ORGAN

7. Međunarodni festival fotografije / 7th International Photography Festival

Granice / Boundaries
Galerija Klovićevi dvori
03–18. 09. 2015.

7. Međunarodni festival
fotografije / 7th International
Photography Festival

ORGAN

Granice / Boundaries

VIDA

Galerija Klovićevi dvori
03–18. 09. 2015.
Zagreb / Croatia

Impressum

Kazalo

004 Riječ organizatora
005 Osvrt žirija
006 Granice — očite, čitljive, možda i premostive?
008 Poziv na natječaj — Granice
009 Biografije žirija

Finalisti
015 Arnau Bach — Predgrađe
025 Paolo Ciregia — U Ukrajini
035 Aras Gökten — Arkanum
045 Michel Le Belhomme — Dva labirinta
055 Daesung Lee — Futuristička arheologija
065 Miryam Meloni — Limb
075 Lana Mesić — Anatomija oprosta
085 Anton Polyakov — Pridnjestrovski konglomerat
095 Alnis Stakle — Teorija R
105 Tommaso Tanini — H. je rekao da nas voli

Pohvaljeni
117 Emile Ducke — Pridnjestrovlje, Na lijevoj strani rijeke
125 Jean Christophe Guillaume — Granica
133 Olivier Lovey — Snaga munje (2011–2014.)
141 Emanuele Occhipinti — Cvjetovi Kosmeta
149 Andrejs Strokins — Ljudi na dinama

Razgovori o fotografiji — Paneli
158 Urbana fotografija — od klasifikacijskog do doku-fikcijskog
158 Kako znati kada odustati — fotografija na granici s drugim medijima
158 *O.k., ajmo sad još jednom* — granice između fotografa i fotografiranih
159 Komparativno o metodološkim pristupima u suvremenoj fotografiji
159 Festivali, međunarodno umjetničko tržište i normiranje scene
159 *Pa... prvo sam odrađivao komercijalu* — suživot umjetničke fotografije i komercijalnog tržišta
160 Hannah Starkey — Opiranje stereotipima — konstrukcija ženskosti u vizualnoj kulturi
160 (Razgovor 2)

161 Sponzori

Table of contents

004 Word from the organizers
005 Jury Review
006 Borders — visible, readable, maybe bypassable?
008 Open call — Boundaries
009 Jury biographies

Finalists
015 Arnau Bach — Suburbia
025 Paolo Ciregia — In Ukraine
035 Aras Gökten — Arkanum
045 Michel Le Belhomme — The Two Labyrinths
055 Daesung Lee — Futuristic Archaeology
065 Miryam Meloni — Limbo
075 Lana Mesić — Anatomy of Forgiveness
085 Anton Polyakov — Transnistria Conglomerate
095 Alnis Stakle — Theory of R
105 Tommaso Tanini — H. Said He Loved Us

Commended artists
117 Emile Ducke — Transnistria, On the left side of the river
125 Jean Christophe Guillaume — Border Line
133 Olivier Lovey — Lightning Power (2011–2014)
141 Emanuele Occhipinti — The Flowers of Kosmet
149 Andrejs Strokins — People in the Dunes

Photography talks — Panels
158 Urban photography — from classification to docufiction
158 How to know when to quit — boundaries between photography and other media
158 *OK, let's do this one more time* — boundaries between photography and the photographed
159 Comparative view of methodological approaches in contemporary photography
159 Festivals, the international artistic market and norming the scene
159 *Well... first I did commercial photography* — mutual life of artistic photography and commercial market
160 Hannah Starkey — Defying stereotypes — construction of femininity in visual culture 160
160 Conversation 2

161 Sponsors

Riječ organizatora

?

Osvrt žirija

Mnogo sam razmišljao o ulozi žirija na fotografskim natječajima otkad sam nominiran za tu poziciju. Svrha natječaja ne bi trebala biti samo pronalaženje nekoliko portfelja koji će se žiriju svidjeti više od ostalih nego i, što je još važnije, odražavanje i proširivanje estetike formulirane od strane organizatora. Dobre su fotografije one koje postavljaju pitanja koja potiču nove načine razmišljanja ili osjećanja, a ne one koje osnažuju postojeće predrasude. Kada promatram fotografije, moje je središnje pitanje prenose li one značenja koja predstavljaju izazov za moju psihu.

U mom pristupu fotografiji naglasak nije na formalističkim elementima fotografije, nego na potrebi za stvaranjem slika koje imaju dublja metaforička značenja i koje sadrže nešto bezvremensko. Čovjek bi trebao biti u stanju razumjeti sliku bez prethodnog informiranja da bi mogao u potpunosti cijeniti njezinu poruku.

Moja je želja da publika koja će pogledati katalog i izložbe diljem grada pokuša pronaći fotografije koje neće samo odgovarati temi nego će i sadržavati poruku i estetske kvalitete iznad svakodnevnih. Time će im se pružiti mogućnost da prošire svoju viziju svijeta i same fotografije.

— Roger Ballen
Kolovoz, 2015.
Johannesburg, Južna Afrika

Jury Review

I have been thinking a lot about the role of judges in photographic competitions since I was nominated for this position. Not only should the purpose of the competition be to find a few portfolios that they prefer over others, but more importantly it should be to reflect and expand an aesthetic that is formulated by the organizers. Good photographs are those that raise questions which open up new ways of thinking or feeling, not those that reinforce existing preconceptions. When I view photographs, my central question is whether the images communicate a meaning that challenges my psyche.

My approach to photography stresses not the formalistic element of photography, but the need to produce images that have deeper metaphoric meanings and contain timelessness. One should be able to comprehend the image without prior information to fully appreciate the message.

It is my desire that the viewers of the catalogue and the exhibitions throughout the city try to seek out photographs that not only represent the theme, but contain messages and aesthetic qualities beyond the mundane. By doing so, they are likely to expand their vision of the world and photography itself.

— Roger Ballen
August 2015
Johannesburg, South Africa

Granice — očite, čitljive, možda i premostive?

Borders — visible, readable, maybe bypassable?

Određena je tema nove festivalske edicije — Granice. Raspisuje se i objavljuje tekst natječaja, autori/ce prolaze kroz svoje arhive, odabiru radove, sužuju selekcije, prijavljuju serije fotografija najprikladnije početnom tekstualnom raspisu. Okuplja se žiri, članovi usuglašavaju svoje kriterije, pregovaraju, sužuju svoje liste, selektiraju i u jednom trenu — povlače liniju. S jedne strane nalaze se finalisti i pohvaljeni, a s druge strane oni koji će tu granicu (s novom serijom umjesto pasoša) vjerojatno pokušati proći i sljedeće godine. Izdaje se katalog, postavlja izložba i povlači nova granica — ona između autora i posjetitelja. Radovi su izloženi na zidovima, rjeđe u prostornoj instalaciji, a posjetitelji u pokretu odabiru distancu s koje ih promatraju, pa zastaju, približavaju se, kreću dalje, vraćaju se pojedinim fotografijama, procijenjuju i već naviknuti na natjecateljski kontekst i sami povlače intimne granice između autora/ica, odnosno selektiraju, odabiru. Ponekad prvo pogledaju seriju pa tek onda pročitaju tekst izjave umjetnika, a ponekad možda suprotno.

Usprkos mogućnostima prigodnog upisivanja koje ovih dana otvaraju primjerice recentna zbivanja tzv. 'migracijske krize' na zapadnom Balkanu, umjesto na schengenskoj, zadržao bih se radije upravo na gore dotaknutim granicama, na distinkciji između autora i posjetitelja izložbe te fotografija i njihove reprezentacije u formi umjetničke izjave. Posjetitelji/ce izložbe, odnosno čitatelji/ce kataloga, radove percipiraju iščitavanjem, značenjskim srastanjem i intepretacijom obje razine — vizualne i tekstualne. Autorska intencija često je razložena asimetrično, dio se komunicira fotografskom serijom (što se želi slikama?), a dio tekstualnom izjavom (što se želi tekstom?) pa ću u prikazu koji slijedi pažnju posvetiti objema razinama.

Anton Polyakov tekstualno se pozicionira kao glas nove generacije odrasle u 'smrznutom' stanju međunarodno nepriznate države Transnistrie. Gledateljima naviklim na dominantne međunarodne fotoreportažne reprezenacije Transnistrie kao 'sovjetskog muzeja' najavljuje drugačiju, kolažnu, mikro sliku vlastite svakodnevnice, kadriranu iznutra, intimnijim rakursom.

Osobnom perspektivom prostora svoje svakodnevnice, zaokupljen je i Alnis Stakle. Svoju antireprezentaciju Rige, glavnog grada Latvije, gradi ekspresivnim vizualnim motivima kombinirajući noćne vizure eksterijera te začudne portrete izgleda bliskih, ali dekontekstualiziranih likova u pripadajućim ambijentima. Namjernim očuđivanjem želi 'ilustrirati' vrebajuće opasnosti urbanog prostora, kao i (s ironičnim odmakom ili ambiciozno) izgraditi 'osobnu vizualnu teoriju Rige'.

Aras Gökten traži naznake razvoja metropole budućnosti očuđavajući također stvarne pejzaže suvremenih njemačkih gradskih jezgra, ali minimalnim sredstvima — prvenstveno precizno izmanipuliranim osvjetljenjem. Polje svog interesa artikulira kao interes za posthumnim razvojem grada, usmjeravajući se na lokacije obično teorijski brendirane kao nemjesta. Različito dimenzioniranim fotografijama serije, postavom kao da stvara strobo efekt i to u želji za buđenjem 'unutarnjih slika' neke fiktivne metropole.

Za razliku od prve trojice autora koji se bave vlastitim prostorima svakodnevnice, rad Arnaua Bacha nastaje tijekom više godina, dugotrajnim periodičnim terenskim boravcima u pariškom getu. Tekstualnu izjavu započinje faktografski, referirajući o nemirima koji su 2005. godine izbili kao reakcija na policijsku brutalnost i nesretnu smrt dvojice maloljetnika, a svojom crno bijelom uličnom fotografijom želi 'reflektirati o životnom stilu mladih' u getu. Ta bi refleksija, za razliku od bombastičnih novinskih dnevnopolitičkih fotoreportaža, trebala izazvati normalizacijski efekt.

O svom terenskom radu na pograničnom dijelu istočne Ukrajine i Paolo Ciregia izvještava crno bijelom fotografijom. Ratna fotografija omekšana je zrnatom estetikom, a za razliku od potpuno faktografskog teksta, snapshot serija poetizirana je fragmentarnim kadrovima gesta koje kao da naznačuju rubove kriznih zbivanja izostavljenih iz kadra. Asocijativnost fotografija u postavu dodatno je naglašena repeticijom jednog od motiva.

Serija Myriam Meloni kombinacija je klasičnih fotografskih portreta, snolikih prizora i tragova svakodnevnog života migranata iz subsaharskih zemalja zaustavljenih na neodređeno vrijeme u Maroku na svom putu do željenih europskih destinacija. Dimenzioniranjem fotografija u postavu, naglasak je stavljen na portrete kontekstualizirane popratnim 'dokaznim' motivima.

U konceptualnoj seriji Deasung Lee bavi se posljedicama opustinjavanja Mongolije po tradicijski način života lokalnih nomadskih skupina. Metoda je (produkcijski zahtjevno) uprizorenje: u prostor postavlja instalaciju koja uključuje i reklamni panel sa (promjenjenom) reprezentacijom pozadinskog pejzaža ispred koje režira situaciju iz nomadskog života. Kadrira tako da se panel vizualno stapa s pozadinom i djeluje poput kulise muzejske diorame, a time želi postići 'osjećaj da se životi nomadske populacije pojavljuju između ove stvarnosti i virtualnog prostora muzeja'.

Iako je i metoda rada Lane Mesić režijska, fotografije njene serije ne ilustriraju, nego (iako estetizirano) dokumentiraju socijalni, odnosno psihološki eksperiment u koje je uključila aktere ruandskog genocida — i žrtve i počinitelje. 20 godina nakon, autorica želi 'izmjeriti' stupanj oprosta potreban za nastavak susjedskog suživota. Za reuprizorenje samog čina, geste oprosta, inicirala je kontroliranu interakciju između žrtava i zločinaca s otvorenim ishodom kojeg bilježi fotografski.

Michel Le Belhomme se pejzažnom fotografijom bavi iz 'strukturalističke perspektive' eksperimentirajući s različitim vidovima reprezentacije pejzaža. Pritom prelazi granice fotografije, ulazi u područje kolaža, instalacije i sa razigranim zaključcima ponovo se vraća početnom mediju. Njegova meta igra nastavlja se i u samom postavu. Izložbene elemente poput okvira tretira likovno, kompozicijski i uvlači ih u strukturu samog rada.

Projekt Tommasa Taninija također je žanrovski hibridan. Otvara pitanja društvenog (auto)nadzora i kontrole na primjeru arhivske ostavštine tajne policije Njemačke Demokratske Republike (STASI) isprepletući različite rakurse — osobni, arhivski, literarni, dokumentarni, forenzički... Izložbeni produkt višegodišnjeg istraživanja djeluje poput dokufikcijskog arhiva koji umjesto pretraživanja, gledateljima omogućuje otvorenost interpretacije asocijativnim povezivanjem fragmentiranih cjelina.

Kompleksne i potpuno raznorodne teme, dugotrajni istraživački procesi, žanrovska pozicioniranja, tekstualne artikulacije i promišljen postav s jedne strane, pogled gledatelja/ica osvojen ili propušten s druge strane, granica između, zamke s obje. Postoji li diskrepancija između tekstualnog obećanja i samog rada? Može li se (i mora li se uopće) tekst moći pročitati kroz fotografije i obratno? Koje se perceptivne kompetencije, odnosno kakvi kognitivni i emotivni napori očekuju od gledatelja? Promišljanje tih pitanja u specifičnim okvirima fotografskog medija, pod pretpostavkom da radove svojim interpretacijama i procjenom (u komunikacijskom lancu) dovršava upravo publika, možda pomogne u tanjenju te osnovne granice između predstavljnih autora/ica i adresiranih gledatelja/ica.

— Bojan Mucko

Poziv na natječaj — Granice

Granice? Nisam nikad vidio niti jednu, ali sam čuo da postoje u umovima nekih ljudi. (Thor Heyerdahl)

Granice su, čini se, pojam koji fundamentalno određuje današnji svijet. U svakom čovjeku prisutne su na posve individualnoj razini — ne može se, na primjer, negirati postojanje granica između privatnog i javnog prostora ili granica između fizičke aktivnosti i duhovnog, intelektualnog življenja, niti između neumoljive biološke konačnosti i vječne težnje za besmrtnošću.

Prevladavanjem najstarijih obrazaca života, ljudi su se počeli udruživati u sve veće i veće zajednice, pa tako granice, umjesto doslovne i opipljive prirode, dobivaju i onu metaforičku, političku prirodu, da bi se ona ponovno, u vrijeme uspona nacionalnih država, konkretizirala u zamišljenoj, no ipak vrlo stvarnoj crti koja se smije prijeći samo pod određenim uvjetima.

Čovjek je, prema svojoj ulozi u lancu evolucije, biće satkano od graničnih trenutaka. On je svjesna životinja kojoj svijest o sebi samoj ne služi ničemu, dapače, ona postaje prokletstvo, ako se ne upotrebljava kao alat za preskakanje granica.

Biti čovjek znači postajati čovjekom. (Karl Jaspers) Postajati čovjekom znači prelaziti granice.

Geopolitička stvarnost Zemlje, (pre)napučene ljudima, prošarana je granicama zbog kojih se, između ostalog, vode i gube ratovi, zbog kojih određene grupe ljudi nemaju pristup resursima koje drugi troše, zbog kojih mnogim ljudima nije dopušteno kretati se gdjegod i kada god žele. Pokušati prijeći granicu uvijek je rizik. Međutim, ta je želja toliko duboko utkana u ljudsku prirodu da je negacija mogućnosti pokušaja izravno nasilje nad čovjekom.

Međunarodni festival fotografije Organ Vida svojim imenom naglašava poveznicu između čina gledanja i viđenja, ljudskog oka i mozga, te fotografskog objektiva-aparata. Fotografi i fotografkinje su od postanka svoga medija zabilježili mnoge povijesne događaje, male i velike, individualne i kolektivne, čime su svjedočili procesima neprekidnih postanaka i nestanaka granica, njihovog obnavljanja i urušavanja. Sama fotografija je granični medij, istodobno najmasovniji oblik komunikacije i elitna umjetnička forma koja korespondira sa svim društvenim slojevima. Svojim voajerskim sposobnostima i mogućnošću da ovjekovječi trenutak, fotografija uobličava mnoge granične momente ljudske svakodnevnice, situacije kad se granice prelaze ili kada se ostaje unutar njih.

Ovogodišnjom temom festivala pozivamo vas da promislite o fenomenu granica i fotografski zabilježite posvuda prisutne prelaske i odlaske, granične trenutke onako kako ih vidite i osjećate.

— Bojan Krištofić

Open call — Boundaries

Borders? I have never seen one. But I have heard they exist in the minds of some people. (Thor Heyerdahl)

Borders are, as it seems, a concept that fundamentally defines today's world. They are present in every person, on an entirely individual level. For example, you cannot negate the existence of borders between private and public space, or the border between physical activity and spiritual and intellectual life, nor between the inexorable biological finality and eternal aspiration for immortality.

Overcoming the oldest patterns in life, people began to gather into larger communities and boundaries, rather than acquiring a literal and tangible meaning, received a metaphorical and political meaning, which would, at the time of the rise of nation-states, materialize in an imaginary (although still very real) line that could be crossed only under certain conditions.

According to their role in the chain of evolution, humans are beings composed of boundary moments. They are conscious animals whose self-awareness serves no purpose; in fact, it becomes a curse if it is not used as a tool for skipping boundaries.

Being human means becoming a man. (Karl Jaspers) Becoming a man means crossing boundaries.

The geopolitical reality of Earth, which is becoming (over) populated, is streaked with boundaries for which, among other things, wars are waged and lost, because of which certain groups of people do not have access to resources other people use and because of which, among other things, a lot of people are not allowed to move wherever and whenever they want. Trying to cross a border is always risky. However, the wish to do so is deeply woven into human nature and the negation of the possibility of crossing a border may be an act of direct violence against man.

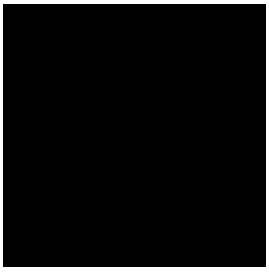
International Photography Festival Organ Vida uses its name to emphasize the link between the act of looking and seeing, the eye and the brain, the lens and camera. Photographers have, since the inception of the medium, recorded many historical events, small and large, individual and collective, through which they have witnessed the processes of continuous creations and destructions of boundaries, their recovery and collapse. Photography itself is a bordering medium, both the biggest mass media form of communication and an elite art form that corresponds with all layers of society. Through its voyeuristic capabilities and possibilities to capture a moment, photography shapes many bordering moments of everyday life, situations when boundaries are crossed, or when we remain within them.

With this year's theme of the festival, we invite you to rethink the phenomenon of boundaries and photographically capture the ubiquitous transitions and departures, bordering moments of seeing and feeling.

— Bojan Krištofić

Biografije žirija

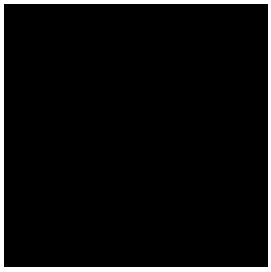
Roger Ballen jedan je od najutjecajnijih i najvažnijih fotografa 21. stoljeća. Rođen je u New Yorku 1950. godine, a dio života proveo je radeći u Južnoj Africi. Njegovi su radovi krajnje ekstremne i čudne naravi. Fotografsku karijeru započeo je kao geolog, koristeći kameru kako bi istraživao skriveni svijet malih južnoafričkih gradova. 1990-ih godina stvorio je stil utemeljen na fiktivnim zapisima. Nakon 2000. godine radio je na psiho dramama u sklopu serije radova *Outland* i *Shadow Chamber* u kojima su glumci bile osobe koje je Ballen otkrio i fotografirao u Africi. Najnoviji opusi radova *Boarding House* i *Asylum of the Birds* suzili su granicu između fikcije i stvarnosti. U tim radovima Ballen je ujedinio crtanje, slikanje, kolaž i kiparstvo kako bi stvorio kompleksne setove. Ovim nizom radova snažno je doprinjeo umjetnosti. Proširio je svoj repertoar i vizualni jezik, a spojem crtanja, fotografije i videa nije samo pridonio umjetnosti, već je dao i snažan komentar na ljudsko stanje i njegov kreativni potencijal. Tri desetljeća rada kulminirala su knjigama: *Dorps: Small Towns of South Africa* (1986.), *Platteland: Images from Rural South Africa* (1994.), *Outland* (2000.), *Shadow Chamber* (2005.), *Boarding House* (2009.) i *Asylum of the Birds* (2014).



Simon Bainbridge urednik je časopisa *British Journal of Photography,* najstarijeg fotografskog časopisa na svijetu. Bainbridge je redovit gost na različitim festivalima i natjecanjima te redovit sudac na *Amnesty International Media Awards, Sony World Photography Awards, Photolucida's Critical Mass, Magenta Foundation's Flash Forward* te *Travel Photographer of the Year.* 2010. godine surađivao je kao kustos za *Paper, Rock, Scissors: The Constructed Image in New British Photography* (Toronto Flash Forward festival), a 2011. bio je kustos za *Time & Motion Studies: New Documentary Photography Beyond the Decisive Moment* (Hereford Photography Festival).

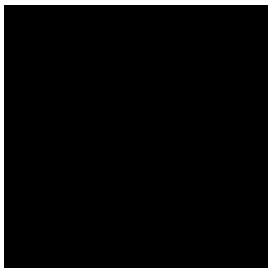
Michael Famighetti, urednik časopisa *Aperture,* diplomirao je na Fakultetu Bard i Sveučilištu Kolumbija. Urednik je mnogobrojnih knjiga o fotografiji, uključujući one autora Williama Christenberryja, Roberta Adamsa, Johna Divola, Jonasa Bendiksena i drugih. Famighetti je surađivao s publikacijama poput *Frieze, Bookforum, Aperture, OjodePez* itd. Radio je kao član žirija u sklopu dodjele nagrada profesionalne organizacije *American Society of Magazine Editors* te je bio gostujući recenzent i govornik na mnogobrojnim internacionalnim festivalima i u mnogim institucijama, uključujući *Bamako Biennial, Krakow PhotoMonth, GuatePhoto, Rhubarb Rhubarb, Festival de la Luz; Museet for Fotokunst* i *Fotografiska.*

Jury biographies



Roger Ballen is one of the most influential and most prominent photographers of the 21st century. He was born in New York in 1950 and spent part of his life living and working in South Africa. His works are quirky and extreme in nature. He began his career in photography as a geologist, using the camera to investigate the hidden worlds of small South African towns. In the 1990s he created a style based on fictitious records. After 2000, he worked in the field of psychodrama on the *Outland* and *Shadow Chamber* series, in which the actors were people Ballen discovered and photographed in Africa. The latest opus of his works, namely *Boarding House* and *Asylum of the Birds,* reduces the boundary between fiction and reality. In these works Ballen unites drawing, painting, collage and sculpting to create elaborate sets. This line of work strongly contributed to art in general. He expanded his repertoire and its visual language. The blend of drawing, photography and video not only contributed to the arts, but also presented a powerful commentary on the human condition and the human creative potential. Three decades of his work culminated in the books: *Dorps: Small Towns of South Africa* (1986), *Platteland: Images from Rural South Africa* (1994), *Outland* (2000), *Shadow Chamber* (2005), *Boarding House* (2009) and *Asylum of the Birds* (2014).

Simon Bainbridge is the main editor of the *British Journal of Photography,* the oldest photography magazine in the world. Bainbridge is a frequent guest at many festivals and contests and a regular judge for *Amnesty International Media Awards, Sony World Photography Awards, Photolucida's Critical Mass, Magenta Foundation's Flash Forward* and *Travel Photographer of the Year.* In 2010 he co-curated *Paper, Rock, Scissors: The Constructed Image in New British Photography* at Toronto's Flash Forward festival, and in 2011 he curated *Time & Motion Studies: New Documentary Photography Beyond the Decisive Moment* at Hereford Photography Festival.



Michael Famighetti is the editor of *Aperture magazine.* He has graduated from Bard College and Columbia University. He is the editor of a large number of books on photography, including books about William Christenberry, Robert Adams, John Divola,



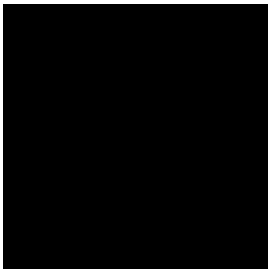
Rob Hornstra rođen je u Borneu u Nizozemskoj 1975. godine. Od 1994. do 1998. studirao je društvene i pravne službe na Primijenjenim znanostima u Utrechtu, a od 1999. do 2004. studirao je fotografski dizajn u Školi umjetnosti u Utrechtu. 2009. godine zajedno s piscem i snimateljem Arnoldom van Bruggenom pokrenuo je *The Sochi Project* koji je kulminirao knjigom *Atlas rata i turizma na području Kavkaza,* koju je 2013. godine izdao *Aperture NY,* te izložbom po Europi, Americi i Kanadi 2014. godine. Osim toga, Hornstra je osnivač i nekadašnji umjetnički direktor organizacije dokumentarne fotografije *FOTODOK* u Utrechtu. U posljednjih nekoliko godina neke od njegovih samostalnih izložbi održane su u Barceloni, New Yorku, Varšavi, Torontu, Amsterdamu, Salzburgu, Londonu i brojim drugim gradovima po svijetu. Hornstra se također ekstenzivno bavi samostalnim izdavaštvom, te je uz *The Sochi Project* izdao i niz drugih publikacija poput: *The Secret History of Khava Gaisanova* (2013.), *KIEV* (2012.), *Sochi Singers* (2011.), *Sanatorium* (2009.) i brojne druge. Neke od nagrada koje je osvojio uključuju: *Canon Prize for Innovative Photo Journalism* (2011. i 2014.), *Sony World Photography Award* (2012.), *World Press Photo Award* (2012.), *Magnum Expression Award* (2012.) te *New York Photo Book Award* (2010).

Alessandro Imbriaco je rođen 1980. godine u Salernu, Italiji. Njegov rad se primarno bavi urbanim pejzažima i alternativnim načinima života u gradu. Njegovi projekti su nagrađeni nizom nagrada uključući *Canon Award for Young Photography, World Press Photo* (drugo mjesto u kategoriji suvremenih problematika), *Amilcare Ponchielli Award* te *European Publishers Award* 2012. godine. Njegova knjiga *The Garden* je objavljena 2012. godine, s dodatnim izdanjima u Francuskoj, Velikoj Britaniji, Njemačkoj, Španjolskoj i Italiji. Od 2008. do 2010. je sudjelovao na *Reflexions Masterclass* radionici, a 2011. je odabran za *World Press Photo Masterclass, Talent Issue* u *Foam* časopisu i *Venice Architecture Biennale 2014.* Njegovi radovi su izloženi u nizu galerija, muzeja i festivala, uključujući *MAXXI — Museum for the Arts of the 21st Century* (Rim), *Les Rencontres d'Arles, Galleria Forma* (Milano), *The Bertha and Karl Leubsdorf Gallery* (New York), *PAC* (Milano). Njegovi radovi su također dio zbirke *MAXXI — Museum for the Arts of the XXI Century* i *FOAM — Photography Museum Amsterdam.*

Hannah Starkey rođena je 1971. u Belfastu u Irskoj, a sada živi i radi u Londonu. Od 1992. do 1995. godine studirala je fotografiju i film na Sveučilištu Napier u Edinburgu, a od 1996. do 1997. godine studirala je fotografiju na Kraljevskoj akademiji umjetnosti u Londonu. Njezina su novija djela gotovo teatralnoga karaktera, a svoj rad objašnjava kao istraživanje svakidašnjih iskustava te zapažanje gradskoga života iz ženske perspektive. Njezini su radovi uključeni u kolekcije muzeja *Tate Modern,* muzeja *Victoria & Albert* u

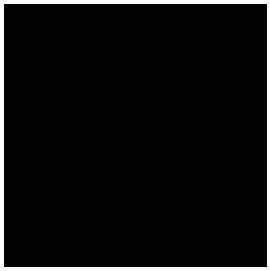
Jonas Bendiksen and many others. Famighetti has collaborated with publications like *Frieze, Bookforum, Aperture, OjodePez,* etc. He has worked as a judge for the *American Society of Magazine Editors National Magazine Awards* and has been a guest reviewer and speaker at many international photography festivals and institutions, including the *Bamako Biennial, Krakow PhotoMonth, GuatePhoto, Rhubarb Rhubarb, Festival de la Luz, Museet for Fotokunst* and *Fotografiska.*

Rob Hornstra was born in Borne, the Netherlands, in 1975. He studied Social and Legal Services at the Utrecht University of Applied Sciences from 1994 to 1998 and photographic design at Utrecht School of the Arts. He started *The Sochi Project* in 2009 together with writer and filmmaker Arnold van Bruggen, which culminated with the book *An Atlas of War and Tourism in the Caucasus* (published by *Aperture* in 2013) and exhibitions in Europe, America and Canada in 2014. In addition to *The Sochi Project,* Hornstra is the founder and former artistic director of the documentary photography organization *FOTODOK,* Utrecht. In the past few years some of his solo exhibitions have been held in Barcelona, New York, Warsaw, Toronto, Amsterdam, Salzburg, London and many other cities. Hornstra also extensively works on self-publishing his own work. His publications include *The Secret History of Khava Gaisanova* (2013), *KIEV* (2012), *Sochi Singers* (2011), *Sanatorium* (2009) and many others. He has also won a number of awards which include: *Canon Prize for Innovative Photo Journalism* (2011 and 2014), *Sony World Photography Award* (2012) *World Press Photo Award* (2012), *Magnum Expression Award* (2012) and *New York Photo Book Award* (2010).

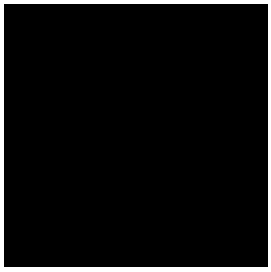


Alessandro Imbriaco was born in Salerno, Italy in 1980. His work focuses primarily on urban landscapes and alternative ways of living in cities. His projects have been honored with a number of major awards including the *Canon Award for Young Photographers,* the *World Press Photo* (Contemporary Issues 2nd prize stories), the *Amilcare Ponchielli Award* and the 2012 *European Publishers Award.* His book *The Garden* has been published in 2012 with editions released in France, United Kingdom, Germany, Spain and Italy. From 2008 to 2010 he took part in the *Reflexions Masterclass* and in 2011 he was selected for the *World Press Photo Masterclass,* for the Talent Issue of *Foam* and for the *Venice Architecture Biennale 2014.* His work has been exhibited in several galleries, museums and festivals, including *MAXXI — Museum for the Arts of the 21st Century* (Rome), *Les Rencontres d'Arles, Galleria Forma* (Milan), T*he Bertha and Karl Leubsdorf Gallery* (New York), *PAC* (Milan). His works are a part of the collection of the *MAXXI — Museum for the Arts of the XXI Century* and *FOAM — Photography Museum Amsterdam.*

Londonu, Irskog muzeja moderne umjetnosti u Dublinu te *Dvorca Rivoli* u Turinu. Nedavne samostalne izložbe uključuju onu održanu u *Ormeau Baths Gallery* u Belfastu 2011. godine, *Hannah Starkey: Twenty-Nine Pictures* održanu u *Mead Gallery — Warwick Arts Centru* u Coventryju u Engleskoj 2011. godine, izložbu iz 2010. održanu u *Maureen Paley* u Londonu, izložbu *Forum für Fotografie* održanu 2010. u Kölnu u Njemačkoj, te izložbu iz 2009. održanu u Galleriji *Monica de Cardenas* u Zuozu u Švicarskoj.



Sandra Vitaljić rođena je u Puli 1972. godine. Magistrirala je na izvedbenim umjetnostima, filmu i TV-u u Pragu. Na istom fakultetu specijalizirala je povijest i teoriju fotografije, a radi i kao vanredni profesor na Akademiji dramske umjetnosti u Zagrebu. Njezini su radovi postali dijelom stalnog postava Moderne galerije u Zagrebu te kolekcije Muzeja moderne i suvremene umjetnosti u Rijeci. Dobila je dvije stipendije, prvu 1997. godine pod nazivom *Arts Link Fellowship* u San Franciscu, a drugu 2006–2007. godine pod nazivom *Fullbright Fellowship* u Rochesteru, New York. 2013. godine primila je *CCN* nagradu u Grazu, a 2014. osvojila je prvo mjesto na *T-HT@MSU.hr.* Imala je mnoštvo samostalnih izložbi (*Infertile Grounds, Beloved, People and Places* itd.) i bila je dijelom velikih zajedničkih izložbi na području cijele Europe *(T-HT@MSU.hr, Aftermath, Europe-South East, Global Photography).* Napisala je dvije knjige: *Neplodna tla* (2012.) te *Rat slikama — Suvremena ratna fotografija* (2013.).



Hannah Starkey was born in 1971 in Belfast, Ireland and is currently living and working in London. She studied photography and film at Napier University in Edinburgh from 1992 to 1995 and photography at the Royal Academy of Arts in London from 1996 to 1997. Her recent works are almost theatrical in character, and she explains her work as an exploration of everyday experience and the perception of city life from a female perspective. Her works are included in the collections of the *Tate Modern, Victoria & Albert Museum* in London, Ireland *Museum of Modern Art* in Dublin and *Castle Rivoli* in Turin. Her recent solo exhibitions include: an exhibition held in *Ormeau Baths Gallery* in Belfast in 2011, the *Hannah Starkey: Twenty-Nine Pictures* exhibition held in the *Mead Gallery — Warwick Arts Centre* in Coventry in England in 2011, an exhibition held at *Maureen Paley* in 2010 in London, the *Forum für Fotografie* exhibition held in Cologne, Germany in 2010 and the exhibition held in *Galleria Monica de Cardenas* in Pontresina, Switzerland in 2009.

Sandra Vitaljić was born in Pula in 1972. She studied in Prague and holds an MA in performing arts, film and television. During her studies, she specialized in history and theory of photography and is currently working as a professor at the Academy of Dramatic Arts in Zagreb. Her work has become a part of the permanent display of the *Modern Gallery* in Zagreb and the collection of the *Museum of Modern and Contemporary Art* in Rijeka. She won two scholarships: the *Arts Link Fellowship* scholarship in San Francisco in 1997 and the *Fulbright Fellowship* in Rochester, NY in 2006–2007. In 2013 she received a CCN award in Graz and in 2014 won the main award for Croatian contemporary art *THT@MSU.hr* in Zagreb. She had many solo exhibitions (*Infertile Grounds, Beloved, People and Places,* etc.) and took part in many major exhibitions throughout Europe *(T-HT@MSU.hr, Aftermath, EuropeAid South East, Global Photography).* She has written two books: *Infertile Grounds* (2012) and *War of Images — Contemporary War Photography* (2013).

FINALISTI

Arnau Bach (ESP)

Paolo Ciregia (ITA)

Aras Gökten (DEU)

Michel Le Belhomme (FRA)

Daesung Lee (KOR)

Myriam Meloni (ITA)

Tommaso Tanini (ITA)

Anton Polyakov (MDA)

Alnis Stakle (LVA)

Lana Mesić (NDL)

FINALISTS

Arnau Bach (ESP)

Predgrađe / Suburbia

Arnau Bach — Predgrađe

Dana 27. listopada 2005., u sjevernom predgrađu Pariza, 15-godišnji Zyed Benna i 17-godišnji Buona Traoré preminuli su od posljedica strujnog udara, dok su se skrivali od policije u transformatoru. U sljedećih nekoliko sati na ulice su izašli njihovi prijatelji i susjedi kako bi prosvjedovali. To je izazvalo sukobe s obrambenim snagama koji su se brzo proširili diljem pariških predgrađa. Narednih se dana pobuna širila državom, sve do 8. studenog kada je francuska vlada bila prisiljena proglasiti izvanredno stanje.

Zbunjujući i dekontekstualizirani prizori ogromnog nasilja nadahnuli su ovaj rad. Godinu dana nakon pobuna, Bach je otišao tamo kako bi pokušao razumjeti stvarnost koju vidimo jedino kada postane dovoljno senzacionalna da bi ju mediji prikazali. Tijekom 2006, 2007, 2010. i 2012. godine proveo je mnogo vremena u Seine-Saint-Denisu, jednom od najnaseljenijih predgrađa Pariza, s milijun i pol stanovnika. Ovaj rad prikazuje život mladeži u getima, potpuno odsječenim od Pariza: njihov društveni život, ljubav prema hip-hop kulturi, nedostatak prilika za napredak i odsustvo socijalnih službi i rekreacijskih centara, što ih prisiljava da besposleno lutaju ulicama. Ispod površine njihova surovog društvenog koda, nalazi se kultura mladeži koja se pobunila u namjeri da se suprotstavi sadašnjosti u kojoj nemaju što dobiti, a još manje izgubiti.

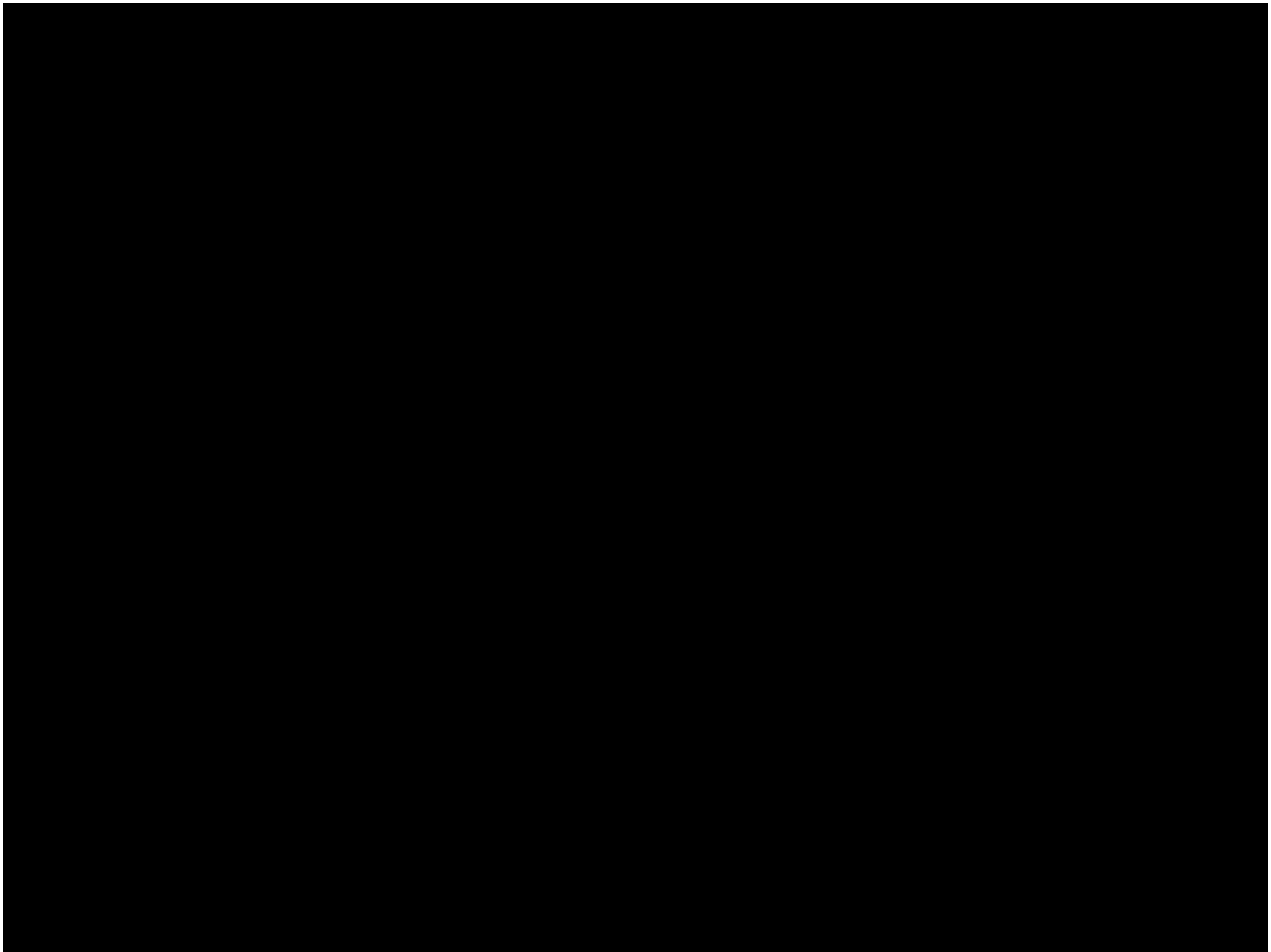
Arnau Bach sam se učio fotografiji, dok nije dobio stipendiju za studij fotoreportaže na Sveučilištu u Barceloni (UAB). Nakon što je šest godina radio za novine *El Periodico de Catalunya* i *Publico*, odlučio se posvetiti vlastitom poslu kao freelancer, fokusirajući se u svom radu na društvena pitanja. Kao rezultat te odluke nastalo je *Predgrađe,* svojevrsni esej o svakodnevnom životu u Parizu.

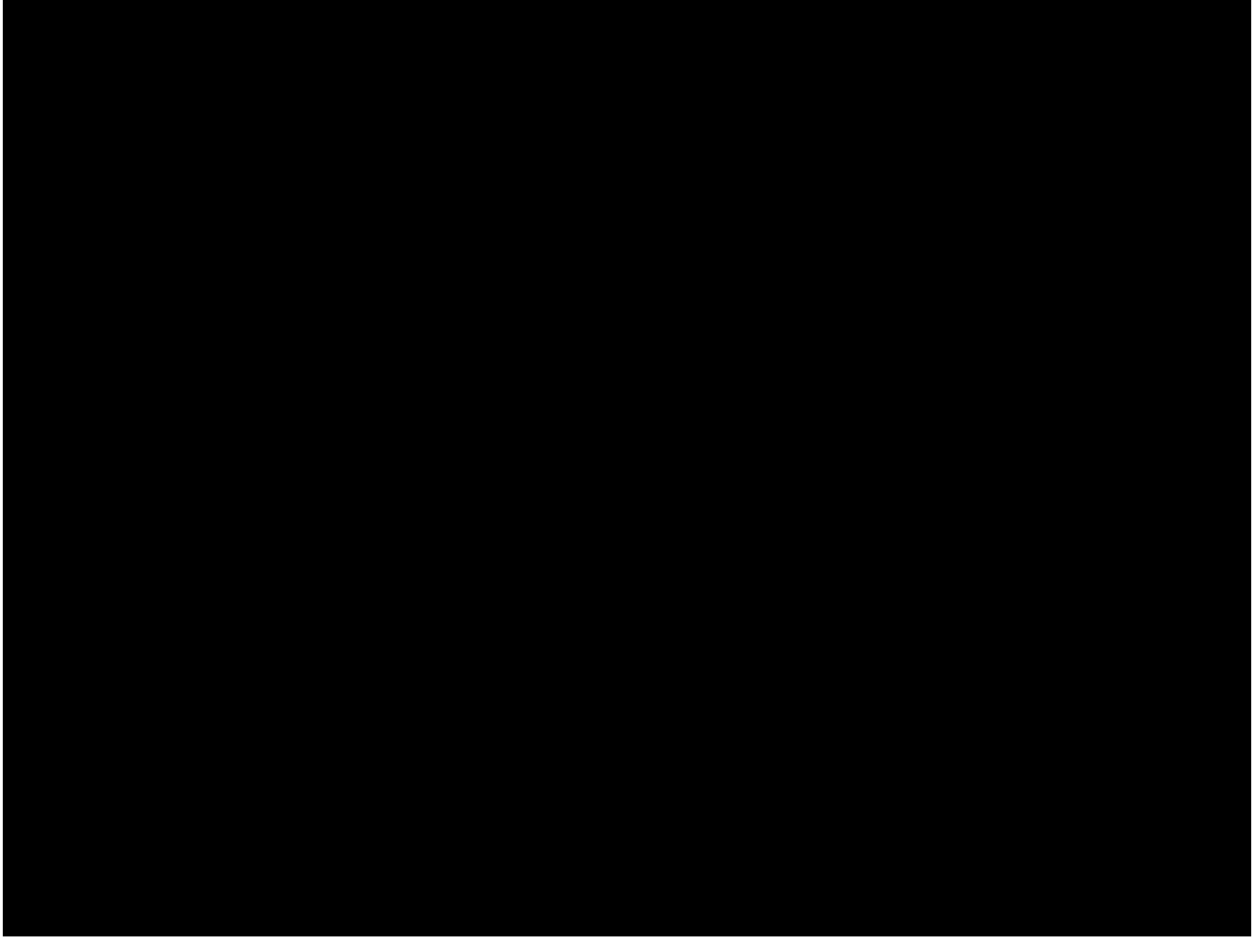
Arnau Bach — Suburbia

October 27, 2005. In Clichy-sous-Bois, a northern suburb of Paris, Zyed Benna and Bouna Traoré, 15 and 17 years old respectively, were electrocuted, while they were hiding from the police in an electrical transformer. In the next hours, friends and neighbors took to the streets in protest. This provoked clashes with security forces, which quickly spread throughout Parisian suburbs. In the following days, the revolt gushed through numerous peripheral areas throughout the country, until November 8, when the French government declared a state of emergency.

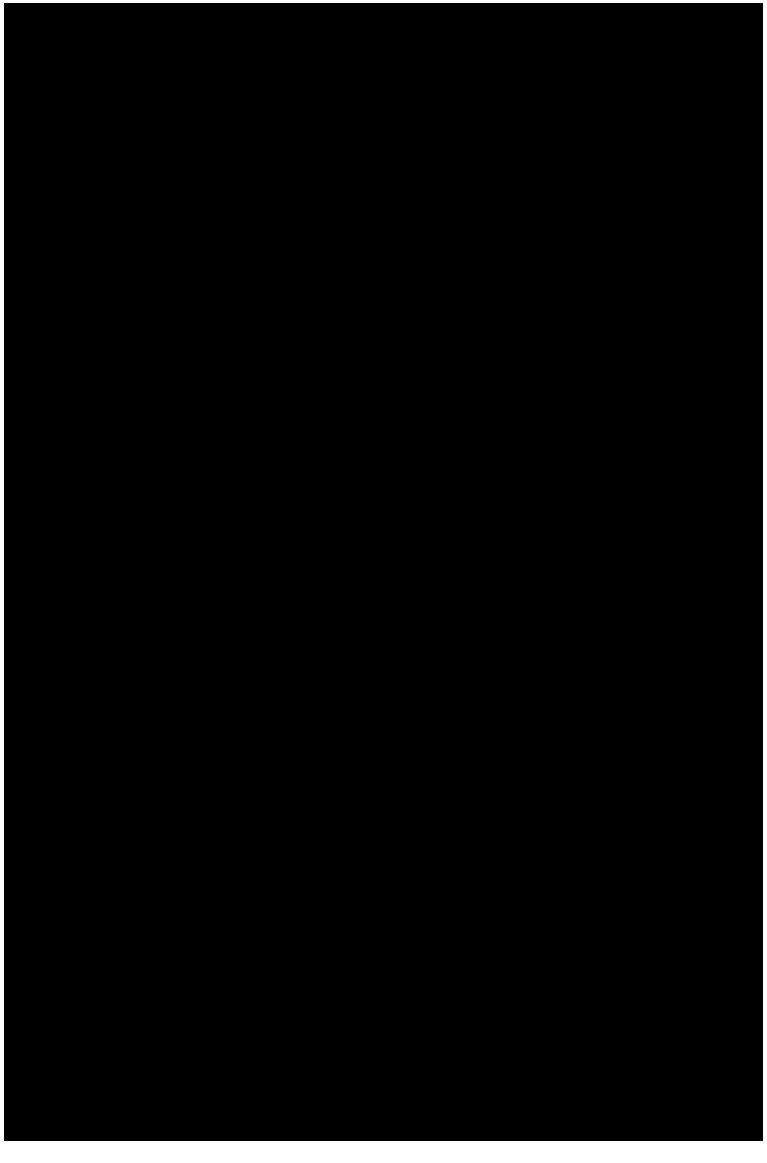
The confused and the decontextualized images of uncontrollable violence inspired this work. One year after the riots, Bach decided to go there in order to understand a reality that is only shown when it becomes sensational enough to be covered by mainstream media. In 2006, 2007, 2010 and 2012 Bach spent long periods of time in Seine-Saint-Denis (Department 93), one of the most populated suburbs of Paris with 1.5 million inhabitants. This work seeks to reflect the lifestyle of the young in these ghettos, totally excluded from Paris: their gregarious existence, their love for hip-hop culture, the lack of opportunity and the absence of social services and recreational facilities which leads them to wander idly in the streets. Beyond the harshness of their social codes, the youth culture rebels as an act of resistance against a present, in which they do not have much to gain and they have even less to lose.

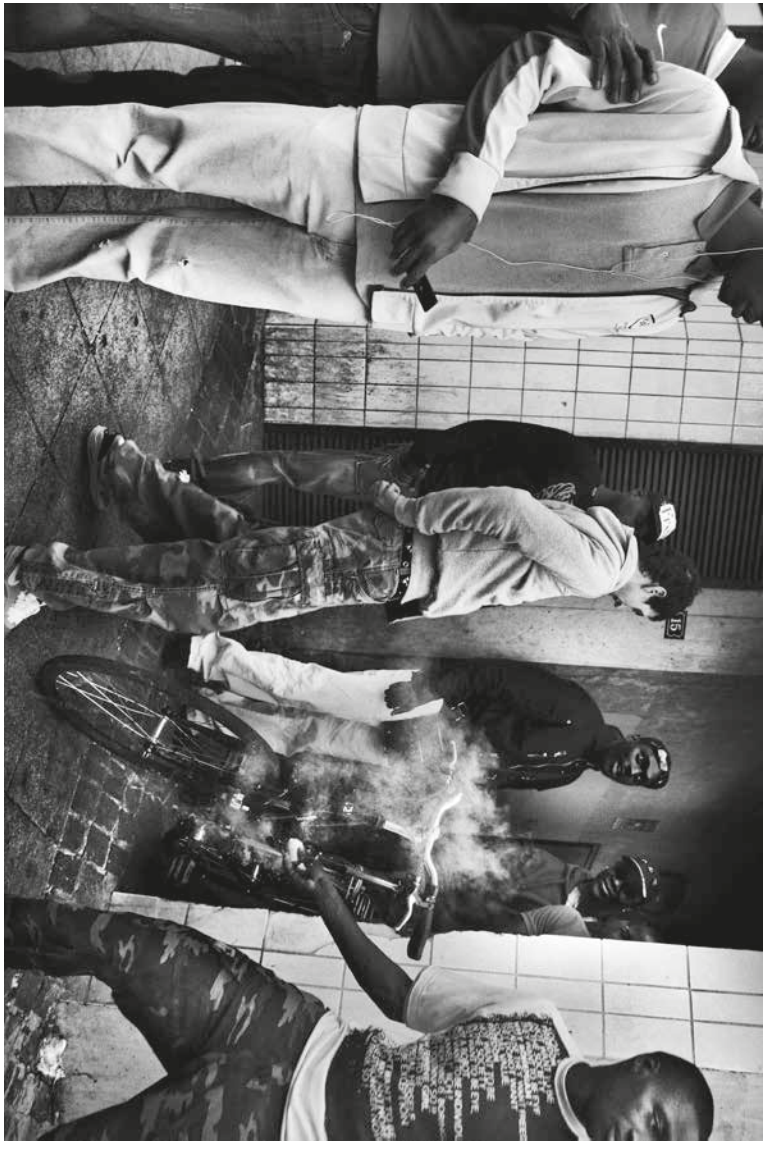
Arnau Bach began to study photography by himself, until he won a fellowship to attend the Photojournalism Degree at the Barcelona University (UAB). After working for six years in daily news for the *El Periodico de Catalunya* newspaper and then for the *Publico* newspaper, he decided to start producing his own work as a freelancer, focusing on social issues. The result of this new stage in his work is *Suburbia,* an essay about daily life in Paris.

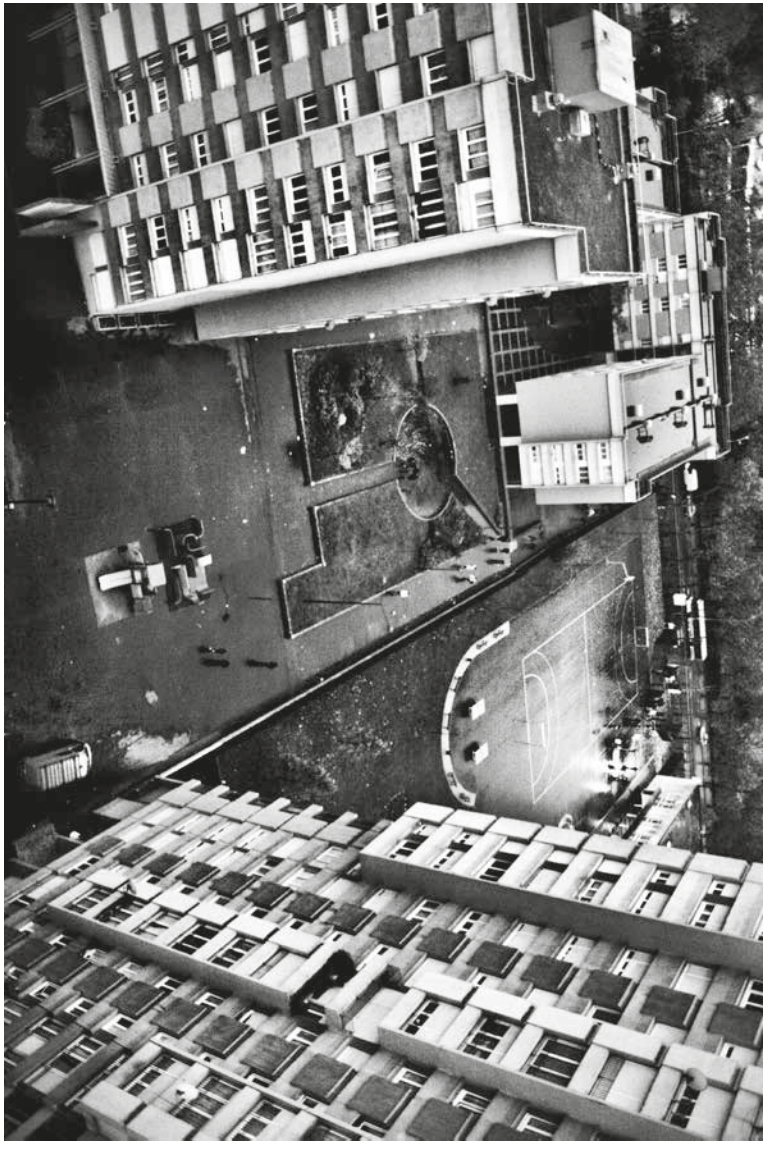












Finalists | Arnau Bach — Suburbia







Paolo Ciregia
(ITA)

U Ukrajini /
In Ukraine

Paolo Ciregia — U Ukrajini

Kada sam prije 4 godine počeo fotografirati u Harkivu, u istočnoj Ukrajini, shvatio sam koliko je utjecaj sovjetske prošlosti tamo još uvijek očit, koliko je malo vremena prošlo od Hladnog rata, kao i da te godine još uvijek nisu zaboravljene. Ta prošlost visi u bezvremenskom prostoru, u kojem se sadašnjost bori za postojanje. Nesigurna sadašnjost između jake Europe i autoritativne Rusije, između istoka i zapada, čini ljude društveno pasivnima i apatičnima. Revolucija i njezin neuspjeh, zajedno s financijskom krizom, mogu se smatrati jednim od uzroka današnjih poteškoća. U tim premisama leže uzroci koji su Ukrajinu doveli na prag građanskog rata, kada su Euromajdanski prosvjedi 2014. godine prerasli u Ukrajinsku revoluciju. Ulica Hrushevskyi u Kijevu postala je ratište zasuto Molotovljevim koktelima i granatama, a specijalne su se jedinice pretvorile u oružane snage autoritativnog režima. Nastavio sam pratiti ukrajinsku krizu tijekom odvajanja Krima i njegova pripojenja Rusiji, a naročitu sam pozornost posvetio Donbasu. To područje koje se nalazi na istoku zemlje, blizu granice s Rusijom, oduvijek je bilo stup ukrajinske rudarske industrije. Već 2004. Godine, Donbas se usprotivio Narančastoj revoluciji.

Donbas je danas usred ozbiljne krize: naoružani civili i oružane snage podupiru one koji žele napustiti zemlju. Nemoguće je predvidjeti daljnji razvoj događaja. Samo je jedno sigurno — politička kriza postupno prelazi u rat. Naoružani ljudi koji vladaju Donbasom, u suradnji s ukrajinskom vojskom, pokrenuli su smrtonosnu protuterorističku akciju. Ukrajina se svakim danom sve više raspada. Nasilje, smrt i žalost već dugo su svakodnevna pojava ovog područja. Međutim, njegovu povijest tek treba napisati.

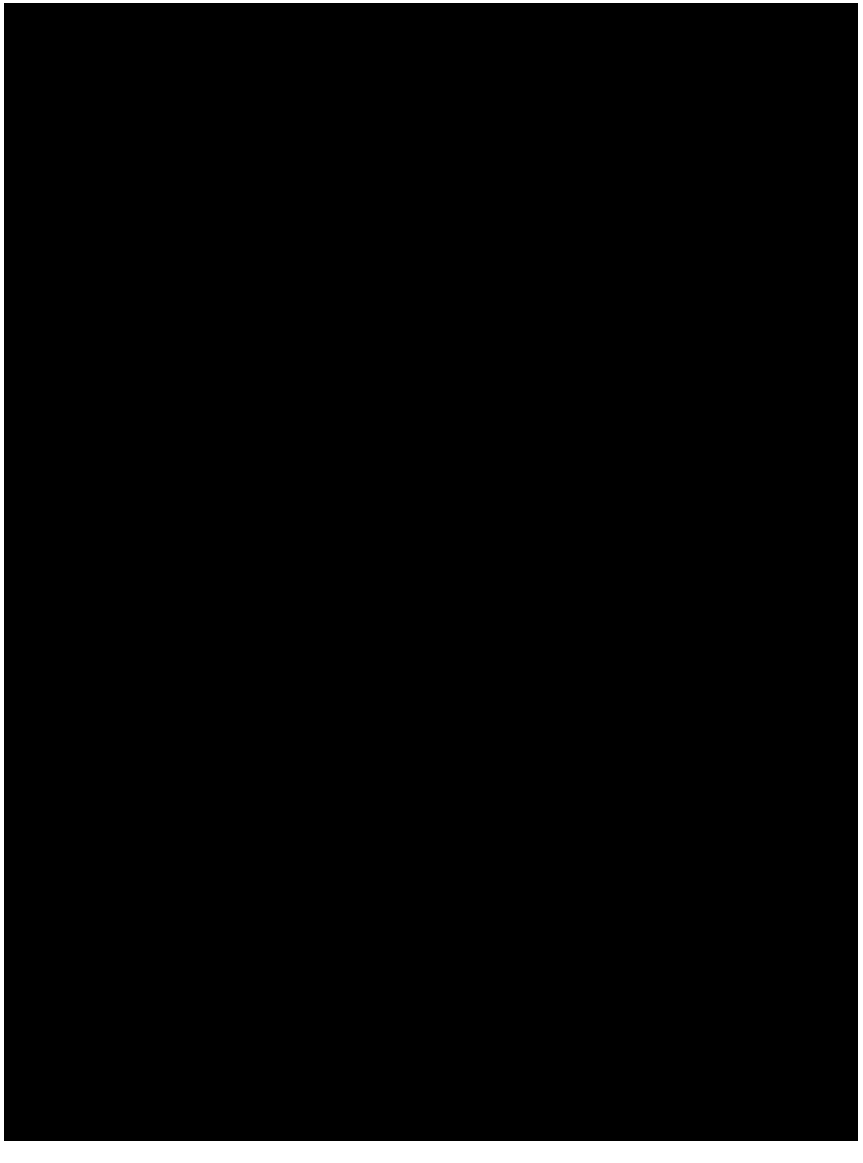
Paolo Ciregia rođen je 1987. godine. Prije 5 godina, nakon putovanja Indonezijom, počeo je studirati fotografiju. Na trenutnom projektu o Ukrajini radi posljednje četiri godine, a na nekoliko projekata vezanih uz tu temu radio je i prije, tijekom i nakon ustanka. Godine 2012./13. pohađao je *masterclass* Alexa Majolija.

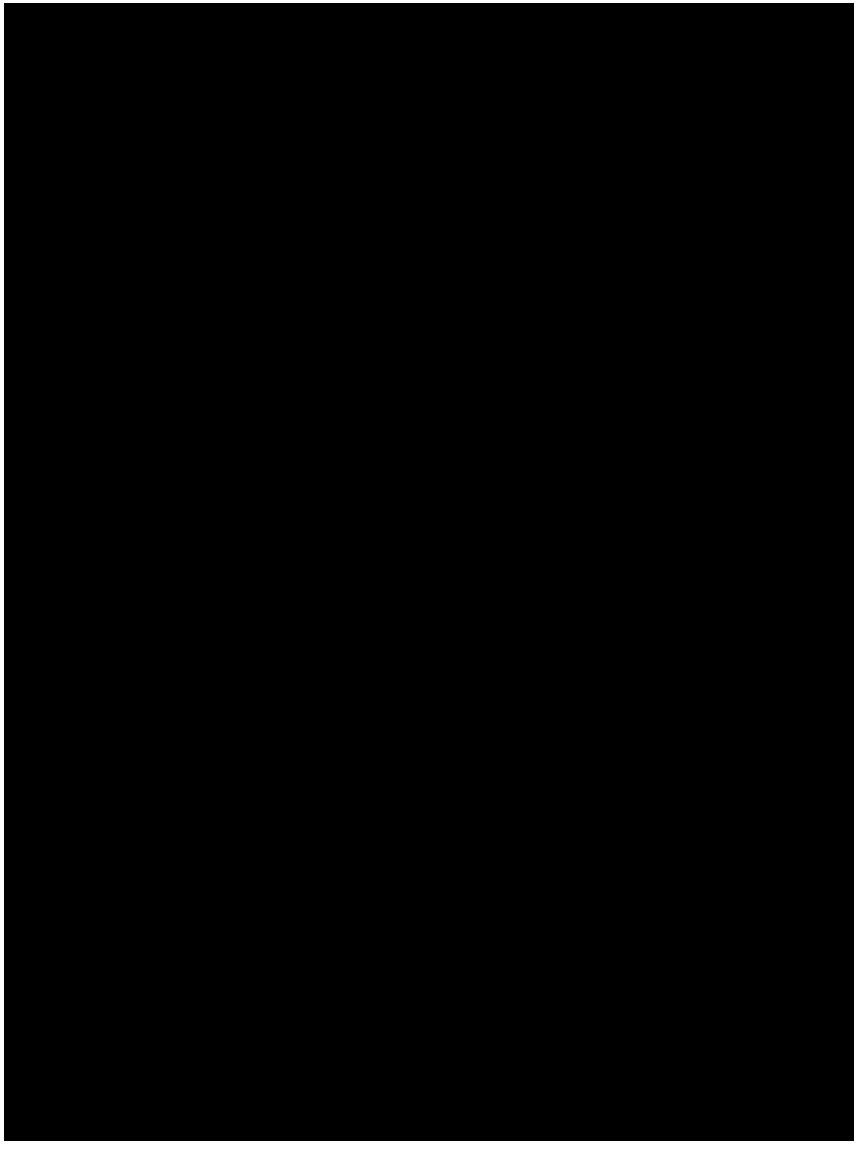
Paolo Ciregia — In Ukraine

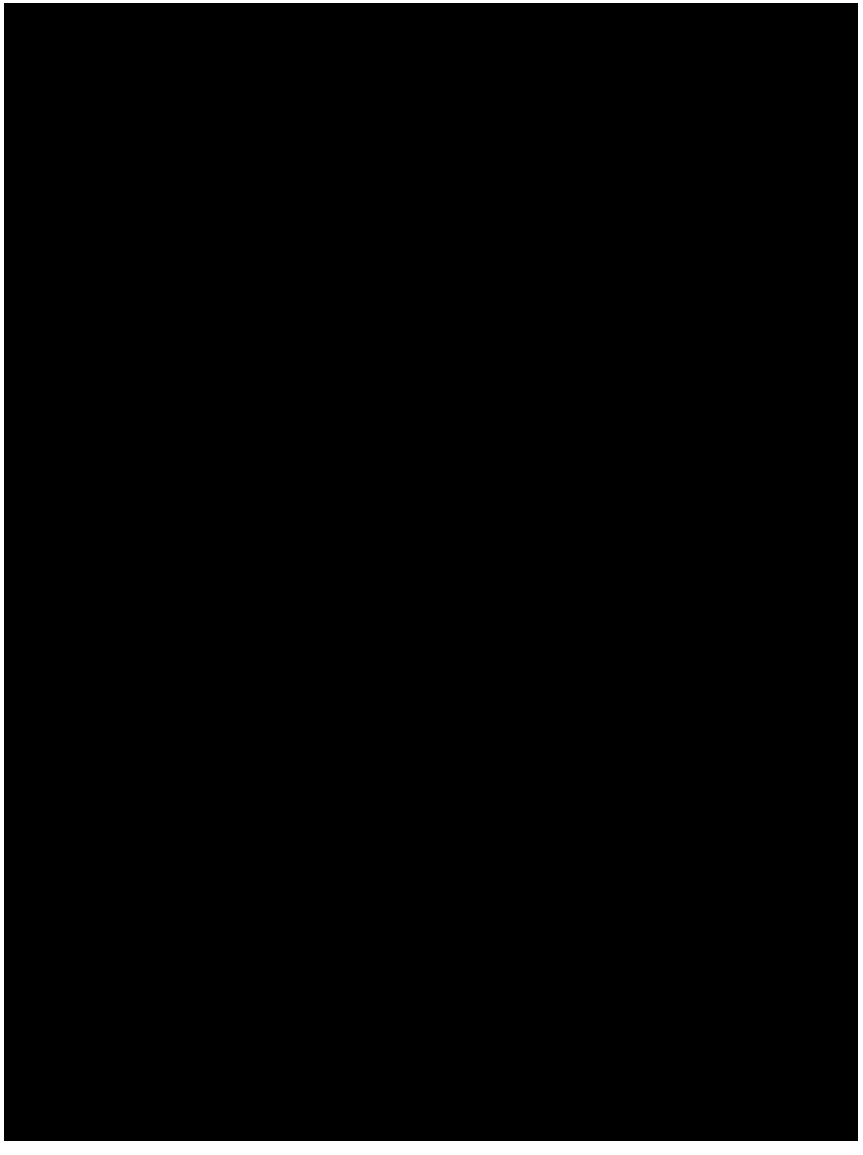
Four years ago, when I started photographing in Kharkiv, East Ukraine, I realized how the Soviet past was still so visible and the Cold War was not so far away. Those years were not completely forgotten — suspended in a timeless zone, where the present struggles to be shaped. This uncertain present, between a strong Europe and an authoritarian Russia, the East and the West, makes people socially passive and apathetic. The revolution and its failure, together with the financial crisis, can be traced as some of the causes of today's difficulties. In these premises lay the causes that brought Ukraine near a civil war, when the Euromaidan protests exploded in what is known as the 2014 Ukraine Revolution. Hrushevskyi Street in Kiev was turned into a battleground, with Molotov and grenades, and with special units becoming armed forces of an authoritarian regime. I kept on following the Ukrainian crisis during the detachment of Crimea and its annexation to Russia, in particular in East Ukrainian Donbass. The region, located in the East of the country, on the border with Russia, has always been the flagship of the Ukrainian mining industry, because of its plants. In 2004, the Donbass opposed the Orange Revolution.

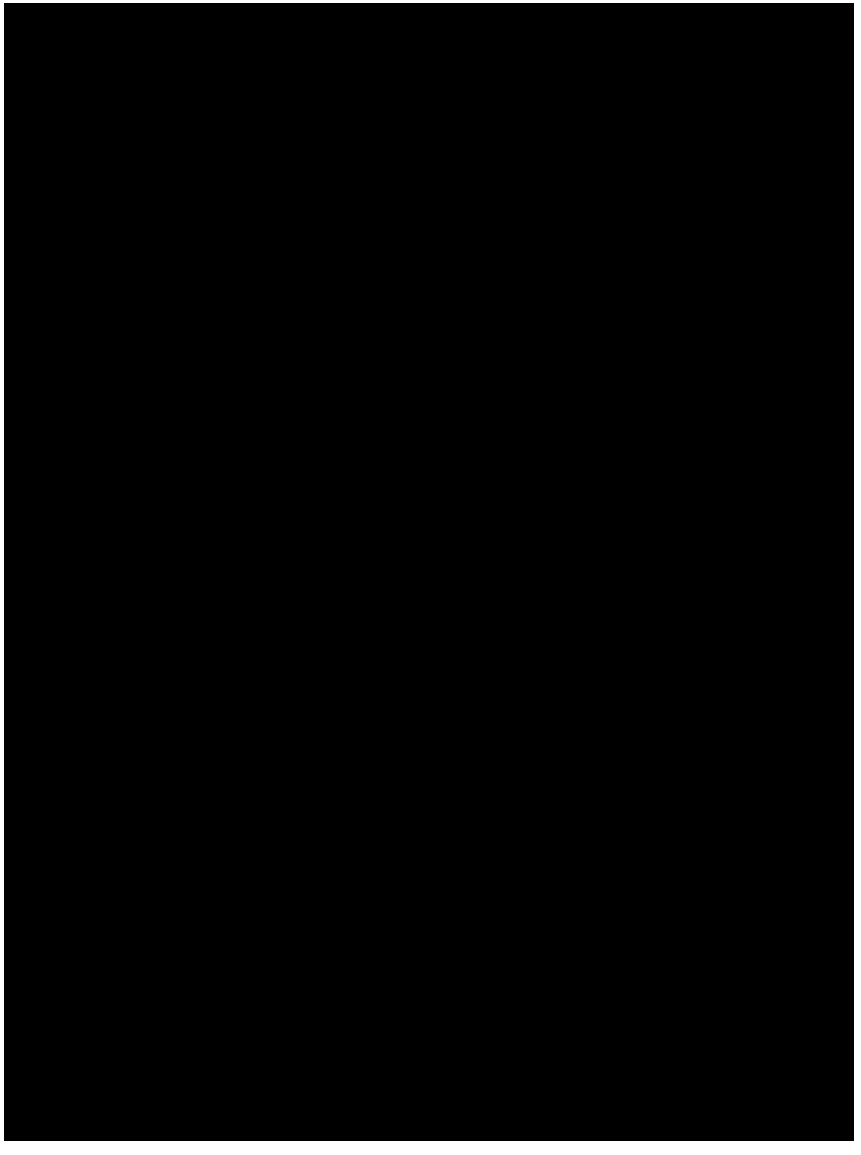
Today, the Donbass is experiencing a serious crisis: armed men and militias are supporting those who want to leave the country. No one can say how things will evolve. One thing is certain: the political crisis is gradually sliding into a war. Those armed men who preside over the Donbass, together with the Ukrainian army, have launched a deadly anti-terrorism action. Day after day, Ukraine is crumbling little by little. Violence, death and grief have long since been the daily lot of this territory. But history is yet to be written.

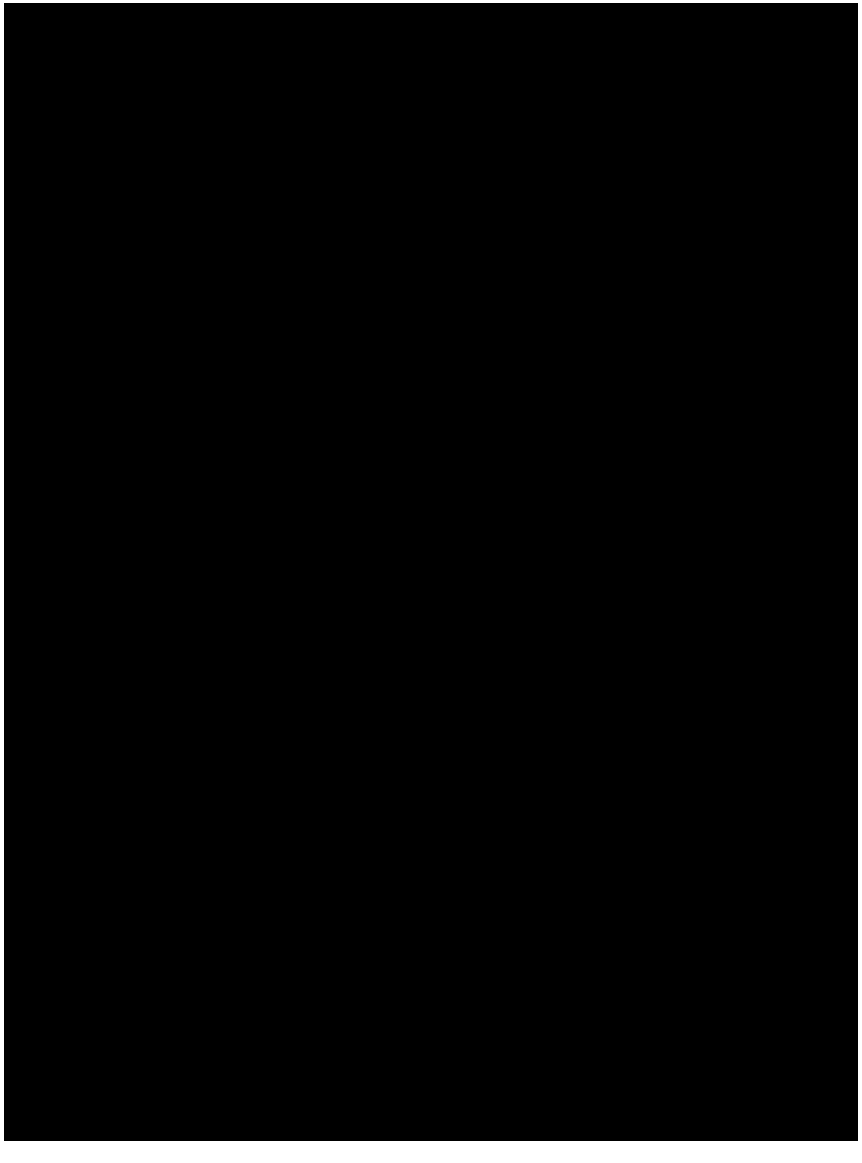
Paolo Ciregia was born in 1987. Five years ago, he started studying photography after a journey to Indonesia. He has been working on an ongoing project about Ukraine for the past four years. He worked on several stories before, during and after the uprising. He attended the Masterclas from 2012 to 2013 by Alex Majoli.

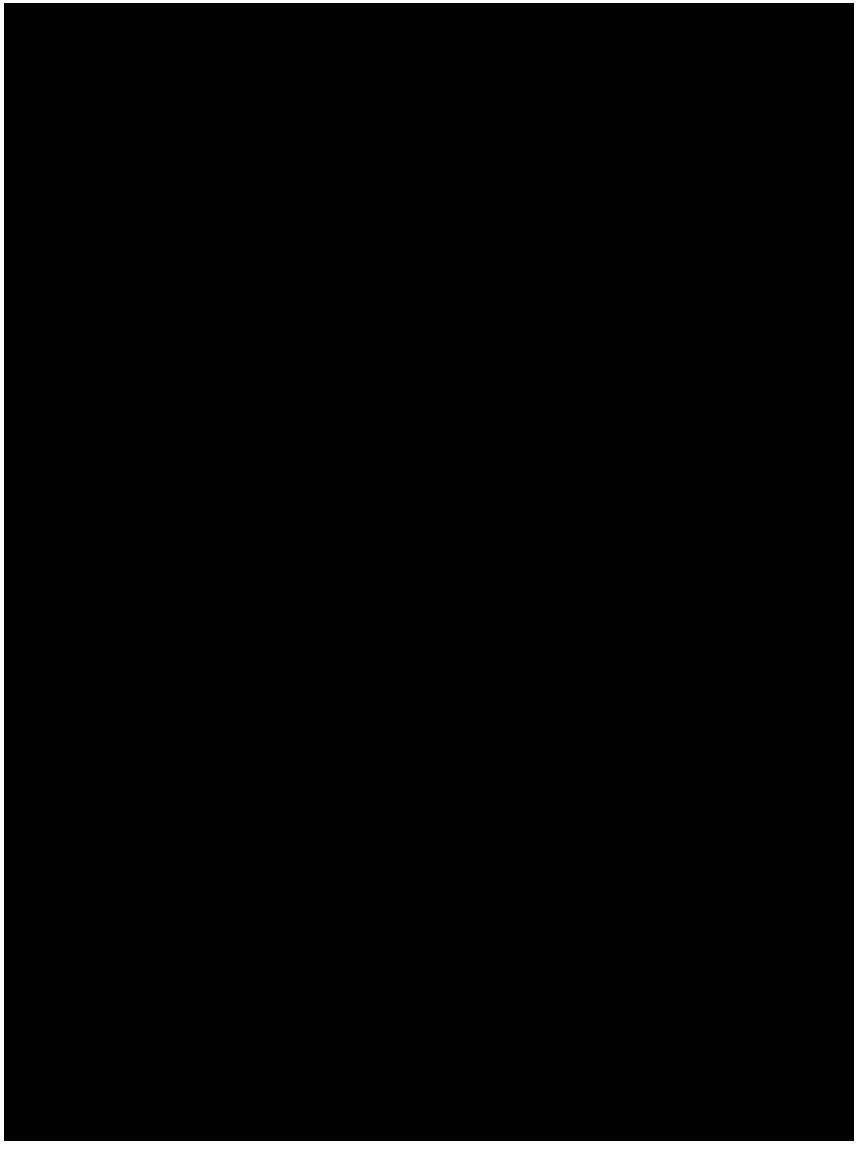






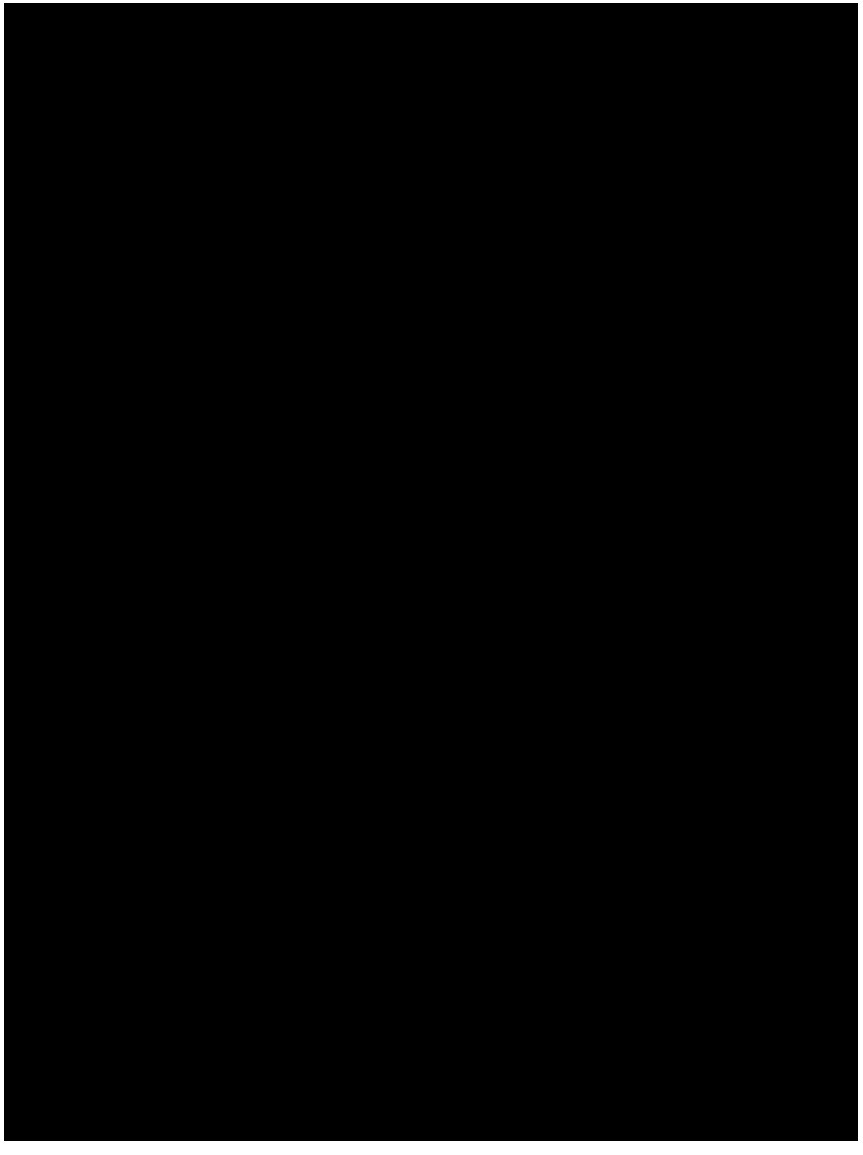


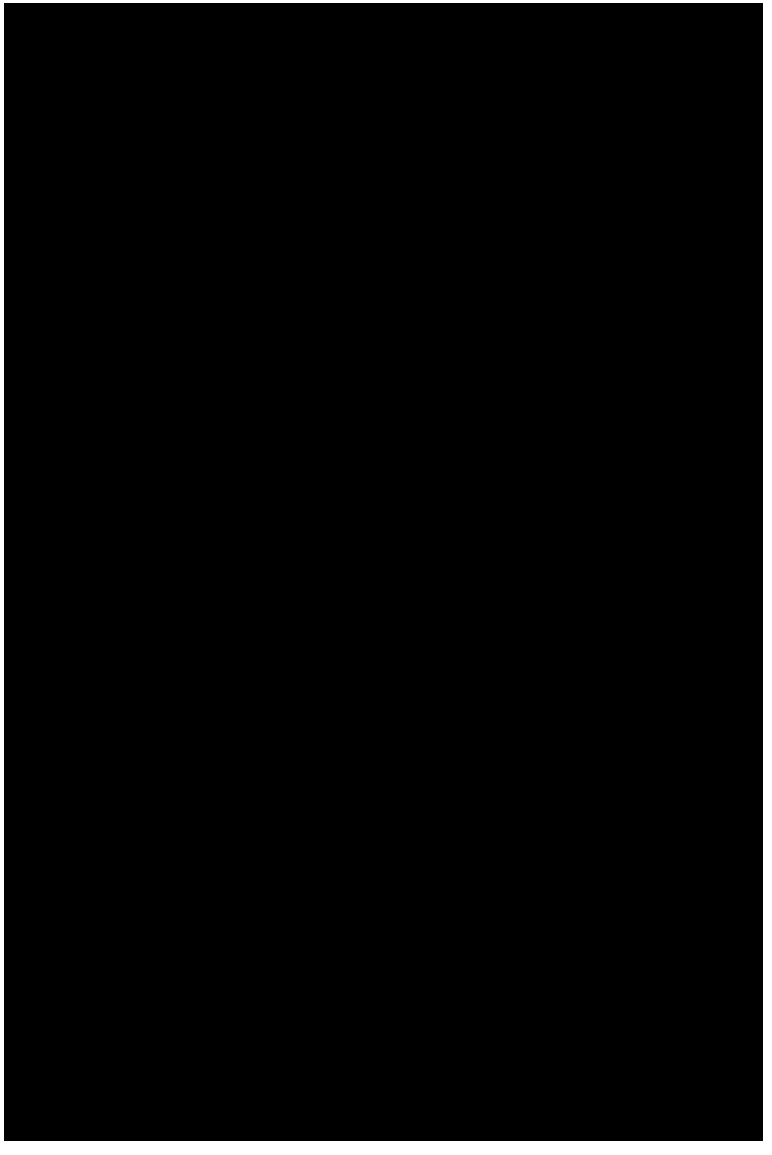
















Aras Gökten
(DEU)

Arkanum

Aras Gökten — Arkanum

Izvoditi prošlost iz sadašnjosti i učiti o povijesti nekog mjesta jednako je zanimljivo kao i iznositi pretpostavke o budućnosti na temelju sadašnjih činjenica. Budućnost ne možemo predvidjeti, ali možemo prepoznati njezine putanje. Osobno me zanima transhumanistički razvoj današnjice i kritički pregled urbane svakidašnjice, koja svakim danom postaje sve više umjetna.

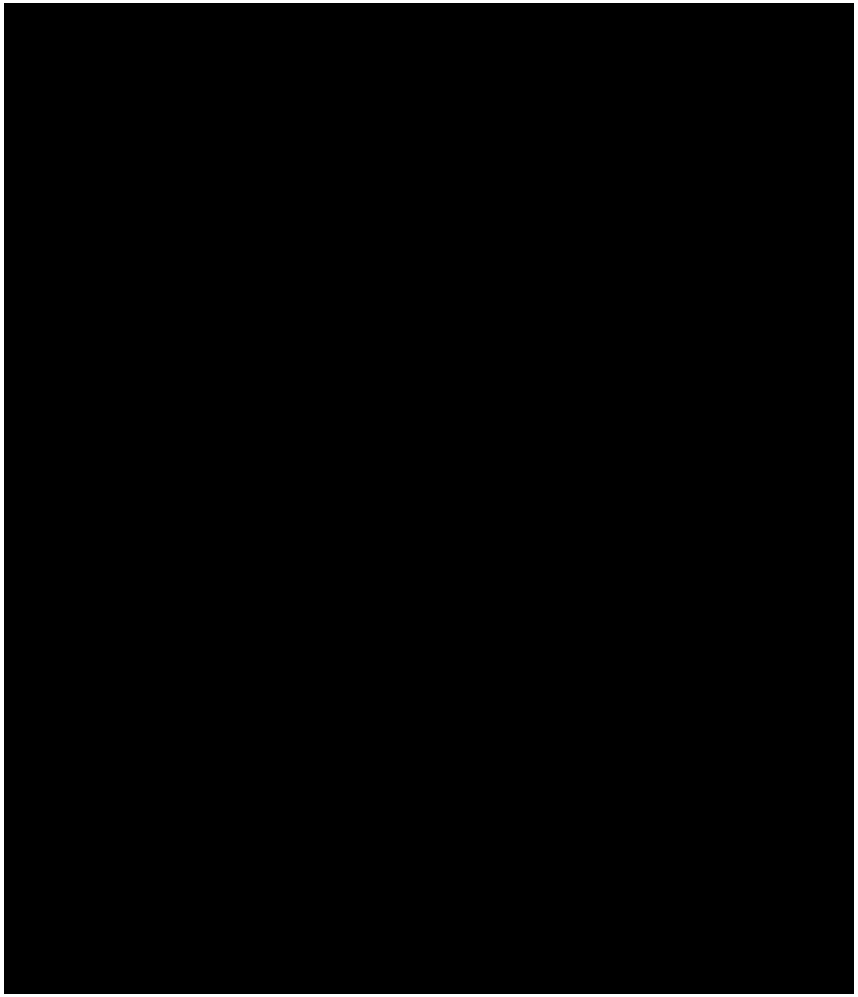
Serija *Arkanum* usredotočuje se na današnje metropole i bavi se čovjekovim odnosom s njegovim urbanim okolišem i arhitekturom. Serija opisuje logiku grada budućnosti, umjetno izgrađenog i u oštrom kontrastu s prirodom. Gradske jezgre raznih većih gradova u Njemačkoj poslužile su kao pozornica ovom radu, uključujući mjesta poput trgovačkih sajmova, outleta, trgovačkih centara i zračnih luka. Motivi se dijelom odnose na stvarna mjesta, no ponajprije su tu kako bi nadahnuli i prizvali izmišljene, subjektivne slike.

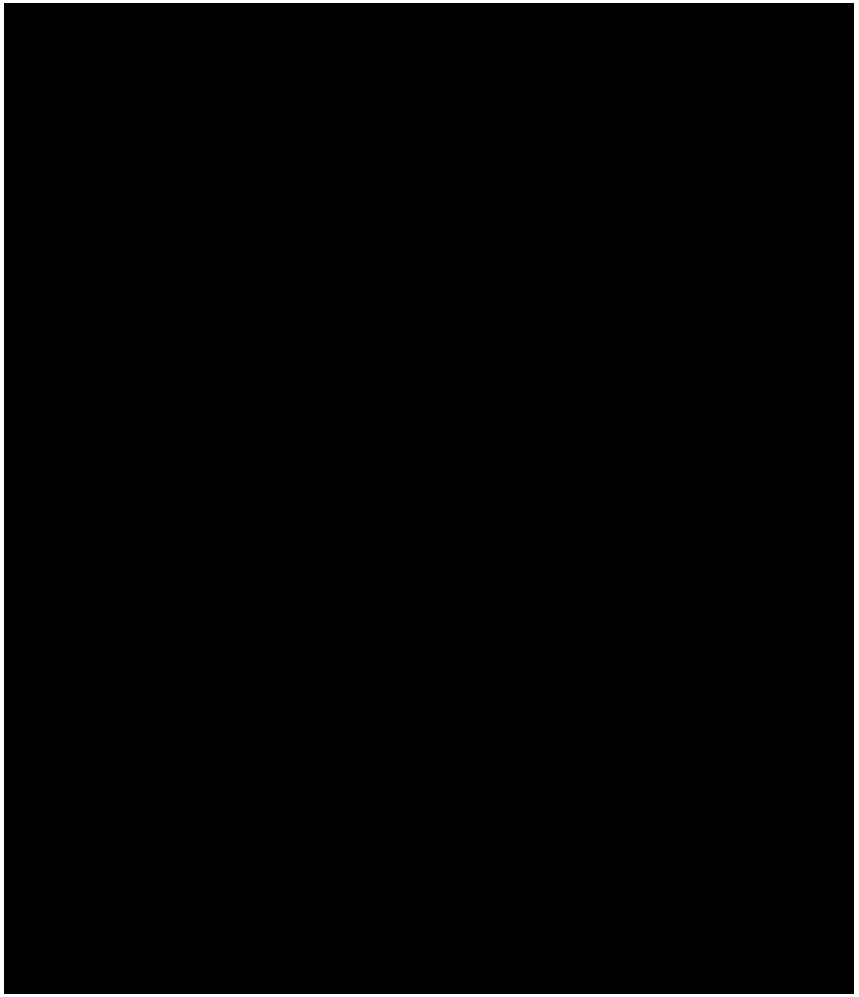
Aras Gökten rođen je 1978. u Stuttgartu, u južnoj Njemačkoj. Prvotno je studirao sportsku ekonomiju, te je radio kao medijski savjetnik. Završio je izvanredni studij na *Foto-akademie* u Kölnu. Sudjelovao je i na *masterclassu* Antoinea D'Agata. Diplomirao je na *Ostkreuz School of Photography* u Berlinu, pod mentorstvom prof. Ute Mahlera. Živi i radi u Berlinu.

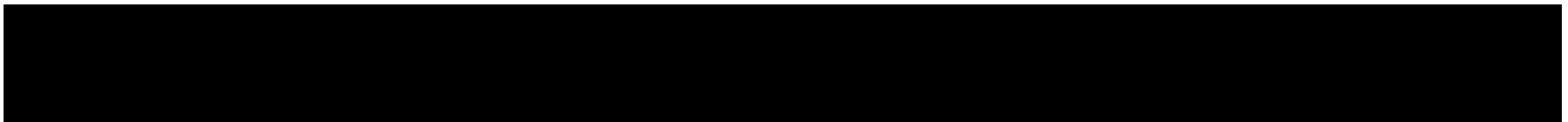
To derive the past from the present and to learn about the history of a place is just as interesting as to make assumptions about the future based on present facts. One cannot forecast the future, but one can recognize trajectories. My personal interest is the post human development of today and the critical examination of urban everyday life that is becoming more and more artificial.

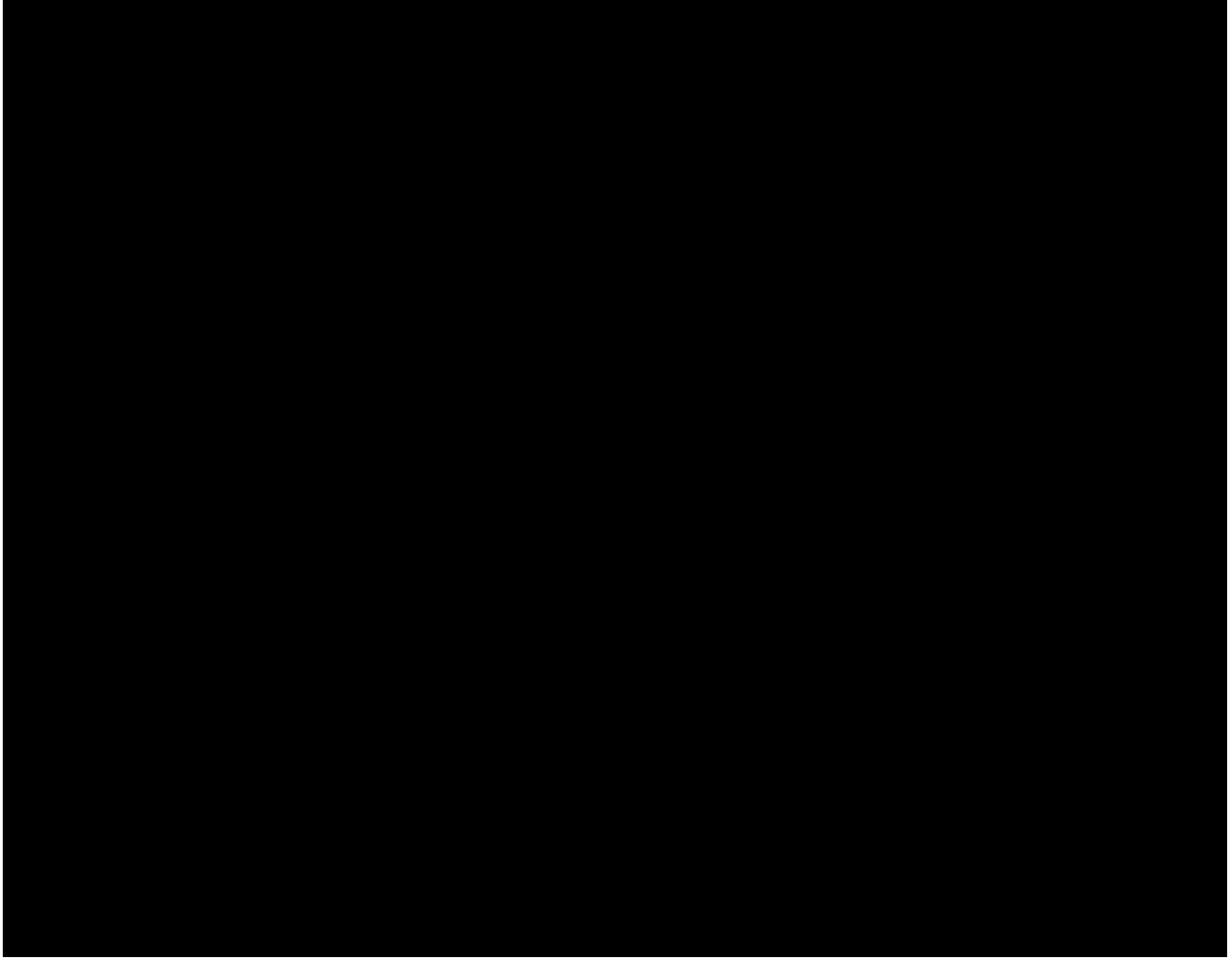
The series *Arkanum* focuses on today's metropolis, and deals with man`s relationship to his urban environment and architecture. It describes logic of the future city, artificially constructed and in stark contrast to nature. The city cores of different major cities in Germany built the stage for this work, including places like trade fairs, outlet centers, shopping malls and airports. The motifs in part refer to real places, but they primarily serve to inspire fictitious, inner images.

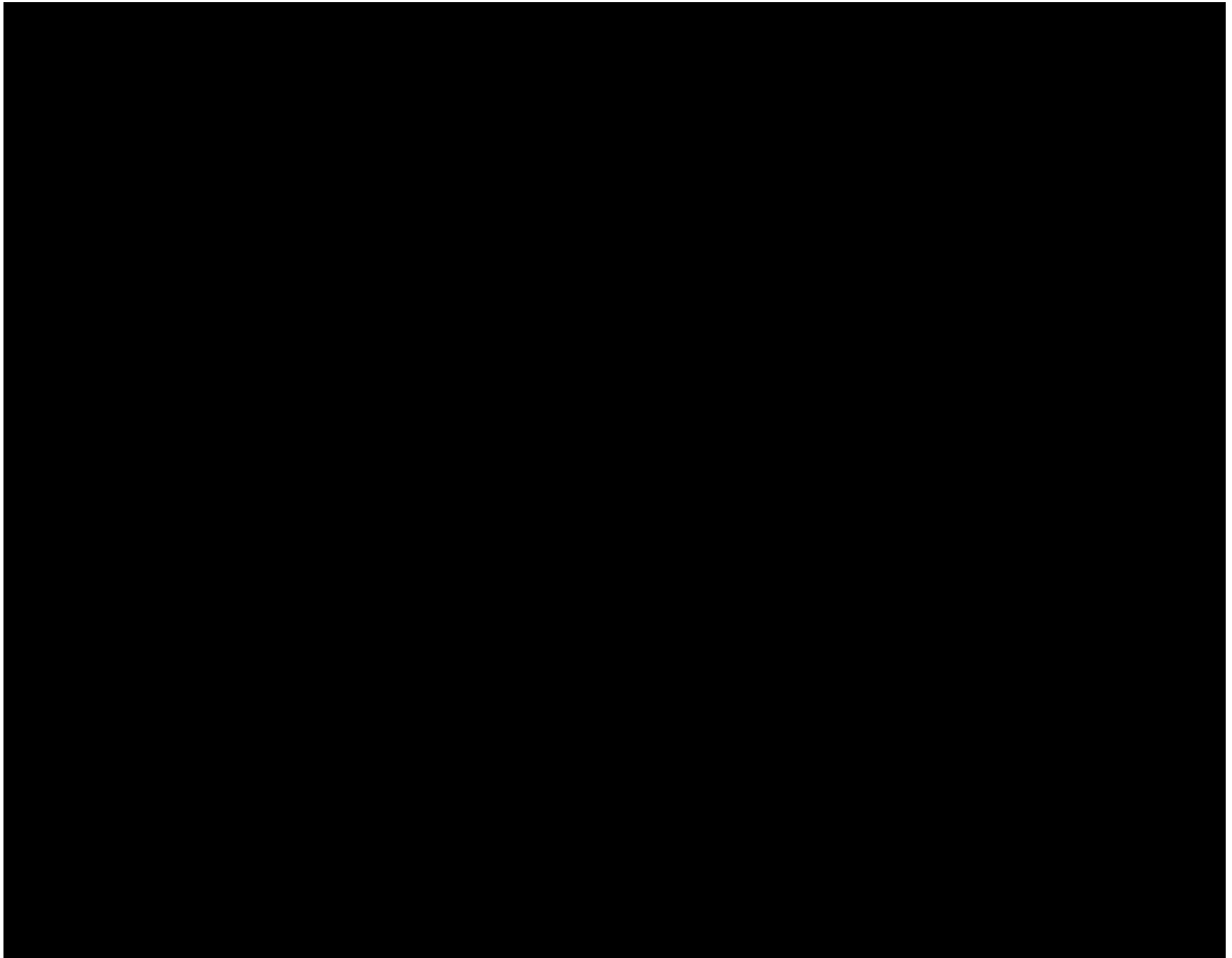
Aras Gökten was born in 1978 in Stuttgart, South Germany. He initially studied Sports Economics and worked as a media advisor. He did a part-time study course at *Foto-akademie* in Cologne. He also attended a master class by Antoine D'Agata. He received a subsequent degree at the Ostkreuz School of Photography in Berlin, graduating in the class under prof. Ute Mahler. He lives and works in Berlin.





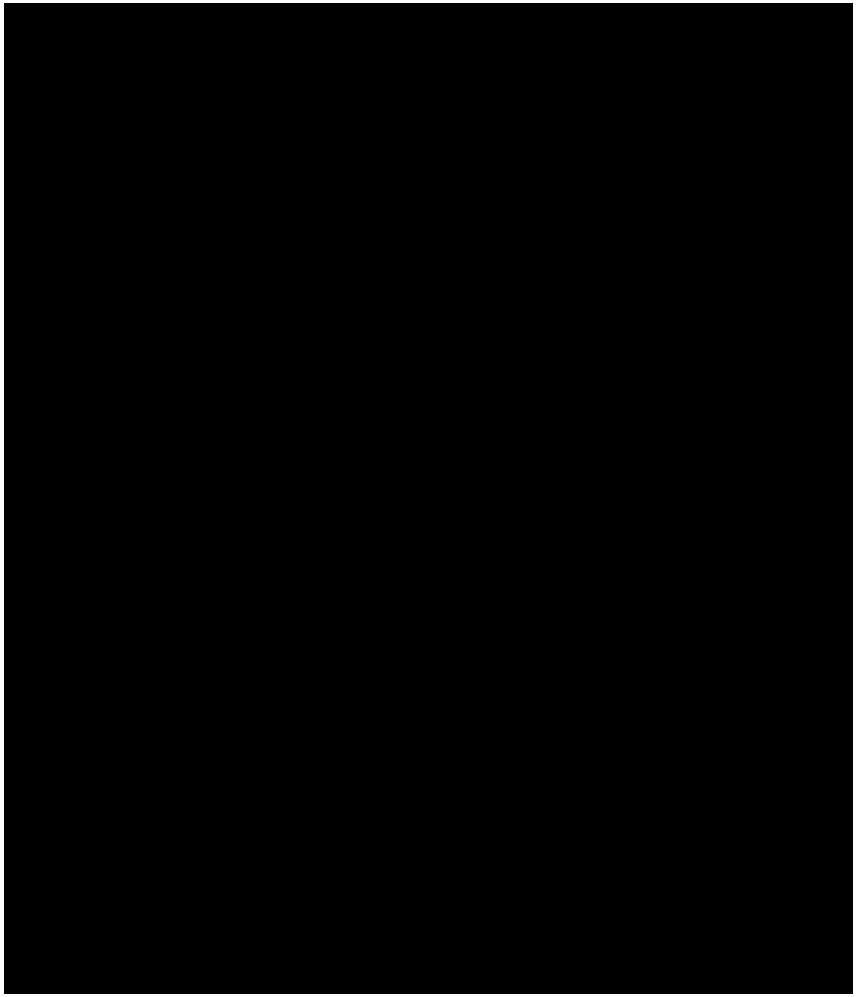




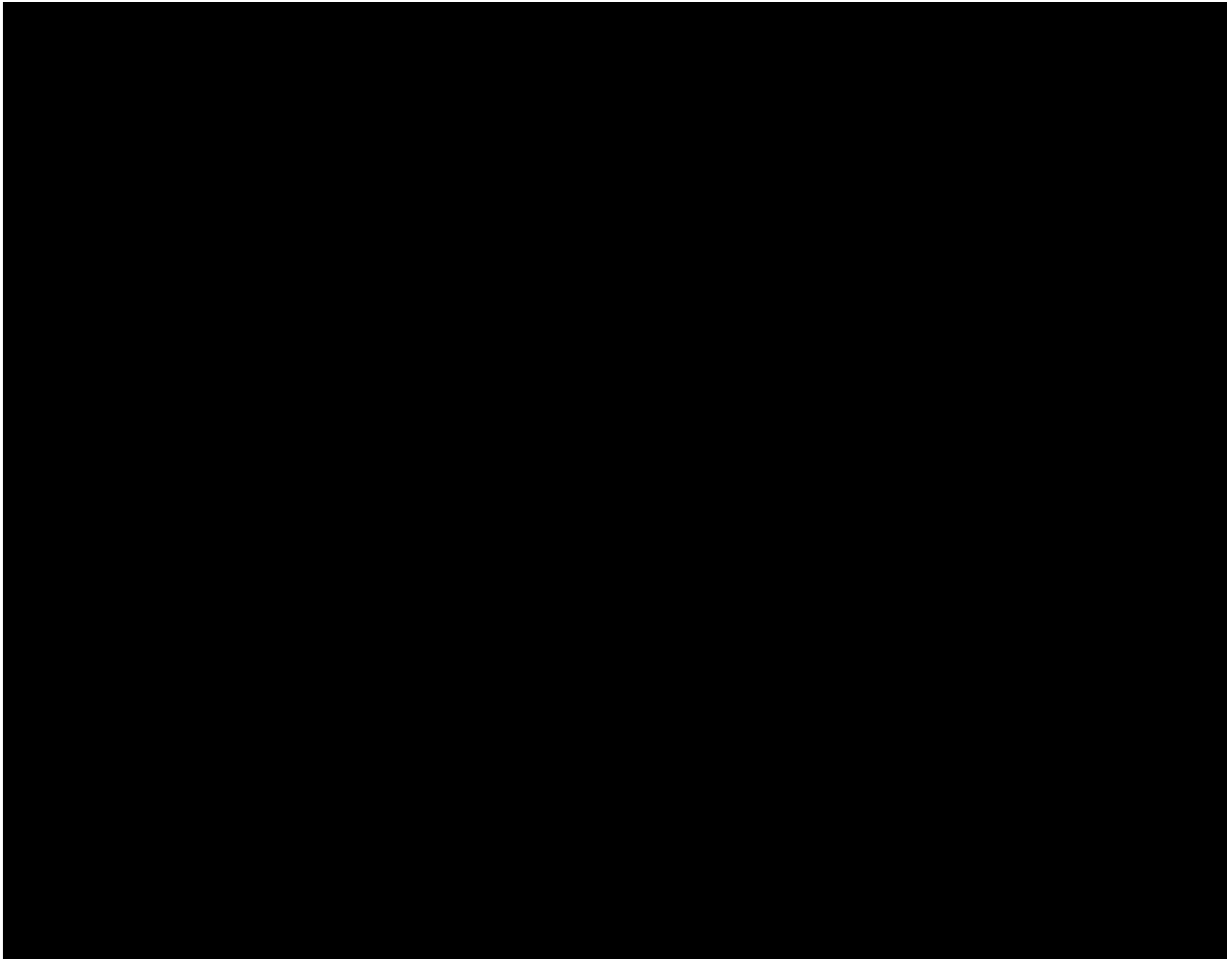




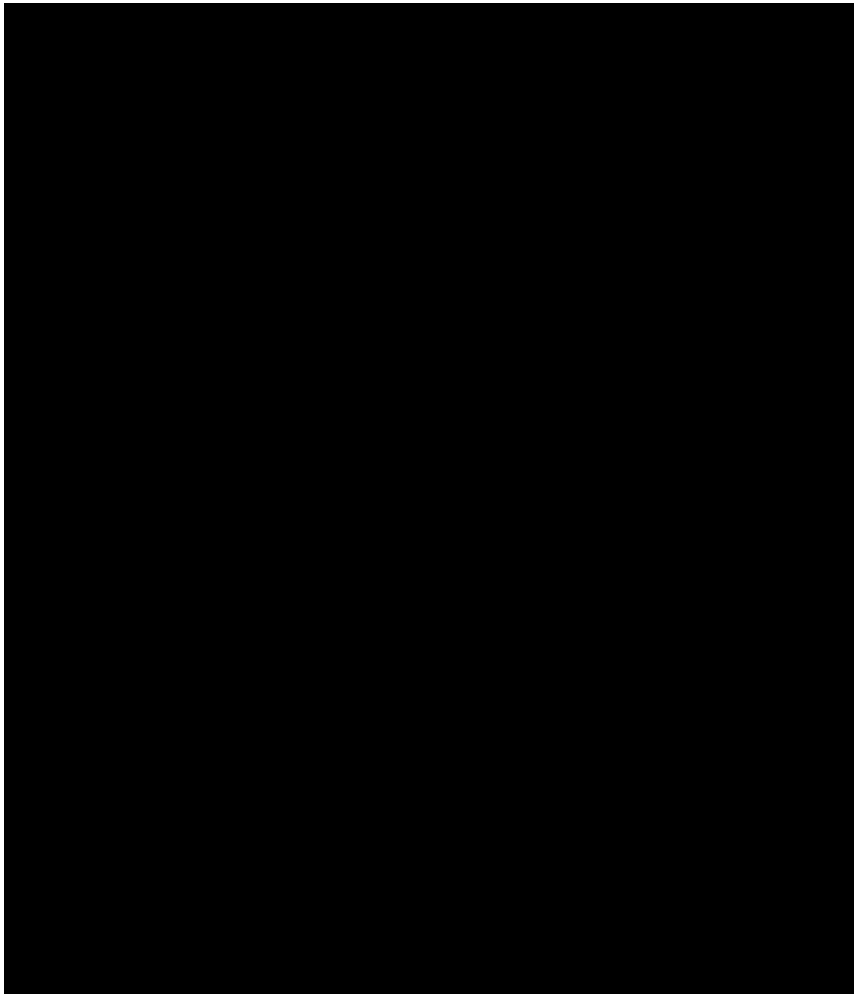


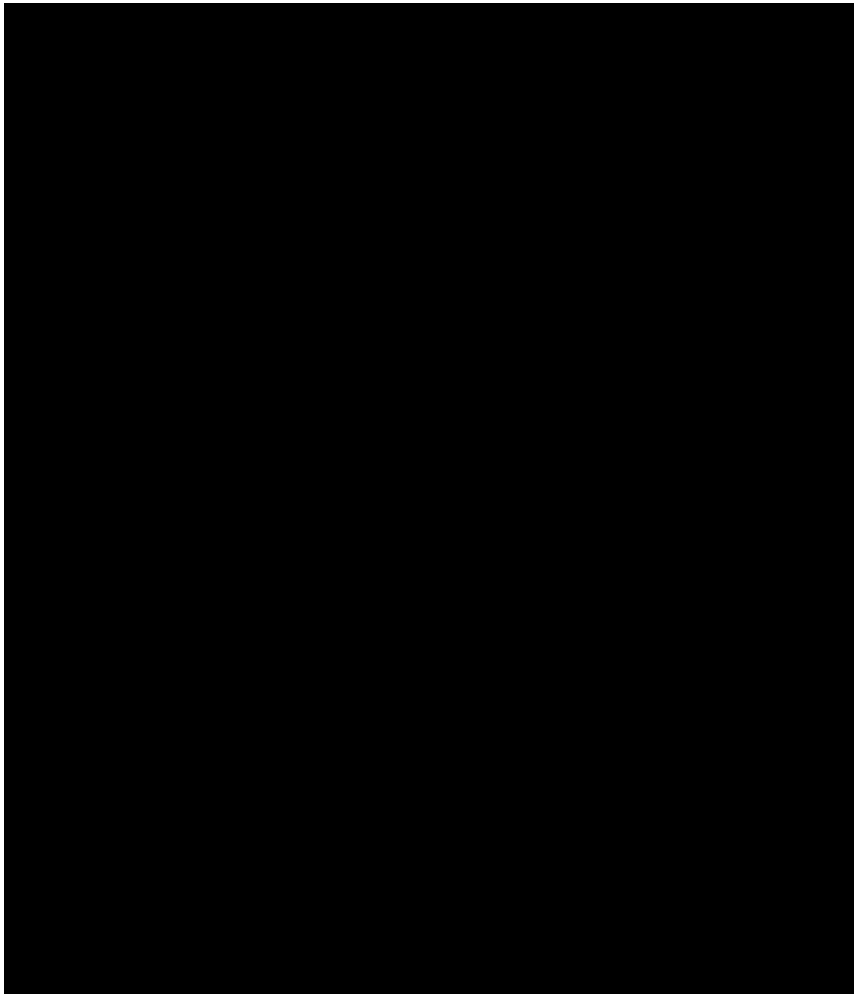












Michel Le Belhomme (FRA)

Dva labirinta / The Two Labyrinths

Michel Le Belhomme — Dva labirinta

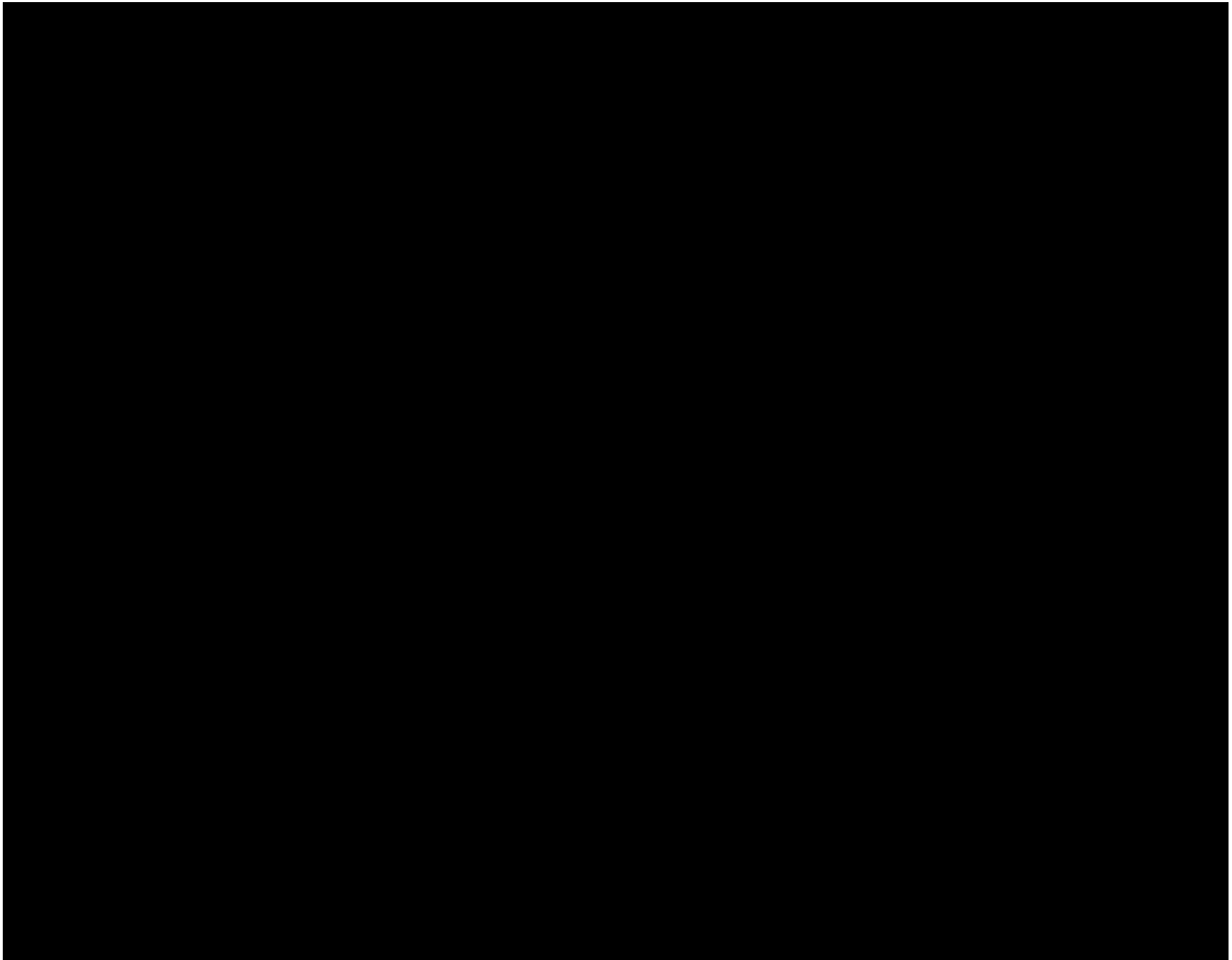
Iako poštujem klasične tradicije fotografije, smatram da ih je prijeko potrebno kritički sagledati. Pejzaž, krajnji romantični objekt, najčešće se izražava iz perspektive kontemplativnog ili predivnog. Etimološki je pejzaž, odnosno krajolik, raspored osobina, znakova i oblika ograničenog prostora. On je komadić prostora koji je predstavljen ili promatran, podvrgnut određenom kutu gledanja. Pejzaž ponajprije treba promatrati kao sustav, savršeni teorem vremena i prostora, putanja i križanja, granica i isprepletanja. U ovoj seriji čvrsto sam odlučio postaviti se 'u konflikt' s krajolikom, kao vizijom i produktom prostora. Kako bih to učinio, skromno iskorištavam strukturalistički pristup spektrima istraživanja, analize i eksperimentiranja s ovom vidljivom produkcijom. Iskusiti krajolik znači prakticirati ga, postaviti ga u kontradikciju, stvarajući tako periferni vid. Vidljivo se tada nameće kroz dekonstrukciju i promjene. Ne praveći odmak od primarne svrhe slike, a ta je da nešto prikaže, ova serija opisuje hibridna i fantastična stvorenja, slike slika, prikaze prikaza, jeke raznih jeka. Na pola puta između sanjivih prikaza, koji su suspendirani između dokumentacije i fikcije te vizualnog iskustva s plutajućom apsurdnošću i metaforičkom ironijom, stvarnost se brzo kreće iz konkretnog u apstrakciju, iz izrugivanja u simulaciju. Ono vidljivo tako postaje minimalističko, poput duha, predivna praznina, djelo fikcije.

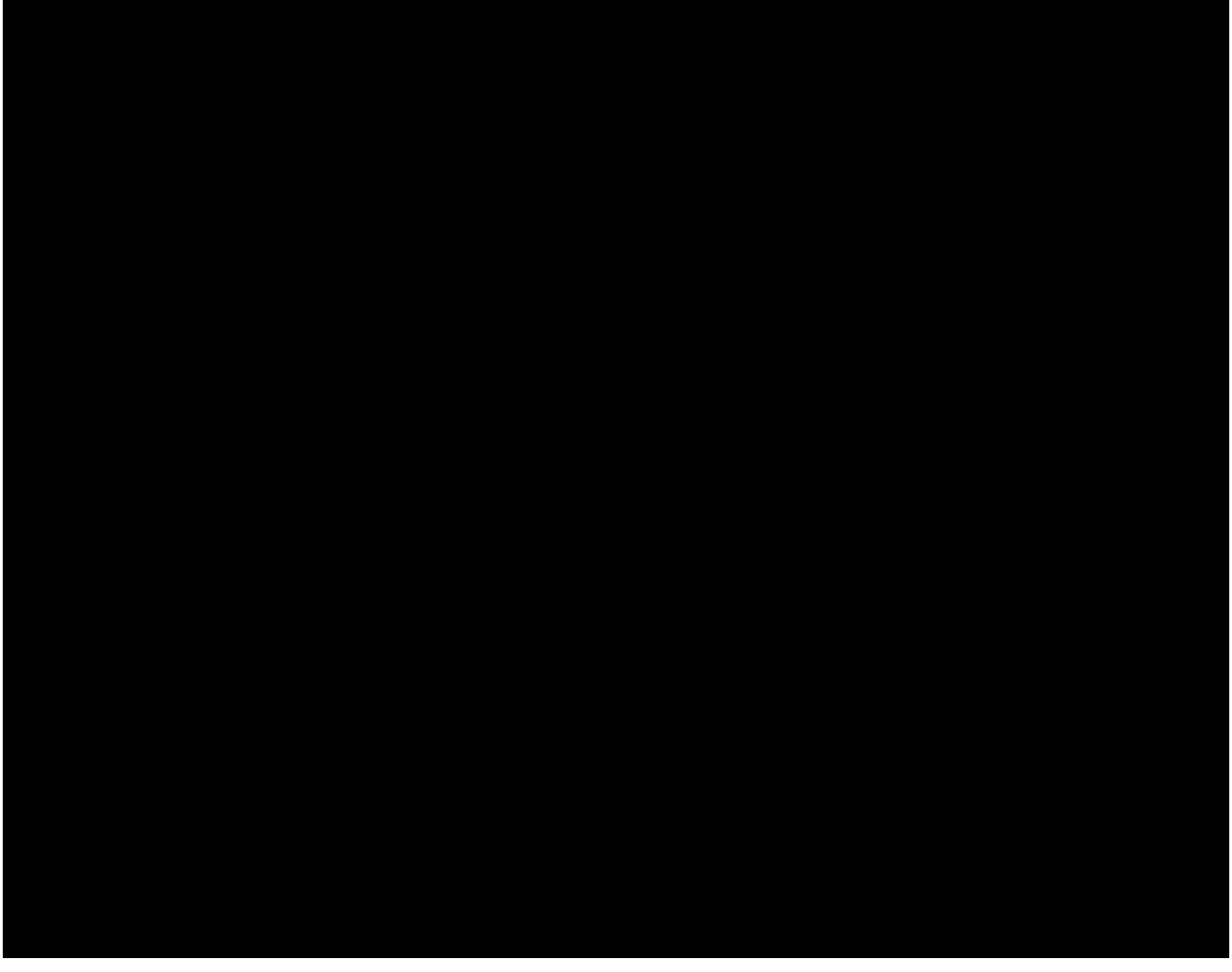
Michel Le Belhomme rođen je 1973. godine u Francuskoj. Studirao je pod mentorstvom Toma Drahosa (1999.) u Umjetničkoj školi Rennes. Studij je nastavio na Sveučilištu u Rennesu, gdje je i diplomirao.

Michel Le Belhomme — The Two Labyrinths

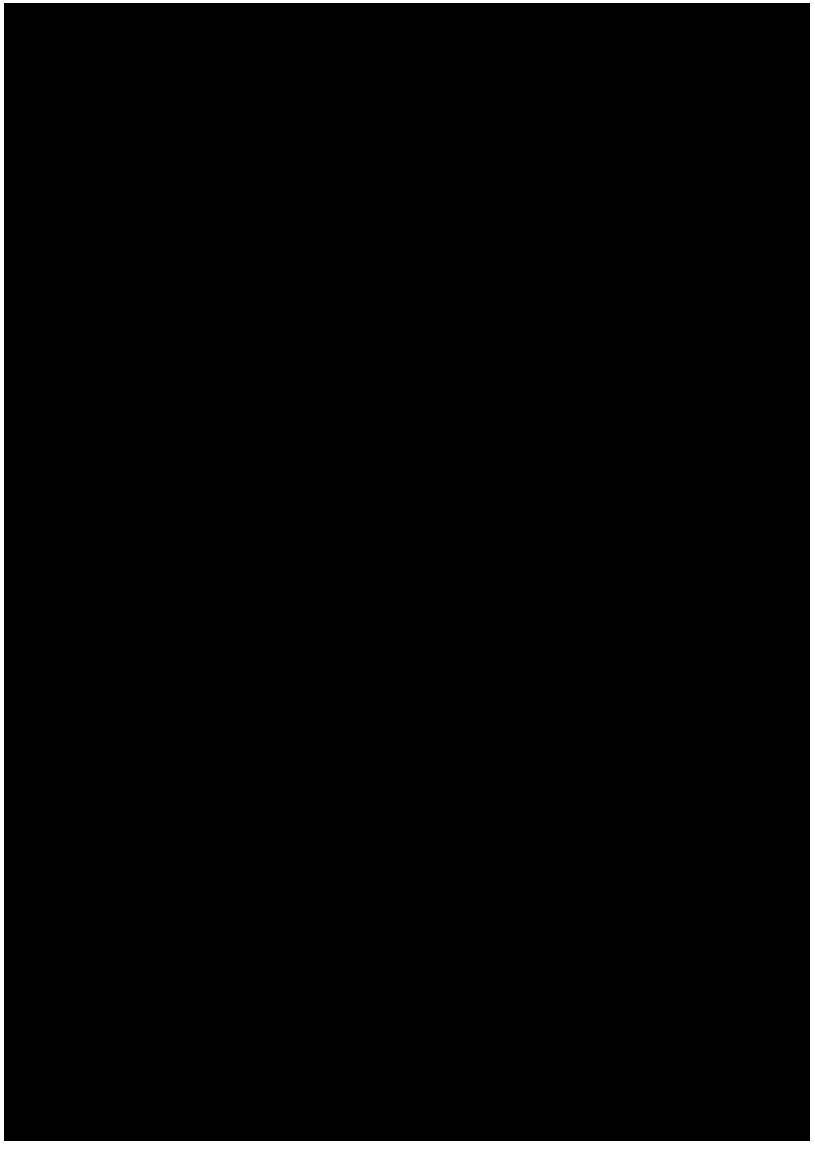
While I hold a great respect for classical traditions of photography, I believe it is indispensable to place them in perspective. Landscape, the ultimate romantic subject, most often expresses itself from the angle of the contemplative or the breathtaking. Etymologically, a landscape is a layout of traits, characters, and shapes of a limited space. It is a portion of space that is represented or observed, subjected to a point of view. But it is to be seen firstly as a system, perfect theorem of time and space, of flows and crossings, of borders and intermixing. In this series, I firmly choose to stand 'in conflict' with the landscape, as a vision and as a product of space. To do so, I humbly place myself in the structuralist approach of the spectrums of exploration, analysis and experimentation of this visible production. To experience landscape is to practice it, to place it in contradiction, thus creating a peripheral vision. The visible then asserts itself through deconstruction and alteration. Without moving away from the primary function of an image, which is to show something, this series elaborates hybrid and fanciful creatures, images of images, representations of representations, resonances of multiple echoes. Halfway between dreamt-up images, suspended between documentation and fiction, and a visual experience with floating absurdity and metaphorical irony; reality swiftly moves from obviousness to abstraction, from mockery to simulation. The visible thus becomes minimalistic, ghost-like, a breathtaking void, a work of fiction.

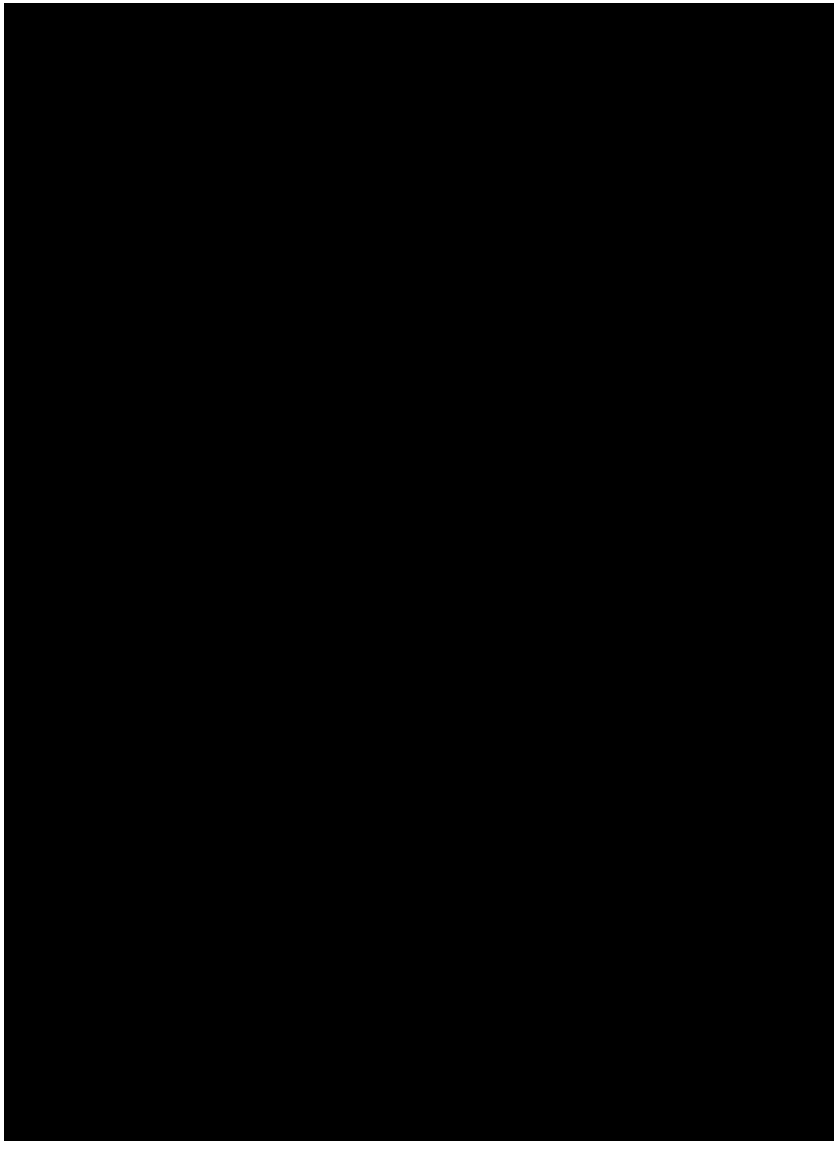
Michel Le Belhomme was born in 1973. in France. He studied at Rennes Art School under Tom Drahos (1999). He then went on to study at the University Rennes, earning a Diploma superior of Arts Education.

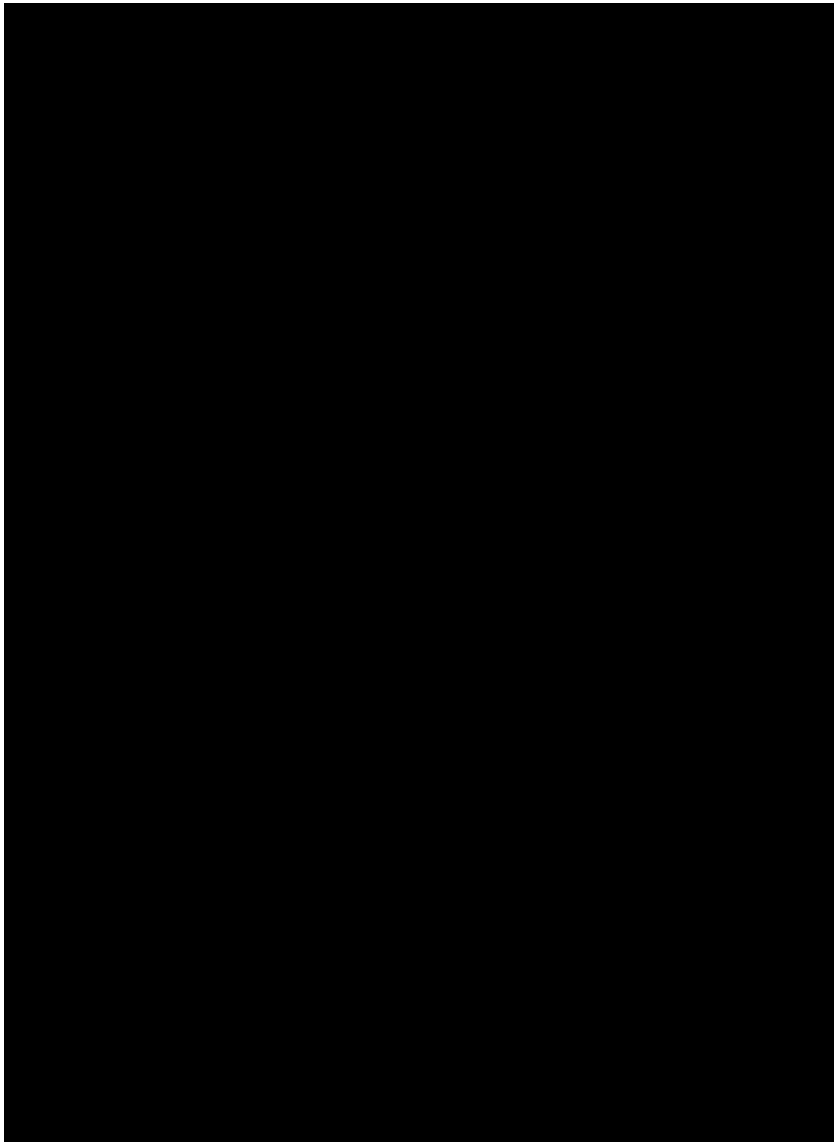


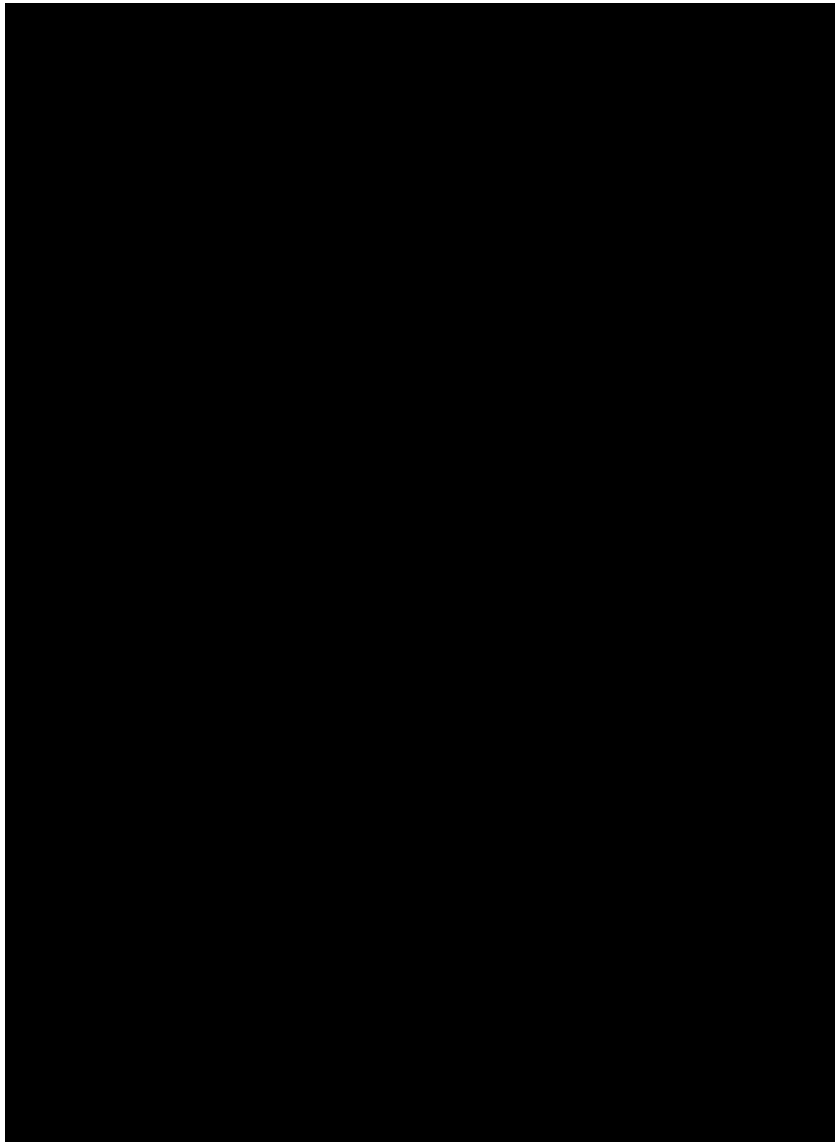













OCEAN





Daesung Lee
(KOR)

Futuristička arheologija / Futuristic Archaeology

Daesung Lee — Futuristička arheologija

Erden, Mongolija, 2013 – 2014. Desertifikacija Mongolije

Nomadski je život tijekom povijesti bio suština tradicionalne mongolske kulture. Čak i u jeku promjena koje je proteklih godina donijela urbanizacija, 35% Mongola živi nomadskim životom, zbog čega ovise o svojoj prostranoj zemlji. Međutim, njihov se tradicionalni način života pokazuje sve težim upravo zbog značajnih promjena u okolišu. Istraživanje mongolske vlade otkrilo je da je oko 850 jezera i 2000 rijeka u Mongoliji presušilo. Gubitak vode pridonio je desertifikaciji Mongolije, te se u zadnjih 30 godina 25% njezine površine pretvorilo u pustinje. Potencijalnom riziku od daljnje desertifikacije izloženo je 75% mongolskog teritorija. Takve promjene u okolišu izravno prijete mongolskom nomadskom načinu života, koji se već tisućama godina prenosi s generacije na generaciju.

Ovim projektom pokušava se rekonstruirati muzejska diorama koja prikazuje stvarne ljude i njihovu stoku na prostoru Mongolije, koji se pretvorio u pustinju. Taj je pokušaj utemeljen na zamisli da bi nomadi u budućnosti pokušavali preživjeti tako da poniru u samu muzejsku dioramu. To se postiglo postavljanjem slika na plakat koji stoji združen s krajolikom. Nadam se da ću tako drugima prenijeti osjećaj kako se životi nomada odvijaju između trenutne stvarnosti i virtualnog prostora muzeja. Tradicionalni mongolski nomadski način života u budućnosti će možda biti nešto čemu ćemo svjedočiti samo u muzejima.

Daesung Lee je korejski fotograf sa sjedištem u Parizu, u Francuskoj. Diplomirao je na odjelu fotografije Sveučilišta Chung-Ang. Tijekom školovanja, mnogo je putovao u inozemstvo, te je živio u nekoliko država nakon završetka obrazovanja, uključujući središnju Aziju i Irsku. Nakon povratka, započeo je svoju fotografsku karijeru u komercijalnom studiju, te se izučavao za komercijalnog fotografa 3 godine. Godine 2007, u svrhu vlastitog projekta, okrenuo se dokumentarnoj fotografiji. Trenutno sjedište mu je Pariz, gdje živi od 2010. godine. Njegovi se projekti usredotočuju na probleme globalizacije u pogledu ekonomije, okoliša i čovječanstva. Njegovi raniji radovi prate razvoj azijskih zemalja, s obzirom na globalni utjecaj ekonomije na okoliš i migracije. Godine 2011. Daesung Lee objavio je fotografski esej naslova *Dark Land, Bright Hope* koji je prikazivao iskopine ruda i ljude u azijskim državama. Od 2011. godine usmjerava se na klimatske promjene i njihov utjecaj na čovjeka. Njegov je rad prikazalo i objavilo nekoliko međunarodnih medija, uključujući *CNN, Le Monde, The Washington Post, Huffington Post* i *Courrier International.*

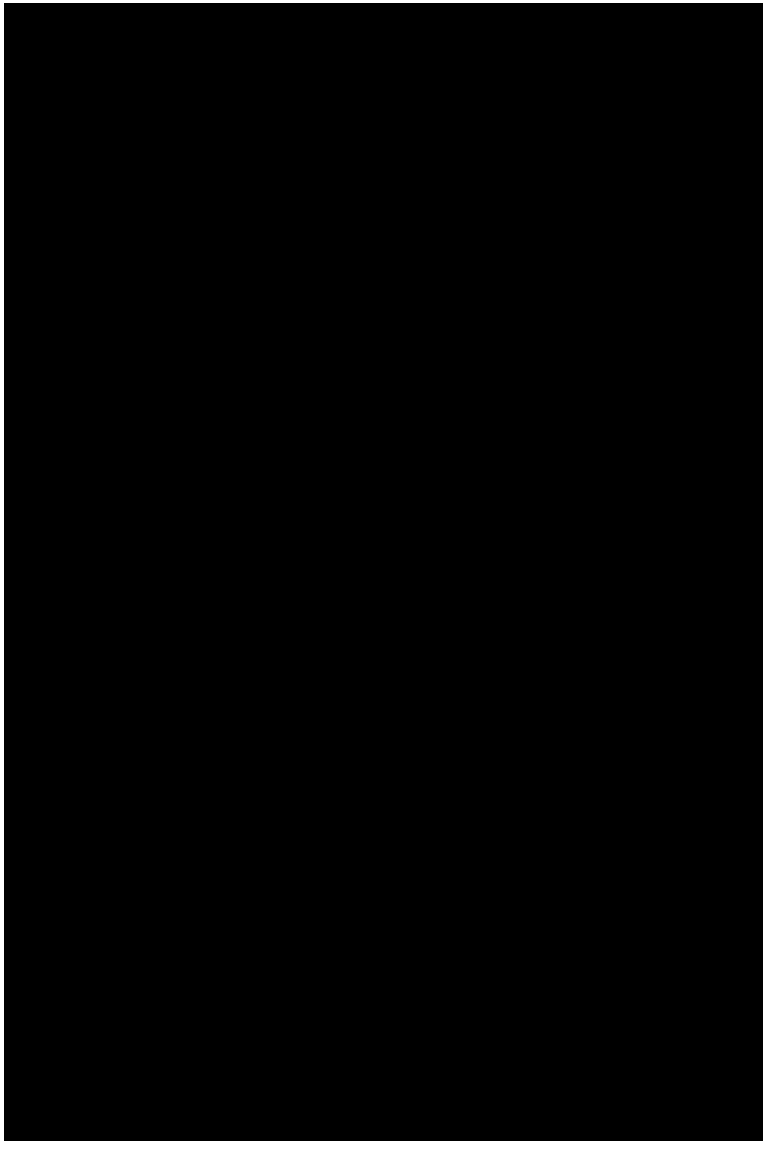
Daesung Lee — Futuristic Archaeology

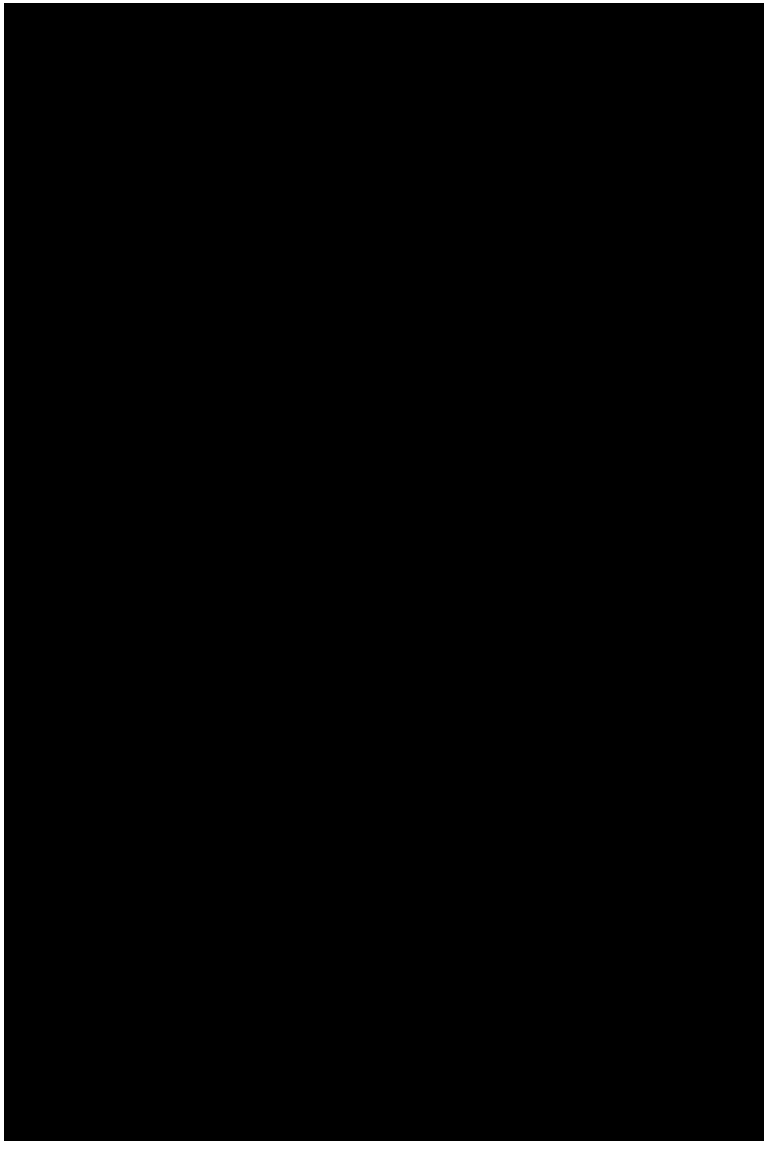
Erden, Mongolia, 2013 – 2014 Desertification in Mongolia

Nomadic life has been central to traditional Mongolian culture throughout history. Even with changes brought about by urbanization in recent years, 35% of Mongolians are living a nomadic life and thus still depend on their vast, open land for survival. This is increasingly difficult because their traditional way of life is now being threatened, due to serious changes in the land. According to a survey made by the Mongolian government, around 850 lakes and 2000 rivers and streams have dried out. This loss of water is contributing to the desertification of Mongolia, as 25% of its land has turned into desert in the past 30 years. Potentially 75% of Mongolian territory is at risk of desertification. These environmental changes directly threaten the Mongolian nomadic way of life, which has been passed down from generation to generation for thousands of years.

This project attempts to recreate the museum diorama with actual people and their livestock in a real place of the desertified Mongolia. It is based on an imagination that these people try to go into a museum diorama, so as to ensure future survival. This is accomplished with printed images on a billboard placed in conjunction with the actual landscape horizon. By doing this, I hope to accomplish a feeling that the lives of these nomadic people occur between this reality and a virtual space of a museum. In the future, the Mongolian traditional nomadic lifestyle might only exist in museums.

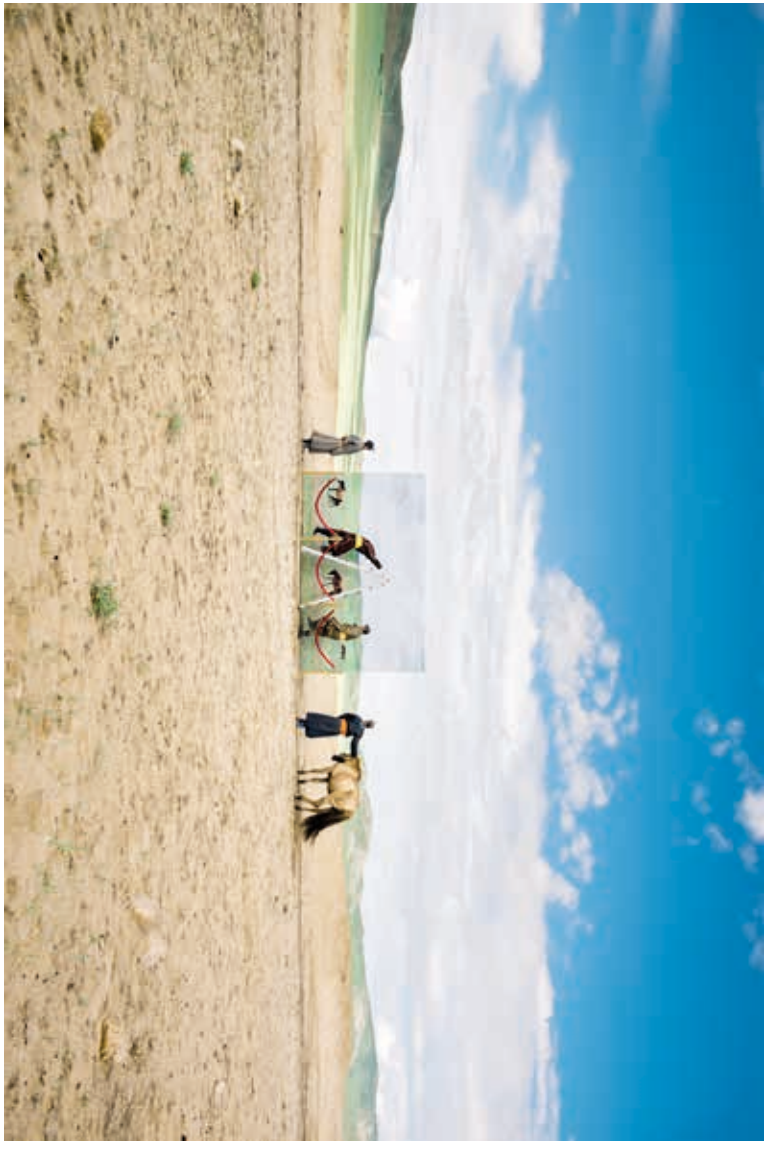
Daesung Lee is a Korean photographer based in Paris, France. He graduated with a B.F.A. from the photography department at Chung-Ang University. He has traveled abroad during his school years and he has lived in several countries abroad after finishing his education, including Ireland and Central Asia. After coming back from his expat life, he began his photographic career in a commercial studio and trained as a commercial photographer for 3 years. In 2007, he turned to documentary photography, to work on his own project. He is currently based in Paris, France (since 2010). His projects focus on globalization issues in economic, environmental and humanitarian aspects. His earlier work followed the development of Asian countries, in relation to the impact of global economy on environment and migration issues. In 2011, he published a photographic essay titled *Dark Land, Bright Hope,* about mining sites and people in Asian countries. Since 2011, his work has been dedicated to the topic of the impact of climate change on people in the world. His work has been featured and published in several international media, which include: *CNN, Le Monde, The Washington Post, Huffington Post,* and *Courrier International.*





Finalists | Daesung Lee — Futuristic Archaeology

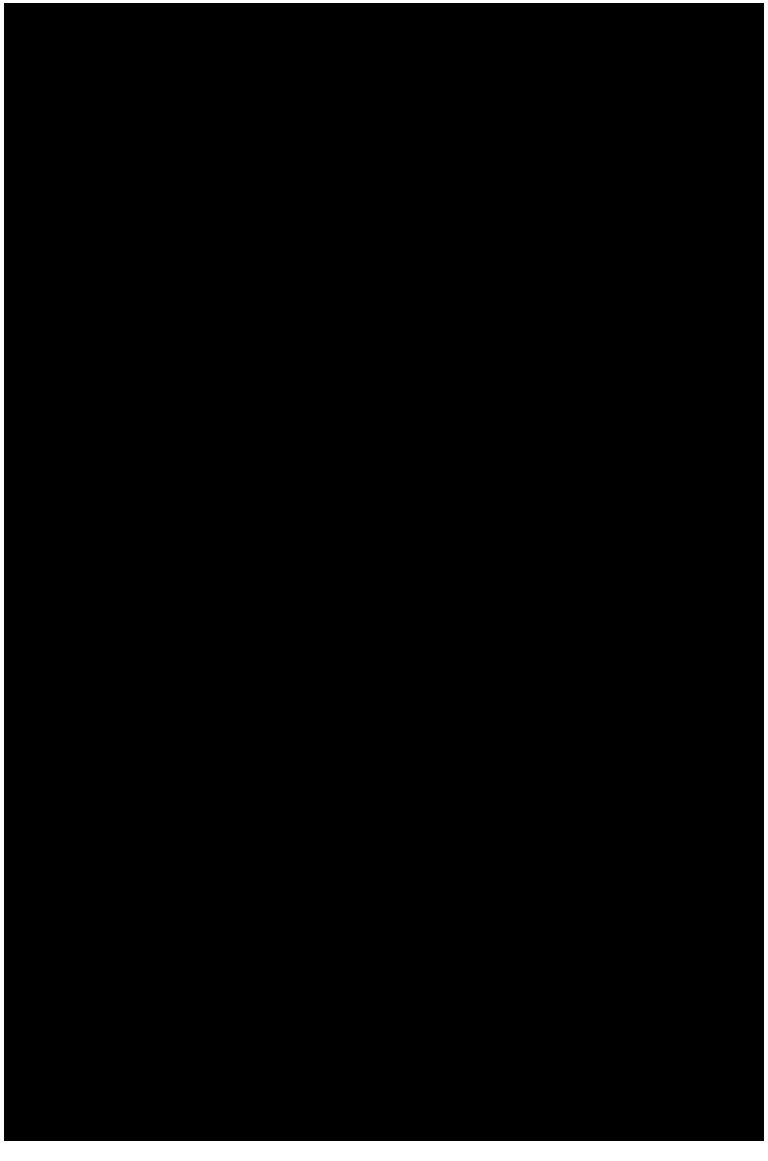


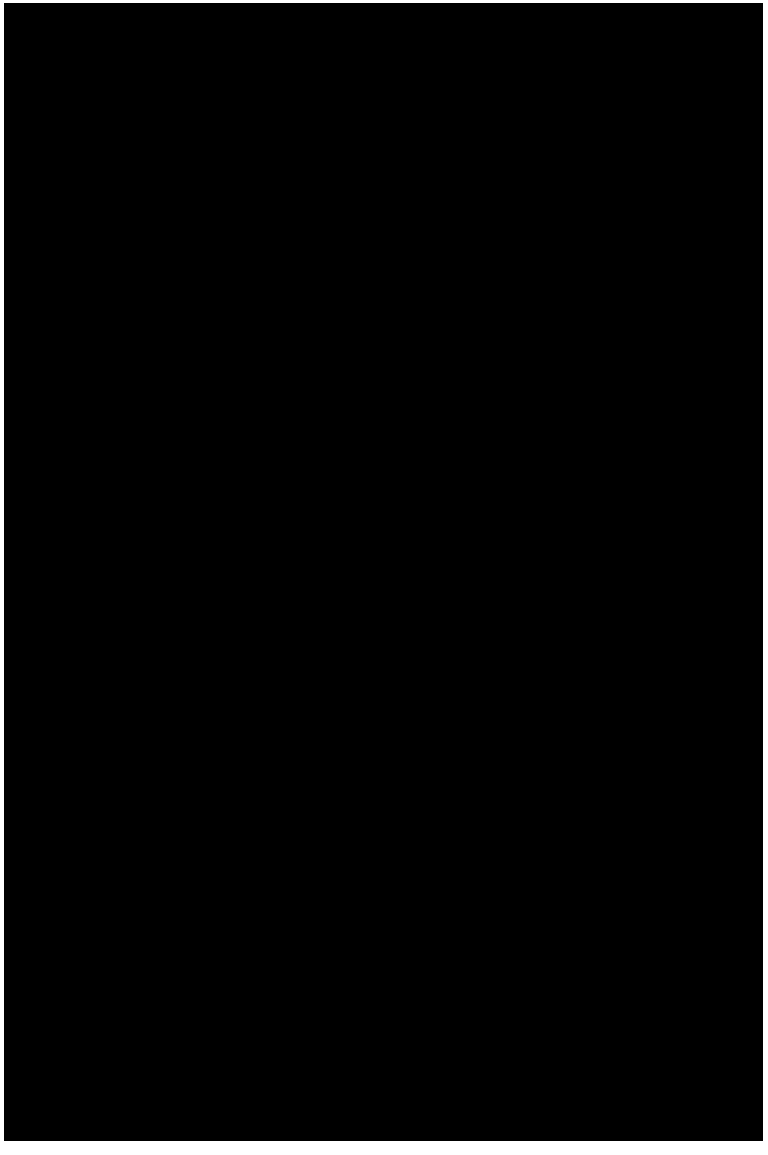


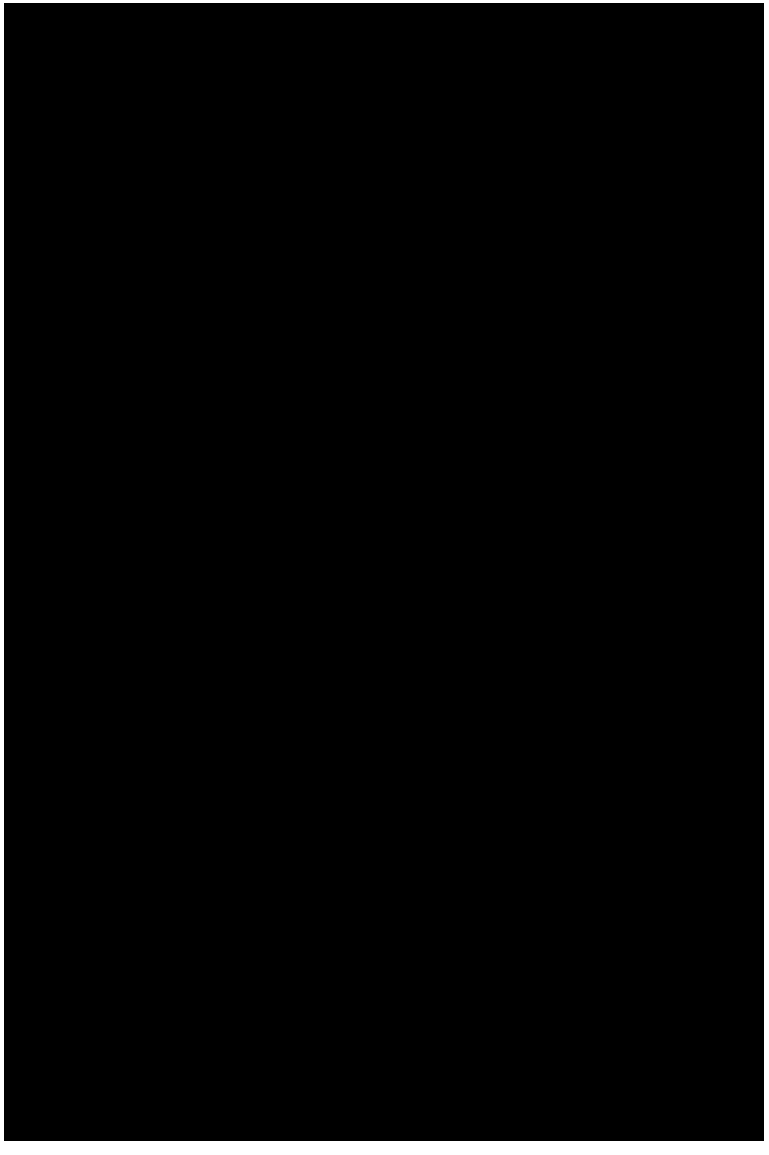
Finalists | Daesung Lee — Futuristic Archaeology











Miryam Meloni
(ITA)

Limb / Limbo

Miryam Meloni — Limb

Prvi puta sam upoznala 'Marie', mladu ženu iz Kameruna, u listopadu 2014. godine. Naišla sam na nju kako sjedi u kutu sobe, u malenoj kući u četvrti Boukhalef, u Tangeru. Cijela je drhtala od hladnoće i boli. Rekla mi je da je dan prije pokušala prijeći granicu između Maroka i Španjolske, ali sve je pošlo po zlu i uhvatila ju je marokanska granična policija. Nakon nekoliko sati izgubila je sav novac koji je uštedjela kako bi prešla granicu i izgubila je nadu da će započeti nov život u Europi. Ponovno sam je susrela u veljači 2015. godine. Odselila se u medinu (stari dio grada) Tangera i uspjela prikupiti dovoljno novca za pokušaj novog putovanja, ovog puta brodom zajedno s drugim subsaharskim migrantima.

Ne mogu više živjeti ovdje, prevario me migrant koji je bio moj dečko tijekom proteklih nekoliko mjeseci. Drugi migranti su me ismijavali i optuživali me da sam bila naivna jer sam mu vjerovala. Pretrpjela sam svakakve rasističke napade od Marokanaca. I sama sam počela biti rasist. Polako se mijenjam i postajem netko drugi. Trebam otići odavde prije nego što poludim.

Njezin put bio je zakazan za nekoliko dana kasnije. Sarah, koja više nikome nije vjerovala, zamolila me da odem s njom kako bismo kupile pojas za spašavanje za put brodom i dala mi je kuvertu s čekom od 1.500 eura i nekoliko kamerunskih telefonskih brojeva napisanih na komadiću papira.

Molim te, ako sve bude u redu nakon puta, daj ovaj ček 'posredniku', ali ako ti se ne javim tijekom sljedećih nekoliko dana, nazovi ove ljude i reci im da sam poginula.

Myriam Meloni (rođena 1980. u Cagliariju) talijanska je fotografkinja koja trenutno živi u Barceloni. Prvotno se školovala za odvjetnicu na bolonjskom sveučilištu, te je specijalizirala kriminologiju na Autonomnom sveučilištu u Barceloni. Fotografijom se počela baviti nakon završetka trogodišnjeg tečaja na Fotografskom institutu u Kataloniji. Nakon što se preselila u Argentinu, kao specijalizaciju je odabrala dokumentarnu fotografiju i počela surađivati s domaćim novinama i međunarodnim nevladinim udrugama. U svom radu usredotočila se na suvremena društvena pitanja, pristupajući im intimno i koristeći svakodnevni život svoje zajednice kako bi se osvrnula na općenitije teme. *Fragile,* njezin prvi dokumentarni projekt, u čijem je središtu zlouporaba *cracka* među adolescentima Argentine, smatra se kulturnim naslijeđem Argentinske Republike. 2010 godine osvojila je nagradu za najbolji portfelj na 4. Bijenalu dokumentarne fotografije Tucumán, te je odabrana za festival *Transatlantic Photoespaña* u Managui. 2011. godine bila je kandidatkinja za *Joop Swart Masterclass* koji organizira *World Press Photo.* 2013. godine osvojila je Sony nagradu u kategoriji umjetnost i kultura, nagradu *Poy Latinoamerica* te je bila nominirana za PRIX PICTET. 2014. godine njezin je rad, Behind the Absence, nagrađen stipendijom za europske fotografkinje *Firecracker,* Sony nagradom u kategoriji *Lifestyle,* te je zahvaljujući njemu Meloni pobijedila na Međunarodnom festivalu fotografije FINI u Meksiku. Njezin je rad objavljivan u brojnim izdanjima časopisa i postavljan na međunarodnim izložbama.

Miryam Meloni — Limbo

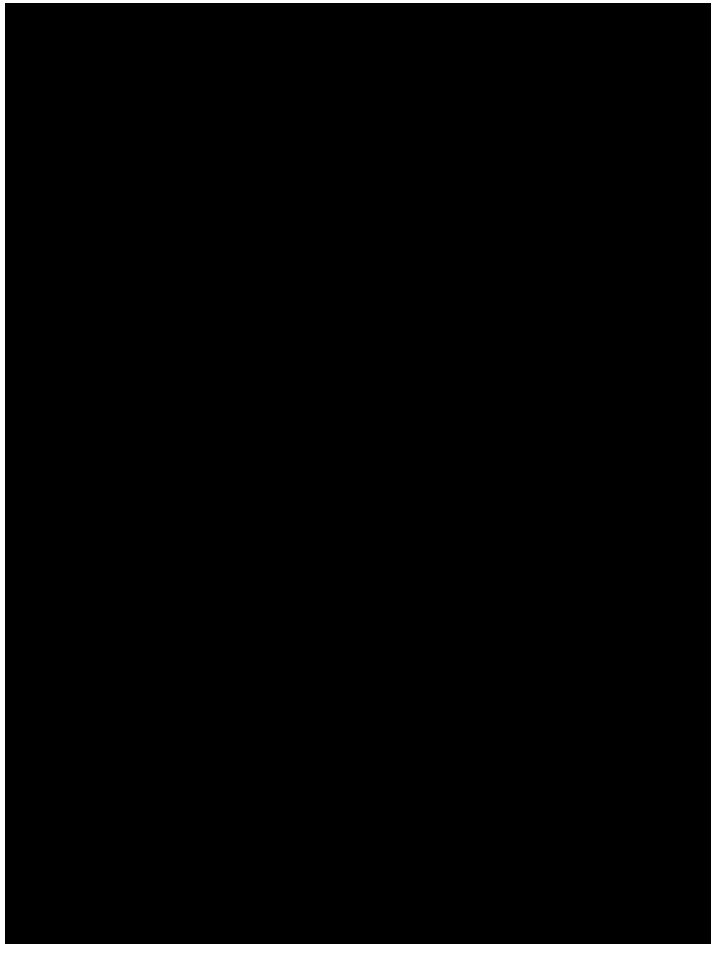
I met 'Marie', a young Cameroonian woman, for the first time in October 2014. I found her sitting in the corner of a room, in a squatted house in Boukhalef, a Tangier neighbourhood. She was shivering with cold and hurting all over. She told me that the day before she had tried to cross the border between Morocco and Spain, but that things had gone wrong and she had been caught by Moroccan border police. In a few hours she had lost all the money she had saved to cross the border and all hope of starting a new life in Europe. I met her again in February 2015. She had moved to the medina (old city) of Tangier and she had managed to raise enough money to attempt a new journey, this time by boat, along with other sub-Saharan migrants.

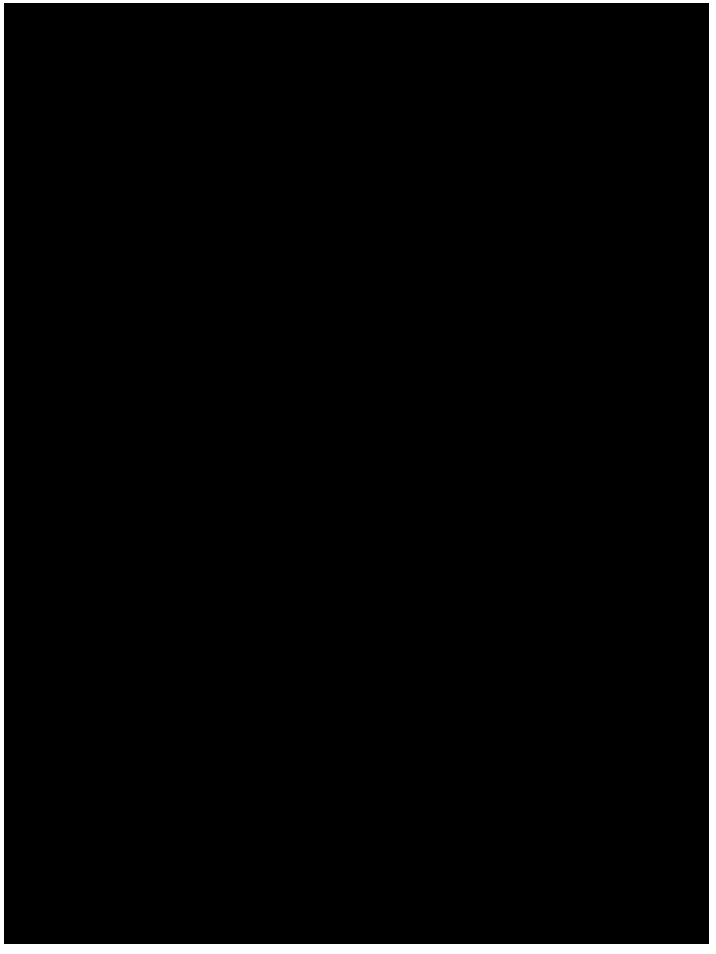
I can't keep living here. I've been conned by a migrant who was my boyfriend over the past few months. I've been ridiculed by other migrants, who accuse me of being naive to trust him. I've suffered all kinds of racist attacks by the Moroccans. I'm becoming racist myself. I am slowly transforming into someone else. I need to get away before I go crazy.

Her trip was scheduled for a few days later. Sarah, who no longer trusted anyone, asked me to go with her to buy a lifejacket for the boat journey, and gave me an envelope with a cheque for €1,500 and some Cameroon phone numbers written on a bit of paper.

Please, if the trip goes well, give this cheque to 'the connection man', but if you don't hear from me in the next few days, call these people and tell them that I've died.

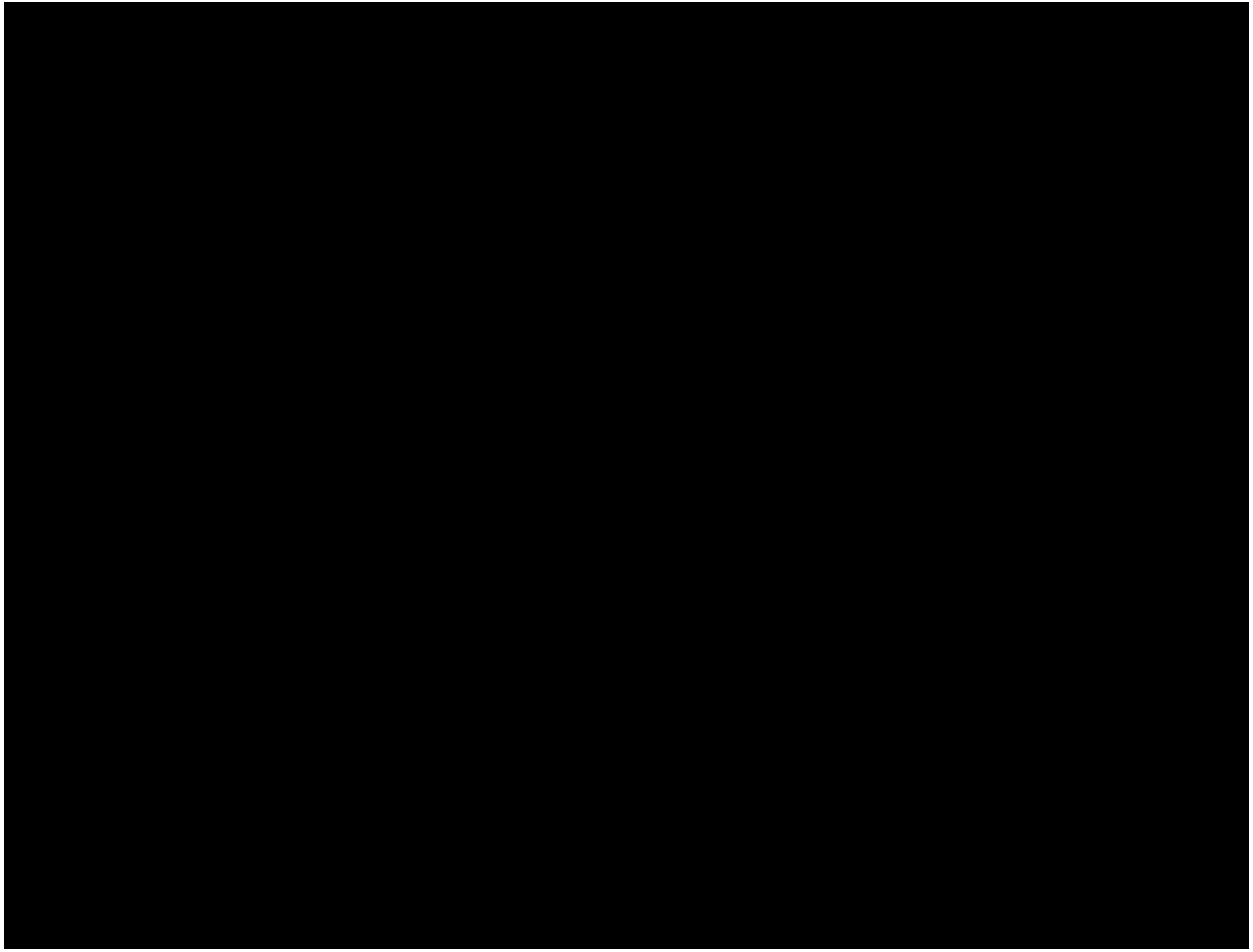
Myriam Meloni (born in 1980 in Cagliari) is an Italian photographer, currently based in Barcelona, Spain. Originally trained as a lawyer at the University of Bologna and specialized in criminology at the Autonomous University of Barcelona, she turned to photography after completing the three-year course at the Photographic Institute of Catalonia. After moving to Argentina, she specialized in documentary photography, and she started to collaborate with national newspapers and international NGOs. She has been focusing her work on social contemporary issues with a very intimate approach, using everyday life of our society to discuss more general themes. Her first documentary work titled *Fragile,* about crack abuse among adolescents in Argentina, has been recognized as a cultural patrimony of the Argentinian Republic. In 2010, she received the award for best portfolio at the 4th Biennial of Photography Documentary Tucumán and she was selected for the *Transatlantic Photoespaña* in Managua. In 2011, she was a candidate for the *Joop Swart Masterclass* in the *World Press Photo.* In 2013, her work received the Sony award in Arts & Culture, the *Poy Latinoamerica* and it was nominated for the PRIX PICTET. In 2014, her work titled *Behind the Absence* was awarded with the Firecracker Grant for European Women Photographers, the Sony Award in Lifestyle and it was the winner of the FINI International Festival of Photography in Mexico. Her work has been featured in numerous publications and exhibited internationally.

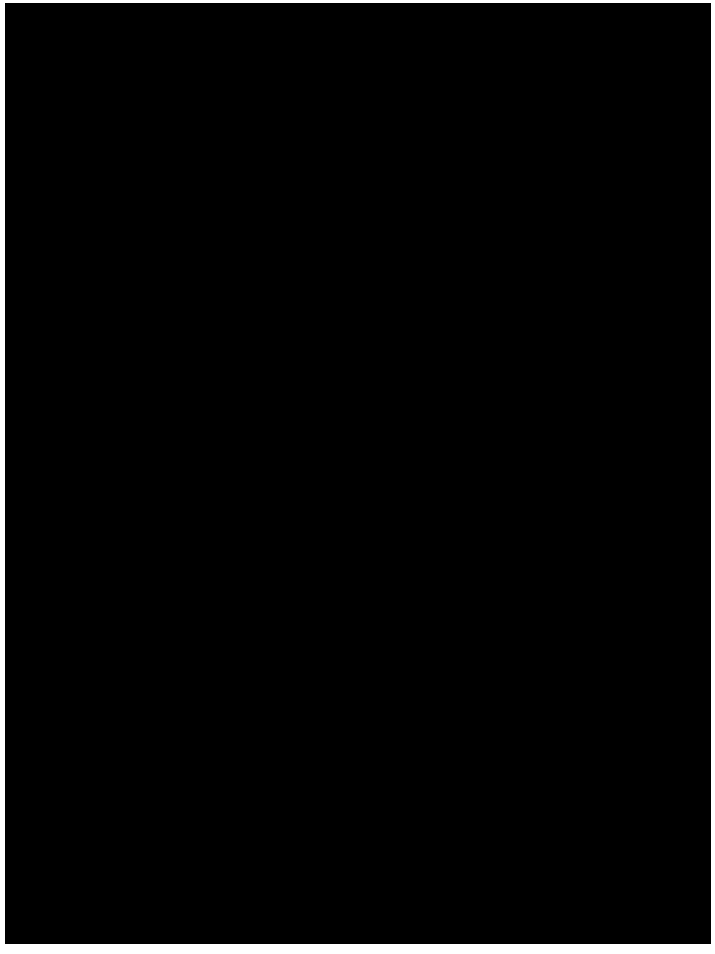


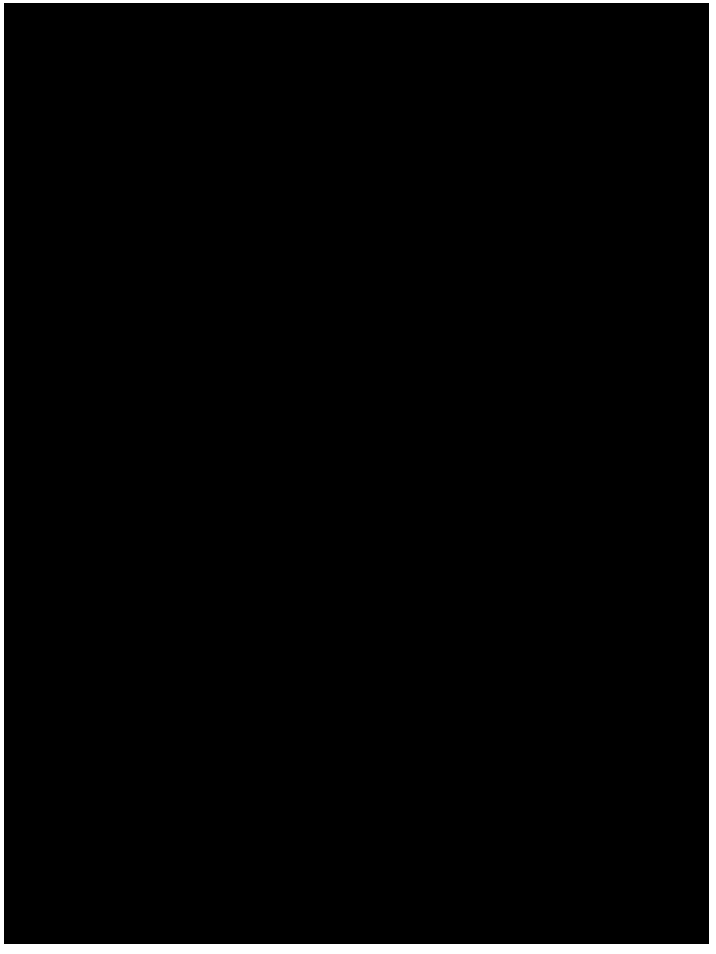




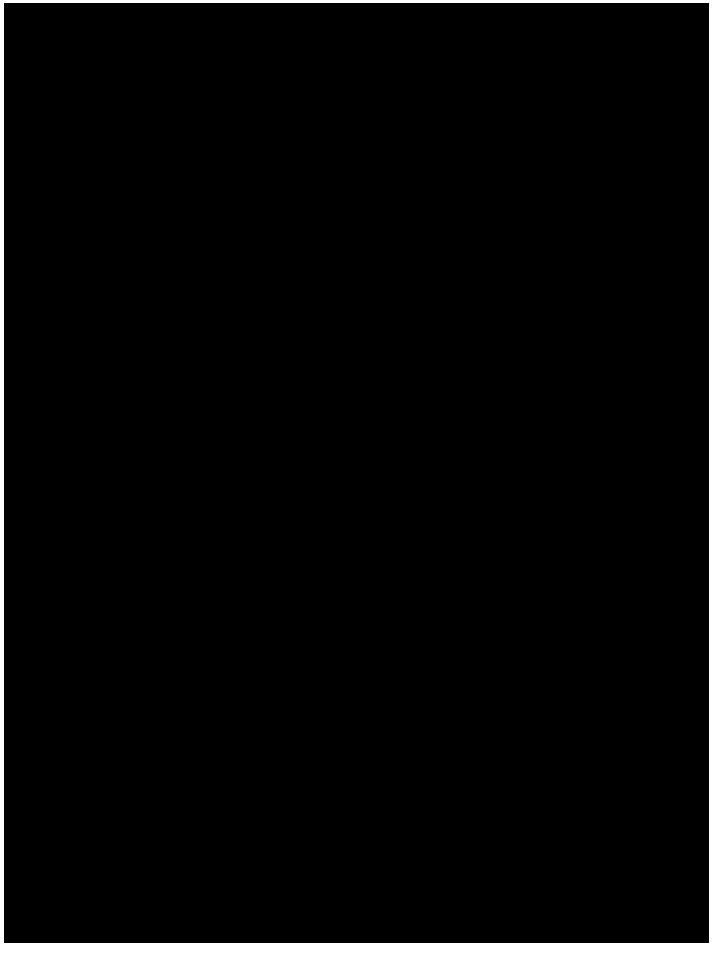


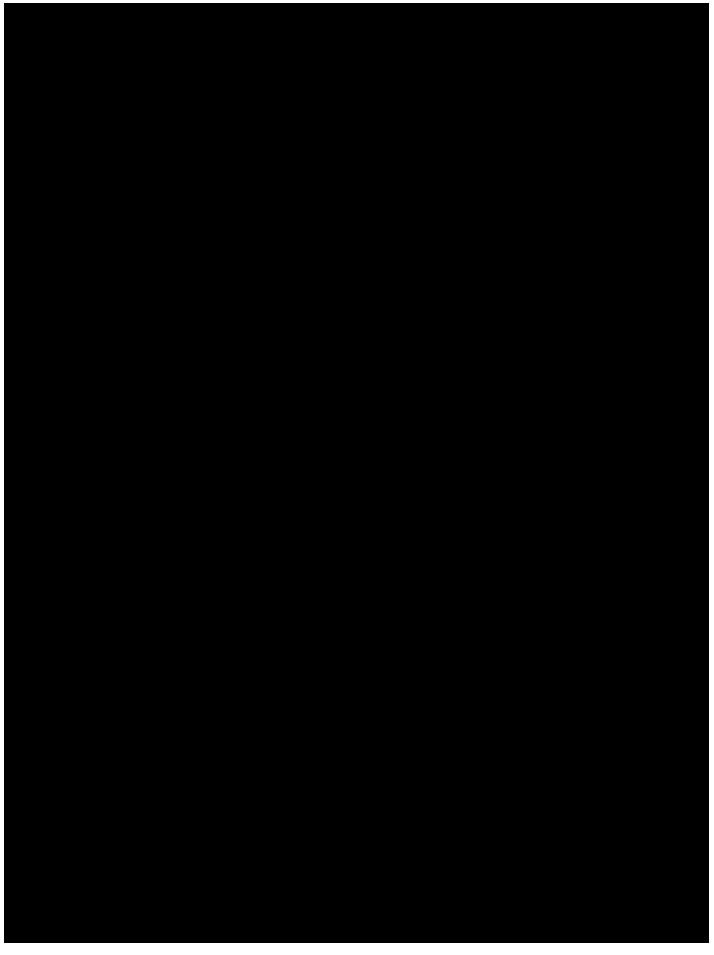












Lana Mesić (NDL)

Anatomija oprosta / Anatomy of Forgiveness

Lana Mesić — Anatomija oprosta

Pravda je došla na svoje. Dvadeset godina nakon genocida u Ruandi, počinitelji zločina i njihove žrtve ponovno žive jedni uz druge. Htjela sam im pružiti platformu na kojoj će podijeliti svoje priče bez mojeg uplitanja. Kao dokumentarist, svoju sam subjektivnost predala subjektu. Htjela sam da dobiju svoj trenutak. Parove sam pitala kako je izgledao trenutak oprosta te jesu li spremni rekonstruirati ga za mene. Pokušala sam tome pristupiti što opreznije i nježnije, a ponekad bih pri pitanju zadrhtala. Ni na koji način, međutim, nisam usmjeravala njihovo ponašanje. Zločinac i preživjeli bili su jedan drugome uz bok, grlili se, rukovali, dodirivali se obraz uz obraz, pili pivo od banane. Padali su na koljena. Nakon svakog fotografiranog trenutka pružila sam im ruku i pogledala ih u oči. Nikad se prije nisam rukovala s ubojicama. Preživjele sam zamolila da pokušaju ocijeniti i pokazati mi u kolikoj su mjeri oprostili počiniteljima, a u kolikoj mjeri sebi samima. Fotografirala sam njihove kuće kako bih pokazala koliko su blizu jedna drugoj. Teško mi je povjerovati da je u nekim slučajevima smrt bila na udaljenosti od samo 68 koraka.

No, oprost u ovom kontekstu nije uvijek pozitivna stvar kakvom se u početku čini. Naviknuli smo na holivudsku sliku oprosta, ukrašenu osmijesima i sretnim završecima. U Ruandi oprost je nužnost koja ljudima omogućuje da nastave sa svojim životima. Upravo nas ta odsutnost osmijeha osvještava o mnogim licima oprosta.

Lana Mesić rođena je 1987. u Zagrebu. Trenutno živi u Nizozemskoj. Mesić je dokumentarna fotografkinja koja istražuje područje nevidljivoga. Njezin se rad usredotočuje na otkrivanje fotografije kao konstrukta, te na granice između stvarnosti i iluzije. Inherentna tema njezina rada je ništavilo i načini na koje se to stanje ničega manifestira u našem svijetu. No, ona ne vidi to 'ništa' kao prazninu, već kao oblast stanja kao što su nevidljivo, onkrajno, izbrisano i tajnovito. U svom radu ispituje odnos među vidljivim, poznatim svijetom i onim nevidljivim, koji gospodari vlastitom moći. Jedno od važnijih pitanja koje Mesić postavlja ono je reakcije čovjeka na predodžbu nevidljivosti te kako ta predodžba utječe na naše društvo i svijet u kojem živimo. Ljudska vrsta svoje želje i strahove projicira u nevidljive svjetove, što mnogo govori o nama. Postoji li zbilja ili je ona samo proizvod naše mašte? Autorica je opčinjena beskonačnim mogućnostima uma da stvara i vjeruje u stvari koje nikad nismo vidjeli. Prvostupničku diplomu Mesić je stekla 2010. godine na Umjetničkoj akademiji Sv. Joosta, dok je magisterij fotografije završila 2012. Njezin je rad izlagan na nekoliko samostalnih i zajedničkih izložbi u Amsterdamu, Rotterdamu, Haagu, Sao Paulu, New Yorku i Tokiju. Bila je i kao rezidentni umjetnik na FAAP-u u Sao Paulu, u Brazilu.

Lana Mesić — Anatomy of Forgiveness

Justice has been served. 20 years after the genocide in Rwanda, perpetrators and their victims once again live side by side. I wanted to give them a podium to tell their story, and not impose any of my preconceived ideas onto them. As a documentary maker I surrendered my subjectivity to the subject. I wanted them to have their moment. I asked the couples how the moment of forgiveness looked like, and if they were comfortable with recreating it for me. I tried to be as careful and gentle as possible, and sometimes I had to wince when asking. But in no way, shape or form did I direct their behavior. The survivor and the perpetrator were side by side, embracing, shaking hands, touching cheek with cheek, drinking banana beer. Falling to their knees. After each captured moment I shook their hands and looked in their eyes. I never shook hands with murderers before. On makeshift scales I ask the survivors to show me how much they forgave and the perpetrators how much did they forgive themselves. I photograph the proximity of their houses. I can't believe that in some cases death was separated by only 68 steps.

But forgiveness in this context is not always a fluffy, pink, positive thing as it initially sounds like. We are used to the Hollywood image of forgiveness, decorated with pan-am smiles and happy endings. In Rwanda forgiveness is a necessity that allows people to move on with their lives. It is exactly the lack of the smiles that teaches us the many faces of forgiveness.

Lana Mesić (1987) was born in Zagreb, Croatia. She is currently based in the Netherlands. Mesić is a documentary photographer who explores the realm of the invisible. Her work centers on the exploration of photography as a construct and the boundaries between reality and illusion. The underlying theme of her work is nothingness, and more notably, how this state of nothingness manifests itself in our world. However, she does not see 'nothing' as a void, but a plane of states such as the invisible, otherworldly, erased and the mysterious. In her work she explores the relationship between this visible known world and the invisible one (that exerts a power on its own). One of the main questions she raises is how do humans deal with the idea of invisibility, and how this is reflected onto our society and the world we live in. Humans project desires and fears onto invisible worlds, and as such this says a lot about us. Is reality something out there or is it constructed in our heads? She is fascinated by the infinite possibilities of the mind to create and believe in things we have never seen. Lana Mesić obtained her BA diploma from St. Joost Academy of Art in 2010 and her MA in photography in 2012. Her work has been presented in various solo and group exhibitions in Amsterdam, Rotterdam, The Hague, Sao Paulo, New York and Tokyo.Most recently, she has been an artist in residence at FAAP residency in Sao Paulo, Brazil.













Anton Polyakov (MDA)

Pridnjestrovski konglomerat / Transnistria Conglomerate

Anton Polyakov — Pridnjestrovski konglomerat

Kada se Sovjetski Savez raspao, Moldavija je postala nezavisna država, no manji se dio, poznat kao Pridnjestrovlje, gdje prevladavaju ruski jezik i proruska politika, htio odcijepiti. Kao nezavisna država, Moldavija je 1992. godine odlučila pripojiti Pridnjestrovlje i započela ratni sukob. Sukob je zaustavila Rusija, poslavši svoje vojnike u mirovnu misiju u Pridnjestrovlje. Unatoč tome što je nepriznato, Pridnjestrovlje je danas predsjednička republika s vlastitim zakonodavstvom i vladom, državnom granicom i vojskom, ustavom, zastavom, grbom i himnom. Građani Pridnjestrovlja imaju vlastitu valutu i putovnice, iako nisu valjane nigdje izvan Pridnjestrovlja. U posljednjih 25 godina, zapravo cijelog mog života, narod Pridnjestrovlja, područja koje se proteže na 4.163 km², živio je u nepokretnom stanju, kao građani države koja za ostatak svijeta ne postoji. Tijekom tog razdoblja razvila se nova generacija kojoj pripadam i ja. Odrasli smo u multikulturalnoj sredini, okruženi moldavskim, ukrajinskim i ruskim utjecajem, i ne dijelimo se na temelju etničke pripadnosti. Mi smo konglomerat kultura, a ipak imamo i onu sasvim svoju.

Velik broj zapadnih fotografa i novinara Pridnjestrovlje prikazuje kao muzej sovjetskih simbola, usredotočujući se na proruske simbole i kipove Lenjina. Ja sam, s druge strane, htio Pridnjestrovlje prikazati kroz oči nekoga komu je ono oduvijek bilo domovina.

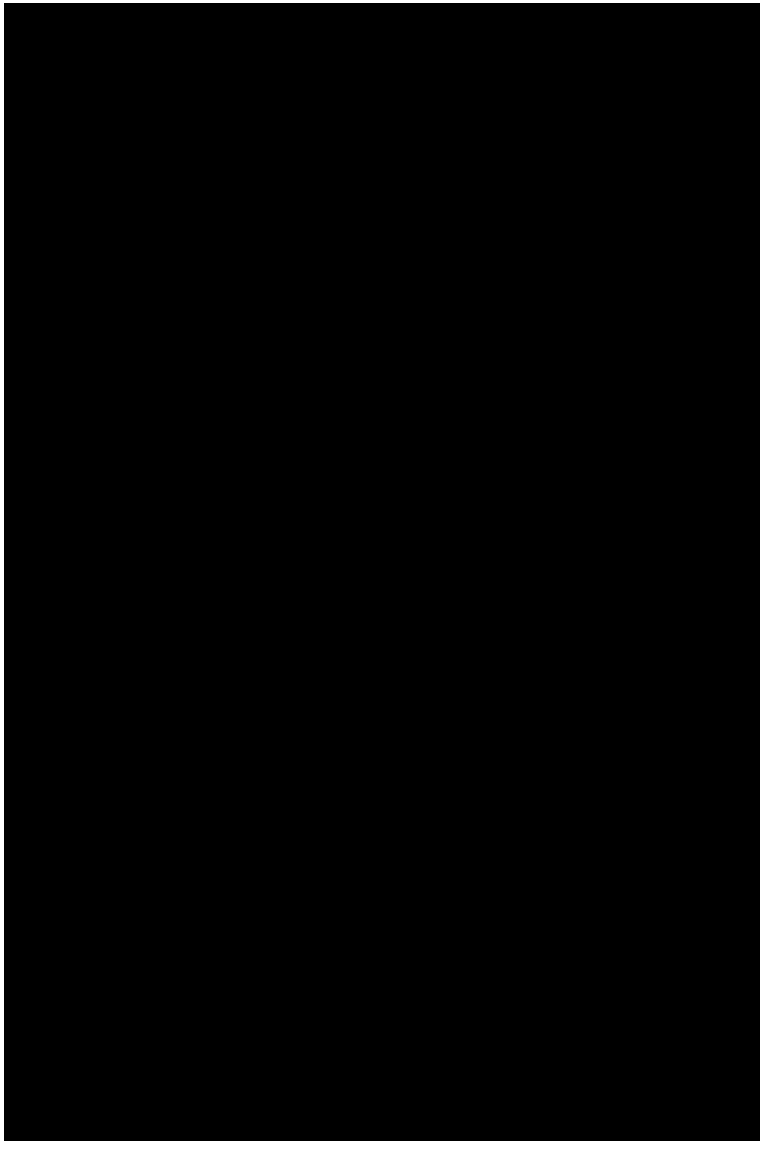
Anton Polyakov je *freelance* fotograf. Rođen je u Tiraspolu, središtu Pridnjestrovlja, gdje i dan danas živi. Dokumentarnom se fotografijom počeo baviti 2012. godine. Diplomirao je geografiju na Pridnjestrovskom sveučilištu.

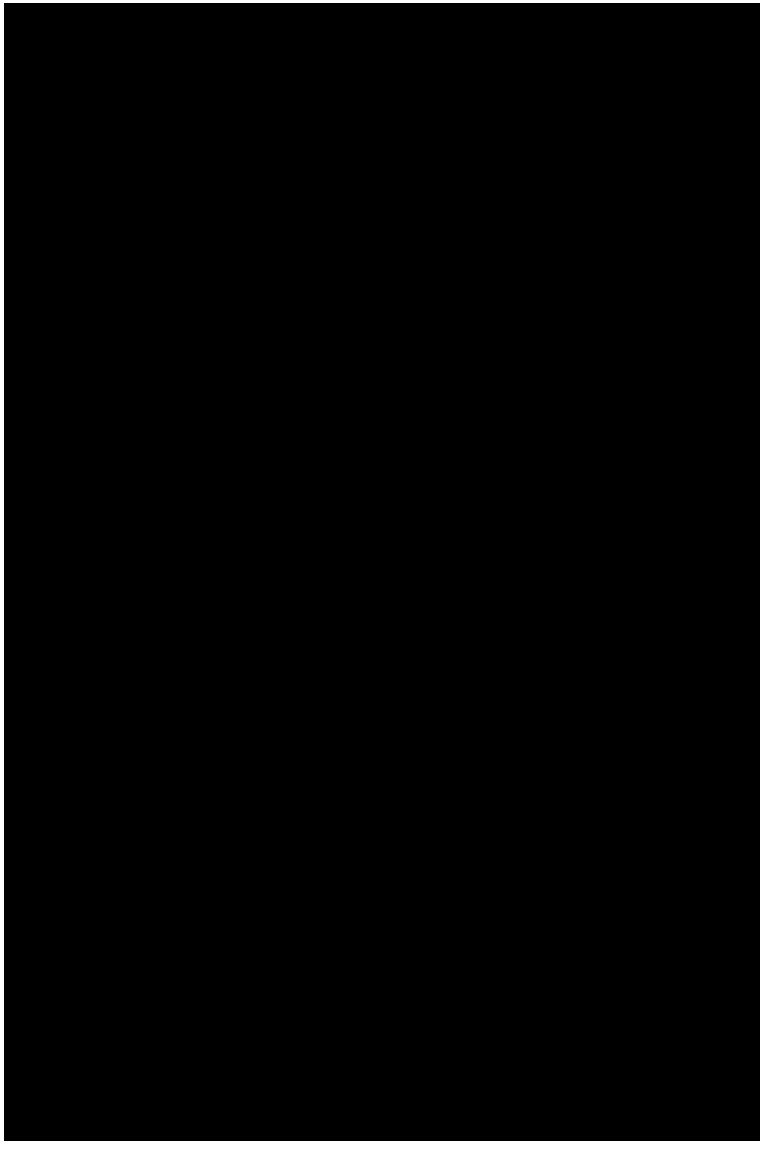
Anton Polyakov — Transnistria Conglomerate

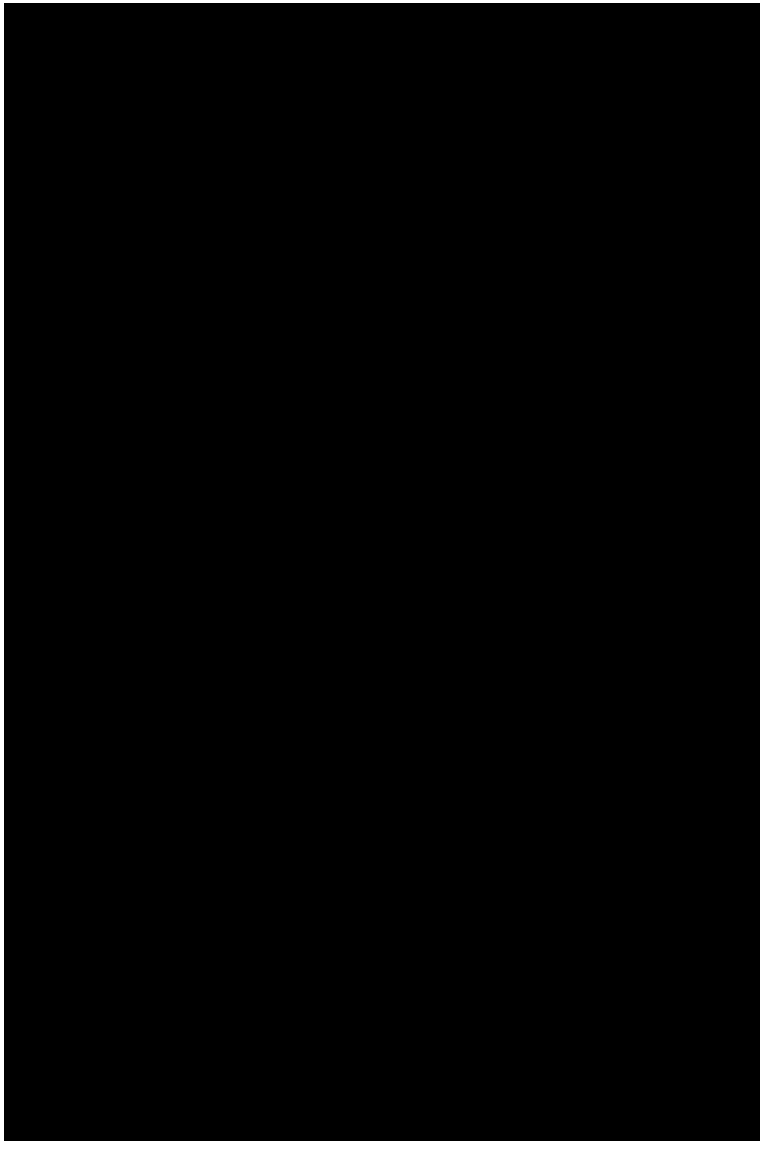
As the Soviet Union broke up and Moldova became an independent state, the small section known as Transnistria, where Russian is the dominant language and pro-Russian sentiment prevails, sought to break away. In 1992, Moldova decided to regain Transnistria as an independent state and started a military conflict. The conflict was stopped by Russia, entering the region with their troops and engaging in a peacemaking mission. Despite its non-recognition, Transnistria is now a presidential republic. It has its legislative and executive authority, state border and army, its own constitution, flag, emblem and anthem. The citizens of Transnistria have their own currency and passports, although nowhere except in Transnistria are they valid. For the past twenty-four years, the people of Transnistria, a region spanning approximately 125 by 20 miles, have lived in a frozen state. They were members of a country that does not exist for the rest of the world. During this time, a new generation was formed and I belong to it. We grew up in a melting pot of Moldovan, Ukrainian and Russian influence, and we don't separate people based on their ethnic affiliation. We remain a conglomerate of cultures, yet also a culture of our own.

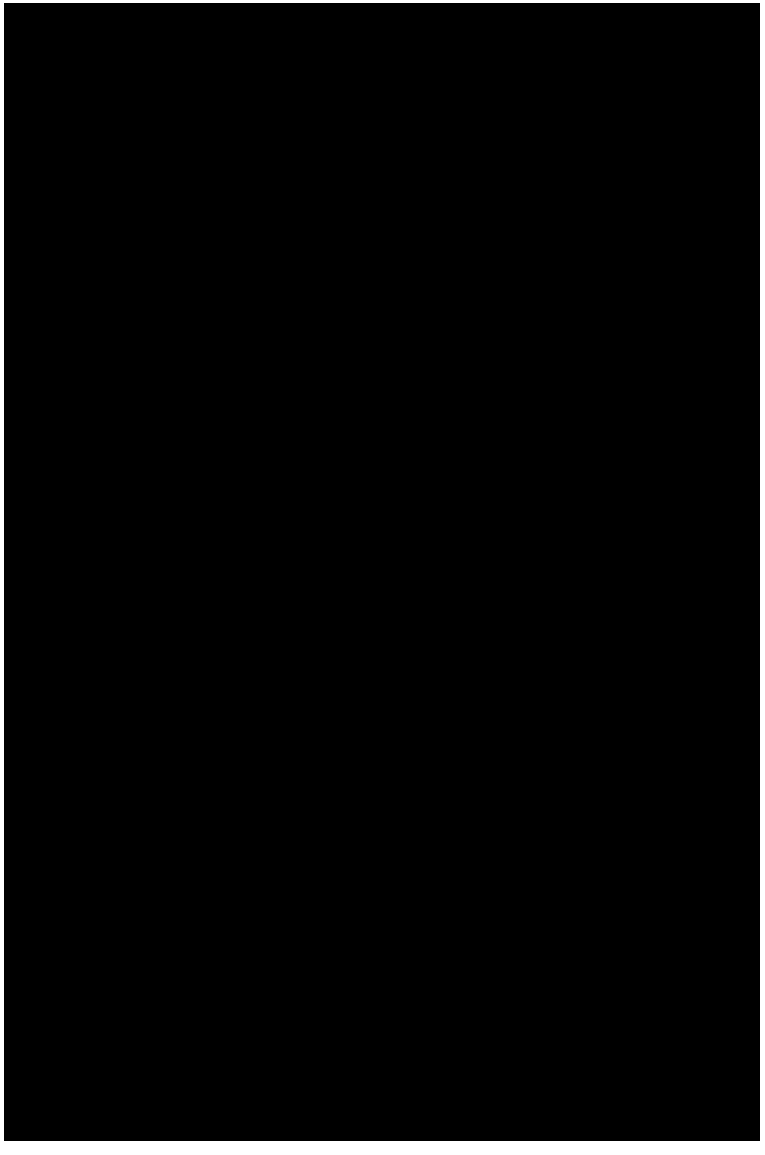
Many Western photographers and journalists who visit Transnistria often show the country as a museum of Soviet symbols, focusing on the pro-Russian icons and statues of Lenin. Instead, I wanted to show Transnistria from the point of view of a person, for whom this territory has always been a motherland.

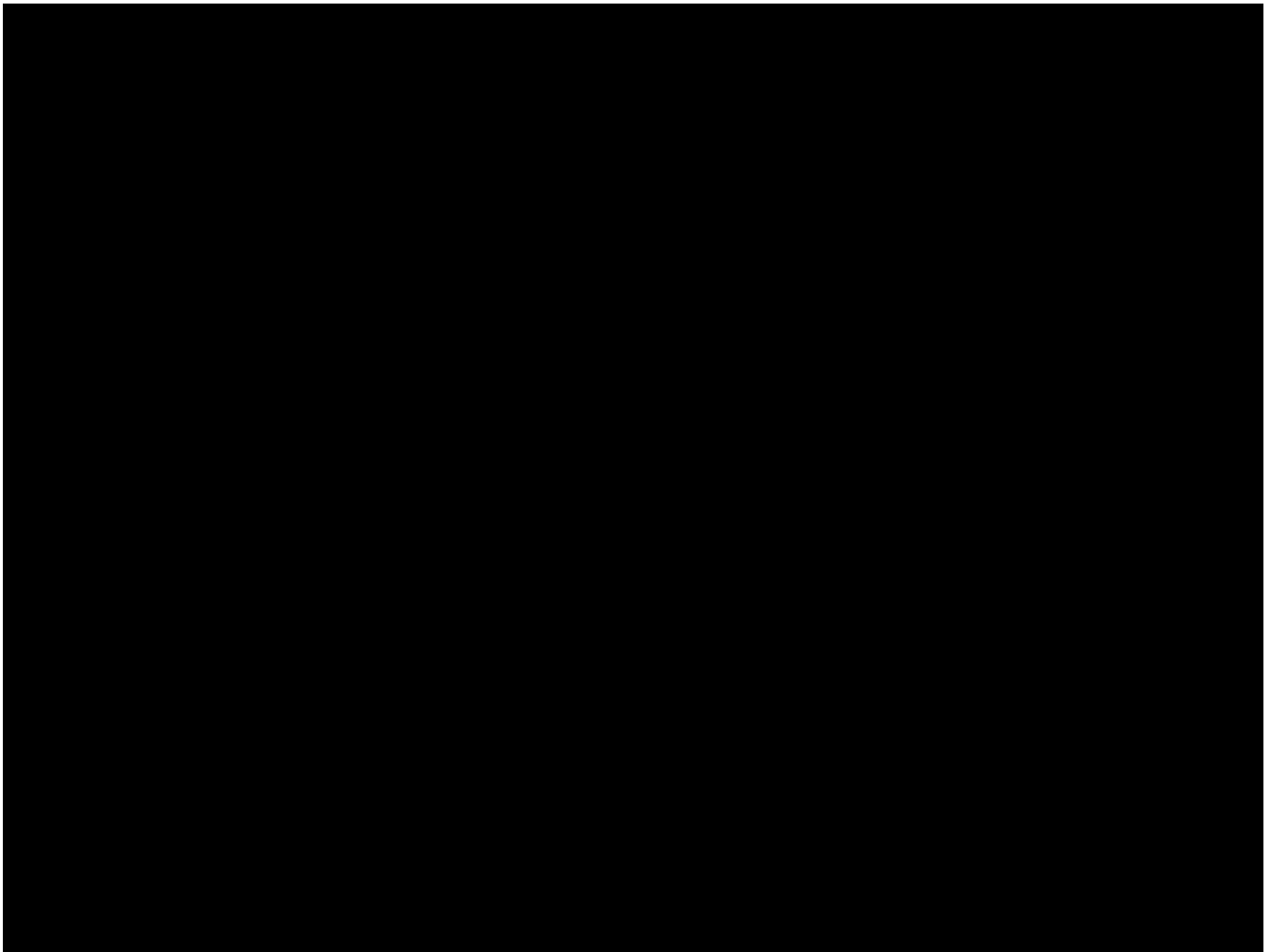
Anton Polyakov is a freelance photographer. He was born and currently lives in the city Tiraspol (Transnistria). He has been engaged in documentary photography since 2012. He graduated from the Transnistrian State University, majoring in geography.

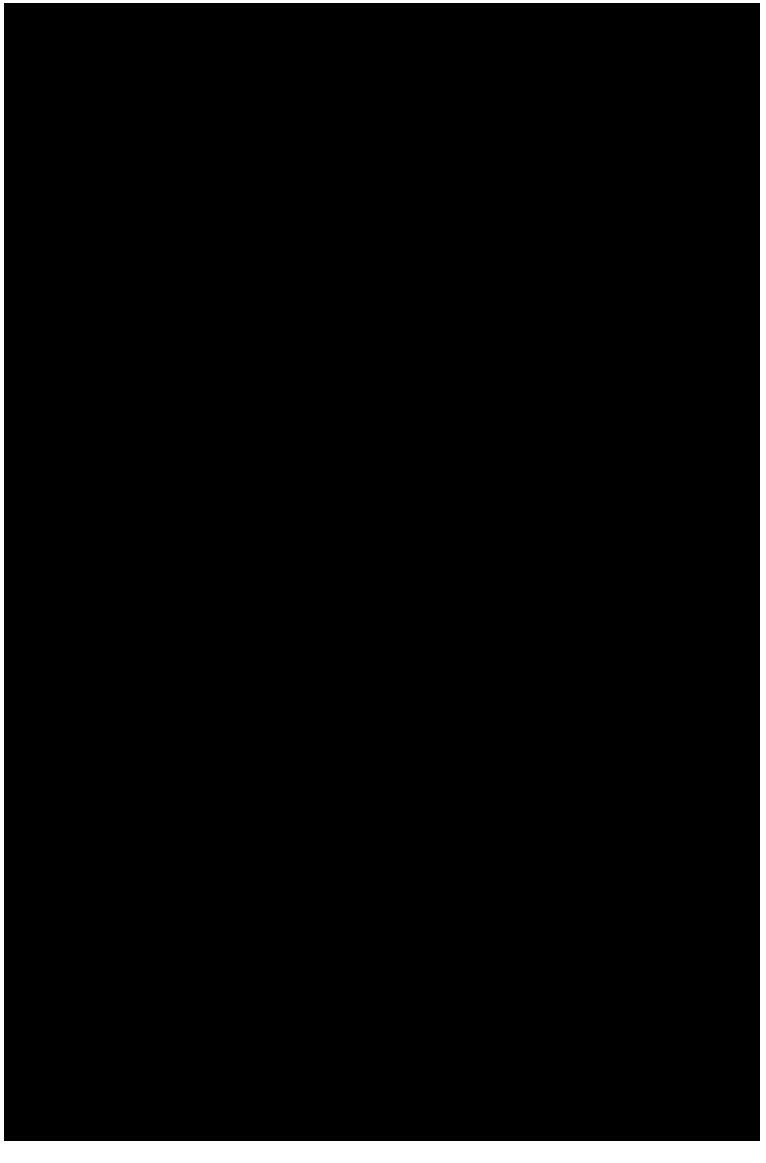


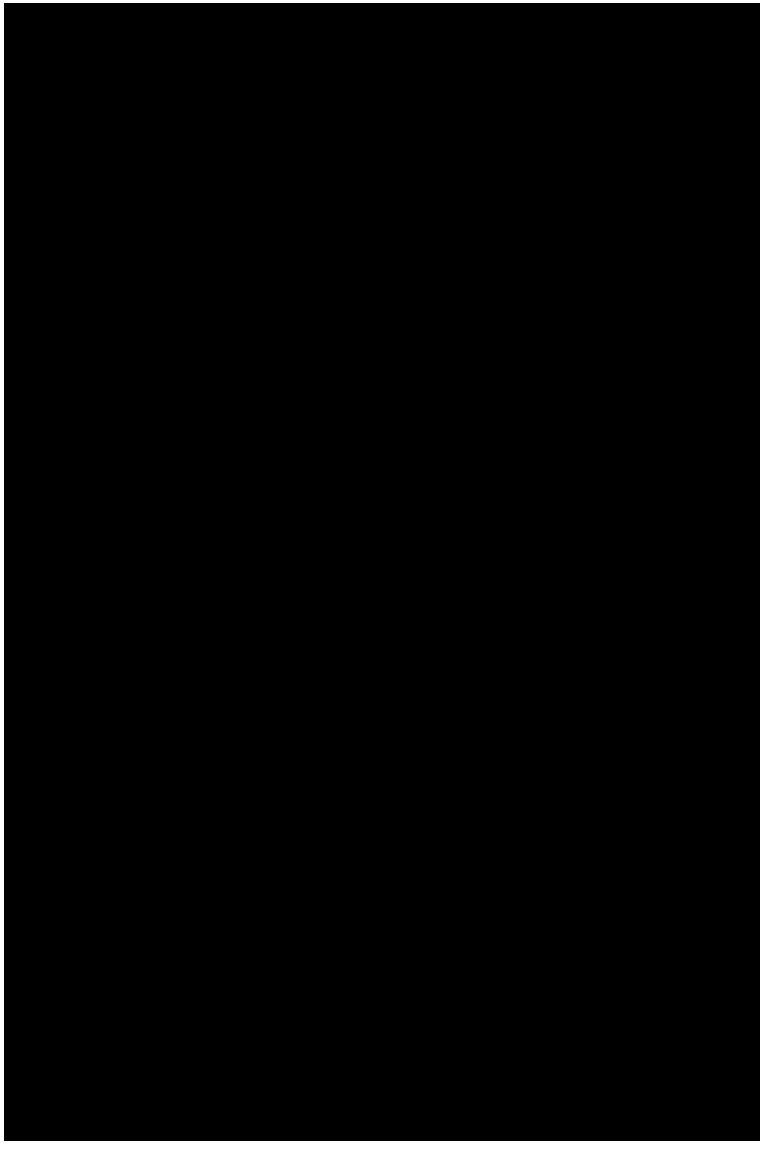


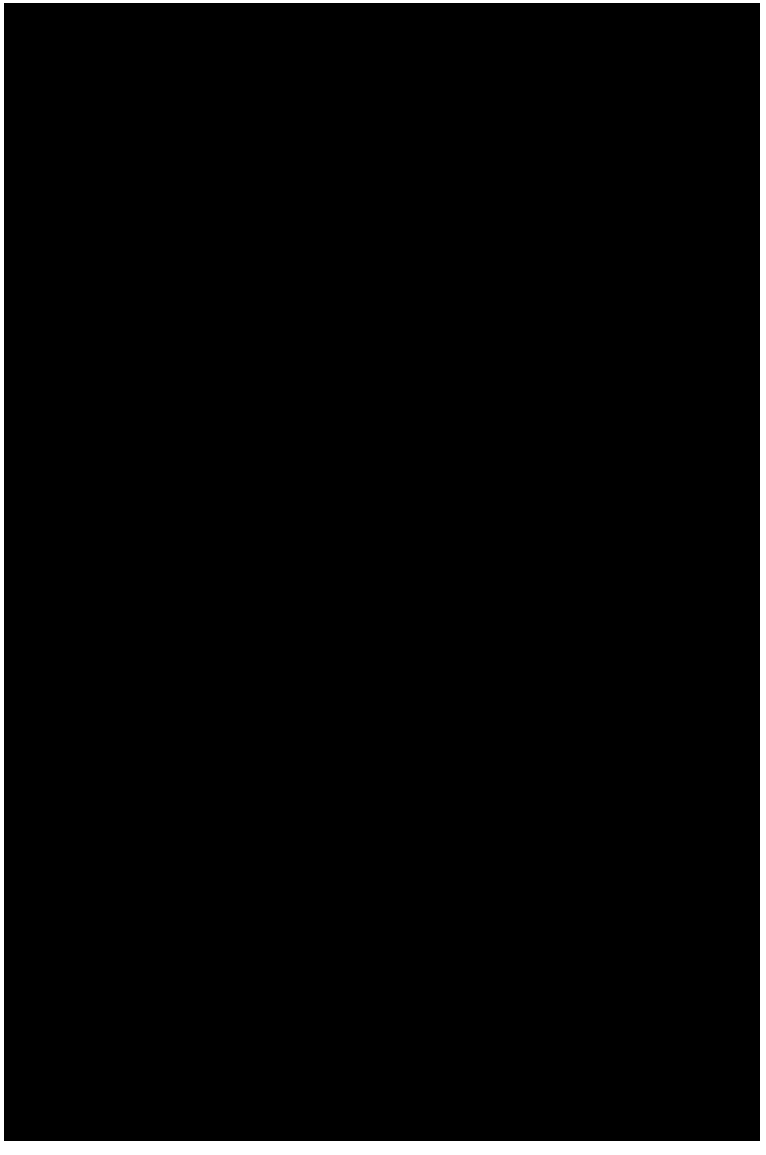


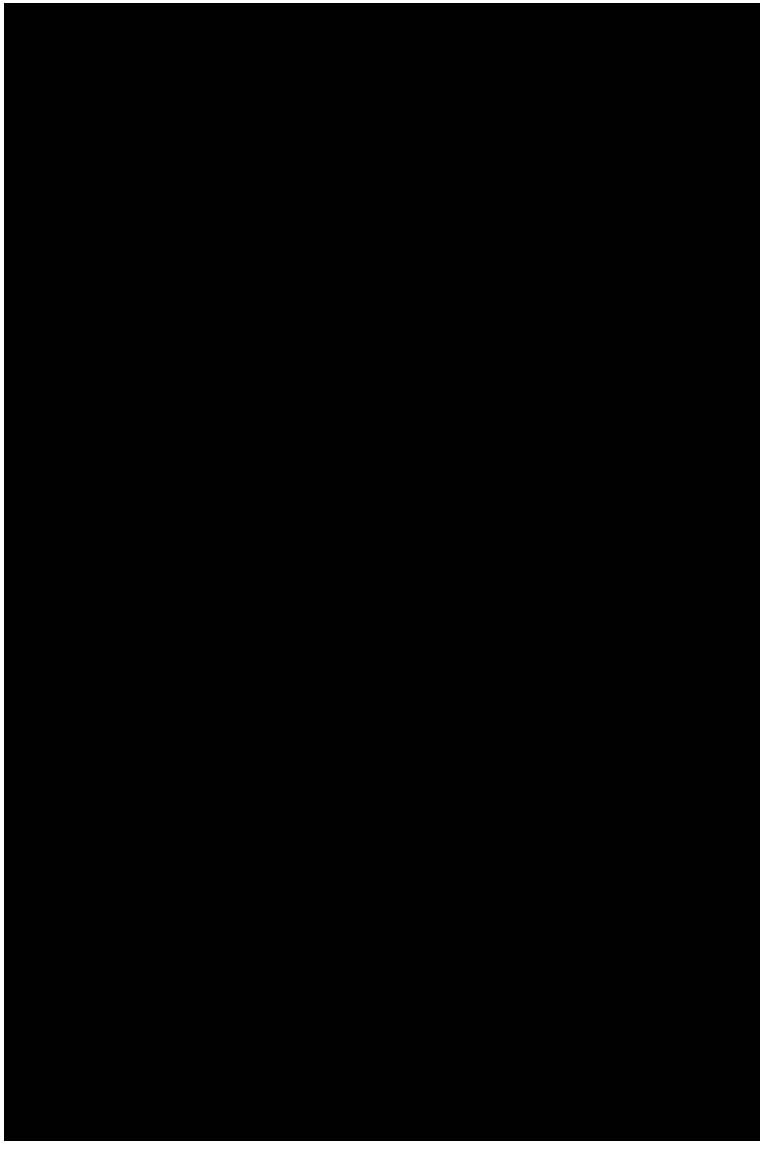




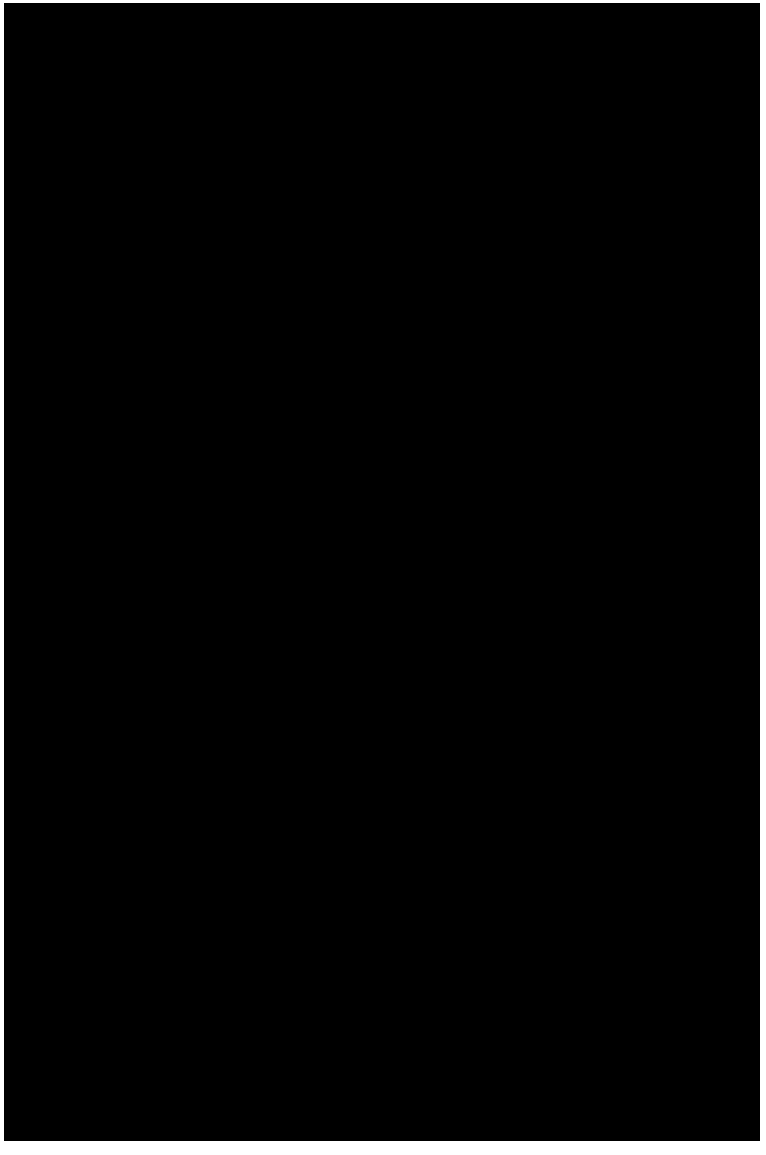


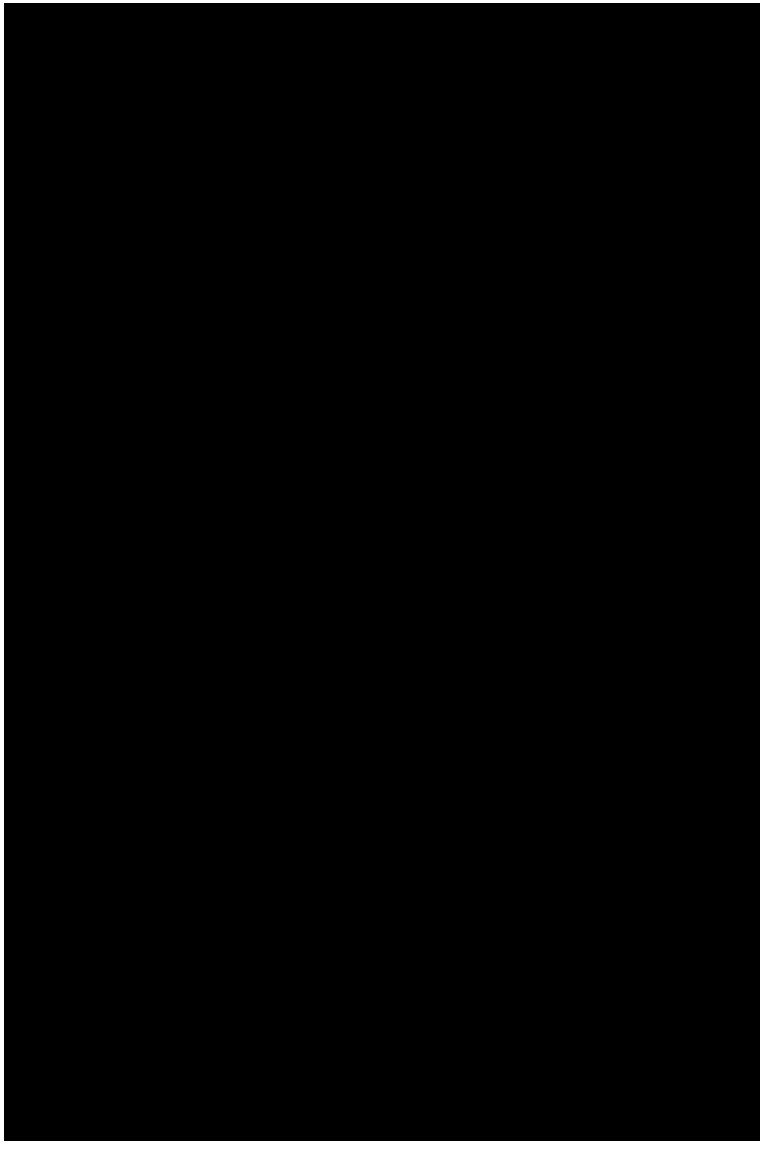












Alnis Stakle (LVA)

Teorija R / Theory of R

Alnis Stakle — Teorija R

Alnis Stakle — Theory of R

Riga je glavni grad Latvije i moj je dom od 2011. godine. Pod blistavom fasadom raskošnog gradskog centra i sigurnih turističkih puteva, vrebaju zamršeni, varljivi prostori ispunjeni sablasnim ostacima sovjetske arhitekture, stravične mješavine ambijenta i predmeta, opasni čudaci i skitnice. Ova serija opisuje moju borbu s teškoćama i zamjetnim opasnostima urbane sredine te, u isto vrijeme, predstavlja pokušaj stvaranja moje vlastite vizualne teorije Rige. Radovi su nastali između 2013. i 2015. godine.

Alnis Stakle (1975.) živi i radi u Latviji. Drži doktorat i likovnog odgoja sa Sveučilišta Daugavpils u Latviji. Od 1998. godine njegovi se radovi izlažu u latvijskom Muzeju fotografije, latvijskom Narodnom muzeju za umjetnost, latvijskom Centru za suvremenu umjetnost, galeriji Modern Art Oxford, Langhans galeriji u Pragu, Umjetničkom centru Winzavod u Moskvi, muzeju i izložbenom kompleksu Gostiny Dvor u Archangelsku, Regionalnom umjetničkom muzeju u Tjumenu, Muzejskom centru u Krasnojarsku, ruskom Državnom centru za fotografiju u Sankt Petersburgu, Suvremenom umjetničkom muzeju Santo Domingo u Španjolskoj, muzeju *Museo Nacional de Bellas Artes* u Buenos Airesu, Muzeju moderne umjetnosti Carlos Merida u Gutemali i u Centru za likovne umjetnosti BOZAR u Briselu.

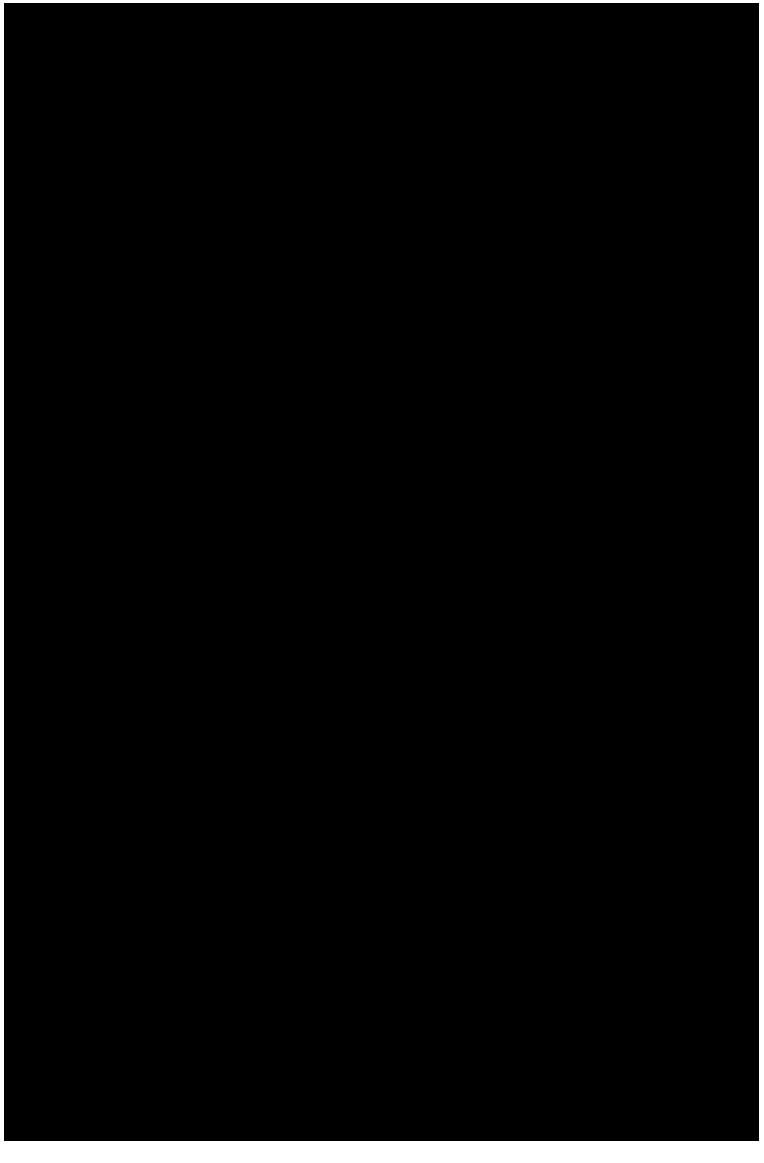
Riga is the capital of Latvia and my home since 2011. Beneath the shiny veneer of the splendorous city center and the safe tourist routes, lurk perplexing and mystifying spaces, filled with ghastly relics of Soviet architecture, nightmarish mixtures of environment and objects, dangerous weirdoes and vagabonds. This series illustrates my grappling with the perplexities and the perceived dangers of an urban environment. It also constitutes an attempt to build my personal visual theory of Riga. Works created 2013–2015.

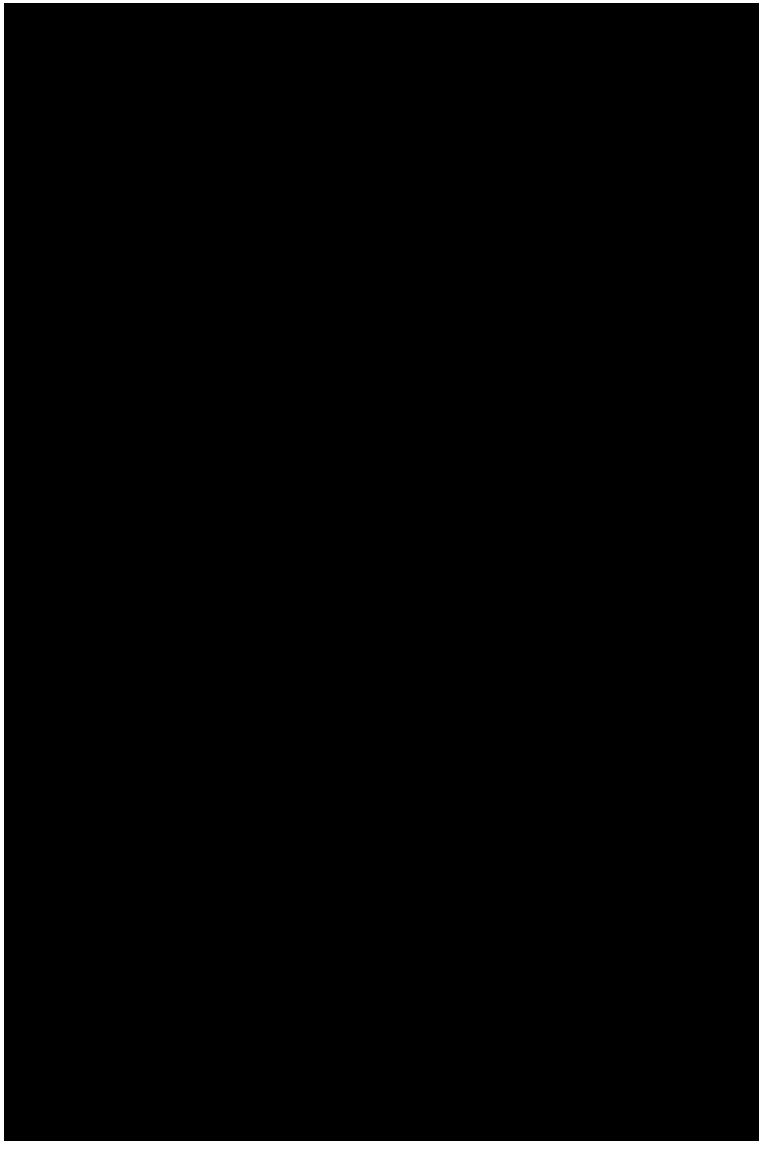
Alnis Stakle (1975) lives and works in Latvia. He holds a PhD in Art Education from Daugavpils University, Latvia. Since 1998, his works have been exhibited in the Latvian Museum of Photography, Latvian National Museum of Art, The Latvian Centre for Contemporary Art, Modern Art Oxford, Langhans Gallery in Prague, Art Center Winzavod in Moscow, Gostiny Dvor' Museum and Exhibition Complex in Archangelsk, Regional Art Museum in Tjumen, Museum Center in Krasnojarsk, Russia State Center of Photography in St. Petersburg, Contemporary Art Museum in Santo Domingo, *Museo Nacional de Bellas Artes* in Buenos Aires, Museum of Modern Art Carlos Merida of Guatemala City, Centre for Fine Arts BOZAR in Brussells.













Tommaso Tanini (ITA)

H. je rekao da nas voli / H. Said He Loved Us

Tommaso Tanini — H. je rekao da nas voli

H. je rekao da nas voli **oslanja se na priču o Njemačkoj Demokratskoj Republici i njezinom Ministarstvu za državnu sigurnost (Stasi) kako bi se istražili osjećaji straha i potlačenosti uzrokovani životom u stanju neprestane sumnje i nepouzdanosti.** ***H. je rekao da nas voli*** **objedinjuje i supostavlja arhivska i dokumentarna istraživanja s osobnom fotografskom istragom, nadahnutom knjigom iz 1938. godine pod nazivom *L'Uomo è Forte,* talijanskog autora Corrada Alvara, u kojoj je on agresivno kritizirao totalitarizam i zloporabu paranoje i straha u svrhu upravljanja masom.**

Zajedno s portretima žrtava Stasija (svi izdani od ljudi koje su voljeli i kojima su vjerovali), slike krajolika Istočne Njemačke i uništeni dokumenti iz Stasijeva arhiva stvaraju neriješenu napetost između čina špijuniranja i žrtve istoga. Ove slike, dijelom forenzičke, a dijelom filmske, odražavaju osjećaj nelagode koji vlada Alvarovom knjigom, stvarajući tako zlokobnu pozadinu u kojoj je nastao dokumentarni materijal koji sam skupio za svoju istragu. U danima nakon pada Berlinskog zida, Stasi je pokušao uništiti sve informacije koje su dotada skupljene o građanima. Od 1994. godine ostaci tih dokumenata čuvaju se i ponovno rekonstruiraju u arhivima Federalne komisije za Stasi Arhive (BSTU). Ljudi uključeni u njihovo obnavljanje nerijetko otkrivaju kako su ih prijatelji, obitelj i kolege špijunirali i prijavljivali.

Tommaso Tanini rođen je u Firenci 1979. godine. Od 2003. do 2006. pohađao je trogodišnji tečaj fotografije u *Fondazione Studio Marangoni.* Od 2009. godine radi kao freelance fotograf i profesor fotografije. Godine 2013. u suradnji s dvama kolegama osnovao je *Discipulu,* suradničko sučelje i nezavisnu izdavačku platformu. Spajanjem i istraživanjem novih pristupa i metoda, *Discipula* istražuje pristupe pričanju priče kroz interakciju slike i teksta, činjenice i mašte.

Tommaso Tanini — H. Said He Loved Us

H. Said He Loved Us draws upon the story of the GDR and the German Ministry for State Security (STASI) to investigate the feelings of fear and oppression caused by living in a state of constant suspicion and diffidence. The result of 3 years of work, *H. Said He Loved Us* combines and overlays archival and documentary research with a personal and subjective photographic investigation inspired by the book *L'Uomo è Forte,* written by the Italian writer Corrado Alvaro in 1938, a ferocious critique of totalitarianism and its abuses of paranoia and instilled fear to control the masses.

Along with portraits of victims of the Stasi (all betrayed by people they trusted and loved), images of ex-East Germany cityscapes and destroyed material from the Stasi archive generate an unresolved tension between the act of spying and being spied upon. These pictures, partly cinematic and partly forensic, resonate with the sense of unease that pervades Alvaro's book, while creating a sinister background for the documentary material collected by the investigation. In the days that followed the fall of the Berlin Wall, the Stasi officers attempted to destroy all information collected and stored until then on its citizens. Since 1994, the shredded material has been preserved and rebuilt by the Federal Commission for the Stasi Archives (BSTU). The goal is to make the material accessible and restored. In many cases, the people involved find they have been inspected and reported by family, friends and work colleagues.

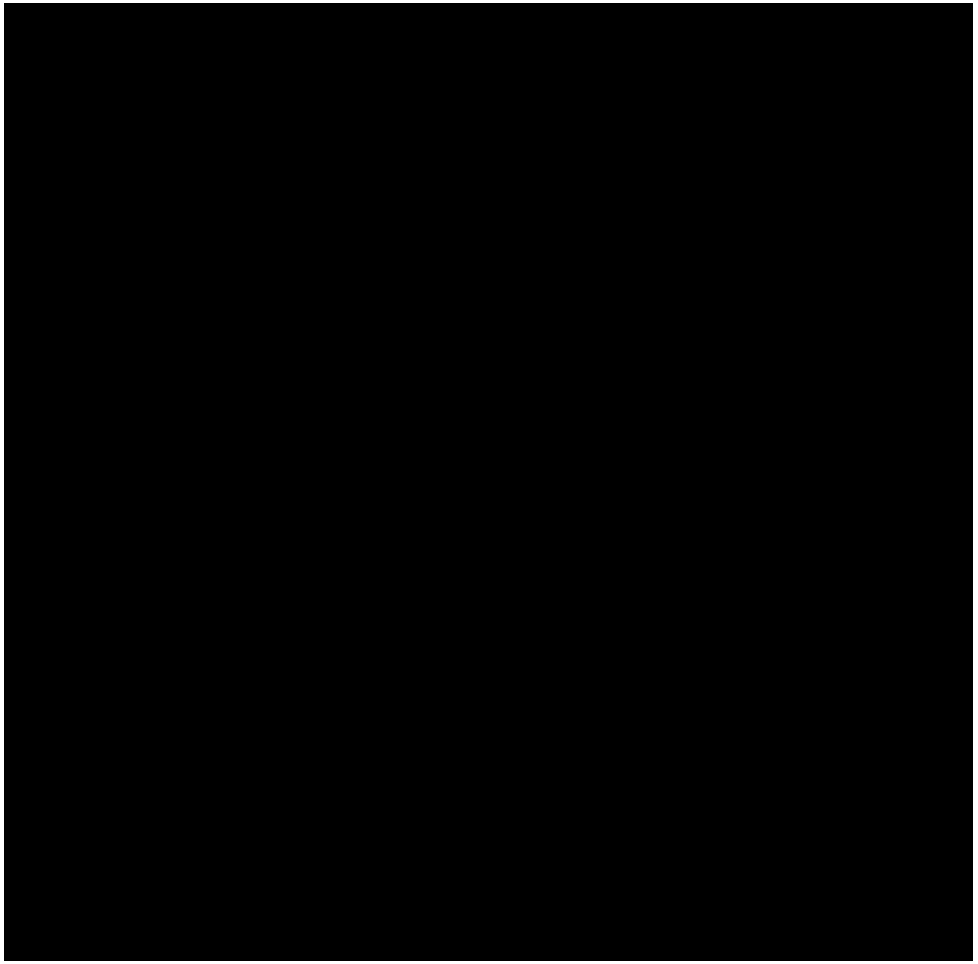
Tommaso Tanini was born in Florence, Italy in 1979. From 2003 to 2006, he attended a three-year photography course at *Fondazione Studio Marangoni.* Since 2009, he has been working as a freelance photographer and a photography professor. In 2013, he founded *Discipula* with two colleagues — a collaborative platform and an independent publisher. Combining and experimenting with different approaches and methods, *Discipula* explores storytelling through the interaction of image and text, fact and fiction.















POHVALJENI

Emile Ducke (DEU)

Jean-Christophe Guillaume (BEL)

Olivier Lovey (CHE)

Emanuele Occhipinti (ITA)

Andrejs Strokins (LVA)

COMMENDED ARTISTS

Emile Ducke (DEU)

Pridnjestrovlje — Na lijevoj strani rijeke / Transnistria — On the left side of the river

Emile Ducke — Pridnjestrovlje — Na lijevoj strani rijeke

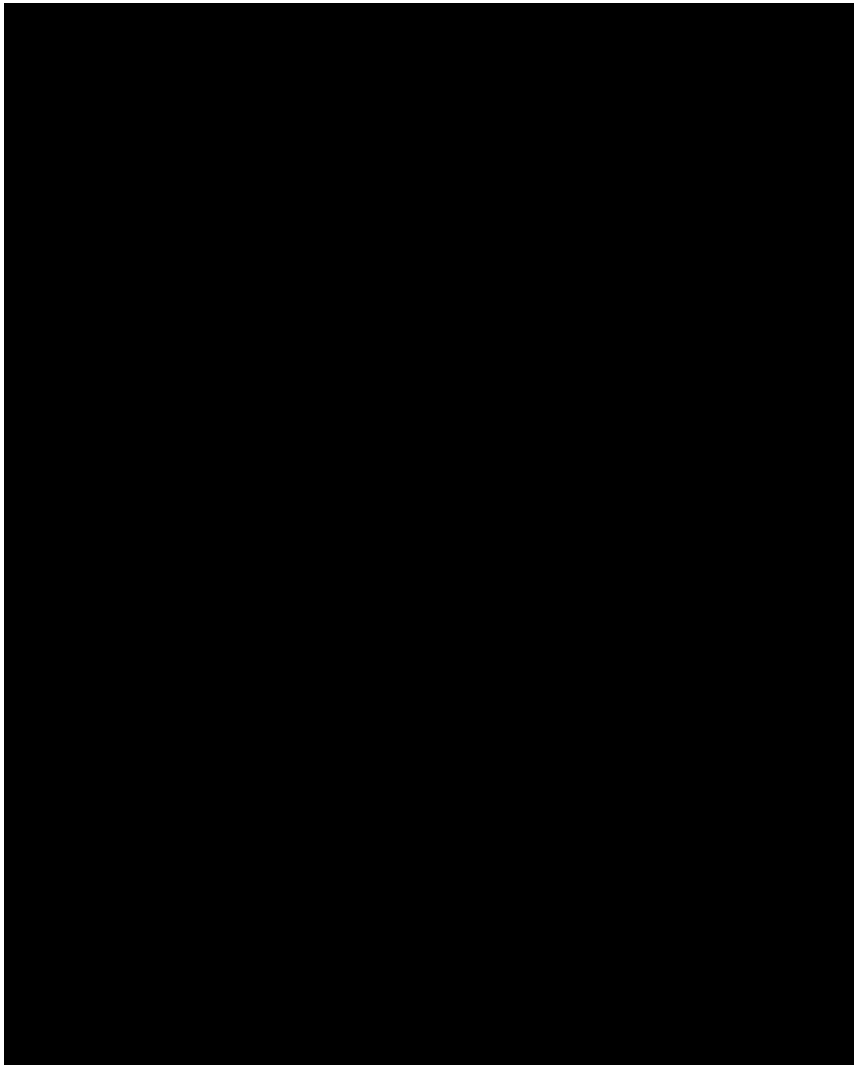
Pridnjestrovlje je smješteno u istočnoj Moldaviji, uz granicu s Ukrajinom. To je uzak teritorij, malo veći od Luksemburga, koji je ponegdje širok samo nekoliko kilometara. U pravnom smislu, Pridnjestrovlje je dio Republike Moldavije. Iako druge zemlje nisu priznale Pridnjestrovlje kao samostalnu državu, ono ima svoju vladu, svoju valutu, administraciju i vojsku. Njihova zastava još uvijek ponosno prikazuje srp i čekić. Kad se Sovjetski Savez raspao, vlada Moldavije u Chișinău proglasila je moldavski jezik jedinim službenim jezikom Moldavije. Stanovništvo, koje većim dijelom čine govornici ruskog jezika i koje živi istočno od rijeke Dnjestar, bojalo se da će zbog toga izgubiti svoja prava. Stoga su stvorili *de facto* režim Pridnjestrovlja. Konačno, proglasili su se neovisnima od Republike Moldavije i uspostavili teritorijalnu granicu na rijeci Dnjestar. Konflikt oko Pridnjestrovlja eskalirao je 1992. godine. Moldavijski vojnici pokušali su dovesti separatističku regiju pod moldavsku kontrolu. Tek nakon što su se ruske snage umiješale u sukob, dolazi do mogućnosti pregovora o zaustavljanju napada. Otad je konflikt utišan, ali nije u potpunosti riješen. Do danas je oko 1400 ruskih vojnika pozicionirano u Pridnjestrovlju. Latentni konflikt težak je teret za regiju. Pridnjestrovlje je ekonomski slabo i financijski ovisno, a Republika Moldavija je zbog konflikta izgubila svoje industrijsko središte. Nakon ruske aneksije Krima, pridnjestrovski parlament ponovo se obratio Moskvi radi inkorporacije u Rusiju. Tijekom referenduma 2006. godine, 97.1% stanovnika Pridnjestrovlja poduprlo je pripajanje Ruskoj Federaciji. Zasada *status quo* ove male republike ostaje nepromijenjen, a na zahtjev za pripajanjem Federaciji još uvijek se čeka odgovor.

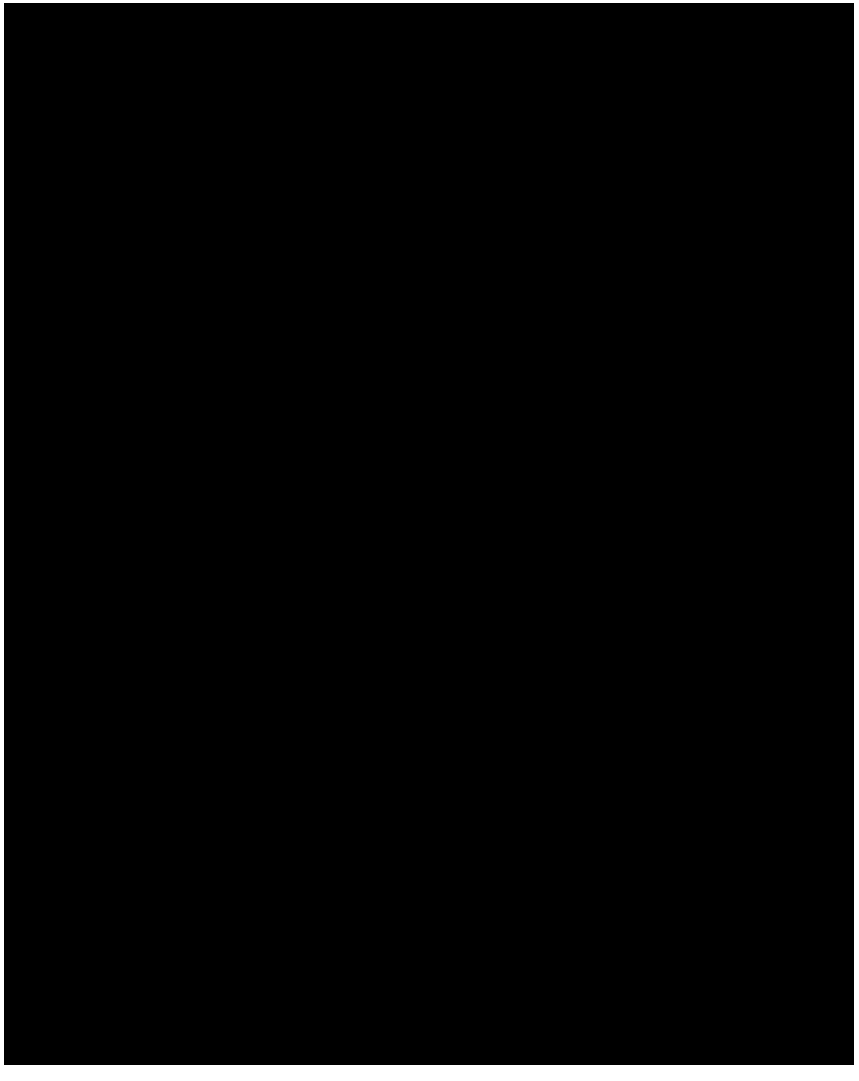
Emile Ducke rođen je 1994. u Münchenu, a trenutno studira fotoreportažu i dokumentarnu fotografiju na Sveučilištu primijenjenih znanosti i umjetnosti u Hannoveru.

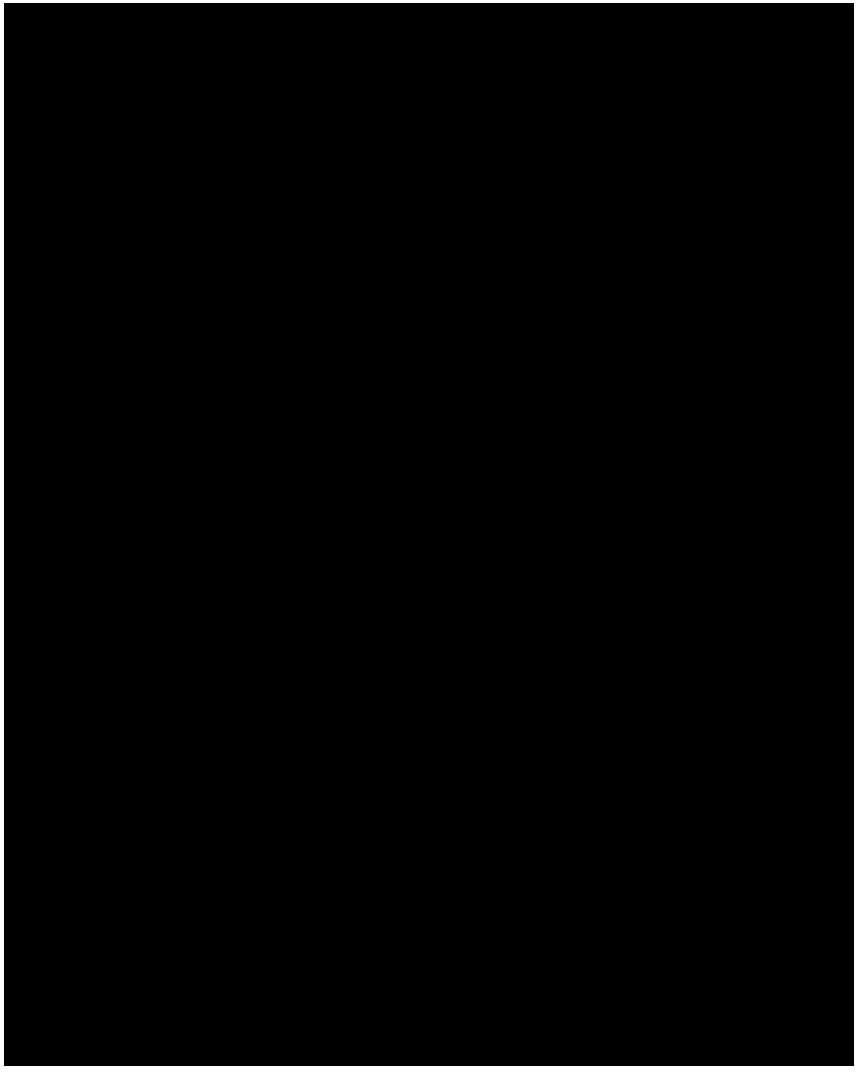
Emile Ducke — Transnistria — On the left side of the river

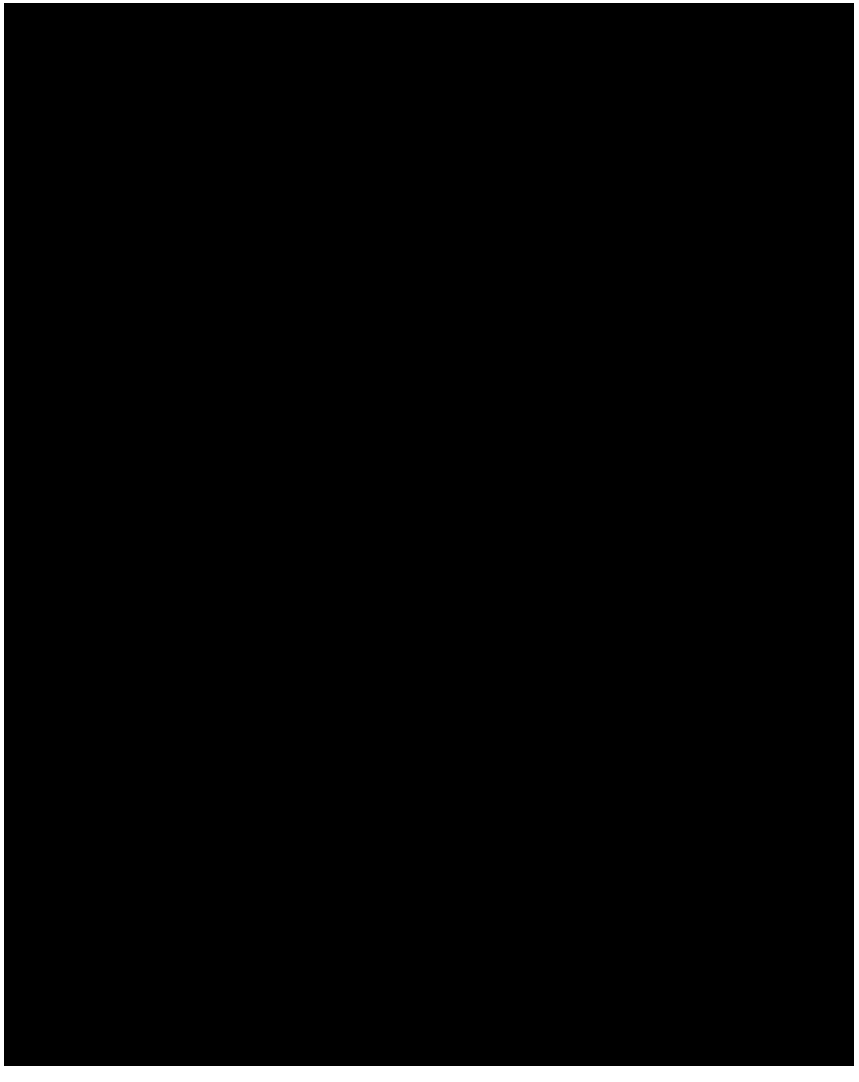
Located in eastern Moldova, along the border with Ukraine, lies Transnistria. A narrow strip of land, slightly larger than Luxembourg, at times only several kilometers wide. Legally, Transnistria is part of the Republic of Moldova. Although Transnistria is not acknowledged as a sovereign state by any other nation, it has its own government, currency, administration and military. Its coat of arms still boasts the hammer and sickle. When the Soviet Union collapsed, the Moldovan government in Chișinău established Moldovan as the country's only official language. The largely Russian-speaking population, east of the River Dniestr, feared the loss of their rights. They created a *de facto* Transnistrian regime. Finally, they declared themselves independent from the Republic of Moldova, and established the Dniester River as their territorial border. In 1992, the conflict surrounding Transnistria escalated. Moldovan troops attempted to bring the separatist region under Moldovan control. It was not until Russian forces intervened, that a ceasefire could be negotiated. Since that time, the conflict has been halted, but not resolved. To this day, around 1400 Russian soldiers remain stationed in Transnistria. The latent conflict is a heavy burden for the region; Transnistria is economically weak and financially dependent, while the Republic of Moldova has lost its industrial center. After the annexation of Crimea by Russia, the Transnistrian Parliament addressed Moscow once again in pursuit of Russian incorporation. During a referendum in 2006, 97.1% of Transnistrians were in support of joining the Russian Federation. For the time being, the *status quo* of the small republic remains unchanged, and the application for admission into the Federation is as yet unanswered.

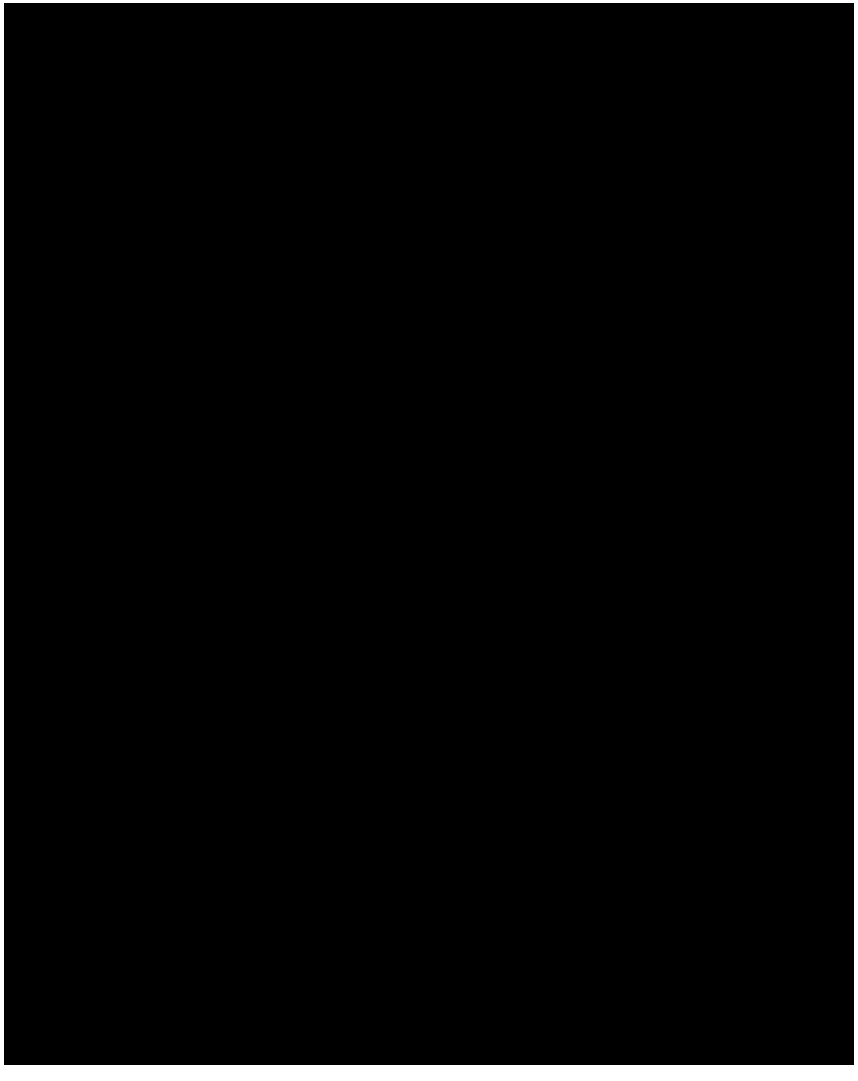
Emile Ducke was born in 1994 in Munich and is currently studying photojournalism and documentary photography at the University of Applied Sciences and Arts in Hannover.

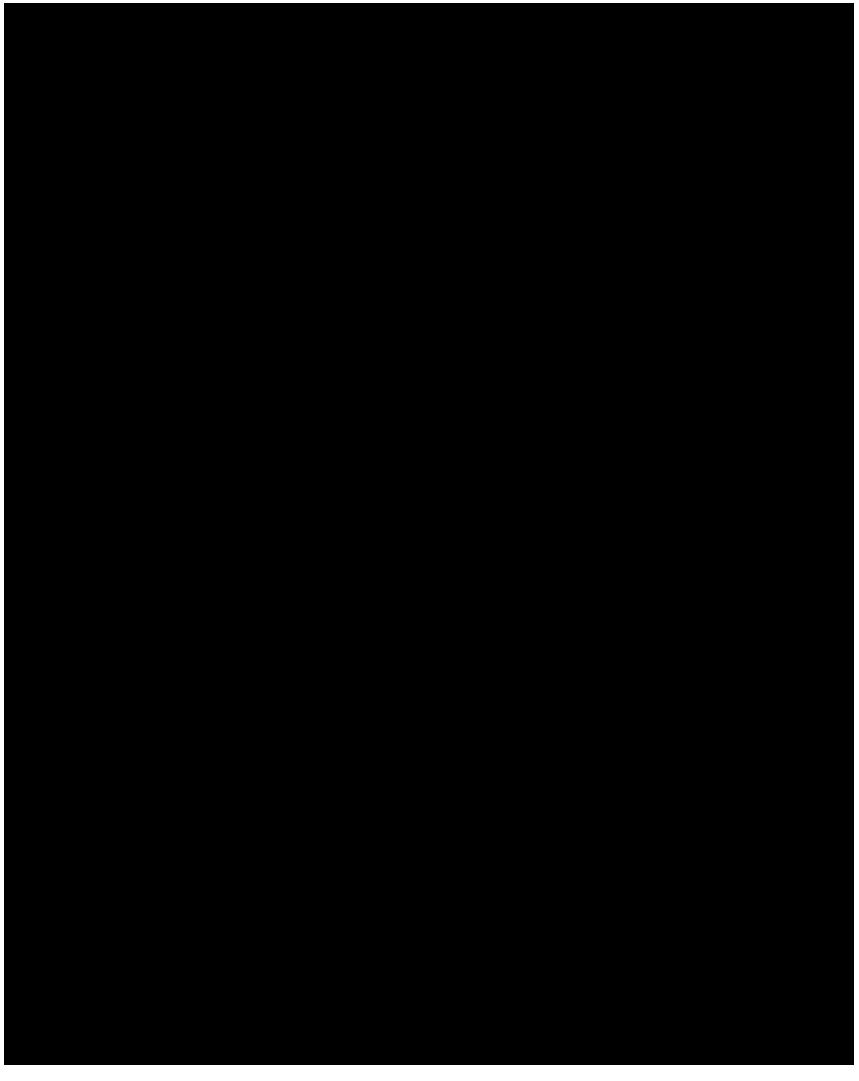


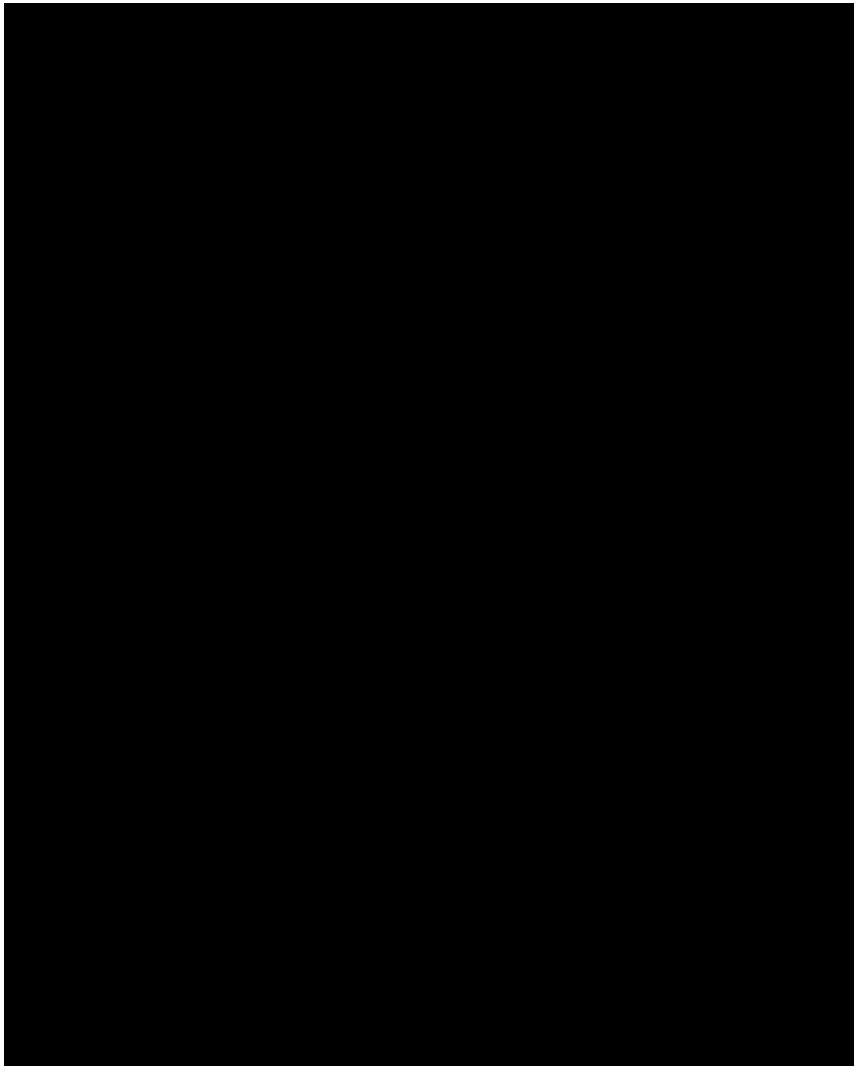


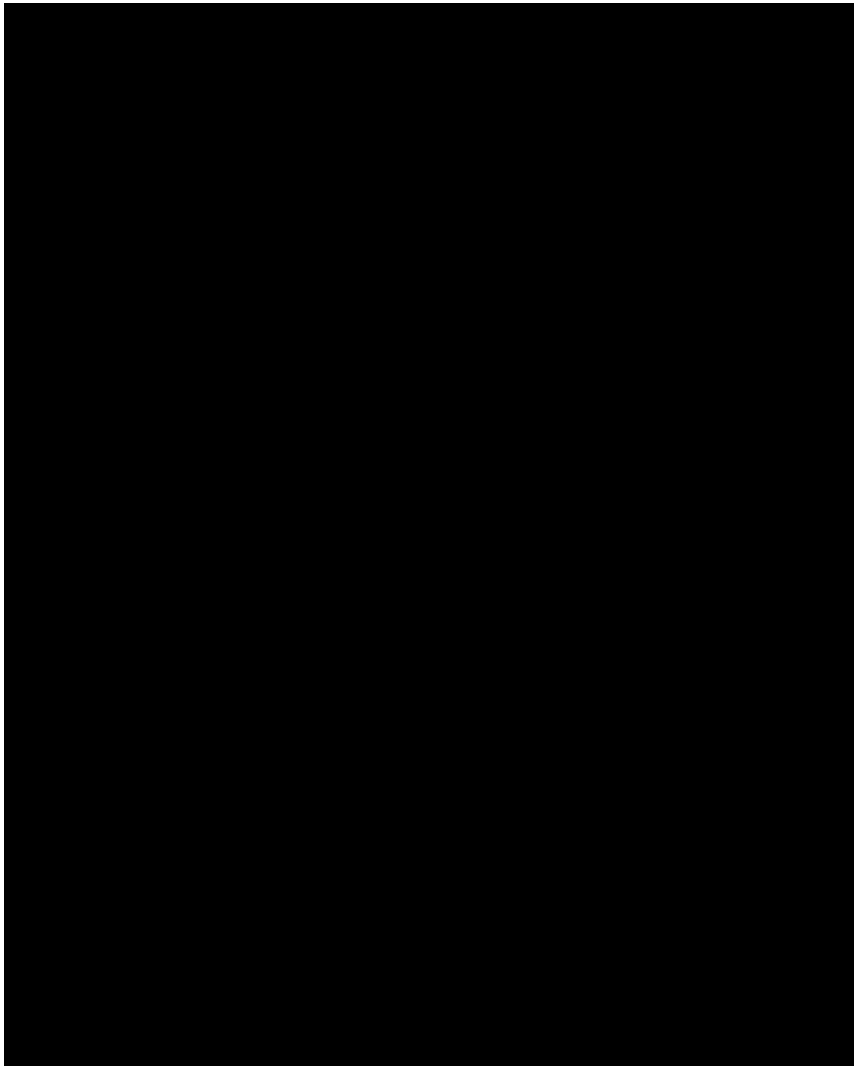


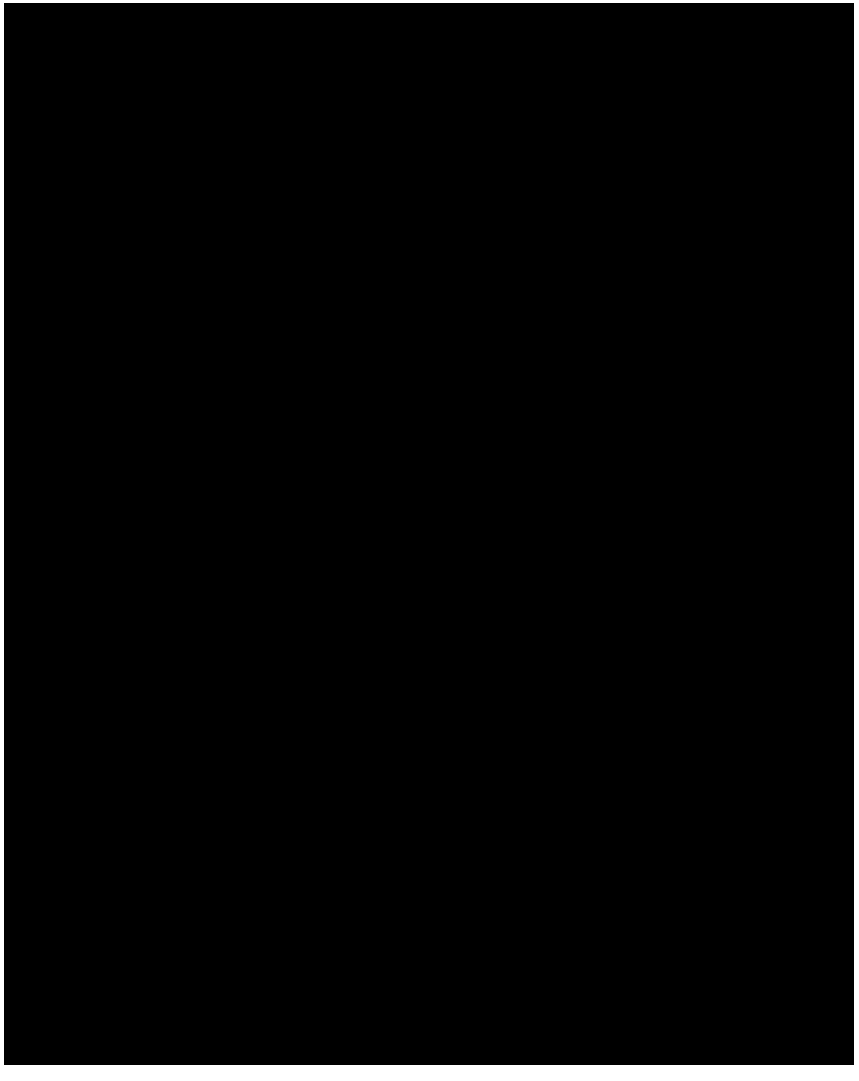


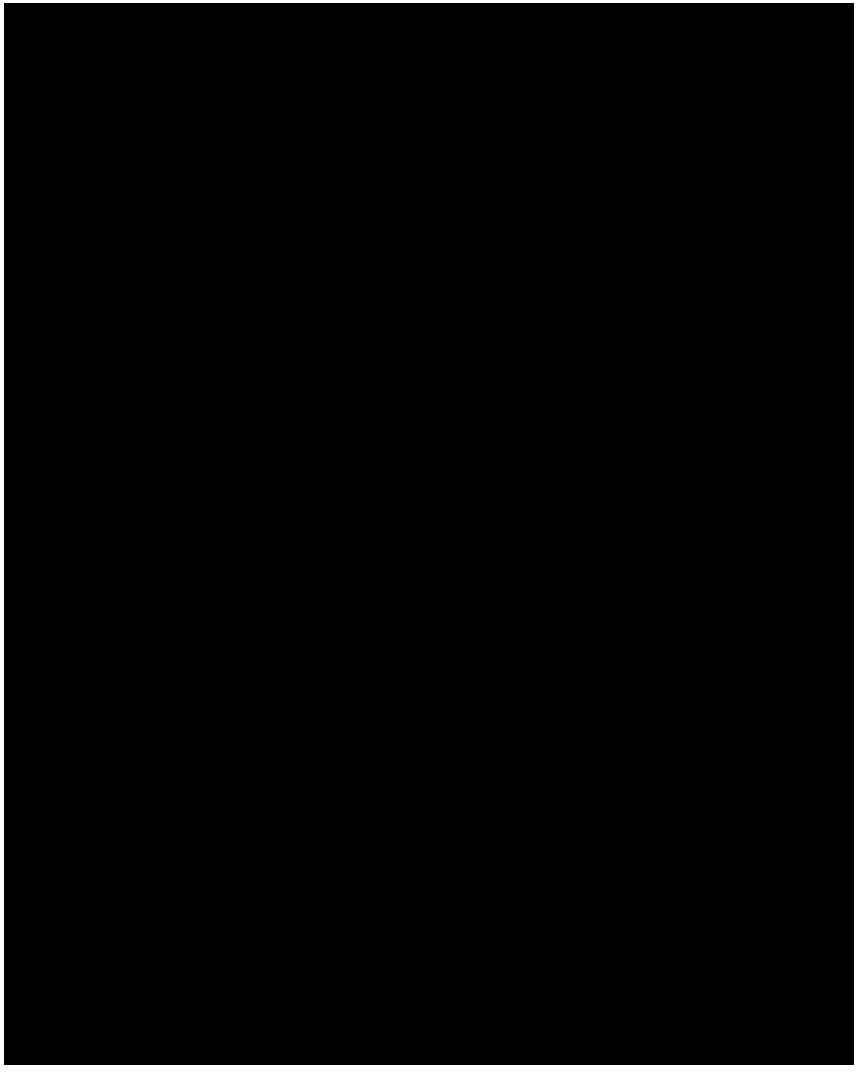


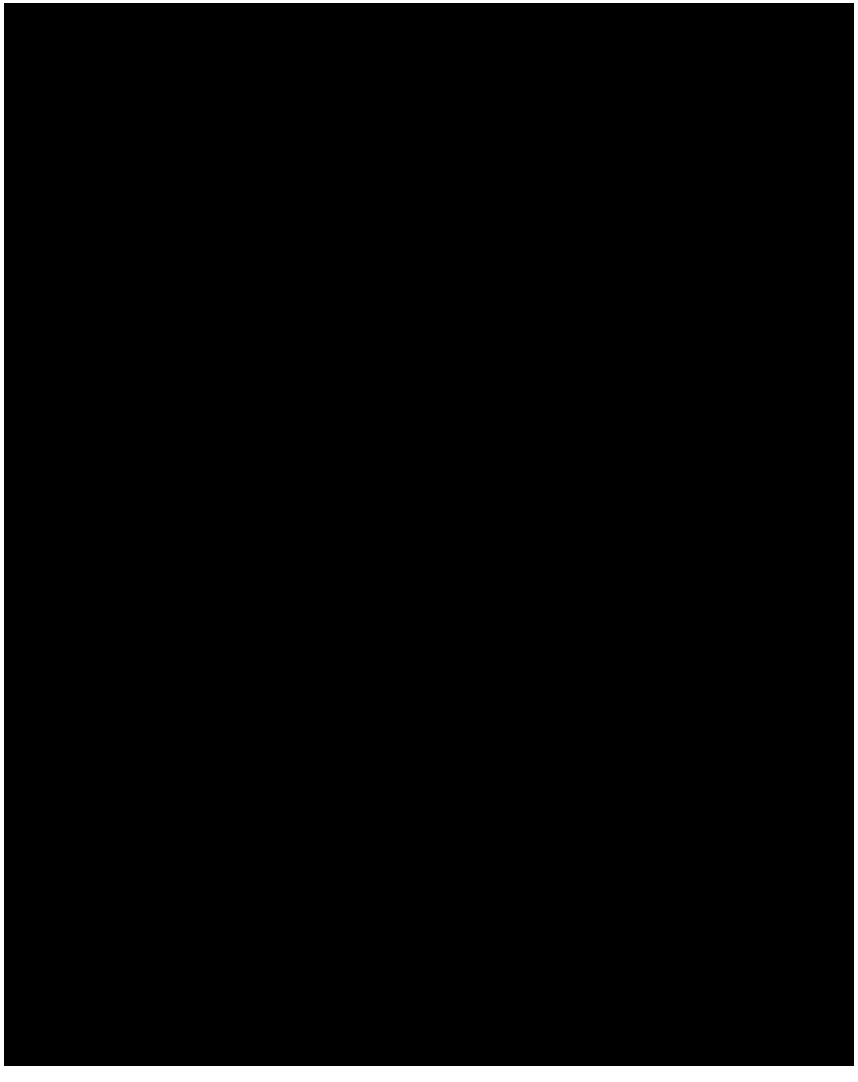


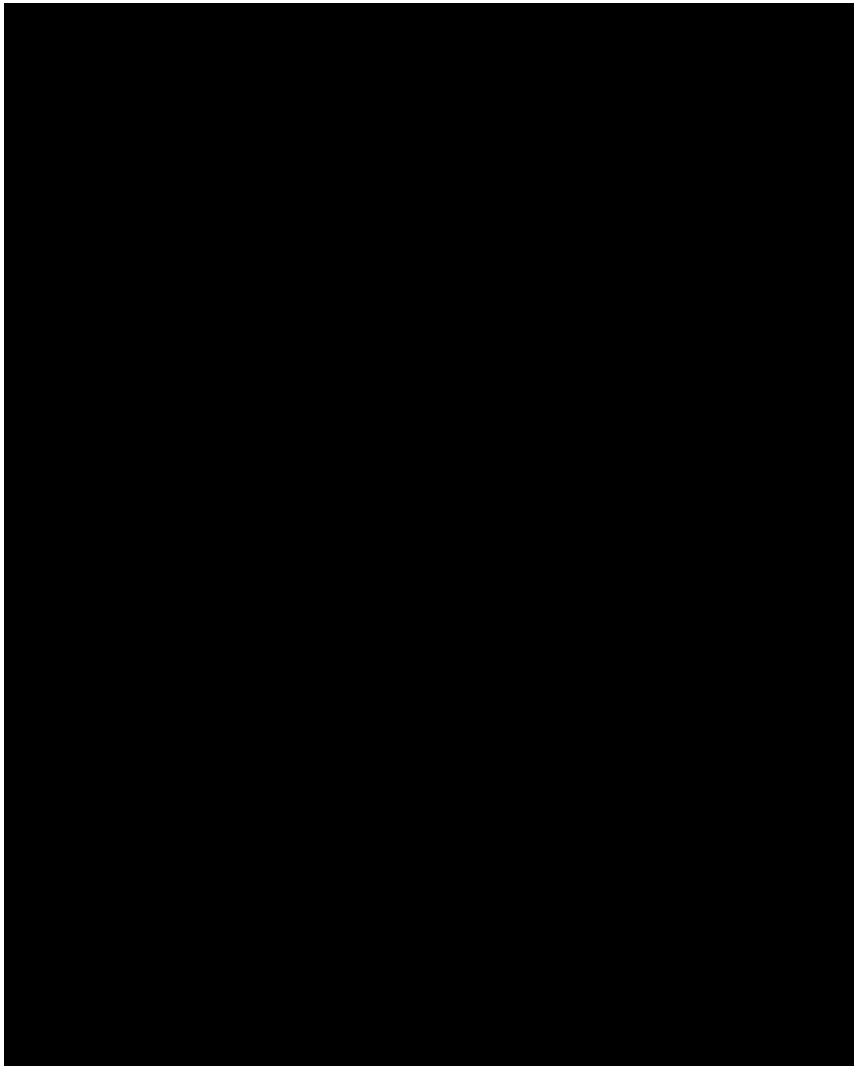












Jean Christophe Guillaume (BEL)

Granica / Border Line

Jean Christophe Guillaume — Granica

Operacija Gatekeeper bila je sigurnosna operacija na granici između SAD-a i Meksika, na području San Diega (Kalifornija), za vrijeme Clintonove ere u SAD-u. Namjera je bila postaviti granične patrole na mjestima gdje su ilegalni migranti mogli neprimjetno prijeći granicu i 'nestati' u naseljenim mjestima. Smatralo se da će se tako patrolama dati više vremena za zaustavljanje migranata koji pješače pustinjom i da će zahtjevnost prelaska granice obeshrabriti migrante. Granica koja razdvaja Meksiko od SAD-a duga je 3600 km, proteže se od Tijuane do Atlantske obale i čini tzv. 'zid sramote'. Zidovi koji čine granicu i razdvajaju dvije zemlje na simboličan način utvrđuju ograničenja dvaju sustava tih zemalja. Zidovi su trebali biti samo privremeno 'rješenje' protiv strahova koje dvije zemlje osjećaju jedna prema drugoj. Iako su zidovi sredstvo zaštite za one koji su ih postavili, oni su također posljednja prepreka koju trebaju prijeći oni koji žele potražiti bolji život u drugoj zemlji. No, idealizirano drugdje, proizvod je mašte, gdje je vjerovanje u obećanu zemlju i ostvarivanje svih snova moguće... Najčešće, to je samo iluzija koja ubrzo nestaje suočena s fizičkom stvarnošću čeličnog zida.

Između 1994. i 2010. godine (kada je stvoren ovaj fotografski esej), otprilike 5600 migranata poginulo je tijekom pokušaja ilegalnog prelaska granice. Drugim riječima, poginuo je jedan migrant svaka 24 sata. Guillaume je u svom radu pokušao shvatiti što za ove ljude znači živjeti svaki dan suočavajući se s teškim problemima. Najbolji način bio je da dijeli s njima život, ponekad samo na dva dana, a ponekad i cijeli tjedan.

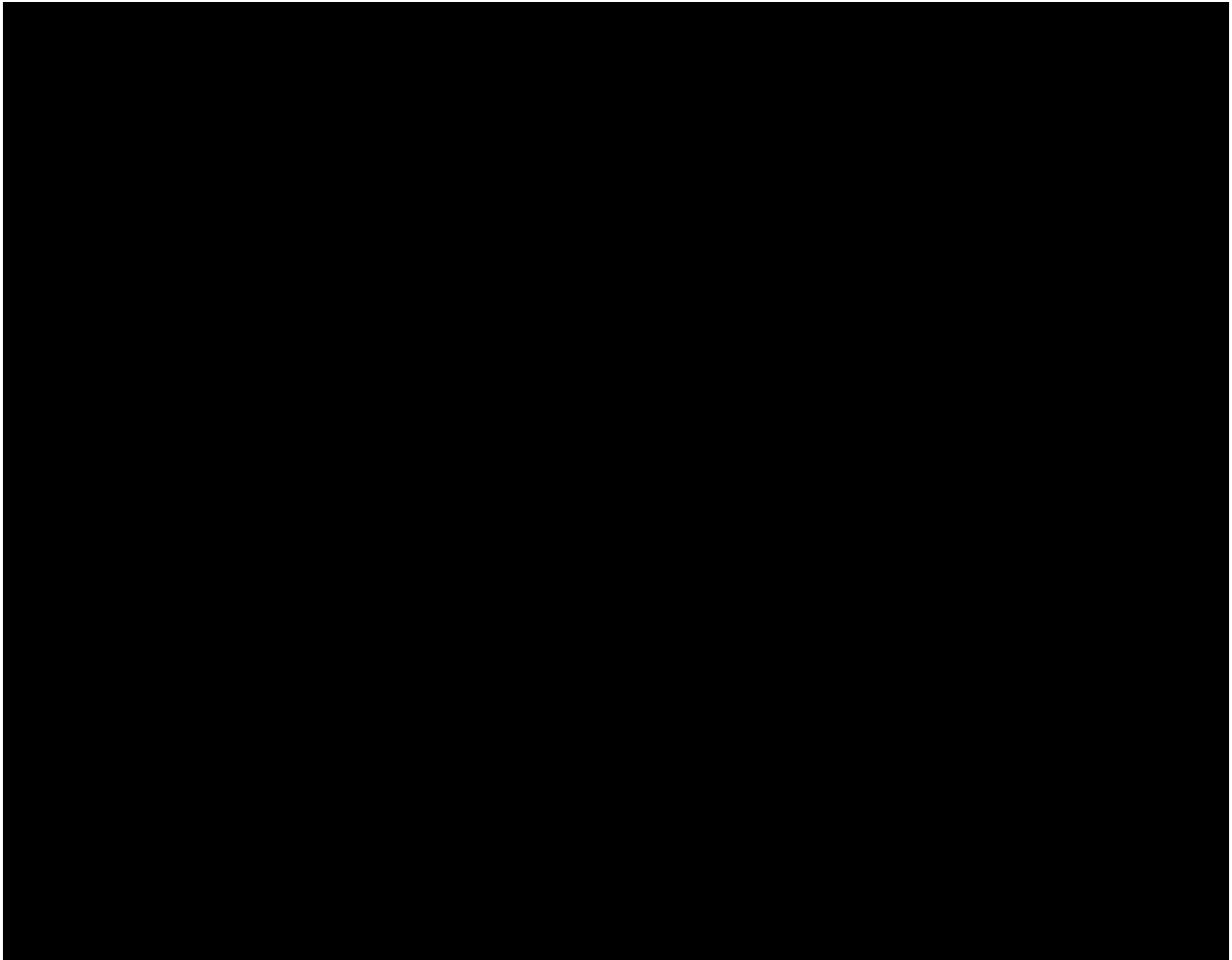
Jean Christophe Guillaume rođen je 1980. godine u Namuru (Wallonie, Belgija). Studirao je na *HELB Inraci,* visokoj školi u Brusselsu, gdje je diplomirao fotografiju. Nakon četveromjesečne stručne prakse u *Galerie VU'* u Parizu, otišao je u Latinsku Ameriku, koju je dobro poznavao, s ciljem stvaranja prvog fotografskog eseja na temu migracija stanovništva u Sjevernu Ameriku. Njegov fotografski esej postao je dijelom Međunarodnog bijenala fotografije u Liegeu (Belgija) 2014. godine i izložen je u nekoliko drugih belgijskih kulturnih institucija. Guillaume trenutno radi kao fotoreporter za dvije nacionalne novine i radi na nekoliko osobnih projekata. Njegov je rad pod snažnim utjecajem pokreta Nova topografija *(New Topography)* koji je zaživio tijekom 1970-ih godina u SAD-u, kao i pod utjecajem fotoreporterskih praksi i svakodnevnog života.

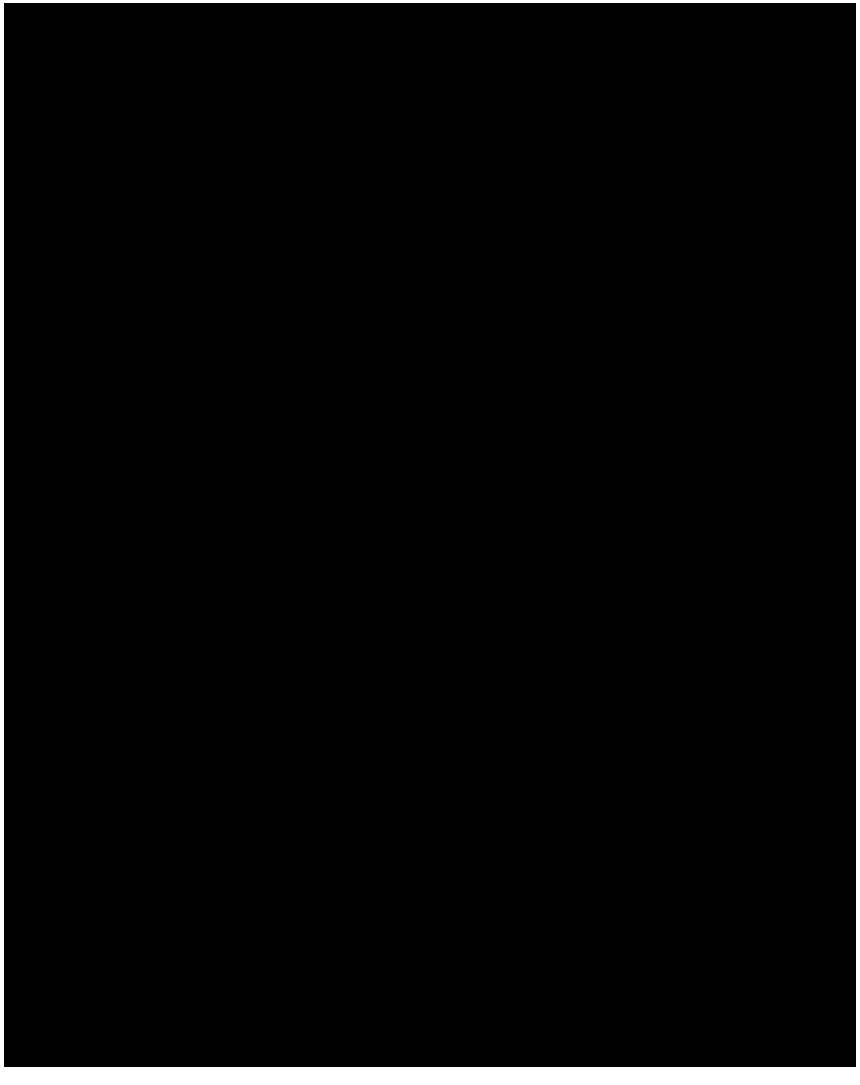
Jean Christophe Guillaume — Border Line

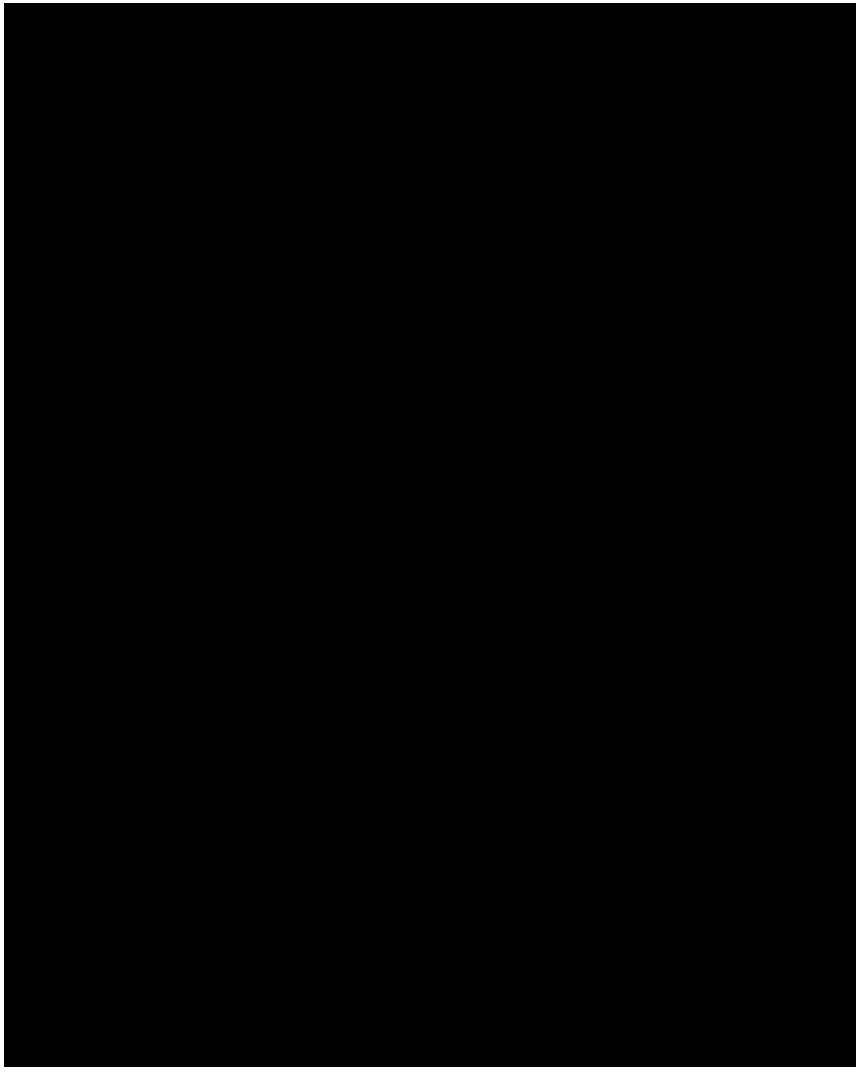
Operation Gatekeeper was a Clinton-era security operation on the USA–Mexico border, near San Diego, CA. It was intended to focus Border Patrol personnel in places where illegal crossers could disappear quickly into neighborhoods, reasoning that authorities would have more time to catch people trekking through the desert, and that the difficulty of such crossings would be a deterrent. From Tijuana to the Atlantic coast, 3600 km of border separates Mexico from the USA, and is home to what is commonly called 'the wall of shame'. Partition walls have, in fact, this propensity to crystallize the limits of a system. They are supposed to be a temporary 'solution' to the fears felt by one nation against the other. But if they are an attempt of protection for those who erected them, they are the last barrier to cross for those who want to reach a better way of life. An idealized elsewhere, forged by fantasized images, where the belief in a promised land and the realization of all dreams can be possible... It is mostly an illusion that quickly fails on the physical reality of a steel wall.

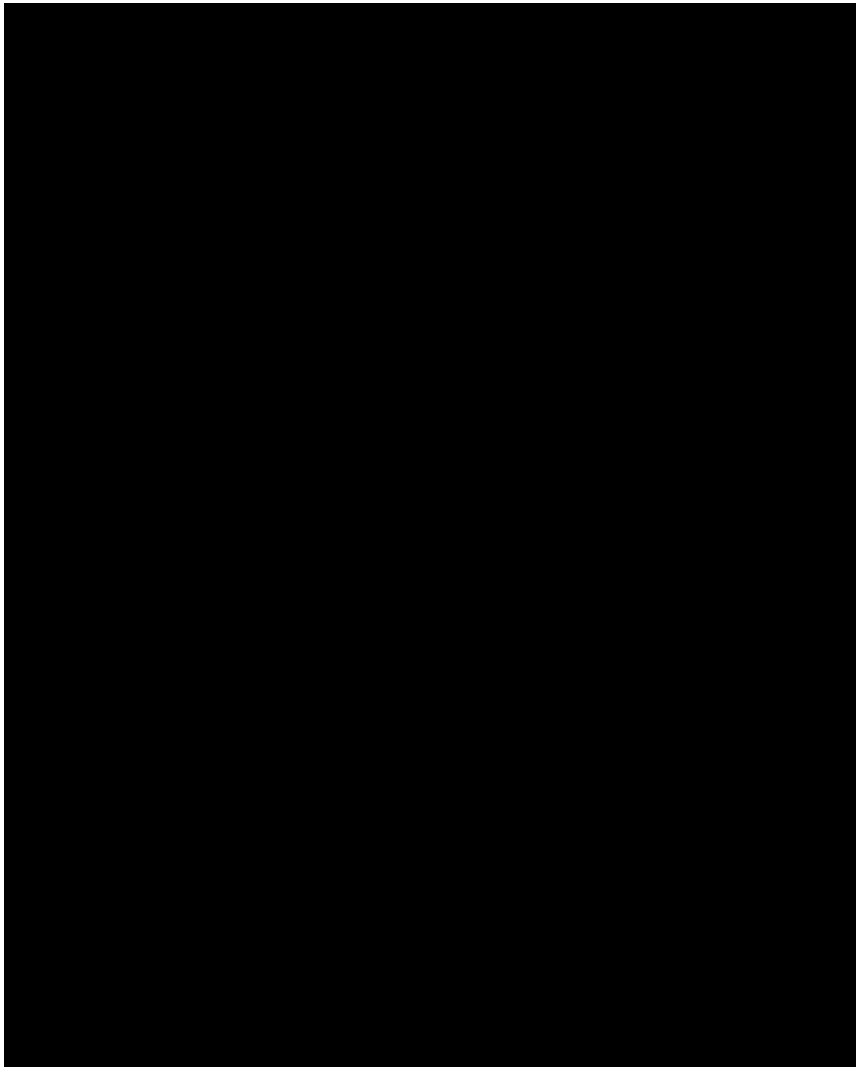
Between 1994 and 2010 (when that photo essay was made) an estimated 5600 migrants have died while attempting unauthorized border crossings. A rate of one every 24 hours. Guillaume tried to figure out what it means for these people to live their everyday life struggling with several issues. Therefore, the best way was to share their lives, sometimes just for a couple of days, other times for a week.

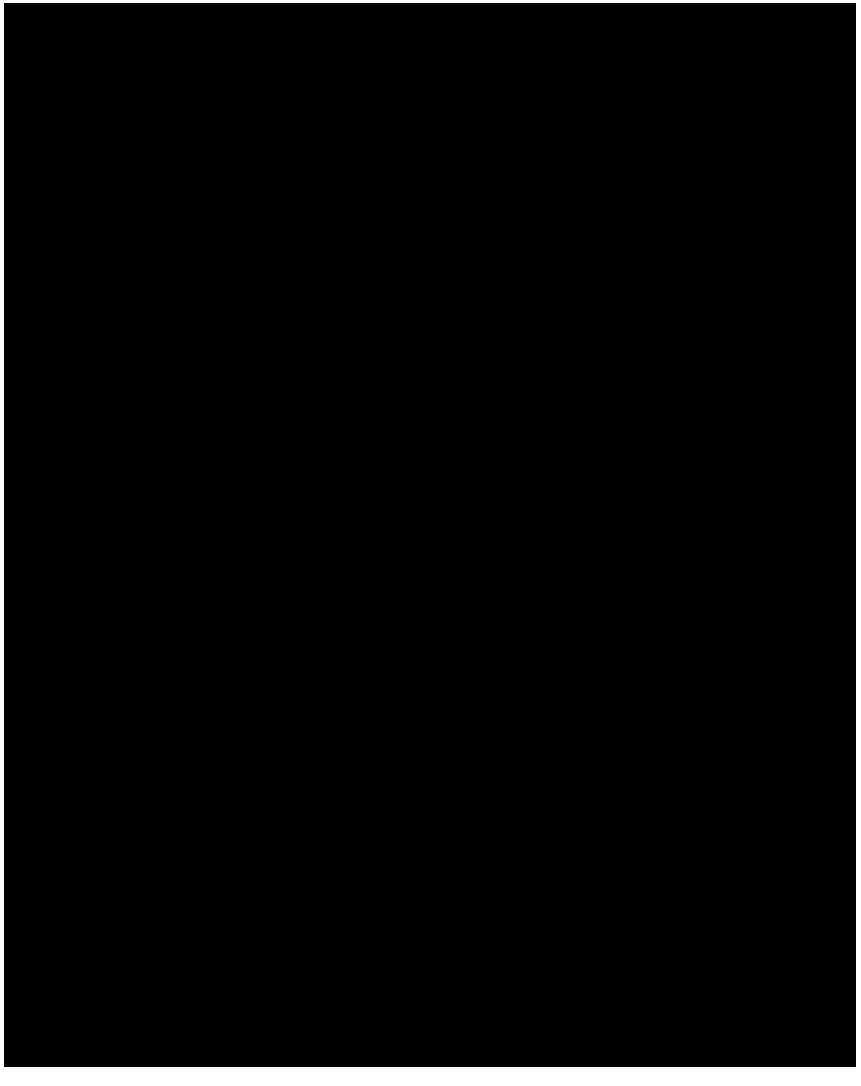
Jean Christophe Guillaume was born 1980 in Namur (Wallonie, Belgium). He studied at the HELB-Inraci Brussels and graduated photography. After a four months intership at the Galerie VU' in Paris, he went to Latin America that he had known quite well, in order to achieve a first photographic essay on the migration flow towards North America. His essay has been selected to be part of the 2014 International Biennale of Photography of Liege (Belgium) and has been exhibited in several other Belgian cultural institutions. He is currently working as a photojournalist for 2 national newspapers and on several personal projects. His work is widely influenced by the New Topographics that took place in the 70's in USA, by photojournalism in general and daily life.





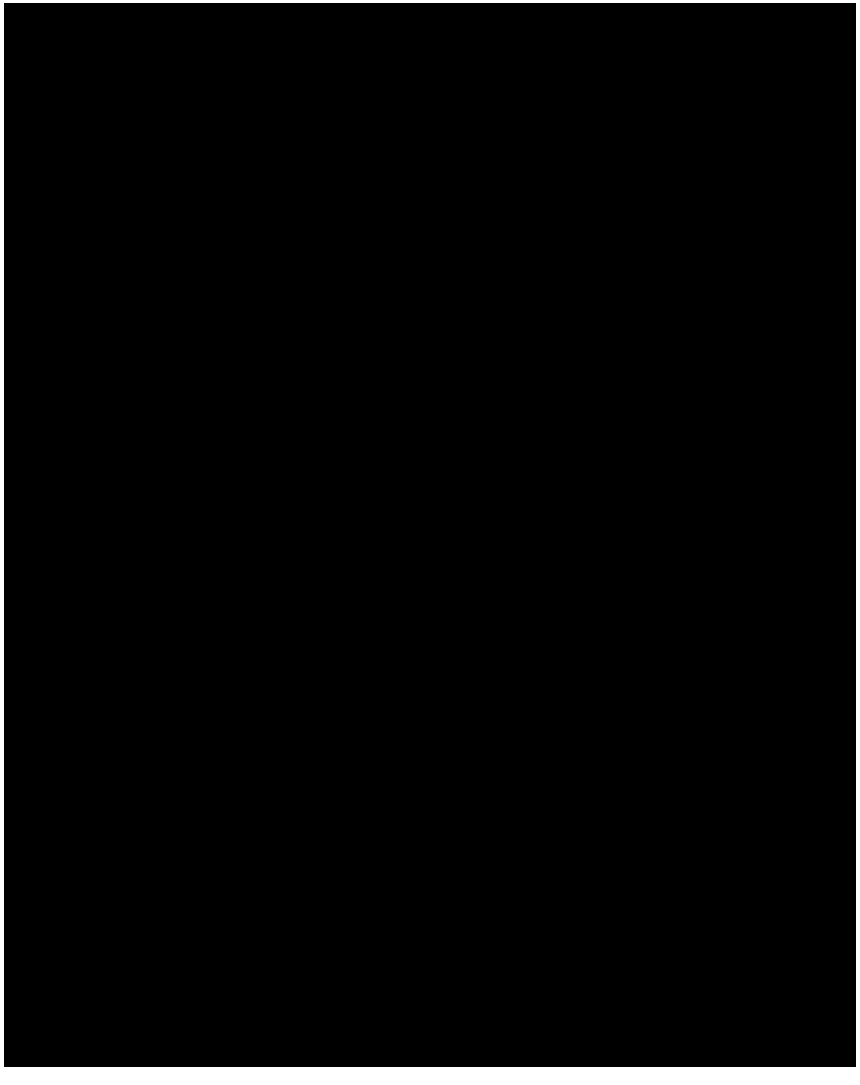


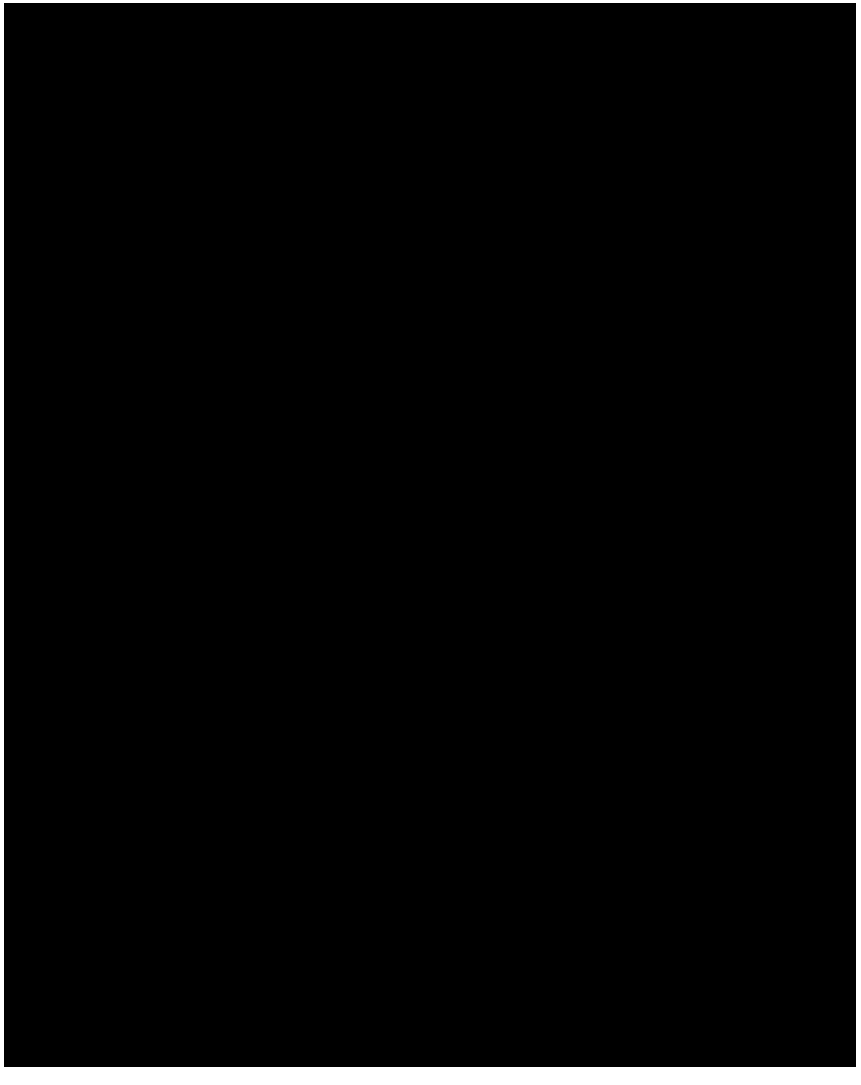




Commended artists | Jean Christophe Guillaume — Border Line







Olivier Lovey (CHE)

Snaga munje / Lightning Power (2011-2014)

Olivier Lovey — Snaga munje (2011–2014.)

Jacques Emery je električar. U slobodno vrijeme, zaključan u svom podrumu, ima gotovo demijuršku vezu s munjama. Velik broj njegovih uređaja rekreira taj vremenski događaj u minijaturnom obliku i prema njegovim željama. Središnji je dio njegove konstrukcije Teslina zavojnica koja stvara električnu munju od 1 400 000 volti.

Svemir je ogroman sistem odašiljača-receptora gdje su sva bića međusobno povezana. — Jacques Emery

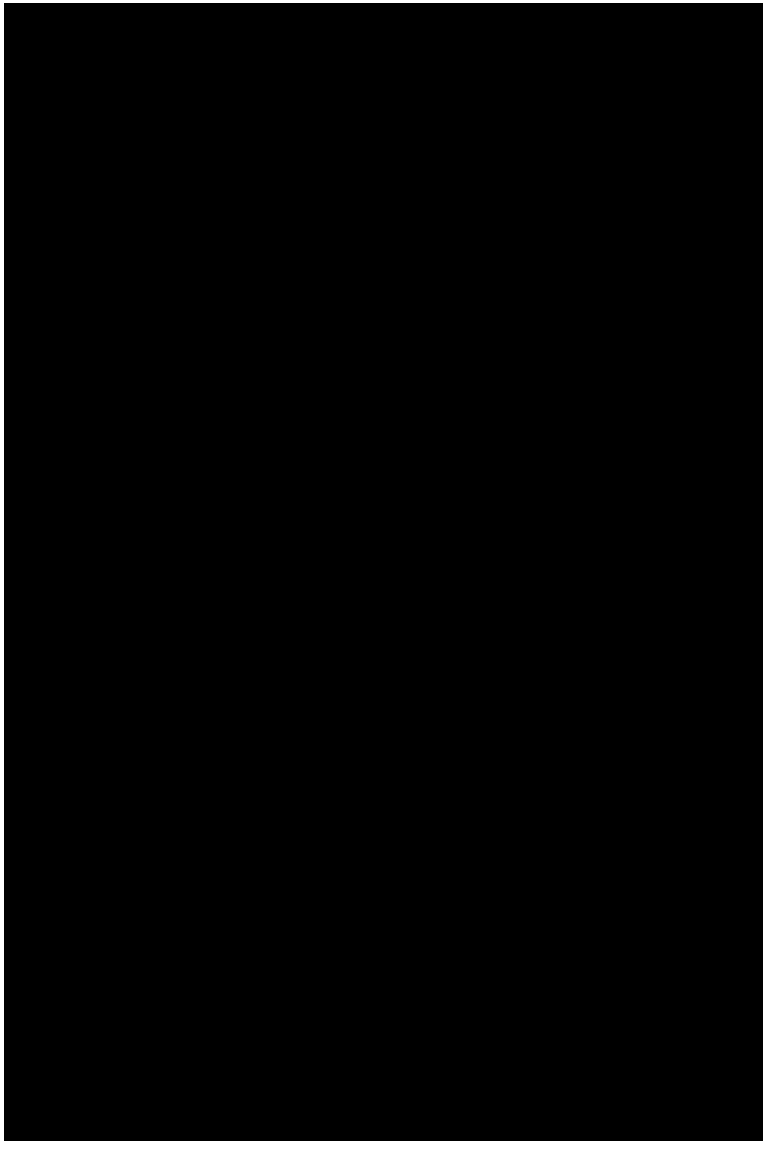
Olivier Lovey (1981, Švicarska) je freelance fotograf iz Martignyja. Diplomirao je na *Vevey School of Photography* 2011. godine. Na Sveučilištu u Fribourgu 2005. Godine, završio je psihologiju. Od 2008. do 2009. Godine, studirao je vizualne umjetnosti na ECAV-u *(Valais' Cantonal Art School).* Njegov rad predstavljen je na izložbama *Photoforum Price Selection/Auswahl* (Biel, 2012. i 2014.), Prix Voies-Off u Arlesu (2013.), *18 Prix des jeunes talents Vfg* (rujan 2014.), *Jungkunst* (Winterthur, Švicarska, listopad 2014.), ELAC (Lausanne, Švicarska, studeni 2014.) i na festivalu *Boutographies* u Montpellieru (2015.).

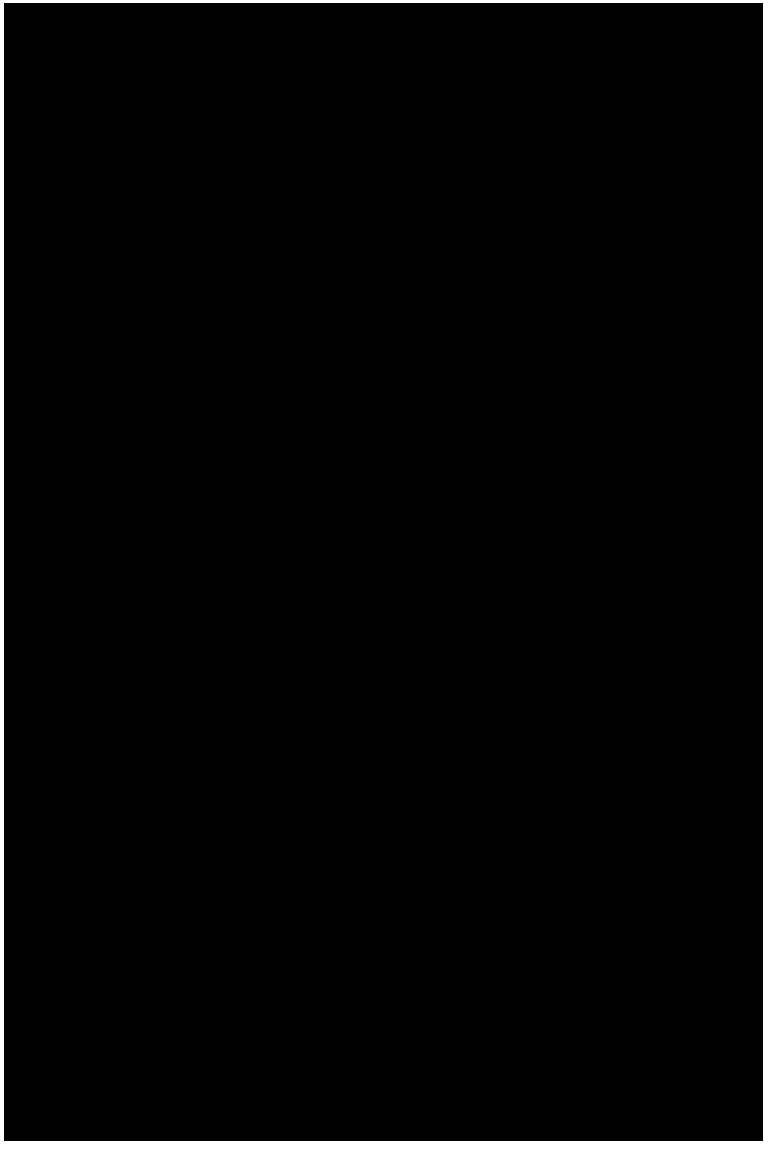
Olivier Lovey — Lightning Power (2011–2014)

Jacques Emery is an electrician. Locked in his basement in his spare time, he has almost a demiurgic relationship with lightning. A number of its machines recreate the weather event in miniature size and according to his will. The centerpiece of his work is a Tesla coil that produces electrical lightning of 1 million 400 000 volts.

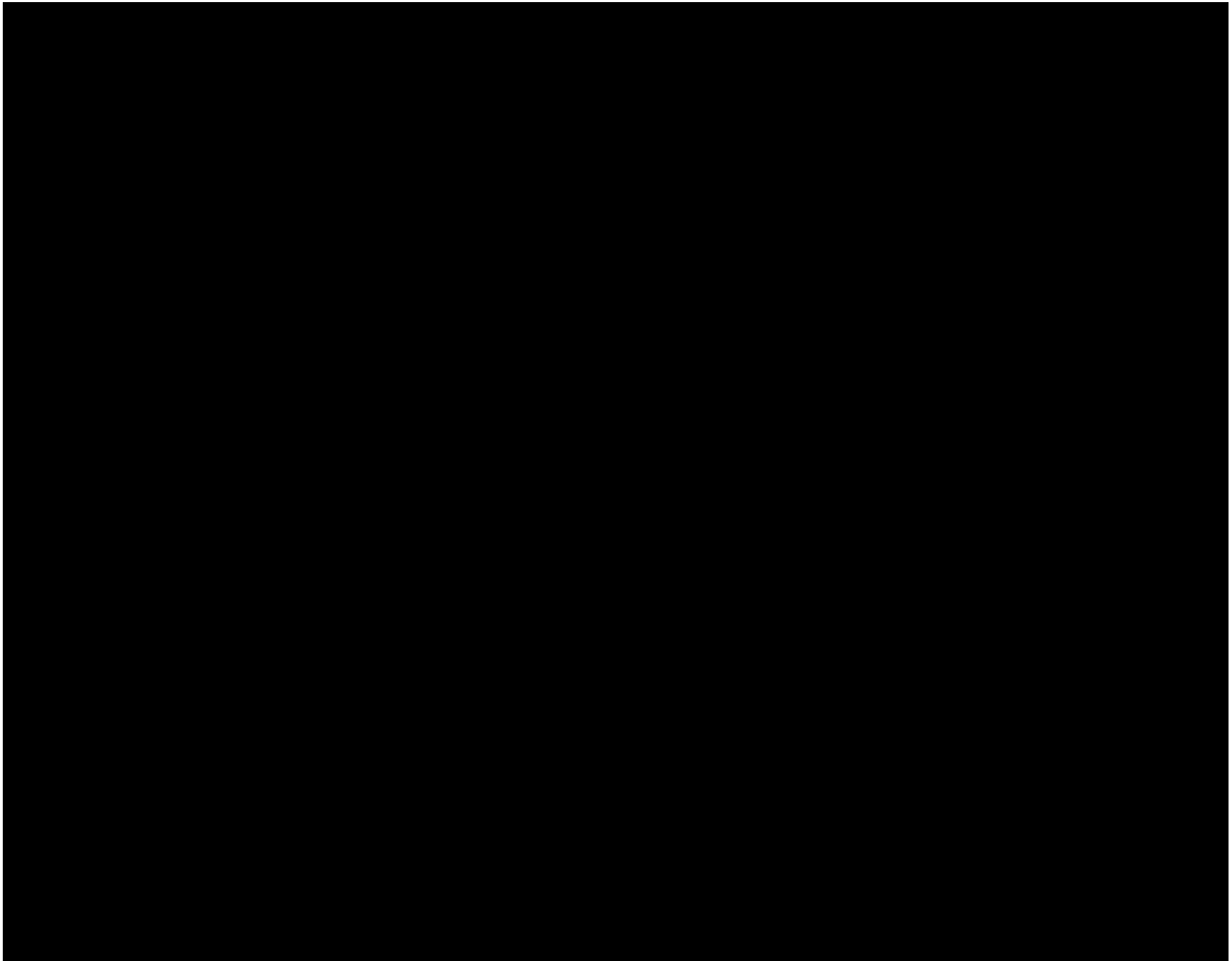
The universe is a huge emitter system — receivers where every being is interconnected. — Jacques Emery

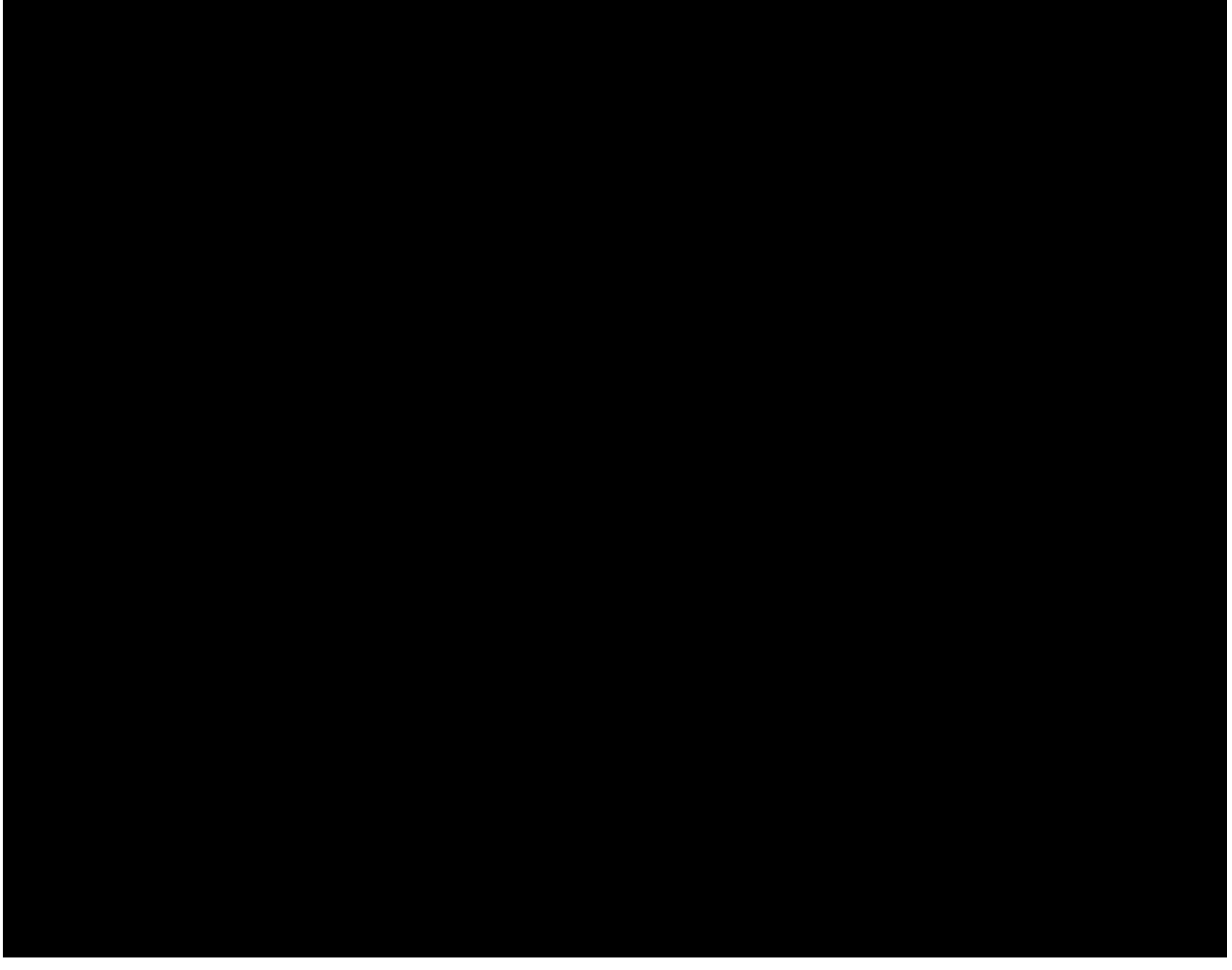
Olivier Lovey (1981, CH) is a freelance photographer in Martigny. He graduated from the Vevey School of Photography (2011), after previously graduating in 2005, with a Masters in Psychology at the University of Fribourg and studied visual arts at the ECAV — Valais' Cantonal Art School (2008-2009). His work has been exhibited during the 2012 and 2014 Photoforum Price Selection / Auswahl, Biel, Prix Voies-Off in Arles (2013), 18 Prix des Jeunes Talents Vfg (2014, Switzerland), Jungkunst, (2014, in Switzerland), ELAC (2014, in Lausanne, Switzerland) and Boutographies Festival of Montpellier (2015).

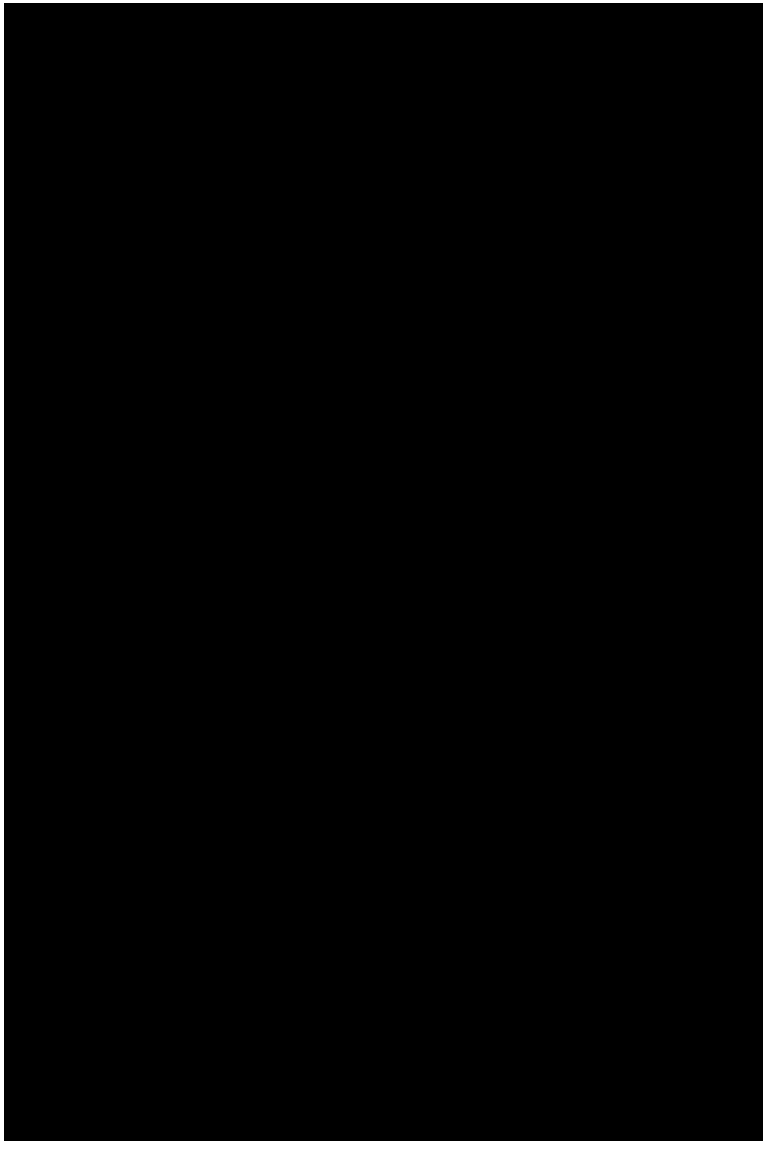


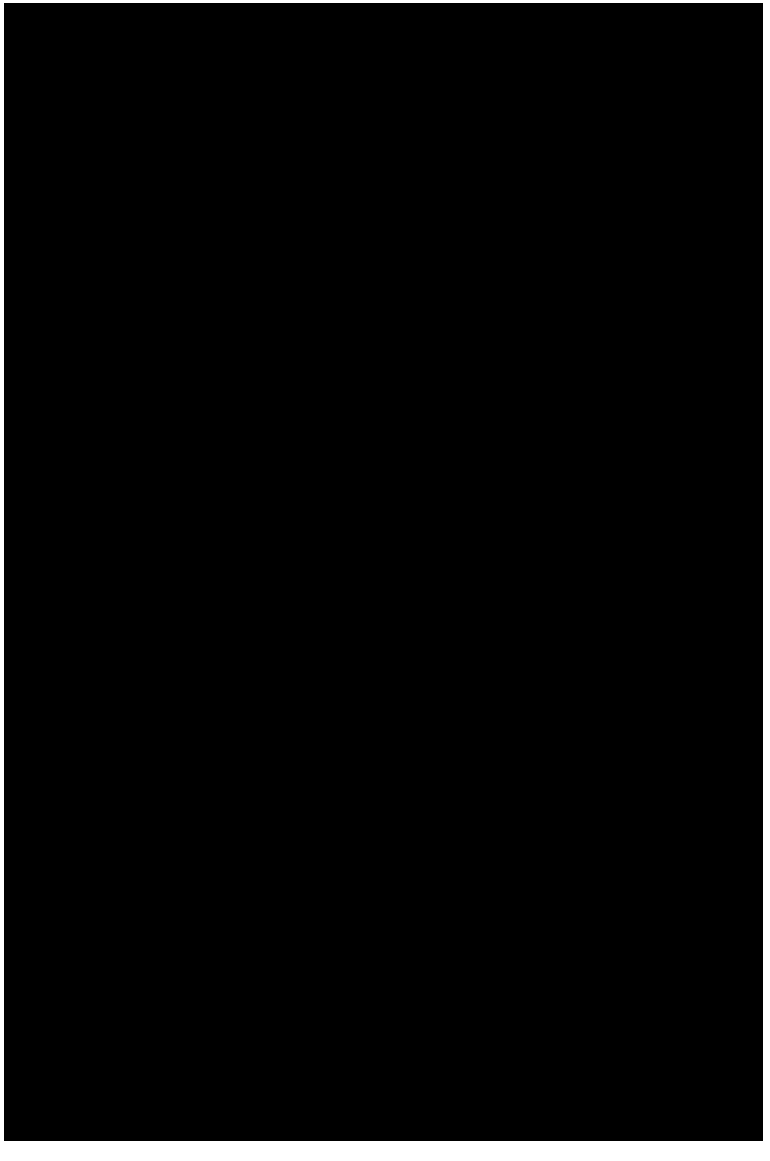














Emanuele Occhipinti (ITA)

Cvjetovi Kosmeta / The Flowers of Kosmet

Emanuele Occhipinti — Cvjetovi Kosmeta

Riječ *Kosmet* skraćenica je za *Kosovo* i *Metohiju*, zemlju koja je dugo bila predmetom rasprava između srpskih i albanskih Kosovljana. Nakon rata koji je uzrokovala politika Slobodana Miloševića 1999, intervencija UN-a omogućila je postupni povratak Albanaca u Kosmet. Albanci su se nakon povratka žestoko osvetili Srbima, usprkos prisustvu mirovnih snaga. Tijekom idućeg desetljeća, Albanci su prisilili oko 200.000 Srba da odu iz Kosmeta i potraže novi dom na sigurnijim područjima. Albanci su, također, opustošili stotine groblja i ortodoksnih samostana, što je bila velika uvreda za Srbe koji te objekte smatraju svetima zbog njihove povijesne i religijske važnosti. Zbog dugotrajnog nasilja i nedostataka sigurnosti, Srbi sada čine manje od 20 posto ukupne populacije u Kosmetu. Većina njih živi u naselju Mitrovica, koje se nalazi sjeverno od rijeke Ibar. Na suprotnoj obali žive Albanci, a na nju se može prijeći mostom koji više služi razdvajanju nego spajanju dviju obala. Drugdje u Kosmetu, Srbi su ograničeni na život u malim enklavama, iznimno siromašnim selima na periferijama gradova ili malenim selima, smještenim u planinskim predjelima bez vode, struje, liječnika ili škola. Čak je i njihova sloboda kretanja ograničena — odlazak iz geta za njih podrazumijeva izlaganje opasnosti. Na nekim je područjima i izlazak iz kuće tijekom večeri vrlo opasan.

Tijekom svog putovanja Kosmetom, Occhipinti je posjetio neke od spomenutih enklava, upoznao Srbe i čuo njihove priče o nasilju i nesreći. Osjetio je mržnju koja odvaja Srbe od Albanaca, osjećaj koji se i dalje širi među mlađim generacijama i prenosi s koljena na koljeno, zbog čega je miroljubivo rješenje ove strašne koegzistencije još teže pronaći. Njegov rad nastoji ispričati priče o životima ljudi na ovom području, ljudi koji su ukorijenjeni u svojoj zemlji kao i božuri, lokalni naziv za cvijeće Kosmeta, grimizno poput krvi koja je prolivena tijekom ovog, nikad završenog, rata.

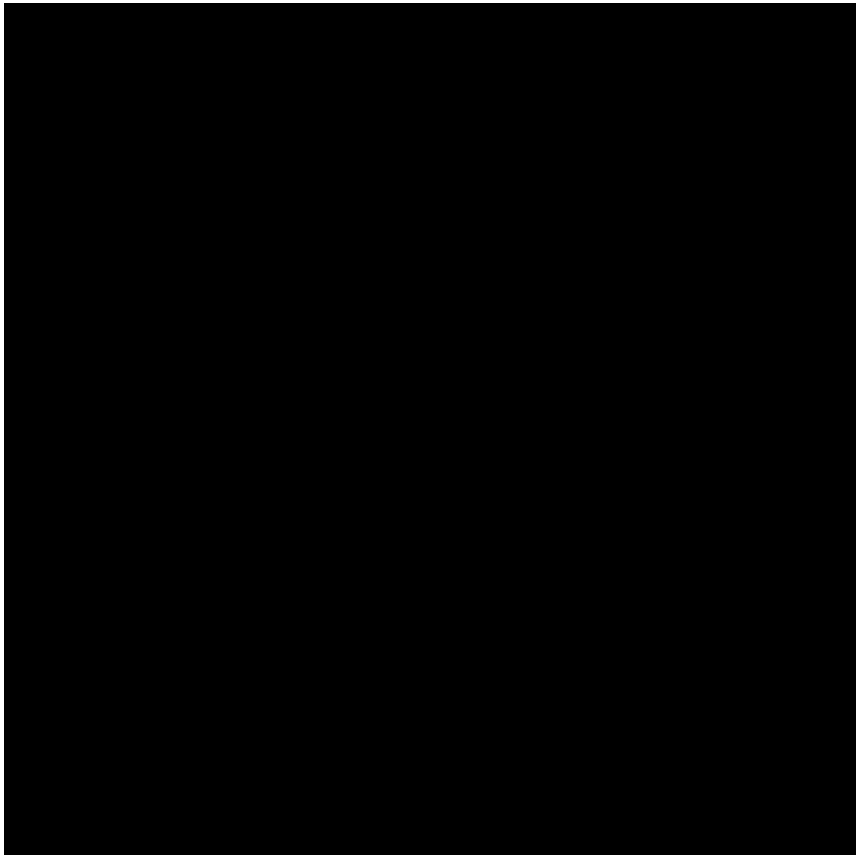
Emanuele Occhipinti (1979.) je *freelance* fotograf koji se bavi dokumentarnom fotografijom. S dvadeset godina, počeo je putovati Europom i Južnom Amerikom, razvijajući strast za fotografijom. 2012. godine završio je trogodišnji diplomski studij fotonovinarstva na *Scuola Romana di Fotografia*. Sudjelovao je na radionici s Georgem Georgioum, Robom Hornstrom, Lorenzom Castorem i Joachimom Schmidom. Trenutno radi na dugoročnom projektu na Balkanu, s ciljem analiziranja političkih i socioekonomskih događanja nakon osamostaljenja i odvajanja Kosova od Srbije. Živi u Brightonu, u Ujedinjenom Kraljevstvu.

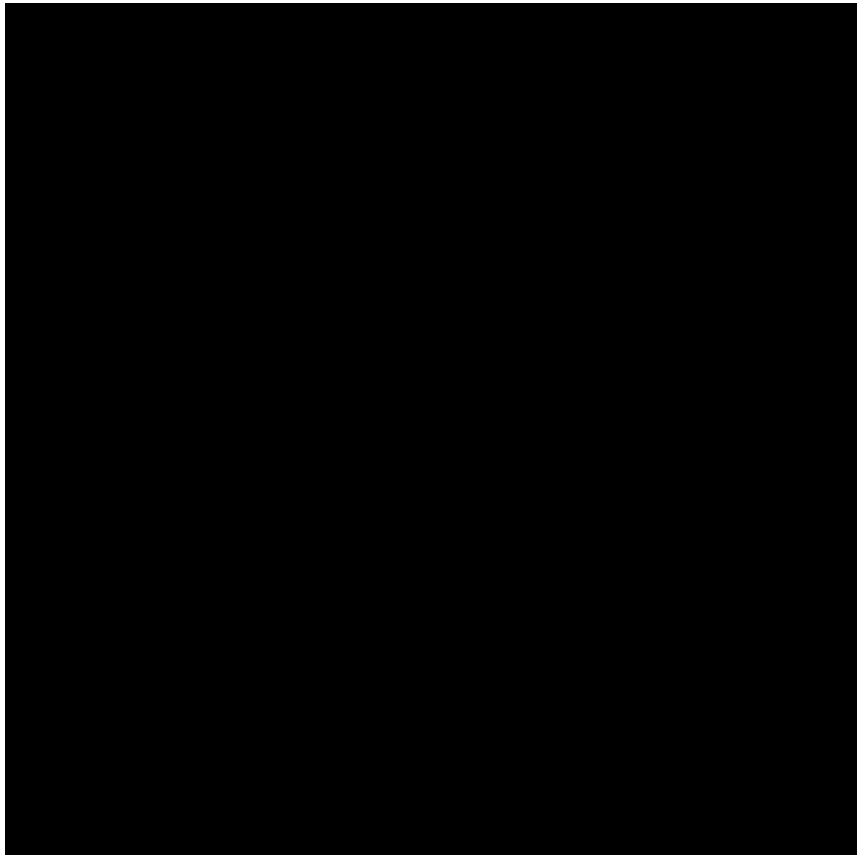
Emanuele Occhipinti — The Flowers of Kosmet

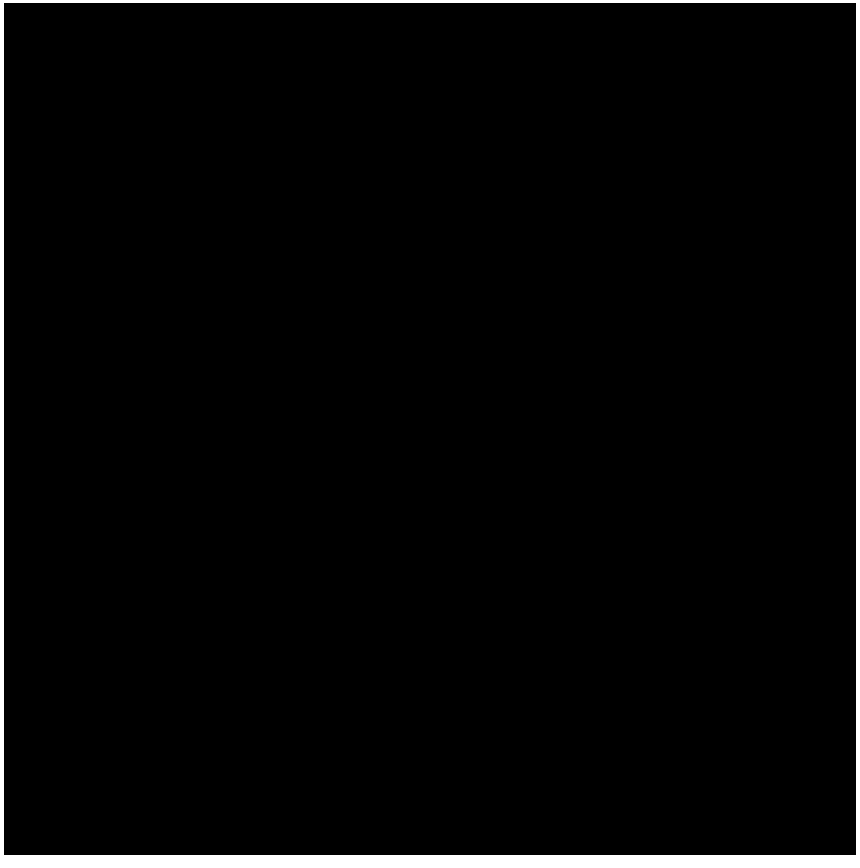
Kosmet is short for Kosovo and Metohija, a land which has been long disputed by the Serbs and Albanians from Kosovo. After the war, unleashed by Slobodan Milošević in 1999, the UN intervention allowed for a gradual return of the Albanians, who in their turn enacted a ferocious revenge against the Serbs, despite the presence of peace-keeping forces. For over a decade, the Albanians forced about 200,000 Serbs to flee Kosmet and seek refuge in safer areas. The Albanians also desecrated hundreds of graveyards and orthodox monasteries, which was a serious insult for the Serbs, who consider these lands to be sacred, because of their historic religious significance. Due to the ongoing violence and the lack of security, Serbs now represent less than 20% of the population of Kosmet. Most of them reside in the neighborhood of Mitrovica, located north of the Ibar River. The opposite shore, accessible across a bridge which divides rather than unites, is inhabited by Albanians. Elsewhere in Kosmet, Serbs are confined to small enclaves; extremely poor villages on the outskirts of towns, or little hamlets perched on mountainsides, with no water or electricity, no clinics, no schools. Even their freedom of movement is limited: venturing outside their 'ghettos' means exposing themselves to reprisals; in some areas, when night falls, even leaving one's home is dangerous.

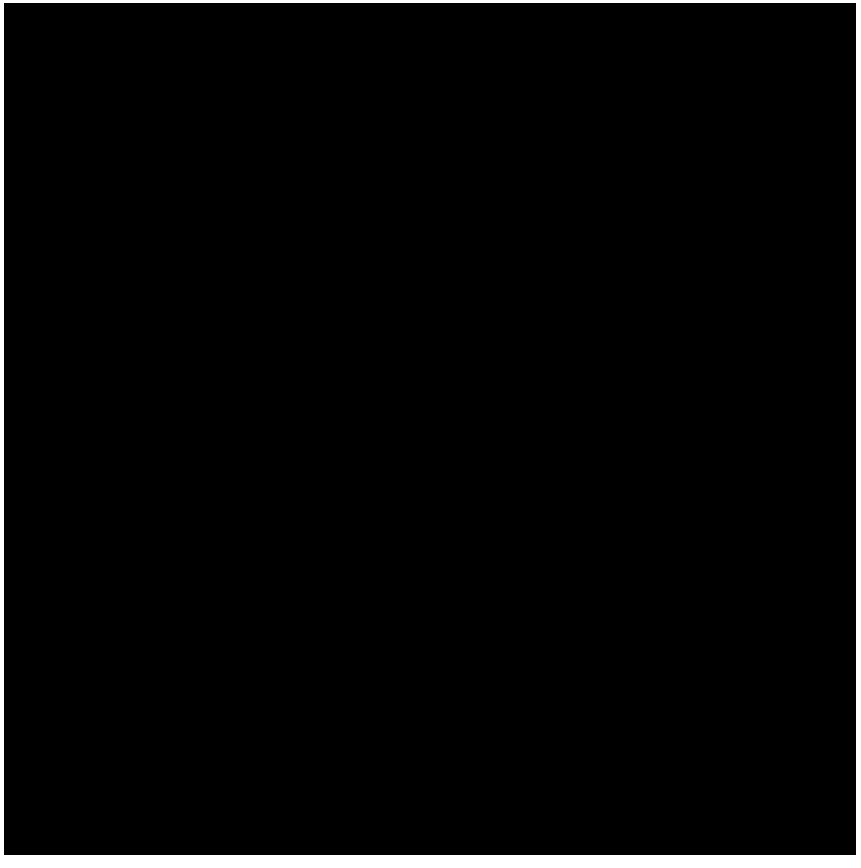
During his journey through Kosmet, Occhipinti visited some of these enclaves, meeting the Serbs and hearing their stories of violence and misery. He could perceive the hatred which divides them from the Albanians, a hatred that continues to be fueled and handed down from one generation to the next, so that a peaceful solution to this dreadful coexistence becomes ever more difficult to reach. His work seeks to tell the stories of these people's lives, people who are rooted to their land, as are the *božur* — the local name for peonies — the flowers of Kosmet, scarlet in color, just like the blood that has been spilt in this never-ending war.

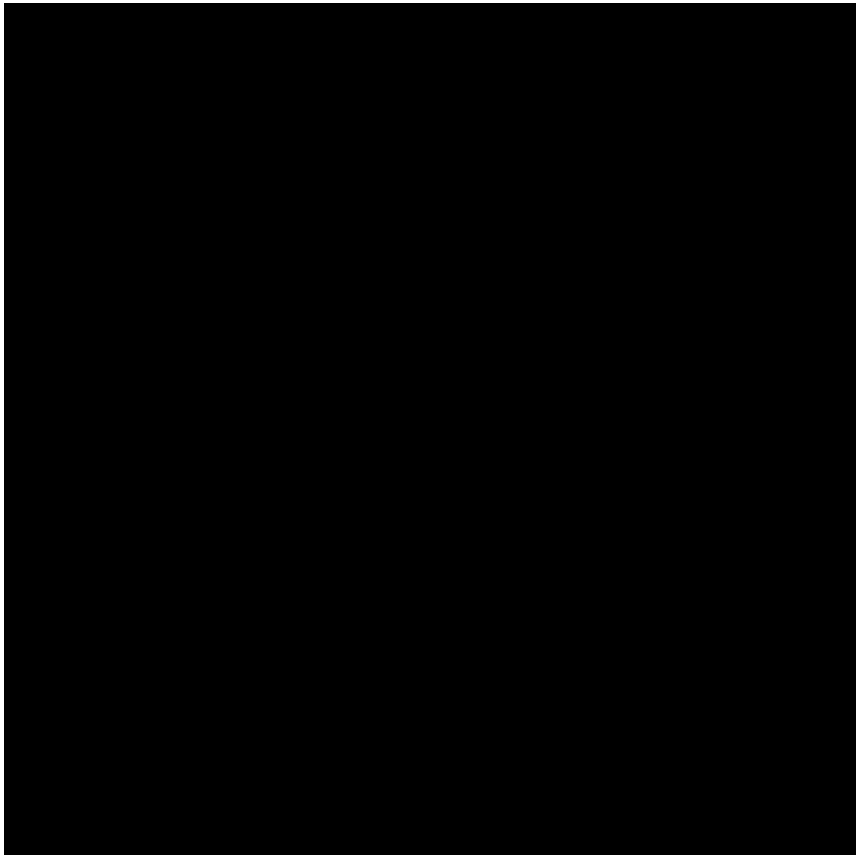
Emanuele Occhipinti (1979) is a freelance documentary photographer. At the age of twenty, he started to travel around Europe and South America, developing a passion for photography. In 2012 he ended his three-year Master Course at *Scuola Romana di Fotografia,* gaining a master degree in photojournalism. Moreover, he attended workshops with George Georgiou, Rob Hornstra, Lorenzo Castore and Joachim Schmid. He is currently working on a long-term project in the Balkans, aiming to analyze the political and socio-economical events in the aftermath of Kosovo's independence from Serbia. He lives in Brighton (UK).

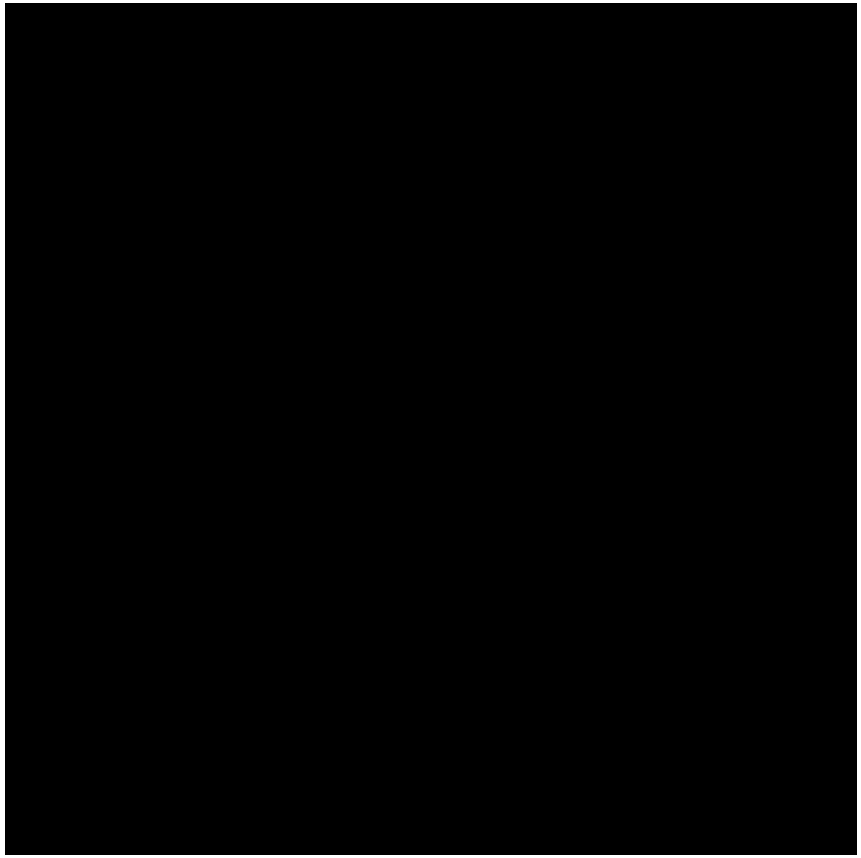


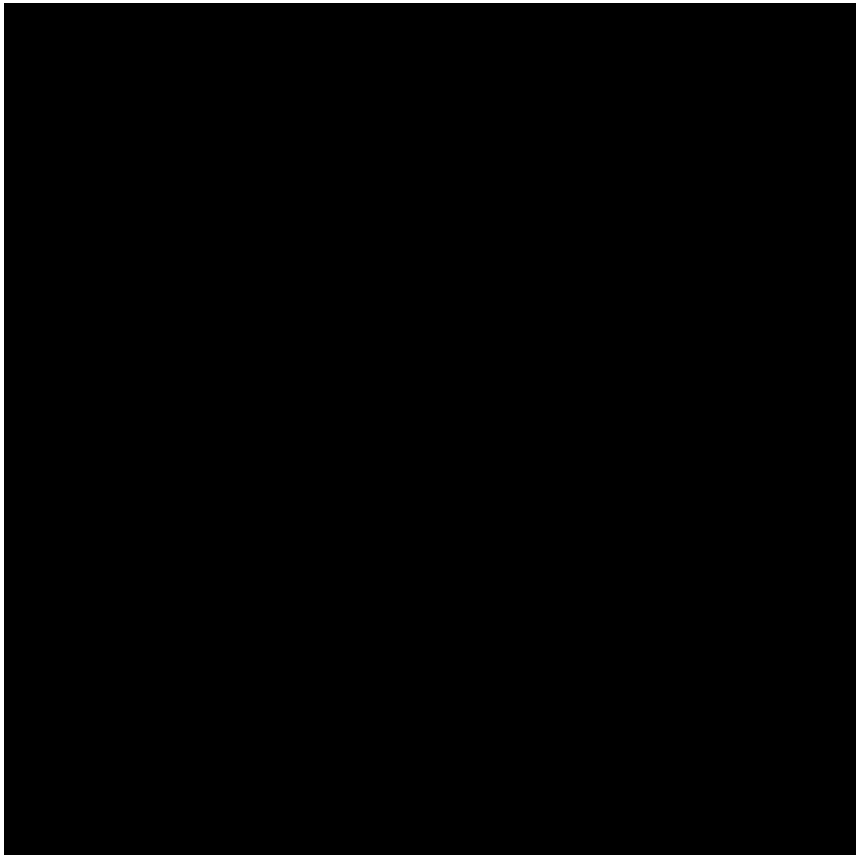


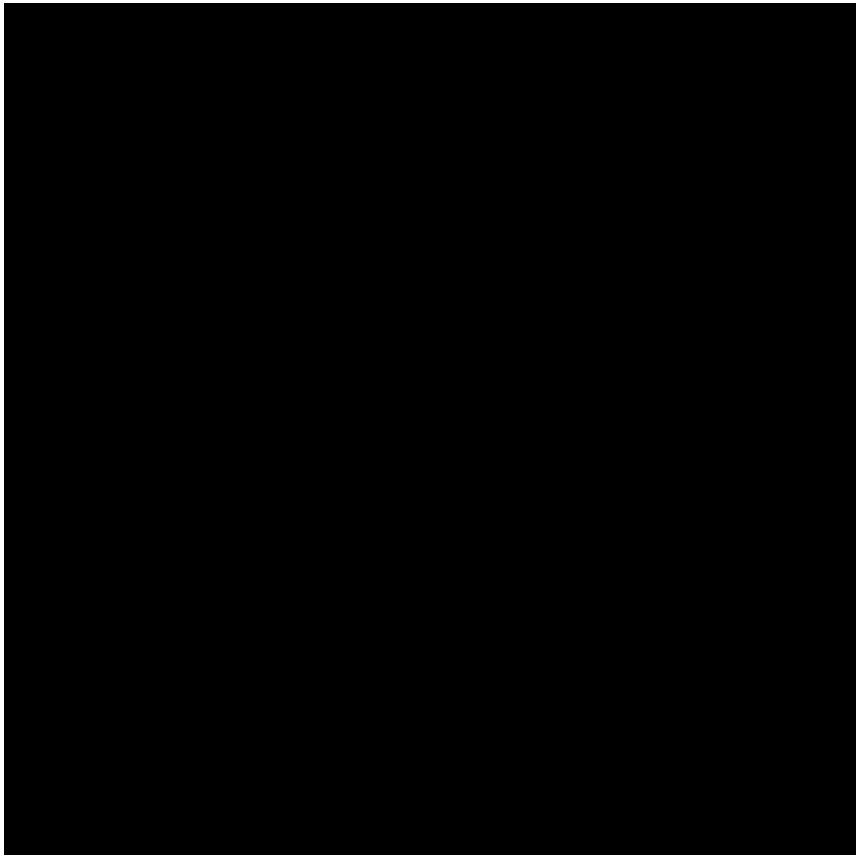


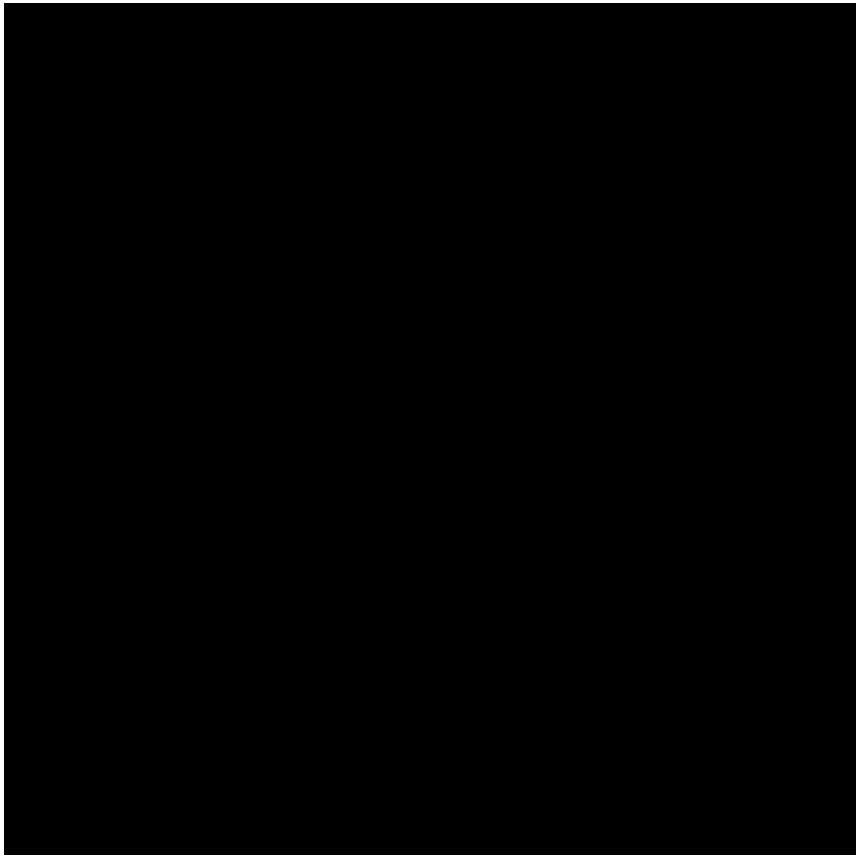


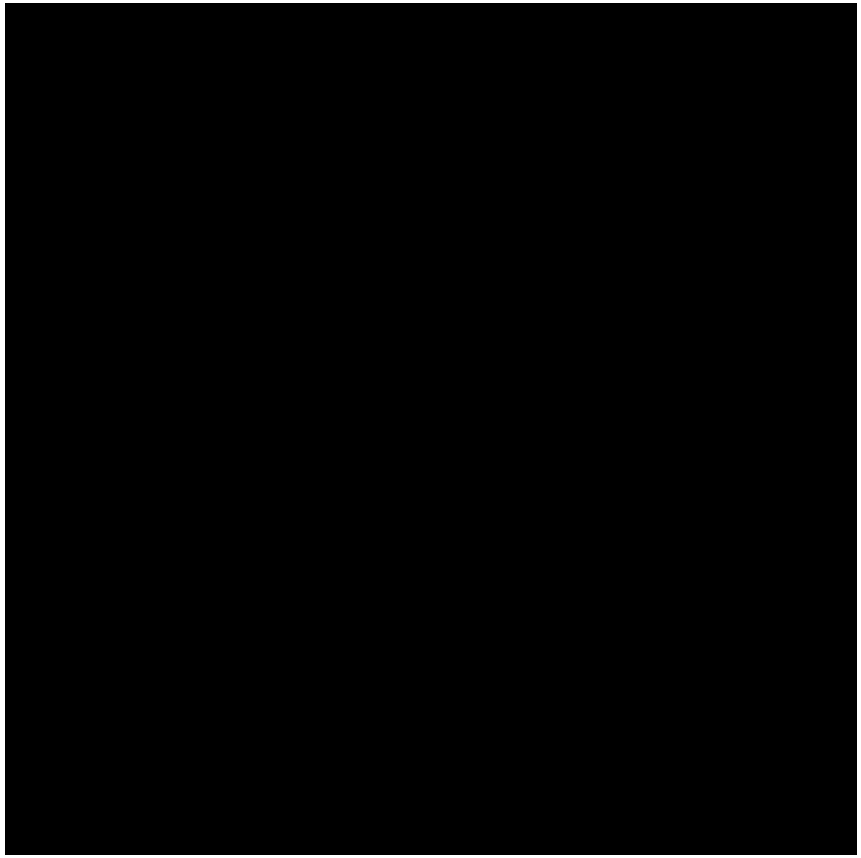


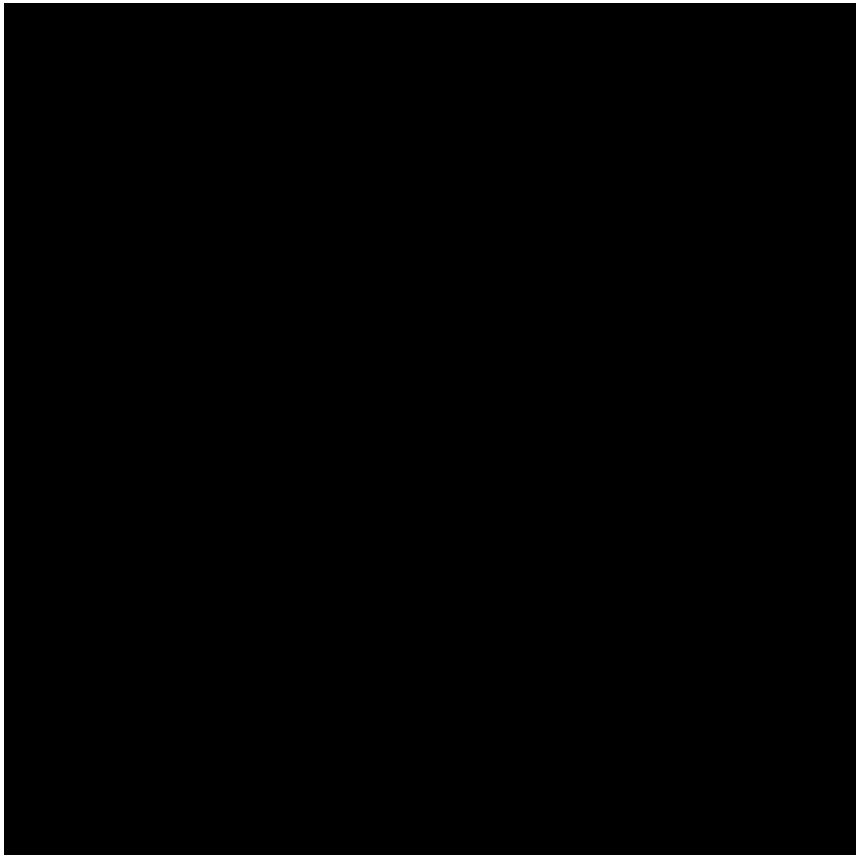














Andrejs Strokins (LVA)

Ljudi na dinama / People in the Dunes

Andrejs Strokins — Ljudi na dinama

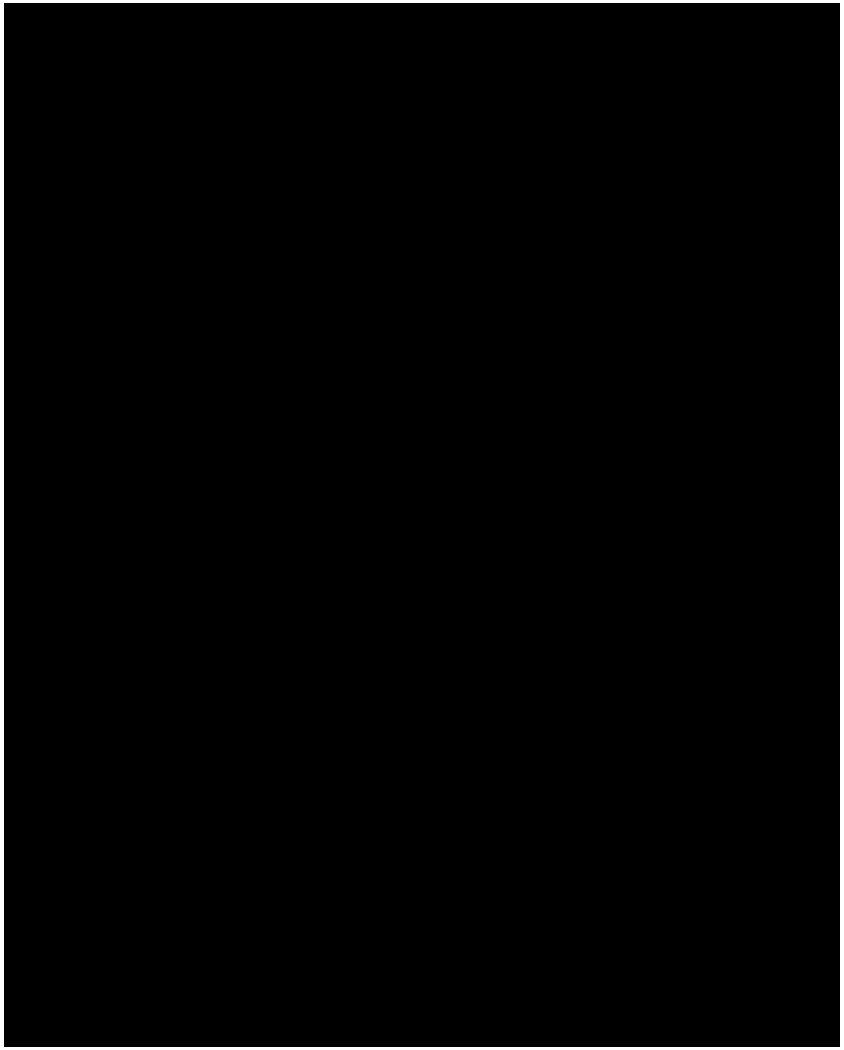
Ljudi na dinama projekt je koji istražuje granice između urbane i divlje prirode na području okruga Bolderaja i Daugavgriva koji se nalaze na periferiji grada Rige, nekoliko kilometara od Riškog zaljeva. Nakon Drugog svjetskog rata, ribarska sela izgrađena na dinama zamijenjena su blokovima kuća, a neki dijelovi Daugavgrive postali su vojna područja. Iako su prošle 24 godine, lokalno stanovništvo, koje čine uglavnom govornici ruskog jezika, još uvijek proganjaju sjene sovjetske prošlosti.

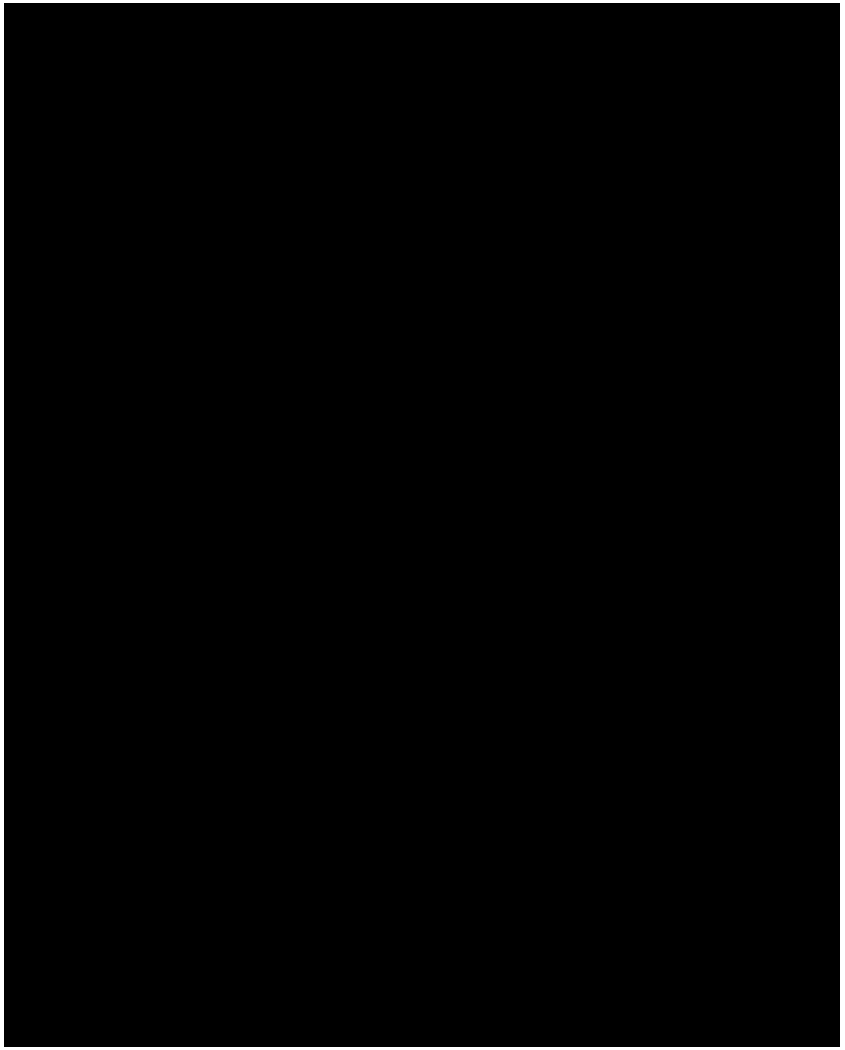
Andrejs Strokins rođen je u Latviji gdje je završio preddiplomski studij grafičke pripreme na Umjetničkoj akademiji. 2006. godine počeo je raditi kao profesionalni fotograf za fotografsku agenciju *AFI press.* Njegovi interesi za dugotrajne projekte dokumentarne fotografije razvili su se nakon što je sudjelovao na ljetnim radionicama ISSP 2009. Od 2011. godine je *freelancer,* te i dalje radi na dokumentarnim projektima koji se temelje na svakodnevnom životu običnih ljudi. Njegov rad višestruko je nagrađivan, a neke od nagrada uključuju: *Top 50 LensCulture Emerging Talents 2014., La Quatrieme Image, Kaunas Photo Star 2013.,* itd. Sudjelovao je na *Joop Swart Masterclassu* 2014.

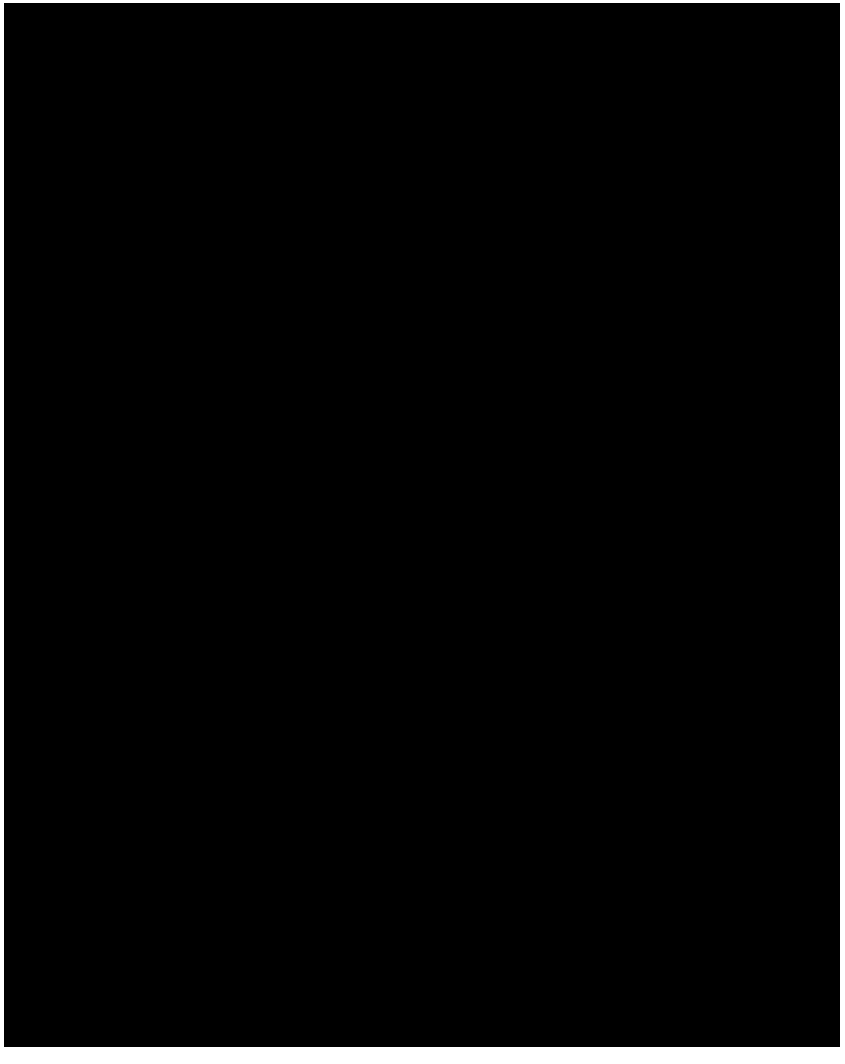
Andrejs Strokins — People in the Dunes

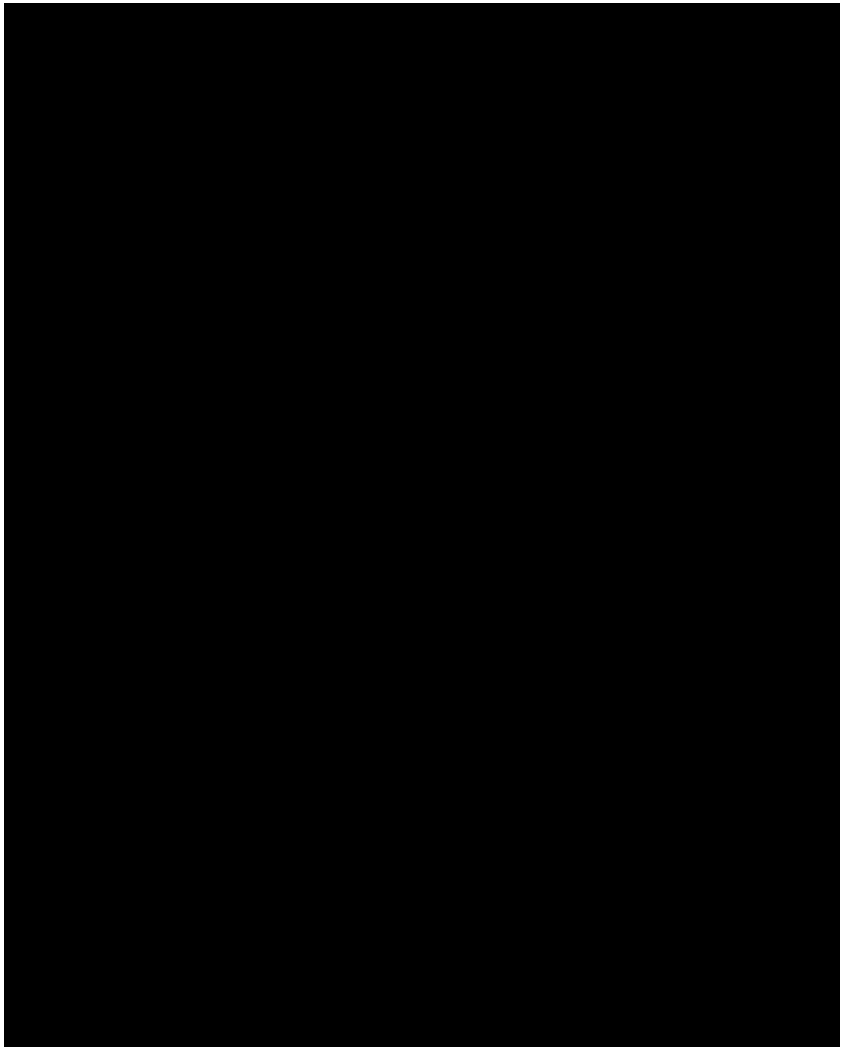
The *People in the Dunes* project explores the borders between urban and wild nature around Bolderaja and Daugavgriva districts, which are located in the periphery of Riga, a few kilometers away from the Gulf of Riga. After World War II, the fishing villages built on the dunes were replaced by blockhouses and some parts of Daugavgriva became a closed military area. Now, 24 years have passed, but the mainly Russian-speaking population of the area is still haunted by the shadows of the Soviet past.

Andrejs Strokins was born in Latvia and he holds a BA degree in graphic printmaking from the Art Academy of Latvia. In 2006, he started working as a professional photographer for the AFI press photo agency. His interest in long-term documentary projects increased after taking part in ISSP summer workshops in 2009. Since 2011, he has been working on a freelance basis, and continues to pursue documentary projects based on the daily life of ordinary people. His work has been recognized by numerous awards, including Top 50 LensCulture Emerging Talents 2014, La Quatrieme Image, Kaunas Photo Star 2013 and he was a participant of Joop Swart Masterclass in 2014.

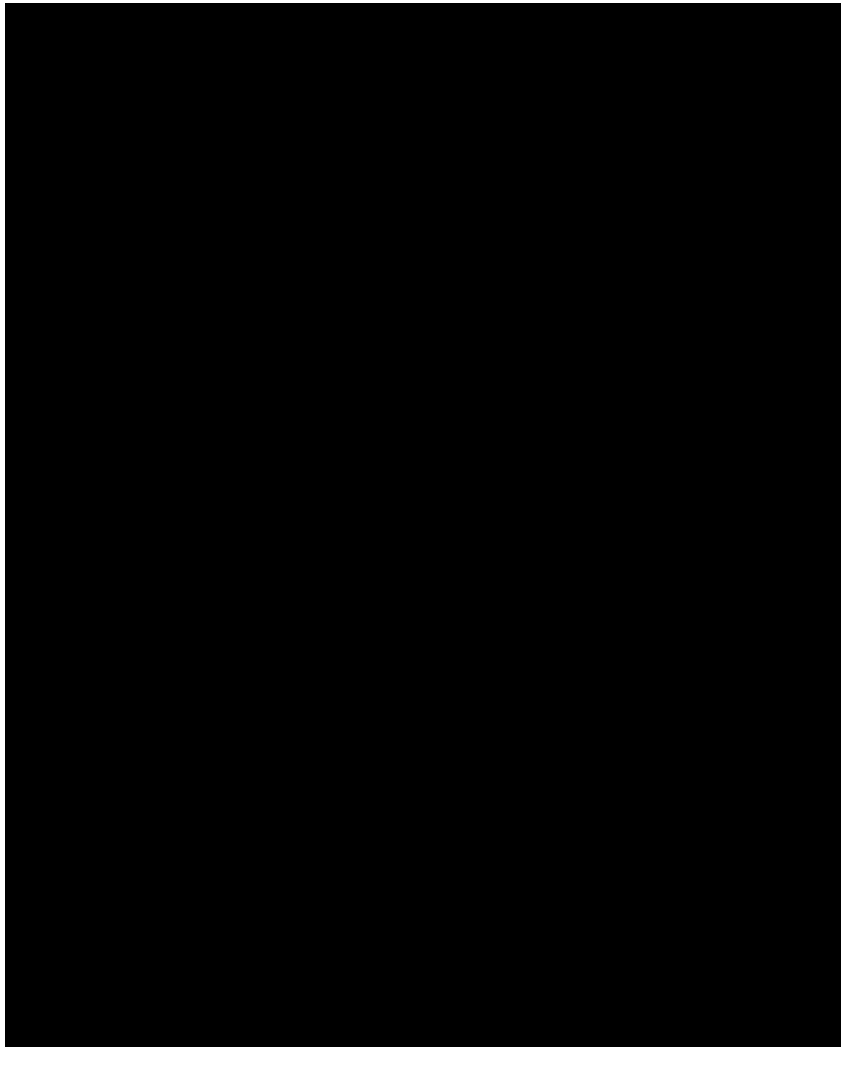


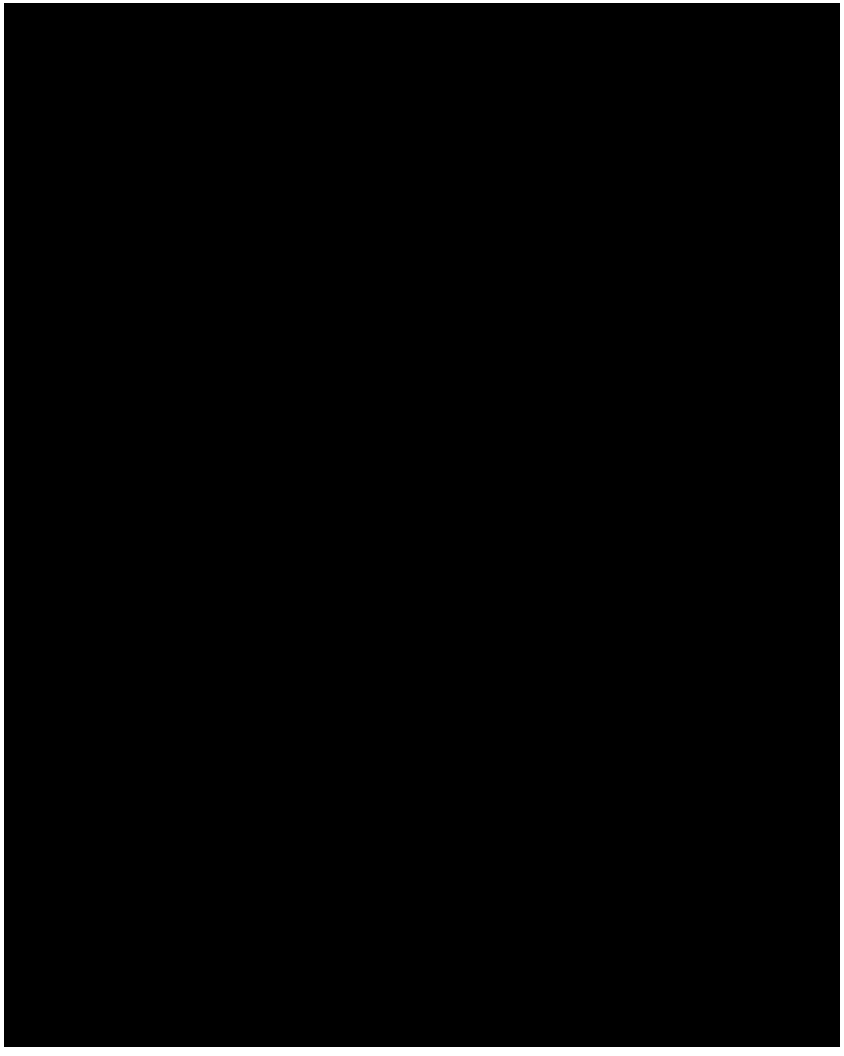






















RAZGOVORI O FOTOGRAFIJI

Paneli

Panels

PHOTOGRAPHY TALKS

Urbana fotografija — od klasifikacijskog do doku-fikcijskog

Pozicioniranje naspram izgrađenog okoliša (svojeg ili tuđeg) posredstvom fotoaparata iz različitih perspektiva, od voajerističke, pa do analitičke, klasifikacijske ili naglašeno interpretativne, doku-fikcijske. Prostor urbanog kao znak društvenih promjena koje okupljeni autori prate različitim istraživačkim taktikama u različitim društveno-političkim okruženjima uplićući se direktno, režijski ili indirektno — dosljednim praćenjem odabranih prostornih fenomena kroz dulji vremenski period.

Petak, 4.9. | 18 h | Atrij Galerije Klovićevi dvori
Koncept i moderator Bojan Mucko (HRV)
Sudionici Aras Gökten (DEU), Egor Rogalev (RUS), Alexey Bogolepov (RUS), Bojan Mrđenović (HRV), Silvija Potočki Smiljanić (HRV), Antun Maračić (HRV)

Urban photography — from classification to docufiction

Positioning oneself in relation to constructed environment (ours or someone else's) by using a photo camera from different perspectives, from voyeuristic, to analytical, classificatory or interpretative docufiction. Space as a sign of social changes which the gathered artists monitor with the help of various research tactics in different socio-political surroundings, by getting involved directly, in a staged way, or indirectly — by consistent monitoring of selected space phenomena over a longer period.

Friday, 4.9. | 18 h | Galerija Klovićevi dvori — Atrium
Concept and moderator Bojan Mucko (HRV)
Participants Aras Gökten (DEU), Egor Rogalev (RUS), Alexey Bogolepov (RUS), Bojan Mrđenović (HRV), Silvija Potočki Smiljanić (HRV), Antun Maračić (HRV)

Kako znati kada odustati — fotografija na granici s drugim medijima

Čime su određene medijske granice fotografije, kojim se sredstvima i postupcima proširuju, a kojim dodatno utvrđuju? Koje su posljedice intermedijalnosti? Polazište za diskusiju su prezentacije ovogodišnjih finalista i članova žirija čiji radovi u istraživačkoj, ali i izložbenoj fazi izlaze iz uobičajenih gabarita klasične fotografije, svaki u svom ključu. Ključne riječi: arhiv, doku-fikcija, režirana fotografija, odnos slike i teksta, od fotografije u okviru do prostorne instalacije.

Subota, 5.9. | 17:30 h | Atrij Galerije Klovićevi dvori
Koncept i moderator Bojan Mucko
Sudionici Tommaso Tanini (ITA), Michel Le Belhomme (FRA), Daesung Lee (PRK), Rob Hornstra (NLD), Arnold van Bruggen (NLD), Leonida Kovač (HRV)

How to know when to quit — boundaries between photography and other media

What determines the media boundaries of photography, which tools and methods broaden them and which additionally fix them? What are the consequences of intermediality? The starting points for discussion are the presentations of this year's finalists and jury members whose works go beyond the boundaries of classical photography, both in their research and exhibition stages, each in their own way. Key words: archive, docufiction, staged photography, the relationship between image and text, from framed photography to space installations.

Saturday | 5.9. | 17:30 h | Galerija Klovićevi dvori — Atrium
Concept and moderator Bojan Mucko
Participants Tommaso Tanini (ITA), Michel Le Belhomme (FRA), Daesung Lee (PRK), Rob Hornstra (NLD), Arnold van Bruggen (NLD), Leonida Kovač (HRV)

O.k, ajmo sad još jednom — granice između fotografa i fotografiranih

S jedne strane objektiva *mi,* s druge *oni.* Reprezentirani i oni koji reprezentiraju, a između postoje i druge granice: svjetonazorske, etičke, klasne, ideološke, tržišne, rodne, rasne. Od ratne fotoreportaže pa do takozvanih socijalno angažiranih umjetničkih radova, vizualno zastupanje glasova drugih i dalje ostaje problem koji se rješava partikularno, od slučaja do slučaja. Kako premostiti vrlo opipljivu granicu između *naših* projekata i *njihove* patnje?

Subota, 5.9. | 20 h | Atrij Galerije Klovićevi dvori
Koncept i moderator Bojan Mucko
Sudionici Myriam Meloni (ITA), Igor Marchesan (ROU), Paolo Ciregia (ITA), Ivana Hanaček (HRV), uz skype javljanje Arnoa Rafaela Minkkinena (USA), Davor Konjikušić (HRV), Danko Stjepanović (HRV)

OK, let's do this one more time — boundaries between photographers and the photographed

On one side of the objective — *us.* On the other side — *them.* The ones who represent and the ones who are represented, and further in between there are more boundaries based on worldviews, ethics, class, ideology, market, gender, race, etc. From war reportage to the so-called activist art, visual representation of other people's voices remains a problem that has to be dealt with step by step, one case at a time. How to overcome the very palpable boundary between *our* projects and *their* sufferings?

Saturday | 5.9. | 20 h | Galerija Klovićevi dvori — Atrium
Concept and moderator Bojan Mucko
Participants Myriam Meloni (ITA), Igor Marchesan (ROU), Paolo Ciregia (ITA), Ivana Hanaček (HRV), Arnoa Rafaela Minkkinena (USA, via skype), Davor Konjikušić (HRV), Danko Stjepanović (HRV)

Komparativno o metodološkim pristupima u suvremenoj fotografiji

Suvremene umjetničke prakse obilježene su heterogenim istraživačkim pristupima. Mogu li se stilska obilježja različitih žanrovskih pristupa suvremene fotografije promišljati kao set metodoloških alata? Drugim riječima, jesu li različiti umjetnički postupci 'esencijalistički' podređeni pripadajućem žanru ili se svjesno odabiru s obzirom na konkretan tematski fokus te u odnosu na projektne sudionike?

Ponedjeljak, 7.9. | 17 h | Atrij Galerije Klovićevi dvori
Koncept i moderator Bojan Mucko
Sudionici Arnau Bach (ESP), Massimo Branca (ITA), Saša Kralj (HRV), Petra Mrša (HRV), Marija Borovičkić (HRV), Maija Tammi (FIN)

Comparative view of methodological approaches in contemporary photography

Contemporary artistic practices are characterized by heterogenous research approaches. Can stylistic characteristics of different genre approaches in contemporary photography be considered as a set of methodological tools? In other words, are different artistic methods "in essence" dependent on a particular genre or are they consciously chosen depending on the concrete thematic focus and other project participants?

Monday, 7.9. | 17 h | Galerija Klovićevi dvori — Atrium
Concept and moderator Bojan Mucko
Participants Arnau Bach (ESP), Massimo Branca (ITA), Saša Kralj (HRV), Petra Mrša (HRV), Marija Borovičkić (HRV), Maija Tammi (FIN)

Festivali, međunarodno umjetničko tržište i normiranje scene

Kulturne politike usmjerene su na festivalizaciju kulture, a logika festivala je logika kratkotrajnog intenziteta, visoke vidljivosti i stroge selektivnosti. Festival podrazumijeva sisteme uključivanja i isključivanja, vidljivosti i nevidljivosti, otkrivanja i normiranja. Do koje mjere se festivali suvremene fotografije mogu koristiti kao platforme za progresivni, kontinuirani razvoj međunarodne scene, a do koje mjere su podređene trendovima tržišta s jedne, odnosno kulturnim politikama s druge strane?

Četvrtak, 10.9. | 19 h | Atrij Galerije Klovićevi dvori
Koncept Morana Matković (HRV) i Bojan Mucko
Moderatorica Morana Matković
Sudionici Tom Seymour, Miha Colner (SLO), Martina Bosakova

Festivals, the International artistic market and norming the scene

Cultural policies are directed towards the festivalization of culture, and the festival logic is the logic of short-term intensity, high visibility and strict selection. Festivals presuppose systems of inclusion and exclusion, visibility and invisibility, revelation and selection. To what extent are festivals of contemporary photography useful as platforms for progressive, continual development of the international scene, and to what extent are they dependent on the market on the one side, and on cultural policies on the other?

Thursday, 10.9. | 19 h | Galerija Klovićevi dvori — Atrium
Concept Morana Matković (HRV) and Bojan Mucko
Moderator Morana Matković
Participants Tom Seymour, Miha Colner (SLO), Martina Bosakova

Pa... prvo sam odrađivao komercijalu — suživot umjetničke fotografije i komercijalnog tržišta

Mladi fotografi i fotografkinje često se nalaze na skliskoj granici između dva sistema različitih dinamika i zakonitosti. S jedne strane tu je edukacijski sistem koji inzistira na dugotrajnom istraživačkom pristupu i teorijskom promišljanju, a s druge strane nalazi se komercijalno tržište koje zahtjeva brzinu i nekritički odnos prema potrošačkom društvu spektakla. Pokušaj uspostave intergeneracijskog dijaloga u potrazi za definicijom kompromitiranosti 'nekad' i 'sad'.

Petak, 11.9. | 18 h | Atrij Galerije Klovićevi dvori
Koncept Bojan Krištofić (HRV) i Bojan Mucko
Moderator Bojan Krištofić
Sudionici Armin Smailović (BIH), Ivan Posavec (HRV), Filip Beusan (HRV), Damir Žižić (HRV), Nina Đurđević (HRV), Darije Petković (HRV)

Well... first I did commercial photography — mutual life of artistic photography and commercial market

Emerging photographers often find themselves at a slippery slope between two systems of different dynamics and laws. On one side there is the education system which insists on a long-term research approach and theoretical thinking, and on the other side there is the commercial market which demands speed and an uncritical stance towards the spectacle-oriented consumer society. The attempt to establish an intergenerational dialogue in search for the definition of the compromised 'before' and 'now'.

Friday, 11.9. | 18 h | Galerija Klovićevi dvori — Atrium
Concept Bojan Krištofić (HRV) and Bojan Mucko
Moderator Bojan Krištofić
Participants Armin Smailović (BIH), Ivan Posavec (HRV), Filip Beusan (HRV), Damir Žižić (HRV), Nina Đurđević (HRV), Darije Petković (HRV)

Hannah Starkey — Opiranje stereotipima — konstrukcija ženskosti u vizualnoj kulturi

Što označava pojam ženskosti u suvremenoj vizualnoj kulturi ukoliko razmišljamo o recentnom discipliniranju feminističkog nasljeđa u masovnim medijima? Kako umjetnice konstruiraju ženskost kroz opiranje dominantnim diskursima? Jesu li lokalni fenomen fantaziranja o ženi-majci-kraljici i globalna pojava hiperseksualiziranih djevojaka dvije strane istog novčića kojima nazadne ideologije potiru emancipatorsku bit feminizma? Ova pitanja postavit ćemo britanskoj umjetnici Hannah Starkey, sociologinji i modnoj aktivistkinji Martini Križanić, fotografkinji Mare Milin i povjesničarki umjetnosti Lei Vene. Panel je osmislila i moderira ga Leila Topić iz Centra za ženske studije.

Ponedjeljak, 7.9. | 19 h | Atrij Galerije Klovićevi dvori
Koncept i moderatorica Leila Topić (HRV)
Sudionici Hannah Starkey (GBR), Martina Križanić (HRV), Mare Milin (HRV), Lea Vene (HRV)

Hannah Starkey — Defying stereotypes — construction of femininity in visual culture

What does the concept of femininity in contemporary visual culture mark if we think about the recent disciplining of feminist heritage in mass media? How are female artists shaping femininity through resisting dominant discourses? Are the local phenomenon of fantasizing about the 'woman-mother-queen' and the global phenomenon of hypersexualized girls two sides of the same coin through which backwards ideologies obstruct the emancipatory essence of feminism? These questions will be posed to British artist Hannah Starkey, sociologist and fashion activist Martina Križanić, photographer Mare Milin and art historian Lea Vene. The panel was created and will be moderated by Leila Topić from the Center for Women's Studies.

Monday, 7.9. | 19 h | Galerija Klovićevi dvori — Atrium
Concept and moderator Leila Topić (HRV)
Participants Hannah Starkey (GBR), Martina Križanić (HRV), Mare Milin (HRV), Lea Vene (HRV)

Podučavanje u fotografiji

Na koji način se podučava fotografija i vizualna umjetnost danas; osposobljavanje mladih umjetnika i konkurentnost na tržištu rada i umjetnosti. Pristupi i metode savladavanja tehnike, teorije i produkcije te samostalnog umjetničkog rada prilikom studija i primjena stečenih znanja u kasnijoj umjetničkoj i komercijalnoj karijeri, prema primjerima nekih fotografskih akademija i škola iz svijeta i Hrvatske.

Petak, 4.9. | 17:30 h | Atrij Galerije Klovićevi dvori
Moderator Sandra Vitaljić (HRV)
Sudionici Jelena Blagović (HRV), Rob Hornstra (NLD), Lana Mesić (HRV), Evita Goze (LVA), Leonida Kovač (HRV), Saša Kralj (HRV)

Education in photography

In what way is photography and visual art taught today; training young artists, and competitiveness in the labour market and art market. The approaches and methods of mastering techniques, theories, art production, and the practice of independent art work during college, and the application of acquired knowledge in later artistic or commercial careers, on the examples of some photography academies and schools from the world and from Croatia.

Friday, 7.9. | 17:30 h | Galerija Klovićevi dvori — Atrium
Moderator Sandra Vitaljić (HRV)
Participants Jelena Blagović (HRV), Rob Hornstra (NLD), Lana Mesić (NLD), Evita Goze (HRV), Leonida Kovač (HRV), Saša Kralj (HRV)

INDEKS SUDIONIKA / INDEX OF PARTICIPANTS

Hrvatska / Croatia
Bojan Mucko — teoretičar umjetnosti / art theoretician
Leonida Kovač — teoretičarka umjetnosti / art theoretician
Leila Topić — kustosica u Muzeju suvremene umjetnosti u Zagrebu / curator at the Museum of Contemporary Art in Zagreb
Bojan Krištofić — teoretičar umjetnosti, dizajner, kustos / art theoretician, designer, curator
Bojan Mrđenović — fotograf / photographer
Sandra Vitaljić — fotografkinja i profesorica na Akademiji dramske umjetnosti / photographer and professor at the Academy of Dramatic Art in Zagreb
Silvija Potočki Smiljanić — fotografkinja / photographer
Antun Maračić — fotograf, multimedijalni umjetnik, teoretičar umjetnosti / photographer, multimedia artist, art theoretician
Ivana Hanaček — kustosica i aktivistica / curator and activist
Davor Konjikušić — fotograf / photographer
Danko Stjepanović — fotograf / photographer
Saša Kralj — fotograf / photographer
Petra Mrša — fotografkinja / photographer
Marija Borovičkić – povijesničarka umjetnosti / art historian
Morana Matković — kustosica i voditeljica Laube / curator and manager of Lauba Art House
Ivan Posavec — fotograf / photographer
Filip Beusan — fotograf / photographer
Damir Žižić — fotograf / photographer
Nina Đurđević — fotografkinja / photographer
Darije Petković — fotograf / photographer
Martina Križanić — sociologinja i modna aktivistkinja / sociologist and fashion activist
Mare Milin — fotografkinja / photographer
Lea Vene — povjesničarka umjetnosti / art historian
Jelena Blagović — fotografkinja i asistentica na Akademiji dramske umjetnosti / photographer and assistant at the Academy of Dramatic Art in Zagreb

Njemačka / Germany
Aras Gökten — fotograf / photographer
Ruska Federacija / Russian Federation
Egor Rogalev — fotograf / photographer
Alexey Bogolepov — fotograf / photographer

Italija / Italy
Tommaso Tanini — fotograf / photographer
Myriam Meloni — fotografkinja / photographer
Paolo Ciregia — fotograf / photographer
Massimo Branca — fotograf / photographer

Francuska / France
Michel Le Belhomme — fotograf / photographer

Nizozemska / Netherlands
Rob Hornstra — fotograf / photographer
Arnold van Bruggen — pisac i snimatelj / writer, filmmaker
Lana Mesić — fotografkinja / photographer

Rumunjska / Romania
Igor Marchesan — fotograf / photographer

Sjedinjene Američke Države / United States Of America
Arno Rafael Minkkinen — fotograf / photographer
Roger Ballen — fotograf / photographer

Španjolska / Spain
Arnau Bach — fotograf / photographer

Finska / Finland
Maija Tammi — fotografkinja / photographer

Slovenija / Slovenia
Miha Colner — povijesničar umjetnosti, kustos / art historian, curator

Velika Britanija / Great Britain
Hannah Starkey — fotografkinja / photographer

Latvija / Latvia
Evita Goze — fotografkinja / photographer

Hvala Vam! **Thank you!**

Generalni sponzor / Genral sponsor

EPSON
EXCEED YOUR VISION

Glavni sponzori / Main sponsors

THE WESTIN ZAGREB

CEROVSKI

Partneri / Partners

galerija klovićevi dvori gkd

dokukino

Kula Lotršćak Tower

restart

Galerija Zvonimir / MORH

Galerija Kranjčar

Supokrovitelji / Patrons

Turistička zajednica Zagreb Turistički ured

Republika Hrvatska Ministarstvo kulture Republic of Croatia Ministry of Culture

Zaklada Kultura nova

Embajada de España en Croacia

cooperación española

Embassy of Finland Zagreb

American Express

Sponsori / Sponsors

Volvo

jana

Tisak Paket

prostoria

Grupa products

iSTYLE

ARS KOPIJA printamo nemoguće

Croatia Airlines A Star Alliance Member

B-nula studio

AUSTROCLIMA

PRAXIS fotomaterijal i pribor www.praxis.hr praxis@praxis.hr

Mali Bar

od 1991 Kupilek Jambrešić

zagreb plakat

Stega tisak

Alija Rešić akademski kipar

MIVA Galerija vina

Slavadora

LARI & PENATI

BUREAU Hostel Zagreb

Submarine

kavatava

Glavni medijski pokrovitelji / Main media patrons

TELEGRAM

British Journal of PHOTOGRAPHY

Viz Kultura

Službeni taxi prijevoznik / Official taxi

EKOTAXI 1414

Medijski pokrovitelji / Media partners

tportal.hr

zarez

Kulturpunkt.hr

H-ALTER.org

Bitno

F-STOP A Photography Magazine

Designed.rs

ReFoto Časopis za kulturu fotografije

Cahayabox

Fotogard.com

FOTOGRAFIJA.hr Portal za fotografsku i vizualnu kulturu

PHOTO CONTEST INSIDER

RAD100 STUDENT

Prijatelji / Festival friends

Backlight Photo Festival

Valokuvakeskus nykyaika Photographic Centre

Collettivo Fotosocial Socialmente FotoSensibili

EASTREET

EMAHO MAGAZINE

SC kultura promjene

Super Super



Kvaliteta reprodukcije fotografija tiskanih u CMYK-u svima je dobro poznata i najčešće zadovoljava i najzahtjevnije fotografe. Na pitanje “Može li bolje?”, odgovaramo - DA! HP Indigo tehnologija uz dodatak Light Cyan i Light Magente donosi još uzbudljivije rezultate. Puno realističniji tonovi kože te reproduckija neba ili mora, aduti su koje fotografska struka zaslužuje. Prepoznajte razliku i isprobajte sami.



CEROVSKI PRINT BOUTIQUE

Zavrtnica 17, 10000 Zagreb, Hrvatska
T +385 1 222 6660 / F +385 1 222 6666
info@printcerovski.com / printcerovski.com

VIDA

ISBN 978-953-58682-0-0