

# StreetCore

photography



NR20.JUL21.

FRONT COVER BY **MICHAIL** FROM THE UPCOMING BOOK **BLAKC SUMMER (ISLAS)**

# CURATED **PHOTOGRAPHS**

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

“See you in September”, “Ραντεβού τον Σεπτέμβρη”, was a small tilted announcement on the front door of the movie theatres in Athens, when summer was ante portas. The indoor cinemas were giving the floor to the open-air cinemas. They still do. These gardens with movie projection are surrounded by the neighbouring appartement buildings. As a kid, I was a big movie fan and I was envying all those who could watch unlimited free movies from their balconies with view to the screen. So much envy that I was watching them while they were watching the movie and I was missing the actual story. Here in SCP, I am watching your photographs as you watch through them your personal world and I envy you for the perseverance and the talent, and I am getting FMO. Life is not fare, it never was. Photography definitely is!

**Michail, July 2021**

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Very cinematic scene, built by both the format of the frame as well as the colorization.

The blue atmosphere almost seems like a theatric background, pushing the character towards the viewer, anchored by the warmly lit sign.

One small detail I just love about the image is the small light in the background, which creates a perfect link between foreground and background, drawing the eye to study the surroundings of the scene.



This image is a perfect example of sensible photojournalism.

The drama seems to be hidden behind the pink colored bars and the extended hand just begs to tell her story.

The eye wonders from the metal plate to the wall, trying to figure out what happens behind.

The decrepit green light installation completes the image, creating both a chromatic contrast and a conceptual highlight for the entire story.



The atmosphere of the image reminds me of the work of Sebastiao Salgado – both mysterious but clearly drawn lines, building a multi-layered image.

I love the contrast between the urban landscape in the background, hidden in the foggy blur, with people barely discernable, and the “wild” foreground, with the clear line of the surreally lighted plants, having a visual weight almost as large as the skyscrapers, with the calm animal as a counter point to the dynamic humanity behind it.





For me, this image is a brilliant capture of contemporary childhood.

I see two double characters.

More prominent and the unlikely one is the advertising, begging for attention with its strong colors, creating a heavy counterbalance with the children on the right – the second character in the picture.

The children show two instances of the same childhood – jumping carelessly like trying to escape from the physical world but also, in between play rounds, looking pensively at what is happening.

Beautiful visual balance between the gaze of the child in the back and the “hidden” lady from the advertising on the right.



This frame seems taken out from one of Josef Koudelka documentary series – memorable characters, seemingly out of their time.

The lady's coy attitude is perfectly balanced by the outgoing and confident old man who seems to have trained his entire life for this shot.

At the same time, this shot reminds me of Kusturica's characters, with an exotic Balkan air about them, as they seem to stroll about aimlessly and debating something that feels both emotional and prideful.



Andres is photographing sand in a sad way. Sad people on the beach. How do I know? I don't. I only know that he is posting just this. But this "just" is more than others do in years travelling around the globe.

So today, after so many years, I have decided to see who is this obsessive photographer.

In the About section I read: Lives in Las Palmas, so that's where the sandy beaches come from. Gigantic beaches, minuscule people, usually surprised by Andres' lens in solitude, in introspection, some times in a kind of play, but never in a fake, idealistic way.

His captures are honestly personal and decently stolen.

Here once again the idea of "vacaciones", so dear to his people and to us all, disintegrates into the reality of an industrial site where we don't have a say anymore. Where nature is modelled to look a glamorous product. Where we don't fit anymore. Where we only have access during the trash hours.

Is this pessimistic? It should be! Who said that photography is there to provide happiness?

See, think, act!



## BY ORDER OF APPEARANCE

Cristian Crisbasan, Joe Madueño, Ploutarcos Haloftis, Sanjoy Mondal, Stathis Stavrianos, Antonis Panagopoulos, Emilian Avrănescu, Magda Fulger, Petros Kotzabasis, Tahsin Gün







Joe Mad





















SELECTED BY **TZEN XING**



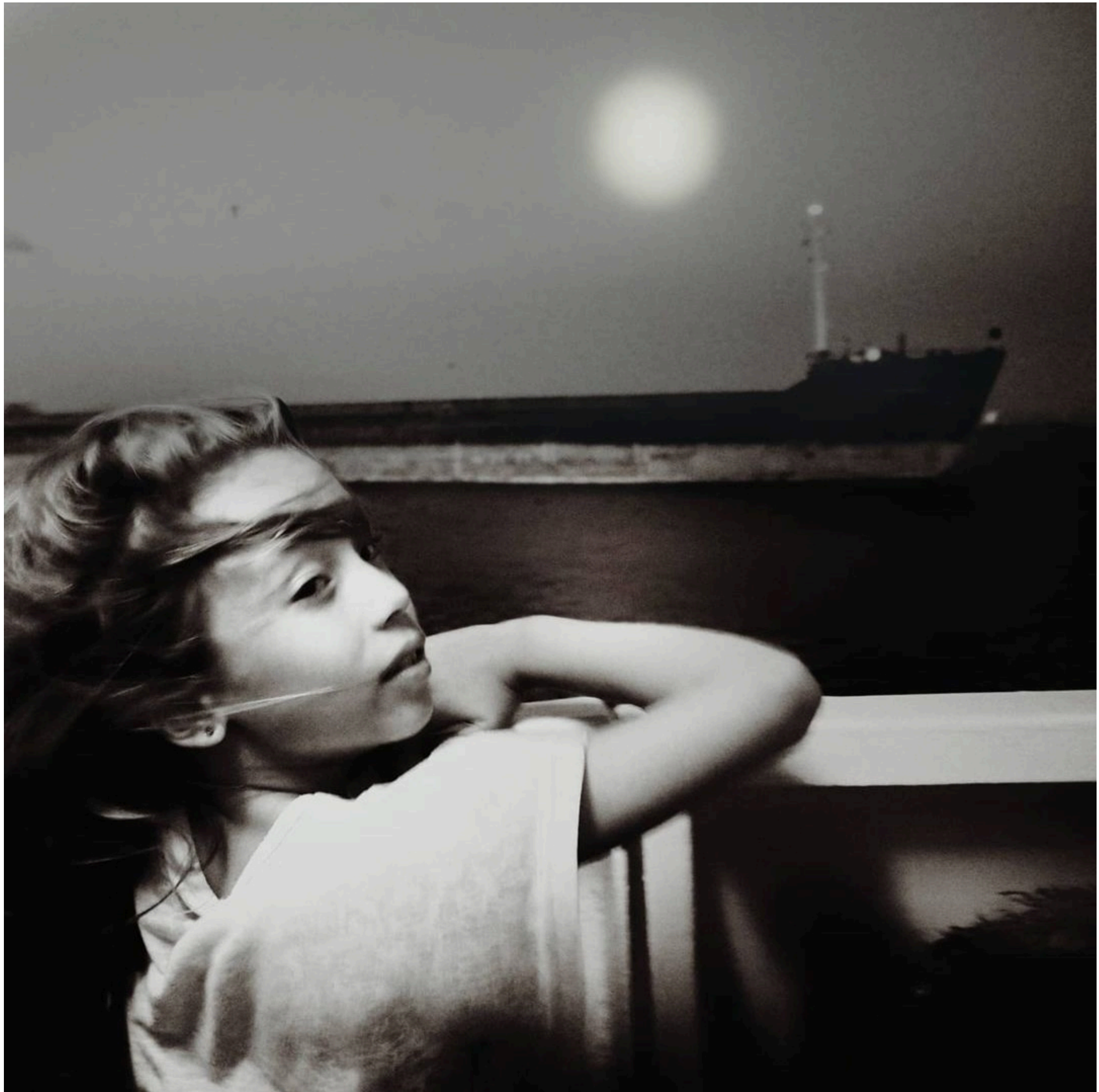
This image with its pleasing, warm colors and light, invites us to explore its Escher-like maze with its top to bottom curves, and no sharp corners! The humans and their shadows at the top circling down to the bottom give a perspective that feels organic and graceful. The rails, playing with shadows and light, as they circle around the stairs, energize the image with movement and the music of light.

© STEFANOS CHRONIS



## BY ORDER OF APPEARANCE

Ayhan Ton, Filipe Pinhas, Horatiu Lazar,  
Livia Belkova, @atik\_zisan, Yannis  
Rousounelos

















## BY ORDER OF APPEARANCE

Álvaro Vegazo, Andrei Furnea, Antonio E. Ojeda 02, Antonio E. Ojeda, Arturo Marques Toca, Emilian Avrămescu, Kostas Galanis, Liubomir Skumov, Niklas Lindskog, Pablo Abreu 02, Pablo Abreu, Penko Skumov, Petros Kotzabasis 02, Petros Kotzabasis 03, Petros Kotzabasis, Ritesh Ghosh, Tzen Xing, Бори Слав Ковачев 02, Бори Слав Ковачев













































## BY ORDER OF APPEARANCE

@ana.abrao.photo, @andrekal, @giannismant, Dimitris Mytas, Ece Ertopcu, Efi Longinou, Emir Sevim, Livia Belkova, Natalia Marin, Susana Barbera, Vassilis Zaverdas, Vladimir Yavorov





























# THE INTERVIEWS

## KONSTANTINOS TSAKALIDIS

CONDUCTED BY VICKY MARKOLEFA

***What does a 'good image' mean to you? Are there specific elements you consider important?***

I consider *good* an image which uses light in a proper manner, has layers and a proper framing. Proper may be considered a *tidy* frame or a completely anarchistic one, depending on the occasion. When it comes to reportage: for the aesthetic part, the previously mentioned elements are valid. With regards to the information it conveys, I believe that the image should pose questions and offer possibilities of multiple interpretations. It doesn't, necessarily, have to *serve us* the information instantly.

Full interview at:

- <http://www.bulbphotos.eu/home/interview-konstantinos-tsakalidis>























# THE STORIES

## ADRIFT BY TODD RIGOS

Adrift, a continuation of the photographic series Afloat, follows the life of Amir Khodajo, a nineteen year old from Herat, Afghanistan, I met during my first visit in Moria. He was the one to show me around - a tour guide of sorts that turned into a good friend.

Finding shelter in Moria camp alongside his mother and his three younger siblings, Amir was more than a son and a brother. Having lost his father at age fourteen, he was also a father figure and the family's guardian and caregiver. Being the only one to speak basic English he acted as a translator as they tried to navigate the harsh realities of immigrant life. During his eight-month stay in Moria, Amir was diagnosed with severe heart disease - a condition passed down genetically from his father...

Full story at: <http://www.bulbphotos.eu/home/adrift>







# THE STORIES

## BLACK SUMMER BY MICHAEL

When spring came I thought we were all islands (so beloved and yet so remote, so authentic and yet so mistreated). I have started a series and a book with the same title.

But then this summer started to weight a little too much on our existence. We had to find again our steps, to learn how to walk from the top. But we have never lost our black sunglasses. Never took them off. And we continue not to be political. That's why it will be a Black Summer.

And one more thing. That's why I am photographing you. To see the real you and not the "daimon" on your shoulder (\*)

Full story at: <http://www.bulbphotos.eu/home/black-summer>

















# THE STORIES

## ESCAPES BY AMALIA TSAKIRI

When we take a photograph, do we focus on a daily moment or do we capture a reflection of our inner world? If we looked inwards, could we discover the paths of our deepest emotions?

Could we photograph love, fears, expectations, conflicts, obsessions, dreams?

Paradoxical everyday moments colored by memories and experiences, dark and mysterious figures, forgotten memories constitute a part of a path, with no time or space limits.

This path, mingled with thoughts and interpretations, ultimately creates an inner journey that still..."escapes."

Full story at: <http://www.bulbphotos.eu/home/escapes>















BACK COVER BY **MICHAIL** FROM THE UPCOMING BOOK **BLACK SUMMER (ISLAS)**

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