

DOG FOOD

KOPEK MAMASI

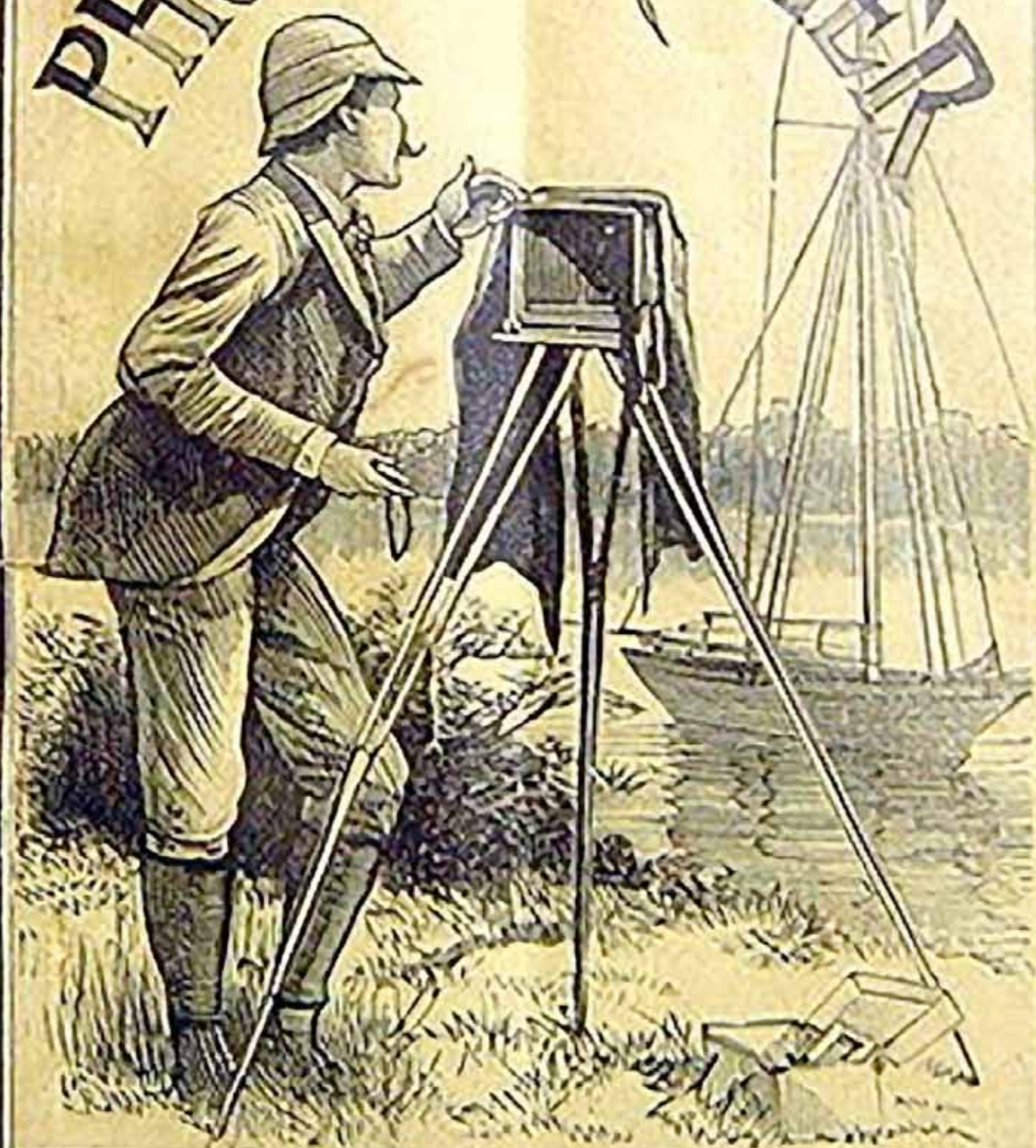


The bark of the Cynics Photo Symposiums
and ESPAS bookstore

issue 01 fall 2012

HOW TO BECOME

PHOTOGRAPHER





KOPEK

MAMASI

DOG

FOOD

HUNDO

MANGO

INGREDIENTS

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FEEDING INSTRUCTIONS

Read once daily, from 1 to 6 pages, depending on the size and condition of the animal. Read at room temperature.

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PHOTO MANIFESTO

CYNICS

1

QUESTION ALL THINGS.

Break the rules. Think outside the box. Take chances.

2 **NO A PRIORI.** You have all that you

need already to photograph: a camera, film, good walking shoes.

3

Many think that if only they had the fastest, the latest model, the most expensive, they could be better photographers.

TRANSCENDENCE.

Materialism, status, and fame are not goals in life.



.. An artist should not feel

they deserve or expect any rewards. Photography is a metaphysical endeavor. Through it one seeks their internal world through the external one. There is no road to fame and fortune but perhaps if you stay on your own path they will follow you, like a good dog!

FOUR 4FOUR 444 WALK THE WALL - 444 FOUR 4FOUR

go out and shoot! You will always discover something magical. A friend said that if you are looking down, look up! If you miss a photo move on. There is probably a better one around the corner. If someone confronts you for lifting your camera, touch them to disarm their fear.

5 SAVE YOURSELF!

You cannot save the world through photography but you can save yourself! If you can describe what it's like to live in a time and place, like Dante, like Chagal, you will be doing something more valuable than trying to save others which ultimately gets corrupted. Save yourself from ignorance and fear and you will make the world a better place for generations.

Your inspiration should come 6 **READ, READ! READ!!**

from other sources besides photography; books, cinema, painting. I'm always weary of someone who does not have a dog eared book in their bag.

NO BOUNDARIES IN LIFE! But only if you put them there.

∞ **KILL THE BUDDHA** The Buddha says if you see the Buddha on the road kill him, which metaphorically means that student must always overtake the teacher. **EXPERIENCE IS YOUR ONLY TEACHER** Teachers can only point the way and usually they themselves got off their own path.

NINE EXPOSE YOURSELF!

Otherwise, you are just wasting everyone's time. Follow your heart.

10

ALWAYS HAVE YOUR CAMERA LOADED!

Who were the Cynics?

The name Cynic derives from Ancient Greek κυνικός (kynikos), meaning “dog-like”, and κύων (kyôn), meaning “dog” (genitive: kynos). One explanation offered in ancient times for why the Cynics were called dogs was because the first Cynic, Antisthenes, taught in the Cynosarges gymnasium at Athens. The word Cynosarges means the place of the white dog. It seems certain, however, that the word dog was also thrown at the first Cynics as an insult for their shameless rejection of conventional manners, and their decision to live on the streets. Diogenes, in particular, was referred to as the Dog, a distinction he seems to have reveled in, stating that “other dogs bite their enemies, I bite my friends to save them.” Later Cynics also sought to turn the word to their advantage, as a later commentator explained: there are four reasons why the Cynics are so named. First because of the indifference of their way of life, for they make a cult of indifference and, like dogs, eat and make love in public, go barefoot, and sleep in tubs and at crossroads. The second reason is that the dog is a shameless animal, and they make a cult of shamelessness, not as being beneath modesty, but as superior to it. The third reason is that the dog is a good guard, and they guard the tenets of their philosophy. The fourth reason is that the dog is a discriminating animal which can distinguish between its friends and enemies. So do they recognize as friends those who are suited to philosophy, and receive them kindly, while those unfitted they drive away, like dogs, by barking at them. Cynicism is one of the most striking of all the Hellenistic philosophies. It offered people the possibility of happiness and freedom from suffering in an age of uncertainty. Although there was never an official Cynic doctrine, the fundamental principles of Cynicism can be summarized as follows: the goal of life is happiness which is to live in agreement with Nature. Happiness depends on being self-sufficient, and a master of mental attitude. Self-sufficiency is achieved by living a life of Arete. The road to arete is to free oneself from any influence such as wealth, fame, or power, which have no value in Nature. Suffering is caused by false judgments of value, which cause negative emotions and a vicious character. Thus a Cynic has no property and rejects all conventional values of money, fame, power or reputation. A life lived



according to nature requires only the bare necessities required for existence, and one can become free by unshackling oneself from any needs which are the result of convention. Cynics adopted Hercules as their hero, as epitomizing the ideal Cynic. Hercules “was he who brought Cerberus, the hound of Hades, from the underworld, a point of special appeal to the dog-man, Diogenes.” According to Lucian, “Cerberus and Cynic are surely related through the dog.” The Cynic way of life required continuous training, not just in exercising one’s judgments and mental impressions, but a physical training as well:[Diogenes] used to say, that there were two kinds of exercise: that, namely, of the mind and that of the body; and that the latter of these created in the mind such quick and agile impressions at the time of its performance, as very much facilitated the practice of virtue; but that one was imperfect without the other, since the health and vigor necessary for the practice of what is good, depend equally on both mind and body. None of this meant that the Cynic would retreat from society. Cynics would in fact live in the full glare of the public’s gaze and would be quite indifferent in the face of any insults which might result from their unconventional behavior. The Cynics are said to have invented the idea of cosmopolitanism: when he was asked where he came from, Diogenes replied that he was “a citizen of the world, (kosmopolitês).” The ideal Cynic would evangelize; as the watchdog of humanity, it was their job to hound people about the error of their ways. The example of the Cynic’s life (and the use of the Cynic’s biting satire) would dig-up and expose the pretensions which lay at the root of everyday conventions. Although Cynicism concentrated solely on ethics, Cynic philosophy had a big impact on the Hellenistic world, ultimately becoming an important influence for Stoicism. The Stoic Apollodorus writing in the 2nd century BCE stated that “Cynicism is the short path to virtue.”



GO FETCH!



STUDIO JOE

What remains from Studio Joe, Beirut, Lebanon, is a set of about 30 pictures, portraits and self-portraits that would have disappeared without the attention of Roubina Margossian. A photographer based in Beirut, she was walking through Bourj Hammoud when she got attracted by an old man sitting in front of a shop covered with an aging wall paper and literally stuffed with random paintings, photographs, newspapers, vinyl platters and other wrapped objects from another time. A bullet hole pierced the window.

As they started speaking, they realized that they shared a similar passion for photography and he promptly told her his rocambolesque story. The only reminiscences of it relate to the history of photography in the region as well as of a romantic character. Born in the Armenian refugee camp of Qarantina, Beirut, after his father escaped from Turkey in 1924-25, Kevork Tashjian would soon be known as Joe - a surname given by his first lover that he will keep as the only memory of her after she turned down his proposal. Pushed by his mother to find a job in order to support the family, Joe had accepted a position in a nearby optic shop. It was the time when merchants realized the great commercial potential of photography and initiated a trend called photo surprise. It was a common photographic practice in the Middle East between the 1940s and the 1960s, and was especially popular in Lebanon. Based in urban centers such as Beirut, Tripoli, and Istanbul, surpriseurs photographed pedestrians as they strolled streets.

Story from our Roving Reporter
Laurence "Lolo" Cornet



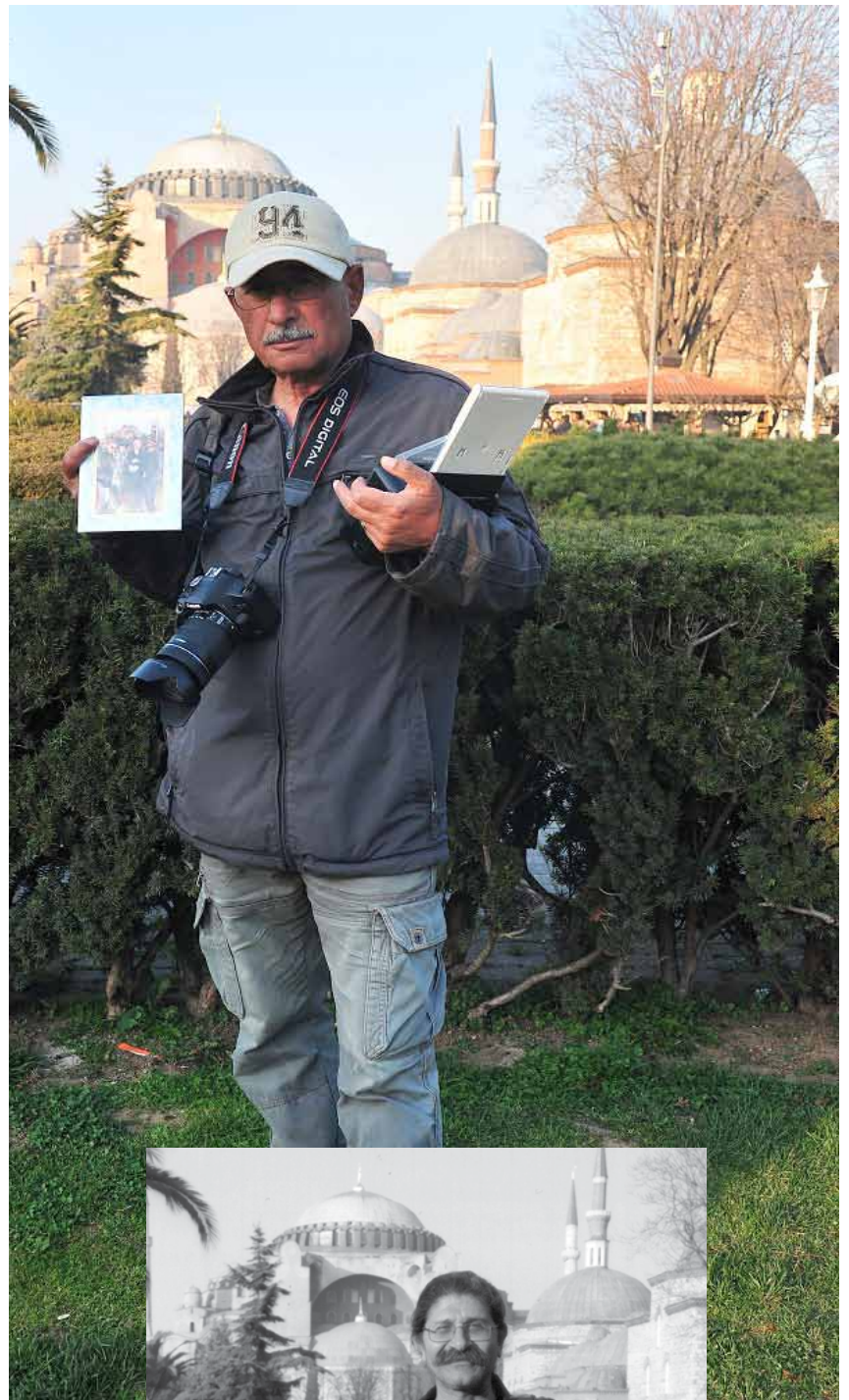


...article continues on page 30

Istanbul memento

Interview with Sadik Şahin

My name is Sadik Şahin. I am originally from Çankırı (near Ankara). I moved to Istanbul many years ago. I am in my mid fifties and retired. Even though I had a full time job from which I retired, I used to also be an amateur painter for many years. But the weakening of my eyesight made me give up painting and take up work on the streets as a photographer for extra income. It has been 10 years now that I roam the streets, mainly around touristic sights. I originally started with a Polaroid camera which I used a lot in the early days because it would give instant prints. But seeing some advance in technology, I gave up the Polaroid for a Cannon and a portable printer about 5 years ago. Once I take a photo, I just attach my flash card to the printer and it prints a nice size photo which I give to the customers on the spot and get paid. My fee is not expensive. I charge 3 TL per shot with a colour print. I Work 8 to 10 hours a day, 7 days a week. Being on my feet all day is the most tiring but I like to work especially at Sultanahmet because it is always full of people. I like this work because I see and meet so many people visiting famous sights and attractions. But this kind of work is not profitable any more because almost everyone has a camera or a telephone with a camera. Sooner or later, the day will arrive when...



Top image: Sadik Şahin
Bottom image: the interviewer



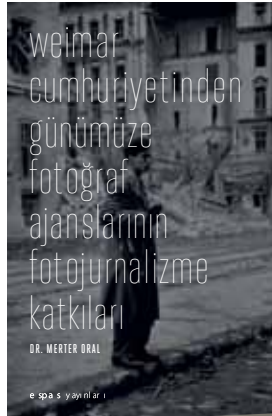
The OM-1
Compact SLR Camera.

The OM-1
Hundred Dollar Give-Away.

DOG BITES

Photo tidbits of news & info

Recently published books from ESPAS bookstore, Istanbul.



4

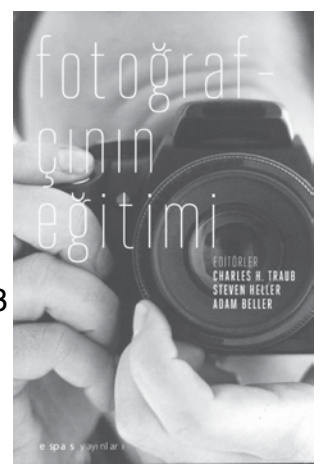


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8



7



5

9



1: ÇAGIMIZIN TANIKLARI BELGESEL FOTOĞRAFÇILAR ANLATIYOR (*Witness in our time: working lives of documentary photographers*) by KEN LIGHT; 2: UNVANSIZ (*Untitled*), by DORA GÜNEL; 3: FOTOĞRAFÇININ EĞİTİMİ (*Education of photographer*), by CHARLES H TRAUB, STVE HELLER, ADAM BE; 4: WEİMAR CUMHURİYETİNDEN GÜNÜMÜZE FOTOĞRAF AJANSLARININ FOTOJURNALİZME KATKILARI (*The support of photo agencies to photojournalism from Weimar republic till now*), by MERTTER ORAL; 5: FOTOĞRAFÇI OLMAK (*On being a photographer*), by DAVID HURN / BILL JAY; 6: GOOD DOG, by YUSUF SEVİNÇLİ; 7: TOPLUMSAL BELGECİ FOTOĞRAF VE FİKRET OTYAM ÖRNEĞİ (*Social documentary photography and Fikret Otyam example*), by MERTTER ORAL; 8: SOKAK FOTOĞRAFÇILIĞI (*Street photography*), by CLIVE SCOTT; 9: ÜTOPYA MÜCADELESİ, (1917-1946) (*Struggle for utopia*), by RODCHENKO, LISSITZKY, MOHOLY NAGY, VICTOR MARGOLIN.

DOG EARED

Books and films for photographers suggested by photographer Jason Eskenazi

There are thousands of great movies and thousands of great books but here are a few selections that every photographer must read and see!

BOOKS:

- ▶ *Epic of Gilgamesh*
- ▶ *Notes from Underground*, Feodor Dostoyevski
- ▶ *The Divine Comedy*, Dante Alighieri
- ▶ *Siddhartha*, Herman Hesse
- ▶ *Letters to Theo*, Vincent Van Gogh
- ▶ *Moby Dick*, Herman Melville
- ▶ *The Odyssey*, Homer
- ▶ *On the Road*, Jack Kerouac
- ▶ *Life of Pi*, Yann Martel
- ▶ *The Spirit of St. Louis*, Charles Lindbergh

MOVIES:

- ▶ *The Cameraman*, Buster Keaton
- ▶ *Cave of forgotten dreams*, Werner Herzog
- ▶ *Grey Gardens*, Maisel Brothers
- ▶ *Blow up*, Michelangelo Antonioni
- ▶ *New World*, Terrance Malick
- ▶ *Decasia*, Bill Morrison
- ▶ *Satan Tango*, Bela Tar
- ▶ *Zelig*, Woody Allen
- ▶ *M*, Fritz Lange
- ▶ *Napoleon*, Abel Gance



JUST PUBLISHED!

#21. Robert Frank'in taşıdığı sorusunu cevap defa gördüğüm zaman oldu. Sorun üzerine olarak beyaz üniform Charleston SC fotoğraf köleliğin ruhunu yak bebeği tutan siyahi konumları arasında baskısında fotoğraf beyazlıkla daha da bu fotoğrafı ilk görm etmişim. Bu ülkede fotoğraf hala beni

THE AMERICAN LIST KİTAP 13x21 FORMA 3 ON

PRINTED
IN TURKEY 2012

WHEN I WORKED AT THE

METROPOLITAN
MUSEUM IN NEW YORK

I GUARDED THE
"AMERICANS" EXHIBIT
BY ROBERT FRANK

I WAS BORED FROM

AND CREATING

#22. "Tel örgülü Frank'in Güney C gördüğüm andan b güvendiğim - bir e olduğu gibi, görse benzeyecek şekilde en azından benim i Indiana'daki küçük yaşlanır ve içeriyi kendisi bir şekilde hatırlamıyorum haziranböcekleri:

#23. "Asansör -11. Nisan andan

#11 Her gerçek sanat eserinde olduğu gibi, beni vuruyor. Önce kalbimden; sonra - ve ancak sonra - beynimden. J.M. New York

By the Glow of the Jukebox:
THE AMERICANS LIST

THIS LIST
276 photos
choosing the
IMAGE FROM
FAMOUS PHOTOGRAPHERS

#11 Like any true work of art, it hits me. First, in the heart; then - and only then - in toward the brain. J.M. New York



not of time, again to ... where my youngest brother Damon spent the first 6 years of my life running over time zones and past paratitudes. That peripatetic life continued as I grew up, my father leading weekend on some family road trip exploration. It seems I grew on the own apace of place rather than rooted, the pattern of which has contin- is. Is it any wonder that Frank's work has stuck bone-hard in my gullet, ale-bone of U.S. Highway 285 that arches over the ribs of New Mexico? that before I had ever even seen that image, I tore over that same rented U-Haul van? (excerpt) B.B. Canada

era. Both protagon... a segregated neigh... critical against... ing their picture... inequality of the... the America of th... ert Frank himself... tograph of the ma... looked back at me... ture in the book... long... tograph of Robert... work on Socotra, n... project is as muc... (e.g. "American... es and the idea o... not about sex bu... on... erors are... is the great... to not publish pho... the photograph... The... tions that... onal Geographic... have to understa... from that of... s... s differ... between the pho... inequality and th... tograph... much more about... people depicted... rapher am priv... this. C... #15. Ok, the imag... woman anchor on t... age" idea here, ... era" but... sons Frank liked... and in the 50s t... because I'm such... way to Afghanista... drawn to both the... an odd thing, an



Robert Frank reading "The Americans List" in his house, Summer 2012

Müzik Kutusunun Parıltısı Eşliğinde The Americans Listesi

Hayal Eden ve Derleyen Jason Eskenazi

- 231. Drive
- 232. Bergé
- 233. Gideon
- 234. Amanda R.
- 235. Kent Klich
- 236. Bas Losekoot
- 237. Eric Bouvet
- 238. Boris Mikhailov
- 239. Anders Petersen
- 240. Holly Pickett
- 241. Michel v.d. Eeckhoudt
- 242. Donna Ferrato
- 243. Alexander Lapin
- 244. Mary Beth Meehan
- 245. Scout Tufankjian
- 246. Jeff Jacobson
- 247. James Hughes
- 248. Antonio Olmos
- 249. John Fago
- 250. Ergun Çağatay
- 251. Lisa Quinones
- 252. Gerry Badger
- 253. Bertien van Manen
- 254. Wolfgang Zurborn
- 255. Abe Frajndlich
- 256. Christian Patterson
- 257. Sarah Shatz
- 258. Jared Moosey
- 259. Arthur Bondar
- 260. Jens Liebchen
- 261. Sarah Leen
- Bar - Gall
- View from hotel
- U.S. 90, en route to
- Trolley - New Orleans
- U.S. 285, New Mexico
- Beauford, South Carolina
- Mississippi River, Baton Rouge, Louisiana
- U.S. 90, en route to Del Rio, Texas
- U.S. 90, en route to Del Rio, Texas
- View from hotel window - Butte, Montana
- U.S. 285, New Mexico
- Hollywood
- Movie premiere - Hollywood
- Elevator - Miami Beach
- View from hotel window - Butte, Montana
- Trolley - New Orleans
- U.S. 90, en route Del Rio, Texas
- View from hotel window - Butte, Montana
- U.S. 90, en route Del Rio, Texas
- Las Vegas, Nevada
- Political rally - Chicago
- U.S. 90, en route Del Rio, Texas
- Covered car - Long Beach
- St. Petersburg, Florida
- Beauford, Texas

- 55
- 47
- 83
- 83
- 26
- 36
- 09
- 66
- 44
- 26

ing
to
Top
rephers
ie favorite
n this
book.

IN ENGLISH & TURKISH
HAPPY READING
JASON ESKENAZI

present the book
really would have been something
hard core feminist, and because
when I picked the image, was particularly
achronism of the idea that women on TV was
also the depressing fact that women still

#128. Hope you go... I like the kid. Kissing
in a car surrounded by cars, and the juke box in the bar
where you can practically hear the music with the light com-
ing from the box. But I'll stay with something that is close
to my heart when I travel around, and perhaps here'll be a
piece of mine for you to see. We work. I always think about
someone, a guard, who is very brilliant and she's sur-
rounded by the "haves". Will let you know how that goes, or
if I have something else. I always think about the nanny and
the baby too - and for that I would have a great photo of mi

NATURA MORTA







"The optimistic champion" 1976



THE

ISTANBUL

SUITCASE

Out of the suitcase came this photo. It's a photo of a young woman alone in a tiny sailboat. The sails are marked TK529. She probably hired the boat for a day. Holiday at the Blacksea coast. The photo is taken from a higher angle, I guess she is just leaving the jetty when this photo was taken. On the back side of the card is written ; Sinop 1976 - "The optimistic champion"*. How optimistic can one be ? This photo reminds me of another photo taken a year before in 1975. It depicts the Dutch conceptual artist-photographer and filmer Bas Jan Ader who was waved out in the smallest sailboat ever, to cross west - east the Atlantic ocean. The passage was part of an art performance titled "In Search of the Miraculous". Six months after his departure, his boat was found, half-submerged off the coast of Ireland, but Bas Jan had vanished.

American tintypes 1860-1880
Irfan Yalin collection, Turkey



Turkish Foto Roman, circa 1970, redubbed





I'm just too cynical.

Serkar, do you really know who the Cynics were?

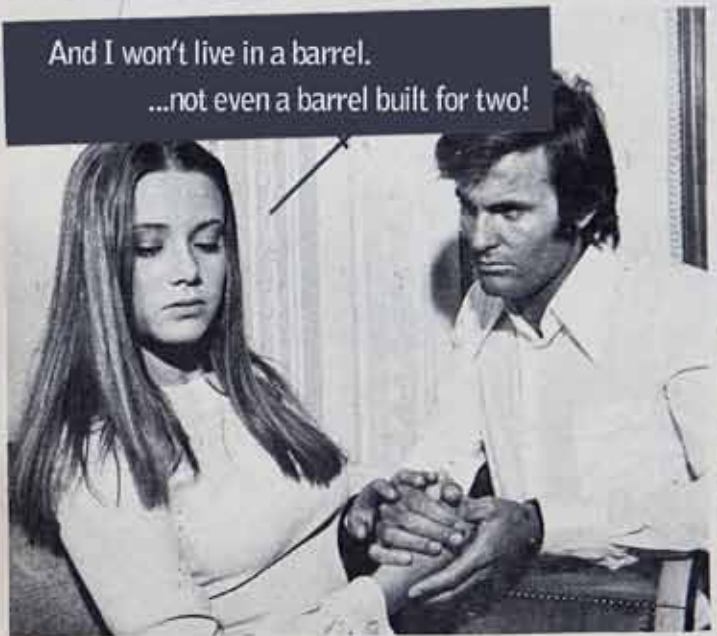
Let me tell you! The CYNICS questioned all things. They believed in virtue, not manipulation.



Sevim, I have a great idea. Let's go to the Cynics Photo Symposium TOGETHER!



OK. But DON'T tell my father. He is an anti Cynic! ...and he's got a gun.



And I won't live in a barrel. ...not even a barrel built for two!



...with a balcony, hot water and a dishwasher?

...what about a place for ARGOS?



PHOTOGRAPHY AND CYNICISM BROUGHT THEM CLOSER TOGETHER.

Argos... he has more virtue than most of my colleagues. ...and he doesn't bite!



Darling, I know that being an unemployed photographer is a FULL-TIME job.

TO BE CONTINUED...



Attila Durak



METIMET ÜNAL



Bureau of Prisons

XX



KÜR SAT
BAYHAN



GERHARD RICHTER

ATLAS, Verlag der Buchhandlung Walther König, 2006
Gerhard Richter's book is not a real photo book, but more the immense material collection of one of Germany's most influential and contemporary artists, consisting of more than 4,000 photographs, drawings and sketches created and collected by the artist since 1962. Photographs published in newspapers, snapshots from amateurs and photographs, made by Richter himself, form a visual encyclopedic compendium that was published as a book for the first time in 1997 and is updated with new material in each new published version (mine is from 2006). Photography has always played a big role in his paintings. The Atlas perfectly shows how this great artist works and thinks and how these found images and documents find a way as source material for much of Richter's paintings. A must have for every visual artist!

DAIDO MORIYAMA

LIGHT & SHADOW, Kodansha 2009

This is a new and smaller version of Moriyama's classic „Kigari to Cage“ (Japanese for Light & Shadow) from 1982. I love the title, because this is just about what the pictures in this book are about. It has no theme or story running through it, but is held together by Daido's love for dense extremely low-fi black and white images using graphical elements veering off towards abstraction with a lot of close-ups and a great juxtaposition of images. I do not have the original, but I love the size and printing of this little jewel.

RINKO KAWAUCHI

UTATANE, Little More, 2001

This is Rinko's photo book debut and in fact it's not even mine. All Rinko books in my collection officially belong to my wife. Rinko's dreamlike photographs document everyday life. Although everything in the book seems to be so alive, the pictures, mostly close-ups, give the viewer an uneasy feeling of mortality. It's all about light and dark, life and death. This longing for death is something very typical in Japanese culture but Rinko sees it with very fresh eyes and in a very individual style of photography.

I moved to Istanbul at the beginning of this year. Before that I worked for Schaden.com, a famous photography bookstore in Cologne for over ten years. During this time I built up my personal photo book library with over 500 books. The move confronted me with a big problem. What shall I do with all my books? I had become so accustomed to have them around me all the time; look up a book in the evening, re-look at a book I had nearly forgotten. Although I knew that I would have to put them all in storage I wanted to take an essential choice with me. I decided that 15 books would be the amount that would be ok. But how to start dealing with this dilemma? While packing I put aside the books I really liked, or that were important for my own artistic development as a photographer. It was still about 70 books. The hard part was to cut them down. After a tough re-selection progress, I came up with 16 books. These are the books I cannot live without. The ones I want to have with me at all times. It's not about the rare and valuable ones, but about the ones that are important to me as a source of inspiration.

WILLIAM EGGLESTON,

WILLIAM EGGLESTON'S GUIDE, MoMA, 2002

A reprint of a classic. „Eggleston's Guide“ was the first one-man show of color photographs ever shown at the Museum of Modern Art in New York. And with this one show and it's accompanying publication he elevated color photography from the world of snapshots into the world of Art. It's a book you can have a look at over and over again and each time you understand a little more what ties these pictures together. Taken between 1969 and 1971 around his hometown Memphis they show nothing else but vernacular everyday America, but still they have become such iconic images because of his masterly use of color in his powerful compositions.

BRUCE GILDEN

GO, Artic Paper, 2000

Named after the famous board game „GO“, often played in the countries of the Far East, Bruce Gilden's book shows us some of the darker sides of Japanese culture. In his straight „in-your-face“ style Bruce is literally „shooting“ Yakuza gangsters, bike riders, and ordinary street people. And after you are done with the book you wonder how he managed to still be alive and not be beaten up or shot by some of his not really friendly-looking protagonists. It's striking black and white photographs, perfectly edited in full bleed, are intercepted with full page details from Japanese manga cartoons. Its published by Artic Paper a famous Paper producer which explains why it is so striking and perfectly printed.

ALEX WEBB

UNDER A GRUDGING SUN, Thames & Hudson, 1989

This by far is my favourite book from Magnum photographer Alex Webb and one of the first photo books I really tripped on. The images are taken in Haiti from 1986 to 1988, after the brutal regime of the Duvalier clan. In his very peculiar „Webb“-style, using bright colors, deep blacks and his virtue to fragment and recompose his challenging pictures portrays a country still suffering. Showing scenes of peaceful beauty next to pictures of extreme violence all under the same „grudging sun“. A photojournalistic masterpiece!

JOSEF KOUDELKA
EXILES, Delpire, 1999

Of course there has to be a Koudelka book in my selection. My choice fell on „Exiles“. The edit is unbelievably good, combining pictures from a long time span and from different series like „Prague 68“ and „Gypsies“. They all go together so well under the theme of Exiles. Especially if you look at his own personal history having left Czechoslovakia for asylum in England in 1970 and his many years of wandering through Europe and the rest of the world. They show his own state of mind by showing a world full of desolated places, empty streets and transport a certain sadness of human beings alienated and in search for their place. A clear vision from one of the greatest photographers of all time.

ROBERT FRANK
COME AGAIN, STEIDL, 2006

In November 1991 Robert Frank together with five other photographer were invited to Beirut on a commission to photograph the city's devastated downtown in the aftermath of the Lebanese civil war (1975- 1990). Apart from his work for this commission, which appeared in „Beirut City Centre“ in 1992, he started to experiment with polaroid collages of the bombed out buildings. This very unusual book is a facsimile reprint of a notebook he created in Beirut and after his return stowed away in his home studio for many years. He must have found it one day and together with Gerhard Steidl decided to just reproduced it, with all the glue stains and on the same paper with printed maths graphs.

RICARDO CASES
PALOMA AL AIRE, Photovison/ Schaden.com, 2011

This definitively is the funniest book in my collection. Co-published by Schaden.com in 2011 it was our summer hit at last year's Arles Festival. It's about pigeon racing in the Spanish regions of Valencia and Murcia, a game consisting of releasing one female pigeon and dozens of male pigeons that chase her trying to get her attention. To identify the pigeons they are painted in bright primary colors and they form racing teams. Ricardo's photography is funny and an ethnographic documentation of a weird ritual. It is spiral bound like the note books the pigeon owners use to keep track of the race and the results.

CHRIS KILLIP
IN FLAGRANTE, Errata Editions, 2009

I always wanted to have this book, after I saw a couple of pictures in an exhibition some years ago. But the original, that was published in 1988, has never been reprinted since it was much too expensive. So you can believe how happy I was when Jeffrey Ladd & his friends came up with the brilliant idea of „Books on Books“ and had Killip's seminal book in their first series. I love this book; strong, poetic and political documentary photography in a very good edit. His beautiful, disturbing and compositionally brilliant black and white pictures document communities in Northern England devastated by the deindustrialisation of the country in the early 80's.

FISCHLI & WEISS
SICHTBARE WELT, Verlag der Buchhandlung Walther König 2000

Take a deep breath and dive into the world of Swiss artist duo Peter Fischli & David Weiss, who on the search for the ideal image have toured the world. They created a comprehensive archive of over 2,800 photographs. Put together in a dense grid on 360 pages this book definitely is a survey of our „Visible World“ (that's what the german title means). I used to have this book lying next to my bed for quite a while and every morning, before getting out of bed, I would go on a small tour.

MIKE MANDEL & LARRY SULTAN
EVIDENCE, DAP, 2003

Another reprint of a photo book classic „Evidence“ is a collection of found and recontextualized scientific images taken from public and private American institutions, corporations, and agencies. These pictures were not intended as art, but served more as a evidence and documentation of scientific experiments. They are taken out of their original context with no captions or explanation offered. Far ahead of its time, Mike Mandel and Larry Sultan's collection and re-edit of found images can be seen as a seminal foundation for a new conceptual practice in photography. Focusing on the images and not on narrative or authorship „Evidence“ is, as the artists stated back in the 1977, when the book was first published, 'a poetic exploration upon the restructuring of imagery.

ALEC SOTH
FROM HERE TO THERE: ALEC SOTH'S AMERICA, Hatje Cantz, 2010

Although I have a lot of Alec Soth's books, this exhibition catalogue is my favourite one. And although it is an exhibition catalogue and not a photo book, it just brings it all together, with excerpts from all of his books, quotes from his blog, a complete exhibition history, bibliography, an interview with the artist and critical essays about the artist. At the end of the book there is a small artist book added in a little pouch. It is just the best exhibition catalogue of one of the best contemporary american photographers I have ever seen.

LEE FRIEDLANDER
LIKE A ONE-EYED CAT, Abrams, 1989

This is one of my first photo books and I can still remember how it blew my mind when I looked at it the first time. And after all these years I am still a big Friedlander fan. Although the big and comprehensive monograph published alongside his MOMA exhibition in 2005 has much more pictures to offer and though very well edited, I decided to take the „one-eyed cat“ with me, as it brings together all my favorite pictures. Besides this I just love the title, which he took from a Big Joe Turner jazz song. „Like a one-eyed cat peeking in a seafood store.“

AKRAM ZAATARI
EARTH OF ENDLESS SECRET, Portikus, 2010

In this great book my favorite Lebanese artist and filmmaker, Akram Zaatari, geniusly re-contextualizes a wide range of materials like videos, audiotapes, photographs and journals along with personal collections of artifacts, objects, and interviews. Zaatari's aim is to explore the „dynamics that govern the state of image-making in situations of war“, using Lebanon as an example. Like an archeologist he reveals the intimate layers of history contained in records of everyday experience.

TAYO ONORATO & NICO KREBS
THE GREAT UNREAL, Editions Patrick Frey, 2009

„The Great Unreal“ by the two Swiss artists Onorato & Krebs seemingly takes us on a road-trip through the „great American landscape“. The pictures taken during several months of traveling through the U.S. and each bear a secret message that looks familiar and strange. This highly creative duo play tricks with the expectations and irritations of the viewer, questioning reality and its fabrication. Through clever analogue post production, interventions or re-staging of scenes and by re-photographing or sometimes rebuilding their own photographs they take the viewer on a trip not through the country but through their imagination. I just love this book.

Argos

Excerpt from the Odyssey

As they were speaking, a dog that had been lying asleep raised his head and pricked up his ears. This was Argos, whom Odysseus had bred before setting out for Troy, but he had never had any enjoyment from him. In the old days he used to be taken out by the young men when they went hunting wild goats, or deer, or hares, but now that his master was gone he was lying neglected on the heaps of mule and cow dung that lay in front of the stable doors till the men should come and draw it away to manure the great close; and he was full of fleas. As soon as he saw Odysseus standing there, he dropped his ears and wagged his tail, but he could not get close up to his master. When Odysseus saw the dog on the other side of the yard, dashed a tear from his eyes without Eumaeus seeing it, and said: "Eumaeus, what a noble hound that is over yonder on the manure heap: his build is splendid; is he as fine a fellow as he looks, or is he only one of those dogs that come begging about a table, and are kept merely for show?"



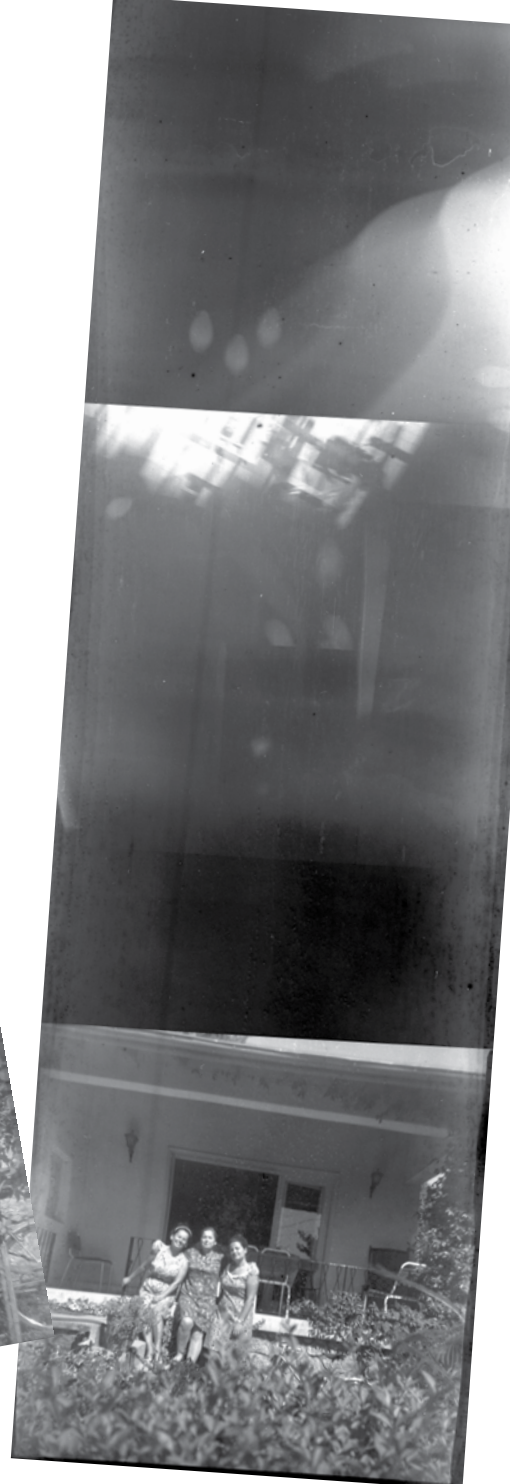
"This dog," answered Eumaeus, "belonged to him who has died in a far country. If he were what he was when Odysseus left for Troy, he would soon show you what he could do. There was not a wild beast in the forest that could get away from him when he was once on its tracks. But now he has fallen on evil times, for his master is dead and gone, and the women take no care of him. Servants never do their work when their master's hand is no longer over them, for Zeus takes half the goodness out of a man when he makes a slave of him." So saying he entered the well-built mansion, and made straight for the riotous pretenders in the hall. But Argos passed into the darkness of death, now that he had seen his master once more after twenty years.

Homer, *Odyssey*, Book 17



Bursada zaman zaman festival isim toplantıya gittiğim yerde eski fotoğraflar ve fotoğraf kitapları ararken bir antikacıda Kodak Duaflex bir kamere gördüm ve içinde bir negatif olduğunu fark ettim. Negatifin gelişimini geliştirdiğimden emin oldum. Pazarlıkla 70 TL ye aldım. İstanbul döner dönmeye dedi tarandı kodda da negatif geliştirdim. Büyük bir merak içinde ne çıkacağını bekli-yordum. 60larda 70lerden modern giyim ve yaşam tarzıyla bir aile şimdi nerededir zaman içinde ne yaşadılar. Şimdi nereye ve ne yapıyorlar inir Hüseyin Yılmaz 30.9.2018

I found a camera in a BURSA antique shop with undeveloped film still inside. I developed it and found these images. A family in Bursa in the 1960's? We hope to find them and give them the prints.

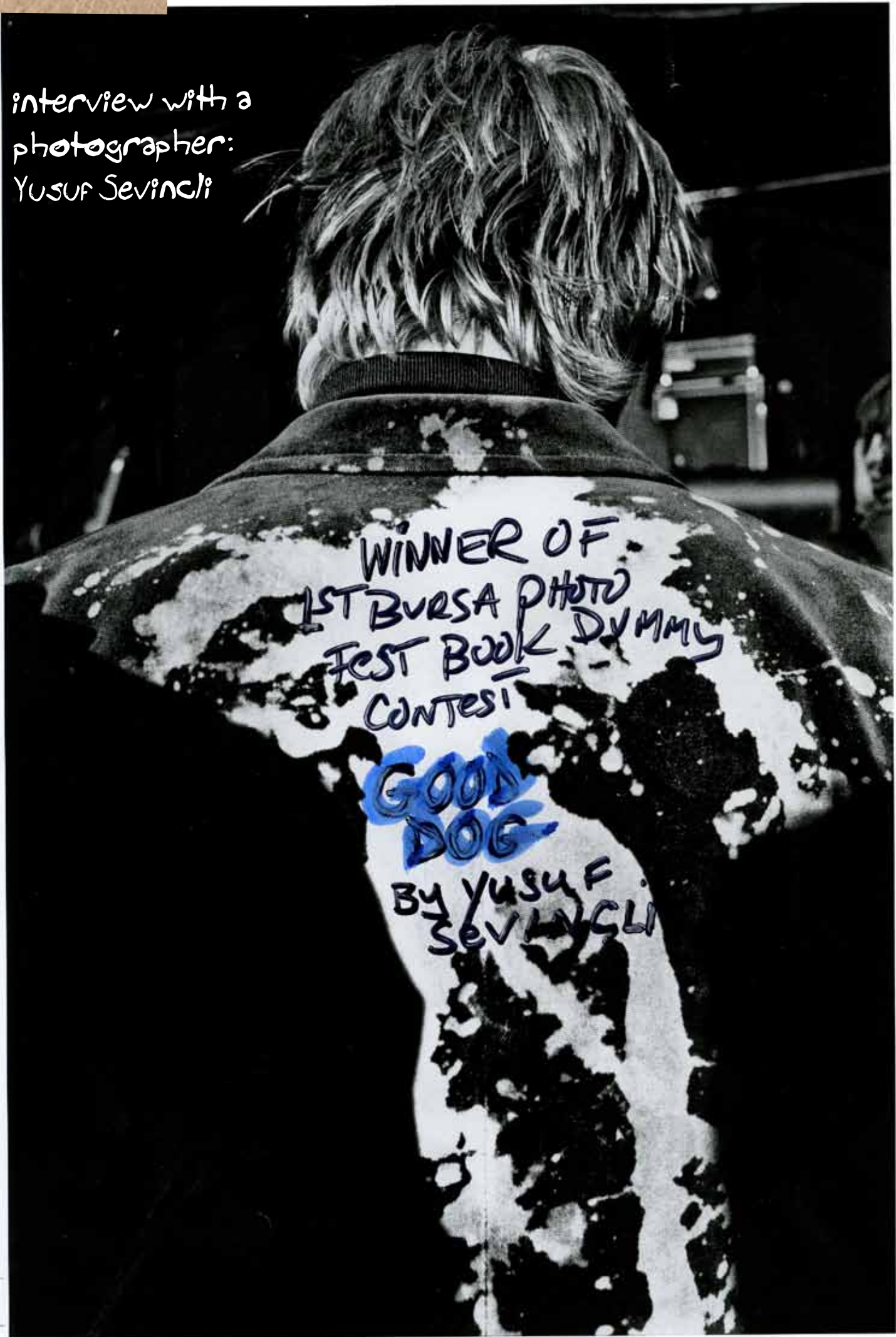


handwritten story by Hüseyin Yılmaz



interview with a
photographer:
YUSUF Sevincli

WINNER OF
1ST BURSA PHOTO
FEST BOOK DUMMY
CONTEST
GOOD
DOG
BY YUSUF
SEVINCLI





YUSUF
DEAR
WHAT
PRINTING
PROBLEMS
ARE YOU
ENCOUNTERING
WHILE ON PRESS?

ANSWER: It's a big hassle to have dense blocks without losing the details on dark greys and whites shouldn't be so dominant as light greys and none of them should be neither too bright nor matt and only mid-greys should be glossy (in my opinion)!!!



WHAT is the Difference between
photographing Dogs Vs. CATS?

It's the difference of photographing indoors vs outdoors.
cats should be photographed indoors and dogs must be photographed on the street

AT THIS MOMENT you ARE SITTING IN
A4 PRINTING HOUSE ABOUT TO PRINT
YOUR BOOK. How do you feel?

BLANK ∞

NAME ONE BOOK + ONE MOVIE THAT
HAS INSPIRED YOUR JOURNEY

TOWARDS THIS BOOK.

1. Godard's Pierrot Le Fou
2. Greil Marcus - Lipstick Traces
Hollis Thurston - müzik ve müzik

WHAT OR WHO IS YOUR MUSE?

Ordinary people out on the streets

WHAT other
ART form is
MOST CLOSE
to PHOTOGRAPHY
For you?

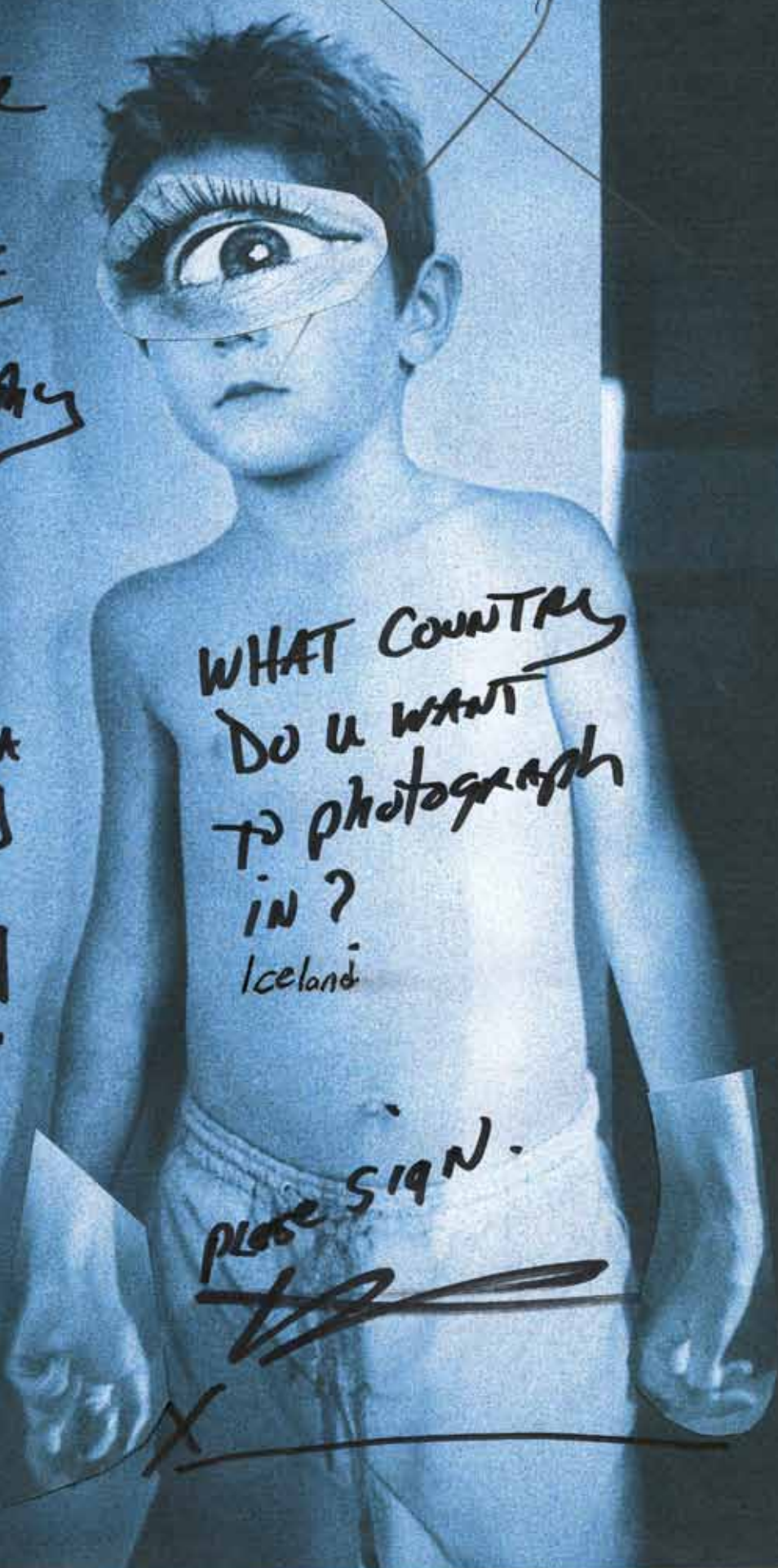
Graphic Novels

GOOD
1ST
WINNER BURSA
BOOK DUMMY
CONTEST

GOOD
JUST
PUBLISHED!

BY
YUSUF
SEVINÇLI

F7



WHAT COUNTRY
DO U WANT
TO PHOTOGRAPH
IN?
Iceland

PLEASE SIGN.

[Signature]

X



...CONTINUES FROM PG. 7

Being Armenian, Joe had no religious restrictions to take pictures and the shop owner took this opportunity to send him off to the streets with a camera to promote his shop. Shortly after, a photo studio owner noticed Joe's talent and offered him a job. Fascinated by the beauty of the owner's sister in law, Joe accepted gladly and promptly asked for her hand. As she refused, he quit his employer and opened his own photo studio in Bourj Hammoud, which he called Photo Joe. He earned his spurs as a portraitist and fortuitously followed the photographic experiences of the only renowned Arab studio in the region owned by the Armenian-Egyptian Van Leo, famous for his hand colored Hollywood-inspired portraits. At that period, photography was something done by Westerners, at the rare exception of the brothers Abdullah in the Ottoman Empire. From the beginning of the discipline, explorers such as Giraud de Prangey, Carranza, Bachman, James Robertson, Sebah & Joaillier or Berggren had produced exotic images of the region and would be followed in the 30's and 40's by photographers like Lehnert & Landrock. Inspired by his only instinct, Joe colored many of his photographs and liked experimenting new techniques in self-portraits. Most of the remaining photographs of his collection are esthetically familiar self-portraits of him: dressed as an actor like Van Leo's famous portraits; in front of an antique building imitating explorer's pictures; or with his family, in a traditional black and white studio photograph set-up. Though, he never looked at other photographer's work and had no clue what others were doing in his field.

This is a shot coupled with a series of events that would change the course of his life as a photographer. While walking through the neighborhood, a famous Armenian singer known as Adiss Harmandian asked to have his portrait taken. He loved the result so much that he used it for his new album cover, which became a hit song in Armenian circles. They became good friends, sharing a common passion for music. The war raged in Lebanon and a bullet hit his studio, burning half of his negatives. The other half got soaked in water while he extinguished the fire. He was at that time in love with an Arab girl – the "love of his life", from whom he still keeps a portrait – but his mom ran into the two of them and insulted the girl. She walked out and he never saw her again. After these unfortunate experiences and under the influence of his singer's friend, he stopped photography and turned his studio into a music shop and focused his creative talent on song writing. During this period, he wrote many of the songs performed by his famous friend and amassed a great collection of international hits. All these various treasures kept filling his shop until a few months ago, when he decided to sell it. Dog Food is glad to publish some of Joe's photographs and to save this figure from oblivion.





**2nd International
Bursa Photo Festival
Bursa, Turkey
September 15-21 2012**



**All of Ara's friends will be there!
Come & See!**

TOP IMAGE LEGENDA:

- 1 - Top, left to right: Michael Ackerman, Sadegh Tirafkan, Yumi Goto;
- 2 - Next line under: Sara Leen, Dewi Lewis, Murat Germen, Ken Light;
- 3 - Hai Zhang, Philip Tolenado, Andrei Polikanov; Right side: Arjen Zwart;
- 4 - Alpraslan Baloğlu, Shahidul Alam, Jake Price, Antonin Kratochvil, Anna Shpakova, Maggie Steber, Mr. Noriyuki Asahi, Fred Ritchin, Aditya Arya; Right under: Jason Eskenazi, Melanie Light, Merih Akogul, Newsha Tavakolin;
- 5 - Mary Ellen Mark, Li Zhensheng, Emine Ceylan, Robert Pledge;
- 6 - Under: Robert Frank, Selahattin Sevi, child (unknown), Charles Harbutt, Coskun Aral, Amy Elkins, Ara Guler.



Take a
KODAK
with you

CANADIAN KODAK CO., LIMITED,
TORONTO