

BULB

M A G A Z I N E



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INTERVIEW – Mara Bratoš

Mara Bratoš was born in Dubrovnik in 1974. In 1998 she graduated the Academy of Dramatic Arts in Zagreb, Department of Film and TV Shooting. She's member of ULUPUH (Croatian Organization of Applied Arts) and HZSU (Croatian Freelance Artist's Association). She's working as a professional photographer, as collaborator for Banka, Elle, Klik and other magazines and journals.

BULB LAB – Biserko Ferček

After our series of articles concerning blur we're heading towards a new adventure called "Old on New". The title can suggest that we will be talking about the usage of old lenses with manual focus and aperture on new digital cameras. The first obvious question is "what's the need for that with today's lenses?" Biba will try to offer a few answers that could make you change your mind...

TIME MACHINE - Želimir Koščević

In this issue we're starting with new feuilleton called "Time Machine" by Prof. Želimir Koščević, a graduated art historian and ethnologist born in Zagreb. He has worked as the Director of The Student's Center Gallery in Zagreb for many years and from 1980 to 2004 keeper and advisor at the Museum of Modern Art in Zagreb. Today he's working as Photo Gallery Lang in Samobor and program consultant.

When after 160 years from the invention of photography it's been publicly stated that "the end of photography has come", we're rushing to write its history before it is over.

PROJECT - Nataliya Peregudova

Nataliya Peregudova was born and grew up in Kiev, Ukraine. In 2001 she graduated Computer Science at National Technical University of Ukraine NTUU "KPI", Kiev, Ukraine.

EDITOR'S WORD

Her work is a response to modern photography, which in many cases lacks positivity and colour. Wishing to make photography more colorful and less complicated in visual perception, she created a new direction called PhotoFunArt. The definition of PhotoFunArt appeared from three elemental words - Photography, Fun and Art, thus easy. What makes a photograph a photofunart one?

In her "Fruit Portraits" Nataliya plays with characters and uses unusual metaphors where the main role is played by fruits. But there's always a person in the center of the shot. Nataliya's photographs are fun and humorous. PhotoFunArtistic is how the author describes her own works.

COLUMN - Mare Milin

You've gotten used to vivacious ink illustrations and detailed texts about the ups and downs of a photographer, but Mare's column this time will surprise with contents: next to

one as always interesting story you will have the chance to see a set of lomographies and thus to get to know Mare in a complete different way.

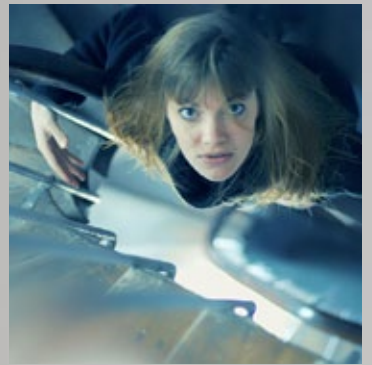
GLOBULB – web of the month

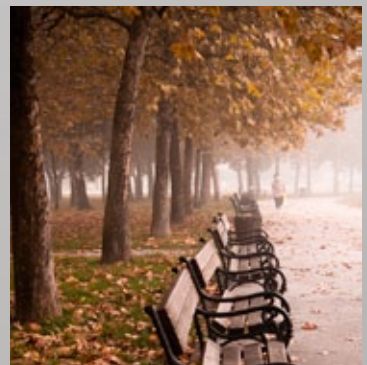
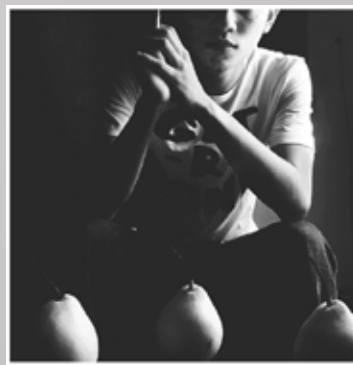
To motivate and inspire photographers to think about the presentation of their photos on the net, we will select each time a web site that according to our taste and opinion deserves a special attention. We will reward the author with the Globulb statuette and share with you our enthusiasm. Ladies and gentlemen, we're presenting you Mark Tucker.

GALLERY 24

And finally, we're bringing a rich gallery of 24 photos made by international authors. We hope you'll enjoy them. Let's get going...I

Robert Gojević i Krešimir Zadravec





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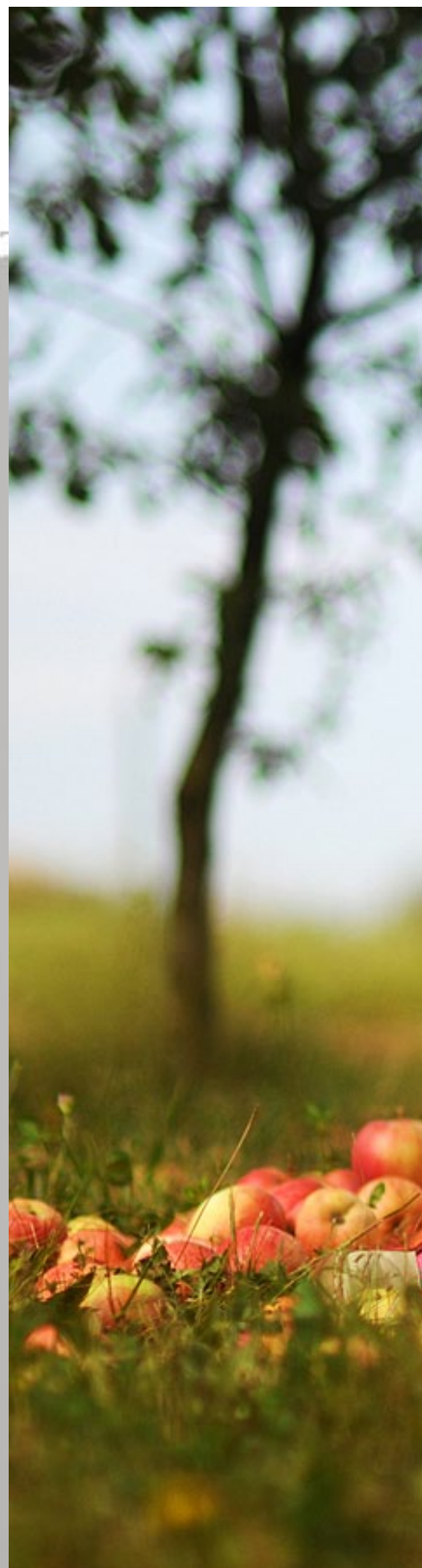


BULB MAGAZINE



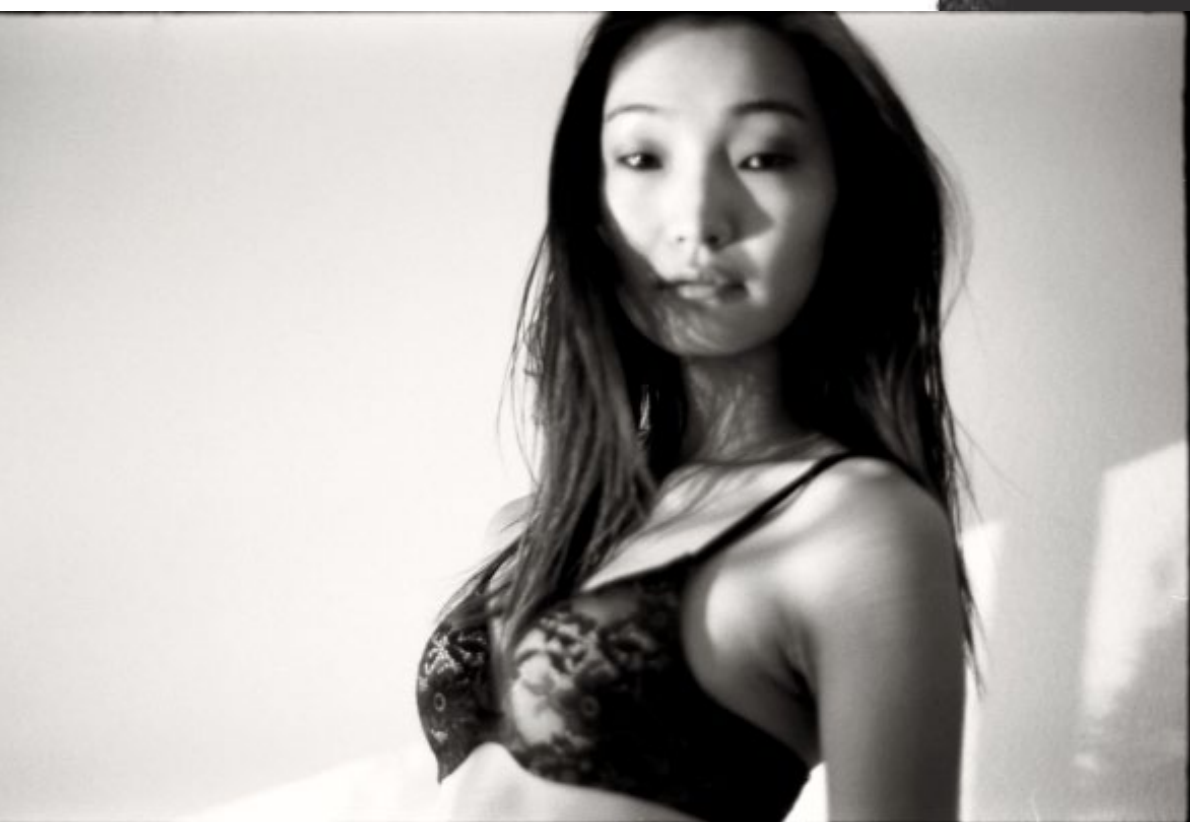


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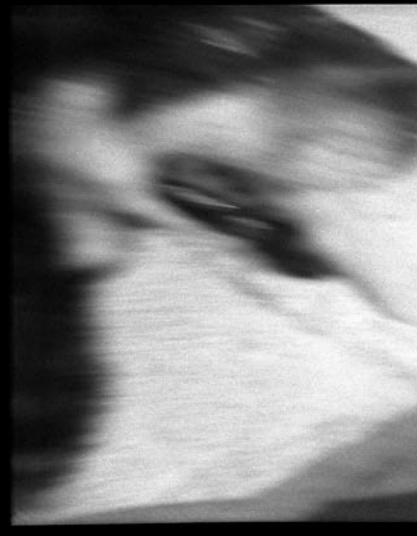


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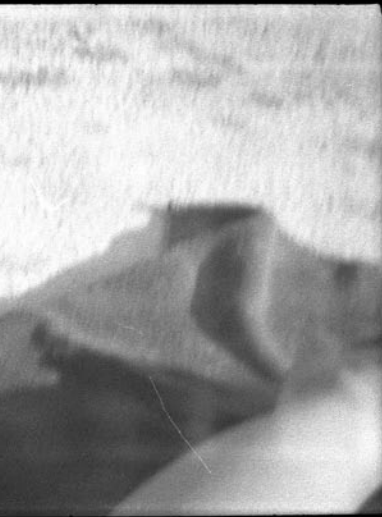


lomo

MARE MILIN



my first lomo camera was broken. it wasnt even
it was a copy. this is not an illustration. t
kinda cute. i lost it.



on russian. its name wasnt lomo at all.
the dude was merging photos together on film.



i have to start this story somehow.
this is a little ode to lomography.
to be honest, to lomo action sampler. my first and
dearest. because it looks like a window.
my friend put lomographs on her windows. smart.
on following pages you will see a lot of water,
skies, light, a dog, some trees.
i do not know how to make lomographs from the hip,
like i never intended to, as it says in lomo manual.
i always try to see some kind of poetry in it, while
shooting and after.
i wanted to write lomo haiku here. but, i do not know
how to put it in three sentences. there will be
more or less. maybe even none.



i used to live in this neighbourhood. siget, new
this used to be the view from my balcony. 6th fl
its noises. a lot of emotions remained captured
together with the summer heat.





zagreb, just across the river Sava.
oor. west. i loved that apartment and
within those walls,



i am looking down now, on the road. god, it to
on my right 6 more lanes for cars and 2 for t
the night. every day, 2 car crashes at least.



ok me so long to get used to that noise.
he tram. the building would shake during
not very romantic.



i grew up at some other place.
here and there i think of it as
if it were a piece of film in my mind
i shall tell you about diklo,
about summer, homecoming, sea.
about a dog whose name in my
language sounds like the word sea
no words now
just pictures
a draughty diary.
nevermind





the clouds are different there.





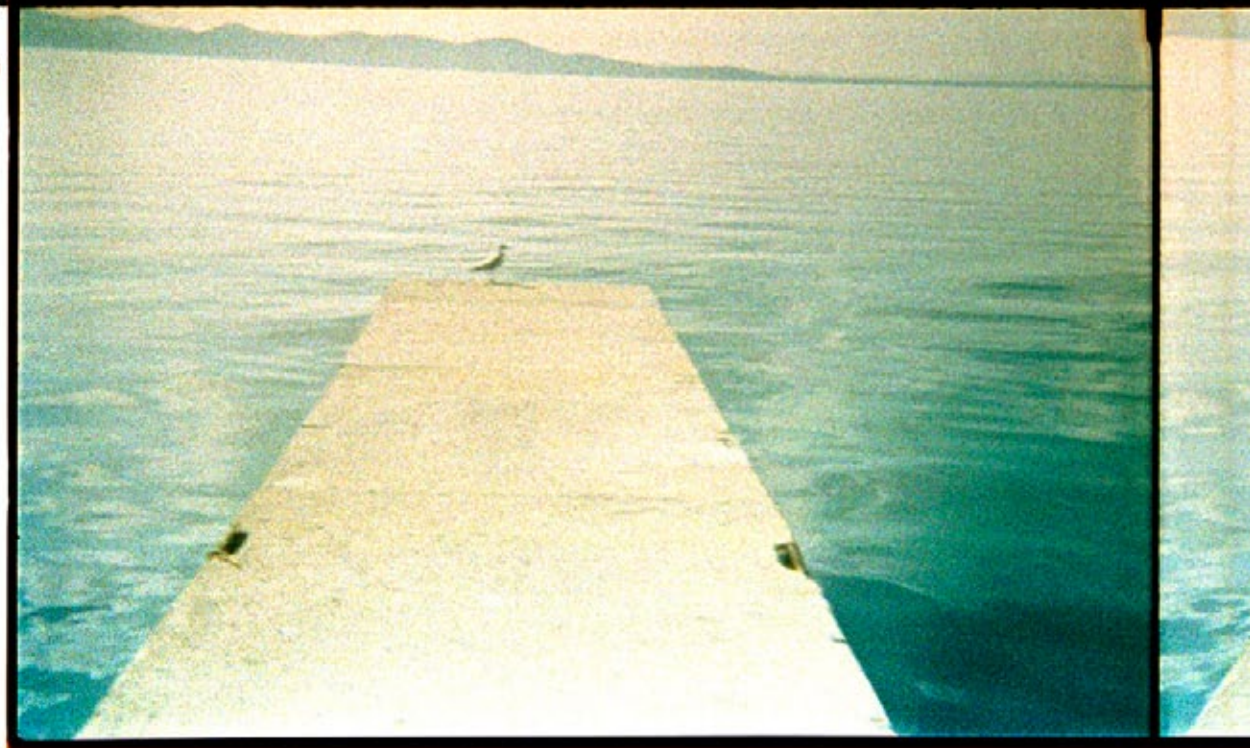
there goes the dog. traces of bulldozer remained



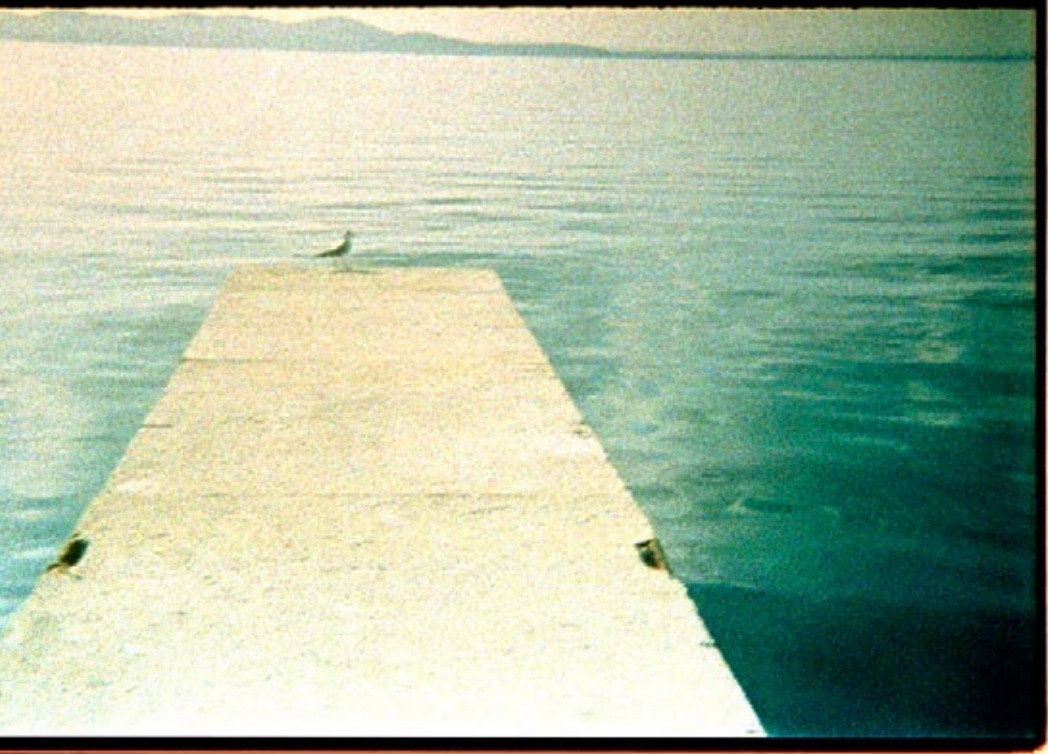


diklo, fall 2004





seagull, diklo, fall 2004





back to my other home. always. indefinitely lo



ng.



and to these trees. this the view to the winter
apartment, still the same side of the river. i
silence and trees.



r, from my bedroom window. dugave, another
am happy here, too. no noise.

and when i close my eyes

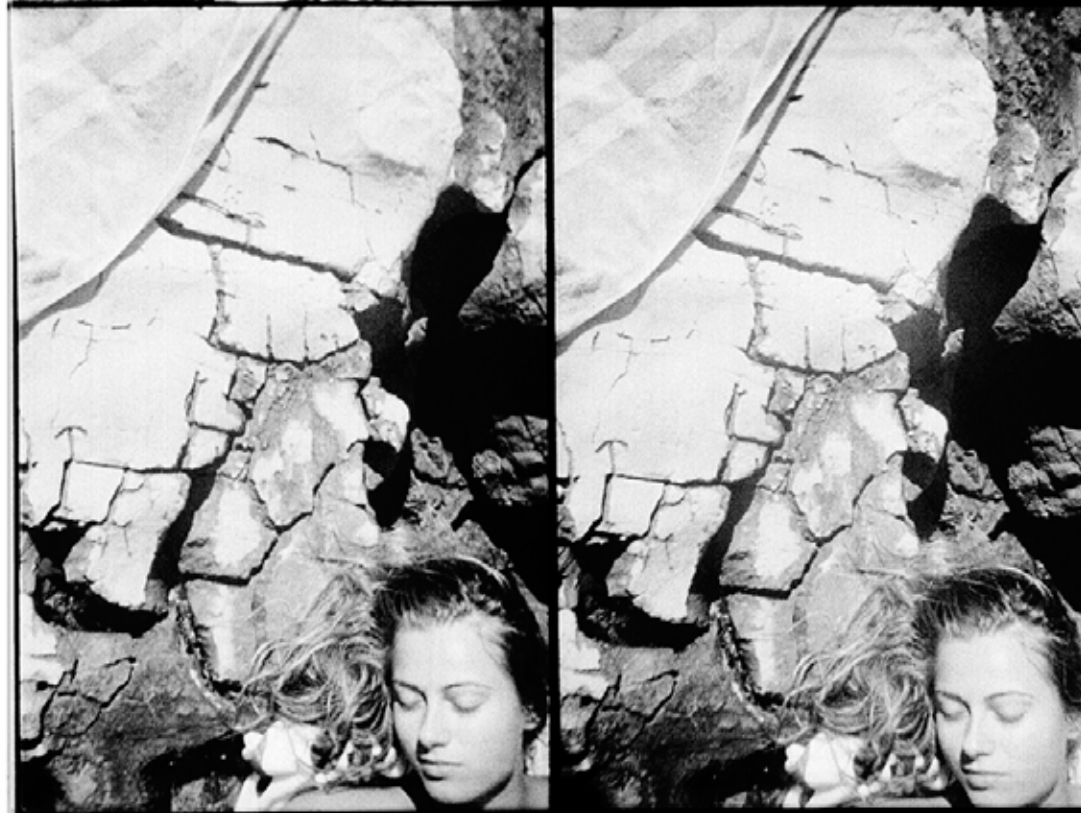
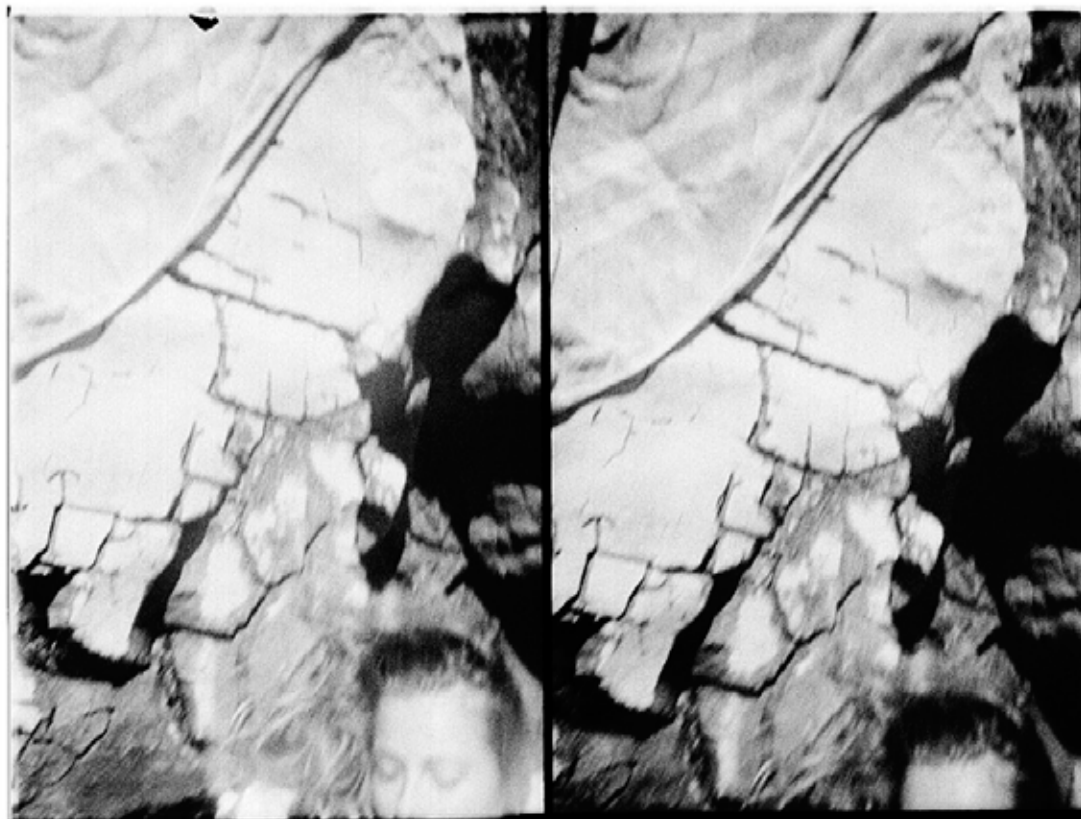




i am always there, somewhere, in the sun. with c



or without the dog



thanks god I had my camera that day. otherwise, i would
taste. one of those you wish they were forever. hvar



ould remember that day by its smell and
, summer 2005



on my rock. everybody should have a rock somew



here

ph



otographic picture

ŽELIMIR KOŠČEVIĆ

When after 160 years from the invention of photography it's being publicly stated that "the end of photography has come"¹, we're rushing to write its history before it is over.

The catastrophic oriented prophets at the end of Millennium announce the quiet extinction of photography and its entrance into electronic heaven. These ideas are part of the postmodern reconstruction of the whole creative universe, especially the European artistic heritage of the 19th and 20th century. The prophets announce: postmodern times require a postmodern technology. Digital cameras with related photo sensitive cards produced by Sony, Toshiba, Minolta, Fuji, Olympus and other great industries in the last ten years, offer speed, picture (I'm not saying photograph) of extreme quality and pictural resolution and unlimited possibilities for visual manipulation. The snatch of the photographic heritage by Bill Gates and his Corbis corporation in terms of rights of electronic distribution and reproduction of 16 millions photographs, is deviating photography from a noble ending of its path to an information superhighway and towards frightening ways of manipulation. Corbis, at the head of the great electronic club, have already joined many museums worldwide which dispose of photographic collections.

The elimination of film from the process of photographing breaks

the magic connection between photographing and the chemistry of its creation. Anyhow, the digital camera and the digital picture are challenges to take seriously and the history of their present that rapidly transforms into future should be carefully recorded. The electronic measuring of the intensity of light and transforming of that measuring into elements of the picture, respectively "pixels"² is an amplification of our complete visual experience but not a boundary that by definition delimits the photographic field. It is still delimited by the media properties of the photographic picture, therefore physics, optics, chemistry and - Alchemy. In the meantime, the attempt to make a unit of the many notes that will make the history of photography represent a big challenge.

The dark premonitions are accompanied by another trouble. The authentic photographic heritage is disappearing in front of us like a rare animal. Archives, old collections, family albums, photo and negative museum collections, if not protected with a sophisticated technology, are dying out as visual material. The in chemical and physical sense highly sensitive photography is being swallowed by the darkness. It's appropriate to say - came from darkness and gone into darkness. If the reason for its extinction is not the disrupted balance of chemical agents that once allowed the picture to stay on paper, then the rea-

son can be the paper itself and its chemistry. Then there's dust, temperature, humidity, sulphur monoxide and dioxide, Lead, carbon compounds, greasy fingers and so on. The ones we so often admire on retrospective photo exhibitions that travel around the world are usually post mortem copies, although carefully created and respecting the original photograph made by the author. Some will say, so what, that is the essence of a photograph, to be copied, consumed and reproduced again. The observation is good though, but the ones who had the chance to see a photograph made by the author and a copy of the same, especially a post mortem copy, will immediately notice the difference. As much as it can seem odd, the copy cannot be compared to the photographic "original", not even when the copy was made from the original negative, maybe even on an old projector with the original chemical agents. If we isolate the situation of today's photographic heritage together with the technological evolution of photography today and tomorrow - or more precisely its disappearing - from a future perspective the whole history of photography will appear like a tiny and very specific episode in history of human memory and visual expression.

On the other hand, another paradox can be perceived. Despite the domination of photography on every other form of visual experience

of the world, this medium as unit is in an inferior position to other forms of expressions. In the hierarchy of the value of reality's experience photography is ephemeral compared to a Breughel or a Van Gogh. The relation of the "taken" picture to the "created" one is extremely facultative. The multitude of pictures "taken" by camera comparing to the "gotten" ones says a lot about the unbound attitude towards reality and often we don't know who's the subject and who the object of a photograph. Is it the person who's "taking" the pictures, the pictures or the ones who eventually "get" them.

After the really impressive worldwide celebration of the 150th anniversary of the invention of photography in 1989, celebrated with exhibitions, lectures, symposiums and so forth, it's not an easy task to write the history of photography, although it should actually be the opposite. On representative as well as studio exhibitions we have found photography properly situated in its historical frame from its beginnings to today, flawlessly and linear like in photographic departments of many museums of modern art.

1 Paul Groot: The Eye or the End of Photography/das Auge oder das Ende der Fotografie. Camera Austria, Graz, 1991, 37, 18-21.

2 This term comes from computer graphic field and it is a compound of 2 words: picture and element.



old on

arranged: Robert Gojević
translation: Martina Velenik

ne but good one...

BISERKO FERČEK

After our series of articles concerning blur we're heading towards a new adventure called "Old on New" :) The title can suggest that we will be talking about the usage of old lenses with manual focus and aperture on new digital cameras. The first obvious question is "what's the need for that with today's lenses?" I will try to offer a few an-

swers that could make you change your mind.

1. there are excellent lenses of higher or comparable quality and much cheaper than the new ones.
2. there are old lenses much superior in quality to the new ones that they are simply your only option if you want the best of the best.



photo: Biserko Ferček

3. there are old lenses that you just cannot replace today because they are not being produced any more.

After this introduction let's continue in some order. To be even able to use these lenses on your camera you need an adapter. Ebay offers a variety of choices at costs from 15\$ up. I don't recommend the cheap chinese ones because the quality of fabrication is very much important here. Therefore, you will pay about 100\$ for a good adapter and later I'll give a list of quality distributors. Then, not every lens goes with every camera. For example you cannot use an old FD Canon lens with an EOS body, but you can use every EOS body with almost every Ai and AiS Nikkor lens. It is absurd and illogical but that's the way Canon wanted it and that is to force you to buy again something you maybe already have. You have to be ready for some things like manual focusing and shooting only in AV or M mode. This is not made for action photographers and fast reactions but it is for everybody else. This way of photographing means a new way of thinking, slows every process and gives you enough time to think about the scene and the composition.

You certainly must pay attention to the compatibility with your camera because as I said, not every combination is possible. Let's explain why: the main reason is the so called register, the distance between the sensor and the lens if we want the

focus to infinity. For Canon EOS this is 44mm. To be able to put a lens on it the lens must be then 46mm or more. There are great Carl Zeiss Contax lenses available whose register requires 1,5 mm wide adapters and the good ones cost around 150 \$. In exchange you can use a 21 mm Contax Distagon. It's the best lens that length's ever made and it has no rival.

Now that we cleared the matter we can offer a few examples of where the usage of this technique pays off multiple in terms of price and quality. An extraordinary secondhand Nikkor 50mm 1.2 AiS lens can cost you from 300 to 400 \$ and a new one from 450 to 600 \$. Add the adapter (50 \$) and for that price you got yourself a lens that is by every parameter absolutely better than the Canon 50mm 1.2L whose lowest price is 1300 \$. I don't think any further explanation is necessary. Except the mentioned Nikkor lens on EOS bodies you can use the incredibly good Olympus OM lenses. Some OM lenses are among the best lenses ever built. For example the 21mm F3.5 that you can find for 500 to 600 \$, then the mentioned Contax/Zeiss, Leica and others. You are not of course limited to 35mm lenses. You can also use the adapter for most medium format lenses

like Hasselblad, Contax, Mamiya Sekor etc. In almost every case the price will be lower than what the

original lens with the same characteristics costs and in most cases the quality will be higher. For easier manual focusing it's possible to buy substitute focusing screens for some cameras, which you maybe recall from the old cameras. A renowned producer is <http://www.katzeyeoptycs.com>

Naturally You can take this article simply as a source for further research. It is important to study carefully all the details of the combination you have chosen, ask others peoples experiences etc. I could also give a few recommendations but it's better that you learn them on your own...

The photos shown in this article were made with the Nikkor 50mm 1.2 AiS, the Sekor 80mm 1.9 and the Sekor 45mm 2.8. lens. The adapter used for Nikkor was generic at the price of 30 \$ and Mirex adapter was used for the medium format Sekors.

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photo: Biserko Ferček



Here are some links for studying:

<http://www.cameraquest.com/>

<http://photonotes.org/articles/eos-manual-lenses/>

<http://www.novoflex.de/english/html/adapters.htm>

<http://www.pebbleplace.com/Personal/Start.html>

<http://www.16-9.net/>

Greetings
Bibo

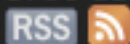


photo: Biserko Ferček

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fotozine
.org

Fotozine "Žičani okidač" : ISSN 1334-0352
3677 članova : 160255 fotografija u 12476 galerija
3796 dana s vama : 15414690 posjetitelja





GLOBULB

WWW.WARD





BULB
AWARD

WEB OF THE MONTH

Mark Tucker's web page is a representative example of pure and unobtrusive design in which simplicity and intuitive layout make sure that the interface doesn't get in the way of the impressions of Mark's photography. The web site primarily doubles as a gallery, with scarce information about the author and basic contact info, which sends a clear message that an author of this caliber shouldn't be specially introduced. Unobtrusively and shyly, near the bottom of the navigational menu and attached to the gallery's thumbnail overview (which can be shown or hidden at the viewer's discretion), lies a small link to the author's blog, the logical place for discussions about the author himself. There's no place for that on the main Web destination bearing the name of the author. That destination exists solely in the service of – photography. The only thing we'd change is the fact that there's no support for keyboard control of the navigation, but the variable mouse pointer which anticipates where you want to go in the two-dimensional gallery makes the browsing experience simple enough, deriving it to a simple one-click directional tool. That simplicity, in the end, is the main point of intuitive web design.



/portrait of morgan freeman

<http://www.marktucker.com>



thumbnails on/off

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selected and arranged: Robert Gojević
translation: Martina Velenik

autoacts

MARA BRATOŠ







1. How did you start photographing and when did you decide you would make a living of it?

I started taking pictures in Philadelphia and fell in love with photography for good. At the time I was finishing my high school and was attending three photographing courses contemporarily. There was war in Croatia and the whole situation felt unsafe. I entered the Academy of Dramatic Arts in Zagreb, Department of Film and TV Shooting, because I wanted to make a profession that had no language or country barriers.

2. When you look back and take a look at what you are photographing today, is it what you dreamed of or has everything turned up to be completely different?

Fantasies usually start at the age of fifteen when an individual is not realistic and down to earth and lacks life experience. Today I work in advertisement, I shoot fashion, portraits of celebrities and I love what I do. I think that shows a maturity towards myself and photography. Fantasies about doing only exhibitions are not achievable in our country. I have always been interested in people and their portraits and it is what I mostly do today. The human face is to me an inexhaustible source of inspiration. Therefore I think I'm doing exactly what I always wanted to do.



3. How much time can you dedicate to shooting for your own satisfaction?

I have been shooting for my own satisfaction since I started taking pictures. That is something that won't stop. I do commercial photography daily and monthly but there's always a part of me thinking about the next exhibition and my next project. These pictures complete me as a photographer.

4. What do you prefer photographing and which field would you like to dedicate yourself more to?

Every photographer has its own path. Some start with people, others with landscapes. Photographing people requires an amount of maturity that was never a problem to me. I had to mature though to be alone with myself surrounded only by the silence of nature. As I said, I am most interested in people, people's faces and bodies. These are themes I shoot constantly. But I think I could soon dedicate myself to nature. Landscapes are something I had to mature for.



5. You are a famous fashion photographer and a fashionable woman of sophisticated taste. You are also known for your self nudes, photographs without any clothes. How did these nudes affect your fashion work?

I did always find nudes very interesting. They have always been motifs in fine arts and yet less-favoured for no good reason. I always found a woman's body particularly interesting and loved photographing it, especially for its shape that makes it perfect for playing with lights and shadows.

I did my first self nudes in 1996 and the exhibition I did in Dubrovnik in 2006 was a response to the pictures taken in '96. The exhibition was sincere and therefore very positively accepted by the media and my colleagues. It was really nice. A human body is beautiful with or "without any clothes". It's just a matter of catching the right moment.



6. I think I read somewhere that these self nudes are a result of nobody willing to pose for you without clothes. Seen today, it was a very brave thing you did. Can you tell us about your thoughts at the time?

My first idea was to photograph friends and to me interesting people on the city walls of Dubrovnik. I wanted to play with compositions of bodies and architecture. My models were not quite happy with the idea of a complete nude so I had to change my concept. I wanted to shoot nudes so badly that I became my own model. And I am very happy with the results.

7. Why do you think there are so few nudes on our photographic scene? What's the reason so few Croatian women, compared to our European neighbours, want to pose for nudes? Is it because of our patriarch society, male's primitivism or something else?

There are really few nudes on our scene. I don't think the problem is our society. The problem is the vulgarized presentation of the human body in the last years and that people just begun to be afraid of not knowing where the boundaries will be put.



8. Are your nudes some kind of protest and who was most surprised with your move?

I did my first nudes as graduate in 1996 and they were exhibited on days of Croatian photography where I won the award for best young author of the year. My dearest ones were not horrified by these self nudes. I taught them to behold a nude as they would another artistic theme.

My nudes were definitely a form of protest and a response to this newly created situation but since I had did nudes before it was quite normal for me. The exhibition was accompanied very well in the media and I believe that the most surprised one was the audience because it had the chance to see nudes that were not a bit vulgar.

9. Are you planning on shooting more self nudes and are you hoping for a braver model?

A few dear friends of mine would make perfect models but I can't ask them to pose for me. Personal relationships combined with arts are not received today as they should be (like the 70ies, a boom in the conceptual art of our areas, for example Marina Abramovic, Ulay).

I won't stop doing self nudes. It is a continuity in my work but I also hope for a braver model to photograph.



10. Do you think it's easier for a woman to be photographed by a woman? Are you hoping for a male model as well?

Some models feel more comfortable when being photographed by a woman. It is an ingrained thought but I think everything depends on the photographer and his approach. I photographed male nudes in '97 and plan on continuing them.

11. How long have you been living in Zagreb and are you preparing an exhibition?

I have been living in Zagreb since 1992. I have to admit I got used to it and I like it. I am preparing an exhibition entitled "Ports" that should open next year in Rijeka (Croatia). I'll tell you a secret: it is the landscapes I was talking about, landscapes made of cranes, tank ships, cargo ships etc.



12. When you had the chance to meet a famous photographer, who would that be and why?

There are many famous photographers that I respect and if I had to chose one it would be Henry - Cartier Bresson, a gentleman who in his time photographed in a complete new way, almost with a painters approach. I love his composition and all his photographs. However, if I could dream of being photographed by someone famous it would be Peter Lindbergh. I like his fashion portraits very much. I am fascinated by his b/w portraits from his beginnings: Linda Evangelista, Christy Turlington and Naomi Campbell.

13. Who had the biggest impact on your photography and your work?

There were different people in different life and work phases and I can't name anybody in particular. Every one of them made an influence of some kind and with his-her approach helped me to find my own approach and way of expression.



ଫଟ-ଗ୍ରାଫିତି



Resume

Nataliya Peregudova was born and grew up in Kiev, Ukraine.

EDUCATION

1997-2002 Master Degree in Computer Science, National Technical University of Ukraine NTUU“KPI”, Kiev, Ukraine

EXHIBITIONS

2008 April 1-28, Group Exhibition, “Young Talents”, Center of Culture and Art NTUU, Kiev

2008 February 28 - March 5, Solo Exhibition “Sweet Addiction”, Kiev Actor House

2008 February 5 - March 1, Small works Exhibition in collaboration with CODE-PINK , A.I.R. Gallery, New York, NY

2007 December, Solo exhibition “Fruit Portraits”, Center of Culture and Art of NTUU, Kiev, Ukraine, Press-release eng rus

AWARDS

2008 PRIX De la Photographie Paris, Honourable mention

2007 Venice International Photo Contest 2007, category Nude & Glamour (4-th place)

selected: Krešimir Zadravec

arranged: Robert Gojević

reviewed by: Jelena Topčić

translation: Martina Velenik

Fruit Portrats

NATALIYA PEREGUDOVA



Artist's Statement.

My work is a response to a modern photography, which in lots of cases lacks positivity and colour. I want to make photography more colorful and less complicated in visual perception. These thoughts pushed me to create my own direction which called PhotoFunArt. The definition of PhotoFunArt appeared from elemental words - Photography, Fun and Art, so easy. What makes a photography considered a photofunart? I derive a primitive formula: Fantasy x (Saturated Colour+Fun Theme) = PhotFunArtwork.

Moreover, I believe that color will save the world. Using bright colors: green/red and other tonal ranges, I hope to drag out a person from the grey workaday routine though for several minutes. I make my works a little more saturated and it will help them morally not to bleach for many years. My goal is to make people feel homy, comfortable and warm, to refine their minds from bad thoughts and to fill them with color mood, to make a spectator smiling.

Description of "Fruit Portrats" Series

Photographer plays with characters and uses unusual metaphors, where the main role is obtained by fruits. But in the center of shot is always a person. Some works have a plot, which, according to Nataliya, lays at the palm before the spectator, and has a secondary role in artwork's perception. The main task of the photographer is to make viewers emotionally feel the warm and rage of colours, flowing from the artworks.

Photographs of Nataliya are fun and humorous. PhotoFunArt that is how the author describes the direction in which her works are established.

Here's what Nataliya tells about her unusual artwork theme: "Have you ever associated somebody to a fruit? No? I did. I did it at least 10 times during the process of "Fruit Portrait" photoseries creation. I learnt lots about fruits and berries, for instance, I found out that the strawberry is a white-haired pretty thing and the cherries become ripen on the girl's breasts. People are fruits, very individual, with different taste."

Nataliya plays in fruit association - funny game with human nature and human essence. Her characters are romantic and bright and undoubtedly soften the winter's coming.
























 <http://www.pticica.com/>



3RD MONTH OF PHOTOGRAPHY 2008!

Opening: Wednesday, October 22nd at 8pm, Cankarjev dom Small Gallery.

You are kindly invited to the press conference on Tuesday, October 21st at 12pm at the conference room M1!

The third MONTH OF PHOTOGRAPHY, a festival of authorial photography, is drawing near. Similarly to some other European capitals it ties various organizations, museums and galleries into a united group of photographic exhibitions organizers. In this way 30 domestic and international authorial photography projects accompanied by a rich additional program will be presented in about a month, between the middle of October and the end of November. In this time and place, where contemporary photography has not yet achieved a satisfactory status on the institutional level that would match this media to other creative practices of fine art, this kind of program is welcomed by all lovers of photography and visual art as such.

Apart from the Month of Photography exhibitions, this year's edition offers a lively accompanying program, such as the Talks on Contemporary Photography on October 23 and 24

in Conference room M3 in Cankarjev dom, which will include different sections: "Development in the Field of Contemporary Art Photography in the Region of Central and Southeast Europe section", "Photography and Publishing", "Talks with Exhibitions' Artists and Curators" and "Photography Education" as well as lectures, symposium, guided exhibitions, etc. The award for the Exhibition of the year will be rewarded to an author of an individual exhibition and a gallerist or curator of a collective exhibition.

Month of Photography will start with an international collective exhibition Photonic Moments, a review of contemporary photography originating in the countries of East and Southeast Europe. This exhibition is also the official exhibition of the festival and will be shown at many different European destinations during the next year. This time, the exhibition hosts 18 authors coming from 6 countries (Greece, Croatia, Hungary, Slovenia, Serbia and Turkey).

We prepared a large number of exhibitions this year to be shown from the middle of October and throughout November 2008 at show grounds in Ljubljana and others parts of Slovenia. The list of the exhibitions and dates of openings can be



seen below (attached).

At the beginning of the festival a press/info center will be running in Cankarjev dom at conference room M1 – catalogues, promotion material, foreign magazines and other material will be available there. The centre will be opened each day between 3 and 7 pm.

EXHIBITIONS OF MONTH OF PHOTOGRAPHY FESTIVAL 2008:

- Photonic Moments IV, 22.10. – 16.11. 2008, Small Gallery, Cankarjev dom Ljubljana
- Eva Petrič, Can You Swim?, 14.10. – 02.11. 2008, City Gallery Ljubljana
- Jelena Vivoda, Urban – Rural, 14.10. – 03.11. 2008, KUD France Prešeren Ljubljana
- Metka Vergnion, Silence, 15.10. – 22.11. 2008, Fotografija Gallery Ljubljana
- Branko Lenart, Piran:Pirano, 17.10. – 16.11. 2008, Obalne galerije Piran
- Igor Bijuklič, On the Blade of Horizon, 21.10. – 11.11. 2008, KUD France Prešeren Ljubljana
- Andrej Perko, Waters, 22.10. – 09.11. 2008, Rotovž – Glass Atrium Ljubljana
- Talks on Contemporary Photography, 23.10. – 24.10. 2008, Conference Room M3, Cankarjev dom Ljubljana
- Matej Sitar, Tsuriai, 23.10. – 11.11. 2008, Atelje 2050, Red Gallery Ljubljana
- Barbara Jakše & Stane Jeršič, The Stuff That Dreams are Made of, 23.10. – 06.11. 2008, Art.si Gallery Ljubljana
- Roberto Kusterle, The Mirror of the Body, 25.10. – 24.11. 2008, Tir Gallery Nova Gorica
- Gyula Fodor, Noosphere, 29.10. – 22.11. 2008, Photon Gallery Ljubljana
- Ernst Logar, Non Public Spaces, 29.10. – 18.11. 2008, Gallery-Studio Mikado Ljubljana
- Gerhard Gross, Seattle Works, 29.10. – 02.12. 2008, Gallery Fair Ljubljana
- Dušan Pirih Hup, Retrospective, 04.11. – 25.11. 2008, Gallery, KUD France Prešeren Ljubljana
- Triestefotografia for Ljubljana, 04.11. – 30.11. 2008, Jakopič Gallery Ljubljana
- Miniatures 2008, 05.11. – 30.11. 2008, Gorenjski muzej Kranj
- Castrumphoto 08, The Overshadowed, 07.11. – 28.11. 2008, Pilon Gallery Ajdovščina
- Vilijem Cigoj, Narrations, 07.11. – 10.12. 2008, Stolp Gallery Maribor
- Tomaž Lunder, The Surface of Memory, 10.11. – 21.11. 2008, 1. Entrance Hall, Cankarjev dom Ljubljana
- Stojan Kerbler, Retrospective Exhibition, 11.11. – 20.12. 2008, Gorenjski muzej Kranj

- The Meeting, 13.11. – 13.12. 2008, Mons hotel Ljubljana
- Portrait: Berlin, 14.11. – 06.12. 2008, City Museum Ljubljana
- DK, Passages to Modern Concerns, 17.11. – 07.12. 2008, City Gallery Ljubljana
- Lado Jakša, Dialogwithoutdialog, 20.11. – 05.12. 2008, Gallery-Studio Mikado Ljubljana
- Bojan Salaj, Interiors III, 24.11. – 10.12. 2008, Photon Gallery Ljubljana
- Robo Blaško, The Lost Project, 24.11. – 14.12. 2008, Alkatraz Gallery Ljubljana
- Tomo Brejc, Untitled, 25. 11. – 31. 12. 2008, UGM Maribor
- Symposium From Puhar to the First World War, 27.11. 2008, Gorenjski muzej Kranj
- Portrait of the photographer: Stojan Kerbler, film projection, 27.11. 2008, Gorenjski muzej Kranj

This festival is supported by the Ministry of Culture.

General sponsor: FUJIFILM SLOVENIJA / IMAGE&MARKETING

PHOTONIC MOMENTS IV EAST AND SOUTHEAST EUROPEAN SALON OF CONTEMPORARY PHOTOGRAPHY

October 23 - November 16

OPENING: Wednesday, October 22. at 8 p.m. in Small Gallery – Cankarjev dom!

Artists: Maša Bajc, Mania Benissi, Primož Bizjak, Vanja Bučan, Ektor Dimissianos, diSTRUKTURA, Marko Ercegović, Angelos Gavrias, Nilbar Güres, Peter Herendi, Gabor Kerekes, Ivan Petrović, Valentino Bilić Prcić, Katarina Rađović, Aniko Robitz, Erinc Seymen, Špela Volčič, Ivan Zupanc.

Selectors: Gulsen Bal (Turkey), Saša Janjić (Serbia), Hercules Papaioannou (Greece), Balint Szombathy (Hungary), Sandra Vitaljić (Croatia), Miha Colner & Dejan Sluga (Slovenia).

PHOTONIC MOMENTS, a Salon of Contemporary Photography, is an annual exhibition of young and emerging artists from Middle and Southeastern European region, taking place for the fourth time in Ljubljana. This year we gathered artists from 6 countries (Croatia, Greece, Hungary, Slovenia, Serbia and Turkey) based on the selection of local experts and curators. This year,



PHOTONIC MOMENTS has again the status as the official exhibition of the Month of Photography Festival, which opens in Cankarjev dom Cultural Center on October 22.

As a representative exhibition of this festival, PHOTONIC MOMENTS will be hosted throughout Europe next year. We hope that with projects like PHOTONIC MOMENTS and Month of Photography Festival we can achieve greater public awareness and investments of more funds into contemporary creative photography, both in the public as well as in the private sector. With the expansion of this event into the international dimension, we wish to increase the possibility of the promotion of artists from these regions in the international photography scene. An important role in these efforts is being played also by our regional partners such as Cultural City Network (Kulturvermittlung Steiermark) from Graz and some others.

The exhibition catalog will be presented at the press conference of the Month of Photography Festival, taking place in Cankarjev dom on Tuesday, October 21 at 12a.m.

Cankarjev dom, Small gallery is opened every day from 10 a.m. to 7 p.m.



'Unzine' izložba / exhibition

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Gliptoteka HAZU - Galerija IV / Gliptothèque - Gallery
IV
Medvedgradska 2
Zagreb

17. - 26. 11. 2008.

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Rafaela Dražić (CRO)
Thomas Keeley (USA)
Damien Poulain (UK)
Deborah Sengl (AT)
Hector de Gregorio (ES)
Sarah Maple (UK)
John Fekner (USA)
Slang International (DE)
Delaware (JP)
Oliver Bishop (UK)

Uncommercial is not uncool

Before I talk about Unzine, I want to say a little about Croatian Graphic Design - actually its quite good. Surprised? Happy with me saying that? You shouldn't be. A lot of it IS good but there is just not enough of it that is FANTASTIC. Hmm... Let me explain, to be commercial and to do work that is as 'good', that is on a level of the work produced in every other country is not enough, Croatian design needs to go up a level and have designers who think beyond the commercial role of design to sell or promote something.

There are obstacles to this, but small budgets and print runs are not one of them. The majority of interesting culturally valuable graphic design has been since the beginning of the Twentieth Century done by people with no money but lots of passion and a desire to change the world. If you care you will do work outside in addition to your commercial clients. Why bother?

Because design has the huge potential to be a reflection and also an instigator of change through popular culture. At its best it can summarise the cultural or political thoughts of a society, it can make a society feel confident stop them looking back and have belief in 'now'

And that brings us on to Unzine designed or often 'curated' by Rafaela Dražić. This is one of those rare 'fantastic' projects. I first saw it in 2005 when I was judging the Magalena Awards and I didn't understand it all (and none of the other judges did either) - it was entered for a web design category but it wasn't really a web site, - no seductive animation, no clever interactivity, it was just some weird 'thing'. However out of all the hundreds of designs I had seen that day it was by far the most interesting.

Finally here was a project I had hoped I was

going to see in the competition. A (even better a woman in a male-dominated world) working with honesty not selling their beliefs and thoughts from the top using their own very strong visual vocabulary to say something interesting create discussion and question.

After seeing Unzine, Rafaela and in contact, she did an internship in my studio (Something I feel a little embarrassed about because she was clearly capable of being a senior designer here), where she worked on various social and non commercial projects and today with her own art and culture studio and freelancing continues to be one of the few designers who do as they say as they tell others to do. She works on social and cultural clients that she is interested in and gives a portion of her time to work on non-commercial projects including social projects, often to the detriment of the money she could make. Showing it is possible to work as a designer doing what you want to do with who you want to work with.

Since that first issue Unzine it has continued, still, unlike many projects which perish on themselves full of energy and good ideas, it didn't die under the weary weight of 'work', Rafaela Dražić has broadened the scope of it to collaborate with others and feature an a wide range of other artists.

I hope that for those that are feeling disillusioned of design that it will make them see that it is possible to do work that challenges the status quo and tells the truth as you see it. And that for those who know very little about design, that it is not just a commercial activity but that it can play a vital role in culture and society.

Jonathan B

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Rafaela Dražić '8th of March'

www.bulb-magazine.com