

# BULB

M A G A Z I N E



9

Issue/Broj 09 | December/Prosinac 2008.

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# EDITOR'S WORD

Dear readers,

We arranged another issue and we're leaving behind us a month full of temptations that we, as the time has shown, managed to answer very well.

Bulb magazine this month is celebrating its first birthday. Everything started last December, with our issue Number 0 (read: first) that presented Stephen Pierce on the cover, an interview with Denis Grzetic and showed the works of Tatjana Krstic in the project section.

In the past 365 days we created 9 scheduled issues and 3 special ones ("Toso Dabac", "Fotosofia 3" and "Lomotomia 1"). In the last period Bulb worked with Gokul association on organizing the first Croatian Lomo festival - Lomotomia, in Zabok.

Through our 12 issues we presented over 200 authors, counted visits from 147 countries and our November issue was requested by more than 15.000 readers.

We changed during this time and following our reader's requests and wishes we moved from Flash technology to Air and Pdf platform to enable a simpler and quicker reading.

In the very last foto finish of 2008 our colleague Jelena Topcic left our team. Without Jelena's selfless pawn and hard work on proofreading the quality of the written material would have not been the same. At the very same moment, our first task was to find a substitute: from this month on our new collaborator on proofreading and english texts translations is Ana Marija Kovac.

In this anniversary-issue we arranged a few very interesting authors through our now standard forms of interview, project and gallery of 24.

The whole Bulb staff wishes you all the best for the forthcoming holidays and to spend them with your families in the warmth of your homes. And to the ones that are planning to go on vacation, we wish a lot of fun!

Robert Gojevic and Kresimir Zadravec

toget

# BULB Magazine

# Who are the readers of

I  
November

hole year

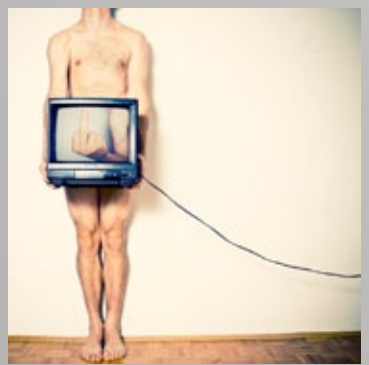
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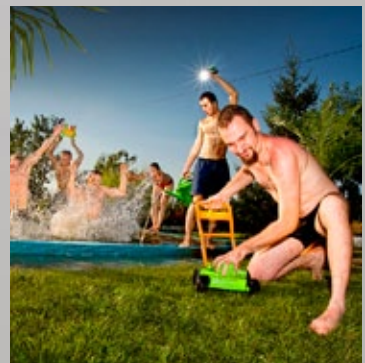
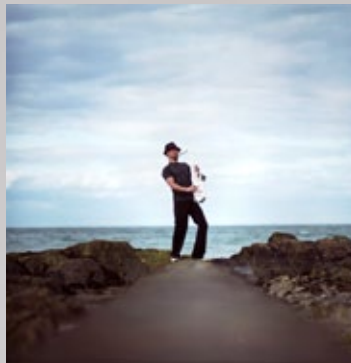


[www.bulb-magazine.com](http://www.bulb-magazine.com)

# of Bulb Magazine?

In the last year Bulb Magazine travelled through 147 states.  
Our issue Nr. 8 was requested by more than 15.000 readers.





# BULB MAGAZINE







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*Sophie Cyrone © 2008*

# BULB MAGAZINE



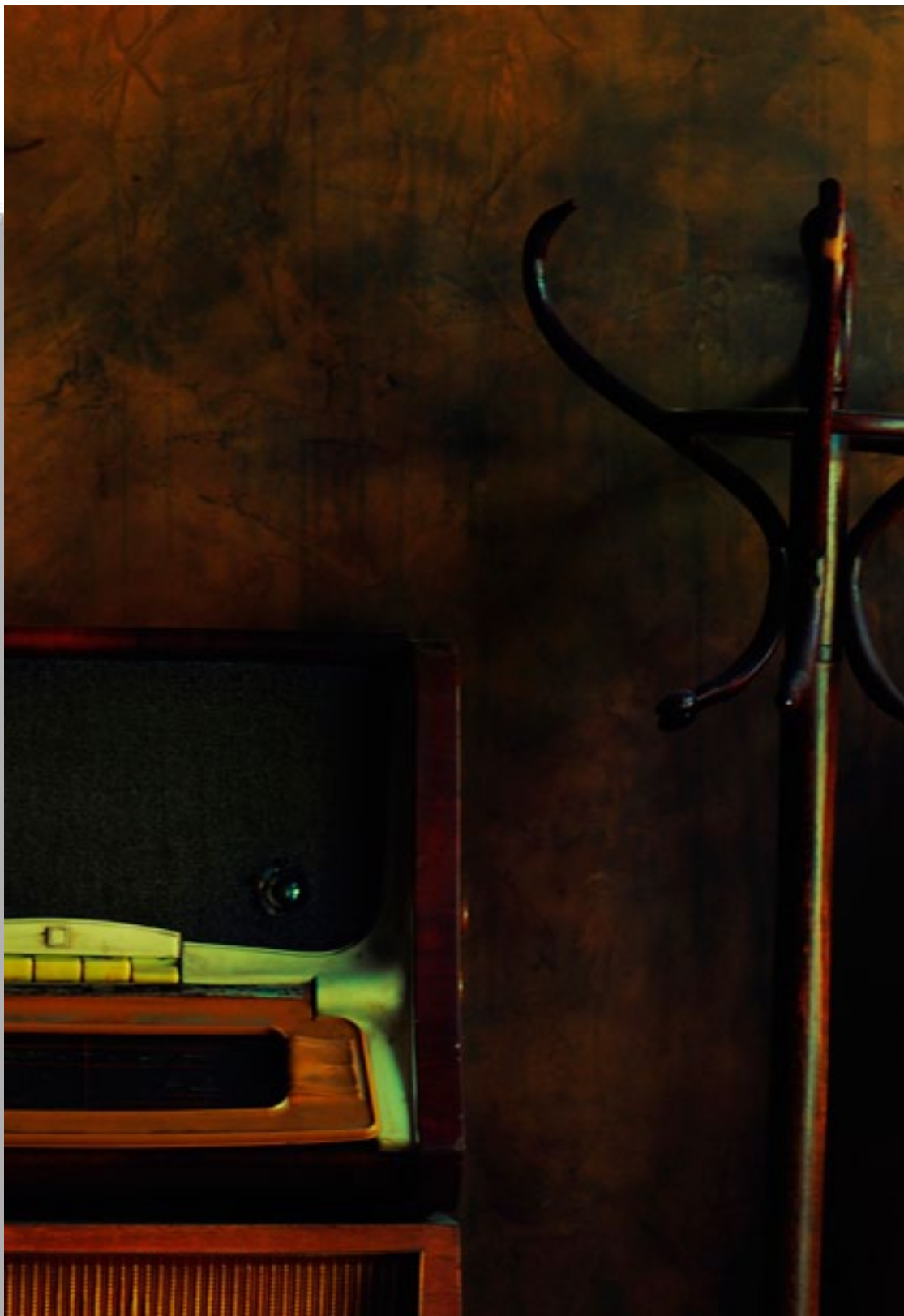
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Najvažniji dio  
modernog



Nichols: Vrhunski fotograf vrtova otkriva svoje trikove

# talFoto

PROSINAC 2016. 43

Poklon:  
vodič za  
kupnju

**Svaki mjesec  
novi broj na  
kioscima!**

svjetlo  
praktičan projekt  
MORATE isprobati

vještine  
fotografije s  
tehnikama!

31208  
23000  
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# opreme svakog fotografa!

selected: Kresimir Zadavec  
translation: Martina Velenik and Anamarija Kovac

# MICK RYAN

**M**ick Ryan has been working in China as a photographer for the last four years and is now one of the leading photographers in China for corporate and editorial photography. He resides there full time with his wife and daughter. He graduated from art college in Ireland and worked in advertising for more than a dozen years before switching to corporate, editorial and fashion photography. He also holds many exhibitions of his fine art work at home and in Asia. He runs his own full time studio.

**M**ick has been shooting for international clients in Shanghai and around the world delivering the understanding and quality they would expect back home. Using only professional level photography equipment Mick has shot portrait photography of many famous actors and writers from the USA and China. But he puts his artistic eye to equal use when shooting corporate and editorial photography.



Architectural photography has long been a passion of Mick's and he has photographed corporate headquarters, hospitals and shopping complexes around Asia. Special lenses developed for architecture allow him to capture some of the best architecture in the world for advertising and corporate use for some of the world's best known architectural companies. Whether it's for internal use or worldwide advertising Mick's rates for photography remain the same with no limitations on time or regional use for clients.

### **Awards, exhibitions and publications:**

Mar 2008 featured artist in issue 83 of B&W Photography magazine UK

Mar 2008 Joint exhibition at 3 on the Bund, Shanghai

Mar 2008 Multiple photos featured in Urbanatomy Shanghai book

Nov 2007 solo exhibition at Gallery Mondu, Shanghai

Sep 2007 featured in the International Projected Image Exhibition UK exhibition

Sep 2007 featured in The Creative Eye magazine issue 43

Aug 2007 solo exhibition Killarney, Ireland.

Mar 2007 winner of 2006 Eye Spy photography competition, winner chosen by editorial staff and professional photographers

Jan 2007 Featured on Group F website. <http://gruppof.blogspot.com>

Nov 2006 UK B&W magazine award for Best B&W photograph of the year in the people section

Oct 2006 interview with Q-Cube online magazine <http://www.q-cube.com>

Jun 2006 Featured in B&W Photography magazine

Jan 2005 – Featured in B&W Photography magazine

May 1994 – Limerick, Ireland. Joint exhibition.

Aug 1993 – Featured in Camera & Darkroom magazine, USA

Jul 1992 Kobe, Japan. Joint exhibition

A member of:

[Royal Photographic Society](#)

[Adobe Photographers Directory](#)

[Alamy Stock Photography](#)

[Vanit Stock Photography](#)

Premiere Vendor in the ["Shanghai, China Photographer, Photographer Directory at Marketingtool.com.](#)



## **1. Where does your interest in photography come from? When did it start?**

**I**t started when I went to live in Japan in the 90s. I had a good job but had no creative output as my free time was limited and space was an issue. I bought a good camera and started shooting everything around me. My photos were terrible until I switched to B&W film. I got the hang of exposure and kept going from there.

## **2. Can you tell us about the circumstances that have led you to China? How does an Irish in Shangay settle down?**

**M**ostly because I met a girl from Shanghai when I lived in Australia. We got married in Japan and went back to live in Ireland. But after about 10 years there we got bored and as Shanghai had changed and modernized so much over the years we thought it would be fun to live there for a while. It is. It's a challenge at times too but it's never boring.





### **3. Did this decision to move on the other side of the globe influence the decision to pass from advertising photography to corporate, editorial and fashion or is the reason something else?**

**I** worked in Advertising as an art director and then a creative director for over ten years. I made lots of money but burned out. I took a very serious look at my life and didn't like what I saw ahead. Moving to China was in part to change my career and choose a different path for my life and my family.

### **4. What is your favourite photographic field?**

**W**hen I started I was far too nervous to take photos of people so I concentrated on places. But now it is definitely portraits. I wish I could stay all day every day in my studio and meet new people and take their photo. Every person is different. I sometimes wonder if it's an attempt to circumvent my terrible memory by recording as many people as possible. This way I remember them.



**5. You have been photographing many celebrities. Who was the most pleasant celebrity to work with? Who was your favourite?**

All the celebrity photo shoots are so fast you definitely don't have time to get to know them. I did get to hang around while the journalist interviewed Ed Norton and he was a very cool guy. He had great presence and is very articulate and intelligent. I thought Tom Cruise had very little presence. I really thought I would have walked right by him in the street.

**6. I was attracted by your art photographs such as street photographs and the fairy tale portraits of your daughter. How much time can you dedicate to this photographs?**

All the stuff on DA is my personal work. I really wish I could do that kind of photography full time but the commercial work takes up a lot of time. Once or twice a month I might have time to shoot stuff for myself but I spend a lot of time gathering junk for the studio shops which is fun finding some old obscure item and wondering how I can use it to create a character. Recently I was shooting some stall holders that sell antiques in a street in Shanghai that is very popular with tourists. I found this amazing staff that was made of brass which is quite unusual but even more unusual was the fact that the handle was a skull and when you pulled it out it had a blade inside the staff. Very Victorian. Right down my street and I know exactly how I'm going to use it in a shoot.



## **7. Why do you chose blackandwhite for these shots?**

**C**olour just doesn't really interest me. B&W is art for me, it's unreal, it's different. You can focus the viewer on what you want them to look at and not be distracted by the surface. I can't remember who said it but a great quote is "If you take someone's portrait in B&W you look at their face. If you take someone's portrait in colour you look at their yellow jumper."

## **8. You have your own studio but you often shoot on locations. What is your equipment?**

**E**quipment is not important. I do have studio lights and shoot on 35 mm digital. That's about it really. I used to shoot film but just don't have the time anymore and my clients want everything done yesterday



## 9. Which lenses do you use for photographing architecture?

I have a good tilt and shift lens I use a lot now but I had a Canon Eos 20D and the EFS 10-22 mm lens when I started doing professional architectural shoots. Yo don't have to have a large format camera and sheet film. The equipment is not important, it's what you do with it.

## 10. We all have model photographers or authors that we very much appreciate. Who are the ones you have looked up to or would like to mention?

I can't even begin to list them there are so many and of course I am discovering new photographers all the time. I just discovered Albert Watson. I'm currently reading the complete works of Sherlock Holmes. I've read about 1300 pages so far but have about another 500 to go. I'm also wading through the huge volume of Little Nemo in Slumberland which is incredible. Very inspirational. I also love reading any comics by Alan Moore and the design and comic work or Dave McKean - but for some bizarre reason not his photos.





**11. You have been doing this job for a long time and you have been awarded with many professional acknowledgements. Can you mention a personal favourite award?**

**N**ot an award but a comment. I recently won best portrait photographer in the UK magazine Black & White Photography magazine. One of the judges was Robin Bell [www.robinbell.com](http://www.robinbell.com) one of the best printers in the world who has printed photos for Don McCullen and David Bailey (to mention just two) printing portraits of people from Michael Cane to Dali. He couldn't believe my print was digital. That for me is a real achievement. I put a lot of work into my prints to make them as good as possible. Printing really makes you a better photographer. Even on an A3 print you suddenly see all your flaws.

**12. What are your professional plans and ambitions for the future?**

**K**eeep shooting. Maybe one day to be good enough to make a living from doing my own work. Who knows.

regards

Mick Ryan

























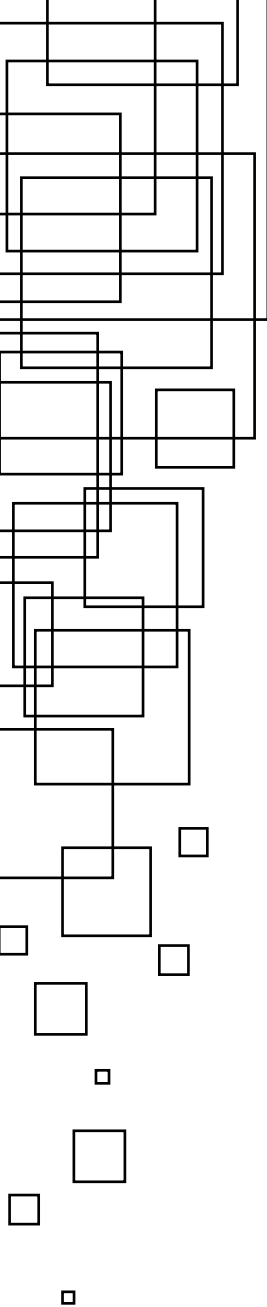
Naslovnica | Galerije | Forum | PROizložba | Poznati fotografiraju | O Fotosofiji



photo: Šime Basioli



<http://www.fotosofia.info/>



# The Con

selected and arranged: Robert Gojević  
translation: Martina Velenik

# genital Landscape

STEEN DOESSING

## Steen Doessing

Project Description: The Congenital Landscape

<http://www.steendoessing.com>

**B**orn and raised in Denmark, I grew up surrounded by water. The ocean, lakes and rivers were everywhere I looked. My senses were filled with the smell, sound and the visual impression of water. Water to me represents life and the equanimity and power of nature. Water is where I came from. My fascination with water is never ending. I can sit on the shoreline for hours without taking a single photograph and just take in the sea.

**T**o many my work represents a state of tranquillity, of Zen, of calm but also of drama. I'm often asked if this is who I am, or if my art is a way of escaping from something else. My answer is that this state is something I am celebrating! A state of harmony and balance - a state of equilibrium!

**U**sing long exposures, sometimes hours, I'm capturing a slow-motion sequence of seemingly infinite movements and changes surrounding static objects and letting these elements blend into a single visual plane. It is the graphic representation of the determination and resilience of these static objects against the gentle yet powerful calm of their surroundings that to me signifies the equilibrium.

**F**or me, photography is a visual medium that offers me the opportunity to express the way I see and feel things around me. I don't take pictures - I make photographs! Some people like them - some don't! You see what you see!

**M**y work is more or less exclusively black and white and hugely influenced by my environment which throughout my life has been encompassed by water. It is my hope that my love for the intimacy and beauty inherent in the intrinsic landscape that immediately surrounds us, being it urban or rural, is evident in my work.



































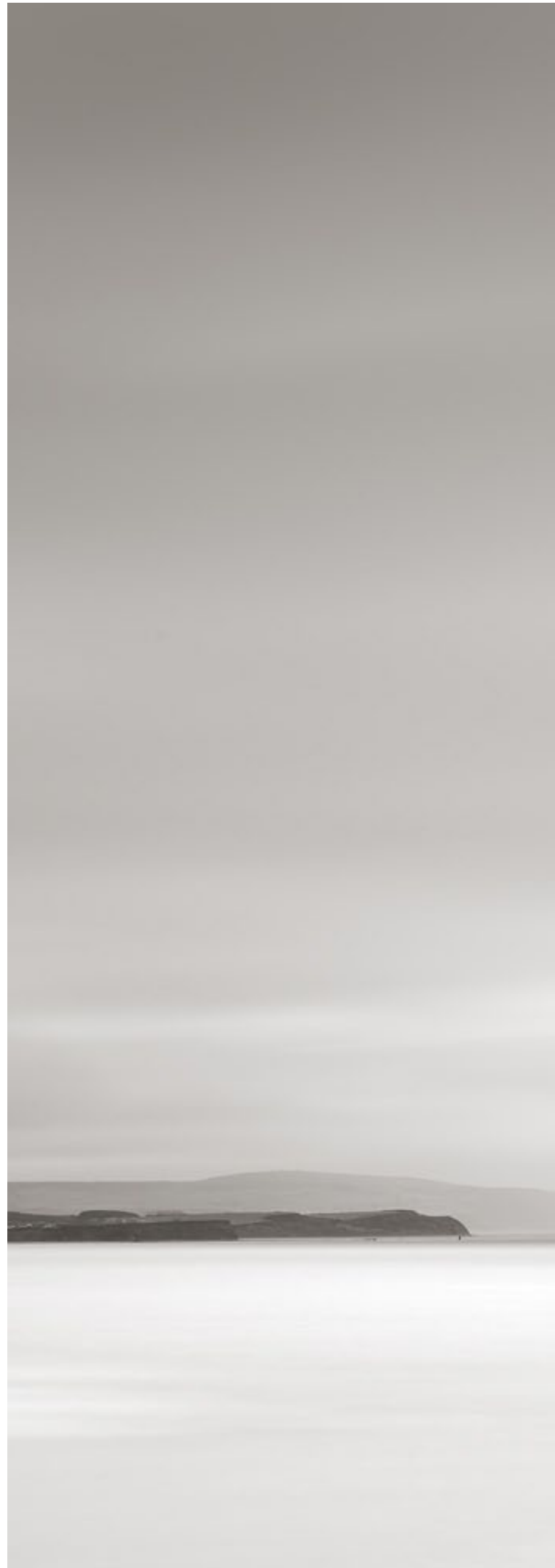






















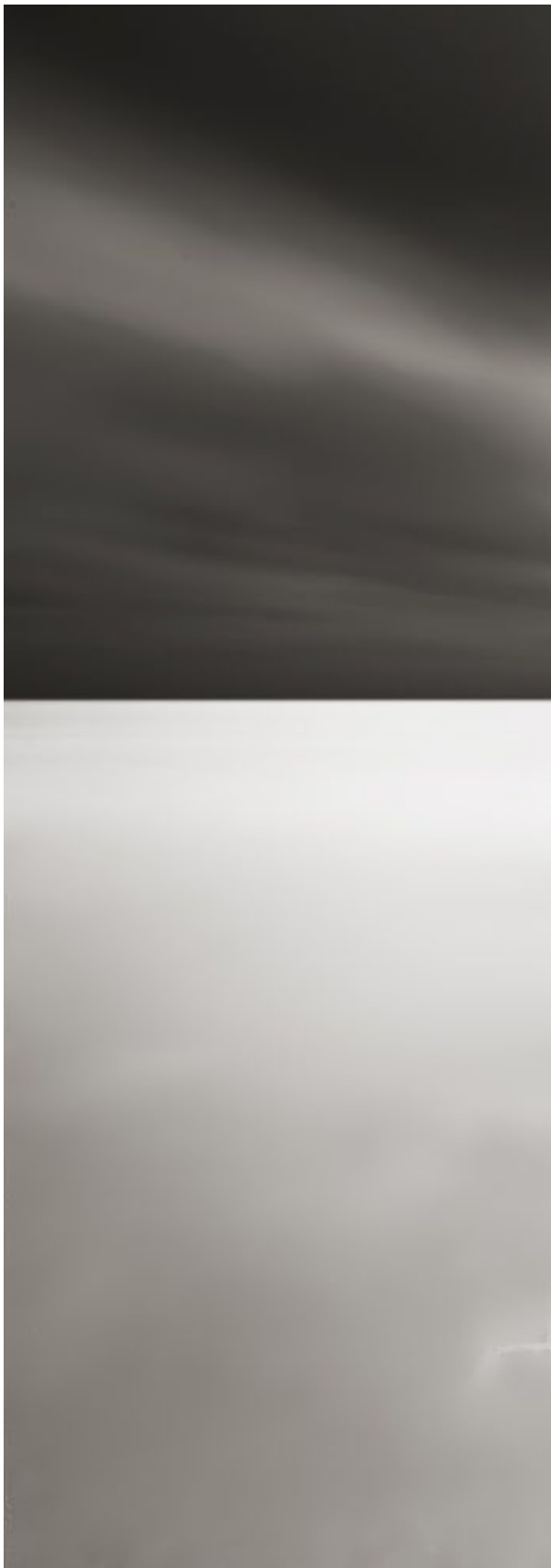




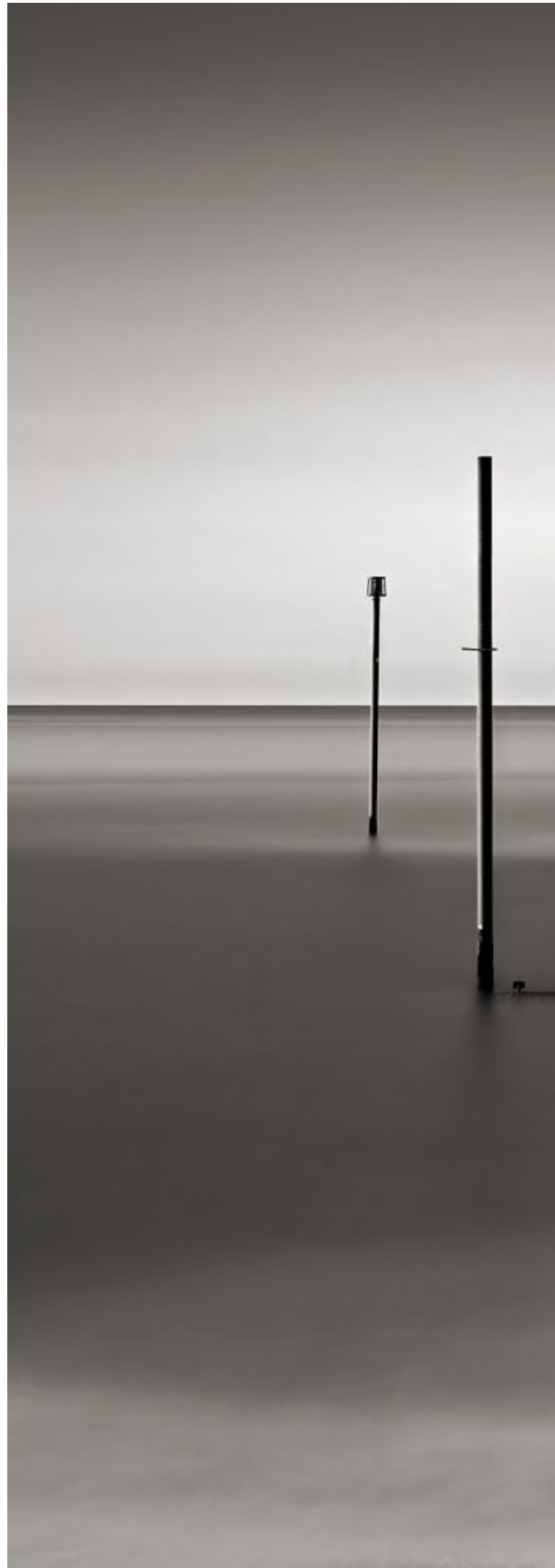
















# the congenital landscape

steen doessing



[new work](#) | [portfolio 1](#) | [portfolio 2](#) | [portfolio 3](#) | [portfolio 4](#)  
[statement](#) | [prints](#) | [news](#) | [galleries](#) | [copyright](#) | [contact](#)

# Multiblitz

## COMPACTLITE



### LOCATION SET

- 2x COMPACTLITE 200 rasvjetne glave 200ws
- 2x 90cm reflektivna kišobrana
- 2x usmjerivač svjetla/držač kišobrana
- 2x stativ do 2,5m
- 2x strujni kabel
- 2x žarulja
- 1x sinhro kabel
- 1x torba za prijenos

**5479,00 Kn**

(PDV uključen u cijenu)

### STARTER SET

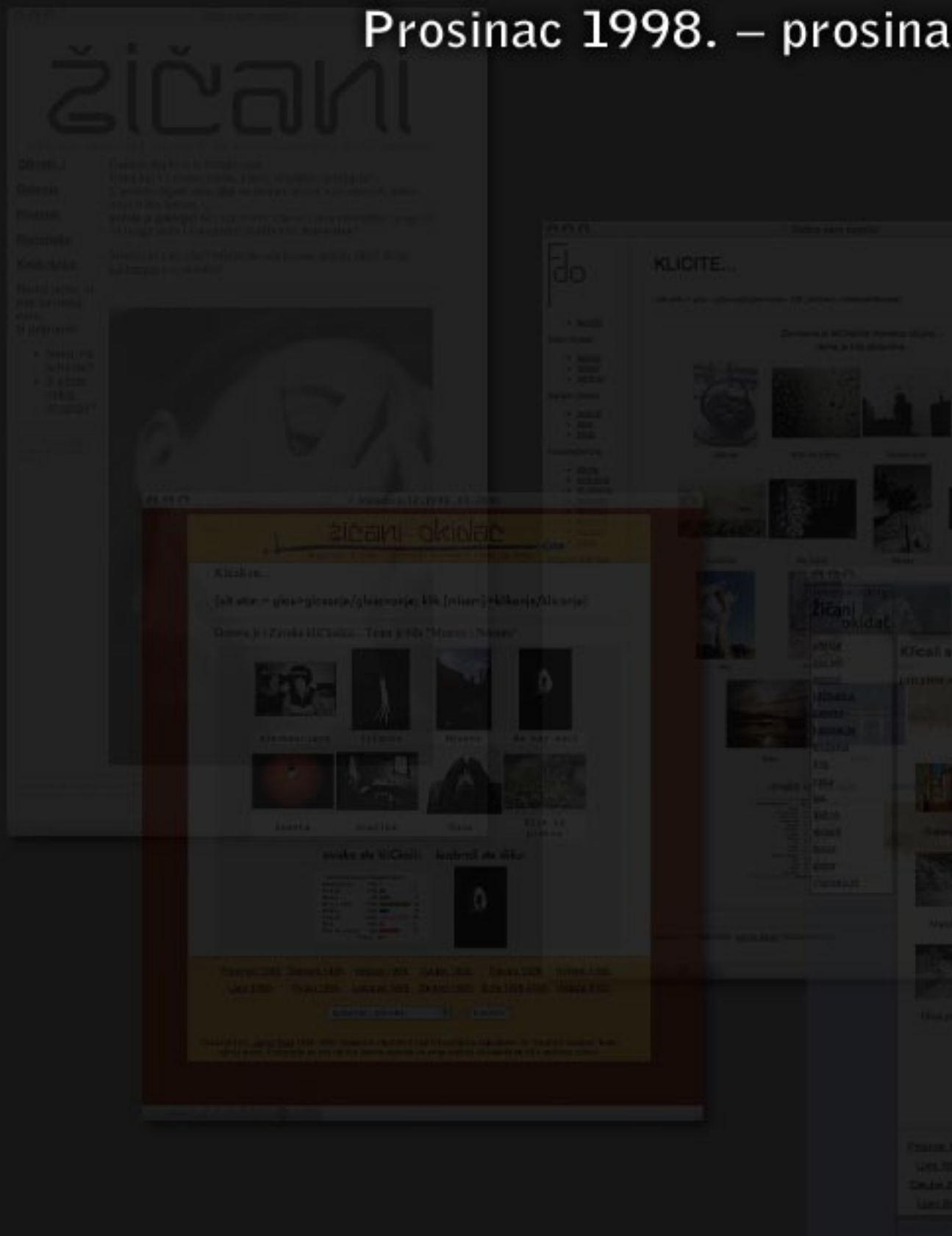
- 1x COMPACTLITE 200 rasvjetna glava 200ws
- 1x 90cm reflektivna kišobrana
- 1x usmjerivač svjetla/držač kišobrana
- 1x stativ do 2,5m
- 1x strujni kabel
- 1x žarulja
- 1x sinhro kabel
- 1x torba za prijenos

**3049,00 Kn**

(PDV uključen u cijenu)

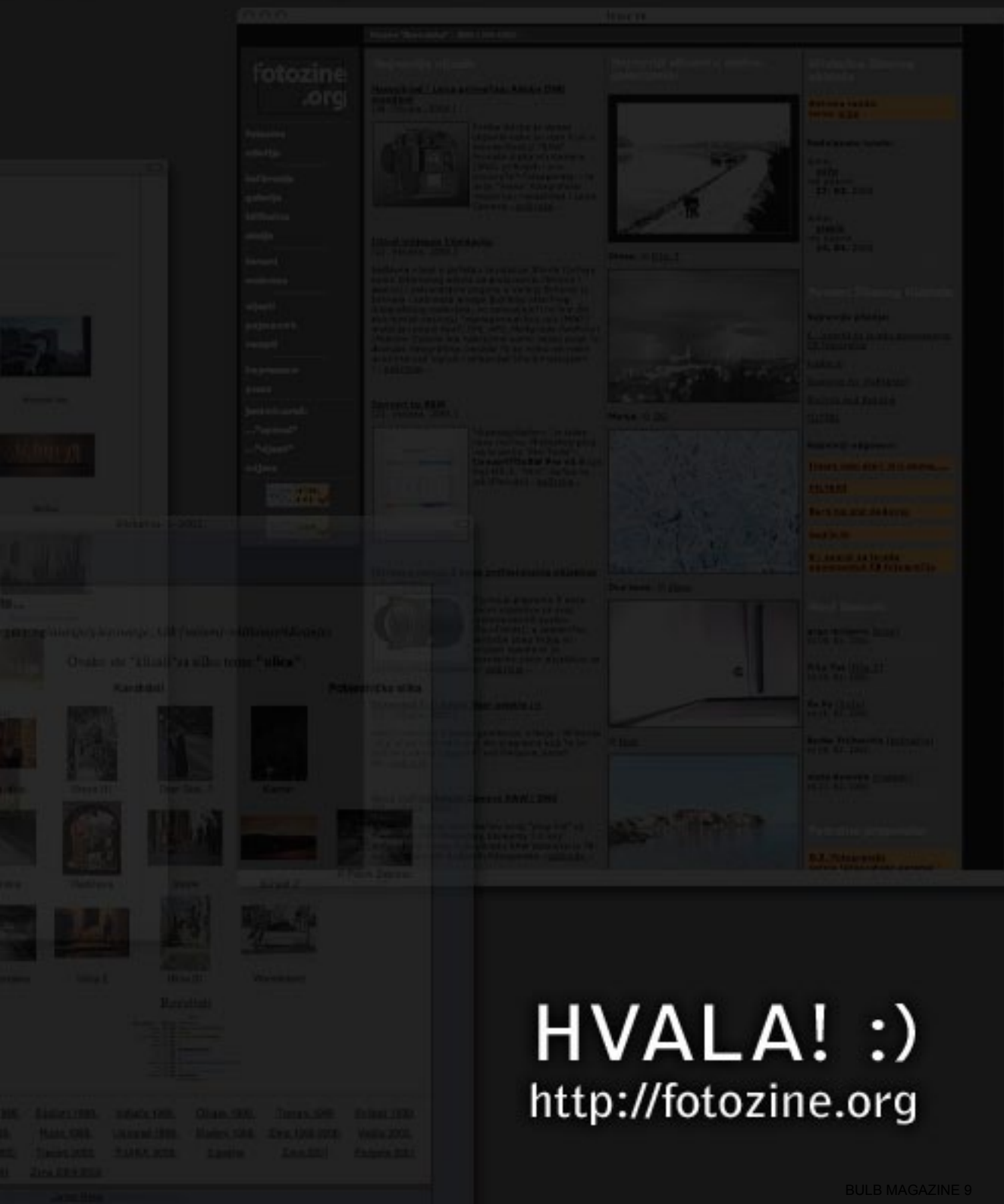
Lipanj 1998. – lipanj 2008... 10 godi

Prosinac 1998. – prosina



na Fotozina.

c 2008... 10 godina kliČkalice.



**HVALA! :)**  
<http://fotozine.org>



two pictures, consisting  
one iron door, oleander tree in

## WOCA, MY LOVE

Mare Milin



*of our domain robe, stone wall  
the wind and skies, summer 2007*

I met Woca back in 2006, at Sammy's, Venice, LA.  
some love.

Chinese, black and shiny,  
she is also water, weather and shock proof.  
am I turning weird?

because I truly love Woca who turned into a good  
friend of mine. we share our time at summer and  
winter vacations, we see places together.

Woca adores sun and light, I feed her with light  
sensitive food (chlorophyll?)

i love her just the way she is. she is a dummy when  
it comes to the fact that she desperately tries to imitate  
her aunt from Russia, Holga. thus, she is such  
a darling while destroying films, and I kinda like that.  
it makes me play, it gives me that feeling in my  
stomach, like the first date. you never know what  
you're gonna get. sometimes even the lab destroys  
your films and you are nuts (left page, this is not  
Photo shop), but then you realize it looks good.  
she shoots like crazy, 16 shots per film, medium  
format. you cannot always lean on her, but her  
spirit is so playful. she is modest and so tough  
at the moment she lives in my car, it is cold, but she  
never complains. she is a little visually impaired,  
never heard of nothing but sun and sunnier.  
it must be that time she spent in California





two roosters fighting on someone's door, summer 2008

there's something about that camera  
forget about counting on its (her)  
sharpness, exposure, anything technical  
you need strong intuition,  
even stronger tolerance,  
and no expectations.  
above all,  
you need a lot of love  
for fu..ed up photos  
this one, I struggled with it until it was visible,  
it got stuck in a wrong place  
at the wrong time  
some bad chemistry, I guess

*A very*




old house, Boljun, Istria, summer 2008



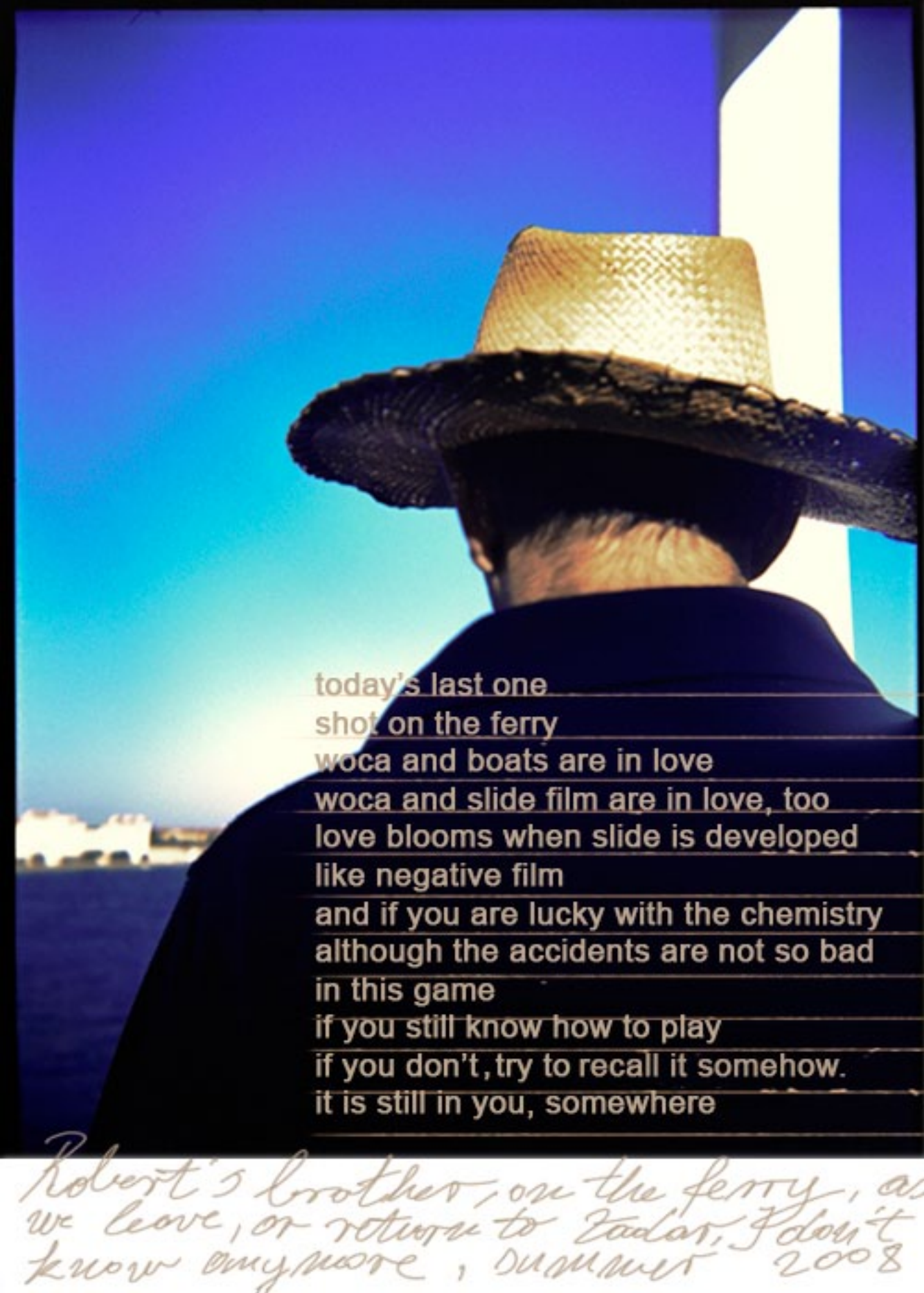
Vito is on the boat, behind the glass, says he  
boat approaches the huge one

it was a ride with a small boat. we were curious to see the big boat. that is when these early Woca photos were shot. until then I didn't know what to think of her. when I returned from the summer vacation and had my films developed, then I knew what the little one could do.

I began to love that crazy low tech spirit even more. what I have heard of various Dianas and Holgas and similar stuff, it all became so real



to me, teta Ljilja is knitting, while the little  
summer 2006



today's last one  
shot on the ferry  
woca and boats are in love  
woca and slide film are in love, too  
love blooms when slide is developed  
like negative film  
and if you are lucky with the chemistry  
although the accidents are not so bad  
in this game  
if you still know how to play  
if you don't, try to recall it somehow.  
it is still in you, somewhere

*Robert's brother, on the ferry, as  
we leave, or return to Zadar, I don't  
know anymore, Summer 2008*



naslovnna

nove slike

popularno

magazin

## Slike dana



datum: 22. studeni 2008 5:35:09

naslov: lomotomia

autor: **mislav**

link na sliku: <http://www.pticica.com/slike/lomotomia/502651>

link na autora: <http://www.pticica.com/korisnici/mislav>

ph





# otographic picture

ŽELIMIR KOŠČEVIĆ

# photographic picture II part

**Measured and interpreted by parameters of conventional aesthetics, photography has always dodged the aesthetic „control“, simply because of the fact that its meaning was always different.**

The history of photography hasn't been studied in detail until its 100th birthday in 1937, and true systematic and scientific research of archived data has begun only thirty years ago. Research efforts have mainly been focused on the discovery of new photographers and certain technical advances in shooting, development and copying. The problem of photographic history is also in the fact that to this date there has been no resolution to the common dilemma of photography – is it a medium or a message? I must immediately clarify that I was personally always more impressed by the „message“ definition, although there's no doubt that both definitions are tied to each other with an umbilical cord - given the fact that every message is closely correlated with its media characteristics. And by „message“ I'm not thinking about the contents of the frame, nor does the term „media“ relate solely to the techniques of the creation of the photograph, optical characteristics of the equipment or even chemistry of film or paper.

The most common delusion that a photograph contains only what it depicts has caused many misunderstandings. The fact that a photograph

depicted the reality with seemingly mirror-like precision was and still is just one of its features, and nothing more. Of course, that feature to see and permanently store a moment of life was confusing at first, at a time when the basic principles of eclectic and academic realism had just begun to form.

The realism of photography was not just the „frozen romanticism“ of the late and academic classicism in the spirit of Ingres' painting perfectionism. And although that advantage of photography had firstly been accepted by painters as an aid in their quest for achieving reality in their work, photography has cleverly and conspiratorial taken a much different route. Measured and interpreted by parameters of conventional aesthetics, photography has always dodged the aesthetic „control“, simply because of the fact that its meaning was always different. There is no doubt that the recognition of reality on a photographic image forms the awareness of shape, thus creating the fundamental conditions for aesthetic valorization, but that is all, or nearly all, that had connected photography to the then present theory of art and aesthetics.

**B**audelaire, in his writings about the Paris Salon in 1859, also wrote about photography, with a most negative outlook on the subject. If we were to rewrite – or to be more fair: interpret – the explanation given to the French Academy by L. Arago in 1939, during the declaration of photography as a common good, Baudelaire allowed photography its documentary merits, but could barely grasp the notion that “such a stupid conspiracy” has found its way among the beautiful arts. *“It should, therefore, return to its real use, which means it should become a humble servant to science and art like printing or stenography, both of which neither created nor replaced literature”*<sup>1</sup>

**I**t will be necessary to venture once more into these Victorian dilemmas, for one should not be mistaken that they are today solved. It’s still appreciated what photography can, instead of what it wants and strives to express. An insight into its one and a half century long history – and we consider four written histories of photography fundamental, those by Alison and Helmut Gernsheim (1955), then by Beaumont Newhall (1964) and Naomi Rosenblum (1984), and finally that from Michel Frizot (1994) – gives us an image of immaculate development, with certain conceptual and methodological differences between each of the anthologies, laid down in an album than anyone could wish for.

*1 Ch. Baudelaire: Art Critique, Zagreb, 1955, 162.*

## Nauči fotografiju!



[www.fot-o-grafiti.hr](http://www.fot-o-grafiti.hr)

Today, we might find their historical work somewhat outdated, but it can still serve its purpose. Still, with the utmost respect for the mentioned historical documents without which we wouldn't be able to so freely venture through this topic, today it's also very clear that their approach to the history of photography is just one of many other possible approaches.

In fact, there has been a lot of talk about "histories" of photography and different interpretive approaches. Some put the conceptual and aesthetic changes into their focus, some put the technology; others choose a more anecdotal approach, or maybe autobiographical or biographical. Some authors start and end with a manual or handbook, others with philosophical speculations. J. Szarkowski, A. Scharf, H. Schwarz, R. Barthes, M. Kozloff, R. Krauss, S. Sontag, K. Honeff, G. Freund, J. Berger, V. Burgin, P. Bourdieu, I. Jeffrey, P. Tausk, not to mention the often brilliant analysis of photography by expert magazines – they all show other, less linear and more in-depth models of interpretation of the history of photography. That history is not the history of seen, but of the relationship towards the seen. Because it was not only once pointed out, contrary to the Aristotelic delusion based on correlation of arts and life and their vulgar derivation to synonyms, that the true power of photography lies in the transformation of the real, that in fact each photograph stands for an abstract of reality, that we can reach the real only by complicated decoding of a series of abstractions about space and time, the

history of photography – after a long awaited inventory – finally gives more and more attention to its poetical and phenomenological evolution.

Such histories are not histories in the literal sense of the word; we could observe them as personally colored theoretical discussions about photography. A keen expert on photography J. Szarkowski couldn't avoid the same trap in his attempts to objectify the phenomenon of photography: his idea from the year 1978 about photography as a "mirror and hatch" at the same time eventually boiled down to nothing more than a personal interpretation of the American photographic heritage, and a model taken not only from contemporary film theory and the French "new wave", but also from the Renaissance theory of art. "It all began with an essay about some problems, aesthetical and moral, which were caused by the omnipresence of photographic images... So one essay started another, and that one (to my amazement) yet another, and so on...", as Susan Sontag wrote in 1977, in the foreword of her famous book of essays on photography. In case of the brilliant, but controversial study of photography "Camera Lucida" by R. Barthes, the motive was even more personal – a photo of his mother! It is believed that today it's impossible to write even a brief history of photography. Weren't, in all truth, such histories always eventually transformed into endless tomes of hard-cover books in a representative library of mundane cultural Halflings?



## FOTKA DANA

**SLIKA** THE MOMENT OF TRUTH



Dodana: 16.11.2008

 fotkano za ninchystyle fashion design. ©2008 Tomislav Moze/ninchystyle...  
[www.tomislavmoze.blogspot.com...](http://www.tomislavmoze.blogspot.com...)

# GLOBULB

FORWARD



**If you are aware of an innovative, imaginative and** of a good photographer, please don't hesitate to send us your suggestions! Simply send a short explanation of your proposal, to [globulb@bulb-magazine.com](mailto:globulb@bulb-magazine.com). Our staff will then add them to our ever growing lists of web pages that qualify for the GloBULB plaque!



# KOEN DEMUYNCK

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

## Best Photography Web Site Award

### From a digital magazine to digital media –

From a digital magazine to digital media – GloBULB is a monthly recognition to the best web pages in the domain of photography.

Galleries, photography blogs and personal web pages of successful photographers are often works of art on their own merit – but, sadly, often unnoticed by the general public. The GloBULB Award aims to spread the awareness of the importance of interactive and modern Internet promotion of the art of photography, which is unjustly ignored by many excellent photographers.

Aware of the fact that an excellent photographer might not be an excellent web designer, we will base the GloBULB Award primarily on the criteria of the quality of exhibited photography on the web site. Of course, an advantage will be given to those web sites that add to the author's originality with an equally original web presentation, implemented technical solutions and quality of web design.



**BULB**  
AWARD

### original Web site

Send us the link, followed with a note of your suggestions and

**JOIN IN!**  
AND NOMINATE  
YOUR FAVORITES!





# KOEN DEMUYNCK

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



**KOEN DEMUYNCK**  
<http://www.koendemuyck.com/>



KOEN DEMUYNCK

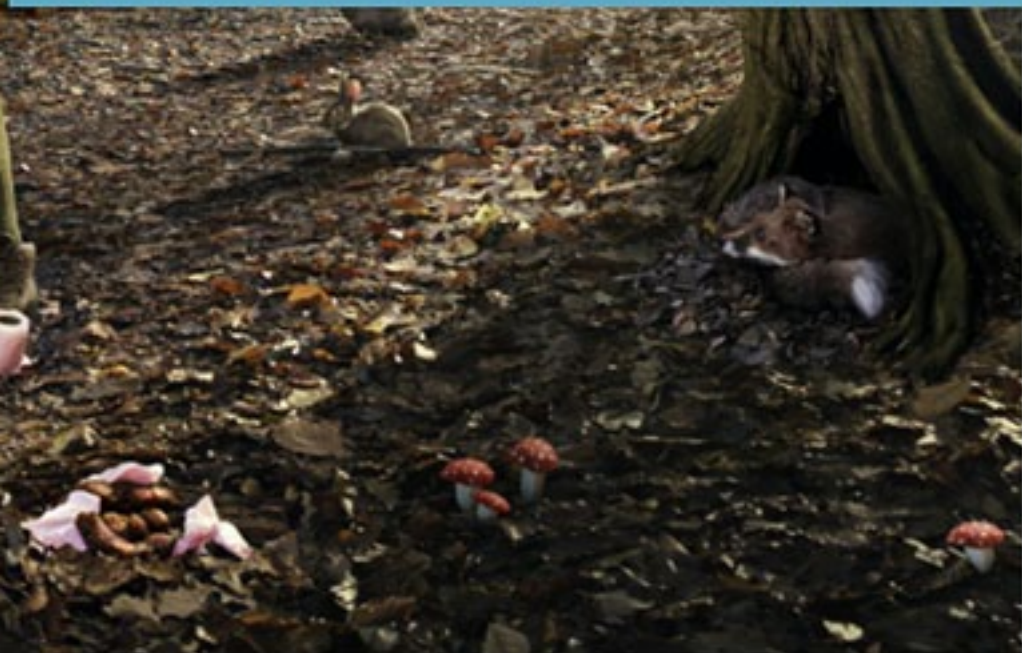


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Belgian photographer Koen Demuyndt applies an equally innovative approach to his web gallery design as he does to his photography... Koen's photographic imagination in his ingenious and hilarious photo manipulations leaves the boundaries of the ordinary, and his website, in a similar fashion, tends to ignore the conventions of traditional web design. One single Flash application contains only one unique contextual menu hidden next to the right edge of the browser window, which allows the visitor to effortlessly switch back and forth from gallery to gallery and from one funny photo to the next.

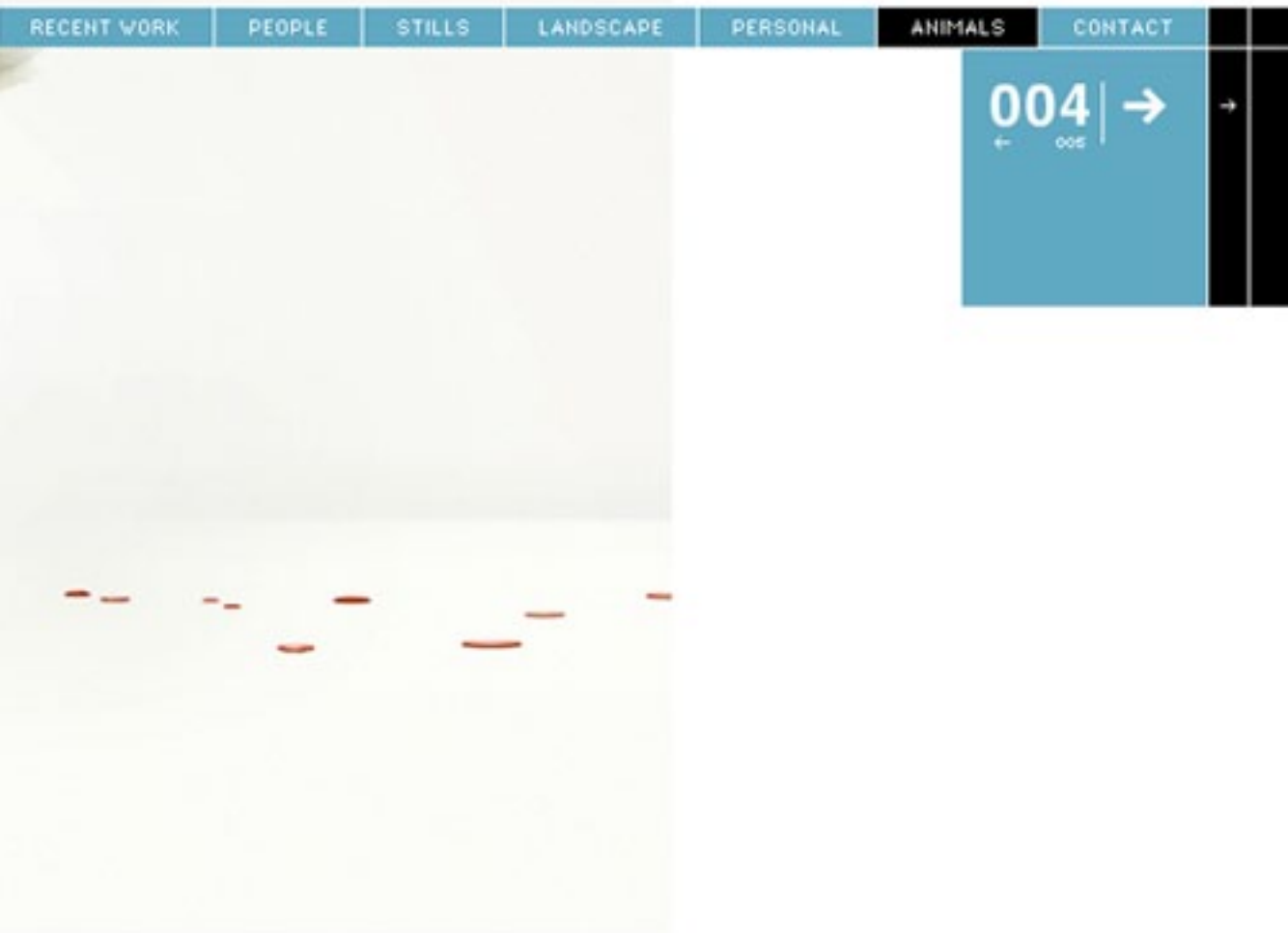


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Once you figure out where to place your mouse pointer, the navigation boils down to a series of simple mouse clicks. The unobtrusiveness of the user interface allows for an unusually large image resolution of the displayed images in the gallery, even by current photographic web site standards – the images are scaled to the browser window, so if you maximize it, your viewing experience will be rewarded with images with up to 1200x800 pixels of screen real estate. This huge image size further enhances the contrast between the navigational interface and the photo itself, allowing the visitor to be undisturbed whilst enjoying the humorous, imaginative and conceptual world of Koen Demuyne. Although, this does take its toll on the gallery's loading speed – perhaps the only real fault to the entire web site.



# redaction

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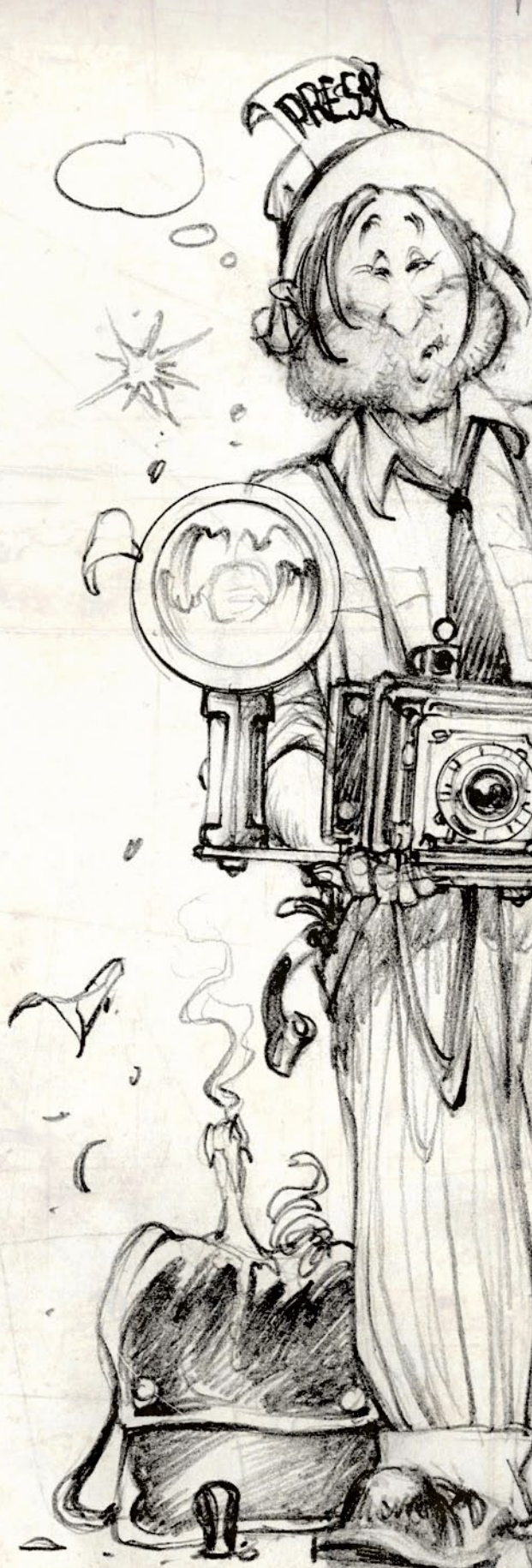


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