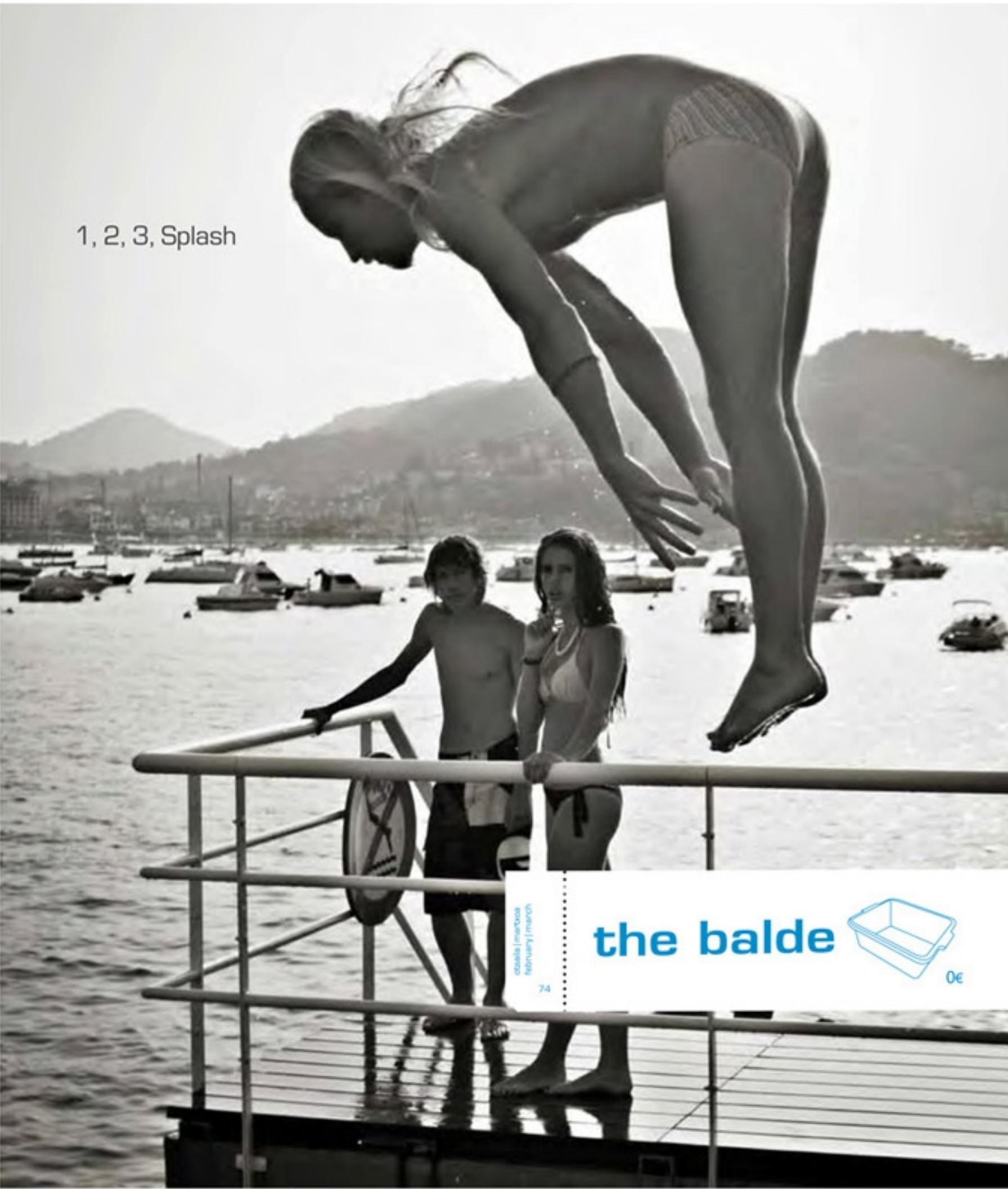


1, 2, 3, Splash



the balde



De

azala / marzo
February / march

74

kale argazkilaritza street photography

Azken bost urteotan, argazkilaritzaren munduak sekulako aldaketak pairatu ditu. Jarduera anitza izaki, argazkilaritza dokumentalak bereziki pairatu du aldaketa teknologikoen eta komunikabide ereduaren krisialdia. Aldaketek bestetik, aukera eta bide berriak jorratzeko aukerak zabaldu dizkie argazkilariei.

There have been enormous changes in the world of photography in the last five years. Being something with many facets, photo reports have undergone a particularly large number of changes as a result of technological changes and media model crisis. These changes have also given photographers the chance to look at new opportunities and directions.

ander gillenea



Alderrai... Birmingham city... non demontre dago hemen giroa... hemen ez dago errepide eta lantoki triste eta hutsik bestorik ala? Hau alferrikako ibilaldia motel, giroa ere ilundu zaigu bat batean... ez ba, errepide zatar baten azpian gaude baino metro batzuk harago argitsu dago berrizt ere... eskerrak aurrean dugun lantoki huts eta errepide azpi honetako iluntasuna metro gutxitan desagertuko den behintzat... "Loading Bay" dio barnuan, zamalanetarako erabilbizi al dute sarrera hau? Ez du bada mugimendu handirik honek... norbait dator, 10, 9, 8, 7 pauso sarrera parean egoteko, kamera alboan dudanez argazkia egingo dut tiparen pasaeran... barrura doa ezustean... klik... barrura sartu orduko, Loading Bay... ezerezera.

Wandering... Birmingham City ... Where the hell is the atmosphere around here... there's nothing but empty and sad roads and factories? What a pointless walk mate, and suddenly the atmosphere also darkens... we are under the high road but a few yards beyond there's a light... through the darkness around these empty factory and roads will disappear within a few meters... it says "Loading Bay" in the inside, do they use this entry for loading? If so it does not have much activity... someone comes, 10, 9, 8, 7 steps to arrive to the entrance, I have my camera with me so I will photograph him when he passes... unexpectedly he goes in... Click... once he enters, Loading Bay... nothingness Loading Bay... ezerezera.

andoni lubaki



Uneoro agertzen zaie putrea zelatari, gizen eta barrezka lurraldi itsatsita dauden juje eta armadunei keinu egiten. Aspaldi agertu ziren putreak Irakeko zeruetan. Putre beltzak. Esperantzak ez dagoen tokietan agertzen omen dira txori hauek. Handiak dira, itxal erraldoikoak. Hegan egitean kaleak iluntzen dituzte, zuria grisa bihurtu eta grisa beltz. Azkar joan ziren beste txoriak Bagdadetan, baita euren kantuak ere. Putreak nonahi baina. Usoak museoetan ikusiko dituzte Irakeko haurrek. Plastikozkoak izango dira ordea, Bagdadetan ez baitago bizi den txonirik. Putre beltzak nonahi. Itxal erraldoiko putreak. Burdinazko putreak agintariei keinu egiten. Bake usoak ere plastikozkoak dira Bagdadetan, badeazpida.

The vulture appears at all times spying, fat and laughing making gestures to the judge and armed blinks in the ground. Black vultures appeared long time ago in Iraq. Black vultures. These birds are expected to appear in places where there is no hope. They are big, as it is their shadow. When they fly they darken the streets, the white gets grey and the grey becomes black. The other birds as well as their own songs quickly abandoned Baghdad. There are vultures everywhere. Kids only can see pigeons in the museums. They will be made of plastic, because there is not a living bird in Baghdad. Black vultures everywhere. Big shadow vultures. Iron vultures blinking the authorities. Peace doves are also made of plastic in Baghdad, just in case.

gari garaialde



Maite ditut liturgia antzeko bat dauzkaten momentuak, igandetako arropak, aiton-amonek paga eman eta korrika litxarkeriak erostera joaten diren haurrak, helduak korroetan biltzen... Animali sozialak, chituzkoak garela erakusten didate.
Holakoetan, erne jartzen naiz, kamera listatu eta jendearei so geratzen naiz. Atsegin dut korro horien artean paseoan hastea, egingo dituzten keinuak aurreikusten salatzea, zertaz dabiltsan asmatzea, zeintzuk diren irudikatzea. Jendearen mugimendua eta jarrerak, inguru...

I love those liturgy moments, sunday clothes, grandparents giving pocket money and kids running to buy candy, adults getting together on circles... It shows that we are customary, that we are social animals.
In those moments, I'm alert, I prepare the camera and observe the people. I enjoy strolling among those circles, trying to anticipate their gestures, discovering what are they talking about, trying to guess who they are. Movements and attitudes of the people, the surroundings...

josu trueba leiva



Kale argazkintzak irudi bakoitzaren armonia bisuala bilatzen duenean ustetan, instant errepika gaitz batean gertatzen den ekintza edo gertakizun anekdotikoa. Aukeratutako marko baruan dauden elementuen ordena, duen argiarengatik, bestean gainetik gailenduko den kolore bat, edo besterik gabe, norberak duen burutazio arraroren bat da bilatzen duena, errealtitatearen berezko elementuak mantendur, kale paisaiarekin konbinatuz; Normalean elementu horiek lagun anonimoekin erlazionatzaten direlarik.

In my opinion, street photography, looks for the visual harmony of each image, for that one-off instant action of an event or anecdotal moment. The order of elements inside the selected frame, the light, one leading color among others, or just the search of your own strange idea maintaining the elements of reality and combining it with the street landscape; Usually all these elements are associated with anonymous people.

argazkilaritzaren pisua the weight of photography

Smartphonea poltsikoan daramagunetik, eta egindako argazki horiek sare sozialen bitartez partekatzeko aukera dugunetik, gu guziok bihurtu gara argazkilari. Hori da, behintzat, smartphoneek eta sare sozialen industriak esaten digutena. Azken urteetan, pasatzen den egun bakoitzean, argazkilaritzaren historia osoan baino argazki gehiago egiten da. Gainera, telefono mugikorrek egindako argazkiek duten itxura bihurtu da ia argazki dokumental "egiazkoaren" estetika. Facebook, Instagram, Flickr, Pinterest eta abarrek historiako umerik gorenenera eraman dute argazki kontsumoa. Hor dago, hain zuzen ere, egungo argazkilari profesionalaren erronka nagusia: irudi kutsadura masiboa horretan bere lana bereiztea eta bereizgarri izatea.

Ez genuke, ordea, ikuspuntu ezkor batetik aztertu nahi argazkilaritzaren dokumentalaren egoera. Aldaketa garaiotan, bide eta aukera berriak ere sortzen ari direlako. Nostalgia, askotan, memoriatik ezabatzen digu duela ez hainbeste argazkilaria agentzia handien eta komunikabideetako editoreen menpe izaten zela. Egun, argazkilarientzat eta hartzalearen arteko harremana askoz zuzenagoa izan daiteteke, hain zuzen ere lehen aipatutako teknologia aurrerakuntzei esker. Argazkilarien proiektu bereziak jar ditzakete martxan beren kabuz, bitartekarik gabe. Rob Honstra argazkilari eta Arnold Van Bruggen started *The Sochi Project* five years ago in the area in which the Russian Olympic Games were held. And that's just a single example. Thanks to Paywall, crowdfunding and other finance options more and more photographers are carrying out their projects with the photo viewers' direct finance.

Sarean, argazkilariak bere proiektua abiatzeko aukera du, eta gero eta indar handiagoa hartzen ari diren online aldizkarietara ere jo dezake. Makina bat dira argazkilaritzaren dokumentala lantzen duten aldizkari interesgarriak: Positif, The 37th frame, Chambre Noire, Blue Eyes Magazine, File, Bokeh, Vwed, Social Documentary, File, Bokeh, Vwed, Social Documentary, Lunatic... Bestetik, dirudienaren kontra, ugaritu egin dira argazki-liburuen argitalpenak. Eta garrantzitsuena, paperezko argitalpenen aukera ugari eta merkeagoei esker, argitalete txikiek eta independenteek ere, bestela argirik ikusiko ez luketen lanak argitaratzen dituzte. Argazkilaritzaren dokumentala lantzen duten paperezko aldizkari berriak sortu dira; F8Magazine eta Huck, esate baterako.

Begi bistakos boda ere, ez dugu esan gabe utzi nahi argazkilariak ez direla sekula desagertuko, guziok argazkiak egiteko aukera badugu ere. Argazkilariaren begia da argazkia egiten duena, ez argazki-kamera.

Since we started to carry smartphones around with us and share the photos we take with them on the social networks, we've all become photographers. Or, at least, that's what manufacturers of smartphones and the social networks tell us. In the last few years more photos have been taken than throughout the history of photography, as it's an ongoing process. What's more, the look which photos taken with mobile phones have has almost become photo journalism's aesthetic in order to look "real". Facebook, Instagram, Flickr, Pinterest and so on are taking photography to its highest ever rate of consumption. And, in fact, that's professional photographers' main challenge now: making their work stand out and be special in this massive pollution of pictures.

But we wouldn't like to be pessimistic about photo documentaries. Because, in this time of changes, new possibilities are coming along. Nostalgia often wipes our memory out: until recently, photographers were controlled by large agencies and media editors. Nowadays, the relationship between photographers and their public is much more direct, because of the technological advances we've mentioned, in fact. Special photographic projects can start up on their own, without needed intermediaries. For instance, photographer Rob Honstra and writer Arnold Van Bruggen started *The Sochi Project* five years ago in the area in which the Russian Olympic Games were held. And that's just a single example. Thanks to Paywall, crowdfunding and other finance options more and more photographers are carrying out their projects with the photo viewers' direct finance.

Photographers can start their projects online and also use the increasingly popular online magazines. There are many interesting magazines which publish photo features: Positif, The 37th frame, Chambre Noire, Blue Eyes Magazine, File, Bokeh, Vwed, Social Documentary, File, Bokeh, Vwed, Social Documentary, Lunatic... Bestetik, dirudienaren kontra, ugaritu egin dira argazki-liburuen argitalpenak. Eta garrantzitsuena, paperezko argitalpenen aukera ugari eta merkeagoei esker, argitalete txikiek eta independenteek ere, bestela argirik ikusiko ez luketen lanak argitaratzen dituzte. Argazkilaritzaren dokumentala lantzen duten paperezko aldizkari berriak sortu dira; F8Magazine eta Huck, esate baterako.

And, even though it's obvious, we would like to point out that while we do all have the opportunity to take photos, photographers will never disappear. Because it's the photographer's eye which takes the photos, not the camera.

bostok bat bostok one

Zerk bultzatu zintutzen elkartu eta Bostok sortzera?

Gogoak eta beharrak. Argazkilarientzat lana bakarkako lana izan da historikoki. Berau bakarrik joan da argazkiak ateratzen beharreko tokira, berak errebeltu karreteak, bera joan editoreengana, etab. Talde lana oso aldi puntualetan bakarrik ematen zen. Gure ustez, talde lana indartu eta bultzatuaz gure argazkiek indar gehiago izango luke. Askotan material on bat izanda ere ahul sentitzen ginen inoren laguntzarik gabe. BOSTOK hori konpontzeko sortu zen, talde lanaz indar gehiago hartu, lan hobeak eta gehiago sortzeko alegia. Gaur egun, lan taldeak eskaintzen dizun plataforma hori gabe oso zaila da argazkilaritzaz biziak, are gehiago egiten dutun argazkilaritzaz motak kutsu sozial bat badu. Gainera, ardura gure esku hartzeak ere ilusioa handia egiten zigun.

Argazkilaritzaren eta komunikabideetan gertatu diren aldaketekin, zeintzuk dira XXI. mendeko argazkia agentzia baten erronak? Uste dut argazkigintza (orokorrean hartuta) eta fotokazetaritza ezberdin tratatu behar ditugula, ez baitio denei berdin eragin. Galdera horri erantzuteko lehenbizi eta behin argazkiaren balioaz jabetu behar dugu. Gure memoriaiak (bai norbanakoarenak baita kolektiboak ere) irudi estatistikoak gordetzen ditu. Irudiez baliatuz ikuslea emozionatzea edo kitzikatzea errazagoa da argazkiak (onak) erabilera beste medioetkin baino. Hori beti horrela izan da gizakia margotzen hasi zenetik. XXI. Mendearen era hori horrela da. Sekula baino irudi gehiago egiten dira, baita kontsumitu ere. Aldiz, argazkilaritzaren sekula baino debaluatuago dago. Agentzi eta komunikabide handiek lehenbiziko kaleratzeak argazkilarientzat egiten dituzte. Horrek ez du esan nahi argazkiak argitaratzeari utzik idiotenik, badakitelako zein indar duen. Begira bestela Liberation egunkariak ateratako argazkirkirik gabeko ale hura Horregatik, erronak aldatu baino, formak aldatu dira. Gizakiak mundua ulertu nahi istorioak behar ditu, hurkoari gertatzen zaiona kontatuko dituen istorioak. Istorio onak izan eta sakon landu ezkerro beti piztuko du interesa zure lanak. Horretan baino finantzazio sisteman dago erronka, baina lehen esan dugun bezala, istorio onak izan ezkerro, beti dago norbait prest zure lanarenengatik ordaintzeko. Gizakiak, gizartearen parte izateko, istorioak eskertzen baititu.

Gitariko bakoitzak poltsikoan argazki kamara bat daraman garaiotan zein da argazkilarientzat papera?

Gitariko askok kortexea dugu baita ere eta ez gara denok taxistik edo rally gidariak. Erabilitzen duzun tresna hori nola erabilitzen duzun da garrantzitsua. Guk gure argazki kamerak, inguruan zer gertatzen den kontatzeko edo urrutikontuak gurera ekartzeko erabilitzen ditugu. Zuk esan bezala denok dugu sakuako telefonoan argazki kamara bat, baina ez gara denok argazkilarientzat. Edonork dauka boligrafo bat poltsikoan edo ordenagailua etxearen eta idatzitzen egiten du (gutunak, mandatuen lista, baita blog bat egin ere) baina horiek ez dira idazle. Argazki batzuk istorioak kontatzeko erabilitzen ditugu, beste batzuetan azken orduko albisteak irudikatzeko. Gure papera ez da "klik" egitea soili, klik horri zentzua eta proportzioa bilatzea baizik. Hori da argazki kamara duen pertsona bat, argazkilari batengandik desberdintzen duena. Argazkilari profesionalen proportzioa, era analogikoarekin konparatuta igo egin da, baina argazki onen beharra ere igo egin da eta beti egongo da argazkilarientzat ofizioa.

What made you get together and form Bostok?

We wanted to and we needed to. Traditionally photographers have worked alone. They go to take photos by themselves, reveal them by themselves, go to see the editor by themselves, etc. Working in groups very seldom happens. We think that working as a group will help us to reinforce our photographs. Sometimes you've got good stuff but, without anybody's help, you feel weak. BOSTOK has been put together to solve that, to be stronger as a group, to create better work and more work. Nowadays, without the platform which working as a group offers us, it is very hard to make a living as a photographer, and even more so if your work is about social issues. And it's also a good feeling to take responsibility for your own work.

With the changes which have taken place in photography and in the media, what are the challenges for photo agencies in the 21st Century?

I think photography (in general) and photo journalism have to be treated separately because they have been affected in different ways. To answer your question, the first thing is to realise what photography is valid for. It keeps our memories, both individual and collective memories, in static images. Using images and (good) photos, it is easier to create emotions and excitement in readers. It's painted people since the very start. In the 21st Century it's like that too. More pictures than ever are being taken, and viewed too. On the other hand, photography's never been so undervalued. Large agencies and media publish photographer's first works. The fact that they publish them means that they know how powerful pictures are. Compare that with the edition of Liberation they brought out with no pictures in it. So, more than the challenges changing, it's the formats which have. People need stories to be able to understand the world, stories about people close to them. If your stories are good and in-depth people will always be interested. So the challenge is there rather than in the finance of it all, there's always somebody ready to pay for your work if it's a good story. People need stories to be part of society.

Nowadays we all have a camera in our pockets: what is the role for photographers?

Many of us also have cars, but that doesn't make us taxi drivers or rally drivers. What matters is how you use that device. We use our cameras to describe what's going on around us or what's going on far away. As you say, we can have cameras on our mobile phones, but we aren't all photographers. Anyone can have a pen in their pocket or a computer at home and know how to write (letters, shopping lists, blogs too), but that doesn't make you a writer.

We use some photos to tell stories and others as pictures of the latest news. Our work isn't just making the camera go click, we have to give sense and proportion to that click too. That's what differentiates a photographer from a person who has a camera. There are more professional photographers than there were in the analogical age, but the need for good photographers has increased too and there will always be professional photographers.

BOSTOK

bostokphoto.com