







Organ Vida — Novi građani

Organ Vida — New Citizens

9. Međunarodni festival fotografije
06–20/09/2017
Muzej suvremene umjetnosti Zagreb

Tjedan otvorenja 04–09/09/2017

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Osvrt organizatora

Dobrodošli na deveto izdanje Međunarodnog festivala fotografije Organ Vida 2017.

Organ Vida predstavlja aktualni odabir nekih od najboljih nadolazećih autora uz one već etablirane. Od svojeg osnutka 2008. godine Festival donosi pregled najbolje suvremene fotografije te se brzo etablirao kao vodeći događaj kako na našim područjima tako i u svijetu. Organ Vida svježe je anticipacijsko mjesto za mlade umjetnike koji kontempliraju o relevantnim temama, reflektirajući vrijeme u kojemu živimo, kao i mjesto predivne entuzijastične energije koju posjetitelji vole iskusiti i koja ih povezuje, stvara nova poznanstva u vrlo raznolikom, ali i razumnom rasporedu programa.

Smatramo organizaciju Organ Vida moćnim vizionarom, mrežom koja spaja ovaj dio Europe s ostatkom svijeta. Ovdje je atmosfera drugačija: s našom bogatom poviješću i socijalističkim naslijeđem smatramo kako možemo igrati važnu ulogu u prikazivanju jugoistočnoeuropskih umjetnika koji stvaraju vrijedne projekte s ovih područja, ali nisu toliko vidljivi na međunarodnoj sceni zbog mnogo čimbenika, kako onih povijesnih tako i ekonomskih, nedostatka adekvatnih potpora, institucija, platformi. Zadaća nam je osvijestiti važna pitanja i probleme, podržati umjetnike i angažirati publiku. Povezati, stvoriti nova prijateljstva i proširiti naše spoznaje.

Organ Vida nije samo festival nego mjesto stvaranja novih mogućnosti za mlade fotografe diljem svijeta.

Za Organ Vida '17. osmislili smo program koji istražuje temu Novog građanina kroz selekciju izvanredne fotografije koja dokumentira svijet oko nas. Tema je otvorena za različite interpretacij, iskustva i priče koje istražuju kompleksnost bivanja u suvremenom svijetu. Zanimala nas je interpretacija ideje Novog građanina koja nadilazi konvencionalno shvaćanje njegove 'izvorne definicije' ograničene na državu i grad te promišljanje građanina kao čovjeka-bez-mjesta, povrh privilegija, nacionalnosti ili privrženosti vlasti. U ovom trenutku bez obzira na to gdje se nalazili, okruženi smo političkim previranjima koja nas strmoglavo vode prema liberalnom autoritarizmu, fašizmu i graničnom stanju euforije u kojem su humanističke vrijednosti ozbiljno ugrožene. Zbog toga je izuzetno važno identificirati sve ono što nas povezuje i na tome graditi naše djelovanje. O tome sjajno piše Katrin Koenning u eseju o temi Novi građani.

Kroz festivalski program na čak 16 lokacija diljem grada Zagreba odvija se 13 fotografskih izložbi, 15 razgovora o fotografiji, predstavljanja umjetnika i njihovih knjiga, predavanja i konferencija o suvremenoj fotografiji *Izvan dokumentarnog*. U programu su i radionice vodećih inozemnih stručnjaka, kao i dva sjajna filma: *HyperNormalisation* Adama Curtisa i intrigantni *Frame by Frame* koji će itekako doprinijeti razumijevanju ove kompleksne teme. Važnim dijelom programa smatramo i druženja, odnosno noćni program za koji smo priredili sjajne DJe i VJe kako bismo ovaj festival učinili jedinstvenim doživljajem.

The organizer's review

Welcome to the 9th edition of the International photography festival Organ Vida 2017.

Organ Vida presents a current selection of some of the best emerging authors along with those already established. From its inception in 2008, the Festival has been providing an overview of the best of contemporary photography, and it quickly became the leading photography event in our region, but also internationally. Organ Vida is a fresh, anticipatory place for young artists who contemplate current topics, reflecting on the times we live in, and a place of amazing enthusiastic energy that visitors like experiencing and that connects them, creating new acquaintances in a very varied, but still reasonably packed program.

We consider the organization Organ Vida a powerful visionary, a network that connects Europe to the rest of the world. The atmosphere here is different; we believe that with our rich history and socialist heritage we can play an important role in representing Southeast European artists who are creating valuable projects but are not so visible on the international scene due to many factors, ranging from historical and economic to institutional (lack of adequate support, institutions, platforms, etc.). Thus it is our duty to raise awareness about important topics and problems, supports the artists and engage the audience. To connect, build new friendships and expand our knowledge.

Organ Vida is not just a festival, but a space for creating new opportunities for young photographers around the world.

For Organ Vida 2017 we have a program that explores the topics of the New Citizen through a selection of outstanding photography documenting the world around us. The topic is open to different interpretations, experiences and stories that explore the complexity of being in the modern world. We were interested in interpretations of the concept of the New Citizen that go beyond its 'original definition' limited to the state and the city. We wanted to rethink the citizen as a man-without-place, beyond privileges, nationality or loyalty to authorities. At this moment, no matter where you are, we are surrounded by political turmoil that sees us descending rapidly to liberal authoritarianism, fascism and border-euphoria in which humanist values are under grave threat. Therefore, it is all the more important to identify all those things that connect us and build on them. Katrin Koenning writes beautifully about this in her essay on New Citizens.

The Festival program, which takes place in over 16 locations throughout Zagreb, consists of 13 photographic exhibitions, 15 photography-related talks, and a conference on contemporary photography Beyond the Documentary. The program also includes workshops by leading international experts as well as two excellent films: Adam Curtis' Hypernormalisation and the intriguing Frame by Frame which will greatly contribute to our understanding of this complex topic. Another important part of the festival is the social, night program, which will feature amazing DJs and VJs in order to make this festival a truly unique experience.

Glavna festivalska izložba Novi građani predstavlja 20 umjetnika koje je odabrao naš međunarodni žiri: Sean O'Hagan, Pieter Hugo, Dana Lixenberg, Katrin Koenning, Leila Topić i Cristina de Middel. Među stotinama pristiglih prijava iz preko 30 zemalja diljem svijeta odabrano je desetero umjetnika i predstavljeno na kuriranoj izložbi u Muzeju suvremene umjetnosti Zagreb, dok je ostalih 10 predstavljeno putem projekcija. Projekti su nadasve različiti pristupom, narativom i shvaćanjem teme te razumijevanjem raznih umjetničkih, osobnih, socijalno-političkih i kulturno-povijesnih izazova o čemu podrobnije piše kustosica izložbe Leila Topić u svome tekstu.

Pored glavne festivalske izložbe Novi građani donosimo preostale četiri izložbe u Muzeju suvremene umjetnosti Zagreb, našem glavnom partneru ove godine, a vjerujem i nadalje. To su: izložba Pietera Hugoa pod nazivom *Vjerojatni svjetovi: radovi iz zapadne Afrike 2005–2010.* koja je zapravo selekcija njegova tri važna rada: *Gadawan Kura — ljudi hijene*, *Trajna greška* i *Nollywood*, zatim instalacija *Sharkification* Cristine de Middel, video rad Dane Lixenberg pod nazivom *Imperial Courts* — prekrasna velika instalacija rada nagrađenog na ovogodišnjoj Deutsche Börse Photography Prize. Sretni smo da smo i ove godine ugostili izložbe festivala The Fotobook Festival Kassel, i to *Kassel Photobook Award 2017*, selekciju izdanih fotoknjiga od strane međunarodnog žirija, te *Kassel Dummy Award 2017*, selekciju najboljih neizdanih fotoknjiga u 2017.

Preostale izložbe predstavljamo u mnogo gradskih muzeja i galerija: potpuno novi rad *Ego, Eco, Crescendo* nizozemske umjetnice Anouk Kruithof, *Bijelog medvjeda* tajvanskog fotografa Sheng-Wen Loa, *Na neodređeno* njemačko-australske umjetnice Katrin Koenning, hrvatskih umjetnika Dragane Jurišić *YU: Izgubljena zemlja*, Danka Stjepanovića *Jeliba, muette* i Davora Konjikušića *Autocesta*.

Često organiziramo skupne izložbe određenih zemalja pa smo tako smo ove godine ugostili skupnu izložbu finskih suvremenih fotografa pod nazivom *Neovisnost kroz objektiv*. Tu je i izložba MA studenata akademije AKV St. Joost iz Brede *Really real*.

Snažno vjerujemo kako je edukacija važna u stvaranju festivala, pa je i naš program mješavina akademskog pristupa suvremenom fotografskom diskurzu, mnoštva radionica za različite uzraste i razine znanja te izložbenog programa u kojem sudjeluju mladi fotografi kojima je Festival često odskočna daska u kasnijoj karijeri. Zajedno s njima težimo dovoditi značajne i poznate umjetnike i njihove izložbe kako bi naša publika vidjela kapitalna djela suvremene fotografije. Na našoj konferenciji o suvremenoj fotografiji *Izvan dokumentarnog,* koju organiziraju kustosice i povjesničarke umjetnosti Lea Vene i Marija Borovičkić, ugostit ćemo 12 međunarodnih govornika među kojima posebno ističemo *key note* govornika Davida Batea.

Od samih početaka festivala Organ Vida zalagali smo se za podršku mladim talentima kroz otvorene pozive za natječaje, preglede portfelja, radionice, izložbe i drugo. Tako i ove godine donosimo tri zanimljive radionice: o fotoknjigama, praktičnu radionicu s ciljem stvaranja novog djela u gradu Zagrebu te sada već tradicionalnu radionicu o fotogramima namijenjenu djeci.

The main festival exhibition New Citizens presents 20 artists selected by an international jury consisting of Sean O'Hagan, Pieter Hugo, Dana Lixenberg, Katrin Koenning, Leila Topić, and Cristina de Middel. Among hundreds of submissions from more than 30 countries, we have selected 10 artists to be presented at a curated exhibition at the Museum of Contemporary Art in Zagreb, while another 10 will be presented via projections. The selected project vary in approach, narrative and understanding of the topic and of different artistic, personal, socio-political and cultural-historical challenges, which is discussed in more detail by the exhibition curator Leila Topić in her text.

In addition to the main festival exhibition New Citizens, there are four other exhibitions at the Museum of Contemporary Art in Zagreb, our main partner this year and hopefully in the future. These are Pieter Hugo's Verisimilar worlds, The West African works, 2005–2010, which is actually a selection of his three important works: Gadawan Kura — The Hyena Men, Permanent Error and Nollywood; Christina de Middel's installation Sharkification; and Dana Lixenberg's video piece Imperial Courts, winner of this year's Deutsche Börse Photography Prize. This year we are also happy to host two photobook exhibitions of the Fotobook Festival Kassel, namely, the Kassel Photobook Award 2017, a selection of published photobooks by an international jury, and Kassel Dummy Award 2017, a selection of best unpublished photobooks in 2017.

The remaining exhibitions are presented at a number of city museums and galleries: new work Ego, Eco, Crescendo by Dutch artist Anouk Kruithof, White Bear by Taiwanese photographer Shen Wen Lo, Indefinitely by German-Australian artist Katrin Koenning, exhibition of contemporary Finnish photography entitled Independence through the Lenses, exhibition of MA students from AKV St. Joost in Breda, and works by Croatian artists Dragana Jurišić (YU: Lost country), Danko Stjepanović (Jeliba, muette) and Davor Konjikušić (Highway).

We often organize group exhibitions of specific countries, so this year we are hosting a group exhibition of contemporary Finnish photographers entitled Independence Through the Lenses as well as an exhibition of MA students from the academy AKV ST Joost in Breda.

We strongly believe in the importance of education, so our program combines an academic approach to contemporary photographic discourse with a variety of practical workshops for different ages and levels of knowledge and the exhibition program that includes young photographers for whom the festival is oftentimes a springboard for their future careers. Along with them, we aim to bring important and renowned artists and their exhibitions to Zagreb so that our audience would have a chance to see some of the capital works of contemporary photography. At our conference on contemporary photography Beyond the Documentary organized by Lea Vene and Marija Borovičkić, we will host 12 international speakers, including the key note speaker David Bate.

From its very beginning, the Organ Vida Festival has been committed to supporting young talents through open calls, portfolio reviews, workshops, exhibitions, etc. So this year we offer three interesting workshops: a photobook workshop; a practical workshop whose aim is to create a new work in the city of Zagreb; and the, by now traditional, photogram workshop for children.

Podrška nastajanju novih djela iz područja suvremene fotografije naš je novi zadatak od ove godine. Ponosni smo predstaviti novoosnovanu nagradu za hrvatsku suvremenu fotografiju — Nagradu Marina Viculin — koja za cilj ima unaprjeđenje razvoja umjetnika i ohrabrenje njihovu budućem djelovanju. Nakon što ove godine po prvi puta dodijelimo Nagradu jednom umjetniku/ci, sljedeće ćemo godine imati priliku vidjeti i rezultat ove potpore i mentorstva — samostalnu izložbu na Festivalu Organ Vida '18.

Nakon prošlogodišnjeg uspješnog projekta *Lekcije iz '91.*, financiranog od strane *Europe for Citizens*, i od ove godine uključeni smo u novi projekt pod nazivom *Kroz njezine oči*, koji će svoju manifestaciju vidjeti sljedeće godine. Uz ovaj projekt ponosni smo partneri projektu *Refest: Slike i riječi putevima izbjeglica* (*Refest Images & Words on Refuge Routes*), koji financira fond *Creative Europe*. Ovakve suradnje s brojnim europskim partnerima otvaraju nam nove mogućnosti, daju pozitivna iskustva i ohrabrenje u svim našim novim pothvatima, idejama i suradnjama, kako na domaćoj tako i na međunarodnoj sceni. Vjerujem da će iz ovih suradnji izaći neka nova pozitivna iskustva, kao i nastavak naše povezanosti s lokalnom i međunarodnom zajednicom, organizacijama, institucijama, i to ne samo s predstavnicima fotografske i umjetničke scene nego i one iz šireg društvenog života.

Veliki je cilj putem ovog izdanja nastaviti s inicijativom osnutka institucije za fotografiju koja će svojim radom i zalaganjem doprinijeti razvoju i boljitku mnogo budućih generacija fotografa, povjesničara umjetnosti, umjetnika, stručnjaka iz komplementarnih područja i mnogih drugih zainteresiranih u području vizualne kulture.

Ništa od ovoga ne bi bilo moguće bez velike predanosti i entuzijazma našeg tima fantastičnih žena. Izuzetno sam ponosna što smo jedan od rijetkih festivala koji vode isključivo žene. Također, ovom su festivalu pomogli brojni naši prijatelji, partneri i sponzori. Željeli bismo zahvaliti svima: Gradskom uredu za kulturu, obrazovanje i sport Grada Zagreba, Ministarstvu kulture Republike Hrvatske, Turističkoj zajednici Grada Zagreba, Australskoj ambasadi, Goethe-Institutu, Mondriaan Fundu. Želimo zahvaliti svim našim volonterima, svim umjetnicima, kustosima i sudionicima koji su s nama radili na produkciji još jednog važnog izdanja Festivala.

Pozivam vas sve da se prepustite fotografiji u intenzivnom tjednu otvorenja i dopustite da vas još jednom potakne na nova razmišljanja i upozna s nekim novim skrivenim svjetovima.

— Marina Paulenka, umjetnička direktorica

Starting from this year, our new mission is to support the production of new works in the field of contemporary photography. We are proud to present the newly founded Marina Viculin Award for Contemporary Croatian Photography, aimed at improving artists' development and encouraging their future work. After we have awarded an artist for the first time this year, the next year we will get a chance to see the result of this support and mentorship — a solo exhibition as part of Organ Vida 2018.

After last year's success of the project Lessons from 1991, funded by Europe for Citizens, this year we are involved in a new project entitled Through Her Eyes, which is going to be presented next year. We are also proud to be partners on the project Refest: Images & Words on Refuge Routes supported by the Creative Europe fund. Such collaborations with different European partners provide us with positive experiences and motivation in all our new ventures, ideas and collaborations, both locally and internationally.

I believe new positive experiences will result from these collaborations as well as a continuation of our association with the local and international communities, organizations, institutions, not only with the representatives of the photographic and art scene, but society in general.

Our key goal is to, through this edition of the festival, pursue our initiative for the establishment of a photography institute whose work will be focused on the development and prosperity of many future generations of photographers, art historians, artists, experts from related fields, and anyone who may be interested in visual culture.

None of this would be possible without the great dedication and enthusiasm of our team of fantastic women. I'm exceptionally proud that we are one of the few festivals run exclusively by women. We are grateful to our many friends, partners and sponsors. We wish to thank everyone, from the City of Zagreb Office for Culture, Education and Sports, the Ministry of Culture of the Republic of Croatia, the Zagreb Tourist Board, the Australian Embassy, the Goethe-Institut, and the Mondriaan Fund. We would also like to thank all our volunteers, all artists, curators and participants who helped to produce another important edition of this festival. I invite you all to indulge in photography during the intense opening week and allow yourself to be inspired once again and meet new hidden worlds.

— Marina Paulenka, artistic director

Novi građani

Is not true that, in this world, before being paper citizens we are our mother's sons in the flesh. What is a human being in reality? To start from the beginning: What are peoples, cultures and what are then custom-houses, parliaments and states? Everybody carries a nursery rhyme in the soul, but nobody carries a passport or a custom-house in the soul. — Joxe Azurmendi, baskijski pisac i filozof

Početak novog tisućljeća nosio je nadu u umreženi svijet bez granica, tehnologije su obećavale napredak u službi svih, a umreženo društvo znanja, vjerovali smo, bilo je nadohvat ruke. No stvarnost drugog desetljeća ostavila je malo prostora za milenijske utopije. Priznajmo, naše društvo nikada nije bilo razjedinjenije, ekonomske migracije nisu pridonijele procvatu multikulturalizma, valovi izbjeglica iz Afrike i Bliskog Istoka pretvorile su Europu u mjesto beskonačnih tragedija, a ključne riječi što oblikuju naš društveni obzor alternativne su činjenice i post-istina. Fotografske serije tematski povezane pojmom 'Novog građanina' nastale su upravo iz potrebe da razumijemo i sagledamo ovakav svijet i iznađemo način i hrabrost da ga preoblikujemo ili stvorimo nove, pravednije zajednice ravnopravnih građanki i građana svijeta. Nesumnjivo, kasni kapitalizam promijenio je geopolitički, kulturni i društveni horizont svijeta. Nekoć se o Mediteranu pripovijedalo kao o kolijevci europske civilizacije zapadnog kruga, o tradicionalnom mjestu susreta i prožimanja kultura, no 21. stoljeće mediteranskom je bazenu nametnulo tragičnu ulogu grobnice milijuna izbjeglica što žele ući u Europu tražeći i očekujući život dostojan čovjeka. Europski kontinent, nekoć slavljen kao lučonoša naprednih ideja i stavova, transformira se u tvrđavu zidova, bodljikave žice i rastuće društvene nepravde o čemu bolno precizno svjedoči ciklus fotografija Nicka Hannesa 'Mediteran, kontinuitet čovjeka'. Radost susreta s neznancima, užitak otkrivanja nepoznatih zemalja i kultura ili otkrivanje povezanosti ljudi bez obzira na porijeklo ishodišne su točke fotografskog putovanja naslovljenog 'Građanin' koje je Ingvar Kenne započeo u Kanadi 1994. i zaključio ove godine u Tajlandu. Kultura nenačeta lažnom idejom o prednosti napretka središnja je tema fotografskog istraživanja Johna Feelyja. Njegov ciklus naslovljen 'Autsajder' otkriva kulturu koja je isključena iz globaliziranog svijeta, no uživa u harmoničnoj oporosti rubnih civilizacijskih pozicija.

Alexandra Polina u seriji fotografija 'Mitovi, maske i subjekti' na poetičan način dekonstruira mitove o 'vidljivim manjinama', građanima koji su rođeni i žive Njemačkoj. Očekivani fotografski način izlaganja načet je izvjesnim vizualnim 'virusom', fotografijama koje unose poremećaj u očekivanu portretnu prezentaciju, a umjetnica ih koristi kako bi subvertirala stereotipe koji podržavaju uvriježeno mišljenje većine o drugačijima. O manjinama progovara i rad 'Varijacije bijele' Miie Autio. Posrijedi je niz fotografskih negativa portreta crnaca s albinizmom koje društvo stigmatizira zbog genetske anomalije. Portreti razotkrivaju dvostruku 'drugotnost' fotografiranih zahvaljujući crvenoj točki koja se nalazi na fotografijama, što će otkriti pažljivi promatrači ako se dulje u nju zagledaju, a potom pogled usmjere prema bijelom zidu.

Sarah Pabst u ciklusu fotografija naslovljenih 'Budućnost' iscjeljuje transgeneracijske kumulativne traume vezane uz uspon nacizma u Njemačkoj te upletenost obiteljskih članova u ratna događanja. Narativno razlomljeni fotografski postav ukazuje na suočavanje s fikcijom nacionalnog identiteta i procesima samouspostavljanja identiteta projiciranog kroz obiteljsko pamćenje. Memorija i različiti registri sjećanja polazišna su točka i fotografskog ciklusa Annalise Natali Murri naslovljenog 'La Nieve y La Flor'. Posrijedi je gotovo intimno svjedočanstvo o emotivnim vezama danas nespojivih, a nekoć bliskih zajednica žena iz Sovjetskog Saveza i kubanskih muškaraca. U ovoj pripovijesti o 'ljubavnoj migraciji' izmjenjuju se osobna i kolektivna sjećanja koja dovode u pitanje tradicionalan pojam pripadanja istodobno zagovarajući hibridne kulture.

U ciklusu naslovljenom 'Grinders' Hannes Wiedemann fotografira zajednice koje niču u američkim gradićima opčinjene prožimanjem ljudskog tijela i tehnoloških dodataka. Fotografirani zagovaraju ideju prosteze, ne kao definiranje tijela post-tehnološkim, već oduvijek tehnološkim. Tehnologija u njihovim pokusima ne postaje samo dio tijela, nego tijelo jest oblik tehnologije. Drew Nikonowicz u ciklusu 'Ovaj svijet i drugi poput njega' tematizira ulogu istraživača u 21. stoljeću kombinirajući suvremene tehnologije i analognu fotografiju. Preciznije, on uspoređuje učinke fotografije u novim medijskim uvjetima reprodukcije svjetova, dajući fotografiji nastaloj zahvaljujući stroju pravo na autonomnost. Daniel Castro Garcia u višegodišnjem projektu 'Stranac' istražuje moguće alternative uobičajenim reprezentativnim modelima izbjegličkih sudbina nakon što je između 2015. i 2017. posjetio gotovo sva europska izbjeglička krizna žarišta. Njegov je cilj protagonistima na fotografijama dati šansu da 'progovore iz prvog lica' bez uobičajene spektakularizacije njihovih sudbina, kako bi im olakšao početke novog života u europskim zajednicama.

— Leila Topić, kustosica

New Citizens

Is not true that, in this world, before being paper citizens we are our mother's sons in the flesh. What is a human being in reality? To start from the beginning: What are peoples, cultures and what are then custom-houses, parliaments and states? Everybody carries a nursery rhyme in the soul, but nobody carries a passport or a custom-house in the soul. — Joxe Azurmendi, Basque writer and philosopher

The beginning of the new millennium carried a hope in the borderless online world, technology promised to be in the service of all, and the networked knowledge society, we believed, was within reach. But the reality of the second decade left little space for millennial utopias. Let us admit, our society has never been more divided, economic migration had not contributed to the rise of multiculturalism, waves of refugees from Africa and Middle East have transformed Europe into a place of infinite tragedy, and the key words shaping our social horizon are alternative facts and post-truth. The photographic series thematically bound by the term 'New Citizen' were created precisely out of the need to perceive and understand our world for what it is, and to find ways and courage to transform it or to create new, more just communities of equal citizens around the world. Undoubtedly, late capitalism has changed the geopolitical, cultural and social horizon. The Mediterranean used to be considered the cradle of Western European civilization, a traditional meeting point of cultures, but the 21st century imposed on it the tragic role of the tomb of millions of refugees entering Europe in search of a more dignified life. The European continent, once celebrated as a torchbearer of progressive ideas and beliefs, is being transformed into a fortress of walls, barbed wire and growing social injustice, which is piercingly accurately depicted by Nick Hannes in his series 'Mediterranean: The Continuity of Man'. The joy of meeting strangers, the pleasure of discovering new countries and cultures, or uncovering interconnectedness regardless of people's origins are the starting points of Ingvar Kenne's photographic journey entitled 'Citizens' that had begun in Canada in 1994 and ended this year in Thailand. A culture untouched by the idea of progress is the central topic of John Feely's research. His series entitled 'The Outsider' reveals a culture that is shut out from the globalized world, enjoying a harmonious austerity of peripheral civilization positions.

Alexandra Polina's series 'Mask, Myths and Subjects' poetically deconstructs myths about 'visible minorities', citizens who were born, raised and live in Germany. The expected photographic mode of presentation is undermined by a kind of visual 'virus', photographs that introduce disruption into the expected portrait presentation, and the artist uses it to subvert stereotypes which uphold the widely accepted opinion about minorities. Minorities are also at the center of Miia Autio's 'Variation of White', a series of negative images, portraits of people of colour with albinism who are stigmatized because of their genetic disorder. The portraits reveal a twofold 'otherness' of the subjects thanks to a red dot: a reflection of the original image can be seen by looking at the dot for 30 seconds and then looking at a white wall.

In her series 'Zukunft' ('Future'), Sarah Pabst heals transgenerational cumulative trauma related to the rise of Nazism in Germany and involvement of family members in war events. The narratively fragmented photographic set-up points to confronting the fiction of national identity and self-identity processes projected through family memory. Remembrance and various memory registers are also the starting point of Annalise Natali Murri's series 'La Nieve y La Flor', which is an almost intimate witness to the emotional relationships arising from nowadays unthinkable, but once close unions of women from the Soviet Union and Cuban men. Personal and collective memories intertwine in this story about 'love migration', calling into question the traditional concept of belonging, at the same time promoting hybrid cultures.

In the series 'Grinders' Hannes Wiedemann photographs communities that are springing up in small towns all over the US and who are fascinated with merging the human body with technological gadgets. The photographed subjects are promoting the idea of prosthesis, not by defining the body as post-technological, but as always already technological. In their experiments, not only does technology become part of the body, but the body itself is a form of technology. Drew Nikonowicz's series 'This World and Others Like It' thematises the role of the researcher in the 21st century by combining contemporary technologies and analogue photography. More precisely, he compares the impact of photography in the new media conditions of world reproduction, bestowing the right to autonomy to machine-created photographs. In his long-term project 'Foreigner', Daniel Castro Garcia is exploring possible alternatives to the usual representative models of refugees' destinies after having visited nearly all refugee crisis areas between 2015 and 2017. His goal is to give the protagonists of his photographs a chance to speak for themselves, without spectacularization of their destinies, in order to make it easier for them to start a new life in the European communities.

— Leila Topić, curator

Projekcije

Camille Lévêque u 'kaotičnoj memorijskoj slagalici' naslovljenoj 'Univeralna istina' kolažira fotografije tisuća obitelji s različitih strana svijeta tražeći zajednički nazivnik: trenutke vrijedne čuvanja, sigurnosti, sreće i zadovoljstva. 'Marijci, poganska ljepota' Raffaelea Petralle fotografsko je istraživanje zajednice naroda Mari koji su stoljećima uspješno branili svoju vjeru temeljenu na moći prirode i kauzalnim odnosima s njom.

Christopher Sims u ciklusu fotografija 'Teatar rata' predstavlja čudovišne hibride arhitekture i ljudi koji ih napučuju. Ova naselja koja podsjećaju na poligone za istraživanja učinka atomskih eksplozija iz hladnoratovskih razdoblja SAD-a, monstruozno koriste žive ljude izbjegle iz Iraka ili Afganistana u službi uvježbavanja američkih ratnih postrojbi koje se spremaju za intervencije u spomenutim zemljama. Potencijalni rat prikazan neizravno, odnosno opsesija naoružanjem i moći nacije tema je i Pavela Volkova u seriji 'Rane navike'. Autor kritički komentira sve brojniju zajednicu veoma mladih vojnih kadeta i kadetkinja koji su za svoj životni poziv, usprkos nepoznavanju ratnih strahota, odabrali služenje domovini oružjem.

Tanya Houghton u radu 'Migrantova priča' pripovijeda priču o emigrantskom životu i uspomenama kojima je polazišna pripovjedna točka hrana, dok Alana Holmberg u ciklusu 'Resist Laughter' ponukana usponom konzervativne ideologije u Turskoj, koja ženi brani smijeh na javnom mjestu, dokumentira otpor žena, ali i njihov osjećaj poraza pred bujajućim rigidnim zakonima koji sve više ugrožavaju temeljna ljudska prava.

Amélie Landry u foto istraživanju 'Svojevoljni putovi' dokumentira 'slobodne' urbane zone u kojima njihovi korisnici, oslobođeni inhibicija, mogu nesputano istraživati vlastitu seksualnost, ponovno stvarati javna mjesta zajedništva ili pozornicu za dnevna sanjarenja. Bronia Stewart je kroz seriju fotografija 'Barkada' tijekom dvije godine pratila zajednicu filipinskih zabavljača i majstora tetovaže na privremenom i ilegalnom radu u Dubaiju otkrivajući pri tom jaz između slike turističkog raja kakvim ga njegovi promotori žele prikazati i života filipinskih zajednica. Maria Kapajeva u video radu 'Razmišljanje o posljedicama' propituje ulogu društvenih mreža i njihovih korisnika u kontekstu javnih protesta koristeći deformiranu sliku prijenosa uživo kao snažnu metaforu o važnosti participiranja u izgradnji civilnog društva. Pablo Ernesto Piovano u crno-bijelom ciklusu 'Ljudska cijena agrotoksina' otkriva gramzivost multinacionalnih tvrtki u Argentini koje, koristeći pesticide radi većeg profita, ostavljaju pustoš i uzrokuju ozbiljne zdravstvene probleme lokalnoj populaciji.

— Leila Topić, kustosica

Screenings

Camille Lévêque in her 'chaotic memory puzzle' entitled 'Universal Truth' creates a collage using photographs of thousands of families from around the world, searching for a common denominator: moments worth keeping, safety, happiness and satisfaction. Raffaele Petralla's series 'Mari People, A Pagan Beauty' is a photographic research of the Mari community who have for centuries successfully defended their religion based on the power of nature and causality.

Christopher Sims, in his series 'Theater of War' presents monstrous hybrids of architecture and the people that inhabit these places. These settlements, which resemble polygons for testing the impact of atomic explosions from the Cold War period, perversely use actual human beings who had fled Iraq or Afghanistan for the purpose of training American military troops who are preparing for interventions in the mentioned countries. The potential war is depicted indirectly, that is, the obsession with armament and the power of the nation is also the topic of Pavel Volkov's series 'Early habbits'. The author critically reflects on the growing community of very young military cadets who, not knowing the horrors of war, have chosen to serve their homeland with weapons.

Tanya Houghton in 'A Migrant's Tale' tells the story about the emigrant life and memories with food as a narrative starting point, while Alana Holmberg in 'Resist Laughter' thematises the rise of conservative ideology in Turkey which forbids women's laughter in public, and she documents women's resistance, but also their feeling of failure in the face of rigid laws that are increasingly threatening fundamental human rights.

In her photo-research entitled 'Les chemins égarés' ('The Wayward Paths'), Amélie Landry documents 'free' urban zones where their users, free from inhibitions, can explore their own sexuality, recreate communal spaces or a stage for daydreaming. Bronia Stewart, the author of the series 'Barkada', followed a group of Filipino entertainers and tattoo artists working illegally in Dubai for two years, thereby revealing the gap between the city's carefully promoted image as a tourist heaven and the life of Filipino communities. In her video piece 'Thinking about the Consequences', Maria Kapajeva explores the role of social networks and their users in the context of public protests by using a deformed live broadcast as a powerful metaphor for the importance of participation in civil society building. Pablo Ernesto Piovano, in his black and white series 'The Human Cost of Agrotoxins', unmasks the greed of multinational companies in Argentina which, using pesticides to increase their profit, leave in their wake nothing but wasteland and cause serious health problems to the local population.

— Leila Topić, curator

Osvrt žirija

Pieter Hugo
o radu Johna Feelyja

U njegovu radu prisutna je blagost koja je nevjerojatno umirujuća. Čak i scene klanja životinja odišu suosjećanjem i nježnom atmosferom. Njegove fotografije mongolskog naroda i nepreglednih krajolika napravljene su sa svojevrsnom dobrodušnošću te čak i pustoš djeluje utješno i privlačno.

Sean O'Hagan

Moji favoriti su John Feely, Bronia Stewart i Pablo Piovano. Mislim da bih odabrao Pablovu seriju *Ljudska cijena agrotoksina* budući da predstavlja vrlo snažnu i fokusiranu reakciju na ljudsku priču koja je tužna i duboko nepravedna. Njegov rad spaja brutalno s poetičnim i volim njegovu upotrebu grube crno-bijele. Ima oko za intimne i razotkrivajuće trenutke i u njegovu radu prisutna je intenzivna vizija i svrha po kojoj se ističe. Pokazuje cinizam države i korporacija prema građanima u globaliziranom svijetu. To me jako razljutilo, što mi mnogo govori o snazi njegovih slika.

Cristina de Middel
o seriji Mitovi, maske i subjekti

Autorica ove serije uspješno nadilazi stereotipnu, površnu ideju migracije i rasnu mješavinu koju s njome povezujemo kroz vizualno upečatljivu studiju migranata druge generacije. Korištenjem humora pri interpretaciji kulture iz koje su potekli na površinu isplivavaju etikete koje ti građani nose unatoč svom 'pravnom' statusu i prirodnom stanju. Cijenim napore autorice da prevlada ograničenja izravnog i klasičnog dokumentarnog pristupa temi. Po mom mišljenju to je mnogo učinkovitiji način za prenošenje pozitivnih poruka koje bi trebale povratiti davno izgubljenu i danas ugroženu empatiju koju multikulturalizam potiče.

Katrin Koenning
o radu Johna Feelyja, Autsajder

Vjetar je promijenio smjer i sve je utihnulo. Tamo u daljini stare planine napuštaju svoju tihu stražu. Prošlost, sadašnjost, budućnost — sve je zapisano ovdje, i ništa. Lakoća postojanja nas obavija: publiku, vidioca i viđeno. S dubokom iskrenošću i neuobičajenom blagošću vizije John Freely uvlači nas u svoj narativ dok se rastvara, inzistirajući da se duboko zagledamo i osjetimo neku vrstu mira. Iz *Autsajdera*, njegova dugoročnog rada nastalog u Mongoliji, na površinu izbija povlačenje iz svjetovne dimenzije. Ove slike govore o nekom drugom mjestu, gotovo zamišljenom, ali zasigurno stvarnom — mjestu u kojem je zajedništvo još uvijek snažno, a život je dio prirode, a ne odvojen.

Jury review

Pieter Hugo
on John Feely

There is a gentleness in his work which I find incredibly reassuring. Even moments of animal slaughter are rendered with sympathy and with a tender disposition. His images of the Mongolian people and the vastness of their landscape are done with a kind heartedness and even the desolation seems reassuring and inviting.

Sean O'Hagan

My faves are John Feely, Bronwyn Stewart and Pablo Piovana. I guess I'd go for Pablo's series, *The Human Cost of Agrotoxins* as it is a very strong and focused response to a human story that is heartbreaking and unjust. His work merges the hard hitting and the poetic and I love his use of stark black and white. He has an eye for the intimate and revealing moment and there is an intensity of vision and purpose to his work that stands out for me. It is about the cynicism of the state and corporations for the citizen in the globalised world. It made me angry and I think that says a lot about the power of his images.

Cristina de Middel
on Myths, Masks and Subjects

The author of this series manages to go beyond the stereotyped surface of migration and the racial mixture that comes from it through a visually compelling study of second generation migrants. The use of humor when interpreting the culture of origin bring to the surface the label that these citizens carry despite their 'legal' status and natural condition. I really appreciate the efforts of the author in breaking the limitations of a straight forward and classical documentary approach to the subject. It is in my opinion a much more efficient way to convey positive messages that should restore the long lost and now threatened empathy that multiculturalism is supposed to trigger.

Katrin Koenning
on John Feely, The Outsider

The wind has turned and all is still now. Over there in the distance, old mountains hang their silent watch. Past, present, future — all of them are written here, and none. A lightness of being envelopes us; the audience, the seer and the seen. With profound honesty and a rare tenderness of vision, John Feely asks us into his narrative as it unfolds, insisting we look deeply and feel a kind of peace. What emerges from *The Outsider*, his long-form work made in Mongolia, is a withdrawal from the worldly world. These images speak of another place, almost imagined but certainly real — one in which community still is a thing, and life reveals itself with nature, not apart.

Leila Topić
o radu Nicka Hannesa

Mediteran. Kontinuitet čovjeka Nicka Hannesa ciklus je koji na osobit način predlaže drugačiji pogled na Mediteran. Fotografija na kojoj je sleđa prikazana naga bjelkinja starije životne dobi koja se odmara na jednoj od mediteranskih plaža dok joj pod nogama kleči mladi crnac nudeći joj, očito, ne-europske suvenire ima izvanredno djelovanje na naše poimanje stvarnosti. Poput povijesnih prikaza konkvistadora i izvornih stanovnika koloniziranih zemalja, poraženi opet kleče i nude svoje blago da bi otkupili svoju slobodu. Hannesova fotografija prikazuje svu bijedu civilizacije koja je još više produbila društvene nepravde čineći nas u tom procesu imune na 'prizore tuđeg stradanja'. Hannes nije elegičan niti patetičan fotograf nego mirnog oka prikazuje razorno djelovanje zapadnjačke pohlepe i progovara o našoj ugašenoj čovječnosti.

Dana Lixenberg
o radu Ingvara Kennea

Serija susreta Ingvara Kennea odmah je ostavila dojam na mene. To je tako jednostavna premisa: raditi portrete ljudi koje susrećete na putovanjima na neposredan način. Nema snažne tematske poveznice. Nema konkretne priče. Unatoč tome uzbudljivo je vidjeti kako su ljudi povezani kroz prostor i vrijeme, promatrani istim očima i istom kamerom u impresivnom vremenskom razdoblju. Njegov fotografski pristup odbacuje ideju 'drugoga'. Taj pristup je demokratičan; nijedna osoba nije zanimljivija od druge. Susreti ostavljaju utisak da su rezultat sretnih okolnosti, čak i ako nije uvijek tako. Uživam pregledavati ove fotografije, putovati kroz vrijeme, posjećivati različite lokalitete. Razmišljajući o svim Ingvarovim susretima, shvaćam da me ne zanima toliko gdje i kada su portreti nastali, već više zajednička ljudskost koja iz njih izvire i jedinstvena individualnost svake portretirane osobe. Potiče me da se prisjetim vlastitih putovanja i susreta, svih ljudi koje sam pritom upoznala, koji su ostavili dojam na mene, nekad snažan, nekad manje, ali čija lica sam uglavnom zaboravila; svi ti životi su važni.

Leila Topić
on Nick Hannes

Mediterranean. The Continuity of Man by Nick Hannes is a series that suggests a different view of the Mediterranean. The photograph showing the back of an elderly white woman reclining at a Mediterranean beach while a young black man squats next to her, offering evidently non-European souvenirs, has a remarkable impact on our perception of reality. Evoking historical depictions of conquistadores and indigenous inhabitants of colonized countries, the defeated yet again kneel and offer their treasure to buy back their freedom. Hannes's photograph reveals the wretchedness of a civilization that has further deepened social injustices, making us immune to 'scenes of others' suffering' in the process. As a photographer, Hannes is devoid of poignancy and pathos, but shows, with a steady eye, the destructive effect of Western greed and speaks to our lost humanity.

Dana Lixenberg
on Ingvar Kenne

Ingvar Kenne's series of encounters immediately resonated with me. It's such a simple premise; to make portraits of people one meets during ones travels, in a pretty straightforward manner. There is no under-laying theme. No specific story told. Yet it's quite thrilling to see people linked together through time and space, all observed by the same pair of eyes with what looks like the same camera over an impressive amount of time. The photographer's approach dispenses with the notion of 'the other'. It's a democratic approach; no one person is more interesting than the other person. The encounters feel rather serendipitous even if they weren't always so. I find it quite enjoyable to browse through these images, to jump through time, between different locales. Viewing the sum of Ingvar's encounters I find myself less interested in exactly where and when the portraits were made but more in the shared humanity they evoke and the unique individuality of each person portrayed. It makes me reminisce about my own travels and encounters, all the people I've met on the way to and from, who left an impression, sometimes big, sometimes small, but who's faces I've mostly forgotten; all these lives that matter.

Biografije žirija



Cristina de Middel fotografkinja je čiji radovi istražuju ambivalentnu vezu fotografije i istine. Spajajući dokumentarnu i konceptualnu fotografiju, poigrava se s rekonstrukcijama i arhetipovima kako bi izgradila slojevitije razumijevanje subjekta kojim se bavi. Polazeći od shvaćanja masovnih medija kao onih koji pojednostavljuju sliku svijeta, prepoznaje se autoričin izbor tema koje odgovaraju potrebi da se dovrši portret ili pak ponovno pokrene debata, pri čemu se potencijal fotografije koristi kao sirov materijal za nastanak priče. Nakon desetogodišnjeg rada u fotonovinarstvu, Cristina je iskoračila iz strogo dokumentarnog pogleda stvorivši priznatu seriju *The Afronauts* (2012.) u kojoj istražuje povijest propaloga svemirskog programa u Zambiji 1960-ih pomoću sceniranih uprizorenja opskurnih narativa koji su propitivali tradicionalno prikazivanje afričkog kontinenta. De Middel kontinuirano proizvodi nova djela: serije *This is what hatred did* (2014..), *Sharkification* (2015.) i *Jan Mayen* (2015.) samo su neki od primjera i objavljeni su kao knjige 2015. Iste je godine De Middel lansirala vlastitu izdavačku kuću: *This Book is True,* kako za vlastite publikacije, tako i za publikacije obećavajućih umjetnika. Godine 2016. objavljeno je drugo izdanje serije *The Afronauts*. De Middel je primila brojne nagrade u uredničkom i umjetničkom polju, uključujući *PhotoFolio Arles 2012*, *Deutsche Börse Prize, POPCAP'13* te *Infinity Award* koju dodjeljuje *International Center of Photography* u New Yorku.

Pieter Hugo (rođen 1976. u Johannesburgu u Južnoafričkoj Republici) fotograf je koji živi u Cape Townu. Glavne muzejske samostalne izložbe imao je u Haškom muzeju fotografije, Musée de l'Elysée u Lausanneu, Ludwig muzeju u Budimpešti, Fotografiska u Stockholmu, MAXXI u Rimu te Institutu moderne umjetnosti u Brisbaneu i mnogim drugima. Sudjelovao je na brojnim grupnim izložbama, uključujući Tate Modern, The Folkwang Museum, Fundação Calouste Gulbenkian i São Paulo Bienal. Njegovi su radovi zastupljeni u prominentnim javnim i privatnim zbirkama, kao na primjer: Museum of Modern Art, V&A Museum, San Francisco Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Walther Collection, Deutsche Börse Group, Folkwang Museum te Huis Marseille. Primio je Discovery nagradu na Rencontres d'Arles festivalu te KLM Paul Huf nagradu 2008. godine, The Seydou Keita nagradu na Rencontres de Bamako afričkom fotografskom bijenalu 2011. te je ušao u uži izbor za Deutsche Börse fotografsku nagradu 2012.

Jury biographies

Cristina De Middel is a photographer whose work investigates photography's ambiguous relationship to truth. Blending documentary and conceptual photographic practices, she plays with reconstructions and archetypes in order to build a more layered understanding of the subject she approaches. From her understanding of the mass media reducing the real understanding of the world we live in, her selection of subjects responds to the urgency of completing the portrait or re-launching the debate taking the potential of photography as the raw material for her story-telling. After a 10 year career as a photojournalist, Cristina stepped outside of the straight documentary gaze and produced the acclaimed series *The Afronauts* (2012), which explored the history of a failed space program in Zambia in the 1960s through staged reenactments of obscure narratives that challenged the traditional depiction of the African continent. De Middel continuously produces new bodies of work. The series *This is what hatred did* (2014), *Sharkification* (2015) and *Jan Mayen* (2015), to name a few examples were all published as books in 2015. In 2015 de Middel launched her own book-publishing house; *This Book is True*. This Book is True featuring both her own publications and supports publications of promising artists. In 2016 the second edition of *The Afronauts* was published. De Middel's work has received numerous awards in both the editorial and the artistic field, including PhotoFolio Arles 2012, Deutsche Börse Prize, POPCAP'13, and the Infinity Award from the International Center of Photography in New York.



Pieter Hugo (born 1976 in Johannesburg, South Africa) is a photographic artist living in Cape Town. Major museum solo exhibitions have taken place at The Hague Museum of Photography, Musée de l'Elysée in Lausanne, Ludwig Museum in Budapest, Fotografiska in Stockholm, MAXXI in Rome and the Institute of Modern Art Brisbane, among others. Hugo has participated in numerous group exhibitions at institutions including Tate Modern, the Folkwang Museum, Fundação Calouste Gulbenkian, and the São Paulo Bienal. His work is represented in prominent public and private collections, among them the Museum of Modern Art, V&A Museum, San Francisco Museum of Modern Art, Metropolitan Museum of Modern Art, J Paul Getty Museum, Walther Collection, Deutsche Börse Group, Folkwang Museum and Huis Marseille. Hugo received the Discovery Award at the Rencontres d'Arles Festival and the KLM Paul Huf Award in 2008, The Seydou Keita Award at the Rencontres de Bamako African Photography Biennial in 2011, and was shortlisted for the Deutsche Börse Photography Prize 2012.



Katrin Koenning (rođena 1978. u Ruhru u Njemačkoj) australno-njemačka je umjetnica s posebnim interesom za našu fizičku i emocionalnu vezu s okolišem. Njezine se fotografije redovito izlažu na australskim i međunarodnim samostalnim i grupnim izložbama, kao npr. *Indefinitely* (samostalna izložba u Daylight Project Space u Hillsborougu, SAD; The Lost Ones galeriji u Ballaratu, Australia; Athens Photo Festival u Grčkoj itd.) te *Dear Chris* (samostalna izložba u Wallflower Photomedia galeriji u Milduri, Australija; Edmund Pearce galeriji u Melbourneu, Australija i dr.). Neke od grupnih izložbi su: *Transfer*, Australian Centre for Photography u Sydneyju, Australija; Aperture Summer Open, Aperture galerija u New Yourku; Renaissance Prize, Getty Images galerija u Londonu; *This is not Detroit*, Musisches Zentrum u Bochumu u Njemačkoj itd. Bivša je urednica Australian PhotoJournalist Magazina te kustoska savjetnica za Wallflower Photomedia galeriju. Osvojila je mnoge nagrade uključujući Conscientious Portfolio natječaj i Daylight Photo Award. U srpnju 2016. objavila je prvu knjigu *Astres Noirs* (izdavač Chose Commune). Trenutno živi u Melbourneu u Australiji, gdje radi kao freelance fotografkinja i predaje fotografiju na Photography Studies College.

Katrin Koenning (born 1978 in Ruhr, Germany) is an Australian-German artist with a particular interest in our physical and emotional connection to place and environment. Koenning's photographs are regularly exhibited in Australian and international solo and group exhibitions, such as *Indefinitely* (solo exhibition in Daylight Project Space in Hillsborough USA; The Lost Ones Gallery in Ballarat Australia; Athens Photo Festival, Greece) and *Dear Chris* (solo exhibition in Wallflower Photomedia Gallery in Mildura Australia; Edmund Pearce Gallery in Melbourne Australia). Group exhibitions include *Transfer*, Australian Centre for Photography, Sydney Australia, Aperture Summer Open, Aperture Gallery NYC, Renaissance Prize, Getty Images Gallery, London, UK, *This is not Detroit*, Musisches Zentrum, Bochum Germany etc. She is a former editor of the Australian PhotoJournalist Magazine and curatorial adviser for Wallflower Photomedia Gallery, Mildura. She has won numerous awards including the Conscientious Portfolio Competition and the Daylight Photo Award. In July 2016, she published her first book *Astres Noirs* (Chose Commune) at Le Bal, Paris. Koenning currently lives in Melbourne, Australia, where she practices and works as a freelance photographer and lectures photography at Photography Studies College, Melbourne.



Dana Lixenberg (rođena 1964. u Amsterdamu) studirala je fotografiju na London College of Printing u Londonu (1984–1986.) te na Gerrit Rietveld Academie u Amsterdamu (1987–1989.). Međunarodno priznanje stekla je radom za publikacije kao npr. Vibe, The New Yorker, Newsweek i Rolling Stone. Njezini radovi najčešće su fokusirani na individualce i zajednice na rubovima društva, primjerice rad *Jeffersonville, Indiana* (2005.), kolekcija krajolika i portreta beskućnika maloga grada, te rad *The Last Days of Shishmaref* (2008.), koji dokumentira zajednicu Inupiaq na erodiranome otoku uz obalu Aljaske. Najrecentniji rad jest *Imperial Courts* (2015.), složeno i evokativno svjedočanstvo prolaznosti vremena u zanemarenim siromašnim zajednicama u Wattsu u Los Angelesu. Radovi su joj izlagani širom svijeta i dijelom su uglednih kolekcija, kao npr. Stedelijk Museum u Amsterdamu, Rijksmuseum u Amsterdamu te FNAC-u u Parizu. Autorica je sljedećih knjiga: *Imperial Courts*, *1993-2015* (2015.), *Set Amsterdam* (2011.), *The Last Days of Shishmaref* (2008.), *Jeffersonville, Indiana* (2005.) te *united states* (2001.). Živi u New Yorku i Amsterdamu.

Dana Lixenberg (1964, Amsterdam) studied Photography at the London College of Printing in London (1984-1986) and at the Gerrit Rietveld Academie in Amsterdam (1987-1989). She gained international recognition through her work for publications such as Vibe, The New Yorker, Newsweek and Rolling Stone. Her projects often focus on individuals and communities on the margins of society. These include *Jeffersonville, Indiana* (2005) a collection of landscapes and portraits of the small town's homeless population and *The Last Days of Shishmaref* (2008), which documents an Inupiaq community on an eroding island off the coast of Alaska. Her most recent body or work is *Imperial Courts* (2015), a complex and evocative record of the passage of time in an underserved community in Watts, Los Angeles. Her work has been widely exhibited and can be found in prominent collections, such as Stedelijk Museum, Amsterdam, The Netherlands, Rijksmuseum, Amsterdam, The Netherlands and FNAC, France. Her books include *Imperial Courts*, *1993-2015* (2015), *Set Amsterdam* (2011), *The Last Days of Shishmaref* (2008), *Jeffersonville, Indiana* (2005), and *united states* (2001). She lives in New York and Amsterdam.



Sean O'Hagan autor je tekstova o fotografiji za The Guardian i The Observer. Na manifestaciji British press awards 2003. godine proglašen je intervjuistom godine, a dobitnik je i nagrade J Dudley Johnston 2011. godine koju dodjeljuje Royal Photographic Society 'za iznimno postignuće u području fotografske kritike' za svoje tekstove u The Observeru i The Guardianu. Autor je eseja za nekoliko fotografskih knjiga, uključujući *Everything Was Moving: Photography From the Sixties and Seventies* (Barbican Art Gallery), *Strange and Familiar* (Prestel) i *Terra Nostra* by Mimi Mollica (Dewi Lewis).

Leila Topić (rođena 1972. u Zagrebu) povjesničarka je umjetnosti iz Zagreba. Surađivala je kao nezavisna kustosica na brojnim izložbenim projektima, poput projekta Sanje Iveković *Tražim broj svoje majke* za Documentu 11 u Kasselu te projektu *Nevidljiva skulptura* u austrijskom Rorbachu, ciklusu izložbi *Neprilagođeni* i u *Pilotu 04* za zagrebački Muzej suvremene umjetnosti. Organizirala je samostalne izložbe umjetnika poput Renate Poljak, Željka Kipkea, Miroslawa Balke (u suradnji s Brankom Franceschijem), Jasenka Rasola, Ane Opalić ili Igora Kuduza, odnosno grupne izložbe poput *Video galerije*, *5+ — izložba nagrađivanih studenata ALU*, *Povratak u budućnost — 40 godina Galerije SC* ili *Sustav koordinata — suvremena ruska umjetnost*. Od 2004. do 2006. bila je honorarna članica Redakcije kulture Vjesnika, a između 2007. i 2009. bila je izvršna umjetnica *Art Magazina Kontura*. Autorica je brojnih predgovora samostalnim i grupnim izložbama te suautorica monografije o Galeriji Studentski centar (zajedno s Darkom Glavanom). Od 2006. radi kao kustosica u zagrebačkom Muzeju suvremene umjetnosti, a od 2008. voditeljica je Zbirke medijske umjetnosti, Zbirke fotografija i Zbirke filma i videa. Od tada je realizirala brojne samostalne i grupne izložbe poput *Ljubav prema riziku*, *Stvari drugačije*, *Krivo srastanje*, *5,5 na Richterovoj ljestvici* i druge, te samostalne izložbe Zlatana Vehabovića, Renate Poljak, Damira Žižića i Kristijana Kožula, Oliviera Menanteau, Žarka Vijatovića, Ane Opalić, Rogera Ballena i Dalibora Martinisa.

Sean O'Hagan writes about photography for the Guardian and the Observer and is also a general feature writer. He was named interviewer of the year in the British press awards in 2003 and was the winner of the 2011 J Dudley Johnston award from the Royal Photographic Society 'for major achievement in the field of photographic criticism' for his writing in the Observer and the Guardian. He has written essays for several photography books including *Everything Was Moving: Photography From the Sixties and Seventies* (Barbican Art Gallery), *Strange and Familiar* (Prestel) and *Terra Nostra* by Mimi Mollica (Dewi Lewis).



Leila Topić (born 1972 in Zagreb) is an art historian from Zagreb. She collaborated as an independent curator on numerous exhibition projects, such as the project of Sanja Iveković *Tražim broj svoje majke* (*I'm looking for my mother's number*) for Documenta 11 in Kassel; the project *Nevidljiva skulptura* (*An invisible sculpture*); the exhibition series *Neprilagođeni* (*The misfits*); and *Pilot 04*. She organized solo exhibitions of artists such as Renata Poljak, Željko Kipke, Miroslaw Balka (in collaboration with Branko Franceschi), Jasenko Rasol, Ana Opalić and Igor Kuduz; and group exhibitions such as *Video galerija* (*Video Gallery*) in a public space, *5 + — izložba nagrađivanih studenata ALU* (*5 + — the exhibition of the rewarded works of the students of the ALU*), *Povratak u budućnost — 40 godina Galerije SC* (*Journey back to the future — 40 years of the SC Gallery*), or *Sustav koordinata- suvremena ruska umjetnost* (*The system of coordinates — the contemporary Russian art*). From 2004 to 2006 she worked part-time at the Culture section of Vjesnik, and between 2007 and 2009 she worked as executive artist of the Art Magazin Kontura. She is the author of many prefaces to solo and group exhibitions, and the co-author of the monography about the Student Center Gallery (in collaboration with Darko Glavan). Since 2006 she has been working as curator at the Museum of Contemporary Art in Zagreb, and since 2008 she has been the organizer of the Media Art Collection, Photography Collection and Film and Video Collection. Since then she has realized numerous solo and group exhibitions such as *Ljubav prema riziku* (*Love towards risk*), *Stvari drugačije* (*Different things*), *Krivo srastanje* (*Growing together in the wrong way*), *5,5 na Richterovoj ljestvici* (*5,5 on the Richter Scale*), and others; as well as solo exhibitions of Zlatan Vehabović, Renata Poljak, Damir Žižić and Kristijan Kožul, Olivier Menanteau, Žarko Vijatović, Ana Opalić, Roger Ballen and Dalibor Martinis.

Tekst javnog poziva na natječaj — Novi građani

U ovom trenutku, bez obzira na to gdje se nalazili, okruženi smo političkim previranjima koja nas strmoglavo vode prema liberalnom autoritarizmu, fašizmu i graničnom stanju euforije u kojem su humanističke vrijednosti ozbiljno ugrožene. Zbog toga je izuzetno važno identificirati sve ono što nas povezuje i na tome graditi naše djelovanje. Ujedinjeni u novoj i bezgraničnoj izmještenosti (bilo fizičkoj, metaforičkoj ili virtualnoj), naši mehanizmi isključivanja i naše međusobno (pr)osuđivanje još uvijek su usko vezani uz prostor.

U ovom izdanju Festivala, nadovezujući se na prošlogodišnju temu Otkrivanja, bavimo se proširenim i kreativnim promišljanjem ideje Novog građanina. Pitanja koja postavljamo su: tko smo mi kao ljudi? Kako smo takvima postali i kuda idemo? Što znači biti sudionikom potpuno kompjuteriziranog 21. stoljeća koje nas, paradoksalno, istovremeno zbližava i udaljava? Danas je kolektivno znanje veće nego ikad prije, no kao da smo sami sebe izgubili iz vida. Plivamo li u moru mogućnosti dok nas vlastita težina povlači prema dnu? Možemo li reći da u svijetu u kojemu su granice između stvarnog i zamišljenog sve više zamagljene (iako su vrlo jasno definirane) sam koncept pripadanja pretače se iz fizičke sfere u neku drugu?

Možda bismo trebali stremiti tome da postanemo Novi građani. Kao vrstu koja koketira s prelaženjem vlastitih granica, Novog građanina ne trebamo shvatiti kao etiketu ili fiksni koncept. On/ona potiče: politiku transformacije i promišljanje neodređenosti kada je u pitanju definiranje identiteta i u konačnici nas kao ljudske vrste; zajednicu upućenih koji brinu o stanju rastresenosti svijeta u kojem su politizacija prostora i okrutno nasljeđe dominacije bijelaca doveli do potrebe za uspostavljanjem nove ravnoteže. Radi se o nama kao društvu, odnosno o problematiziranju kolektivnog izvanrednog stanja u kojem se nalazimo. U tom smislu Novi građanin zagovara potrebu za raskidom, za djelovanjem i mobiliziranjem prema novom, zajedničkom horizontu. Novi građanin globalniji je no ikad prije, kozmopolit; ljudsko biće koje ima svoj narativ. Pozivamo umjetnike-komunikatore, 'naoružane' snagom vizualnog jezika, da izraze svoj glas otpora, da propitaju i ispreturaju sve ono što sustavi moći koriste da bi nas držali razdvojenima. Tražimo vašu interpretaciju ideje Novog građanina koja nadilazi konvencionalno shvaćanje njegove 'izvorne definicije' ograničene na državu i grad; tražimo vas da promišljate građanina kao čovjeka-bez-mjesta, povrh privilegija, nacionalnosti ili privrženosti vlasti. Pokažite nam kontra-jezik; novo shvaćanje toga što znači biti živ i živjeti u (post)kapitalističkom svijetu 21. stoljeća obilježenom klimatskim promjenama. Bez obzira na vaš fotografski pristup, ponudite nam nove dijaloge i nove imaginarije.

Pitamo vas: tko ili što smo mi kao tvorci slika koji promišljaju svijet u kojem živimo? Gdje su naše slike rastvaranja, naše priče o pričama? Kako se snalazimo u tom svijetu slika, svijetu u kojem koristimo različite komunikacijske alate? Kakav je to osjećaj biti Novim građaninom u naše doba? Koje su naše zadaće, kolektivne i pojedinačne, kada je u pitanju promjena smjera u kojem se krećemo? I kakvim brodom možemo zajednički otploviti u svijet koji nas treba manje, i samim time više, no ikad prije?

— Katrin Koenning

Open call — New Citizens

Right now, no matter where we are, we find ourselves in a fireball of political confusion that sees us descending rapidly into liberal authoritarianism, fascism and border-euphoria, and in which humanism is under grave threat. It seems all the more important then to find and draw on what connects us. United in a new and bottomless placelessness (whether physical, metaphorical or virtual), our mechanisms of exclusion and our judgement of each other are still so fiercely place-attached.

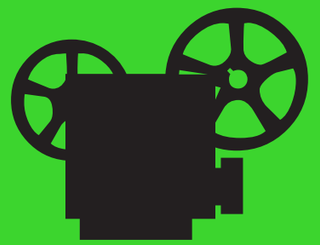
In this instalment of the festival, following on from examining *Revelations,* we are concerned with expanded and creative thinking around notions of *New Citizen.* We ask: who are we as humans? How did we come to be this way, where are we headed? What does it mean to be participant of an utterly computerised 21st Century that pulls us ever closer together, yet paradoxically, even further apart? In this era, our collective knowledge is richer than it ever was, yet we've lost sight of ourselves. Are we traversing an ocean of possibility while sinking under our own weight? In a world where the borders of real and imagined are incessantly blurring yet sharper than ever defined, is the very concept of belonging itself drifting away from the physical realm into another?

Perhaps *New Citizen* is the individual we ought to strive to be. As a species wandering dangerously close to the edge of itself, *New Citizen* cannot be understood as a label or fixed term. *New Citizen* encourages: a politic of transformation and a thinking of indefiniteness of what describes identity and ultimately us as humans; a humanity of insiders concerned about the state of a distressed world in which politicisation of space and violent legacy of white dominance have long caused the mentioned require new balance. It is about us as a society, addressing the collective state of urgency in which we find ourselves. In this sense, *New Citizen* advocates a need of breaking out, of acting, of mobilising towards a new and shared horizon. The *New Citizen* is global more than ever, a cosmopolite;
a human being most of all who always comes from story.
We are calling for the artist-communicator equipped with the power of language to show us a voice of dissent, challenging and foraging against the very things that are made by systems in power to keep us divided. We ask for your views of a *New Citizen* that far extend the conventional understandings of its 'origin-definition' which is confined to state and city and town;
we ask you to think citizen as a anywhere-human, beyond entitlement, nationality or allegiance to government. Show us counter-language; a new way of navigating what it means to be alive and to live in a post-capitalist, climate-changed 21st Century world. Whatever your photographic approach may be, show us new dialogues and new imaginaries. We ask: who or what are we as image-makers reflecting on the world in which we live? Where are our stories of unmapping, our stories of stories? How do we navigate this world of image and this world of world as people drawing from the toolset of communication? What is it like to be, now, as *New Citizen* in this, our time? What are our responsibilities, collectively and individually, 'alone together', in and towards a change of course? And what kind of boat can carry us together into the world of world that needs us less than ever and therefor more?

— Katrin Koenning









Finalisti
Finalists





Miia Autio FIN

John Feely AUS

Daniel Castro Garcia GBR

Nick Hannes BEL

Ingvar Kenne AUS

Annalisa Natali Murri ITA

Drew Nikonowicz USA

Sarah Pabst ARG

Alexandra Polina DEU

Hannes Wiedemann DEU

Miia Autio FIN

Varijacije bijele / Variation of White

Miia Autio — Varijacije bijele

Rad *Varijacije bijele* propituje načine na koje ljudi konstruiraju vlastite stvarnosti. Rad se bavi subjektivnom prirodom pogleda, sučeljavajući se s predrasudama i portretiranjem drugosti. Fotografije pokazuju kako određena vrsta prikaza i reprezentacija generira pozicije moći, nadmoći i predrasuda. Rad portretira manjinu, ljude s albinizmom, opterećene mitovima oblikovanima oko njihova izgleda i diskriminacijom koju uzrokuje. Ovo uključuje i kratak dokumentarni film *Miss Albino* koji prikazuje mlade žene s albinizom, njihove snove i borbe za prihvaćenost i jednakost unutar većine.

Fotografije su negativi originalnih radova. Na prvi pogled uklapaju se unutar promatračevih predrasuda o subjektovom izgledu, zbog čega zaboravlja na logiku obrnutih slika. Istina se otkriva tek nakon bližeg promatranja, a originalnu sliku moguće je vidjeti i kroz optičku iluziju. Refleksiju izvorne slike moguće je vidjeti gledajući u crvenu točku 30 sekundi, nakon čega treba pogledati bijelu površinu, istovremeno trepćući. Ova iluzija, negativ slike, nastaje kada je mozak prespor da bi interpretirao informaciju koju dobivamo očima. Dakle, vrijeme i pažljiv pogled mogu promijeniti naše predrasude. Ono što vidimo nikada nije izravna reprezentacija stvarnosti, nego je uvijek produkt sinergije pogleda i uma. Subjektivnost našega pogleda otkriva se kada se slika, koju na prvi pogled smatramo stvarnošću, zapravo izvrne u nešto drugo.

Miia Autio fotografkinja je koja se bavi prezentiranjem društvenih problema na način koji dovodi do znanja i razumijevanja interakcijom promatrača i njenih fotografija. U svojim radovima bavi se temama identiteta, opraštanja i gledanosti, kao i samim medijem fotografije. Završila je preddiplomski studij Vizualne komunikacije na *Lahti University of Applied Sciences* te preddiplomski studij Fotografije i medija na *Bielefeld University of Applied Sciences*. Izlagala je na nekoliko festivala i grupnih međunarodnih izložbi, a nekoliko posljednjih jesu: *Finnish Museum of photography*, *NRW-Forum Dusseldorf*, *Deichtorhallen Hamburg*, *Benaki Museum Athens*, *Lagos Photo Festival* te *FORMAT-festival* u Derbyju. Prvu samostalnu izložbu održala je u *Hippolyte Gallery* u Helsinkiju u travnju 2016. Osvojila je nagradu *'gute aussichten'* za 2016/2017., novu njemačku fotografsku nagradu.

Miia Autio — Variation of White

The work *Variation of White* questions the way people construct their own reality. It deals with the subjective nature of the gaze, facing prejudices, and the portrayal of otherness. The photographs demonstrate how certain kind of imagery and representation generates power positions, supremacy and prejudices. The work portrays a minority, people with albinism, who suffer from myths surrounding their appearance and discrimination based on them. It includes a short documentary film *Miss Albino* that shows young women with albinism, with their dreams and their struggles of becoming accepted and equally represented within the majorities.

The photographs in the work are negative images of the originals. With the first glance they adhere to the viewers' preconceptions of the subjects' appearance, which makes them disregard the logic of the inverted image. The truth is revealed only after closer examination, but the original image is also viewable through an optical illusion. The reflection of the original image can be seen by looking at the red dot for 30 seconds and after that turning the view simultaneously blinking to a white surface. This illusion, a negative after image, is created when the brain is too slow to interpret the information provided by the eyes. Equally time and closer examination can change our personal prejudices. What we see is never a direct representation of the external reality, but is always born through the synergy of our vision and mind. The subjectivity of our gaze is revealed when an image first perceived as reality is revealed as something else.

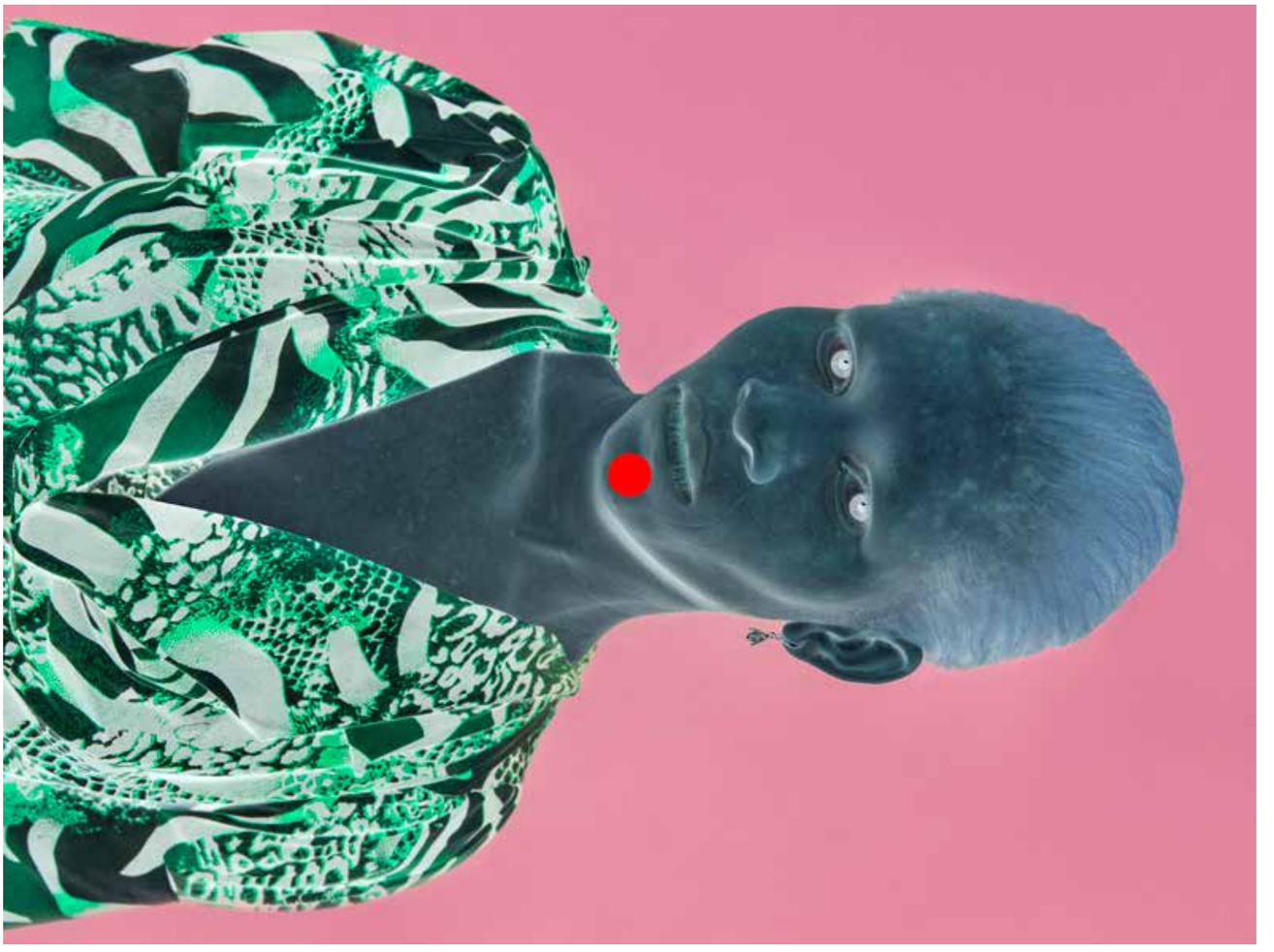
Miia Autio is photographer and lens-based media artist who is interested in presenting societal issues in a way that knowledge and understanding is born through the interaction between the viewer and the work. In her works she deals with the themes of identity, foreignness and viewership as well as photography as medium.

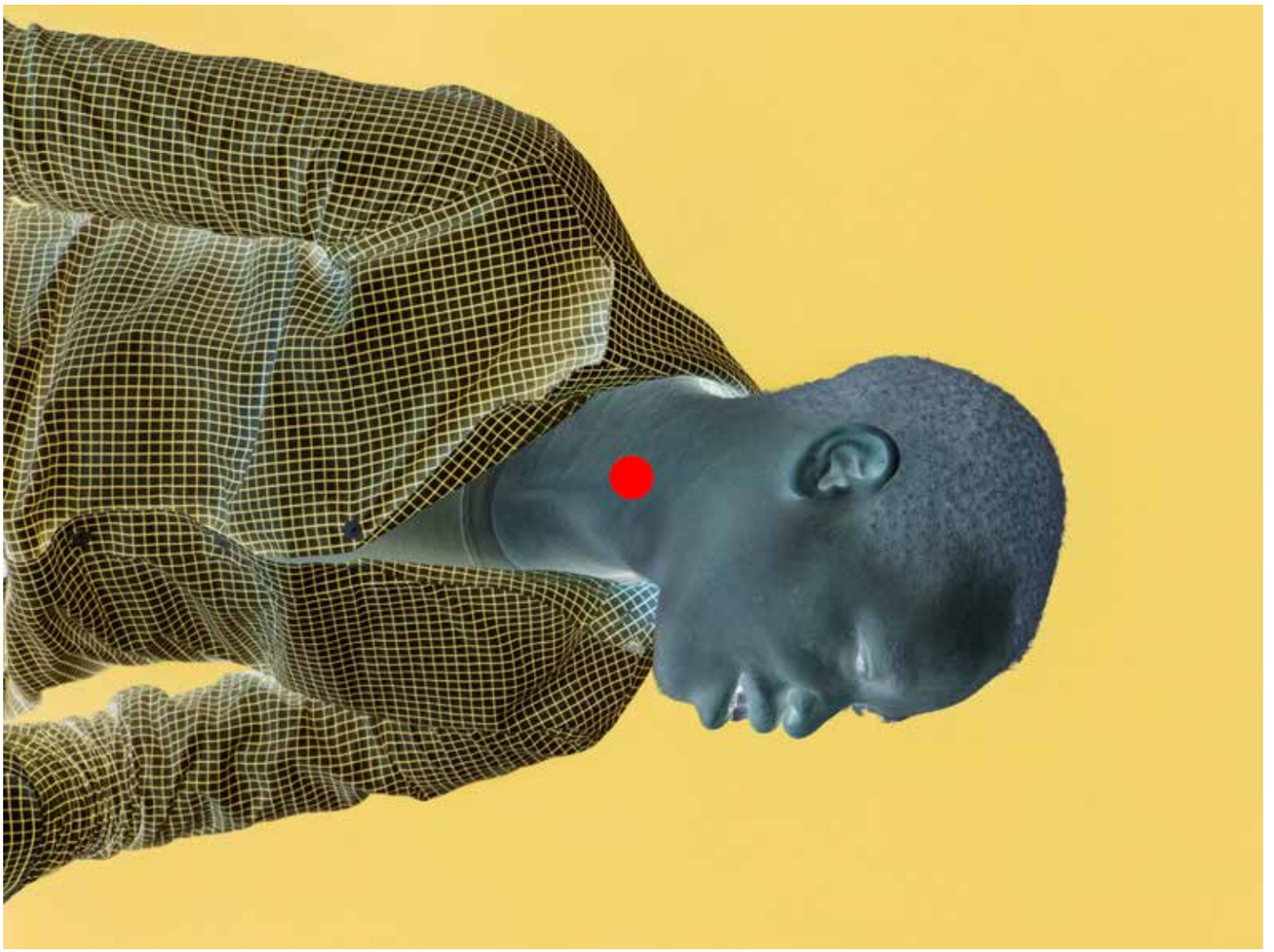
She holds a BA in Visual communication from the Lahti University of Applied Sciences and a BA in Photography and Media from the Bielefeld University of Applied Sciences. Her work has been shown at various festivals and in group shows internationally latest in Finnish Museum of Photography, NRW-Forum Dusseldorf, Deichtorhallen Hamburg, Benaki Museum Athens, at Lagos Photo Festival and at FORMAT-festival in Derby. She had her first solo show at Hippolyte Gallery in Helsinki in April 2016. She is the winner of 'gute aussichten' new german photography 2016/2017 prize.











John Feely AUS



Autsajder / The Outsider

John Feely — Autsajder

Kazasi i Mongoli dijele način života u harmoniji sa svakim pokretom prirode. Oni su zajednica autsajdera i u fizičkom i u globaliziranom kontekstu. Kultura koja još nije nepovratno promijenjena modernizacijom. Oni su ogromno plavo nebo i zemlja koja ih hrani hraneći sebe.

Kolektivno ove prakse smatramo zastarjelima, no radeći to, previđamo vrlo važan dio napretka — tradiciju. Napredak više nije kulminacija dugog niza mudrosti. Naše potrebe za kontrolom i osobnim komforom znače da se svijet gleda kroz objektiv usmjeren na cilj.

Može biti transformativno iskustvo da jednostavno ne ispunimo prostor onime što poznajemo i želimo, nego da prigrlimo ono što nas zaista okružuje. — Pema Chodron
Ove su fotografije produžetak veza koje su nastale kao rezultat spomenute akcije.

Autsajder je fotografska zabilješka Johna Feelyja s njegovih putovanja po Mongoliji 2014. i 2015. godine. Potreba za prostranstvom, promišljajem i tradicionalnim životom navela ga je da odabere točku na karti bez ikakva naknadnoga plana.

U svima nama postoji urođena tuga i želja za nekadašnjim jedinstvom koje možda više nikada nećemo iskusiti. Možemo anestetizirati ovu potrebu za pripadanjem vjerujući da smo bolji od nečega ako se od toga odvojimo. Izvan individualizma i zatvorenosti postoji novi stari način poimanja drugih i svijeta preko onoga što nas čini ljudima i od nas stvara građane.

Feelyjev alegorijski pristup fotografiji nastavak je iskustava doživljenih na različitim lokacijama i okolnostima. Njegovo iskustvo učitelja ponašanja u kaznionicama za mlade omogućilo mu je istraživanje različitih odnosa prema drugima u širokom spektru situacija. Posvećen je nezavisnim projektima koji mu omogućuju slobodu iskrenog i dubokog istraživanja.

Godine 2011. studirao je vizualne komunikacije i fotografiju na *Queensland College of Art* u Queenslandu u Australiji.

Bio je proglašen jednim od *Lens Culture*-ovih 50 talenata u nastajanju 2016. godine te ga je *Capture magazine* proglasio australskim fotografom u nastajanju te dokumentarnim fotografom godine u nastajanju. Godine 2016. pridružio se australskom fotografskom kolektivu *Oculi*. Godine 2017. ušao je u uži izbor za *Goma* stipendiju.

John Feely — The Outsider

Kazaks and Mongols share a way of life in harmony with, and at the whim of, nature's every gesture. A community of outsiders, both physically and in a globalised context. A culture not yet irrevocably changed by modernisation. They are the great blue sky and the land that nourishes them through nourishing itself.

Collectively we perceive these practices as obsolete. Perhaps in doing so we overlook a powerful contributor to progress — tradition. Progress is no longer the culmination of a long line of wisdoms. Our perceived need for control and personal comfort mean the world is often seen through a goal orientated lens.

It can be a transformative experience to simply not fill up the space with what we know and want, and instead embrace what is actually around us. — Pema Chodron
These photographs are simply an extension of relationships formed from this place.

The Outsider is John Feely's photographic record of his personal journeys through Mongolia in 2014 and 2015. A need for spaciousness, providence and traditional living led him to pick out a dot on a map, with no plan thereafter.

Inside all of us there is an inherent sadness and longing for what was once whole and what may never be again. We can anaethsitise this need for belonging, believing that we are better than something if we separate ourselves from it. Beyond individualism and occlusion is a new-old way of receiving others and the world, through what sustains us as humans and makes us all citizens.

John Feely's allegorical approach to photography is an extension of meaningful shared experiences in a range of diverse locations and circumstances. His background as a behaviour teacher in youth detention and education enabled him to explore different ways of relating to others in a range situations. He is committed to independent projects that provide him with the freedom to genuinely and deeply explore.

In 2011 John studied visual communication and some photography at the Queensland College of Art, Queensland, Australia.

He was named one of Lens Culture's top 50 emerging talents in 2016. He was named Capture magazine's Emerging Australian and Emerging Documentary Photographer of the year. In 2016 John joined Australian-based photography collective Oculi. In 2017 he was shortlisted for the Goma grant.

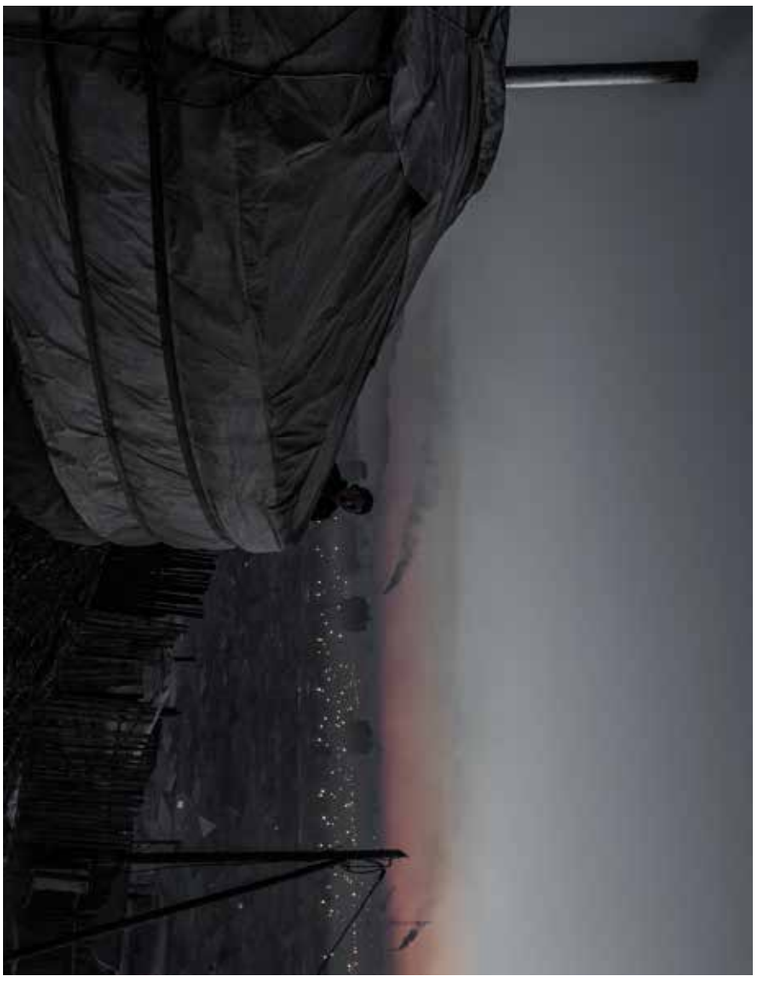
















Daniel Castro Garcia GBR



Stranac / Foreigner

Daniel Castro Garcia — Stranac

Stranac **je dugotrajni projekt koji želi ponuditi alternativni narativ i fotografski krajolik za migrantsku/izbjegličku krizu u Europi. Posjetivši gotovo sve europske migracijske žarišne točke između svibnja 2015. i siječnja 2017., cilj mi je bio nastaviti dokumentirati situaciju pojedinaca koji su započeli novi život u Europi. Moj rad istražuje ideje identiteta i integracije unutar zajednice, fokusirajući se na različite aspekte pojedinačnih slučajeva.**

Stranac **je projekt motiviran tolerancijom i kritikom koji koristi fotografiju kao mirotvoran i osnažujuć alat kako bi učinkovito izgradio mostove među prikazanim pojedincima i publikom. Ono što me zabrinulo u načinu na koji su mediji predstavili migrantsku/izbjegličku krizu jesu reporterske fotografije koje su tu krizu definirale u zapadnim društvima. Moj cilj bio je propitati stvarnost prikazanu u medijima i ponuditi neospornu alternativu hiperboliziranom i dramatiziranom prikazu u vidu mirnijega, intimnijega i osobnijega pristupa dokumentiranju. U dobu modernih, digitalnih, 24/7 dostupnih vijesti vjerujem da je važno ljudima dati priliku da podijele svoje priče na načine drugačije od onih koje su uspostavili mediji nedorasli za održavanje visokih novinarskih i etičkih normi. *Google* pretraga riječi 'migranti Europa' ili 'izbjeglice Europa' rezultira nizom dramatičnih i kaotičnih scena sa stotinama ljudi uhvaćenih u jednom trenutku, bez imena i osobnih podataka. Ova kriza nije crno-bijela, svaki pojedinac ima vlastite razloge, što je vrlo važno uzeti u obzir. Tko može znati kako izgleda prelazak Sredozemnog mora bolje od onoga tko je to ustvari prošao?**

Daniel Castro Garcia je fotograf i redatelj koji živi u Londonu. Studirao je španjoski i latinoameričku književnost na *University College London*, a nakon studija počeo je raditi kao asistent režije u filmskoj, komercijalnoj i glazbenoj industriji u Velikoj Britaniji. Paralelno s tim razvijao je svoju fotografsku praksu. Započeo je kao ulični fotograf koji radi na osobnim projektima, a danas je usmjeren na društveni komentar i portrete. U svibnju 2015. Daniel je započeo fotografski projekt 'Stranac: Migracija u Europu 2015. – 2016.' u suradnji s Thomasom Saxbyjem iz *John Radcliffe Studia*, koji je kasnije pretvoren u fotografsku knjigu. U prosincu 2015. nominiran je za *First Book Award*, fotografsku nagradu *Mack Booksa* utemeljenu 2012. s ciljem poticanja novih fotografa. U svibnju 2016. knjiga je ušla u uži izbor za nagradu i tiskana je u 1000 primjeraka. U listopadu 2016. 'Stranac: Migracija u Europu 2015. – 2016.' ušla je u uži izbor za *Paris Photo Aperture Foundation First Book Award*. U siječnju 2017. Daniel je osvojio *British Journal of Photography International Photography Award 2017* kao priznanje za svoj rad na temi migrantske/izbjegličke krize diljem Europe. Nakon toga je imao samostalnu izložbu u *TJ Boulting Gallery* u Londonu. U ožujku 2017. Daniel je postao stipendist *Magnum Foundation Funda*, što će mu omogućiti da nastavi razvijati svoj rad i dokumentira izbjegličku/migrantsku krizu na Siciliji.

Daniel Castro Garcia — Foreigner

Foreigner is a long-term project that seeks to offer an alternative narrative and photographic landscape for the migrant/refugee crisis in Europe. Having visited nearly all of Europe's migration hotspots between May 2015 and January 2017, my aim is to continue documenting the situation of the individuals that have opened new chapters of their lives in Europe. My work explores ideas of identity and integration within the community focusing on different aspects of a particular case.

Foreigner is a project motivated by tolerance and criticism, using photography as a peaceful and empowering tool to effectively build bridges between the individuals in question and the audience. One of the aspects that have concerned me greatly about the way the media has handled the migrant/refugee crisis, is the type of photojournalistic images that have come to define the story in the Western society. My aim is to question the reality portrayed by the media and to offer a valid alternative to the hyperbole and dramatisation of the subject with a calmer, more intimate and personal approach to documentation. In an age of modern, digital, 24/7 news, I believe that it is important that people are given the opportunity to share their stories in alternative ways that break the conventions set out by news platforms that have not been capable of maintaining high journalistic/ethical standards. A Google search of the words 'migrants Europe' or 'refugees Europe', will bring up an array of dramatic and chaotic scenes with hundreds of people all being defined by one moment. There are no names and no personal accounts. This crisis is not black and white, each individual has his or her own reasons, and that is important to consider. Who knows what crossing the Mediterranean Sea is actually like better than someone who has actually done it?

Daniel Castro Garcia is a London based photographer and film-maker. He studied Spanish and Latin American Literature at University College London and after graduating went on to work as an Assistant Director in the UK film, commercial and music video industry. Alongside this profession, Daniel developed his photography practice. Having started out as a street photographer working on personal projects, his work now focuses on social documentary and portraiture. In May 2015 Daniel started the photography project 'Foreigner: Migration into Europe 2015-2016' in collaboration with the John Radcliffe Studio partner Thomas Saxby, which was subsequently made into a photo book. In May 2016 the book was shortlisted for the award and received a print run of 1000 copies. In October 2016, 'Foreigner: Migration into Europe 2015-2016' was shortlisted for the Paris Photo Aperture Foundation First Book Award. In January 2017 Daniel was named the winner of the British Journal of Photography International Photography Award 2017 in recognition of his work on the migrant/refugee crisis across Europe. He subsequently exhibited in a solo show at the TJ Boulting Gallery, London. In March 2017, Daniel was selected as a grantee by the Magnum Foundation Fund. This support will enable the continuation of his work in Sicily, Italy, documenting the refugee/migrant crisis.
















CLEAN RAC

Nick Hannes BEL



Mediteran, kontinuitet čovjeka / Mediterranean, the Continuity of Man

Nick Hannes — Mediteran, kontinuitet čovjeka

Pacifik možda krasi nepromjenjiv i vječan aspekt više no bilo koji drugi ocean, no Sredozemno more slavi neprekidnost čovjeka. — Eernle Bradford

Mediteranska regija ima mnogo lica. Bogata je poviješću i blagoslovljena ugodnom klimom, a i najpopularnija je turistička destinacija na svijetu. Više od 220 milijuna turista sjati se na mediteranske plaže svake godine, čineći veliki pritisak na prirodni krajolik.

U isto vrijeme Mediteran funkcionira kao jarak oko tvrđave Europe. Unatoč opasnosti tisuće očajnih imigranata iz Afrike i Azije neprekidno pokušavaju preploviti more u otrcanim čamcima.

Od 2010. do 2014. proputovao sam uzduž i poprijeko po mediteranskim obalama dokumentirajući razne suvremene probleme kao što su turizam, urbanizacija, granice i migracija u dvadeset različitih zemalja na Sredozemnom moru. Dok sam radio na ovom projektu, u regiji su stalno odzvanjale vijesti: kriza u Grčkoj, Arapsko proljeće, brod izbjeglica, ratovi u Libiji, Siriji i Gazi.

Moje fotografije jukstapoziraju paralelne stvarnosti kako bi se stvari postavile u određenu perspektivu. 'Mediteran. Kontinuitet čovjeka' moguće je sagledati kao dokumentarni portret regije i njenog *Zeitgeista*, karakteriziran ogromnim kontrastima i najrazličitijim krizama. Obogaćujuće raskrižje kultura na koje se Bradford referira u spomenutom citatu danas je postalo barijera. Kolijevka civilizacije danas je za mnoge postala grob.

Ovdje, na raskrižju prostora i vremena, gdje drevno more ravnodušno spaja ili razdvaja ljude; ovdje, baš kao na fotografijama Nicka Hannesa, ljudi su slučajni prolaznici u beskrupuloznom, stalno ponavljajućem prizoru koji nazivamo poviješću. — Michael De Cock

Hannes je diplomirao na *Royal Academy of Fine Arts* (KASK) u Gentu 1997. Nakon što je osam godina proveo radeći kao fotoreporter, posvetio se dugoročnim dokumentarnim projektima koji često imaju socijalni ili politički značaj. Objavio je tri knjige: *Red Journey* (2009.) bavi se fazom prijelaza u post-sovjetskom društvu. *Tradities* (2011.) prikazuje popularne tradicije i kulturu zabave u Hannesovoj rodnoj Belgiji. *Mediterranean. The Continuity of Man* (2014.) supostavlja paralelne stvarnosti i paradokse mediteranske regije, fokusirajući se na mnoge suvremene probleme kao što su masovni turizam, urbanizacija, migracija i kriza u dvadeset zemalja. Hannesova fascinacija umjetnim urbanim razvojem odvela ga je u Dubai, gdje trenutno radi na novom projektu o konzumerizmu i rekreaciji. Izlagao je u brojnim muzejima i na fotografskim festivalima: *Thessaloniki Biennial for Contemporary Art*, *Museum of Photography* (Antwerpen), *Bozar Centre for Fine Arts* (Brisel), *Flanders Center* (Osaka, Japan), *Breda Photo* (Breda, Nizozemska), *Centro Andaluz de la Fotografia* (Almeria, Španjolska), *Caja Granada* (Španjolska), *Foto Festiwal Lodz* (Poljska), *PhotoMed* (Sanary-sur-Mer; Beirut), *Head On* (Sydney), *Athens Photo Festival*, *Fotolstanbul* itd. Profesor je dokumentarne fotografije na *KASK/The School of Arts* u Gentu (Belgija) od 2008.

Nick Hannes — Mediterranean, the Continuity of Man

The Pacific may have the most changeless ageless aspect of any ocean, but the Mediterranean Sea celebrates the continuity of man. — Ernle Bradford

The Mediterranean region has many faces. Rich in history and blessed with a pleasant climate, the Med is the most popular tourist destination in the world. Over 220 million tourists flock to the Mediterranean beaches every year, putting great pressure on its natural scenery.

At the same time the Med functions as an unintentional castle-moat around Fortress Europe. Despite the danger, thousands of desperate immigrants from Africa and Asia continuously attempt to cross the water in shabby boats.

From 2010 until 2014 I travelled the length and breadth of the Mediterranean shores, documenting various contemporary issues such as tourism, urbanization, borders and migration in 20 different countries that share the sea. While I was working on this project, the region continuously hit the headlines: crisis in Greece, the Arab Spring, boat refugees, wars in Libya, Syria, and Gaza.

My photographs juxtapose parallel realities, in order to put things in perspective. *Mediterranean. The Continuity of Man* can be considered a kaleidoscopic documentary portrait of the region and the Zeitgeist, characterized by huge contrasts and crises of different kinds. The enriching crossroads of cultures Bradford refers to in the quote above has become a barrier nowadays. The cradle of civilization today has become the grave of many.

Here, at this crossroads of space and time, where the ancient sea indifferently links or divides people; here, just like in Nick Hannes' photos, people are coincidental passers-by in the unscrupulous, ever repeating spectacle that we call 'History'. — Michael De Cock

I graduated from the Royal Academy of Fine Arts (KASK) in Ghent in 1997. After working as a photojournalist for eight years, I committed myself to long-term documentary projects, often with a social or political relevance. I published 3 books: *Red Journey* (2009) deals with the transitional phase in post-Soviet society. *Tradities* (2011) showcases popular traditions and party culture in my homeland Belgium. *Mediterranean. The Continuity of Man* (2014) juxtaposes parallel realities and paradoxes of the Mediterranean region, focusing on various contemporary issues such as mass-tourism, urbanization, migration and crisis in twenty countries. My fascination with artificial urban development lead me to Dubai, where I am currently working on a new project about consumerism and recreation. I exhibited at *Thessaloniki Biennial for Contemporary Art*, *Museum of Photography* (Antwerp), *Bozar Centre for Fine Arts* (Brussels), *Flanders Center* (Osaka, Japan), *Breda Photo* (Breda, NL), *Centro Andaluz de la Fotografia* (Almeria, Spain), *Caja Granada* (Spain), *Foto Festiwal Lodz* (Poland), *PhotoMed* (Sanary-sur-Mer; Beirut), *Head On* (Sydney), *Athens Photo Festival*, *Fotolstanbul* amongst others. I have been a professor of documentary photography at *KASK/The School of Arts* in Ghent (B) since 2008.










עציאה









Ingvar Kenne AUS



Građanin / Citizen

Ingvar Kenne — Građanin

Ovi portreti s vremenom su postali duboko povezani sa samim procesom.

Oni funkcioniraju zajedno s idejom nesigurnosti i predanosti iščekivanju sretnog trenutka. Emocionalna zraka koja se vratila, zatim okrenula i reflektirala. Ona veže svaku osobu za onu sljedeću, izazivajući propitivanje slučajne populacije okupljene kroz više od dvadeset godina i u više od pedeset zemalja.

Što je to što spaja dvije osobe unutar populacije? Fotografa i fotografiranog. Zašto usmjeriti kameru baš prema tom pastiru, porno zvijezdi, roniocu, čistaču, plemenskom plesaču ili vlastitoj obitelji?

Taksonomija populacije nikada nije bila svrha, no ipak je neizbježan ishod.

Bez granica, bez strana, bez problema.

Pokušaj minimiziranja stečene i neizbježne svijesti o sebi gledajući se kao dio kolektiva. Kolektiv sada postaje demokratski izjednačitelj.

Što izaziva stvaranje ovih slika ako to nije slučajnost?

Ponekad se uhvatim da sam primoran razotkriti rješenje i strukturu neuređene potrage. Tražiti spojeve koristeći iste parametre. Uputstvo u svojoj glavi koje je nemoguće ignorirati.

Svrha je u tom opsesivnom činu, stvaranju slika, vizualnom istraživanju trenutka, činu snimanja ljudi na točno određenom mjestu kojemu oboje težimo.

Kao tik, uzorak opsesivno-kompulzivnog ponašanja.

Pokazujući ga sada, ne tvrdim da nudim išta više od toga, samo se držim pravila.

Ono što vidite jest moje prihvaćanje osjetilnog i emocionalnog završetka čina.

Možda ova dokumentacija susreta, jednom prikupljena, rasvijetli moć izravnog kontakta.

Eto.

Moglo bi biti to.

Vidjeti vlastitim očima.

Biti građaninom svijeta, budan i znatiželjan o drugome, strancu.

Na kraju krajeva, ja sam iskusio ljubav. Baš svaki put.

Ali za tebe, gledatelja, je li to zapravo? Je li to zaključak?

Ili je to moj život, dnevnik života fotografa?

Ovaj projekt već dugo stoji na mome zaslonu. Naziv mape je GRAĐANIN. U njemu je još jedna mapa nazvana GRAĐANIN_Novi.

Možda je ovo jedina veza s ovim natječajem.

Građanin novi, Novi građanin.

Ingvar Kenne — Citizen

These portraits have over time become deeply connected by process alone.

They work alongside the notion of uncertainty and the surrender-to-serendipity. An emotional beam returned, then shifted and reflected. It hooks each person to the next, allowing an examination of an accidental population, gathered across twenty plus years and over fifty countries.

What is this thing that fuses two humans within a population? The photographer and the photographed. Why turn the camera to this particular shepherd, porn star, diver, cleaner, tribal dancer or indeed my own family?

The taxonomy of this population was never the purpose, yet it is its inevitable outcome.

No borders, no sides, no issue.

An attempt to minimise an acquired and inevitable awareness of self, instead you are now part of a collective. The sum now a democratic equalizer.

What triggers the making of these images beyond chance?

I find myself being compelled to discover resolve and structure in the disordered search. To look for connectors using the same parameters. A manual in my head that is impossible to ignore.

The purpose is in the obsessive doing, in the making of the pictures, in the visual exploration of that moment, the act of recording humans in the particular place we both converge at.

Like a tic, a pattern of OCD-like behavior.

By showing it now, I don't claim to give you anything beyond that, I am only obeying the principles.

What you see is my acceptance of the sensory and emotional conclusion of the act.

Perhaps this documentation of encounters, once collected, illuminates the power of direct contact.

So.

It could be this.

Of seeing eye to eye.

Of being a citizen in the world, awake and curious about the other, the stranger.

To me, ultimately, I have experienced love. Each time.

But for you, the viewer, is that what has been gathered, really? Is this its conclusion, all things considered?

Or is it simply my life unfolded, a diary of a photographer's life in progress?

This project has been sitting on my desktop forever. The folder name is CITIZEN. There is a subfolder called CITIZEN_New.

Maybe that is the only connection to this open call.

Citizen New, New Citizen.

Rođen je 1965. u Švedskoj. Ingvar Kenne studirao je fotografiju (Bachelor of Arts) na Sveučilištu u Gothenburgu, Švedska, od 1988 do 1991. Godine 1992., godinu dana nakon završetka studija, Kenne je imao samostalnu izložbu u Muzeju moderne umjetnosti u Borås u Švedskoj [On The Side Of I] te je objavio svoju prvu monografiju On The Side [Tidens Förlag, Švedska, 1992.]. Izložba njegovih djela proputovala je regionalne umjetničke galerije tijekom razdoblja od dvije godine. Nedugo zatim, Kenne se otisnuo na nekoliko putovanja po svijetu, što je kulminiralo dvoipolgodišnjim putovanjem svijetom na motociklu između 1994. i 1996. koje je bilo nadahnuće za njegovu drugu monografiju Chasing Summer [Bird Press, 2004.]. Nedugo poslije postao je redovni suradnik časopisa Colors Magazine tijekom nekoliko godina. U isto je vrijeme, od kasnih 1990-ih naovamo, počeo redovno snimati portrete za časopise kao što su Vogue, GQ i Marie Claire.

Kenneovi radovi izloženi su u zemljama kao što su Njemačka, Francuska, Španjolska, Švedska, Italija, SAD i Australija. Kenne je primio više stipendija od Arts Councila Švedske. Kenneova samostalna izložba Citizen otvorila se u National Portrait Gallery, u isto vrijeme kad mu je izašla i knjiga Citizen, njegova treća monografija portreta [Au.thentic Press, 2012]. Izložba je kasnije obišla pet velikih gradova u Australiji. Kenneova četvrta monografija objavljena je prije dvije godine — The Hedgehog And The Foxes [P PRESS, 2015]. Trenutno radi na svojoj petoj knjizi The Ball.

Born in 1965 in Sweden. Ingvar Kenne studied photography (Bachelor of Arts) at the University of Gothenburg, Sweden, 1988-1991. In 1992, the year after completing his studies, Kenne had a solo show at the Museum of Modern Art in Borås, Sweden [On The Side Of I], and published his first monograph On The Side [Tidens Förlag, Sweden, 1992]. An exhibition of this work toured regional art galleries over a two year period. Soon after, Kenne embarked on several journeys across the globe. The culmination was a two and a half years around the world trip on a motorcycle between 1994 and 1996, resulting in his second monograph Chasing Summer [Bird Press, 2004]. Soon he become a regular contributor to Colors Magazine for several years. About the same time he also started to regularly shoot portrait features for magazines including Vogue, GQ and Marie Claire from late 1990's onwards.

His work has been exhibited in countries including Germany, France, Spain, Sweden, Italy, USA and Australia. Kenne is a recipient of several Fellowship Grants from the Arts Council of Sweden. In 2012 Kenne's solo show Citizen opened at the National Portrait Gallery in conjunction with a book launch — Citizen is his third portrait monograph [Au.thentic Press, 2012]. The exhibition has subsequently toured five capital cities in Australia. Kenne's fourth monograph was released two years ago — The Hedgehog And The Foxes [P PRESS, 2015]. He is currently working on his fifth book, The Ball.















Annalisa Natali Murri ITA



La Nieve Y La Flor

Annalisa Natali Murri — La Nieve Y La Flor

Šok je snažan u početku... ali moraš pokušati razumjeti. Nema vremena za tugu, iako je melankolija ponekad neizbježna. Cvjetovi ne rastu u snijegu, ne moraš o njima razmišljati niti tražiti ih.
— Oksana iz Ukrajine, na Kubi od 26. ožujka 1992.

Projekt pokušava pronaći priču o *Romantičnoj dijaspori*, neobičnom migracijskom procesu ponukanom ljubavlju koji je doveo do toga da u razdoblju između 60-ih i 90-ih deseci tisuća sovjetskih žena napuste svoju zemlju i presele na Kubu, vjenčajući se za kubanske muževe.

Moje zanimanje za promjene, za nestajanje uzrokovano prolaskom vremena, ali i ono što od njega ostaje u pamćenju, dovelo me do pronalaska priča o ženama koje se nikada nisu vratile u svoje sovjetske domovine. Ovo su priče o nadi i iluziji, traumi i utjesi, poteškoćama i odlučnosti, snovima i melankoliji, koje oživljavaju snažne veze i nepremostive razlike koje vežu i razdvajaju dvije toliko različite, a opet toliko slične zemlje.

Moj cilj bio je prikupiti sve te uspomene i predstaviti proces migracije s intimnog stajališta. Kao svojina i osobnog i kolektivnog dnevnika, kao pojedinačni fragmenti jedinstvene priče, slike, izmjenične scene iz suvremene, post-sovjetske Kube te dokaz izblijedjele prošlosti, prizvani su kako bi se rekreirale te uspomene kroz snoliku i slatko-melankoličnu dimenziju.

Annalisa Natali Murri, *freelance* fotografkinja, s fotografijom se prvi put susrela s 27 godina, kada je pohađala *Architectural and Urban Photography School* u Valenciji (Španjolska). Nakon završetka studija inženjerstva počinje se preusmjeravati na fotografiju, fokusirajući se na osobna istraživanja i dokumentarne projekte inspirirane uglavnom društvenim problemima i njihovim psihološkim posljedicama. Godine 2014. izabrana je za sudionicu *LOOKbetween* mentorskog programa i 2015. godine imenovana je jednom od 30 fotografa u nastajanju na PND-ovih 30.

Nagrađena je i izlagala na nekoliko međunarodnih nagrada i natječaja, uključujući 70. i 71. *POYi*, *Sony World Photography Award*, *Burnmagazine Emerging Photographer Fund* te *Catchlight's Activist Awards*. Glavne izložbe uključuju: *Cortona on The Move-Off Circuitâ*, 2011.; *POYi Education & Awards Program* 2013., *MOPA-Museum of Photographic Arts*, San Diego; *POYi Education &Awards Program* 2014., *Newseum*, Washington; *LOOKbetween* 2014., Charlottesville; *Emergingâ*, 2015., *Annenberg Space for Photography*, Los Angeles.

The shock has been strong at the beginning...but you have to try to understand. No time for sadness, even though melancholy is somewhat inevitable... In the snow no flowers grow, you don't have to think about them, nor look for them
— Oksana, from Ukraine, in Cuba since March 26, 1992

The project aims to retrace the story of the *Romantic Diaspora*, a very peculiar migration process impelled by love, which led — between '60s and '90s — tens of thousands of Soviet women to leave their countries and move to Cuba, newly married to their Cuban husbands. My interest in the changing of things, in what disappears with the passing of time and what of it survives in the memory dimension, led me to track down the stories of those women who, from that time, never returned back to their Soviet homeland. These are stories of hope and illusion, trauma and relief, difficulties and determination, dreams and melancholy, which bring back to life the strong ties and the unbridgeable differences that bind and separate two countries so similar, so different.

My aim was to collect all these past memories and represent the migration process from an intimate point of view. As belonging to a kind of both personal and collective diary, as singular fragments of a unique tale, the images, alternating scenes from a contemporary post-Soviet Cuba and evidence of a faded past, are called to recreate those reminiscences, bringing them to a vanishing, dreamlike and sweetly melancholic dimension.

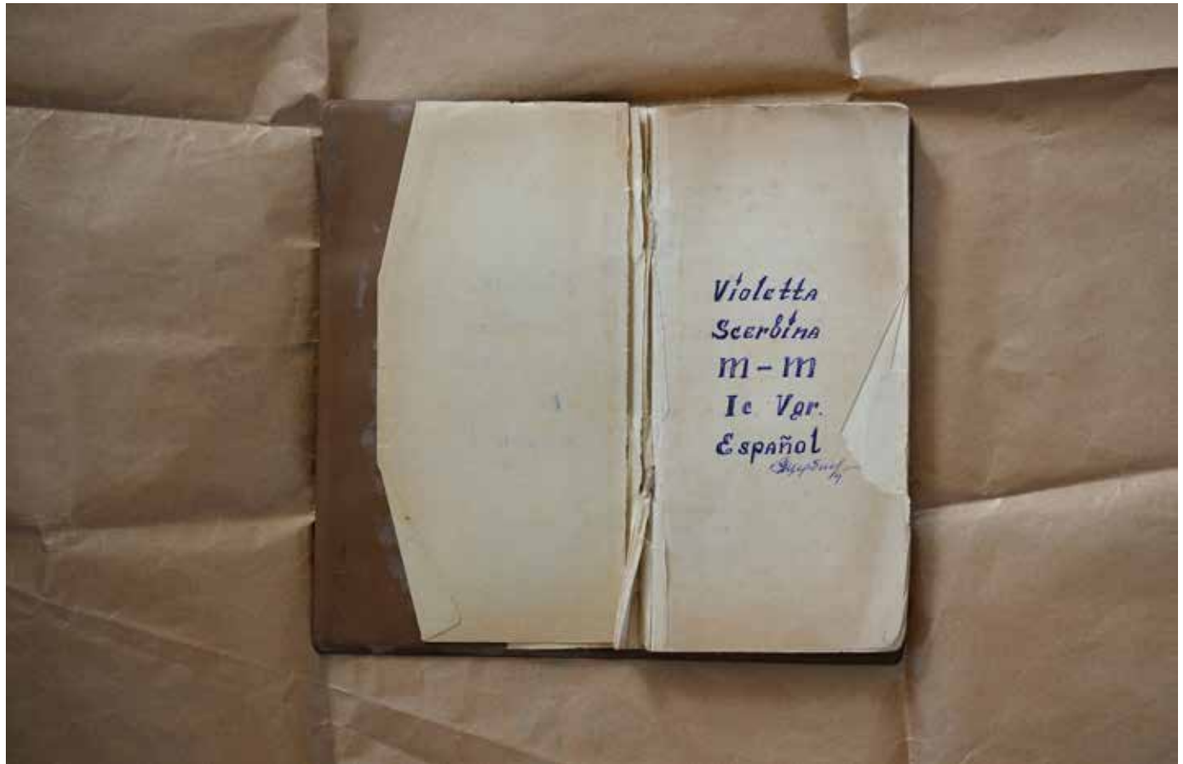
Annalisa Natali Murri, freelance photographer, started taking photos at the age of 27, while attending Architectural and Urban Photography School in Valencia (Spain).

After completing her studies in engineering, soon she began to alternate her work with photography, focusing on personal research works and documentary projects, mainly inspired by social issues and their psychological consequences. In 2014 she was selected as an attendee of LOOKbetween mentorship program and in 2015 she was named one of the 30 emerging photographers to watch at PDN's 30.

Her works have been awarded and highlighted in several international contests and awards, including 70th and 71st POYi, Sony World Photography Award, Burnmagazine Emerging Photographer Fund and Catchlight's Activist Awards. Her main exhibitions include Cortona on The Move-Off Circuitâ, 2011; POYi Education & Awards Program 2013, MOPA-Museum of Photographic Arts, San Diego; POYi Education & Awards Program 2014, Newseum, Washington DC; LOOKbetween 2014, Charlottesville, VA; Emergingâ, 2015, Annenberg Space for Photography, Los Angeles, CA.


Con el paso de los años. La nostalgia se hace más fuerte... Extrañas las personas... amigos... familiares... extrañas algunos lugares de infancia, que ya no existen... Pero, después de tantos años soy Cubana, soy Rusa... y muy orgullosa de lo que soy... de mi tierra... Pero Cuba ya es parte de mi vida... la llevo en la sangre... Es un lugar que me hace pasar muchos trabajos... pero también es un lugar que me hace inmensamente
en Cuba, cuando vengo para Rusia, extraño lo de aquí... Hay cosas que no cambian... Ya no soy
FELIZ.




Violetta
Scerbina
M-M
Ic Vgr.
Español











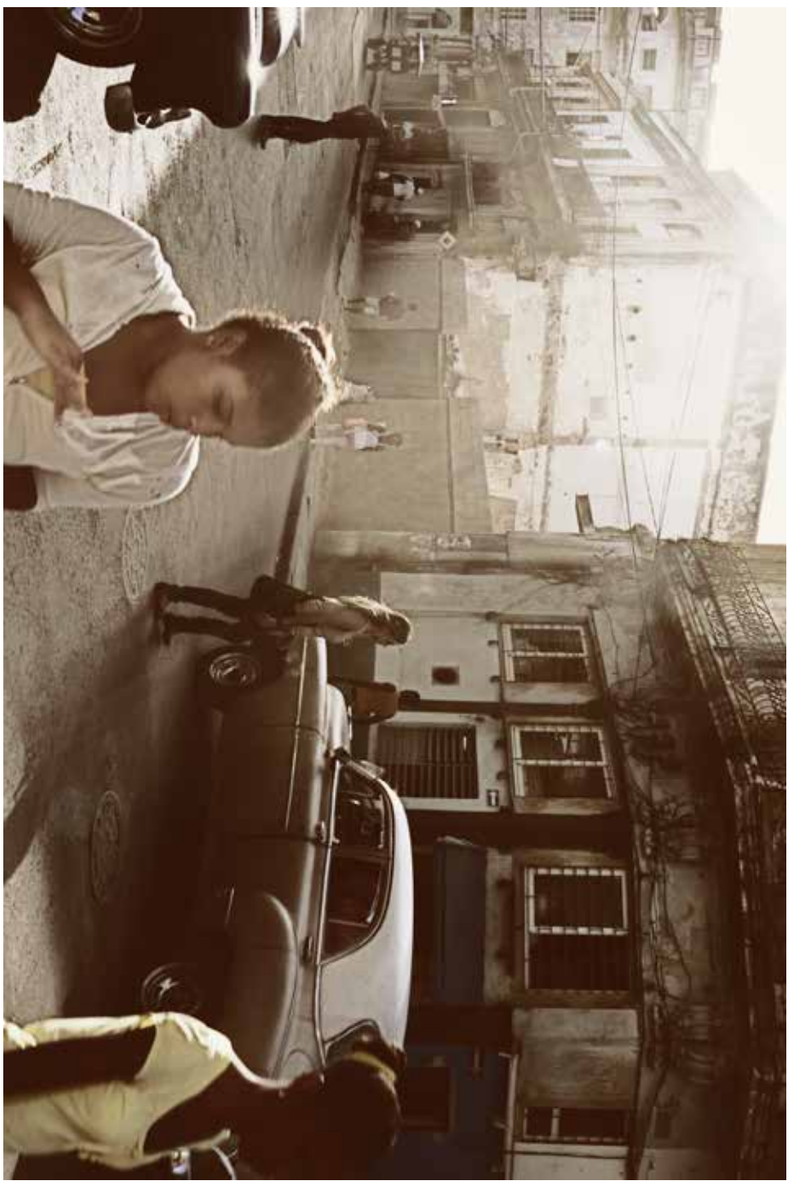


Finalists — Annalisa Natali Murri


El problema era que los albanos que estudiaban en Rusia eran una cosa, Aquí ya era otra cosa. Todas nosotras que estamos aquí pasamos trabajos. Muchas tuvieron problemas, muchas se divorciaron. Lo que piensas allá en Rusia, no lo vas a encontrar aquí. Por algunas de nosotras fue un choque terrible.







Drew Nikonowicz USA



Ovaj svijet i drugi poput njega / This World and Others Like It

Drew Nikonowicz — Ovaj svijet i drugi poput njega

Ovaj svijet i drugi poput njega propituje ulogu istraživača 21. stoljeća kombinirajući računalno modeliranje i analogne fotografske procese. Oslanjajući se na jezik panorama iz 19. stoljeća, propitujem njihovu vezu sa suvremenim metodama snimanja.

Tisuće stvarnosti postoje kroz slike izrađene pomoću rovera i sondi, virtualno igranje uloga i softvere video igrica. U suvremenoj divljini roboti su zamijenili fotografe kao oni koji proizvode slike potpuno dislocirane od ljudskog iskustva. Ovo sugerira da su sublimni krajolici dostupni jedino unutar granica tehnologije.

Drew Nikonowicz (rođen u St. Louis Missouriju, 1993.) zaradio je titulu BFA na Sveučilištu u Missouriju u Columbiji 2016. godine. U svojim radovima primjenjuje analogne fotografske procese, kao i računalnu simulaciju da bi prikazao istraživanje i iskustvo u suvremenoj kulturi. Izlagao je u SAD-u i inozemstvu. Godine 2015. dobio je *Aperture Portfolio Prize* i *Lenscratch Student Prize*. Nikonowicz je nedavno završio jednogodišnji boravak u istraživačkom centru *Fabrica Research Centre* u Italiji, te sada živi i radi u SAD-u.

Drew Nikonowicz — This World and Others Like It

This World and Others Like It investigates the role of the 21st century explorer by combining computer modelling with analogue photographic processes. Drawing upon the language of the 19th century survey images, I question their relationship with current methods of record making.

Thousands of explorable realities exist through rover and probe based imagery, virtual role-playing, and video game software. Within the contemporary wilderness, robots have replaced photographers as mediators producing images completely dislocated from human experience. This suggests that now the sublime landscape is only accessible through the boundaries of technology.

Drew Nikonowicz (born in St. Louis Missouri, 1993) earned a BFA degree from the University of Missouri — Columbia in 2016. His work employs analog photographic processes as well as computer simulations to deal with exploration and experience in contemporary culture. He has exhibited both nationally and internationally. In 2015 he received the Aperture Portfolio Prize and the Lenscratch Student Prize. Nikonowicz recently completed a one-year residency at Fabrica Research Centre in Italy, and now lives and works in the United States.























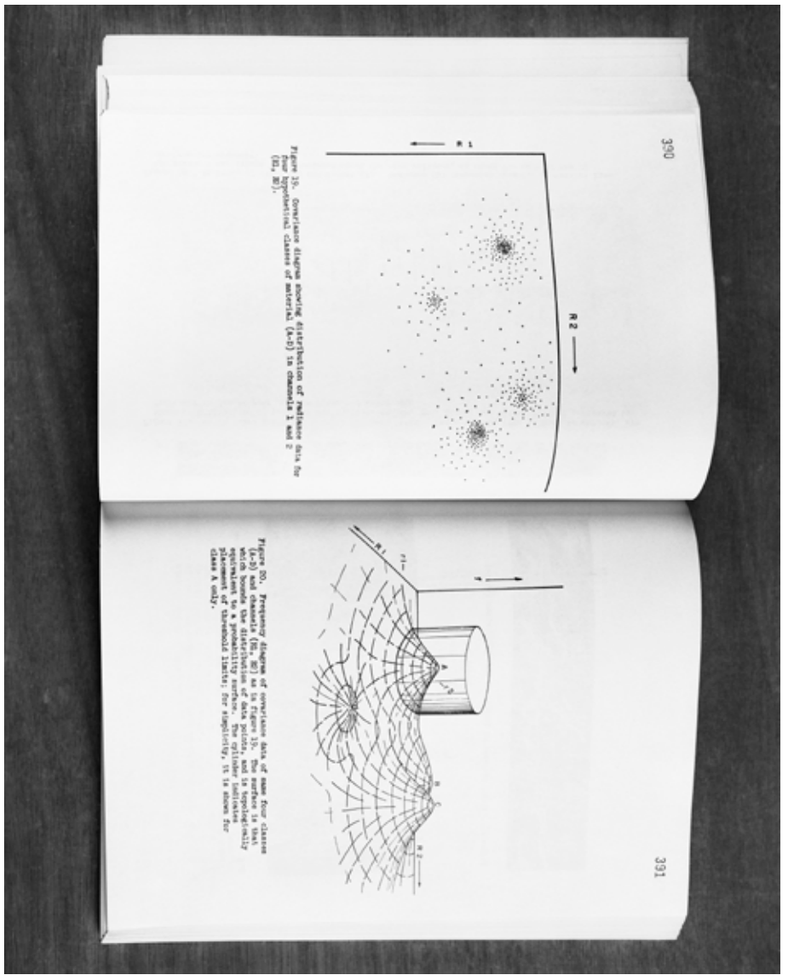






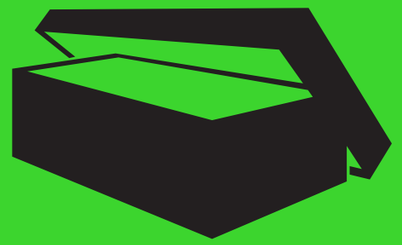





390
R1
R2
Figure 1b. Overlaying diagram showing distribution of methanol data for four hypothetical classes of materials (A-D) in chemicals 1 and 2 (R1, R2).
391
Figure 2b. Frequency diagram of normalized data of same four classes (A-D) and chemicals (R1, R2) as in Figure 1b. The surface is that which would be obtained by a probability function applied to the measurement to a probability surface. The cylinder indicates placement of threshold limits; for simplicity, it is shown for class A only.



Sarah Pabst ARG



Budućnost / Future

Sarah Pabst — Budućnost

Između 1933. i 1945. Njemačkom i mnogim dijelovima Europe vladao je nacizam. Sedamdeset i jednu godinu poslije, traume tog vremena još uvijek su prisutne u Europi. Uspomene su povezane s boli, nasiljem i prijetnjama. U Njemačkoj ovo je naslijeđe zadobilo oblik krivnje među generacijama nakon Drugog svjetskog rata koje osjećaju sram zbog događaja i njihove uloge u povijesti. Ovaj rad povezan je s tom povijesti i moj je pokušaj da izgradim i oblikujem vlastito sjećanje.

Pronašla sam kutiju s fotografijama koje je snimio moj djed za vrijeme Drugog svjetskog rata, kao svjedok vremena koje ja poznajem samo kroz priče i slike drugih, ali vremena koje je unatoč tome na mene toliko utjecalo da sam još kao djevojčica imala noćne more o ratu.

Moji su djed i baka preživjeli rat i, baš kao i mnogi iz njihove generacije, umrli su te će njihove uspomene uskoro postati dijelom prošlosti. Kroz dnevnike i pripovijetke moje bake čula sam priče o životu, patnji, gladi, krivnji i smrti, pokornosti, ali i opiranju nacističkom režimu. Moj djed, naprotiv, samo je jednom pričao o prošlosti, strahotama koje je vidio, svom bliskom susretu sa smrću, o čemu nikada poslije nije progovorio. Naposljetku, ove uspomene, njihove uspomene, postale su dijelom mojih uspomena, kao naslijeđeno sjećanje. Pomoću ovih uspomena gradim vlastite uspomene, svoju prošlost, sadašnjost i budućnost.

U rujnu 2016. moj brat iznenada je doživio srčani udar, od čega je i umro. Odjednom, budućnost se stropoštala na nas. Ovaj projekt posvećen je njemu.

Sarah je rođena u Njemačkoj 1984., dokumentarna je fotografkinja i slikarica koja živi i radi u Buenos Airesu u Argentini. Uz njezin osobni intimni rad, uglavnom se bavi temama vezanim uz žene i identitet. Njezini su radovi izlagani diljem Argentine i svijeta. Godine 2017. nominirana je za *Joop Swart Masterclass* 2017. te je bila finalistica u izboru za *Gomma Grant* 2016. Godinu prije također je nominirana za *Joop Swart Masterclass* 2016. te je izabrana za *Descubrimientos* na *Photo Español*. Dobila je treću nagradu za sliku godine u kategoriji Žene u društvu LATAM 2015. Godine 2014. dobila je *Canon Profifoto Grant*. Redovno doprinosi web stranici *Bloomberg*. Od 2015. godine njezini su radovi predstavljani na *Instagramu*. Od 2012. do 2015. radila je kao vanjska suradnica za fotografiju na sveučilištu *Bergische Universität Wuppertal*, Njemačka, gdje također piše svoju doktorsku disertaciju na temu dokumentarne fotografije u Argentini. Nakon sveučilišta nastavila je s obrazovanjem na radionicama i tečajevima kod umjetnika kao što su Antoine d'Agata, Leo Liberman, Mariana Maggio, Christian Rodriguez, Nicolas Janowski i Carlos Bosch. Sarah trenutno radi na svojoj prvoj knjizi u vlastitoj nakladi, a sudjelovala je na radionicama o fotografskim knjigama kod stručnjaka za fotografske knjige kao što su Gonzalo Golpe, Julieta Escardal, Veronica Fieiras (*Chaco Books*) i Martin Bollati. Studirala je španjolski, slikarstvo i fotografiju u Njemačkoj na Sveučilištima u Kölnu i Wuppertalu i diplomirala 2011. Godine 2005. godine prvi put je otputovala u Južnu Ameriku, što je bila prekretnica u njezinom životu. Mnogo se puta kasnije vraćala na taj kontinent, te je 2006. počela fotografirati socijalne probleme.

Sarah Pabst — Future

Between 1933-1945 Germany and many parts of Europe were dominated by Nazism and World War II. 71 years later, the traumatic experiences of this period are still present in Europe. Memories are associated with pain, violence and threat. In Germany in particular this legacy took the form of guilt in post-war generations, ashamed by the events and their place in history. This work is traversed by that history and is my attempt to build and shape my own memory.

I found a box of photos taken by my grandfather during World War II, witnesses of an era that I only know through stories and images of others, but which nevertheless influenced me to the point of having nightmares about the war when I was a girl.

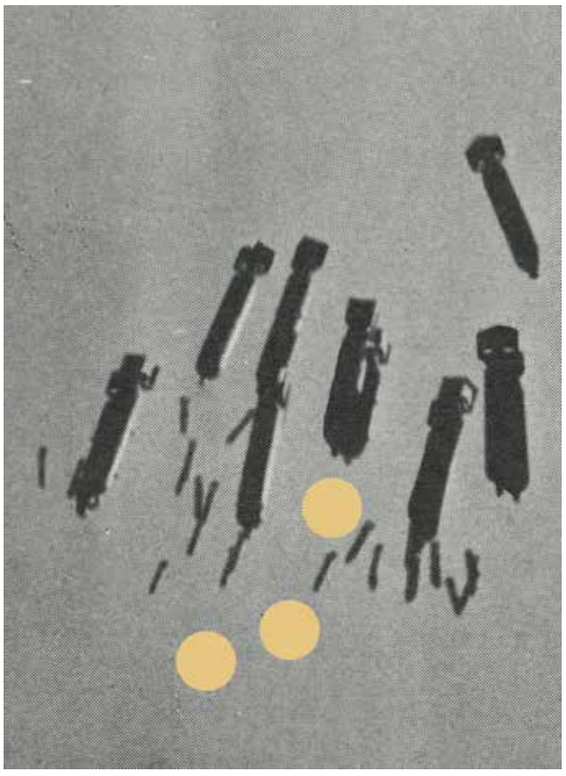
My grandparents survived the war, and just as many of their generation, they have passed away and now their memories will soon be part of the past. Through the diaries of my grandmother and her narrations I heard the stories of life, suffering, hunger, guilt and death, and not only obedience but also resistance against the Nazi regime. My grandfather, on the other hand, only spoke once of the past, of the horrors he had seen, of his near-death experience and then has never talked about it again. Finally, these memories, their memories, have become part of mine, as an inherited memory. Through these memories I build my own memory, the past, the present and thereby, also the future.

In September 2016 my brother died of a sudden cardiac death. Suddenly, future came down on us. This project is dedicated to him.

Sarah is a German-born (1984) documentary photographer and painter based in Buenos Aires, Argentina. Besides her personal intimate work she mainly focuses on topics related to women and identity. Her work has been exhibited both nationally and internationally. In 2017 she was nominated for the *Joop Swart Masterclass* 2017, and a finalist for the *Gomma Grant* 2016. The year before, she was also nominated for the *Joop Swart Masterclass* 2016 and selected for *Descubrimientos at Photo España*. She was awarded with the 3. Prize in the Women in Society Category of the Picture of the Year (POY) LATAM in 2015, the *Canon Profifoto Grant* in 2014. She's a regular contributor for *Bloomberg*. Since 2015 she's a featured Instagram photographer. From 2012-2015 she worked as an adjunct lecturer for photography at the *Bergische Universität Wuppertal*, Germany, where she also writes her doctoral thesis on Documentary Photography in Argentina. After university she continued her education in workshops and courses with Antoine d'Agata, Leo Liberman, Mariana Maggio, Christian Rodriguez, Nicolas Janowski and Carlos Bosch. She is currently working on her first self-published book and took workshops on photobooks with Gonzalo Golpe, Julieta Escardal as well as Veronica Fieiras of Chaco Books and Martin Bollati. Sarah studied Spanish, Painting and Photography in Germany at the Universities of Köln and Wuppertal and graduated in 2011. In 2005 she travelled to Latin America for the first time which was a turning point in her life. She went back to the continent many times and started photographing social issues in 2006.



















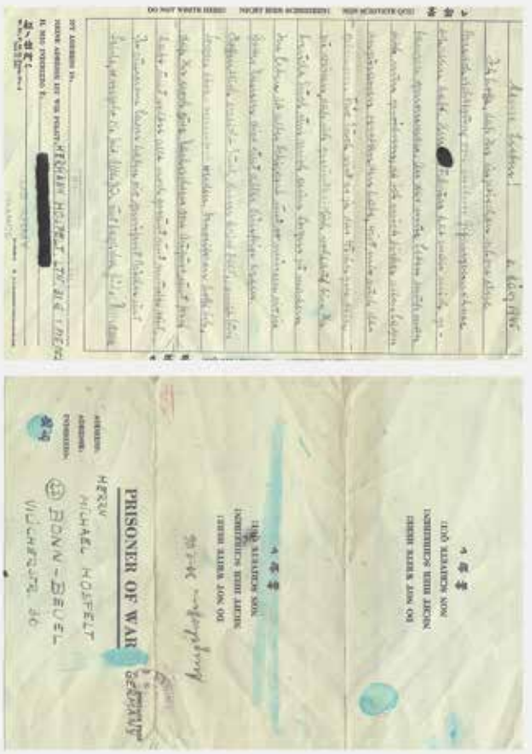


















Finalists — Sarah Pabst

Alexandra Polina DEU



Mitovi, maske i subjekti / Myths, Masks and Subjects

Alexandra Polina — Mitovi, maske i subjekti

Protagonisti serije fotografija članovi su manjina rođeni, odrasli i obrazovani u Njemačkoj. Fotografije propituju socijalni raskorak koji je kreiralo stigmatizirano stajalište puno predrasuda. Koristeći klišejizirane folklorne elemente i uobičajene stereotipe, autorica to stajalište propituje. Rezultat je kolaž individualnih iskustava baziran na općim socijalnim uvjetima života ljudi percipiranih kao stranaca u Njemačkoj kombiniran s mrtvom prirodom gdje se predmeti svakodnevne uporabe egzotiziraju načinom aranžiranja.

Alexandra Polina rođena je u Uzbekistanu. Studirala je novinarstvo na *National University of Uzbekistan* u Taškentu. Diplomirala je umjetnost i dizajn 2012. na *University of Applied Science* u Bielefeldu. Trenutačno je na magisteriju umjetnosti i dizajna te radi kao freelance fotografkinja. Njezini radovi uglavnom tematiziraju imigraciju i identitet, posebno njihove društvene i emocionalne aspekte. Nakon što je provela dvadeset godina u svojoj domovini, Alexandra se preselila u Njemačku, što je bilo iskustvo koje joj je promijenilo život. Osobna povijest i identitet fotografkinje protežu se kroz njezine radove u područjima priređene fotografije i dokumentarnih tema.

Bila je finalistica *Merck-Preisa* i osvojila je nekoliko nagrada, uključujući i *PhotoVision*, *La Quatrieme Image* te *Photonic Moments* nagradu. Radovi su joj izlagani u Njemačkoj, Portugalu, Francuskoj, Italiji, Engleskoj, Luxemburgu i drugim zemljama.

Alexandra Polina — Myths, Masks and Subjects

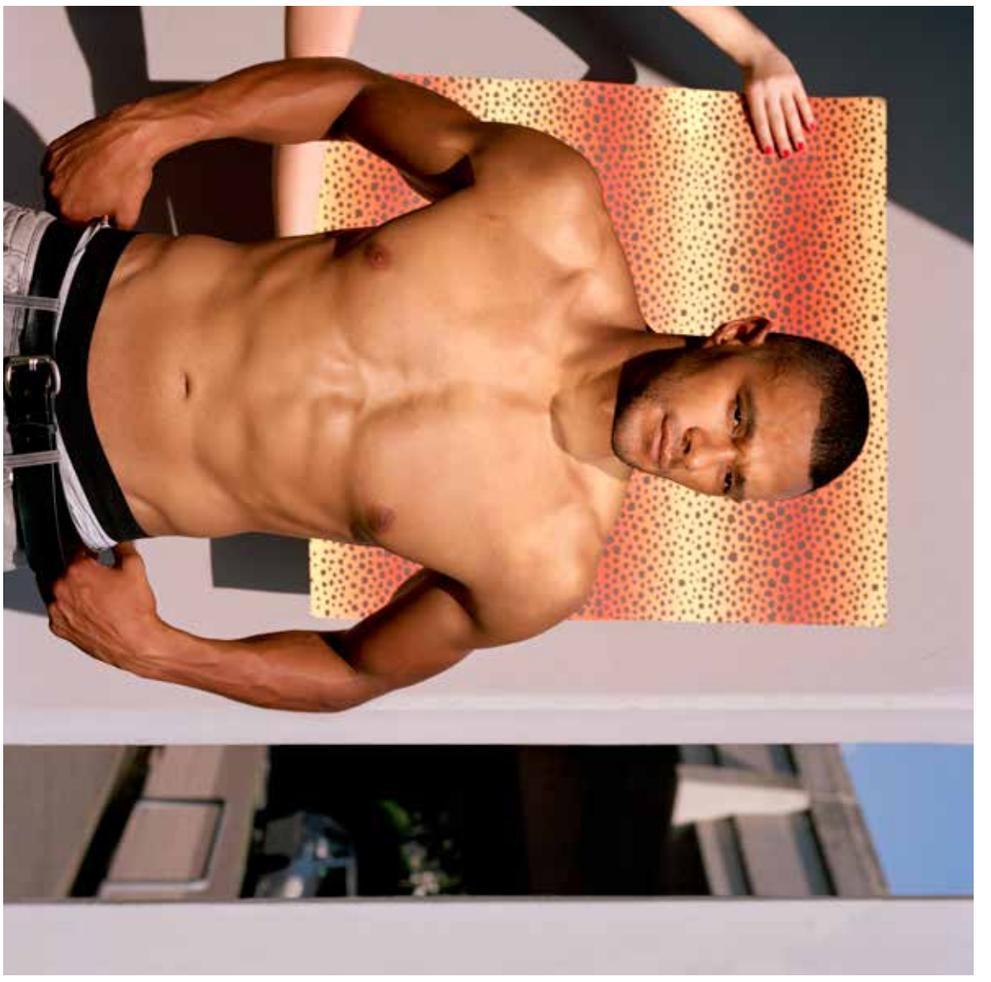
The protagonists of the photo series are members of visible minorities who were born, raised and educated in Germany.

These images deal with a social gap created by a prejudiced stigmatized view and use clichéd folkloric settings and common stereotypes to question it. The result is a collage of individual experiences, based on the common social condition of living as a perceived foreigner in Germany, combined with the still-lifes where everyday life objects are exoticized through the way of staging.

Alexandra Polina was born in Uzbekistan. She studied Journalism at the National University of Uzbekistan in Tashkent. She graduated in 2012 from University of Applied Science in Bielefeld with a major in Art and Design. Currently, she is pursuing a master's degree in Art and Design and working as a freelance photographer.

The main subject of her work has always been concentrated around the themes of immigration and identity, especially their social and emotional aspects. Having spent twenty years in her homeland, Alexandra moved to Germany, which was a life-changing experience. The personal history and identity of the photographer runs through her work across the fields of staged photography and documentary themes.

Alexandra is a finalist of Merck-Preis and a winner of several awards including PhotoVision competition, La Quatrieme Image and Photonic Moments award. Her works have been shown in Germany, Portugal, France, Italy, England, Luxemburg and other countries.













Hannes Wiedemann DEU



Grinders

Hannes Wiedemann — Grinders

U ruralnim malim gradovima SAD-a hakeri rade na stapanju čovjeka i stroja. Razvijaju sprave i uređaje koje umeću u vlastita tijela, postajući na taj način pokusni kunići za trans-ljudsku budućnost. Njihovi rizični eksperimenti i snažno povjerenje u emancipatorski potencijal tehnologije podjednako izazivaju znanost, medicinu i etiku.

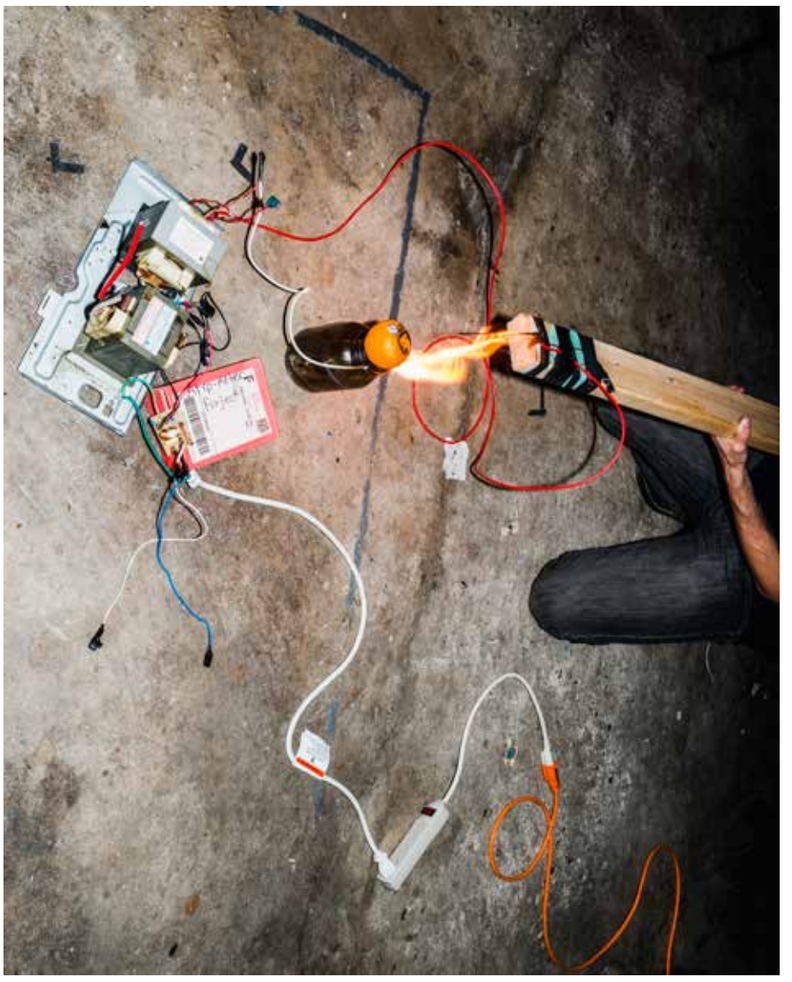
Hannes Wiedemann pratio je američko društvo tjelesnih hakera 2015/16. godine. Dugogodišnji mit o napretku, budućnosti i inovaciji danas je dominantno ilustriran estetikom uglađenih sučelja, no Wiedermann se susreće s improviziranim aranžmanima, prljavim unutrašnjostima i slikama tjelesnosti u nemilosrdno visokim rezolucijama.

Hannes Wiedemann (rođen 1991. u Njemačkoj) je fotograf baziran u Berlinu. Nakon što je studirao humanistiku na Sveučilištu u Leipzigu, školovanje je nastavio na *Ostkreuz School of Photography* od 2013. do 2017. Radove je izlagao i publicirao na međunarodnoj razini. Njegova prva knjiga Grinders (sam ju je izdao u Berlinu 2016.) nagrađena je trećom nagradom na *Kassel Dummy Award* za 2017. i drugom nagradom na BJP *Breakthrough Award* 2017.

In rural small towns in the United States hackers are working on merging man and machine. They develop devices and gadgets to implant into their own bodies, becoming guinea pigs of a transhuman future. Their risky experiments and strong faith in technology's emancipatory potential challenges science, medicine and ethics equally.

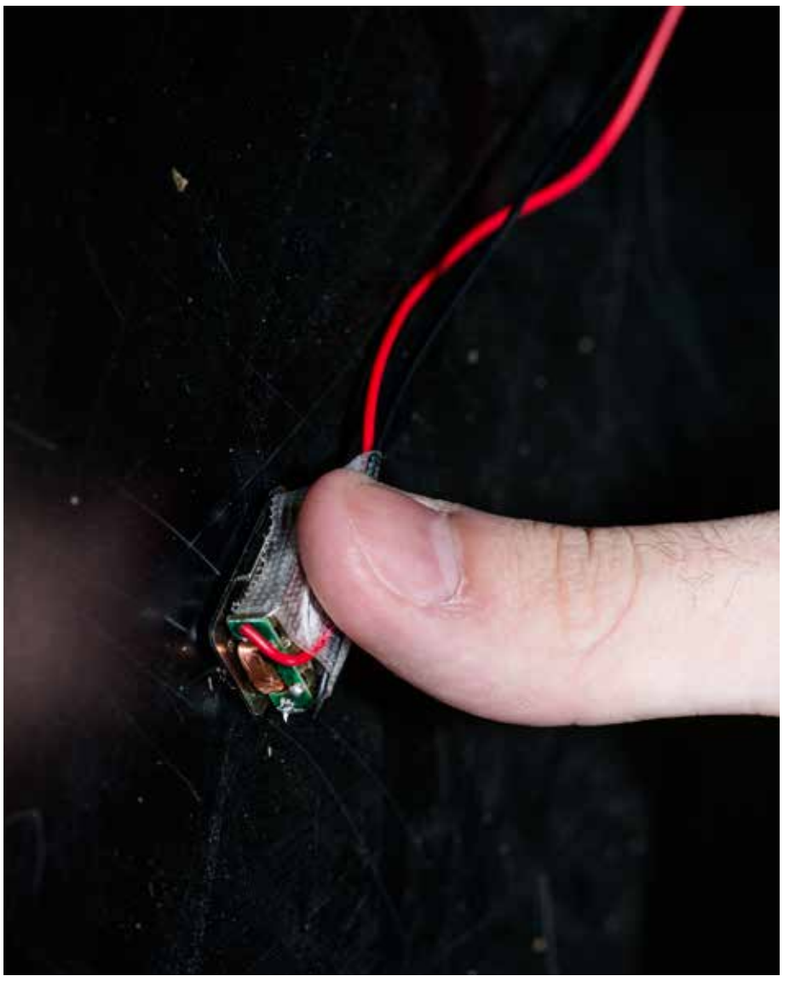
Hannes Wiedemann followed the US-American bodyhacking community in 2015/16. The age-long myth of enhancement, the future, and innovation, today, is predominantly illustrated via an aesthetics of smooth interfaces; he counters with make-shift arrangements, dirty interiors, and ruthless high-resolution images of corporality.

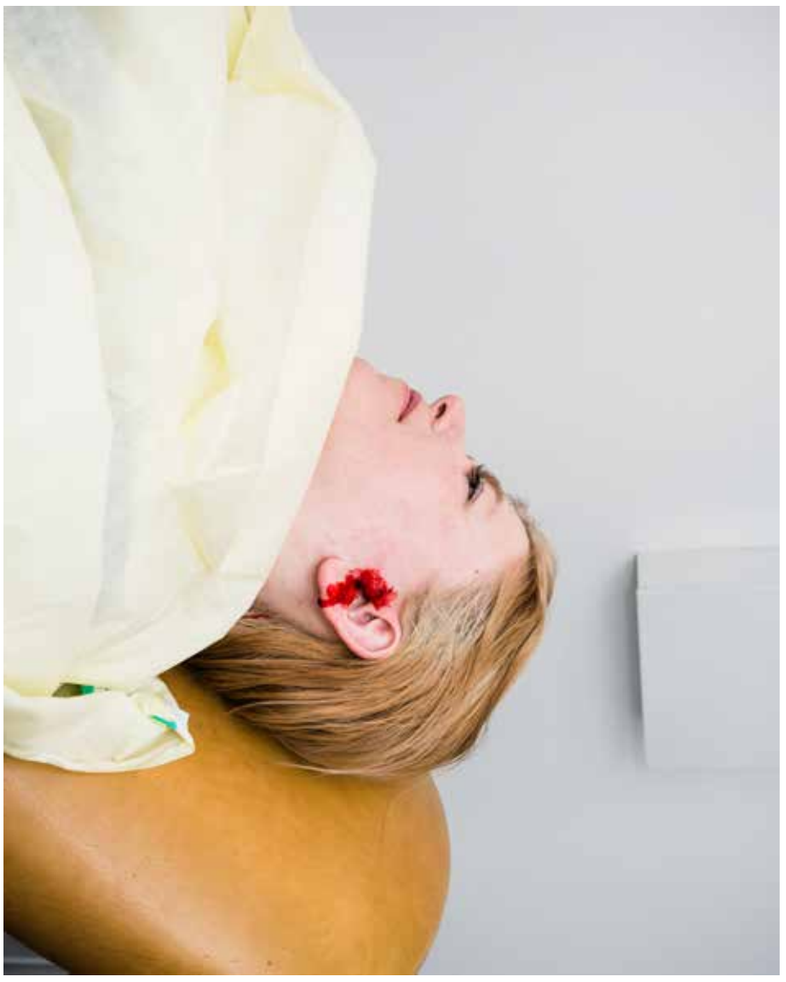
Hannes Wiedemann (born in 1991 in Germany) is a Berlin-based photographer. After an encounter with humanities at Leipzig University he studied at Ostkreuz School of Photography 2013-2017. His work has been exhibited and published internationally. His first book 'Grinders' (self-published, Berlin 2016) has been awarded third prize of Kassel Dummy Award 2017 and selected BJP Breakthrough Award 2017 runner-up.

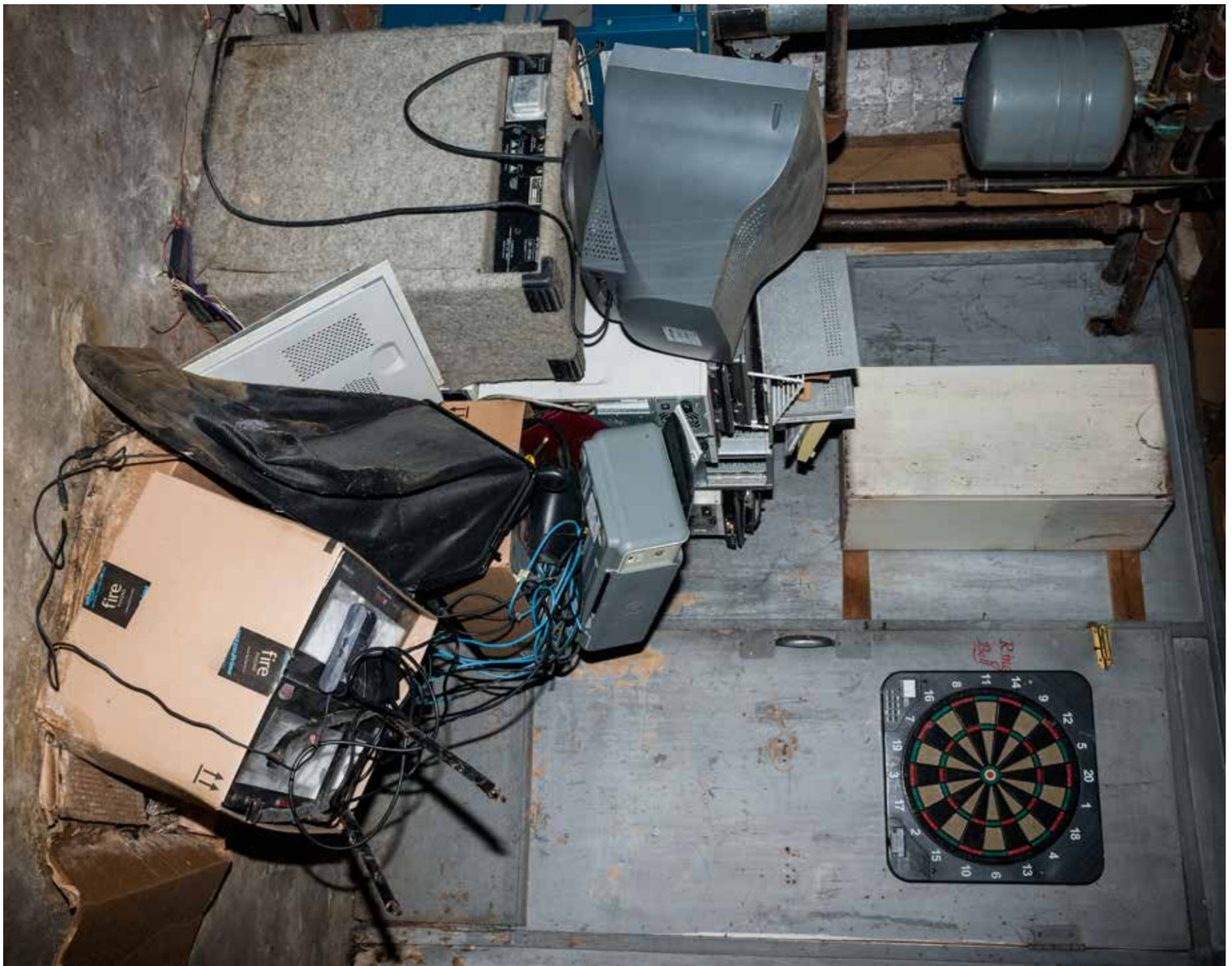








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Pohvaljeni autori
Commended artists

Alana Holmberg AUS

Tanya Houghton GBR

Maria Kapajeva EST

Amélie Landry BEL

Camille Lévêque FRA

Raffaele Petralla ITA

Pablo Ernesto Piovano ARG

Christopher Sims USA

Bronia Stewart GBR

Pavel Volkov RUS

Alana Holmberg DEU



Osmijeh otpora / Resist Laughter

Alana Holmberg — Osmijeh otpora

Jako je tužno kada se osoba boji za vlastitu sigurnost samo zato što podržava ljudska prava. U današnje vrijeme borba za ženska prava za mnoge ljude predstavlja luksus.
— Gizem, 2016.

Objava na *Twitteru* odvela me u Tursku — slika nasmijane mlade žene na ulici te riječi *#direnkahkaha* (osmijeh otpora). Objava je bila jedna od tisuća koje su turske žene dijelile u znak protesta na komentare tadašnjeg turskog ministra koji je izjavio da se žene na ulici ne bi trebale smijati. Ova objava došla je do mene, 16 000 kilometara udaljene, i probudila želju da naučim više o ovim ženama — digitalni izvornik na virtualnim ulicama povezan s međunarodnim ženskim pokretom.

Tursku sam prvi put posjetila 2015. godine, iste godine kada sam se bojažljivo počela nazivati feministkinjom. Mnoge koje sam intervjuirala i fotografirala poistovjećivale su se s tom riječju. Neke su odbijale oznaku i pokret kao zapadnjački, preferirajući da njihovo djelovanje govori samo za sebe. Kao grupa bile su ujedinjene u ljutnji zbog porasta broja ubojstava žena — porast od 1400% između 2003. i 2010., ali u svim drugim pitanjima bile su podijeljene — pitanjima majčinstva, politike, seksualnosti, tradicije i religije.

Vrativši se 2016. godine, shvatila sam da je pokret dobio drugačiji oblik zbog jačine trenutačnih događanja u Turskoj — brojni teroristički napadi, jačanje konzervativne i fašističke (ali popularne) vlade, neuspješan državni udar popraćen izvanrednim stanjem u državi. Uslijed čestih uhićenja onih koji se opiru i kritiziraju vladu, nisam se susrela s prkosom, nego jezivim osjećajem poraza među onima s kojima sam provela vrijeme. Samoodržanje je, jasno, postalo prioritet više nego samopožrtvovnost.

U cijelosti, kombinirajući intervjue i tekst, ovaj projekt pokazuje što sam usput naučila, prihvaćajući složene i kontradiktorne strane žena, uključujući *queer* i ne-binarne pojedinke koje se bore za rodnu jednakost u Turskoj.

Alana Holmberg (r. 1983.) dokumentarna je fotografkinja i spisateljica iz Melbournea u Australiji. Budući da je zanimaju novi mediji i vlastito *online* izdavaštvo, a pokreće je fascinacija interakcijom publike s vizualnim iskustvima, Alana u svojim radovima istražuje nove načine uspostavljanja empatije i veza među ljudima. U svojem *freelance* djelovanju Alana radi s lokalnim i međunarodnim NVO-ima i neprofitnim udrugama na stvaranju suvremenog multimedijskog sadržaja i iskustava koja omogućuju gledatelju prodiranje onkraj etiketa i oznaka različitosti. Dosad je u svojim radovima istraživala iskustva žena u odnosu prema obitelji, slici tijela, tehnologiji i feminizmu.

Alana ima BA iz fotografije s RMIT sveučilišta te Diplomu naprednog vizualnog pričanja priča s *Danish School of Media and Journalism* iz 2015. Bila je govornica na *TedxManly* 2014. godine o empatiji i fotografiji te je proglašena novom članicom vodećeg australskog kolektiva dokumentarne fotografije, *Oculi*, 2016. godine.

Alana Holmberg — Resist Laughter

It's very sad that a person fears for her safety just because she supports human rights. In this atmosphere, fighting for women's rights is a luxury for many people.
— Gizem, 2016.

A tweet took me to Turkey initially — an image of young women laughing in the street and the Turkish words #direnkahkaha (resist laughter). The post was one of thousands shared by Turkish women to protest comments by the country's then-Deputy Prime Minister who said women should not laugh in public. The post reached me, 16 000 kms away, and it made me want to learn more about these women; digital natives taking to virtual streets connecting with the international women's movement.

I first visited Turkey in 2015, the same year I began tentatively calling myself a feminist. Many I interviewed and photographed identified with the word. Some rejected the label and the movement as Western, preferring that their actions alone define them. As a group, they were unified in their outrage about skyrocketing numbers of murdered women — 1400 per cent increase between 2003 and 2010 — but on every other issue they were divided: motherhood, politics, sexuality, tradition and religion.

Returning in 2016, I found the movement being rapidly reshaped by the intensity of current events in Turkey — multiple terrorist attacks, an increasingly conservative and fascist (yet popular) Government, a failed military coup followed by a state of emergency. Amidst widespread arrests of those who oppose and criticise the Government, I was met not with defiance, but with a creeping sense of defeat amongst those I spent time with. Self-preservation for a cause had become, naturally, more of a priority than self-sacrifice.

In its entirety, combining interviews and text, this project manifests what I learned without resolution, embracing the complexities and contradictions faced by women, including queer and non-binary individuals, fighting for gender equality in Turkey.

Alana Holmberg (b. 1983) is an emerging documentary photographer and writer based in Melbourne, Australia. Interested in new media and online self-publishing, and fuelled by a fascination for how audiences interact with visual experiences, Alana is inspired to find new ways to forge empathy and connection between people through her work. In her freelance assignments, Alana works with local and international NGO and non-profit organisations to create contemporary multimedia content and experiences that allow the viewer to get past labels and markers of difference. To date, her personal work has explored the experiences of women in relation to family, body image, technology, and feminism.

Alana holds a BA (Photography) from RMIT University (2014) and a Diploma of Advanced Visual Storytelling from Danish School of Media and Journalism (2015). She was a speaker at TedxManly in 2014 about empathy and photography, and was named a new member of the leading Australian documentary photography collective, Oculi, in 2016.









Tanya Houghton GBR



Migrantova priča / A Migrant's Tale

Tanya Houghton — Migrantova priča

Migrantova priča zbirka je narativnih istraživanja doma i nostalgije ispričana jezikom hrane. Djelo predstavlja kolaborativni proces prerade migrantove priče koja istražuje vezu naratora i interpretatora te upotrebu fotografije za stvaranje vizualnog prepričavanja same priče. Sve priče vizualno su prevedene uzimajući u obzir i transkribirajući migrantove vlastite riječi. Deset migranata koji žive i rade u Londonu intervjuirani su o svom odnosu s hranom, pričajući svoje priče, priče o domu i domovini te istražujući ulogu hrane u svakodnevnim rutinama i mogućnost korištenja otkrivenoga kao pristupa njihovoj domovini. Procesom dekodiranja njihove su priče svedene na serije objekata i prehrambenih artikala, postavljenih pored fotografija koje su donirali sudionici i njihove obitelji. Hramovi mrtvih priroda stvoreni su vizualnom interpretacijom priča koje su ispričali. Hram je postavljen pored portreta migranta i popraćen je tekstom s citatima preuzetim iz intervjua.

Rad propituje koncept doma kreiran na mnogo temelja na fiksnim zemljopisnim točkama, istražujući ideju doma kao spoja rituala koji se svakodnevno rutinski izvode; na ovaj način pojedinac je u stanju napraviti kognitivnu migraciju, putujući u i iz unutrašnjega doma koji nosi u sebi. Potpomognute sposobnošću sjećanja da arhivira povezane slike i potrebom za generacijskim prepričavanjem priča predaka, priče koje kazujemo naposljetku žive kroz našu svakodnevnu praksu i proslavu hrane koju pripremamo.

U kontekstu trenutačne krize granica, riječ migrant preoblikovana je i rekontekstualizirana, čime se udaljila od izvornog značenja. Ovim istraživanjem nastojala sam riječi vratiti njeno primarno značenje, premještajući ideju doma dalje od fizičke geografske lokacije i predstavljajući dom kao mjesto koje nosimo u sebi, kognitivni dom kojemu i od kojega svakodnevno migriramo. Svi migranti u potrazi su za boljim mjestom koje bi nazvali domom.

Tanya Houghton (r. 1985. u Norfolku u Engleskoj) je društvena dokumentarna fotografkinja i interdisciplinarna praktičarka iz Londona čiji su rad prepoznali *Journal of Photography* i *D&AD*. Budući da je studirala na *The University of the Arts London* te *Goldsmiths University*, ima podlogu iz područja sociologije i konstruirane fotografije i zaposlena je na različitim projektima. Crpeći inspiraciju iz različitih izvora, ona miješa konceptualne mrtve prirode s pejzažima ili portretima kako bi istražila vlastite narative. Čineći to, u svojim radovima preklapa granice i istražuje napetosti između dokumentarne fotografije i konceptualne umjetnosti. U svojim radovima bavi se detaljima svakodnevice otkrivajući neočekivano u poznatome, a upravo je želja da ih skupi i usporedi ono što je motivira. Istraživanjem i dokumentiranjem, ona propituje karakteristike i sjećanja svakodnevnih zajednica, stvarajući višeslojne radove koji istražuju ideje okupljene oko prehrane, doma i uspomena.

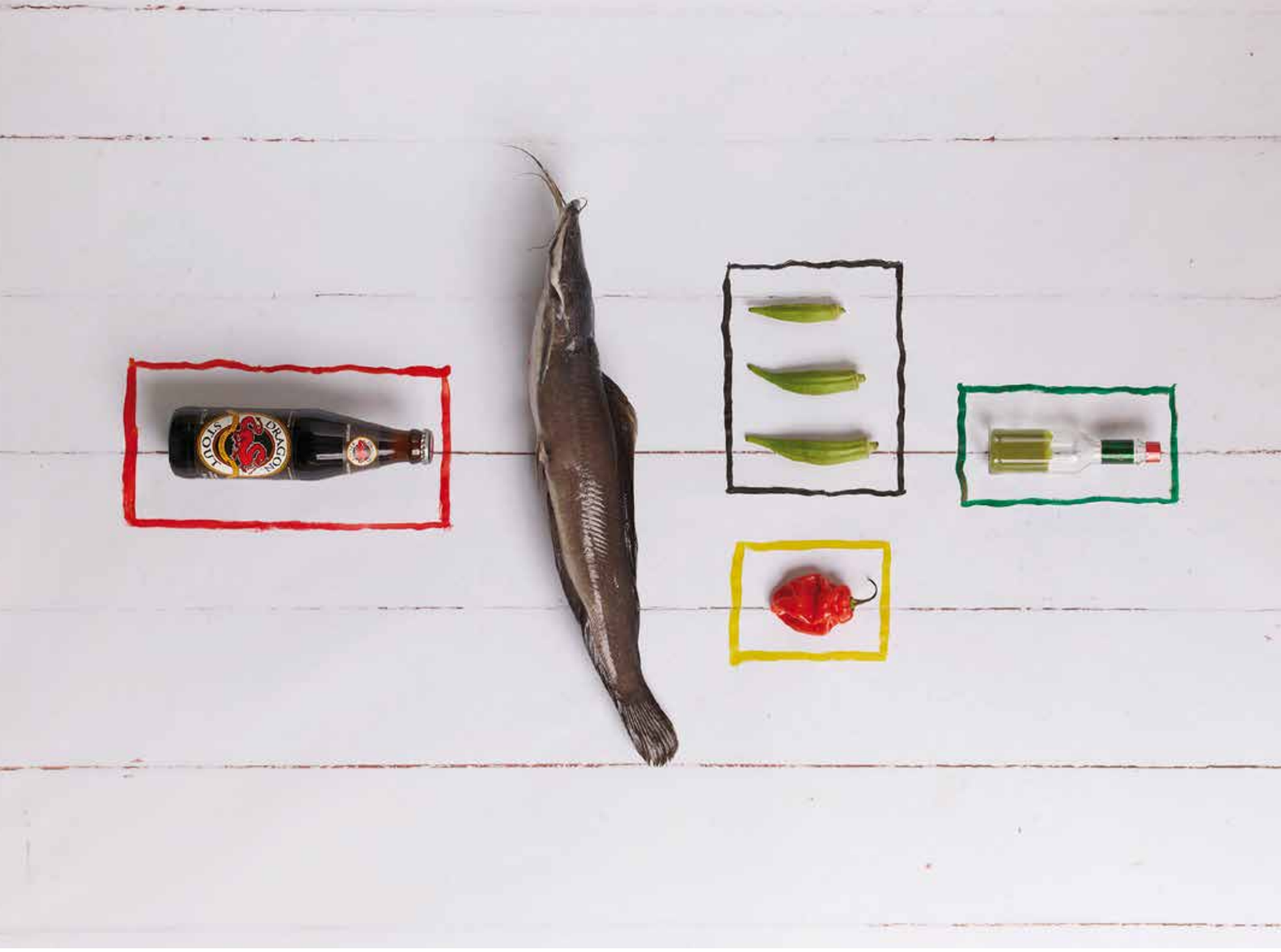
Tanya Houghton — A Migrant's Tale

A Migrant's Tale is a collection of narrative explorations of home and nostalgia, told through the language of food. The body of work represents a collaborative reworking process of the migrant's tale, which explores the relationship of the narrator and the interpreter, and the use of photography in creating a visual retelling of the migrants' stories. All tales are visually translated with consideration and transcribed from the migrants' own words. Ten migrants living and working in London were interviewed about their relationship to food, narrating their stories, tales of home and their homeland, and exploring the use of food in their daily routines and the ability to use this as an access point to their homeland. Through a decoding process their stories were reduced to a series of objects and food items, sitting alongside donated photographs from the participants and their families. Still life shrines were created through a visual reinterpretation of the stories they had told. The Shrine sits alongside a portrait of the migrant and is accompanied by a text panel of quotations taken from the interview.

The work challenges the concept of home being created through multiple groundings of fixed geographical points, by exploring the notion of home as an amalgamation of rituals performed through routine practices of the everyday; practices through which one is able to perform a cognitive migration, travelling to and from an internal home carried within. Aided by the memory's ability to archive interrelated images and the need for a generational retelling of tales of ancestry, the stories we tell ultimately live on through our daily practice and celebration of the food we choose to cook.

In the context of our current border crisis the word migrant has been misshapen and recontextualised far beyond its original starting point. Through this exploratory research I aim to reclaim the word, moving the idea home far from its physical geographical location. Proposing home to be a place that stretches far beyond borders, home is place that we carry within, a cognitive home that we are all migrating to and from on a daily basis. All migrants are in search of a better place to call home.

Tanya Houghton B.1985, Norfolk, England is a social documentary photographer and interdisciplinary practitioner based in London. Her work has been recognised by The British Journal of Photography and the D&AD. Having studied at both The University of the Arts London and Goldsmiths University, she comes from a background of sociology and constructed photography and works on a range of projects. Drawing on a wide range of sources for inspiration she mixes conceptual still life with landscape or portrait to explore her narrative. In doing so her practice overlaps the boundaries and explores the tension between documentary photography and conceptual art based practice. Her work considers the details within the everyday, unearthing the unexpected within the familiar; it is the desire to collect and compare them which motivates her work. Through exploration and documentation of daily networks she explores the characteristics and memory of everyday communities, creating multilayered works that explore notions centered around food, home and memory.


STOUT
DRAGON



Fleur de Sel
MADHUR
JAFFREY'S
INDIAN
COOKERY

Maria Kapajeva GBR



Razmišljanje o posljedicama / Thinking About the Consequences

Maria Kapajeva — Razmišljanje o posljedicama

Po prvi put moja neposredna reakcija na političke događaje pretvorila se u vizualni ishod. Dok sam stvarala, razmišljala sam o ovome Festivalu (Organu Vida) i temi koju ste zadali. To me navelo na razmišljanje o novim građanima i tome tko su oni: ljudi koji odlaze na ulice, prosvjeduju i bivaju pretučeni i/li uhićeni, te o drugim ljudima koji sjede u svojim udobnim kaučima i dijele vijesti o tim uhićenjima na društvenim mrežama. Video je proizašao iz moje osobne dileme s kojom se nosim svakodnevno dok sjedim ispred računala čitajući vijesti. Cilj moga videa je da postavi pitanja, a ne da ponudi odgovore. Živimo u vremenu u kojemu je aktivizam povezan s društvenim mrežama i oni su međusobno zavisni. Unatoč tome, kao ljudsko biće pitam se je li dovoljno podijeliti neku vijest kako bih se mogla nazvati građankom društva u kojemu živim? Je li to dovoljno kako bih se osjećala potpuno uključeno i sudjelujem li dovoljno u promjenama kojima svi u društvu težimo? Ili to samo stvara iluziju doprinosa koja nam je zapravo dovoljna?

Maria Kapajeva umjetnica je iz Estonije koja živi i radi u Londonu. Radovi su joj izlagani na međunarodnim izložbama uključujući *Berlin Feminist Film Week* (Njemačka, 2017.), *One Fest Goa* (Indija, 2016.), *Brighton Photo Fringe* (UK, 2016.), *Tartu Art Museum* (Estonija, 2015.), *Auckland Photography Festival* (Novi Zeland, 2014.) i *Harn Art Museum* (SAD, 2014.). Njezina *dummy* knjiga *Reading Apocrypha* ušla je u uži izbor za *UNSEEN Dummy Award* 2016. godine i izabrana je među TOP 10 *Dummy Award* na *Riga Self-Publish* 2016.

Vrlo često Maria radi na različitim rezidencijama. Prošle godine dobila je nagradu *Gasworks & Triangle Network Fellowship* za put u *Kooshk Art Residency* u Iranu. Trenutačno Maria radi u rezidenciji *Kaunas Photography Gallery* na izdavanju svoje prve knjige i kreiranju novog interaktivnog izložbenog komada za *Kaunas Gallery Weekend*. Osim toga, radi i na svojoj prvoj samostalnoj izložbi u Estoniji koja će se održati u rujnu 2017.

Zbog svoje multikulturalne pozadine ona u svojim radovima potkopava čitav spektar kulturnih identiteta i problema s rodom unutar povijesnih i suvremenih konteksta. Bavi se političkim i društvenim problemima prošlosti i propituje kako oni tvore sadašnjost ljudi čije su priče zaboravljene ili će uskoro nestati. Koristeći fotografiju kao polaznu točku, Maria radi s videom i instalacijama koje obično sadržavaju pronađene predmete ili jedinstvene komade koje stvara fotografijom, različitim printovima ili tehnikom šivanja.

Maria Kapajeva — Thinking About the Consequences

For the first time my immediate reaction to political events has turned into some visual outcome. While I was making it, I thought of your festival and the theme you have set up. It made me think about new citizens and who they are: people who go to the streets, protest and get beaten and / or arrested, and other people who sit on their comfortable couches and share news about these arrests on social media. The video came out of my personal dilemma I deal with every day while I keep sitting in front of my computer and reading news. My video aims to raise questions, but it does not give answers. We live in a world where activism tightens up with social media and they depend on each other. Although, as a human being, I keep asking myself if to re-post some news is enough for me to be called a citizen of the society I live in? Is it enough to feel that I am fully involved and contribute to the changes we would like to happen in our society? Or does it rather create an illusion of this contribution and we feel satisfied enough by having it?

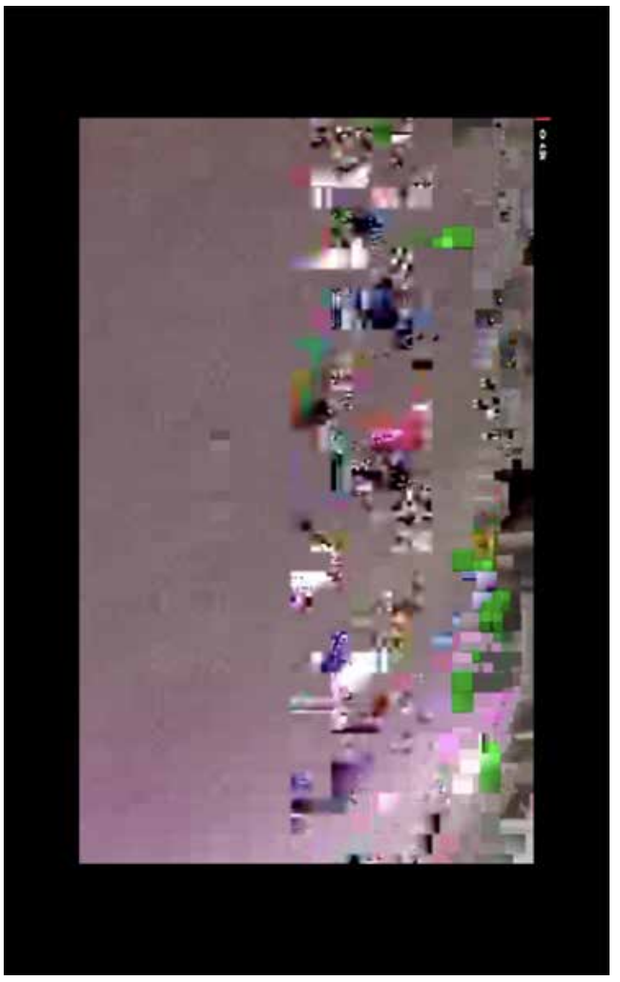
Maria Kapajeva is an artist from Estonia who works and lives in London. Her work has been shown internationally including the shows at Berlin Feminist Film Week (Germany/2017), One Fest Goa (India/2016), Brighton Photo Fringe (UK/2016), Tartu Art Museum (Estonia/2015), Auckland Photography Festival (New Zealand/2014) and Harn Art Museum (USA/2014). Maria's dummy book 'Reading Apocrypha' was shortlisted for UNSEEN Dummy Award 2016 and selected for TOP 10 for Dummy Award at Riga Self-Publish 2016.

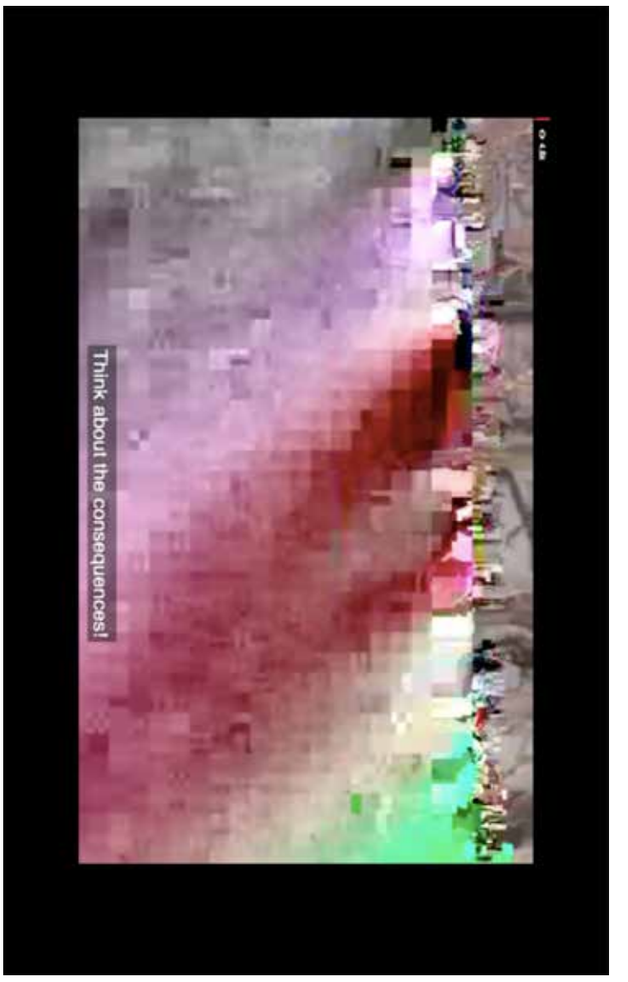
Often Maria develops her work at various residencies. Last year she was awarded the Gasworks & Triangle Network Fellowship to go to Kooshk Art Residency in Iran. Currently, Maria is working at Kaunas Photography Gallery residency on publishing her first book and creating a new interactive exhibition piece as part of Kaunas Gallery Weekend program in May, 2017. Also, Maria is working on her first solo exhibition in Estonia, which will take place in September, 2017.

Her multicultural background drives her practice to mine a diverse spectrum of cultural identity and gender issues within historical and contemporary contexts. She deals with political and social issues of the past and questions how they form the present of people, whose stories got forgotten or about to disappear. Using photography as a start point, Maria works with video and installations which often contain found objects or unique pieces she creates with photography, various printing or stitching techniques.

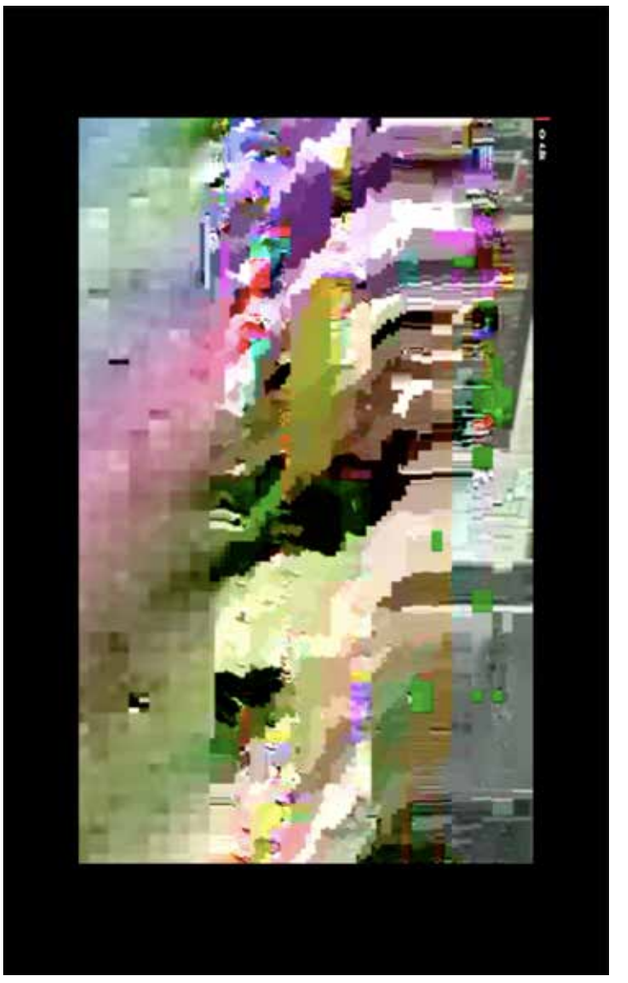
For the first time I saw that the protests
were broadcasting live on Facebook.

Due to a bad connection I couldn't
see anything but corrupted images,




Think about the consequences!





Amélie Landry BEL



Svojevoljni putovi / The Wayward Paths

Amélie Landry — Svojevoljni putovi

Štajge se mogu pronaći svuda, ali ne bilo gdje. Nakon što su izvorno bile smještene u središta urbanih centara, danas su gotovo isključivo smještene na rubovima gradova ili izvan njih: bivše industrijske zone, šikare, odmorišta na autocestama i obalne dine... autonomni i slobodni prostori čija točna lokacija izmiče neupućenima.

Svojevoljni putovi istražuju ove prostore slobode gdje, unatoč strahu od policije ili bandi, prijetnjama administrativnih zatvaranja, želja za slobodnim iskustvima između muškaraca svih dobi i životnih putova i dalje traje.

Distancirajući se od senzacionalizma koji često prati fotografiju iz područja seksualnosti, ovaj projekt poprima oblik istrage inspirirane društvenim znanostima u obliku različitih vrsta dokumenata: fotografija krajolika, portreta, kartografije i teritorija te svjedočanstva korisnika, na koja se najviše oslanja i koja predstavljaju bazu za istraživanje i nit vodilju za napredak.

Dijalog između tih elemenata otkriva višeznačan karakter ovih prostora: tajni vrt koji nudi bijeg od svakodnevnog života, mjesto tišine za razmišljanje o snovima i introspekciju, divlji teritorij koji oživljava životinjsku vezu s drugima i s prirodom, mjesto reaproprijacije iskustva digitalnog doba i naposljetku političko mjesto koje podrazumijeva ponovno osvajanje kolektivnog prostora, ujedno stvarnog i imaginarnog.

Utemeljen na suradnji sa sociologom Laurentom Gaissadom, ovaj fotografski projekt nedavno je objavljen (*Le Bec en l'air*) i potaknuo je snimanje zvučnog dokumentarca (*France Culture*). *Svojevoljni putovi* izloženi su u siječnju 2017. u *Galerie Vu'* u Parizu i bit će izloženi na *Triennale Photographie et Architecture* u proljeće 2018. u Bruxellesu.

Amélie Landry živi i radi u Briselu. Rođena je u Parizu 1981., studirala je primijenjenu umjetnost u Toulouseu i specijalizirala je multimediju na *The Institut des Arts de Diffusion* u Louvain-La-Neuveu. Po završetku studija pohađala je *Academy of Photography u Molenbeeku* (Bruxelles).

Godina 2011. bila je početak njenog dugogodišjeg projekta *Les Chemins égarés Géographie sociale des lieux de sexualité entre hommes* (Svojevoljni putovi: socijalna geografija mjesta seksualnosti između muškaraca).

Za projekt je dobila stipendiju *Scam* 2012. godine, distribuira ga *Agence VU* u formi knjige koju je uredio *Le Bec en l'air*, a objavljena je 2017. Projekt je također bio izložen u *Galerie VU.*

Amélie Landry — The Wayward Paths

Cruising sites can be found everywhere but not just anywhere. Once located in the heart of urban centres, today they are nearly exclusively located on the city limits or outside of cities: disused industrials zones, scrublands, motorway rest areas, and coastal dunes... Autonomous and free spaces, their exact location escapes the consciousness of the non-initiated.

The Wayward Paths is an exploration of these sites of freedom where, despite the fear of police raids or gangs, despite threats of administrative closure, desires for free experiences between men of all ages and from all walks of life continue to be exercised.

Distancing itself from the sensationalism that could be involved in photographic work in the realm of sexuality, the project takes on the form of an investigation inspired by the social sciences and is deployed through various types of documents: photographs of landscapes, portraits on site, cartographies of the territories, and finally testimonials from users. These are heavily relied upon, serving as the basis for the research and guiding its progress.

The dialogue between these elements reveals the polysemic character of these spaces: a secret garden offering an escape from daily life, a place of silence connoting dreams or introspection, a wild territory reviving an animal relationship to others and to nature, a site of reappropriation of the experience of the digital age, and finally, a political site involving the re-conquest of a collective space, at once real and imaginary.

Based on a collaboration with social scientist Laurent Gaissad, this photographic project has recently been published (Le Bec en l'air) and simultaneously led to produce a sound documentary (France Culture). The Wayward Paths was exhibited in January 2017 at Galerie VU (Paris) and will be presented at the Triennale Photographie et Architecture in Spring 2018 in Brussels.

Amélie Landry lives and works in Brussels. Born in Paris in 1981, she studied Applied Arts in Toulouse and then specialised in Mutimedia in The Institut des Arts de Diffusion in Louvain-La-Neuve. In addition to her studies, she attended the Academy of Photography in Molenbeek (Brussels).

2011 was the starting point of her long-term project *Les Chemins égarés:* Géographie sociale des lieux de sexualité entre hommes (*The Wayward Paths: Social geography of places of sexuality between men*).

The project received a grant from Scam in 2012. It is distributed by Agence VU in the form of a book edited by Le Bec en l'air, released in 2017. The project was also exhibited at Galerie VU.









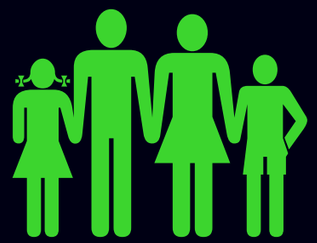








Camille Lévêque FRA



Univerzalna istina / Universal Truth

Camille Lévêque — Univerzalna istina

Univerzalna istina vizualno je istraživanje kroz tisuće obiteljskih fotografija, kroz pet desetljeća i tri kontinenta. S ovom fragmentiranom kolekcijom intimnih trenutaka koje je obitelj zabilježila, izoliram očite rezonance u ljudskim životima i sučeljavam njihove stavove, okupljanja, hobije ili svakodnevne živote. Lijepi trenuci ponosa i nasumične prilike slave se jednako i bilježe se kako bi se zaustavilo vrijeme i kako bi zauvijek postojali na papiru.

Može se primijetiti beskrajna količina sličnih obiteljskih fotografija širom svijeta i njihov snažan međuodnos. Kao da se radi o istoj osobi, s istom pričom, koja želi iste jednostavne stvari u životu: sreću i biti okružen najdražima.

Od pojave medija fotografije — i prije toga slikarstva — obitelji u cijelom svijetu žele dokumentirati svoje živote i zajedničko vrijeme, a obiteljski fotoalbumi postaju sveta relikvija koja nosi obiteljsku povijest i prošlost. Zanimljivo je primijetiti da najčešće, ako ne i uvijek, želimo fizički zabilježiti i pokazati upravo sretne trenutke. Zapravo je jako rijetko da se dokumentiraju razvodi, smrti, svađe ili drugi tragični događaji koji se često događaju u životu svake obitelji.

S ovim detaljnim dokumentiranjem života različitih obitelji, cilj mi je pronaći ključ jedinstva, elemente sinkroniciteta. Svjedočeći ponavljanjima, propitujem uporabu fotografije i spontanost kojom želimo dokumentirati naše živote. Čini se da postoji sistematizacija fotografskog procesa i možemo se zapitati dokumentiramo li naše živote za sebe ili za druge. Potpuno iste poze, okolnosti, događaji mogu se pronaći opet i opet i možemo se zapitati koliko su nam uspomene inscenirane.

Pomatrajući cijeli svijet, čini se da nas je proteklih nekoliko godina razdvojilo i da smo sve više i više razdijeljeni unatoč tehnološkom napretku koji nas želi spojiti. S granicama kao dokazima u globalnom kontekstu ljudskog kaosa i društvene podijeljenosti više nego ikad trebamo se držati stvari koje nas spajaju. Ove fotografije izložene zajedno spajaju obitelji koje se nikada nisu upoznale, koje dolaze iz različitih vremena i s različitih kontinenata. Ova pomalo kaotična slagalica uspomena otkriva izražene sličnosti u životima ovih ljudi i ispod grubog aspekta montaže pojavljuje se nježna priča o univerzalnim vezama.

Camille je diplomirala umjetnost i književnost na Sveučilištu u Parizu. Tijekom studija samostalno je naučila fotografiju i tehnike tamne komore. Od 2007. do 2008. živjela je u Armeniji, gdje je po zadatku Francuske ambasade i UNHCR-a radila godinu dana na reportaži o izbjegličkoj situaciji nakon rata u Karabahu. Po povratku u Pariz bila je stažistica u agenciji *Tendance Floure* te studijska asistentica za snimanja u industriji hrane. Godine 2010. počela je raditi kao asistentica u uredništvu za *MAGNUM PHOTOS* u Parizu, a 2011. preselila se u SAD kako bi radila na vlastitim projektima. Konstantno razvijajući vlastitu fotografsku praksu, uglavnom istražuje intimnost i gradi narativne serije u kojima spaja dokumentarni rad s umjetničkim i osobnim pristupom.

Camille Lévêque — Universal Truth

Universal truth is a visual research through thousand of family photos, spreading from five decades and three continents. With this fragmented collection of intimate moments, chosen by the family to be remembered, I isolate obvious resonances in people's lives and confront their posture, gatherings, hobbies or daily lives. Great moments of pride and random occasions are celebrated on the same level and chosen to be frozen in time and exist forever on paper.

One can easily notice the endless amount of similar family photos existing worldwide and how strongly they can relate to one another. As if we were all the same person, sharing the same story, wanting the same simple things in life: happiness surrounded by our loved ones.

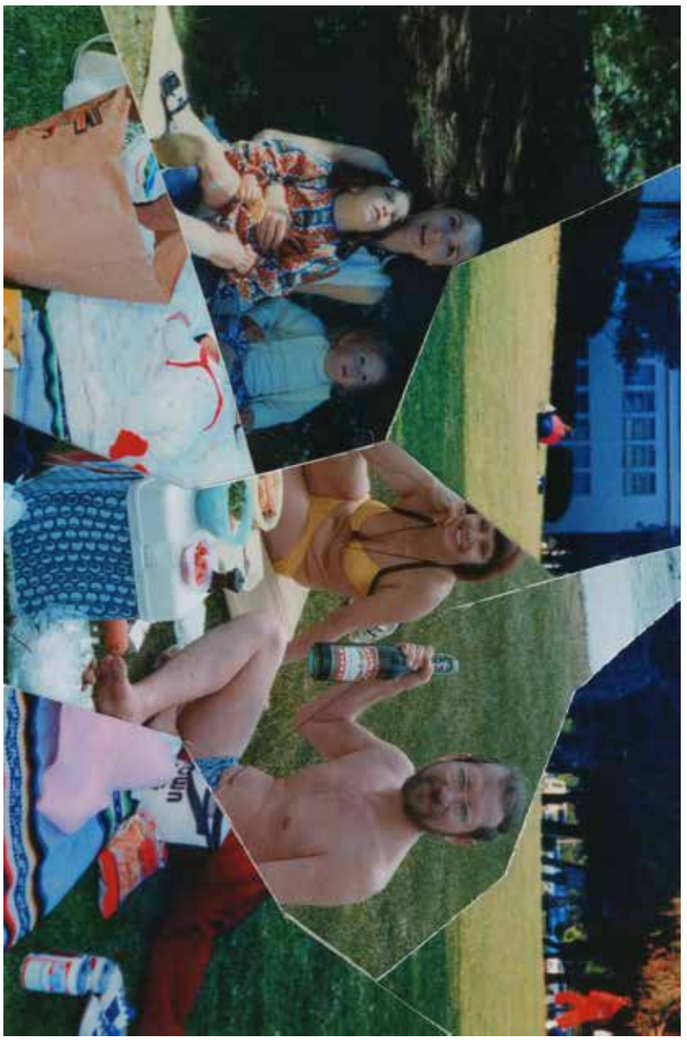
Since the appearance of the medium of photography — and before that with painting — families from all over the globe choose to document their life and their time together and the family photo album often becomes a holy relic, carrying the family history and with it, its past. It is interesting to note that mostly, if not only, happy moments are chosen to be physically remembered and shown. It is indeed rather rare to have visual documentation of divorces, death, arguments or other tragic matters that happen with great frequency in every family life.

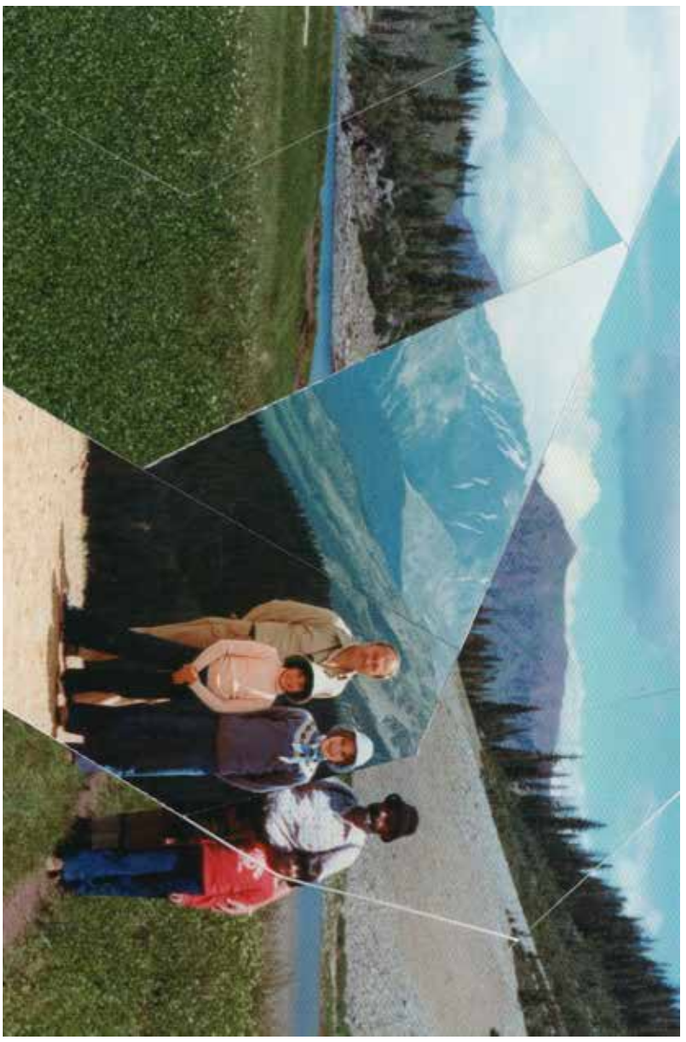
With this detailed documentation of various family lives I aim to find keys of unity, elements of synchronicity. Witnessing such recurrences I question the use of photography and the spontaneity with which we choose to document our life. There seems to be a systematization of the photographic process and one can wonder if we document our lives for ourselves or for others. The exact same poses, settings, events are found again and again and one can wonder how staged our memories are. On a worldwide scale these past years have seemed to tear us apart, and we appear more and more divided despite technological efforts trying to bring us closer. With borders as statements, and in the global context of human chaos and social division, we need more than ever to hang on to the things uniting us over the ones that divide us. These photos assembled together gather families that never met, coming from different eras and continents. This somewhat chaotic memory puzzle reveals strong similarities in these people's lives, and underneath the rough aspect of the assembly appears the soft story of the universal bond.

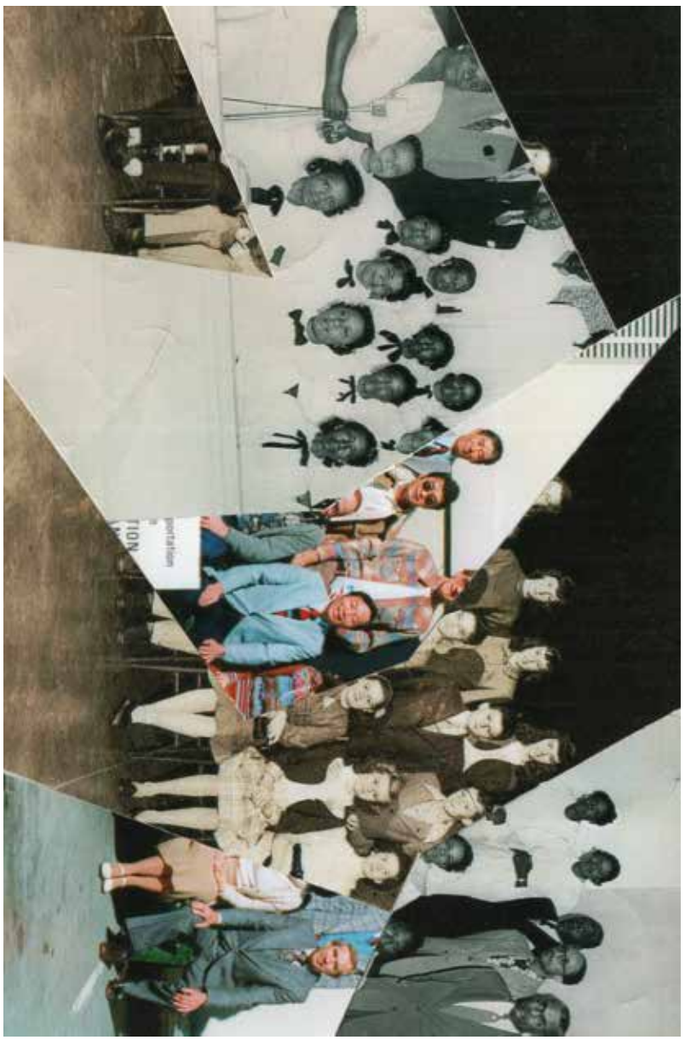
Camille Lévêque graduated from university in Paris with a degree in Fine Arts and Literature. Along those years she taught herself photography as well as the technicalities of the dark chamber. From 2007 to 2008 she lived in Armenia, where she was commissioned by the French Embassy and the UNHCR to assemble a year-long reportage on post Karabagh war refugees situation in Armenia. Back in Paris she was then an intern for the agency Tendance Floue, and studio assistant for food industry shoots. In 2010 she started working as an Editorial Assistant for MAGNUM PHOTOS in Paris, to eventually move back to the US in 2011 in order to focus on personal projects. Whilst constantly developing her photography practice, she mainly explores intimacy and builds narrative series blending straight documentary works with an artistic and personal approach.













Raffaele Petralla ITA



Marijci, poganska ljepota / Mari People, A Pagan Beauty

Raffaele Petralla — Marijci, poganska ljepota

U Republici Marijskoj u Rusiji postoji populacija finskog porijekla koja živi u ruralnom području u blizini Joškar-Ola. Nazivaju se Marijcima. Govore jezik koji pripada uralskoj porodici i koriste modificiranu verziju ćirilice. Na ovo su područje došli otprilike u 5. stoljeću. Trenutna populacija iznosi 600,000 stanovnika. Marijci su zadnja poganska populacija na Zapadu. Žive u simbiozi s prirodom, koja se slavi kao osnova njihove egzistencije. Priroda izaziva čarobnu religioznost među Marijcima. Ona je majka koja štiti ljude, blagotvorna dok god je čovjek ne pokuša uništiti. Ciklička priroda zemlje spaja se s drevnim poganskim običajima. Vjera Marijaca usredotočena je na bogove četiriju prirodnih elemenata. U 16. stoljeću Ivan Grozni nametnuo im je kršćanstvo i njihov je teritorij pripojen Ruskom Carstvu. Unatoč tome vjersko pokoravanje nikada nije prihvaćeno. Štoviše, zadržali su značajnu količinu pretkršćanskih elemenata u svom vjerovanju. U dvadesetom stoljeću širenjem Sovjetskog Saveza slavljenje rituala i žrtve bile su strogo zabranjene. Tijekom Hladnog rata mnoge važne ličnosti Crvene armije potajno su se obratile Marijcima za duhovnu pomoć, fascinirani njihovim čarobnim moćima, tražeći odgovore na moguće rezultate svojih vojnih strategija. U devedesetima, odmah po raspadu Sovjetskog Saveza, marijska ekonomija – uglavom bazirana na poljoprivredi i stočarstvu – doživjela je period ozbiljne krize. Siromaštvo i nezaposlenost dovele su do toga da mladi ljudi odlaze u velike gradove u potrazi za stabilnijom budućnosti, napuštajući svoja sela i drevne tradicije.

U ovom putovanju ka podrijetlu čovjeka, u potrazi za jezicima i kulturama koje još uvijek nisu nestale, naišli smo na seosku etiku koju vrijeme nije narušilo. Među plesovima i šumama, poganska ljepota izbija iz ovih zaboravljenih ljudi.

Raffaele Petralla dokumentarni je fotograf iz Rima. Predstavlja ga agencija Prospekt Agency i član je kolektiva *Ulixes Picture*. Fokusiran je na društvene, okolišne i antropološke probleme. Radovi su mu nagrađivani na festivalima i natječajima kao što su: *Cineteca di Bologna*, *Visioni doc*, *Nettuno film festival*, *I.P.A.*, *M.I.F.A.*, *International print exhibition157*, *Tabò prize*, *Burn Emerging Fund*, *PDN Storytellers*, *Voglino/Fotografia Etica*, *Umbria World Fest*.

Radovi su mu objavljeni u mnogim časopisima, primjerice: *The Washington Post*, *The New Yorker*, *Days Japan*, *L'Espresso*, *Internazionale*, *CNN photos*, *Der Spiegel*, *La Repubblica*, *Corriere Della Sera* i drugima. Trenutno radi na dugoročnom projektu o populaciji animista u Rusiji.

Raffaele Petralla — Mari People, A Pagan Beauty

There is a population with Finnish ancestry living in a rural area near Joshkar-ola, in the Republic of Mari El, Russia. They are called the Mari. They speak the language belonging to the Urallic family and use a modified version of the Cyrillic alphabet. They settled in this area around the fifth century. The current population is about 600,000 people. The Mari are the last pagan population in the West. They live in a symbiotic relationship with nature, which is celebrated as the basis of their existence. Nature exerts a magical religiosity on the Mari people. She is the mother who protects man, beneficial as long as he does not try to destroy her. The cyclical nature of the land merges with ancient pagan practices. The faith of the Mari centers around the gods of the four natural elements. In the sixteenth century, Christianity was imposed on them by Ivan the Terrible and their territory was annexed to the Russian Empire. However, religious subjugation was never fully accepted. In fact, they retain a significant amount of pre-Christian elements in their beliefs. In the twentieth century, with the rise of the Soviet Union, celebrating rituals and sacrifices was officially forbidden. During the Cold War many prominent personalities of the Red Army turned in secret to the Maris' spiritual guidance, fascinated by their magical power, looking for answers to the possible outcomes of their military strategies. In the 90's, right after the dissolution of the Soviet Union, the Mari economy — mainly based on agriculture and livestock — entered a period of severe crisis. Poverty and unemployment led young people to migrate to big cities in search of a stable future, abandoning their villages and their ancient traditions.

In this journey back to the origins of man, in search of languages and cultures that have not yet disappeared, we came across this peasant ethic not yet affected by time. Among dances and forests, a pagan beauty emerges from this forgotten people.

Raffaele Petralla is a documentary photographer based in Rome. He's represented by Prospekt Agency and a member of Ulixes Picture collective. His focus is on social, environmental and anthropological issues. His works have been awarded in festivals and contests such as: *Cineteca di Bologna, Visioni doc, Nettuno film festival, I.P.A., M.I.F.A., International print exhibition157, Tabò prize, Burn Emerging Fund, PDN Storytellers, Voglino/Fotografia Etica, Umbria World Fest.*

His works have been published in many magazines such as *The Washington Post*, *The New Yorker*, *Days Japan*, *L'Espresso*, *Internazionale*, *CNN photos*, *Der Spiegel*, *La Repubblica*, *Corriere Della Sera* and others. Raffaele is currently working on a long term project about an animist population in Russia.



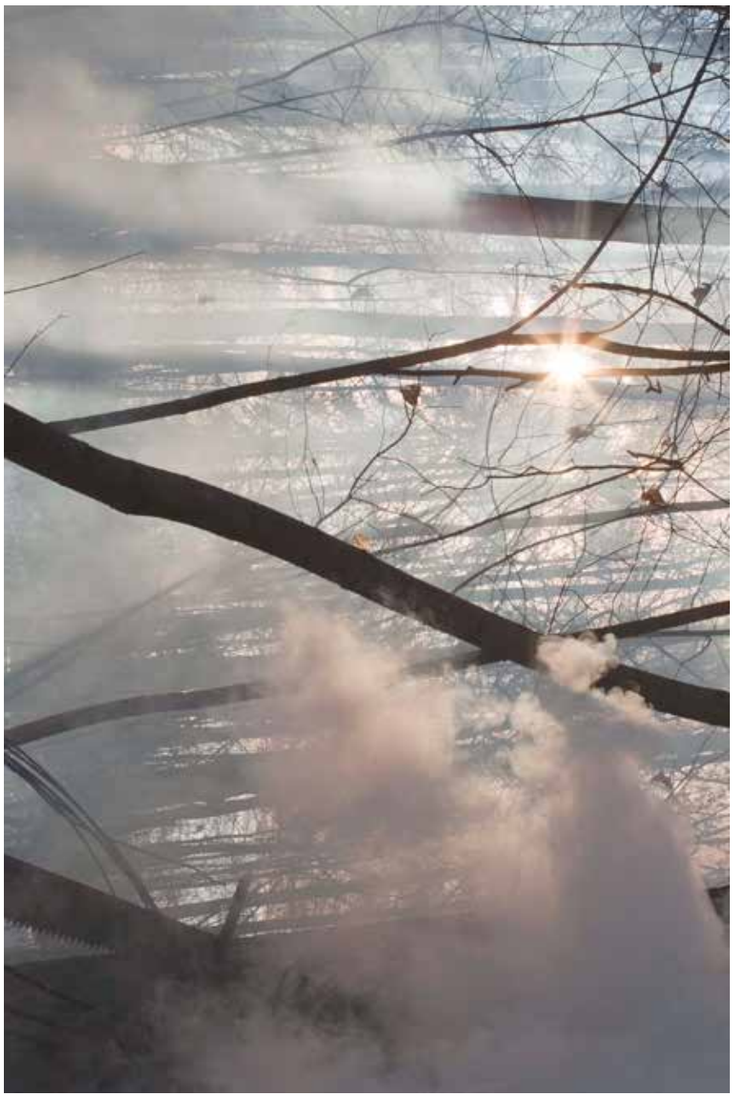














Pablo Ernesto Piovano ARG



Ljudska cijena agrotoksina / The Human Cost of Agrotoxins

Pablo Ernesto Piovano — Ljudska cijena agrotoksina

Godine 1996. argentinska vlada odobrila je komercijalizaciju transgenične soje i upotrebu herbicida glifosata. Argentina je odobrila GMO (genetički modi cirane organizme) bez vlastitih istraživanja, uzimajući kao dokaze isključivo studije koje je objavila kompanija Monsanto. Kultivacija transgenične soje odobrena je samo u tri mjeseca administrativnih procedura. Otad je zemlja postala eksperimentalno područje.

U 2015. godini, nakon skoro 20 godina, više od 24,5 milijuna hektara koji predstavljaju više od 60% argentinske kultivirane zemlje, bili su prskani s više od 320 milijuna litara agrotoksina godišnje (200 milijuna litara glifosata + 120 milijuna litara drugih herbicida, insekticida i fungicida) koji su zabranjeni u većini drugih zemalja u svijetu. Sudeći prema informacijama gradova sa špricanim usjevima, oko 13,4 milijuna ljudi ovim su pogođeni.

Argentina ima jednu od najvećih stopa agrotoksina po osobi na svijetu (7,6 litara / 2 galona). Ovo predstavlja povećanje od 1057% u dva desetljeća.

Tijekom cijele ljudske povijesti prehranjivali smo se plodovima zemlje. Posljednja generacija hrani se sjemenom napravljenim u laboratoriju, što izaziva sumnju u sigurnost hrane. Ako je ta sigurnost u rukama korporacija, onda su i naše zdravlje, a na neki način i naša sloboda, također u njihovim rukama.

Stotine znanstenih studija pokazale su štetu koju agrotoksini nanose ljudima i okolišu. Na primjer, zdravstveno istraživanje sa Sveučilišta Rosario pokazuje da je u gradovima sa špricanim usjevima stopa raka dva do tri puta viša od nacionalnog prosjeka. U drugim sličnim gradovima slučaj malformacije novorođenčadi i spontanih pobačaja povećao se sukladno povećanju broja špricanih usjeva.

Najvažniji mediji perverzno su zatajili ove brojke pogođenog stanovništva i postali su pomagači onih direktno odgovornih, primjerice Monsanta, političara, velikih zemljoposjednika i sjemenskih bazena.

Pablo Piovano rođen je u Buenos Airesu u Argentini 7. rujna 1981. Od osamnaeste godine radi u novinama *Página 12* kao fotograf. Kada se krenuo baviti fotografijom, poučavala ga je Adriana Lestido.

Godine 2005. i 2014. dobio je stipendije *Fundación Gabriel García Márquez*. Tijekom 2001. dokumentirao je društvenu i političku krizu u Argentini i 2002. objavio je knjigu *Episodios argentinos Diciembre y después* s drugim foto novinarima i s tekstovima pisca Tomasa Eloya Martineza.

Od 2004. do 2008. koordinira radionicu za djecu i tinejdžere rizične društvene situacije na *Isla Macielu* u Buenos Airesu, iz čega je proizašla knjiga *Ojos y voces de la Isla*.

Pablo Ernesto Piovano — The Human Cost of Agrotoxins

In 1996, the Argentinian Government approved the commercialization of transgenic soybeans and the use of the herbicide glyphosate. Argentina approved the GMO (genetically modi ed organism) without conducting their own studies, taking as scientific evidence only the ones published by the Monsanto Company. The transgenic soybean cultivation was authorized in only three months through an administrative procedure. Since then, the country became an experimental eld.

In 2015, after almost 20 years, over 24,5 million hectares, which represents the 60 percent of the country's cultivated land area, were sprayed with 320 million liters of agrotoxins a year (200 million liters of glyphosate + 120 million liters of other herbicides, insecticides and fungicides) forbidden in most countries in the world. According to the information of the crop-sprayed towns, 13,4 million people are a ected. Argentina has one of the highest rates of use of agrotoxines per person on the planet (7,6 liters). This means an increase of 1057% in two decades.

During human history, we have been feeding ourselves from the resources of the land. The last generation is being fed from seeds that are made in the laboratory, which make us really doubt about the food safety. If the food safety is under control of corporations, also our health and, in some way, our own freedom is too.

Hundreds of studies in the scienti c world are showing the human and environmental damage of agrotoxines. For example, the health survey of the Rosario's University showed that in the crop-sprayed towns, the oncological rate is 2 or 3 times higher than the national average. In some of these towns, the cases of malformation in newborn babies and spontaneous abortions increased in a very exponential way at the same rhythm of the transgenic crop.

Important media enterprises have perversely hidden the outrageous number of a ected population, and became accomplices of those directly responsible like Monsanto, politicians, important landowners and seed pools.

Pablo Piovano was born in Buenos Aires, Argentina on September 7th of 1981. Since he was 18 he has been on the staff of *Página 12* newspaper as a photographer. In his early years as a photographer he was trained by Adriana Lestido.

In 2005 and 2014 he was awarded scholarship by the Fundación García Márquez.

During 2001 he documented the social and political crisis in Argentina, and in 2002 published a book about that work called *Episodios argentinos Diciembre y después* with other photojournalists with texts of the writer Tomas Eloy Martinez.

From 2004 to 2008 he coordinated a workshop for kids and teenagers in social risk situations at the Isla Maciel, Buenos Aires, resulting in the book called *Ojos y voces de la Isla*.













Christopher Sims USA



Teatar rata / Theater Of War

Christopher Sims — Teatar rata
Simulirana sela Iraka i Afganistana

Od 2005. stvaram fotografije s imaginarnim iračkim i afganistanskim selima na području treninga američke vojske. Sela su smještena u dubinama šuma Sjeverne Karoline i Louisiane i šire se pustinjom u blizini Doline smrti u Kaliforniji. Svaka baza ima grupe sela koja se prostiru tisućama jutara imaginarnih zemalja različitih imena, primjerice Talatha, Braggistan ili jednostavno 'Iraq'. Sela služe kao strana i dirljiva putna postaja za ljude koji odlaze u rat ili one koji su iz njega pobjegli. Američki vojnici dolaze u interakciju s glumcima koji su često imigranti iz Iraka i Afganistana koji u Americi imaju posao da glume živote koje su napustili, nesvjesno stvarajući novi oblik kulturnog gostovanja.

Privlači me estetika koju američka vojska koristi kako bi kreirala 'orijentalno' okruženje. Svjetovi koje su konstruirali podjednako su Zapadni i islamski, uvjerljivi i komično pogrešni, svakodnevni i strašni. Ovo je izvedba simulakruma i simulacije, gdje su dom i kazalište rata te performans konflikta i stvarne borbe postali jedno te isto i nijedno.

Christopher Sims rođen je u Michiganu i odrastao je u Atlanti. Završio je preddiplomski studij na *University of North Carolina* te magisterij umjetnosti u umjetničkom studiju na *Maryland Institute College of Art*. Radio je kao foto arhivist u američkom *Holocaust Memorial Museumu* u Washingtonu i trenutno je voditelj preddiplomskog studija u Centru za dokumentarne studije na *Duke University*.

Recentno je izlagao u *Griffin Museum of Photography*, *Houston Center for Photography*, *Light Factory*, *Southeastern Center for Contemporary Art* i *Halsey Institute of Contemporary Art*. Njegov projekt o zaljevu Guantanamo objavili su *The Washington Post*, *BBC World Service*, *Roll Call* te *Flavorwire*. Dobio je nagradu *Baum Award* za fotografa u nastanku 2010., a 2012. *Oxford American magazine* proglasio ga je jednim od 'novih zvijezda južnjačke umjetnosti', a dobio je i nagradu *Arte Laguna Prize* 2015.

Christopher Sims — Theater Of War
The Pretend Villages of Iraq and Afghanistan

Since 2005, I have been making photographs within imagined, fabricated Iraqi and Afghan villages on the training grounds of U.S. Army bases. The villages are situated in the deep forests of North Carolina and Louisiana and in a great expanse of desert near Death Valley in California. Each base features clusters of villages spread out over thousands of acres, in pretend countries known by different names at each base: Talatha, Braggistan, or simply 'Iraq'. The villages serve as a strange and poignant way station for people heading off to war and for those who have fled it. U.S soldiers interact with role-players who are often recent immigrants from Iraq and Afghanistan, who have now found work in America playing out versions of the lives they left behind and unexpectedly pioneering a new form of cultural guest work.

I am drawn to the aesthetics the U.S. military has employed in mission to create an 'Orientalist' environment. The worlds that they have constructed are both Western and Islamic; convincingly accurate and comically misdirected; mundane and nightmarish. This is a command performance of simulacra and simulation, where the home front and the theater of war, and the performance of conflict and actual combat, become one and the same, and neither.

Christopher Sims was born in Michigan and raised in Atlanta, Georgia. He has an undergraduate degree in history from Duke University, a master's degree in visual communication from the University of North Carolina at Chapel Hill, and a M.F.A. in studio art from the Maryland Institute College of Art. He worked as a photo archivist at the U.S. Holocaust Memorial Museum in Washington, D.C. and is currently the Undergraduate Education Director at the Center for Documentary Studies at Duke University.

His recent exhibitions include shows at the Griffin Museum of Photography, the Houston Center for Photography, the Light Factory, the Southeastern Center for Contemporary Art, and the Halsey Institute of Contemporary Art. His project on Guantanamo Bay was featured in *The Washington Post*, *BBC World Service*, *Roll Call*, and *Flavorwire*. He was selected as the recipient of the Baum Award for Emerging American Photographers in 2010, named one of the 'new Superstars of Southern Art' by the Oxford American magazine in 2012, and was awarded the Arte Laguna Prize in Photographic Art in 2015.









Bronia Stewart GBR



Barkada

Barkada (iz filipinskog tagaloškog jezika, na uličnom slangu znači grupa prijatelja)

Broj radnika s Filipina koji žive u Dubaiju čini više od 20% gradske populacije Ujedinjenih Arapskih Emirata. U kontrastu s projekcijom o gradu kao stalno rastućem, koji nudi glamurozan stil života, cijelu godinu okupan suncem, opće zataškavanje lošeg tretmana građevinskih radnika iz zemalja kao što su Indija, Pakistan i Bangladeš dovelo je do kritike Dubaija. Unatoč tome vrlo malo se govori o velikoj populaciji Filipinaca, od kojih većina radi u ugostiteljstvu, zabavnoj ili uslužnoj djelatnosti, podržavajući dubaijski glavni izvor prihoda — turizam.

Snimana više od dvije godine, ova serija prati filipinske ilegalne *tattoo* majstore i izvođače u *cover* bendovima u hotelskim klubovima, dokumentirajući stranu Dubaija koju rijetko možemo vidjeti. Gledajući život u Dubaiju isključivo kao sredstvo zarade za podupiranje obitelji u Filipinima, ove zajednice toleriraju loše životne uvjete i gotovo da nemaju doticaja s gradom u kojem žive.

Članovi bendova žive pod strogim pravilima, smješteni u hotelima u kojima nastupaju, radeći svaku večer, a od poslodavca moraju tražiti dozvolu da napuste hotel u slobodno vrijeme. Članovi DATU-a (*Dubai Artists Tattooing Underground*) žive i rade u tajnosti zbog straha od uhićenja — tetoviranje je u Dubaiju ilegalno i tattoo studiji zakonom su zabranjeni.

Ove fotografije imaju za cilj dočarati odvojenost ovih grupa i samog grada, što rezultira klaustrofobičnim životnim uvjetima s vrlo malo vremena provedenog na otvorenom, gdje je velika važnost posvećena prijateljstvu i zajedništvu, dok su glazba, tehnologija i ilegalno piće izvori zabave i uživanja u monotonom, dosadnom i kontroliranom životnom stilu — u potpunosti suprotnom gradskoj propagandi.

Britanska fotografkinja i filmašica Bronia Stewart stvara fotografske projekte u zajednicama u koje se teško infiltrirati, gdje je zadobivanje povjerenja članova imperativ. Prethodni projekti uključuju *Pepe*, seriju snimanu s bandom na rubu Mexico Cityja koju je kasnije i izdala u obliku knjige.

Babestation, rad stvaran više od devet mjeseci, predstavlja intiman književni *behind the scenes* portret britanskih filmova za odrasle i seksi telefonskih linija u središnjem Londonu te je izložen 2013. u *The Photographers' Gallery London*. Radovi su joj objavljeni u *The New Yorkeru*, *The Guardianu*, *The Sunday Timesu*, *Dazedu*, *AnOtheru*, *M Le magazine du Mondeu* te *The Gourmandu* i izloženi u Londonu i Mexico Cityju.

Barkada (from Filipino Tagalog language, street slang meaning group of friends)

The number of workers from the Philippines residing in Dubai makes up over 20% of the United Arab Emirates' city population. In contrast to its projection as an ever expanding city offering a glamorous lifestyle in year round sunshine, extensive coverage of its harrowing treatment of construction workers from countries such as India, Pakistan and Bangladesh has brought heavy criticism to Dubai. However, little has been said of the huge population of residents from the Philippines, the majority of whom work in the hospitality, entertainment and service industries, underpinning the Dubai's biggest area of revenue — tourism.

Shot over two years, this series follows Filipino communities working as illegal tattoo artists and performers in cover bands in hotel nightclubs, documenting a side of Dubai that is rarely seen. Viewing life in Dubai as purely a 'means to an end' to generate income to be sent home to support families in the Philippines, these communities tolerate harsh living conditions and have almost no interaction with the city they inhabit.

Band workers live under strict rules, in accommodation provided by the hotels they perform in, working every night they require permission from their employer to leave their accommodation during their hours off work. Members of DATU (Dubai Artists Tattooing Underground), a collective who live and work under the radar for fear of arrest — tattooing in Dubai is illegal and tattoo studios are forbidden by law.

These photographs aim to depict the disconnect between these groups and the city which result in claustrophobic living conditions with little time spent outdoors and where huge importance is placed on community and friendship, while music, technology and bootleg booze are used for entertainment and enjoyment in an otherwise repetitive, boring and controlled lifestyle — very much at odds with Dubai's propaganda.

British photographer and filmmaker Bronia Stewart makes photographic projects in communities that are hard to infiltrate, are challenging and where gaining trust is imperative.

Previous projects have included 'Pepe', a series shot with a gang living in the outskirts of Mexico City which was made into a self published book.

'Babestation', a body of work made over nine months which presented an intimate and literal 'behind the scenes' portrait of a British adult television channel and sex phone line based in central London was exhibited in 2013 at The Photographers' Gallery London.

Her work has been published in *The New Yorker*, *The Guardian*, *The Sunday Times*, *Dazed*, *AnOther*, *M Le magazine du Monde* and *The Gourmand* and exhibited in London and Mexico City.

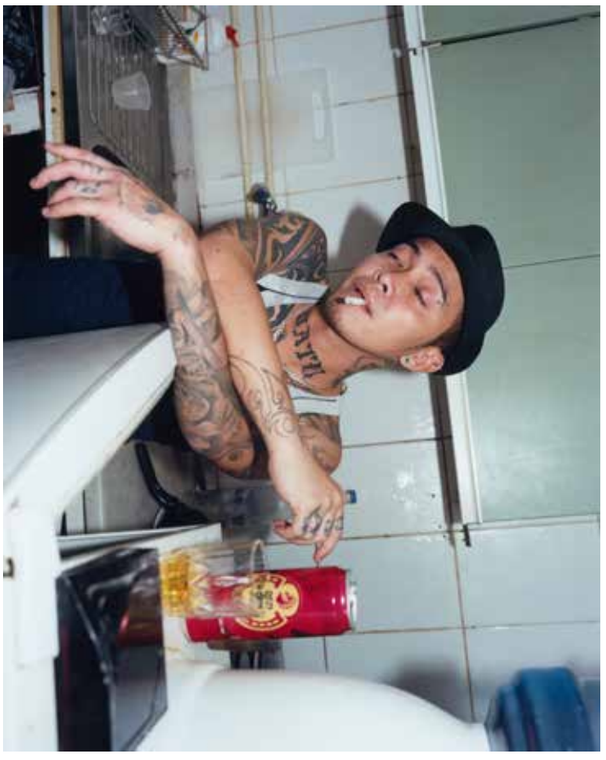
















Pavel Volkov RUS

Rane navike / Early Habits

Pavel Volkov — Rane navike

Moj fotografski projekt serija je portreta učenika nekoliko obrazovnih institucija pod upravom ruskog Ministarstva obrane, koje pohađaju djeca od 11 do 18 godina. Na njihovu primjeru htio sam pokazati koliko duboko i rano vojska ulazi u život našeg društva i donosi vlastite zamke, disciplinu i red. Djetinjstvo provedeno u takvim vojničkim institucijama i kadetskim korpusima vrlo često određuje njihovu sudbinu i život. Mnogi od njih posvećuju život vojsci.

Htio sam ispričati publici o djeci koja ne provode vrijeme na igralištima nego u vojničkim barakama (prema želji svojih roditelja ili vlastitoj); o djevojkama koje biraju vojničku odoru umjesto haljina. Teško je običnim ljudima razumjeti kakav je osjećaj posvetiti život vojsci još od djetinjstva i kada vojnička disciplina postane navika.

Takve vojničke obrazovne institucije odnedavno su postale još popularnije u Rusiji. Iskreno govoreći, sada vidimo da se nivo društvene militarizacije sve više povećava. Vidimo namjeru da se građanima Rusije i drugih zemalja pokaže snaga ruskih vojnih sila. U svibnju su učenici kadetskih korpusa i vojnih škola sudjelovali u vojnoj paradi na Crvenom trgu u Moskvi na Dan pobjede. Možda će jednom u budućnosti neki od njih morati sudjelovati u vojnim akcijama. Jesu li toga već svjesni? Možda su spremni za to još od djetinjstva jer se rane navike pamte cijeli život.

Pavel Volkov (22. 05. '87.). Fotograf iz Rusije, živi u Moskvi. Započeo je karijeru kao *freelancer* radeći za različite foto agencije u Sankt-Peterburgu i Moskvi, pokrivajući različite društvene teme koje se tiču Rusije i relevantne događaje u zemlji. Pokrivao je događaje vezane uz Euromajdan, događaje u Krimu i jugoistoku Ukrajine. Zanimaju ga projekti vezani za društvene probleme u Rusiji. Autor je nekoliko dokumentarnih projekata vezanih uz subkulture mladih: nogometne huligane, klubove boraca, ulične borbe. Radovi su mu izlagani na večernjim projekcijama na festivalu *Visa Pour L'image* 2014.

Radove su mu objavili: *The Yew York Times lens blog*, *International New York Times*, *Der Spiegel*, *Washington Post*, *Harpers Magazine*, *Rolling Stones New York*, *undici11*.

Pavel Volkov — Early Habits

My photoproject is a series of portraits of students of several educational institutions that exist under the authority of Russian Ministry of Defence. Children from 10 to 18 study there. By their example I wanted to show how deep and early army enters the life of our society and brings its trappings, discipline and orders. Childhood years spent in such institutions as military schools and cadet corps very often determine the further destiny and life of a person. Many of them devote their lives to the military forces.

I wanted to tell the audience about children who spend time not in the playgrounds but in the military barracks (by their parents' will or at their own wish); about girls who choose military uniform instead of pretty dresses. It is difficult for an ordinary person to understand how it feels to devote your life to the army from childhood, and when military discipline becomes a habit.

Such military educational institutions have recently become even more popular in Russia. Frankly speaking we see now that the level of the society's militarization increases more and more. We see the intention to show the citizens of Russia and other countries the power of Russian military forces. In May the students of cadet corps and military schools participated in the military parade that took place in the Red square in Moscow.

It marks the Victory day. Maybe in some years some of them will have to participate in military actions. Do they understand it now? Maybe they are ready for it since their childhood years because early habits may be saved for the whole life.

Pavel Volkov (22. 05. 1987). Photographer from Russia, actually lives in Moscow. Started his career as a freelancer working for various photo agencies in Saint Petersburg and Moscow, covered different social topics concerning Russia and relevant events in the country. Covered the events on the Maidan, in Crimea and south-east of the Ukraine as well. Interested in projects related to social problems of the Russian society. The author of several documentary projects related to youth subcultures: football hooligans, fight clubs, street fighting. His works were shown in the evening screening at the Visa Pour L'image 2014 festival.

Publications in *The Yew York Times* lens blog, *International New York Times*, *Der Spiegel*, *Washington Post*, *Harpers Magazine*, *Rolling Stones New York*, *undici11*.

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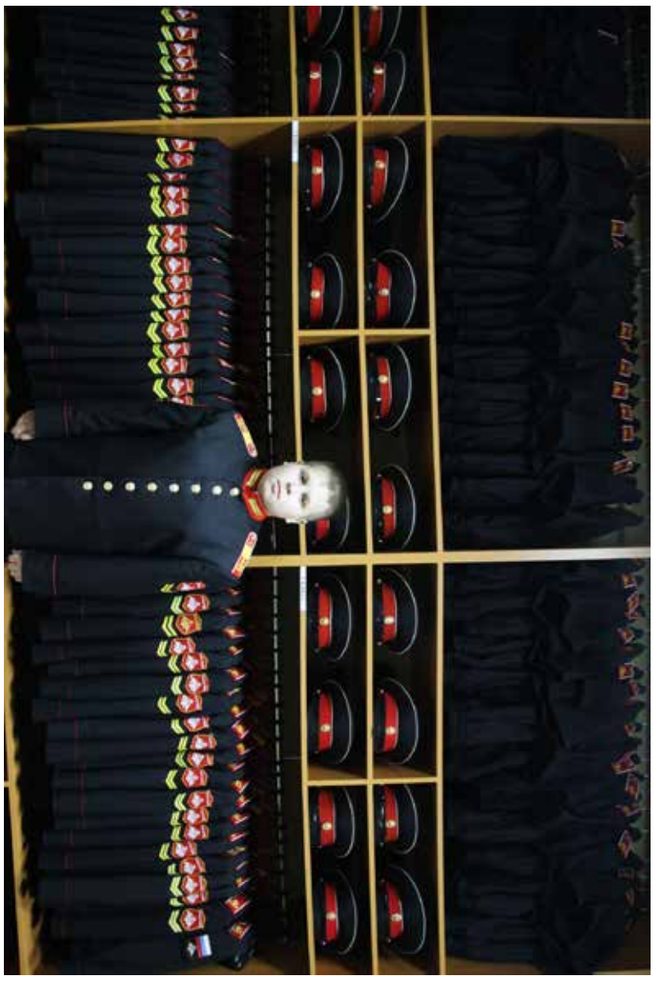



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