

> MARVIN ANANI

# The extension of my eye





Hi Fuji X Passion,  
My name is Marvin Anani  
and I live in Denver  
(Colorado), right at the  
base of the beautiful Rocky  
Mountains.

I define myself as a  
community photographer.  
Freelancing as an editorial  
photographer for a few  
local publications, and  
using portraiture,  
landscape, architecture,  
editorials, etc., to find  
interesting ways to portray  
communities and spaces.

I don't believe I am special  
in this endeavor, except  
through my unique  
perspective. So I try to  
bring conviction and  
confidence in my eye (my  
way of seeing the world)  
every time I pick up my  
camera(s).

Looking back at how my  
relationship with  
photography started, I

believe I was a late  
bloomer, being always  
drawn to it, without  
connecting with it (at least  
for a long time). I have  
always been visually  
inclined, always loved color  
and always wanted to see  
what others didn't.

All this to say, my story is  
not the typical  
photographer's that had his  
dad/uncle show him the  
darkroom ropes, growing  
up with a polaroid, etc.

No, I didn't care for  
photography more than the  
average bloke for a while.  
What I cared about was  
dancing and girls. So I  
became a professional  
dancer. And while doing  
that, I ended up on  
photoshoots and music  
videos.

And that's how I REALLY  
met photography.

Fuji X-T2  
Fuji XF16-55mmF2.8  
f/2.8, 1/800", ISO 400







Fuji X-T2  
Fuji XF16-55mmF2.8  
f/8 . 1/850" . ISO 400



**RIGHT**  
 Fuji X-T2  
 Fuji XF16-55mmF2.8  
 f/3.2 . 1/2200" . ISO 200



**LEFT**  
 Fuji X-T2  
 Fuji XF16-55mmF2.8  
 f/5.6 . 1/800" . ISO 200





Fuji X-T2  
Fuji XF50-140mmF2.8  
f/2.8 . 1/400" . ISO 200

I would get to see these people fiddle with lights, make us shoot scenes again and again, and a few days or a few weeks later, they'd bring back these incredible images of... us?!?! I was so amazed. After I stopped dancing, I traveled and explored. And my friends with cameras had images of places I physically visited, looking so much cooler than in my memories.

So I got curious. And started asking questions and reading, more and more. And sometime in 2014, I actually got myself a DSLR and a lens. It was a Pentax K-30 camera with the kit lens, that I chose because it offered the best bang for the buck with great features for the price.

It helped me try my hand at the magic. It demystified shutter speeds, ISO and focal lengths, and it

softened the scary M on the camera dial.

I loved it dearly.

I didn't really consider becoming a professional photographer until I felt confident enough in my way of seeing the world. Of course Instagram, Reddit and Flickr helped immensely in teaching me what looks cool and what doesn't, but I quickly understood that these were biased tools. So I read composition books and blogs, started going to museums to see why art worked sometimes and why other times it didn't. And after a while, I started seeing.

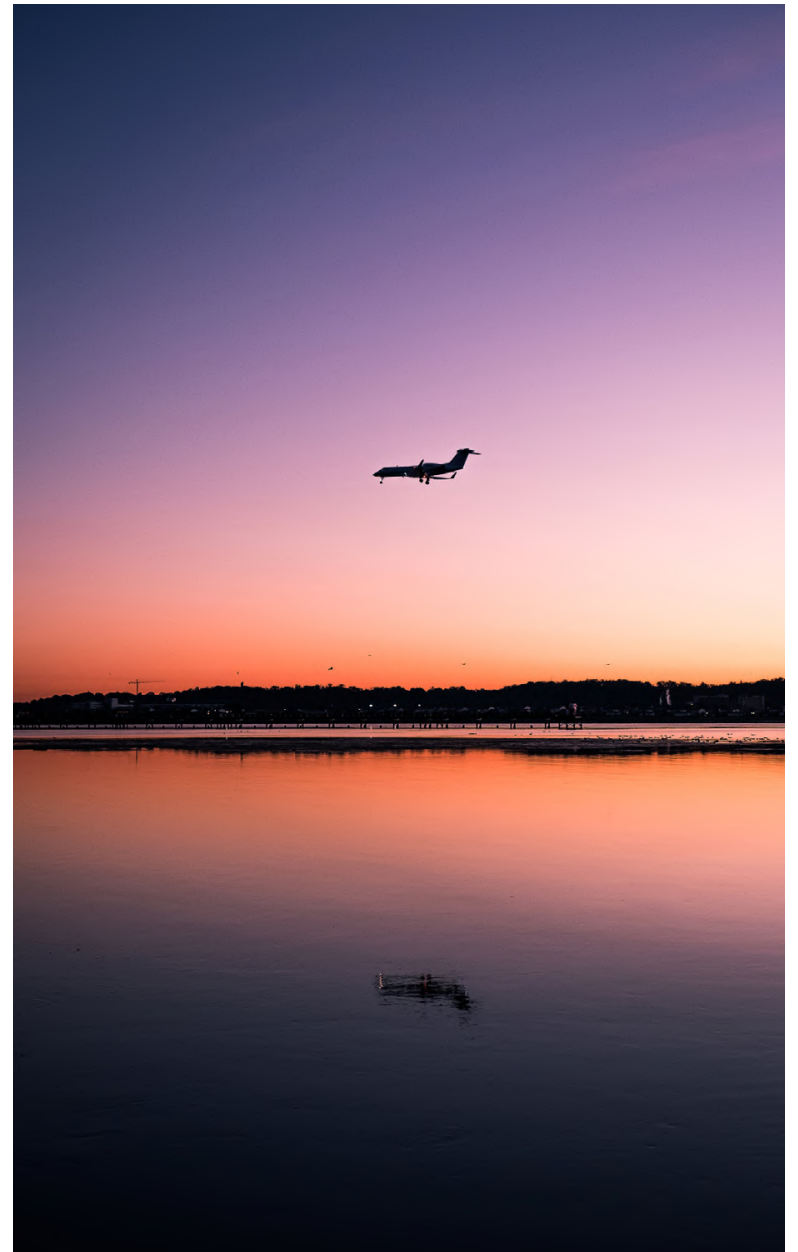
I was living in Washington DC and joined a community called **Walk With Locals**. This is where I really grew as a photographer. I met so

**LEFT**

Fuji X-T2  
Fuji XF16-55mmF2.8  
f/8 . 1/78" . ISO 400

**RIGHT**

Fuji X-T2  
Fuji XF16-55mmF2.8  
f/4.0 . 1/320" . ISO 800







**LEFT**  
Fuji X-T2  
Fuji XF16-55mmF2.8  
f/2.8 . 1/3200" . ISO 200



**RIGHT**  
Fuji X-T2  
Fuji XF16-55mmF2.8  
f/2.8 . 1/30" . ISO 800

many talented people from all backgrounds and skill levels, and we would go on walks to explore the city. We would experiment with portraiture, with posing and directing subjects, light, architecture, processing...

This community is really why I feel so confident in my photographic eye. If you ever went on a photowalk, you realize quickly while standing in front of a beautiful building, that you're about to take the same photo as 50 other people... unless you move 10 feet or get closer by 5 feet, or lower, etc. You learn to search for your own perspective.

Washington DC is a beautiful city, with world-class architecture, right around every corner, and free museums that really blow your mind. So on top

of my love of color, I learned to love spaces and shapes.

While on these walks, I met several photographers that, like me, weren't using Canon, Nikon or Sony gear or even digital cameras altogether. I started asking why they chose what they chose, and then I saw my first Fuji X-T1 and Fuji X100.

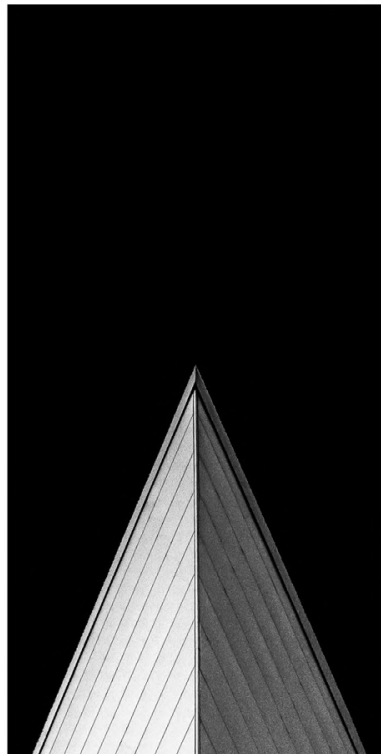
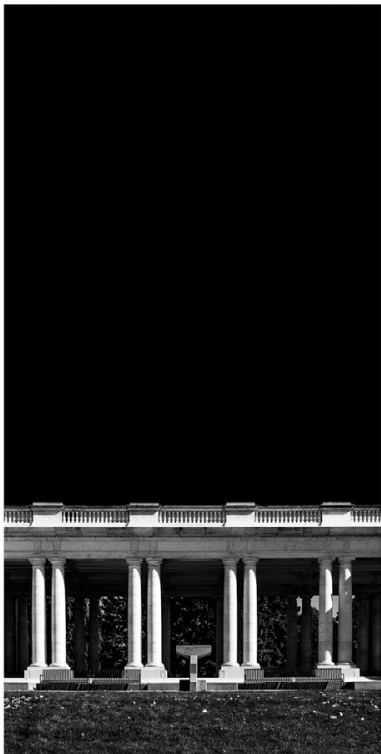
What first struck me was the classic look of the Fuji cameras. After that drew me in, I was eager to try them, and that pushed me over the edge. Once I experienced the incredible (at the time) EVF, and the capacity to know exactly what your final picture can look like, and the ability to control all 3 exposure factors (ISO/SS/Aperture) right on the camera body, allowing you to set your shot without even turning



Fuji X-T2  
Fuji XF56mmF1.2  
f/4.0, 1/4700", ISO 200









the camera on, I was hooked.

About 3 months after I held my first Fuji X camera, I sold all my Pentax gear and moved to Fuji. I bought an X-T2 camera (which just came out at the time) and I haven't looked back!

***My current camera setup is:***

- (2x) Fuji X-T2 with battery grips
- Fuji X100F - Fuji XF 16-55mm f/2.8
- Fuji XF 50-140mm f/2.8
- Fuji XF 56mm f/1.2

I remember when I started shooting Fuji, telling my friend that it felt like cheating. Because the camera is so well built and the user interface so intuitive, that it felt like I had a cheat sheet to get the pictures I wanted.

That feeling never left.

My photography is generally inspired by color, symmetry, spaces and shapes. As long as I can see what I envision my photo to be, I generally don't have to ask much of my Fuji gear to produce it. It's a fantastic tool that works alongside my inspiration to help me produce satisfying images every time.

I have learned how each of my gear helps to achieve the results I envision, and although I love all my cameras and lenses, if I had to choose a combo to take on a deserted island, it would certainly be my X-T2 with the XF 16-55mm f/2.8.

I feel so comfortable with this combination that I actually used it exclusively on a cross country solo road trip in 2017 from Washington D.C. to Denver. For 4 days, I drove

Fuji X-Pro2  
Fuji XF16-55mmF2.8  
f/5.6 . 1/125" . ISO 1250



Fuji X-T2  
Fuji XF16-55mmF2.8  
f/8, 1/300", ISO 250







Fuji X-T2  
Fuji XF16-55mmF2.8  
f/8, 60", ISO 200



Fuji X-T2  
Fuji XF50-140mmF2.8  
f/2.8, 1/2000", ISO 200

and shot with only this setup and it performed royally. I gathered the images in a project called **"Americana"**.

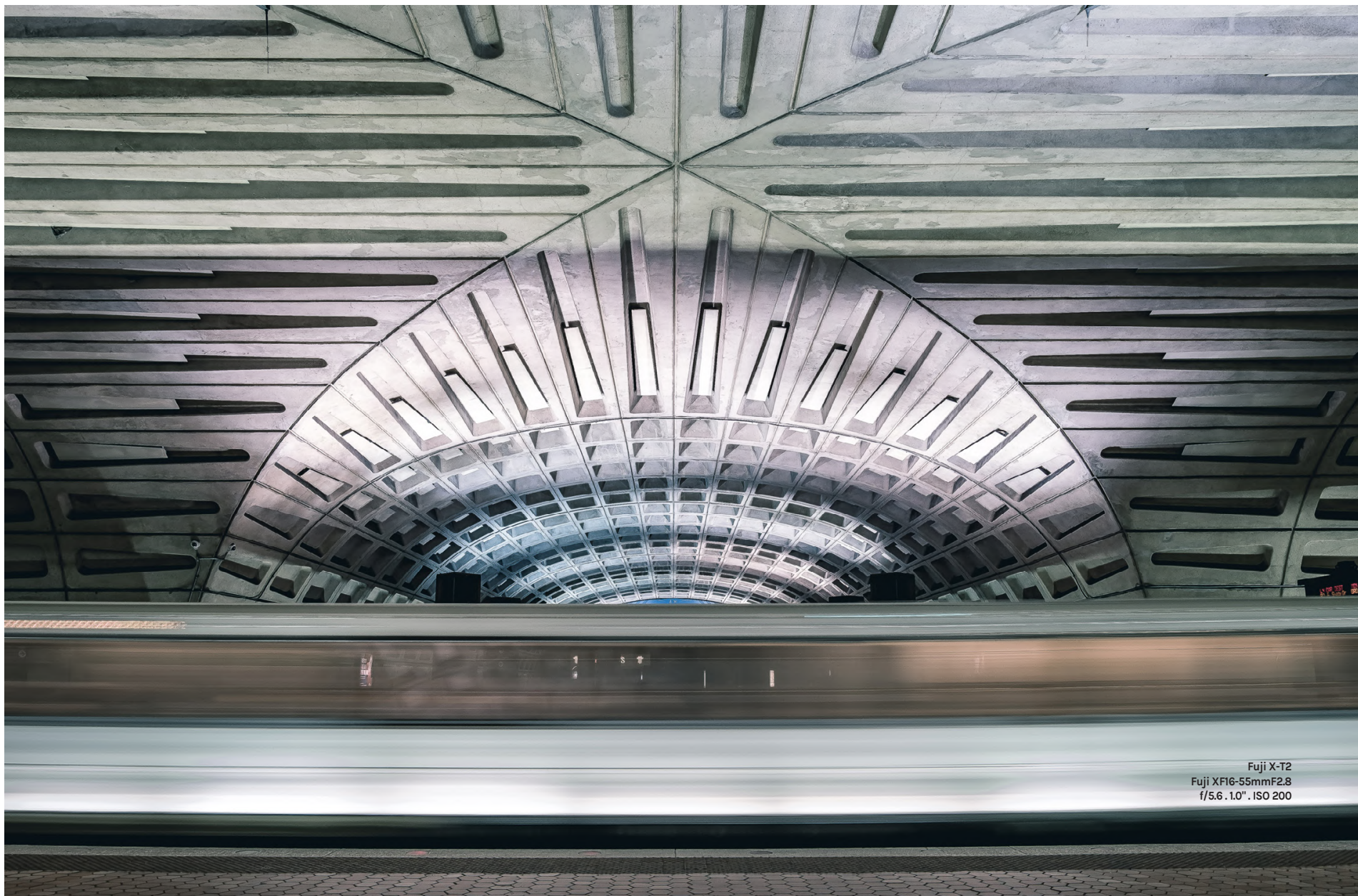
As I crossed the country, I searched for interesting architectural spots and quirky buildings, stopping sometimes for a minute or two, and never knowing what kind of lighting I would encounter. And yet, the versatility of my Fuji gear allowed me to achieve the best images I could, given the circumstances. This trip solidified my handling and symbiosis with my Fuji Camera.

I feel really lucky to have found a camera system that allows me to actually forget about the camera, and really focus on what I have to say with my photography. Most of my work is about colors, shapes, spaces, people, outdoors, and a whole bunch of other things. And for all of this, I can afford to not think about what my gear is doing. I already know it will produce what I want it to.

#### VISIT MY WEBSITES

[www.marvinanani.com](http://www.marvinanani.com)  
[www.instagram.com/mr\\_anani\\_/](https://www.instagram.com/mr_anani_/)  
[twitter.com/mr\\_anani\\_](https://twitter.com/mr_anani_)  
[www.facebook.com/marvinanani2/](https://www.facebook.com/marvinanani2/)





Fuji X-T2  
Fuji XF16-55mmF2.8  
f/5.6 . 1.0" . ISO 200



*“My photography is  
generally inspired by color,  
symmetry, spaces and  
shapes. As long as I can see  
what I envision my photo  
to be, I generally don’t have  
to ask much of my Fuji gear  
to produce it.”*

Fuji X-T2  
Fuji XF16-55mmF2.8  
f/2.8 . 1/80" . ISO 10000

