

Streetcore

photography

NR17.JAN21.

CURATED **PHOTOGRAPHS**

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

Mankind and priority lists

"In the midst of winter, I found there was, within me, an invincible summer." Albert Camus

The suggestive power of photography is not to be doubted. For many months now we live indoors, locked down. Looking at images, instead of the reality outside, is not anymore reserved to science fiction. Therefore, many visuals become iconic and viral much easier and more frequently.

I use summer images to get over the unbearable winter. I feed my obsession for "nothing and no one will reveal their dualism until they are photographed" collecting newsfeed images.

One of my favorite thematic visuals are the world politicians getting vaccinated first "to give the bright example". I am looking at them, holding their sleeve up, fearless in front of the needle, but after a few seconds their duality is inevitably revealed.

The truth is that they are saving themselves, pushing away the crowds, using whatever they have handy (fists, teeth, firearms, armed forces, ministerial decisions, sanctions, prosecutors, democracy, hypocrisy).

As in John Carpenter's movie, "They live" and we "obey, consume, reproduce, and conform" instead. Next time, have a closer look at their pictures and you will see their real faces, their subliminal messages.

Michail, Dec20

Instagram : www.instagram.com/balkan.collective

Facebook : facebook.com/groups/496641317130357

Web: www.bulbphotos.eu

Read online : issuu.com/michailfotografia

DL free pdf : <http://www.bulbphotos.eu/the-books.html> & www.facebook.com/groups/496641317130357/files

THE **STORIES**

BLACK LIVES MATTER PROTESTS BY TZEN XING

When the moms and dads, and military veterans, doctors, nurses, union workers, teachers, etc. joined the BLM protests, it made it harder for Trump, white supremacists, and all the BLM critics to demonize us all as "violent anarchists." But the police and federal thugs still attacked everyone, including the moms! This is America!

Full story at:

<http://www.bulbphotos.eu/home/black-lives-matter-protests>







One of the most important questions in photography, which does not appear in the manuals, which is not the “Why, Where, Who, When” and other “W”s.

One of the most intriguing questions which nevertheless is always asked in introspection by all of us, and even more by us photographers, is the “ What on earth am I doing here? “.

And of course when it pops out, we either turn back and flee the scene, or we stay to finish all this apparently unfinished “business”.

I hope that, you the viewers, you will understand how much suffering is in every image created, not because it's glamour, not because it's fun or pleasure but because it is a closure without success.

Gustavo was there, for an unknown reason, maybe for a personal closure, maybe in order to forget or to cope with an unsettling reality, but what counts the most is that he took the picture and the picture took him.

Sometimes I wonder why people do photography when they are around beauty, in happy moments, during parties, concerts, fashion gigs, erotic events, why they photograph pets, sunsets, girlfriends, boyfriends, sandy beaches, Just don't ... instead do as Gustavo does. Get your shoes dirty, get your hands around a camera, keep your soul thirsty.



What is a street photograph? This is a recurring question which I avoid to answer. For one simple reason: I never knew what to reply without regretting my sayings the very next moment.

I find it much easier to try to answer the 'what is a photograph'.

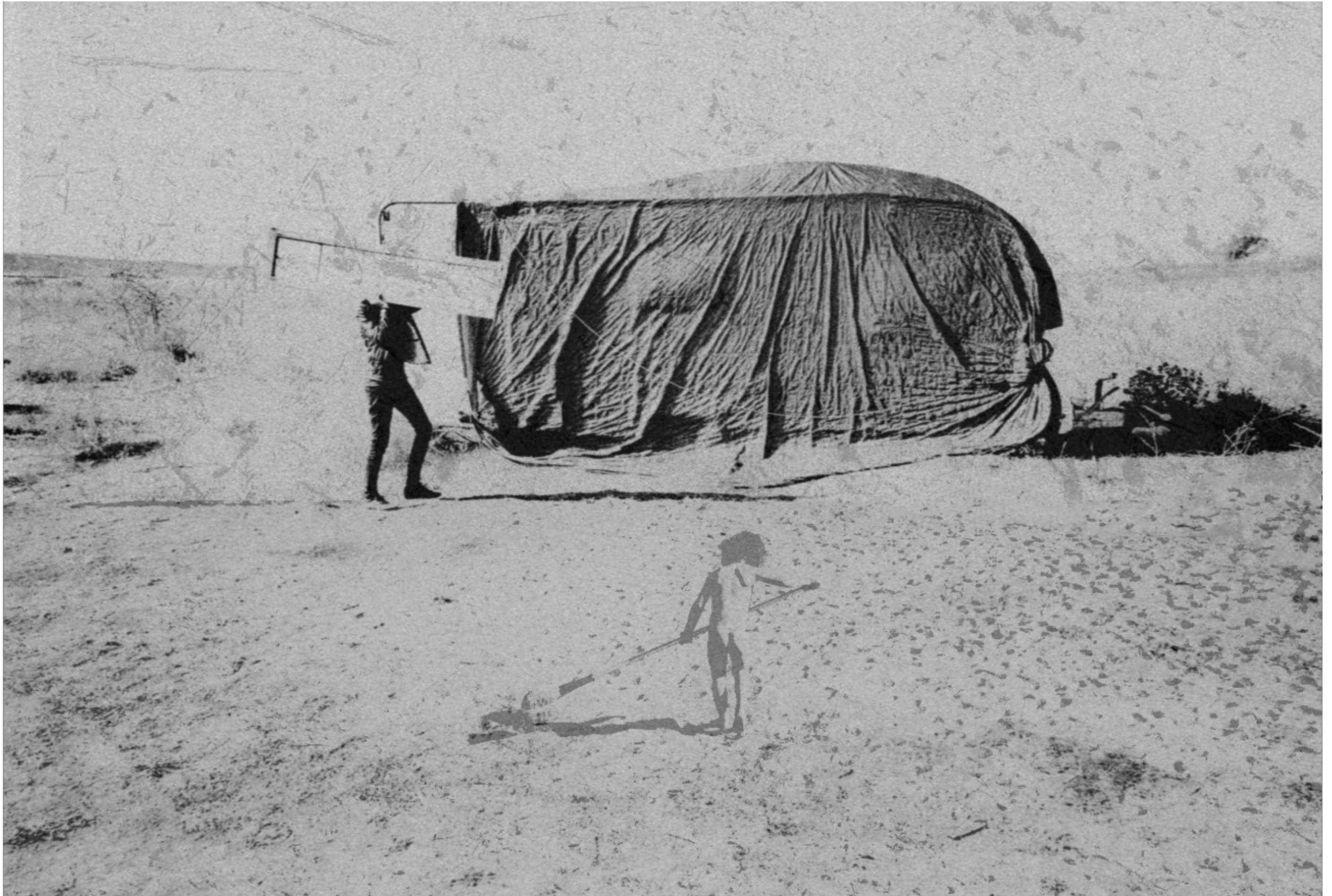
Trying to decode Alex's visual construction I come to the conclusion that a photograph is the imaginary, the figurative, the result of the photographer's struggle to conceal and to distract.

The more the details the less the surprise, the more the contextual information the less the thrill in the photographic adventure.

Alex, before anything else, is a great puzzle maker. When finishing these lines I still had no idea which path to follow up from his visual crossroad.

The one leading to the understanding of the bucolic life? The one of immaterial walls and Calvino's invisible cities? The one of the dialectical solution to ask the author what this central volume is?

Sometimes is better not to move ahead, but rather to idle in a suspended reality as the present one.



When Robert Frank was looking for the Americans' soul, he found it in black and white. Should he had a colour film in his camera he would have probably left the neon lights and the TV magentas to flood the scene of the diners in the fifties.

This is exactly what Giorgos does in his quest to capture the soul of the contemporary Athenians.

Reading the picture, we don't stop at the desolating portrait. We wander around the empty tables, we stare at the TV screen fairies, we burn our retina at the coin machine's glow and then we head back to the capitulated human.

We all surrender at a certain moment. This is his moment of quitting. Worse; no one would have known if the photographer was not there.

PS: I don't usually intervene in the author's work, however I was too tempted to underline the colour statement of the picture. Well done Giorgos!



A timeless image of a couple frozen in time and place. The two old people seem to belong to an ageing time and place, their clothes blending in with the outdated furniture, lace curtains, a plastic plant, and a never-used fire extinguisher.

Their blurry and low-key faces have the faded look of the old photographs on the wall.

The painting of exotic flowers evokes a dissonance of a more colorful possibility, which seemed to have passed them by.



BY ORDER OF APPEARANCE

@ayhanton.photography, @rasha_mon, @rio_cam1991,
@stelios_katsatsidis, **Μαρία Μάλλιου**, **Μαρία Μάλλιου**²,
Amalia Tsakiri, Andreas Kalavrouziotis, Antonio E. Ojeda,
Arturo Marques Toca, Bronfer, Chloe Mavr, Christos
Raftakopoulos, Claude Renault, Derya Aydınkaptan, Dimitris
Theodoropoulos, Dimitris Theodoropoulos², George Dobre,
George Koutsouvelis, Georgios Voutsinas, Hojjat Hamidi, Ilker
Karaman, Irina Escoffery, Kai Hirai, Lionel Buffe, Magdalena
Roeseler, Manuel Mas Mas, Manuel Mas Mas², Maria Gutuv,
Marina Koryakin, Mihai Ciama, Mihai Ciama², Mihai Ciama³,
Mihai Tanase, Mustaffa Tapa Otai, Nikos Konidaris, Penko
Skumov, Petros Kotzabasis, Petros Kotzabasis², Petros
Kotzabasis³, Plamen Yankov, Raluca Furtună, Seda Bikan
Toksöz, Stefanos Giaremis, Svilen Nachev, Teemusphoto,
Theodoros Katsikis, Vanessa Pallotta, Vasileios Giannousis,
Zhuowen AO





























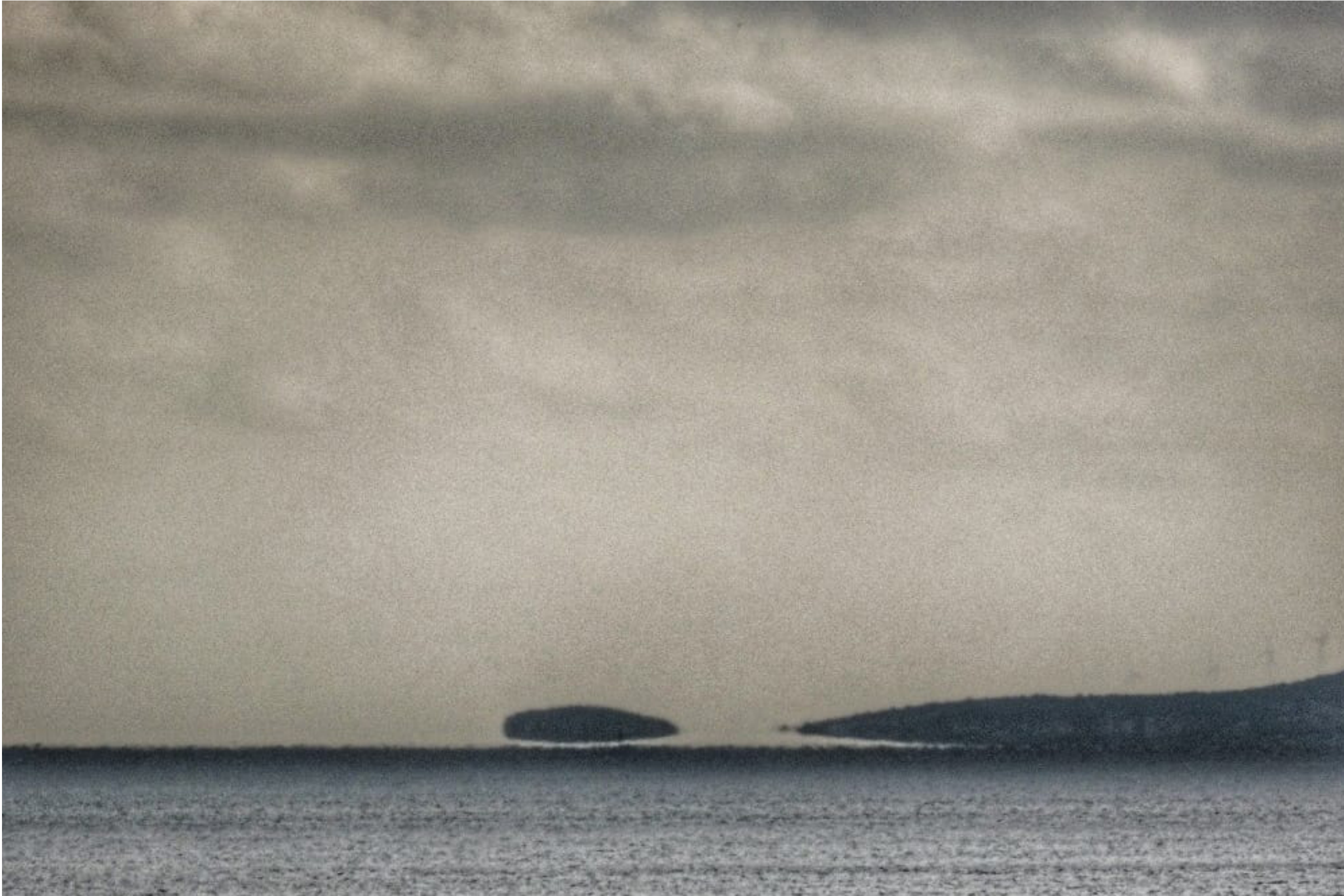


















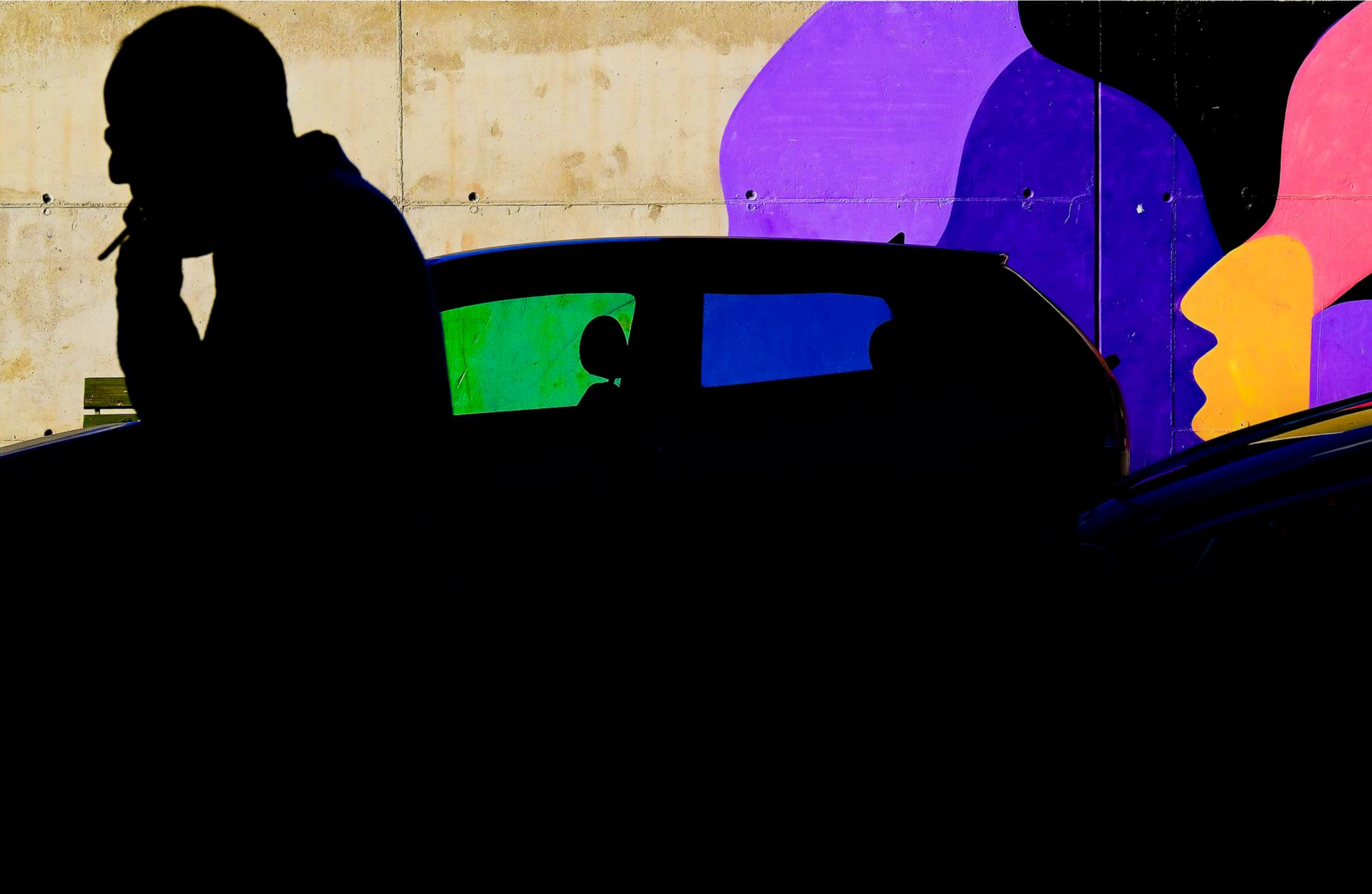


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Photo: Kai Hirai









































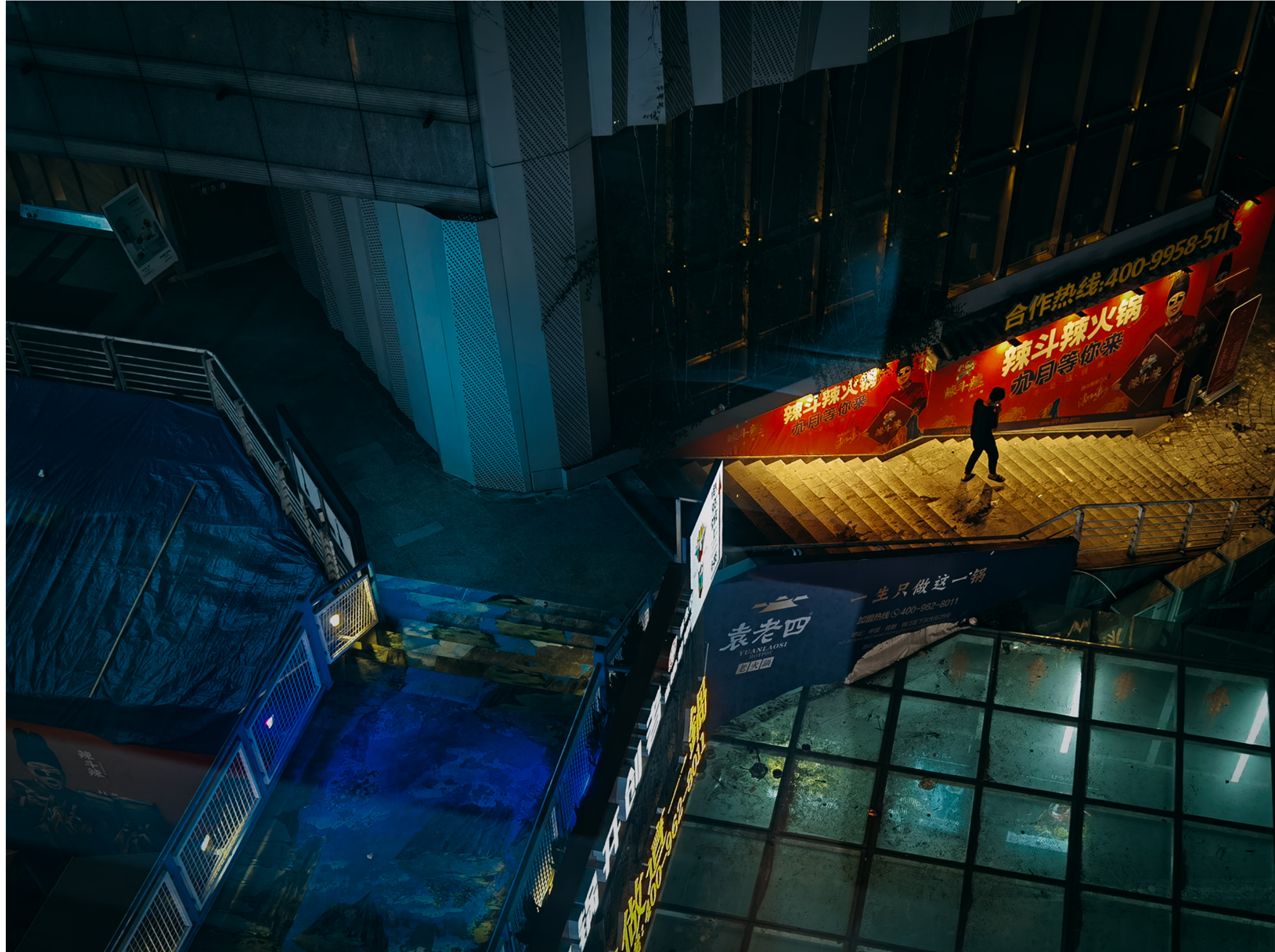












BY ORDER OF APPEARANCE

Бори Слав Ковачев, Antonio E. Ojeda,
Emir Sevim, Kai Hirai 02, Kai Hirai, Kim Kim
Stoical, Koushik Sinha Roy, Luis Picon
Carrasco, Marius Petrescu, Mihai Ciama,
Niklas Lindskog, Pablo Abreu, Paul
Raymond Paule, Petros Kotzabasis 02,
Petros Kotzabasis 03, Petros Kotzabasis,
Simone Mantia, Simone Mantia 02,
Stefanos Chronis









PHOTO
KAI HUA



Photo: Kati Hiron



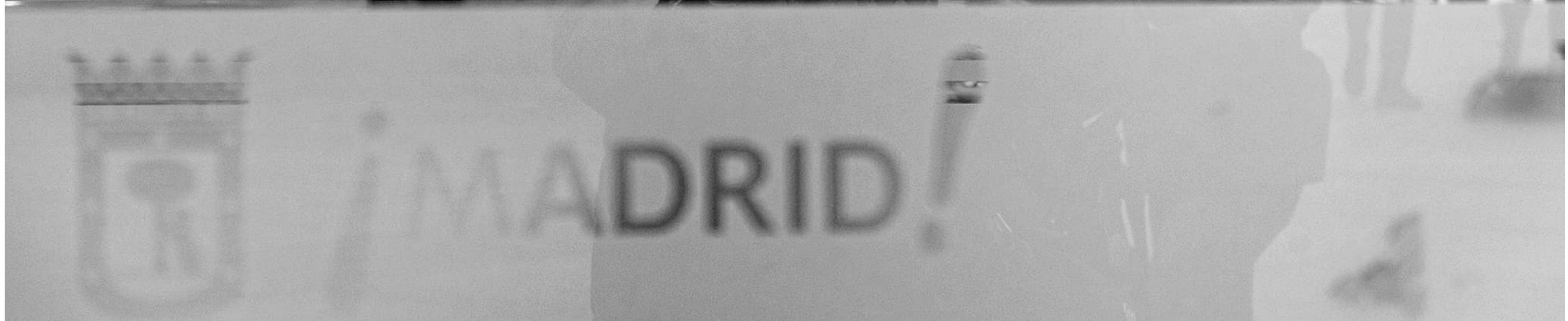


























BY ORDER OF APPEARANCE

@_kswtiko_, @bronfer,@danielle.form,
@faracifra, @marilena_filaiti, @nickmillers,
@photobrettwalker, tasoma









PASSO
CARRABILE



A.V.B











SELECTED BY MIHAI CIAMA



BY ORDER OF APPEARANCE

Andres Cesar, Emilian Avrămescu, George Dobre, Ionut Maga, Irina Escoferry, Pasquale Panico, Petros Kotzabasis, Ploutarcos Haloftis, Raul Timis, Бори Слав Ковачев





















THE INTERVIEWS

ELENA KOLLATOU AND LEONIDAS TOUMPANOS

CONDUCTED BY VICKY MARKOLEFA

In the current state of affairs, how do you see photography evolving? What is your view for the future of the medium?

We think that photography is in a very interesting turning point in the history of the medium. There are artistic works very personal, abstract and lyrical. But at the same time there are projects very political driven by research in depth willing to unveil a multi layered reality, aiming to provoke a public talk about very important matters.

The possibilities of the medium have expanded and photography nowadays has managed to break the limitation of time. An artist can talk not only about present events but also for past and future incidents. The artist is free to move in time and space, trigger public discussion and restore history.

Full interview at:

<http://www.bulbphotos.eu/home/interview-elena-kollatou-and-leonidas-toumpanos>







THE INTERVIEWS

MARCO GIUSFREDI CONDUCTED BY MICHAEL ON SEP. 30, 2016

I like walking the street observing the world around me. With a camera it becomes a discipline. It sharpens your eye. And if you are concentrated enough you can forget about yourself, which is always good.

What I like most in SP is that you cannot control much, maybe you can control nothing at all. Almost all my photos are taken in Paris, the town where I live.

My more significant pictures are those I have still to take,

Thanks to Street Core Photography for offering to photographers the chance to share their work in high curated contest.

Full interview at: <http://www.bulbphotos.eu/home/interview-marco-giusfredi>







THE INTERVIEWS

ARNOLD DESPI CONDUCTED BY TZEN XING ON MAR. 6, 2017

What inspired you to be a street photographer?

The streets have many stories and I see beauty of the environment and the people. If you just look closer and pay more attention to your surrounding you will see beauty anywhere, and I wanted to capture it in that certain moment. Freeze them in my frame and let it live forever.

What does it take to create a good image?

Anyone can shoot a photograph but not everyone can create an image that will communicate with a viewer. An image created with a vision and passion to create the mundane into unique, an image with a voice to deliver without words to evoke emotions, that sums up to a good image.

Full interview at: <http://www.bulbphotos.eu/home/interview-arnold-despi>







THE STORIES

CARS OF SOFIA BY MARTIN ILIEV

My home is my fortress. Same goes for the car. My car is my social status symbol.

With cars, you wear your status on the road. Besides buying a car for status, now people buy (or don't buy) cars for the image or message it makes. Whether it's a hybrid or electric, they have become rolling bumper stickers for the environmental movement. Driving one makes a strong statement.

Cars speak a lot about us as people and society. With Cars of Sofia I embark on a journey through the world of that cult object we can't live without.

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







THE **STORIES**

A HALO IN PEACE BY MAHYA RASTEGAR

Hijab has a sense of freedom and liberty. This was the first sentence I heard from seminary girls and that gave me the courage to know and to capture better shots as a photographer.

Full story at: <http://www.bulbphotos.eu/home/a-halo-in-peace>







FRONT & BACK COVER BY MICHAEL

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