

Street Core

photography



nr16.nov20.

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CURATED **PHOTOGRAPHS**

SELECTED FROM THE **SCP/BULB** FB AND IG STREAMS

How will you conquer the humans world?

“Because I remember!” That’s a line from an insightful series where the problem of mankind compared to the androids of the future, is that the memories of the former are vague, out of focus. Is this a possible motive why we are photographing? HD memories?

And that brings me back to my carissimo Antonino from Calvino’s “The adventure of a photographer”.

“Photography has a meaning only if it exhausts all possible images.” Of course, as many artists did, the idea would be to keep your photographic work just for you. But you don’t! You share it with us and with the rest of the world, and we are thanking you for this. Because it takes courage to reveal the intimate moments of your creations and of your state of mind!

michail, october20

CURATED BY **MICHAIL**
BY ORDER OF APPEARANCE

Vasileios Giannousis

Birsel Sabanoglou

Georgios Voutsinas

Tzen Xing

Mihai Tanase

An Wielockx

Ploutarcos Haloftis

One of the big challenges of a mechanical process, like the photographic replication of reality, is to transcend its own blessing and curse and present our material world in an immaterial manner where all is suspended and where all beliefs become doubts; where harmony is broken into pieces and where disturbing and intriguing are the ultimate components of the artistic endeavour.

Vasileios' Kouros is not standing, it is not made out of marble, it is formed by unstable elements in perpetual movement.

In the quest for the next moment in the frame (and not the decisive one), will this body be completed or will it fully disintegrate in drops and thin air?



A self-portrait? A staged scene? Whatever the concept behind it, the impact is one of a doll-house without the affluent glamour of a decadent society. Because decadence there is, not the voluntary one, but the forced one, the result of abandon, of shattered memories. A theatrical play among ruined houses and a bare tree for suspending souls.

Another example of a consistently sharp body of work.



What can be more religious than the dedication to a purpose. For Georgios this purpose is to serve photography everywhere he feels inspired to transform reality into an internal dialog. Then he slams the result to us, the viewers, in the form of questions which, the more they remain unanswered, the more they have a powerful impact.

Who is this central subject? A priest or a goat-like mythological deity? And in the latter case, what kind of tragedy is happening? Which is better? Mass manipulation or herd worship?



How will life be like? What will the world look like? Will it continue to be absurd, sisyphian and finally brutal if not suicidal?

Pictures like the one from Tzen raises the right questions. And not the easy ones like: why, where and when.

It blows to the viewer's eyes the failures of the human being. "What's next?" Should we struggle to stop absurdity and abuse until our last breath or should we just stay "comfortably numb" to admire the white smoke of explosives and the rain of sparks.

A photographer (usually without realising it until the capture is done) belongs to the revolt and to the fight for individual freedom.

"I rebel", wrote Camus, "therefore WE exist".



What defines an old picture? The scenery, the props, the time stamp? If we go beyond the sophism that all pictures are old since they are moments of time past, then we may consider that it is the level of empathy conveyed by the photographer in relation with his/her subject and setting which defines the nostalgic impact of a picture.

Here we cannot fail to connect both with the portrayed man and with the photographer as they approach, each one from his own side of the lens, the photographic process, honestly, directly and with compassion. Is the man in his workshop tired, fed up, impatient to get through all this but he still cares for the photographer? Is the photographer in a hurry to freeze the gesture of the hands, the body position, the indecipherable expression, so that he doesn't care for the reflexion on the glasses but he still cares for the craftsman?

Either ways, this is highly thoughtful photography.



The girl and the sea. A dear subject to all.

But how many succeed “to half conceal, delay, or distract” (as R. Barthes puts it) in order to transcend from a unary and naive photograph to a secondary reading outside the frame?

An Wielockx does succeed!



Patterns is one of the main features in street photography. In a split second we are trying to include a geometrical pattern that will make stand out our main subject or message. We are happy with one. But three patterns in one capture is overwhelming, plus odd out colour, plus juxtaposition of ball-shaped elements ...

Ploutarcos nailed this one in the most successful way in contemporary street photography!



CURATED BY **TZEN XING**
BY ORDER OF APPEARANCE

Irina Escoffery
Kim Kim Stoical
Petros Kotzabasis
Zhuowen AO

The small human faces at the bottom, lined up against the formidable fortress-like wall, the shadowy cell-like window, the strange light and contrasting shadows ... all create an intriguing image of some unknown event.



Visually striking with criss-crossing lines of shadows and people walking in opposite directions; good use of brilliant colors and black background to create 3D effect. A metaphor for how we cross each other's path, but we never meet.



An evocative and solemn reminder that for all of us, someday, the journey's end is death. What will our tombstone say about us? What did our lives mean? Who has the answers? The dead, the living, or the silent grave?



I love trains, and this image with TWO trains was a treat! Excellent juxtapositions everywhere.

Speeding trains vs. still people; interior enclosed spaces of trains and building above vs. open space below; light and darkness; alienated space vs. communal space; cold blues and blacks vs. warm orange and red colors. All this, plus crazy use of diagonal lines, and planes, making it almost impossible to define where each locale begins or ends.

What a journey through surreal space this image takes us!



CURATED BY **RUXANDRA PETRE**
BY ORDER OF APPEARANCE

@alya._._ (Alya Guvenc Imir), @anajugob (Ana Julia Gobbi), @beijing_memories (Hu Ran), @bryce.waters (Bryce Waters), @carmen_spitznagel_photography (Carmen Spitznagel), @erodotos_kkrs (Erodotos Kkrs), @gerasimos_platanas (Gerasimos Platanas), @m.i.n.u.e.s, @mat_mawson (Matt Mawson), @moller_joakim (Joakim Moller), @nazarov_bw (Nikita Nazarov), @radumihaiiani (Radu Mihai Iani), @shannontomasik (Shannon Tomasik), @sotblindlamp (Sotiris Lamprou), @vivisectttie (Viviana Pascu)









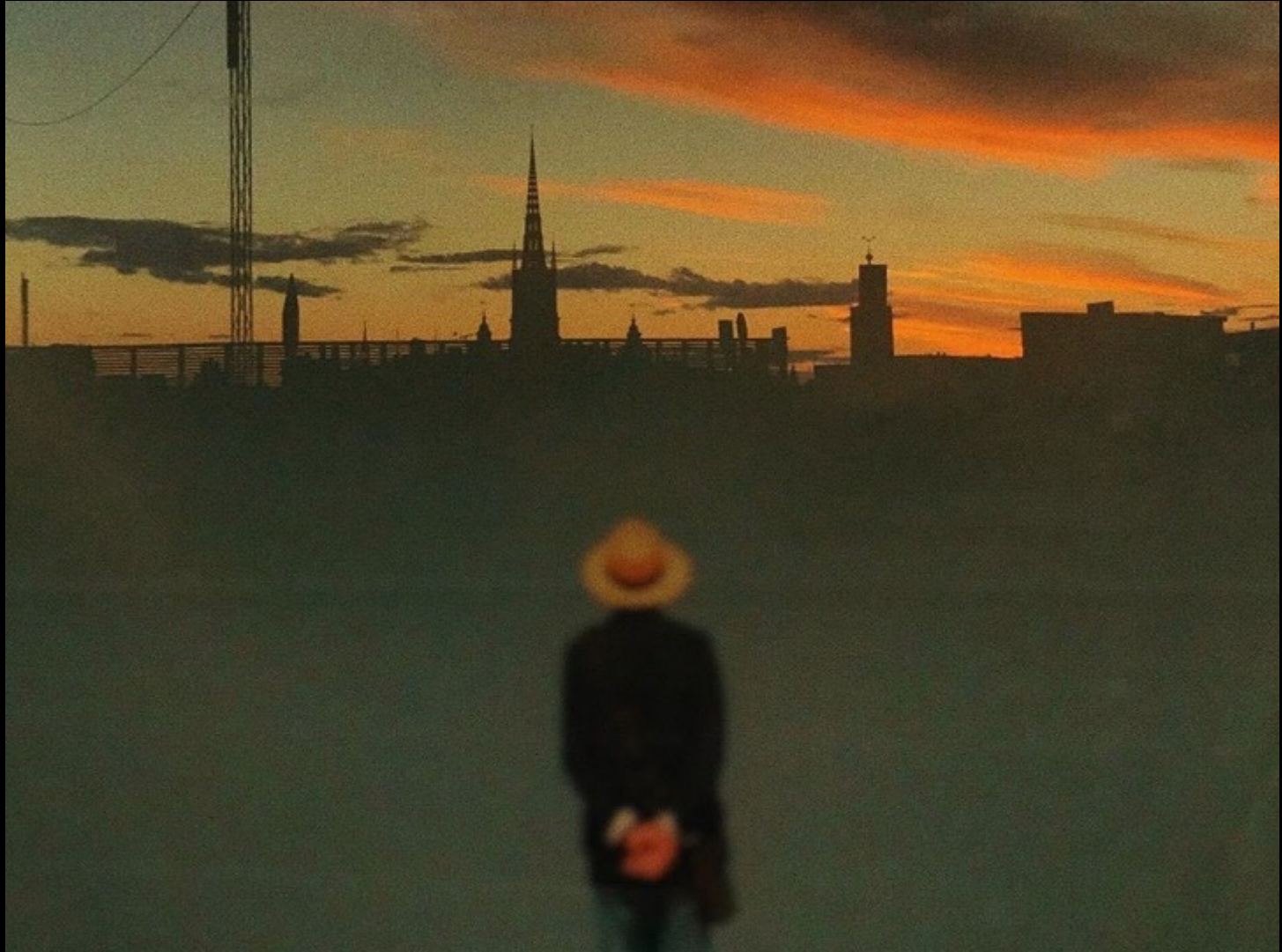






















CURATED BY **PANAGIOTIS KALKAVOURAS**
BY ORDER OF APPEARANCE

Ali Adar, Ali Adar², Andres Cesar, Andres Cesar², Antonio E. Ojeda, Filip Machac, Filip Machac², Liubomir Skumov, Mihai Ciama, Mihai Ciama², Mihai Ciama³, Mihai Ciama⁴, Penko Skumov, Petros Kotzabasis, Petros Kotzabasis², Petros Kotzabasis³, Petros Kotzabasis⁴, Svilen Nachev, Zhuowen AO





































CURATED BY **MARIUS PETRESCU**
BY ORDER OF APPEARANCE

Andreas Kalavrouziotis, Antonio E. Ojeda, George Dobre,
Jessica Cammarata, Nick Yfantis, Panagiotis Kalkavouras,
Patrulescu Stela, Petros Kotzabasis, Petros Kotzabasis2,
Radu Mihai Iani, Rafael Moura, Sanjoy Mondal, Tasawar
Islam Tausif, Vasileios Giannousis, Vassilis Demetriades

















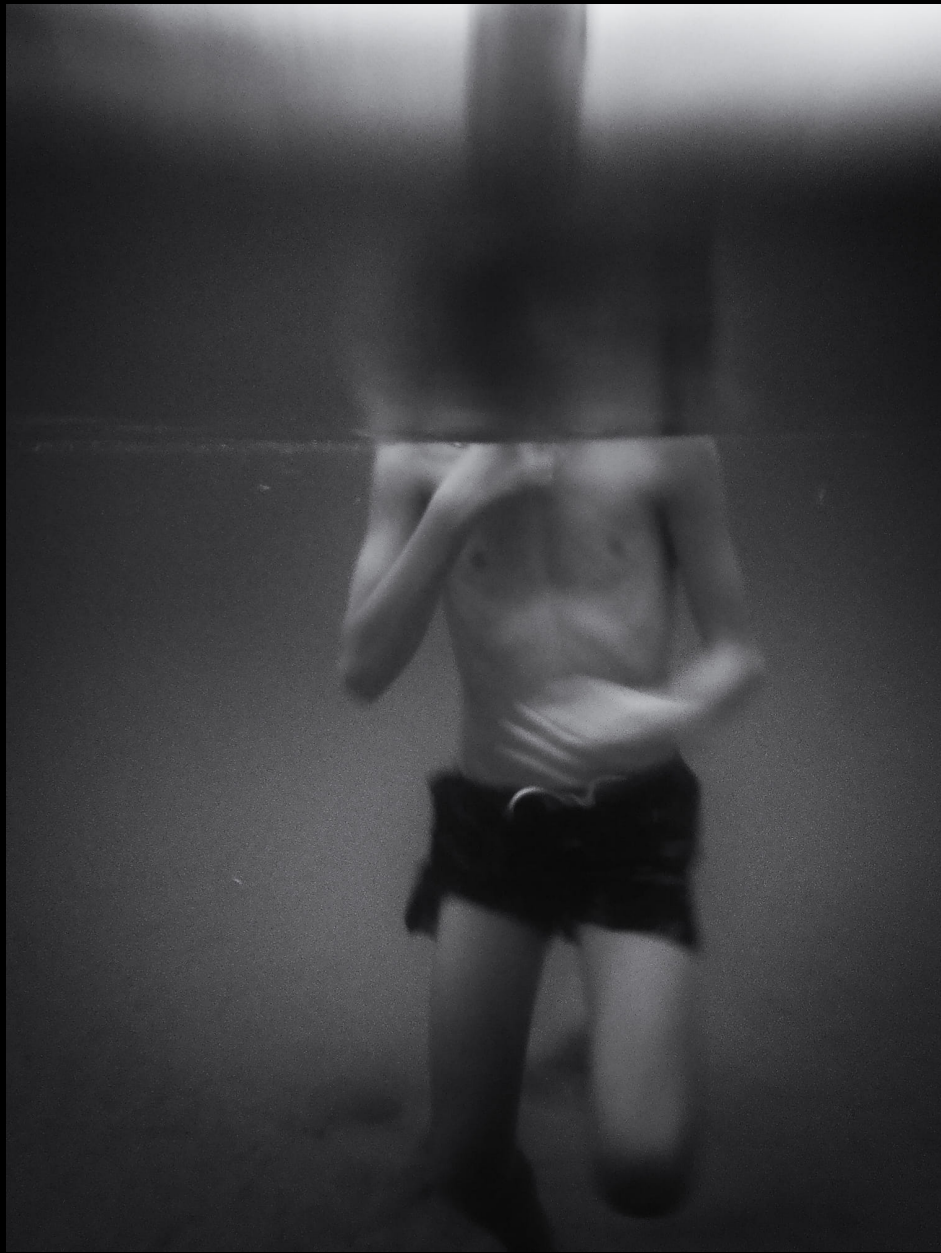














CURATED BY **STELA PATRULESCU**
BY ORDER OF APPEARANCE

@annabiret, @cetin_ergand, @fatemejedari,
@franciscmrazferko, @kacarumut, @leysisquesadavera,
@reneerevah, @reza.razavi.movahed















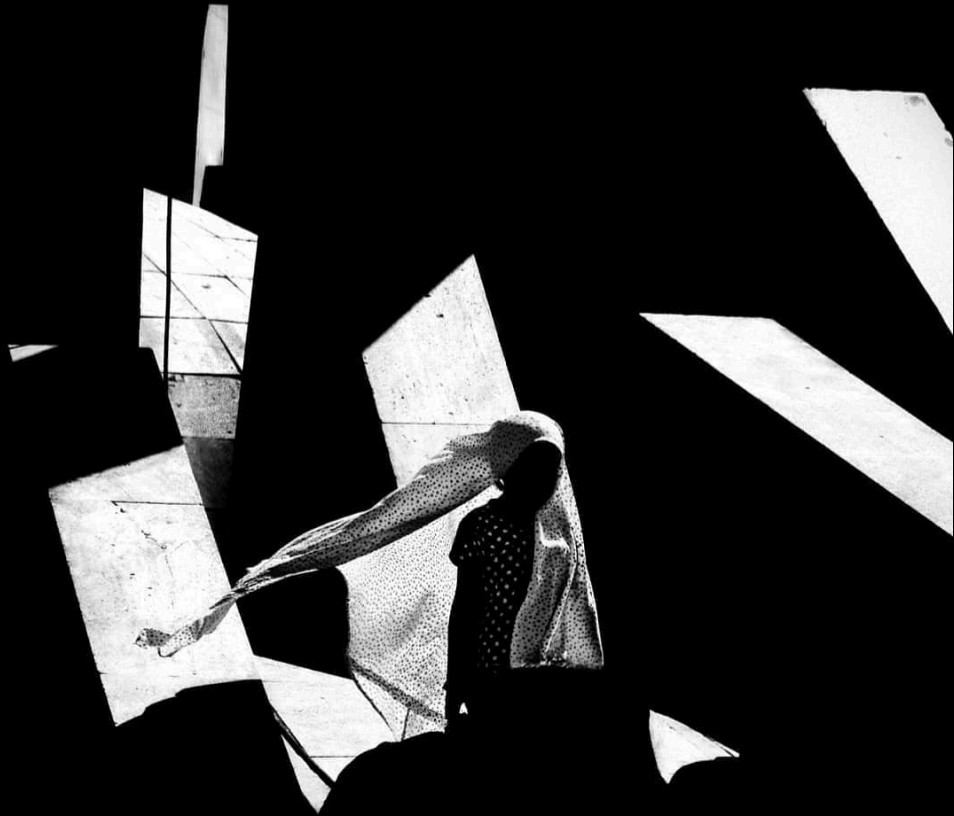


CURATED BY **MIHAI CIAMA**
BY ORDER OF APPEARANCE

@alexeybushov, @dyako_rahbari, @zahramiri86







CURATED BY **RALUCA FURTUNA**
BY ORDER OF APPEARANCE

Andres Cesar, Nadia Cretu, Ploutarcos Haloftis







THE INTERVIEWS

KIM TOUMIA CONDUCTED BY TZEN XING

What inspired you to be a street photographer?

I will not tell you about my love of photography, it would be too long. Child, the simple fact of having a camera in my hands, and diving my eye into the viewfinder was a crazy pleasure. Then travel to Europe and Asia, always with a camera (film camera). Very quickly I realised the multiple possibilities of choosing a visual language by combining the elements that are part of its field of vision and the relevance of using basic techniques to highlight an intimate point of view. What could be better? What could be more democratic? What could be more adventurous and enjoyable than street photography?

Full interview at: <http://www.bulbphotos.eu/home/interview-kim-toumia>







THE INTERVIEWS

CHRIS SUSPECT CONDUCTED BY CRISTIAN CRISBASAN

What is your routine as a photographer? You go out and shoot everyday, on a schedule? Or you just let things happen as accidental encounters?

Since COVID-19 came about my routine has been disrupted. Normally I'd be out in the afternoon shooting into the late evening, especially on weekends. Sometimes I have a plan, especially if I am working on a project and other times it's just for the sake and excitement of photography. Currently, my routine has been to look at my archive of images and plan for books. So I spend a lot of time editing these days. I am glad I have over 10 years of images to play around with and I have shot a lot. Now to be able to go out and shoot something interesting is more of a luxury. I prefer my old routine, honestly.

Full interview at: <http://www.bulbphotos.eu/home/interview-chris-suspect>







THE **STORIES**

ABOUT SOUDABEH BY MAHYA RASTEGAR

The first reason I chose Soudabeh was the divorce thing. In Iran 's society divorce and being divorced is still a taboo for women. A divorced woman can't easily go to work and still has challenges in her work communications with men. Soudabeh and even me are divorced women and we are facing obstacles in this patriarchal society and we were able to prove ourselves with an appropriate job in this society. Which means we can continue living despite the fact that we are divorced.

Full story at: <http://www.bulbphotos.eu/home/about-soudabeh>







THE **STORIES**

BEHIND THE SCENES BY TSIOLIS ALEXANDROS

Maria Pentagiotissa raises her own banner for resistance against the Turks.

A play by Nota Darmani

Full story at: <http://www.bulbphotos.eu/home/behind-the-scenes>







THE **STORIES**

A STROLLER IN THE BALKANS BY CRISTIAN CRISBASAN

Photos by Cristian Crisbasan (2008-2016)

Just pictures from an area bathing in sun and sea, but also in contradiction and surrealism!

Full story at: <http://www.bulbphotos.eu/home/a-stroller-in-the-balkans>







FRONT & BACK COVER BY MICHAEL

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