
INTERNATIONAL
PHOTOGRAPHY FESTIVAL
ORGAN
VIDA
6

INTERNATIONAL
PHOTOGRAPHY FESTIVAL

ORGAN VIDA 6

ZAGREB 2014
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Riječ urednica
A Word from the Editors

Ulaskom u šestu godinu održavanja, Međunarodni festival fotografije Organ Vida osvanuo je, unatoč brojnim poteškoćama s kojima se susreo u svojem nastajanju, u svojem punom sjaju; veći, snažniji i glasniji neko ikad.

Obzirom na događanja koja se odvijala u domaćim fotografskim i umjetničkim krugovima tijekom rujna ove godine, festival je obuhvatio i zaokružio scenu svojim dvotjednim izdanjem te okupio još jednom impozantan broj svjetskih i domaćih fotografa i teoretičara. U šestom izdanju festival problematizira Refleksije kroz medij i teoriju fotografije na nekoliko razina prateći pri tome suvremene svjetske fotografske struje.

Činjenica da festival prate umjetnici iz preko 45 zemalja svijeta nije zanemariva. Neosporno je da festival privlači sve vise pažnje na svjetskoj festivalskoj pozornici te iako malen naspram drugih, specifičan je i interesantan ne samo u dijelu fotografske priče nego i u dijelu same svoje suštine – ideji, strukturi i motivu, pogotovo u pogledu komunikacije i odnosa s umjetnicima i njihovim boravkom u Hrvatskoj.

Ljudi koji neumorno rade na ovom projektu već dugi niz godina, neosporno nemaju većeg motiva za rad od one istinske ljubavi i strasti koje gaje prema fotografiji. Vjerujem da smo ove osjećaje i energiju uspjeli prenijeti i na domaću scenu obzirom da nas je ona inozemna vrlo dobro prihvatila. Na razmeđi tog dijaloga stoji ovaj festival.

Što se događa s fotografijom u trenutku u kojemu se ovaj medij gotovo u potpunosti demokratizirao, a stvaranje slika postalo dostupno velikom broju ljudi? Živimo u svijetu u kojemu više od polovice svjetskog stanovništva posjeduje prijenosni telefon, od čega petinu sačinjavaju pametni telefoni, i nemoguće je ne zapitati se kakve sve promjene sa sobom donosi ovaj vizualni multiperspektivizam, i koja problemska pitanja otvara na poljima različitih disciplina. U programskom smo se djelu ovogodišnjeg festivala stoga odlučile za nešto eksperimentalniji pristup kojim smo nastojale obuhvatiti suvremena zbivanja na svjetskoj i domaćoj fotografskoj sceni, i fotografiju integrirati u današnji društveno-politički kontekst i cjelovito umjetničko stvaralaštvo. Važna nam je bila tradicija ali i suvremena tehnologija i društvene mreže, a pogotovo njihov utjecaj na fotografiju i granice između različitih medija, te je u tom je smislu program podijeljen u pet različitih kategorija: razgovori o

Entering its' 6th year, Organ Vida festival has once again begun, and despite a number of difficulties it encountered during its creation, it emerged in its full splendor; bigger, stronger and louder than ever. Considering the events that took place in the local photographic and artistic circles in September of this year, the festival has encircled and rounded off the scene with its two week long edition, once again gathering an impressive number of international and local photographers and theorists. In its sixth edition the festival problematize Reflections through the medium and theory of photography on several levels, while monitoring the contemporary photographic trends/currents. The fact that artists from over 45 countries follow the festival is not negligible.

What is happening to photography in the moment in which this medium is almost completely democratized, and creating images has become available to a large number of people? We live in a world where more than half the world's population owns a mobile phone, 1/5th of which consists of smartphones. It's impossible not to wonder about the changes this visual multi-perspectivism brings, and the problematics it reveals in the fields of various disciplines. In the program part of this year's festival we opted for a more experimental approach in which we tried to include contemporary developments on the local and international photography scene, integrating photography into today's socio-political context and overall artistic production. Tradition is important to us, but so are modern technology and social networks as well, and especially their influence on photography and the borders between various media, and in that sense we divided the program into five different categories – talks about photography, expanded photography, interactive photography, photography workshops and exhibitions. Within these categories we placed panels which will discuss editorial policies, archives and expanded photography, accompanying theoretical and practical lectures, artist talks, installations, audio visual performances, films and exhibitions in several locations in the city, which are intertwined thematically and content-wise. For the duration of the festival, visitors will be able to visit a reading corner in Lauba, where they can find various titles on photography and visual culture, and skim and examine the headlines of

preview

fotografiji, interaktivna fotografija, proširena fotografija, fotografske radionice i izložbe fotografija. Unutar tih kategorija smjestile smo panele koji će se baviti uređivačkim politikama, arhivima i proširenom fotografijom, prateća teorijska i praktična predavanja, govore umjetnika, instalacije, audiovizualne performanse, film i izložbe na nekoliko lokacija u gradu, koji se tematski i sadržajno isprepliću. Za vrijeme trajanja festivala posjetiteljima će u Laubi na raspolaganju biti i čitaonica, u kojoj će uz odabrane naslove s područja fotografije i vizualnih umjetnosti moći prelistati brojeve časopisa Polet i digitalizirane brojeve časopisa Spot, hrvatskog časopisa posvećenog fotografiji koji je izlazio sedamdesetih godina prošlog stoljeća. Nadamo se da ćemo ovim malim segmentima spajanja starog i novog, barem u kontekstu Hrvatske, moći pružiti pokušaj poredbene slike pozicije fotografije koju je ona kao medij umjetnika i fotografa nekoć imala u Jugoslaviji, i vidjeti na koji se način ta tradicija gradila i nastavljala (ili prekinula) do trenutka u kojemu se sada nalazi.

– Marina Paulenka i Petra Belc

magazines POLET and digitalized editions of SPOT, a Croatian magazine dedicated to photography which was published in the 1970's. We hope that through this connection of small segments of old and new, at least in the context of Croatia, we'll be able to provide an attempt at a comparative picture of the position which photography once had as an artistic medium among artists and photographers in Yugoslavia. We also hope to see how this tradition was built and continued (or discontinued) up until the moment in which it finds itself now.

– Marina Paulenka and Petra Belc

foreword

Osvrt žirija
Jury Review

Volim gledati fotografije, kvalitetne fotografske izložbe, bez obzira da li one donose prizore iz udaljenih i nepoznatih krajeva svijeta ili iz najbližeg susjedstva. Fotografi vrlo pažljivo rade odabire za nas gledatelje, dijele ih sa nama, mi kao gledatelji onda te fotografije odabiremo, čitamo i dijelimo jedni sa drugima sukladno našim trenutnim interesima, preokupacijama, asocijacijama, težnjama, željama i sklonostima.

Pošto se posljednjih godina intenzivno bavim našom domaćom suvremnom fotografijom, bilo je jako zanimljivo sudjelovati u biranju radova za ovogodišnju izložbu festivala Organ Vida.

Radovi su pristigli iz cijelog svijeta i bilo je dirljivo vidjeti kako 'svi mi fotografi' bez obzira gdje se nalazimo i koje kontekste živimo imamo tu jednu zajedničku težnju, da prerađujemo (ne)doživljeno i stvaramo slike koje nose u sebi različita značenja i kodirane poruke.

Mogu se osjetiti razlike i sličnosti u trendovima 'kod nas i u svijetu', neke teme i pristupi su nam slični, neke prepoznajemo i razumijevamo malo teže, ali pažnja i tišina pogleda te istančanost u percepciji ono je što me uvijek iznova osvaja u fotografiji. Fotograf/kinja prije nego bilježi, bira (bez obzira na brzinu okidanja i sažimanje ili vremena) i tim izborom poručuje.

Izbor ovogodišnjih radova (kao i većina pristiglih radova) ispisuje težnju da se ukaže na nejedakosti, na apsurde, na različitosti pozicija, na sudbine koje te pozicije uvjetuju, na priče koje se isprepliću, na nemoć promatrača i na težnju ka nekoj zamišljenoj pravednosti.

–Ana Opalić

I love looking at photographs, seeing quality photography exhibitions, regardless of whether they depict images from faraway and unknown parts of the world or from the immediate neighbourhood. Photographers make very careful selections for us viewers, share them with us, and we as the viewers then choose those photographs, read them and share them with each other according to our interests, preoccupations, associations, aspirations, desires and preferences.

Considering that I've been intensively engaged in our local contemporary photography for the past few years, it was very interesting to participate in the jurying for this year's exhibition of Organ Vida festival.

Works came in from all over the world and it was very touching to see how 'all us photographers', no matter where we are and in which contexts we live, have this one common aspiration, to process the experienced and create images which carry different meanings and coded messages.

I can sense the differences and similarities in trends 'here and abroad', some themes and approaches are similar, some we have a bit more difficulty recognizing and understanding, but the attention and silence of looks and the refinement of perception is what always wins me over anew in photography. A photographer, before he or she captures, chooses (no matter the shutter speed and compression or stretch of time) and, through this choice, speaks.

The selection of this year's works (as with most of the submitted works) writes out a striving to point out inequalities, absurdities, differences in positions, fates which are conditioned through those positions, stories that intertwine, the helplessness of the viewer and the aspiration towards some imagined justice.

–Ana Opalić

Bilježenje stvarnosti
Recording Reality

Što se događa s fotografijom u trenutku u kojemu se ovaj medij gotovo u potpunosti demokratizirao, a stvaranje slika postalo dostupno velikom broju ljudi? Živimo u svijetu u kojemu više od polovice svjetskog stanovništva posjeduje prijenosni telefon, od čega petinu sačinjavaju pametni telefoni, i nemoguće je ne zapitati se kakve sve promjene sa sobom donosi ovaj vizualni multiperspektivizam, i koja problemska pitanja otvara na poljima različitih disciplina. U programskom smo se djelu ovogodišnjeg festivala stoga odlučile za nešto eksperimentalniji pristup kojim smo nastojale obuhvatiti suvremena zbivanja na svjetskoj i domaćoj fotografskoj sceni, i fotografiju integrirati u današnji društveno-politički kontekst i cjelovito umjetničko stvaralaštvo. Važna nam je bila tradicija ali i suvremena tehnologija i društvene mreže, a pogotovo njihov utjecaj na fotografiju i granice između različitih medija, te je u tom je smislu program podijeljen u pet različitih kategorija: razgovori o fotografiji, interaktivna fotografija, proširena fotografija, fotografske radionice i izložbe fotografija. Unutar tih kategorija smjestile smo panele koji će se baviti uređivačkim politikama, arhivima i proširenom fotografijom, prateća teorijska i praktična predavanja, govore umjetnika, instalacije, audiovizualne performanse, film i izložbe na nekoliko lokacija u gradu, koji se tematski i sadržajno isprepliću. Za vrijeme trajanja festivala posjetiteljima će u Laubi na raspolaganju biti i čitaonica, u kojoj će uz odabrane naslove s područja fotografije i vizualnih umjetnosti moći prelistati brojeve časopisa Polet i digitalizirane brojeve časopisa Spot, hrvatskog časopisa posvećenog fotografiji koji je izlazio sedamdesetih godina prošlog stoljeća. Nadamo se da ćemo ovim malim segmentima spajanja starog i novog, barem u kontekstu Hrvatske, moći pružiti pokušaj poredbene slike pozicije fotografije koju je ona kao medij umjetnika i fotografa nekoć imala u Jugoslaviji, i vidjeti na koji se način ta tradicija gradila i nastavljala (ili prekinula) do trenutka u kojemu se sada nalazi.

– Morana Matković, kustosica

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– Morana Matković, exhibition curator

Refleksije
Reflections

tekst natječaja

Refleksija (lat.), misaono, razumsko osvrtanje na doživljavanje; pomišljanje, razmišljanje, rasuđivanje. Refleksija je zapravo viši stupanj svjesnosti, 'znanje o znanju', misaono promatranje svjesne aktivnosti i njenih ostvarenja (...) značajni izvor spoznaja o psihičkim činjenicama, te o logičkim zakonitostima svijesti uopće.

– Filozofski riječnik

Refleksije su, kako nas filozofski rječnik uči, značajan izvor znanja, spoznaja i razumijevanja sebe i svijeta. No da bismo te refleksije mogli uobličiti u sudove iz kojih bismo bili u stanju izvesti određene zaključke, potreban nam je jezik kojim ćemo ih prenijeti iz naših umova i prikazati svijetu. Riječi su međutim u našoj zapadnoj kulturi što se izricanja sudova o svijetu tiče i dalje primarno komunikacijsko sredstvo, a fotografija se – kao umjetnost, disciplina ili oblik komunikacije – u srednjestrujaškom diskursu još uvijek vrlo često tretira kao marginalna ili barem podređena komunikacijska praksa. Za austrijskog filozofa Ludwiga Wittgensteina međutim, mišljenje i razumijevanje pripadaju primarno domeni slike. U tom će smislu on uvijek sebe imenovati Freudovim poklonikom i učenikom, referirajući se pritom na sljedeću Freudovu izjavu: Thinking in pictures is...only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words, and it is unquestionably older than the latter both ontogenetically and phylogenetically.

Sama se refleksija nalazi pritom i u srži većine fotografskih aparata. SLR, ili single lens reflex sustav, upućuje nas na maleno ogledalo u srcu fotoaparata koje posreduje između ljudskog oka/uma, i onoga što vidi objektiv. Ovo ogledalo reflektira sliku koja se pred njim nalazi, pomažući tako čovjeku da (ob)uhvati što smatra bitnim i vizualnim jezikom progovori o onome što je vlastitom refleksijom spoznao, sažimajući pritom vrijeme i mjesto na dvodimenzionalni odsječak svijeta omeđen čvrstim rubovima fotografskog papira ili jedinicama i nulama suvremene tehnologije. Čovjekov je pomno ugođeni tjelesni aparat u tom smislu vrlo nalik kameri, koja mu omogućuje da svoja promišljanja osim nizanjem slova prstima izrazi i okom, odnosno slikom. Budući da se svijet u kojem živimo danas suočava s ogromnim promjenama praćenima

Reflection (lat.) thoughtful, sensible retrospection on experiencing; thinking, bethinking, reasoning. Reflection is actually a higher state of consciousness, 'knowledge about knowledge', a thoughtful observation of conscious activity and its' achievements (...) a significant source of cognitions about psychic facts and logical laws of consciousness itself.

– Philosophical dictionary

Reflections are, as the philosophical dictionary teaches us, a significant source of knowledge, cognition and understanding of oneself and the world. But to be able to shape those reflections into judgments from which we would be able to derive certain conclusions, we need a language through which we could transfer them from our minds and display them to the world. However, words are still the primary channel of communication in our western culture when it comes to pronouncing judgment about the world, and photography is – as an art, a discipline, or means of communication – often treated as a marginal or at least subordinated communication practice in mainstream discourse. For the Austrian philosopher Ludwig Wittgenstein, however, thinking and understanding primarily belong to the domain of the image. In terms of that he will always appoint himself a devotee and disciple of Freud, referring to Freud's following statement: 'Thinking in pictures is...only a very incomplete form of becoming conscious. In some way, too, it stands nearer to unconscious processes than does thinking in words, and it is unquestionably older than the latter both ontogenetically and phylogenetically.'

Reflection itself is also located in the core of a majority of cameras. The SLR or single lens reflex system guides us to a small mirror in the heart of the camera, which mediates between the human eye/mind, and what the lens sees. This mirror reflects the image located in front of it, helping man to catch and comprise what he considers relevant. His visual language tells what he perceived through his own reflection while comprising time and space to a two-dimensional fraction of the world defined by the hard edges of photographic paper or ones and zeroes of modern technology. Man's accurately tuned bodily apparatus is in this regard very similar to a camera, which enables

etičkim i ekonomskim izazovima, želimo potaknuti fotografe da se s njima suoče i da ih promišljaju. Voljeli bismo doznati i vidjeti ono što i oni sami vide i osjećaju kao društvene probleme, ili pak situacije koje ih more kao pojedince. Pod kojim kutom, i na koji način reflektiramo fotoaparatom, ili vlastitim umom? Gdje nastaje i nestaje taj odraz/refleksija, i jesmo li mi uopće njegovi vlasnici? Stojimo li u odrazu gradskog izloga kao demijurzi vlastitog univerzuma, ili ogledalcem reflektiramo šira društvena pitanja? Odražavaju li se ona pritom danas primarno u privatnim ili javnim sferama, i kako te sfere izgledaju u svojoj slikovnosti? Može li se kolektivna memorija izraziti refleksijom fotografskog aparata, i što nam njezina slika govori o prošlosti pojedinog naroda? Treba li pritom pojedinim fotografijama i pisani tekst kao njihov nužni dodatak, ili misaona istovremenost slike može govoriti i sama za sebe? Bilo da je u pitanju etika kao duhovna optika ili se radi o pogledu u širem psihoanalitičkom smislu, koji u sebi obuhvaća pitanja feminizma, drugosti i diskriminacije, (fotografsku) umjetnost shvaćamo kao sredstvo izražavanja koje ima emancipatorski potencijal za promjenu. Vidimo svijet i sebe, ali ga i reflektiramo. Ako je Wittgenstein svojom mišljuda je ono najvažnije nemoguće izreći bio u pravu, možda se to neizrecivo ipak može iskazati upravo jezikom fotografije. Ovogodišnje šesto izdanje festivala Organ Vida želi istražiti na koje se sve načine takva i slična promišljanja odnosno refleksije mogu izraziti medijem fotografije, i postoji li u njegovim granicama još prostora za njihovo pomicanje.

–Petra Belc

open call

him, besides writing, to express his thoughts through images. Since the world we live in today is facing tremendous changes along with ethical and economic challenges, we want to urge photographers to face them and reflect upon them. We'd like to know and see what they themselves see and perceive as societal problems, or situations that bother them as individuals. At what angle, and in which way do we reflect through a camera, or our own mind? Where does this reflection appear and disappear, are we even its owners? Are we standing in the reflection of a city storefront as demiurges of our own universe, or do we reflect broader social issues through this mirror? Are these issues primarily reflected in private or public spheres, and how do those spheres look like in their imagery? Can collective memory be expressed through the reflection of a camera, and what would that image look like? What would that image tell us about the history of a particular nation? Should individual photographs entail a written text as a necessary addition, or can the informational simultaneity of a picture speak for itself? Whether it comes to ethics as spiritual optics or gaze in a broader psychoanalytical sense which encompasses questions about feminism, otherness and discrimination, we perceive (photographic) art as a means of expression that has an emancipatory potential for change.

We see the world around us, but we also reflect on it. If Wittgenstein was right in his idea that what we cannot speak about we must pass over in silence, maybe the inexpressible can nevertheless be expressed through photography. This year's sixth edition of the festival Organ Vida wants to explore in which ways these and similar thoughts i.e. reflections can be expressed through the medium of photography, and whether there are some borders left to push within this medium.

–Petra Belc



Corinne Noordenbos

Nizozemska
Netherlands

Corinne Noordenbos je rođena 1950. u Amsterdamu. Diplomirala je na Gerrit Rietveld Academie (Amsterdam, 1973. godine) i na Rijksacademie voor Beeldende Kunsten (Amsterdam, 1980.). Od 2005. je pročelnica Odsjeka za fotografiju na Royal Academy of Art, gdje predaje dokumentarnu fotografiju. Također, uz dugu karijeru u obrazovanju, bila je i pročelnica Odsjeka za fotografiju pri De Moor (kasnije poznat kao The Amsterdam Centre of Photography) gdje je držala predavanja i planirala izložbe, te je bila voditeljica programa i predavačica na preddiplomskom studiju dokumentarne fotografije na Utrecht School of the Arts.

Njezina fotografska karijera počinje 1974. Godine. Od tada su njezini radovi izloženi na mnogim internacionalnim izložbama i objavljeni su u velikom broju kataloga, knjiga i časopisa. Njezine fotografije su dio kolekcija muzeja Stedelijk u Amsterdamu, muzeja Het Domein Sittard, De Paviljoens Almere i privatnih zbirki Hartkamp i Caldic-Collection.

Corinne Noordenbos was born in Amsterdam in 1950. She graduated from the Gerrit Rietveld Academie in Amsterdam in 1973 and the Rijksacademie voor Beeldende Kunsten in Amsterdam in 1980. She has been the Head of the Department of Photography at the Royal Academy of Art since 2005, where she also teaches documentary photography. Following a long career in education, she held the position of the Head of the Department of Photography at De Moor (later known as The Amsterdam Centre of Photography), where she gave lectures and programmed exhibitions. She became the course leader and lecturer at the bachelor's program of Documentary Photography at the Utrecht School of the Arts.

Her career in photography began in 1974. Since then her work has been exhibited internationally and published in a number of catalogues, books and magazines. Her photographs are a part of many collections, most notably the Stedelijk Museum Amsterdam, Het Domein Sittard museum, De Paviljoens Almere and private collections like the Collection Hartkamp and Caldic Collection.



George Georgiou

Engleska
England

George Georgiou je rođen 1961. godine u Londonu. Završio je BA s priznanjem na području fotografije, filma i video umjetnosti na Polytechnic of Central London (University of Westminster) 1987 godine. Pridružuje se agenciji Panos Pictures u Londonu 1999. godine i počinje raditi na vlastitim projektima.

Dugo je fotografirao na području Balkana, istočne Europe i Turske, a živio je u Srbiji, Grčkoj i Turskoj od 1999. do 2009. godine. Njegova djela iz tog razdoblja osvojila su nagradu British Journal of Photography za najbolji projekt u 2010. godini, nagrađena su dvjema nagradama World Press Photo 2003. i 2005. godine, te prvom nagradom na Pictures of the Year International 2004. godine. 2010. objavljuje knjigu Fault Line / Turkey / East / West.

Njegova djela bila su izložena kao dio prestižne izložbe New Photography 2011 u Muzeju moderne umjetnosti u New Yorku. Njegove fotografije su dio velikog broja javnih i privatnih zbirki, uključujući onu u Muzeju moderne umjetnosti u New Yorku i kolekciju Eltona Johna.

George Georgiou was born in London in 1961. He received a BA honors in photography, film and video arts from the Polytechnic of Central London (University of Westminster) in 1987. In 1999 he joined Panos Pictures in London and began working exclusively on his own long term projects.

He has photographed extensively in the Balkans, Eastern Europe and Turkey, living and working in Serbia, Greece and Istanbul (Turkey) from 1999 to 2009. Work from this period has resulted in The British Journal of Photography project prize 2010, two World Press Photo prizes in 2003 and 2005, and Pictures of the Year International first prize for 'Istanbul Bombs' in 2004. In 2010, his book 'Fault Line/Turkey/East/West' was released and exhibited internationally.

His work was included in the prestigious 'New Photography 2011' exhibition at the Museum of Modern Art, New York. Georgiou's work is collected by several institutions and private collectors, including the Museum of Modern Art, NY and the Elton John collection.

biografije
žiri ja



Irina Rozovsky

SAD
USA

Irina Rozovsky je rođena u Moskvi i odrasla je na području Bostona. Završila je preddiplomski studij francuske i španjolske književnosti na Sveučilištu Tufts i diplomirala je fotografiju na Massachusetts College of Art. Trenutno predaje na International Center of Photography.

Njezina djela su objavljena i izložena u Sjedinjenim Američkim Državama i inozemstvu. Održala je četiri samostalne izložbe: This is Russia (2011), One to Nothing (2012), In Plain Air (2012) and Irina Rozovsky: A perpetual Hold (2013) i sudjelovala je na mnogobrojnim grupnim izložbama. Njezine fotografije objavljene su u New York Times, American Photo Magazine, The New Yorker Photo Booth, Zeit Online, itd. Irina trenutno živi u Brooklynu, NY.

Irina Rozovsky was born in Moscow and grew up in the Boston area. She received a BA in French and Spanish Literature from Tufts University and an MFA in Photography from Massachusetts College of Art. She currently teaches at the International Center of Photography.

Her work has been published and exhibited in the United States and abroad. She had four solo exhibitions: This is Russia (2011), One to Nothing (2012), In Plain Air (2012) and Irina Rozovsky: A perpetual Hold (2013) and participated in a number of group exhibitions. Her photographs have been published in The New York Times, American Photo Magazine, The New Yorker Photo Booth, Zeit Online and others. Irina currently lives in Brooklyn, NY.



Kent Klich

Švedska
Sweden

Kent Klich je rođen 1952. u Švedskoj. Studirao je psihologiju na Sveučilištu u Gotheburgu i fotografiju na International Center of Photography u New Yorku. Nakon studija radio je s problematičnim tinejdžerima i zatim se počeo baviti fotografijom. Radio je u Magnumu od 1998. do 2002. godine. Surađivao je s autoricom Hertom Müller (2001. godine) na projektu i knjizi Children of Ceausescu, gdje je fotografirao razvoj HIV-a među rumunjskom djecom.

Neki od njegovih istaknutijih projekata uključuju The Book of Beth, seriju fotografija o švedskoj prostitutki i ovisnici koju je ponovno fotografirao deset godina kasnije u projektu Picture imperfect. Gaza Photo Album daje uvid u devastacije s kojima se suočavaju palestinske obitelji nakon napada na Gazu.

Klich je osvojio brojne nagrade za svoj rad na izložbama, u knjigama i za rad na području filma, fotografije, uključujući i projekte na području ljudskih prava i društvenih pitanja.

Kent Klich was born in 1952 in Sweden. He studied psychology at the University of Gothenburg, Sweden and photography at International Center of Photography, New York, USA. After earning his degree, he worked with troubled adolescents before turning to photography. He joined Magnum in 1998 and left in 2002. In 2001 he collaborated with the author Herta Müller on a project and book 'Children of Ceausescu' detailing the HIV crisis among Romanian children.

His other notable projects include 'The Book of Beth', a series of photos about a Swedish prostitute and addict which he revisited in his other project 'Picture imperfect', showing Beth ten years after the original photos were taken. 'Gaza photo album' gives an insight into the devastation facing Palestinian families after the Gaza attacks.

Klich is the recipient of numerous awards and grants for his work in film, photography, books, and exhibitions, including important projects in the field of human rights and social issues.

jury biographies



Ana Opalić

Hrvatska
Croatia

Ana Opalić je rođena 1972. godine u Dubrovniku. Diplomirala je televizijsko i filmsko snimanje na Akademiji dramskih umjetnosti u Zagrebu (1997. godine.) Proglašena je najboljom mladom fotografkinjom na izložbi Hrvatska fotografija '97.

Fotografije samostalno izlaže od 1991. godine. Kao stipendistica UNESCO-Aschbers stipendije gostovala je 1997. i 1998. u Centre d'Art i Natura u Kataloniji i u centru Tyrone Guthrie u Irskoj. Od 2000. je članica Hrvatske zajednice samostalnih umjetnika. S Borisom Cvjetanovićem je predstavljala Hrvatsku na 50. Venecijanskom bijenalu 2003. godine. Osvojila je II. nagradu na u T-HT award @ msu.hr 2008. godine.

Izlagala je na brojnim samostalnim i skupnim izložbama u Hrvatskoj i inozemstvu. Njezine fotografije dio su kolekcije Muzeja suvremene umjetnosti u Zagrebu, Galerije umjetnina Split, Centra d'Art i Natura u Kataloniji, centra Tyrone Guthrie u Irskoj, galerije Heinz Bossert u Kolnu, Centro Culturale Teresa Orsola Bussa de Rossi u Italiji, te nekoliko privatnih zbirki.

Ana Opalić was born in 1972 in Dubrovnik. She graduated from the Academy of Dramatic Arts Zagreb – Department of Film and TV production in 1997. That same year she was awarded 'best new young photographer at the Croatian photography 97' exhibition.

She has been exhibiting her photos independently since 1991. She visited the Centre d'Art and Natura in Catalonia and Tyrone Guthrie Centre in Ireland in 1997 and 1998 as a UNESCO-Aschberg scholarship holder. Member of Croatian Freelance Artists Association since 2000. Represented Croatia (together with Boris Cvjetanović) at the 50th Venice Bienalle in 2003. Won second prize at the T-HT award@msu.hr contest in 2008.

She exhibited her work in numerous solo and group exhibitions in Croatia and abroad. Her photographs are included in the collections of the Museum of Contemporary Art in Zagreb, Gallery of Art Split, Centra d'Art and Natura – Catalonia, Tyrone Guthrie Center in Ireland, Hein Bossert gallery in Köln, Centro Culturale Teresa Orsola Bussa de Rossi in Italy and a number of private collections.

finalisti
finalists

Antoine Bruy
Giovanni Cocco
Alvaro Deprit
Lek Kiatsirikajorn
Daesung Lee
Guy Martin
Egor Rogalev
Mitar Simikić
Prasiit Sthapit
Danila Tkachenko



Antoine Bruy | France | antoinebruy.com

Antoine Bruy

Scrublands

Izjava umjetnika
Artist statement

Od 2010. do 2013. godine putovao sam Europom kako bih upoznao muškarce i žene koji su napravili radikalnu odluku o životu daleko od gradova. Oni su bili voljni odbaciti svoj dotadašnji način života koji se temeljio na odnosima radne učinkovitosti, uspješnosti i konzumacije.

Bez točno određenog puta, potaknut susretima i prilikama, ovo putovanje je s vremenom za mene postalo određena vrsta inicijacijske potrage za pripadnicima tih obitelji. Ljudi i mjesta prikazani u mojim fotografijama prikazuju različite sudbine koje mislim da se ne bi trebale gledati samo na političkoj razini niti samo kao dnevna i neposredna iskustva.

Heterogenost mjesta i situacija prikazuje predivni paradoks potrage za utopijom kroz stalne empirijske pokušaje. Nestabilne strukture, obnovljeni materijali ili višestruke primjene poljoprivrednih teorija dopuštaju nam da vidimoraznolikost ljudskih putova. Sve ciljaju na razvijanje strategija za veću energetsku, prehrambenu, ekonomsku ili društvenu autonomiju.

To su na neki način spontane reakcije na društva koja su ovi muškarci i žene napustili. Stoga je njihova zemlja eksploatirana, ali nikad podređena, a vrijeme je izgubilo svoju čvrstu linearnost kako bi postalo spor i promišljen tempo. Nema više otkucaja sata, samo balet dana i noći, godišnjih doba i lunarnih ciklusa.

Ovaj dokumentarni projekt je pokušaj stvaranja suvremene bajke kako bi vratio malo čarolije u naš moderni svijet.

From 2010 to 2013, I travelled throughout Europe to meet men and women who made the radical choice to live away from cities, willing to abandon their lifestyle based on performance, efficiency and consumption.

Without any fixed route, driven by encounters and chance, this trip eventually became for me a similar kind of initiatory quest to those of these families. The people and places depicted in my pictures display various fates which I think should not only be seen at a political level, but more importantly as daily and immediate experiences.

The heterogeneity of places and situations shows us the beautiful paradox of the pursuit of an utopia through permanent empirical attempts. Unstable structures, recovered materials, or multiple applications of agricultural theories allow us to see the variety of human trajectories. All of which aiming at developing strategies to gain greater energy, food, economic or social autonomy. These are in some way spontaneous responses to the societies these men and women left behind. Therefore their land is exploited but never submitted, the time has lost his tight linearity to become a slow and deliberate pace. No more clock ticking but the ballet of days and nights, seasons and lunar cycles.

This documentary project is an attempt to make a contemporary tale to give back a little bit of magic to our modern world.



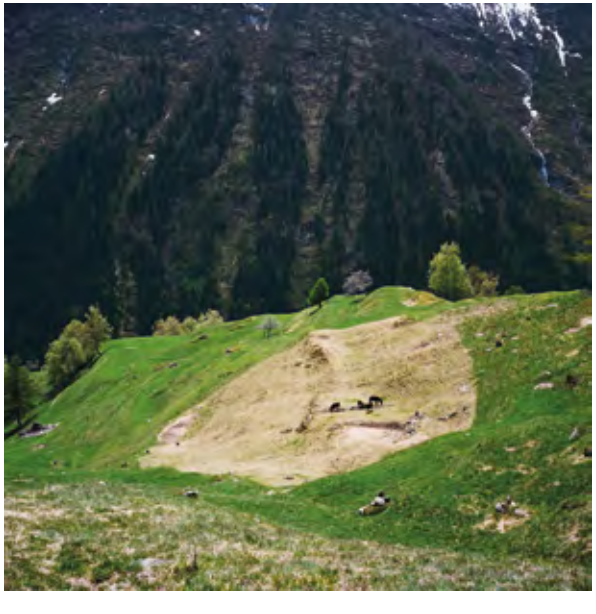


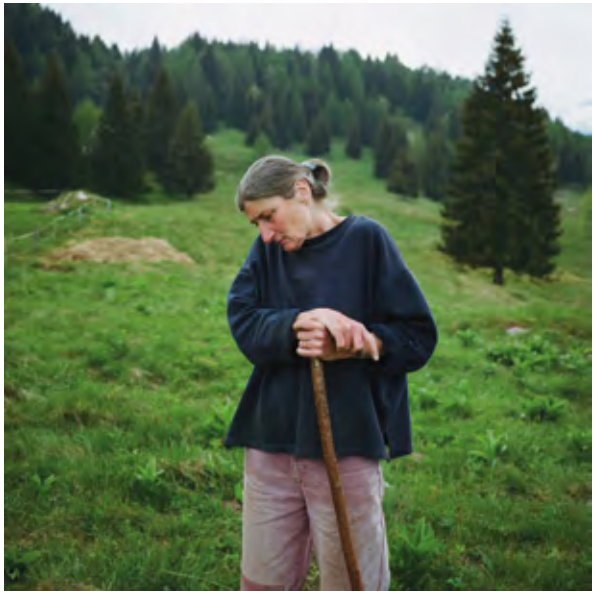






























Giovanni Cocco | Italy | giovannicocco.it

Giovanni Cocco Monia

Izjava umjetnika
Artist statement

Ovaj rad govori o životu moje sestre Monie, našem odnosu koji nas veže i koji je počeo prije mnogo godina, u tišini. Fotografije su bile prve, prije bilo kojeg projekta, i prije priče kojoj pripadaju. Oni su rezultat iskustva i želje da se ona ispriča.

Monia je rođena s traumatičnom i nepovratnom ozljedom mozga uzrokovanom upotrebom hvataljki tijekom poroda. Danas moja sestra ima 42 godine i nikad nije bila samostalna. Monia živi s našim roditeljima u malom gradiću u Abruzzu, u Italiji. Moja se majka brine o njoj svakog dana, svakog sata, uvijek, pružajući joj sigurnost i mir. Ona živi u navikama, jednostavnim gestama i dugim trenucima bez riječi i djela. U svijetu udaljenom od svega, koji je usamljen, ograničen, ali ne i prazan, gdje je vrijeme satkano od trenutaka, sadašnjost koja se ne treba projicirati u budućnost.

Imati sestru sa invaliditetom presudno je i jedinstveno iskustvo. Teško je objasniti značaj i intenzitet tog posebnog odnosa sastavljenog od šifri, tišine, pogleda, starih igara i novih načina života kao odraslih. Fotografiranje Monije čin je znanja i istraživanja. To je način da je se razumije: što misli i što želi i očekuje od života i od mene. Jednog ću se dana ja brinuti za nju i ona će postati dio moje svakodnevice. Brinuti se za osobu koja ovisi o drugima znači suočiti se s novom i apsolutnom odgovornošću, bez prestanka. Pričati priču o njoj i njenom životu prvi je korak za ulazak jednog u život drugog, s radošću i poteškoćama susreta.

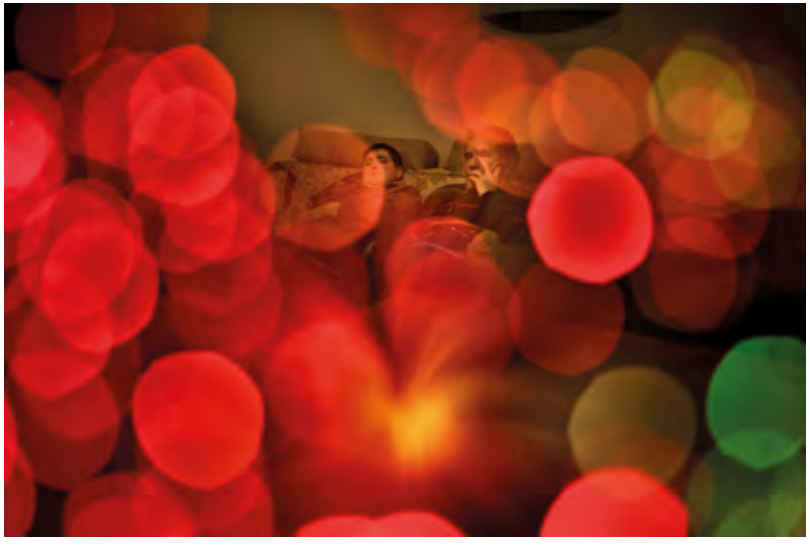
This work is about my sister Monia's life and our bounding relationship; it started many years ago, in silence. The photographs came first, before any other project, and before the story, which they belong to. They are the result of an experience and the desire to tell it.

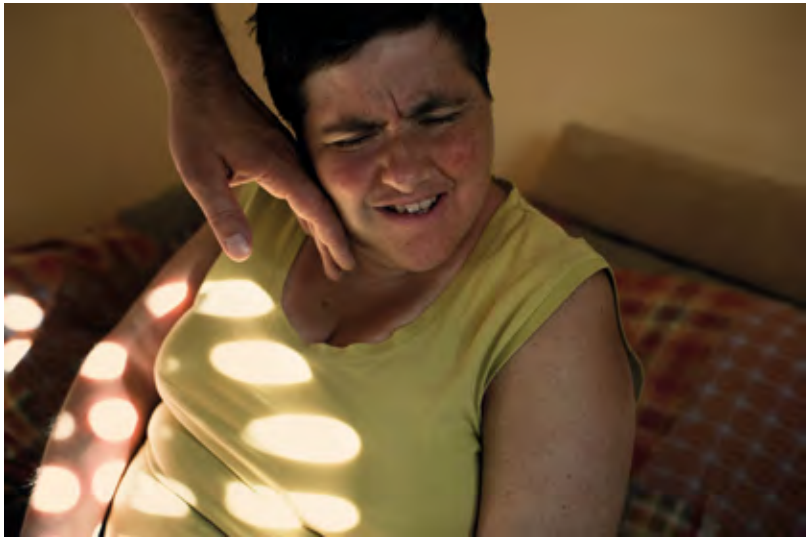
Monia was born with a traumatic brain injury caused by the use of forceps during delivery, which caused an irreversible trauma. Today, my sister is 42 years old and she has never been independent. Monia lives with our parents in a small town in Abruzzo, Italy. My mother takes care of her every day, every hour, always, giving her security and serenity. She lives in habits, simple gestures and long moments without words or actions. A world away from everything else, solitary, confined, but not empty, where time is made up of moments, a present that does not need to project into the future.

Having a sister with a disability is a crucial and unique experience. It is hard to explain the importance and intensity of this special bond made of codes, silence, looks, old games and new ways of living as grownups. Photographing Monia is an act of knowledge and research. It is a way to understand her: what she thinks and what she wants and expects in life and from me. One day, I will take care of her, and she will become part of my everyday life. Dealing with a person who depends on others means facing a new and absolute responsibility, without cease. Telling her story and her life is the first step for one to enter the life of the other, with both the joy and the difficulty of the encounter.

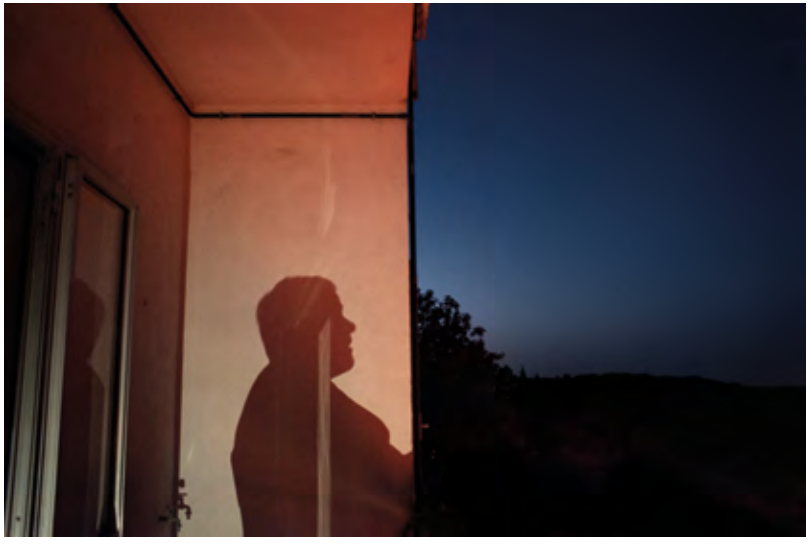










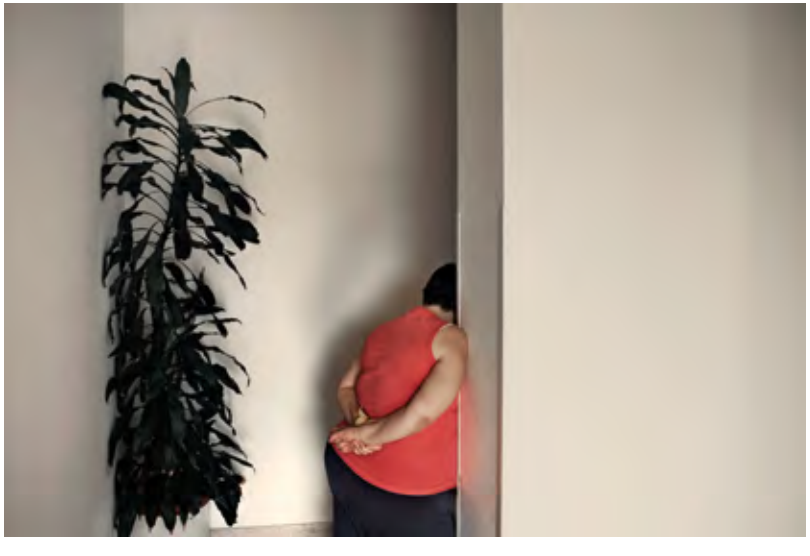








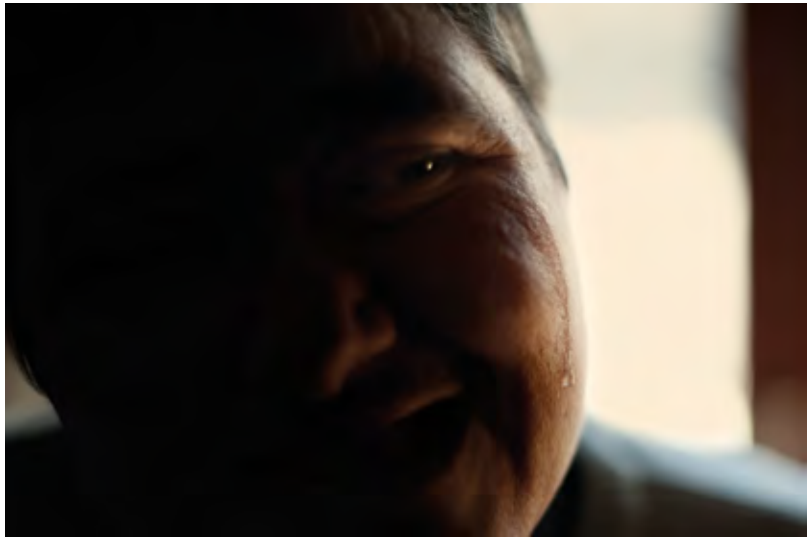


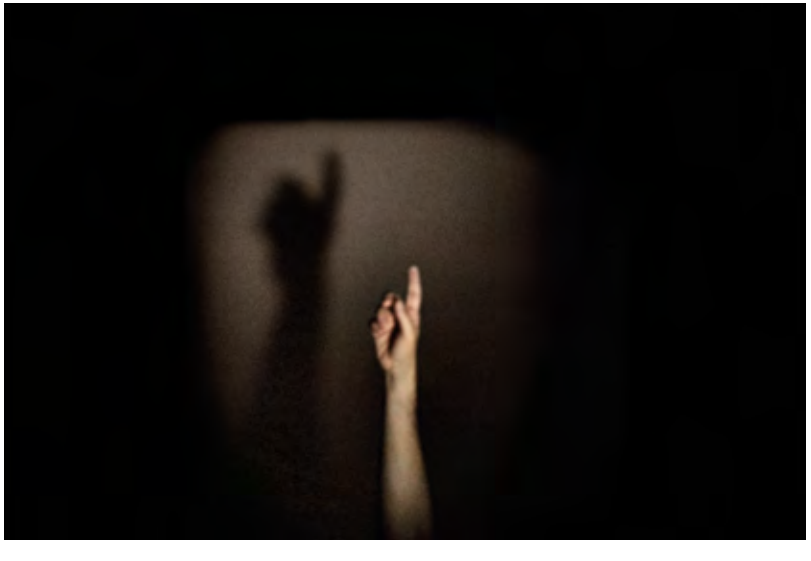














Alvaro Deprit | Italy | alvarodeprit.com

Alvaro Deprit - Al Andalus

Izjava umjetnika
Artist statement

Kod kuće sam uvijek sa znatiželjom promatrao staru fotografiju svojih rođaka iz Andaluzije. Tijekom godina ta fotografija dala mi je sliku o tome kako ja zamišljam Andaluziju.

Al Andalus je rezultat tri godine istraživanja na jugu Španjolske, područja koje nisam poznavao niti u kojem sam živio. To je mjesto koje je porijeklo moje obitelji i njihovo trenutno prebivalište.

Moj početni interes bila je napetost koju sam uočio između tradicije i globalnog svijeta. Andaluzija je rezultat kompleksnih kulturnih stratifikacija, koje potječu iz prolaska civilizacija koje su tijekom vremena stvorile hibridni identitet sposoban da unutar sebe sadržava stereotipna obilježja španjolske kulture.

Putovanje kroz Andaluziju u trenutku kada je snažno pogođena ekonomskom krizom natjeralo me na promišljanje o koliziji raznolikih elemenata u ovoj zemlji – zemlji koja je pokazala da stoji u ravnoteži, gotovo u stanju između stvarnosti i fikcije kao pozadina filma.

Moja namjera nije bila reprodukcija opipljivih aspekata mjesta, nego uobličavanje uspomena i dojmova rođenih u mojoj osobnoj povijesti ili u nečemu nepoznatom. U slikama su koncentrirana vidljiva ukazanja čije je postojanje misterija. S druge strane, misterij je nešto stvarno u umu, ostvareno elementima sjećanja koji se ponavljaju, variraju, razvijaju i transponiraju.

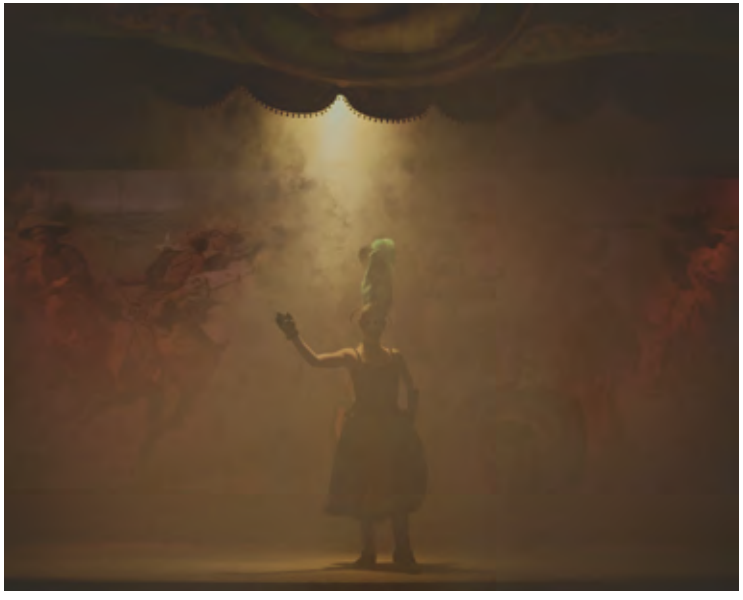
At home I always used to linger with curiosity at an old photograph of some f my Andalusian relatives. With the passing of years this photograph has given me an image of how I think Andalusia might be.

Al-Andalus is the result of approximately three years of research in the south of Spain, an area I did not know nor in which I have lived, but which is my family's place of origin and current place of residence.

My initial interest was in the tension I perceived between tradition and the marks of the global world. Andalusia is the result of a complex cultural stratification, derived from the passage of civilisations which, over time, gave life to a hybrid identity capable of containing within it the stereotypical traits of Spanish culture.

Journeying through Andalusia now that it has been hit hard by the economic crisis has made me reflect on the collision of the diverse elements in this land a land which, as I see it, has shown itself to be hanging in the balance, almost in a state between reality and fiction as the background of a movie.

My intention has not been to reproduce the tangible aspects of a place, but to give shape to a body of memories and impressions born of my personal history or of something unconcluded. Concentrated in the images are visible apparitions whose existence is a mystery, while on the other hand, the mystery is something real in the mind, through the repeating, varying, developing and transposing elements of the memory.
































Visit
Arizona



Lek Kiatsirikajorn | Thailand | lekkiatsirikajorn.com

Lek Kartsirikajon Lost in Paradise

Izjava umjetnika
Artist statement

Izgubljeni u raju bavi se ruralnim radnicima migrantima koji su napustili svoje rodne krajeve i žive u Bangkoku. Oni žive u ničijoj zemlji peri-urbanih nastambi gdje, paradoksalno, priroda počinje ponovno uspostavljati svoj autoritet. Kroz ove prizore želim prikazati alegoriju modernog Tajlanda: zemlje koja je poput ovih radnika napustila svoju poljoprivrednu prošlost u potrazi za boljim životom, ali se sada nalazi zarobljena između te izgubljene povijesti i bolje budućnosti. Proveo sam 3 godine dovršavajući ovaj projekt – započeo sam ga 2011. i završio 2013. godine.

Na početku projekta htio sam fotografirati pejzaž da bih predočio kontrast između prirode i modernog razvoja u Bangkoku. Moji interesi su se promijenili kada sam upoznao ruralne radnike migrante na tim prostorima. Oni su seoski ljudi i bave se poljoprivredom. Neki od njih su se prije samo nekoliko godina preselili u Bangkok, neki žive ovdje već duže, a neki su potomci prošlih generacija. Za mene je poljoprivreda glavni korijen Tajlanda. Od ukupnog broja stanovnika, skoro pola su poljoprivrednici. Naša tradicija i kultura su izravno vezani uz poljoprivredu. Tijekom 1980-ih tajlandska je vlada htjela da Tajland postane 5. azijski tigar i 5. industrijalizirana i razvijena zemlja, zajedno s Hong Kongom, Singapurom, Južnom Korejom i Tajvanom. Vlada je donijela zakone i propise koji su poticali internacionalna industrijska ulaganja u zemlji. Od tada se broj radne snage u poljoprivredi smanjio. Novonastala situacija prisilila je starije generacije poljoprivrednika da rade u poljima, a kada postanu prestari neće biti nikoga kome će moći prenijeti svoje znanje. Opadanje poljoprivrednih resursa je jedan od glavnih problema u Tajlandu danas.

Prošlo je oko trideset godina od ambiciozne želje tajlandske vlade. Još uvijek nismo niti približno postali 5. azijski tigar. Umjesto toga, naše generacijsko korijenje je istrunulo zbog lažne politike. Ruralni radnici migranti su poput Tajlanda. Napustili su svoju prošlost zbog života u Bangkoku u nadi za boljom budućnosti samo kako bi se našli u zastoju između daleko izgubljene prošlosti i nedostižne budućnosti. Samo vrijeme može reći koliko dugo će veliko drvo Tajlanda moći stajati.

Lost In Paradise is focusing on rural migrant workers who have left their region of origin to work and live in Bangkok, existing in no man's lands of periurban settlements where, paradoxically, nature is beginning to reassert its authority. Through these images I aim to present an allegory for modern Thailand: the country as a whole, like these workers, left its past of agriculture behind in search of a better life, but now finds itself trapped between this lost history and a better future which seems to remain just out of reach. I spent 3 years completing this project, starting in 2011 and finishing in 2013.

At the beginning I only wanted to photograph the landscapes to portray the contrast between nature and the modern development of Bangkok. My interest shifted when I met rural migrant workers in these spaces, and started talking to them. Some of them have just moved to Bangkok for only a couple of years, some have been living here for a very long time and some are the descendants of the previous generation. To me agriculture is the taproot of Thailand. Nearly half of the population are farmers. In the 1980s, the Thai government wanted Thailand to become the 5th tiger of Asia, industrialised and developed country in line with Hong Kong, Singapore, South Korea and Taiwan. The government passed laws and regulations that urged international industrial investments and since then the numbers of agricultural workforce have decreased. This situation forces the older generations of farmers to continue working in the fields and when they get too old there is no one to pass on their wisdom to. The decline of agricultural resources is one of the major problems Thailand is facing today.

We have still not reached our goal of becoming the 5th tiger of Asia, not even close. Instead, our taproot has been rotting away because of false policies. The rural migrant workers are like Thailand. They left their past for Bangkok in hopes of a better future just to find themselves coming to a standstill in the middle between their long lost past and their unobtainable future. Only time can tell how long this big tree of Thailand will still be able to stand.



































Daesung Lee | France | indiphoto.net

Daesung Lee

On the Shore of a Vanishing Island, Ghoramara

Izjava umjetnika
Artist statement

Otok Ghoramara smješten je u području delte zapadnog Bengala. Zbog znatnog porasta razine mora, kao rezultata učinka klimatskih promjena.

Od 60-ih obala otoka se neprestano ispire. Od 80-ih, više od 50% područja nestalo je zbog morske erozije. Kao rezultat toga, dvije trećine stanovništva odselilo se s otoka. Većina ljudi na otoku su poljoprivrednici i ribari, čija egzistencija ovisi o otočnim resursima.

Prema riječima državnog službenika kojeg sam upoznao, za 20-25 godina bi indijska vlada mogla zaustaviti život na otoku. Plan za evakuaciju stanovnika na drugi otok zvan Sagar je već osmišljen, no on ne osigurava nikakvu financijsku potporu ili kompenzaciju za one koji moraju premjestiti svoje živote.

Mogao sam vidjeti tragove baštine koja nestaje pod rastućom plimom. Izloženo korijenje biljki koje su uništene erozijom služi kao simboličan prikaz odsustva temelja u životu ovih ljudi. More guta njihovu prošlost, a njihova budućnost ostaje nepoznata.

Obala koja se nezaustavljivo povlači i vegetacija koja nestaje ostavljaju iza sebe obalu sedimenta koja nosi vlastitu ironičnu ljepotu na obalama koje postaju sve siromašnije. Prizor se može opisati kao tragična ljepota uzrokovana ljudskim utjecajem. Smjestio sam stanovnike na obalu i napravio njihove portrete suprotstavljajući ih ljepoti nestajućeg otoka kako bi stvorio dojam nerealnosti. No, to je stvarna situacija ljudi koji ondje žive. Doći će dan kada će jedini izbor tih ljudi biti odlazak iz njihove domovine. Jednog dana će taj otok na kojem su rođeni samo postojati u njihovim sjećanjima.

Ghoramara Island is located on a delta region in West Bengal. Due to the dramatic increase in sea level, resulting from the effects climate change.

Since the 1960's, the shores of this island are being perpetually washed away. And since the 1980's, more than 50% of the territory has vanished due to erosion by the sea. As a result, two-thirds of the population have moved away from the island.

Many of the people still living on the island are farmers and fishermen who depend on the island's resources for their livelihoods.

According to a civil servant I met, in 20-25 years the Indian government could abolish the island and has already formulated a plan to evacuate villagers to another island named Sagar. However, this evacuation plan does not ensure any financial support or compensation for those having to relocate their lives.

I could see the traces of a heritage vanishing by the rising tides. Exposed roots of plants destroyed by the erosion serve to illustrate the absence of foundation in the lives of these people. The sea is swallowing up their past while their future remains unknown.

The continually receding shore and vanishing vegetation leave behind a coast of sediment holding an ironic beauty of its own amid the increasingly barren shores. You could call it a tragic beauty caused by human hands. I situated villagers on the shore and took portraits of them in juxtaposition with the beauty of the vanishing island to make it look unrealistic. But it is a real situation of the people where they live. There will come a day when these people will have no choice but to move out of their homeland. One day this island on which they were born will only exist in their memories.



































Guy Martin | United Kingdom | guy-martin.co.uk

Guy Martin

City of Dreams

Izjava umjetnika
Artist statement

Bračne nevjere, krvne osvete, razvod i ubojstvo; iako ne odražavaju stvarnost suvremenog života u Istanbulu, ovi scenariji čine zaplete turskih sapunica koje privlače desetke milijuna gledatelja od Atene do Rijada.

Rast na popularnosti u arapskom svijetu i balkanskim zemljama učinio je turske drame ogromnim komercijalnim uspjehom i ključnom sastavnicom turske soft power strategije. One Turskoj daju način da svoju sekularnu kulturu i bogatstvo izveze gledateljstvu koje željno iščekuje nova saznanja o svom bliskom susjedu.

Arapski gledatelji fascinirani su tim serijama jer žele otkriti kako se Turci, a naročito turske žene, nose s modernim dobom. Finale jedne serije privuklo je vrtoglavu brojku od 85 milijuna gledatelja širom svijeta, od kojih je preko 50 milijuna pripadalo ženskom spolu. Kako se arapski svijet trenutno nalazi u razdoblju previranja, mnogi gledatelji, svjesno ili ne, u Turskoj traže primjer životnog stila i vladavine koji se istovremeno očituje muslimanskim i suvremenim obilježjima.

No u svibnju 2013., dok su televizijske sapunice bile u završnim tjednima snimanja za ljetnu sezonu, Istanbul je bio svjedok vlastitim, vrlo stvarnim, dramatičnim događajima. Tisuće mladih, sekularnih Turaka preuzelo je ceste kako bi prosvjedovali protiv preambicioznih graditeljskih projekata, ali ta okupljanja su se ubrzo pretvorila u prosvjede širokih razmjera protiv niza odluka koje je poduprla vlada, a koje su prosvjednici smatrali načinima obuzdavanja građanskih sloboda i promoviranja islamskog konzervatizma.

Marital affairs, blood feuds, divorce and murder; scenarios that although may not reflect the reality of contemporary life in Istanbul, are the plot lines of Turkish soap operas that are drawing in tens of millions of viewers from Athens to Riyadh.

The rise in popularity across the Arab world and Balkan countries has made Turkish dramas a huge commercial success, and a vital component of Turkey's soft power strategy. It is a way for Turkey to export its culture of secularism and wealth to an audience dying to know more about its close neighbor.

Arab viewers are fascinated with the shows because they purport to reveal how Turks, particularly Turkish women, handle modernity. One series finale pulled in staggering global audience figures of 85 million, with over 50 million of those viewers reported to be female.

Now, as the Arab world finds itself in a period of flux, many television viewers are, consciously or not, looking to Turkey for a lifestyle and governance that is both Muslim and modern.

But in May 2013, as these shows were in their final weeks of filming for the summer season, Istanbul was witnessing its' own, very real, dramatic events. Thousands of young, secular Turks took to the streets to initially demonstrate against overzealous construction projects, but these rallies quickly grew to wide scale protests against a series of government-backed policies that were seen to curb civil liberties and promote Islamic conservatism.



































Egor Rogalev | Russia | egorrogalev.com

Egor Rogalev
Synchronicity

Izjava umjetnika
Artist statement

Sinkronija je kombinacija situacija koje se događaju u europskom dijelu bivšeg Sovjetskog Saveza. Povezane su simbolično i okupljene su kako bi istražile utjecaje koje transformacija urbanog i društvenog okruženja ima na ljudsko ponašanje i individualnu percepciju života.

Stvarajući od ovih situacija jednu priču, pokušao sam stvoriti portret vremena kroz oči generacije koja je rođena i odrasla u razdoblju kolapsa Sovjetskog Saveza. Usredotočio sam se na opažanja, nade, razočaranja i težnje tih mladih ljudi umjesto na njihov izgled i način života.

Dok su u tom području pitanja kulturnog identiteta još uvijek nejasna i složena, većina ljudi ima problema s procjenom prošlosti i suočavanjem s vlastitim okruženjem. Ponekad izgledaju poput stranaca koji očajnički nastoje izgledati kao Europljani u blok četvrtima i industrijskoj pustoši (uobičajen urbani prizor u Ukrajini, Bjelorusiji i europskom dijelu Rusije), okruženi brojnim sovjetskim artefaktima. Ovi uvjeti i sklonosti dovode do stvari poput otuđenosti, društvene izoliranosti i nejasne vizije budućnosti. Nedavni događaji u Ukrajini i simbolično rušenje sovjetskih spomenika ukazali su na te kontradiktorne probleme.

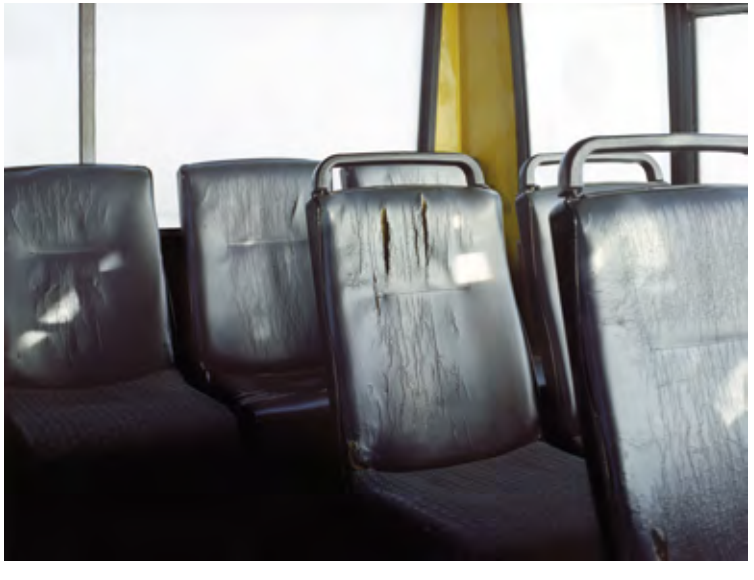
Synchronicity is a combination of situations happening in the European part of the former Soviet Union. They are connected symbolically and brought together to investigate the effects that transformation of urban and social environment has on human behaviour and individual perception of life.

By combining these situations into one narrative I'm trying to create a portrait of time through the eyes of the generation born or raised in the period when the Soviet Union has collapsed. I am focusing on the insights, hopes, disappointments and aspirations of those young people rather than their lifestyles and appearances.

While issues of cultural identity are still vague and complicated in this area a lot of people have problems with with estimating the past and dealing with their own surroundings. The may look like strangers striving desperately to be Europeans in transforming block neighbourhoods and industrial wasteland (common urban scenery in Ukraine, Belarus and European Russia) with many Soviet artefacts surrounding them. These conditions and tendencies give rise to such things as detachment, social desolation and unclear vision of the future. Recent events in Ukrain with symbolic demolition of Soviet monuments have revealed those contradictory issues.









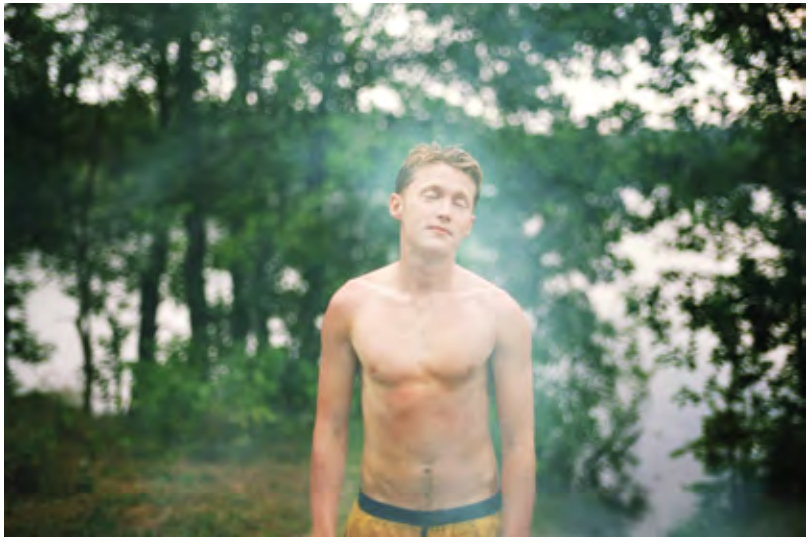






















Mitar Simikić | Bosnia and Herzegovina | behance.net/mitarsimikic

Mitar Sinik Šehić

Izjava umjetnika
Artist statement

Prvi dani rata. Usredotočit ću se na lica ljudi i stvari koji mi ukrašavaju u sjećanju. Mjesto radnje su napuštene kuće koje su već drugi ili treći dan rata potpuno izgubile svoju toplinu i prvobitnu namjenu. Ukućani su nestali i postali izbjeglice. Njihovi pogledi su zamagljeni i izvan fokusa. Iako su se svi ljudi s oružjem brzo kretali i stalno trčali pod granatama i mecima, sve mi je sada izgledalo usporeno, zaleđeno kao u muzeju voštanih figura. Jedino lice se posebno izdvaja u općem kaosu, lice mladića u ranim dvadesetim godinama s ožiljkom i plavim očima. Kosa mu je tamna, a put svijetla. Njegovi pokreti tijela su energični, tijelo mu je mišićavo i skladno građeno. Lice je grubo i nježno istovremeno, i u njemu se želja da izgleda opasno sudara s mladošću tvojih godina. Jednom nogom je na prozoru, a drugom je stao na kauč, gleda napolje prema drugoj strani rijeke, gdje se nalazi nevidljivi neprijatelj.

Grad nestaje pred našim očima. Polagano se vraćamo primitivnim oblicima življenja, za koje je najvažnije biti sit, u toplom i na sigurnom. Učimo se mržnji, jer je ona jedini način preživljavanja, i pomoću nje je moguće probuditi bijes i duhove koji će održati u životu, koji će dati volju za životom. Nije se teško naučiti mržnji, jedino se treba prepustiti svome tijelu. Čovjek se napreže do krajnosti samo da bi ostao netaknut. Uspostavlja oštre granice na svojoj koži da bi sačuvao hrpu mesa i kostiju, srce i, možda dušu. Poslije toga grad i čovjek nikad neće biti isti, pod uslovom da čovjek dočeka završetak rata. Grad se ne može uništiti, on je nedodirljiv i čovjek će svu snagu iskoristiti da ga obnovi i iznova na ruševinama sagraditi svoju raskomadanu dušu. Pokušaj je u startu osuđen na propast.

Ništa neće biti kao prije, tu činjenicu još niko ne zna. Svi vjeruju u vlastitu budućnost prosperitet grada, što je opravdano, jer tako razmišljaju ljudi nakon svakog rata. Trenutak kolebanja i sumnje prolazi, i ja opet vjerujem u grad i rijeku koji trebaju, svojim podzemnim silama, dići ljude iz stvarnog pepela. Ulice su pune smeća i kostura spaljenih kuća. Za deset godina rata će biti vidljiva samo na fotografijama. Ono što je paradoksalno, to je osuđeno na propast.

– Faruk Šehić

The first days of war. I will focus on the faces of people and things that adorn my memories. The place of action are houses that have lost their familiar warmth and original purpose on the second or third day of the war. The members of the household are gone and have become refugees. Their face shots are blurry and out of focus. The one face that stands out in the chaos is one of a man in his early twenties, scarred and blue-eyed. The face is both tough and gentle at the same time, and its eager desire to look dangerous collides with your youth. With one leg on the window and the other on the sofa, he is looking outside, gazing across the river, where the invisible enemy stands.

The city is disappearing before our eyes. We're slowly going back to the primordial state of being, where it's most important to be well fed, warm, and safe. We're embracing hatred because it's the only means of survival, it helps us awaken the anger and the spirits that give us the will to live. Learning to hate is not a difficult task; all you need to do is let your body take over.

Man goes to such lengths to ensure he remains in one piece. He sets boundaries to his skin in order to preserve a pile of meat and bones, a heart, and maybe a soul. After that the city and the man will never be the same. The city cannot be destroyed for it is untouchable, and man will use all of his power and strength to piece it back together and re-build his torn-up soul upon its ruins. The attempt is doomed at the very beginning.

Nothing will ever be the way it was, but no one knows this yet. They all believe in their own future and the city's prosperity, which is justified – it's how people think after a war. A moment of uncertainty and doubt passes, and once more I believe in the city and the river which need to use their strength and current to rise people from the ashes. The streets are brimming Żwith trash and burnt skeletons. In ten years' time the war will be apparent only in photographs. The paradoxical is doomed.

– Faruk Šehić



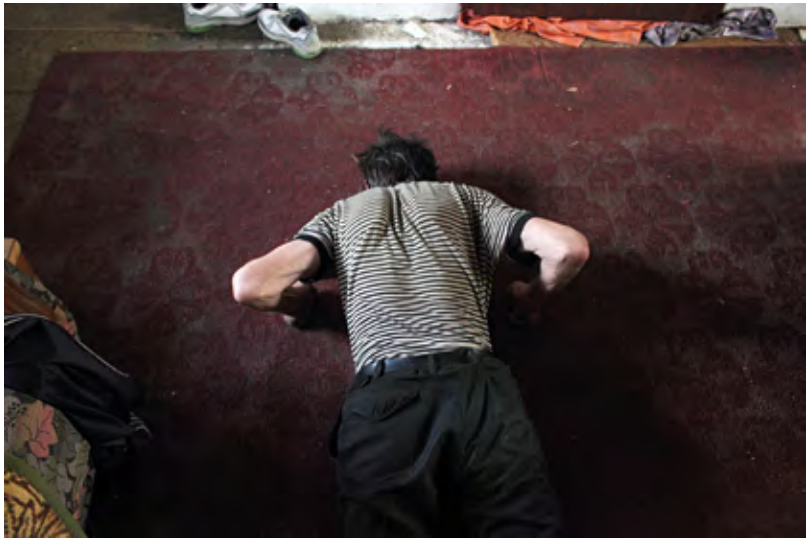








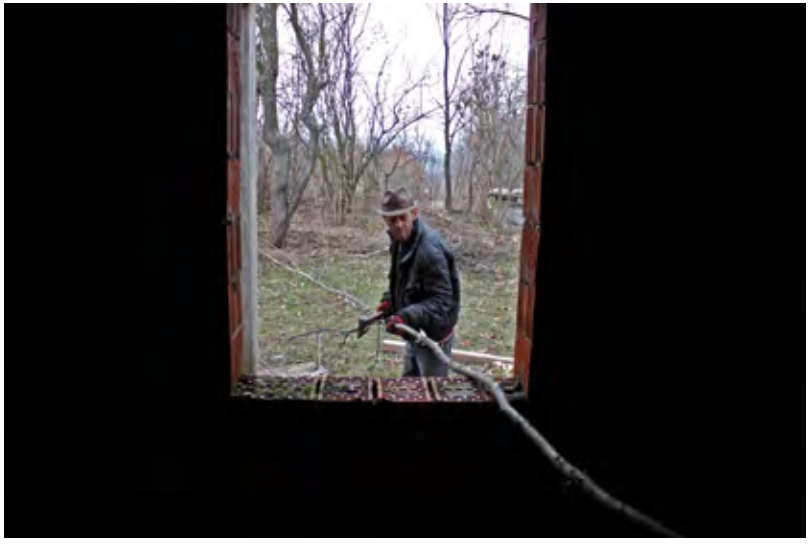


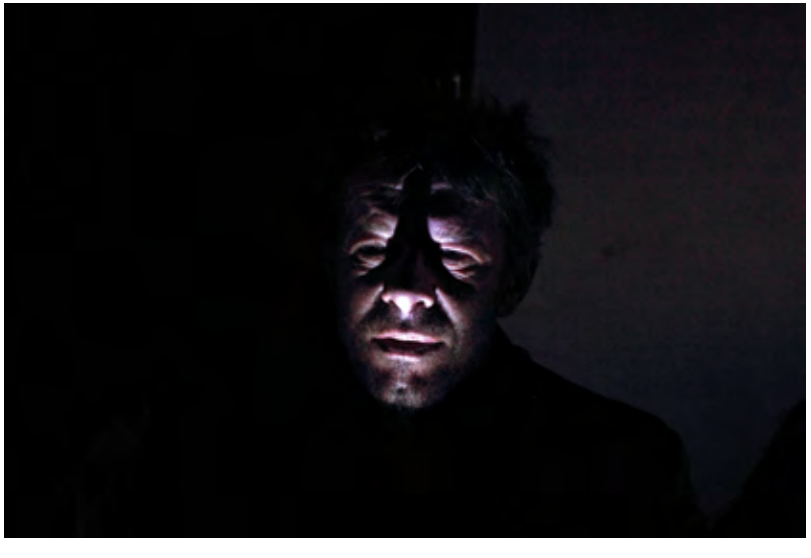






















Prasiit Sthapit | Nepal | prasiitsthapit.com.np

Prasit Sunapi Change of Course

Izjava umjetnika
Artist statement

Prvi put kada sam došao u Sustu, hodao sam 7 minuta od rijeke preko pješčane plaže da bih došao do sela. Vidio sam dvije male kolibe gdje su ljudi prodavali čaj i ribe. Sjeo sam tamo na neko vrijeme i pričao s njima. Idući put kada sam došao, nisam vidio kolibe. Pitao sam nekoga gdje su kolibe. Pokazujući prema rijeci mirno je rekla: 'Tamo negdje, nisam sigurna.'

Susta je nekoć stajala na zapadnoj obali rijeke Narayani, koja je dugo vremena smatrana granicom između Nepala i Indije. Međutim, rijeka je promijenila tok zbog klimatskih promjena i počela je prodirati u nepalski teritorij, zbog čega se selo danas nalazi na istoku Narayani. Indija održava novi tok rijeke kao granicu, dok se Nepal ne slaže, čineći Sustu spornim dijelom Nepala unutar Indije, s tri strane okruženog Indijom, a s četvrte rijekom Narayani. Procjenjuje se da Indija dosad ondje posjeduje 19,980 hektara zemlje.

'S jedne strane postoji kampanja Spasimo Sustu (lokalni pokret osnovan u znaku prosvjeda protiv indijskog prodiranja u njihovu zemlju), a s druge strane postoji bitka s rijekom', tvrdi lokalni stanovnik Laila Begum i pitase koliko bitki je još potrebno izboriti. No, koji su problemi koje će se trebati razriješiti ako sama zemlja više ne postoji? Fotografirao sam Sustu kao lika, individuu. Ovim fotografijama pokušavampokazati njegovu tugu, usamljenost i izolaciju. Ne tvrdim da su ove fotografije konačna istina. Ovo su samo fragmenti emocija koje sam osjećao dok sam živio s ljudima na prostorima Suste. Ovo je dokumentiranje mjesta koje bi moglo nestati za deset ili dvadeset godina, ako se ništa ne poduzme po pitanju poplava.

Ovo je peticija za promjenu u Susti, za rješavanje spora između dviju zemalja i za izgradnju potpornih zidova uz obalu Narayani. Ovo jepjesma posvećena ljudima u Susti, njihovoj žalosti, odlučnosti, otporu, upornosti i izolaciji.

Peticija je pjesma, pjesma je peticija.
– Sanjari, Bernardo Bertolucci

The first time I arrived in Susta I had walked around 7 minutes from the river across the sandy bank to reach the village. I saw two small huts where people were selling tea and fish. I sat there talking to them for a while. The next time I went, I did not see the huts. I asked someone where the huts were. Pointing towards the river she calmly said, 'Somewhere there, can't be sure'.

Susta was once perched firmly on the west bank of the Narayani River, which has long been considered as the border between Nepal and India. However, with the river changing course due to climate change and cutting persistently into Nepali territory, the village today finds itself on the east of the Narayani. India maintains the new course of the river as the boundary while Nepal disagrees, making Susta a contested portion of Nepal within India, surrounded on three sides by India, and on the fourth by the Narayani. It is estimated that 19,980 hectares have come under Indian encroachment thus far.

'There is the 'Save Susta Campaign' (a local movement established to protest against Indian advancement into their land) on one side and also the resistance with the river,' Laila Begum, a local, states, 'How many battles must we fight?' But what are the issues that will be left to resolve if the land itself doesn't exist anymore?

I have photographed Susta as a character, an individual. Its sadness, loneliness, isolation is what I am trying to show through these photographs. I do not claim that these images are the ultimate truth. These are just fragments of emotions that I've felt while living with the people and spaces of Susta. This is, by default, a documentation of a place, which if nothing is done to stop the floods, will disappear in a decade or two. This is a petition for change in Susta, resolution of the dispute between the two countries, building of retaining walls along the bank of the Narayani. This is a poem dedicated to the people of Susta, their sorrow, their grief, their determination, their resistance, their persistence, their isolation.

A petition is a poem, a poem is a petition.
– The Dreamers, Bernardo Bertolucci

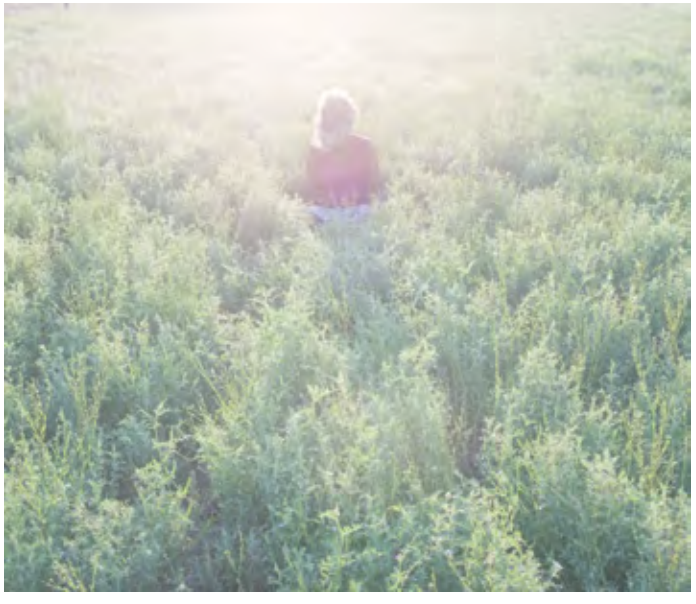




















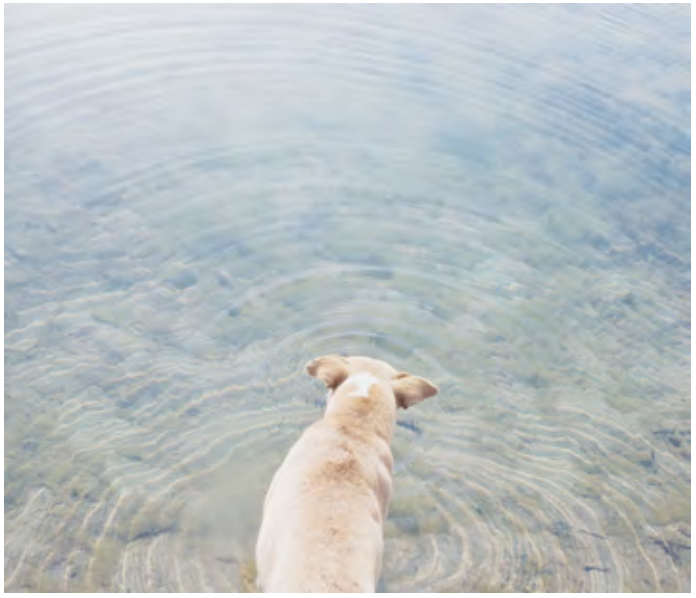














Giovanni Cocco | Russia | danilatkachenko.com

Danila Tkachenko

Escape

Izjava umjetnika
Artist statement

Putovao sam u potrazi za ljudima koji su odlučili pobjeći od društvenog života i živjeti posve sami u divljoj prirodi, daleko od bilo kojeg sela, grada ili drugih ljudi. Velika većina mojih putovanja odvijala se u Rusiji.

Odrastao sam u srcu velikog grada, ali me oduvijek privlačila divlja priroda. Za mene je priroda mjesto gdje se mogu sakriti i biti ono što jesam, osjetiti i ostvariti svoju istinsku osobnost, izvan društvenog konteksta.

Zabrinut sam za problem unutarnje slobode u modernom društvu: je li ona moguća kada smo stalno okruženi društvenim okvirom? Škola, posao, obitelj – jednom kada smo u tom krugu postajemo zarobljenici vlastite pozicije i trebamo raditi ono što se od nas očekuje. Trebamo biti pragmatični i snažni ili postajemo izopćenici i luđaci. Kako ostati svoj usred svega toga?

Glavni likovi mog projekta krše društvene standarde iz različitih razloga. Oni se potpuno povlače iz društva i odlaze živjeti u divlju prirodu, gdje se postupno 'gube' i time nestaje njihov društveni identitet. Dok istražujem to iskustvo, za mene je bitno razumjeti je li moguće osloboditi se društvene ovisnosti i pobjeći od javnosti u subjektivno – i tako napraviti korak prema samome sebi.

I was traveling in search for people who have decided to escape from social life and lived all alone in the wild nature, far away from any villages, towns or other people. The major part of my trips were done in Russia.

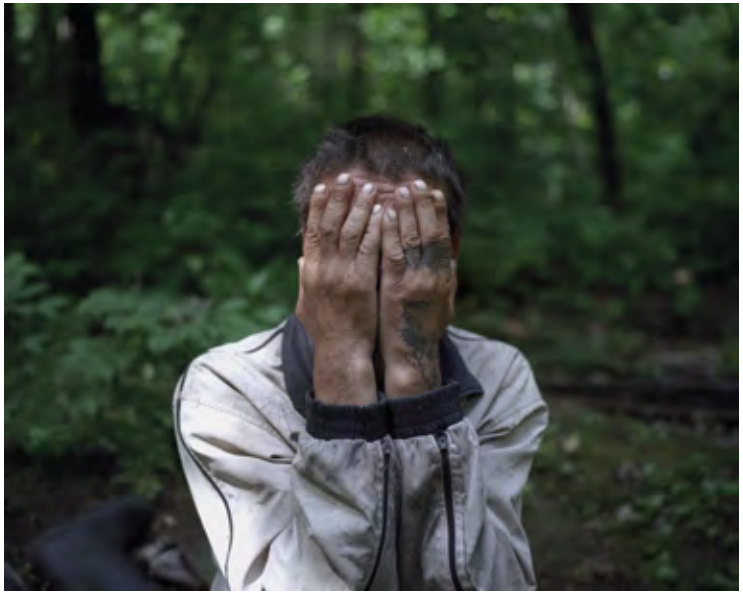
I grew up in the heart of the big city, but I've always been drawn to wildlife – for me it's a place where I can hide and feel the real me, my true self, out of social context.

I am concerned about the issue of internal freedom in the modern society: how feasible it is, when you're surrounded by a social framework all the time? School, work, family – once in this cycle, you are a prisoner of your own position, and have to do what you're supposed to. You should be pragmatic and strong, or become an outcast or a lunatic. How to remain yourself in the midst of this?

The main characters of my project violate social standards for different reasons. By a complete withdrawal from society they go live alone in the wild nature, gradually dissolving in it and losing their social identity. While exploring their experience, it is important for me to understand if one is able to break free from social dependence and get away from the public to the subjective – and thus, to make a step towards oneself.













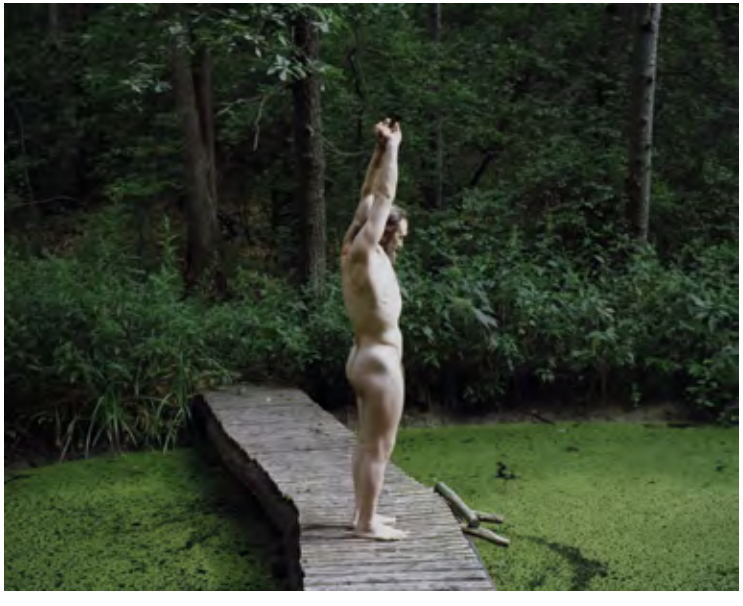








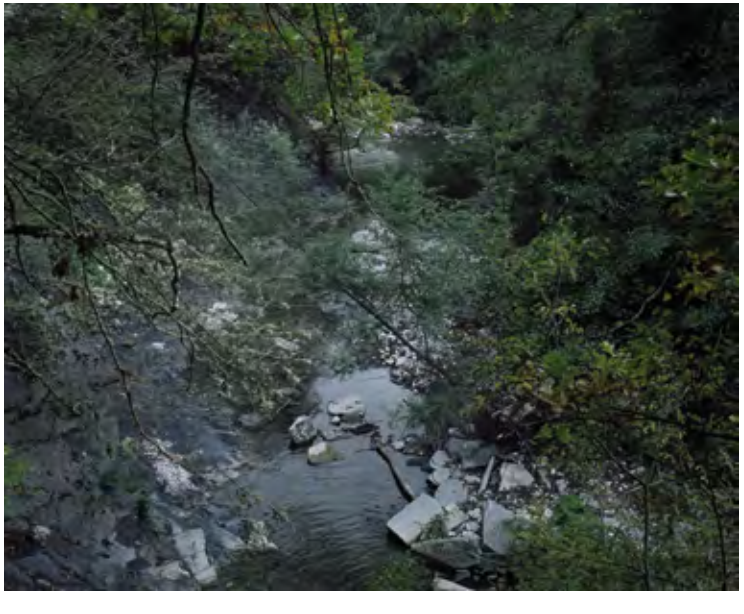












pohvaljeni

commended artists

David Brunetti
Olga Ingurazova
Myriam Meloni
Willie Osterman
Alnis Stakle









David Brunetti | United Kingdom | davidbrunetti.com

David Dunetti

Dreaming of Syria

Izjava umjetnika
Artist statement

Sanjajući o Siriji je projekt vođen reflekivnim portretima koji dokumentira živote sirijskih urbanih izbjeglica. Oni nastavljaju biti zarobljeni u surovom građanskom ratu koji je sukob koji obilježava ovu generaciju.

Preuzeli su rizik da pođu u neizvjesnu budućnost u inozemstvu. Iako su izbjegli građanski rat, kada prijeđu granicu sirijske izbjeglice suočavaju se s nizom novih izazova. Kako se naseljavaju u novim zemljama domaćinima poput Jordana, njiihova nada u 'normalnu' budućnost nestaje. Njihov osjećaj otuđenosti je apsolutan. Svi su izgubili svoju zemlju, svoje domove i osjećaj sebstva. Većina je izgubila najbliže ili su ih morali ostaviti u Siriji. Govore o propuštanju života, snovima koje su morali odbaciti i budućnosti koja se čini zauvijek izgubljenom.

Priče pojedinaca često su zasjenjene golemim statistikama u medijima, ali nadam se da će njihovi iskazi, njihova iskustva, nade, strahovi i slike pomoći objasniti što se događa u ovoj važnoj regiji.

Dreaming of Syria is a reflective portrait driven project that documents the lives of Syrian urban refugees who continue to be entrapped by a brutal civil war that emerges as the defining conflict of this generation.

They've taken the risk to leave for an uncertain future abroad. And while they have escaped civil war, when they cross the border Syrian refugees face a host of new challenges. As they settle in host countries like Jordan, their hopes for a 'normal' future disappear. The sense of dispossession is absolute. They have all lost their country, their homes and sense of self. Most have lost loved ones or had to leave them behind in Syria. They talk about missing out on lives, dreams they had to abandon, and futures that now seem forever lost.

Stories of individuals are often obscured by overwhelming statistics in the media but I hope that their testimonies, their experiences, their hopes, their fears, their images will help explain what is happening in this pivotal region.

























Olga Ingurazova | Russia | ingurazia.com

Olga Ingunzova

Scars of Independence

Izjava umjetnika
Artist statement

U petak navečer, u strašnoj boli, dovezli su me u bolnicu u glavnom gradu. Stavili su me u odjel istovremeno sumnjajući na trudnoću, upalu slijepog crijeva i gripu. Ostavili su mr tamo za vikend. Te sam noći morala prijeći kvart kako bih došla do najbliže trgovine da kupim anestetike i medicinske kapaljke koje su me održavale dva dana. Kirurg je došao u ponedjeljak i dijagnosticirao abdominalno krvarenje. Izveo je hitnu operaciju. Bila sam spašena. Izgubila sam litru krvi i dobila veliki ožiljak kao podsjetnik na taj dan. Sljedeći tjedan sam provela u razgovoru sa svojim susjedima s odjela s kojima me ova nesreća spojila. Od tada sam se vratila u Abkhaziju mnogo puta.

Abkhazija je nestabilno područje na istočnoj obali Crnog mora i jugozapadne strane Kavkaza. Nekoć je bilo imućno suptropsko ljetovalište Sovjetskog saveza s ekonomijom temeljenom na turizmu. Ali Abkhazija je uništena u građanskom ratu odmah nakon raspada Sovjetskog saveza i odvojila se od Gruzije u ranim devedesetima. Iako Europska unija, OSCE i NATO i dalje priznavaju republiku kao dio gruzijskog teritorija, Abkhazija se smatra nezavisnom državom. Samo su Rusija, Venezuela, Nikaragva, Tuvalu i Nauru priznali njezinu neovisnost. Od tada područje uvelike ovisi o ruskim donacijama i služi kao izlaz do Crnog mora i tampon zona između Rusije i Gruzije. Svake godine ljudi obilježavaju datum vojne parade, iako njihova država ne postoji na svjetskim političkim zemljovidima, a Abkhaška putovnica nije važeća u inozemstvu. Velika većina stanovnika Abkhazije i ljudi koje fotografiram preživljavaju daleko od bogatstva onih koji profitiraju od internacionalnih donacija i onih koji su zauzeli ugledne pozicije.

Poslijeratna razaranja i zanemarivanja preobrazila su i ljude i zemlju koju nastanjuju, ali prije ili kasnije to dovodi do nacionalne pomutnje o identitetu i produktivnom putu naprijed. Ovo je danas za republiku goruće pitanje, ali s ovom serijom radim i metaforičku referencu na druga poslijeratna područja i zemlje u kojima su vojni sukobi u tijeku, koje će se morati suočiti s tim problemima u budućnosti.

Ožiljci nezavisnosti moj je pokušaj da razumijem cijenu koju ljudi plaćaju da sudjeluju u borbi za slobodu i nezavisnost koju im nije suđeno koristiti. Pokušavam pokazati kako posljedice geopolitičkih igara i dalje štete ljudima s fizičkim i moralnim ožiljcima, uključujući i vlastite. To je priča gdje su dramatične linije ove zemlje isprepletene s mojim vlastitim sjećanjima i razmišljanjima o iskustvima kroz koja sam prošla. Sada vjerujem da bez ovog iskustva ne bi bila sposobna povezati se tako duboko s mjestom i ljudima i stvoriti to u svojim fotografijama na kohezivan način.

On Friday night suffering from terrible pain I was brought to the hospital in the capital. They put me into the ward suspecting pregnancy, appendicitis and flu simultaneously and left for the week end. That night I had to cross a quarter to the nearest drugstore to buy anaesthetics and medicine droppers that kept me up for two days. A surgeon came on Monday and diagnosed abdominal bleeding. He carried out an urgent operation. I was saved. I lost about a litre of blood and got a big scar as a reminder of that day. Next week I spent talking to my ward neighbours with whom I had been brought together by this accident. After months of recovery I have decided to come back to explore all that I saw and heard there. Since then I have returned to Abkhazia many times.

Abkhazia is a disputed region on the Eastern coast of the Black Sea and the South-Western flank of the Caucasus. Once it was a prosperous subtropical seaside resort of the USSR with tourism-based economy. But Abkhazia was destroyed by civil war straight after the collapse of the Soviet Union and broke away from Georgia in the early 1990's. Though the European Union, OSCE and NATO still recognize the republic as a part of a Georgian territory, Abkhazia considers itself an independent state. Only Russia, Venezuela, Nicaragua, Tuvalu and Nauru have recognized its independence. Since then the region strongly depends on Russian donations and serves as an outlet to the Black Sea and a buffer zone between Russia and Georgia.

Every year people mark the date with a military parade, although their country doesn't exist on world political maps and the Abkhazian passport is invalid abroad. The overwhelming majority of inhabitants of Abkhazia and people that I have been photographing are surviving far from the wealth of those who profit from the international donations and those who took up distinguished posts.

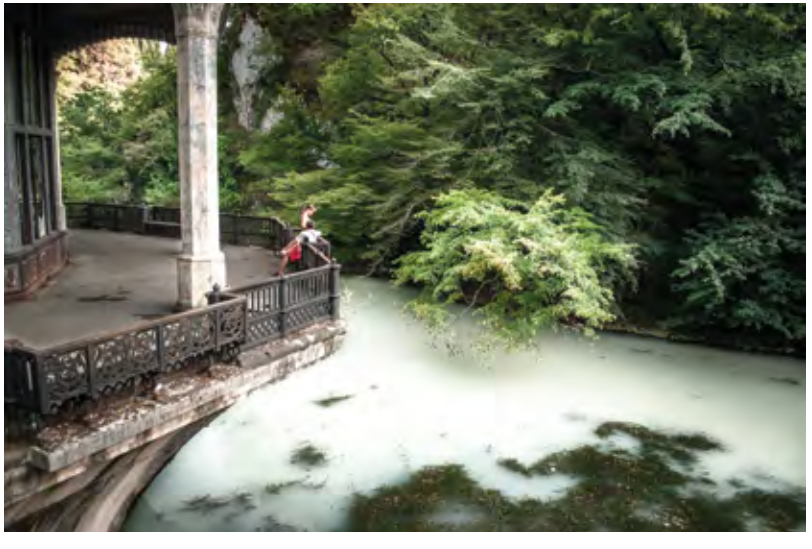
The post-war devastation and neglect transforms both people and the land they inhabit, yet sooner or later it leads to a national confusion about the identity and a productive path forward

'Scars of independence' is my attempt to understand the price that people pay for taking part in a struggle for freedom and independence which they are not bound to use. I try to show how the aftermath of geopolitical games continue damaging people with physical and moral scars, including my own one. It's a story where dramatic lines of this land were often intertwined with my own memories and reflections about the experience I've been through. Now I believe that without that experience I wouldn't be able to associate so deeply with the place and people and to generate it in my photographs in a cohesive manner.







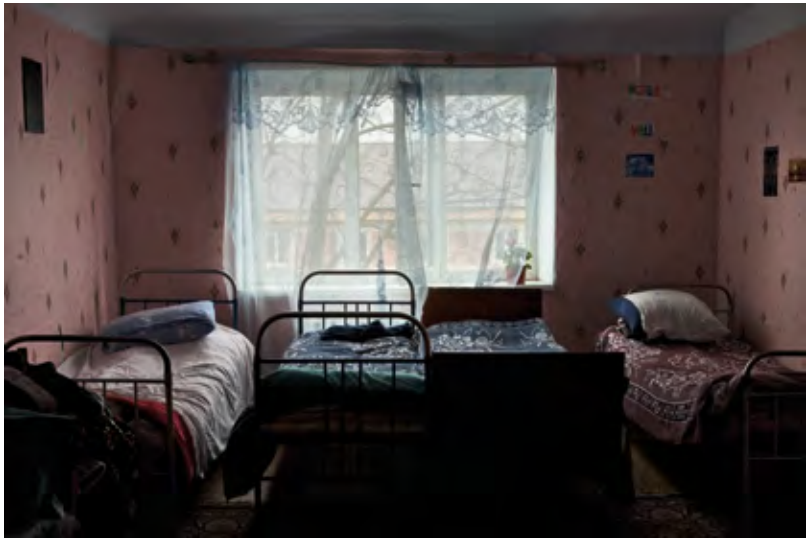






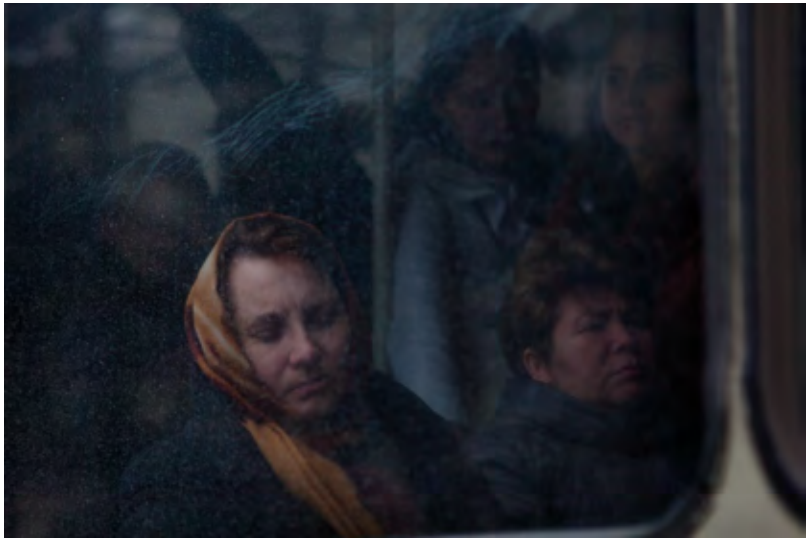












Myriam Meloni | Italy | myriammeloni.com

Myriam Meloni Behind the Absence

Izjava umjetnika
Artist statement

U republici Moldaviji, najsiromašnijoj zemlji istočne Europe, preko 100 000 djece i adolescenata odrasta bez roditelja. Oni su društvena siročad čiji su očevi i majke emigrirali u potrazi za poslom koji bi im omogućio da prežive, vođeni nadom da osiguraju bolju budućnost za svoje obitelji.

Zbog izravnih i neizravnih posljedica masovne migracije, koja prema podacima Međunarodne organizacije za migraciju obuhvaća jednu četvrtinu radno sposobnog društva Moldavije, tisuće djece premlade da bi se brinule za sebe odgajaju njihovi djedovi i bake, koji su pak postali prestari za taj posao; a tisuće djece sa živim roditeljima smještene su u trošnim domovima za nezbrinutu djecu izvorno građenim u prošlom stoljeću kako bi zbrinuli siročad iz Drugog svjetskog rata.

Novac koji emigranti šalju kući, vrijedan oko 500 milijuna dolara godišnje, sada je pokretač unutarnje potrošnje u Moldaviji, ali druga strana medalje su duboki razdori u društvenom tkivu zemlje. Cilj fotografskog projekta 'Iza odsustva' je da pomogne izgraditi svijest o posljedicama migracije u zemlji u kojoj (kao i u mnogim drugim zemljama bivšeg Sovjetskog saveza) postkomunističke institucije pokušavaju održati nesigurnu ekonomsku ravnotežu koristeći jeftinu radnu snagu kao glavni izvoz gospodarstva.

In the Republic of Moldova, the poorest country in Eastern Europe, over 100,000 children and adolescents are growing up without their parents. They are social orphans whose fathers and mothers have emigrated in search of a job that will enable them to survive, driven by the hope to ensure a better future for their families.

Due to the direct and indirect consequences of mass migration, which according to the International Organization for Migration involves one fourth of Moldova's working-age population, thousands of children too young to get by on their own being raised by their grandparents, who in turn have become too old for this job; and thousands of children with living parents, placed in ramshackle orphanages originally built in the last century to host orphans from the Second World War.

The money sent home by emigrants, worth some $500 million per year, is now the driving force of internal consumption in Moldova, but the other side of the coin is deep rifts in the country's social fabric.

The aim of the photography project 'Behind the absence' is to help build awareness of the consequences of migration in a country where (As well as in many other countries of the former Soviet Union) the post-Communist institutions try to maintain a precarious economic balance by using cheap labour as the national economy's main export.

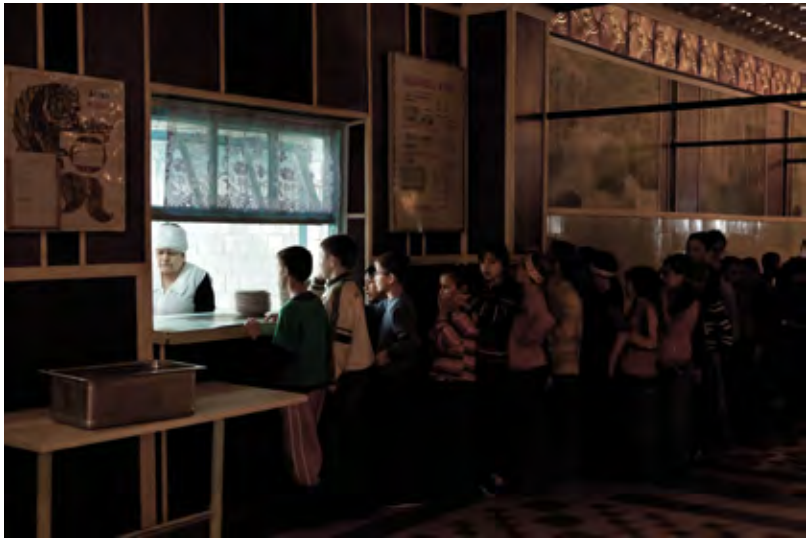





ITALI

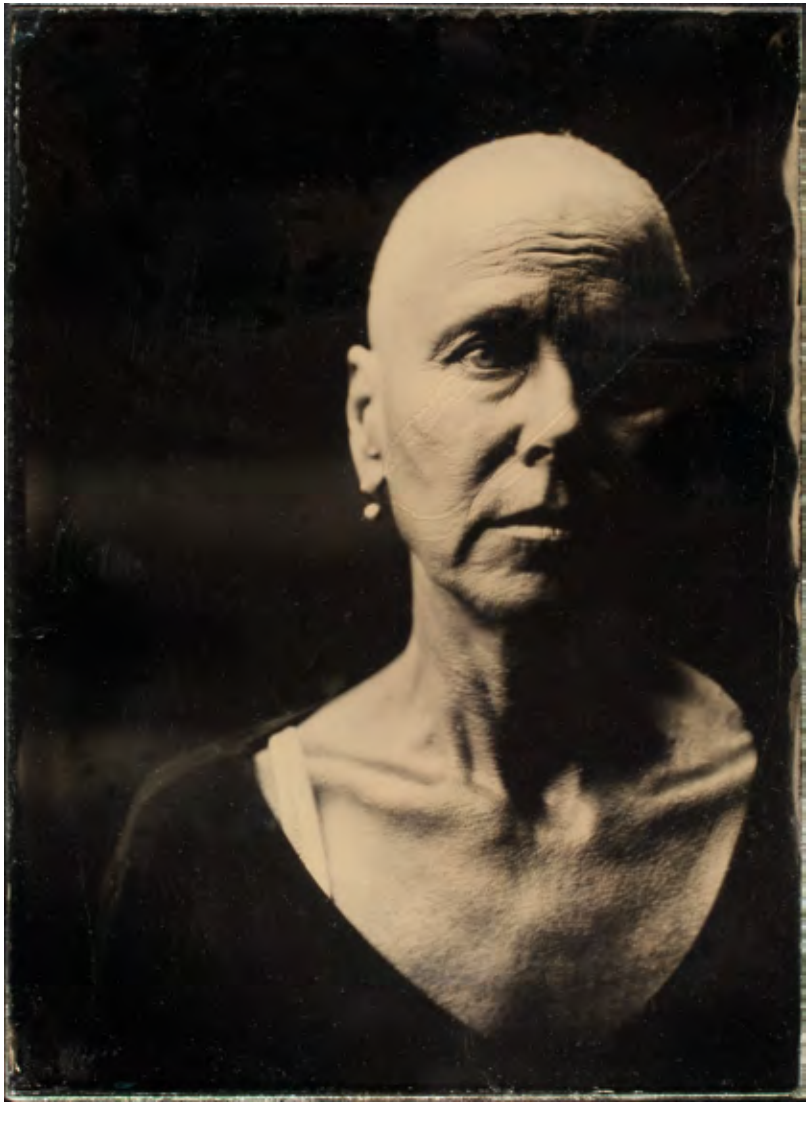














Willie Osterman | United States of America | wtopph.cias.rit.edu

Wilie Östeman

chemo Toxic

Izjava umjetnika
Artist statement

Samo šest dana nakon povratka s Fullbright stipendije u Hrvatskoj odvezao sam svoju ženu Michele na hitnu zbog bolova u trbuhu. CT sken je otkrio tumor na jajniku. Hitno je operirana već idući dan.

Naši životi su se u trenutku promijenili kada smo saznali da boluje od raka. Nije bilo načina da se pomirimo s dijagnozom, pošto je ona jedna od najzdravijih ljudi koje sam ikad upoznao. Tog nezaboravnog dana (14. veljače 2010.) našao sam se u stanju gdje se nisam mogao pomiriti sa situacijom i ubrzo sam shvatio da trebam gledati naprijed, a ne pokušati naći razlog zašto se to dogodilo.

Uvijek fotografiram i bilježim detalje iz svog života. Radim to već gotovo četiri desetljeća. To je za mene prirodni nagon. Kada se ovo dogodilo, prvi sam put u svom životu sam nesposoban zabilježiti događaje oko sebe, jer sam samo htio da oni nestanu. Nisam htio nikakve bilješke. Zamrznuo sam se. Sve dok nismo s patologije dobili izvješće koje nas je ispunilo nadom. Tada sam bio sposoban ponovno razmatrati dokumentiranje. Tada smo počeli nanovo graditi svoje živote. Učenje ove fotografske tehnike postalo je 'moja terapija', dok smo se suočavali s novim promjenama. Zbio se paralelni proces. Učio sam o raku, dok sam učio o mokrom kolodijskom procesu. Odvijala se nevjerojatna metafora jer sam počeo shvaćati da se kvaliteta mog rada poboljšavala sukladno s napredovanjem Michelinog zdravlja.

Započela je kemoterapiju 30. ožujka. Proveo sam proljeće 2010. , drugi dio svoje slobodne studijske godine brinući se o Michele i izrađujući slike. Učio sam kako koristiti ovaj kompliciran i ponekad frustrirajući fotokemijski proces dok je ona proživljavala vlastiti 'kemijski proces' Taxola i Carboplatina. Kemotoksičan je izraz koji se koristi za opis utjecaja kemoterapije na tijelo, naročito prvih 48-72 sata nakon dobivanja doze. Toksični otpad je prisutan u tijelu (mokraća, stolica, slina, izlučevine). Pacijenta se savjetuje da ne izmjenjuje tjelesne tekućine s drugima, niti pusti da se djeca ili kućni ljubimci igraju u blizini pacijentova toaleta. Kada sam čuo taj izraz, nastavio mi je odzvanjati u glavi. U suštini, tijelo se truje s namjerom da se ubiju brzo rastuće stanice raka.

Kolodijski proces je zastarjela tehnika razvijena u 1850-ima. Kemikalije koje se koriste uključuju, između ostalog, srebrov nitrat, dušičnu kiselinu, kadmijev bromid, etanol, lavandino ulje i kalijev cijanid. Rezultat su jedinstvene slike tiskane na staklenim pločama poznate kao Ambrotipi. Vjerujem da slike odražavaju strah, nadu, naporan rad, ljepotu i preobrazbu.

Just six days after returning from a Fulbright in Croatia I drove my wife Michele to the emergency room due to stomach pains. A CT scan revealed an ovarian tumour. She underwent emergency surgery the next day.

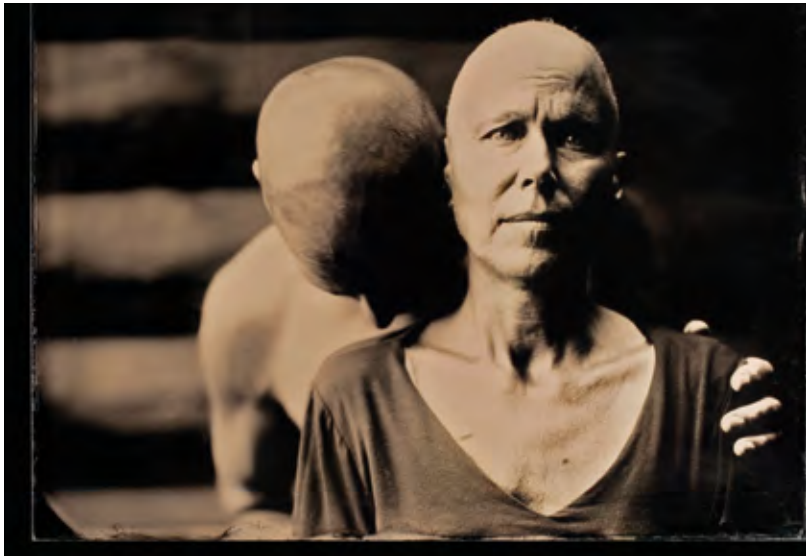
With the realization that she had cancer our lives changed in an instant. There was no way to make sense of the diagnosis, as she is one of the healthiest persons I have ever met. On that memorable day (February 14, 2010) I found myself unable to make sense of it and quickly realized that I needed to look forward and not try to reason why.

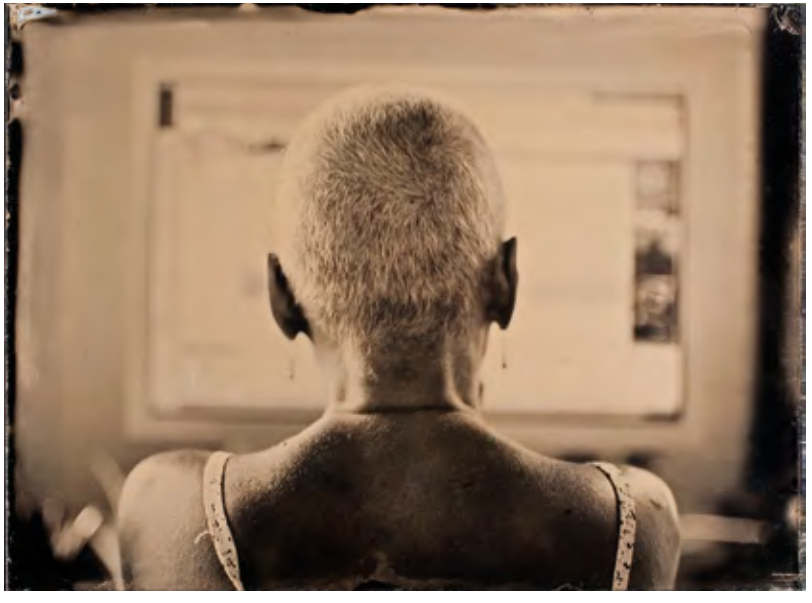
I am always photographing and recording the details of my life. I have been doing this for almost 4 decades. It is second nature to me. When this happened it was the first time in my life that I was unable to record the events around me, as I just wanted it to go away. I wanted no record. I froze. It wasn't until after the hopeful pathology report that I was able to begin to consider documenting as we began to rebuild our lives.

Learning this photographic technique became my 'therapy' while coping with the changes we faced. A parallel process occurred. I was learning about cancer while learning about the Wet Plate Collodion Process. An amazing metaphor evolved as I realized that the quality of the work improved as Michele's health improved.

She began Chemotherapy on March 30th. I spent the spring of 2010, the second half of my sabbatical , caretaking Michele and making images. I was learning how to use this complicated and sometimes frustrating photochemical process, as she underwent her own 'chemical process' of Taxol and Carboplatin. Chemo Toxic is the term used to describe the impact of chemotherapy on the body, specifically 48-72 hours after getting dosed. Toxic waste products are present in body (urine, stool, saliva, secretions). The patient is told not to exchange body fluids with others, nor let children or pets play near the patient's toilet. When I heard this term, it kept resounding in my head. In essence, the body is being poisoned with the intention of killing the fast-growing cancer cells.

The Collodion process is an antiquated technique developed in the 1850s. The chemicals used include silver nitrate, nitric acid, cadmium bromide, grain alcohol, lavender oil, and potassium cyanide among others. The result is a one-of-a-kind image printed on a glass plate known as an Ambrotype. I believe the images reflect fear, hope, hard work, beauty and transformation.









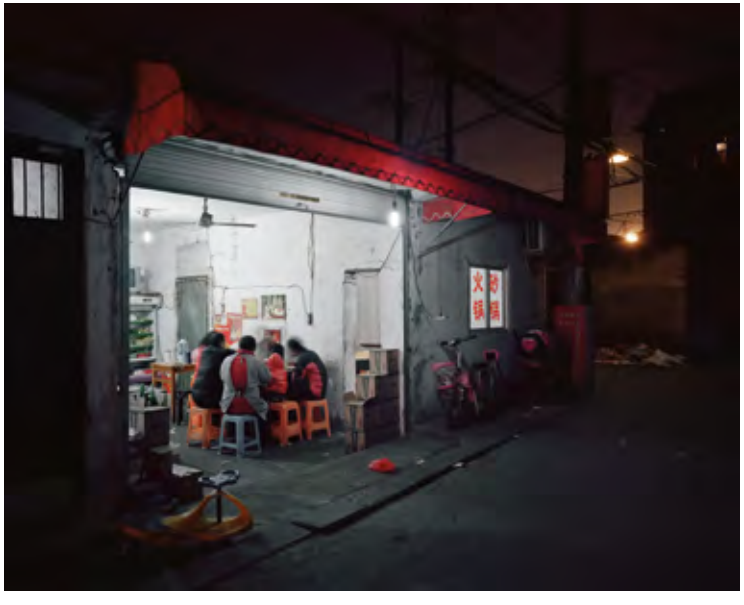


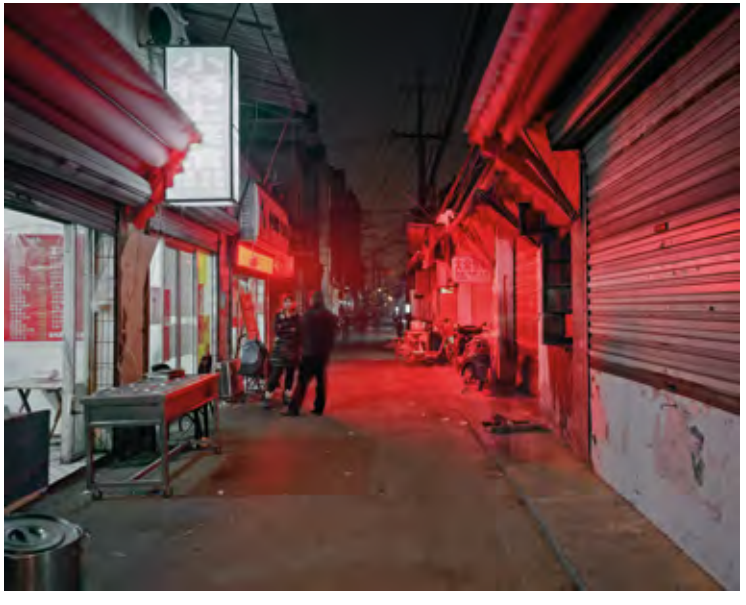












Alnis Stalke | Latvia | alnisstakle.com

Alnis Slake

Shangri-La

Izjava umjetnika
Artist statement

Shangri-la je imaginarno mjesto u Kini, opisano kao mistična i utopijska dolina zaklonjena od svijeta lancem planina. Čini se kao 'pravi raj na zemlji'.

Kina je trenutno među svjetskim gospodarstvima s najsnažnijim rastom. Procjenjuje se da će rast populacije u sljedećih deset godina doseći vrtoglavu razinu. To će dovesti do neviđenih razina industrijalizacije i urbanizacije, životnom stvarnosti s kojom će se u nadolazećem desetljeću suočiti milijarde Kineza. U suvremenoj Kini, gradovi s milijunskim stanovništvom postali su magnetna obećana zemlja za horde namjernika koji iz ruralnih područja dolaze u grad u potrazi za karijerom i imetkom. Prema trenutnim procjenama, urbana populacija Kine do 2030. će godine doseći jednu milijardu. Kako bi se smjestilo sve te ljude, potrebno je izgraditi preko 50 000 novih nebodera, što je otprilike jednako deseterostrukoj površini New Yorka.

Ova serija fokusira se na kinesku vruću zonu ekonomske aktivnosti, pritom istražujući suvremene promjene gradskih pejzaža u Shanghaiju, Suzhou, Hangzhou, Shenzhenu i Guangzhou. Posebna pozornost posvećena je područjima s polu-raščišćenim starim kućama u pripremi za izgradnju novih okruga nebodera. Slika grada noću otkriva da se urbano planiranje, stanovanje, rušenje i izgradnja odvijaju na apokaliptičnoj razini, što je naročito fascinantno s obzirom na činjenicu da su polu-raščišćene kuće i dalje naseljene.

Shangri-La is an imaginary place in China, described as a mystical and utopian valley shielded from the world by a chain of mountains 'a true paradise on Earth'.

At present, China is right there among the world's most booming economies. It is estimated that over the next ten years its population growth will reach skyrocketing proportions. This will result in unprecedented levels of industrialisation and urbanisation a reality of life that billions of Chinese will be facing already in the coming decade. In contemporary China, cities populated by millions have become a magnetic promised land for hordes of gold-diggers and aspiring wannabes from rural areas. According to current estimates, by 2030 the urban population of China will reach one billion. To house all these people, 50000 new skyscrapers will need to be built an amount that equals 10 New York Cities.

This series focuses on China's hot zone of economic activity, exploring contemporary cityscape transformations in Shanghai, Suzhou, Hangzhou, Shenzhen and Guangzhou. Special attention is paid to territories with semi-cleared old buildings in preparation for construction of new skyscraper precincts. At night, the cityscape reveals how urban planning, housing, tearing down and construction transpire on an apocalyptic scale, which is particularly fascinating in view of the fact that semi-cleared buildings continue to be inhabited.





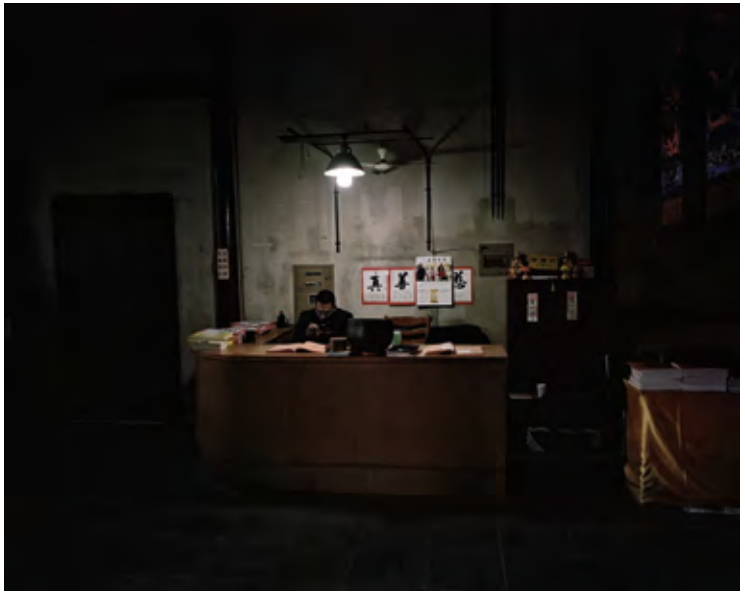












27.9.2014 | 18H | LAUBA

Umjetnost i/ili dokument? (Proširena) Fotografija i društvene mreže

Art and/or document? (Expanded) Photography and social media

Od pojave pametnih telefona mnogi su fotografi, poput Rona Haviva, Bena Lowyja ili Michaela Christophera Browna, počeli koristiti ovaj aparat u svom radu.

Utječu li fotografije s društvenih mreža (npr. Twitter, Instagram i Facebook) na kojima korisnici u stvarnom vremenu kreiraju, obrađuju i distribuiraju fotografije, na izgled fotografija koje ipak prolaze neke uređivačke odabire? Na koji se način strukturira naracija u društveno-mrežnim fotografskim projektima, s obzirom na njihov nelinearni karakter i višestruke perspektive? Postoje li eksperimenti u suvremenoj dokumentarnoj fotografiji? Usto, je li 'kvaliteta' danas uopće bitna, ili se i radi samo o još jednom obliku estetskog i tehnološkog imperijalizma? Konačno, što danas predstavlja suvremena dokumentarna umjetnička fotografija? Ovo su samo neka od pitanja kojima otvaramo panel Umjetnost i/ili dokument? (proširena) Fotografija i društvene mreže.

SUDJELUJU Maša Bajc (HR) | Marko Ercegović (HR) | Igor Kuduz (HR) | Corinne Noordenbos (NIZ) | Ana Opalić (HR) | Irina Rozovsky (SAD) | MODERIRA Maša Bajc (HR)

Since the appearance of smartphones many photographers like Ron Haviv, Ben Lowy or Michael Christopher Brown have begun using this device in their work.

Are photographs from social networks like Twitter, Instagram and Facebook where users create, edit and distribute images in real time influencing the appearance of the photographs which do pass through some editorial selections? In which way is narration structured in social-network related photographic projects, considering their nonlinear character and multiple perspectives, and do these experiments exist in contemporary documentary photography? Is 'quality' even relevant today or is it just another form of aesthetic and technological imperialism, and in the end, what does contemporary documentary photography represent these days? These are just some of the questions with which we are opening the Art and/or document? (extended) Photography and social media panel.

PARTICIPANTS Maša Bajc (CRO) | Marko Ercegović (CRO) | Igor Kuduz (CRO) | Corinne Noordenbos (NL) | Ana Opalić (CRO) | Irina Rozovsky (US) | MODERATOR Maša Bajc (CRO)

29.9.2014 | 18H | LAUBA

Semiotički pejzaž 21. Stoljeća – suvremena dokumentarna fotografija i uređivačke politike

The semiotic landscape of the 21st century – contemporary documentary photography and editorial policies

Budući da živimo u medijskposredovanoj stvarnosti koja upravlja javnim mnijenjem, željeli bismo istražiti strategije uređivačkih politika u kontekstu fotografije.

Postoje li nepristranost i objektivnost, kolika je odgovornost koju urednici nose? Što nam govore suvremeni načini reprezentacije stvarnosti i ima li u uređivačkim novinama (tiskanim i digitalnim) prostora za medijski aktivizam? Doprinosi li medijska slikovna (pre)zasićenost gušenju kritičnosti i vladavini kapitala? Ovo su samo neka od početnih pitanja koja otvaramo na panelu Semiotički pejzaž 21. stoljeća – suvremena dokumentarna fotografija i uređivačke politike.

SUDJELUJU Emma Bowket, glavna urednica fotografije Financial Times časopisa (UK) | George Georgiou (UK) | Kent Klich (SE) | Leonida Kovač (HR) | Darije Petković (HR) | Sandra Vitaljić (HR) MODERIRA Tonči Valentić (HR)

Considering that we live in a media mediated reality that governs public opinion, we would like to explore the strategies of editorial policies in the context of photography.

Do impartiality and objectivity exist? How much responsibility do editors carry? What are the modern ways of representation of reality telling us and is there any space in (digital or printed) newspapers for media activism, or does pictorial over-saturation only contribute to the suppression of criticism and the rule of capitalism? In which ways do editorial policies differ between various types of newspapers and what is required of photographers in the 21st century? Some of the answers – but also more questions – will be found at the panel The semiotic landscape of the 21st century – contemporary documentary photography and editorial policies.

PARTICIPANTS Emma Bowket (UK) | George Georgiou (UK) | Kent Klich (SE) | Leonida Kovač (CRO) | Darije Petković (CRO) | Sandra Vitaljić (CRO) MODERATOR Tonči Valentić (CRO)

Sajt

30.9. | 19H | LAUBA

Arhivska groznica
Archive fever

Ne postoji jedinstvena definicija kojom bi se objedinila kompleksnost i višeznačnost pojma i koncepta arhiva. Uobičajena razmišljanja o arhivu nerijetko evociraju tamne i ustajale prostore prepune polica, ormara i ladica, popunjenih starim i prašnjavim dokumentima i knjigama – neaktivno spremište povijesnih artefakata.

Suprotno tom razmišljanju, mnogi teoretičari, povjesničari, arhivisti, filozofi i umjetnici arhiv smatraju dijelom aktivnog, regulatornog, diskurzivnog sistema.

Tema panela bit će načini na koje se arhiv problematizira i interpretira u suvremeno doba. Poseban naglasak bit će stavljen na fotografski medij, koji se postavlja kao jedna od vodećih formi samog arhivskog materijala uz mnoge druge uloge unutra diskursa.

SUDJELUJU Hrvoje Gržina (HR) | Iva Prosoli (HR) | Marija Tonković (HR) | Leila Topić (HR) | Marina Viculin (HR) | MODERIRA Jelena Blagović (HR)

There is no single definition that could unify the complexity and ambiguity of the term and concept of archives. Conventional thinking about archives often evokes an image of dark and stale rooms full of shelves, cabinets and drawers, filled with old and dusty documents and books – an inactive repository of historical artifacts.

Contrary to this, many theoreticians, historians, archivists, philosophers and artists consider archives a part of an active, regulatory, discursive system.

The theme of the panel will be about the ways in which the archive is discussed and interpreted in the modern age, with special emphasis on the photographic medium which is, among other things, set as one of the leading forms of archiving material, although it has many other roles within discourse.

PARTICIPANTS Hrvoje Gržina (HR) | Iva Prosoli (HR) | Marija Tonković (HR) | Leila Topić (HR) | Marina Viculin (HR) | MODERATOR Jelena Blagović (HR)

panels

Indeks sudionika
Index of participants

UJEDINJENO KRALJEVSTVO
Emma Bowket, glavna urednica fotografije Financial Times časopisa
George Georgiou, samostalni fotograf

NIZOZEMSKA
Corinne Noordenbos, fotografkinja i pročelnica Odsjeka za fotografiju na Kraljevskoj umjetničkoj akademiji KABK u Hagu

SJEDINJENE AMERIČKE DRŽAVE
Irina Rozovsky, fotografkinja i profesorica na Međunarodnom centru za fotografiju ICP u New Yorku

HRVATSKA
Leonida Kovač, teoretičarka umjetnosti
Sandra Vitaljić, fotografkinja i profesorica na Akademiji dramske umjetnosti
Tonči Valentić, književni kritičar i teoretičar
Igor Kuduz, fotograf i grafički dizajner
Hrvoje Gržina, viši arhivist Fototeke Hrvatskoga državnog arhiva, Zagreb
Iva Prosoli, kustosica u Muzeju grada Zagreba, predavačica na ADU
Marija Tonković, povjesničarka umjetnosti
Leila Topić, kustosica u Muzeju suvremene umjetnosti u Zagrebu
Marina Viculin, ravnateljica Klovićevih dvora
Jelena Blagović, fotografkinja i asistentica na Akademiji dramske umjetnosti, Zagreb

UNITED KINGDOM
Emma Bowket, *photography editor at Financial Times Magazine*
George Georgiou, *photographer*

THE NETHERLANDS
Corinne Noordenbos, *head of the Department of Photography at the Royal Academy of Art in Hague*

UNITED STATES OF AMERICA
Irina Rozovsky, *photographer and professor at the International Center of Photography in New York*

CROATIA
Leonida Kovač, *art theorist*
Sandra Vitaljić, *photographer and professor at the Academy of Dramatic Art*
Tonči Valentić, *literary critic, theoretician*
Igor Kuduz, *photographer, graphic designer*
Hrvoje Gržina, *photography collection senior archivist at the Croatian State Archives*
Iva Prosoli, *senior curator at the Zagreb city museum and lecturer at ADU*
Marija Tonković, *art historian, currator*
Leila Topić, *curator at the Museum of Contemporary Art, Zagreb*
Marina Viculin, *director of Klovićevi dvori*
Jelena Blagović, *photographer and assistant at the Academy of Dramatic Art*

27.9.2014 | 15H | LAUBA

Urednik/ca fotografije: procesi selekcije
Photo Editor: Selection Processes

Emma Bowkett razgovara o procesu narudžbe fotografija za FT Weekend Magazine i o promatranju individualnih priča i fotografa. Bavit će se načinima na koje pronalazi poslove i prednostima rada za uredničke publikacije.

FT Weekend Magazine je časopis u boji koji tjedno izlazi u sklopu novina FT Weekend. Časopis je inteligentna poslastica za čitatelje koji uživaju u izvanrednom pisanju s globalnog stajališta, briljantnim intervjuima i kolumnama, te odličnoj fotografiji. FT Weekend Magazine je nedavno imenovan Prilogom godine na dodjeli nagrada British Press Awards.

PREDAVAČICA Emma Bowkett

Emma Bowkett discusses the process of commissioning photography for the FT Weekend Magazine and looking at individual stories and photographers. She will also talk about the ways in which she finds work, pitching and the benefits of working for editorial publications.

FT Weekend Magazine is the color magazine published weekly with the FT Weekend newspaper. The magazine is an 'intelligent treat' for readers who relish outstanding writing with a global outlook, brilliant interviews and columns, and outstanding photography. FT Weekend Magazine was recently named Supplement of the Year in the British Press Awards.

LECTURER Emma Bowkett

28.9.2014 | 12H | ADU

Teorija, praksa i nizozemska fotografija
Theory, practice and Dutch photography

Corinne Noordenbos, jedna od najutjecajnijih profesorica fotografije danas, održala je predavanje otvorenog tipa na Akademiji dramskih umjetnosti.

Predavanje se sastoji od uvoda i prezentacije njezinog života kao fotografkinje, bavit će se stanjem dokumentarne fotografije u Nizozemskoj i završit će osvrtom na rad njezinih (bivših) studenata.

PREDAVAČICA Corinne Noordenbos

One of the most influential photography professors and winner of the The Royal Photographic Society's Education Award 2014, Corinne Noordenbos, held an open type lecture at the Academy of Dramatic Arts.

Corinne Noordenbos's lecture consists of a presentation and introduction of her as a photographer, continue about the status of conceptual documentary photography in the Netherlands and finish with work from her (former) students.

LECTURER Corinne Noordenbos

predavanja

1.10.2014 | 18H | LAUBA

Estetika transparencije i moć mreža

Aesthetics of transparency and the power of networks

Pitanje koje se čini ključnim za razumijevanje statusa kulture danas više nije dihotomija visoke i popularne kulture niti ideologijska konstrukcija njezina sadržaja. To je sama forma u kojoj se kultura pojavljuje kao način života u tehnosferi globalnoga informacijskoga kapitalizma.

Na tragu Heideggera i Deleuzea, izlaganje će se usmjeriti na analizu problema moći i slobode u današnjim društvima kontrole u kojima estetika transparencije umjesto emancipacije subjekta postaje nova forma kontrole života u njegovoj životnosti. Kako se zahvaljujući mogućnostima informacijske tehnologije artikuliraju mreže otpora unutar entropijski strukturiranoga poretka vladavine suvremenoga svijeta? Ima li fotografija u tom sklopu neku drugu funkciju osim vizualizacije 'realnosti' kao društvene traume i kulturne emancipacija, ili je njezina participativna misija subjektivizacije događaja samo estetska iluzija transparencije bez svijeta?

PREDAVAČ Žarko Paić

The question that seems crucial for understanding the status of culture today is no longer the dichotomy of high and popular culture nor the ideological construction of its content, but the very form in which it appears as a way of life in the techno sphere of global informational capitalism.

The presentation will focus, along the lines of Heidegger and Deleuze, on analysing the problem of power and freedom in today's societies of control, in which the aesthetic of transparency, instead of emancipating the subject, becomes a new form of control over life in its liveness. How are networks of resistance, thanks to the possibilities of information technology, articulated within an entropically structured order of rule in the modern world? Does photography have any other function in this context besides a visualization of 'reality' as a social trauma and cultural emancipation, or is its participatory mission of subjectification of events only an aesthetic illusion of transparency without a world?

LECTURER Žarko Paić

4.10.2014 | 17H | LAUBA

O svjetlu, o boji, o kontroliranju boje

On light, on color, on controlling the color

Što je to boja i odakle dolazi? Kako što bolje razumjeti boju i kako ovladati njome? Odgovore na ta i slična pitanja možete dobiti na predavanju 'O svjetlu, o boji, o kontroliranju boje'.

Tema predavanja je problematika boje u digitalnom mediju uz upoznavanje fundamentalnih filozofskih, fizikalnih i likovnih pojmova i karakteristikama boja. Predavanje može pomoći u shvaćanju kako ispravno raditi s bojom i kako potpuno ovladati obradom kolor fotografija, te izbjeći uobičajene greške pri manipulaciji digitalnom bojom. Objasnit ćemo pojmove poput: 8 i 16 bitne dubine boja, colorspace-a (gamut boja), .icc profila, kalibracije, konverzija i proofinga boja, te samih procesa koji se odvijaju u pozadini navedenih pojmova.

PREDAVAČ Davor Horvat

What is color and where does it come from? How to understand it better and how to master it? These are some of the questions that will be answered in the lecture 'Light, color, controlling the color'.

The lecture will focus on the problem of color in digital media, along with analyzing the fundamental philosophical, physical and visual concepts and characteristics of color. Its aim is to lead to a better understanding of its proper use and mastery of color processing, while also helping to avoid common mistakes when manipulating digital color. Terms such as 8 and 16-bit color depth, color space (color gamut), .icc profiles, calibration, conversion, and color proofing will be explained, as well as the background processes occurring during these operations.

LECTURER Davor Horvat

lectures

27.9.2014 | 16H | LAUBA

Portal Suvremena hrvatska fotografija

Photo Editor: Selection Processes

Web portal Suvremena hrvatska fotografija pokrenule su 2009. godine Ana Opalić i Gabrijela Ivanov. Portal je predstavljen javnosti početkom 2010. godine u NO galeriji Muzeja suvremene umjetnosti u Zagrebu i od tada se kontinuirano nadopunjava.

Portal donosi pregled fotografskih radova od 1970. do danas i trenutno predstavlja radove 32 autora/ice među kojima su Josip Klarica, Boris Cvjetanović, Petar Dabac, Ivan Posavec, Žarko Vijatović, Sandro Đukić, Jasenko Rasol, Ana Opalić, Sandra Vitaljić, Marko Ercegović, Hrvoje Slovenc, Silvestar Kolbas, Sofija Silvia i drugi.

Osim fotografskih serija predstavljenih autora portal nudi i razgovore s autorima, niz stručnih tekstova o predstavljenim radovima, kao i izjave samih autora o svom radu. 2014. godine uredništvu portala pridružuju se Sandra Križić Roban i Ivana Vučić. Bilo je nužno optimizirati arhitekturu širenjem programske i uredničke koncepcije (iznova programirati i vizualno oblikovati), zbog čega će se početkom listopada javnosti predstaviti novo sučelje portala.

Portal Suvremena hrvatska fotografija jedinstvena je platforma koja po prvi puta okuplja renomirane suvremene hrvatske fotografe na jednom mjestu i pruža mogućnost pregleda najnovije hrvatske fotografije putem interneta.

Želja nam je da ovaj portal bude koristan studentima/cama,teoretičarima /kama, autorima/cama i svim zaljubljenicima u fotografiju, te da ponudi inspiraciju za daljnje promišljanje i kreiranje fotografije.

PREDAVAČI Udruga – Ured za fotografiju (Ana Opalić, Sandra Križić Roban, Ivana Vučić)
www.croatian-photography.com

The web portal Contemporary Croatian Photography was started in 2009 by Ana Opalić and Gabrijela Ivanov. The portal was presented to the public in early 2010 at the NO gallery of the Museum of Contemporary Art in Zagreb and has since been continuously supplemented.

The portal provides an overview of photographic works from the 1970's to the present. Currently it presents works of 32 authors including Josip Klarica, Boris Cvjetanović, Petar Dabac, Ivan Posavec, Žarko Vijatović, Sandro Đukić, Jasenko Rasol, Ana Opalić, Sandra Vitaljić, Marko Ercegović, Hrvoje Slovenc, Silvestar Kolbas, Sofija Silvia and others.

In addition to the photographic series of featured authors, the portal also offers interviews with authors, a number of papers which discuss the presented works, as well as statements by the authors about their work. In 2014, Sandra Križić Roban and Ivana Vučić joined the editorial board of the portal. An expansion of the program and editorial concept (through reprogramming and visual redesign) was needed in order to carry out the necessary optimisation of the portal architecture, which is why a new interface for the portal will be presented to the public in early October.

The Contemporary Croatian Photography portal is a unique platform which brings together renowned Croatian contemporary photographers in one place for the first time, and provides the ability to view recent Croatian photographs on the internet.

It is our hope and desire that this portal becomes beneficial to students, theorists, authors and all lovers of photography, and that it offers inspiration for further reflection on and creation of photographs.

LECTURERS Organization – Ured za fotografiju (Ana Opalić, Sandra Križić Roban, Ivana Vučić)
www.croatian-photography.com

27.9.2014 | 20H | DOKUKINO

O Susan Sontag
Regarding Susan Sontag

O Susan Sontag je intimna studija o jednoj od najutjecajnijih i najprovokativnijih mislitelja 20. stoljeća. Beskrajno znatiželjna i otvorena tijekom cijele svoje karijere, Susan Sontag je postala jedna od najvažnijih književnih, političkih i feminističkih ikona svoje generacije.

Dokumentarac redateljice Nancy Kates kroz arhivsku građu, odnose s prijateljima, obitelji, kolegama i ljubavnicima, kao i s vlastitim riječima, prati trenutke iz života Susan Sontag koji su joj promijenili život. Od njezine rane zaljubljenosti u knjige, preko prvog iskustva u gay baru, od njezinog prvog braka do njezinog posljednjeg ljubavnika, Regarding Susan Sontag je nijansirana istraga o životu vrlo značajne kulturne kritičarke i spisateljice čija djela o fotografiji, ratu, terorizmu odjekuju i danas.

REDATELJICA Nancy Kates
2014 | USA | 100 MIN.

Regarding Susan Sontag is an intimate and nuanced investigation into the life of one of the most influential and provocative thinkers of the 20th century. Passionate and gracefully outspoken throughout her career, Susan Sontag became one of the most important literary, political and feminist icons of her generation.

The documentary explores Sontag's life through archival materials, accounts from friends, family, colleagues, and lovers, as well as her own words, as read by Patricia Clarkson. From her early infatuation with books to her first experience in a gay bar; from her early marriage to her last lover, Regarding Susan Sontag is a fascinating look at a towering cultural critic and writer whose works on photography, war, illness, and terrorism still resonate today.

DIRECTOR Nancy Kates
2014 | USA | 100 MIN.

27.9.2014 | 21.30H | LAUBA

Susan Sontag – Tamna dama američkog intelektualnog života
Susan Sontag – The Dark Lady of American Intellectual Life

Susan Sontag je zasigurno jedna od najistaknutijih intelektualki 20. stoljeća. Knjigama 'O fotografiji', 'Prizori tuđeg stradanja', 'Protiv interpretacije' i 'AIDS kao metafora' mijenjala je smjer dominantnih mišljenja. Poznajemo je kao modela na odličnim fotografijama njezine dugogodišnje životne partnerice Annie Leibovitz, kao i po predstavi 'U očekivanju Godota' koju je 1993. godine postavila u opkoljenom Sarajevu i u kojoj su glumili predstavnicima zaraćenih naroda.

Knjiga njezina sina o njezinoj smrti kao i Dnevnike koje je nakon njezine smrti objavio su povod razgovora koji će moderirati pisac Srđan Sandić.

MODERIRA Srđan Sandić

Susan Sontag was certainly one of the most prominent intellectuals of the 20th century. She changed the direction of dominant opinions with her books 'On photography', 'Regarding the pain of others', 'Against interpretation' and 'AIDS and Its metaphors'. We know her as the model in the great pictures of her long-time life partner Annie Leibovitz, and through her play 'Waiting for Godot' which she set up in besieged Sarajevo in 1993., where the members of the warring nations were the main representatives.

Her son's book about her death, as well as the diaries published after her death are the occasion for the discussion that will be led by writer Srđan Sandić.

MODERATOR Srđan Sandić

film library public discussion

29.9.2014 | 17.15H | LAUBA

Guy Martin

Guy Martin spominje svoje putovanje od reportaže ratnih konflikta prema više nijansiranim pristupima dokumentarnoj fotografiji. Razgovara o tome kako se udaljio od pokušaja prikazivanja 'objektivnih' fotoreportaža te okrenuo prema osobnijim i kreativnijim pristupima za prikazivanje aktualnih vijesti i događaja, zašto se odlučio spojiti dvije vrste radova kako bi stvorio 'Grad snova', koji je proces iza toga i zašto je smatrao da bi tv sapunice i stvarni život mogli dobro surađivati u tom projektu. Također razgovara o tome zašto je odabrao turske sapunice i zašto mu je to bila bitna priča za dokumentirati te što televizija govori o Bliskom Istoku i ljudima koji ih gledaju.

Guy Martin mentions his journey from covering war and conflict to a more nuanced approach to documentary photography. He discusses how he moved away from trying to tell 'objective' photojournalism and more into very personal and creative responses to covering news and current affairs, why he decided to blend two bodies of work together to create 'City of dreams', the process behind it and why he felt soap operas and real life could work together for this project. He will also talk why he chose to photograph Turkish soap operas and why it was an important story for him to document and what TV says about the Middle East and the people who watch it.

1.10.2014 | 16H | LAUBA

Egor Rogalev

Egor Rogalev priča o svojim projektima, uključujući 'Sinkroniju' i 'Spavaća četvrt' i o njihovom razvoju. Oba projekta se bave transforamcijom planiranih prigradskih područja u Rusiji, Ukrajini i Bjelorusiji. Za njega su ta područja, skupa sa napuštenim industrijskim predjelima najbolji odraz post-sovjetskog života – beskrajan, beznačajan i vizualno neatraktivan. Ali također je ispunjen melankoličnom ljepotom koju je teško primjetiti na prvi pogled, ali koju doista vrijedi tražiti.

Također razgovara o novom kolektivnu/kolektivnu (uključujući njega i njegovog prijatelja Alexeya Bogolepova) projektu nazvanom 'Bijele noći' koji je pokušaj vizualne interpretacije Sankt Petersburgovog arhitektonskog okruženja bez prikazivanja arhitekture ili samog grada.

Egor Rogalev mostly speaks about his projects including Synchronicity and Sleeping districts and their development. Both projects are concerned with transformation of planned suburban areas in Russia, Ukraine and Belarus. For him these territories along with abandoned industrial sites are the best reflection of post-Soviet life – vast and meaningless and not attractive visually. But they are also full of melancholic beauty which is hard to find on the first glance but which is really worth looking for.

He also talks about a new collective (including him and his friend Alexey Bogolepov) project called 'White nights'. Which is an attempt at a visual interpretation of Saint Petersburg's architectural environment without showing the architecture, or, really, the city itself.

umjetnik/ca govori

artist talks

30.9.2014 | 17H | LAUBA

George Georgiou

George Georgiou predstavlja tri vrlo različita projekta između linija Srbija/Kosovo, Linije Rascjepa/Turska/Istok/ Zapad i Nevidljivi London Ili Je To Sve?, prikazujući tijek svojih ideja iz jednog projekta u drugi.

George Georgiou presents 3 very different projects, 'Between the Lines' Serbia /Kosovo, Fault Lines/Turkey/ East/West and Invisible London or Is That All There Is?, showing the trajectory of his ideas from one project to the next.

1.10.2014 | 17H | LAUBA

Olga Ingurazova

Olga Ingurazova predstavlja svoj dugogodišnji projekt 'Ožiljci nezavisnosti' te će se dotaknuti tema poput posljedice ratnih konflikta i separatističkih pokreta, novinarske etike i umjetničke slobode, dokumentarnog pristupa i koncepcije projekta.

In the artist talk Olga Ingurazova presents her long-term project 'Scars of independence' and will touch such subjects as the aftermath of military conflicts and separatists movements, a responsibility of journalist and an artistic freedom, a documentary approach and a project conception.

1.10.2014 | 20H | LAUBA

Irina Rozovsky

Artist talk Irine Rozovsky dotiče se njezinih vlastitih projekata, s naglaskom na definiranju osobnog stajališta unutar dokumentarnog žanra. Tema razgovora je njezin umjetnički proces od projekta do projekta, uključujući i stvaranja njezine knjige One to Nothing i predstojeće monografije.

Pokazuje isječke iz filmova i izvatke iz literature, kao i djela povijesnih i suvremenih fotografa koji su utjecali na njezin umjetnički razvoj. Irina govori o utjecajima tehnologije na kreativnu viziju i načine pronalaženja kreativnih rješenja usred distrakcija u svijetu koji je zasićen slikama i informacijama.

Irina Rozovsky's artist talk touches upon her own projects, with a focus on defining a personal point of view within the documentary genre. Irina shares her artistic process, from project to project, including her book One to Nothing as well as an upcoming monograph.

She shows clips of films and excerpts from literature, as well as the work of photographers that have been influential in her development, both contemporary and historic. Irina will also speak about the influence of technology on creative vision and ways to locate creative outlets amidst the distractions of our image and information saturated world.

2.10.2014 | 18H | LAUBA

Willie Osterman

Vrijeme je inherentna tema u radovima Willija Ostermana. Fotografija zauvijek bilježi stvari koje oko vidi samo na trenutak. Snimatelj može koristiti tehnologiju da zabilježi svijet onakvim kakvim se osjećao jednako kao što je bio viđen u tom trenutku.

Razgovara o tome kako koristi fotoaparat kao platno za izgradnju informacije koje prenose emocije. Sva njegova djela su dokumentarna u svojoj prirodi i pokazuju što je bilo pred njim. No ono što stvarno želi prikazati je što postoji iza očitog.

'Mislim u slikama prije nego razmišljam u govoru i prije nego razmišljam u slikama. Razmišljam u apstraktnim pokretima i apstraktnim gestama.'
– A.R. Penck

Time is the underlying theme in Willie Osterman's work. Photography records forever the things ones eyes see for only a moment. The camera operator can use the technology to record the world as it is felt as much as it is seen.

He discusses how he uses the camera as a canvas to build information that conveys emotion. All of his work is documentary and shows what was before him. But what he really wants to show is what else is there beyond the obvious.

'I think in pictures before I think in speech and before I think in pictures I think in abstract motions and abstract gesture.'
– A.R. Penck

2.10.2014 | 20H | LAUBA

Open Show Zagreb

Open Show Zagreb je večer predstavljanja recentnih fotografskih projekata domaćih i stranih autora. Pet fotografa u formi digitalne projekcije publici predstavlja svoje radove a naglasak je na pitanjima i diskusiji s publikom koji slijede svaku prezentaciju.

Autori prilikom projekcije imaju 15-20 min za prezentaciju svog projekta a veći dio tog vremena posvećen je pitanjima i reakcijama iz publike. Ovim se formatom potiče kritičko razmišljanje i sagledavanje pojedinih projekata te su dobrodošli i završeni projekti i oni koji su tek u 'radnoj fazi'.

Open Show Zagreb također otvara prostor druženju i upoznavanju fotografa s publikom te međusobno.

Open Show Zagreb entails evening screenings of photographic projects in which artists - photographers present their work to the audience in the form of a presentation.

Authors have 15-20 minutes to present their project, which also includes time for questions, responses and feedback from the audience. The emphasis is on conversation and discussion with the audience about the works within an artist's single project in order to encourage critical thinking and consideration of a particular project.

Open Show Zagreb also opens up a space for socializing and mutual introduction between the photographer and the audience.

26.9. – 10.10.2014 | 14 – 22H | LAUBA

Vizualna instalacija koju su generirali korisnici
User generated visual installation

Fotografija već dugo nije ograničena samo na privatne fotoalbume, koji se vade tek u prigodnim trenucima u kojima poželimo pod prstima osjetiti materijalnost sjećanja ili slikom zabilježenog doživljaja. Danas te trenutke možemo imati uvijek uz sebe, a načinjenu fotografiju istovremeno podijeliti s čitavim svijetom. Osim dijeljenja slike i teksta, društvene su mreže postale i svojevrsni virtualni muzeji, izložbe koje se događaju u trenutku nastanka eksponata, bez istovremenog prisustva publike i autora.

Photofeed je eksperimentalna instalacija koja putem hashtaga #ov14 i pomoću softvera Wall of Tweets koji je razvila tvrtka ux Passion u stvarnom vremenu objedinjuje fotografije korisnika Instagrama i Twittera, čineći ih tako autorima grupne izložbe u galerijskom prostoru.

Autorica instalacije i festivalski tim zahvaljuju se ekipi Wall of Tweets na adaptaciji softvera, i tvrtci iStyle Hrvatska na ustupljenim iPadovima za instalaciju.

It's been a long time since photography stopped being confined to private photo albums, taken out only during occasional moments when we'd want to feel the materiality of memory, or a moment recorded on a photograph, under our fingers. Today we can have those moments with us at all times, and we can share the images with the whole world in an instant. In addition to sharing images and text, social networks have become a kind of virtual museum, exhibitions that happen as the exhibits are created, without the simultaneous presence of the author and the audience.

Photofeed is an experimental installation that gathers real-time photographs made by Instagram and Twitter users via the hashtag #ov14 and software Wall of Tweets developed by the company ux Passion, thus making the users authors of group exhibitions in the gallery space.

The author of the installation and the festival team would like to thank the Wall of Tweets team on adapting the software, and iStyle on the iPads for the installation.

openshow photofeed

3.10.2014 | 22H | LAUBA

Refleksije
Reflections

glazbeno vizualni performans
audiovisual performance

Ideja ove zagrebačko-beogradske kolaboracije i proširene fotografije nastala je iz ljubavi prema eksperimentu i po uzoru na 'proširenja' mlađeg brata fotografije – filma. U oba su slučaja slika i zvuk središnji elementi iskustva u koje uranja promatrač na ovakvom tipu izvedbe, a transkodiranje fotografije u drugi format (proširene fotografije odnosno pokretne slike) putem raščlambe na jednostavne vizualne simbole, te ponovnim spajanjem u novi vizualni sistem, istovremeno otvara pitanje granica između ovih dvaju medija.

Zidovi Laube poslužit će kao projekcijske površine za Refleksije, koje upućuju na temu ovogodišnjeg festivala, ali i na višestruka ogledanja i međuigru u kojima se sudionici nalaze. Autori i gledatelji neovisni su jedni od drugih ali povezani mjestom i vremenom u kojima se ogledaju njihovo individualno i u ovom slučaju istovremeno i zajedničko stvaralaštvo. U izvedbi se koriste fotografski projekti Marka Topića, Ivane Vučić, Ane Mihalić, Davora Konjikušića, Bojana Mucka, Sanjina Kaštelana i Marka Ercegovića.

Improve je glazbeni kolektiv sa sjedištem u Beogradu, koji se sastoji od Lukatoyboya, Milana Zarića, Igora Stangliczkya, Igora Čubrilovića, Svetlane Maraš i WoO. To je mjesečna platforma za kreativne izvođače, eksperimente I elektro-akustično-vizualnu komunikaciju. Serija je posvećena novim glazbenim izvedbama putem koncerata, instalacija, radionica i prostorno definiranih intervencija. Cilj je konzistentno promovirati suvremene tendencije u kompoziciji, improvizaciji, zvučnoj umjetnosti, pokretu I vizualnim umjetnostima.

GLAZBA UŽIVO ImprovE kolektiv – Izlet u Zagreb (Igor Čubrilović, Igor Stangliczky i prijatelji)
VIDEO UŽIVO Ivan Lušičić Liik | odabrane fotografije hrvatskih autora/ica

The idea of this Zagreb-Belgrade-based collaboration and expanded photography grew out of a love of experimentation and was modeled after the 'expansions' of photography's younger brother – film. Image and sound are, in both cases, the main elements of the experience the viewer is immersed in during this type of performance, while transposing photography into an alternative medium (extended photographs, i.e. moving pictures) through decomposition into simple visual symbols, which are then rejoined into a new visual system, simultaneously raises the question of boundaries between these two mediums.

Lauba's walls will serve as the projection surface for Reflections, indicating the theme of this year's festival, but also the multiple mirrorings and interplay the participants find themselves in. Nine authors and the viewers are mutually independent, but also connected by the time and place in which their individual and, in this case, simultaneous and collective creation is reflected. The performance uses the photographic projects of Marko Topić, Ivana Vučić, Ana Mihalić, Davor Konjikušić, Bojan Mucko and Marko Ercegović.

ImprovE is a musicians' collective, based in Belgrade, consisting of Lukatoyboy, Milana Zarić, Igor Stangliczky, Igor Čubrilović, Svetlana Maraš and WoO. It is a monthly platform for creative performers, experimentators and electro-acoustic-visual communication. The series is devoted to new music performance, by way of concerts, installations, workshops and site specific interventions. The aim is to consistently promote contemporary tendencies in composition, improvisation, sound art, movement and visual arts.

MUSIC LIVE ImprovE kolektiv – Field trip to Zagreb (Igor Čubrilović, Igor Stangliczky i prijatelji)
VIDEO LIVE Ivan Lušičić Liik | selected works of croatian photographers

30.9.2014 | 21H | LAUBA

Od Terora. Biti. Raslojiti. Pokušaj 128

Away From Terror. Being. Disintegrating. Attempt No 128

eksperimentalna izvedba

experimental performance

Ovaj eksperimentalni rad okuplja umjetnice različitog izričaja i nastavlja se na istraživačku izvedbenu praksu započetu 2011. godine pod nazivom Od terora. Ženska gesta kao odgovor na krizu. Kazalište empatije. Pokušaji. Izvedba se bavi specifičnim načinom kazališne komunikacije kojom se nastoje uspostaviti nove veze između izvođača i publike. Nastoji se prekinuti diktat izvedbenog spektakla i ubrzanog vremena u kojem se obavezno moramo zabaviti.

Cilj je isprobati drugačije načine stvaranja i dijeljenja izvedbenih trenutaka uz specifičnu vrstu suigre s publikom. Nastoji se komunicirati o bolnim intimnim, društvenim i političkim pitanjima, ne stvarajući diskusiju i ne uspostavljajući temu, nego iznoseći ravnopravan fragmentarni dijalog, čime se pokušava uspostaviti prostor i zaustaviti vrijeme.

Ova izvedba je usmjerena na odnos između izvođačica i publike. Nastoji se odraziti i raslojiti trenutke usporavanja vremena i onoga što se događa u tako nastaloj scenskoj situaciji. Fotografija, medij pomagač i ujedinitelj, otvara prostor komunikaciji kroz element slike koji svojim sadržajem transparentno lomi i raslojava nastalu scensku situaciju. Fotografija svojom vizualnošću otvara novi prozor za komunikaciju i nudi smanjivanje jaza između publike i izvođača tretirajući ih jednako, a opet dovoljno specifično i individualno. Ono čemu fotografija svjedoči je točka njihove komunikacije.

AUTORI Četveroruka – umjetnička organizacija (Marina Petković Liker i Nina Đurđević)
SUDJELUJU Ana Maria Bogdanović, Maja Katić, Zrinka Kušević, Silvia Marchig

This experimental study is a continuation of the research/performative practice started in 2011 under the title 'Away from terror. The female gesture as a response to crisis. Theatre of empathy. Attempts.', which gathers female artists of various expressions. We engage in a specific method of theatrical communication, aiming to establish new connections between performers and the audience, trying to break the dictate of the performative spectacle and the hurried time in which we must be amused and entertained.

Our goal is to try out different ways of creating and sharing performative moments with a specific kind of interplay with the audience. We try to communicate about painful intimate, social, and political issues without creating a discussion or establishing a theme, but presenting an equal fragmentary dialogue, through which we attempt to establish space and stop time.

This performance is focused on the relationship between the performers and the audience, trying to reflect and disintegrate the moments of slowing time and everything that occurs in the resulting stage situation. Photography, the medium helper and unifier, opens a space for communication through the element of the image which, through its content, transparently splits and layers the resulting stage situation. Through its visuality, photography opens a new window for communication and offers a reduction in the gap between the audience and the performers, treating them equally, yet still specifically and individually enough. The point of their communication is what photography bears witness to.

AUTHORS Fourhanded – art organisation (Marina Petković Liker i Nina Đurđević)
PARTICIPANTS Ana Maria Bogdanović, Maja Katić, Zrinka Kušević, Silvia Marchig

3.10.2014 | 20H | LAUBA

Kviz Vizkulture i Organa Vida

Vizkultura and Organ Vida quizt

Kvizkultura je kviz znanja o vizualnoj kulturi i umjetnosti kojeg povremeno, u suradnji s partnerima, organizira portal Vizkultura.hr. Tematika kviza vezana je za sve sfere vizualnih umjetnosti koje Vizkultura.hr pokriva, uz pravilo da je fokus kviza na niši i tematici događaja unutar kojeg se Kvizkultura odvija. Izdanje Kvizkulture na 6. Međunarodnom festivalu fotografije Organ Vida je dominantno orijentirano na fotografsku tematiku.

Kvizkultura is a knowledge quiz about visual culture and art which is occasionally organized by Vizkultura.hr portal in collaboration with partners. The theme of the quiz is related to all aspects of the visual arts which Vizkultura.hr portal covers, with the general rule that the topic is in the niche and thematic of the event Kvizkultura is held within. The Kvizkultura edition at Organ Vida festival will, of course, be mainly oriented towards topics on photography.

26.9.–10.10.2014 | 14–22H | LAUBA

Fotografska čitaonica

Photography reading corner

Ove smo godine uz izložbe i razgovore, gledanja i slušanja, posjetiteljima odlučili ponuditi i priliku za predah i čitanje Sakupili smo sve knjige o fotografiji i vizualnim umjetnostima koje su nam (bile) bitne u teorijskom i osobnom smislu, i koje smo željeli podijeliti s posjetiteljima ovogodišnjeg festivala kako bismo što cjelovitije zaokružili priču o fotografiji. Uz odabrane naslove u sklopu čitaonice održava se i mala izložba naslovnica časopisa Spot, koji je moguće prelistati na tabletu u digitalnom obliku, a kao zasebnu instalaciju, koju je ujedno moguće i koristiti, izložili smo uvezane sveske časopisa Polet. Polet je bilo glasilo Saveza socijalističke omladine Hrvatske – nakon stanke od 1969. ponovo je počeo izlaziti 1976. s novom redakcijom i glavnim urednikom Perom Kvesićem. Redakcija je veći broj stranica Poleta posvetila temama koje su onda zanimale mlade: stripu, rocku, fotografiji, filmu i raznim oblicima supkulture. Grafički urednici Goran Trbuljak, Mirko Ilić i Ivan Doroghy su veću pažnju posvetili vizualnom. Polet je bio promotor Novoga vala u rock glazbi, reobnove stripa i fotografije te je okupio cijelu plejadu mladih fotografa oko sebe. Zahvaljujemo profesoru Goranu Trbuljaku na posudbi časopisa Polet, i Jasni Jakšić iz MSU-a na susretljivosti pri posudbi časopisa Spot.

This year we decided to offer our guests the opportunity to take a break from all the exhibitions and panels to read. We collected books about photography and visual arts which we found relevant in a theoretical and personal sense, and which we wanted to share with the visitors of this year's festival to round up the story about photography. A small exhibition of the magazine Spot will be held within the reading corner in a digital format. A separate installation, which will also be useable, will include bound volumes of Polet magazine. Polet was the bulletin of the Socialist Youth League of Croatia. After a short pause in 1969., it was reissued in 1976. with a new editorial board and new chief editor – Pero Kvesić. The editorial board decided to increase the amount of pages dedicated to topics which the youth found interesting: comics, rock, photography, film and various subcultures. Graphic designers Goran Trbuljak, Mirko Ilić and Ivan Doroghy put more emphasis on the visual. Polet was the promoter of the New Wave in rock music, renewal of comics and photography, and it brought together an entire group of young photographers. We would like to thank professor Goran Trbuljak and Jasna Jakšić from the Museum of Contemporary Art for kindly lending us Spot magazines.

kvizkultura
foto čitaonica
photo reading
corner

27.9. – 2.10.2014 | LAUBA

Urbana geografija
Urban geographies

Ova petodnevna radionica nagrađivanog fotografa Georgea Georgioua razmatra urbanu geografiju kao temu i koncept za suvremene fotografske prakse s posebnim naglaskom na rad na dugoročnom projektu.

Svaki sudionik fotografira malu seriju fotografija koje istražuju urbani okoliš i oblike interakcije unutar njega. To može biti bilo koji žanr – pejzaž, portret, ulični, dokumentarni ili fikcionalni, sve dok postoji inspiracija da se razvije u dugoročni projekt. Spajajući praktična predavanja, zadatke, grupni i individualni feedback, radionica sudionicima daje znanje koje im je potrebno da započnu ili nastave vlastiti značajan opus radova.

VODITELJ George Georgiou

This five-day workshop by award-winning photographer George Georgiou considers the Urban Geography as a subject and concept for contemporary photographic practice with the specific focus of working towards a long term project.

Each participant shoots a small set of photographs exploring the urban environment and how we interact within it. This can be in any genre, landscape, portraits, street, documentary or fictional and acts as the inspiration for working on a longer term project. Incorporating practical tuition, assignments, group and individual feedback, The workshop gives participants the tools they need to embark on or continue a substantial body of work.

WORKSHOP LEADER George Georgiou

3.10. – 5.10.2014 | APLAUZ PRODUKCIJA KULTURE

1,2 Fotka!
1,2 Photo!

1,2 Fotka! trodnevna je radionica namijenjena djeci viših razreda osnovne škole u kojoj je cilj da polaznici nauče osnove fotografije na temelju praktičnog rada. Vratit ćemo se samim počecima fotografije gdje je sve započelo, što je svjetlo i kako ono oblikuje fotografije, kako teče proces razvijanja u tamnoj komori, itd. Ako vas zanima kako napraviti fotografiju bez korištenja klasičnog fotoaparata s kutijom za cipele ili kako pomoću svakodnevnih predmeta stvoriti apstraktne slike, ovo je prava radionica za vas.

Snježana Josipović fotografijom se bavi od 2006. godine. Sudjeluje u uređivanju online magazina za umjetnost i fotografiju Neo Collective, baziranom u Njemačkoj. Svoje radove objavljuje u online i tiskanim časopisima te izlaže na izložbama u Hrvatskoj i inozemstvu. Vodila je i niz kreativnih radionica i aktivnosti s djecom školskog uzrasta, te je volontirala na radionicama Male škole arhitekture Društvo arhitekata Zagreba i Udruga OPA.

VODITELJICA Snježana Josipović
ASISTENTICA Ana-Marija Petričević

1, 2 Photo! is a three-day workshop for kids at upper primary school levels. The goal of the workshop is to learn about the basics of photography through theory and practical work. We will go back to the very beginnings of photography – where everything began, what light is and how it shapes a photograph, how photos are developed in a darkroom, etc... If you are interested in learning how to make a photograph without the use of a classic camera but a shoe box instead, or how to make abstract photos with the help of everyday objects, this is the right workshop for you.

Snježana Josipović has been a photographer since 2006. She participates in the editing of online art and photography magazine Neo Collective, based in Germany. Her work has been published in online and print magazines and exhibited at various exhibitions in Croatia and abroad. She has held a number of creative workshops and activities for children and has volunteered at the 'Little school of architecture' workshops organized by the Zagreb Society of Architects and the OPA association..

WORKSHOP LEADER Snježana Josipović
ASSISTANT Ana-Marija Petričević

Najava

2.10. – 8.10.2014 | APLAUZ PRODUKCIJA KULTURE

Multimedija kao fotografski medij

Multimedia as a photographic medium

Ne, to nije video, to je multimedija. Kombinacija fotografije, zvuka, videa i teksta u vrijeme kad svi posjeduju alate – višenamjenske digitalne kamere, mobilne telefone ili tablete. Promatrajući s vizualne strane, osnova je u fotografiji. Polaznici uče kako se fotografija može proširiti izvan granica zadanog pravokutnika konceptualno s upotrebom drugih elemenata.. Radionica će se baviti vizualnim jezikom i narativnom strukturom povezivanja svih elemenata u smislenu estetsku i informativnu cjelinu, spremnu za prezentaciju i komunikaciju putem web stranica (npr. blog), mobilnih aplikacija, društvenih mreža, galerija ili čak televizije.

Saša Kralj trenutno predaje fotožurnalizam na Američkom Sveučilištu u Iraku. On je fotoreporter s više od 20 godina radnog iskustva za mnoge međunarodne svjetske agencije i publikacije. Pola radnog vremena dijeli između iračkog Kurdistana i Hrvatske. Saša je mentor u Institutu za fotografiju Panna u Jakrati (Indonezija), a predavao je na sveučilištu Shantou, školi novinarstva i komunikacija Cheung Kong, u Kini te u južnoazijskom Institutu za fotografiju Patshala, u Dhaki, Bangladeš. Vodio je radionice za World Press Photo fondaciju te prošlogodišnji Organ Vida u Zagrebu.

Dalibor Talajić dokumentira svakodnevicu lokalnog stanovništva, tradicije koje silovito nestaju te ostale promjene koje zadnjih godina oblikuju reljef prostora i ljude oko nas. Posljednje četiri godine fotografira Rašu, najmlađi istarski grad; dokumentira turistička naselja i njihovo neugledno ukrašavanje priobalja. Dobitnik je brojnih nagrada poput Rovinj Photodays 2012, Zbor hrvatskih fotoreportera, Cl!ck About It – water and climate change itd.

Karlo Čargonja se posljednje dvije godine uz fotografiju bavi snimanjem i montažom. Kao član kreativnog kolektiva Kombinat u Rijeci pokreće Razgovore o fotografiji koji okupljaju ljubitelje fotografije u svrhu dijeljenja iskustva i međusobnog pomaganja oko budućeg rada i projekata. S posljednjim dokumentarnim projektom osvaja drugo mjesto na festivalu fotografije Rovinj Photodays.

VODITELJ Saša Kralj
ASISTENTI Dalibor Talajić, Karlo Čargonja

No, it's not video, it's multimedia. A combination of photography, sound, video and text at a time when everybody owns the tools needed – multifunctional digital cameras, cell phones or tablets. Looking from a visual standpoint, a photograph is the basis. Participants learn how to conceptually broaden that photograph beyond its boundaries with the help of other elements. The workshop addresses the visual language and narrative structure, how to connect all elements into a coherent aesthetic and informative whole, ready for presentation and communication through web sites (a blog, for example), mobile applications, social networks, galleries or even television.

Saša Kralj currently teaches photojournalism at the American University of Iraq. He is a photo reporter with over 20 years of working experience with many international world agencies and publications. He spends half his work time between Iraqi Kurdistan and Croatia. Saša is a mentor at the Panna Institute for photography in Jakarta (Indonesia), and he lectured at Shantou University – Cheung Kong School of Journalism and Communication in China, and the Pathshala South Asian Media Institute in Dhaka, Bangladesh. He held workshops for the World Press Photo Foundation and last year for Organ Vida, Zagreb.

Dalibor Talajić documents the everyday surroundings of the local population, traditions which are forcibly disappearing, and other changes which have been shaping the relief of spaces and people around us in the past years. He has been photographing Raša, the youngest town in Istria for the past four years; he documents tourist resorts and their unsightly coast decorations. He has received numerous awards including Rovinj Photodays 2012, Croatian Press Photographers Association, Cl!ck About It – water and climate change, etc.

Karlo Čargonja has been working in editing and filming for the past two years, in addition to photography. A member of the creative collective Kombinat, he launched 'Talks about photography' which brings together photography enthusiasts with the purpose of sharing experiences and helping each other out with future works and projects. He won second place at the festival of photography Rovinj Photodays for his recent documentary project.

VODITELJ Saša Kralj
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workshops

28.9.2014 | 12H | LANG, SAMOBOR

Toplice
The Spa

Serija fotografija nastajala je nekoliko godina i predstavlja promatranje života u toplicama. Kupališno – lječilišni kompleks sagrađen je 1980. godine. Od tada su se društveno ekonomske okolnosti značajno izmijenile, pa se čini da se trenutno ne uklapaju u viziju razvoja Hrvatske kao luksuzne turističke destinacije. Prekrivene patinom vremena, pomalo strše kao relikt nekog prošlog sustava.

Kretanje kroz prostor ostavlja dojam da su ljudi i prostor organski povezani, da se procesi odvijaju u vlastitom sporom ritmu, neopterećeni pitanjima nacionalne ekonomije. Usredotočenost na opuštanje i njegu tijela reflektira sustav socijalne njege i brige, za koji se čini da se polako i sigurno raspada u korist osobnog razvoja i individualnosti.

AUTOR Bojan Mrđenović

The series of photographs was made over a period of several years and it represents the observation of life in a spa. The bathing and spa complex was built in 1980. Socio-economic circumstances have significantly changed since then, and it appears that it currently doesn't fit into the vision of Croatia as a luxury tourist destination. Covered with the patina of time, it sticks out like a relic of a past system.

Movement through the space leaves an impression that the people and the space are organically linked, that the processes evolve in their own slow rhythm, unencumbered by issues of national economy. Focus on relaxation and body care reflects a system of social care, which seems to be disintegrating slowly but surely in favour of personal development and individuality .

ARTIST Bojan Mrđenović

29.9.2014 | 20H | GRETA

Kadar po kadar
Frame by frame

Izložba Kadar po kadar na pojedinačne statične slike razlaže fotografije autora čiji su radovi bili objedinjeni u audiovizualnom performansu Refleksije, izvedbi koja se pod egidom proširene fotografije održava u sklopu ovogodišnjeg festivala. Imajući na umu krovnu temu festivala, pojedine su serije odabrali sami autori dok su neki od njih odabir prepustili Ivanu Lušičiću Liiku, a zajedničko se demokratično i dehijerarhizirano kuriranje - velikim djelom uvjetovano i manjkom sredstava – nastavilo prepuštanjem odabira načina produkcije pojedinog rada autorima, uz minimalne kustoske intervencije organizatora. Vezani tekstom inicijalnog poziva u jednom, i osobnim poznanstvima u drugom slučaju, i ovo je bio još jedan pokušaj odbljeska; istraživanje mogućnosti refleksija jednih u drugima, autora u njihovim projektima i nas u njihovim odabirima.

AUTORI Marko Ercegović Sanjin Kaštelan, Davor Konjikušić, Ana Mihalić, Bojan Mucko, Mario Topić, Ivana Vučić

The exhibition Frame by frame deconstructs into individual images the photographs of authors whose works were unified in Reflections, an audio--visual performance held under the aegis of expanded photography at this year's edition of the festival. Keeping the main theme of the festival in mind, several series of the photographs were chosen by the authors themselves, while some decided to leave the selection to Ivan Lušičić Liik.

The shared democratic and dehierarchized curation – largely conditioned by a lack of funds – continued by letting the authors choose their own way of production, with minimal curatorial interventions from the organizer. Bound through the text of the initial call on one side, and personal acquaintances on the other, this was another attempt at reflection; an exploration of the possibilities of reflecting in each other, authors in their projects and us in their selections.

ARTISTS Marko Ercegović Sanjin Kaštelan, Davor Konjikušić, Ana Mihalić, Bojan Mucko, Mario Topić, Ivana Vučić

popratne izložbe

25.9.2014 | 20H | KULA LOTRŠĆAK

Izložba fotografija Snapshot: Jezera

Photography exhibition Snapshot: Jezera

Vodeni svijet postkataklizmičkih jezera Borka Vukosava balansira po rubu potpunog izostajanja sadržaja. Utišanost promatrača/ snimatelja i potpuni izostanak radnje ostavlja nas bez orijentira.

Gledani kao fotografski snimak ovi prizori nisu ni lijepi ni ružni. Ali nisu ni obični. Nešto je stalno pomaknuto, inkongruentno. Gotovo kao da je vidljivo, kao da je snimljeno da ovi ljudi ne bi smjeli biti tu. Oni su u neskladu s okolinom. Gledamo u dva rasparna refererenta na istoj fotografiji. A nije konstrukt, nije inscenacija. Što je to onda?

Istraživačka fotografija koja bilježi mjesta iskakanja. Sjedokosa gospođa na rubniku parkirnog mjesta. Djevojke sređene za šetnju uz rub zabranjenog jezera. Ribolov i vatra u sumrak. Zapušteni prostori. Prljavština i zaborav. Industrijski kompleks, zahrđala opasna i visoka ograda. Kukasti križ i zvijezda. Smetlišta. Koliko to daleko može ići?

– izvadak iz teksta kataloga izložbe dr.sc. Marina Viculin, kustosica izložbe

AUTOR Borko Vukosav

The water world of Borko Vukosav's post cataclysmic lakes balances on the edge of complete absence of content. Silence of the viewer/cinematographer and a complete lack of action leave us without orient.

When viewed as photographs, these scenes aren't beautiful or ugly. But they are not usual either. Something is constantly moved, incongruent. Almost visible, as if recorded that these people shouldn't be here. They aren't in accordance with the surroundings. We look at two separating referents on the same photograph. And it's not a construct, not a staging. What is it then?

Exploratory photography which records places that stand out. A grey haired lady sitting on the curb of a parking space. Girls dolled up for a walk along the edge of the forbidden lake. Fishing and fire in twilight. Neglected areas. Dirt and oblivion. Industrial complex, rusted, dangerous and tall fence. Swastika and star. Dumps. How far can it go?

– excerpt from the exhibition catalog dr.sc. Marina Viculin, curator of the exhibition

ARTIST Borko Vukosav

28.9.2014 | 20H | GALERIJA 512

Online časopis kao galerijski prostor

An online magazine as a gallery space

Danas više ne možemo ni zamisliti časopis bez fotografija. Tiskane medije je odavno nadvladao internetski prostor kao efikasan kanal za distribuciju materijala. Časopisi specijalizirani za fotografiju postali su neki oblik tematski određenih online izložbi koji donose uvid u aktualnu produkciju dajući pritom priliku i neafirmiranim fotografima, jednako kao i profesionalcima. Takvi časopisi postali su poligon za eksperimentiranje s medijem fotografije, ali i za društvenu kritiku.

Na ovogodišnjem izdanju festivala Organ vida u fokus je stavljeno upravo eksperimentiranje s medijem fotografije, stoga smo kao dio izložbenog programa 'materijalizirali' jedan online fotografski časopis – Deep Sleep. Iako je svaki broj časopisa tematski određen, cilj nije bio izložbu predstaviti kao jednu od tema časopisa, nego je u fokus stavljena sama ideja časopisa. Časopis je sam postao svojom temom. Izložba predstavlja pet fotografa različitih interesnih sfera - Ben Smith, Bertrand Meunier, Ian Teh, Martin Scott-Jupp i Justin Barton (jedan od osnivača časopisa).

AUTORI Deep Sleep umjetnički kolektiv

We can't image a magazine without pictures, but it has been a long time since online space overpowered printed media as an effective channel for distribution of material. Magazines specializing in photography have become a form of theme-oriented online exhibitions which bring insight into the actual production, while giving equal opportunity to young photographers as well as professionals. Such magazines have become a testing ground for experimentation with the medium , but also for social critique.

The focus of this year's edition of the Organ Vida festival is experimentation with that very medium and thus we decided, as a part of the exhibition program, to 'materialise' one of these magazines – Deep Sleep. Although every issue of the magazine is thematically defined, the goal wasn't to present exhibitions as one of the themes of the magazine, but rather to focus on the idea of the magazine. It has become its own theme. Five photographers from different spheres of interest are presented through the exhibition - Ben Smith, Bertrand Meunier, Ian Teh, Martin Scott-Jupp and Justin Barton, one of the founders of the magazine.

ARTISTS Deep Sleep Collective

exhibitions



Mi imamo ono što svakom profesionalcu u foto industriji treba - offsetnu kvalitetu otiska u digitalnoj tehnologiji! Bez obzira da li su vaše autorske fotografije sastavni dio foto albuma, monografije, portfolio knjige ili kalendara, naš otisak uz pomoć HP Indigo stroja, garantira vam najvišu kvalitetu fotorealističnih proizvoda - žive boje, oštrinu i meke tonove.

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