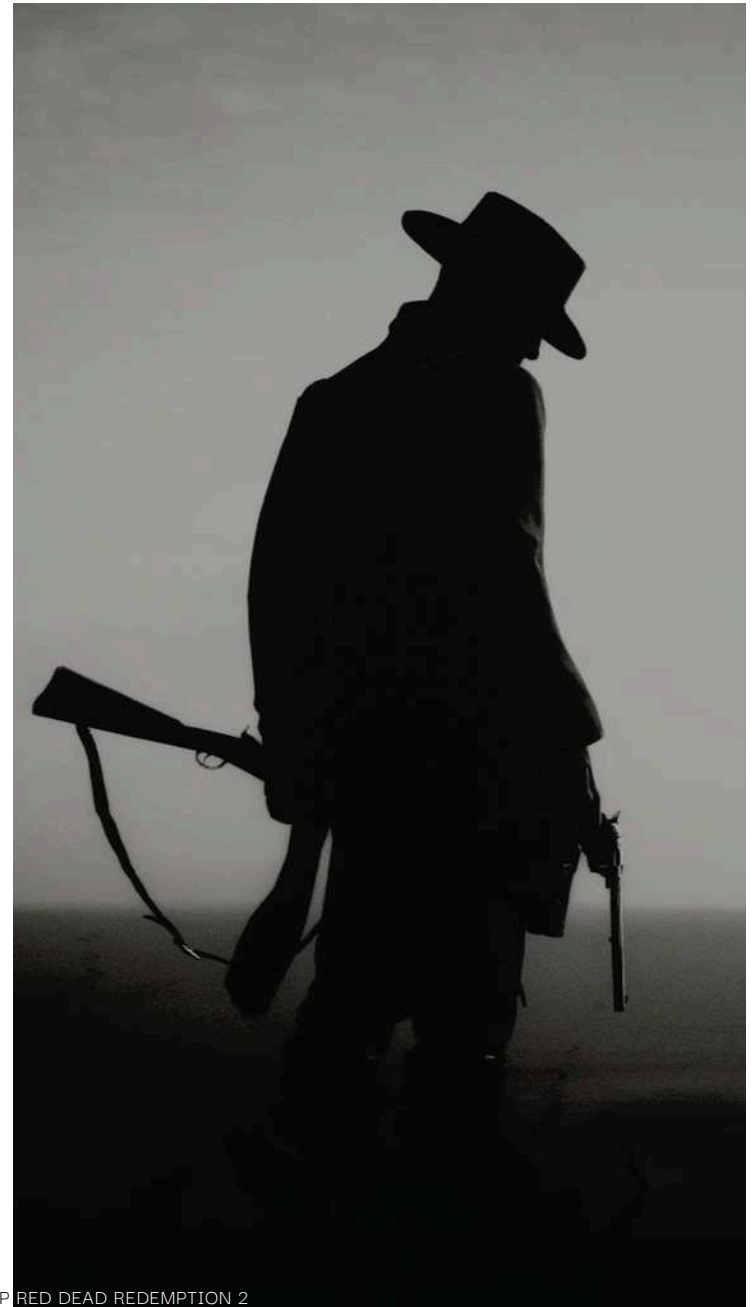
CYRIELLE_VP RED DEAD REDEMPTION 2

GHOST OF TSHUSHIMA EAGLETWB2

Ghost of Tsushima is one of my favourite Games of all Time. The Journey of Jin Sakai to reclaim what is Family Heirloom is extraordinary. The Emotions are being Portrayed so Emotionally. More over the best Photo Mode I have seen in any game. The navigation and plethora of possibilities for capturing several artistic images. Once I finished the game I always wonder how it feel to walk alone after all the emotion the protagonist had experienced which leads me to take this Picture.

Hi, I'm Mirko, On this photo I can say that in every shot I am looking for the detail that catches the eye. The black and white, the view from below, the gaze directed towards something or someone that make the scene more epic.

I experiment a lot in my shots and also learn a lot from the VP community. I think that virtual photography today is that added value that was missing, it makes the games worth replaying and learning more about.

M1RKO_VP THE WITCHER 3

RED DEAD REDEMPTION 2 NAOMIYOSEI

Hello.. My name is Naomi, I am 24 years of age and I am a relatively new virtual photographer from Tokyo, Japan! I began doing Virtual Photography in the late summer of 2022! I started off with only taking pictures of plants and animals until I slowly got used to using the photo mode.

This photo in particular was taken with less exposure to help capture the mood of the sunset being shown in the background. Red Dead Redemption 2 is also one of my favourite games to do virtual photography in, and it's the first game I've ever started doing VP with!

One of my favourite quotes to read is "Creativity takes courage." I often times find myself thinking about how creative I can get with a certain photo and how I can use it to inspire others!

Went through the first mission when I got to a point where I was high above the buildings and much further away from the city to where I can capture New York in its entirety with the horizon beyond. Set up the sun in a perfect spot that had a perfect glint and shimmer over Spidey, set up a few light spots that made the colour less darker and the rest is history.

JEDI SURVIVOR | THEFROSTYSM

Hello there! I go by FrostyVP here on twitter (X) and I started posting virtual photography in late October. As someone who has always been obsessed with the camera/visual side of film and video games mediums, virtual photography seemed amazing! Very quickly I learned it was a fun, creative, and accessible format/tool to learn and practice creating my own cool visuals with such vast and dynamic worlds to capture. I've been hooked ever since and I've learned a lot about photography/cinematography since I started my VP journey.

This shot comes from Star Wars Jedi Survivor which includes one of my all time favorite photo modes within a video game. My goal with this capture was to creature an action shot the highlighted the rebellious and unrelenting nature of Cal. I focused on the scale of the image framing the monster around Cal to create a David and Goliath sense of threat and with that threat comes what I hope is a sense of triumph as he strikes the beast with an uppercut swing.

I will end with a quote that has inspired me to be better since the day I heard it from one of my favourite shows. "Be Curious, Not Judgmental" -Ted Lasso

Photography has always been a passion of mine. I have a Degree in Illustrative Photography, majoring in Commercial Photography. Managed to be the Top Student of my cohort. So when games started to implement photo mode as a feature, it just comes naturally for me to get into it, and of course, falling insanely in love with it...lol.

How I do photo mode in any given game, is what I called, "Grab Images." Meaning, I immersed myself in the game environment, go with the flow, and let photo mode Ops presents Itself. Never really knowing or planning what to shoot/expect. The element of surprise whenever photo mode kicks in never fails to amaze me... every time, all the time. Imho, taking images and creating images are two fundamentally different things. Anyone can take images... super easy... aim and just shoot. Creating images is a totally different concept altogether. Knowledge of Photography is an invaluable asset.

FAV Quotes : Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep. -Scott Adams

Others have seen what is and asked why. I have seen what could be and asked why not. -Pablo Picasso

Q9J9P GHOST OF TSUSHIMA

RED DEAD REDEMPTION 2 SASKIAEMMISCHVP
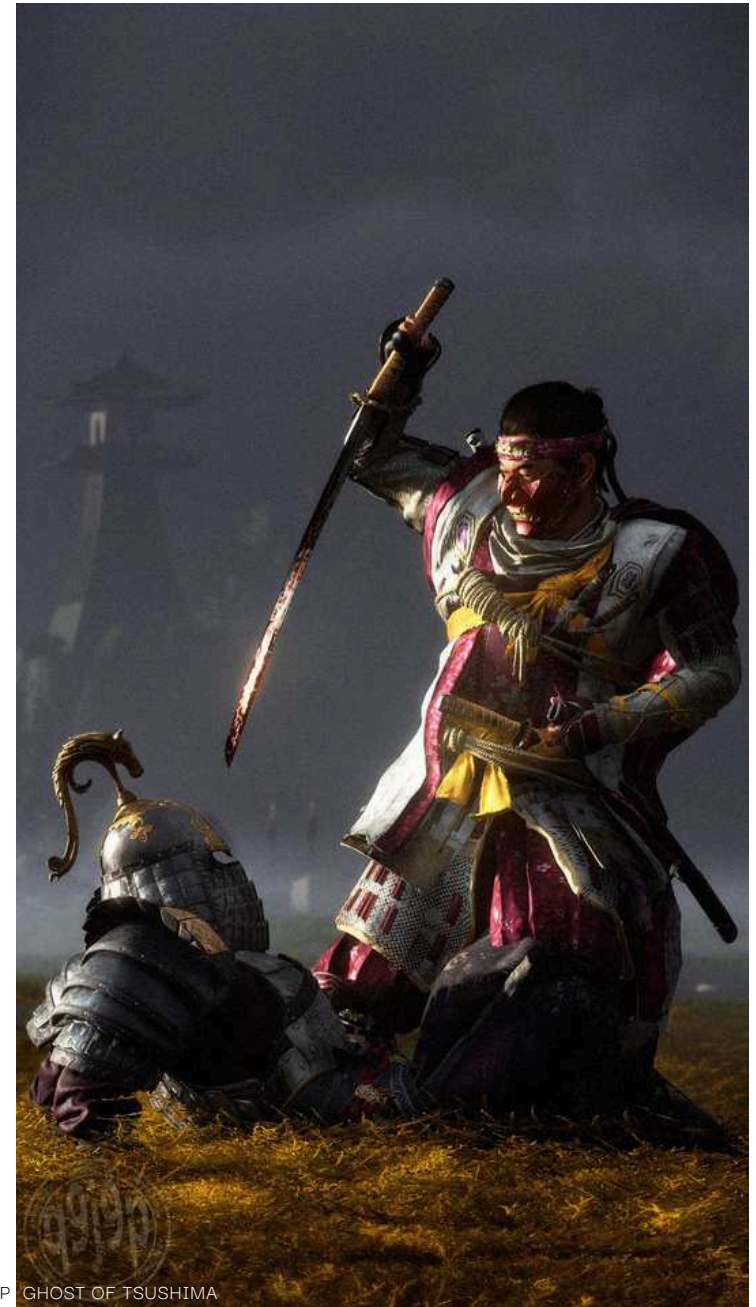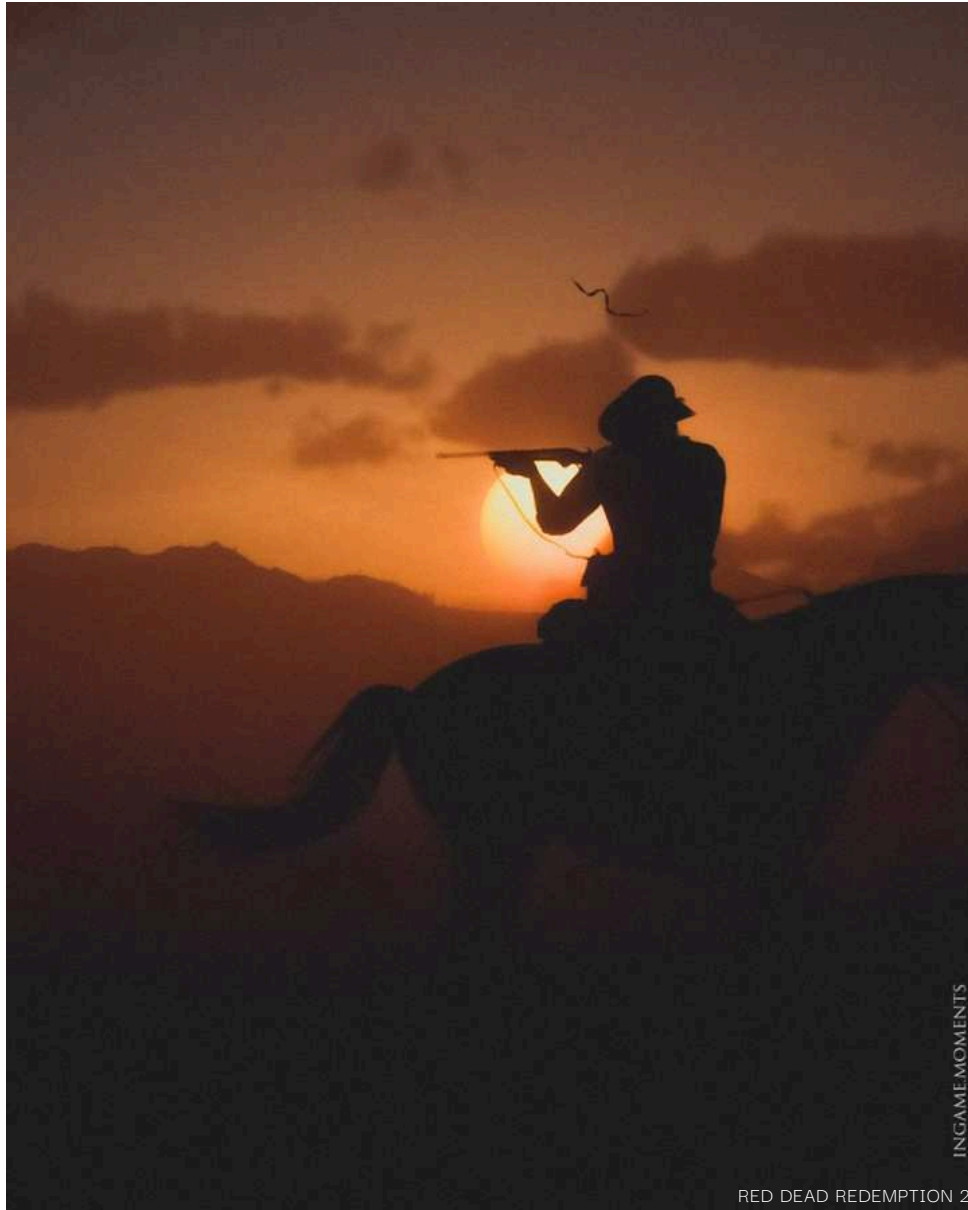
Hello, I'm Saskia, 27 years old and I come from Kiel in Germany. I've always been very interested in the scenes from games and always wanted to capture them, but the first game that I actually got to know or try out with a photo mode was Red Dead Redemption 2. It has been my absolute favourite game ever since, I love the open world and how detailed and lifelike RockstarGames has designed this game.

I have so much fun just riding quietly through the prairie and seeing where I can get the next snapshot. On the other hand, action-packed scenes in this game are absolutely insane, and I can't see the style of the old cities, weapons and clothes again.

Since I only have a PlayStation myself, my pictures are usually only taken in photo mode from the game itself, and then I edit my pictures as I wish. This means there are no limits to creativity and I try to exploit what is available to me. This is how my current silhouette image from Red Dead Redemption 2 was created. I was riding through the prairie in a quiet moment and saw a slight line of sun in the distance and thought to myself what would it look like if I shot an action-packed silhouette scene of Arthur Morgan on horseback in front of the sun.

When I take pictures like this, one of my favourite quotes always comes to mind - "Sunset is my favourite colour." Virtual photography is a great and creative passion of mine, and I think it will always remain so, because the world of video games was practically passed on to me from my father.

Of all the games I have ever photographed, the Batman Arkham series remains my favourite to do. Especially Arkham Knight. Being able to modify the rain that falls by one means or another and to give a scene another visual aspect is also one of my personal challenges. Batman in black and white with a ton of rain is all I need.

OLIVIER__CESAR BATMAN ARKHAM KNIGHT

THE CALLISTO PROTOCOL MARAKNIGHTVP

Greetings friends and VP's alike! Where to begin?…. VP has opened my eyes and deepened my appreciation for gaming these last few years, and what began as a simple hobby has shifted to a great passion. The immersion and control it provides has given me a greater appreciation for the incredible work and passion that game developers put into the titles we love to capture!

This shot from the Callisto Protocol is no exception. Being a huge fan of the horror genre, this game was everything I could ask for. Sci-fi, body horror and paranoia! Lighting, facial animations and textures here are top notch, all thanks to the power of Unreal Engine, making every shot exciting to dive into. The majority of this game is spent alone wandering the eerie hallways and tunnels of Black Iron Prison, which is now crawling with infected inmates and nightmarish creatures, and it's here where I begin my captures. The look of tension and paranoia on Jacob, the game's protagonist, adds some great shot opportunities that really sells the vibe and atmosphere within the game, and it keeps me coming back time and time again.

VP's and horror fans alike, I implore you all to give this title a go and behold the excellent work that Striking Distance studios achieved here!

I have been engaged in VP creation for many years, mainly working on CG image creation, but the real game photography should only be in the past few years. I have tried many methods and perspectives and angles of photography, so as to find resonance with the current work. Of course, I also learn from them and create your own style.

Hideo Kojima provides excellent photography themes, allowing creators to pay more attention to every detail. People should have the courage to make progress and move forward, but sometimes looking back, it seems that you can still notice the mistakes you made before and repeated reviews. The work is like this photo. Sometimes I stop to recall the past, be wary of myself, and ask myself what would you do if time could come back again.

DEATH STRANDING
DIRECTOR'S CUT @Heroic0816

I've been a VP for around 8 years. I received HZD 6 years ago for my B-Day, and it is one of my favorite gifts ever! Since then I have mainly posted about the series on my account.

This photo in particular is one of my favorite photos ever taken in the Horizon games because it is my most worked on idea! A few months before making this shot, I wrote a note in my phone just saying "x4 clawstriders and storm" I never went back to it cause my notepad ideas never see the light of day.

After thinking about it every time I played I decided to map out the storms high in the mountains so it would make a cool backdrop. Also mapping out easy paths to walk along that weren't filled with a lot of enemies. To make this photo I had to override a clawstrider and walk it to the next clawstrider spot, each time having Aloy get on and off each mount every few steps so the machines wouldn't disappear. Basically having to do this across the entire Tenakth lands to collect 4 of them. I did end up having to fight off a few enemy machines, and feed these mounts all my shards cause they would accidentally bump into each other and damage their health.

After walking them up the snowy mountain in the middle of the map, and failing to spawn the storm in this area twice, I was about to give up on the idea. Finally a few minutes later the storm spawned really closely and I quickly lined up each clawstrider. Then I did the lightning method where you flick the camera up and down after the first lightning bolt appears, to get a constant lightning spawning effect. The whole process took around 4 hours but I think the result was worth it! I like it lots and think it looks super unique!

I've always loved science fiction. As a kid growing up in a restrictive and highly stressed environment, science fiction was one of my escapes. The works of Isaac Asimov and Arthur C. Clark and others fuelled my imagination and inpired a sense of wonder in a world where that sense of wonder is all too often shattered.

In this shot I wanted to capture the sense of wonder, of exploration, of the unknown. Of hope for a better life and future, away from the constraints of Earth. I hope this shot inspires you too, and if it does, I have succeeded.
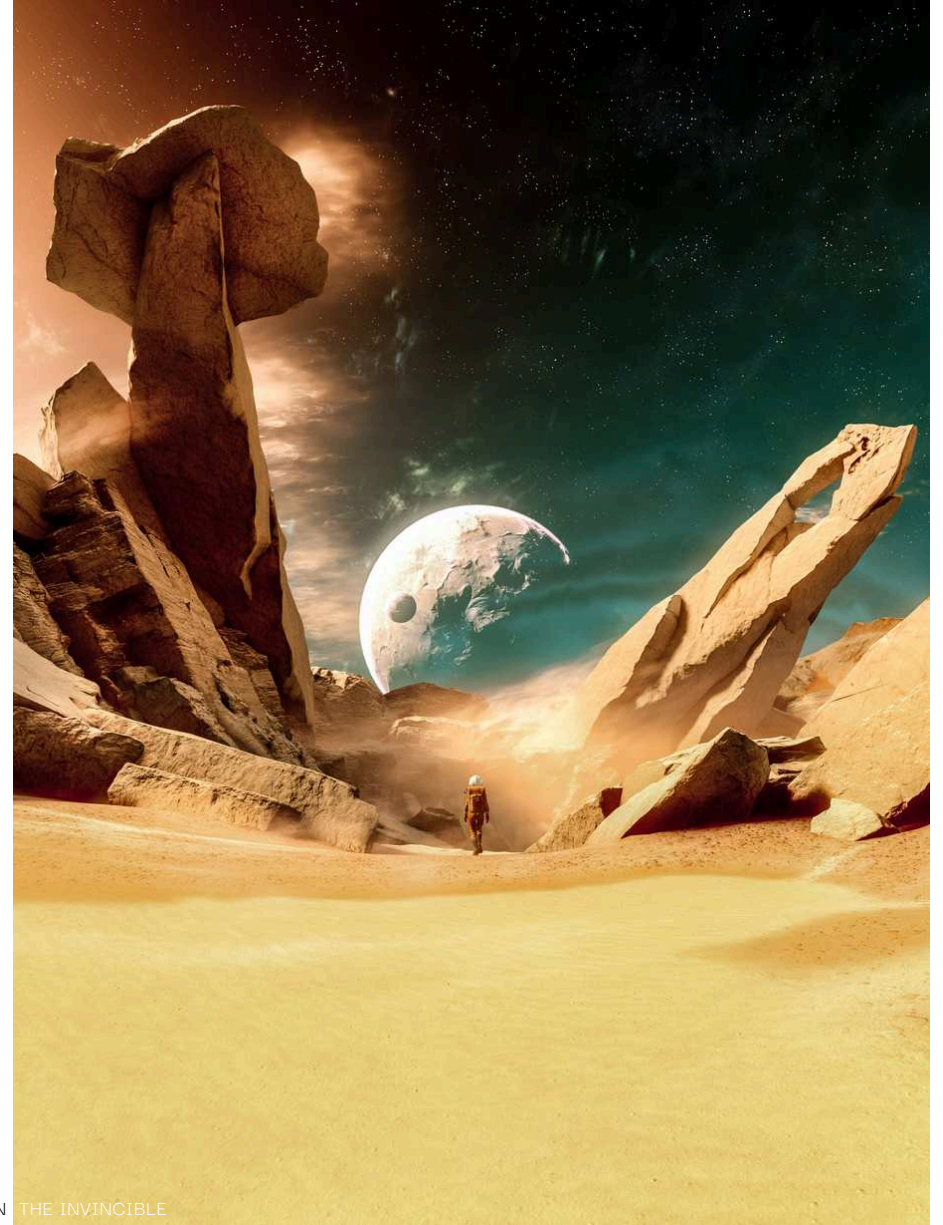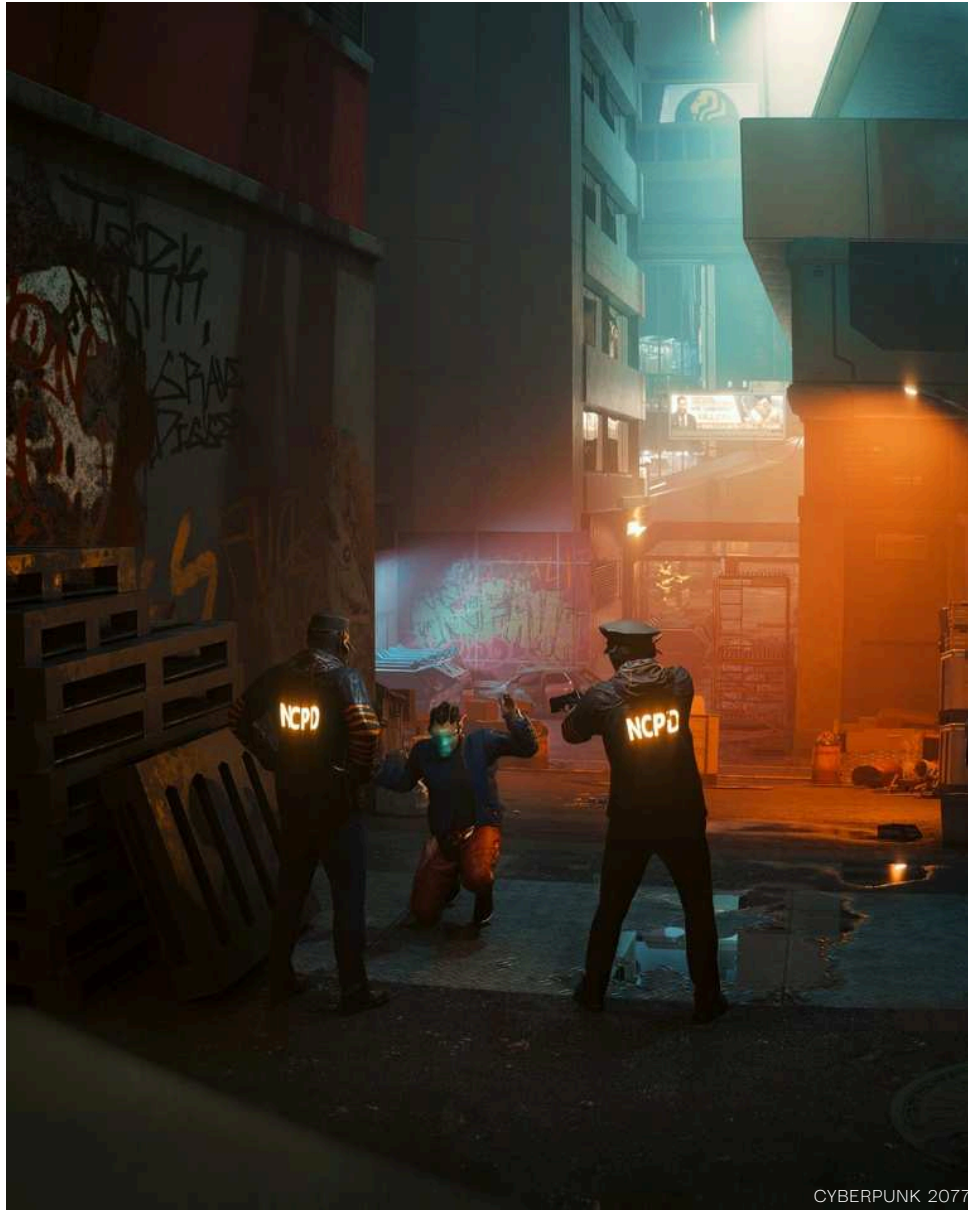
CYBERPUNK 2077 EMERALDENVOY

Cyberpunk 2077 has been one of my favourite games to capture for years now. Night City is such a beautifully crafted location filled with interesting characters and details that really bring the city to life! And with countless different mods on PC, you can really get creative with your photos.

For example, in this photo, the three characters were not there originally! Using the 'Appearance Menu Mod' I spawned in the two NCPD officers and the Scav and posed them as shown in the photo.

Despite its glamorous appearance, Night City is a dystopian city and so I like showing that in a lot of my photos. I also find a lot of inspiration from the concept art for Cyberpunk 2077, which really captures that dystopian atmosphere. I'd definitely recommend looking at it sometime!

My name is Jean, I'm a 30y old game developer and I've been working at Ubisoft Paris Studio for the past 5 years. Within that time I've shipped Watch Dogs: Legion, worked on Beyond Good & Evil 2, and am currently working on Star Wars: Outlaws. I've always been very visual-driven, and have a photographic memory.

So back in 2018 I started grabbing (pretty bad) shots in games i enjoyed, to commit them to memory and help me fondly remember my time with them. A few years later, I got into actual VP and began figuring out what I like, and what my style would end up becoming.

As a game dev, I'm well-aware of the amount of work and dedication that goes into creating characters and worlds that resonate with players and stand up to the close scrutiny allowed by photo modes while operating within the technical constraints of each target platform. When playing games, it can be hard for me to take the "game-dev hat" off and take the game for what it is; I often end up dissecting it mentally, trying to figure out why a certain feature was implemented in a specific way, where a weird graphical inconsistency could come from, or how the team achieved something I am wowed by.

But then when opening a Photo Mode, I often find a certain stillness, a peace and quiet, in which I can solely focus on creativity and try to tell a story in a single shot. In this set, I wanted to explore the themes of feeling like a stranger in your own world, as if it had simply moved on around you, leaving you behind, stranded in its wake.

In the first shot, I tried to convey this divide by having Spider-Man Noir be purely B&W while the brick wall in the background is coloured in bright and deep shades of red, purple and pink. In the second shot, the colours of the city are more muted, slowly but surely ushering in a new era; Spider-Man Noir clings to whatever he can to stay relevant and move on with the rest of the world, but he can feel himself slipping away.

I believe games are at their absolute best when design, art and technology coalesce into such a consistent whole that each individual element melts away, leaving you with pure emotion. I'll leave you with this quote, inspired to me by Robert Krekel's speech at this year's DICE Awards - "A feeling, becomes a mouse click, becomes a pixel, becomes a shot, and becomes a feeling once more."
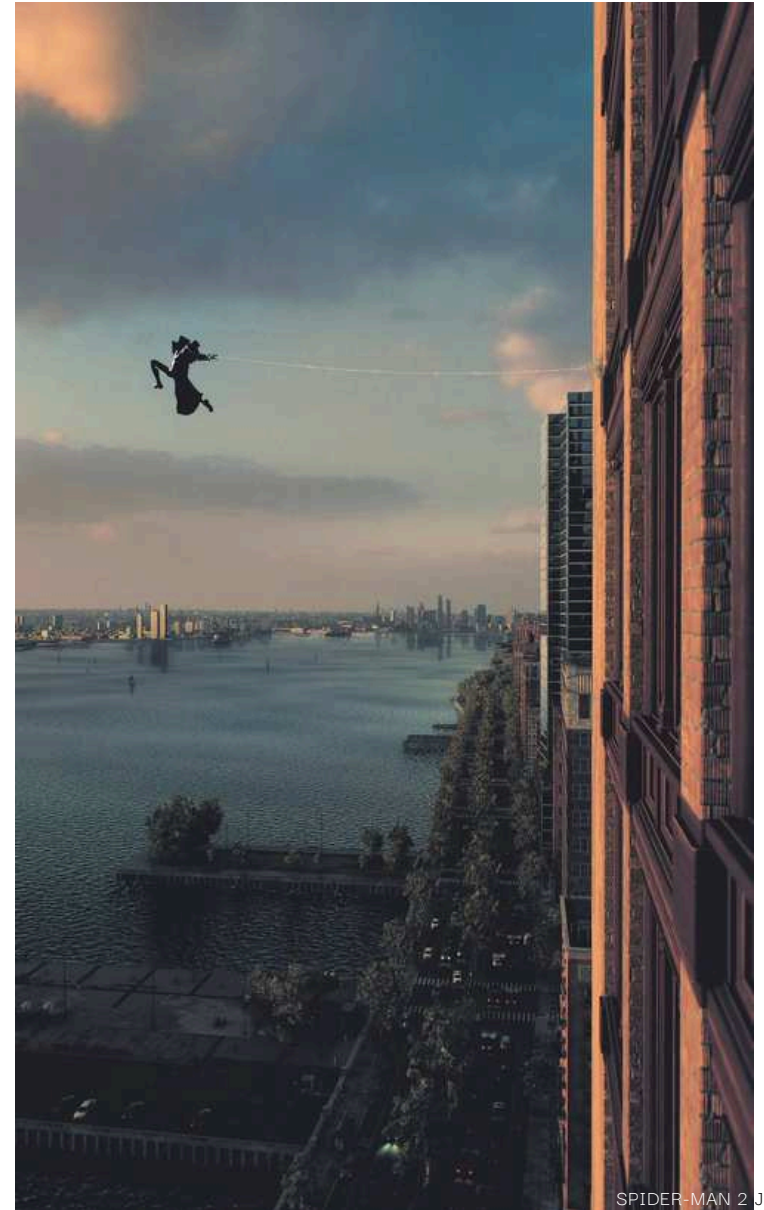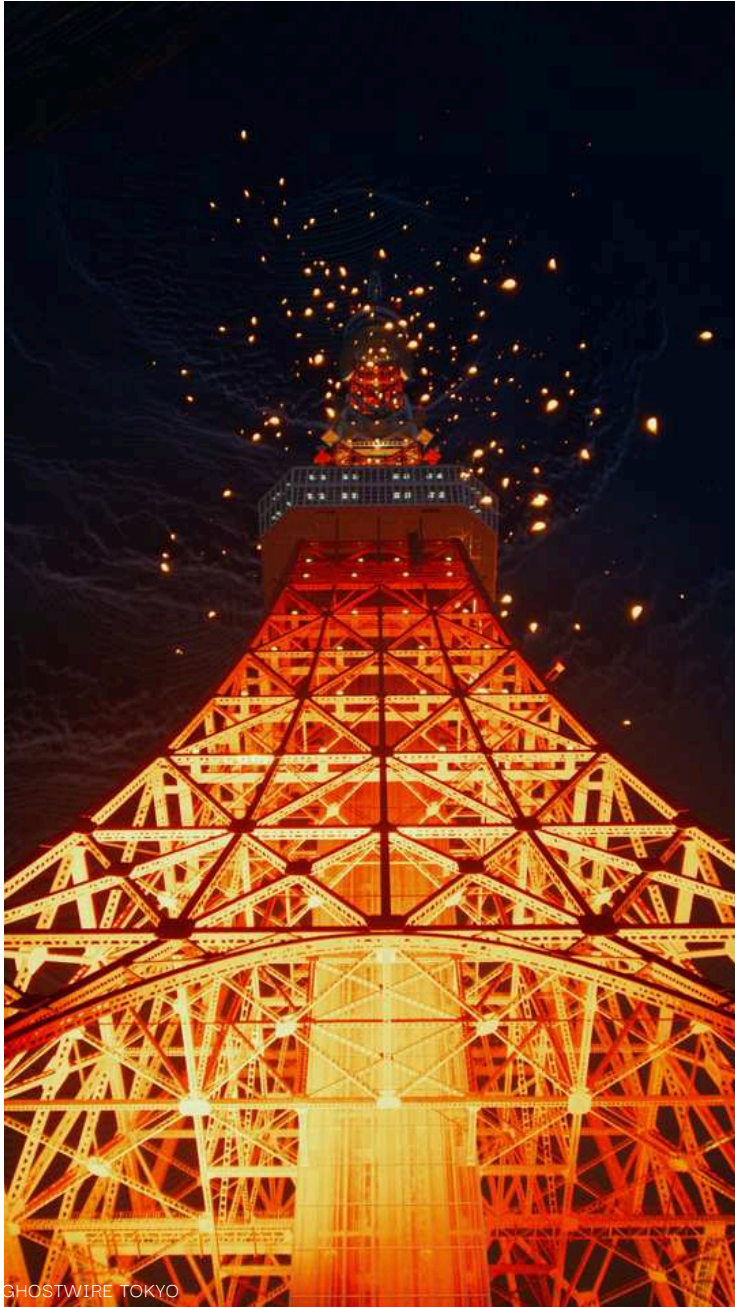
The photo happened by accident, it was already the end of the game. A tower in the night sky with a storm above it, the culmination of the game and in the photo I depicted this moment.

SON_OG5VP

SPECIAL INTRODUCTION BY AARON JASON ESPINOZA.

Son_OG5 is his own pioneer in the Virtual Photography space. The guy takes awesome shots, period. But he find ways to creatively remix them to new levels, using whatever tools at his disposal - in-game or otherwise. Gotta appreciate the creativity and his love for the craft. OG5's sense of community goes beyond his own as well. I commend how much of an interest he takes in everyone else's work, uplifting more than his own. Keep doing your thing, Son_. You're great at it.

Hello, Son, could you tell us and everyone reading a bit about yourself and how you came to discover virtual photography?

Hi I'm Malcolm and I am addicted to Spider-Man...this is when everyone says "Hiii Malcooolm"... I've loved Spider-Man since I was about 1 or 2 (My parents would attest to this.). Seen every Spider-Man movie debut in theatres.

So originally I was not interested in Virtual Photography whatsoever. Thought it was useless and a waste of time even... yeah, that was all the way wrong haha.

Marvel's Spider-Man: Miles Morales was my very first PM (fitting right?). I started out in the Playstation communities, back when those were a thing. I genuinely found that Spider-Man being my favorite comic book hero and first subject helped tremendously in discovering my love for VP.

We'll start easy, what is your favourite
game to capture and why is it
Spider-Man?

For those who may not know this, my favourite game to capture is Spider-
Man. I love the game already, it's my favourite super hero, but aside from
all of that the game has one of the best photomodes of any game I've
shot in so far. From the custom lighting to all of the various filters, it
provides so many different avenues to a final product.

Now for one a bit harder... Out of all
your shots, which one is your favourite
and why?

Whoever wrote this question should step on a Lego, but I'm going to
answer very reluctantly haha. To your right is my favourite shot I've taken.
In every way I believe it captures the essence of it's subject. The webs,
his eye and the symbol on his chest emerging from the darkness, and his
pose. The shot truly screams classic Spider-Man to me.

Run us through your perfect photomode.

All custom lighting options and filters from Spider-Man. Filters, Time of day
and weather changes from Ghost of Tsushima. All the camera tools from
Horizon forbidden west. 3d photomode feature from Lords of the Fallen.
The ability to progress the time of animations from Rise of the Ronin.
Completely free camera.
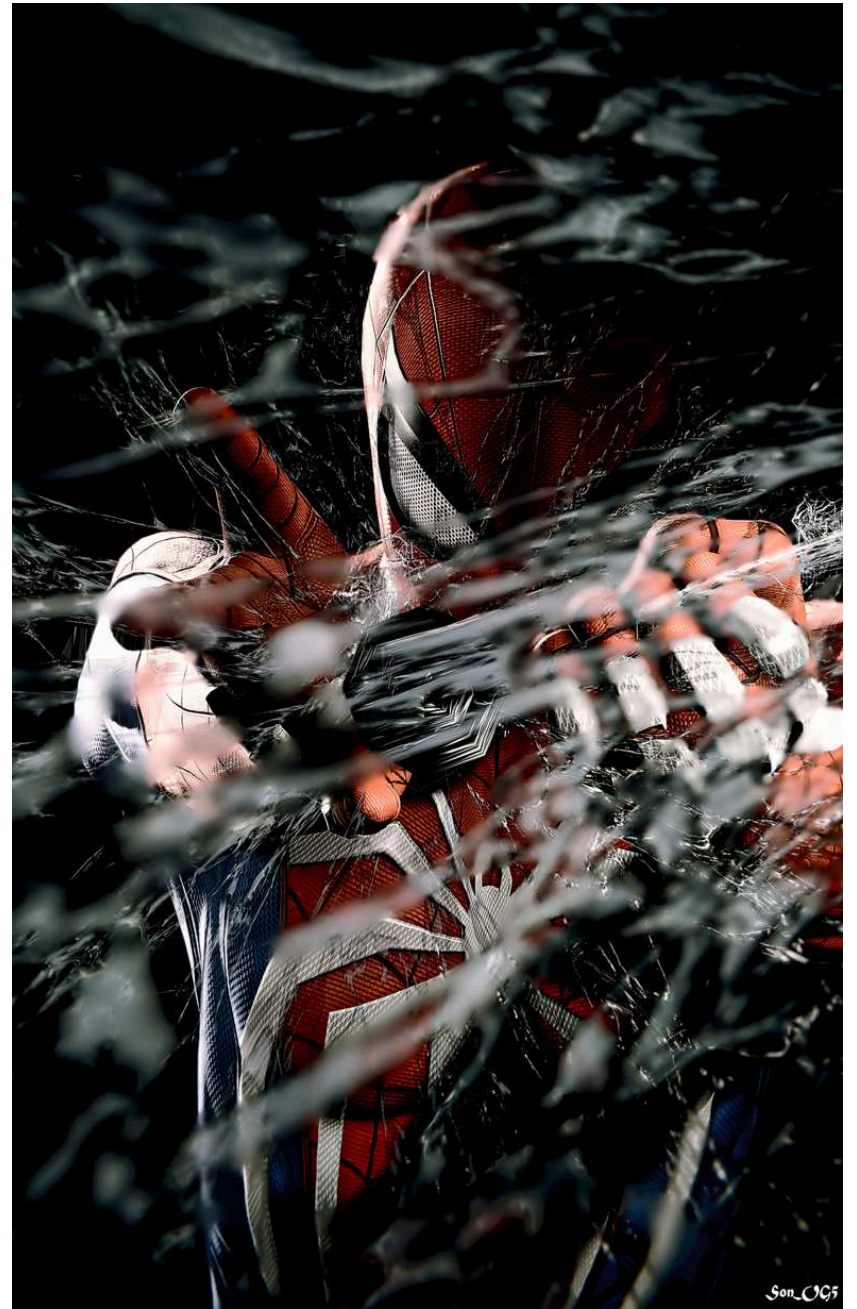
You are known for creating excellent shots in Spider-Man using only the photo mode, no post editing. Do you still prefer editing in game to using post editing software?

For the bulk of my time as a VP I did not use editing software due primarily to lack of knowledge and experience. I wouldn't say I prefer to not edit my photos, considering in the recent months I've begun to. However, I would say that if there's anything I learned is that the foundation of the work is the absolute most important piece in any form of art since it is what the rest of your work will be built on.

Having a good length of time within my virtual photography background having not edited photos I truly believe has created a very strong foundation for my work to stand on whether I use post-editing or not.

Do you have any background in the arts and do you find inspiration in other artforms/media?

I have no professional, educational or technical background in the arts. If drawing a bit when I was fairly young counts then sure haha. I do have a pretty artistic family though and I'm sure it trickled down the line a bit. My father is fantastic at drawing and has played the bass since he was a teenager. My brother can also draw and produces music. My sister is a writer as well and my mother has some skills in decorating.

As far as inspiration from other artforms, I have always been inspired by anime, comics and movies. Especially anime though. Anime has a massive influence on my work. The understanding of composition, shadows and colour grading in the anime I've watched have given me a lot to pull from.

Do you have aspirations for your future VP? What would you like to achieve?

Yes, a follow from Yuri Lowenthal and Nadji Jeter, the voice actors of Peter Parker and Miles Morales respectively would be absolutely massive. Also I would like to turn my VP into a profession within the gaming industry. I also have one other aspiration regarding Marvel games in general for VP, buuuuut I'm keeping that one secret for now hehe.

Where do you see the VP community in 5-10 years and what would you like to see within the VP community itself?

Hopefully the individuals within the VP community will begin to have monetary value to the gaming industry within 10 years. I would like to see the artform be valued as much as live streaming, pre-made video content, digital art or any other form of media. I truly want Virtual Photography to no longer have a question mark at the end of it when the average person comes across the term.

A couple things I'd love to see within the community would be what I like to call a "spectacle". Meaning more events that are held by companies both in and out of the gaming industry. More VPs creating shows, blogs, events and their own communities. VPs going the extra mile to push the artform to a point in which it cannot be ignored by the masses. Gatherings for individuals to see our creations outside of just social media and online platforms.
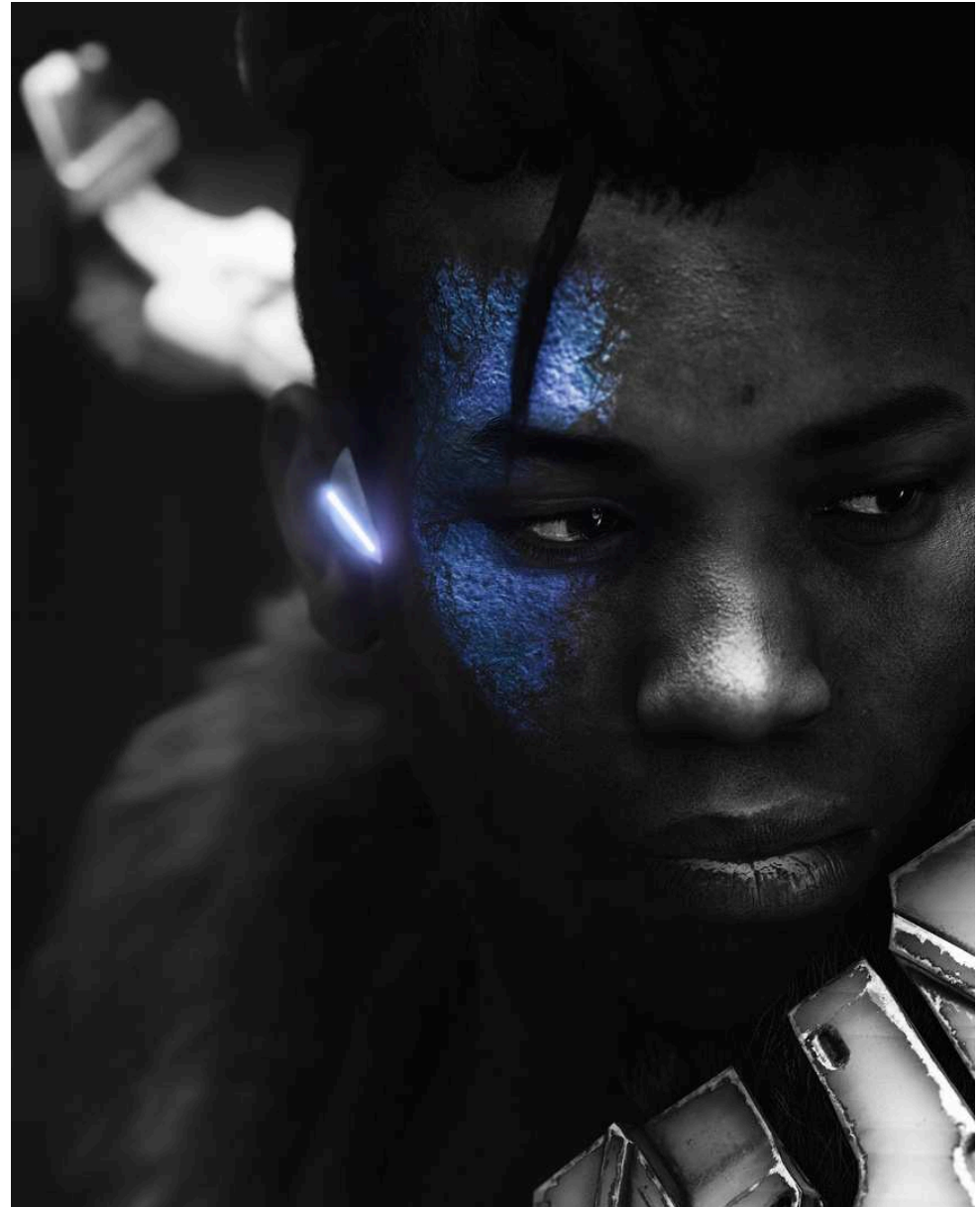
You are an inspiration to many within the Spider-Man game realm, who has inspired you to do what you do?

Honestly, a man by the name of Kyler. One of the best friends I've ever had. Unfortunately he passed away in May of 2023, but I will never forget that he was truly the first person that genuinely believed my art could go so much farther than what I originally had set to achieve from it. He even said he was going to purchase a masterclass in photoshop for me hahaha.

I will always remember when he told me I had a God given gift and that him pleading for me to turn this into something in my life. When he passed I almost quit. His words of encouragement are one of the only reasons I still continue to this day.

冥人
武士

追之段
離之段
破之段
守之段

BANISHERS

GHOSTS OF NEW EDEN

We talk with Stéphane Beauverger, Head of Narration and Ifreann, Game Designer from DON'T NOD about Banishers; Ghosts of New Eden and its photo mode.

This is DON'T NOD's first photo mode, correct? What was the decision behind including one?

Ifreann - Indeed, the photo mode is a brand-new feature at DON'T NOD! Its development came a bit late in the production of Banishers but I think we always thought about having a photo mode from the beginning. Aside from Vampyr, released just before the arrival of most of photo modes and their popularization, Banishers is our first semi-open world. Its setting makes it a perfect candidate for a photo mode. Along the production, we saw the potential of New Eden, of its characters, its landscapes and its atmosphere increasing, quite so it became a must-have for us. It is our way to do honour to Banishers' potential and offer to players the opportunity to appropriate the game in their own manner

(captures by Spectral_lens, Cll3ar)

The world of Banishers: Ghosts Of New Eden is definately one of our recent favourites to explore. The folklore, beliefs, and fears of its inhabitants touch every aspect of the game, creating an excellent setting full of atmosphere for the ghost-hunting duo, Antea and Red. Was the fictional setting of New Eden, inspired by New England colonies, always the intended location for the story?

Stéphane Beauverger - Because of the melancholic and gloomy mood we wanted to bring into the game – ghost stories are supposed to be sad, are they not? – we knew from the very start that our story had to be located in some secluded area, during an era full of superstition and fear of the supernatural. A land largely unknown by its inhabitants. A place full of hypocrisy, secrets, and unspoken guilt. So, we quite quickly decided to create a fictional town largely inspired by the Salem witch trials, during the early colonization of Massachusetts. It was the perfect fit for our story.
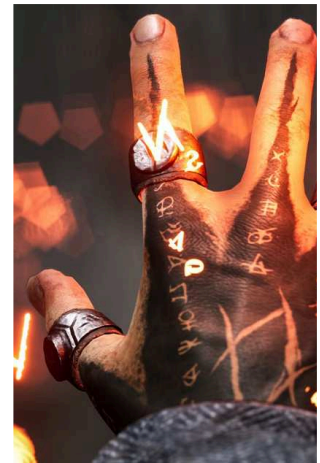
As a bit history geek, especially fascinated by the early American colonies of New England, I was thrilled to see references to real historical figures like Cotton Mather. Were historical figures like Mather and his involvement in the Salem Witch Trials an influence on the characters or storylines within the game?

Stéphane Beauverger - Yes, he was, and he was not the only one. Anne Hutchinson, John Cotton, or Roger Williams were also great references to build up some of our NPCs in the game. In New Eden, a lot of dilemmas are about moral fiber, superstition, insincerity, and unspoken secrets. During troubled times, the good will or malignancy of one person can bring light or tragedy. And the stories of the early American colonies were full of such strong characters.

(captures by Cll3ar, AlexKonstantin, TuridTorkil)
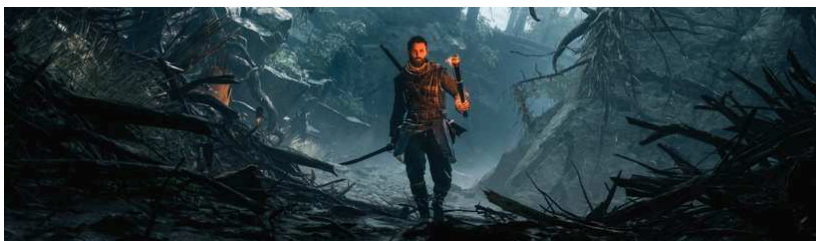
DON'T NOD are known for their heavy hitting stories and moral choices within their games. How do you balance creative freedom of the photo mode while maintaining the games story telling integrity?

Ifreann - I would say that it is essentially a matter of point of view. The photo mode can spoil a part of the game content in a way: some unknown characters can be discovered through the photo mode, some locations or points of interest can also be revealed through photo mode (buuut sssh, don't cheat, okay?). Is it problematic or not? This question has been asked often during discussions with the dev team. From my point of view, I don't think it is an issue: by using the photo mode, we admit in some ways that it is a different game mode, where players can "manipulate" the world, its characters, its mood... in order to share their vision and interpretation of New Eden. To accomplish that, players must have enough freedom to express themselves. A good point too: it can pique their curiosity, like: "oh, who is this character?!" and push players to continue playing. I think that a well-thought out and controlled photo mode can be full of benefits!

Of course, it is also a matter of dosage: to be spoiler-free (especially about game spaces and atmosphere), we chose to limit the free camera range without being too restrictive: players can then freely navigate an area they already know. There are a lot of ways to not alter the game experience while using the photo mode, like intentionally hiding specific elements and even by thinking about how to name some parameters and options like filters. I think (I hope) we managed to accomplish that.

## What went into making and designing a photo mode?

Ifreann - A lot of stuff actually! Aside from budgetary, time and production considerations, and staying realistic about features we want to implement, we have to wonder about the content of a photo mode: its purpose and how relevant it is.

On the design side, I dug into a bunch of existing photo mode references, from the simplest ones to the more complex. I am lucky to already be a photo mode user (and even more now, actually! :D), so I did not start from zero. I also did some research about real photography to have a better understanding of differences and similarities with virtual photography.

I asked myself a lot of questions about how and why a feature works like this or like that; and if we want to have a similar feature on Banishers' photo mode, how it should be implemented to answer both players use and game constraints. For instance, is a stickers option relevant on Banishers? Not really, considering the setting of the game. A weather or time mode, then? Yes, why not, but the feature does not exist in game and it needs to be created from scratch, just for the photo mode. Plus, such a mode can conflict with the defined setting of some areas and game parts.

Our questions were quite the same for essential features: what should our maximum free camera distance be to be permissive and spoiler-free at the same time? Is there a specific reason to limit the tilt? Etc. Once all these features were dissected and finally designed, I listed them. Then, we had to prioritize and sort them. After that, dev magic performed! We test, break things, fix them and try to find the fine tuning for each feature, all of this during these six months of photo mode development.

Banishers' photo mode has been released in its most essential but complete possible form. We know we still have a lot to improve on but we're already working on it. We expect to offer players an ever more complete and immersive experience – with the photo mode of course, but also in our games! ;D

(captures by Cll3ar, photomodereviews, Marikamew)
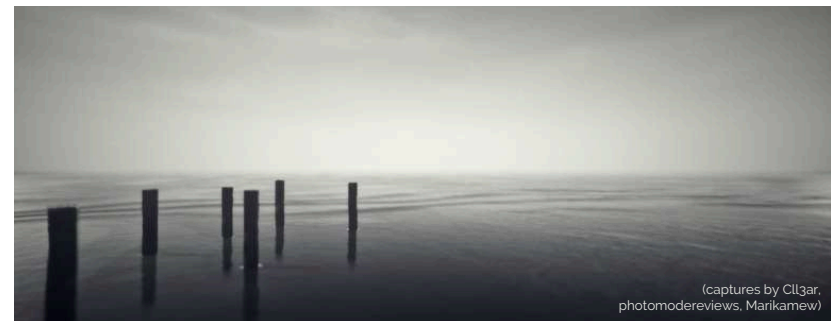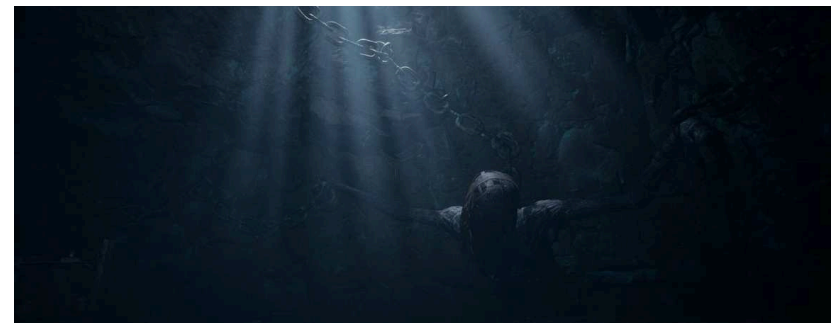
You've recently updated the photo mode, thank you by the way, which now allows up to get closer to the characters and environments and improved the DoF options amongst other things. Was the update originally planned or was it caused by feedback from the community and were there any features you wanted to include but couldn't due to time or budget constraints?

(Ifreann, Game Designer) It was planned, yes and no. At the beginning of the photo mode development, we would let players go almost wherever they want, the free camera range was particularly permissive. However, some constraints I talked about earlier pushed us to stay reasonable. Actually, it is always a matter of tolerance between what can be seen and what SHOULD BE NOT seen, some devs being – quite rightly – reluctant about the fact to let player see the "behind-the-scenes". Through discussions and feedback, we understood that we could not hide
everything from players if we give them enough room to maneuvere. Accordingly, community feedback constituted important arguments to push our modifications. Thanks to them, we've been able to provide the photo mode update to the community.

On my side, I still do monitoring – on Banishers' photo mode but also on other photo modes – to try to adapt photo mode design to users' expectations and needs. It is not something easy to do, considering all the stuff involved in a photo mode development, but we're trying our best anyway!

About cut features: we have indeed a list of few ones we wanted to include but time, budget and priorities forced us to make choices. If I can share some of them with you, I would say: fog density and colour management, chromatic aberration management, being able to activate or deactivate Antea's Unveil mode, no matter the selected character… There also were more ambitious and expensive features like a cinematic management mode (being able to play, pause, rewind, etc. sequences). Although there was great motivation from the team for these kinds of features, it was a bit too much for the scope of the project!
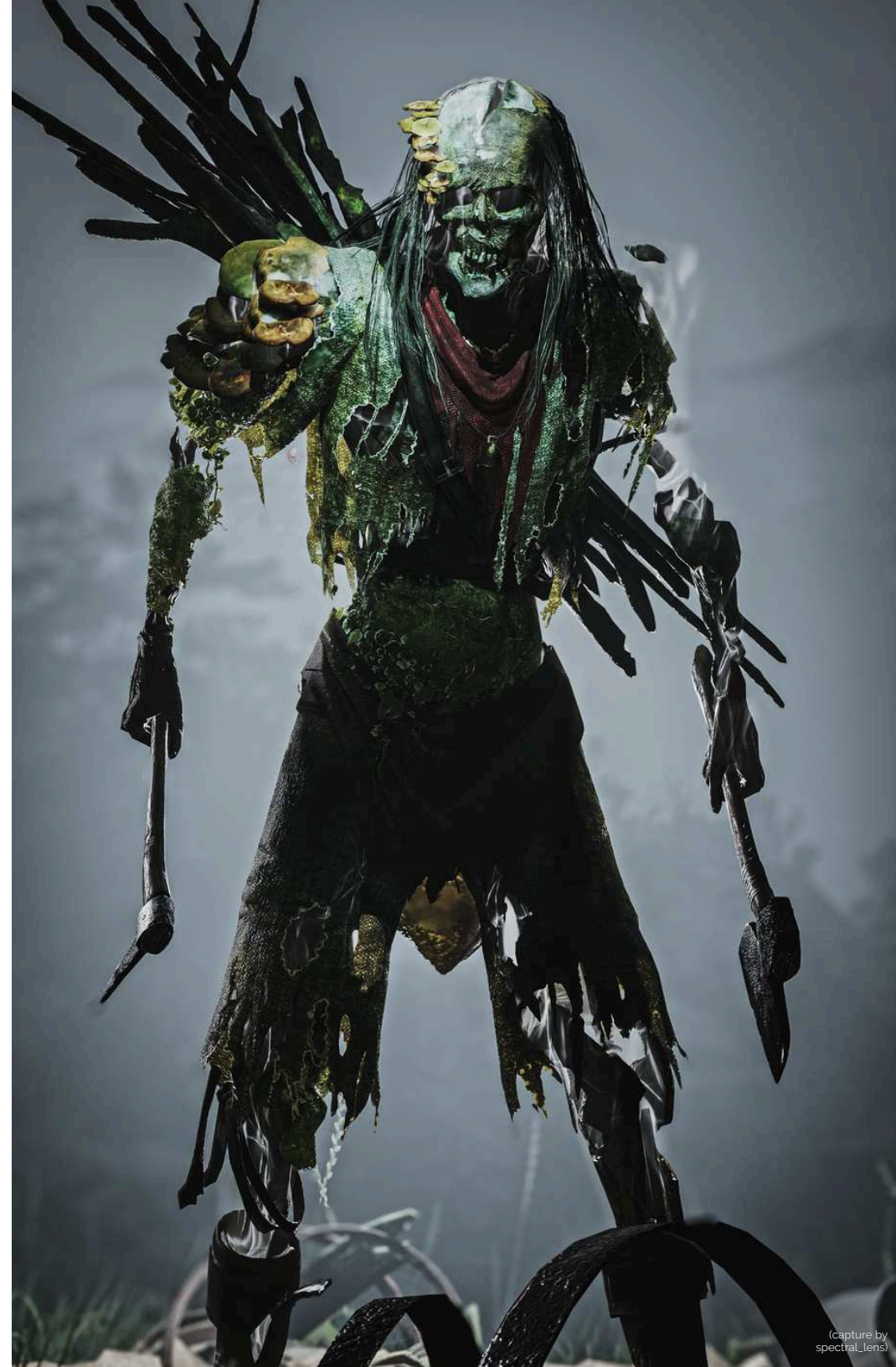
Something we've often wondered about photo modes is why do you enable Photo Mode features in cutscenes but restrict camera movement?

Ifreann - It wasn't the case initially: at the start, in the photo mode, during sequence mode (dialogues, cutscenes...), we were able to freely move and customize the camera. Nevertheless, we quickly saw that sequences have been imagined and created in a certain way and some features of the photo mode, the free camera in particular, were incompatible with them (a "backstage" which wasn't really clean, incompatible light scenarios because they have been created for a very precise composition, etc.). Until the last moment we tried to bypass these issues and to find fixes but unfortunately, we had to cut all camera movements and parameters for Banishers. Since the photo mode arrived a bit late in the production pipeline, we had less time to completely focus on it.

Have you seen any particularly creative or impressive shots by players in the community?

Ifreann - Countless! I tested the photo mode a ton of times and I'm still impressed by the way players appropriate and use it. In particular since the update of the photo mode, I saw a lot of varied shots (very close portraits, landscapes shots, action shots, still life shots...) and I am happy to see that the update allowed the community to push its creativity further. It is always a pleasure to discover Banishers from another angle!

Are there any special shout-outs you would like to give to your teammates who have built this amazing game?

Ifreann - There are a lot of people to pay tribute to but it will be too long! Therefore, I want to salute the work of all people who collaborated with me on the photo mode. It was not simple to start from pretty much nothing, but they trusted me about the design and they succeeded in creating very cool things in a limited time, so thanks to them and bravo! Also, a big thanks to my managers and producers who entrusted me to design the photo mode, I really loved working on it and I hope I will have opportunity to continue to improve it. Overall, big thumbs up to the Banishers team who threw themselves body and soul into this project. You nailed it

Lastly, did you resurrect or ascend Antea?

Ifreann - Antea encountered different fates through my tests, however Ascension is my personal choice. For me death and grief, as tough as they may be, our integral parts of our existences. They allow us to realize how it is important to enjoy little things in our lives, to enjoy our beloved relatives and overall fully live our lives, because we don't really know how and when it will end. Ah yup, it seems a bit morbid but not at all: what I wanted to say is that we are lucky to be alive and to be able to feel so many varied things, so let's seize these moments!

TPM SPIDER-MAN
Special Community Theme March, 2024

SOLEMIST

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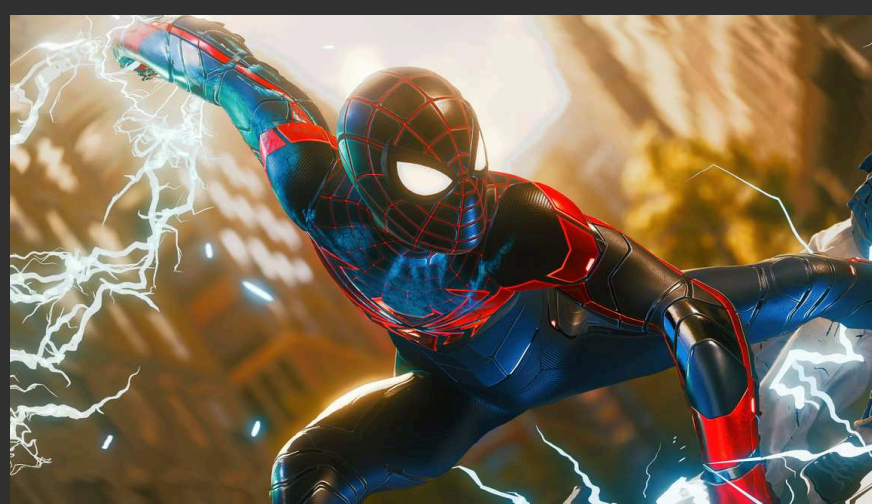
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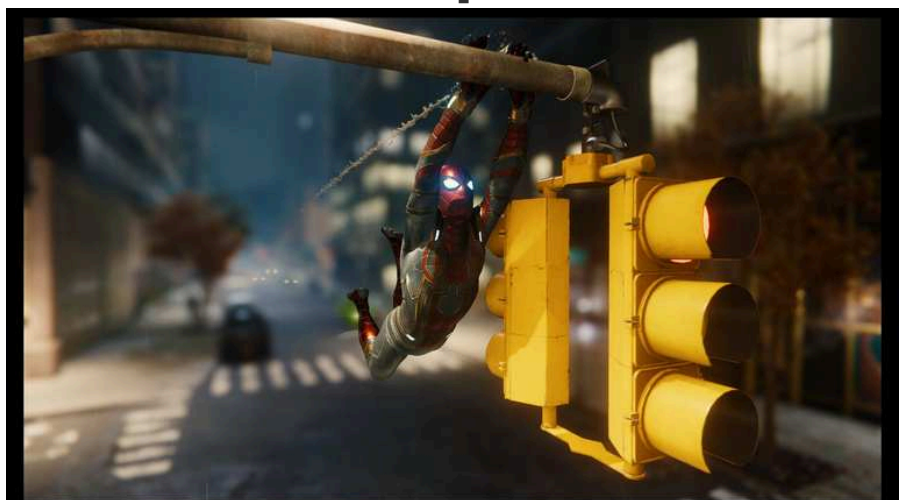
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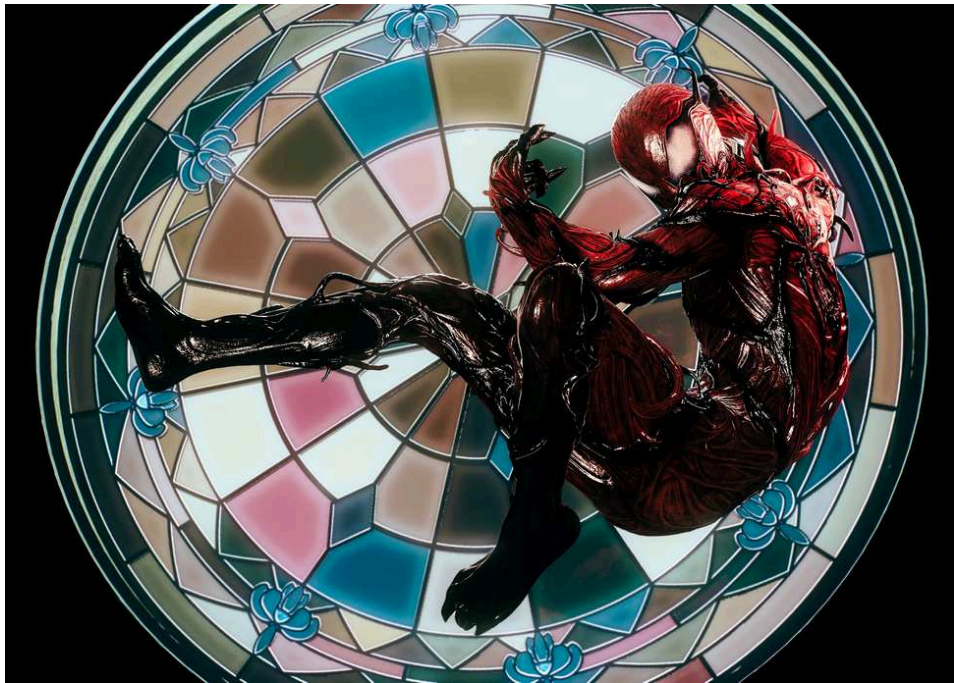
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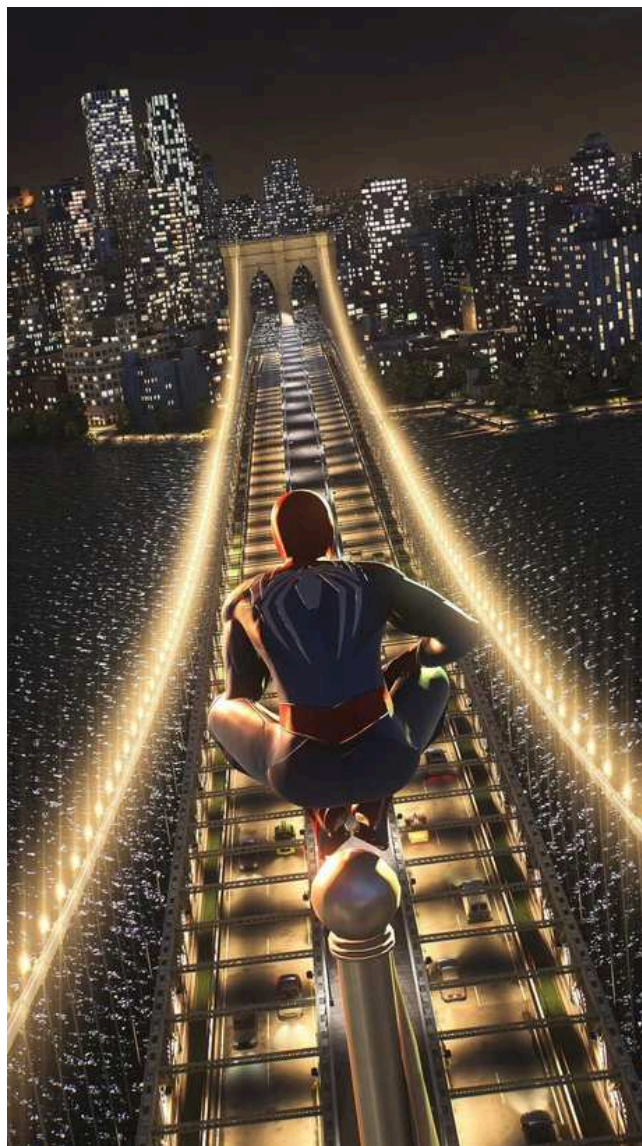
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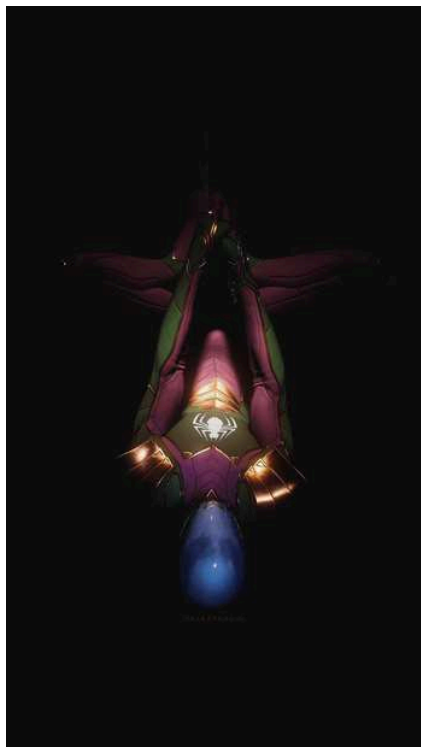
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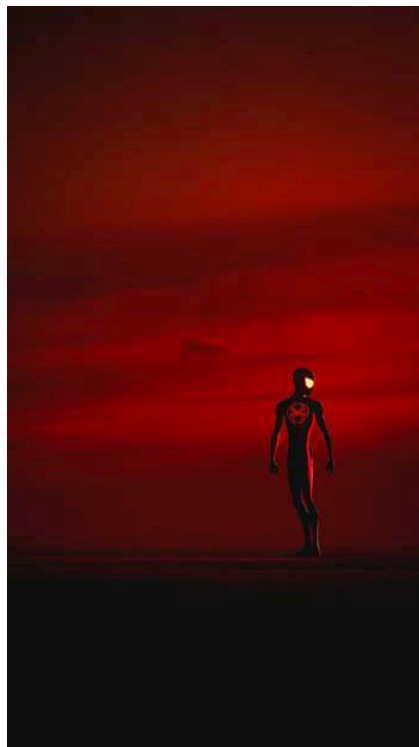
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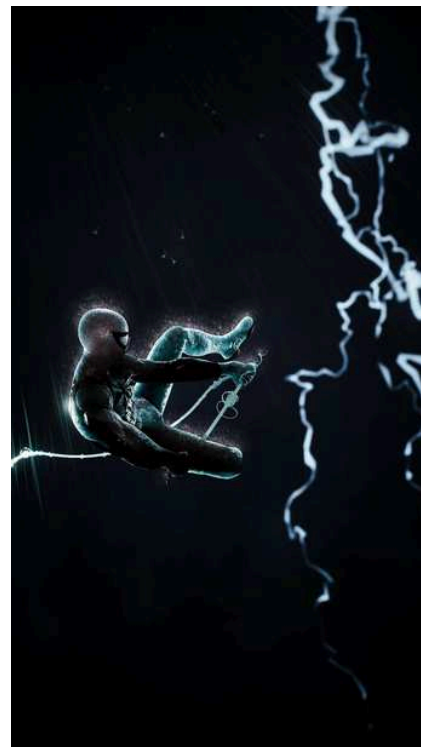
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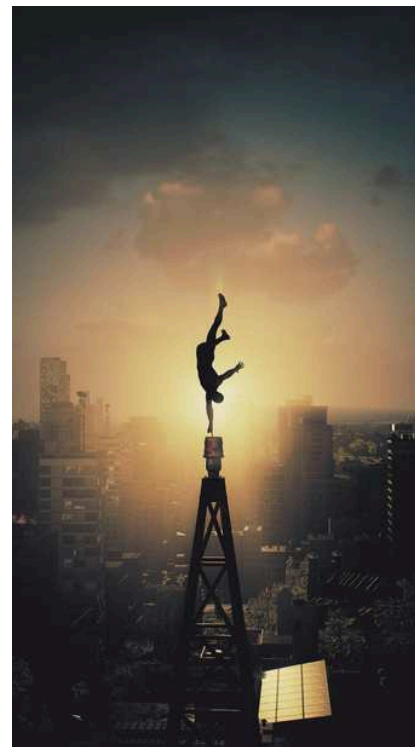
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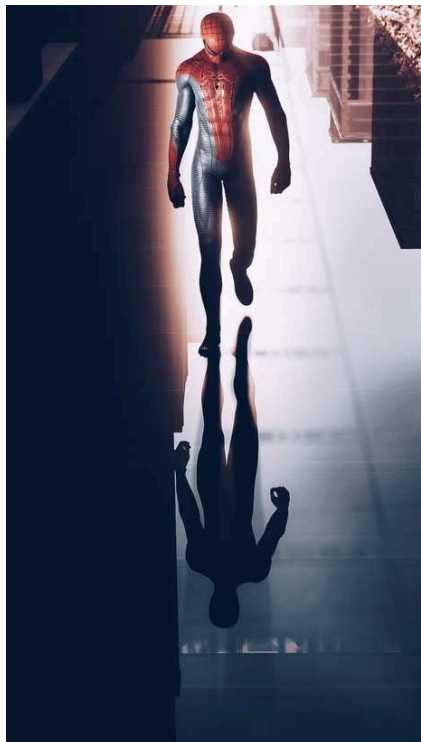
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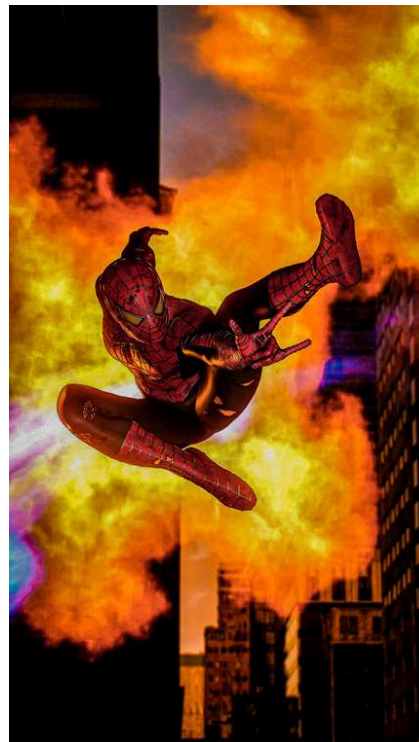
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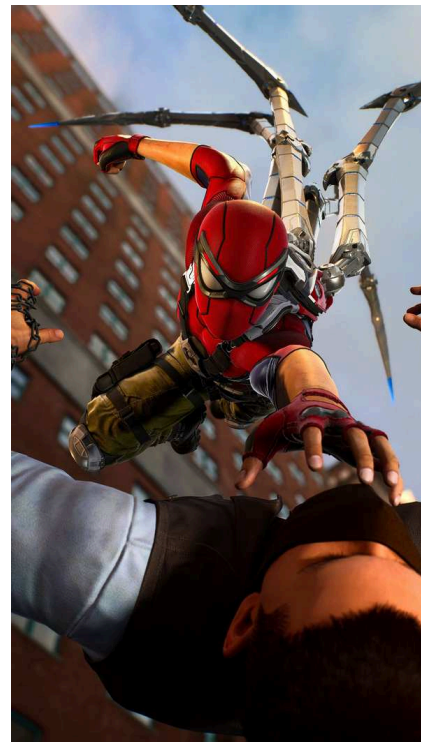
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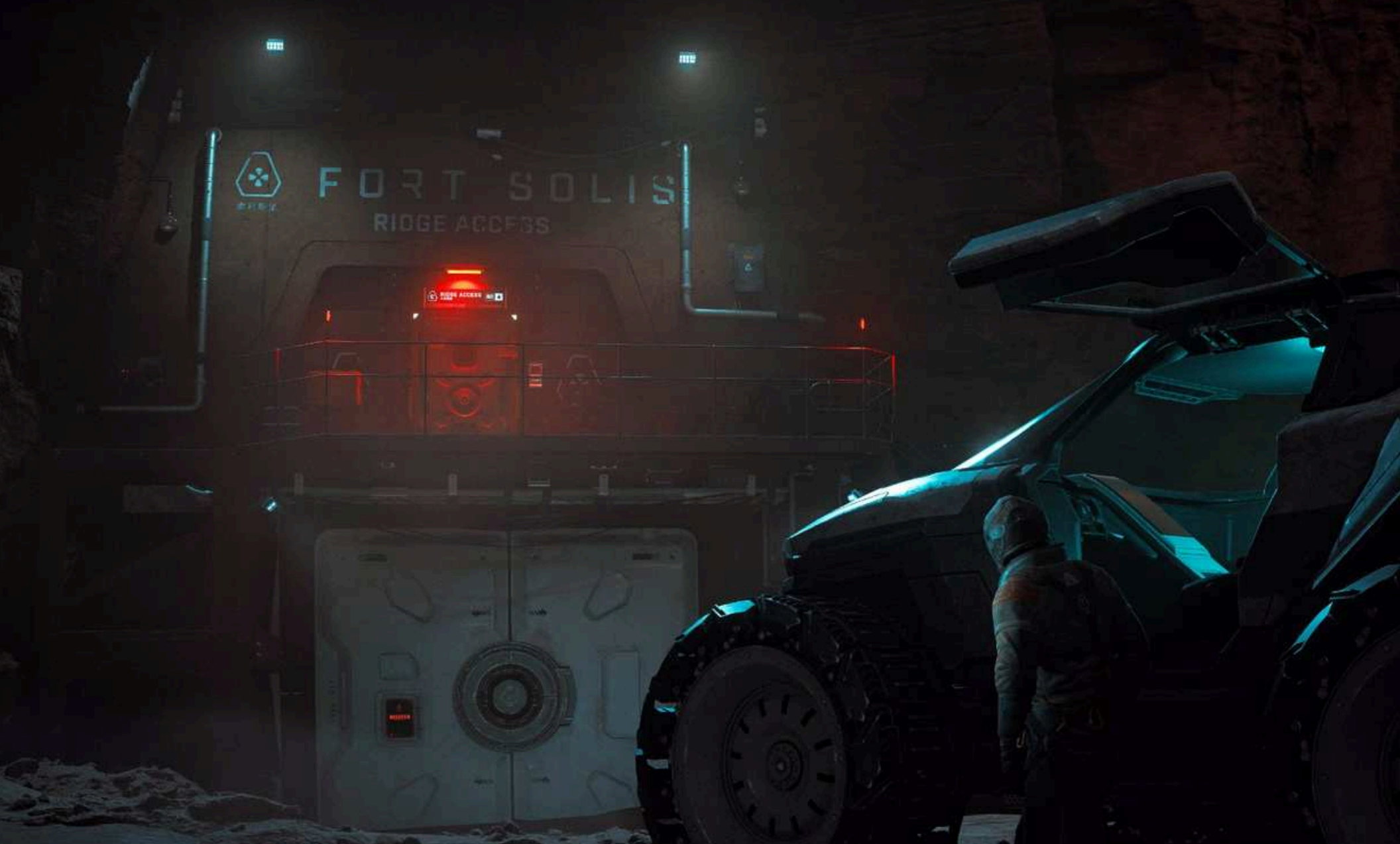
FORT SOLIS

We speak with James Tinsdale, Studio Director from
Fallen Leaf Studios about the beautiful but eerie Fort
Solis and its photo mode.

You could argue Fort Solis leans more towards an interactive film rather than a traditional gaming experience? Was this intentional from the outset or did it evolve over time? Additionally, what challenges does this approach pose compared to gameplay experiences?

From the outset we knew we wanted to make a game that blurred the lines between film and game. With great stories being told across many streaming networks we felt that creating an experience closer to that format would allow us to explore not only the format itself but different elements of Unreal 5 that could showcase fantastic performances.

This type of experience creates a new set of challenges that perhaps are more polarized. An example of this would be the narrative. Just like a show on TV, if the narrative isn't for you then it can greatly impact your enjoyment. Here, the story of Fort Solis was something we knew people would love but was also completely ok for those that didn't. Our answer to that was to make sure that the quality of everything that we did would be there so you could see the intent.

When watching a movie, you watch the main character go through various emotions, but with a game you are the main character feeling those emotions. With Fort Solis especially you are living and exploring a sense of fear and panic on a desolate planet thousands of miles from Earth. Was capturing the sense of isolation and a constant state of anxiety a tough job to portray throughout the game?

When making a thriller, the challenge is always to make the player feel tension. This can be done in a number of ways but with game development, a short time after you have seen the content multiple times it becomes harder to know if you're on the right path of achieving that. You become reliant on external testing and reactions to inform your changes.

We had such fantastic performances from our cast that it created such a contrast when the player was alone. We simply didn't have the budget to make a 20 hour game so we had to really choose our impactful moments and use isolation as a tool to create intrigue and tell the story of the crew in creative ways such as video logs. This placed a lot of emphasis on our ability to edit facial data, choose our lines carefully and hope that it felt natural. Facial mocap is incredibly expensive and to the fidelity we wanted to achieve, it became hard to choose which logs to go with. I think the ones we went with added energy, humility to the crew in a way that felt like you knew these people. I think the team did an incredible job of delivering the quality of those moments to accompany the isolated exploration of the core story path.

From concept to execution which ideas / visions of the environments changed the most drastically?

A. We had a couple of locations that we simply had to cut. One was a space for the crew to spend personal time in. Whether that was prayer, to watch a private video from a loved one such as a birthday message or anything else, we wanted this space to house a great moment for Troy's character Wyatt that I really wanted in the game. However, we simply couldn't make the space work in a way where it didn't feel like it was created specifically for that moment. We ended up turning that moment into a post credits scene.

In terms of concept through to creation the space that perhaps changed more drastically was the Greenhouse. It just kept getting bigger! We wanted it to be the hero item of the base and really have a presence over everything. However, when we first imagined the space, it was smaller and more of a makeshift space that Helen had put together. As the scene with Jess, Jack
and Wyatt grew, so would the space that needed to house that scene. Once we completed the mocap for that scene we simply wanted to show the whole scene and extended the space accordingly.

The hard work that goes into creating games is incredible. We believe photo modes allows gamers to see and appreciate the environment in more detail, is this something you and others like seeing from those who share in game images? How do you balance creative freedom within a photomode with the need to maintain the game's storytelling integrity?

A. From the start I knew that we wanted to have a photo mode. Whilst we were creating a contained story, we wanted players to be able to showcase how they saw the story. Story is personal to everyone and how they interact with the story can be shown through images.

Photo mode allows players to notice elements and explore spaces that perhaps they normally wouldn't. This not only allows world building moments to occur outside the context of the gameplay but for people to feel empowered to share 'their' story of Fort Solis. Which moments were important to them, moments they wanted to retain or showcase.

We had technical challenges to achieve the fidelity we wanted given how early in Unreal 5 we were; however, the team did an incredible job of persisting. I think everyone on the team knew that it was important for players to share their journey. The decision was easier given the format we wanted to make and how people digest TV content.

We actually made no real effort to balance the creative freedom and we wanted players to communicate their journey however which way they wanted. We live in a world where most people are respectful of spoilers but also there are many levers to not see those spoilers, so we didn't want players to feel limited when trying to be creative. Just as we were as developers, it was really rewarding to see players enjoy the game and share it. We actually joked in the office how well it actually shipped given the quality of photos people were taking! Ours were terrible compared to some of the ones shared. It was great to help inspire creativity in others.

Do you have a favourite memory from the creation process?

I remember watching the final scenes before we sent the game to certification. The team didn't see me look out at them, but I was so incredibly proud of what we achieved. The journey we went on. My favourite memory was simply my team and how fortunate I felt to be working with them. I'm so proud of what we achieved as such a small indie team.
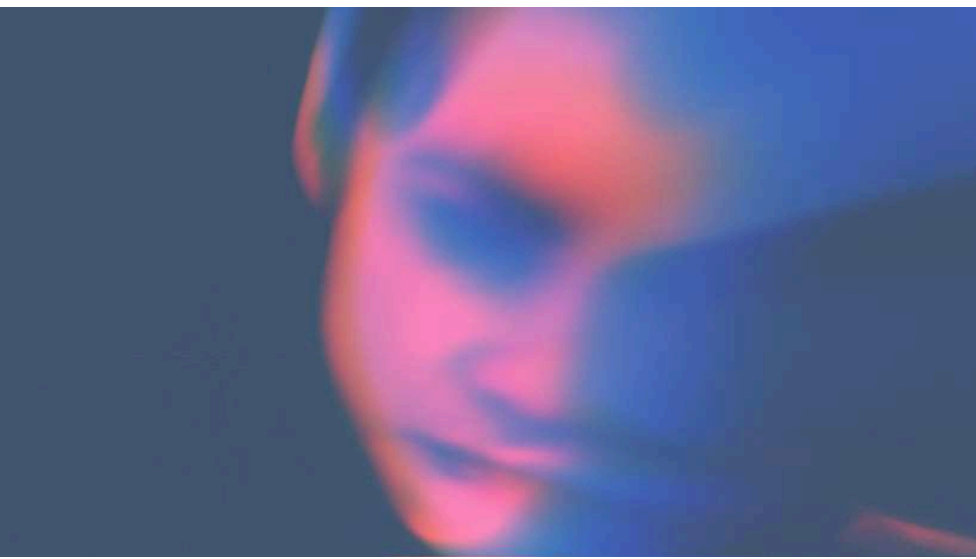
TPM BEST OF 2023
Community Theme January, 2024

HOPEFULPABLITO

SISTASANGEN

WINGSFORSMILES

KIMCHITRAVELER

GABURIVP

SHINOBI_SPACE

JLUNARTRAVELER

CAPTURESBYRENZO
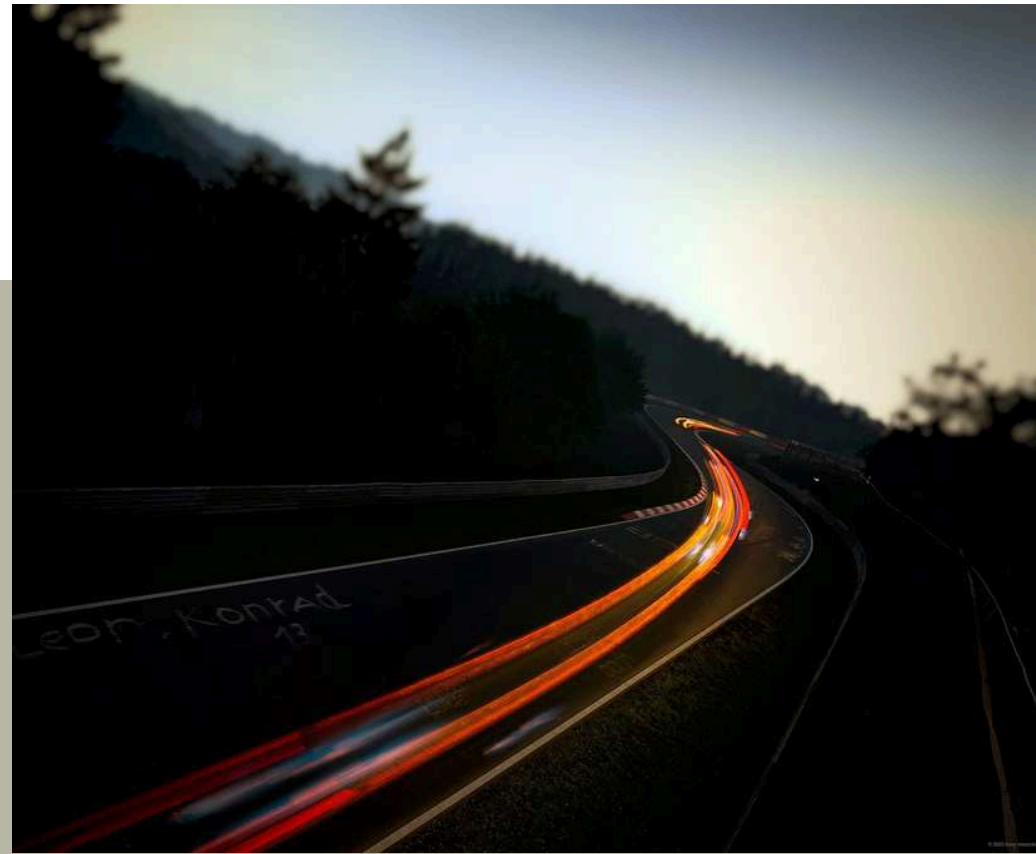
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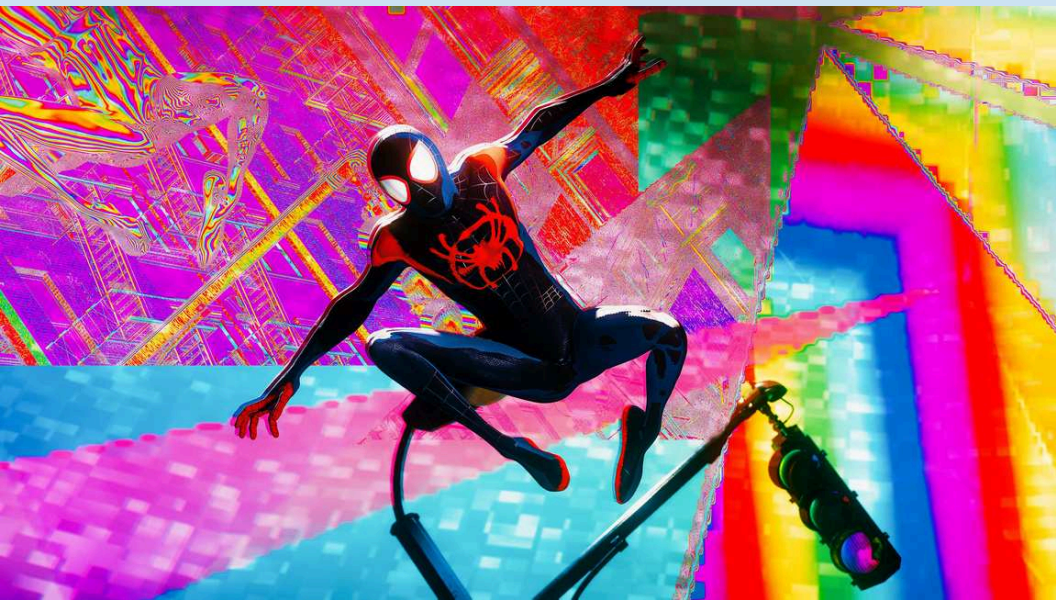
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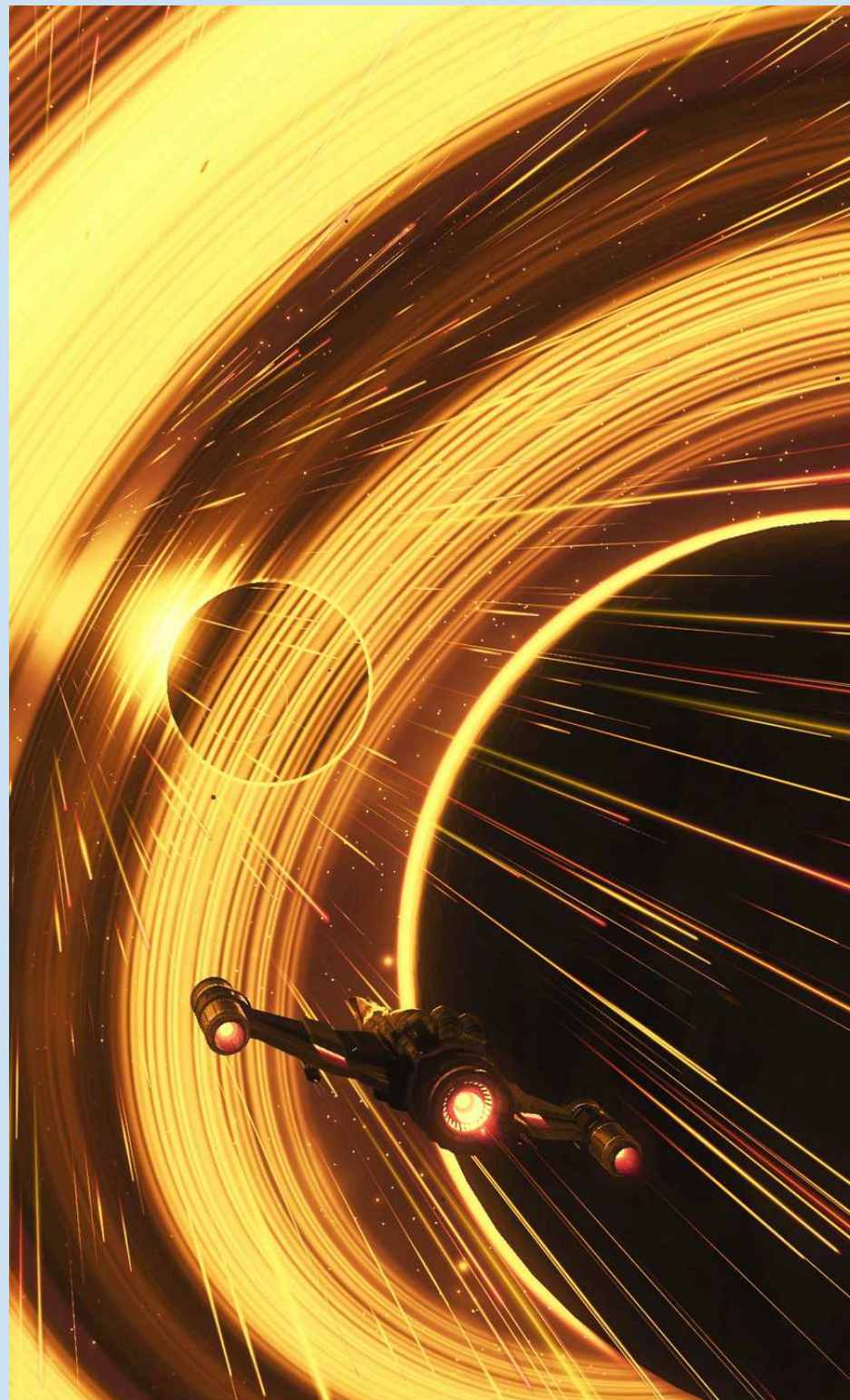
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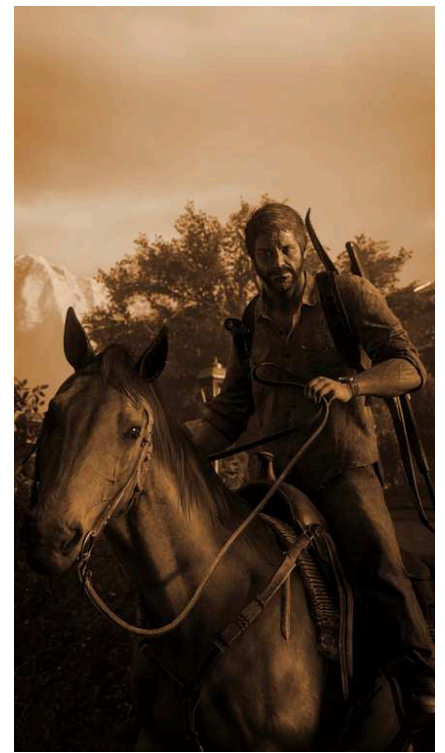
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PLAYPAUSEPHOTO

THE_EPICDUDE

QUARTELLL

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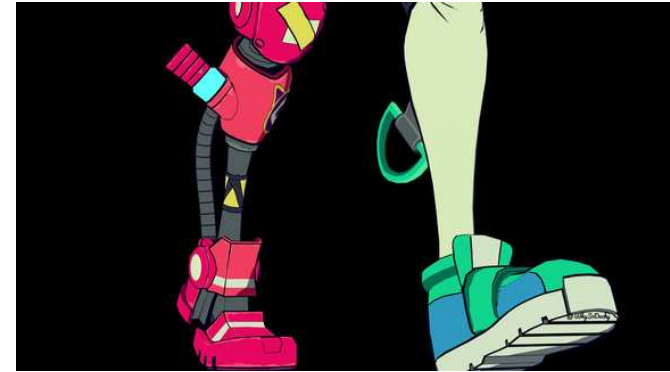
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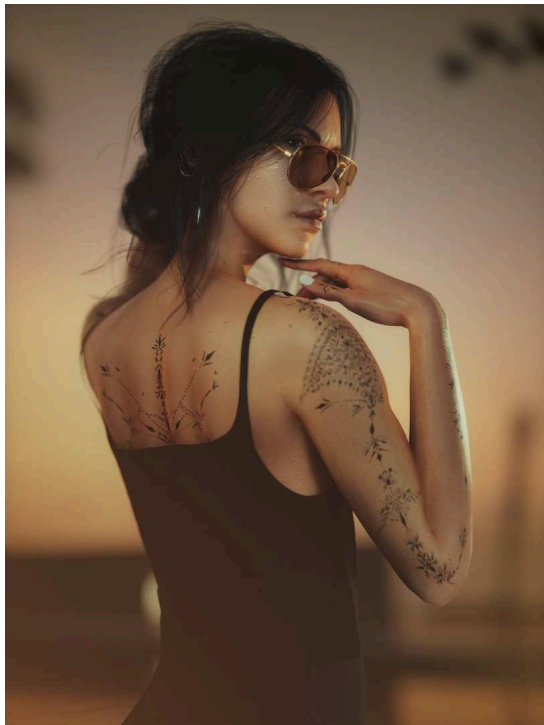
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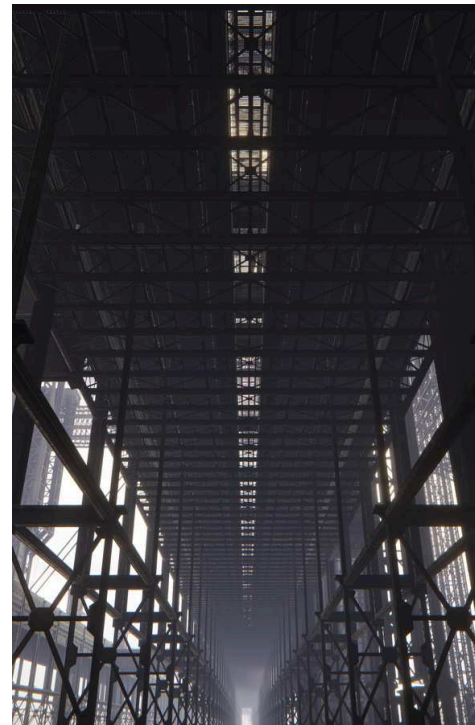
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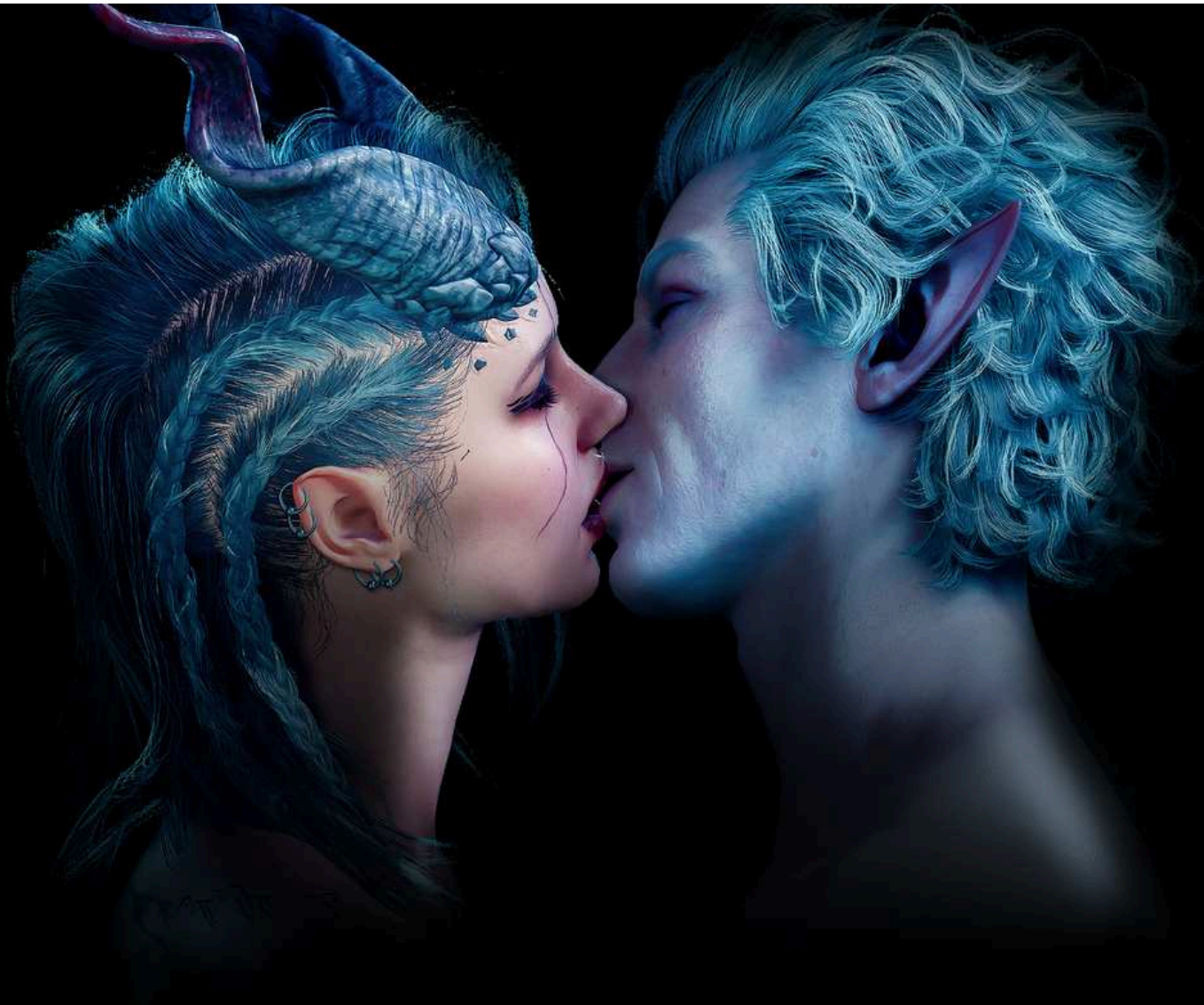
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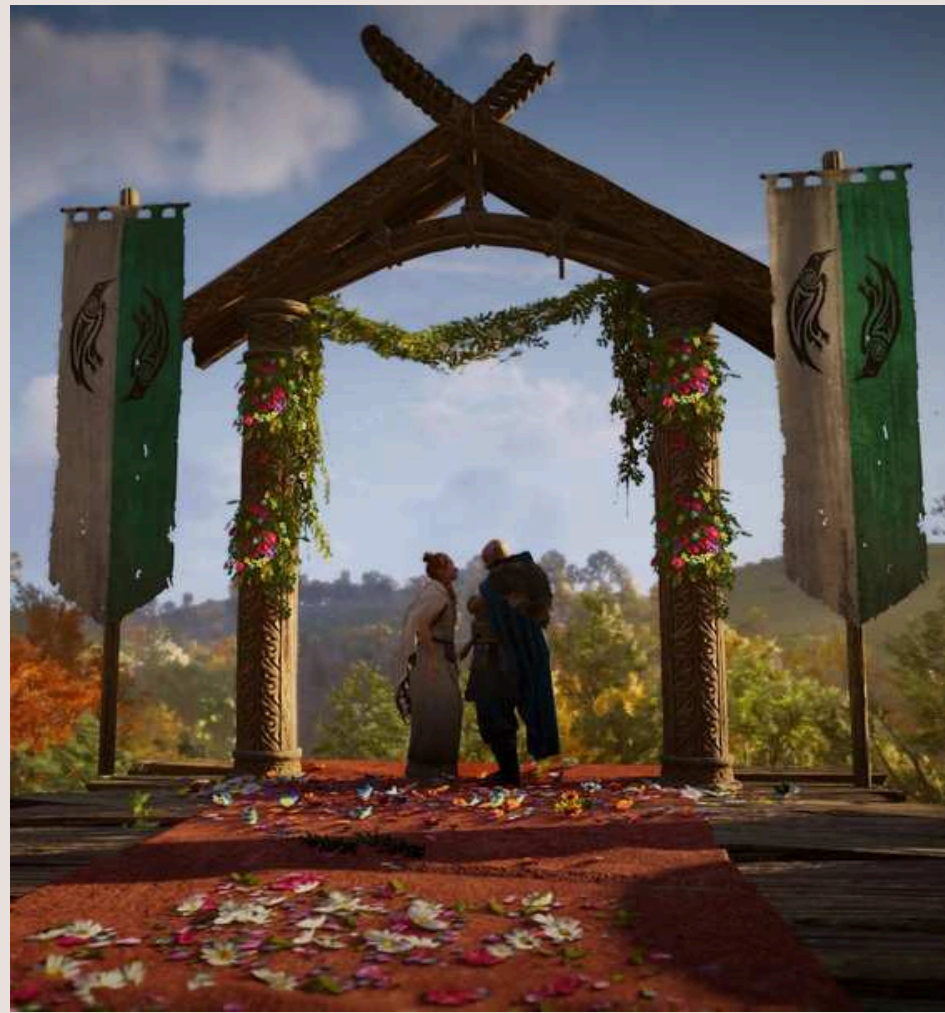
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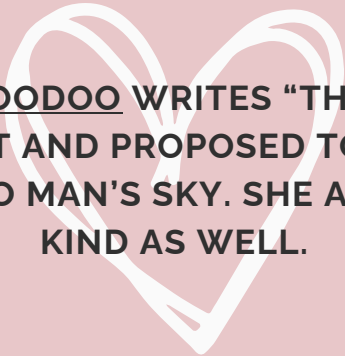HOMURACHIHIRO

STEFANIEMCMAKEN

RAILBEAM

THEROCKERGF

VISIONEVP

ML3NIUM

LYSSHOOTS

THEONLYJESS_VP

XJQXZ66

PPETER_GEE

GARBAGEVOODOO WRITES "THIS THEME IS GREAT. I MET AND PROPOSED TO MY FIANCE THROUGH NO MAN'S SKY. SHE ANSWERED IN KIND AS WELL.

WINGSFORSMILES

GMACAOIDH30

THE LAST OF US
@HORACE0816

HORACE0816

NOVA1009

HOPEFULPABLITO

TPM RELATIONSHIPS SPECIAL FEATURE - MALIN

WHAT WOULD IT BE LIKE TO SEE THE WORLD THROUGH A ROSE COLORED LENS? IN THIS FEATURE, WE SPOKE WITH MALIN ABOUT HER SUBMISSIONS TO OUR RELATIONSHIPS THEME. HER SOFT, ROMANTIC STYLE CAPTURES THE BEAUTY AND DEPTH OF HUMAN CONNECTION.

YOU SEEMED TO LIKE THIS THEME, CONTRIBUTING QUITE A FEW PICTURES TO IT. WHY DID YOU CHOOSE TO SHOOT RED DEAD REDEMPTION 2? WHAT WAS IT THAT YOU WANTED TO SHOW US THROUGH YOUR SHOTS?

RELATIONSHIPS AND HUMAN BEHAVIOR HAS ALWAYS INTERESTED ME. RED DEAD REDEMPTION 2 IS THE MOST EMOTIONAL STORY I'VE EVER EXPERIENCED IN A GAME. I WAS TOTALLY HEARTBROKEN AT THE END OF CHAPTER 6 AND I STILL HAVEN'T RECOVERED! THERE IS SO MUCH DEPTH IN ALL THE CHARACTERS AND ALL THE DIFFERENT RELATIONSHIPS. THAT AND THE FACT THAT I CAN USE PC MODS TO SET UP THE SCENE I WANT TO CAPTURE MADE IT AN EASY CHOICE. I WANTED TO SHOW MOMENTS FROM THE CHARACTERS STORIES THAT WERE NOT SHOWN IN GAME.

YOUR STYLE IS BEAUTIFUL, SOFT AND DREAMY, LIKE LOOKING BACK THROUGH TIME ON PRECIOUS MEMORIES. WHERE DO YOU FIND INSPIRATION FOR YOUR SHOTS?

MY GUILTY PLEASURE IS WATCHING BRITISH COSTUME DRAMAS, ESPECIALLY JANE AUSTEN ADAPTATIONS AND LATELY BRIDGERTON. THAT IS WHERE A LOT OF MY INSPIRATION COMES FROM. I HAVE A VERY VIVID IMAGINATION AND MY BRAIN PUTS EVERYTHING I HEAR, READ AND FEEL INTO IMAGES SO CREATIVITY IS RARELY A PROBLEM FOR ME. MY PROCESS OF CREATING PHOTOS LIKE THIS WOULD BE TO PUT ON MUSIC TO SET THE VIBE (PREFERABLY TONY ANDERSON OR BEAR MCCREARY) AND MY MIND JUST GOES INTO CREATIVE MODE. ANOTHER INSPIRATION FOR THESE SHOTS IS MY FRIEND RAVEN (@CLL3AR) WHO ALSO CREATES THIS DREAMY VIBE IN HER PHOTOS.

WHAT STORY ARE YOU TELLING IN THIS SHOT? CAN YOU WALK US THROUGH YOUR PROCESS?

THE LOVE STORY BETWEEN ARTHUR AND MARY IS COMPLICATED. IN THIS PICTURE I WANTED TO PORTRAIT THE PAIN THEY CAUSE EACH OTHER WHILE THEY BOTH TRY TO PUT UP A STRONG FACADE. THEY ARE SILENT YET THERE IS SO MUCH TO BE SAID. IT'S ONE OF THOSE MOMENTS WHERE LOVE PASSED YOU BY AND YOU DON'T REALIZE IT UNTIL IT IS TOO LATE. I TOOK ADVANTAGE OF THE BEAUTIFUL LIGHT IN SAINT DENIS AND USED PC MODS TO PLACE THE CHARACTERS. I ALWAYS TRY TO USE DYNAMIC POSES TO PUT LIFE INTO THE PICTURE. FOR EXAMPLE, I ALWAYS MOVE THE CHARACTER WHILE ENTERING PHOTOMODE.

HOW DID YOU DISCOVER VIRTUAL PHOTOGRAPHY?

I FOUND PHOTOMODE DURING THE SUMMER OF 2021 BY CHANCE IN RED DEAD REDEMPTION 2. I HAD ALREADY FINISHED THE WHOLE STORY ONCE, SO LUCKILY I GOT TO EXPERIENCE THE GAME WITHOUT THE DISTRACTION OF TAKING PHOTOS. I WAS VERY INTERESTED IN PHOTOGRAPHY WHEN I WAS YOUNGER AND I HAVE ALWAYS BEEN A GAMER. SO IT WAS A DREAM COME TRUE FOR ME TO DISCOVER THAT VIRTUAL PHOTOGRAPHY EXISTED. I WOULD EVEN SAY IT CHANGE MY LIFE AND ME AS A PERSON. IT WAS LIKE OPENING UP A WHOLE NEW SIDE OF ME THAT I HAD PUT AWAY FOR SO LONG.

DO YOU HAVE ANY ADVICE FOR VIRTUAL PHOTOGRAPHERS WHO WANT TO CAPTURE EMOTIONS IN THEIR WORK?

FEELINGS AND EMOTIONS ARE ALWAYS PERSONAL AND WE ALL INTERPRET RELATIONSHIPS IN OUR OWN WAY. TO ME, CAPTURING A RELATIONSHIP IS ALWAYS ABOUT TELLING A STORY. AND SOMETIMES TO TELL A STORY FROM TWO PERSPECTIVES IN THE SAME PICTURE. I FIND THAT FASCINATING. TRY TO FOCUS ON THE INTERACTION BETWEEN THE CHARACTERS AND REMOVE THINGS IN THE PICTURE THAT MIGHT DISTRACT. REMEMBER THAT STRONG FEELINGS CAN BE SHOWN IN SUBTLE WAYS, BUT BE SURE TO HAVE A VISION OF WHAT YOU WANT THE VIEWER TO PERCEIVE.

THWIPPIP

JA88045

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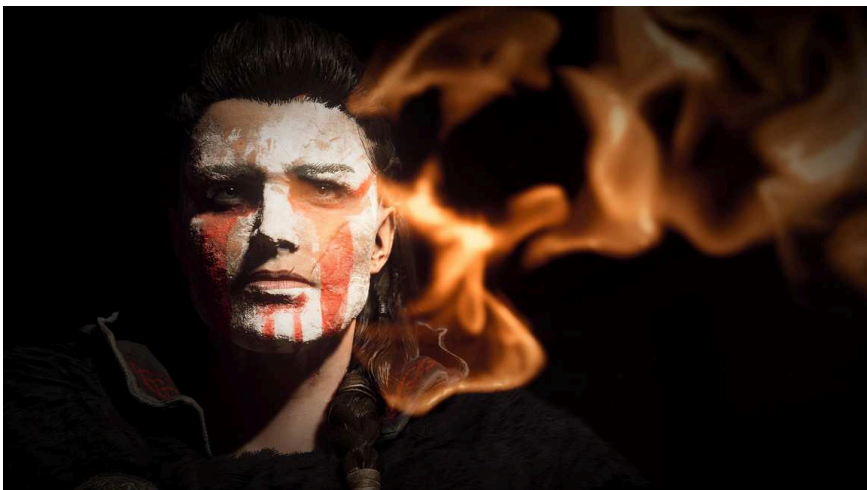
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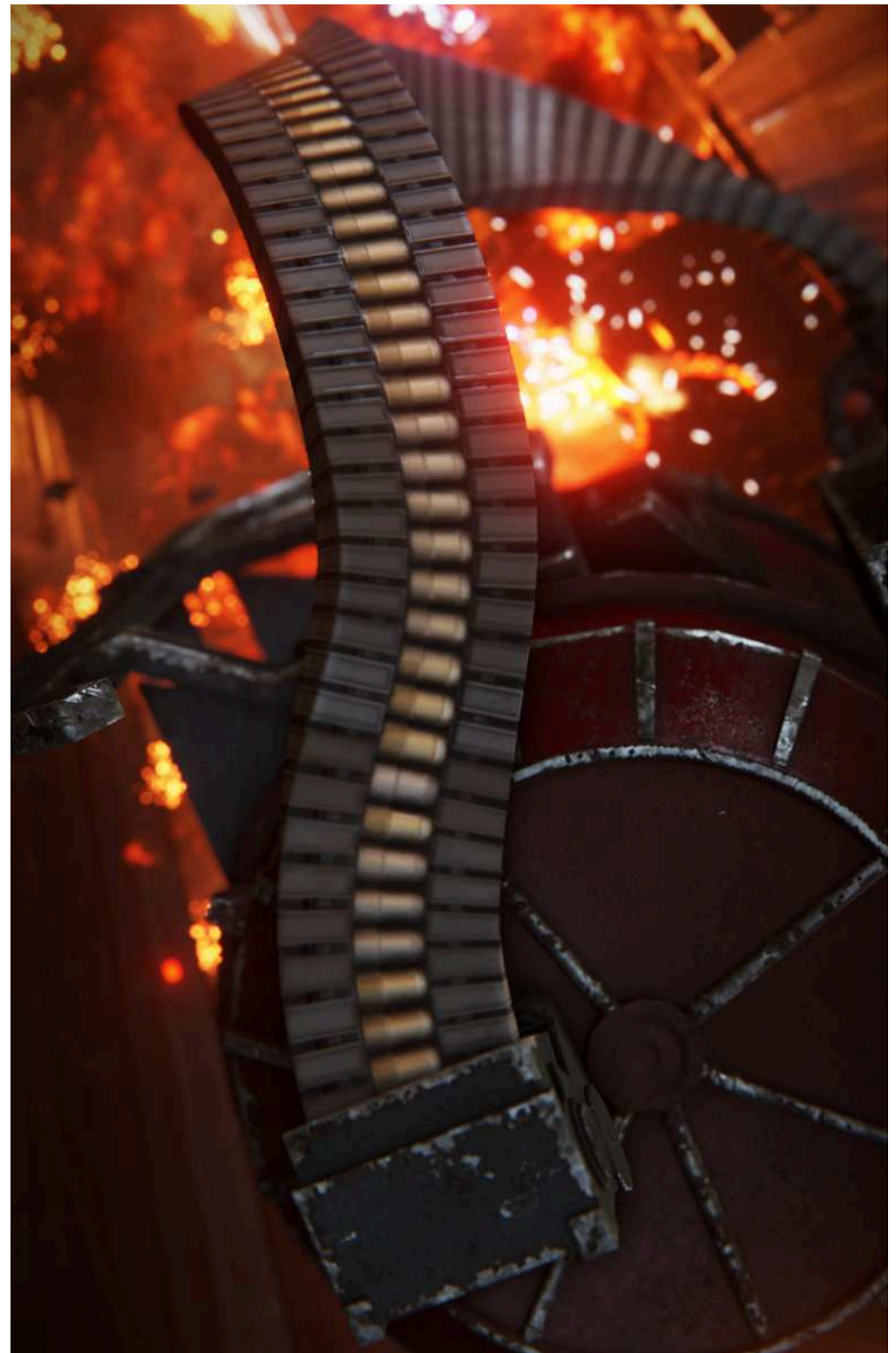
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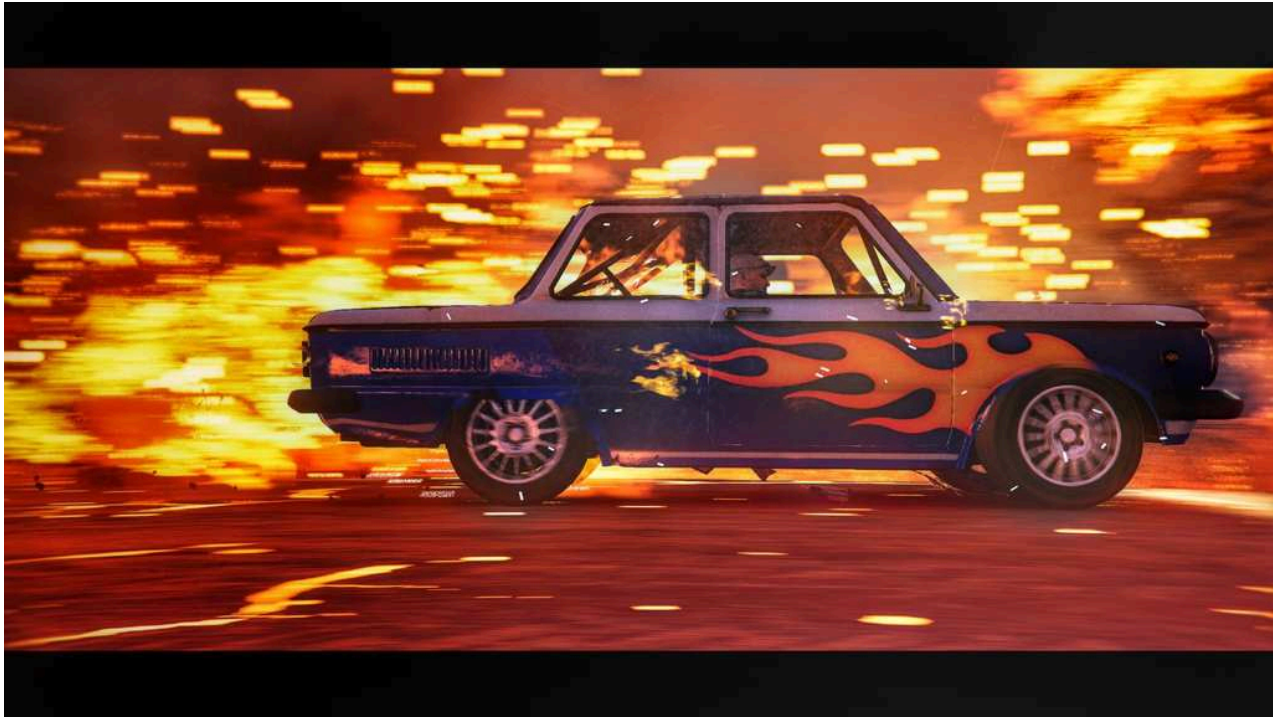SORATHLUNA

CLL3AR

PKDRONE

CALISARAH1998

BARRYPAUST

RUDIGGZ

VIRTUAL_KODA

JARNO737

TPM Top of the World

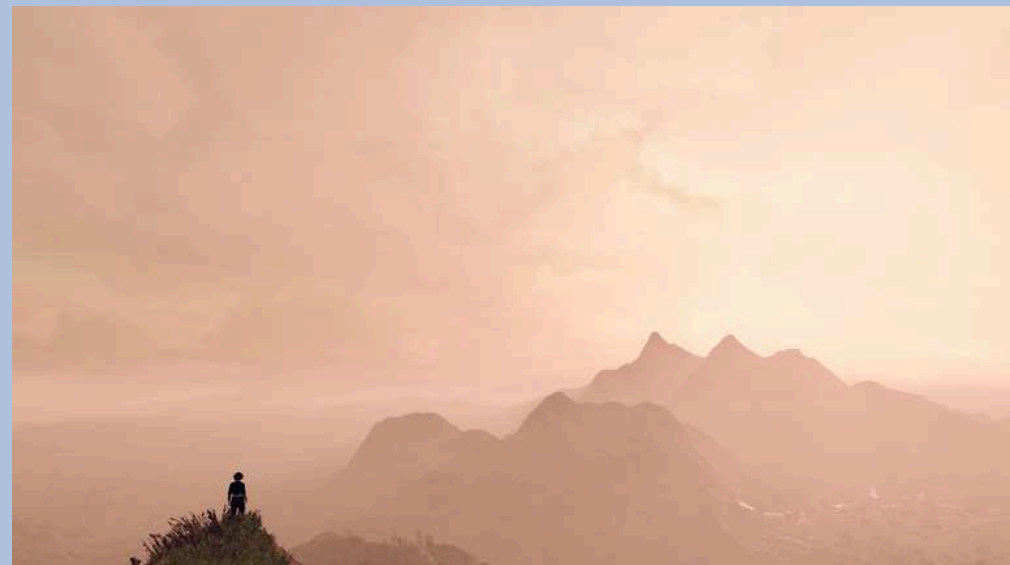Community Theme May 2024

PLAYPAUSEPHOTO

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WILDMINDVP

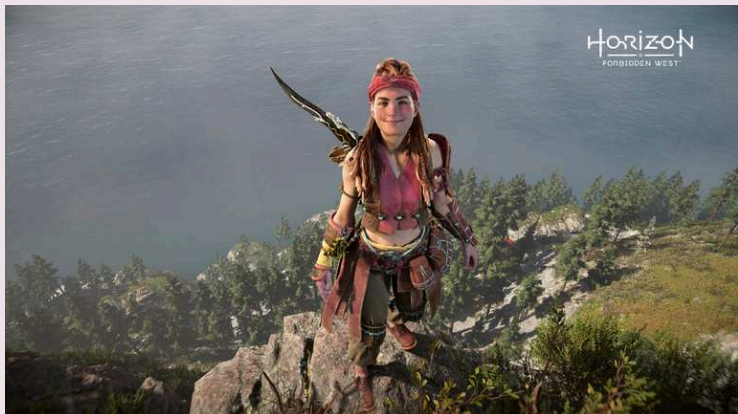
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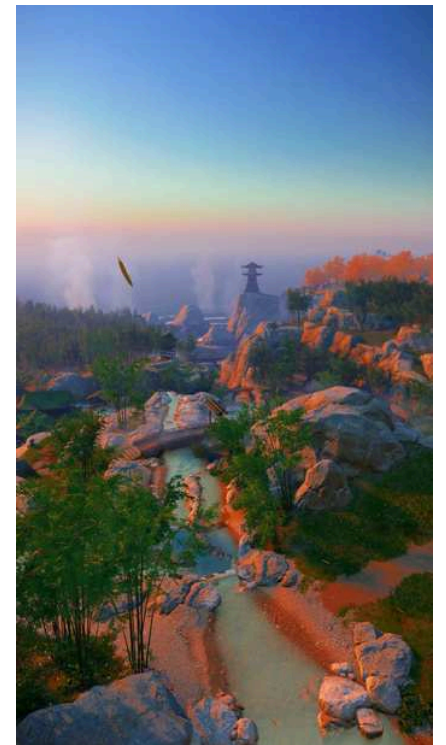BETWEENDPIXELS

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GABURIVP

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