



**Johan Pretorius**

**Equipment:** Nikon D3 x 2, Nikon D300

**Lenses**

*Nikon 16mm f2.8 fish eye, Nikon 24mm f2.5 shift tilt, Nikon 50mm f1.4, Nikon 85mm f1.4, Nikon 100mm f2.8 Micro, Nikon 200mm f2 VR, Nikon 400mm f2.8 VR, Nikon 600mm f4 VR,*

**Zoom Lenses**

*Nikon 14-24mm f2.8, Nikon 24-70mm f2.8, Nikon 70-200mm f2.8 VR*

**Other**

*Nikon SB 800 flashes x 3, Nikon 1.4, 1.7 and 2x converters, Nikon Extension Tubes x 3*

# AFRICAN EXPOSURES

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What would sports reporting be without the images snapped by photographers who capture pole-vaulters in flight, rugby players skidding over the tri-line, the contorted faces of top tennis players snapping a backhand across the court... Some of the most awesome pictures ever taken have been taken on the sports field. Who are the people who capture these images, and what's in their minds as they capture them? In this fourth of seven issues, Skyways will be asking questions of seven talented local photographers. This month Johan Pretorius gives a little insight into life behind the lens.

**Q: What was the first photograph you saw that made an impression on you, the moment when you thought, "That is what I'd like to do"?**

**A:** I was intrigued when I saw a selection of images that were taken of the 1980 Olympics by the best in the field. I then said to myself I would love to be the photographer of those images. I think that is where I got the spark from.

**Q: Do you remember a moment when you took a photo that made you realise you could make it as a professional?**

**A:** I definitely had a natural feel and eye for photography, and I knew that my images were of a high standard. The question was "Is it possible to make a living with a camera?" I think that this is the most difficult part to bridge when your camera becomes your tool of the trade.

**Q: Does your personality change depending on the subject matter you are covering and does this affect how you take the photo?**

**A:** Yes. It is crucial to be very adaptable and transparent and to adapt to what it is that you photograph. Working with children, something that I do every day, is much more than just bending down to their level and snapping a few pics. Connecting with them on their level, making them like and trust you, is what it's all about. And then, of course, your approach will be different when photographing a statesmen or a professional sportsman.

**Q: Do you feel like a different person when you are behind the lens?**

**A:** No, I don't think so. I am always so involved and such a busy-body that I tend to concentrate in overdrive to get the best pictures.

**Q: Who do you dream of taking a photo of, if only you could?**

**A:** I would love to shoot stories of the Marines in Iraq and also of the people of Iraq. It is not what I do from day to day, but I would like to get more involved with humanitarian issues.

**Q: Are your pictures usually carefully planned, or are they more random, chance affairs?**

**A:** It depends on the assignment. When I do portraits, I tend to do more planning. I usually have an idea and try to work accordingly. It is important to be liquid... you have to move in order to get where you need to get. Don't be stiff and rigid, be adaptable.

**Q: What do you wish you had known about the profession of photography before you started?**

**A:** If only I was exposed to photography and maybe went to study it, it might have given me a head start.

**Q: What is your best photo opportunity missed?**

**A:** There are so many. I tend to be very critical about my work. Due to the fact that I strive for the best and highest standards, I often look at my work or shoot afterwards and think I should have got this or that shot.





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