



Hangar Rockin'

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"My name is Stéphane Goin. I am a French photographer, living in the North of France. and a graduate of the Paris University in Marketing and Communications. My first job was in an advertising and publishing agency. A few years ago, I returned to school in Paris for six months specifically to study studio photography. As for landscape photography, I improve my skills by reading books, viewing exhibitions and simply chatting with my fellow photographers.

You can probably notice several influences in my work. These are the great U.S. photographers Stephen Shore, as well as William Eggleston. I have also studied a group of photographers called the *Topographic Movement**. They were in a way a kind of revelation for me and changed my vision and how I understand the landscape. In Europe too, there are also a number of photographers who have questioned the traditional landscape vision, for example the Italian photographer Gabriele Basilico who died in 2013 and was arguably the best internationally known photographer of urban landscapes..

* a term coined by William Jenkins in 1975 to describe a group of American photographers, such as Robert Adams and Lewis Baltz, whose pictures had a similar banal aesthetic, in that they were formal, mostly black and white prints of the urban landscape.



"I have been a big fan car fan since I was a teenager. 'Oldtimers' are at the front of the queue. In one way I can say that I'm a sort of 'car junkie' born in the seventies, I'm a little bit nostalgic about cars built between the 1940s and 60s, especially American ones. In fact in France I drive in France a 1964 Volvo Amazon. It's a solid car, supporting the company motto: 'Volvo for life'. It is unbreakable.

With my car I try to go to great events like the Normandy Beach Race. Or like here at Hangar Rockin' an annual event held on the St Stephan airfield against the breathtaking backdrop of the Simmental, an alpine valley in the Bernese Oberland of Switzerland and home to a striking panorama of two hundred peaks and mountains. It celebrates Americana and as the organisers put it "this is one of the most important events for a subculture of people who are dedicated to a tattooed skin and hair-greased Rock'n'Roll lifestyle, 24 hours a day, 365 days a year".

I love this place and absolutely incredible to find cars and music brought together in this way. It is a wonderful three day party, with a 1/8 mile race, rockabilly music and a line-up of excellent bands with different roots, for example, Rock' N Roll and Psychobilly. There are some bands that I saw 30 years ago which are still on the scene. In the beginning of July the European Custom & Hot Rod scene is there. A pure Rock 'n Roll lifestyle, full of speed, V8s, hot rods, custom cars, bikes and scooters. I always try to capture the atmosphere with my camera as much I can. I shoot most of the time with a digital camera, but there I use also an analogue, the idea always being to show this culture, the mixture of cars and music.

Deep in the Simmental, surrounded by the mountains, the scene is truly beautiful. It is very a special event and one I always love to go to. As a photographer I am quite nostalgic, in a good way of course. I have photographed cars for twenty years shoot cars, but also, especially in the U.S., diners and motels - what the American dream is through my European eyes. There are two events I would love to attend - the first one is the Race Of Gentlemen / Wildwood / NJ. I love this place, because it's full of vintage Americana 50's ,Motels and so on. The second one is Pendine sands hot rod races. Maybe next year if the pandemic leaves us quiet.





“Photography definitely affects how I see the world.
Art makes life better.”



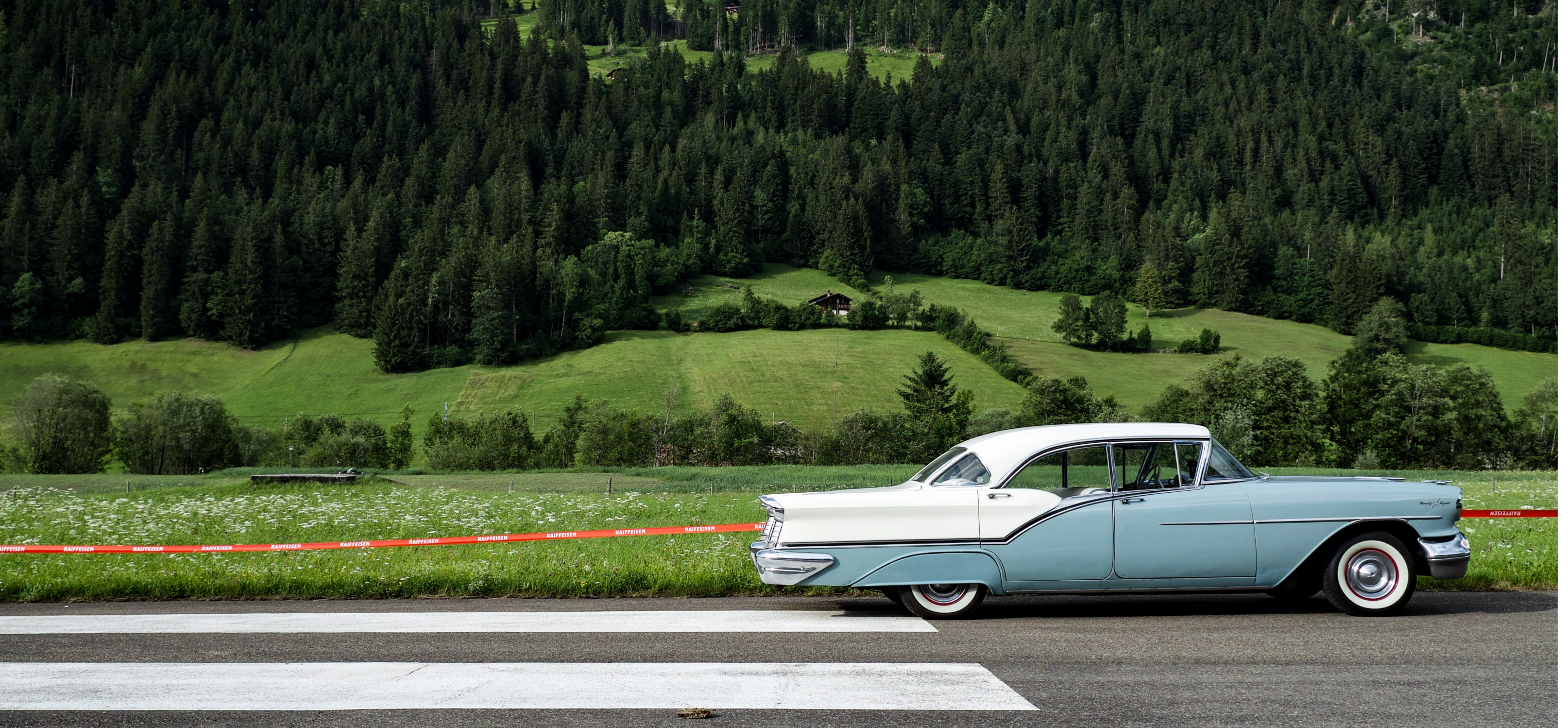


"I learn everyday and I think, the most important things I had learned over the past years are patience and a sense of observation. In our life, everything goes faster and faster. However, in photography, time doesn't exist. I can spend hours waiting for the light to be right, to be perfect, as I need to produce a good image! Several times, I had to return to the "scene of the crime" within a year in order to achieve a different finish for a picture!

Having a technique is important but in my opinion keeping my eyes open and being aware is the most important. Be curious also. In my series "North by Northwest(where I live)" I let skies be a big part. The skies, here in the North of France, change always, they can be from washed blue to dark grey. In my images I want to be surprised by the elements and the colors.

A few years ago, I was travelling through the U.S., and in an antique mall I found a large snapshot by chance. This black and white snapshot showed two guys, a dad and a son I presume, standing in front of a wonderful large 1950's American car. The guys were looking on the top left hand side of the picture and we can read this caption on the other side of the image : "I took this on our way to Grand Canyon 2 weeks ago". This snapshot represents for me freedom, and I kept it always by me and it became my bookmark.





Which part of image-making do I find the most rewarding? Definitely the first part, especially when I discover something that surprises me. I don't know how to describe it, it's like a magical moment and you know that you have grabbed something. Besides, and this is particularly what is interesting and surprising, some images like a good wine, take time to reveal their potential. Then of course I love the second moment. For one year with this series, I receive some great feedback, from online and printed magazines! So it's really amazing, when you get these good comments on your work and your images fly away in the world, mainly far from me.

As for the future, I would like to experiment more with black and white. I think in "colour", but I would like to explore the field of the black and white and the subtlety of the different greys. Secondly, it could be interesting to become a street photographer, just because you must think faster in the middle of the crowd. It could be an excellent exercise, and with the pandemic I must confess that I miss people.

Has the pandemic affected the way I work? If the question is: 'Do you think the pandemic has changed anything in the way I take pictures?' honestly, I can say no. My photographic approach before the pandemic was full of silence, social distancing and I included very few human beings in my compositions. Afterwards, I'll carry on in the same trend I guess.