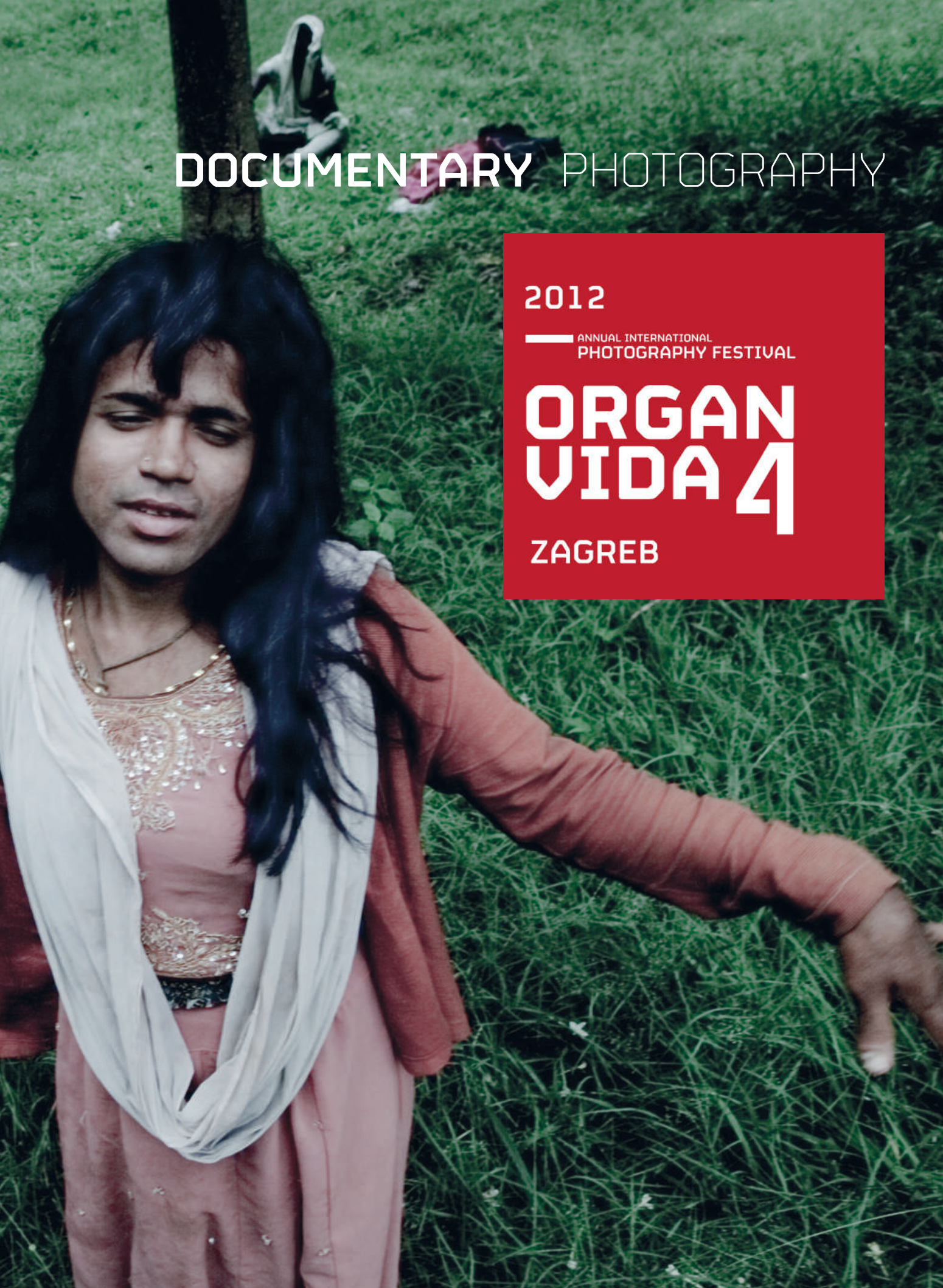
DOCUMENTARY PHOTOGRAPHY
2012
ANNUAL INTERNATIONAL
PHOTOGRAPHY FESTIVAL
ORGAN VIDA 4
ZAGREB



4. MEĐUNARODNI FESTIVAL FOTOGRAFIJE
ORGAN VIDA
2012
ZAGREB
HRVATSKA

4th ANNUAL INTERNATIONAL PHOTOGRAPHY FESTIVAL
ORGAN VIDA
2012
ZAGREB
CROATIA

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PREDGOVOR

Krenemo li od premise da je realnost promatrane stvarnosti nemoguće u potpunosti zabilježiti, postavlja se pitanje legitimnosti dokumentarne fotografije? Koliko je kadar uhvaćen aparatom ravan isječku stvarnog života?
Teško da će ijedna tehnika moći do kraja dočarati atmosferu i realnost življenog, uvesti nas „beyond the frame" i anulirati onaj moment intervencije fotografovog kadra gdje se rez događa. Međutim, važnost dokumentarne fotografije mnogo je slojevitija, njezina vrijednost leži u prikazanoj životnosti, sjetnoj ili vedroj, ali uvijek što bliže realnoj, bez suvišnih interpretacija
Ona je fragment vremena i emocija, isječak iz pogleda oka i ogled života zajednice, pojedinca ili prostora. Ona bilježi razvojni proces, uvodi nas uvijek korak dalje u priču, ustupajući tom narativnom razvoju primat pred finalnim produktom.

Dokumentarna fotografije nerijetko komunicira teške teme, progovara o socio-političkim situacijama, ljudskim traumama, društvenim nepravdama, ali i o onim vedrijim temama, uvijek jasnim i izravnim diskurzom. Ona otvara prostore intimnog bijega i sjećanja. Privlači nas svojom iskrenošću i neposrednošću pristupa, ostavljajući mjesta za pojedinačne empatije i pronalaske.
Ukoliko umjetnička fotografija nadilazi univerzalne vrijednosti, u tom slučaju moć dokumentarne fotografije svakako leži u njezinoj sposobnosti nadilaženja onih životnih.

U sklopu izložbe finalista Međunarodnog festivala fotografije Organ Vida izloženo je po deset fotografija iz većih ciklusa sljedećih autora: Kirill Golovchenko, Jean-Francois Hamelin, Stephen Kelly, Sanja Knežević, Marco Lachi, Akshay Mahajan, Geir Moseid, Tommaso Protti, Mateusz Sarello, Christian Stejshal, Alesandro Vecchi.

Karla Pudar

PREFACE

If we start with the premise that the observed reality is impossible to document in its entirety, we arrive to the question of legitimacy of documentary photography – how faithfully does the photography frame depict a slice of life? It is not likely that any of the techniques would be fully able to convey the atmosphere and reality of human experiences, to take us 'beyond the frame', or to annul the moment of the photographer's intervention when the snapshot occurs.

However, the importance of documentary photography is much more nuanced, its value lies in offering representations of life itself, melancholic or cheerful, but always as close as possible to reality, without superfluous interpretations. What we have here are fragments of time and emotions, excerpts from the short glances and reflections on the lifestyle of a community, an individual, or an area. Documentary photography records developmental processes, always pulling us one step closer to the story, all the while prefering the tracking of the way the narrative unfolds to the final product.

Documentary photography often tackles difficult subjects, speaks of socio-political situations, human traumas, social injustices, but also the more brighter topics – always with the use of a clear and outright discourse. That way, it opens the possibility of an intimate escape and recollection. It attracts us with its sincerity and directness of its approach, leaving enough space for the individual empathies and discoveries.
If artistic photography transcends the universal values, then the power of documentary photography lies in its ability to transcend life itself.

The photography exhibition at the international photography festival Organ Vida will be showcasing 10 works (selected from the larger series) by each of the finalists: Kirill Golovchenko, Jean-Francois Hamelin, Stephen Kelly, Sanja Knežević, Marco Lachi, Akshay Mahajan, Geir Moseid, Tommaso Protti, Mateusz Sarello, Christian Stejshal, Alesandro Vecchi.

Karla Pudar

IZJAVA ŽIRIJA

Žiriju ovogodišnjeg međunarodnog festivala fotografije Organ Vida (kojeg su činili Saša Kralj, Filip Horvat, Jeff Jacobson, Baraba Šarić i Matt Lutton) nije bilo lako odabrati finaliste. Članovima žirija predstavljen je velik broj zanimljivih i dobro izvedenih projekata različitih stilova dokumentarne fotografije, s različitim pristupima, konceptima i tehnikama koje predstavljaju značajan izazov i odgovornost. I to ne samo odgovornost subjektivnog odabira "najboljeg", nego se pazilo i da odabrani radovi predstavljaju široko područje današnje dokumentarne fotografije, kao i različite kvalitete koje diktiraju njezinu budućnost.

To je, na neki način, sažetak rasprave žirija koja se odvijala do kasno u noć.

Žiri se također predstavio kakofonijom - odnosno harmonijom, ovisno o gledištu - dokumentarnih stilova i pristupa koji danas prevladavaju. Neki od članova žirija se uglavnom bave "novinskom" dokumentarnom fotografijom, neki socijalno dokumentarnim pričama iz svijeta, a neki su više "umjetnički" dokumentarni fotografi. Zato je bio blagoslov imati priliku raspravljati i diskutirati s takvim ljudima. Žiriju je to bio proces učenja i osobnog napredovanja. Nadamo se da će njihov izbor nastaviti širiti takav efekt na natjecatelje, kao i na javnost. Bogatstvo i ljepota su upravo u tim različitim gledištima i neslaganjima oko dobrih stvari.

Na kraju, svi su se složili da projekti koji su imali jedinstvene pristupe - tehničke i konceptualne, kao i snažne vizualne utjecaje svake fotografije, zaslužuju puno pažnje. Također, intimnost, dubina istraživanja, emocija i snaga sekvenciranja bili su važni kriteriji usvojeni od strane žirija. Među finalistima nalaze se vrlo osobne priče: dokumentacije unutrašnjih svjetova duše i emocija ili svjetovnih intimnih prostora, zajedno s dubinom istraživanja zajednica i društvenih pitanja - utjecaj brana na ljude i kulture ili život kao kolekcionar smeća. Uz portrete, nalazimo i fotografije akcija.

U fotografijama pronalazimo dramu i poeziju iz cijelog svijeta – priče dolaze iz Južne Afrike, Turske, Hrvatske, Kanade, Bangladeša ili Indije. Ovdje su se susreli licem u lice predrasude bogate i prosperitetne Europe, kao i patronizirajući pogled na Afriku i siromaštvo. Zaprimljeni i odabrani projekti dokazuju da je dokumentarna fotografija još uvijek važno sredstvo za istraživanje i otkrivanje stvarnosti unatoč ili usprkos, komercijaliziranom ispiranju mozga kojem su ljudi danas izloženi. Ono što se pokazalo kasnije, nakon što je izbor bio gotov, bilo je kao nagrada za žiri: finalisti su iz svih krajeva svijeta - od Ukrajine do Norveške, od Indije do Srbije.

Organizatori se nadaju kako se domaći autori s obzirom na ovogodišnju selekciju neće obeshrabriti te da će domaćih projekata iduće godine biti znatno više, i da će u ovogodišnjim

JURY STATEMENT

It was not an easy job for the jury to select the finalists. The jury was presented with a huge number of interesting and well executed entries in different stiles of documentary photography with different approaches, concepts and techniques that posed significant challenge and responsibility.
And not just the responsibility of subjectively choosing the "best" series, but also of making sure to represent the wide scope of today's documentary photography as well as the different qualities that point to its future developments.

That was, in a way, the summary of the jury's discussions that went on until late into the night.

The jury itself presented the cacophony or harmony, depending on one's view, of the documentary styles and approaches today. Some members of the jury mostly inhabit the area of the "news" photography, some live in social documentary worlds, some are more "artistic" documentary photographers. It was a blessing to have those talks and discussions. And for the jury, it was a process of learning and personal advancement. Their choices, hopefully, will share this process with the contestants as well as with the public. There is richness and beauty in disagreements over good stuff.

In the end, everyone agreed that works which had unique approaches, both technical and conceptual, as well as strong visual impact of each image, deserve lots of attention. Intimacy, depth of exploration, emotions, and strength of sequencing were important criteria adopted by the jury as well.

Among the finalists there are very personal stories – documentations of inner worlds of souls and emotions or mundane intimate spaces – alongside with in-depth exploration of communities or social issues - impact of dams on humans and culture or life as a garbage collector; there are portraits as well as action shots. There is drama and poetry from all over the world - stories were done in South Africa, in Turkey, Croatia, Canada , Bangladesh or India. Prejudice of rich and prosperous Europe were facing examination as well as patronizing views of Africa and poverty.

Work received and selected proves that documentary photography is still an important tool for exploring and revealing reality despite of the commercialized brainwashing people are mostly exposed to.
The fact that was revealed later, after the selection was over, was as well rewarding for the jury: the finalists come from all over the world - from Ukraine to Norway, from India to

odabranim radovima pronaći dovoljno izazova da se uhvate u koštac sa suvremenim izazovnim temama.

Žiri se nada da će hrvatski fotografi koje posjete ovu izložbu, kao i svi koji se bave fotografskim dokumentarizmom u nekim aspektima, bilo vijestima, uličnom fotografijom, salonskom ili umjetničkom, naći inspiraciju i neke nove ideje koje će uzeti, uključiti i obogatiti svoj rad u budućnost. Žiri se nada da će i svi drugi posjetitelji uživati u zajedničkim iskustvima kroz ove fotografije i pronaći dio sebe u tim udaljenim, a opet tako bliskim krajeva svijeta iznutra i izvana.

Serbia.

The organizers are hoping that the local authors will not be discouraged with regard to this year's selection and that their projects will be significantly higher in numbers next year - and also, that this year's selected works will provide motivation for them to tackle some of the current challenging topics.

The jury hopes that a Croatian photographers visiting this show - all that are involved with documentary photography in some aspect, be it news, street photography, salon or art - will find inspiration and some new idea to "still", incorporate and enrich their own work in the future. The jury also hopes that all of the visitors will enjoy the experiences shared through those images and find a piece of themselves in those distant yet so close corners of the worlds within and without.

KIRILL GOLOVCHENKO

Njemačka / Germany

Ukrajinski proboj

"Ukrajinski proboj" je novi politički program ukrajinske vlade koja ima slogan: "Ukrajinski proboj: za ljude, ne za političare." U programu pronalazimo sljedeću izjavu: "Ovo je program za strateški razvoj u Ukrajini... program napretka za cijelu zemlju. Ne samo za neke ministre ili odjela izvršne vlasti, nego za sve, za svakog građanina.

Ukrajinski proboj - Temeljni zakon za promicanje porasta nacionalnog bogatstva u našoj zemlji ... putokaz za našu zemlju u 21-stoljeću". Propast Sovjetskog Saveza i političke i gospodarske promjene koje su se dogodile od tada pokrenule su osnovne društvene promjene. U posljednjih 17 godina, ekstremne socijalne razlike su se razvile među stanovništvom. Za one imućnije, želje i snovi su ispunjeni, a za zakinute ostaje samo nada da bi i oni mogli jednoga dana živjeti bolje.

Tražio sam situacije i raspoloženja koji ne pokazuju samo ovu novu stranu Ukrajine. Iako je prošlo već 17 godina od osamostaljivanja Ukrajine, ljudi još nisu uspjeli pobjeći iz starog socijalističkog načina razmišljanja. I svaka misao i djelovanje nosi tragove ove prošlosti. Ili, drugim riječima, prošlost se još uvijek odražava u svemu. Kaže se: Dobar ukus se ne može kupiti. Često se čini kao da ljudi pokušavaju nametnuti stvari i običaje koje vide van Ukrajine.

Kroz te stvari ljudi pokušavaju ostvariti svoje vizije. Ideja da sve moraju biti neobično, novo, drugačije je sveprisutna. Sve se čini kao da je napravljeno isključivo za prodaju, zamjenjivo, prilagodljivo. Nažalost, to vrlo često izgleda kao kopija kopijine kopije. Ali to je ustvari samo potraga za novim identitetom.

The Ukrainian breakthrough

"The Ukrainian breakthrough" is a new political program of the Ukrainian government which has the slogan: "The Ukrainian breakthrough: for people, not for politicians." In the program one finds the following statement: "This is a program for the strategic development of the Ukraine ... of the progress for the whole country. Not for some ministers or the department of the executive, but for everyone, for every citizen.

The Ukrainian breakthrough – a basic law to promote affluence for our country ... a signpost for the land in the 21-st century".
The downfall of the Soviet Union and the political and economic changes that have occurred since then triggered off a basic social change. Within the last 17 years, extreme social differences have developed among the population. For the well-to-do, wishes and dreams have been fulfilled, for the deprived only the hope remains that they might lead a better life some day.
I have looked for situations and moods which show not only the new side of the Ukraine. Although it has been 17 years since the independence of the Ukraine, the people have not yet succeeded in escaping from old Socialist thinking patterns. And every thought and action carries the tracks of this past. Or, to put it differently, the past is still shining through.
It is said: One cannot buy taste. Very often it seems as if people tried to impose things they see abroad on the Ukraine.
Through these things people try to realize their visions. The idea that things must be unusual, new, different is attainable. Everything seems to be for sale, interchangeable, adaptable. Unfortunately, it often looks like a copy of the copy of the copy. But it is just a search for a new identity.



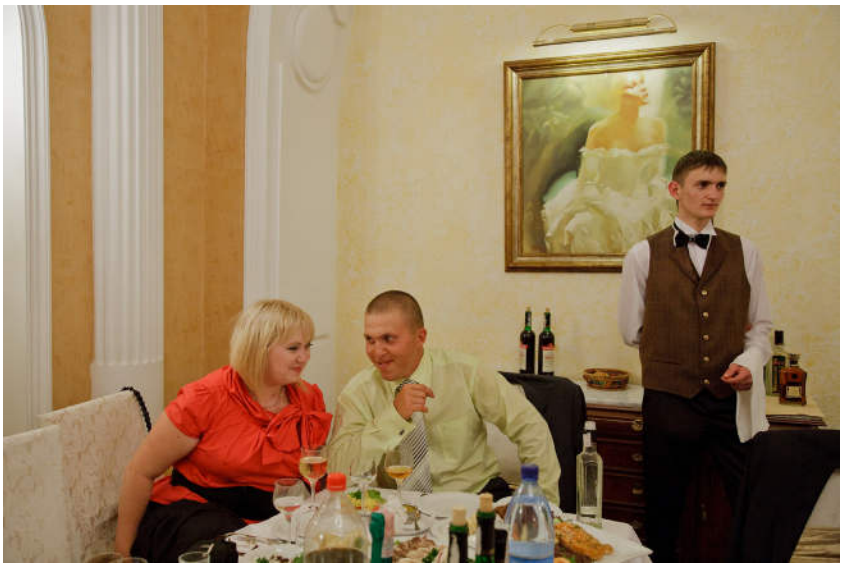

BONAQUA


ВХІД




STOP








LOVE










ОЛЯНИЙ


FAT
35








ОВОЧІ





JEAN-FRANCOIS HAMELIN

Kanada / Canada

Žetva na sjeveru

Sa dolaskom ljeta, populacija jugozapadnog Quebeca značajno se poveća. Iz Meksika, Gvatemale i Urugvaja, mase radnika pristižu zbog nedostatka lokalne radne snage. Motivacija iza ovih migracijskih kretanja je jednostavna: prilika da se poboljša društveni i financijski status. Ostavljajući iza sebe sela, obitelji i rodbine, oni vide u ovom godišnjem hodočašću mogućnost da za nekoliko mjeseci zarade deset puta veći prihod nego što bi zaradili u godinu dana od lokalnog rada.

Neki to rade samo nekoliko godina, nadajući se da će zaraditi dovoljno novca kako se nebi nikada morali vratiti.

Novim radnicima je često veoma teško: duge smjene rada u polju, brzi tempo proizvodnje, rijetki telefonski pozivi kući i razdvojenost od svojih najmilijih. To su sve žrtve koje se moraju podnijeti za bolje sutra. S novcem koji zarade, nadaju se da će poboljšati životne uvjete, slati svoju djecu u školu, možda čak i na fakultete.

Oni teško rade tako da djeca njihove djece nikada ne bi morala trpjeti iste teškoće. Ako sve prođe po planu, stvari će se promijeniti nabolje i nikada se neće vratiti na staro. Ovo je pogled na moderno lice naše sjevernoameričke poljoprivrede.

Harvesting the North

As summer arrive, southwestern Quebec sees its population grow massively. From Mexico, Guatemala, and Uruguay, masses of migrant workers arrive to counteract the lack of local labour. The motivation behind this migratory movement is simple: the opportunity to better their social and financial standing. Leaving behind villages, families and relatives, they see in this yearly pilgrimage the opportunity of earning in a few months ten times the income they would in a year from local work.

Some do it for a few years, hoping to make enough money so they won't ever have to come back.

It is often hard for new workers: long hours in the fields, fast production pace, few phone calls home and the absence of their loved ones. These are all sacrifices worth making for the benefits. With this money, they hope to better their living conditions, send their kids to school, maybe even university.

They work so the kids of their kids will never have to endure the same hardships. If everything goes as planned, things will change for the best and never be the same. This is a look at the modern face of our North-American agriculture.

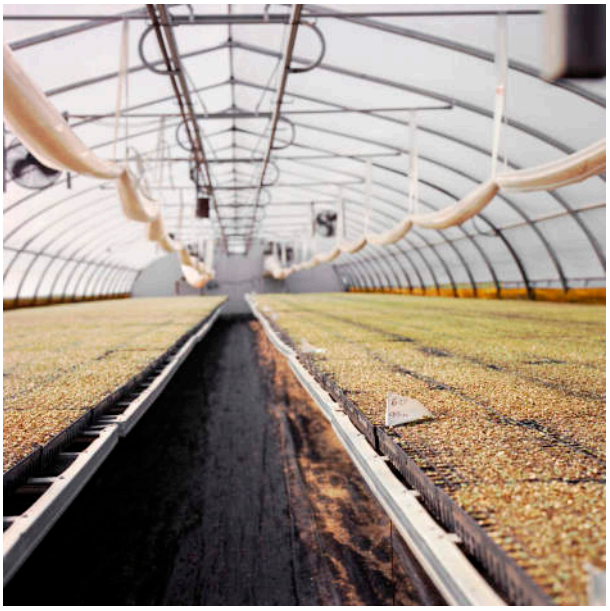





VIKING
21




CAT











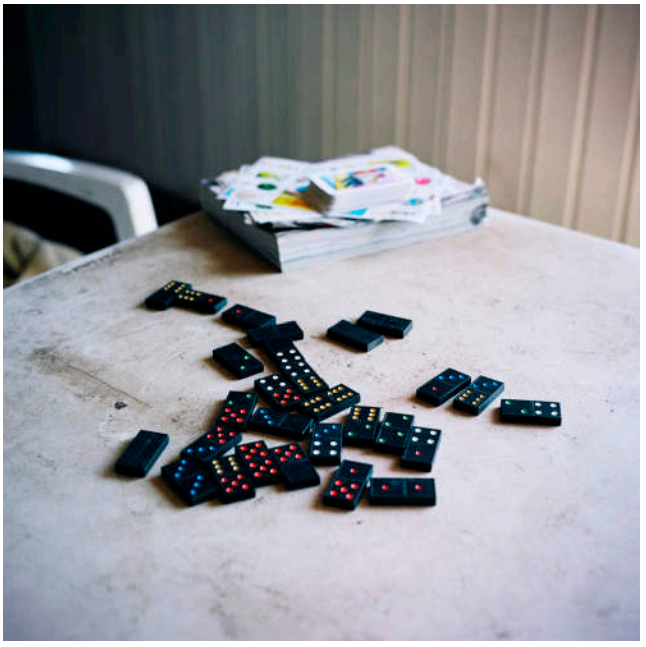







AMIGO LABORAL
FERME









STEPHEN KELLY

Kanada / Canada

Qi Lihe

Okrug Qi Lihe nalazi se na vanjskom rubu Lanzhoua u provinciji Gansu, sjeverno zapadnoj Kini, i ujedno je i najsiromašniji dio ovog iznimno zagađenog industrijskog grada. To je dom za više tisuća muslimanskih obitelji migranata koji su napustili svoju domovinu u autonomnoj prefekturi Linxia Hui i stigli u grad u potrazi za mogućim zaposlenjem i, konačno, boljim životom.

Stotinama godina, muslimanske manjine Hui i Dongxiang bavile su se poljoprivredom na jalovim zemljištima oko sela svojih predaka. No u posljednjih nekoliko godina, uslijed pustošenja ovog nekad podnošljivog okoliša, bili su prisiljeni na drastične promjene, koje su dovele do toga da su mnogi moderni poljoprivrednici odlučili preseliti sa svojim obiteljima u glavni grad provincije kako bi preživjeli.
Život za ove migrantske obitelji u Qi Liheu je i dalje iznimno težak, jer žive u stravičnom siromaštvu. Gospodarska i obrazovna marginalizacija uvelike je utjecala na ovu zajednicu, s obzirom da njeni stanovnici nisu u mogućnosti uživati iste privilegije kao većinsko, Han stanovništvo.

Kako siromašni ruralni seljaci žive na rubu društva, većina se bori kako bi dobili potvrdu o službenom prebivalištu u Lanzhouu od lokalne samouprave. To znači da ne mogu posjećivati bolnice čak ni zbog osnovne medicinske skrbi i imaju vrlo malo nade za sigurnost radnih mjesta, te stoga nemaju ni redovite prihode. Mnoga od njihove djece nisu u mogućnosti pohađati lokalne škole, jer si njihovi roditelji ne mogu priuštiti da ih školuju.

Kako pustošenje nastavlja gutati sela u pokrajini Gansu i ruralne zajednice sve se više premještaju u velike gradove kako bi preživjele, ovaj obrazac ekonomske i ekološke migracije će se nastaviti i dalje. Postojeći ekološki problemi će postati još složeniji i očaj i muka ovih ljudi će se nastaviti.

Qi Lihe

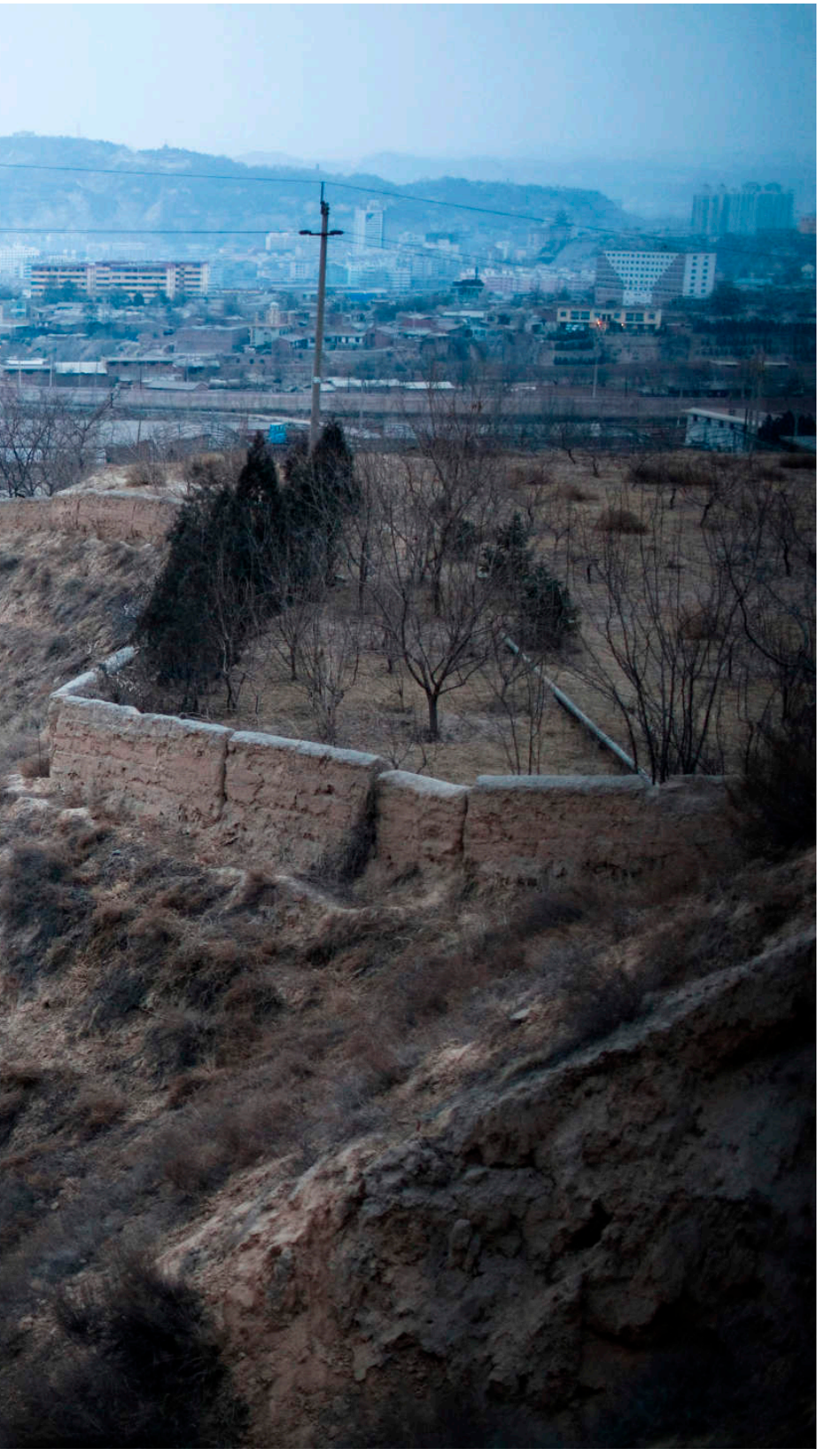
Qi Lihe district sits on the outskirts of Lanzhou in Gansu Province, north western China and is the most destitute area of this heavily polluted industrial city. It is home to thousands of Muslim migrant families who have left their homeland within the Linxia Hui autonomous prefecture and arrived into the city, searching for job opportunities and ultimately, a better life.

For hundreds of years the Hui and Dongxiang Muslim minorities have farmed the arid land surrounding their ancestral villages. In recent years though, desertification has forced this once workable landscape to begin a dramatic change, impelling many modern day farmers and their families to migrate to the provincial capital in order to survive.

Life for these migrant families in Qi Lihe remains extremely difficult, as they live in abject poverty. Economic and educational marginalization has greatly impacted on the community, as its residents are unable to enjoy the same privileges as the majority Han residents of the city.
As poor rural farmers living on the edge of society, the majority struggle to gain official Lanzhou residency from the local government. This means they cannot visit hospitals for the most basic medical care and they have very little hope of job security and therefore, no regular income. Many of the children of the district are unable to attend local schools, as their parents cannot afford to send them.

As desertification continues to swallow up the countryside of Gansu Province and rural communities continue to disperse to the bigger cities for survival, this pattern of economic and environmental migration will continue. Existing ecological problems will be compounded and the desperate plight of these people will continue.



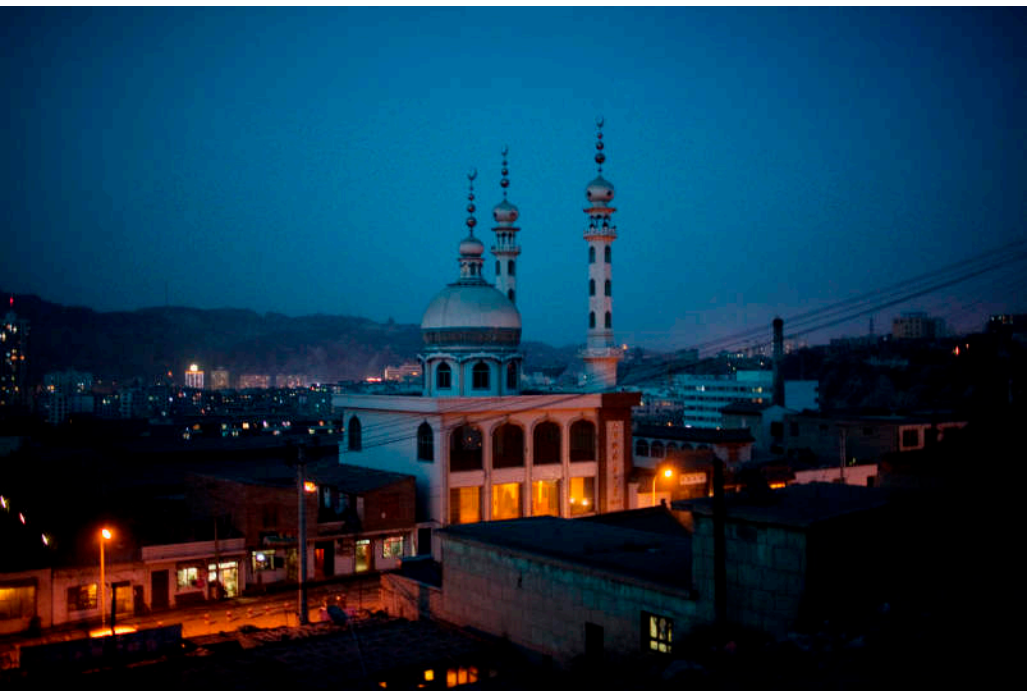


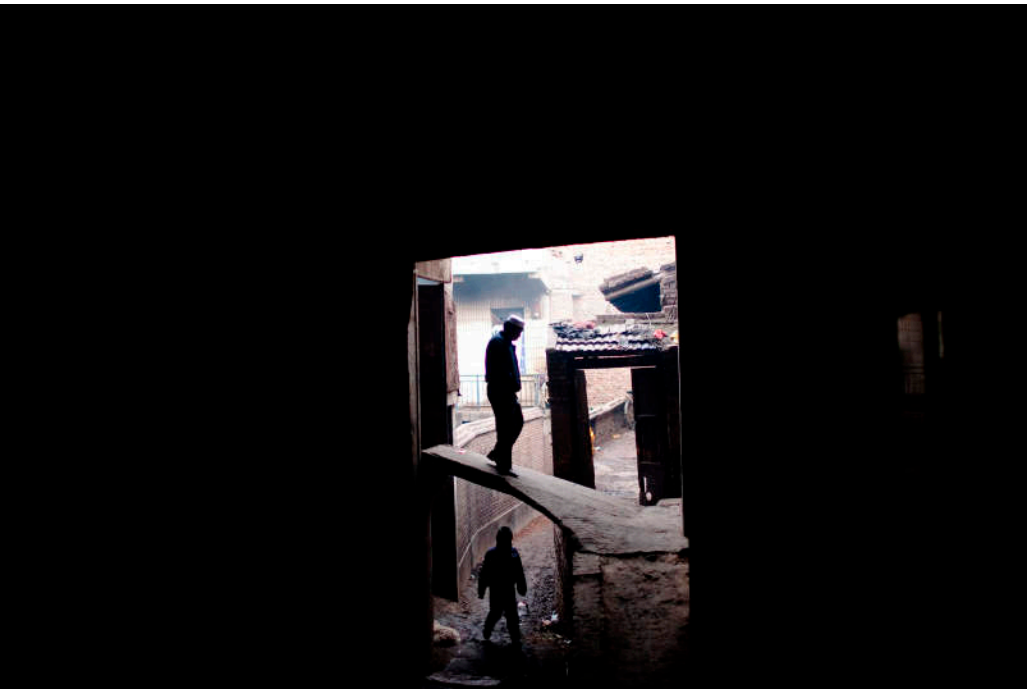



















千嬌萬








瑞丰





SANJA KNEŽEVIĆ

Srbija / Serbia

Obiteljska posla

U mnogim selima u Srbiji postoji jedan rastući problem - zvuk plača bebe nije se čuo dugo vremena. Muškarci su postupno bivali napušteni, izumrli i ostali bez žena. U potrazi za boljim životom, žene su se preselile u gradove, tako da su jedini preostali stanovnici nekolicina usamljenih muškaraca. Umorni od traženja srpskih žena koje bi bile voljne doći živjeti u njihovim selima te ih oživjeti, ti ljudi odlučili su isprobati jedan drugi način.

Počeli su nalaziti nadu u albanskom gradu Skadar, smještenom na sjeveru države, na istoimenom jezeru što čini prirodnu granicu s Crnom Gorom. Usprkos ratu između Srba i kosovskih Albanaca, ti stari neprijatelji su sada u situaciji u kojoj ne nalaze prepreke za ljubav.

Srpski neženje, uglavnom u svojim 40-ima i stariji, koji nikada nisu bili u mogućnosti da se vjenčaju, sada imaju priliku da im se ispuni ta očajnička želja. Oni koriste usluge albanske provodadžije, koja naplaćuje više od dvije tisuće eura za uspješan sastanak.

Muškarci su često vrlo siromašni i ne mogu platiti provodadžiji bez prodaje dijela svoje imovine, na primjer krava i traktora. Za njih je to neophodna i mala žrtva koju treba platiti za nagradu koju očekuju da će dobiti.

Family Matters

In many villages in Serbia, there is a growing problem, the sound of crying babies hasn't been heard for a long time. They have been abandoned gradually, made extinct and left without women. Searching for better life, women moved to towns, so the only inhabitants are lonely men. Tired of searching for Serbian women that would come to live in their villages and revive them, these men decided to try one more thing.

They started searching for hope in the Albanian town Skadar, placed on the north of the state at the same name lake what makes nature border with Montenegro. Despite the war between Serbians and Kosovo Albanians, these old enemies are now in the situation where there are no barriers to love.
Serbian bachelors, mostly in their 40s or older ones, that have never been able to get married, now have a chance to make their desperate wishes come true. They use the services of the Albanian matchmaker, who charges more than two thousand euros for a successful meeting.

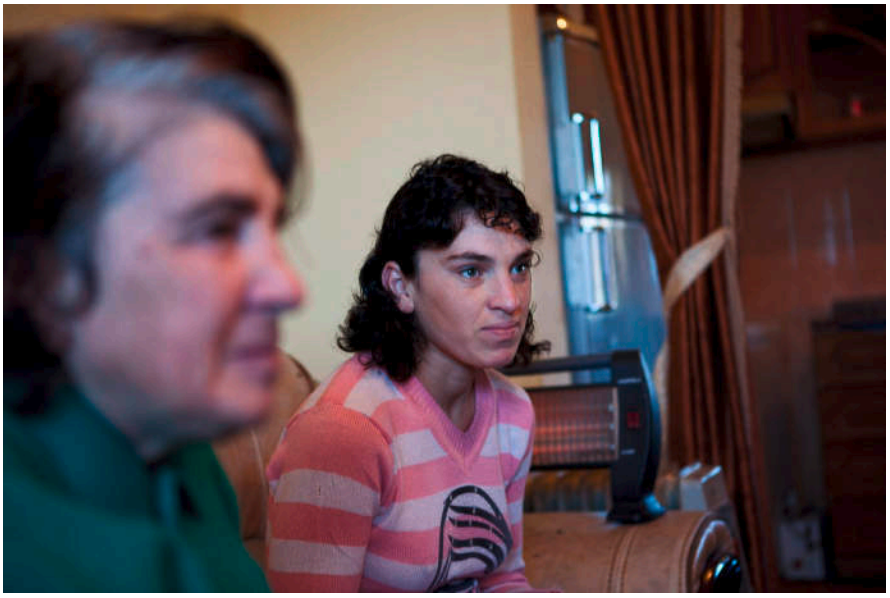
The men are often very poor and unable to pay the matchmaker, without selling the part of their property such as cows and tractors. For them, this is a necessary and a small sacrifice to pay for the reward they expect to get.













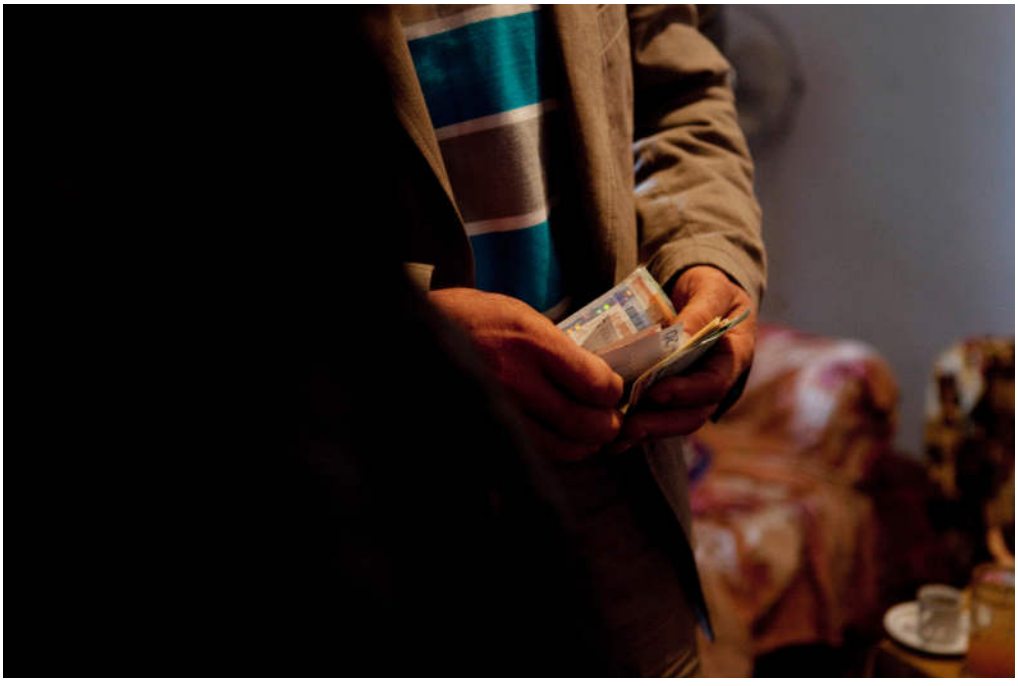





BLEJME
SENDE ARI
TE PERDORURA
DRAGUSHA

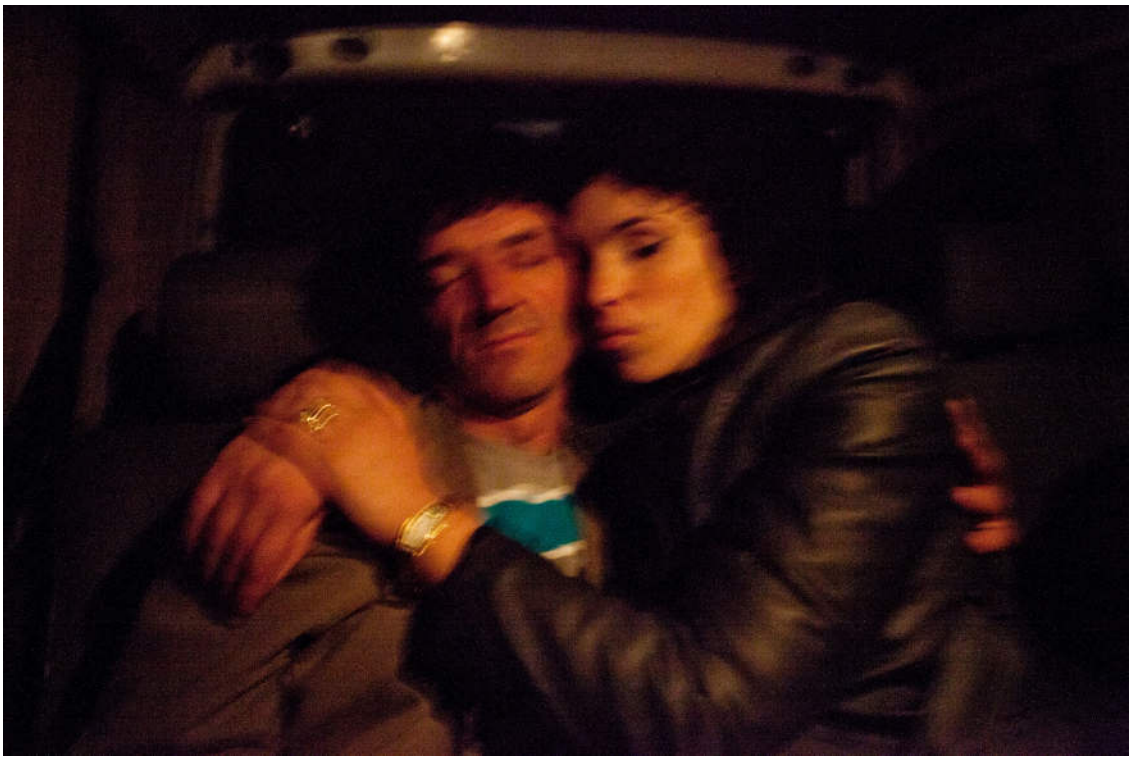














MARCO LACHI

Italija / Italy

Kakav je osjeÊaj napuötati najljepöi grad na svijetu?

Projekt 'Kakav je osjeÊaj napuötati najljepöi grad na svijetu?' nastao je u suradnji s piscem i novinarom Olufemijem Terryjem. Fotografije Marka Lachija i tekst Olufemija Terryja nemaju namjeru uhvatiti nekakvu suötinu takozvanog 'grada-majke'. Poticaj za nastanak ovoga projekta bila je ûelja ispitivanjem i kritiËkim promatranjem razliËitih percepcija Cape Towna, prostorne estetike grada i njegove nijansirane kulture, kao i zamröene rasne povijesti.

Projekt koji je nastao kao suradnja, vrlo je neobiËan i osebujan u tome öto nisu povuËene izravne veze izmeÊu fotografija i teksta. Pisac i fotograf prepuötaju gledateljima uoËavanje i procjenjivanje veza izmeÊu rijeËi i slike.

Prelijepa ružnoća

Godine 2008, dok sam živio i studirao u Cape Townu, slušao sam, uvijek iznova, dva zapažanja o tome gradu: da je mjesto jedinstvene ljepote, možda čak i svjetski najspektakularniji grad. Posjetitelji i lokalno stanovništvo podjednako su se činili nesposobnim vidjeti s onu stranu planine i mora, pa su čak i pripisivali izoliranost kulture grada dominirajućoj prisutnosti planine Table Mountain. Drugo zapažanje mutno je povezano s prvim: osjećaj da Cape Town nije afrički grad ili barem ne 'pravi afrički grad'

I sam sam jednom bio sličnog mišljenja. Preselio sam u Južnu Afriku iz Kenije, privučen krajolikom markantne ljepote, mogućnošću anonimnosti, kretanja uokolo pješice i buržujskom privlačnošću mediteranskoga načina života. Ipak, postoji barem u jedan aspekt u kojem se Cape Town činilo od samoga početka kao afrički, čak bi se moglo reći pan-afrički grad: građani iz sva četiri dijela kontinenta bili su zastupljeni, i dok sam šetao Long Streetom, čuo sam kako govore wolof i swahili, somalijski i xhosa jezik. A ipak, bilo mi je lako razumjeti zašto je etiketiran kao "ne-afrički grad" - ta kritika zadirala je iza pročelja izgrađenog okoliša i odnosila se na pojmove kulture, nacionalnosti i autentičnosti.
Ljepota grada brzo je zasjenjena mnogim dokazima da je Apartheid sam, ne samo njegova ostavština, još uvijek jak. U restoranima i kafićima, nepromjenljiva trostupanjska hijerarhija

“How does it feel to be leaving the most beautiful city in the world?”

The project HOW DOES IT FEEL TO BE LEAVING THE MOST BEAUTIFUL CITY IN THE WORLD? is a collaboration with the writer and journalist Olufemi Terry.
The photographs and text by Marco Lachi and Olufemi Terry respectively, are not intended to capture the essence of the so-called mother city.
The impetus of the project was a wish to examine and critique perceptions of Cape Town, the city’s spatial aesthetics and its nuanced culture and intricate racial history.
The project is at once collaborative and highly idiosyncratic in that no direct links are made between photographs and text. The writer and photographer leave it to viewers of the work to perceive and assess connections between word and image.

Beautiful Ugly

In 2008, while living and studying in Cape Town, I heard, over and over, two observations about the city: it was a place of singular beauty, perhaps even the world’s most captivating city. Visitor and local alike seemed incapable of seeing other landscapes than the physical one, and some claimed that the city’s insularity was a result of the mystical, domineering influence of Table Mountain. The second perception, loosely related to the first, was that Cape Town was not an African city or, at least, not a “real African city.”

I too once held these opinions, and had relocated to South Africa from Kenya drawn by the striking terrain, the possibility of anonymity, of going about on foot, and the allure of a Mediterranean sort of life. And yet, in one respect, Cape Town had seemed, even at the outset, an African, even a pan-African city; while walking along Long Street, the city center’s main artery, I was liable to hear spoken Wolof, kiSwahili, Somali, Xhosa.

The city’s beauty quickly became blurry because of the many proofs that Apartheid itself, rather than its legacy, remained in place. In restaurants and cafes, a three-tiered hierarchy endured: proprietors were white, the wait staff colored and the charwomen and busboys black. Over three and a half years, I vacillated between rejection of the words not an African

vlada i dalje: vlasnici su bijeli, konobari tamnoputi, a čistačice crnkinje. Dok sam pisao osvrt na Prelijepo Ružno, kritiku odnosa Zapada prema afričkoj umjetnosti, ovaj naslov mi se učinio kao odličan opis samoga Cape Towna - skraćeni naziv za njegovu složenu, uznemirujuću kulturnu estetiku.
Nije mi dugo trebalo da i sam prestanem doživljavati Cape Town kao afrički i tvrditi da je on zapravo jedan kreolski grad, kao što su New Orleans, Havana ili Rio de Janeiro. I ovo mišljenje sam kasnije morao promijeniti - iako je šezdeset posto stanovništva tamnoputo, Cape Town zbog svog kompliciranog rasnog sastava čini uredne formulacije "kreolski grad" i "europski grad" jednako besmislenima.

U Brazilu i, unatoč pravilu jednoga pada, čak i u New Orleansu, kreolski je društveni posrednik, i utjelovljuje zajedničku sredinu i objekt kako "europske" tako i "afričke" mašte i aspiracije. Dok je Apartheid učinkovito dekreolizirao tamnoputu zajednicu, te je pretvorio u samo jedno od mnogih plemena Južne Afrike, korisnu prvenstveno kao društveni i geografski tampon između crnaca i bijelaca.

U Cape Townu, vrijeme i okolnosti pokopale su kreolski je raison d'être, i on je prisilno prerađen u ulogu sirovine. Kako je rekao južnoafrički pjesnik Rustum Kozain: za jedan dio grada, ja sam lopov; za drugi dio, ja sam rasist. A Kozainova moćni tvrdnja čak i ne uzima u obzir status crnaca u 'majčinskom' gradu.

Za 'makwerekwere', crnca-stranca poput mene, Cape Town nije ponudio nikakav prirodnu nišu. Kada bih ušao u restoran, bio bih nevidljiv osim kad bih bio u društvu bijelog čovjeka. Ako se, međutim, dogodilo da sam u društvu bijele žene, postajao sam ne samo vidljiv, nego pravi spektakl. Najgore od svih mogućnosti: ili potpuno ignoriranje, ili zurenje voajera.

U razdoblju post-apartheida, srce grada ostaje izlomljeno i fragmentirano, a pomirenje, ako je do njega uopće i došlo ovdje, nije se održalo. Danas, ono što prevladava u nekom krhkom društvenom konsenzusu, je privilegiranje prirodnog od drugih vrsta ljepote. Građani Cape Towna pristaju na štovanje planine, ali ne mogu se složiti o tome da li je ravna kosa bolja od kovrčave, ili Kwaito glazba od techna.

I dok eurocentrička estetika još uvijek ima prevagu, jedna ljutita, čak i borbeno-zaštitnička osobina, došla je do izražaja među njenim eksponentima. Svakoga ljeta, u Cape Townu nebijelci postaju sve više vidljivi, probitačni i brojni. Nije teško zamisliti grad kao što se čini grozničavim očima: dvorac pod opsadom, nestajanje predstraža civilizacije. Ne može biti nikakve sumnje gdje je zadnja crta obrane starog načina života mora biti povučena: padine Table Mountaina. Kao što je jedan lokalni novinar rekao: "Ljudi su se naučili prihvatiti da možete biti opljačkani u gradu ili na putu, ali planina se smatra nepovredivom. Za mene kao budista to je moj hram, moja duševna hrana. "

city, and a sneaky sense that this summation was less glib than it sounded. And as I read Beautiful Ugly, South African academic Sarah Nuttall's critique of the West's fraught relationship to African art, I was struck by this title as a fitting description for Cape Town itself, a shorthand for its intricate, unsettling cultural aesthetics.

It wasn't long before I gave up insisting that Cape Town was an African city and instead argued that it was a Creole one, like Santa Domingo, Basse Terre or Rio de Janeiro. Later, I revised this opinion also; sixty percent of its population may be coloured, but Cape Town's past and its predilections render neat formulations like Creole city and European city equally hollow.

In Latin America and in the Antilles, the Creole was a social intermediary, an embodied middle ground and the object of both "European" and "African" fantasy and aspiration. Whereas Apartheid effectively decreolized South Africa's colored community, and it became just one among many tribes, useful primarily as a social and geographic buffer between blacks and whites. In Cape Town time and identity politics have further diminished the Creole's historic raison d'etre, and he has been forcibly recast in the role of dacoit, of brute. As the Cape Town poet Rustum Kozain has said: to a large segment of the city, I am a thief; to another segment, I am a racist.

And Kozain's eloquent claim does not even reckon with the status of blacks in the Western Cape. For a makwerekwere, a foreign black, Cape Town offers no natural constituency. I, on entering a restaurant, became invisible unless in the company of a white person. If, however, my companion happened to be white and female, I became not only visible, but a spectacle. The worst thus, of all worlds: utter oblivion or the stares of voyeurs.

"Reconciliation," if it even occurred in Cape Town, has failed. For the present, what prevails, in a sort of uneasy social consensus, is a privileging of natural beauty over man-made sorts. Capetonians have consented to revere the mountain but will long disagree on whether straight hair is superior to kinky, or if kwaito trumps techno.

And even as a Eurocentric aesthetic continues to predominate, a frantic, rearguard mood has become apparent among the city's whites. With every passing summer, Cape Town's non-whites become more and more visible, assertive and numerous. It's not difficult to envision the city as it appears through feverish eyes: a citadel under siege, a dwindling outpost of civilisation. And there's no doubt where the ultimate stand in defense of the old life will—must—be made: the slopes of Table Mountain. As one local told a newspaper reporter, "People have come to accept that you can be mugged in town or on the road but the mountain is somehow seen as sacrosanct. For me as a Buddhist it's my temple, my soul food."



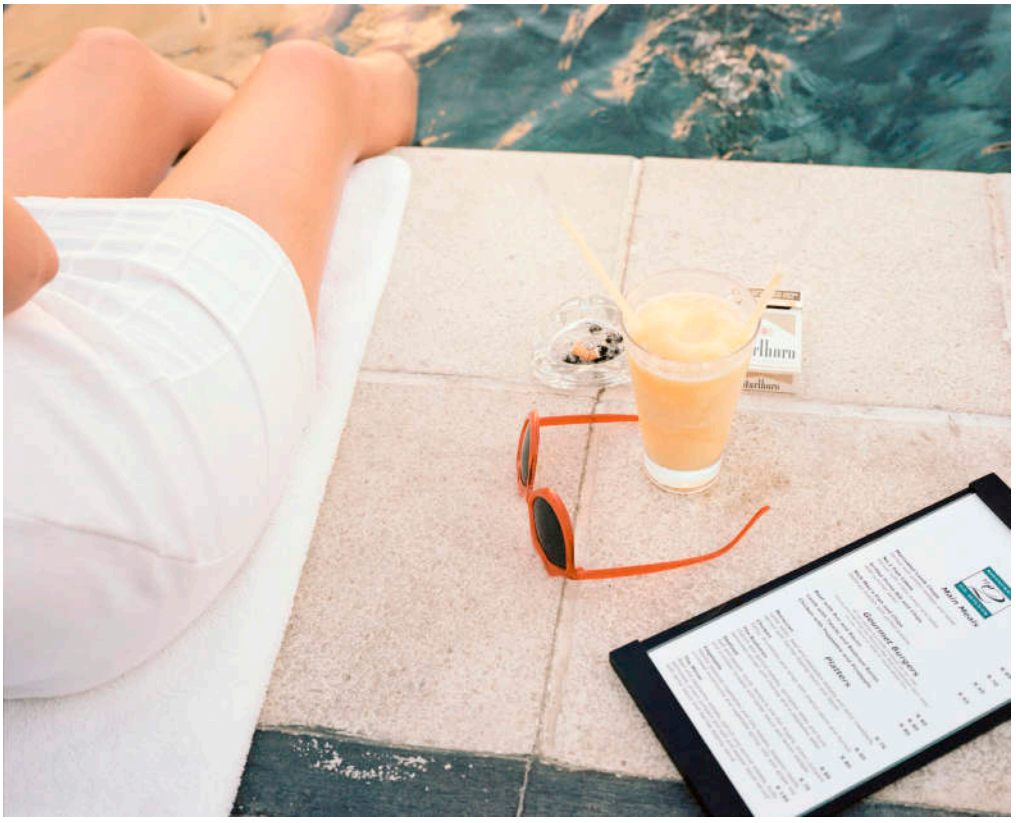

STALPLEIN HOUSE
3


Firebird





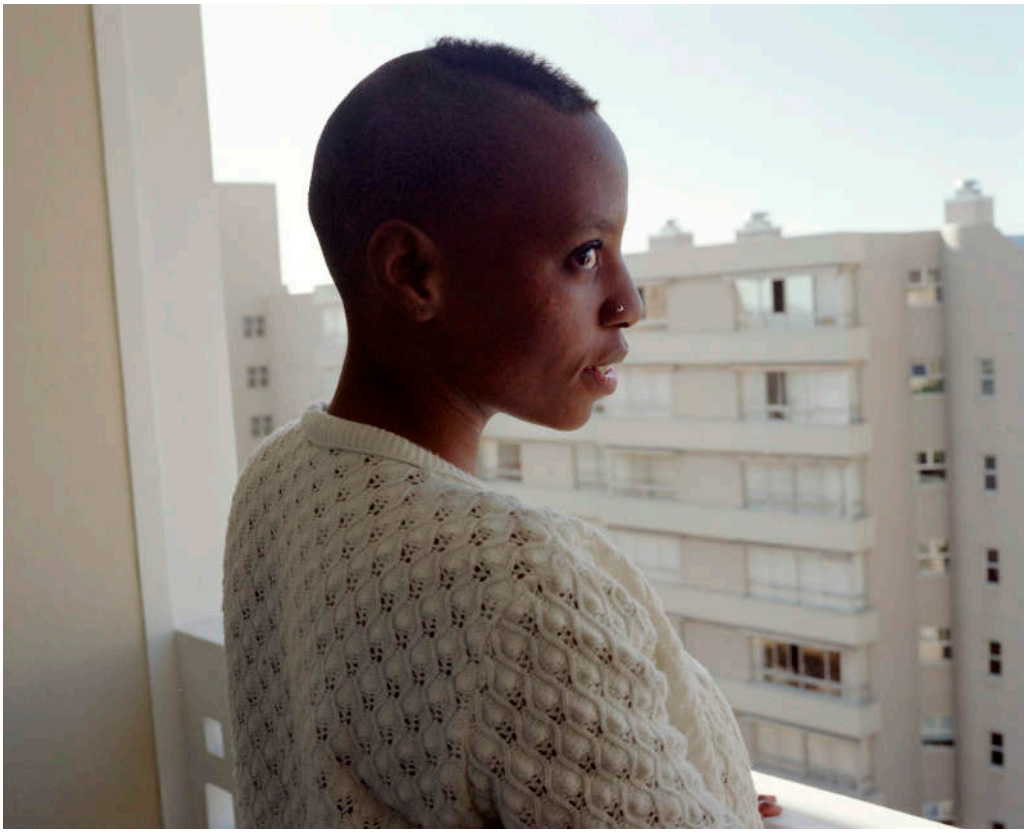





















WARNING
RESPONSE
TEAM


ISUZU


WARNING
RESPONSE
TEAM
434-6400







AKSHAY MAHAJAN

Italija / Italy

Ne želim sam spavati

Ovaj foto-esej bavi se osobnim LGBT povijestima grupe prijatelja u Bangaloreu, Indija. Dokumentarne fotografije prikazuju živote mladih članova LGBT zajednice i što to znači biti gay u zemlji poput Indije. Koristio sam izmišljene pripovijesti kako bi protagonisti mogli ostati anonimni.
Dijalog između fotografija i poezije istražuje svakodnevne detalje queer života u Bangaloreu - ispričane priče, obmane, zagubljene ljubavi, požudu i usamljenost. Pjesnik je napisao redak koji se izgubio u lošoj pjesmi: "Samoća prianja čvrsto kao mokra majica."

Pjesnik je upoznao fotografa. Njihovi potajni razgovori kod rupa s vodom, uz jeftini whiskey, riječi isprekidane uvlačenjem dima cigareta, i post-Ganja priznanja u spavaćoj sobi služili su izmamljivanju grumena zlata od priča: nespretni pokušaji šminkanja mršavog dječaka s namjerom da bude zavodljiv, neodoljivu želju za smještanjem priče o queer-željnim tijelima u technicolor snove Abrar Alvijevog Sahib Biwi Aur Ghulama, ili Kamal Amrohijevog 'Pakeezah'-a, i njihove vlastite lukavo sročene priče o prijašnjim ljubavnicima.

Popodneva koji su započinjala na kožnih sofama uz bijesne priče o taksistima koji varaju na taksimetru, pretvarala bi se u izvor anegdota o oralnom seksu na stražnjem sjedištu, te u katoličke ispovijesti o masturbaciji, koje bi se zatim pretvorile u poduke o tehnikama davanju ruke posla. Bilo je čak i uživljavanja u likove iz filmova - na primjer, Parova majka iz 'Devdasa' kako prelazi cestu, ili Chandramukhi kad je to bilo prikladnije. Činilo se da su Pjesnik i Fotograf naučili igrati queer igru, gdje stvaran život postaje filmski, umjetan.

Ono umjetno se, ipak, da oguliti-i tako omogućuje dodir, ne uvijek seksualan, tek toliko za potvrdu prisutnosti. Afektiranje u vlaženju kraja cigarete, samo zato da bi onaj drugi prigovorio. Gambits, sve, da ne spavaju sami, čak ni samo za jednu noć.

I don't want to sleep alone

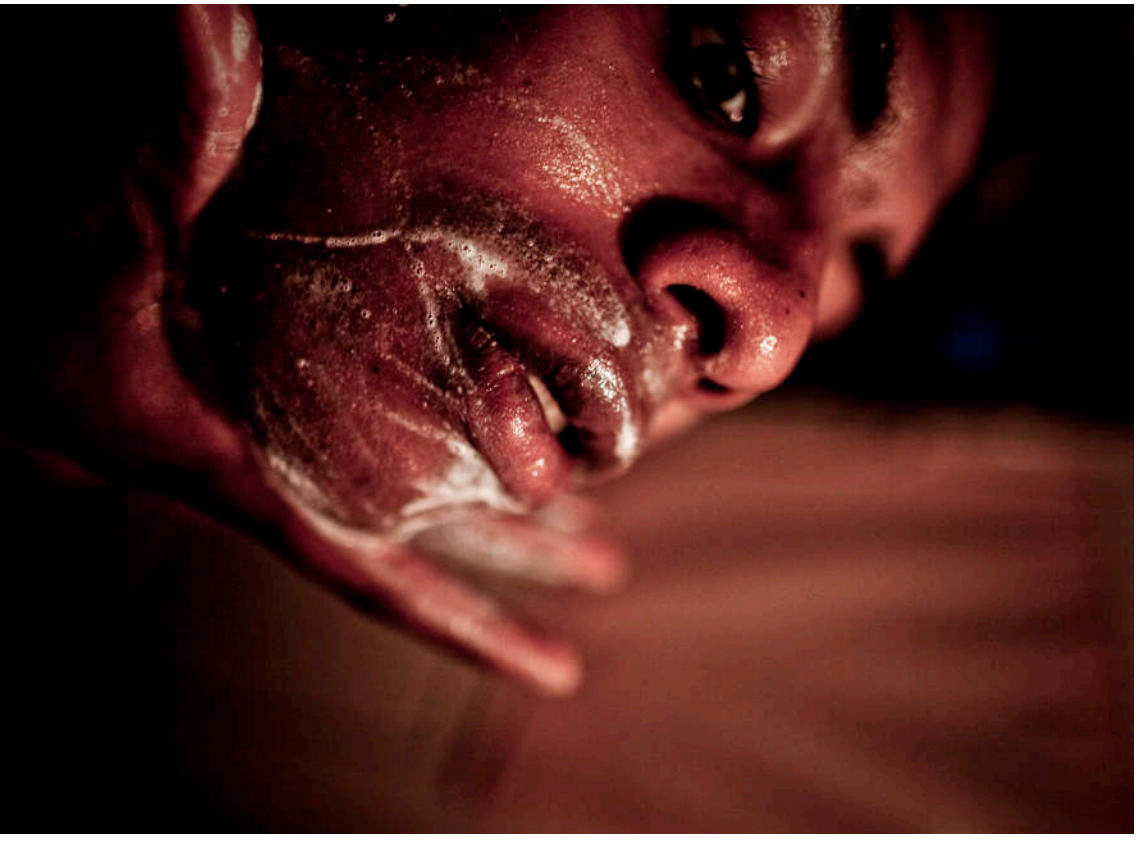
A photo-essay I shot on the LGBT personal histories of a group of friends in Bangalore, India. It's documentary photography showcasing the lives of young members of the LGBT community and what it means to be gay in a country like India.

I've used a fictional narrative to text to help keep my subjects anonymous.
A dialogue between photographs and poetry that explores everyday details of queer life in Bangalore—of stories told, deception, misplaced love, lust and loneliness.

The poet wrote a line that got lost in a bad poem: 'Loneliness clings like a wet T-shirt'.
The Poet met the Photographer. Their furtive conversations at watering holes over cheap whisky, words between punctuating drags of cigarettes, and post-ganja confessions in bedrooms all served to tease out nuggets of stories around them: the thin-waisted boy's carelessly applied kohl to seduce, the overpowering desire to situate stories of queer-desiring bodies in the technicolour dreams of Abrar Alvi's Sahib Biwi Aur Ghulam or Kamal Amrohi's Pakeezah, and their own cleverly-crafted stories of past lovers.

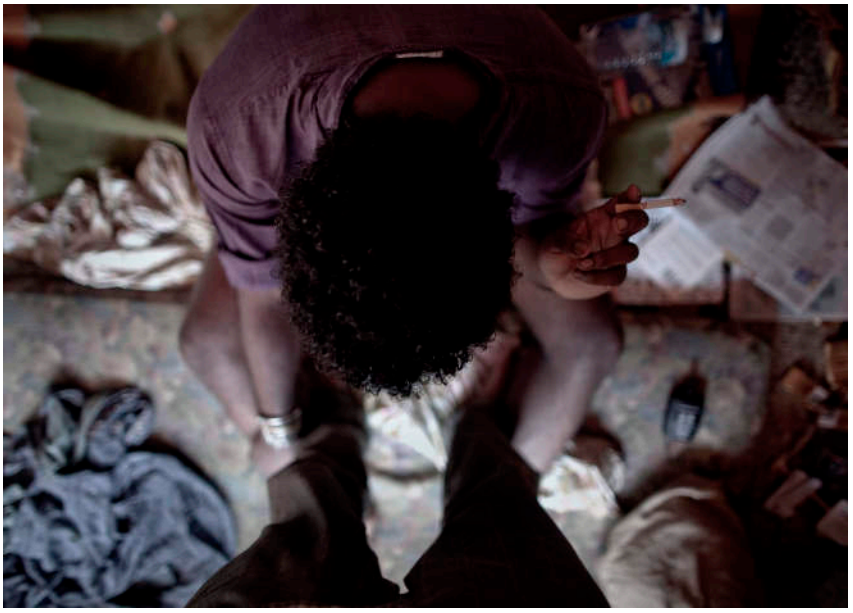
Afternoons that began on leather sofas raging about meter-tampering auto-drivers turned into spilling anecdotes of blowjobs on rexine seats, then into Catholic confessions of masturbation, which turned into techniques on giving hand jobs. There was even some slipping into characters from cinema—Paro's mother from Devdas while crossing the road, or Chandramukhi when it worked better. It seemed the Poet and Photographer had learnt to play the game of the queer, where real life is cinematic, it is artifice.

The artifice does peel, though—in allowing for touch, not always sexual, but to confirm presence. The artifice in sometimes wetting the end of the cigarette so the other would complain. Gambits, all, not to sleep alone, even for one night.



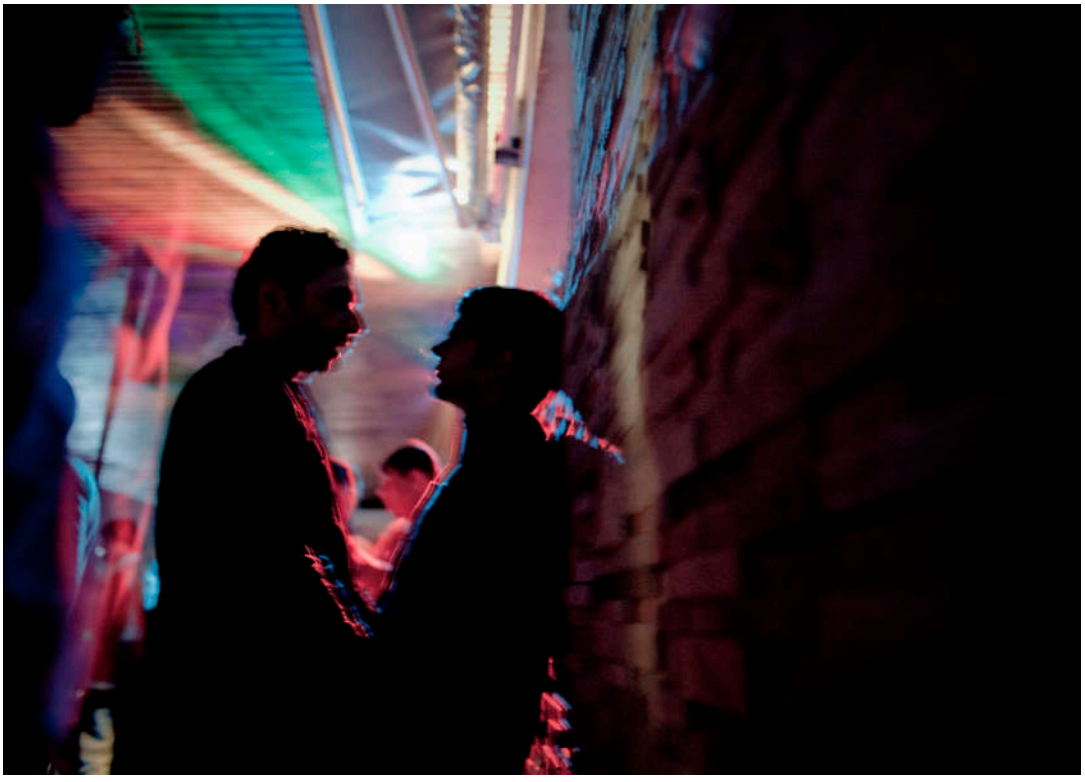












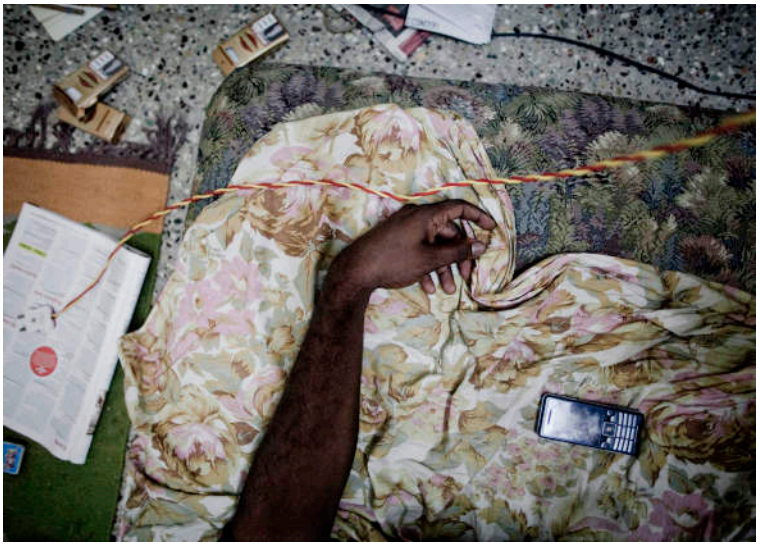


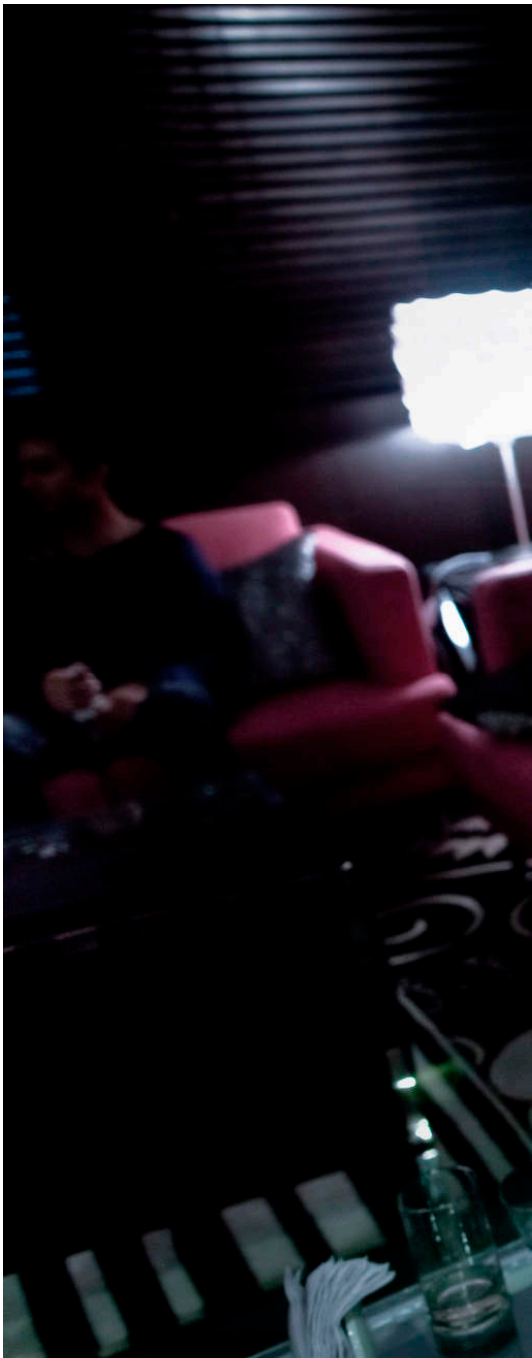














GEIR MOSEID

Norveška / Norway

Ubrano

Serija 'Ubrano' istražuje dualnosti doma, urbane otuđenosti, socijalne segregacije i ljudskih odnosa. Ova dvojnost doma proteže se i dalje, dodajući slojeve seriji, spajajući etike socijalno-dokumentarne i namještene fotografije, kao i moguća kognitivno-disonantna iskustva gledatelja. Ovaj nesklad je sagrađen oko pojmova dvosmislenosti i neobičnosti.
Dom se često smatra za sigurno mjesto, gdje čovjek ima svoju privatnost i intimu. Dom pruža osjećaj sigurnosti koji je izgrađen oko činjenice da se možemo osamiti, distancirati od smetnji i nadzora drugih. U ovome se očituje najproblematičnija dualnost. Dom je također i skrovište nekih od najtežih ljudskih zločina. Ti zločini događaju se iza zatvorenih vrata, i uključuju fizičko, seksualno i psihičko zlostavljanje.
Elementi vremena i smrti također su prisutni u ponavljanju motiva cvijeća tijekom cijele serije. Ovdje cvijeće djeluje kao suptilna metafora o dvojnosti života i smrti, od kojih su nerazdvojni kroz vrijeme, ne bitno različito od same fotografije. Čin branja cvijeća je smrt, i jednom kad je ubrani cvijet odvojen od svoje životne snage, postaje predmet sporog, često lijepog, procesa umiranja.
Taj dijalog sa smrću ima sposobnost stvaranja naznaka sablasnoga. Prikazivanje nečega što je poznato, ali ipak strano, ili privlačno i odbojno u isto vrijeme često se smatra karakteristikom jezovitih prikaza i uzrokuje proturječna vjerovanja (spoznaje) kod gledatelja, potičući ih na stvaranje vlastitog mišljenja, koje se, nadamo se, temelji na emocijama koje nudi fotografija.
Slike govore o svakodnevnici s mirnom i lijepom površinom, no nakon pobližeg promatranja, postavlja se pitanje o prividnoj mirnoći, sučeljavajući gledateljevu emocionalnu reakciju na fotografije sa suptilnim zlokobnim naznakama. Kada je ova emocija dovoljno jaka da omogući gledatelju putovanje unatrag kroz njihove osobne povijesti, gdje je naišao na slične emocije, gledatelj se odmiče od fizičkog objekta, fotografije, i situacije koju ona prikazuje.
Ovo putovanje je osobno promišljanje društvene istine. To je naglašeno naracijom namjerno nedefiniranog završetka i kognitivne dvojnosti, koja potiče subjektivno putovanje kroz rad, a ne diktiraju čitanje. Subjektivnost je također važna u prepoznavanju scenarija kroz gledateljevo iskustvo svakodnevice.

To je također i dijalog s gledateljevom memorijskom bazom ideja sakupljenih iz sfera slikarstva, kinematografije i TV-a koja gledatelju pomaže u razumijevanju gestualnog i vizualnog jezika. To se odnosi na podsvjestan estetski užitak koji nije, kako ga ja razumijem, ovisan o autentičnosti, što opravdava snimanje namještenih dokumentarnih fotografija kao relevantan pristup istraživanju i razumijevanju društvenih tema.
Pomoću 'ubiranja' specifičnih trenutaka iz svakodnevnih priča, moj rad se suočava s načinom na koji društvena istina može biti prikazana.

Plucked

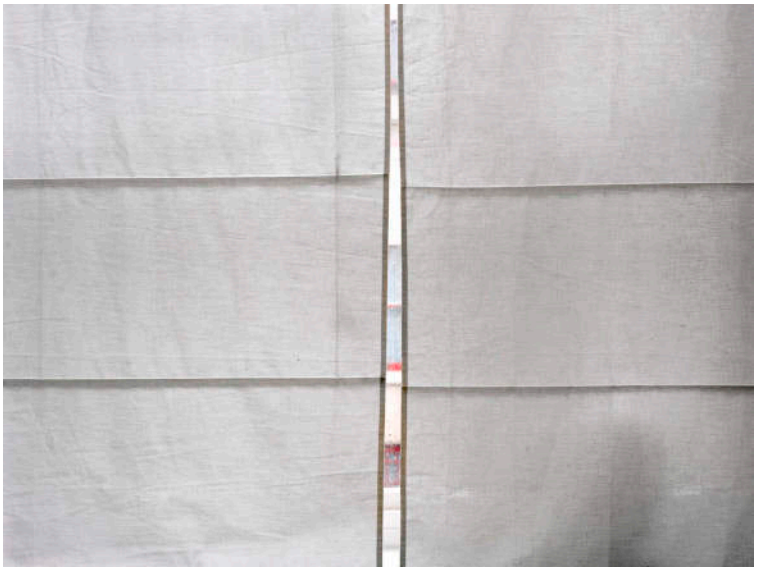
The series Plucked is an investigation into the duality of the home, urban alienation, social segregation and human relationships. This duality of the home extends further, adding layers to the series, incorporating the ethics of both social documentary and staged photography, as well as the possible cognitive dissonant experience of the viewer. This dissonance was built around notions of ambiguity and the uncanny.
The home is often known to be a safe space where one can be private and intimate. The home has a sentiment of security that is built around the fact that we can seclude ourselves, distancing oneself from the interference and surveillance of others. It is with this point that its most problematic duality is made evident. The home is a harbourer of some of humanities gravest crimes. These crimes occur behind closed doors, including physical, sexual and psychological abuse.
The element of time and death is also present in the repetition of flowers throughout the series. Here flowers act as a subtle metaphor concerning the duality of life and death, of which are inseparable through time, not unlike photography itself. The act of plucking/picking flowers is death and once the plucked flower is severed from its life force, it is subject to a slow, often beautiful, process of dying.
This dialogue with death has the ability to create notions of the uncanny. By depicting something that is familiar, yet strange, or appealing and repulsive at the same time is often regarded as a signifier of the depiction of the uncanny and raises contradictory beliefs (cognitions) for the viewer, encouraging the viewer to create his/her own opinion, which is hopefully based on the emotion that the photograph offers the viewer.
The images are talking about the everyday with a calm and beautiful surface, on closer inspection, raises question about the apparent peaceful depiction, juxtaposing the viewer's emotional response to the photographs with a subtler sinister undercurrent. When this emotion is strong enough to allow the viewer to travel back through their personal history, to where a similar emotion was encountered, the viewer is removed from the physical object, that is the photograph, and the situation it is depicting.

This journey is a personal reflection that considers social truth. This is emphasised by the deliberate open-ended narratives and cognitive duality of the series, encouraging a subjective journey through the work rather than a dictated reading. The subjectivity is also important in recognising scenarios through the viewer's experience of the everyday.
This is also in dialogue with the viewer's memory vault of images derived from painting, cinema and TV and helps the viewer in understanding a visual, gestural language. It is related to a subliminal aesthetic pleasure that is not, as I understand it, dependent on authenticity, hence verifying the staged documentary photograph as a relevant approach concerning social understanding and investigation.
By plucking specific moments of everyday narrative my work is confronting the way in which social truth can be depicted.















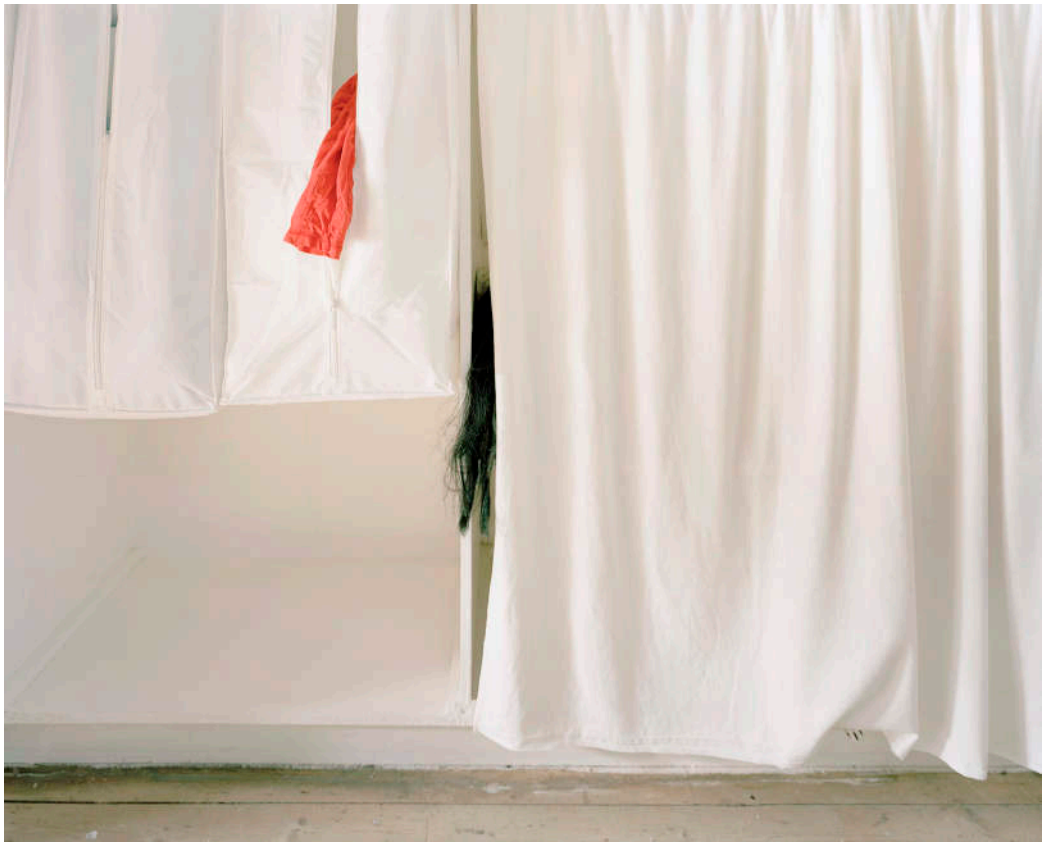








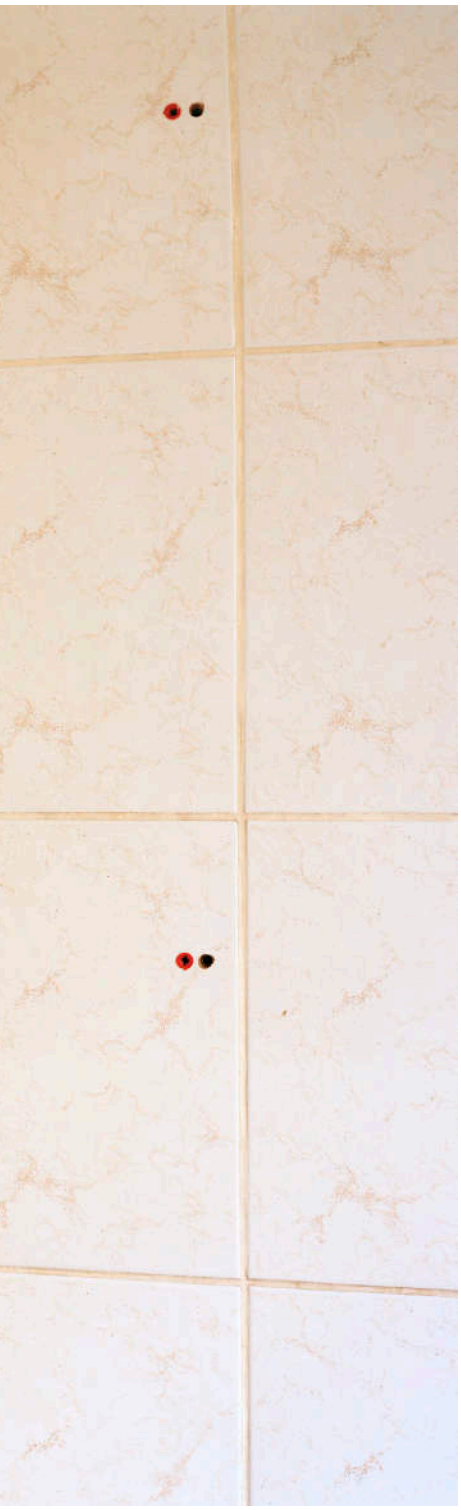









SHAVERS
ONLY





TOMMASO PROTTI

Italija / Italy

Tursko plavo blago

'Tursko plavo zlato' je fotografski projekt koji istražuje napredovanje Guneydoglu Anadolu Projesi (GAP), multi-sektorskog regionalnog projekta razvoja u jugoistočnoj Anatoliji, Turska, i temelji se na izgradnji 22 brane i 19 elektrana na rijekama Eufrat i Tigris. Iskorištavanjem prekograničnih rijeka i izgradnjom sustava brana, Turska ima za cilj povećati socijalnu stabilnost i gospodarski rast u jednoj od svojih najugroženijih regija (jugoistočna Anatolija doprinosi samo 4 posto turskog BDP-a).
Završetak projekta omogućit će Turskoj ispunjavanje četiri temeljna cilja; osiguravanje navodnjavanja na području koje se proteže preko 17.000 kvadratnih kilometara, proizvodnju 27 milijardi kWh električne energije godišnje, postići povećanje od 206% više prihoda po glavi stanovnika, i na kraju , osiguravanje posla za otprilike 3,8% stanovništva. Još uvijek vrlo daleko od ostvarenja ovog cilja, GAP projekt trenutno se smatra vrlo kontroverznim te je na meti kritika i unutarnjih i vanjskih promatrača.

Interno, to je izvor zabrinutosti za kurdsku manjinu, koja je pretežno zastupljena u regiji, a promatra GAP kao pokušaj turske vlade da dobije kontrolu nad cijelom jugoistočnom Anatolijom. Projekt je široko kritiziran zbog svog štetnog utjecaja na okoliš; izgradnja brana je izazvala, i vrlo vjerojatno će nastaviti uzrokovati poplave stotine sela i raseljavanje tisuća ljudi.
Samo izgradnja Ilisu brane, koja bi, prema turskoj vladi, trebala biti dovršena do 2013.-te, uzrokovat će potapanje 199 sela i zaselaka (uključujući i drevni grad Hasankeyf sa 12.000 godina povijesti), te će prisiliti 78.000 ljudi na preseljenje na još neimenovana područja. Što se tiče vanjskih faktora, GAP bi mogao imati dalekosežne posljedice za bliskoistočnu regiji u cjelini.

Brane koje Turska pokušava izgraditi dio su veće ambicije za podizanje Turske nacionalne prisutnosti, koja ima značajne geopolitičke implikacije. Kao iznimno važna zemlja koja služi kao most između dva kontinenta, Turska zbog svog zemljopisnog položaja sve više i više jača svoj strateški značaj još od vremena Hladnoga rata.

U redefiniranju svoje strateške uloge, Turska je osmislila energetsku politiku usmjerenu ne samo na ispunjavanje unutarnjih potreba, već i na pružanje odgovora na povećanu potražnju na inozemnom tržištu. Drugim riječima, Turska je ušla u geopolitičku šahovsku igru kao

Turkish Blue Gold

Turkish Blue Gold is the photoproject exploring the development of the Guneydoglu Anadolu Projesi (GAP), a multi-sector regional development project in Southeastern Anatolia, Turkey, based on the construction of 22 dams and 19 power plants on the Euphrates and Tigris rivers.
By exploiting cross-border rivers and by building a system of dams, Turkey aims to enhance social stability and economic growth in one its most disadvantaged regions (SE Anatolia accounts for only 4% of the Gross Domestic Product.
The completion of the project would allow Turkey to fulfill four fundamental goals; to provide irrigation to an area extending over 17,000 square kilometers, to generate 27 billion KWh per year in electricity, to generate an 206% increase per capita in terms of income and finally, to provide jobs to an estimated 3.8% of the population.
Still far from reaching this goals the GAP project is currently considered highly controversial by both internal and external observers.

Internally, it is a source of concern for the Kurdish minority, which is predominantly represented in the region, and views the GAP as an attempt from the Turkish government to gain control of the whole Southeastern Anatolia region.
The project is widely criticised for its environmental impact; the construction of dams has caused and, is likely to cause, the flooding of hundreds of villages and the displacement of thousands of people.

The Ilisu dam alone, which, according to the Turkish government, should be completed by 2013, will submerge 199 villages and hamlets (included the old city of Hasankeyf with its 12,000 years of history) and will force 78,000 people to have to relocate to as yet undesignated areas.
Externally, the GAP aims at pursuing objectives with far reaching consequences for the Middle Eastern region as a whole.

The dams that Turkey is attempting to build are part of a greater ambition to raise Turkey's national presence, which has significant geopolitical implications. As a pivotal land, which serves as a bridge between two continents, Turkey has seen its geographical position be-

'energetski most' između glavnih izvora nafte i plina Bliskog Istoka, Kavkaske, Kaspijske, Srednjeazijske i Zaljevske regije, i potencijalnih klijenata s Mediterana.

U tom kontekstu, završetak GAP projekta trebao bi olakšati iskorištavanje i kontrolu vodotoka dviju glavnih rijeka Srednjeg Istoka, kao dio šire strategije za povećanje Turske sfere utjecaja i snage na regionalnoj i međunarodnoj razini. U ovom trenutku, međutim, izgradnja brana i punjenje rezervoara u ovome području uzrokovali su eksplozivne situacije, te su polazna točka pregovorima između Turske, Sirije i Iraka.

Računajući na 230 milijardi kubnih metara zaliha vode i na kontrolu izvora Tigrisa i Eufrata, Turska ima snažne adute vis-a-vis svojih susjeda. Tijekom vremena, doista, položaj turske vlade o korištenju vode iz Tigrisa i Eufrata nije se promijenio, kako što se moglo vidjeti i na primjeru odbijanja potpisivanja UN-ovu Konvencije za uporabu prekograničnih vodotoka u ne-navigacijske svrhe 1997.
"Ovo je pitanje suvereniteta. Ovo je naša zemlja. Imamo pravo raditi što god želimo. Vodeni resursi pripadaju Turskoj. Naftni resursi pripadaju njima (Siriji i Iraku). Mi ne možemo reći da želimo dijeliti te njihove resurse. Oni ne mogu reći da žele dio naših vodnih resursa ", izjavio je turski premijer Sulejman Demirel na svečanosti otvaranja brane Ataturk 1992.

coming more and more strategically significant since the Cold War.
In redefining its strategic role, Turkey has envisaged an energy policy aimed not only at fulfilling internal needs, but also at responding to the increased demand from foreign markets. In other words, Turkey has entered the geopolitical chessboard as an 'energy bridge' between the main oil and gas basins of the Middle Eastern, Caucasian, Caspian, Central Asian and the Gulf regions, together with potential Mediterranean clients.

In this context, the completion of the GAP project would facilitate the exploitation and control of the watercourses of the two main Middleastern rivers, as part of a broader strategy to increase Turkey's sphere of influence and power at the regional and international level.
At the moment, however, building of dams and filling of reservoirs in the area have just given rise to explosive situations and have been the starting point for agreement stipulation between Turkey, Syria and Iraq.

Counting on 230 billion cubic meters of water reserves and on the control of the Tigris and Euphrates' springs, Turkey has powerful leverage vis-à-vis its neighbours. Over time, indeed, the position of the Turkish government about the utilization of the waters of the Tigris and Euphrates, as it confirmed by the Turkish rejection to subscribe the 1997 UN Convention for the Non-Navigational Uses of the Transboundary Watercourse, has not changed.
"This is matter of sovereignty. This is our land. We have the right to do anything we like. The water resources are Turkey's. The oil resources are theirs (Syria and Iraq). We do not say we share their oil resources. They cannot say they share out water resources" the Turkish Prime Minister Suleyman Demirel said at the opening ceremony of the Ataturk dam in 1992.









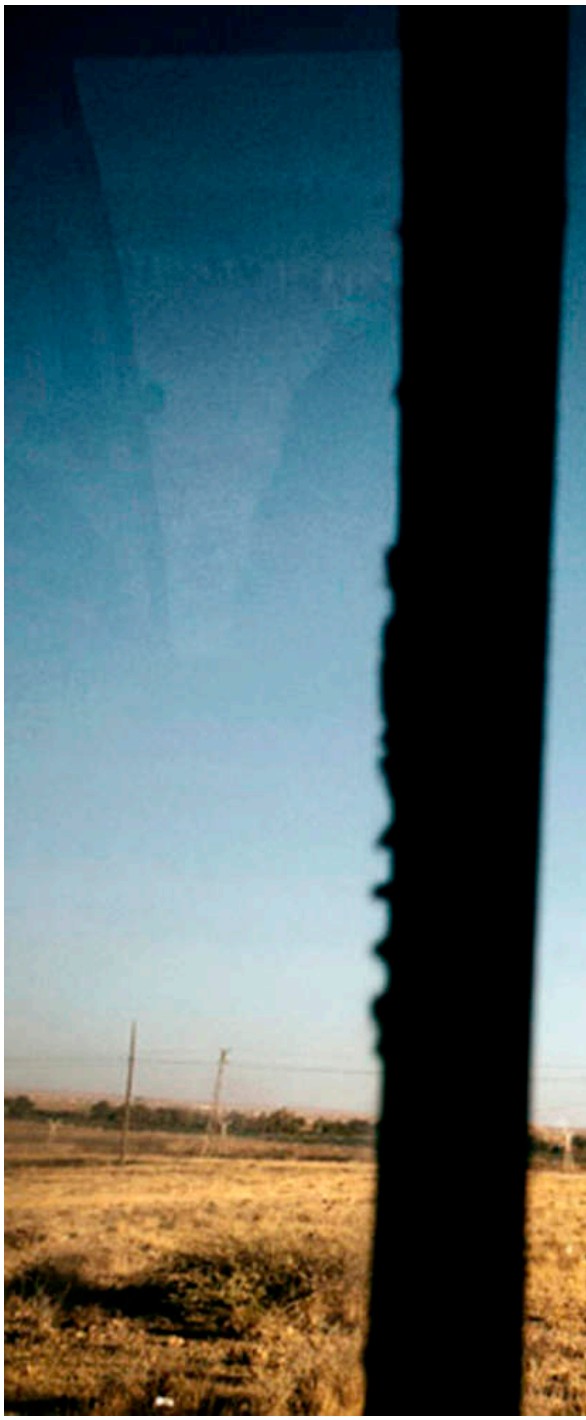





17
17




























MARDIN
ATATÜRK



MATEUSZ SARELLO

Italija / Italy

'Divno'

Cesta. Zima. Nedostatak. Nedostatak svega što je važno. Pokušavam misliti na "cestu". Ne mogu. Posve sam iscrpljen. Jedini razlog zbog kojeg uopće i idem su vremenski uvjeti. Vjerojatnost vjetra, snijega i bljeskanje mog fleša na samoj plaži održava me budnim.
Uz to, bojim se nekoliko dana razmišljanja samo o Njoj, a ovdje ću imati Baltik. Moj Baltik. Za promjenu.

'Divno' je priča o prekidu ljubavne veze i neprihvaćanju usamljenosti. O povratku na ista mjesta i sjećanjima koja ne možemo zaboraviti. Isprva je trebala biti dokumentarni projekt o Baltičkom moru. Dakle, plan je izrađen, oblik je promišljen, i mjesta koja treba posjetiti su označena na karti. Fotografije su nastale tijekom zajedničkih putovanja.

Posljednja zajednička fotografija je snimljena malo kasnije-i portret na negativu slučajno je uništio laboratorijski tehničar. Projekt više nije bio bitan, a izleti na more sada su samo bijeg od svakodnevnog života. Nešto više od desetak "razglednica" u boji preživjelo je sa tih prvih putovanja. One predstavljaju početak ove priče. Kraja još nema. Mi smo negdje na pola puta.

Swell

The road. Winter. Lack. Lack of everything that's important. I try to think of the "road." I can't. I'm utterly exhausted. I'm only really going because of the weather. The prospect of wind, snow, and my flashes on the beach kept me awake. And also
I'm scared of a few days of thinking only about Her, and here I'll have the Baltic. My Baltic. Instead.

Swell is a story of a break-up and of unaccepted loneliness. About going back to the same places and memories that we can't forget. At first it was supposed to be a documentary project about the Baltic Sea. So a plan was drawn up, the form was thought through, and the places to be visited were marked on the map. The photographs came about during trips together.

The last joint photo was taken a little later—and a portrait on a negative ruined by the lab technician. The project no longer mattered, and the outings to the sea were now only an escape from daily life. Over a dozen colour "postcards" have survived from the first trips. They are the beginning of this story. There is no end yet. We're about half-way.









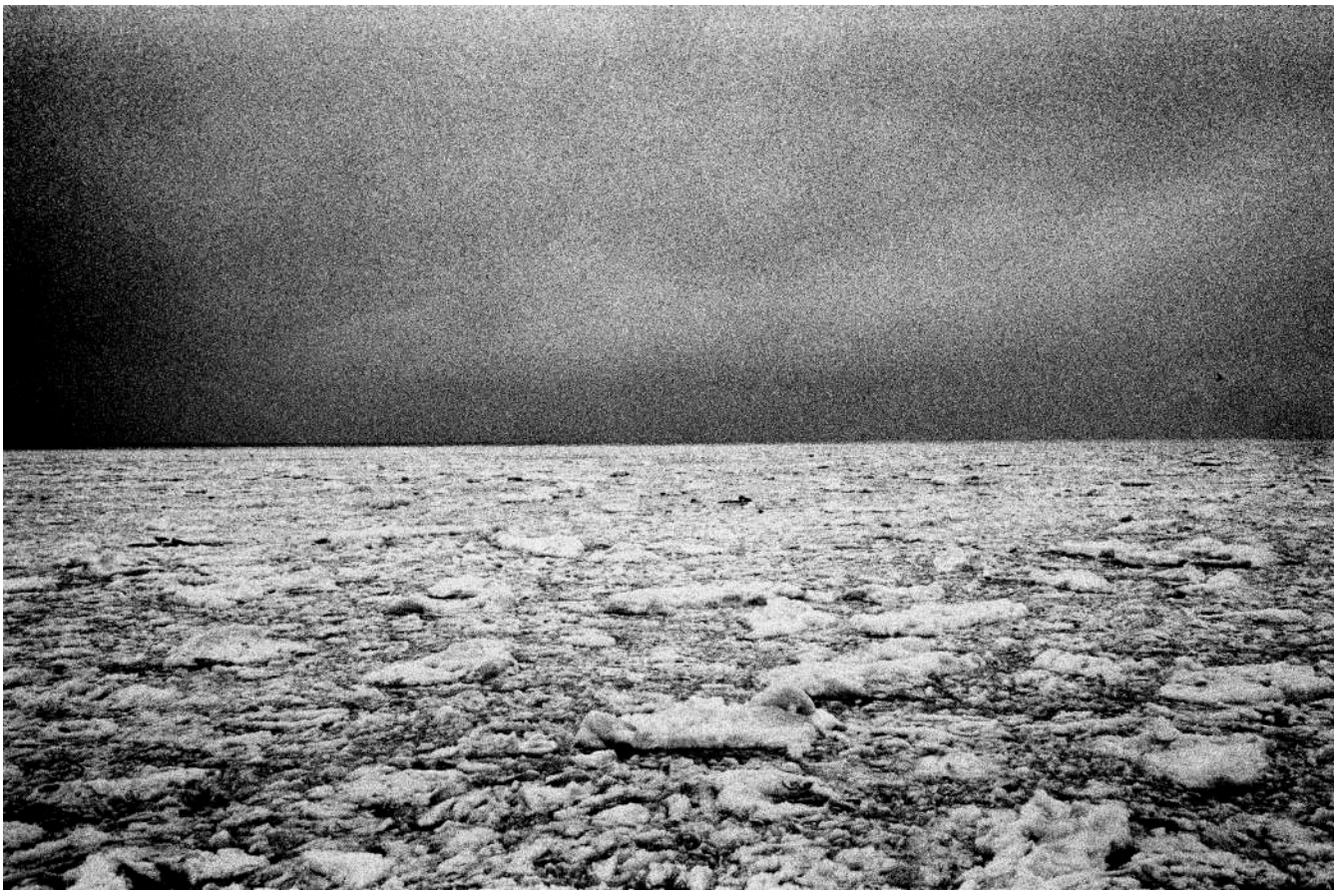






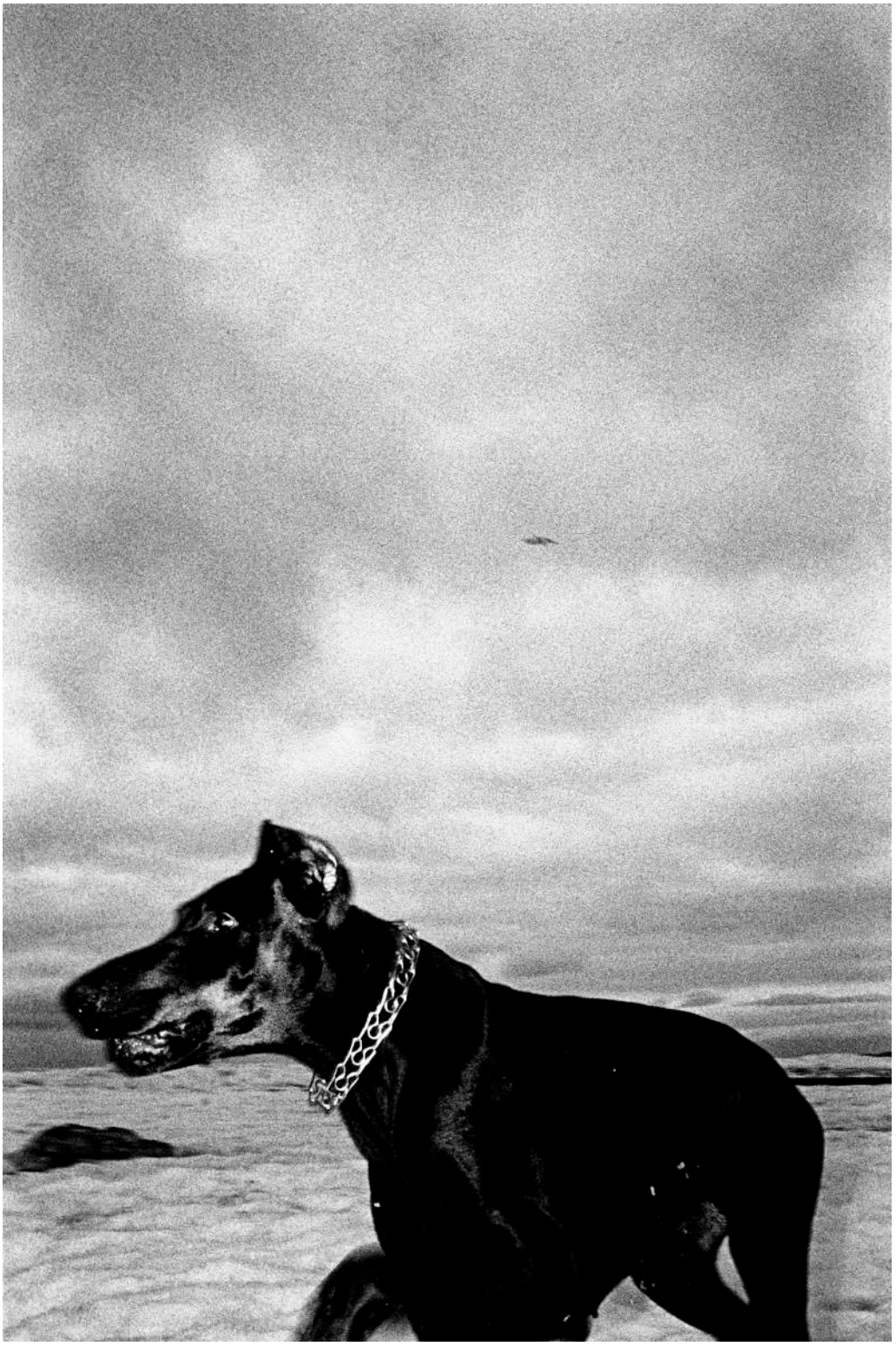




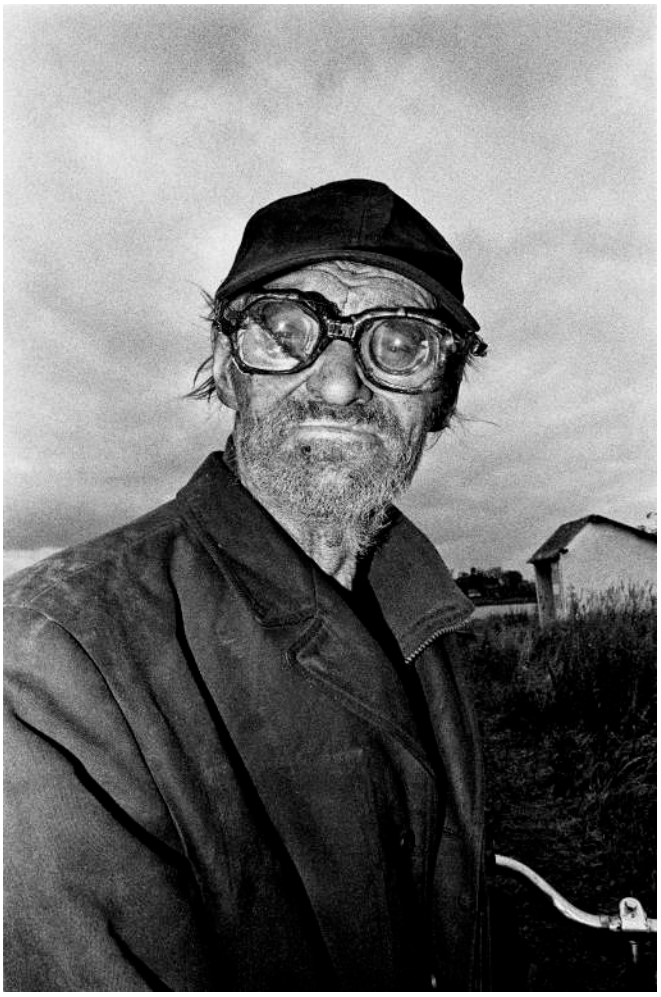


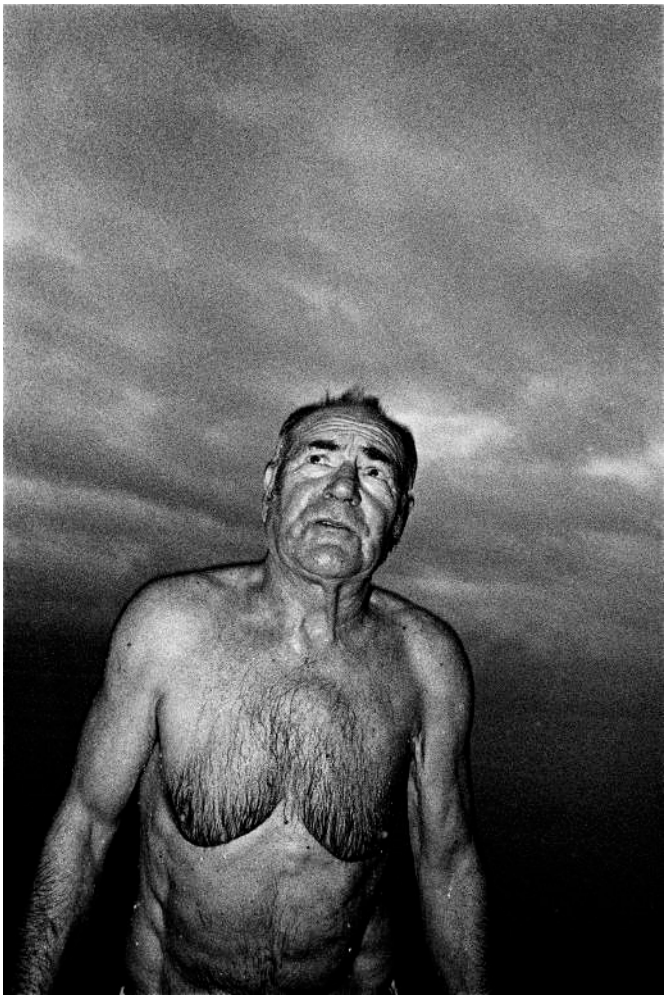


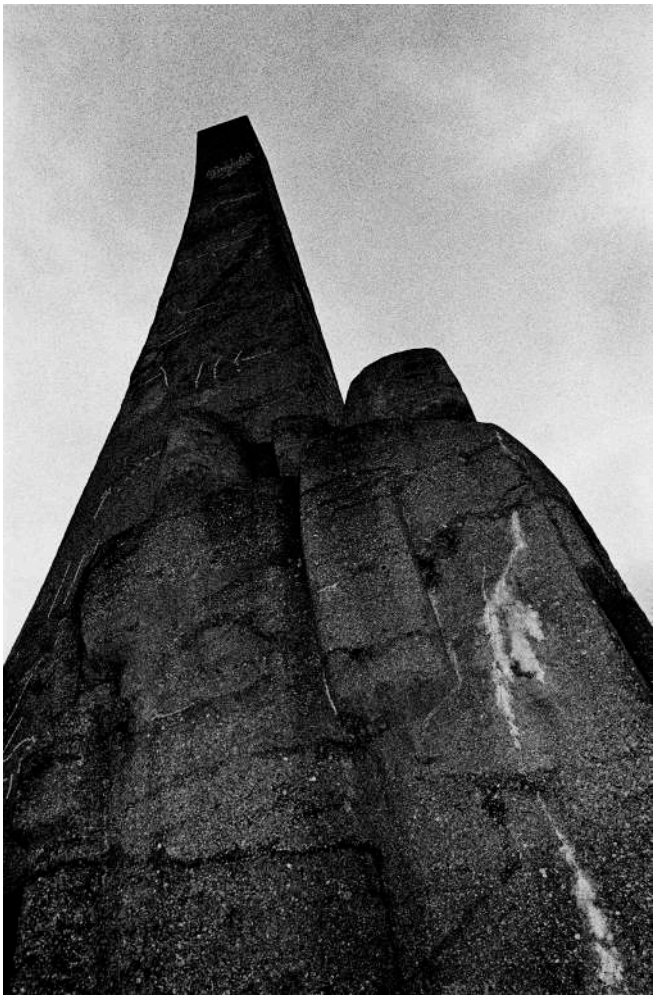


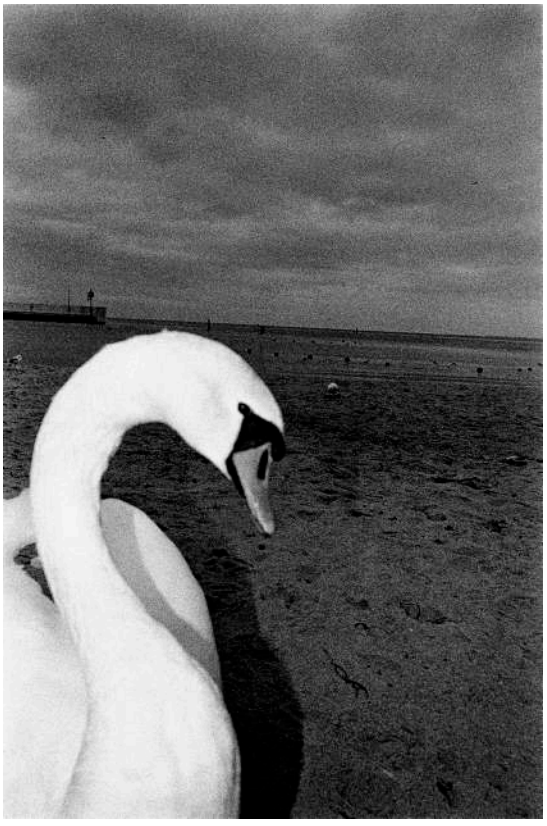


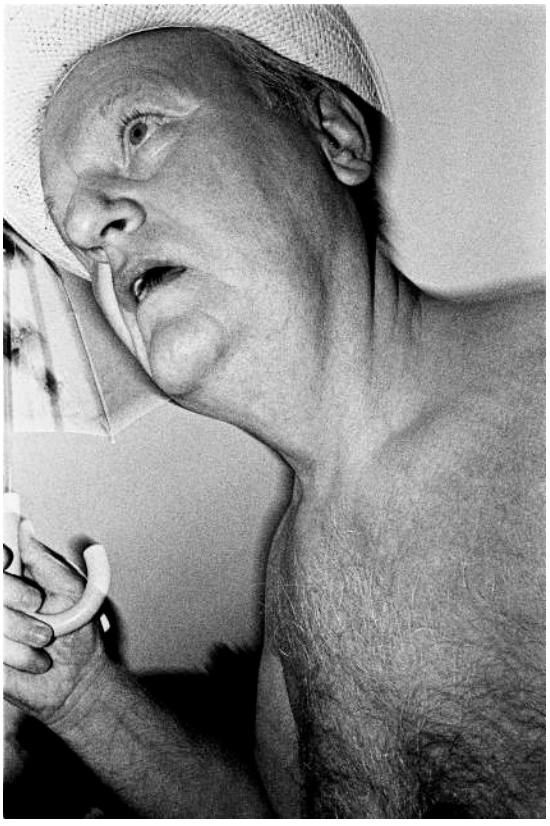


























CHRISTIAN STEJSHAL

Norveška / Norway

Grad smeća

U Kairu ima oko 100,000 sakupljača otpada koji sakupe 6 tona gradskog smeća dnevno u 8 različitih zona u širem području grada. Oni svakoga dana putuju u grad kako bi prikupili papir, staklo, plastiku, metal i kompost koji će donijeti kući, gdje će ne samo sortirati i reciklirati, već i živjeti okruženi smećem u svojim domovima.

Ovaj vrlo težak, a dijelom i neljudski način života zajedno s lošim odnosom egipatskih vlasti prema ovoj marginaliziranoj skupini ljudi na meti je glasnih kritika iz inozemstva. Zabaleeni su izvorno uzgajivači svinja iz gornjeg Egipta koji su u potrazi za poslom su došli u Kairo prije gotovo 100 godina, kako bi prikupljali gradsko smeće i hranili svinje bio-otpadom.

Zabaleeni nisu s juga donijeli samo svoje svinje, već i ostatak svoje jedinstvene kulture, svoj jezik, način odijevanja i religiju. Godine 2009., nakon izbijanja epidemije svinjske gripe, egipatska vlada naredila je klanje svih svinja Zabaleenima (i ostalim Egipćanima) rekavši da su svinje izvor epidemije.

To je prisililo Zabaleene na razvijanje i moderniziranje svoje industrije zbrinjavanja otpda kako bi mogli držati korak sa konkurencijom, privatnim stranim tvrtkama. Kao ranjiva i marginalizirana skupina koja živi poput skvotera na rubnim dijelovima grada, većina Zabaleena su podržavala Mubarakovu odluku da ostane predsjednik države do izbora u listopadu 2011., jer su željeli stabilnost i normalan život u tijeku previranja i nestabilnosti u Egiptu.

Ovaj vrlo opravdan strah od kaosa očitovao se kada je nakon sukoba između kršćanskih Zabaleena i muslimanske skupine 9. ožujka 2011, devet Zabaleena ubijeno, ali ne u napadu, već od strane egipatske vojske koja ih je trebala zaštititi.

Ipak, vrlo sam skeptičan, prema načinima na koje mnogi novinari portretiraju Zabaleeane, često ih prikazujući kao jadne žrtve te ih na taj način banaliziraju odnosno dehumaniziraju.
U bujici međunarodnih kritike i negativne medijske pozornosti, stigle su i gomile fotografa iz svih krajeva svijeta kako bi posjetili i napravili reportaže o Zabaleenima. Međutim, ja sam

Garbage City

In Cairo there are about 100.000 garbage collectors who collect 6 ton of the city's daily garbage in 8 different areas in greater Cairo. Everyday they make the trip to town to collect paper, glass, plastic, metal as well as compost waste to bring back to their respective areas where they not only sort out and recycle but also live in the middle of the garbage in their homes.

This very difficult and partly inhuman lifestyle together with the egyptian authorities poor handling of this marginalized group of people has been met with loud critical voices from abroad. The Zabaleens are originally pig-farmers from upper Egypt who in search of work came to Cairo almost 100 years ago, collecting the city's garbage and feeding their pigs with the bio waste.

The Zabaleens did not just bring their pigs from the south but also the rest of their very unique culture, their language, clothes and religion. In 2009 at the outbreak of the swine flu the Egyptian government decided to slaughter all the pigs of the Zabaleens (and elsewhere in Egypt) saying the pigs were the source of the epidemic.

This forced the Zabaleens to develop and modernize their waste care industry and to keep up with the competition of privatized foreign waste companies. As a vulnerable and marginalized group living as squatters in the outskirt of the capital most Zabaleens were supporting Mubarak's decision to remain as the country's president until the election in october 2011 because they wished for stability and normality in the ongoing turmoil and instability in Egypt.

This very real fear of chaos was manifested when in the aftermath of clashes between the christian Zabaleens and a muslim group on the 9th of March 2011, 9 Zabaleens were shot and killed, not by the attacking mobs but by the Egyptian army who were supposed to protect them.
In the stream of international criticism and negative media attention there has been flocks

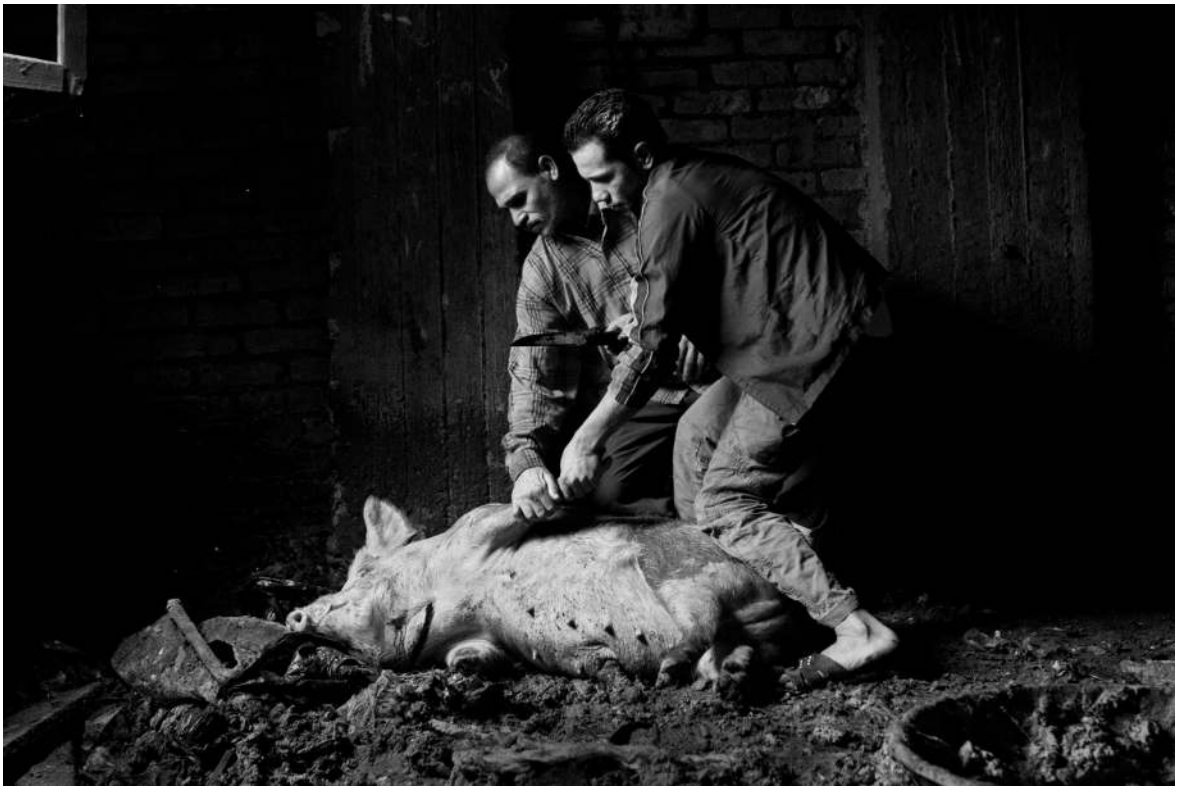
jako skeptičan prema načinu na koji mnogi novinari prikazuju Zabaleene - često samo kao nepismene, bezumne žrtve, što ih ponižava i dehumanizira.

Ja sam odabrao ne sažalijevati Zabaleene, već im se diviti zbog njihove snage, vjere, ljepote i istinske sreće, i to je ono što želim prikazati na svojim fotografijama. Također radije biram biti zahvalan za ono što sam naučo i još uvijek učim od njih. Zabaleeni su za mene superjunaci koji rade težak posao koji većina drugih ne žele učiniti, i mislim da im treba odati priznanje za njihov trud, kao i priznati da društvo ne može bez njih.

of photographers from all corners of the world visiting and making reportages on the Zabaleens. However, I am very skeptical to many journalists' portrayal of the Zabaleens, often only as mindless illiterate victims, and by that reducing and dehumanizing them.

I choose not to pity the Zabaleens, I choose rather to admire them for their strength, faith, beauty and true happiness, and this is what I want to show in my photos. I also choose rather to be grateful for the things I have learned and am still learning from them. The Zabaleens to me are superheroes who do the hard work that most others don t want to do, I think they should be given recognition for their hard work and it should be acknowledged that society cannot do without them.







































ALESANDRO VECCHI

Italija / Italy

Oni drugi Kosovari

Dana 17. veljače 2008, albanska većina koja živi na Kosovu proglasila je samostalnu republiku. No, nakon rata i de facto gubitka suvereniteta od 1999, Srbija je odbacila deklaraciju svoje provincije i proglasila je nezakonitom. Unatoč padu populacije Srba koji žive na Kosovu, Srbija smatra ovu regiju od centralne važnosti za vlastiti identitet. Prema popisu stanovništva iz 2007, Albanci predstavljaju 92% ukupnog stanovništva, koje se procjenjuje na oko 2,2. milijuna ljudi.

Srbi čine oko 5 posto populacije, a preostalih 3% čine Romi, Turci, Bošnjaci, Gorani i drugi. Propaganda je jaka na obje strane i krajnje nepovjerenje i ljutnja raste između Albanaca i Srba. Ovaj projekt ima za cilj promatrati posljedice ove napetosti iz perspektive Srba i Roma, te je izveden u jednoj od enklava u kojima Srbi i Romi žive danas - onoj koja se sastoji od sela Priluzje i Plemetina (Općina Vučitrn / Vushttri), gdje oko 5.000 ljudi žive u izolaciji.

Čak i ako su formalno zaštićeni kao manjina u novoj državi (koju mnogi od njih ne priznaju), oni dijele osjećaje izolacije, straha i nesigurnosti za status njihove zajednice.

Priluzje, Srpska enklava na Kosovu. Zid u kući srpske žene; slika predstavlja podsjetnik na 600-tu obljetnicu Kosovske bitke. Ova bitka vođena je 1389.-te između Srbije (i njenih kršćanskih saveznika) i Otomanskog carstva. Još uvijek se obilježava i smatra se simbolom srpskog identiteta, te je često eksploatirana od strane srpskih nacionalista u svrhu dokazivanja da se Kosovo ne može odvojiti od Srbije.

Other Kosovars

On 17 February 2008, the ethnic Albanian majority living in Kosovo declared it an independent republic. But, after the war and the de facto loss of sovereignty since 1999, Serbia rejected the declaration of its province and declared it illegal. In spite of the declining population of Serbs living in Kosovo, the region is considered by Serbia as central to its own identity. According to a 2007 census, Albanians represent 92 % of the total population, estimated to be around 2.2. million people.

Serbs comprise about 5 % and the remaining 3 % is composed of Roma, Turks, Bosniaks, Gorani and others. Propaganda is big on both sides and extreme distrust and resentment exist between Albanians and Serbs.

This work aims to observe the aftermath of the tensions from the Serbian and Roma point of view and is developed in one of the enclaves where Serbs and Roma live nowadays the one composed of the villages of Priluzje and Plemetina (municipality of Vučitrn/Vushttri), where about 5,000 people live isolated.

Even if formally protected as minorities in the new state (which a lot of them do not recognize), they share feelings of isolation, fear and uncertainty for the status of their communities.







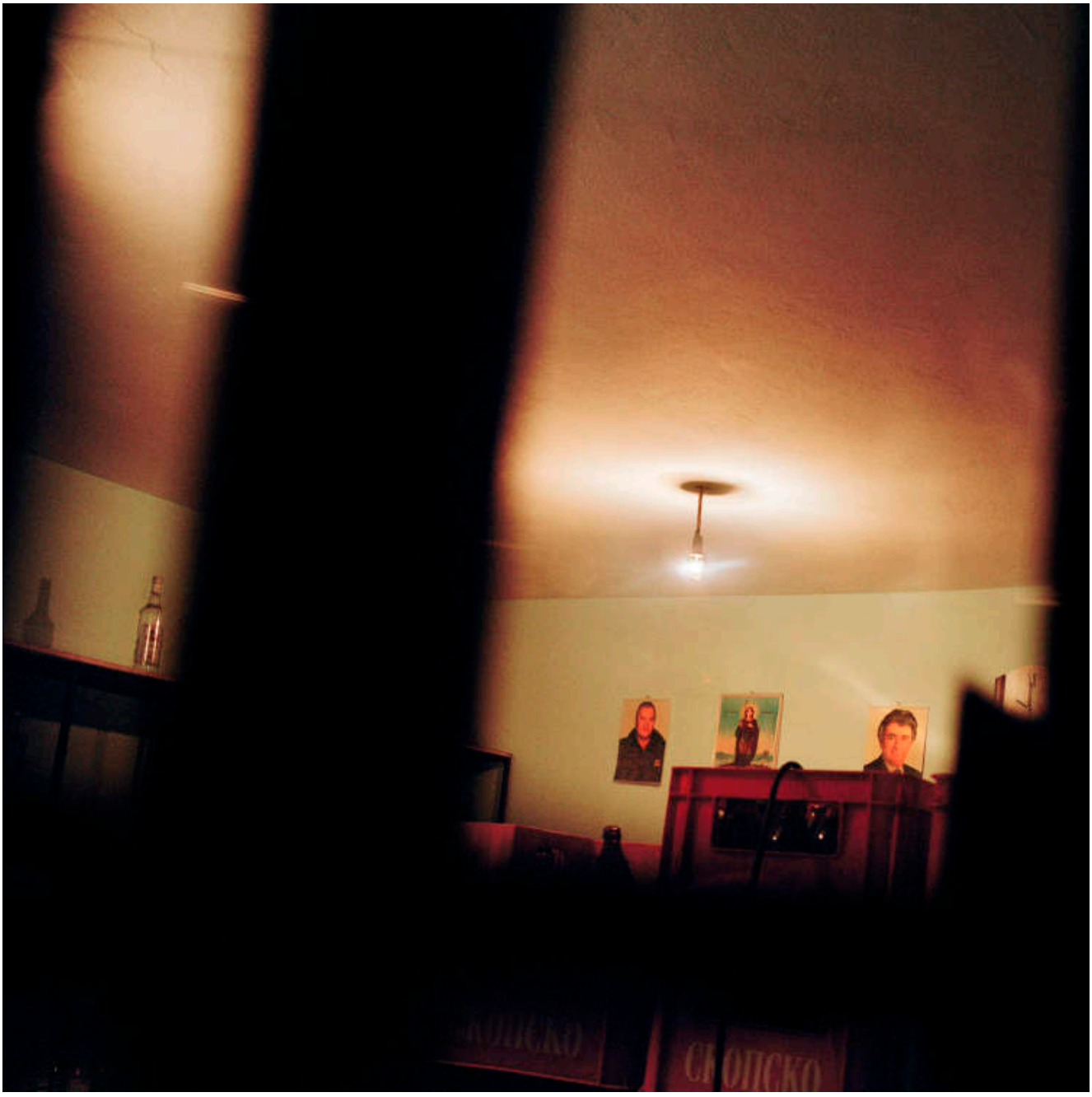


















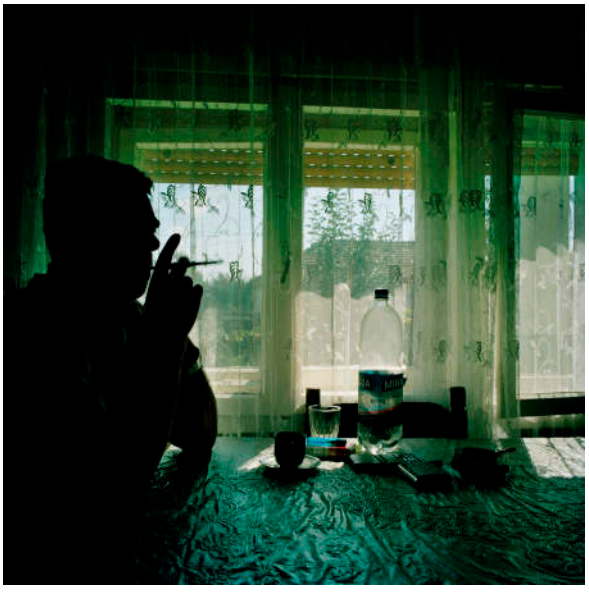


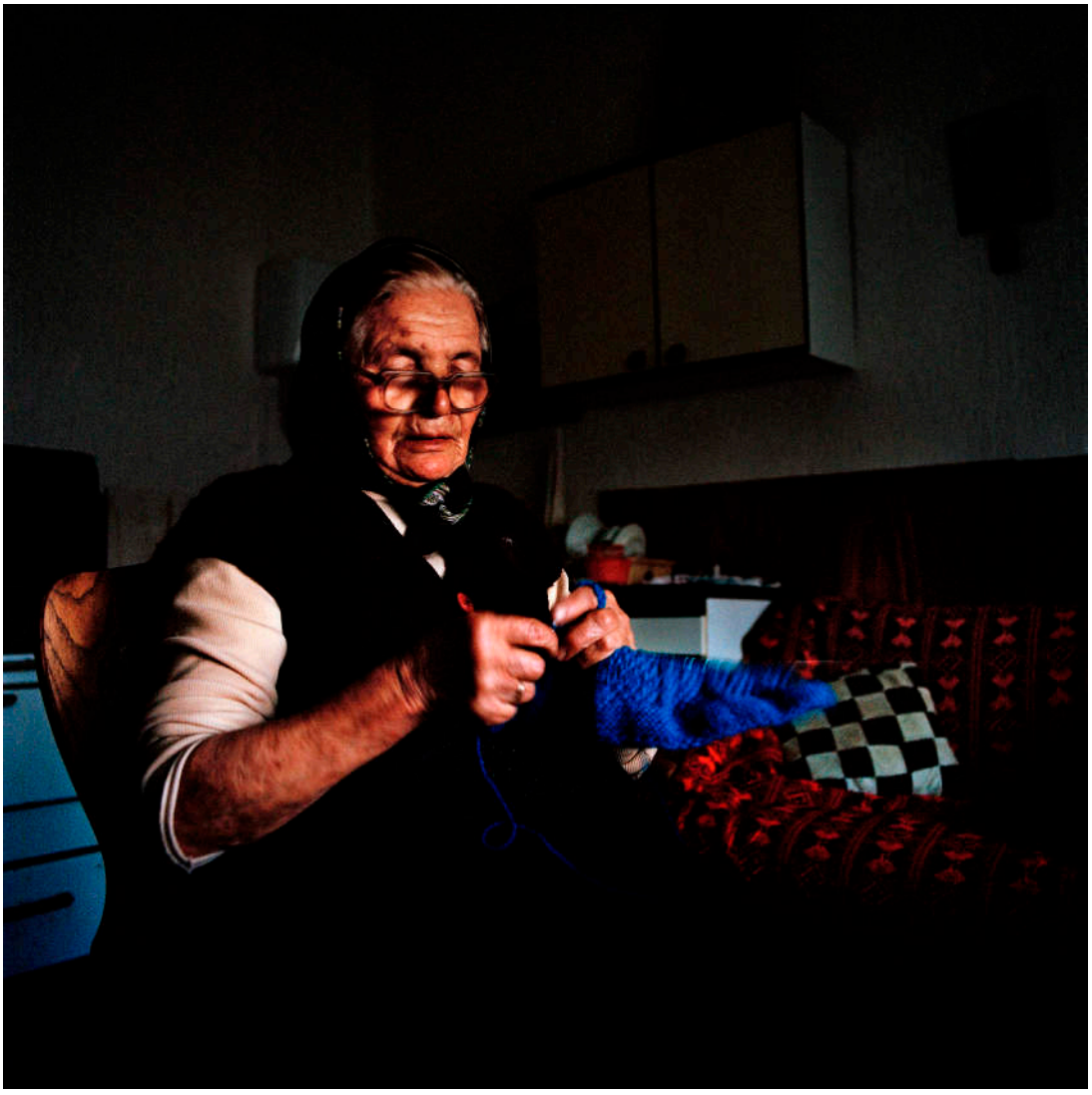

KOSOVO JE SRPSKO




1989









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