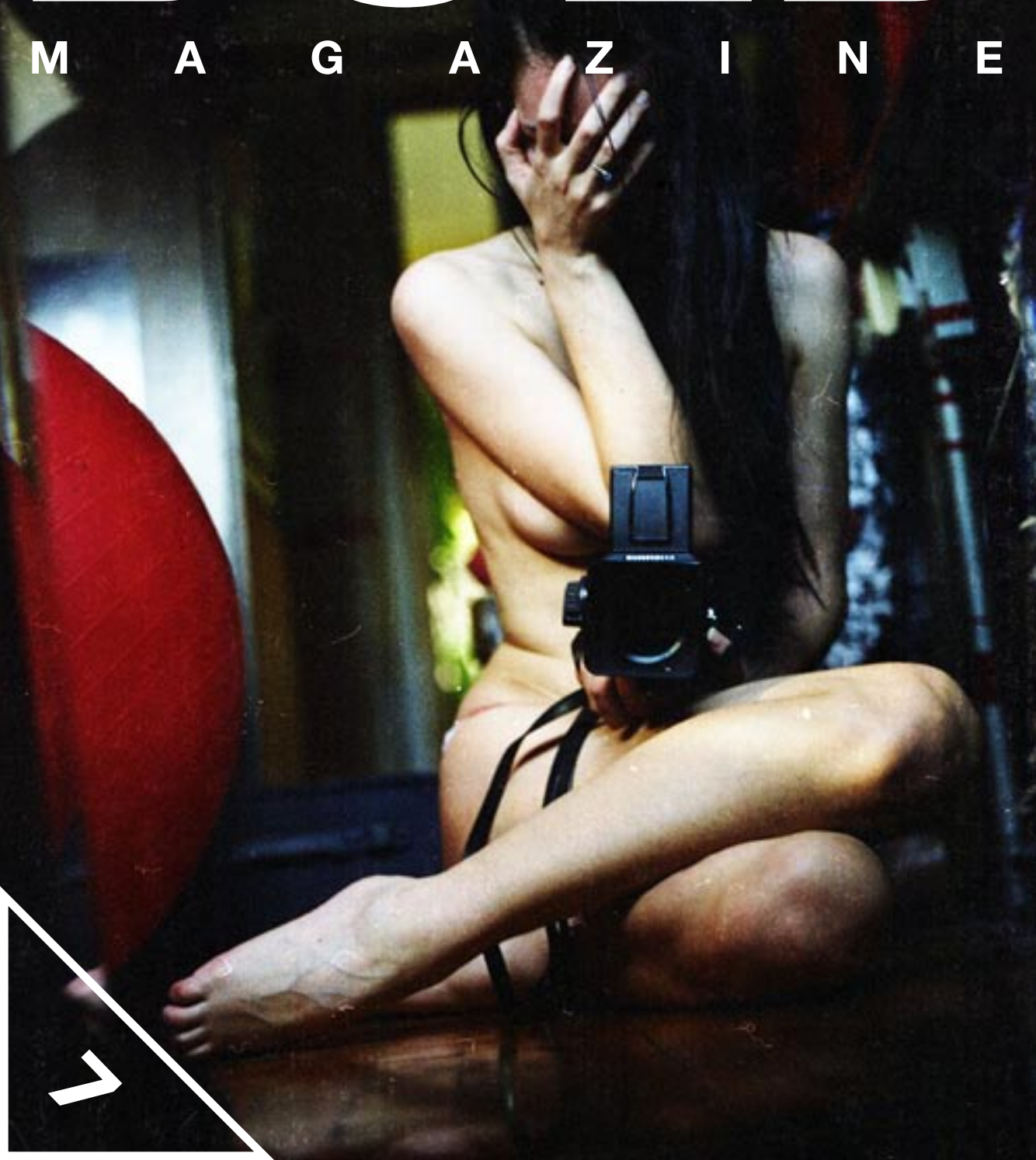


# BULB

M A G A Z I N E



# BULB

M A G A Z I N E

cover photo by

Snježana Josipović

gallery

column **Mare  
Milin**

bulb lab **Biserko  
Ferček**

interview **Snježana  
Josipović**

project **Yanina  
Manolova**

news

**LOMOTOMIJA**

## RIJEČ UR

Our new issue brings you  
ing contents:

About a year ago the fo  
daydreamed about crea  
though conceived as s  
ferent, a non demandin  
initial enthusiasm and en  
the amount of work whic  
However, as much as w  
we were doing, in time  
mistakes and listened t  
tions. The inventory pro  
done so far brought ne  
new ambitions but with  
tography as before, crea  
no compromise.

The experiment with the  
magazine brought the s  
ers but also the expecte  
users. However, the mov  
time and create a new  
platform. As the first ser  
our team decided to be  
tioned platform which en  
ternet application onto  
except for the fact that  
new issues of Bulb maga  
now on available to Mac

We decided to create a n  
well with the accent to a  
chive, that was the big  
previous version. We wi  
all the past issues into  
easing the browsing of e

# EDNIKA

u many news and interest-

founders of Bulb magazine  
ating an e-magazine. Al-  
something completely dif-  
g and simple project, the  
energy were complicated by  
h imposed high standards.  
re thought we knew what  
we became aware of our  
to other people's sugges-  
process of everything we've  
ew moves, directions and  
the same attitude to pho-  
ating a magazine we like,

e last special issue of Bulb  
atisfaction of Window used  
ed disappointment of Mac  
ve was necessary to get on  
system on Adobe® AIR™  
ious Croatian e-magazine,  
the first to use the men-  
ables you to apply the in-  
your computer. This way  
you won't be reading the  
zine online, it will be from  
and Linux users as well.

more simple homepage as  
an easier access to the ar-  
gest disadvantage of the  
ll try in time to transform  
the new AIR system thus  
every issued number.

We have the interview with the young Croatian artist Snjezana Josipovic. She has been photographing as a hobby since 2005. She mostly uses analog cameras. Photographing various motives, Snjezana tries to bind them all in an atmosphere that creates somehow unreal and intimate moments, fragments of memories, that allow every viewer to create his own story.

Project „Loosing Her Religion“ by Yanina Manolova, a freelance photographer and journalist with and artistic photography background. Yanina has worked on different projects in Africa, Southern America, Europe and the USA. Her biggest dedication is working on humanitarian health care projects all over the world.

Biserko Fercek's „Blur“ session offers another very interesting sequel. Bibo will share again with us his knowledge and experience, that we hope will open new dimensions to many of you.

Lomotomija is the first LOMO festival in Croatia, organized by Gokul association and BULB Magazine. Its first edition will be held in the small industrial town of Zabok. All the informations about the exhibition, the lesson, the gathering and the parties will be revealed last minute because we're talking about a location that we will invade and turn into a place of cultural production, lomography in this case.

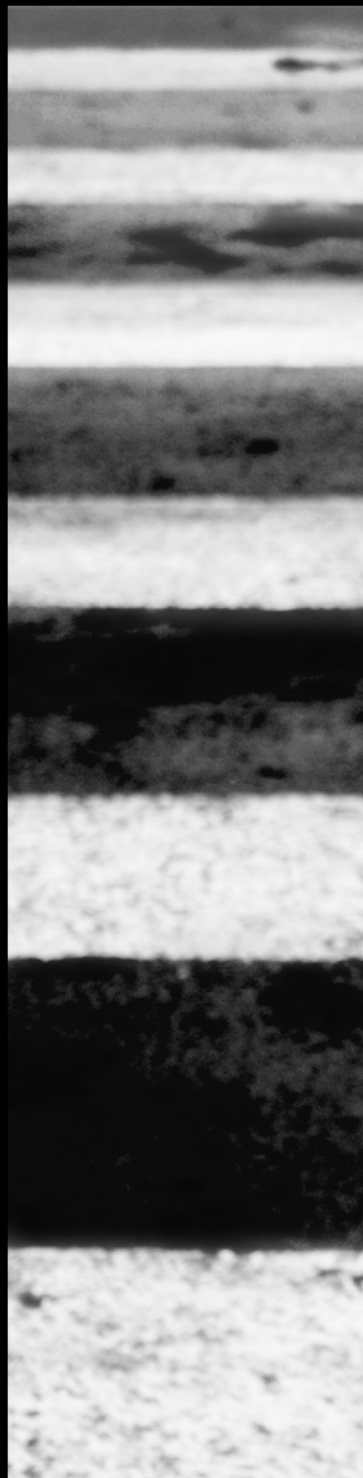
And finally for you as always 24 different authors in our gallery. We hope you will enjoy their clever and imaginative works.

Robert Gojević & Krešimir Zadravec





# BULB MAGAZINE





# BULB MAGAZINE





# BULB MAGAZINE





# BULB MAGAZINE



# BULB MAGAZINE



# BULB MAGAZINE

Butterfly in the dark | Labropoulou Fenia | photofenia.deviantart.com (Greece)





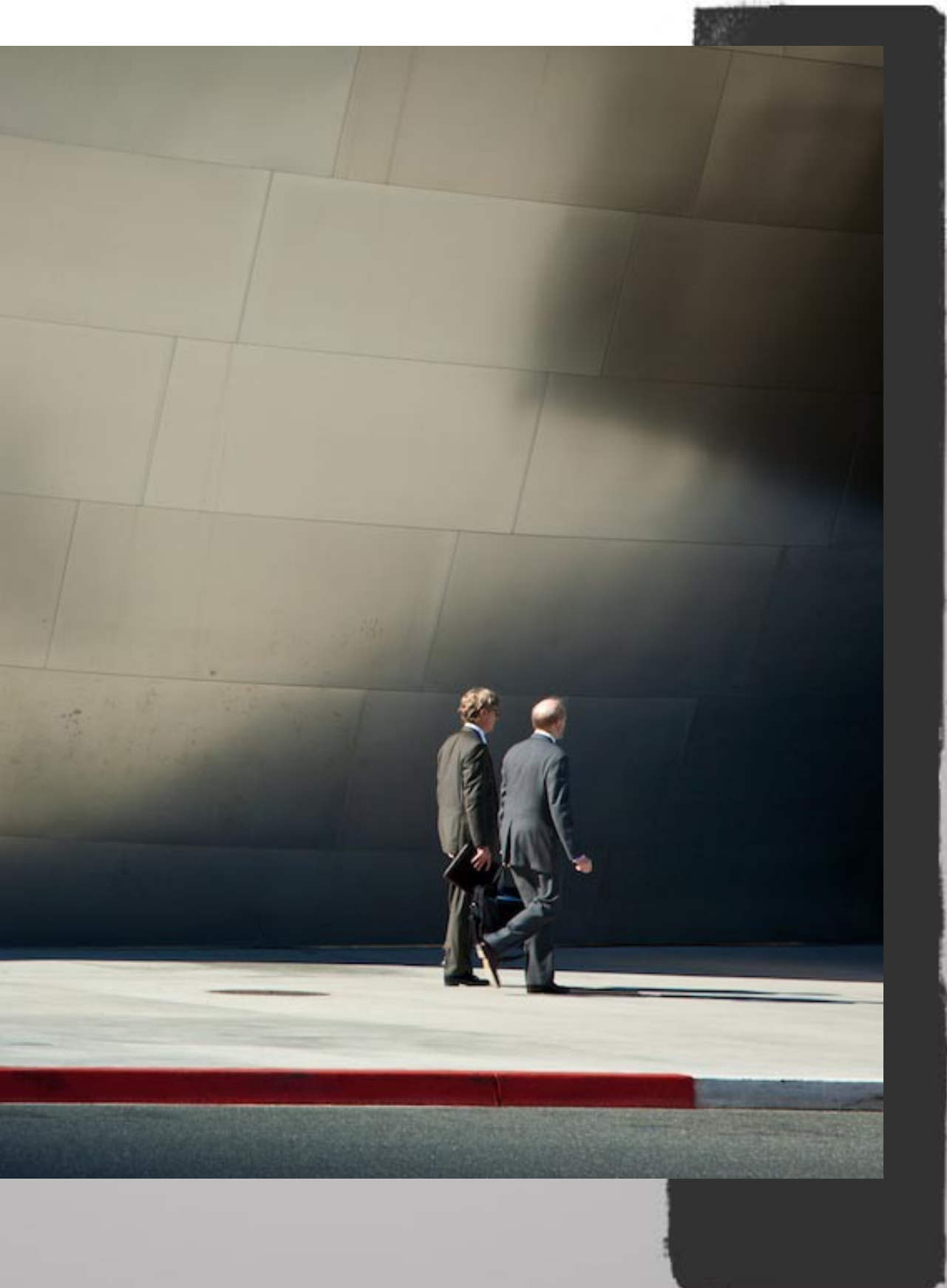












# BULB MAGAZINE

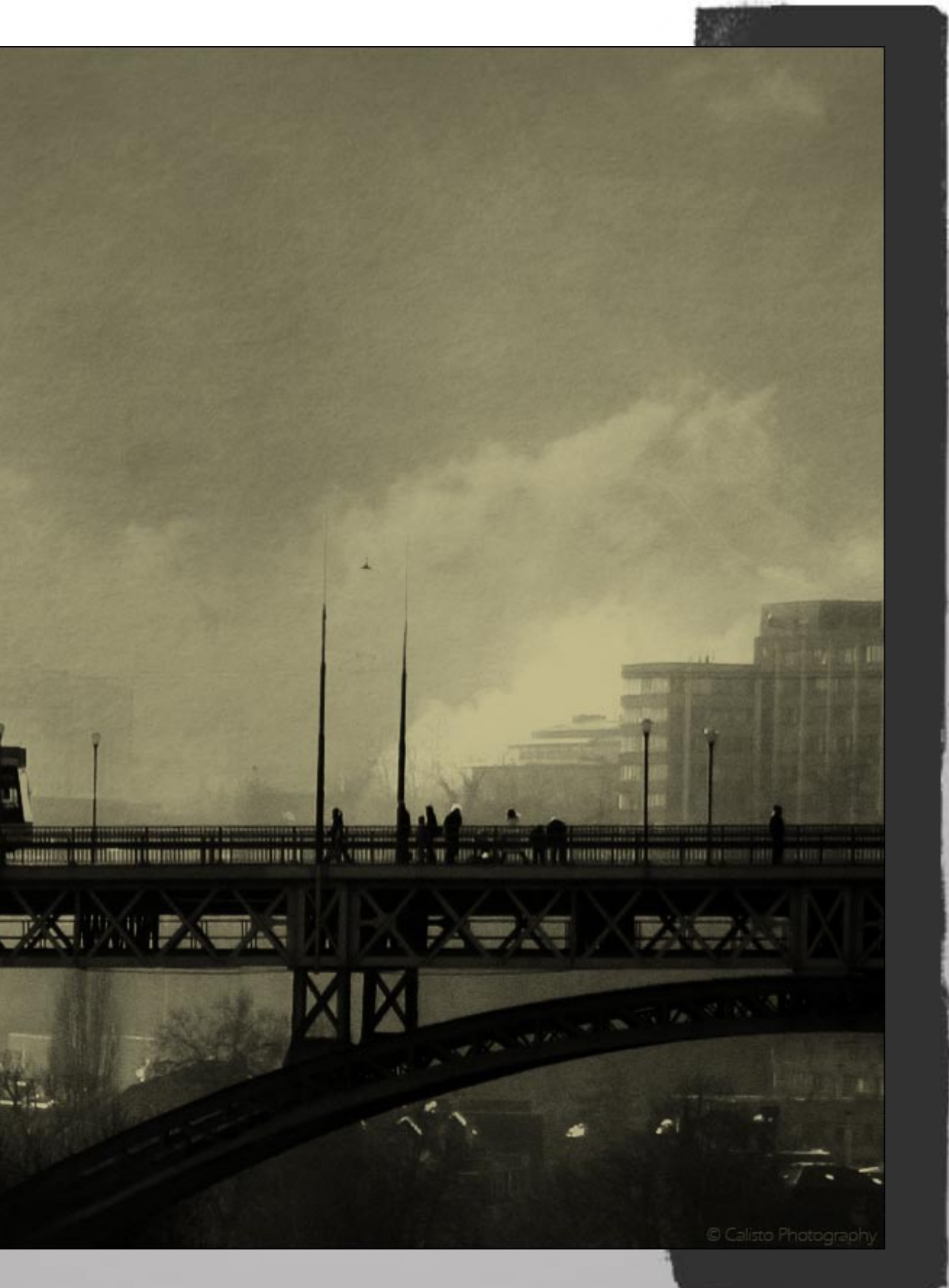






# BULB MAGAZINE





© Calisto Photography

# BULB MAGAZINE

Summer is here | Marty Smits | [www.smarts.nl/BouncingLight](http://www.smarts.nl/BouncingLight) (Netherlands)





# BULB MAGAZINE



# BULB MAGAZINE







# BULB MAGAZINE



# BULB MAGAZINE





# BULB MAGAZINE





# BULB MAGAZINE

The refuge | Tina Erman | [free-pu.t-com.hr/tinae](http://free-pu.t-com.hr/tinae) (Croatia)







# BULB MAGAZINE









# BULB MAGAZINE





# BULB MAGAZINE







# BULB MAGAZINE





# BULB MAGAZINE







Gosh, I g

# MARE MILIN

gained some weight. Sorry!

Once upon a time there was an Actress.  
She lived on a tiny little planet called the Earth.  
She was young, talented, successful, the star of TV series.  
One fine day, a group of editors of one important magazine decided to make a glamorous and flattering photo session with this Actress. They planned to hire one of the best photographers, best stylist, best make up artist. And it would all happen on the best location ever.  
All in all, everything should've been superb.  
However, the Photographer refused to take any pictures of that actress.  
He thought she was too fat.

Suddenly, what seemed superb until then, started to seem doomed.  
But, the story has a happy ending, after all.  
It wasn't easy, though.

One beautiful, late spring evening, while he was walking by the lake, another photographer couldn't help to overhear the conversation of the Superior ones who were desperate. They just didn't know what to do. The supreme Photographer still didn't want to shoot the fat Actress, and it was such a huge problem. And then they saw this other photographer, who was discretely standing aside, called him over and offered him the job. He didn't refuse, he was glad. To him, the Actress always seemed to be a person of inspiration just the way she was, and the photographer was delighted. The shoot was a huge success, bursting with good moods, high spirits, laughter, joy and great ideas. The photos were so good.

In the meantime, when the photos arrived to the Court, all the Noble ones were a little confused. The Queen wasn't happy at all. With a growing frown on her face, she was torn between the two: to publish or not to publish. After all, what she was just looking at were socially unacceptable, irreparable flaws: curves on female body, mimic lines on the face, the hair color was flat, though very shiny (the fashion of the moment was multi layered and multi faceted hair color, inspired by a trend setting superstar called Almighty Madonna).

And the poses...

Not a frown to be seen, no pathetic false pain on the face, not a stretch, as if she was shouting: I am having a strong bellyache! You are pulling my hair! I hate you! Gettouta my way! I am dying here! Or something similar.

It was so, I don't know how to say it... soooo.... oh, here it is, so non-fashionable.

A tragedy.



What Actress really achieved on those photos- her great facial expressions, concentration, being there as a complete person, understanding the task totally- not to mention the whole idea of the shoot (20's moods, high sun, black and white), the effort of everybody who was at the shoot, everything was put aside because of the terrible facts I just mentioned above.

The photos were put somewhere in somebody's desk, but the time flew and flew.

And one fine day, with a little help of time and the court ladies specialized for advising the Queen in the matters of fashion and trends, not to mention the court fairy who knew the great secret of Retouch, yes, thanks to all of them, the thing was finally published in the Court Paper, and it was highly regarded. The Actress was very happy. Everybody was happy.

So, how do you like this fairy tale? It has a happy ending. And it is true. I just know. I was there.

And now, let's twist the things a bit, as Q.Tarantino would do...

The other day, while reading my e-mails, I got a link to one of our daily papers. I read a text about this dreadful disease, written by a woman who appears to be very sane, very direct, very proud to be a woman, and to be just the way she is.

I'd suggest her, if she ever gets sick and tired of being a journalist, she could always open a school for the ones with no self respect. She would be a great guru. Well done, girl!

Wanna know about the terrible disease?

It is cellulitis, as it stands in the dictionary.

The text is about the social, mental, health, lifestyle and other issues connected with it. There you go. Great thing to write about in the column. When you are out of ideas, just read somebody else's text and you've got it.

This is a very confusing world. At least for the intelligent ones.

Some consider the evil cellulite inevitable, if you are a woman and your female ancestors had it (well, my mom and my grannies had none, and I have some, f..k, it is not genetics, or maybe I am a mutant of some kind, or I was misplaced after birth, at the hospital?).

Whatever you do, it is still stubborn, always there. If only men were like that.

Some think you should declare chemical war against cellulite. It is a very



?

good  
greedy?  
free?n  
disgr

d?bad?open?closed?  
needy?normal?abnormal?  
narrow minded?decent?  
ce?helpful?shameful?  
what?

expensive war, but it should last until the complete extermination. I keep one tube of anticellulite cream by the entrance to my living room, one by the bed, one in the bathroom. I am a warrior. A weak one, although I live surrounded by chemical weapons, as some people keep watches and clocks around, because they don't like being late.

I even bought some pills. They are rotting on the bathroom shelf (I have a paranoia they might contain speed). Few months ago, somebody I once knew died because of various diet pills. Some side effects in some pills might be bad for kidneys, liver and heart.

I'd rather have cellulite.

Cellulite.

This is not an ugly word. When pronouncing, it kinda rolls over your tongue. Also contains word lite (=light) which is a positive word. It seems to be a cute, harmless word. But the facts are different.

We already absorbed, took it for granted, that it is a terrible disease, socially unacceptable anomaly on one's body (gosh gosh terrible horrible), although it would be more comforting to convince ourselves that it is quite normal at 90% of women, so I guess it is as natural as the fact that the other 10% have none.

However, we live in a world where cellulite is considered to be plague. Although I never heard somebody died because of it (I am not talking about bulimia, anorexia etc..., another story).

Everybody hates it.

In the meantime, a lot of people earn big money on cellulite: papers, magazines, medical magazines, companies that produce sucking, kneading, hammering machines, masseurs, cosmeticians, producers of : miraculous pills, potions, lotions, rollers, bath tubs, brushes, beauty star deluxe machines, TV shops, wholesale, drugstores, gurus, weirdoes... and photographers.

This is so very confusing. Remember the fairy tale? My colleague was disgusted by the idea of taking photographs of not even XL woman because he doesn't enjoy it that way. I am not trying to criticize him and his character, although as a woman, I say Yuck! to such an attitude. Because of such people there are clinics for bulimic and anorexic people, and they are always full.

In this story, the point is that some photographers hate taking photos of curvy and XL people.

On the other side, a bigger bunch of photographers hide in the bushes, climb the trees, telephone poles, fly with Batman wings, Spiderman threads, in order to shoot the most disgusting and revealing shot of somebody's ass or thighs „infected“ with cellulite, and to sell it at a good price to the sharks, who can't wait to publish such a nonsense, which makes both them and the creators happy. Only them. And maybe the people who truly hate the exposed people.

And so it goes. Day by day. More and more.

Sometimes, I confuse myself.

On one side, I am eager to defend all kinds of women's rights, I am encouraging models to eat at the shoots, sometimes attack the agents who starve the girls, hate the designers who raise the bar, don't blame anybody for one's own cellulite (except me), for some people I think they look great with few extra pounds. I don't divide people into fat and skinny. I do take photographs of chubby people. I think that a good photograph

(not all photos are the fashion ones) requires attitude and character, both mine and model's own, and mental fullness of the person, rather than bodily fullness. Empty people, that is something I avoid. With or without cellulite.

Somehow, I am weird, to be honest. And I am infected by the general, mass opinion. I am trying to get away from it, but I failed so many times. This infection is much worse than size 14 and up, than small or huge breasts, or cellulite.

On bathing suit or underwear shows I act like the worst critic of bumps of any kind, and on fashion shoots (make sure you don't mix it with portrait or lifestyle shoots) I get really upset if the tiny top or hot pants size 8 don't fit. And yes, instead of eyes, or face, the first thing I pay attention to when I see a person is figure.

I am not ashamed to admit, I like (not too much) retouched photos: away with pimples, huge curves and cellulite! Damn. Everybody says it is not esthetical I say it is not esthetical. They've been saying it for too long now. It is too late to change it. Decades of brain wash. I wonder what the Amazonian tribes think about cellulite.

Now, should I defend myself?

Or just say I can't do anything because the world is to blame.

Or, should I just say this:

A model's job consists of having perfect genes, and if they are (by chance) responding to moment's trends, they are welcome to the parade. If not, they don't get grade A. I still don't know who invented/invents the canons of beauty. It is all so cruel. I feel as I were a puppet on a string who balances between the remains of humanity, and the daily brain supplies that come from media and mass media. However, unlike puppets, people shouldn't have straw in their heads.

My acquaintances apologize to eachother when they gain a little above or bellow waist.

Probably the most famous fashion photographer in the world recently shot a beautiful editorial for the Italian Vogue. The model was a gorgeous, curvy, pale and black haired woman. I was astonished while browsing through the editorial. That photographer always shot skeletons until now.

Revolution? Renaissance? Exotic trip?

Or just a whim?

Made for party!

vigor

Vodka  
CLASSIC

© BADEL 2002

[www.sonyericsson.hr](http://www.sonyericsson.hr)

Ima i logotip Cyber-shot™ i filma su znanost i vlasništvo korporacije Sony.



# Ja fotografiju

Čast nam je pozvati Vas na otvorenje izložbe  
**Fotodvoboj poznatih by Hoyka (Celebrity Fair 2)**  
30. rujna 2008. u Galeriji Badrov, Trg žrtava  
fašizma 1, s početkom u 19.00 sati.

**Sony Ericsson**  
Cyber-shot

Medijski pokrovitelj

**Večernji list**

**V**  
VEČERNJI LIST MALAZIJE  
BUNGALOW LAMBU  
U YERONG



BI



selected and arranged: Robert Gojević  
reviewed by: Jelena Topčić  
translation: Martina Velenik



ur and nothing but the Blur



It's been a long time since our last meeting and the things have almost cleared in between :) As promised in the last part we will talk again about blur but this time we won't be talking about expensive fancy toys but things that cost about hundred dollars or something more. We will also talk about things that you can build on your own that can be fascinating.

Let's begin with the cheapest and most cheerful lens you can buy for let's say, hundred dollars. No lens in history has made a revolution like this one and has reached almost a cult

status in so short a time. We could call it "lensbomb" :) As you might have guessed, we're talking about the LensBaby. A lens of huge possibilities and in the right arms it can become a creativity killing machine. It is something you just have to have. No excuses. Simply must have.



There are three models: the so called "Original", then the Lensbaby 2.0 and the last version, the 3G. The first two seem to be the same thing at first, but the first has just one lens, where the 2.0 has the so called "dublet" and is therefore optically surpassingly superior to the first one. The 3G has the same optics as the 2.0 but also the possibility to be fixed in a certain position and therefore good

for long exposures or for shooting the same scene with different settings. It is also more expensive than the first two and therefore not very popular. My advice is to buy the 2.0. As far as the equipment is concerned you can't make a better investment for a hundred dollars, how much this beauty costs. Of course it is not all syrup and honey here, some people have problems working with it, but trust me when I say that your effort will sure pay off.

Let's say what is so special about this lens. Although it can bend on any axis as the classic TiltShift lens, it has no flat field of sharpness with transition to blur, but it is mostly a circular field of sharpness that depending on the grade of incidence transforms into spherical aberration because of its bad optics (but exactly defined how bad, not too much and not too few) and it is exactly what makes this marvel different from anything else on the market. It is like you did a radial blur filter in Photoshop and got something like motion from the depth towards outside. You can get to know more on the manufacturers website or other websites and forums that talk about it. It is very difficult if not impossible to simulate the same effect in Photoshop.

Next on our list are objects that you can make on your own with some small technical knowledge or someone can make them for you.

We'll begin with the so called plunger camera, allegedly invented by the notorious Mark Tucker (if not the inventor he is surely its first notorious user.)

For start you need an old broken lens where you get the metallic ring to mount on your camera (you can also use a macro ring you can buy for 5-10 \$ on Ebay).





everything on your camera, check if you can focus to infinity, if not pull or push the magnifier deeper or shallower into the gum and then fix with a plastic lace (in movies these are being used by policemen as improvised handcuffs.) And that's pretty much all. You have the second craziest thing you can imagine and only for 150-200\$. It's hard to describe photos taken with it, you just have to see them. Working with it is more difficult than



Then you need a bellow gum, that can be squeezed and expanded (thus getting something in focus) and a magnifier to review middle format camera negatives, let's say a 3 times magnifier. The most famous are Rodenstock, Schneider, Kreuznach, Mamiya, but other not so famous brands are also good. The first ones cost around 150\$ used and you can find the second for 50-100\$. And that would be all you need. You put the ring on the wider side of the gum and on the other you put the magnifier. Fix

working with the Lens-baby, the aperture of the lens is huge and therefore difficult for using on sunny days and it's not a bad thing to use an ND filter that takes from 2 to 3 F stops.

The owners of Ful Frame Cameras are somewhat advantaged because the effects offered by those lenses are that better as the sensor is bigger. For its great optics there is no spherical aberration but

the chromatic one is pretty accentuated.

I use a lens like that on an EOS 30D, the examples here shown have been made with it, so 1.6 crop sensor and try to imagine how it would look on a 5D for example. Beautiful. So, I'm recommending this also :)

The third kind of lenses we will be dealing with today is the home made Tilt lens. Yes, you want the effects that this lens offers but you don't want to spend 800\$, how much the cheapest one will cost you. For start you need a ring to fix on your camera, the same one as in the previous home made lens: you can use an old broken lens or buy a macro ring on Ebay. The lens we will use here is a middle format camera lens that has a bellow. Be careful to choose a ring that has let's say minimum 80mm of focal length. Focal lengths of 105mm, 130mm or more will be, especially on crop bodies like a telephoto lens. On Ebay these things in excellent conditions can be bought for 30 or 50\$. For example Agfa makes excellent models that match these requests.

The procedure is the following: dismantle the mentioned camera and take just the bellow with the lens. Stick the bellow on a square plastic tab where you have previously made a whole with a diameter of 55mm. On the other side you stick or screw the ring to fix it to the camera and voila' :)) The bad thing is that this lens is weak in terms of light so you should use an F4 or higher. Working with it is the same as working with the Lensbaby. You get something





in focus by moving the lens away from the camera or closer to it with the help of the bellows. You cannot make long exposures or bracketing with this lens. Everything else is great. And the very feeling of having constructed something on your own instead of having been robbed of your precious money from a huge corporation is priceless :)

There, my dearest blur lovers, this episode closes this blur story. We've covered all the fields that could be interesting to an average user. I own and use every lens mentioned here, as well as in the previous articles. You can see the results in my galleries and everything I told you here is tested and it really behaves like I described. I hope you found all this very interesting and useful and that it will help you in increasing the quality of your photos or making them more interesting and creative.

Best wishes  
Bibo





**Lomo+Omia** 

1st international lomography summit  
october 2008, zabok/croatia



# Call for entries

**The first Lomotomia will be held in the small industrial town of Zabok. The place where the exhibition, the lessons, the gatherings and the parties will be held will be revealed last minute because we're talking about a location that we will invade and turn into a place of cultural production, lomography in this case.**

1. Lomo Summit  
Zabok : Hrvatska  
24.-26. OCTOBER, 2008.

**Lomotomia is supported by the Croatian Ministry of Culture,  
The Town of Zabok, County of Krapina-Zagorje.  
The organizers are Gokul association and BULB Magazine.**

**We're inviting male and female authors to send up to 5 lomographies to the following e-mail: [info@bulb-magazine.com](mailto:info@bulb-magazine.com)**

**Application term is October 10th, 2008.**

We, the selectors will choose the best works, print them for exhibition purposes and later publish them in Bulb magazine. The best photo, respectively the author, will be awarded.

All the selected authors are invited to the 1st lomo summit that will be held in our quarter of the world and to bring their plastic camera for additional assignments. While accommodation and meals are ensured by the organizers, travel expenses are not covered.

It is worth mentioning that Zabok is situated 40km northwestern from Zagreb.

Suggestions for sending your works:

- photos must be in .jpg format
- size less than 300KB and at least 900 pixel tall and wide
- the file must be named name-familyname-photonumber.jpg

Also include the following informations:

- Your name and family name
- your website URL\*
- contact e-mail
- \*non mandatory

For further informations please contact:

[nenad@taborfilmfestival.com](mailto:nenad@taborfilmfestival.com) gsm. +385 91 893 2023

[kresimir.zadravec@bulb-magazine.com](mailto:kresimir.zadravec@bulb-magazine.com) gsm. +385 98 22 44 17

lomotomia jury:

Mare Milin  
Nenad Borovčak  
Goran Popović  
Krešimir Zadravec  
Robert Gojević



**LOMO+OMIA** 

1st international lomography summit  
october 2008, zadar/croatia

selected & arranged: Robert Gojević  
translation: Martina Velenik

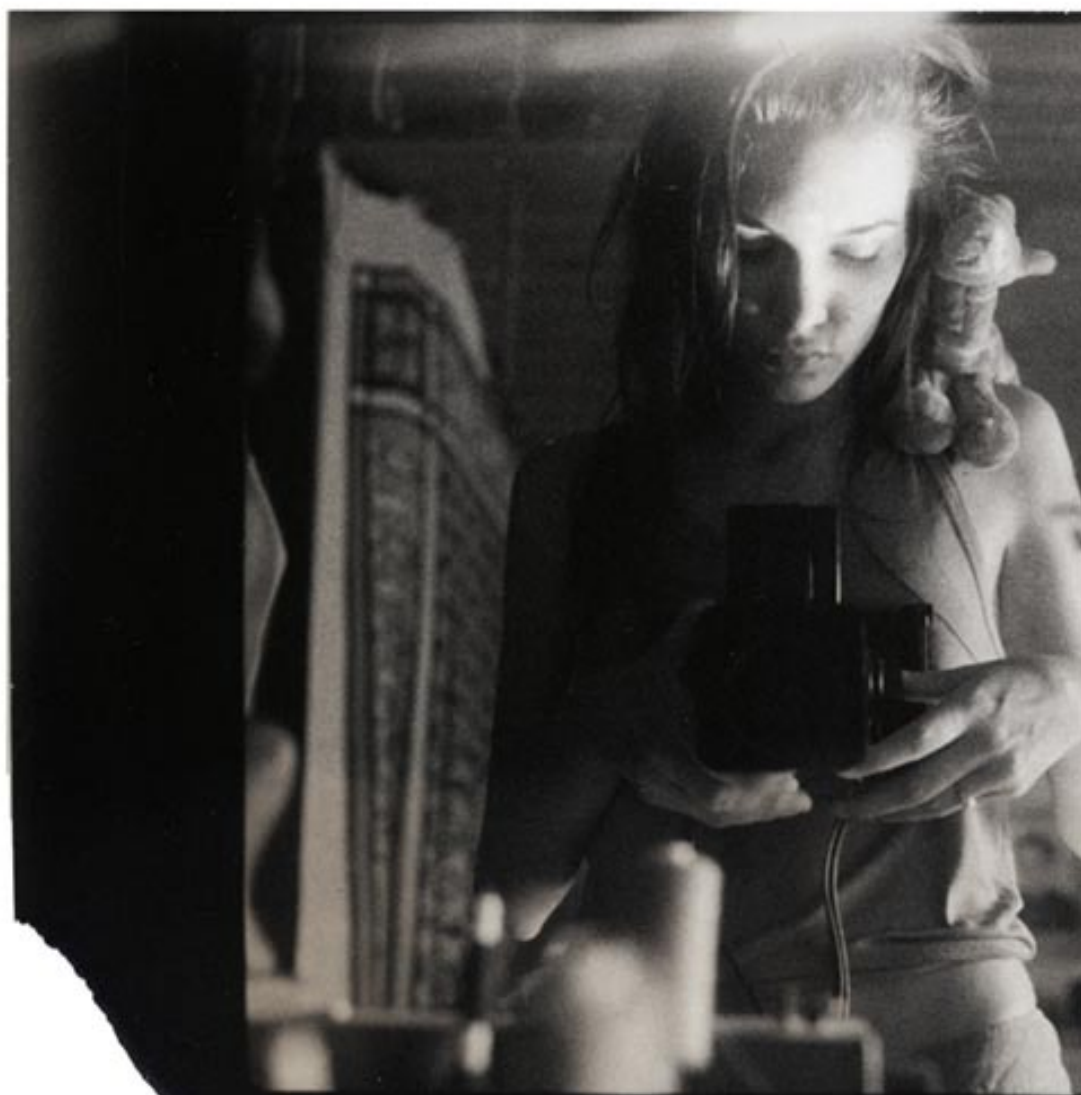
# Snježana Josipović





**1. We don't know much about you, even the internet lacks information. What can you tell us about you that has not to do with photography?**

Everything has to do with photography, one way or another. Or maybe photography has to do with everything in my life. At least that's what I think. Actually I don't know what to say. I have in that sense replaced words with photographs and I don't need to talk about myself a lot. I live in my own world, according to my rules and ideas. I like to dream, I like to dream a lot. And travel... And more...





Snjezana Josipovic  
PHOTOGRAPHY



**2. In photographic sense you are unique on Croatian scene, your works differ from everything that we can see on national photographic sites. Do you personally feel different from the people around you?**

Well often I do, but that's only because of my view on the world and everything around me. Nothing dramatic. I'm still getting to know myself, looking for a way to settle, fulfill myself and realize my dreams..and until that happens I don't think this sense of estrangement will go away.



Snjezana Josipovic  
PHOTOGRAPHY





Snjezana Josipovic  
PHOTOGRAPHY

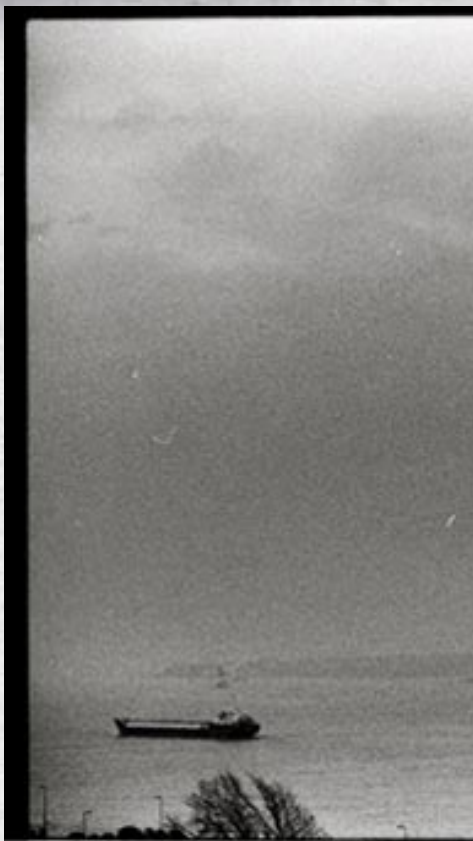






**3. You finished Art & Design School (orientation painting), You are studying at The Faculty of Textile Technology, University of Zagreb (orientation fashion design) and you are finishing / have finished a course of graphic design and photography. I'd say that all that reflects itself on your photography. In scenes and crops You are completely free and not worried about everything that bothers most photographers.**

Well of course all that influenced my photography a lot. Everything I do is somehow a result of something else. Creativity, imagination, playing...it is what counts for me, let's just say that only the media has changed. I probably learned most from painting. That's where I found a way to express myself, my emotions and dreams, which was all very difficult to express through words. I was never much interested in rules, it was always important to me that I was happy with what I did. It is of course important to learn the basics, interesting and illuminating to follow trends, but I try not to be bounded by all that, I just want to be acquainted with different options and ways of creation.





Snjezana Josipovic  
PHOTOGRAPHY



**4. I've read somewhere that You have been photographing since 2005. There were already digital cameras available on the market then, all available to the masses. However Your gallery is full of analog pictures. How come You have chosen the harder and more expensive way?**

I actually began shooting digital, it was all an introduction to a beautiful world which was beginning to open itself to me. I started to explore and at the time I did collages and postprocessing in Photoshop, everything was a game and it is now as well, only in a different way. I casually got in touch with other photographers over the internet, mostly German ones and I met a person who really changed my view on photography and it was then that somehow begun my experimenting with analog photography and my falling in love with film. I don't have a particular story to tell you about my choice , it's just that holding my analog camera in my hand has a particular charm for me and transforms photography itself into magic. Sometimes, rarely, I shoot digital but for the time being it is not the same joy. But I cannot and won't compare digital and analog, There's no need for that. Each one has its own beauty and everyone can choose his weapon :) I will definitely shoot on film as long as I will be able to.



Snjezana Josipovic  
PHOTOGRAPHY



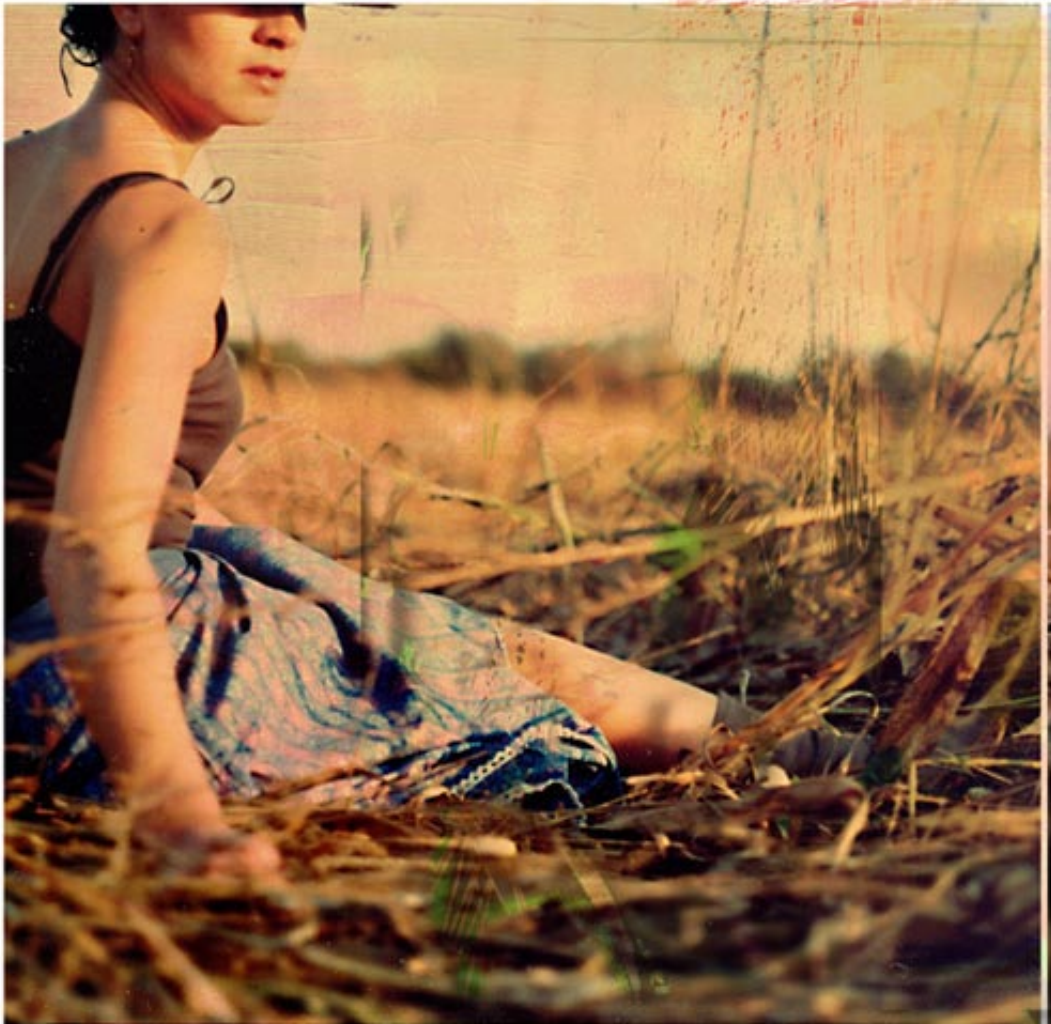


Snjezana Josipovic  
PHOTOGRAPHY



**5. Which cameras have you used until now and what is your favorite film?**

Ah, I have used various cameras, mine and those of other people, digital and analog, professional and non. Now I usually use Hasselblad 503Cw, Nikon FM3a, Holga...sometimes also Pentacon 6TL. I couldn't choose one as my favorite because each one creates something different. The difference is in quality, format... even the atmosphere you can achieve, it is most obvious when we talk about Holga.



Snjezana Josipovic  
PHOTOGRAPHY







Snjezana Josipovic  
PHOTOGRAPHY



**6. What are your favorite motives and what would you like to shoot and it yet unavailable to you?**

I'm not sure something is completely unavailable to me. Actually maybe it is, financially I mean. I would like to take more pictures traveling. To be somewhere for a longer period, not only as tourist, meet people and create my documentary view on their world. It would be great and interesting.

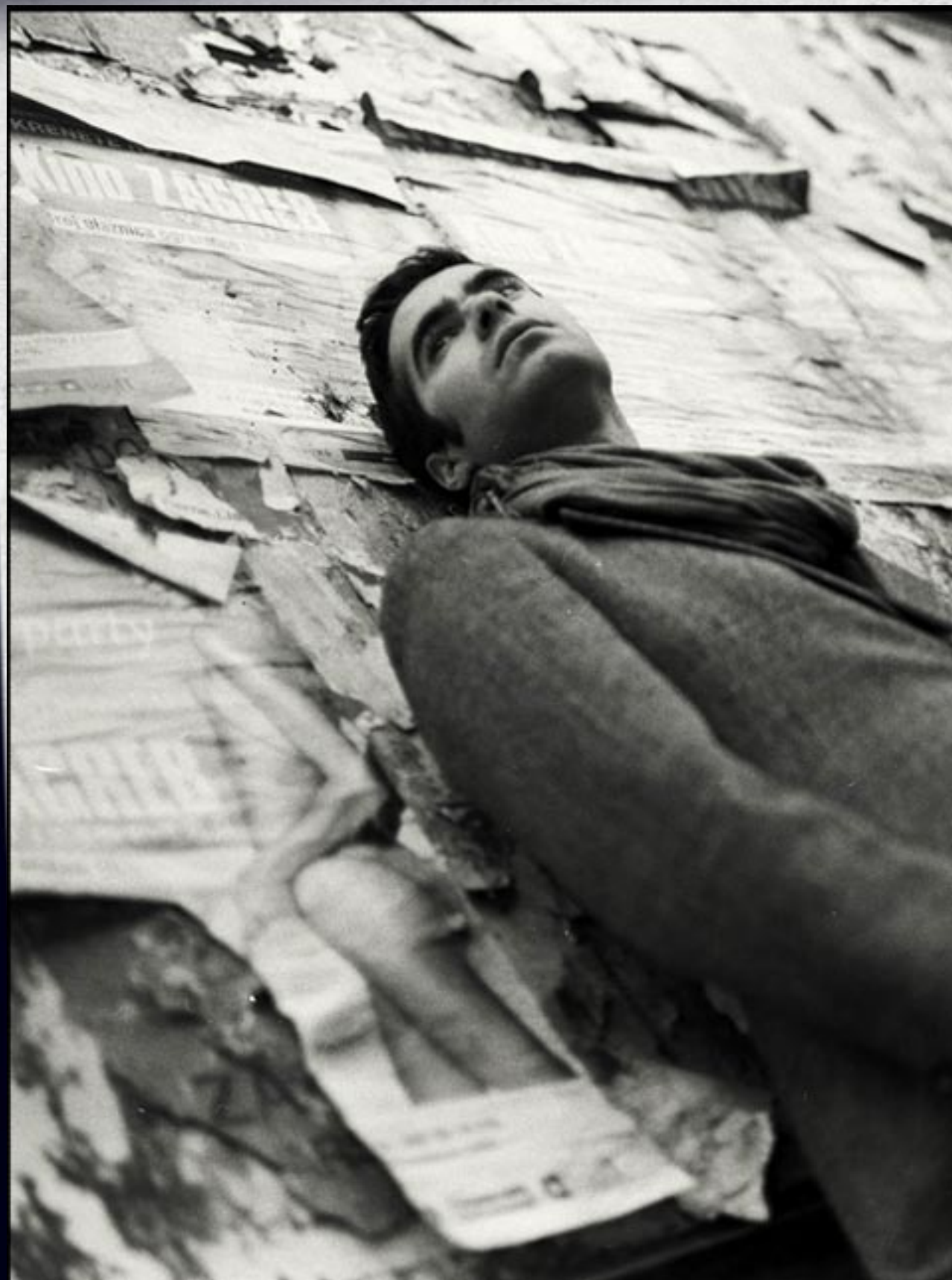






Snjezana Josipovic  
PHOTOGRAPHY

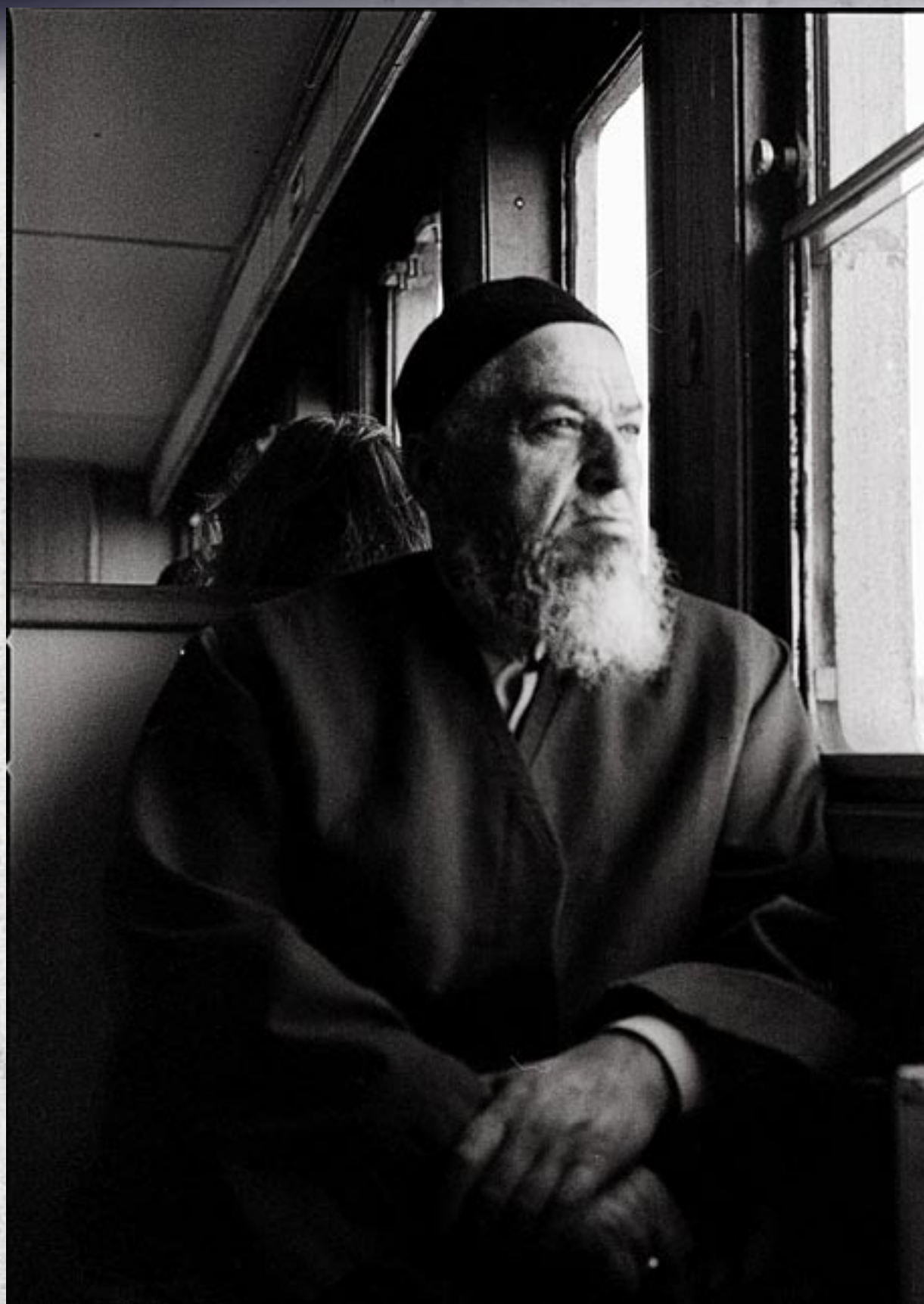




**7. Can you name someone that influenced your photography? Who are your role models?**

Many things influenced my work. There is nobody and nothing in particular, somehow it were all the people and situations, they have all had an influence on my work. If I have to mention somebody in particular, it would be my friend Erol Taskoparan. I learned a lot from him. I started shooting analog with him and my whole route was very much connected to him. I don't have any particular role model, there are people whose work I love and admire. Certainly they have all influenced my work but other situations, things, people, emotions have as well...







Snjezana Josipovic  
PHOTOGRAPHY



**8. Since your study is related to fashion design, what do you think about fashion photography? Do you think You could in a certain point leave your artistic approach to photography and dedicate yourself to fashion photography? What are your thoughts about all the expensive studio equipment, strictly controlled lights, light metering and all this complicated process that kills the spontaneity that we can sense in your photos?**

Fashion photography for me is a wide concept and I don't think it is limited only to studio photography. I think it is possible in fashion photography to work in the way I like. It's enough to think about the variety in the world of fashion design. I think there are many ways to show this variety through fashion photography. I think I could always find some designers whose clothes I could very well show through my way of photographing. There are no strict rules here. There are much more rules when we enter a commercial fashion world, the world of advertising. But for now I'm not sure it is the way I would choose.

As far as the studio is concerned, I would love to spend some time there with a good mentor. Especially to learn more about light. I think it's interesting.







Snjezana Josipovic  
PHOTOGRAPHY





**9. Almost a year ago you had your own first exhibition; Memories in space. Were you happy with it? What do you think about exhibitions after you had one of your own?**

Actually I wasn't very aware that this exhibition was happening until everything begun. I was of course very happy. The exhibition space was interesting. But it was like I really wasn't aware that it was about me and I actually had to take part. I was going to Istanbul back then and I couldn't control everything concerning the printing and stuff, it was like I was absent physically and emotionally. It was hard to choose the photos for the exhibition and I am never happy when I have to pick some of my pictures for anything. I always think I could have done much better. In the end there was a melancholic line that connected all the pictures. It was a beautiful small quiet exhibition.

And I really want to do it again. I would have done many things differently of course.







Snjezana Josipovic  
PHOTOGRAPHY



**10. What are your short term and long term plans concerning photography?**

Ah, plans...I really don't have big plans. I first want to graduate and then I'll see. I'm doing small steps but it wouldn't be a bad thing to be a little more ambitious, or at least more organized :)

For now I'm just thinking and preparing some exhibitions. And some projects but I wouldn't talk about them until they are certain. Still, some small things are happening and they make me happy.



Snjezana Josipovic  
PHOTOGRAPHY





Snjezana Josipovic  
PHOTOGRAPHY





Snjezana Josipovic  
PHOTOGRAPHY







Snjezana Josipovic  
PHOTOGRAPHY





Snjezana Josipovic  
PHOTOGRAPHY





Snjezana Josipovic  
PHOTOGRAPHY







## Manolova's Resume:

Yanina Manolova is a freelance photojournalist with fine art photography background and a graduate student at Ohio University's School of Visual Communication.

She is native from Varna, Bulgaria. She earned a Bachelor's Degree from University of Sofia, Bulgaria.

Yanina has worked on different projects in Africa, Latin America, Europe and USA. Her real dedication is working on worldwide humanitarian and health care associated projects.

She has won several international awards and her work was featured in the World Health Organization (WHO), The Fistula Foundation, US Oncology News Magazine, CITY Magazine, National Geographic (Bulgaria), Northern Short Course in Photojournalism, Southern Short Course in News Photography, PX3 Prix de la Photographie (Paris), Shavarsh Artin (Bulgaria), Black & White Spider Awards, International Color Awards, Professional Photographers of America (PPA), Wedding & Portrait Photographers International (WPPI), Women in Photography, Women Photojournalists of Washington (WPOW), and Women in Photojournalism.

Her photos appeared at numerous exhibits, including exhibit of her photos and Mark Parascandola's photos at Nevin Kelly Gallery /Washington, DC/.

In September of 2007, Yanina published her first book "Neproznrenia" in Varna, Bulgaria, a collection of fine art photos and poetry, created in the period of 2005-2007.

selected: Krešimir Zadravec  
arranged: Robert Gojević  
translation: Martina Velenik



# Yanina Manolova



## Project story:

Ricki Lindsey, 21, was born a male - Richard Jonathan Lindsey. She has identified as a woman publicly for 3 months. She takes a female name and begins dressing and living as a girl. The daughter of a single mother and an abusive father, she has always recognized femininity as her true source of strength. Ricki feels free at home. It has always been her sanctuary - no one can hurt her there. She lives with two roommates. One is a bisexual male, who is sometimes a female impersonator. The other, left, is a straight man. Ricki often visits club "Chronos" in Washington, DC. The night life is the only time when she can function as a woman and be seen by others as a woman. Ricki's friends are her family. There are only four people still living who are related to her by blood. The only time she feels beautiful is when she is out as a woman. For Ricki, having curves and being plus-sized is a source of self confidence. Transgender women start life as a mirror image of what they want to become. Testicles are fake and breasts are real. Ricki will be incomplete until the water balloons she stuffs inside her bra are replaced by real flesh. Her body is nowhere near as important to her as her face. When Ricki looks in the mirror and sees the face of a woman, she feels whole. Complete. Real. While removing her make-up, she strips away pieces of herself. As it comes off, she is putting a mask back on. Performing the function of a man is a source of shame to her. In the tiny moments in between, she is reminded that she is not physically a woman. This is painful. Even in her own skin, she feels alien and alone. Her mother was her hero. She died in 2006. Ricki's entire identity as a transgender woman is based on her mother as a role model. "Good night, mamma. I love you.", Ricki says when she touches her mother's face on the photo, "I don't feel safe anymore. She is gone.", Ricki whispers.











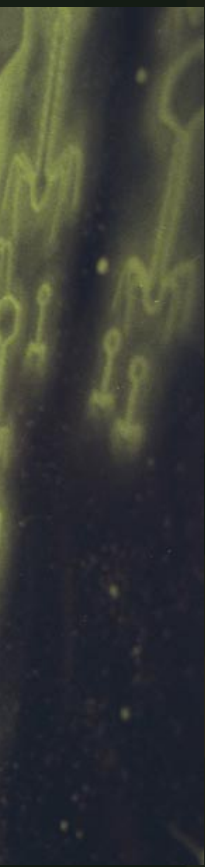












# BULB

M A G A Z I N E





[www.bulb-magazine.com](http://www.bulb-magazine.com)