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**BEATRIČĖ NARBUTAITĖ**

II kurso studentė

**ANALIGINĖS NOSTALGIJOS FORMOS IR RIBOS MĖGĖJIŠKOS  
FOTOGRAFIJOS PRAKTIKOSE**

**MAGISTRO DARBAS**

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(data)

.....

(v., pavardė)

.....

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## PATVIRTINIMAS APIE ATLIKTO DARBO SAVARANKIŠKUMĄ

Patvirtinu, kad įteikiamas darbas *Analoginės nostalgijos formos ir ribos mėgėjiškos fotografijos praktikose*:

1. Yra atliktas mano pačios ir nėra pateiktas kitam kursui šiame ar ankstesniuose semestruose;
2. Nebuvo naudotas kitame Institute/Universitete Lietuvoje ir užsienyje;
3. Nenaudoja šaltinių, kurie nėra nurodyti darbe, ir pateikia visą naudotos literatūros sąrašą.

Beatričė Narbutaitė



## BIBLIOGRAFINIO APRAŠO LAPAS

*Narbutaitė B. Analoginės nostalgijos formos ir ribos mėgėjiškos fotografijos praktikose: Politika ir medijos, magistro darbas / VU Tarptautinių santykių ir politikos mokslų institutas; darbo vadovė Jūratė Kavaliauskaitė – Vilnius, 2022 – 61 p.*

**Reikšminiai žodžiai:** mėgėjiška analoginė fotografija, analoginė nostalgija, analoginės fotografijos sugrįžimas, analoginės fotografijos sugrįžimo aiškinimai.

Tai yra kokybinis tyrimas, kurio tikslas - išsiaiškinti, kaip jaunimo mėgėjiškose analoginės fotografijos praktikose atsiskleidžia analoginė nostalgija ir ar analoginės nostalgijos sąvokos pakanka paaiškinti šios praktikos atgimimą tarp jaunimo. Tyrimo objektas yra mėgėjiškos analoginės fotografijos praktikos jaunimo (18-30 m.) tarpe. Tikslu siekiama taikant interpretatyvinio kokybinio tyrimo metodą, atliekant pusiau struktūruotus interviu bei nestruktūruotą stebėjimą. Siekiant paaiškinti mėgėjiškos analoginės fotografijos sugrįžimą į jaunimo gretas, galima pasitelkti analoginės nostalgijos sąvoką, tačiau ji nėra pakankama. Šią sąvoką išskleidžia ir konkretina tyrime išsiaiškinti nostalginio santykio tiriamose praktikose raiškos būdai. Tačiau praktikavimo paskatos yra platesnės - jos apima oponavimą skaitmeninėms medijoms, rituališkumą ir socialinę įtaką.

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## Įvadas

Kelionėje telefonu ar skaitmenine kamera turėdami galimybę fiksuoti neribotus skaičius nuotraukų, dalis žmonių renkasi įtilpti į 36 kadrus, kas mėnesį neproporcingai didelę išlaidų dalį išleisdami naujoms fotojuostoms bei jų ryškinimui. Paradoksalu ir atpažįstama, jei ne iš asmeninės, tai iš aplinkos patirties: analoginė fotografija atgimė ir vis populiarėja. Tą rodo ir statistika: Kodak juostų gamyba nuo 2015 metų iki 2019 metų padidėjo daugiau nei dvigubai dėl išaugusios paklausos,<sup>1</sup> o bendrai fotojuostų kainos nesustabdomai kyla, nes susiduriama ne tik su didėjančia pakausa, bet ir su medžiagų trūkumu<sup>2</sup>. Na o juostinių fotoaparatus kainos grįžta į buvusias 90-aisias: Contax T2 2021 metais kainavo 999\$<sup>3</sup>, palyginimui – \$280 2009 metais<sup>4</sup>.

Tačiau tai ne vienintelis paradoksas – analoginės fotografijos atgimimas vyksta laikais, kai techninė pažanga yra didžiausia, kokia yra kada nors buvusi, o kartu su ja sparčiai tobulėja skaitmeninė medija. Tai medija, kurioje duomenys perduodami skaitmeniniu signalu ir skaitmeniniais prietaisais, pavyzdžiui, vaizdo įrašai, vaizdo žaidimai, skaitmeninės nuotraukos, elektroninės knygos, MP3 garso formatas, duomenų bazės ir pan. Ji atsirado 9 deš., plėtėsi, tapo pagrindine ir taip nustelbė senąją/tradicinę mediją, kurioje duomenys perduodami analoginiu signalu (darbe analoginė ir senoji medija yra sinonimai). Be analoginės fotografijos tai gali būti muzikos įrašai vinilinėse plokštelėse, rašymo mašinėlės, video kasetės, stalo žaidimai. Šiame skaitmeniniame amžiuje dalis medijų vartotojų į skaitmeninių medijų naudojimą įterpia arba kartais net visiškai pakeičia analoginės medijos formomis ar prietaisais. Analoginės fotografijos atveju dažniausiai tai fotografavimas juostiniais fotoaparatais, dalis jų – vienkartiniais. Šios praktikos taip pat apima ir lomografiją – žanrą, kai fotografuojama spontaniškai, teikiant mažai

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<sup>1</sup>Straipsnis *Eastman Kodak's still film production more than doubled in the last four years*, Kosmo Foto, Stephen Dowling, 2020-01-11. Prieiga internete: <https://kosmofoto.com/2020/01/eastman-kodaks-still-film-production-more-than-doubled-in-the-last-four-years/>

<sup>2</sup>Straipsnis *Film Prices Analyzed: Is Film Too Expensive? An In-Depth Look at Film Prices, Price Hikes, and the Real Cost of Film*, Ludwig Hagelstein. Prieiga internete: <https://silvergrainclassics.com/en/2021/10/film-prices-analysed/>

<sup>3</sup>Kainų statistika *Yashica: Contax T2*, Collecti Blend. Prieiga internete: <https://collectiblend.com/Cameras/Yashica/Contax-T2.html>

<sup>4</sup>Straipsnis *Millennial's view on film photography in 2020*, Medium, Tom Grimbert, 2019-01-30. Prieiga internete: <https://medium.com/@tom.grimbert/the-return-of-film-photography-in-2019-3cf4f479758c>

dėmesio techninėms detalėms, dažniausiai pigiomis kameromis, bei momentinius fotoaparatus (*Polaroid*), kai iškart fotoaparatas atspausdina nuotrauką. Pastarųjų fotoaparatus juostos 2015 metų švenčių laikotarpiu buvo pati perkamiausia Amazon foto prekė. Didėjantys skaičiai lėmė 2017 metų paskelbimą „metais, kai sugrįžo juosta“ (*“the year that film returned”*)<sup>5</sup>.

Tai, kad šis reiškinys populiarus tarp jaunimo, rodo analoginės fotografijos kompanijos Ilford atliktos apklausos<sup>6</sup> duomenys – 30% visų analoginės fotografijos vartotojų yra jaunesni nei 35 metų amžiaus, iš jų net 60% praktikuoja analoginę fotografiją mažiau nei 5 metus. O mėgėjiškas praktikavimas, remiantis „Lomography“ skaičiais<sup>7</sup>, labiausiai paplitęs tarp jaunimo iki 30 metų (66%), gimusio jau skaitmeninės fotografijos populiarėjimo laikais, taigi, šios medijos praktikavimo ėmėsi pirmą kartą, nes gimė jau skaitmeninės medijos laikais.

Analoginės fotografijos sugrįžimas yra aptarinėjamas reiškinys **akademiniėje literatūroje**. Vieni akademikai tai mato kaip nostalgiską reiškinį ir jį vadina analogine nostalgija, kiti – kaip pragmatišką pasirinkimą arba pasipriešinimo įrankį.

Tarpdisciplininius tarptautinius medijos ir **nostalgijos** ryšio tyrimus apibendrina Katharina Niemeyer knyga *Media and Nostalgia. Yearning for the Past, Present and Future*.<sup>8</sup> Čia aiškinamasi, „kaip nostalgija visada buvo su medija susijęs klausimas, taip pat tiriamas nostalgijos bumo fenomenas, analizuojant ir skaitmeninę fotografiją“<sup>9</sup>. Svarstydamą analoginės medijos atgimimą ir jo priežastis, autorė remiasi rinkinio straipsnių autoriais ir jų naudojamomis sąvokomis ir reiškinį ji mato neatsiejamą nuo nostalgijos<sup>10</sup> – virtuali (ir reali) erdvė yra kaip didžiulė „palėpė“, kurioje susilieja ir plinta individuali ir kolektyvinė nostalgija. Čia filmai tyrinėja praėjusių dešimtmečių estetiką ir socialinį gyvenimą, prisimenami anų laikmečių video žaidimai, maistas, kasdieniai

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<sup>5</sup>Straipsnis *Film Was the Best-Selling Photo Product on Amazon this Holiday Season*, Peta Pixel, Michael Zhang, 2015-12-30. Prieiga internete: <https://petapixel.com/2015/12/30/film-was-the-best-selling-photo-product-on-amazon-this-holiday-season/>

<sup>6</sup>Straipsnis *30% of Film Shooters Are Younger Than 35, Says Ilford*, Peta Pixel, Michael Zhang, 2015-02-04. Prieiga internete: <https://petapixel.com/2015/02/04/30-film-shooters-younger-35-says-ilford/>

<sup>7</sup>Minniti, Sergio. *“Buy film not megapixels”: The role of analogue cameras in the rematerialization of photography and the configuration of resistant amateurism*, 2020, p. 5 (in: *The Camera as Actor: Photography and the Embodiment of Technology*. London: Routledge.

<sup>8</sup>Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 2

<sup>9</sup>Ten pat

<sup>10</sup>Ten pat

daiktai, tematiniuose vakarėliuose – mada. Autorė teigia, kad kažkas už šio ilgesio slypi: „Nostalgija yra ne tik mada ar tendencija: ji sufleruoja ir rodo kai ką gilesnio, nes yra susijusi su teigiamu ir neigiamu santykiu su erdve ir laiku, su gyvenimo būdu, įsivaizdavimu, naudojimu ir (per)kūrimu praeities, dabarties ir ateities“.<sup>11</sup> Katharina Niemeye nostalgijos išraiškas aiškina S. Boym mintimi, kad nostalgijos raiška yra progreso padarinys. Reaguojama lėčiau nei technologijos vis greitėjančiai vystosi, tad nostalgijos išraiškos tampa būdu pabėgti iš laikinumo krizės.<sup>12</sup> Tokie svarstymai leidžia manyti, kad egzistuojantis medijos ir nostalgijos ryšys vertas dėmesio, nes nurodo į gilesnes reikšmes, tokias kaip mūsų santykis su dabartimi, reakcija į technologinį vystymąsi, informacijos kiekį ir greitį.

Šiame tarpdisciplininiam lauke, konkrečiai nostalgijos analoginei fotografijai ir jos praktikavimui temą nagrinėja medijų tyrėjas Dominik Schrey straipsnyje *Analogue Nostalgia and the Aesthetics of Digital Remediation*. Kadangi „medija gali būti priemone pasiekti praeitį ir tokiu būdu būti svarbiu kultūrinės atminties šaltiniu, todėl ji dažnai kuria prielaidą nostalgiškam požiūriui į praeities (ir dabarties) dalykus. Nostalgija gali būti medijos pateikiamam turiniui ar stiliui, o be to, ir pati medija gali tapti nostalgijos objektu“.<sup>13</sup> Remdamasis trumpa šios „(ne) mirusios“ medijos kultūros apžvalga, Dominik Schrey aptaria vieną naujausių nostalgijos tendencijų apraiškų: ilgesį to, kas prarandama tęstiniame skaitmeninės medijos procese. O tai, pasak jo, paaiškina šiuolaikinėje medijų kultūroje paplitusį analoginės medijos priemonių ir praktikų romantizavimą ir fetišizavimą. Šios analoginės nostalgijos plačiaja prasme simptomų galima rasti kiekvienoje kultūros ir visuomeninėje srityje.<sup>14</sup> Autorius straipsnyje analoginę nostalgiją aiškina kaip fenomeną, kuriame skaitmeninės medijos neatsisakoma: joje atkuriamą analoginės medijos estetiką. Komunikacijos teorijos rėmuose analoginė nostalgija būtų fokusavimasis ne į signalą, o į triukšmą.<sup>15</sup> Taigi, toks analoginės nostalgijos aiškinimas nurodo, kad ši nostalgija atsiranda siekiant estetinių analoginės medijos efektų.

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<sup>11</sup>Ten pat

<sup>12</sup> Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 2.

<sup>13</sup> Schrey, Dominik. *Analogue Nostalgia and the Aesthetics of Digital Remediation*. In: Niemeyer, Katharina. *Media and Nostalgia. Palgrave Macmillan Memory Studies*. London: Palgrave Macmillan, 2014, p. 29.

<sup>14</sup> Ten pat, p. 28

<sup>15</sup> Ten pat, p. 34.



Gil Bartholeyns straipsnyje *“The Instant Past: Nostalgia and Digital Retro Photography”* pristato grįžimo prie analoginės fotografijos istoriją. Tai, kad žmonės ėmė jausti didesnę nostalgiją atvaizdavimo šilumai negu patiems nuotraukoje pavaizduotiems žmonėms bei daiktams, lėmė lo-fi fotografijos judėjimo pradžia. Prasidėjęs nuo Vienos studentų judėjimo 1992 m., vėliau peraugo į komercinę gamybą, kurios pradininkė – *Lomographische AG* kompanija Austrijoje – visam pasauliui pradėjo gaminti pigias kameras su nenuspėjamais nuotraukų rezultatais.<sup>16</sup> Tokios kameros išplito, įgijo pavadinimą *toy camera* ir buvo naudojamos net profesionalių fotografų meniniams tikslams, siekiant išgauti vinjetės, neryškumo, apsišvietimo ir kitus pigių objektyvų efektus nuotraukose. Šis žaislinių kamerų fotografijos judėjimas vėliau persikėlė ir į skaitmeninę erdvę – „pasiekusi optinį tobulumą, [skaitmeninė medija] galėjo simuliuoti fotografinį netobulumą“.<sup>17</sup> 2009 m. atsirado programėlės telefonams, siūlančios kvadratinės nuotraukas bei filtrus, stimuliuojančius senųjų *Brownie* ir *Polaroid* fotoaparatus nuotraukų formatą ir jų laiko žymes. Toliau sekė staigi technologinė pažanga, lėmusi „vintage style“ išpopuliarėjimą mėgėjiškoje fotografijoje: (1) kameros įrengtos kiekviename telefone, (2) nuotraukas galima redaguoti iškart paruoštais analoginę fotografiją imituojančiais filtrais, (3) labai pagerėjo telefono kamerų kokybė, (4) fotografijos programėlės (pvz., *Instagram*) susietos su socialiniais tinklais, lėmusios didžiulį fotografijos įtraukimą į socialinį bendravimą.<sup>18</sup> Taigi, Gil Bartholeyns paaiškinta istorija su pavyzdžiais taip pat yra susijusi su estetinė analoginės fotografijos puse.

Remiantis straipsniu, viena iš analoginės medijos atgimimo priežasčių – gyvumas. „Skaitmeninės kameros tapo tokios automatizuotos ir tokios efektyvios, lyginant su tradicinėmis [analoginėmis], kad jų gaminamas nuotraukas pradėta vadinti „šaltomis, neapčiuopiamomis“<...>“. Analoginė fotografija nors ir brangi, o rezultatai neaiškūs, tačiau jos pranašumas – gyvumas.<sup>19</sup>

Be to, straipsnyje išskiriamas ir kitas medijos su nostalgija santykis: kai fotografuojami objektai turi nostalgijos elementų – yra susiję su laiko tėkme – vaikai, atostogos, kelionės į užsienį,

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<sup>16</sup>Bartholeyns, Gil. *The Instant Past: Nostalgia and Digital Retro Photography*. In: Niemeyer, Katharina. *“Media and Nostalgia: Yearning for the Past, Present and Future”*. London: Palgrave Macmillan Memory Studies, p. 51.

<sup>17</sup>Bartholeyns, Gil. *The Instant Past: Nostalgia and Digital Retro Photography*. In: Niemeyer, Katharina. *“Media and Nostalgia: Yearning for the Past, Present and Future”*. London: Palgrave Macmillan Memory Studies, p. 51.

<sup>18</sup>Ten pat.

<sup>19</sup>Ten pat.

grįžimas namo; žmonės bus linkę naudoti anksčiau minėtas programėles telefone, sukuriančias analoginės fotografijos efektus.<sup>20</sup> Taip nostalgija patiriama žiūrint ne į, pvz., savo vaiką tikrovėje, o į vaiką nuotraukoje (nes tokios nuotraukos tikslas – grąžinti atmosferą, tvyrojusią toje tikrovėje).<sup>21</sup> Vienas iš tikslų – taip pat ir sukurti įspūdį, tarsi nuotrauka padaryta anuomet, ne dabar, pavyzdžiui, kai fotografuojami kitiems laikmečiams priklausantys artefaktai.<sup>22</sup> Taigi, šiuo atveju analoginė nostalgija matoma ne kaip nostalgija pačiai medijai, o kaip būdas atvaizduoti nostalgiją keliančius momentus.

Kituose medijos ir nostalgijos lauko tyrinėjimuose aptariama nostalgija marketinge, nostalgijos temos kine, muzikos įrašų bei atkūrimo santykis su nostalgija, taip pat ir analoginiai video praktikavimai. Čia galima rasti fotografijai pritaikomų principų, tokių kaip: „[analoginis] įrašas užfiksuoja dalį gyvybės, o įrašui praeinant daug technologinių žingsnių, tas gyvybės kiekis mažėja ir kartu jį (galbūt ir klausytoją) tai veda link mirties“.<sup>23</sup>

Beje, analoginės fotografijos sugrįžimui aiškinti literatūroje taip pat vartojamas terminas „retromanija“, sufleruojantis, kad analoginės fotografijos sugrįžimas yra dalis plačios tendencijos. Sąvoka įvesta britų kultūros kritiko bei muzikos žurnalisto Simon Reynolds knygoje „*Retromania: Pop Culture's Addiction to Its Own Past*“. Čia teigiama, kad dabartis yra tarsi infekuota praeities manijos (retromanijos) ir „užuot kalbėjęs apie save, XXI amžiaus pirmas dešimtmetis kalbėjo apie kiekvieną iki tol buvusį dešimtmetį vienu metu“.<sup>24</sup> Taigi, analoginės fotografijos populiarėjimo tendencijas galima laikyti ir dalimi „retromanijos“, kartu su augančiu (profesionalių bei mėgėjišku) naudojimu ir vinilinių plokštelių, kasečių juostų, VHS video kamerų.<sup>25</sup>

Turint omenyje tai, kad pagrindiniai užsiimantieji neprofesionalia analogine fotografija – jauni žmonės, praktikuojantys ją pirmą kartą, o ne prie jos sugrįžtantys, kai kurie autoriai šį analoginės fotografijos praktikavimą linkę laikyti **su nostalgija nesusijusiu reiškiniu**. „Žvelgiant

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<sup>20</sup>Ten pat, p. 57.

<sup>21</sup>Bartholeyns, Gil. *The Instant Past: Nostalgia and Digital Retro Photography*. In: Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. London: Palgrave Macmillan Memory Studies, p. 60-62

<sup>22</sup>Ten pat, p. 62.

<sup>23</sup> Sterne, Jonathan. *The Death and Life of Digital Audio*. *Interdisciplinary Science Reviews*, 31(4), 2013, p. 338.

<sup>24</sup>Bartholeyns, Gil. *The Instant Past: Nostalgia and Digital Retro Photography*. In: Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. London: Palgrave Macmillan Memory Studies, p. 51.

<sup>25</sup> Magaudda, Paolo, Minniti, Sergio. *Retromedia-in-practice: A practice theory approach for rethinking old and new media technologies*. *Convergence: The International Journal of Research into New Media Technologies*, Vol. 25(4), 2019, p. 3 (675).

į jaunesnės kartos ryšį su technologijomis, matyti, kad atsiribojimas nuo skaitmeninių technologijų yra jau kelių kartų reiškinys, kuris turėtų būti nagrinėjamas per santykio tiek su analoginėmis, tiek ir su skaitmeninėmis technologijomis prizmę. Tai reiškinys, būdingas post-skaitmeninei visuomenei, netraktuotinas kaip nostalgios socialinės-techninės praeities vizija“.<sup>26</sup>

Kitas pasipriešinimo pavyzdys – *Polaroid* analoginės momentinės fotografijos atgimimas. Įsigalint skaitmeninei fotografijai 2008 m. *Polaroid* paskelbė bankrotą ir nustojo gaminti kameras, tačiau dėka didelio mėgėjų palaikymo ir veiksmų siekiant surasti kompanijos pirkėją veikla buvo pratęsta su nauju pavadinimu „*The impossible project*“.<sup>27</sup> Palaikymo veiksmų metu gimė viešos diskusijos apie momentinės analoginės fotografijos svarbą, plėtotas diskursas apie „analoginės patirties“ autentiškumą skaitmeniniame amžiuje,<sup>28</sup> akcentuojant nepasitenkinimą visur esančioms skaitmeninėms technologijoms, siekį „atsijungti“ ir „detoksikuotis“.<sup>29</sup> Empiriniai duomenys rodo, kad tai buvo pagrįsta oponavimu skaitmeninei fotografijai, kuri buvo suvokiama kaip nemateriali, *Polaroid* buvo būdas sugrąžinti materialumą į fotografiją. Praktikuotojas materialumo esmę apibūdino kažkuo, ką skaitmeninė fotografija „pavogė“ iš fotografijos praktikos. Be to, tai buvo procesas, kuriame įmanomas nenuspėjamumas ir vizualinis netobulumas, kurių nėra skaitmeninėje fotografijoje. Mėgėjiškoje fotografijoje naudojantis „toy camera“, taip pat atsisakoma meninių tradicijų, nes tokios kameros leidžia atlikti greitą ir spontanišką fotografavimą, orientuotą į kūrybiškumą ir asmeninę raišką, kaip yra būdinga ambicingoms mėgėjiškoms praktikoms<sup>30</sup>.

Taigi, ne su nostalgija siejamos analoginės fotografijos praktikavimo paskatos apima susidomėjimą materialumu, netobulumu ir nenuspėjamumu. Šis praktikavimas kuria tris

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<sup>26</sup>Thorén, Claes; Edenius, Mats; Lundström; Jenny Eriksson; Kitzmann, Andreas. *The Hipster's Dilemma: What Is Analogue or Digital in the Post-digital Society?* Convergence: The International Journal of Research into New Media Technologies 25 (2), 2019.

<sup>27</sup> Bonanos, Christopher. *Instant. The Story of Polaroid*, New York: Princeton Architectural Press, 2012, p. 164.

<sup>28</sup> Minniti, Sergio. *“Buy film not megapixels”: The role of analogue cameras in the rematerialization of photography and the configuration of resistant amateurism*, 2020, p. 18 (in: *The Camera as Actor: Photography and the Embodiment of Technology*. London: Routledge.

<sup>29</sup> Ten pat, p. 12.

<sup>30</sup> Burgess, Jean. *“Hearing Ordinary Voices: Cultural Studies, Vernacular Creativity and Digital Storytelling.”* Continuum: Journal of Media and Cultural Studies 20 (2), 2006, p. 205.

dichotomijas, kuriomis pagrįsta skaitmeninės ir analoginės fotografijos priešprieša: 1) kontrolė – nenuspėjamumas; 2) tobulumas – netobulumas; 3) nematerialumas – materialumas.<sup>31</sup>

Vienas iš būdų, kuriuo akademinėse diskusijose vadinamas išaugęs analoginių technologijų naudojimas fotografijos praktikose, yra „analogijos renesansas“ (*analogue renaissance*). Gómez Cruz, E. ir Sanin J straipsnyje „*Analogue Renaissance: Remediation of the Photographic Field*“ vietoje to, kad tą laikytų judėjimu atgal ar senųjų technologijų sugrįžimu, siūlo šį renesansą suprasti kaip judėjimą į priekį. Tai pokytis, atspindintis analoginės ir skaitmeninės fotografijos kūrimosi procesus, kuriuose analoginės fotografijos diskursai ir praktika susiliejo su skaitmenine medija.<sup>32</sup> Šiuo atveju analoginės fotografijos išnykimas įsigalint skaitmeninei nelaikomas jos mirtimi – greitai po to ji patyrė „renesansą“ galbūt būtent skaitmeninės medijos dėka.<sup>33</sup> Straipsnio pabaigoje autoriai teigia, kad po šio teorinio straipsnio reikalingas etnografinis tyrimas, siekiant suprasti, kaip žmonės kasdieniame gyvenime užsiima fotografija ir galbūt rasti kitą teorinį fenomeno paaiškinimą už determinizmo rėmų.<sup>34</sup>

Apibendrinant, literatūroje sutinkami skirtingi aiškinimai apie analoginės fotografijos sugrįžimą – tai gali būti oponuojanti technologija skaitmeninėje aplinkoje, kurioje ji įgauna naujas prasmes, iš naujo atrandamos jos savybės. Tačiau dominuojantys aiškinimai akademinėje literatūroje kalba apie nostalgiją. Visų pirma, tokiais atvejais analoginės nostalgijos samprata teikia gaires, tačiau yra pernelyg abstrakti, nėra bendro sutarimo dėl to, ką ši idėja reiškia – ją plėtojantys autoriai interpretuoja skirtingai. Tad šis teorinis įrankis nėra pakankamai išbaigtas siekiant paaiškinti analoginės fotografijos sugrįžimui į mėgėjiškai tą praktikuojančio jaunimo gretas. Be to, nors skirtingi autoriai praktikų paskatas mato skirtingai – jos gali būti ir susijusios su nostalgija, ir nesusijusios, tačiau tai nebūtinai reiškia, kad atsakymas yra arba vienas, arba kitas. Tikėtina, kad analoginės nostalgijos teorija nėra pakankama suprasti šį fenomeną, todėl svarbu sužinoti, kokios yra kitos, su nostalgija nesusijusios paskatos. Taigi, analoginė nostalgija kaip samprata yra neišbaigta ir ne iki galo išplėtotą bei nepakankama paaiškinti analoginės fotografijos

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<sup>31</sup> Minniti, Sergio. „*Buy film not megapixels*”: *The role of analogue cameras in the rematerialization of photography and the configuration of resistant amateurism*, 2020, p. 4 (in: *The Camera as Actor: Photography and the Embodiment of Technology*. London: Routledge.

<sup>32</sup> Gómez Cruz, Edgar. and Sanin, Joan. „*Analogue Renaissance: Remediation of the Photographic Field*”. 2017, p. 3.

<sup>33</sup> Ten pat, p. 12

<sup>34</sup> Gómez Cruz, Edgar. and Sanin, Joan. „*Analogue Renaissance: Remediation of the Photographic Field*”. 2017, p. 13.

mėgėjiškų praktikų sugrįžimui. Šiame hibridiniame lauke nėra gilesnių tyrinėjimų, kaip nostalgija reiškiasi analoginėse praktikose, kokios jos formos ir kur siekia jos ribos aiškinant sugrįžimo reiškinį.

Darbo tema atsiduria dviejų akademinų tyrimų laukų sandūroje: medijų (ir konkrečiai fotografijos) ir nostalgijos studijų (*memory and nostalgia studies*). Pritardama, kad tai, nors ir siauras, bet ryškus fotografijos bei kasdienio gyvenimo reiškinys, matau prasmę į jį gilintis. Tai neužpildyta šio lauko niša, kuri skatina suprasti nostalgiką nūdienos jaunimo santykį su analogine medija, jo raiškos būdus bei ribas.

**Tyrimo problema:** Intelektualinėse diskusijose trūksta sutarimo, kodėl tarp jaunimo atgimsta mėgėjiška analoginė fotografija, abejojama, ar esami analoginės nostalgijos aiškinimai yra pakankami suprasti šį reiškinį

Siekiant užpildyti šią nišą, keliamas **tyrimo klausimas:** Kokios yra analoginės nostalgijos formos jaunimo mėgėjiškose analoginės fotografijos praktikose ir ar analoginės nostalgijos sąvoka yra pakankama paaiškinti šios praktikos sugrįžimą?

**Darbo tikslas:** išsiaiškinti, kaip jaunimo mėgėjiškose analoginės fotografijos praktikose atsiskleidžia analoginė nostalgija, ir ar analoginės nostalgijos sąvokos pakanka paaiškinti šios praktikos atgimimą tarp jaunimo.

**Tyrimo objektas** yra mėgėjiškos analoginės fotografijos praktikos jaunimo (18-30 m.) gretose.

Pasirinkta būtent jaunimo amžiaus grupė, nes analoginės fotografijos sugrįžimas populiarus būtent šioje amžiaus grupėje: analoginės fotografijos kompanijos *Ilford* atliktos apklausos<sup>35</sup> duomenys rodo, kad 30% visų analoginės fotografijos vartotojų yra jaunesni nei 35 metų amžiaus, iš kurių daugiau nei pusė praktikuoja analoginę fotografiją mažiau nei 5 metus, taigi, šios medijos praktikavimo ėmėsi pirmą kartą, nes gimė jau skaitmeninės medijos laikais.

Renkamasi nostalgijos raiška analoginės medijos mėgėjiškoms, o ne profesionalioms praktikoms, nes profesiniai ar meniniai, estetiniai tikslai gali turėti visai kitą, heterogeniškesnę logiką.

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<sup>35</sup> Straipsnis *30% of Film Shooters Are Younger Than 35, Says Ilford*, Peta Pixel, Michael Zhang, 2015-02-04. Prieiga internete: <https://petapixel.com/2015/02/04/30-film-shooters-younger-35-says-ilford/>

## Uždaviniai:

- Sukonstruoti teorinį įrankį, išsiaiškinant nostalgijos ir analoginės fotografijos santykio būdus;
- Parinkti ir pristatyti metodologinę prieigą, tinkamą tyrimo klausimui atsakyti; remiantis teorinėmis priegomis sudaryti interviu gaires;
- Įgyvendinti tyrimo empirinę dalį – surinkti duomenis pusiau struktūruotų interviu metodu (kartu su nestrukūruotu stebėjimu fotografavimo praktikų metu);
- Atlikti kokybinę duomenų analizę trimis etapais: kodavimo, duomenų pertvarkymo ir duomenų pateikimo;
- Pateikti išvadas bei siūlymus ateities tyrimams.

Darbas susideda iš dviejų dalių – teorinės ir empirinės. Teorinėje dalyje pristatoma nostalgijos sąvoka bei nostalgijos medijai samprata. Literatūroje randami įvairūs analoginės fotografijos ir nostalgijos santykio būdai plėtojami remiantis teorijomis ir jas interpretuojant. Tyrime taikomas interpretatyvinis kokybinio tyrimo metodas. Empirinėje dalyje pristatomi tyrimo „Analoginė nostalgija ir jos ribos mėgėjiškos fotografijos praktikose“ gauti rezultatai.

## 1. Teorinis pagrindas

### 1.1. Nostalgijos medijai reiškinys ir jo aiškinimas

Žodis „nostalgija“ yra naujosios lotynų kalbos žodis, sukurtas XVII a. verčiant vokišką žodį *Heimweh* (namų ilgesys) ir sudarytas iš senovės graikų kalbos žodžio *algos*, kuris reiškia skausmą, sielvartą, kančią, ir *nostos*, reiškiantį grįžimą namo. Šiuo žodžiu įvardijame buvusio laiko ir erdvių ilgesį; tai vardas, kurį dažniausiai suteikiame viešam arba privačiam buvusių laikų ir erdvių ilgesiui (kartais ir ateities įsivaizdavimui).

Nostalgija yra vis dažniau sutinkamas akademinų studijų objektas, o ir pati nostalgija turi savo istoriją. Šis terminas pirmą kartą paminėtas buvo švedų psichologo Johannes Hofer disertacijoje „Dissertatio Medica de Nostalgia“ 1688 m., kai ši žmogaus būklė laikyta medicinine (kiti du svarstyti žodžio variantai – *monomania*, *philopatridomania*). Autorius mėgino nusakyti aštriai pasireiškiančio namų ilgesio (*Heimweh*) priežastis ir „gydymo“ būdus; nostalgijos

simptomai – „ligoni“ nuolat kamuojančios mintys apie namus, melancholija, nemiga, bendras silpnumas, kvėpavimo ir širdies ritmo sutrikimai, anoreksija.<sup>36</sup> Kariuomenės kontekste tai buvo matoma kaip didžiulė sveikatos problema.<sup>37</sup> Vėliau – 1863 m. – gydytojas De Wittas C. Petersas pateikė naują apibrėžimą: „Tai melancholijos tipas arba lengva psichinio sutrikimo forma, išprovokuota nusivylimo ir buvimo toli nuo namų“, nostalgijos priepuolį galėjo sukelti kvapas, skonis, garsas. Ilgą laiką tai laikyta pavojinga liga, kol XIX a. buvo demedikalizuota ir suvokiama nebe kaip patologija, o kaip emocija – tada terminas atėjo ir į kasdienį žodyną; nostalgijos taikinyš buvo perkeltas nuo vietos prie laiko.<sup>38</sup>

Vartojamas kasdieniame žodyne, nostalgijos terminas tapo veiksmazodžiu: *nostalgize*. Ir nors anglų kalbos žodynuose tokio žodžio nėra, *New Yorker Times* jis yra pavartotas 8 kartus, kas rodo lingvistinį ir kartu socialinį pokytį: „nostalgija gali būti ne tik emocinė išraiška, bet ir tai, ką galima daryti bei kalbėti.“<sup>39</sup> Taigi, „nostalgija gali būti ne tik tai, kas esame ir ką jaučiame, ji gali būti daugiau nei kultūrinis produktas, kurį vartojame ir kuriuo žavimės. Tai gali būti daroma aktyviai: paviršutiniškai ar giliai, vieniems, su šeima, draugais ar su medija.“<sup>40</sup>

„Žavimasi „senais gerais laikais“ buvo visada, <...> turint omeny ateities matymą 9 dešimtmetyje, kas galėjo pagalvoti, kad naujojo amžiaus pradžia bus pažymėta didėjančia nostalgijos išraiška ir nostalgiškais objektais, medijos turiniu ir stiliais?“<sup>41</sup> Bendrąja prasme nostalgija gimė ir plėtojosi tarsi privatus išgyvenimas, susijęs su vieta, o ne su laiku, tačiau vėliau virto kultūrinis reiškinys, patyrė įvairių transformacijų ir tapo vieša patirtimi, svarbia politikos, komercijos, žiniasklaidos, mados, meno ir kitoms sferoms.<sup>42</sup>

Šioje vietoje į nostalgijos terminą įvedus žodį *analoginė* gaunamas terminas „analoginė nostalgija“. Trumpai pristatant žodžio *analoginė* reikšmę – analoginė (medija) reiškia priešingą

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<sup>36</sup> Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 8.

<sup>37</sup> Ten pat.

<sup>38</sup> Straipsnis „*Aurimas Švedas. Istoriko teritorija (XV)*“, Literatūra ir menas, Aurimas Švedas, 2016-09-23. Prieiga internete: <https://literaturairmenas.lt/publicistika/aurimas-svedas-istoriko-teritorija-xv>

<sup>39</sup> L. Austin, J. „*How To Do Things With Words: The William James Lectures delivered at Harvard University in 1955*“. Oxford University Press UK, 1975.

<sup>40</sup> Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 11.

<sup>41</sup> Ten pat, p. 1.

<sup>42</sup> Straipsnis „*Aurimas Švedas. Istoriko teritorija (XV)*“, Literatūra ir menas, Aurimas Švedas, 2016-09-23. Prieiga internete: <https://literaturairmenas.lt/publicistika/aurimas-svedas-istoriko-teritorija-xv>

skaitmeninei: analoginėje medijoje duomenys paverčiami elektros impulsais, kuriuos galima pavaizduoti grafike kaip ištisinę bangą, o skaitmeninėje tie patys duomenys konvertuojami į atskirus impulsus – bitus, esančius dvejomis skirtingomis amplitudėmis, pavaizduotomis dvejetainiu formatu (0/1).

Terminas „analoginė nostalgija“ pirmą kartą paminėtas 2002 metų Laura U. Marks knygoje „*Touch. Sensuous Theory and Multisensory Media*“<sup>43</sup>, po 7 metų – nesusijusioje Nicholas Rombes knygoje „*Cinema in the Digital Age*“<sup>44</sup>. Laura U. Marks nostalgijos apibrėžimas išreiškia troškimą patirti tai, kas išnyko kartu su analogine medija. Be to, nėra atsisakoma skaitmeninės medijos, kaip tik joje atkuriamą analoginės medijos estetiką.<sup>45</sup>

Nostalgija senajai [analoginei] medijai nėra naujas reiškinys; remiantis Svetlana Boym, nostalgijos protrūkiai dažnai lydi revoliucijas<sup>46</sup>, o tai pritaikoma ne tik politiniam kontekstui, bet ir medijų istorinių pereinamų laikotarpių atžvilgiu. Nuo spaudos atsiradimo iki XIX a. išradimų, kurie dabar laikomi senąja [analogine] medija, kiekviena medijos technologinė naujovė buvo ir yra minima nostalgiku praradimo ir nuosmukio pasakojimu.<sup>47</sup> Šią mintį papildo Umberto Eco knygoje „*Apocalypse Posponed*“<sup>48</sup> išsakyta mintis: „Bendras nostalgikų medijos pokyčių naratyvų vardiklis yra tai, kad naujo vertė vertinama pagal senojo standartus. O taip vyksta, nes „naujoji medija visad save apibrėžia santykiyje su ankstesne“<sup>49</sup>. Galima užčiuopti dėmenį, kuris išryškėja lyginant senąją ir naująją medijas, ir kuris kelia nostalgiją: „Naujojoje medijoje nauja yra tai, ką jos perkūrė senojoje medijoje bei tai, ką senoji medija perkuria savyje atsakydama į naujosios medijos iššūkius“<sup>50</sup>, taigi, ilgimasi to, kas išnyksta medijų vystymesi ir tobulėjime.

Apie grėžimąsi atgal teigė ir M. McLuhan, įvesdamas galinio vaizdo veidrodėlio metaforą: iš dabartinės medijos tikimės prieš tai buvusios medijos racionalumo. Pirma, atsidūrę naujose

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<sup>43</sup>Marks, Laura U. „*Touch: Sensuous theory and multisensory media*“. U of Minnesota Press, 2002.

<sup>44</sup>Rombes, Nicholas. „*Cinema in the Digital Age*“. New York: Wallflower Press, 2009.

<sup>45</sup>Schrey, Dominik. „*Analogue Nostalgia and the Aesthetics of Digital Remediation*“. In: Niemeyer, Katharina. „*Media and Nostalgia. Palgrave Macmillan Memory Studies*“. London: Palgrave Macmillan, 2014, p. 34.

<sup>46</sup>Boym, Svetlana. „*The Future of Nostalgia*“, New York: Basic Books, 2001. p. xvi.

<sup>47</sup>Serres, Michel. „New Technologies“, Mousaion, 19(1), 2001, p. 29.

<sup>48</sup>Eco, Umberto. „*Apocalypse Postponed*“, London: British Film Institute, Bloomington, Indiana University Press, 1994.

<sup>49</sup>Bolter, Jay David ir Grusin, Richard. „*Remediation. Understanding New Media*“, MIT Press, 2000, 28 p.

<sup>50</sup>Schrey, Dominik. „*Analogue Nostalgia and the Aesthetics of Digital Remediation*“. In: Niemeyer, Katharina. „*Media and Nostalgia. Palgrave Macmillan Memory Studies*“. London: Palgrave Macmillan, 2014, p. 29.



situacijose, esame linkę save priskirti netolimos praeities objektams ir, antra, tuo pačiu metu mes žvelgiame į ateitį. Tai reiškia, kad turime pasenusį, naujoms situacijoms nepritaikytą, mąstymą ir su juo vis viena judame į priekį, ateitį.<sup>51</sup>

Terminas „analoginė nostalgija“ naudojamas kalbant apie analoginės fotografijos sugrįžimą. Tokiais atvejais termino panaudojimas nurodo, kad sugrįžimo priežastis yra nostalgija, kad praktikuojantieji tą daro iš nostalgijos paskatų. Aukščiau aprašytuose straipsniuose aiškinama, kad analoginė nostalgija reiškiasi siekiu senosios medijos estetikos, vizualinių kodų, klaidų, priešinimusi šiuolaikinėms technologijoms, noru turėti gyvą patyrimą, kalbama apie aurą. Tačiau vien iš termino „analoginė nostalgija“ nėra aišku, kuo tai yra nostalgiška. Be to, analoginė nostalgija iš savęs nėra priežastis arba motyvas – tai samprata, aiškinanti žmogaus nostalgišką santykį su praktikavimu. Šis santykis apima praktikavimo reikšmę gyvenime, susijusią socialinę aplinką, patį procesą, rezultatus, galų gale ir patį fotoaparata. Siekiant geriau konceptualizuoti analoginę nostalgiją, kitame skyrelyje išgryninami nostalgiško santykio būdai jaunimo mėgėjiškos analoginės fotografijos praktikose.

## **1.2. Nostalgiško santykio būdai**

Nostalgija ir analoginė fotografija gali jungtis skirtingais kampais. Šiame skyriuje teorinėje literatūroje randami analoginės fotografijos ir nostalgijos santykio būdai pristatomi paskirsčius į 4 teminius skyrelius. Įvairių teorijų prielaidas savarankiškai adaptuoju atliekamo tyrimo tikslams.

### **1.2.1. Nostalgiško santykio būdai: autentiškumas, aura ir praktikavimo momentas**

Šio tarpdisciplininio lauko literatūroje sutinkama viena iš nostalgijos analoginei medijai (konkrečiai – fotografijai) priežasčių – joje slypinti aura bei autentiškumas. Būtent šie du žodžiai paimti ne be reikalo, o siejant su filosofo ir kultūros kritiko Walter Benjamin auros ir autentiškumo sampratomis. Garsiausioje savo esė *The Work of Art in the Age of Mechanical Reproduction* jis svarstė problemas ir klausimus modernizmo, kuris pagrinde buvo *mass: massmedia* (žiniasklaida),

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<sup>51</sup> McLuhan, Marshal ir Fiore, Quentin. “*The Medium Is the Massage: An Inventory of Effects*”, Penguin Book, 2015, p. 68–69.

*mass culture* (masinė kultūra), masinė prekyba<sup>52</sup>. W. Benjamin teigė, kad masinė reprodukcija, tokia kaip fotografija, pakeitė ne tik kaip menas kuriamas ir platinamas, bet pakeitė ir pačią meno sąvoką. Remiantis juo, mechaninis reprodukuojimas panaikina autentiškumą – „net ir tobuliausiai meno kūrinio reprodukcijai trūksta vieno elemento: jo buvimo laike ir erdvėje, jo unikalios egzistencijos vietoje, kurioje jis turėtų būti“<sup>53</sup>. O aura yra neatsiejama meno kūrinio kokybės dalis, kurios negalima perduoti naudojant mechaninio atkūrimo metodus, pavyzdžiui, fotografiją, nes originalas yra koridorius tarp momento, kuris yra reprezentuojamas, ir momento, kuriame žiūrima. Aura apima ir autentiškumą, taip pat tai kūrinio buvimas tradicijoje, o istoriškai meno kūrinys yra ir ritualų, kultūrų centre<sup>54</sup>. Taip jis rašė XX a. I p., lygindamas vienetinius kūrinius, kurtus dailininko rankomis, ir mechaniškai masiškai reprodukuojamus meno kūrinius. Lyginant su originaliu paveikslu, mechaniškai reprodukuoti kūriniai gali turėti nesuskaičiuojamus kiekius kopijų – nėra autentiški ir neturi auros, nutolę nuo ritualo.

Remiantis literatūros apžvalgoje minėtų autorių mintimis, kad naują mediją vertiname pagal prieš tai buvusią, Walter Benjamin idėjas būti galima pritaikyti ne tik XX a. I pusei, bet ir šiems laikams. Žvelgiant į dabartinius laikus ir šių idėjų principus paslinkus per vieną žingsnį medijų išsivystyme, lyginant mechaniškai reprodukuotus produktus ir skaitmeninius, aurą turėtų mechaniškai reprodukuotieji. Tą bent dalinai patvirtina ir R. Barthes mintis: analoginė fotografija – „tam tikra virkštelė, kuri sieja fotografuojamo daikto kūną su žiūrovo žvilgsniu“<sup>55</sup>.

Šiuolaikinėse-skaitmeninėse fotografijos praktikose išnykusi aura panaikina tiltą, jungiantį žiūrovą su kūrėju laiko ir erdvės prasme. Tai galėtų galioti ir žiūrovui, ir pačiam kūrėjui-praktikuotojui (o mėgėjiškose praktikose kūrėjas ir žiūrovas yra tas pats žmogus). Praktinė prasme tai galėtų reikšti, kad skaitmeninėje fotografijoje prarandamas ryšys su momentu, kuris yra fiksuojamas, nes fiksuojamas ne vienas momentas, o galybė jų. Per metus produkuodami dešimtis tūkstančių nuotraukų, sumenkiname vienos nuotraukos ir kartu vieno momento vertę, nes jų yra

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<sup>52</sup> Paskaita „Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction“, Then&Now, Waler, Lewis. Prieiga internete: <https://www.youtube.com/watch?v=blq9sClyXgA&t=310s>

<sup>53</sup> Benjamin, Walter. „Meno kūrinys jo techninio reprodukuojamumo epochoje“. In: Nušvitimai. Vertė Laurynas Katkus. Vilnius: Vaga, p. 216.

<sup>54</sup> Paskaita „Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction“, Then&Now, Waler, Lewis. Prieiga internete: <https://www.youtube.com/watch?v=blq9sClyXgA&t=310s>  
Paskaita „Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction“, Then&Now, Waler, Lewis. Prieiga internete: <https://www.youtube.com/watch?v=blq9sClyXgA&t=310s>

<sup>55</sup> Barthes, Roland. „Camera lucida: pastabos apie fotografiją.“ Iš prancūzų kalbos vertė Agnė Narušytė, Vilnius: Kitos knygos, 2012.

didžiulė masė. Galbūt tai leidžia kalbėti ir apie aurą turinčios nuotraukos ypatingumą, tikrumą, gyvumą? Čia Jean Baudrillard mintis apie tikrumo nostalgiją (*nostalgia for real*) nurodo, kad technologijų vystymasis ir socialiniai tinklai provokuoja *tikro* ilgesį. (Baudrillard, 1981).

Toliau remiantis ir interpretuojant Walter Benjamin – be ryšio su momentu ir to nulemtos auros, akivaizdus yra ir autentiškumo praradimas skaitmeniniame formate. Tai vėl susiję su kiekiu, tačiau didelis kiekis skaitmeniniame formate gali būti nulemtas ir (1) didelio kiekio užfiksuotų vaizdų, ir (2) nesustabdomo nuotraukos kopijavimo ir sklaidos virtualioje erdvėje. Nesvarbu, ar nuotrauka bus analoginė, ar skaitmeninė, ji nėra apsaugota nuo nesuskaičiuojamo jos skaitmeninių kopijų kiekio, tad analoginės fotografijos taip pat yra dauginamos ir sklinda. Tačiau analoginis vaizdo fiksavimo būdas užtikrina vieną iš mažesnio kiekio veiksmų, nes fotojuosta yra ribota kiekio prasme ribota, o fotoaparatas – greičio prasme. Visa tai lemia nuotraukos ir užfiksuoto momento autentiškumą.

Aprašyto būdo atveju nostalgija reiškiasi kaip autentiško patyrimo ilgesys ir siekis. Kai nuotrauka užfiksuojama analoginiu būdu, ji turi aurą – kartu ir ryšį su momentu, kuri kuria neapčiuopiamą meno kūrinio vertę. Būdami vienetiniai, o ne masiškai dauginti, meno kūriniai, įskaitant ir analogines fotografijas, dėl savo vienetiškumo yra ir autentiški. Tai, kas skaitmeninėje fotografijoje pranyksta, praktikuojantiems galbūt tampa nostalgijos objektu ir motyvu rinktis analoginę fotografiją.

### **1.2.2. Nostalgiško santykio būdai: technologija – fotokamera**

Svarstant autentiškumo ir auros sampratas analoginės ir skaitmeninės fotografijos sugretinime, tikrumo ir dalyvavimo procese aspektai liečia ir fizinės patirtis, kūnišką įsitraukimą. Bendrai daugelis fotografavimo praktikų apima fizinį buvimą nuotraukos padarymo metu ir įsitraukimą savo kūnu (išimtys: apsaugos kameros, civiliniai ir kairiniai dronai, palydovinės nuotraukos ir pan.). Tačiau analoginės fotografijos atveju atsiranda ir kitas dėmuo – santykis su pačia kamera. Tai veda link teorijos, kuri plačiau aiškina fiziškumo patirtis apimdama santykį su fotoaparatu ir jį matydama kaip tarpininką patirtį pasauliui.

Žiūrint į fotoaparataž kaip į technologinį mediumą (tarpininką), galima remtis postfenomenologijos teorija, kurios pradininkas yra Don Ihde. Tai studijų kryptis, tirianti technologijas per žmogaus ir technologinių artefaktų prizmę, skiriant daugiausia dėmesio tam, kaip technologijos formuoja žmonių santykį su pasauliu. Technologijos matomos ne kaip funkciniai ar instrumentiniai objektai, bet kaip žmogaus ir patirčių ir praktikų tarpininkai. Tiriama filosofinę analizę jungiant su empiriniu tyrimu: vietoj filosofinių teorijų taikymo technologijoms, atspirties tašku laikomos faktinės technologijos ir jų vystymasis<sup>56</sup>.

Postfenomenologijos prieigoje plėtojama *Mediation Theory* (tarpininkavimo teorija), kurios autorius – Peter-Paul Verbeek. Tai teorija, siūlanti rėmus analizuoti technologijų vaidmenį žmogaus buvime ir visuomenėje. Technologijos yra ne materialūs objektai, priešingi žmogui, arba žmogaus tęsinys, o žmogaus ir jo santykio su pasauliu tarpininkas.<sup>57</sup> Tačiau būdamos tarpininku jos nėra tiesiog tarp žmogaus ir pasaulio – technologijų rolė aktyvi – jos formuoja, kas esame, ir kaip matome pasaulį. Ši teorija, remdamasi ir plėtodama Don Ihde idėjas, kategorizuoja skirtingus žmogaus, technologijos ir pasaulio santykio tipus:

*Embodiment* – įkūnyjimo santykis – technologijos su žmogumi yra vienovėje, nukreiptoje į pasaulį: kalbame su kitais žmonėmis telefonu (per jį), o ne kalbame su pačiu telefonu ir žiūrime pro mikroskopą, o ne į jį.<sup>58</sup>

*Hermeneutic* – hermeneutinis (interpretavimo) santykis – technologijos sudaro vienovę su pasauliu, o ne su jas naudojančiu žmogumi. Žmogus aiškina, kaip technologijos reprezentuoja pasaulį (MRT skenavimas, metalo detektoriaus pypsėjimas).<sup>59</sup>

*Alterity* – kaitos santykis – žmogus patiria pasaulį savo sąveikos su technologijomis fone (žmogaus ir roboto sąveika, pinigų gavimas iš bankomato, mašinos valdymas).<sup>60</sup>

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<sup>56</sup> Straipsnis *Postphenomenology*, Peter-Paul-Verbeek, prieiga internete:

<https://ppverbeek.org/postphenomenology/>

<sup>57</sup> Straipsnis su animacija *Mediation theory*, Peter-Paul-Verbeek, prieiga internete:

<https://ppverbeek.org/mediation-theory/>

<sup>58</sup> Verbeek, Peter Paul. *Cover story: Beyond Interaction: a short introduction to mediation theory. Interactions (ACM)*, 22(3), 2015 m. p. 29.

<sup>59</sup> Verbeek, Peter Paul. *Cover story: Beyond Interaction: a short introduction to mediation theory. Interactions (ACM)*, 22(3), 2015 m. p. 29.

<sup>60</sup> Ten pat.

*Background* – konteksto santykis – technologijos yra žmogaus patirčių ir veiksmų, egzistencijos kontekstas (oro kondicionierių ir šaldytuvų garsai, šiltas oras iš šildymo įrenginių, pranešimai iš telefonų).<sup>61</sup>

Šios teorijos rėmuose fotoaparatai galima būtų matyti kaip technologiją, kuriančią *įkūnijimo* – *embodiment* – santykį su žmogumi. Tai rodo, kad fotokamera ne tiesiog naudojama, tai nėra neutralus daiktas, skirtas fiksuoti vaizdus. Ji vaidina aktyvų vaidmenį – per ją matome ir suvokiame pasaulį, ji lemia, kaip matome pasaulį, kuria mūsų patirtis ir kartu mus pačius. Tai leidžia suprasti paties fotoaparato svarbą fotografijos praktikose ir kartu – reikšmę žmogaus santykyje su pasauliu.

Toliau plėtodama šią prieigą, darau prielaidą, kad kai technologijos žmogaus patyrimo vaidina svarbų vaidmenį, atsiranda ir asmeninis santykis su pačia technologija. Priklausomai nuo technologijos tipo, jos naudojimo kiekio, tas santykis būna teigiamas arba neigiamas.

Katharine Niemeyer pastebi, kad susidurdamas su vis greitėjančiu technologijų vystymusi ir greitomis technologijomis, žmogus negali taip greitai reaguoti į kaitą. Ir nors jas naudoja, bet nori tempą sulėtinti ir/arba ieško galimybių iš šios laikinumo krizės pabėgti<sup>62</sup> – į *wanderlust* (klajonių) arba nostalgikišką būseną.<sup>63</sup> Galbūt siekis pabėgti iš greito technologijų vystymosi aplinkos ir neigiamo santykio su jomis ir yra grįžimas prie senųjų technologijų? O santykis su fotokamera, kuri yra aktyvi tarpininkė su pasauliu, tampa prieraišus ir gelbstintis minėtoje krizėje?

Remiantis postfenomenologijos prielaidomis ir jas interpretuojant, galima teigti, kad analoginės medijos praktikavimai reiškia aktyvų žmogaus santykį su kamera, kuri yra svarbus tarpininkas tarp žmogaus ir pasaulio – supančios aplinkos. Dėl greitėjančių technologijų ir jų vystymosi (prie kurio ne visi gali prisitaikyti) keičiasi žmogaus santykis su technologijomis ir kyla siekis technologijų kismą stabilizuoti, sustabdyti arba išvis iš jų ištrūkti. Taigi, siekiama nepasiekiamo – to, ko neįmanoma susigražinti ir turėti. Siejant su šiomis Katharine Niemeyer

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<sup>61</sup>Verbeek, Peter Paul. *Cover story: Beyond Interaction: a short introduction to mediation theory. Interactions (ACM)*, 22(3), 2015 m. p. 29.

<sup>62</sup>Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 2.

<sup>63</sup>Ten pat.

mintimis, būtų galima teigti, kad čia kuriasi nostalgiskas santykis, nes analoginė fotografija tampa įrankiu šiai noro išpildymo iliuzijai.

### 1.2.3. Nostalgiško santykio būdai: sąmoningai sukelta nostalgija

Kaip liudija istorija, nostalgijos samprata pakito nuo patologijos iki emocijos, be to, kito būdai ją išgyventi. Gil Bartholeyns samprotauja, kad anksčiau nostalgiją buvo galima patirti aplankant tą vietą, iš kur esame kilę, vartant šeimos albumą. Be to, tam reikėjo laiko, laukimo – reikėjo, kad būtų pamiršta, o tada priminta ko nors paieškose, pokalbio metu arba pamatant nuotrauką. Kaip autorius išreiškė, „nostalgija – kaip sutema – apima netikėtai“, „nostalgija nėra užsakoma pagal poreikį“.<sup>64</sup> Tačiau dabar ją galima prisišaukti – autorius sąmoningo veiksmo sukeltam nostalgijos jausmui naudoja terminą *self-induced nostalgia*: „tyčia kokio nors veiksmo sukeltą nostalgijos jausmą pavadinsiu „savęs sukelta nostalgija“.“<sup>65</sup> Remiantis autoriumi, to pavyzdys būtų eilėraščių rašymas, lipimas į palėpę ir *apps 'u* analoginę fotografiją imituojantiems nuotraukų filtrams naudojimas.<sup>66</sup> Taip pat tai – ir analoginės fotografijos estetikos siekis tais atvejais, kai fotografuojami objektai turi nostalgijos elementų – yra susiję su laiko tėkme – vaikai, atostogos, kelionės į užsienį, grįžimas namo<sup>67</sup>. Matant tokį vaizdą arba išgyvenant tokį momentą, sąmoningai renkamasi jį užfiksuoti analoginiu būdu (arba remiantis autoriumi – su filtrais ant skaitmeninių nuotraukų) ir vėliau matant nuotraukas išgyventi nostalgijos jausmą.

Taigi, nostalgiją galima praktikuoti. Ji gali būti iššaukiama ir patiriama sąmoningais veiksmais: imantis analoginės fotografijos praktikavimo konkrečioms progoms, situacijoms, vietoms ar objektams. Be to, analoginė fotografija gali būti pasitelkiama kaip būdas atvaizduoti nostalgiją keliančius momentus ir vėliau juos vėl nostalgiskai išgyventi.

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<sup>64</sup> Bartholeyns, Gil. *The Instant Past: Nostalgia and Digital Retro Photography*. In: Niemeyer, Katharina. *“Media and Nostalgia: Yearning for the Past, Present and Future”*. London: Palgrave Macmillan Memory Studies, p. 55.

<sup>65</sup> Ten pat.

<sup>66</sup> Ten pat.

<sup>67</sup> Ten pat, p. 57.

#### 1.2.4. Nostalgiško santykio būdai: nostalgija praeičiai

Analoginės fotografijos praktikavimo nostalgiški naratyvai rodo santykį su praeitimi, tad ketvirtasis nostalgiško santykio būdas – nostalgija praėjusiam laikui. Tai galėtų būti pirma mintis, kuri įprastai asocijuojasi su nostalgija, tačiau tai literatūroje ne dažniausiai sutinkamas nostalginis santykis, aiškinantis, kodėl praeities medijos išlieka aktyviomis dabartinių medijų kontekste. Geriau suprasti nostalgija praeičiai padės viena žymiausių nostalgijos tyrėjų Svetlana Boym.

Bandydama nusakyti nostalgijos santykį su laiku ir tuo pat metu – nostalgijos virsmą istorine emocija, Svetlana Boym 2001 metais išleistoje knygoje „Nostalgijos ateitis“ išryškino kintantį Vakarų pasaulio žmogaus požiūrį į laiką.<sup>68</sup> Ji pastebi, kad nostalgija nėra „antimoderni“ – su modernybe ji ne oponuoja, o yra lygiavertė.<sup>69</sup> Tačiau tuo pat metu ji maištauja prieš modernaus laiko idėją ir progresą, tai „troškimas sunaikinti istoriją ir paversti ją privačia arba kolektyvine mitologija, ją matyti ne kaip laiką, o kaip erdvę, neigiant laiko negrįžtamumą“.<sup>70</sup> Ir nors nostalgija reiškia vietos ilgesį, iš tikrųjų tai yra kitokio laiko, „lėto sapnų ritmo“

– lėto laiko ilgesys.<sup>71</sup>

Savo knygoje Svetlana Boym įvardija svarbiausias šiandienos nostalgijos rūšis: *restauratyviają* ir *reflektyviają* nostalgijas.

*Restauratyvioji (atkuriamoji)* nostalgija fokusuojasi į minėtąjį *nostos* – grįžimą namo (arba į praeitį, jei kalbame apie laiką) ir siekį tuos namus atstatyti. Tai noras išgyventi iš naujo ir atkurti praeities įvykius, tai yra tautinio ir religinio atgimimo judėjimų šerdis. Ji siekia atkurti praeities simbolius, ritualus, materialius objektus, dėmesingai įsiskaito ir įsiklauso į bendruomenės genezę pasakojančius mitus; kitaip sakant – mėgina grįžti prie šaknų.<sup>72</sup>

Tuo tarpu *reflektyvioji* nostalgija fokusuojasi į *algos* – ilgesį ir praradimą. Šiuo atveju praeitis lieka praityje – domimasi individualia ir kultūrine atmintimi tikint, jog į praeitį neįmanoma sugrįžti, ir nemėgindama to daryti. Ši nostalgija abejoja vienintelės absoliučios tiesos

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<sup>68</sup> Straipsnis „Aurimas Švedas. Istoriko teritorija (XV)“, Literatūra ir menas, Aurimas Švedas, 2016-09-23. Prieiga internete: <https://literaturairmenas.lt/publicistika/aurimas-svedas-istoriko-teritorija-xv>

<sup>69</sup> Straipsnis *Nostalgia. Svetlana Boym*, Moment to Transformation. Prieiga internete: <http://monumenttotransformation.org/atlas-of-transformation/html/n/nostalgia/nostalgia-svetlana-boym.htm>

<sup>70</sup> Straipsnis *Nostalgia. Svetlana Boym*, Moment to Transformation. Prieiga internete: <http://monumenttotransformation.org/atlas-of-transformation/html/n/nostalgia/nostalgia-svetlana-boym.htm>

<sup>71</sup> Ten pat.

<sup>72</sup> Boym, Svetlana. „*The Future of Nostalgia*“, New York: Basic Books, 2001, p. 13.

egzistavimu, todėl klausosi pasakojimų apie praėjusius laikus, puoselėja subyrėjusios atminties fragmentus, abejoja, ironizuoja ir juokauja, o ne mėgina perkurti ir grįžti.<sup>73</sup>

Svetlanos Boym nostalgijos tipus galima būtų pritaikyti nostalgijos raiškai analoginėse praktikose. Jose praktikuojantieji praeitį mato ne kaip nesugrąžinamą laiką, o kaip tikslą, prie kurio reikia kuo labiau priartėti – kaip restauratyviojoje nostalgijoje. Tai grynas bandymas grįžti prie šaknų – savo arba fotografijos; siekis atkurti materialius objektus, ritualus (praktikavimo procesus). Tai restauratyviosios nostalgijos bruožas, o ne reflektyviosios, kuri paremta praeities neatšaukiamumu.

Nostalgiją apibrėžia ir tai, kad ji yra nebūtinai tam laikui, kuris yra patirtas, išgyventas: „aš ją apibrėžčiau kaip ilgesį namų, kurie nebeegzistuoja arba niekada neegzistavo“<sup>74</sup>. Tai leidžia geriau suprasti paradoksą: analoginės fotografijos išpopuliarėjimą tarp jaunimo, kuris iki tol niekada ja neužsiėmė. Prisimenant statistiką, rodančią, kad 30% visų analoginės fotografijos vartotojų yra jaunesni nei 35 metų amžiaus, turime šią paradoksalią situaciją: jaunimas patiria nostalgiją tam, ko net neišgyveno, nes augo jau skaitmeninės medijos laikais. Nuotraukos apšvietimas šviesos ruožais arba kiti vizualiniai kodai jiems tikriausiai neprimena vaikystės arba to, kaip jie patys ryškino nuotraukas, nes to tikriausiai net nėra darę. Ir nepaisant to, tokius vizualinius kodus turinčios nuotraukos kuria įspūdį praeities, kuri nėra patirta, bet kuriai jaučiama nostalgija. Taigi, nostalgija šiems laiko ženklams nebūtinai reiškia emocinius saitus su materialiu nuotraukos kūrimo procesu. Remiantis Fred Davis, kuris antrina Svetlanos Boym mintims – šiuo atveju nostalgija yra laikoma „pozityvi pirmenybė praeičiai, apimanti neigiamus jausmus dabarties ir ateities atžvilgiu, o tai reiškia praeities idealizavimą ir dabarties atsisakymą“.<sup>75</sup>

Šis nostalginio santykio būdas – nostalgija nepatirtam laikmečiui – aiškina analoginės fotografijos praktikas tarp jaunimo kaip siekį turėti „laiko mašiną į praeitį, kur laiko mašina tampa pati fotografija“.<sup>76</sup> Tai restauratyvioji nostalgija, kuri siekia tą praeitį susigrąžinti, ir visai nesvarbu, kad ji nėra patirta, išgyventa.

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<sup>73</sup> Ten pat.

<sup>74</sup> Boym, Svetlana. *“The Future of Nostalgia”*, New York: Basic Books, 2001, p. 7.

<sup>75</sup> Davis, Fred. *“Yearning for yesterday: A sociology of nostalgia”*. New York: Free Press, 1979, p. 18.

<sup>76</sup> Šarūnas Kvietkus. *Aparatinių medijų kodai*. Magistro darbo tiriamasis raštas, Vilniaus dailės akademija, fotografijos ir medijų meno studijų programa, 2020, p. 10.



## 2. Tyrimo metodologija

### 2. 1. Tyrimo dizainas

Analoginės fotografijos sugrįžimą bei analoginės nostalgijos sampratą nagrinėjančiuose tyrimuose naudojami tiek kokybiniai, tiek kiekybiniai metodai. Tyrime pritaikoma kokybinė metodologija, leidžianti ištirti ir suprasti reikšmes, kurias asmenys priskiria tiriamam reiškiniui. Šio kokybinio tyrimo procesas apima (1) iškylančius klausimus ir procedūras, (2) renkamus duomenis dalyvio aplinkoje, (3) duomenų analizę indukcinio būdu, nuo detalių pereinant prie bendrų temų, (4) duomenų reikšmių interpretavimą.

Tyrimo metu laikomasi interpretatyvinės pozicijos, nes siekiama suprasti reiškinį tiriant, kaip jį interpretuoja jo dalyviai (remiasi prielaida, kad socialinė tikrovė ne išskirtinė ar objektyvi, o formuojama žmogaus patirties ir socialinių kontekstų, todėl geriausiai ją tirti socialiniame ir istoriniame kontekste remiantis subjektyviomis tyrimo dalyvių interpretacijomis.)<sup>77</sup>

Šiame kokybiniame tyrime pasirinkta fenomenologinė prieiga, nes ji leidžia aiškintis reiškinio prigimtį iš tų reiškinį patiriančių dalyvių perspektyvos. Remiantis J. W. Creswell<sup>78</sup>, šioje prieigoje didžiausias dėmesys skiriamas bendroms patirtims tam tikrose grupėse. Tam pasitelkiami interviu vyksta su grupe asmenų, kurie iš savo patirties žino apie įvykį, situaciją ar patirtį. Taikant fenomenologinę perspektyvą tiriama, kokių prasmų individai suteikia įvairiems įvykiams, kaip jie juos interpretuoja ir vertina.

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<sup>77</sup> Gaižauskaitė, Inga, Valavičienė, Natalija. "Socialinių tyrimų metodai: kokybinis interviu", Vilnius: Registrų centras, 2016, p. 14.

<sup>78</sup> Creswell, John, W. "Research Design: Qualitative, Quantitative and Mixed Methods Approaches", Thousand Oaks, CA: Sage, 2014, p. 22.

## 2.2. Atranka

Pasitelktas netikimybinės atrankos būdas – *tikslinė atranka* – joje apibrėžiami tam tikri kriterijai, kuriuos turi atitikti pasirenkami atvejai.<sup>79</sup> Tyrimo atveju tyrimo dalyviai turėjo atitikti šiuos kriterijus:

- Praktikuoja analoginę fotografiją;
- Praktikuoja mėgėjiškai, o ne profesionaliai;
- Praktikuoja bent 1 metus;
- Yra 18-30 metų amžiaus.

Kriterijus lėmė tyrimo objektas: pasirinkta būtent jaunimo amžiaus grupė, nes analoginės fotografijos sugrįžimas populiarus būtent šioje amžiaus grupėje (18-30 m.); pasirinkti ne profesionalai, o mėgėjai, nes jų praktikavimo tikslai skiriasi nuo profesinių ir meninių tikslų.

Antrasis naudotas atrankos būdas – *maksimaliai įvairių atvejų atranka*, siekiant plačios variacijos pagal pasirinktą atrankos dimensiją ir kad būtų atspindėta galima įvairovė, nes analizuojant siekiama suprasti, kas yra būdinga, bendra visiems šiems su tyrimo tema susijusiems atvejams, net jeigu jie skirtingi.<sup>80</sup> Tyrimo atveju pasirinkti skirtingas charakteristikas šiais aspektais turintys žmonės (išvardinta ne pagal svarbą):

- lyties;
- amžiaus;
- tautybės;
- užsiėmimo (studijuojantis / dirbantis / savanoriaujantis).

Kadangi tyrimas vykdytas Tbilisyje (Sakartvele) studijų mainų metu, tad tyrimo dalyvių buvo ieškoma formaliuose ir neformaliuose, dažniausiai su studijomis susijusiuose susitikimuose. Didžioji dalis interviu atlikti anglų kalba.

Žemiau pateikiama informantų charakteristikų lentelė. Kadangi interviu metu visi

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<sup>79</sup> Gaižauskaitė, Inga, Valavičienė, Natalija. „Socialinių tyrimų metodai: kokybinis interviu“, Vilnius: Registrų centras, 2016, p. 45.

<sup>80</sup> Gaižauskaitė, Inga, Valavičienė, Natalija. „Socialinių tyrimų metodai: kokybinis interviu“, Vilnius: Registrų centras, 2016, p. 45.

informantai sutiko, kad būtų naudojamas jų vardas, toliau darbe informantai ir bus įvardijami vardais.

**1 lentelė.** Informantų charakteristikos

Informantas (-ė)	Charakteristikos (lytis, amžius, tautybė, užsiėmimas)	Vardas
1	Moteris, 27 m., lietuvė, dirbanti	Alexandra
2	Moteris, 21 m., čekė, studentė	Amalie
3	Moteris, 21 m., studentė ir dirbanti, kartvelė	Anano
4	Moteris, 29 m., studentė ir dirbanti, vokiečių	Birte
5	Vyras, 23 m., savanoriaujantis, vokiečių	Lars
6	Vyras, 26 m., dirbantis, kartvelas	Lasha
7	Vyras, 24 m., dirbantis, Kanados lietuvis	Matas
8	Moteris, 24 m., studentė, vokiečių	Sinja
9	Vyras, 21 m., studentas, vokiečių	Till
10	Moteris, 22 m., studentė, vokiečių	Vicky
11	Moteris, 21 m., studentė, lietuvė	Kotryna

12	Vyras, 25 m., savanoriaujantis, vokietis	Felix
13	Vyras, 29 m., dirbantis, kartvelas	Nika
14	Moteris, 27 m., studentė, suomė	Anna
15	Moteris, 27 m., studentė ir dirbanti, vokietė	Veronika
16	Moteris, 24 m., dirbanti, lietuvė	Agnė

Iš viso atliekamame tyrime dalyvavo 16 žmonių – šis skaičius pasiektas vadovaujantis prisotinimo principu – nauji interviu imti tol, kol informacija pradėjo kartotis ir iš esmės nebeatskleidė naujų, su tyrimo tikslu susijusių aspektų.<sup>81</sup>

Tai tokiam tyrimui optimalus dalyvių skaičius – pakankamai didelis, nes leidžia atlikti prasmingus, su tyrimo klausimais susijusius palyginimus, bet ne per didelis, kai detali ir niuansus apčiuopianti analizė tampa neįmanoma. Imtis kokybiniame tyrime nebūtinai turi būti didelė – svarbu, kad tyrimo dalyvių skaičius ir jų pobūdis būtų pakankamas atsakyti į tyrimo klausimus, daryti logiškas, teoriškai nuoseklias išvadas bei užtektų išteklių rinkti ir apdoroti duomenis.<sup>82</sup>

Kokybiniai tyrimai nesiekia reprezentatyvumo populiacijai, imčiai tai nėra svarbu (kaip ir tikimybinė (atsitiktinė) atranka – priešingai nei kiekybiniuose tyrimuose, nepagerina kokybinio tyrimo duomenų kokybės).<sup>83</sup>

<sup>81</sup> Gaižauskaitė, Inga ir Valavičienė, Natalija. *“Socialinių mokslų metodai: kokybinis interviu”*, Vilnius, 2016. p. 41.

<sup>82</sup> Mason, J. *Qualitative Researching*. 2nd ed. London: Sage Publications, 2002. p. 136.

<sup>83</sup> Gaižauskaitė, Inga ir Valavičienė, Natalija. *“Socialinių mokslų metodai: kokybinis interviu”*, Vilnius, 2016. p. 36.

### 2.3. Duomenų rinkimo metodai

Tyrimė pagrėnde taikomas pusiau struktūruotų interviu duomenų rinkimo būdas, kaip papildomas – nestruktūruotas stebėjimas. Skirtingų metodų derinimas ir taikymas užtikrina nuodugnesnį reiškiniio tyrimą.

Visų pirma, tyrimui taikomas pusiau struktūruoto giluminio interviu metodas, nes jis užtikrina galimybę surinkti informaciją apie informantų subjektyvias patirtis. Tokio tipo interviu pasirinkti siekiant iš informantų išgirsti apie jiems svarbiausius dalykus mėgėjiškai praktikuojant analoginę fotografiją ir siekiant suprasti jų patirtis, įtakas, motyvus, skaitmeninės ir analoginės fotografijos praktikavimų patirčių skirtumus, aplinką, kurioje veikia, kokias subjektyvias reikšmes priskiria savo reflektuojamai patirčiai. Taip pat sudaroma galimybė matyti tyrimo lauką ir reiškinį tiriamųjų akimis, kas yra labai svarbu fenomenologinėje prieigoje. Pusiau struktūruoto interviu gairės padeda išgauti detalius atsakymus, kurie neapibrėžiami iš anksto griežtomis kategorijomis, suteikia laisvės interviu metu adaptuoti klausimyną bei atsižvelgti į tai, kas pamatyta stebėjimo metu.

Kaip papildomas metodas pasirinktas nestruktūruotas stebėjimas, kurio metu buvo stebima aplinka, bet joje nedalyvaujama. Šis metodas taikytas susitikimų atlikti interviu metu. Prieš kiekvieną interviu kartu su tyrimo dalyviu/-e ėjau jo/jos pasirinktais maršrutais, aplankant pasirinktus objektus ir dalyvavau analoginės fotografijos praktikavimo stebėjime. Tokio pasivaikščiojimo metu buvau pasyvi stebėtoja siekiant nedaryti jokios įtakos tyrimo dalyvio pasirenkamoms trajektorijoms, objektams, matymo kampams ir tokiu būdu stebėti kuo unikalesnį asmeninį praktikavimą. Stebėjimo metu sekiau ir pasižymėjau tyrimo dalyvio elgesį fotografavimo praktikos metu. Tai apima kadru, vietų, objektų, trajektorijų mieste pasirinkimus, judesius, santykius su objektais, išreikštus komentarus, pastebėjimus. Šiuos užrašus bei mintis panaudojau interviu metu įtraukdama į pusiau struktūruoto interviu klausimyną ir jį adaptuodama pagal realią ką tik vykusią patirtį. Šis metodas buvo naudingas ne tik man, atliekančiai tyrimą, bet ir tyrimo dalyviui, nes interviu metu galėjo remtis į realią naują patirtį. Tai svarbus aspektas, nes reali fizinė ir emocinė patirtis padėjo reflektuoti, suvokti savo elgesį, iššaukė prisiminimus apie senesnes patirtis ir leido tiksliau ir giliau atsakyti į klausimus, plėtoti išsakomas mintis.

## 2.4. Klausimyno gairės giluminiam pusiau struktūruotam interviu

Sudarant klausimyną atsižvelgta į teorinę tyrimo dalį, kad klausimai apimtų literatūroje randamus nostalginio santykio būdus. Šiame tyrime teorinės prielaidos nėra išbaigtos, tad jos yra atspirties taškas inicijuoti pokalbį, įtraukti pašnekovą, taip pat sukurti sąlygas atskleisti naujų, iš anksto teorijoje nenumatytų dalykų. Nepaisant to, tyrime remiamasi indukcinė kokybinio tyrimo logika, kuri lemia, kad empiriniai duomenys yra tyrimo epicentras<sup>84</sup>. Taigi, naujų žinių pagrindas didžiaja dalimi yra empiriniai duomenys, o ne iš anksto suformuluotos teorinės koncepcijos.

Klausimyno gaires sudaro maždaug 15 klausimų, kurie vis kito po kiekvieno interviu reflektavimo. Klausimyne nėra atvirų klausimų apie nostalgiją, kad tyrimo dalyvis nebūtų įspraudžiamas į rėmus ir nebūtų daroma įtaka atsakymams.

## 2.5. Duomenų apdorojimas

Tyrime taikoma kokybinė duomenų analizė. Metodologinėje literatūroje autoriai siūlo labai įvairių analizės žingsnių. Remiantis Kathryn Roulston<sup>85</sup>, interviu duomenų analizė turi būti grindžiama teorine perspektyva ir tyrimo tikslu – nuo šių dviejų segmentų priklauso, ko tyrėjas ieško duomenyse. Kadangi šiame tyrime naudojama kokybinė fenomenologijos metodologija, todėl gauti duomenys apdorojami skaitant ir ieškant tematinių panašumų, kurie grupuojami į reikšmines temas. Tokiu būdu siekiama įgauti bendrą įvykio, situacijos ar patirties matymą ir sukurti gilesnį reiškinio supratimą. K. Roulston matymu, duomenų analizės procesas susideda iš trijų etapų:

- duomenų apimties sumažinimo;
- jų pertvarkymo;
- pateikimo.

Šie žingsniai ir buvo atlikti tyrimo duomenų analizės proceso metu:

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<sup>84</sup> Gaižauskaitė, Inga ir Valavičienė, Natalija. *„Socialinių mokslų metodai: kokybinis interviu“*, Vilnius, 2016. p. 315.

<sup>85</sup> Roulston, K. *Analysing interviews. The SAGE Handbook of Qualitative Data Analysis*. Flick U. (ed.). London: SAGE Publications Ltd, 2014. p. 297-313.

**I – kodavimo etape** – teksto dalims priskirti kodai, taip siejant skirtingas duomenų dalis, turinčias tų pačių požymių. Šiame etape naudoti visų trijų tipų kodai: **aprašomieji** (apibendrina svarbiausią teksto dalies temą), **gyvosios kalbos** (*in vivo*; paties tyrimo dalyvio pavartoti žodžiai; rašomi kabusėse) ir **pirminiai** (atėję į galvą skaitant interviu išrašą). Kodavimas vykdomas kelis kartus, suvienodinant ir patikslinant kodų pavadinimus, ieškant likusių prasminių teksto vietų, kurioms dar nesuteiktas kodas. Tada sudaryta lentelė, atspindinti kiekvieno interviu kodus ir vėliau naudojama kaip kodų duomenų bazė. Vėliau visi kodai nukopijuojami į kitą dokumentą ir vienodi kodai jungiami prie kodo parašant skaičių, rodantį, kiek kartų kodas pasikartojo per skirtingus interviu.

**II – duomenų pertvarkymo etape** – iš turimų kodų sąrašo kuriamos kategorijos – tai būdas sujungti panašių reikšmių sąvokas. Literatūroje galime aptikti atvejų, kai kategorijos yra dar vadinamos temomis, tačiau, remiantis Johnny Saldaña<sup>86</sup>, temos yra kodavimo, kategorijų kūrimo ir tyrėjo refleksijos rezultatas, o ne kaip kažkas atskira, ką galima užkoduoti. Taigi, kodas yra žodis ar žodžių junginys, atspindintis konkrečią interviu dalį, o kategorija – sąvoka, apimanti du ar daugiau panašių kodų, tada tema – platesnė sąvoka už kategoriją, galinti būti suprantama kaip koncepcija, teorijos dalis. Šiame etape kodai suskirstomi į kategorijas ir tada kuriamas bendresnis duomenų pateikimas – kategorijų skirstymas į temas.

**III – duomenų pateikimo etape** – kiekviena kategorija jau priklauso temai, matomas temų sąrašas. Kiekviena tema turi kategorijas, o jos turi kodus, kurie surašyti hierarchiškai – nuo daugiausiai kartų pasikartojusio kodo. Su tyrimo mažai arba visai nesusiję susiję kodai nepriskiriami jokiai kategorijai.

Pateikiant tyrimo rezultatus jų iliustravimui cituojami interviu. Laužtiniuose skliautuose parašytas numeris nurodo į informantą. Numeriai sutampa su informantų charakteristikų lentelėje suteiktais numeriais. Interviu citatos neverstos siekiant neiškraipyti informantų minčių ir unikalios kalbinės išraiškos.

Kokybinių duomenų analizė pagrįsta indukcinė logika – analizuojant kokybinius duomenis iš viso jų masyvo išrinktos svarbiausios kategorijos, modeliai ar sąsajos, neturint iš

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<sup>86</sup> Saldaña, Johnny. “*The Coding Manual for Qualitative Researchers*”. London, UK: Sage, 2016.

anksto suformuluotos hipotezės. Aprašant tekstinius duomenis siekiama, kad būtų išlaikytas jų autentiškumas, interviu dalyvių žodžiai, prasmės ir atspindėta tyrimo dalyvio pozicija.<sup>87</sup>

### **3. Empirinio tyrimo „Analoginės nostalgijos samprata mėgėjiškos fotografijos praktikose“ rezultatai**

Tyrimo metu buvo siekiama išsiaiškinti, kaip jaunimo mėgėjiškose analoginės fotografijos praktikose atsiskleidžia analoginė nostalgija ir ar analoginės nostalgijos sąvokos pakanka paaiškinti šios praktikos atgimimą tarp jaunimo.

Duomenų analizės rezultatai pateikiami suskirstyti į šešias temines skiltis. Kaip literatūros apžvalgoje atsiskleidė, dalis analoginės fotografijos praktikų motyvų ir reikšmių turi nostalgiskumo krūvį, o dalis ne. Tyrimo rezultatai patvirtina tą pačią dichotomiją. Pirmoje dalyje pateikiami trys teoriškai pagrįsti nostalgisko santykio motyvai, kurie leis plėtoti ir tikslinti analoginės nostalgijos sąvoką. Antroje dalyje pateikiamos naujai rastos, su nostalgija nesusijusios reikšmės, kurias tyrimo dalyviai priskiria savo analoginės fotografijos patirtims – jos atskleidžia, kas yra anapus analoginės nostalgijos, ko analoginės nostalgijos idėja nepaaiškina.

#### **3.1. Nostalgiskas santykis – nostalgijos formos**

##### **3.1.1. Autentiškumas, aura ir praktikavimo momentas**

Šis santykis remiasi Walter Benjamin auros ir autentiškumo interpretacija ir adaptavimu šiuolaikinei medijų aplinkai. Kai meno kūrinys yra ne masiškai reprodukuotas, jis turi **aurą**, kurią meno darbui suteikia jo buvimas laike ir erdvėje. Šiuos principus paslinkus per vieną žingsnį medijų išsivystyme, lyginant skaitmeninius ir mechaniškai reprodukuotus – analogine medija kurtus produktus, aurą turėtų reprodukuotieji, taigi, šiuo atveju – analoginė fotografija.

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<sup>87</sup> Gaižauskaitė, Inga ir Valavičienė, Natalija. „Socialinių mokslų metodai: kokybinis interviu“, Vilnius, 2016. p. 315-316.



Tyrime dalyvavusieji akcentuoja, kad analoginė fotografija geba išsaugoti *raw* momentą, jie jaučia neapčiuopiamą analoginių fotografijų vertę, kurią pavadina **gyvumu**. Tokios nuotraukos geba perteikti užfiksuoto momento aplinką, pavyzdžiui, kvapą, garsus:

*“Living picture because analogue pictures are always to see more, or feel more, or imagine – what must be the smell for example, being there or what do the people hear or do. And I think that's what I mean about moving – being more alive.” [10]*

Tuo tarpu skaitmenines medijas ne vienas kalbintas žmogus įvardijo kaip šaltas arba savyje kažko neturinčias: „*there was nothing inside these photos*“ [12]. Tai rodo, kad jie ilgisi ir ieško priešingo – gyvo ir savyje daug talpinančio patyrimo ir jo rezultatų.

Būdami vienetiniai, o ne masiškai reprodukuojami, meno kūriniai, įskaitant ir analogines fotografijas, dėl savo vienetiškumo yra autentiški. Visa tai, kas kuria neapčiuopiamą meno kūrinio vertę, skaitmeninėje fotografijoje pranyko, bet daliai žmonių vis tiek liko svarbu. Tad atsiranda **tikrumo ir autentiškumo** ilgesys, kurį pavadinsiu nostalgija. Noras siekti tikrumo ir autentiškumo paskatina praktikuotojus imtis analoginės fotografijos praktikų, nes jose yra galimybė užfiksuoti klaidas ir kartu – tikrumą:

*“They'll be more imperfect than digital pictures. And they'll be capturing more flaws and more realness in them” [7]; “they become exceptional and so real” [11].*

Remintis Walter Benjamin, kūrinio aura yra tiltas, jungiantis žiūrovą su kūrėju laiko ir erdvės prasme. O mėgėjiškose praktikoje kūrėjas ir žiūrovas yra tas pats žmogus, tad praktikuojantieji fotografijos būdu patys save jungia su praecityje užfiksuotu momentu. Interviu rodo, kokį **stiprų ryšį tyrimo dalyviai kuria su praktikuojamu momentu**. Tyrime pasikartojančiai tai įvardijama kaip sąmoningas veiksmas, sprendimas. (Dažniausiai) tai yra rankiniai pasiruošimo nuotraukai žingsniai, kurie reikalauja papildomų pastangų ir verčia daugiau mąstyti:

*“To make the effort of bringing the camera, buying the camera role, paying for the development and everything. So everything is more conscious. And that's what I love.” [8].*

Tyrimo dalyvių pasakojimai apie didelę svarbą išgyvenamam momentui šioje temoje pasikartojo dažniausiai. Tai rodo, koks svarbus jiems yra pricipas kasdienybę patirti būnant kuo

daugiau dabarties momente, o ne praeties ar ateities, kurių neįmanoma išgyventi. Ir analoginė fotografija jiems suteikia galimybę taip gyventi, nes tuo metu, kai fotografuoja, žmogus būna ypač susitelkęs į momento išgyvenimą, o vėliau dar ir turi jį užfiksuotą ir išsaugotą. Fotografijos praktika ne tik duoda šią patirtį, bet ir jos reikalauja: reikia didelio susitelkimo, stebėjimo, akimirkų (į)vertinimo. Ir tai skiriasi nuo skaitmeninės fotografijos teikiamų patirčių, nes ji nėra ribota – nėra skirtumo, kiek kadru padaroma, vienas kadras nėra daromas kito kadro kaina ir pan.

Išgyvenant malonias akimirkas ir jas rengiantis užfiksuoti, galima jausti nostalgiją ir dabarties momentui. Tai jausmas, kai iš anksto ilgimasi momento, nes jis greit išnyks, nors dar tik yra išgyvenamas:

*“So it also has nostalgia... because like, it was this one moment, and now it's gone. And you can feel it more like time is fluid and it passes. And that's what you feel when you shoot analogue pictures.” [8]*

Kad žmonės turi nostalgiją su šia medija, teigiu ir turėdama omeny dabartinių medijų naudojimą, į kurią ir įsiterpia arba kurią pakeičia analoginė fotografija. Tai vyksta laikais, kai šiuolaikinės technologijos keičia žmonijai įprastą informacijos kiekį ir greitį, o tai keičia ir žmogaus santykį su dabartimi, gebėjimą susikaupti, gyventi lėčiau, turėti mažiau. Galimybę tą turėti sugrąžina analoginės fotografijos praktikavimai, ką iliustruoja vienos kalbintos merginos mintys:

*“<...> minimalism is also that kind of wave that rushed through our generation. And therefore I feel like that also influences us and if we want to have less, we also want to have less pictures, but therefore more important pictures that are important to us and that have.. are like different and bit more artsy. So we want less but that's more precious to us.” [8]*

Lėtas procesas fiksuojant momentą apima ir pasiruošimą kadru techniškai – naujos juostos įdėjimas arba įdėtos persukimas, fotoaparato nustatymai, kurie priklausomai nuo kameros gali atimti mažai arba daug laiko, rėminimas, kompozicija ir pan., kas priklauso nuo praktikuotojo pažengimo fotografijoje. Tačiau bet kuriuo atveju tai bus lėtesnis procesas nei skaitmeninė fotografija, nes analoginė yra ribota savo kiekiu, tad kadras bus kruopščiau apmąstomas ir pasirenkamas. Tai vėlgi lemia praktikuotojo santykį su momentu, nes jį išgyvena lėčiau, sąmoningiau, skirdamas jam dėmesio.

Tokios sąmoningai ir apmąstyta pasirinktų bei išsaugotų momentų fotografijos talpina savyje **prasmę**. Analoginės fotografijos keliami iššūkiai, tokie kaip papildomas laikas, pastangos, kaina fotografijoms suteikia prasmę:

*“But we choose the challenge of analogue photography to to signal or infuse meaning into our moment.” [7]*

Analoginė fotografija kiekybine prasme yra ribota. Viena fotojuosta įprastai yra 26 arba 24 kadru ilgio; tuo tarpu su skaitmenine kamera tiek kadru galima padaryti per sekundę. Ribotas kadru kiekis prisideda prie fotografijos prasmingumo, pavyzdžiui, kaip vienas kalbintasis žmogus svarstė, nefotografuotume fejerverkų šou su analogine kamera taip, kaip tai dažnai daroma telefonais, ir tai lemtų, kad padaromos analoginės nuotraukos yr prasmingesnės.

*“It's very limited. And yeah, there's something nice to limitations. In a world where, I don't know, we can take more and more pictures than we can ever look at in our lives and one year. And I'm sure people have tonnes of pictures of fireworks on their phones that.. Yeah, nobody ever wants to look at. <...> You won't use all your film to try to capture fireworks. So it's just.. yeah, you're more likely to take pictures and capture meaningful moments with analogue cameras than you're with digital devices.” [7]*

Čia ratas apsisuka ir galima matyti, kad fiksuojami ir užfiksuoti momentai primena apie jų pačių **vertę ir svarbą**:

*“When I first started using an analogue camera, I believe I had an experience where I opened the camera without rolling it up fully [ooh, yes]. And, and there was a very good lesson in how precious those moments are. Because they can be gone in an instant, if you if you mistreat the thing you have in your hands.” [7]*

*“Maybe it shows us how quickly a moment can be over? And how, yeah, how important it is to be present. And to be conscious.” [8]*

Kalbintieji žmonės skiria didelį dėmesį praktikavimo momentui, bendrai dabarties momentui ir kartu nori juos išsaugoti, dokumentuoti. Prisiminus Svetlana Boym, ši nostalgijos rūšis yra restauratyvioji, siekianti išgyventi iš naujo ir atkurti praeities įvykius. Iš kalbintų žmonių pasakojimų galima matyti, kad analoginė fotografija tam tinkamas įrankis, kuriuo jie ir naudojami.

*“It's not even maybe about keeping them or like just going through them all the time. But if I feel like in 20 years, I want to remember the first week of this year, I know where to search the photos for and then be able to reconnect.” [12]*

*“I go through these photos and I feel something. Because I remember myself in this particular moment, and it can reconnect with their emotion I had. And the emotions the other person had.” [12]*

Pirmoji tyrimo rezultatų dalis apima siekį gyvų, autentiškų ir tikrų fotografijų, kurios, pašnekovų požiūriu, yra prasmingos. Teigiu, kad tai nostalgijos raiška, nes šių analoginių praktikų imamasi greitį ir kiekį skatinančių šiuolaikinių technologijų fone, tad žmonės siekia ir autentiškumo, ilgisi gryno, tikro ir prasmingo patyrimo bei rezultatų. Tyrimo dalyviai skiria itin didelį dėmesį praktikuojamam momentui ir jaučia dabarties momento svarbą bei vertę, jo ilgisi iš anksto, nes tuoj tas momentas pranyks. Būdami ir fotografijos kūrėjai, ir žiūrovai, jie kuria ryšį su tuo momentu; cituojant Roland Barthes – analoginė fotografija – „tam tikra virkštelė, kuri sieja fotografuojamo daikto kūną su žiūrovo žvilgsniu“<sup>88</sup>. Tai vėlgi yra ilgesys kitokio gyvenimo būdo, kurį jiems gali suteikti analoginės praktikos.

### **3.1.2. Technologija – fotokamera**

Antroji tyrimo rezultatų teminė grupė – technologijų dimensija. Šiai temai priskirtos kategorijos, apimančios dalyvių patirtis, susijusias su jų naudojamu analoginės fotografijos technologijos prietaisu – fotoaparatu. Šią temą skeliant į dvi dalis, pirmoji yra: **kamera kaip tarpininkas patirti pasaulį.**

Praktikuojantiems analoginę fotografiją fotoaparatas keičia, kaip jie mato juos supantį pasaulį: *“It helps me to discover a place better because you focus more on special details <...> you go more with an open eye.” [9]*. Viena tyrimo dalyvė pasakojo, kad kamera yra kaip užuolaida, per kurią ji stebi žmonės; taip žmonių elgesys, išvaizda, emocijos atrodo

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<sup>88</sup> Barthes, Roland. *“Camera lucida: pastabos apie fotografiją.”* Iš prancūzų kalbos vertė Agnė Narušytė, Vilnius: Kitos knygos, 2012.

visiškai kitaip nei stebint įprastai ir jai patinka taip stebėti “<...> and I don't know why.. yeah, I look differently when I have my analogue camera” [10].

Kaip minėta pirmoje teminėje atsakymų grupėje, praktikuojantieji fotografavimo veiksmą atieka susitelkę, susikaupę, sąmoningai. Žinoma, čia santykis yra ne tik tarp žmogaus ir momento, bet ir su fotokamera, kuri yra įrankis, leidžiantis susikaupti: “<...> it really gives me sometimes the possibility to focus” [10]; arba nurimti: “<...> calm down and to, like, get my head free, actually, yeah” [10].

Šios fotokamerai suteikiamos vertės atliepia Don Ihde Postfenomenologijos teoriją bei iš jos prieigos plėtojama Peter-Paul Verbeek *Mediation Theory* (tarpininkavimo teorija). Joje skirtingi žmogaus, technologijos ir pasaulio santykiai kategorizuojami į tipus. Šios teorijos rėmuose fotoaparatai galima būtų matyti kaip technologiją, kuriančią įkūnijimo – *embodiment* – santykį su žmogumi. Tai reiškia, kad pasaulį patiriame per kamerą – mes ne tiesiog ją naudojame, o per ją matome ir suvokiame pasaulį.

Ir nors šis aspektas pats iš savęs nekuria nostalginio ryšio, tačiau rodo fotokameros kaip tarpininkės rolę fotografijos patirtyje bei žmogaus santykiyje su pasauliu. Teorinėje dalyje darau prielaidą, kad kai technologijos žmogaus patyrimo vaidina svarbų vaidmenį, atsiranda ir asmeninis (arba kolektyvinis) santykis su pačia technologija.

Tyrimo rezultatai rodo, kad ši prielaida yra pagrįsta ir žmonės išties kuria stiprų ryšį su pačiu fotoaparatu – daiktu, kuris visai nėra tik daiktas. Tą liudijusius naratyvus įvardinau kaip **emocinė kameros vertė ir prisirišimas**.

Pats dažniausiai pasikartojęs kodas visos analizės metu buvo *camera from previous generation* (kamera iš ankstesnės kartos). Didžioji dalis tyrimo dalyvių savo fotoaparatai gavo iš tėvų arba senelių, būtent tai ir lėmė, kodėl jie pradėjo arba pamėgo fotografuoti analoginiu būdu:

*“Quite recently, I found an analogue camera in my grandma's house. And for some reason, I was drawn to it and, and I started using it. And I started really liking analogue photography.” [7]*

Dėl to, kad kamera yra gauta iš šeimos nario, ji įgyja emocinę bei simbolinę vertes:

*“It’s something very special to me because my grandmother bought me this camera with words ‘your grandfather would be proud of you’ because he had the same talent of this and i know that he would like me to have it, it’s something i really keep, it’s something that’s only mine. I’m very careful about that.” [2]*

Ir dėl to, kad tai paveldėtas (kartais rastas namuose) arba artimiausių žmonių padovanotas daiktas, ir dėl stiprių patirčių bei didelės praktikavimo svarbos gyvenime, kuriasi asmeninis emocinis ryšys su pačia kamera, ji tampa vertinga ir brangi (ne pinigine reikšme):

*“So yeah, it’s very valuable to me in the sense of it’s just a friend of mine, a toy <...>” [1]*

Kalbintieji pasakoja, kaip skaudu buvo pamesti arba sudaužyti kamerą, nes ji buvo išskirtinė. Ir nors artimas emocinis ryšys gali būti ir su skaitmenine kamera, tačiau skaitmeninė kamera su savimi dar neneša daug istorijos, nes ne per seniausiai ir buvo išrasta, nėra susijusi su šeimos istorija. Tyrimo dalyvis akcentuoja, kad jo analoginė kamera turi ryšį su istorija:

*“Even though it’s a cheap, cheap camera, but I think I do and there’s some there’s some history to it.” [7]*

Tikrai ne visiems tai turi emocinę vertę – dalis dalyvių nėra prisirišę prie savo kameros, – patinka pats modelis, o jei pamestų, be liūdesio susipirktų naują. Žinoma, ryšio su istorija ar šeima kamera neturi, jei ji yra neseniai pirktą arba pirktą visiškai naują. Tai, kad asmeninio ryšio su kamera galo būti radikaliai skirtingi, rodo pavyzdžiai, kai kalbintieji žmonės savo fotoaparatus laiko draugais, viena praktikuotoja pasakojo netgi turinti jiems įdėjusi vardus:

*“When I wake up I see my cameras and say ‘hello guys, where I will take you today, do you have plans, do you have any ideas – they became my friends. So it’s huge part of my life.” [3]*

**Nostalginis dëmuo** atsiranda atsižvelgus į kontekstą, kuriame jaunimas praktikuoja analoginę fotografiją. Tai vyksta greičiausiai besivystančių technologijų laikais, kai jos kiekvienais metais pasiekia vis tobulėja ir vis labiau reiškiasi mūsų gyvenime (visais *Mediation* teorijoje aprašytais būdais). Šį patyrimą liudija tyrimo dalyvė:

*“And I feel like if I do it with the phone, then I have the rest of the world with me because like, people text me to my phone, I have Instagram, I have, like.. my phone is the connection to so many other people. And if I have the camera, it's just it's more being more present. Because there is no connection, I can't do anything with the camera besides that, like, therefore, it's even more precious again.” [8]*

Susidurdamas su vis greitėjančiu technologijų vystymusi ir greita technologų kaita, žmogus negali taip greitai reaguoti į kaitą ir greitį. Šiuolaikinių skaitmeninių technologijų kontekste, kurio jau beveik nebeįmanoma atsisakyti, praktikuojantieji renkasi dalį jų pakeisti senosiomis. Turint omenyje technologijos svarbą (ir papasakotus tyrimo dalyvių asmeninius emocinius ryšius su savo fotokamera), žmogaus prisirišimas prie analoginės fotografijos ir kameros tampa labai stiprus. Kai šiuolaikinės technologijos greitai kinta, tobulėja, siekiama pastovumo, tai padeda stabilizuotis ir bent čia sulėtinti tempą. Tai tampa saugia, stabilia praktikavimo niša, kaip kad viena kalbinta mergina įvardijo - komforto zona. Tačiau tas įmanoma tik praktikuojant, tik šioje srityje; senoji medija nesugražinama, nes ji gyvavo tuometėse sąlygose ir kitame istoriniame kontekste, tad analoginės fotografijos „užuovėja“ tėra iliuzija. Kadangi nostalgija susijusi su ilgesiu to, kas nebesugražinama, rodo, kad tai nostalgiškas jausmas. Tai neįgyvendinamas nuolatinis siekis sulėtėti, sustoti ir susigražinti senąją mediją ir taip pabėgti iš laikinumo krizės.<sup>89</sup>

Praktikuotojų patirtys rodo, kad kamera, kuri yra tarpininkas patirti pasaulį, yra išskirtinis daiktas jų gyvenime, su kuriuo jie turi stiprų asmeninį emocinį ryšį. Atsirandantis santykis su technologija, priklausomai nuo technologijos tipo, jos naudojimo kiekio, gali būti teigiamas arba neigiamas. Teigiamo santykio su technologija – analogine kamera – atveju, žmonės jaučia didelę emocinę kameros vertę, o iš neigiamo santykio su šiuolaikinėmis technologijomis atsiranda siekis jas bandyti keisti senosiomis technologijomis. Tačiau tai neįgyvendinama – nei sugrįžti, nei atkurti neįmanoma. Čia ir matomas nostalginis santykis, nes ilgimasi ir siekiama neįmanomo.

Tyrimo metu ši technologijos dimensija apėmė dvi skirtingas temas. Pirmoji – aukščiau aprašytoji, – kuri rodo, kokį santykį ir ryšį tyrimo dalyviai turi su analoginėmis kameromis ir kaip jis veikia. Antrojoje temoje parodomas priežastys, aiškinančios to santykio ir ryšio kilmę, – siekį

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<sup>89</sup> Niemeyer, Katharina. *Media and Nostalgia: Yearning for the Past, Present and Future*. New York: Palgrave Macmillan, 2014, p. 2

oponuoti skaitmeninėms technologijoms. Kad ir kaip sunku atskirti šias temas, nes jos tarpusavyje siejasi daugeliu būdu, pirmoji tema buvo priskirta prie nostalgiško santykio būdų, o antroji bus aprašyta žemiau kaip su nostalgija nesietinas protesto politikos būdas.

### 3.1.3. Nostalgija praeičiai

Aukščiau aprašytame neigiamame santykyje su šių laikų technologijomis kuriasi teigiamas santykis su senosiomis technologijomis. Bet ne visada siekiama senųjų technologijų vien iš kritikos naujosioms – kartais tai reiškia nostalgiją praeičiai.

Tyrimo metu dalyviai pasakojo apie jų meilę ir aistrą seniems daiktams ir taip aiškino savo prisirišimą prie analoginės kameros ir analoginės fotografijos praktikavimą. Jiems patinka seni daiktai, muzika, butai, – tai Simon Reynolds įvardintoji retromanija.

*“Maybe someone – old person lives in me and he or she loves it and is calling – and I want to take a photo.. <...> I'm kind of dreamer person and I like living in past, I guess somehow I'm romantic person and I like old times. I love old groups, old movies. [3]*

*“Yeah i think i started with that because i like old things – i also like old music and old apartments and old clothes and books...” [2]*

Kaip jie įvardina, daiktas iš praeities turi dvasią, neša savyje istorijas, kuria atmosferą. Tai tiesiogine prasme daiktai iš praeities, tad žmonėms, kuriems svarbu praeitis arba istorija, tie daiktai įgauna vertę:

*“And I found it a, almost a romantic piece of the past that I could take with me and use.” [7]*

*“The one I have right now for instance is mmm, made in West Germany and you still see it on the... it says ‘made in West Germany’ on the thing. So you really see it was made in a country which doesn't exist anymore. That's really cool. I like history, I don't know, and everything about it so.. It felt like, yeah, little leftover from the twentieth century. Which is cool.” [6]*

Remiantis Svetlana Boym, tai restauratyvioji nostalgija, nes praktikuojantys praeitį mato ne kaip nesugražinamą laiką, o kaip tikslą, prie kurio reikia kuo labiau priartėti. Tai jų



bandymas grįžti prie šaknų – savo arba fotografijos; siekis atkurti materialius objektus, ritualus (praktikavimo procesus):

*“I feel like it's all about being more conscious and going back to the roots with analogue photography <...>” [8]*

Ir nesvarbu, kad visi tyrime dalyvavę žmonės gimė jau dešimtame praėjusio amžiaus dešimtmetyje, kai pradėjo plisti skaitmeninė fotografija ir krito analoginės fotografijos vartojimo skaičiai. Ar susiję su fotografija, ar ne, jie ilgisi laikų, kuriais negyveno ir kurių nėra patyrę:

*“When i was around 15 years old, I had this idea that I would be most happy at the time of 60s and I really wished to be 20 years old at the period of 60s and somehow thanks to those old things I could at least get closer to that period and maybe also slow down a bit in life..” [2]*

Taigi, šis nostalgiskas santykis reiškiasi nostalgija praeičiai. Žmonės praktikuoja analoginę fotografiją, nes tai būdas priartėti prie praeities, ją bandyti atkurti ateityje. Žinoma, tikriausiai retas pasakojimas apie romantišką požiūrį į praeitį yra sietinas tik su praeitimi. Pati nostalgija praeičiai yra ir politinė emocija, tai yra ir ištrūkimo praktikos. Kartu tai veiksma, turintis politinį krūvį, ir įrankis oponavimui, protestui. Tai veda prie antrosios analizės dalies, kuri apima naujas, teorijoje neužčiuoptas mėgėjiškų analoginės fotografijos praktikų reikšmes.

## **3.2. Kas yra anapus nostalgijos jaunimo mėgėjiškose analoginės fotografijos praktikose?**

### **3.2.1. Oponuojanti praktika**

Ilgintis praeities laiko, ir patirto, ir ne, pirmenybė teikiama praeičiai, o dabartis ir ateitis siejama su neigiamomis reikšmėmis. Nors šis teiginys neapibendrina visų atvejų, tačiau didelė dalis tyrimo dalyvių savo analoginės fotografijos praktikavimą aiškina kaip oponuojantį pasirinkimą. Pagrindė tai oponavimas dabarčiai ir dabartinių technologijų ypatybėms.

Čia pasikartojančių reikšmių branduolys yra atvejai, kai kalbama apie skaitmeninės fotografijos greitį, kuriam ir yra oponuojama, renkantis **analoginės fotografijos lėtumą**.

Analoginio proceso lėtumas prasideda jau nuo to momento, kai fotografuojama (plačiau buvo aprašyta ankstesniame skyrelyje apie santykį su fotokamera):

*“<...> a bit more slow, because everything is super.. you just take a picture with your phone or with a digital camera. And it's like it's too fast <...>, something's missing when you do it just by your phone because you don't really appreciate the work you put into it or the situation you want to take a photo of.” [4]*

Taupant fotojuostą vienos juostos naudojimas gali trukti ir mėnesį – tai dažnai minėtas laiko tarpas vienai juostai. Nunešus ryškinti į fotolaboratoriją (nei vienas dalyvis neryškina nuotraukų pats), išryškinimas trunka maždaug nuo dienos iki savaitės. Vien šis laukimo laikas ir lėtumas yra malonus ir brangus, viena kalbinta mergina tą sulyginu su lėtu vinilinių plokštelių klausymu:

*“Because you don't have the photos directly, you have to wait, you have to take more time for that.. And also with music - when you use these vinyls, you don't just skip the song in a second - you have to wait or.. You know, turn to other side or switch...” [2]*

Per tą laukimo laiką pasimiršta, kokie kadrai buvo užfiksuoti, o dar turint omeny, kad jie niekada ir nebuvo pamatyti, kuria dar stipresnę laukimo ir siurprizo pojūtį:

*“I also like the feeling when you are waiting for the photos because you can't often remember what you captured and then you get it and i am always so excited.. So.. like a little surprise.” [2]*

*“<...> And this waiting period. What I shoot – I don't remember. Ah, oh... It's more personal experience. It's not.. it's not about photography, it's just personal experience and personal enjoy of process.” [13]*

Gavus išryškintas ir nuskenuotas nuotraukas, jos nustebina, interviu metu pasikartojo pasakojimai apie malonų siurprizą:

*“But also, what I really like is that you really don't know what you're gonna see until you get your film developed. So it's kind of also a surprise every time you see the end results.” [6]*

Su kiekvienu juostos ryškiniu pasikartoja viso, pavyzdžiui, mėnesio refleksija, prisiminimai ir bendro vaizdo pamatymas:

*“It allows you like documenting your life and then looking at it and documenting your life in a visually appealing way in an aesthetic way helps you kind of seeing the bigger picture, retract yourself from your reality and be like, wow, my life is actually beautiful.” [1]*

*“<...> For me personally, it's about this, yeah, slow moment of like rethinking what you did, why you took the photo, and then you just go into, into this time again.” [4]*

Antroji skaitmeninės fotografijos savybė, kuriai priešinamasi, yra jos tobulumas, tad prioritetizuojamas netobulumas. Tyrimo dalyviai tobulumui kaip siekiamybei nepritaria bendrąja prasme, ne tik fotografijos:

*“<...> it doesn't have to be perfect. And I think in a world where a lot of things have to be perfect and always better and more beautiful. What is beautiful? This is.. I don't want to have this pressure. like this is i I don't want to have this pressure of taking pictures.” [10]*

*“<...> so you don't need to be perfect, and it doesn't need to be perfect.” [8].*

Kalbintieji praktikuotojai vis sugrįždavo prie temos apie tai, kad jiems svarbu analoginės medijos vizualinės klaidos, netobulumas – tai pavyzdys visuomenėje, kurioje tobulumas yra primetama siekiamybė:

*“I never know what or how does the picture gonna look like.. It's again a surprise. It's again imperfection because a lot.. We are pushed in society to be perfect in a lot of ways and it just clarify that perfection doesn't exist.” [2]*

Netobula, remiantis praktikuojančiųjų matymu, yra sąžiningiau, nuoširdžiau ir gyviau. Douglas Davis tą palygino su nepaliojamai vis iš naujo lužtančiomis bangomis, kurios niekad nėra tokios pat formos; „taip ir analoginiame formate kopijuojamas vaizdas arba garsas prarasdavo savo aiškumą“.<sup>90</sup> Tačiau skaitmeniniai bitai viską daro tiksliai, tad „bet koks vaizdo, garso ar fotografijos meno kūrinys gali būti be galo atkuriamas be degradacijos, visada tas pats, visada tobulas.“<sup>91</sup>

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<sup>90</sup> Davis, Douglas. *“The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991-1995)”*, Third Annual New York Digital Salon, Vol. 28, No. 5., 1995. p. 382.

<sup>91</sup> Ten pat.

Trečioji skaitmeninės fotografijos savybė, kuriai priešinamasi – jos neribotumas kiekio prasme. Šis pasipriešinimas kyla iš praktikuotojų oponavimo vartotojiškumui ir kiekiui kasdienybėje. Analoginės fotografijos **riboti kiekiai** jiems leidžia vadovautis savo principais ir siekti kokybės, o ne kiekybės.

*“And i really like the idea that i have just 36 pictures and i really have to think what i am photographing and it’s quality upon quantity. Something i really trying to put into other levels of my life - to concentrate on quality, not on quantity, because in todays’ society everything is about quantity, so...” [2]*

Kai skaitmeninė fotografija suteikia galimybę laisvai, neskaičiuojant kadru fotografuoti, atrodo, kad ji tik apsunkena praktikuojančiojo patyrimą ir momentų išsaugojimą, nes kai skaitmeninių nuotraukų tiek daug, jos tiesiog pasimeta, o žmonės net nenori ateityje peržiūrėti.

*"I discovered that if I'm shooting with a digital camera, I'm not looking at it that often as I'm looking at the pictures of the analogue camera. It's just less and in a way more precious moment <...> when it comes to digital photography, I know that I can capture everything that I want to. And I can directly see the result of it. And it's, yeah, it's like a mass media, it's not limited, I can do whatever, like I can film every second of my life, it wouldn't make a difference.” [8]*

Mažas kiekis vėlgi susijęs su pirmajame skyrelyje aptartu momento vertinimu, nuotraukos unikalumu, vienetiškumu ir verte:

*I think way more precisely, if I want to have a picture of that. Or if I want to capture that. And then I really concentrate and focus and like, capture or try to capture it.” [10]*

Masinė gamyba, masinė medija, masinė kultūra, kritikuota ir Walter Benjamin, ėmė produkuoti didžiulius kiekius filosofo įvardintos auros netrinčius meno kūrinius. 7 ir 8 dešimtmečiuose visas sritis pradėjo liesti minimalizmo idėjos, kurios dabar, esant dar didesniems kiekiams ir greičiams, yra itin populiarios. Praktikuojantieji propaguoja principus turėti, suvartoti, gaminti mažiau, o analoginė fotografija savo esme atitinka tokius principus:

*“I feel like it's all about being more conscious and going back to the roots with analogue photography, because we have in our daily lives and on social media, and.. we have such an amount of influences and.. like, triggers and like am.. stuff that floods our minds. And so everyone that are..*

*or a lot of people try to minimize the influences in their daily lives, so they want less from everything. So minimalism is also that kind of wave that rushed through our generation. And therefore I feel like that also influences us and if we want to have less, we also want to have less pictures <...>” [8]*

Tyrimo dalyviai pasakoja, kad jiems patinka, jog negali nuspėti nuotraukų rezultatų. Malonus siurprizas pamačius nuotraukas yra ne tik todėl, kad jie iki išryškinimo nėra matę nuotraukų, bet ir dėl to, jog neįmanoma tiksliai numatyti, kokia ta nuotrauka bus. Atrodo, kad vis tobulėjančiose visose gyvenimo srityse žmonės to ilgisi, laukia siurprizo, kurį teikia nuotraukų **nenuspėjamumas**: *“It’s more like art, because you never know how it turns out.” [8]*

Tyrimo dalyvių patirtys rodo, kad jie nori atsisakyti šiuolaikinių technologijų savybių bent jau fotografijos praktikoje, be to, tai leidžia jiems „atsijungti“ ir turėti fizinį, rankomis apčiuopiamą patyrimą.

Tai, kam praktikuojantieji priešinas, atliepia Gil Bartholeyns išskirtas dichotomijas: kontrolė – nenuspėjamumas; tobulumas – netobulumas; nematerialumas – materialumas.<sup>92</sup> Tyrime atsiskleidė ir greitis – lėtumas bei neriboti – riboti kiekiai priešpriešos.

Taigi, kai analoginė fotografija yra matoma kaip oponuojanti medija, kurios vartojimas paskatintas priešinimosi skaitmeninės fotografijos procesų greičiui, šios medijos kiekiui, tobulumui, nuspėjamumui. Tai gestas, turintis politinį krūvį: kritikuojama dabartis, dabartinė santvarka, visuomenė ir technologinis išsivystymas.

### **3.2.2. Rituališkumas**

Analoginės fotografijos praktikos, kaip atskleidė tyrimas, yra ir **rituališkos**. Dažnai pasikartojo palyginimai, kad procesas turi labai rituališkų savybių, netgi buvo pavadintas sakraliu.

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<sup>92</sup> Minniti, Sergio. *“Buy film not megapixels”: The role of analogue cameras in the rematerialization of photography and the configuration of resistant amateurism*, 2020, p. 4 (in: *The Camera as Actor: Photography and the Embodiment of Technology*. London: Routledge.

Kad galėtume įgyvendinti savo praktiką, tam reikia žmogaus, kuris turi tam reikiamų galių, gebėjimų; buvo palyginta netgi su šamanu:

*“But if you open them, they're all gone. Yeah, you have to give them over to a specialist to shaman. It's very ritualistic, and to some degrees, we've some, we've transferred it to professionals to some degree, but it's still a ritual. <...> It's like going to a shaman and giving your device handing your device over, paying them a fee so they will, they will extract the moments out of your film safely and digitalize them for you. I think it's very much a ritual. And that's part of romanticism - that you have to work for your moments that it's not just there, you have to be very careful.” [7]*

Rituališkumo teikia ir tai, kad tai pasikartojanti veiksmų seka: kaskart pasibaigus juostai reikia eiti pas „šamaną“ ją ryškinti, laukti, gauti nuotraukas – ir taip kas, tarkime, mėnesį. O tą, kas įvyksta, galima laikyti transformacija, nes reflektuojamas, susumuojamas praėjęs laikotarpis:

*“Then this ritual, again, of going to the developers and waiting for it, and then getting this email and then being all really, you know, shaky and then opening it and seeing it and then sharing it eventually with the people that are in the pictures. And so yeah, first of all, it's a ritual because it's like kind of recurrent sequence of actions. And second of all, it does sort of the transformation that is there is this romanticising, I guess you know whenever we reflect upon something, we tend to internalise it in a more romantic way you never... you always like seeing the bigger picture. It's funny because the saying that even involves the word picture, you know, you kind of.. it allows you like documenting your life and then looking at it and documenting your life in a visually appealing way in an aesthetic way helps you kind of seeing the bigger picture, retract yourself from your reality and be like, wow, my life is actually beautiful.” [1]*

Kaip ir rituališkose apeigose, taip ir čia reikalingos taisyklės. Jas praktikuojantieji susikuria ir laikosi, pavyzdžiui, gana plačiai paplitusi nerašyta taisyklė apie analoginių fotografijų neliečiamumą:

*“I don't want to let myself get into the way of what the end result looks like. I don't want myself, I want.. I don't want to let myself interfere with what the end result is.” [7]*

Kiti praktikuotojai pasakoja, kad turi taisyklę niekada nefotografuoti to, ką galima rasti internete, kas nėra unikalų. Tam pasiekti į kadrą visada įterpia kokį nors daiktą, kuris rodytų nuotraukos asmeniškumą. Viena mergina pasakojo apie taisyklę visada pirmą kadrą skirti *selfie* nuotraukai su savo atspindžiu veidrodyje ar vandenyje. Ji taip pat išfotografavusi juostą visada palieka paskutinį kadrą atsargai.

Apie sakralias šiai praktikai suteikiamas reikšmes rodo ir atvejai, kai aiškindami savo patirtį tyrimo dalyviams trūko žodžių ir racionalių argumentų paaiškinti, su kuo jie susiduria, ir tada įvardija kaip magiją:

*“I can just describe it as magic and I'm not sure what this magic is.” [12]*

Beje, būtent restauratyvioji (atkuriamoji) nostalgija, kurioje iš naujo atkuriamas ir išgyvenama praeitis, yra tautinio ir religinio atgimimo judėjimų šerdis. Čia siekiama atkurti praeities simbolius, ritualus ir grįžti prie šaknų, o tyrimo dalyviai su savo patirčių aiškinimu tą tik patvirtina. Empirinis tyrimas leido atrasti šį praktikavimo aspektą, kuris nėra aptariamas literatūroje.

### **3.2.3. Socialinės aplinkos įtaka**

Paskutinis, tačiau svarbus tyrimo atradimas yra tai, kad mėgėjiškos analoginės fotografijos praktikos labai veikiamos socialinės aplinkos. Ir nors atrodytų savaime suprantama, kad žmogų veikia jį supanti aplinka, tačiau šis aspektas nesutinkamas literatūroje ir paaiškėjo tik atlikus empirinį tyrimą.

Didžiausią įtaką praktikuotojams daro draugai bei šeima. Būtent iš draugų arba tėvų dažnai išmokstami pirmieji fotografijos pagrindai, kartu fotografuoja. Šeimos įtaka labai svarbi jau tuo, kad pirmosios kameros dažnu atveju būna gautos iš tėvų. Be to, jie perduoda tradiciją dokumentuoti gyvenimą, saugoti šeimai brangias akimirkas. Viena kalbinta praktikuotoja pasakoja, kad per analoginę fotografiją ji jaučia ryšį su tėvais.

*“Well, what I like about those pictures that they tell a story, which I don't know. And also, of course, I feel somehow connected, because they're my parents.” [10]*

Labai svarbus ir dalinimosi aspektas: fotografavimas kuria bendrystės ryšį, vis minima, kad žmonėms patinka būti fotografuojamiems bei gauti savo fotografijas.

Analoginė fotografija grįžta į jaunimo gretas ir kaip mada („trend“). Tikrai ne visa dalis jaunimo praktikoms priskiria reikšmes, aprašytas visuose aukščiau esančiuose skyreliuose. Kai kurie žmonės analoginę fotografiją pamėgsta dėl aplinkos įtakos, nes tai yra madinga, nes tuo užsiima jų draugai, plinta socialiniuose tinkluose. O turint omeny tai, kad ir pats praktikavimas yra

bendruomeniškas, jis dar labiau plinta, nes norima priklausyti tam tikrai jaunimo grupei, bendruomenei. Taigi, nepelnytai yra neįvertinamas socialinės aplinkos aspektas, nes jis tikrai reikšmingas analoginės fotografijos sugrįžimo aiškinime.

## **Išvados**

Paradoksalus analoginės fotografijos sugrįžimas į mėgėjiškas praktikas – reiškinys, kuris kėlė ne tik susidomėjimą, bet ir klausimų. Akademinėje literatūroje ši tema sutinkama ir ji vaizduojama iš skirtingų pusių: vieni akademikai šį reiškinį mato kaip pragmatišką pasirinkimą arba pasipriešinimo įrankį, o kiti aiškina kaip kylantį iš nostalgikų paskatų. Pastaruosiuose straipsniuose plėtojama analoginės nostalgijos idėją mačiau kaip per abstrakčią, be to, ji visur interpretuojama skirtingai. Turint omenyje, kad yra ir su nostalgija nesusijusių paskatų, abejoju, ar analoginės nostalgijos įrankis pakankamas reiškiniui paaiškinti.

Vertinant akademinę literatūrą ir siekiant užpildyti šio lauko nišą, keltas klausimas, kokios yra analoginės nostalgijos formos jaunimo mėgėjiškose analoginės fotografijos praktikose ir ar analoginės nostalgijos sąvoka yra pakankama paaiškinti šios praktikos sugrįžimą.

Tyrimo klausimui atsakyti pritaikytas interpretatyvinis kokybinio tyrimo metodas. Atlikti pusiau struktūruoti giluminiai interviu bei papildomas metodas – nestruktūruotas stebėjimas.



Pritaikius kokybinę duomenų analizę indukcinio principu, atliktas duomenų kodavimas, jų pertvarkymas ir pateikimas.

Atlikus tyrimą pavyko geriau suprasti mėgėjiškos analoginės fotografijos sugrįžimo kilmę bei praktikuojančio jaunimo paskatas užsiimti šia brangia ir limituota praktika, o tai leido sužinoti analoginės nostalgijos raišką tiriamose praktikose. Tyrime atsiskleidusios kitos – ne nostalgijos paskatos – parodė, kad šio reiškinio neįmanoma paaiškinti vien analoginės nostalgijos sąvoka.

Tyrimo rezultatai rodo, kad nostalgija analoginės fotografijos praktikose reiškiasi trimis būdais. Visų pirma, tai išskirtinai stiprus ryšys su praktikavimo momentu ir vertinimas gyvų, autentiškų, turinčių aurą fotografijų – tokios skaitmeniniu būdu neįmanomos. Nostalgija reiškiasi dabarties momentui, nes jis tuoj išnyks, bei su vienetiškumu susijusioms fotografijų savybėms, kurios buvo prarastos analoginę fotografiją pakeitus skaitmenine. Antroji atrasta nostalgijos forma reiškiasi per santykį su foto kamera. Praktikuojantieji susiduria su vis greitėjančiu technologijų vystymusi, laikinumu, nulemtu greitos technologų kaitos, į kurią negali taip greitai reaguoti, tad priešinasi ir nori ištrūkti. Tam jie renkasi analoginę fotografiją, kuri teikia pastovumą ir lėtumą – tyrimo dalyvių patirtys rodo jų prisirišimą prie fotoaparato ir emocinę jo vertę. Tai bandymas ištrūkti, sugrįžti į senąją mediją, tačiau tai tik iliuzija, kuri ir nurodo į nostalgiškumą, nes nuolat siekiama nepasiekiamo. Trečiuoju atveju nostalgija praktikose reiškia praktikuojančiųjų nostalgikišką santykį su praeitimi: jai tyrimo dalyviai teikia didelę svarbą, prie jos siekia priartėti per praktikas, daiktus, bando ją išgyventi dabartyje. Akademiniėje literatūroje sutinkamas ir kitas nostalginio santykio būdas – kai nostalgija yra sąmoningai iššaukiama, tačiau šio tyrimo atveju tai nebuvo charakteringai atsiskleidęs praktikų aspektas.

Tyrimas parodė, kad išties analoginės nostalgijos sąvokos nepakanka paaiškinti tiriamam reiškiniui, nes be nostalginio santykio yra ir kitų reikšmingų paskatų. Remiantis jomis galima teigti, kad analoginė fotografija į mėgėjiškai praktikuojančiųjų gretas sugrįžo, nes dalis visuomenės negali ir nenori adaptuotis greitėjančiame pasaulyje, tad jie siekia lėtumo, ką ir suteikia analoginė fotografija. Vis tobulėjant vaizdų atkūrimo galimybėms, jie tampa nuspėjami, vienodi, nuobodūs, tad tyrimo dalyviai vertina analoginės fotografijos netobulumą ir nenuspėjamumą. Labai reikšminga analoginių praktikų grįžimo kilmė yra ir visuomenės oponavimas vartotojiškam, į kiekį orientuotam požiūriui. Tokiam požiūriui nepritariantys žmonės analoginėse praktikose randa ribotą kiekį, kuris leidžia neskęsti skaitmeninėje “jūroje” ir turėti mažai vaizdų (atsižvelgus į kitas praktikavimo paskatas) – gyvų, autentiškų, prasmingų, apmąsty

ir talpinančių brangius momentus. Beje, analoginės nostalgijos sąvoką kaip teorinį įrankį naudojančioje literatūroje didelis dėmesys yra skiriamas analoginės fotografijos vizualinei estetikai, teigiant, kad praktikuoti motyvuoja foto juostos spalvos, fokusas, kontrastas, vizualinės klaidos ir kitos savybės. Tačiau šio tyrimo rezultatai parodė, kad tai visai nebuvo ryški paskata – visos išvardintos savybės yra svarbios, tačiau joms priskiriamos kitos – ne estetinės reikšmės.

Kiti du analoginės fotografijos sugrįžimą aiškinantys atradimai yra nauji, kurių plėtojimo iki šiol akademinėje literatūroje nesutikau. Visų pirma, tyrimo dalyviai praktikuoja sąmoningai ar nesąmoningai išreiškdami rituališkumo bruožus. Jų įvardintas sakralus fotografavimo procesas apima taisykles, kelionę į foto laboratoriją tarytum pas šamaną, pasikartojančius veiksmus, kurie yra transformatyvūs. Tokie ritualai, tikėtina, atitraukia nuo kasdienybės, leidžia jausti stabilumą nuolatiname pasikartojime, artina prie šaknų ir kitais būdais kuria priešingą aplinką nei dabartinė, kurioje daliai visuomenės per sunku išbūti. Be to, tai kolektyvinis patyrimas, kuris veda prie antrojo atradimo – socialinės aplinkos įtakos. Tai ganėtinai elementarus, tačiau akademiniam lauke, atrodo, primirštas aspektas. Kai analoginei fotografijai susidarė itin geros sąlygos sugrįžti, ji sugrįžo ir toliau populiarėja, nes žmonės daro vieni kitiems įtaką ir praktikose kuriasi socialiniai ryšiai. Nuo draugų, šeimos įtakos, iki fotografavimo kartu ir fotografijų dalinimosi socialiniuose tinkluose – visa tai yra bendruomeninis patyrimas. Be to, tai tampa mada ir fotografuoti analoginėmis kameromis ima net ir tie, kuriems tyrime aprašomos analoginės fotografijos savybės nėra svarbios. Šie du atradimai rodo, kad tiriant visuomenėje vykstančius reiškinius labai svarbu remtis empirika, o ne tik teorija, nes ji nėra pakankama paaiškinti sutinkamus reiškinius.

Apibendrinant ir siekiant paaiškinti mėgėjiškos analoginės fotografijos sugrįžimą į jaunimo gretas, galima pasitelkti analoginės nostalgijos sąvoką, tačiau ji nėra pakankama. Šią sąvoką išskleidžia ir konkretina tyrime išsiaiškinti nostalginio santykio tiriamose praktikose raiškos būdai. Tačiau praktikavimo paskatos yra platesnės, tad analoginė nostalgija kaip idėja jas paaiškina tik dalinai. Šio tyrimuose rėmuose pavyko atrasti kitas paskatas, tačiau ateityje būtų prasminga (atsiribojant nuo nostalgijos, bet jos nepamirštant) paieškas gilinti. Pavyzdžiui, kiek šis reiškinys yra protesto politikos įrankis ir kokia jo svarba? Kaip praktikose atsiskleidžia rituališkumas ir ką tai rodo? Kaip vystosi analoginės fotografijos mada jaunimo tarpe ir kokia tokių mėgėjiškų praktikų ateitis? Tokiuose tyrimuose neturėtų būti apsieinama vien teorija, nes, kaip parodė tyrimas, turiant šį reiškinį empiriniai duomenys yra labai svarbūs. Duomenų rinkimas dalyvaujamojo stebėjimas būdu taip turėtų atnešti daug naujų atradimų.

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## Summary

The growing number of amateur practices in analogue photography, as well as the cost of photo-development and prices of analogue cameras and films, testifies that analogue photography is on its return. This phenomenon is part of a wider phenomenon of the resurgence of analogue practices and is particularly noticeable among young people, i.e., individuals born in the age of digital photography. In the academic literature, the return of analogue photography to the young people's ranks is seen differently –some associate with nostalgia and use the idea of analogue nostalgia in their interpretations, others see it as a pragmatic choice or an opposing practice. The concept of analogue nostalgia used in such research provides guidance, but is too abstract and there

is no consensus on what this idea means – the authors who develop it interpret it differently. Moreover, given the existence of different incentives for practice, analogue concepts of nostalgia are not sufficient to explain them. Thus, there is a lack of consensus in the intellectual debate regarding the resurgence of amateur analogue photography among young people, and existing interpretations of analogue nostalgia are inadequate.

This is a qualitative study that aims to find out how analogue nostalgia is revealed in young people's amateur analogue photography practices and whether the concept of analogue nostalgia are sufficient to explain the resurgence of this practice among young people. The object of the research is amateur (not professional) analogue photography practices among young people (18-30 years old).

The theoretical part of the work presents various ways of analogue photography and nostalgia found in the literature. I independently adapt the assumptions of various theories for the purposes of the research. Walter Benjamin's concepts of aura and authenticity and their interpretation show that nostalgia manifests itself as a longing and aspiration for an authentic experience, and that the intangible value of a work of art is created by an aura, possible only by capturing an analogue shot. Based on the assumptions of post phenomenology and their interpretation, it can be argued that analogue media practices imply an active human relationship with the camera, which is an important mediator between man and the world, i.e. the surrounding environment. Against the background of accelerating technologies and their development, man longs and seeks to slow them down or escape them. Another nostalgic relationship involves cases where, according to Gil Bartholeyns, nostalgia can be evoked by experiencing conscious actions in the practice of analogue photography for specific occasions, situations, places, or objects. Another form of expression of the nostalgic relationship is nostalgia for the past, i.e. inexperienced time. Applying Svetlana Boym's theory, it is a restorative nostalgia that seeks to reclaim that past, to restore it and move it into the future.

The research uses an interpretive qualitative research method. Semi-structured interviews are carried out and an additional method of unstructured observation is applied. After applying qualitative data analysis by induction, the data is coded, transformed and presented.

The empirical part of the work presents the obtained results – the forms of expression of nostalgia and what is there beyond nostalgia. [1] Nostalgia is the pursuit of vivid, authentic, and meaningful realistic photographs (against the backdrop of modern technology that promotes speed and quantity); the participants of the study pay special attention to the moment being experienced and feel the importance and value of this present moment, see it nostalgically in advance, because it will soon disappear. [2] By developing a strong personal emotional connection with the camera, people seeking to break out of the temporary crisis caused by modern technology are attached to the camera and practice; it is a way for them to go back to the past and recreate the old media, which is just an illusion, so a nostalgic relationship is seen in this continuous pursuit. [3] A nostalgic relationship is like nostalgia for the past – people practice analogue photography as a way to get closer to the past to try to recreate it in the future.

Analogue concepts of nostalgia are not sufficient to explain the phenomenon under study, as it encompasses broader meanings than just nostalgia. [1] In particular, it is an opposing practice that prioritises the slow process of analogue photography, its imperfections, limited quantities and unpredictability. All this is part of the general resistance to modern technology and consumerism. [2] In addition, such practices are ritual-like processes that interfere with everyday life. [3] They are heavily influenced by the social environment, with practitioners being influenced from the outside and engaging in these often social practices, which are thus maintained, developed and continued.

The results of the research allow clarifying the existing concept of analogue nostalgia and explaining what is beyond nostalgia in the amateur analogue photography practices among young people.

## **PRIEDAI**

### **1 Priedas**

#### **Klausimyno gairės pusiau struktūruotam interviu**



1. *Pasisveikinti, paklausti, ar sutinka, kad įrašinėju, kad transkribuosiu, naudosis magistriniame darbe, ar sutinka, kad bus parašytas vardas ar geriau anonimiškai?*
3. *Prisistatyti, pristatyti magistrinį darbą – rašau apie analoginės fotografijos mėgėjišką praktikavimą.*
4. *Trumpai pasakyti, kad analoginė fotografija yra fotografija juostiniais fotoaparatais (nes ne visi fotografuojantys vartoja žodį “analoginė”).*

### **Lietuviškai**

- Kokią vietą apskritai fotografija užima jūsų gyvenime?
- Kada ir kaip (kokia proga) pradėjote fotografuoti analoginiu būdu?
- Kodėl fotografuojate analogine kamera?
- Ar tai įprasta jūsų draugų rate, artimoje aplinkoje? Papasakokite plačiau.
- Kokius skirtumus įžvelgiate tarp analoginės ir skaitmeninės fotografijos?
- Kokius skirtumus įžvelgiate tarp analoginės ir skaitmeninės fotografijos atlikimo veiksmų?
- Kokius skirtumus įžvelgiate rezultatuose – nuotraukose?
- Kokioms progoms, momentams, vietoms, objektams dažniausiai renkatės analoginę fotografiją? Kokiems skaitmeninę?
- Ar fotografijos praktikavimas jums susijęs su kitais žmonėmis ar tai asmeninis patyrimas? Galbūt abu? Kodėl?
- Turėdami 36 (kartais 24) kadrus, pagal ką atrenkate vaizdą, momentą, vertą to kadro? Papasakokit plačiau su konkrečiu pavyzdžiu.
- Ar esate pats/pati ryškinęs/-usi nuotraukas ar atlikę/-usi dalį proceso? Kaip sekėsi, kokia tai patirtis, ar ji kuo nors svarbi?
- Ar brangus, vertingas (ne pinigine prasme) jums jūsų fotoaparatas, lyginant su skaitmeniniu? Kodėl? Ar turit kokį nors ryšį su pačia kamera?
- Kaip žmonės, kurie fotografuoja skaitmeniniu būdu, bei tie, kurie išvis to nedaro, mato analoginę fotografiją? Kokius komentarus girdite?
- Jei turit, papasakokit kokį nors nutikimą susijusį su kamera, su fotografavimu.
- Kokius iššūkius kelia analoginės fotografijos praktikavimas?
- Trys žodžiai, kurie jums asocijuojasi su analogine fotografija.

## *Angliškai*

- What place does photography generally take in your life?
- When and how (on what occasion) did you start taking analogue photos?
- Why do you shoot with an analogue camera?
- Is this acceptable in your circle of friends, or your immediate environment? Tell us more about it.
- What differences do you see between analogue and digital photography?
- What differences do you see between **the act** of taking analogue and digital photos?
- What differences do you see in **the final result** – in the photos?
- For what occasions, episodes, places, or objects do you usually choose analogue photography? And what about digital?
- Is practicing photography related to other people, or is it more of a personal experience? Maybe both? Why?
- In case of 36 (or 24) frames, how do you select an image, a moment worthy of that frame? Tell us more giving a specific example.
- Have you taken the photos yourself or have been involved in the process? How did it go, what was the experience like, or was it important in any other way?
- Is your camera expensive, valuable (not in monetary terms) compared to a digital one? Why? Do you have any personal connection to the camera?
- How do people who take digital photos and those who don't do it at all, see analogue photography? What comments do you hear?
- Tell us about any incident related to the camera, photography in general, if you have had any.
- What are some of the challenges of practicing analogue photography?
- Three words that come to your mind when you hear “analogue photography”?

## **2 priedas**

## Interviu įrašų transkripcijos

*Vicky, studentė, 22 m., vokiečių. Tbilisis, 2021.11.26.*

- B: Okay, we'll start our interview. First of all, do you agree that your voice will be recorded and then transcribed and then used in the master thesis?
- V: Yes.
- B: And do you want it to be anonymously? Or I can use your name?
- V: You can use my name.
- B: Okay, thank you.
- B: So I'm writing master thesis about analogue photography, as you know, and.. we'll have some questions, and I'll ask you about your experience about practicing amateur analogue photography. [mhm] So first of all, tell me what role does photography play in your life? In general, what role?
- V: Like.. I like that I know that I have it and can take it with me in my daily life and my daily activities, when I meet friends, when I'm outside for a walk, and it really gives me sometimes the possibility to focus on something and to come down and to, like, get my head free, actually, yeah.
- B: And.. when did you start taking photos in general, if you started with digital?
- V: I can't remember when I wished my first camera, but I was really young actually. I think I've always really enjoyed to take pictures. But.. like, the last couple of years, when I got the analogue camera and I took a lot of more pictures, but I think my first camera I got when I was 11, or something.
- B: So tell me then more when and how, on what occasion did you start taking analogue photos?
- V: I think I've always thought that it's really cool and really good idea, because I really enjoy to look at the old pictures of my parents. They.. My father has a lot of.. like, big analogue cameras still, and the one I use now is also from him. And I love to look through the pictures they took. And I know it gives me a different feeling of capturing a moment. And then I wanted to try it out myself. And I tried several cameras of him because we didn't

know which one works and stuff. But we found one which works. And I think.. it's.. Yeah, I think two years ago, and then I started to bring it with me to capture, in the beginning, mostly activities. When I was when I was with my friends.

- B: Tell me, please, why is it important for you to look at those photos of him? Being young? I don't know, from previous times. And you said it gives you some kind of feeling? What do you feel what's important? And.. yeah.
- V: I think.. Well, what I like about those pictures that they tell a story, which I don't know. And also, of course, I feel somehow connected, because they're my parents. And when I look at the pictures, they're so young and do things that I do with my friends as well. And it's, or not even with my friends also alone or like travelling around and I like that the pictures tell me or give me more insight to this time, even though we don't have to talk about it. Like they don't have to tell me everything but you can just see what they did and how they lived and how they look like.. it's.. it's really.. I really enjoy because I see that the that they are the persons I know. And also I see different persons because, yeah, there were way younger. And I think it gives me a feeling of capturing and connecting. And also somehow being alive actually, because I think those moments live longer through these pictures. Yeah. And I like when they're when they're just shot or taken in without people looking or anything like you can really see or hear the laughter when someone is smiling or laughing and the picture is somehow.. Yeah, I feel that.
- B: And do those photos influence somehow your practicing now? And maybe then I can also ask the question together, why do you shoot with analogue camera? [Why I shoot with analogue camera?] And if it has something to do with the photos to see from your parents are it's not connected?
- V: I think it's not really connected. It just gave me like some inspiration or this feeling what I like about it, what I told you before.. and I think I want to have.. Yeah, I think I want to have pictures when I see this, so this has an influence on my pictures, I want also have pictures from my, like time right now. And it's a different feeling than digital camera, because you always have just a few shots left and.. or you only have some.. Yeah, it's not... What is it? You always have an amount of photos you can take. And I.. when I photograph, I think way more precisely, if I want to have a picture of that. Or if I want to capture that. And then I really concentrate and focus and like, capture or try to capture it. And.. so, I

think, in this case, it has an influence, but just that I want to capture things. And I think.. what I like about analogue photography is that yeah, that I really.. it's more special than just shooting around or taking photos of everything and a lot of.. as many as I can. I think differently then. And I also see more.. I don't know.. I don't know how to describe it. But it's a feeling that I told you before. When I have my analogue camera in my hand and want to take a picture, then.. I want to have this feeling. And it's.. I think, like.. not a glass what I put on but.. it's like.. something like.. what you have in front of the window. [Frame maybe?] No.. [the curtain?] Yeah. To.. see.. in a very special way.. I don't know why. And it's really positive for me, I think I can.. I take the time to look at people longer with the camera and see how they like.. live and how they are.. or look like when they're like alive and talking and making jokes. and sometimes being angry or sad. Or like, yeah, I don't know, doing different things. And I think that's so interesting, because everyone looks completely different. And I really like to see this.. or., yeah, to see these people in different facial expressions and how they move their bodies. And I don't know why.. yeah, I look differently when I have my analogue camera.

- B: And can you explain a little bit more about the curtain? So.. it's not a frame? Okay, like, if there is a camera and you look through it.. What do you mean? Why curtain?
- V: Why curtain? I think.. because I don't just.. I don't just see what I see. I think it comes together with what kind of feeling I get when I look through it. And that's what I mean with curtain. Like not to hide something.. [like filter?] Hmm, I think the feeling is the curtain for me. Like when I look through it, this feeling comes.
- B: Okay, so it's not that.. it's transparent curtain. [Somehow]. Not the thick one. [laughs]
- V: It's more to.. that something comes together with it, like it's.. and it's in a very positive way.
- B: And is it possible to have it with the digital camera?
- V: I'm not sure. Actually. I'm not sure. I think I can't remember. I think it's possible, but I can't remember right now a situation where I had it like that.
- B: It's very interesting what you're talking about. So you already said some differences between analogue and digital photography. Do you have any more in your mind?
- V: [Laughs] I think digital camera is great for.. when you.. it's just a really different way of photography, I think it's.. you have the possibility to take as much photos as you want

and as you can. And I think you have more chances to find, like, the perfect picture. And I think this is what I really like about analogue for photography - for me, it's not about the perfect picture. And this is what I really like.

- B: Why is it important for you to have imperfect picture?
- V: I think because it's more honest. And it's more alive. And it's more.. not natural, but, like more.. No, I don't like the word 'natural'. Yeah. Hmm, yeah, I think.. it's for me more honest. And I don't want to say that it's.. like, not honest to have a really perfect picture, but I think I just don't have.. I think I really can appreciate like, really good pictures. And I know that it takes some.. a lot of practice and also, like, skills to do that. But I think in my case, just for my photography, I don't have that. And I don't want it to become pressure or like to have a goal or something. I think I just.. this is what I enjoy about it - to just do it and collect all these pictures of.. yeah, people I like, people I don't know, people.. or not even people.. also like just locations, nature, spaces I enjoy.. To play with the light and shadows. Yeah, but not to have.. to do something with it. In this case.. it don't have to.. it doesn't have to be perfect. And I think in a world where a lot of things have to be perfect and always better and more beautiful. What is beautiful? This is.. I don't want to have this pressure. like this is i I don't want to have this pressure of taking pictures.
- B: Yeah. And do you feel any difference of the act of making photos in digital and analogue way? As you said, you have this curtain with analogue, any more differences? If not, we can move to other question.
- V: I think I feel more sensitive when I photograph with analogue photography. So I think I'm more.. I think I take more time. And also, like, more play with it than digital camera. And digital camera.. I think a lot of times just point and shoot and to.. just have the picture. But I think, yeah, I play more with analogue - how it feels and how.. what I see, if I like it or not. And if I want this picture right now or not. Yeah. I don't know if this was the question.
- B: Yeah. And what are the differences of the final result of the photos you get?
- V: Between digital and analogue? [yes] Aamm.. The analogue pictures.. they transport for me the feelings more - of the situation. And probably I like also this.. sometimes nostalgic, dramatic look of the blurry pictures sometimes.. or the.. it's not sharp everything, is very soft and somehow intense for this reason (not all pictures of course, it depends on what).

And digital photos are.. they're also great, like, they're amazing pictures, taken with digital camera, but.. I think they are more to show. And I think, for me, analogue camera or photos are more to feel. And without judgement, like it's also amazing to see great stuff and to show great stuff.

- B: And you said they were nostalgic. What do you mean by that?
- V: I mean by that it's.. because analogue photos always look a little bit like that they would be old pictures. And when I take a picture, and I have this, like good feeling about it - just to capture this moment, and.. I think it transports me a feeling of good all times, even if they're in the present.
- B: Yeah, yeah. And why is it.. Why it's important for you? [to have this feeling?] Yeah. Why do you want to have this in your present moment? Or?
- V: That's a good question. Mhm.
- B: You don't have to answer if you don't know how to..
- V: I think it gives me a lot of.. I have to think about, can you ask the question again?
- B: I think.. I just went to far already. [It's okay] I said, why it's important for you to have this nostalgic feeling or the, like, the present moment you had and you capture it. And you want to.. because it looks older, as you said, then you feel nostalgic? What, what is it? Why?
- V: I think it's not important for me, but I think I like that is there. So I think it doesn't have to be there. It's not every picture, but especially in the summer pictures. And I told you that I really enjoyed to take black and white pictures. And I think because you can really play with a light and the contrast. I always imagine or.. remember, like, the warm air and the warm sun and the smell of summer. And just being really happy. Because I think mostly when I take pictures, I'm happy. I think when I am really sad or angry (I think I really have to observe that but I don't think that I take pictures then). [That's interesting] Yeah, I really have. To.. to observe that. Maybe it's not true, maybe when I'm angry – not, but when I'm sad, maybe I also take pictures, but mostly - I think, when I'm happy actually. Yeah, yeah. Yeah. Really.
- B: And then it makes sense that you [yeah] feel it again, right? When you see them?

- V: Yeah, exactly. And I think that's why I really enjoy and this nostalgic look has.. I think it's a good feeling for me to remember this moment where I had a good time. And yeah, happy or good.
- B: One more - last question about this. Could you do that with digital? Could you get this nostalgic feeling with your digital camera or phone?
- V: I think I could feel nostalgic while looking at digital photos. But not as.. not as much on the pictures I took - like more when other people took pictures and sent it to me and then I remember that and seeing what they're seeing. But not as intense I guess as analogue photography.
- B: Hmm. Is this common in your circle of friends, your close environment? [to take pictures?] Hmh, to use analogue camera.
- V: Aaa, I think, when the.. when COVID started, actually, yeah. Before that there were some friends who do that but not many. And when COVID started my roommate and her boyfriend and my other roommate and another friend of mine, they all got cameras and started to play around and I think they did also.. did this before but forgot about it for a long time and then.. like.. took the time to remember it and do it again. So yeah, I think.. but I also have a lot of friends who don't do that at all. So I think it's.. I have some, but a lot of who not.
- B: Do those people who practice it share some common features? Are they.. Do they belong to some kind of social group? Or do they have some characteristics? Is there any, like.. a type of people who do that? Or you think it's quite randomly?
- V: It's a little bit different.. difficult to say, because.. they're so close to me, and therefore, it's hard to put them into boxes in my head [yeah] to find the answer..
- B: Then, also, one more question about.. for what occasions, episodes, places or objects, you usually choose analogue photography? You mentioned summer..
- V: I think in summer, it's, like, the most because the light is very good. And I have a lot of activities. And a lot of times with people are, like, just outside in nature. And I think that's what I like, where I like the most to take pictures. Outside. Yeah, so in summer, but I think in winter, when I take pictures, I'm.. they're mostly from nature, and not with people, because.. the last years I couldn't see many people during the winter. Also, when I travel somewhere or when I meet a friend who I didn't see it for a long time, then I always love



to take pictures. When I meet my family members, like my grandma, and my grandpa, I always have it with me. And yeah, when I know that.. I gonna be in nature, then I also take it with me. But it really depends on my mood, like, a lot of times when I knew that it would be great to take pictures, but I just didn't feel to take pictures right now, then I don't do it because I don't enjoy it.

- B: And in case of 36 or 24 exposures, how do you select an image, moment worthy that exposure?
- V: What do you mean..?
- B: How do you select that.. this moment.. or this object is worth that. How do you judge? Not judge, how do you decide, what kind of process happening?
- V: I think.. a lot of times I just grab my camera and just look through it and look around. And then.. lot of times I want to, like, to take the photo, and then rethink - do you really?.. it's beautiful, and it's amazing what you see, but do you really want to have a look at it later as well? And then a lot of times it's 'no' and then I don't do it. But a lot of times I don't think about it. I just.. I think.. I just, yeah, take the photo, because I know already that I want to have a picture of that or even just try it out. I mean, a lot of times I don't .. yeah, mostly I don't know what will come out. And also, when people are talking, moving you can predict if it's good or not, like, the picture or.. if I like it later or not. But I think that's okay, and so therefore I just take it and.. because I want to remember this moment.
- B: Mhm.. And.. in this practice are other people related or it's more of your personal experience? Is there any community feeling or..?
- V: I think it's more for myself, but I also like to share and show pictures with.. which we took like a couple of weeks with my friends who also photograph and also I know that my friends who don't photograph are always so happy when I send them pictures of vacation together or just when we went for a walk. And I think it really depends also (I think that it correlates to the question before) if I go outside to take pictures, or if I go outside to meet people or to do something and have my camera with me, you know, if I have the intention to go outside to take pictures, go for a walk, or just do something, and I have it with me and I have the possibility to do it. So this also really depends, or has an influence on how I remember or picture the photos. Yeah, but I think there's no in the sense community feeling.

I don't.. I'm not, yeah, I'm not in community or photography community, it's just sharing with friends and talking about it a little bit.

- B: And when you show it to people who don't do it, how do.. how do they react? What kind of comments are hear around you about analogue photography?
- V: Mhm.. I can't.. they, they are really enjoy it. And they say that it looks beautiful. And they're happy to have those moments, but I think they're not more precisely commenting about it. They're just thankful that.. [Yeah] to have the picture.
- B: Is your camera valuable and expensive? Not in monetary terms. For you? Do you have any connection with your camera?
- V: Yeah. Because my dad also already.. like, took pictures with it. It's.. and.. yeah, I think that's the most.. It's really heavy. That's sometimes what I don't like about it. But at the same time it's not that as I take my phone or something, then it's always like this.. big heavy camera. Which I'd be so sad if it wouldn't be there anymore.
- B: Do you have any accident related to practising.. any emotional funny, anything? Maybe have a story about?
- V: Like taking pictures?
- B: Anything that would come to mind? If not... Maybe something has happened?
- V: Nothing funny [both laugh]. But oh, actually! Yeah, I can tell you like two moments. I just, like.. concerning photography. One was the day after my birthday, we were just - really, really good friend of mine visited me and we were hanging out in my bed like the whole day and it's summer it's warm, just hanging out. And to have the camera around gives such a good like possibility to just.. Yeah, shoot and try things out without doing something. And I really like those pictures. Because I think yeah, I remember the good times I have with her always and how close we are somehow. And also, what was the other one.. I remembered.. Ah, ja, one time (I don't know if you can use this later [laughs]) I was on acid with a really good friend of mine. And I took a picture of him and we were on vacation at my grandpa's house. And it's in complete nature and it's beautiful there and he wore my grandpa's coat and was standing in front of like a plant-wall, I don't know what's the word, and we saw the plants moving.. And I just really love the picture - he's standing there randomly in summer with shorts and this coat and you can really see him laughing of

this.. of the drugs.. Yeah. So funny, I love this picture. I was also like, on it when I took the picture, it's..

- B: So you tried to capture the moment you saw then.. Did it transfer to the photo?
- V: Yeah, maybe.. [both laugh]
- B: Oh wow. Thee words that come to your mind when you hear 'analogue photography'. Associations?
- V: Hmmm... Its so hard.\
- B: Just anything, you know, just catch first three, you don't have to filter them because the first three are the honest, the most honest ones.
- V: Okay. Black and white, aesthetics, and moving.
- B: Okay. What do you mean by moving?
- V: I think.. what I meant before - like this.. living picture because analogue pictures are always see more, or feel more, or imagine - what must be the smell for example, being there or what do the people hear or do. And I think that's what I mean about moving – being more alive.
- B: Aha. More being alive..
- V: Hmm.
- B: Yeah, do want to add something more?
- V: No, I think I..
- B: thank you very much for your question.
- V: Thank you as well.

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*Till, 21 m., studentas, vokietis. Tbilisis, 2021.11.07*

- B: Hello, Till.
- T: Hello
- B: Do you agree that I will record our interview?
- T: Sure
- B: And do you agree that I will transcript it and use it for my master thesis?

- T: I am fine with that

- B: Okay, so, I will introduce very shortly that the topic is analogue nostalgia in practices of amateur AP. So I guess you understand the differences between analogue and digital photography..

- T: Yes

- B: So the first question would be simply.. How old are you?

- T: I'm 21

- B: And.. Which country do you come from?

- T: I come from Germany

- B: And city?

- T: Berlin

- B: Yeah. do you shoot occasionally, that means 0.5/2 film/month or often, that means 2-4 or more films/month

- T: Occasionally, i would say. Like.. there are times when I shoot more but I think occasionally.

- B: Do you also take photos digitally? Or just analogue?

- T: with the camera or with the phone?

- B: yeah, with camera, but maybe you use phone for taking proper photos, then it would count as photography..

- T: i think, no, i just use AP as photography i would say

- B: a, what place does photography take in your life?

- T: actually, it started as a hobby, it started during covid, because i had a reason to go out and walking and i like to combine it with taking photos, but also i know many friends who did AP before, so its a nice hobby for me, yeah (laughs)

- B: hmhm. So, when did you start AP in general? As you mentioned, during covid times?

- T: yes, yes, i did it before with friends and it was more like try out and i didnt have analogue camera at that time, at the first curfew.

- B: and you didn't do AP before, so it started with analogue?

- T: yes

- B: okay, so the next question is how AP came into your life, so already told me this, a, is this common among your friends and environment?

- T: yes, pretty much, so, like i have one friend's group which started like i would say even six years ago, so they could really introduce me well and i was already used to it but i never tried it out for myself before so yeah

- B: aha.. And which camera do you have? Is it really amateur like toy camera or..

- T: I think it's in between, it's a really simple camera, so you don't have a lot of settings. It's really nice for doing street photography because it's very small and i just found it in our basement at home (laughs) so yeah, it was really.. It just came to me magically during curfew times, so..

- B: so you found it in curfew times..

- T: exactly, i was like tidying up our basement and found it there and it was old camera of my father, so yeah (laughs)

- B: and.. A, what are the key differences then between A and DP?

- T: a, of course, you have to think more of what you photograph, because nowadays you have unlimited storage for digital cameras, i would say, a little bit more planned and a little bit more conscious, a, how you make photos, i would say. And it's more expensive (laughs)

- B: and what about the results? What are the differences between digital and analogue photos?

- T: like.. I think it's whole experience of waiting until the whole film is ready or even developing it yourself, it's like a ritual.. I am always very happy when the film is finished and really can't wait to see the results. And with digital photography you see it right away, so this is key difference i would say.

- B: aha.. And for which occasions, moments, places, objects you choose AP?

- T: aa, really much when i walk around the place i don't know yet, for example, to discover it, and parties as well.

- B: so you experience a place you don't know through camera?

- T: yes

- B: so it helps you to see it?

- T: yes, exactly

- B: as a medium?

- T: yes, it helps me to discover a place better because you focus more on special details of a place and you go more with an open eye to a place when you know - okay, i try to make photos of the place.

- B: but why can't you make it with phone?

- T: (silence) I don't know, I just.. Like the result more. With a phone it's of course most of the time nice quality, it gives the object better vibe, special vibe, I would say.

- B: what is that special vibe?

- T: Hmm, it has a little bit a nostalgic vibe, i would say, mainly, when you also try to shoot black and white, then you always have to focus on the light and this also makes it more special than shooting only with a phone and making a filter over, it's something different, i would sa, yeah.

- B: but why it's difference then between filter and when you did it by yourself?

- T: mm, capturing the moment then, because you can change a photo always afterwards, i also try to.. not to put filters on, but to.. Change the. I don't know how to say it in english..

- B: adjust?

- T: andjust! Yeah, adjust a picture afterwards, really, it's more about capturing a moment with AP, i would say.

- B: aha.. There is no moment's spirit when you capture digitally?

- T: i would say.. It's more cold..

- B: cold! Okay. hh, is your AP practicing related with other people? Or it's more personal experience? And why? [can I?]

- T: for sure. Am, so, i also just photograph just for myself, but hhm, like, of course, because my friends introduced me to that and i also used to develop the film with some specific friends, i always have them in mind when i do AP - those friends of mine, they teach me and brought me into this kind of community and told me always the stores where to buy film and equipment, yeah, so, it's not just by myself, i would say.

- B: Do you think that AP would connect you somehow with other people? Not only those two friends.

- T: yes, for sure.

- B: community feeling..?

- T: yeah, definitely, when i go for example and shoot in the party, its always a good starter for a conversation, because maybe someone else is also shooting and then you can talk a little bit about what cameras they're using and about their views about AP, its not that i go to meetings of AP in Berlin or something..

- B: does it change anyhow the way you experience the party? The way you participate in party?

- T: hmm, yes, kind of. I mean, through the lens you always distance yourself a little bit from the place because you are more an observer, but that's the reason why i try not to take photos the whole evening, just to.. Take photos for like twenty minutes and then put your camera away again because then you are not active in the scene, when you photograph, i would say

- B: would you do the same phone?

- T: no, no.. for phone i would just use it to make a selfie with someone to keep it as a memory but like.. With the camera you can really capture moments better which i wouldn't do with my phone i would say..

- B: and.. What's the difference? What does camera do something differently?

- T: i don't know (laughs) it just yeah it's like.. More like creating a picture, it's like.. Yeah, i don't know, gives me more Ffeeling, also (XXX) of the camera, something in your hands, really. And you know, i just make this tool to make a photo and for the phone it's just, okay, i am maybe checking a message and see oh, there is something funny happening, let's make a photo or a video or so. It's because the camera has just a purpose to make photos, so you are just focusing on making photos, I'd say. yeah.

- B: aa, okay, so, with having 36 or 24 exposures, how do you select an image or moment worth that exposure?

- T: oh, it's a hard question, really, because maybe on parties the more drunk you get, the less you select (laughs), no, but [for example today?] today.. Hm, that's really hard.. For me, it's also.. Okay, i said before it's more conscious decision to make a photo, but.. I think, it's more.. You look for details, symmetry, colours that are charming your eye and.. Like that, I would say. There is no just one formula which says.. Maybe symmetry.

- B: so you said you do it consciously and i would suggest that you also just feel right?

- T: yeah! Yeah [so it's also unconsciously?]

- B: yeah yeah, it's really hard to say that because like it really hard to describe the details why you take that picture, because on the one hand you have always first the feeling - okay, this scene could be interesting and then you focus and then you are thinking - okay, is it really worth to take the picture? Because also a couple of times i just look through the lens and i realise that okay, it's actually not that interesting to take a picture of it, it's not really worth it.

- B: and for example today - you went to some backyards, to.. Some corners.. What attracted you to step in to the yard?

- T: yeah, because.. Sometimes.. I think.. This one backyard - it was really nice sleepy calm mood in there - i wanted to capture and yeah yeah, it was really about the mood of the place.

- B: have you ever developed photos by yourself?

- T: not photos, but film, but i developed the film by myself, then i scanned it because it was too complicated to make direct photo out of it, but only for black and white film, because it's easier, way cheaper, at for black and white, at least in my area,

- B: everywhere, i guess..

- T: yeah

- B: is it important as a ritual for you?

- T: yes, yes, i as said.. As i mentioned earlier, i often did it with my friends together - that was like a nice way to get together to fo something together, to listen to nice music together while waiting until the film is ready, developed.. It's really like a ritual.

- B: and.. Is camera valuable to you in non-monetary way for you? Is it important as a thing for you?

- T: yes, this camera specifically - very much so, because as i said it was the one of my dad and actually it's a camera.. My grandfather sent it this camera as a gift to my father, because it's japanese camera and you couldn't get it in eastern germany, but you could get it in Yugoslavia, so it was for my father very special gift and finding this camera, asking my father about this camera was already really special.. It has huge emotional value for me. And i think it is a reason why so far i only use this camera yet and not used, bought any other cameras..

- B: Could you somehow have connection with digital one this way?



- T: aa.. I don't think so really, because of course i didn't find any digital cameras with the same story, so.. It's really theoretical question of course.. But i couldn't imagine really so far, yeah.

- B: so. The next question.. Do you have any connection, relation with it - that means yes, you have.

- T: yes, yes, sure, sure.

- B: and.. Three questions left.. Should we finish?

- T: yeah, finish

- B: am, how do people who take photos digitally and those who don't take photos at all see AP.. [hmm..] have you ever had any comments and just like.. Opinion on others.

- for example, when i started taking photos, my mother couldn't get it at all, because it's more expensive and she just didn't see a sense of doing it.. And.. because i think it's really an emotional thing and really is connected to feeling, that's why some people just don't get this feeling and it's a lot of work and it's often inconvenient to use film photography so.. Yeah, i got sometimes comments but it's also not the most important thing in the world - it's just a hobby, so it was never really that i had to explain myself for making AP, yes.

- B: and what about the challenges of practicing AP?

- T: sometimes it's hard to get film, mainly under covid there was a huge shortage of film so you had to go to many stores to find it.. A, it's more expensive to buy film than just using a card.. And, also, of course, the development takes time and sometimes you have to wait weeks to see the result, of course, there are many challenges.. Yeah.

- B: and still you do that, so the spirit is..

- T: yeah, totally worth the price, totally worth the price.

- B: and do you think, AP will survive in the future?

- T: i hope so.. A, i think, yes, because it's always a small community but i think it really depends on the film producers - on the company who sells the film, because if they think it's not beneficial anymore, it's really.. You don't have any chance - if there is no film, you can't do any AP. but for example also with these The Polaroid cameras - you know, it was a company which was almost dead and didn't make any profit [yeah] and then right from.. Out of the blue it just blew up and everybody use Polaroid cameras, so i'm optimistic and i really hope it will survive in the longer future.

- B: I am really afraid about thinking of the price..
- T: yes..
- B: if it's so expensive now, what's gonna be later?
- T: sure
- B: it will be an elite thing (laugh)
- T: it is already, i would say, kinda. I think, all of my friends, i think, including me, are like.. Not having a huge struggle with selling your fees. You know what i mean? It's more like kind of sheek thing to do. It's not really elite, but it's more like bobo, you know? This bourgeois - boheme thing to do, i would say.
- B: yeah and also here in Tbilisi prices are so huge for us, it's more expensive than in europe and then.. For people here it's unaffordable, absolutely,
- T: i'm pretty sure, pretty sure.. I've never met anyone who do AP, any georgian.
- B: and you met many locals?
- T: quite a few, yes yes,
- B: okay, so, thank you for the answers,
- T: thank you, thank you.

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*Sinja, 24 m., studentė, vokiečių. Tbilisis, 2021.11.25*

- B: Hello, Sinja, do you agree that I will order your voice? And then I will transcribe it and use it in my master thesis?
- S: Hello, Beatrice, yes, I formally and informally do agree with you [laughs]
- B: Good. Do you like your name be written in the text or you want to talk anonymously?
- S: Whatever you prefer
- B: And yeah, so as you know, I'm writing a master thesis about analogue photography. And we gonna I have a small conversation now. Thanks for coming here.
- S: Thanks for the invitation [laughs]

- B: So, first of all, what place does photography generally take in your life?
- S: A very big one. As my memory isn't the best I very much appreciated to have photography to support my memory. And therefore I can just like dive into a feeling more deeper afterwards and remember more. So it's very important to me, especially analogue photography.
- B: Hm. Could you tell me when did you start taking full photos altogether, or if you started with if you started with digitally, or with analogue.
- S: I started with, like the digital cameras. And then I switched to analogue because it has more flair to me. And because it's like, I don't have this mess of photographs that I have to edit or like, that takes so much space on the phone or on the camera or computer. And I discovered that if I'm shooting with a digital camera, I'm not looking at it that often as I'm looking at the pictures of the analogue camera. It's just less and in a way more precious moment.
- B: We'll talk about it in some minutes - about differences. And I just wanted an ask before, why.. when? And on which occasion did you start taking analogue photography?
- S: I started because I got the opportunity to use the camera from my dad. My sister shot with the with the camera before and now it's my turn kind of I am really happy about it. And I started maybe one year ago.. and.. yeah.
- B: Is it important for you that it's your camera of your dad?
- S: Yeah, plays a big role. Because it gives that feeling of us being young, and us being like, grounded and having like a wild youth and like, feeling young.
- B: Oh, you? How does it work?
- S: Because if I look at the pictures of for example, the pictures you showed me, or analogue pictures of my life, it feels like wow, there's this is life, because if I see pictures that like that, usually it's because of my parents and their youth. And now I see how much time we still have left until we reach that age and we will have children or not, or we will like.. we will grow old and right now this is our time. That's what the feeling is.. the feeling that the analogue photography kind of gives me.
- B: And how.. how does it work with exactly analogue cameras? Why not digital cameras?
- S: Yeah, as I said, it's because we have less pictures. It's more like art, because you never know how it turns out. And it's more like creating a moment. And the act of photography

itself is also a pleasurable moment. Because it's like a conscious decision to take a picture of that and really be in that moment, search for the right angle and then pick one shot and that short it is and there's nothing to change. And also the excitement when picking up the developed camera like film roll. Such a pleasure. And it's so precious.

- B: Could you tell me more? Why did you do take analogue photos?
- S: First of all, I really like the feeling and the view. The feeling and atmosphere of the picture is just completely different than it is with digital.. like digital.. With a digital camera I feel like the goal or the aim of the photo in a professional way is for it to be perfect. But in analogue photography is like the picture itself is art. And it's a raw moment. And it's not like toast, of course you can, like influence it to a certain level. But afterwards, it's not in my hands, because I have no idea how it looks like. And I just have to wait and have to be patient. And also, if you like this, like, and I really, really enjoy it.
- B: Mhm.
- S: And yeah, and I enjoy sharing analogue photography pictures way more than digital. Because digital is just normal, like everybody can do it. And, but with analogue photography, it's like, I feel like you have to be more present to appreciate it, to take it and to actually take the shot and to make the effort of bringing the camera buying the camera role, paying for the development and everything. So everything is more conscious. And that's what I love.
- B: Do you see any other differences between analogue photography and digital, and also, let's think about act itself. And then also later about the result of photos, anything that comes to your mind?
- S: Definitely, like, when it comes to digital photography, I know that I can capture everything that I want to. And I can directly see the result of it. And it's, yeah, it's like a mass media, it's not limited, I can do whatever, like I can film every second of my life, it wouldn't make a difference. But if I would try to do that, take a picture of every second of my life or every day, I would be poor at the end of the day. So it's like, I invest in that moment, and I make the conscious decision to spend money on it, which also makes it more like precious and like, I appreciate it more. And it kind of opens up view? because I kind of feel like sometimes I'm walking around with a camera lens as my eyes. And I just like to discover different angles or like details that are.. they are captured in a way different

way than if I would take the digital camera, right because the flair and the atmosphere is completely different. And I can play a bit more as I feel because I don't have a very good digital camera.

- B: And why the atmosphere is important for you of the.. in the photos, the result of it. And what is that atmosphere? Could you elaborate on that?
- S: The atmosphere is like, I feel like it's more raw than with digital cameras. Because it's it got.. it has the brains like this grainy look. And.. yeah, there's just this one moment as I described, and that moment is what counts and the rest is imagination and the rest is memory. And I don't.. I can't document the rest, it's just like this one precious moment. And yeah, because of the look and the colours and the colour of composition, it's just a different kind of memory. Totally different.
- B: So this leads to other question for what occasions, episodes, places and objects do you usually use analogue photography also you can think about today when we walked and we chose coroners, yards are also in general in your practicing.
- S: I feel like if you shoot something with analogue is just way more cool, like for example we were close to a roof and with a digital camera it would be just like two girls being on a roof
- B: Mhm.
- S: Yeah, it would be like.. if we would be on the roof it would be just with a digital camera.. it would be two girls being on a roof and that's it. But with the analogue photography you can't see how it happened you just have that one shot where two girls are on the roof and like with the digital like the phone camera or so you see us climbing up the stairs and then taking way more pictures and evidence of what happened with analogue camera you just have that one shot and the rest is imagination and storytelling and whatever, so that's really presses.. and I forgot the question [laughs].
- B: Yeah, for what.. for which occasions, episodes, places, objects do choose to use analogue camera?
- S: Mostly when something is an action. Like if we are for example on the mountains and we are having like.. bounding time, or if something like details are beautiful, then it's just like the beauty in the moment.. to capture the beauty in the moment and the rawness of a moment. And I feel like if I do it with the phone, then I have the rest of the world with me

because like, people text me to my phone, I have Instagram, I have, like.. my phone is the connection to so many other people. And if I have the camera, it's just it's more being more present. Because there is no connection, I can't do anything with the camera besides that, like, therefore, it's even more precious again. So I love to do it when we're on the mountains. And of course, it depends on the film that they have, so.. hiking or swimming in a lake in the forest or something or, yeah, just like these nature connection moments, I wouldn't bring my analogue camera to a party, because, yeah, that's not the sense in it for me, so, but I would bring it to.. just like have a walk through the city, like everything that is more conscious is worth shooting with analogue.

- B: And is it common in your environment? Do your friends do that?
- S: It depends, like some of my friends are professional photographers, and they shoot with, or usually shoot with digital cameras. And I feel like that can be very beautiful. But I'm amateur. And I love to take precious pictures myself. And I feel like I'm better at shooting analogue than I am at shooting digital pictures because it's also closer to like, it's easier to have a special photo with an analogue camera than with a digital camera. And I don't.. I've seen them editing all these pictures and all those like.. having that huge amount of stuff to go through. And that's not my so I'm like, usually the one with the analogue camera but hearing Tbilisi I see like there's a trend in more people having analogue cameras. And it's also very, very beautiful to share the.. like if somebody takes a picture of you with analogue camera, it's way more precious than with a mobile phone. So if I take a picture of you, that means that I want to capture you in this moment, because I really appreciate it right now. And if I would take a picture.. like Yeah, and so it's always a compliment to be photographed with analogue camera.
- B: Yeah, it is. And you said about trend in Tbilisi, what you see.. what about in Germany, where you come from? And also what kind of trend is it? What kind of people do analogue photography?
- S: I feel like it's all about being more conscious and going back to the roots with analogue photography, because we have in our daily lives and on social media, and.. we have such an amount of influences and.. like, triggers and like am.. stuff that floods our minds. And so everyone that are.. or a lot of people try to minimize the influences in their daily lives, so they want less from everything. So minimalism is also that kind of wave that rushed

through our generation. And therefore I feel like that also influences us and if we want to have less, we also want to have less pictures, but therefore more important pictures that are important to us and that have.. are like different and bit more artsy. So we want less but that's more precious to us.

- B: Mhm. And since you started talking about other people.. is practicing analogue photography related to other people, or it's more your personal experience and why?
- S: I feel like it's more my experience. It's more my personal experience than shooting with a digital camera or like a handy or like mobile phone because I can share it more easily if I have a phone. And the purpose is kind of different. Like if I take a video with my phone, it's more like for a story maybe on Instagram or something. But if I shoot it with the analogue camera, I know that it can also turn out to be like not good or not, not like postable but that's okay. Because it's for me and it's my memory and I appreciate it even though it's like maybe it doesn't turn out the way I like imagined it to turn out, but it's, it's okay. And I love it anyways. Because it's yeah, it's such an excitement to pick up, like to receive the developed photos of it and.. no matter how it turns out like, of course, it's super shitty then, and you can't see anything, then it's an disappointment, but it's way harder to be disappointed by a film like film roll, than seeking perfection in taking the digital picture because yeah, you can always see it.
- B: And.. in case of 36 or sometimes 24, frames - exposures, how do you select an image and moment worthy in that exposure? And you can tell the exact example.
- S: If it feels good to me, and I have.. I see the beauty in it. Like, I feel and I see the beauty and then it's worth taking pictures. And if I want to memorize it if that's like a significant, if that's a moment that stands out from the crowd of moments, that's our life, then I want to take a picture of it. Because then I, yeah, I feel excited. And that's the decision. And also, if there's like a small detail that is beautiful, for example, like the plates right here and the olives between it, and the plates have a golden edge. And it's all very in harmony, then it's worth capturing because it has a feeling like it's harmony, and it's nostalgia. If it has a feeling then it's worth it.
- B: You mentioned nostalgia, does play any role in taking photos?
- S: Yes, definitely.
- B: Tell me about it.

- S: I feel like.. for example, if you shoot black and white couple pictures or black and white, naked, nudes, that's just like, so raw, and so sensual way more than with a digital camera. So it also has nostalgia.. because like, it was this one moment, and now it's gone. And you can feel it more like time is fluid and it passes. And that's what you feel when you shoot analogue pictures. That's how the grainy atmosphere and the everything like, yeah, the whole color composition. And that's how it feels to me. And I feel like to a lot of people.
- B: And what is that nostalgia for?
- S: Maybe it shows us how quickly a moment can be over? And how, yeah, how important it is to be present. And to be conscious and to appreciate moments, because in the aftermath, you can always feel the beauty of it when you look at the pictures, analogue pictures. And it's like 'you only know you've been high when you're feeling low'. Like that song. That's how it feels with pictures, because afterwards I see them and time has passed, and I haven't seen them until that point. And then I remembered again and it's yeah, it gives me that warm feeling in the belly.
- B: Is your.. you said that your camera is by your dad.. So.. Is it somehow expensive, valuable not in monetary terms to you compared to the digital one?
- S: Yeah, definitely..
- B: Do you have any personal connection to the camera?
- S: Yes. As it's from my dad, and also my sister has shooted with it. I have a strong emotional connection to it because I feel like we're all young. And we were all young at some point of our lives. And even if we're not young anymore, and we should and other pictures is just like it feels more like life and like raw life because it's not perfection.
- B: Would you lend your camera to other people?
- S: Mm, I don't think so [laughs]. It depends on the person but.. actually no. If it wasn't my dad.. maybe.. but depends on the person. [laughs]. It's like with lending my guitar to someone, it's also hard decision.
- B: Tell me about any accident related to the camera or photography in general, if you have had any?
- S: We grow as we go. So for example, if some shots turned out to be super blurry, I learn out of it, but also there's like sometimes the first picture of the film is like half black and half white. And if you zoom into that, it can be so beautiful. So it's an actual accident, like



the shot is an accident, but it's art. So it's really cool. So for example, for Instagram story, I used one of those first or last picture, first picture, which was half black, half white. And I put some of the pictures of the film roll one on the right white side, one on the black side, and it turned out to be so cool and had like such a strong flair. So yeah, I feel like there is no bad shot, or almost no bad shot with.. And there is no accident, like everything is okay with an analogue camera. It's not, it's also the pressure of society kind of that it has to be perfect. But if you have like an analogue camera, it doesn't have to be perfect. It just has needs that flair.

- B: So you don't wanna follow the wave, the idea of having perfect photos, being perfect.. you.. why it's important for you? you want to resist that?
- S: I feel like it's more, I want to create a life that is authentic. And that does not bend because of societal.. society rules, or like expectations or what you have to do in society to fit in or whatever, I want to be authentic. And that's everything there are on. Like, if you like, if you have an authentic life, and you're like true to yourself, then it's worth living. And then it's like, it feels good. And if it's not authentic, which can be.. happen more easily if you have a digital camera, or if you take selfies on your phone, and you always see what.. how he looked like what, maybe skin part isn't perfect.. or whatever.. with the analogue camera, it's a bit blurry anyway. So you don't need to be perfect, and it doesn't need to be perfect. And there's like the people who like analogue photography usually are more authentic as well. So it's like, also.. Your vibe attracts your type, your tribe. So it's, yeah, it's also a statement nowadays. That's what I feel like.
- B: What would be three words that come to your mind when I say 'analogue photography'.
- S: Nostalgia, appreciation, and.. am.. joy in an artsy way. Yeah, art.
- B: I still want to ask about the nostalgia when you said, so you said it's just nostalgia for the moment? For the time passing? Right? Are there any other things about that nostalgia? What do you mean with that? If you said it as one of those three words?
- S: Yeah.. Also, because like.. sometimes, is the shots that we take with analogue photography.. like.. with analogue cameras is one moment that stands out from the crowd, and that is very precious to us, nostalgia comes up, because it's like a collection of very, very precious moments. For us. If we look through the pictures of a developed camera, or like develop film. So the. Yeah, it's like a collection of very happy moments are very raw

and strong emotional moments. Not always happy, sometimes also sad or intense. But.. it's life, yeah..

- B: Do you want to add something more? Maybe some things that are still in your mind, or just anything you want to share.
- S: I feel like nowadays, it's also a bit dangerous that we are all into.. or a lot of people are into analogue photography, and therefore it can come main stream as well. Like.. again. But I feel like it will always kind of develop further. So in like, four years, we will have those small digy-cams that we used in our childhood. So the one that already have the screen, the one that Vicky has, so you can already see the picture, but it's not perfect. It's just like bad quality. And that will be nostalgic again, so it's also kind of trends. But I feel like I will stick to the analogue camera because like, as I said..
- B: Yeah. As you said a lot of things. And yeah, I don't know.. I think that's it, and I'm really, really thankful for your answers.
- S: Thank you!

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*Nika, 29 m., dirbantis, kartvelas. Tbilisis, 2022.02.07*

- B: Hello Nika, thanks for accepting the invitation.
- N: Yeah.
- B: So do you agree that I will record your voice?
- N: Yes, I agree and thank you for your interesting for me and let's..
- B: Yeah, let's start and I will also transcribe it and then use the information in my master thesis.
- N: Yes.
- B: Do you agree that I will use your name without surname - just name and your age?
- N: Yeah. Okay.

- B: Okay. Yeah so let's talk about your analogue photography practising and just.. we talked a little bit but now just tell me - what place does photography generally play in your life?
- N: My father was.. not photographer but he has.. had this old fed camera and he shooted when me and my brother, we were younger. And I always had this pictures in my mind when he was shooting and processing and it was.. when I grow up and I was maybe in first stage of university or something like this period I always thought about.. that I have to start shooting and I started with my father's camera, I knew nothing this period in technical way, I was just shooting and I stopped this. But once I was really said that because nothing was happening in my personal life - I was working I was studying and I was really enjoying architecture and I.. Once it was my birthday and I made a gift for myself - I bought one Cannon cheap camera. And I started to just have new side work or side-thinking and just shooting and this was helpful for for my this period – to have new volume for myself, for relaxing - it was.. it started from this point. Yeah.
- B: And yeah, so you said that nothing was happening in your life. Life became more interesting then?
- N: Yeah. It was fun - I started to go some outside to shoot and it was really enjoyable. Can we say this word ‘enjoyable’?
- B: Yeah.
- N: And yeah, you said it relaxes you?
- B: Yeah, because I'm really a hard worker and when I start working and look at directly at my project - and this period was working-home, working-home, working-home period and everything got boring for me, maybe two year period it was really only job and house period for me and I was thinking – oh, what is going on here and I was thinking – let’s buy some, let’s find a cat to have or something.. and oh, let's buy the camera and that to help some side, side thinking – it started only this way and..
- N: Your first camera was Fed five and then it was Canon?
- B: That was my father’s but aa I know I use the camera only maybe few months and I decided to have my own camera.
- N: And now.. is photography important now in your life?
- B: I don't know.. I don't know, I don't know how important it is.
- N: Does it still relax you?

- B: After this period I stopped shooting, I used this camera maybe once in half year or two years and I stopped maybe for five years. I never shoot in this period because I.. I didn't have any idea why I'm shooting, what I'm shooting, it was just experience to shoot and see what I shoot and nothing more. And I like the pictures but I did not have any idea why I like, what I shoot, why I shoot. [Hm] And I stopped this [hm] and after 5 or 6 years I started to find new cameras and started shoot again and now I .. I use.. I use more time for.. and I think more maybe...
- N: You said you didn't know why you're shooting. Do you know why.. now why you are shooting with a camera?
- B: Hmm..
- N: That's the question - and just like why do you choose analogue camera, not digital?
- B: I have digital camera also but.. I don't know.. it's not fun is when you have analogue camera because when you shoot you directly have the picture and this experience is really getting more smaller and nothing more.. When you have analogue camera you have to think more because you have a small amount of pictures - you have only 36 pictures, you have to think more - maybe this is the losing of frame and oh, okay I will not shoot these, I will shoot them. And you have the digital – you have everything. And after.. I don't know, in functional way, when I show maybe for architecture I always shoot digital because I have to make lots of tests and it's really hard to make fast when you have film camera. And yes, in profess.. in architecture way I always shoot with digital – to have some context, to make some collage, to have some renders on the context. I have shoot but if I like to shoot for myself to have fun, I try to use film.

What are those others other options, places.. sorry, objects, places, occasions when you choose analogue camera instead of digital? You said for yourself, so when.. on which occasions do you take it or like which places, for which objects?

- N: I also don't know. If I have camera with me and maybe I'm somewhere out or.. maybe on regular situation - I'm I sitting somewhere and I catch some rain, some.. and this context is more close to my idea what I like to shoot maybe. I never try to take my camera and go for shooting. I know I can do this idea. Okay, tomorrow I will take my camera and go somewhere out and I will shoot because I never.. I expect nothing to go - what will happen.

- B: We can also stop the interview, but I can.. just ask one more question related or this. So, when you have only 36, sometimes 24 frames, how do you choose, how do you know that this - what I see now - is worth that. Like how do you deal with this limitation?
- N: Okay, I think you always have some ideas, some concepts, maybe there are a few ideas, but you have somehow in your mind that.. Maybe we are talking about hiding something behind the frame. This always is in my mind - this idea - what is hiding and what is inside the brain. And when you are sitting somewhere and look – aa, here is the nice context to hide something. When I think this way, maybe in this context, I will also find the place where I can hide something behind the frame and show some.. something inside the frame. And this context is matching this idea. Or maybe I have some different idea about picturing, about how to maybe.. some reflections, also really nice ideas. But I mean like reflection on the water some.. I don't know.. Or we were talking about also some different things - they are together and some.. random stuff – when we can say this random stuff is not random and when.. I don't know how clear is this interview but it was more clear when we were talking [yeah but I understand what you mean]. Yeah, maybe when you see some people are together, some place – we can say 'they are randomly here' but we also can say 'they are not randomly here because they are in economical way more close to each other because it's not cheap place - we are sitting here'. And in random ways there should not be some really poor person, will not be there, we can, we can say 'they are not randomly here' and this vision of environment always works and we can say when we shooting some garbage also 'it's not the random stuff' there but they are also random stuff. But these random stuff should not be in some different country and.. Okay this -when you have some ideas in your mind and maybe you are walking somewhere, you can found out - this environment or this picture frame follows this idea and it reflects but for some other people who will see this picture - maybe he or she will read the some different idea about this. But somehow I should just.. I like how something looks like, maybe surprise. 'Oh, why not shoot the sky?' Just feelings.
- B: So sometimes we have the idea before taking photo [yeah], but sometimes it's as you said – you see something and you think 'okay, I'll take photo'.
- N: Yeah, like this [okay] yeah, yeah, but I never used to.. [we can stop if you want to eat but you didn't finish] but I never think that when I shoot something nice, when you.. when

you shoot some beautiful stuff, it should be beautiful picture. Outside, when you are in some beautiful environment and you shoot it, this picture will say 'something was beautiful behind'. But is it also beautiful picture or it's beautiful picture of something? How to say?

- B: What do you mean? Like when you go to fancy place and you shoot.
- N: Maybe it's a beautiful but beautiful context doesn't make picture beautiful.
- B: Aaah, okay, as you said - Old Town is not necessarily for making nice photos.
- N: Because I.. when I go somewhere maybe for a weekend I have my camera there but maybe I will not shoot anything because if you like to see nice environment you can search, you can go there and see and when we talk about picture, it's not necessarily to shoot some beautiful stuff because how these beautiful persons or something.. I don't know.
- B: So you have different perception of aesthetics [yeah], it doesn't have to be like the normal beautiful? You don't look for that?
- N: I don't know how to say but, I don't know like to shoot something. Why I don't like I don't know.

PAUSE

- B: So we had a pause for eating and then we talked a little bit. So I wrote down a couple of things. You said that you don't have this romantic thing about seeing the grain or having like.. yeah shooting with with highest sens.. sensitive.
- N: Yeah, somehow I like all this grain but I'm not used to have this and I don't always think that it's nice because.. What is picture? Picture's also quality. Yeah. And if if I like this grainy photo, it maybe should be with idea to show it. I think when you show something you have idea to show you how to have idea how and then I like to show this grain. It means I have to have the idea to show it. [When I showing it?] When I'm showing it should be some other idea. Just it's beautiful, just it's romantic. Okay, I don't know, what does it mean? But if I choose the photo with grain, or saturated or more contrast – it means I like to show the grain because something [hard to understand what is said] More people say 'oh, grain is most part of analogue photography'. I don't know why.
- B: It seems like you're really looking for meetings and reasons.

- N: Yeah, everything have these meanings and reasons. And I told - somehow I shoot just some without ideas pictures, it's feeling basic stuff but maybe grain also will part of this. Maybe. But I'm not shooting for digital because of this. Maybe..
- B: So it's not for aesthetics..
- N: Grain does not matter. Grain doesn't matter. Yeah.
- B: So you don't focus on..
- N: Just aesthetic, just aesthetic is somehow sometime I like sometime I don't like.
- B: So this.. is aesthetics is not the most important thing why choose it?
- N: Yes. But all my pictures are highly aesthetic [laughs]
- B: I wouldn't agree.. like, maybe for you. But like from distance. When you see, when I saw your Instagram photos, you can see that you're looking for meanings there. Like, aesthetical photos are really quite touristic?.. showing the facade.
- N: Like I say my pictures are really aesthetic pictures. They are really aesthetical way. May.. may the are not shoot that way, to have nice view, nice shadow. But they are.. they are also aesthetic way..
- B: Not the 'imperfect' one? [both laugh]
- N: Yeah.
- B: Yeah. So it's not mainly aesthetical reasons. And you said, yeah, right.. It's not digital... Hm.. As analogue is not necessarily but you still choose it.. [Yeah, just experiments]. It's just for fun and for pleasure. Can you elaborate on that? Like, what is fun to make photos?
- N: To make this process longer than when you shoot? And when you see. And his waiting period. What I shoot – I don't remember. Ah, oh... It's more personal experience. It's not.. it's not about photography, it's just personal experience and personal enjoy of process. But in a conceptual way, you can help digital camera and shoot what you know and what you like to show people. Yeah. Nothing will change with digital and analogue. But when I choose the analogue it's just for this - for personal experience for this.. Yeah. Feeling or.. I don't know this.
- B: Feelings?
- N: This makes some people a bit.. makes me to think different way. And maybe this reflects for my pictures because I think more, I have idea more. I'm more accurate for shooting or I don't know. It reflects, yes reflects on my pictures..

- B: From the process of shooting, what do you like the most? Not only one - in general what do you.. which parts are the most joyful for you? Enjoyable..
- N: [Pause] Maybe framing! When you looking and trying to found – this, now we have this way, a little bit of right [shows with hands] a little bit right - just seeing what is happening in the frame – yeah, this, oh, this [shows with hands] yeah this this is what I like. Framing yeah. But what kind of? What are you asking? What kind of pictures I like shoot, or?
- B: In the process.
- N: Yeah..
- B: Do you frame with hands before? Or always with camera? Because now you always use hands for explaining.
- N: Sometimes. Yeah, when I don't have camera I try to make this. When I don't have only. But when I have I try with camera.
- B: Let's talk about sound..
- N: What?
- B: Let's talk about sound. Because when we were sitting outside with camera. Yeah, when you gave me camera to shoot. You said to focus on those little sounds.
- N: Yeah, it's not about photography.. but I really like techniques. I really like cameras. I usually like nice built stuff. And because of this I like how nice built is camera. How is the noise? How is the sound? How is shooting sound? How is the rolling sound? How.. yeah, I enjoy also this parts. I also enjoy how beautiful is the camera, how it looks like, is it smaller or bigger and yeah, it's part of this fetish, I don't know. Yeah, it's Yeah. Okay. Can you express these feelings when we go? Can you tell me more about this fetish for cameras? Like, as I said, I love the sound. Yeah. Really hard closing up curtains [yeah] So what is like, what is your.. yeah.. How does it express.. How do you express that fetish? How does it worked for you?
- B: Hmm.. I don't know it. It makes me sense or feel how dedicated was the person who built the camera. How was dedication in designing process, how they built it, how they loved this stuff. Because we talked about Russian cameras. Yes, they are really [hard to understand what is said] They will work in 100 years and yeah, they work well but there was, in built part there is a vision of the Soviet era - they should be the only functional way and it's enough. But in different culture they had more than enough. Yes, more than they



try to think more. Yeah, it's part of it. And I also like the Soviet cameras because it's different title of idea for me, this is just shooting and nothing more.

- N: Because you're architect - then you probably like the design of products, right? [yeah] Like little architecture item – product design.
- B: Yeah, I have maybe.. in my life I had maybe four or five ideas about cameras. I designed the in virtual way, in drawings, in models, some different types and I like this technical way without paragraphy – this stuff because I like the sounds and how it feels and everything.
- N: Can you show later or send, like the models that you created?
- B: I have some renders but it's about ideas to make some mix of digital and film. Or.. once I worked in the medium format folding cameras, I made some.. I have some ideas to help these TRL kind of cameras, double lens.. two lens cameras. I have some sketches. But they are not ready to show and I don't like to show. [Ah, okay] But I really like this technical stuff. Yeah. Okay, you like when I don't shoot, it's different. It's.. they are not crossing each other. It's different stuff to like this technical.. techniques. I also like this [grabs and shows something]. Maybe not this but some stuff for a living how they are built.. [puts a thing back] it's mostly built but okay.
- N: Yeah for the expensive restaurant that could be better [laughs].
- B: Okay, so like analogue cameras.. There are people who really like mindfully, consciously making the product, like putting effort on it, being precise. Would you still have this feeling when you see digital cameras?
- N: What?
- B: What about digital cameras - do you still.. will you still like their..
- N: I have one digital camera. I really like it but I never use it. When I go somewhere I only use for some functional way to have some technical pictures for something. But I often use my cell phone for picturing. To shoot some contexts, get some ideas. But I don't understand clearly. what was your question?
- B: Because you said you really like the product like camera - you can see how person made it.. But do you have this feeling when you hold your digital camera? Is there any difference?
- N: Yeah, it also happens, but in film camera there is more mechanics, there are.. In digital cameras there is a few parts for technic.. mechanisms and the more digital electronic parts.

And.. yeah but in in digital camera - I also enjoy, it's not the only camera, I have lighter and if it's well built I will enjoy to have it [laughs].

- B: Aa, okay. And.. your camera in non-monetary way is it expensive for you, like valuable?
- N: Which camera?
- B: the one you have now. Like is it valuable for you somehow in not-money way? Do you have any connection with it? You really like its style, its size..
- N: Valuable?..
- B: Value, the price but not in money way?
- N: Ah..
- B: This is like emotional value.
- N: Ah, okay.
- B: Do you have connection with it?
- N: Yeah, I really like it, I have maybe 1 2 3 4. Maybe four or five. Maybe I have four analogue and one big digital or more. One digital - I know but four or five analogue cameras and any of them are really different in emotional way. But I like this one and second [says the model of camera]. Because both of these cameras are mirrorless - they don't have this noise form shooting and this camera Minolta is really small, nice build - I love this one. Because SLR cameras - I have two of them but I don't like in design view - they are ugly more. But this mirrorless cameras are always well built, smaller.
- B: Okay, does it affect your experience? Like does it.. do you have any like better feeling when you take photos or when you go somewhere with this camera?
- N: Yeah, yeah, yeah. It's also important because I'm happy when I have well built camera, I don't know. It's more easy to shoot when you have SLR camera - with mirror camera you are more flexible, when you, when you shoot with mirrorless it's more hard to shoot and with mirror cameras, SRL cameras is more.. in process framing, you are more enjoying the process. Yes, very different. But this camera I like in different way - look how it's noise, how smaller is, how sharp is the lens. But the shooting process SLR camera is that better than, I don't know, yeah.
- B: Have you had any bad experience with photography? Like something that was not working, some issue.
- N: Yeah.

- B: What are the issues?
- N: I never use the.. this not negative slide or reserval [has in mind reversal], I don't know how to say, reserval [has in mind reversal] films that make negative types of picture. They make positive pictures, you know what is this reversal film? Firstly when I shoot this medium format and it's more expensive I bought this reversal film, I shoot, it was Ektachrome 100. And I never knew it is really hard to film to shoot - this is really professional. And I shoot outdoor, I used my phone for measure light, light and I was not saw accurate and most of the picture was really really dark because this film has a small range of lighting and when I reexposed or overexposed the picture it was a really dangerous - gets really.. And it was oh.. Now I know that is the really different type of film and I now I know what I have to expect and how to work with them but firstly it was our what the fuck. I expected really beautiful pictures and I get really strange way shooted..
- B: It was really disappointing..
- N: It was really really tricky film – you have to know exactly how you shoot in this environment, in this envirotment, and for testing camera it's really terrible to choose this film.
- B: Yeah, do you have any opinion about polaroid cameras? You use it or..
- N: It's expensive that's my opinion these films and I'm not sure about the quality of this but it's really fun. You shoot and you have print [yeah, instant camera ] and yeah but I never use the camera.
- B: Exactly. Okay and do you have any incidents like funny incidents, emotional, something that has happened with like with your practice? Just any story you want to share.
- N: Always something happens but [pause] there is a moment when you shoot something and when you see the picture it's really different - you shoot and you are happy because you have new ideas - but it's not accident.
- B: Are when happy?
- N: Happy but I have a few pictures when I shoot randomly and when I looked after - oh I realised that I did not shoot this. I shoot just. And there is a really nice framing and I'm not.. I didn't shoot this because I didn't have this idea but after I had. And now when I try.. rethink and start shooting this way but it's not a funny story.
- B: Nono, it doesn't matter, just any story. But you sometimes surprise yourself..?

- N: Because I have one picture I really like - it's.. On the picture is part of the ice. But when you see the picture you can't see any scale - is a huge mountain or is it's smaller - there is no measuring part – there is no standing person or any tree or. It's, I don't know the size was maybe three metre of ice and when I shoot I cropped it stronger. I did not shoot that way, I shoot just ice, but when I printed it, I looked – it's unscale picture. There can't imagine – it's huge 20 meter of the mountain with ice or it's really small 20 centimeter of ice – you can not realize how is the scale. You.. there is not any person who will helpful for understanding how is the scale or there is not any leaf, any tree there to.. Ah, this is that scale and it's kind of this stuff - to hiding something that way to hide the scale of something that is context. I understood the after the.. they send me - Magnolia sent me the scanning, scanning photo. Because firstly I shoot – ah, nice. And intuitively I cropped or I framed the way. I didn't think this way to hide this everything to have this measuring sense how large it should be. But it happened and after I realised that this hiding really works. I will show you this picture.
- B: I see the scan. I think it will work – if we put random context, it can look like one big..
- N: Yeah, but I really like this. I have printed this picture also in black and white. Maybe I have this here.. [scrolls his phone gallery] not here but there will be [pause] not this - this is not.. this picture. We have this row and you can understand the scale. It's different picture.
- B: Wow.. is it dark or it was.
- N: This is Ektachrome 100 and it's really dark because I measured not correctly.
- B: It looks really cool because it looks like the moon is shining.
- N: Yeah.
- B: But I will show you this picture.. Ah, this is my twin lens camera [ah, aha..], medium format, really nice camera. Aaa, it should be here, this picture, yes, this one!
- N: Aaaa, oh, wow. It's so confusing because yeah...
- B: Person can be this size and also..
- N: I was thinking that it might be spring and there is water [yeah]. Man can be standing there. But also..
- B: Or maybe the hand can be there – this size. And everything will be happen. Yes and here is a small bit of this and it's.. It would be better if it not be there because it's.. says –

yes, the scale is only this and the person can't be this size. But without this I think it will be better. Yeah, it's happened.. But when I shoot, I just liked – oh, it's nice white mountain. But after shooting I realised what I did and what the framing would be for this picture.

- N: Wow, okay..
- B: And this picture makes new conte.. context. It makes his own context. Some changeable scale. Or it can be this scale or that scale and you can image how it should be or how it really was in shooting process. Yes, that means cropping – it is also cropping. And hiding and showing. But I don't remember any strong..
- N: : Nono, it's okay.. A couple more questions left. Is it common in your friends environment, in your closed environment to do analogue photography? In Tbilisi like somewhere else? In your close environment.
- B: Can you ask me again?
- N: Is it popular? In your environment?
- B: Ah, yeah, it's kind of popular but maybe maybe 10 or 15 or 20 percent of my friends used to shoot analogue photography.
- N: That's quite a lot.
- B: Yeah, it's quite a lot. Yes, but yeah, I have friends who shoot not so.. open but yes, somehow for fun..
- N: Do you see that it's more the recent years or it's like stays the same?
- B: Yeah.. No, no, it's changed because nowadays it's more popular than it was 10 years ago when I start shoot for my experiences. Yeah, now more persons are interested to have.. to shoot. Yes. Maybe like I started - just to have new experiences, to have more fun?
- N: And what about the prices? How people can afford it? Here it's so expensive.. Some things are related with films and are..
- B: Okay, it's expensive but when you compare some - maybe for a Friday even, you will pay 50 Lari or 100 Lari for one day drinking period, yes? And 100 Lari is enough to have one month's experience more for shoot. Yeah.
- N: Okay [laughs].
- B: And we kind of experience you like to have? It's really not expensive to compare about drinking or having fun. It's a café - yes 100 Lari nowadays is nothing and 50 Lari is really enough for a good film and 28 or 29 is enough for scanning.

- N: Yeah..
- B: And for one film to shoot slowly in one month or two weeks. It's okay to pay 50 or 100 Lari for this experience. Because people say that film is expensive but they spend 100 or.. 100 Lari in one day in Friday. Yeah, and it's comfortable and it's comparable how easy. And it's okay, yes it's expensive but if it will not expensive, it will be like a digital camera - shooting and shooting.. it's really different but you have to choose which kind of film I will buy. Oh, not so stupid way I will have to think – ah, this kind of film and how to shoot each kind of frame I will choose. It's.. notso expensive. Basically looks like.
- N: Yeah, yeah well for I guess for those suburbs people that's more unaffordable [yeah] but in general.. something we have afford but it's not too expensive.
- B: And now.. don't filter yourself just tell me three words which first come to your mind when you hear 'analogue photography'? What are three associations - three words that come to your mind?
- N: Analogue photography.. experience [pause] maybe colour, I don't know, color [yeah] and.. and..[pause] and overthinking [both laugh].
- B: Okay, didi madloba for the interview. Something else you want to say?
- N: I don't know. Maybe after one month I will answer in different way. But for now, for there days I.. But mostly I'd like to say.. I'm not sure what I think and I'm not sure why I shoot. Yes.. And I try, always try to make.. I try to verbalise everything and I always rethink why I shoot, why I shoot, why I shoot, what I shoot and I try to hold this everything on my hand and this really strange stuff photography for me because the.. verbal thinking and verbal for me is somewhere and non verbal things somewhere and I always try to have this mix – verbal things and un verbal things. And somewhere between is this photography for me.
- B: Somewhere between verbal and non-verbal?
- N: It's untouchable for me and I try to hold it and it is always.. how it's.. [shows with hands]
- B: Pulling?
- N: Yes, it always tries to catch
- B: Okay, yeah. Thank you.

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*Matas, 24 m., dirbantis, Kanados lietuvis. Tbilisis, 2022.01.26*

- B: Hello, Matas, do you agree that I will record, transcribe and use your your information in my master thesis?
- M: Sure.
- B: Do you agree that I will use your name or you prefer being anonymous?
- M: My name is fine.
- B: Okay, so I'm Beatričė and I'm writing master's thesis about analogue photography, and it's.. amateur practising of it. I assume that you know, what is.. what are the differences between analogue and digital photography?
- M: Okay, I do.
- B: Okay, so, yeah, we'll talk a little bit about your, your practice, and just simply tell me, what place does photography generally take in your life?
- M: What - photography? [Yes] all right. Well, it's, it's a recording of moments in life that you'd like to, you'd like to save for, for longer than the specific moment. And it's a way to record memories in a visual way.
- B: Why it's important for you?
- M: So you can share it, so you can add to stories. So you can save the important moments in your life for for later.
- B: So it's not just for personal reasons, it's also for community, for sharing.
- M: Yeah, very much social reasons.
- B: So tell me then, when and how, on what occasion did you start taking analogue photos?
- M: Quite recently, I found an analogue camera in my grandma's house. And for some reason, I was drawn to it and, and I started using it. And I started really liking analogue photography.
- B: So you found it in your grandma's place, where is it?
- M: In Toronto, Canada.
- B: So she used it, and then she just kept it..?

- M: Right, she kept it. And I found it between old stuff. And I asked her if I could have it. And she was very happy to give it to me. And I found it a, almost a romantic piece of the past that I could take with me and use.
- B: So why it's romantic peace past? Can you elaborate on that?
- M: Because I did take photographs with either I don't know, even my phone camera or digital cameras. But there's something special about analogue cameras for me.
- B: So of course, I will ask, what is that? What's special?
- M: Right.. Well, I think when you take photos digitally, there's not really a reason to take less pictures. So you can take 100 of one moment. And you can choose the one that fits your your concept of what that photo should be most out of the 100 that you took. But when you take pictures with an analogue camera, you have a very limited amount of pictures you can take and there's even a, even a financial kind of limitation that film costs as opposed to digital photos. And so when you pull the trigger, so to speak, on a on an analogue camera, you have to make sure that you actually care about that moment, if that makes sense.
- B: Yeah, it does.. what are other reasons you shoot with analogue camera?
- M: Well, there there's, the there's a part that you're more conscious of the moment when when taking analogue pictures, you don't just shoot away at anything you see. But you actually think about it, you try to place it the right way, make the photo, conceptualise it in the right way. And there's meaning to it. Where where it's likely that the one picture you take with an analogue camera will be more meaningful and better than even 100 that you take digitally. Because there's just more thought behind it. And there's, I think there's some something romantic about actually burning a moment into into a physical piece of well, the film.
- B: What is romantic there? And you also you're the first person who mentioned that this is physical experience of burning [right] I'm really interested in that and what's romantic there?
- M: Well, it is. When you, when you shoot with an analogue camera, you burn the moment into into a physical piece of film. And you have to check how sensitive it is and how long you can expose it to the world, so to speak. Or, actually, that's, that is how it is. And you just have to be a lot more careful with with, with how you want to capture that specific



moment, because you can't just delete it you, it's there, as opposed to digitally, you can take 1000 pictures, and you can delete all of them. And there's no trace of them. Yeah, it's almost a more permanent way of capturing moments. And I think there's something romantic about that.

- B: And you mentioned this, but what are other differences you see between analogue and digital photography, and you can speak about the act of taking analogue photos, the result - the final result - photo, or just anything, you think of.
- M: Hmm. The other differences between digital and.. there's more permanence to taking pictures in analogue way - you can't edit it too much with with, I'm used to editing photos digitally, I'm used to editing them with Lightroom, Photoshop and things like that, then you can really alter the way it looks when you do that. With analogue pictures, you can't really - it's it's more raw in a in a way. And you can't really enhance the moment too much after the fact. You can choose the film before that, you can choose what kind of setting you want before that, with analogue pictures, but there's not too much space of.. for changing, changing what you what you made, it's there. And you have to be careful about what is there. With digital pictures, there's not really.. you can take a bunch of pictures, you can select the one that fits your, your vision most and then you can edit it even more to make it look even more like what you want to get out of it. So there's a lot more control involved with digital pictures. But with analogue ones, you kind of, you get what you get. And I think that's nice in a way.
- B: Yeah, so photos just before now. And some of your digital photos really look like they are taken with analogue camera. So you can have the final result really similar to the analogue, but then you still choose analogue, right? Because then it really carries story, or it really conscious, right?
- M: Because it means more because and when I when I edit my digital pictures to look like they're analogue, really just faking some romanticism into the picture that maybe is not really there, but that I like to have there. Then just like that, I like to have it there. So I try to actually make it with with the analogue camera.
- B: So you do both ways of - both kinds of photography [yes]. But then for what occasions, episodes, places, objects do you usually choose unlike photography?

- M: Analogue photography is more what I want to capture the real mood, the real the raw moment, and I don't want to let myself get into the way of what the end result looks like. I don't want myself, I want.. I don't want to let myself interfere with what the end result is. And digital, I use a lot more if I, if I have a specific concept or I want to take a certain kind of picture. Or let's say even a friend once a good profile picture for social media, I'll use digital every time because I'll be able to change it to what they want themselves to look like. And with with an analogue camera. You don't get to change anything. So it's just you get what the moment actually was. So when I want to capture what the moment actually was, which is social occasions or yeah, when to capture what is actually happening, I'll choose analogue over a digital.
- B: Yeah. So you don't want to lie. You want to have it [yes] natural?
- M: Yes, I think analogue photography a lot more honest than digital.
- B: Honest? [Mhh] okay.
- M: You mentioned some other people like your friends.. Is it acceptable in your circle of friends, in your immediate environment? And also you come from different environments like.. you've been to many places and lived in different places. Can you.. could you also tell, I don't know, trends in different countries? Or is it common among your friends in Germany or in other places? Just.. maybe you also see something in Tbilisi.
- B: Connected to analogue photography?
- M: Hmm. How does.. in Lithuania it's really popular, it's becoming mainstream slowly.. [Yeah] But can you tell about your environments you've been and also your circle of friends?
- B: Right.. Well, I think to some degree analogue photography is.. when I see it amongst my friends or even social groups. I think to some degree, it's, I don't know how strong of one, but I think it's almost a rebellion against the age of Instagram and filters and things like that. You want to signal that, well, this was real, and this is real. Which, which is why I think we romanticise analogue photography and why people choose analogue photography, because they want to show or they want to actually capture real moments, as opposed to something fake when so much feels fake, of what we see in the world.
- M: And you feel that is, this is a, this is a big reason for people using it. Yeah?
- B: Yes.

- M: Is it common? In your circle of friends?
- B: Yeah. I think a lot of friends who maybe feel more contrarian or rebellious or want to differentiate themselves from others, will choose analogue photography over digital.
- M: Do you see any common features between those people who choose that they are more like rebellion? Or..
- B: I think the cliché is some hipster that just doesn't like, thinks people using phones to take pictures are stupid and wants to show [laughs] that they're not stupid, and they take the real moments and they care. And it's almost some infusion of meaning into into moments, which I think is fair. I think I think that's okay. But if you asked me to generalise it, yeah, I would probably say people who want to infuse meaning into into their lives or even moments they capture.
- M: Is this a big trend in Germany?
- B: Yeah, amongst some groups.
- M: Yeah. And do you meet any locals here doing analogue photography?
- B: Yes, yes. Yes, I do. And mostly it's people, yeah, who see something romantic. I believe, yeah..
- M: Yeah. Okay. Okay, so when you are burning in the film, you have only 36 or 24 frames? How do you select an image or moment worthy that frame?
- B: Well, I think I think mostly it's, we often we have moments that we think are worthwhile of capturing. But the difference is we.. with with analogue photography, we only give ourselves maybe one or two real chances at it. And, well, I think it just filters out well, when you see pictures that were made.. they'll be more imperfect than then digital pictures. And they'll be capturing more flaws and more realness in them. But what moments we choose, I think, I think we choose the same moment. Sometimes I'll even do.. I'll take.. I'll have something I want to photograph and I'll take a bunch of digital pictures but also take one analogue picture. So I think which is the same moments, we just get less tries at capturing them, which I think.. Okay, it's good. Probably. There's something to it.
- M: And for example, if you are travelling and have only your, okay, you always have phone. But let's say you have only analogue camera, what kind of processes are happening in your, like, conscious or maybe unconscious level? How do you decide?

- B: Well, I'll be I'll be more selective with what moments I want to capture. Sometimes, I don't know, I'll have a, an interesting meal at a restaurant that I want to show. But it's not going to be a beautiful image. And for occasions like that, I'm not going to use my analogue camera, because it's the film, like even financially costs something, it's worth something, and I don't have that many shots at it. So when I take my analogue camera out and shoot with it, it has to be a moment that I find personally worth while even for the film, at the very least.
- M: Would you say this experience is more personal experience or is related with other people?
- B: I think everybody has that experience with film when photographing with with analogue cameras, just at the latest. If you have someone who wants to take 36 pictures of their meal to get the perfect shot, they'll realise they just spent, I don't know how many euros or dollars on film on just one moment. And it probably doesn't make too much sense. So I think everybody who takes analogue pictures gets into that experience of being very selective with what to photograph.
- M: Aa, okay, you answered about this aspect, but in general, is this photography is your personal experience? Or it's also connected with other people?
- B: Oh, when I photograph?
- M: You share with others..
- B: Yes. I like to show it to other people. Yes, yes. And well with with analogue pictures that you signal that it's a real moment. And it's kind of nice, because when you show an analogue picture, it's a lot more likely that the scene - how it looks like actually happened, and it's not constructed, because it's very difficult to construct something perfectly, if that makes sense.
- M: I just had an idea that also, I wouldn't share digital photos that much with others. And it's more like family meeting with seeing photos from.. like thousands of photos from Turkey [yes] [both laugh].
- B: And it gets boring, it gets boring. The pictures don't mean anything. You see people taking, I don't know, on New Year's Eve, people, people just having their phone out and taking 100 pictures of the same fireworks. [laughs] Yeah, nobody's ever gonna look at again. Or if they're going to look at it's going to be forced at a family meeting and they're

just going to sit through it and probably, drink themselves numb [laughs]. And well.. with if somebody says I want to show you an analogue, some analogue pictures I shot, I'm gonna be a lot more interested just because I know that those moments went through their own kind of filter of selecting the pictures are going to be actually more interesting than then digital ones.

- M: Yeah. Actually, when you showed me your Instagram photos or analogue ones or even digital, but you selected them - then now I can imagine how your life looked like there [right] and I showed like Christmas pictures. That was enough to show 20 or some.. 36 pictures [right] and that - this was my Christmas [right].
- B: Yeah, yes. But you don't get to waste people's time. Yeah, it was 1000s of pictures that you took on your phone.
- M: Did you feel like I was showing my Turkey pictures on TV? No..
- B: No, exactly. Because it's very limited. And yeah, there's something nice to limitations. In a world where, I don't know, we can take more and more pictures than we can ever look at in our lives and one year. And I'm sure people have tonnes of pictures of fireworks on their phones that.. Yeah, nobody ever wants to look at.
- M: I just never scroll back on my phone only when I want to show something exactly [right]. It's just tones of photos which I never use.
- B: Yeah, well, it's different. If you have a phone in your hand with a camera open and you have an analogue camera in your hand. It's just a different experience. Because you might be inclined to try to take the perfect picture of fireworks, which is a stupid attempt, in my opinion. [laughs] But but you won't take, you won't use all your film to try to capture fireworks. So it's just.. yeah, you're more likely to take pictures and capture meaningful moments with analogue cameras than you're with digital devices.
- M: Yeah. Okay, then. Let's come back to the camera itself. Is your camera expensive in not monetarily? Valuable, compared to digital? Or just..? Yeah. Do you have any personal connection to the camera?
- B: Yes. I think I associate, I associate capturing meaningful moments with it. That would be, I'll be very sad if it was...
- M: You can buy any other.. [Yeah] but do you have any special relation with that one?

- B: I think I do. Even though it's a cheap, cheap camera, but I think I do and there's some there's some history to it, like even me finding it at my grandma's place. And it being an old artefact of my family that I kind of get to repurpose, and reuse has some has some meaning, as opposed to buying some Polaroid camera that's brand new.
- M: How do people who take digital photos see.. No.. Yeah. How do other people who don't use analogue cameras see analogue photography Do you hear any comments? Or do they like it? Maybe sometimes they don't understand like, do you hear any..?
- B: I think.. in ger.. like you do associate with hipsters.. And it might be annoying to some people. Like, but generally you can you can. I think even people who don't take analogue pictures can see the difference between a picture taken with an analogue camera and a digital camera. And I think there's some associations that I've mentioned before just about meaning that you associate more meaning with pictures sitting by an analogue camera. And I think that would be true for people who don't use analogue cameras, too.
- M: So you take photos of other people, you you share it, or it's sometimes a personal thing. Do you have any incidents related with camera or photography in general? Maybe something sad, happy, emotional..
- B: Incidents?
- M: Like.. how to say, any funny story, any sad story, just anything that comes to your mind. Shameful story..
- B: Shameful story? [Both laugh]
- M: Just suggesting ideas, anything, anything really.
- B: Moments related to photography.
- M: [Laugh] Any stories..
- B: Any stories? Okay. Okay. I just told you my story that I was trying to get back from Gori to Tbilisi, and it was so painful for me, because the camera drop down is the biggest experience to this lovely baby. Do you have anything? If not, we can..
- M: I think I think just like tiny things, like when I first started using an analogue camera, I believe I had an experience where I opened the camera without rolling it up fully [ooh, yes]. And, and there was a very good lesson in how precious those moments are. Because they can be gone in an instant, if you if you mistreat the thing you have in your hands. So I think it's just again, another story about I guess, the meaning or how careful you have to

be about those moments that you've saved on precious little film that can be destroyed with just a little bit of sunlight, that have to be developed in a dark room, like this ritual. So yeah, the only story, I guess, that comes to mind is just realising you've messed up the ritual that is associated with analogue photography, and that you have to respect and you have to learn to not necessarily master the craft, but even be able to save your moments.

- B: You said ritual, it's really a strong word.
- M: I think it is one, I think it is one. I think when you take a picture with your phone, you have it there, you can post immediately to Instagram, Facebook, whatever. When you take pictures digitally, you either go the crazy route that some people do, of having your own darkroom, black room, I don't know what it's called, buying chemicals and things like that. Not only you've captured the moment on film, but now you have to somehow get it out of the film safely. And you have to have this dark room. It's very ritualistic, and to some degrees, we've some, we've transferred it to professionals to some degree, but it's still a ritual. It's like going to a shaman and giving your device handing your device over, paying them a fee so they will, they will extract the moments out of your film safely and digitalize them for you. I think it's very much a ritual. And that's part of romanticism - that you have to work for your moments that it's not just there, you have to be very careful. And yeah, even with the food, if you take 36 pictures of your food, are you really going to go.. are you going to go out of your way to go to a film lab or something to get your pictures developed for another fee? Do you let that shaman extract the pictures? Probably not. So you have to be careful about it. Yeah. I think there's a very ritual associated.
- B: Wow, I've never heard. It's really interesting idea that.. yeah, that the other person in lab. He's like, or she's like, shaman extracting moments from your physical..
- M: Because you don't have them in your hand...
- B: Three metres of film..
- M: Yeah, you capture them. But if you open them, they're all gone. Yeah, you have to give them over to a specialist to shaman. Yeah, of course.
- B: For me, the film inside camera is like Schrodinger cat [right] because at the same time it is there but it isn't.
- M: Well, you can't look at it. Yeah, you have to you have to get it developed?
- B: Yeah.

- M: Yeah, like a child, you have to get it to an expert, to somebody that knows the craft, like, it's.. It's not magic, but to some degree it is. And you feel the magic more closely with an analogue camera than with a digital one. Because with a digital one, all the magic is within your device, and you just pay a price and you have it or with your phone, but you don't understand it. And film and analogue cameras force you to understand the process, they force you to understand the technology more or less. And you become a lot more more serious about it even like ISO or something. It's it's what we have in digital cameras. It's based on the film, but it's made understandable digitally. But it's just.. we don't understand digital cameras. And we don't understand analogue cameras, but we're a lot more involved in in in the magic making of analogue cameras that I think makes the picture special.
- B: Have you ever developed photos by yourself?
- M: No, I haven't. But I know that the process is tedious and difficult. So I very much respect the shaman that do it for me for a small fee.
- B: Yeah, you are not shaman enough then, maybe once.. Are there any challenges related with practising analogue photography?
- M: Well, it's a lot more tedious. Yeah. I can do 36 pictures on my phone before finishing the sentence if I want to, and see them and send them and share them and post them and whatnot. But the challenge with analogue photography is I have to be sure I take the right picture. I have to spend money on the film, I have to make time to get to the special shaman place that works at special hours to get developed and maybe even pick it up the next day and get it emailed. And only then I can share it. So I think I think the whole beauty of it is the challenge. But I think the challenge is just the process.
- B: It's not that challenging. Oh, at least you like that challenge.
- M: Yes. Yeah. Good challenges are..
- B: Any, like issues related with that?
- M: No. And again, I think I think most people who practice analogue photography always have the choice of their phone as well, to get a big picture that in theory is the same almost. But we choose the challenge of analogue photography to to signal or infuse meaning into our moment.
- B: Yeah, Okay. Without any filter, just three words that come to your mind when I when I say analogue photography. Just first three words.



- M: Aa, raw, rare and real.
  - B: Yeah, r r r. Okay. So thank you very much for answers and for the interesting ideas.
  - M: Thank you very much.
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*Lasha, 26 m., dirbantis, kartvelas. Tbilisi, 2021.12.03*

- B: Hello Lasha, do you.. do you agree that I will record transcribe and use the interview for my master thesis?
- L: Yeah, of course.
- B: Do you agree that will use your name or you prefer being anonymous?
- L: No, you can use my name.
- B: So, my name is Beatričė. As you know, I am writing master thesis about analogue photography, amateur practising. And now we'll talk a little bit about your practising. So first of all, I wanted to ask you, what place does photography have in your life?
- L: Aam.. It's a broad question, I guess. For me, photography is really about capturing the moments and capturing memories, I guess, for later. Whether it's a nice view or an experience with my friends, or whatever, just something to look back on later. And enjoy.
- B: Hmm.. When did you start taking photos altogether? Or maybe another date or time if you started taking digitally?
- L: I never really had my own camera growing up. So like on our holidays, I would always ask my, my mom, or one of my sisters or my brother, if I could use their camera. And I always, yeah, even when I was pretty young, I always really loved taking photos. But I really got into it more, just quite recently, two or three years ago, that's when I started taking analogue pictures, actually.
- B: So when and how and what occasion did you start taking analogue photos?
- L: Mostly because just out of circumstances, I guess just coincidence, because I got a really good camera secondhand from a friend of my mom's. And at the time I was really good friends with someone who was an analogue photographer. And he showed me the basics. And since then, I've yeah, kept getting.. kept trying to develop that.

- B: And why do you shoot with analogue camera?
- L: I prefer analogue because it really forces you to pick the.. to really think about the framing and about the timing, and just the whole setup, before you take the picture, and aaa you really have to make every shot count.
- B: Why is this important for you?
- L: Yeah, I don't know. It's in a way it's, on one hand, it's a bit more of a challenge, I think. But also, what I really like is that you really don't know what you're gonna see until you get your film developed. So it's kind of also a surprise every time you see the end results.
- B: Yeah.. Is this acceptable or common in your circle of friends in your immediate environment?
- L: Hmm.. Not as much. Like I have, like some, like individual friends I've made over the years, who are really into photography. But like, like my closest friends, none of them are really that into it, I guess. [Mhm] Yeah, no, it's not that common in my circle of friends, actually. Although there are some exceptions.
- B: So this is your problem, personal experience, or is it somehow community feeling around and or is this interpersonal experience?
- L: Yeah, that's more personal, I guess. Yeah, like I said, it's to me, it's also about like, capturing an experience or something. If I'm on a trip with a friend, for instance, then yeah, I really like to.. I don't know, to capture it for both of us if that makes sense. But in the first place, it's just about documenting it for me, I guess. Just my own memories.
- B: You told a little bit why you like analogue photography. So tell me the differences which you see between analogue and digital photography.
- L: Like in the photographs, or just the way you take photographs?
- B: Yeah, actually, there are some smaller questions under that. So you can also talk about the.. in general or the act itself. And then the result - the photo so you can cover any differences you think about.
- L: Yeah, okay. Yeah, I already said it a little bit, I guess in my answer, I guess, analogue forces you to really think about all the different factors that can influence your photograph, and really look at your environments a lot more. And I don't know, I think it makes you more aware of what you're trying to picture. But on the other hand, like I said, I don't have a digital camera myself right now. But it does actually make it a lot easier to get the pictures

you want, I guess. [with digital?] with digital. Because you see what you're doing. But it doesn't give you the real surprises, I guess, what analogue photograph.. photography does.

- B: And why is it important for you - the surprises?
- L: Some of my best pictures are usually just accidents, honestly, where you'll see a certain effect or something that I didn't even think about aaa, when I was taking picture, or sometimes you actually screw up a picture, but it looks a lot more interesting through that. And that's something I really like about analogue, I think, like, yeah, if something, I mean, it could turn out a bit blurry or dark or whatever. But sometimes that actually adds to the picture, depending on the situation.
- B: And what about the final result - the photo?
- L: Yeah, I guess, if you look at it objectively, my pictures digitally would be a lot better, honestly. Because I'm still learning a lot about analogue photography. And it still happens way too often that I find that a picture that I really hyped up in my head, and I thought that I had a perfect picture ends up to look terrible when I develop it, just because I didn't use the right settings when taking the picture. So that's something that's really annoying sometimes. But yeah, I don't know. It's, you can't have it both ways I guess.
- B: And if you.. You said, you could have way better pictures with digital camera. It's way more practical, it's not much of failure. So what do you still choose analogue camera?
- L: I like a challenge, I guess, it gives me more authentic feeling. Yeah.
- B: What is that authentic feeling you're talking about?
- L: Yeah, just that you.. Yeah, there's no real.. How to say it.. It can be quite unforgiving sometimes. Because it's really easy to mess it up. If you.. Yeah, if you don't think about your settings before taking picture. Or about the light and diaphragm. Yeah, stuff like that. But hmmm, it is really rewarding when it does come out successful, I think and that that makes it.. Yeah, that's all worth it for me. Honestly, that makes it worth it.
- B: Do you still seek for good pictures on analogue photography? Or you just let yourself also be with those unsuccessful? [Yeah] What is the goal for you ? So many failures.. [yeah] And like, what's the reason?
- L: Hmm.. Yeah, I mean, yeah, you have to take the failures with the successes in this case, I think. Because the successes I do have really weigh up. Or they weigh a lot more in my

- head than those failures. That make sense. And, like I said, in a lot of cases, the failures aren't really failures if.. yeah. They bring their own kind of interesting quirks or something?
- B: Yeah.. on what occasions, episodes, places, objects do you usually choose analogue photography?
  - L: Usually.. when I'm out on my own, I tend to take pictures of, like, urban environments, or I mean, if I'm in, like, this really beautiful environment, I take pictures of nature and water and trees and whatever. But overall, I'm usually picturing cities and cityscapes. And just daily... Yeah, daily situations, I guess, on the streets. Just whatever, captures my interest at that point, I can walk around somewhere and think like, oh, that would be an interesting angle or whatever. But if I'm with other people, I would also really, I really love trying to picture them in their natural the, like, an unposed way, I guess. Just when they're doing their thing, and they're not aware that someone's taking picture.
  - B: And said that you walk and you see an angle. So in case of those 36, or 24, super expensive frames, how do you select an image, an image or moment worthy that frame?
  - L: Yeah, that's, that's a good question, actually. Because sometimes you think something is gonna.. give you a really good picture. And you want to be sure to make it right, so I actually, sometimes use two or three of those pictures on my film for one location or thing I see. And.. yeah, you really have to decide for every individual moment, I guess. If you think like, is this gonna be worth it? Or something? Yeah, but that really depends. It also depends on my financial situation at that time, I guess [laughs]
  - B: Have you ever developed photos by yourself or be involved in the process?
  - L: Aaa, no. Like, like the friend who showed me he, he does it himself and he showed me how he does it. And he developed some of my films for me. But I've never gotten into that myself. Maybe at some point. I will, once I.. yeah, I don't know, once I have another apartment where I can just kind of, yeah, dedicate a little room for those things. And also, just.. I want to be sure that I really learn it correctly. So I would probably ask him to help me out the first time or something. And he, yeah, he told me that he wants to so I will do that at some point.
  - B: And he told me that you lost your camera. And was it an expensive? Not in a monetary way. Was it somehow valuable camera?

- L: Yeah, it was a really valuable camera for me, because that was the camera that started off for me. The one I got from my mom's friend. And.. I'm not sure exactly what role was in it, what film roll. But I think there was a film in there from.. one of my trips with that friend when he visited me in Rotterdam. And we took some really great pictures. And I think I just lost the camera with that film in it. [oh no..] And, yeah, there might even be some pictures from Ukraine on there or from Sweden. Yeah..
- B: Yeah. When I ask this question, people, they just tell their connection with the camera they have now. Since you lost it, what was the feeling and how do you feel now?
- L: Yeah... I felt really stupid because I don't even know where I lost [both laugh]. So I think I lost it on the holiday. Or.. actually in Albania.. Maybe. Or... I don't.. I really don't know. I, yeah, it must have happened about two years ago. I remember I had it around September for the last time but I either lost it somewhere, just left it in an restaurant or wherever when I was traveling.. I really don't know.
- B: But you can just go to the.. I don't know, any shop – online, offline and you can buy. But why then it's important for you – that one?
- L: I guess, just that I really like camera itself – it was really vintage-looking camera and I just.. it was the one with which I really learned to take analogue pictures, so I really knew that one a lot better than the one I use right now and it still takes me, yeah, I'm still getting used to them, really, compared to that one, because I got.. it was really easy to use – pretty basic camera, I don't remember the exact model anymore but yeah. Just the fact that it was my first one – makes it special, I guess. But I can't complain because I have pretty decent analogue cameras and at least one of them is actually a lot better.
- B: Yeah, and you said that it has some kind of vintage look. Why is it important for you?
- L: The one I have right now for instance is mmm, made in West Germany and you still see it on the... it says 'made in West Germany' one the thing. So you really see it was made in a country which doesn't exist anymore. That's really cool. I like history, I don't know, and everything about it so.. It felt like, yeah, little leftover from the twentieth century. Which is cool.
- B: Have you ever had any incidents related to camera? I don't know, any funny, emotional, good feeling or..

- L: Amm, I don't know, sometimes people in public really respond, yeah, really enthusiastically to you if you're taking pictures around or something. It happened to me at least in Kyiv for instance – I was taking pictures on the Maidan Square and people asked me if I can take picture of them and then I was taking with them a bit and we ended up actually exploring the city together. [Ah, okay]. They were Ukrainians but they weren't from Kyiv themselves so they were tourists themselves but they had Ukrainian friend from Kyiv who was gonna give them tour. So I just joined them basically. And half of them didn't even speak English, so I was practicing my Russian and at the same time they really brought me to a lot of the most beautiful places in Kyiv. And I actually had that camera with me there and I took some really nice pictures from that trip. And I really really liked that actually.
- B: So this camera brought you people.
- L: Yeah, in a way, yeah.
- B: So it's not that personal experience sometimes, true?
- L: Yeah, that's actually true because it starts out as a personal experience but at the same time it's all about the environment around you, I think. And people you shared with, in way. So yeah, it's really interpersonal experience as well.
- B: And.. without any filter, what are three words that come to your mind straightly when I say 'analogue photography'.
- L: Hmmm, mmmm, like I said, maybe challenge, satisfying and surprising because, like I said, you never know what's gonna come out of it. You can be the best analogue photographer but still you will just have to wait until the moment you actually see the picture you are holding. I think this what keeps it interesting for anyone into photography.
- B: Hmm. Do you want to add something more?
- L: Aaa, no, not really. I really enjoyed [laughs]
- B: Thank you

- B: Hello Lars, we will start our recording and interview. Do you agree that I will record your voice? And then transcribe it and use it in my master thesis?
- L: Yes. Okay.
- B: Could I use your name or you want to.. you would like to be anonymous?
- L: No, you can use my name, it's fine.
- B: And an information about you too? like, where you come from and your age?
- L: Yeah, sure.
- B: Thank you. As you know, I'm writing master thesis about analogue photography. And today I would like to talk about your practising. So, also we had a nice walk with taking photos. Thanks for that. And thanks for accepting an invitation for the interview. So just tell me what place does photography generally take in your life?
- L: So photography... my relation to photography has changed over the time. And I don't want to go too far back. But for many years, I didn't like taking photos myself. And they also didn't like it that much to be photographed. Because I was feeling uncomfortable. And because I was feeling the people who were taking the photographs, they were not living really in the present, they were just seeing the world through their lens, and I didn't like that. And it was only... well, I appreciated having nice photos, though. So that was kind of a contradiction. And then, one day, I discovered analogue photography for myself. And I was feeling that I could just like, take some photos, and see, like...captures some moments, but because it is analogue, I wouldn't take photos all the time. And I would only take like one photo, which I felt was much nicer than just taking photos with your phone. And also, I'm very often giving the photos like print the photos and give them to the friends that are on the photos and they are always very happy. So that is why now I am taking quite some photos but mostly like when I'm with friends and photos of friends. And... and that is mainly what I do. I only very very very rarely like start just going out or doing something just to take photos that never happens... [your computer fell asleep, could you help me?] yes...
- B: Didi madloba. And could you explain me a little bit about the idea of the person being not in present because he or she is behind the camera? What do you mean?
- L: So... I think people who... so like I have many friends and they are taking a lot of photos with a phone are also with cameras. And I often saw that when we were like in a beautiful

place maybe we were out hiking and it's like a really nice landscape and then I'm like wow, this is so beautiful. And they're like hmmm, looking through the camera and I yeah, I didn't like that.

- B: Now okay, now understand...
- L: Yeah, but I mean different things also might also mean that some are so obsessed with taking photos that they're like... they're like their main goal in their free time seems to be to produce nice photos to post them on Instagram. I don't like that either. So many things. [Okay]
- B: Yeah. You said... [Hello] Hello! We have an interview, sorry [all three laugh and make jokes]. You already told a little bit that you discovered analogue photography so could you tell me when and how on what occa... what occasion did you start taking photos?
- L: It was just by chance. I was searching for something at home. And then I found the old camera of my father. And I had some friends already who were taking analogue photos. So I knew about it, but I didn't like really think about doing it myself. And then there was the camera. And we even had like old films in the fridge. So I was like, can I maybe try using it? And my parents were like, don't do it. It's like the photos and as nice as the modern digital ones. You can buy a digital camera, don't... take a proper camera. Don't take this one. But I was like, no, I would like to try it. Because as I said, I had friends who were already doing it. And then I was like, intrigued at trying it. So that's how I started and I liked it. And it turned out not to be as expensive as I thought before. So I mean, it's still expensive, but it's okay, I can afford it.
- B: So your friends also influenced you? So what did you.. how did you feel, like it was a trend? Or they really supported you in this? [No...] what about friends?
- L: So I have some friends who were into taking photos. Also a friend who was thinking about becoming a photographer. And... there is a trend, I would say, at least in Germany to use analogue fo.. like aaam, cameras. And, aaam, but the main way in which they influenced me it was I would say that i... I saw people doing it, so it was nothing. Like I think for me it lowered the barrier to do it. Because when it comes to photography, I'm not like a pioneer. I'm nothing special. So yeah, there was no barrier to start taking photos. But as for like any other support, I just, I don't have any skills in taking photos and just take photos. So there was nothing to help me. I also don't spend a lot of time learning about



taking photos, which would be nice, because then my photos would be nicer. But yeah, so that was the main way and, and of course when giving the photos to my friends, and they were like happy but also encouraged me to continue taking photos. And yeah, it's kind of cool to have a camera and and maybe like subconsciously, I also wanted to be to belong to this cool group. And...

- B: So you call this group cool. It's a cool thing.
- L: Yeah, I would say it's a cool thing in this society.
- B: Is it acceptable? Or just... is it often in your environment? In your close environment, among your friends? Some of them? As you said?
- L: Yes, I would say in my bubble, as we call it, it's quite often. Not always aaam, so I have like an old, I don't know the English word like this mirror reflex camera [Mirror camera?] so I have this old mirror camera of my father's but my... some of my friends also have like, automatic analogue cameras. So different ones, but yeah, maybe even... I don't know, some 30% of my friends have analogue cameras. Or 40 even. It's wild guess I can't...
- B: Yeah yeah. And, yeah, your mom said "No, the quality is really lower than... [both of my parents] Why do you shoot with an analogue camera and then?
- L: For me, it's not about like, what.. for them as qualities that you get like, like a sharp photo, that is as close to reality as it can get. And for me, I just want to have them as like memories. And it doesn't matter that much that they're like brilliant, the sharp photos and also this is like the retro colour scheme or also when you shoot in black and white. I don't mind that. It's yeah, it's not for me, this doesn't make a photo like it doesn't affect the quality of the photo, the quality of the photo is like when people are smiling.. I don't know.
- B: What do you.. what kind of differences do you see then between analogue and digital photography?
- L: Like in the way you take photos or between?
- B: Later I'll ask the question, like I detail the question into the act of taking photos, and then what differences in the final results, so you can talk about everything now. Like in the act of taking, just like the process, when you do it, and in the result, or in any aspect, you think about just anything.
- L: Just anything... So... Hm... there are many differences, I would say. I mean, first of all... No, where should I start? I don't know. So for me, when I take photos the main

difference it makes for me is that I can only take a limited number of photos because it just gets too expensive, basically to take more photos. And of course that I don't see them directly after I took them or made them. So that is for me the main difference. Of course, there are a lot of more differences. I know people who are like using Photoshop or Lightroom to like make their photos better afterwards. And I don't really like that for the type of photos that I'm doing. It's also not worth it. I mean, you can do enormous stuff with it and I don't judge it at all it's a nice tool. But I, for me personally I don't like it that much. So you cannot do this with analogue photography of course it's more of an art maybe to take a look photos it seems because you are I think there are people who can really take really amazing analogue photos but as I don't know that much about taking photos for me it's always kind of surprise if the photo is the success or not, while when I'm taking digital photos, I can directly see it and then just take another one that's better. And of course also often when I get the photos of my analogue camera and I'm like aaa, that so sad that all those photos aren't as good as they could be, but also that's kind of the the thing that makes it's interesting and... and also within digital photography of course you can like have a proper camera and you like care a lot about the photos you take or you just take your phone and take snapshots like that there's also huge differences within digital photography.

- B: And when you see the photo, for example of the old town here, the houses you took. When you will see it an analogue way and then when you see the ones from your phone, which are digital, what are the differences? Do you feel any?
- L: Hmm...
- B: Like yeah, for you not as in a theory - just how do you feel?
- L: I don't know for me the analogue photos somehow feel more valuable I think. Also I kind of have the feeling that they're better in quality, which I can't really say why because before I had a really bad phone but now the camera from the phone is actually quite okay. So I guess the quality will be all right. Still, I think actually the quality... If I take a good photo with my analogue camera I will be able to like print it out in like a massive size and it will be still good. While for my phone, there are limits probably, more limits. So for me photos with my phone are more like for instance, sharing with my family with my friends. While the analogue photos they are more for like, for the future for remembering what I

now did maybe also for.. in my room, I always have a lot of photos. And I mostly use the ones from a camera and not the ones from my phone.

- B: Why are they more valuable? Like, in which way do you mean valuable?
- L: Valuable to me.. they are more important to me.
- B: And what makes them important?
- L: I don't know, that's a good question. It's, you mean for other than that they are made with the analogue camera?
- B: Yeah, but maybe, I don't know, maybe they are just valuable for you because me with analogue right?
- L: It might be.. I don't know, I think it depends. Also, as I said, I have some friends who are into photography, especially I have to quite close friends. They're.. they're really into photography, they have analogue cameras, they also have good digit.. digital cameras. And they also sometimes send or give me the photos that they made of me or us or friends. And I think even when they are now taking photos with their, with their camera, their digital camera, the photos that they are printing out and giving to me they are as valuable as the ones that I take with my analogue camera. So I think it's more about.. kind of, that they are more consciously made than photos with the phone. Maybe.
- B: Sorry for this chain of questions, what do you mean consciously made?
- L: So they were.. there was more thought involved in making them? There was.. people were thinking like how, where should they stand? Where does the light come from? And it was maybe even.. when taking them it was meant to be a photo that is for.. for keeping and for looking at in 20 years, while the photos with your phone.. like, at least for me, maybe for other people. It's different. But for me, when I take photos with my phone, it's never that I think oh, this photo I will want to look at after 20 years.
- B: Why not?
- L: Why not? I don't know maybe because I'm I'm very.. in German, there's this word *antiquiert*. So, antiquated. [what do you mean?] Like antique. You know [it's comes from the word 'antique'?] Yeah. [Yeah, okay]. Uh, huh. Yeah, like this old, old school maybe kind of type. So I'm kind of sceptical about this trend of having always having your phone in your hands and using it a lot when you're spending time with friends. And maybe it's this, that.. that you're, that you're like having this phone, which is kind of between you and

me when the two of us are friends. And we are spending time together. And also the same goes for using digital or also analogue cameras, I would say even though I don't have an like, I haven't experienced that yet. But I think if there was somebody taking photos with an analogue camera all the time, like they were we would be spending two hours to get them they would shoot like three films full of photos. I would also be annoyed and those photos wouldn't be valuable, because they wouldn't be consciously made. You know?

- B: Yeah, yeah, I really relate to what you're saying. So, tell me then on what occasions, episodes, places or objects you usually take your analogue camera and you use it. Like, how do you choose?
- L: So occasions, I mostly take it with me when I'm meeting friends. During the day, because I don't have a flash. I cannot take photos at night.
- B: So you are limited by the sun.
- L: I'm very limited, yes. So I also I take much, many more photos in summer and than in winter, that's a fact, I be realised it a lot this year. Which I want to change, I want to buy a flash and I also want to buy a new lens, which may be better for darker environments. So.. occasions when I'm with people I am. And also when I'm going for activities like I wouldn't take it to work. Well, I always take it.. I wouldn't take it to work, well, I will take it eventually, I think to like take photos of my colleagues once. I also did it at other places - at university and another internship just to like, have it as a memory. But like when I normally go, I wouldn't take it of course. But when I go hiking or when I go for some trip, I will take it. And what will I take photos of? Mostly people like friends. I don't feel quite... I'd say like comfortable taking photos of strangers. I really like it when I go to like photo exhibitions, and they're.. there.. I really like like portr.. portraits and this kind of stuff. But I myself I don't feel comfortable taking them. Like making them. So of friends. Often those photos are actually they're not snapshots. They're.. just like I tell them go there and stand there because [you aske them to pose?] I ask them to pose, yeah, I organise it. Sometimes I also take photos just like that. But at the beginning, I wasn't good, so I too, I needed a lot of time to adjust the camera. And because I need so much time, I started just telling them from the beginning, so.. because otherwise they would at some point notice me anyway, and then they would pose anyway. And then.. Yeah, so.. it's kind of this decision is not by, by me, but due to the circumstances. Missing skills, and maybe it will change also. But I

think I like those posed photos, actually. People are always objecting to posed photos, but I don't really get it, I don't see why they're any worse than snapshots I think.

- B: Yeah, and that kind of person.
- L: Yeah? You don't like posed photos?
- B: When person is posing, I just don't take photo, I'm just waiting for them to continue.. acting. Of course there is a problem because they notice that I'm.. it's impossible, almost impossible to take it secretly also because of the sound but..
- L: Well, once you took the photo it's.. it doesn't matter, they notice you. Don't worry, have it, maybe I will boil some water so we can have more tea.
- B: Yeah.
- L: No, but sorry. What, what are we talking about? Well, but what I wanted to say...
- B: It's not natural.
- L: Yeah, it's not natural, of course but I mean, it's a photo – it's not natural. I think this is the thing. I don't.. I want.. I don't want photos to be natural. For me photos are not natural. They never are. Because they are photos.
- B: But when you take a picture of the *innerhof* in the old town, it's not natural?
- L: No, it's a photo. I'm a tourist entering this. Entering this.. A.. Does it still work?
- B: Yeah.
- L: I'm a person entering a stranger's courtyard to take a photo and then once I have a photo, it is the.. it is a photo of their yard. But for them, it's where they live. It's where they put their clothes to dry. It's where they park their car. It's where they meet people where they put this table in the summer and sit and eat. And you cannot possibly put this feeling of this yard in a photo so it's not natural.
- B: And what about the photo of you and the pot of cacao? Like, it was.. you were doing it, not posing and it was like the moment of our reality. Was it still not natural?
- L: Yes, it was natural but once it is a photo it's not natural anymore because it's a photo.
- B: Okay, so the main distinction.. the main difference between reality and photo is that photo is not.. is not reality [both laugh]
- L: Sounds good.
- B: The main difference between you and speaker is that speaker is not human.

- L: The comparison is not straightforward. Maybe yes. [laughs] I mean, it's just a picture.. you know, in philosophy you also have this.. you have this.. I can I don't know this in English, but you have like this..
- B: *Simuliacra*? When it's simulated.
- L: Yeah, maybe you can.. Yeah, you can, I wasn't thinking about this, but you can have like this..The symbolised and what is it?
- B: Like, like the symbol of Barthes?
- L: I'm not exactly sure. So I was thinking like, you have, you have the thing. And you have it's.. in German, it's called *abbild*, like the..
- B: Okay, picture of it. [Yeah] it's depicted.
- L: Yeah. Because that's what I can see with my eyes, I can only see the picture of it. I cannot see the bottle, but I can only see the picture. So there's like the thing and there's a picture maybe that's similar to like the *signifiant* [yeah, exactly]. So like, yeah. And for me, the photo will always be just like, it is not reality. I mean, that's for sure. I mean, everybody..
- B: So the word 'natural' you use for the world 'real'?
- L: Yeah. Yeah, maybe.
- B: Okay. Okay. That makes sense.
- L: Well, I mean, I feel, I feel that I'm right in using it this way. I cannot explain it that well, maybe. Because natural for many means something like authentic. Maybe? For many people. [yeah] So they're like, yeah, it's an authentic picture and natural picture. But I don't see the value of authenticity. I see the difference between a posed photo and like this authentic photo, but after all, is just a photo where it's me on there. And I don't know why.. Why authenticity should be intrinsically valuable.
- B: Okay. Okay. It's really cool how we went from this question to like, really, really different perceptions of photography and meanings of photos? Because yeah, for me, I value that authenticity. And, okay, yeah, I know. It's such as there could be so many different perceptions.
- L: What else did you ask me in the first place? Sorry, occasions and..?
- B: Episodes, places, objects.

- L: Places, objects.. So, what I wanted to.. one short sentence. I also take photos of like, nature or sites sometimes but only very rarely only even when I think that right now the way I see itIt's the kind of photo that like that I can't find on the internet, that it's kind of a very.. like that when I will look at the photo, I will remember the moment. It's not that much about making sure I will remember I saw Hagia Sophia in Istanbul, it's more that when I see the picture I will remember the moment I was there with my friends taking.. like walking around
- B: Hm, yeah.
- L: So, that's the answer, sorry it was very long.
- B: Nonono.. When you have 24 or 36 frames, how do you choose which image or moment, as you said, it worth that frame? And also, taking an example of today – you have limited amount and how do you, let's say judge, how do you select let's say moments and images worth that shot.
- L: It's not that I'm calculating how many images do I have, how many percentage of value is in this thing that I want to take a photo of. It's more that I.. I just have a feeling that I want to take it and then I take it or I don't take it. And today for example amm, for example the wine bar, I wanted to take this photo for a long time because I walked, passed it hundred times and every time I pass this wine bar, I'm thinking, wow it's such a nice place so I wanted to have a photo of it. And for the church for example – there I took a photo when we went out of the yard and I tried to capture the church and the house. And I was.. we were talking how weird it is living in the house right next to the church, basically, living on the church yard, it was just a weird combination that aam, I've never seen before. As for the photos of the yards – I just thought they were beautiful.
- B: Yeah. Aaa, is practicing photography related somehow to other people or it's your personal experience?
- L: Can you specify what you mean by this?
- B: For example you said that you like taking photos of your friends. So in a way it is not your personal experience. It's also related with other people. [Hmm] Are other people in any other way involved in this practicing? Or it is your personal hobby? So can say my example – I like just.. sometimes I just take photos without any other people around, just by myself, no other people involved, no friends in the photos. And then I develop and some

of them I never show to anybody. So this is really personal. In your case, how is it related with other people if it is?

- L: No, I like sharing my photos with others and as I said, I mostly takes photos when I'm with others. So definitely it is a social thing, but also because amm, yes, I don't.. I don't feel that the photos I'm taking on my own are as important to me maybe.. [Hmm] I mean, don't get me wrong, I like spending time on my own but it's somehow.. When I'm on my own I don't need the photos because the photos are kind of made, in my personal point of view, are made for being able to show for others. [Okay] So I almost always show my photos to my very close friends and I always try to give the photos to the people who are on the picture.
- B: And before you mentioned that you print them, you actually print them on paper?
- L: Hmm.
- B: That is cool, that's cool.
- L: I mean, that has also practical reasons again. So, I'm not a great photographer and I like to do it but I don't want to spend massive amount of money on that and the cheapest way to like.. hm.. how to say? [develop?] Develop the photos in Germany is to give them to D&M, the drug store and it costs like 5 euros and they don't scan it, they don't scan it. So they only print it.
- B: Oh, wow.
- L: So I never have my.. Like now it was my first time here in Tbilisi that I had my photos digitally. Before I never had them in digital... [That's why you, sorry..] No, that's why..?
- B: That's why you didn't understand how I'm planning to combine those photos because you didn't think about them in digital way.
- L: Yes because for me when.. I don't know why people would take analogue photo if they are planning to digitalize it and use programs to manipulate, to change it. So if you wanted to do that why don't you use the digital camera in the first place. It would be much easier to use a digital one.
- B: Hmm, I will tell you one thing after we finish because it's a long story. Let's move to a little bit different perspective – about your camera itself. So.. [Lars speaks in German to the neighbour]. Is your camera expensive, valuable not in a monetary way? Compared with digital one or.. do you have any personal connection to your camera?



- L: Well, there is a personal connection, as I said, it's my father's camera and I feel kind of responsible for it – he bought it when he was sixteen and he handled it very well – there is no scratch. Hmm, it's very clean, it works and he was.. he cared very well for it as he does with everything. So I'm kind of feeling obliged to continue this treat well and I think I'm not doing very good but I'm trying. Other than that, it doesn't have value for me.. If it was stolen of course I would of course be sad and angry but it's not a big deal. I would probably buy another one but this very camera.. it doesn't have especially big value.
- B: Just straight what comes to your mind, 3 words that come to your mind when you hear 'analogue photography.
- L: [laughs] when people say 'easy question' probably it's not gonna be easy
- B: Something probably already came, just tell me..
- L: Hmm, heavy because my camera is pretty heavy and you have to carry it around [long silence] It's gonna be very boring.
- B: Nonono, it's okay because it is what associates – anything. It doesn't have to be super artistic..
- L: So the second one is film or negative more precisely, I have this picture of negatives in my head. And the third.. aam, the third would be aaam, how do you call it? Unsharp.. in German it's *unscharplich*. [blured?] Blured blured. When I started half of my photos were blurs and by now t's maybe 20%? So.. still a good part.
- B: Thank you for the interview. Probably it was the longest one I ever had.
- L: Sorry, I..
- B: Nono, that means I have a lot of good material.
- L: I don't think so, you'll have to.. How do you say?
- B: Transcribe?
- L: Transcribe.

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***Kotryna, 21 m., studentė, lietuvė. Tbilisis, 2021.11.13***

- B: Labas, Kotryna.

- K: Sveiki.
- B: Ar sutinki, kad tavo balsą įrašinėsiu?
- K: Taip.
- B: Ir ar sutinki, kad po to transkribuosiu ir panaudosiu magistriniam darbe?
- K: Taip.
- B: Tai, visų pirma, aaa, tu patenki į mano grupę žmonių, kuriuos apklausiu, todėl, kad fotografuoji neprofesionaliai, analoginiu fotoaparatu, na, aš rašau apie tai magistrinį darbą. Ar tau reik paaiškint, kuo skiriasi skaitmeninė nuo analoginės fotografijos?
- K: Ne, žinau skirtumą.
- B: Taip, koks būtų tavo amžius?
- K: Dvidešimt vieneri.
- B: Kurioj šaly gimei ir kur gyveni, kuriam mieste?
- K: Lietuvoje, šiuo metu gyvenu Vilniuje.
- B: Fotografuoji retom progom – pusė, viena juostos per mėnesį, ar dažnai – dvi, keturios ir daugiau?
- K: Hmm, progomis, viena-dvi per mėnesį juostos.
- B: Mhm, o fotografuoji skaitmeniniu fotoaparatu irgi? Arba telefonu? Ar tiktai analoginiu fotoaparatu?
- K: Hmm, tik telefonu ir analoginiu fotoaparatu.
- B: Kokią vietą apskritai fotografija užima tavo gyvenime?
- K: Labai svarbią, nes tai yra vienas pagrindinių būdų, kuriais galiu išreikšti tai, kas man gražu, parodyti, pagražinti kasdienybę...
- B: Mhm, viskas?
- K: (Juokiasi)
- B: Kada ir kaip, kokia proga pradėjai fotografuoti analoginiu būdu? Ir kada pradėjai skaitmeniniu?
- K: Skaitmeniniu pradėjau tada, kai pradėjo tiesiog atsirasti kameros telefone ir jos vis gerėjo ir tai tiesiog kasdienybėje labai patogus būdas fotografuoti, o analoginiu... tai čia prieš kokius 8 metus buvo pati pradžia, o tiesiog gerėjant kamerai, vis dažnėja fotografavimas ir dabar užima didelę dalį, o analoginiu būdu, aaa, sesė nusipirko

fotoaparata ir vis paskolindavo ir taip pat aplinkiniai žmonės ir medija paskatino norą fotografuoti pradėti, pačiai turėti fotoaparata.

- B: O kaip atsirado gyvenime? Radai, nusipirkai fotoaparata?
- K: Pati savo... pirmas fotoaparatas buvo vienkartinis analoginis, kur tiesiog galima viena kartą panaudoti, o vėliau gavau dovanų nuo sesės.
- B: Hmm, „Polaroid“ ar paprastą?
- K: Paprastą analoginį fotoaparata, juostinį, o „Polaroid“ gavau prieš keturis metus dovanų ir tai irgi galbūt įtaka buvo, kad aplinkui daug kas turi, ir labai įdomu pabandyti, kaip gi čia pačiai būtų turėti.
- B: Mhm, ar tai įprasta jūsų draugų rate, aplin.. artimoj aplinkoj fotografuoti analoginiu būdu?
- K: Taip, ir kuo toliau, tuo daugiau žmonių turi ir kone per daug, ypač matant medijose kiekį, ypač vienkartinių fotoaparataų naudojimo, gal tai prarado tokį išskirtinumą ir žavesį, kai tai tapo prieinama kiekvienam žmogui, ypač vėl su tais vienkartiniais.
- B: Tai jūsų, tavo rate daugiau yra vienkartinių negu kad tikrų kamerų...
- K: Taip.
- B: Mhm, įdomu.
- K: Todėl tai toks tarsi neprofesionalusis naudojimas, o... taip pat, kaip ir mano, bet toks ypatingai mėgėjiškas.
- B: Mhm, jos vadinasi dažnai, tokios prastos kameros, *toy camera*.
- K: Taip, *toy camera*.
- B: Mhm, tą gal ir norėjai...
- K: Mhm, žinau šita.
- B: Mhm, kodėl fotografuoji analoginiu būdu?
- K: Todėl, kad nuotraukos atrodo įdomesnės, romantiškesnės, su kažkokiu šarmu, atrodo, kad tai yra gražiau negu realybė.
- B: Mhm...
- K: Dėl spalvų vientisumo ir dėl to, kad niekada nežinau, kokia nuotrauka išeis, nes dažniausiai iš vieno vaizdo padarau tikrai vieną nuotrauką.
- B: Mhm...

- K: Todėl ji būna laukta, dažnai netgi pamiršta per tą mėnesį maždaug, kol išryškinu juostą, ir tiesiog labai gera pamatyti tokius vienetinius, svarbius, išskirtinius kadrus. Lygiai taip pat ir su fotoaparatu „polaroidiniu“, kadangi kortelių yra nedaug, jos tampa išskirtinės ir tokios tikros, neatrinktos.
- B: Mhm, o sakei, kad gražiau atrodo nei skaitmeniniu būdu. O kas, kame tas grožis be spalvų?
- K: Be spalvų? Galbūt tame, kad nežinai, kas išeis, ir galbūt tu matai vienaip, per telefoną dažniausiai arba tiesiog skaitmeniniu fotoaparatu matai beveik taip, kaip akimis, nu ypač spalvos arba tas, aaa, kiekis vaizdo, o juostiniu fotoaparatu, hmm, net nežinai galbūt, ar daugiau priartinsi, ar mažiau, ar šviesa apskritai pateks, ar ne, vat būtent tas apšvietimo kiekis dėl nustatymų, kad tu nežinai niekada tiksliai, ką tu nustatai vat, nu turint omeny mano labai mėgėjišką būdą fotografuoti. Manau, kad labiausiai spalvose.
- B: Mhm, kokius skirtumus įžvelgi tarp analoginės ir skaitmeninės fotografijos? Tai galbūt panašu, ką jau pasakei?
- K: Tai galbūt, kaip ir minėjau, taip, kad niekada nežinau, kas išeis tiksliai, galima tikėtis kažko, lyginant su senais kadrais, senesniais tiesiog, kas su kokiais nustatymais, kokioj šviesoje išėjo, bet iš tikrųjų žavu yra laukti ir, kaip sakiau, prisiminti kažkokius momentus, apie kuriuos buvau pamiršusi, kad fiksavau.
- B: O kodėl svarbu, kad nepamatai iš karto, ką tai duoda?
- K: Žavesį, ne, išskirtinumą ir tiesiog tokius ryškesnius ir „atrinktus“ prisiminimus, todėl, kad skaitmeninės nuotraukos dažnai labai pasimeta, kai jos nėra atspausdintos ar atrinktos kažkur atskirai, o šitos yra labiau tokios vertinamos.
- B: Mhm, o tikriausiai jau irgi sakei, bet kokius skirtumus įžvelgi rezultate, nuotraukoj pačioj?
- K: Hmm...
- B: Tikriausiai jau pasakei, ane, viską?
- K: Hmm, manau, kad analoginės nuotraukos yra gyvesnės, įdomesnės, o skaitmeninės –
  - o labai daug vienodų nuotraukų, todėl, kad daugybės žmonių, taip pat mano kameros fotografuoja taip pat, ir tos visos nuotraukos atrodo labai labai panašiai.
- B: O kokioms progoms, momentam, vietai, objektam, tavo nuomone, tinkamiausia analoginė fotografija?

- K: Manau, kad žmonių emocijoms, būnant, pavyzdžiui, namuose, kažkokiam, jaukaus susibuv... susibūrimo metu, aaa, taip pat kelionėse, kai vaizdai yra nauji, niekad nematyti, bet taip pat ir gimtojo miesto vietose, jos atrodo daug gražesnės, tokios, kaip jau minėjau, gyvesnės, spalvos gražesnės tampa, kai fotografuoji analogine fotografija, o ne skaitmenine.
- B: O kaip manai, kodėl analoginė fotografija pastaraisiais metais vis labiau populiarėja, daugiau žmonių naudoja?
- K: Aš manau, kad kuo toliau tolsta, mmm, tolstant nuo tų laikų, kada tai buvo vienintelis būdas naudoti, ir kuo lengvesnė ir visiem prieinama skaitmeninė fotografija tapo, tuo labiau norisi kažko tokio „egzotiško“, senoviškesnio, išskirtinesnio, va kaip ir sakiau, gyvesnio, mmm, ir manau, kad populiarumą didina medija todėl, kad šiuo metu, socialinėje medijoje yra daugybė daugybė nuotraukų juostinių ir atrodo, kad koks kas penktas žmogus iš mano sekamų *Feisbuke* arba *Instagrame* turi bent jau tą *toy camera* fotoaparata, todėl manau, kad žmonės pamato ir galvoja: „noriu ir aš“, ir taip dar labiau populiarėja. Čia būtent apie mano ratą šneku.
- B: Ar tavo šis fotografijos praktikavimas susijęs su kažkaip taip kitais žmonėm, ar tai yra visiškai asmeninis patyrimas? Ir kodėl?
- K: Man tai yra, visiškai asmeninis patyrimas todėl, kad dažniausiai fotografuoju būdama viena, kai vaikštau kažkur, matau kažkokias gražesnes vietas, nebūtinai kelionėse, tiesiog savo mieste – Vilniuje arba Panevėžyje. Mmm, tai man tai nedaro įtakos, bet man patinka, kai mane fotografuoja juostiniu fotoaparatu, tai... Bet tokios didelės įtakos neturi, tai yra toksai asmeninis užsiėmimas.
- B: Aaa, ar turėdama 36 arba 24 kadrus, pagal ką atrenki vaizdą, momentą, vertą to kadro?
- K: Dažnai paskaičiuoju, kad, tarkime, turėsiu mėnesį, tai išdalinu į tam tikras... Tam tikrą skaičių į dienas arba būdama kelionėj padalinu tą skaičių į dienas, bet jeigu yra kažkokia proga, labai gražus vaizdas ar artimi žmonės, tai neskaičiuoju ir tiesiog naudoju tiek, kiek tuo metu norisi.
- B: Ooo, jo, bet jeigu tu turi kelionėj vieną nuotr... Ten tris nuotraukas vienai dienai, ar kažkaip, tai kaip tu sužinai eidama, šiandien kai ėjom Tbilisy, tu turėjai, pasakei ten, kiek tau liko. Tai kaip tu nusprendi, kad va dabar šitas vaizdas, ką matai, yra vertas to kadro?

- K: Galbūt, jeigu tuo metu yra apšvietimas prastesnis arba tiesiog kadras toks, kur nežinau, ar tikrai iki galo pavyks, tada tikriausiai jį praleisiu, bet jeigu žinau, kad jis tikrai išeis ir, arba tas vaizdas tokio grožio, kad aš nepamatysiu jo iš kitos pusės niekaip, tada ir fotografuoju. Arba, jeigu tuo metu labai gera tiesiog ir noris įamžinti tą momentą.
- B: Mhm, tai yra kažkoks emocinis pajautimas?
- K: Taip, emocinis tikrai, labai didelę reikšmę, vat kaip ir sakiau, žmonėse, susibūrimuose ir taip pat kelionėse ar kažkur...
- B: Mhm, ar esi pati ryškinus nuotraukas ar atlikus kažkurią dalį proceso?
- K: Ne, visą laiką į fotoateljė einu.
- B: Ar brangus ir vertingas, ne pinigine prasme, tau tavo fotoaparatas, lyginant su skaitmeniniu, jeigu tokį turėjai arba... Ar tiesiog tau yra jis vertingas?
- K: Labai, todėl, kad kai tai yra senas, tikras fotoaparatas, labai gera jį vien turėti, nes jis iš karto priduoja tos „dvasios“, tai ne piniginiu atžvilgiu tikrai tai yra vertingiau ir dar ir dėl to, kad padaromos, jau kaip ir sakiau, išskirtinės nuotraukos.
- B: Ar turi kažkokį ryšį su pačia kamera?
- K: Labai gera žinoti, kad gavau ją nuo sesers, nuo mylimo žmogaus, todėl brangu vien tai, kad apie mane kažkas galvojo, dovanodamas tą kamerą.
- B: Kaip žmonės, kurie fotografuoja skaitmeniniu būdu arba tie, kurie išvis to nedaro, kaip jie mato analoginę fotografiją, kokius komentarus girdi?
- K: Manau, kad iš vyresnės kartos tai skamba kaip: „kam fotografuoti tokiu būdu, jeigu čia nekokybiška“, todėl, kad tiems žmonėms tai asocijuojasi kaip su prastesne fotografija, neišsivysčiusia, bet iš jaunų žmonių, iš mano rato, daugeliui tai atrodo labai *fainas* būdas, toks kaip *cool*, tokia siekiamybė, išskirtinės nuotraukos, žmonės nori fotografuotis, kad aš fotografuočiau juos ta kamera, ir kad jie turėtų nuotraukas šitas.
- B: Jei turi, papasakok kokį nors džiugų, juokingą, liūdną arba jautrų nutikimą, susijusį su kamera, su fotografavimu. Gal yra koks nors?
- K: Kažkokio išskirtinaus – ne, bet labai dažnai užlenda pirštas arba būna neatidaryta kamera tiesiog fotografuojant ir tiesiog būna toks liūdnas jausmas, nes jau nueini nuo tos vietos, arba ta emocija jau nebeapsikartos, tai dažniausiai su objektyvo uždengimu arba tiesiog ten nustatymais visai ne tais.
- B: Mhm, ar yra buvęs kažkoks jautrus momentas, ar kažkoks tai džiaugsmingas?

- K: Ne, nes fotografija šita užsiimu tik apie metus, tai dar nespėjo.
- B: Dar bus...
- K: Tiesiog, tiesa, labai džiaugsminga yra gauti tas nuotraukas, ir pamatyti, kaip gražu, koks gražus tas gyvenimas per jas atrodo.
- B: Mhm, ai, tai kamera keičia gyvenimą – kaip tu ją matai?
- K: Prisiminimus pagražina galbūt. Paryškina.
- B: Kokius iššūkius kelia analoginės fotografijos praktikavimas?
- K: Ypač pradžioje – nustatymų bandymas, labai gaila yra žinoti, kad galbūt ne tokie nustatymai, nes tarsi prarandi tą kadra, taip pat ir piniginiu atžvilgiu tai yra brangus malonumas, ganėtinai. Nu, žiūrint, ką fotografuoti. Tai vat šitie iššūkiai labiausiai, kad reikia mokytis nustatymų, jeigu tai yra kamera su daugiau nustatymų. Bet dažniausiai yra tos vadinamos *mulinės*, ne dažniausiai, tiesiog dažnai. Tai galbūt ten vienintelis iššūkis yra surasti gražų kampą ir tiesiog įjungti blykstę arba išjungti.
- B: Mhm, kaip manai, ar išliks analoginė fotografija ateity?
- K: Bent artimiausius kelerius metus – tikrai, bet vėliau galbūt tai taps vėl labai... Daug retesniu tokiu procesu... Vis tiek manau, kad liks labai ilgai populiaru bent tam tikrų žmonių tarpe. Neišnyks.
- B: Ir dar klausimas iš šiandien, kai vaikščiojo. Kaip... Kai tu eini mieste, kaip tu sugalvoji, kad va dabar reikia su juostiniu fotoaparatu nufotografuoti?
- K: Kodėl ne su telefonu, pavyzdžiui, kai yra taip patogiau?
- B: Mhm.
- K: Gal noriu, kad tai, šitas kadras, šitas momentas būtų išskirtinesnių momentų „sąrašė“.
- B: Vienas iš jų kad tiesiog būtų.
- B: Supratau. Kaip pasi... Kaip eidama pasirenki vat, kuris kiemelis?
- K: Galbūt tos...
- B: Arba kuris namas, kuris kadras?
- K: Dažnai pagal apšvietimą, pagal juostos tipą, jeigu žinau, kad tai yra nespaltota juosta, tai labiau kreipiu dėmesį į detales, o jeigu žinau, kad ji yra šiltų spalvų arba kaip tik – šaltų, tada tiesiog žiūriu, kaip spalvos atitiktų tos juostos nustatymus.
- B: Supratau. O šiandien fotografavai kažkur skalbinius... Norėjai nufotografuoti kažkur skalbinius.

- K: Taip...
- B: Ką ten pamatei?
- K: Manau, spalvas ir gražų kampą ir gražų apšvietimą, nes saulė švietė. Tiesa, labai daug įtakos turi saulė, nes jinai dažnai taip sužaidžia su šviesa labai gražiai. Tai manau, kad taip – apšvietimas, detalės, spalvos, kontrastai.
- B: Daug kartų minėjai apšvietimą, tai tikr... Saulę, tai tikriausiai tau labai svarbus dalykas nuotraukose, taip?
- K: Taip, ir gyvenime, ir nuotraukose, visai, apšvietimas viską keičia.
- B: Taip. Tai ačiū tau labai už interviu.
- K: Ačiū jums.

*Felix, 25 m., savanoriaujantis, vokiečių. Tbilisis, 2022.02.02*

- B: Hello Felix, thanks for accepting the invitation to have the interview. And first of all, do you agree that I will record your voice?
- F: I totally agree.
- B: Do you agree that I will use your name? Or do you prefer being anonymous?
- F: You can use my name.
- B: And also I will use this information in tran.. I will I will transcribe it and then use it in master thesis.
- F: Yep.
- B: Okay, so we will talk a little bit about your amateur practising. So please just tell me, what place does photography generally take in your life
- F: That's a hard question to start with. Yeah, but just because it's so general. [Yeah, but also you can, just not filter anything - what comes to your mind] It has.. it has an important part in my life to, to sort out my past. So I really, I think of my past in my photographs. Before remember something like the photos have me getting in touch with certain places, people and everything that happened to me. Like when I have a month where do not shoot photographs, and this month is way more lost then, then.. the times when I was shooting.



- B: why it's important for you then to keep those memories and..?
- F: It's not even maybe about keeping them or like just going through them all the time. But if I feel like in 20 years, I want to remember the first week of this year, I know where to search the photos for and then be able to reconnect.
- B: So you want to reconnect with your with yourself and past and.. with past in general?
- F: I think it's about feeling I had.. I think it's maybe not about.. okay, you do.. I do remember the pictures like the things I saw during certain memories. But the photographs is more.. like usually they are emotional pictures. And that's why I can easily connect, more easily connect with my emotions during this time. Let's put it in this way, ja.
- B: I see.. Okay. And you are shooting with analogue camera [yes] so when, how, on what kind of occasion did you start shooting?
- F: I started shooting with analogue cameras when I was 18 when I realised I want to take pictures. And to this point, I was only photographing with a shitty digital camera and realised that I took photos and they don't add anything to my life – I had tonnes of photos like every person has on his phone and they just scrolls through them. And.. and I was.. I couldn't remember that it was me taking those photos. It seemed like photos from a different person. And then I thought yeah, how to change this and tried film camera. And..
- B: So it was intentionally - you wanted to change your way of photographing.
- F: Yes. [Yeah] And ever since then, it was basically a strict [?] decision. I realised film photography was working for me. And since then I haven't had a different camera.
- B: Did anybody make an influence for you or this? Like, do you have environment? Where you have people shooting?
- F: Not really, I think I was one of the first persons in my circle of friends? Oh, yes, I think a big influence was that I.. like I was seeing all the photos my parents used to take of me and myself and their lives when they were young. So these were only analogue pictures because there was no digital cameras back then. And I liked the photos so much. And then I realised what happened maybe around 2010 – they switched to digital cameras and, and all the photos from this time they just look like photos from every family just photos with don't wanna go through it anymore, because they just, there was nothing inside these photos. And I realise like, what happened to my parents, they did amazing photos, they switch to digital and, and these photos I didn't like to watch anymore. And I realised okay,

maybe it's really about the film photography. Then I thought, well, exactly the same has happened to me, right.. is happening to me right now. And then I just got back to where my parents were in the beginning of photography, basically.

- B: Oh, that's very then.. conscious choice. Every person I was asking until now I think it was just like, randomly they found camera in basement. Oh, it's interesting.
- F: I wasn't searching for a camera, I was okay, I need a film camera and then where to find? Yeah.
- B: Yeah, it's the same for me too – in 2010 it was the first digital photo on my computer. Yeah, yeah. Okay. And.. so you told a little bit but just tell me more - why do you shoot with analogue camera? Maybe there are more reasons for that?
- F: So 'why', like, also the difference to the digital ones.
- B: Yeah, actually I have some questions further. So I can already introduce a little bit that will ask you the differences between analogue photos and digital and also like to compare the result -photo, and also the act of taking photos. So just all the aspects you think of..
- F: [long pause] Okay, okay, how to say yeah, I mean, just the fact that you're not.. you're limited, you're really limited within photography. So you really need to think first what you want to have in the picture. It's way more expensive than digital one. So you just cannot do as many pictures. And thinking about what you want to photograph is, is easier with the analogue photography because you're forced to do. So you could say then maybe it's a disadvantage, because I'm just not able to think about my photo before using a digital one. But I think that you just do not have an option is [long pause] it's making the experience more real, somehow, you're somehow closer to what you want to photograph, because you're really connect.. more connected. Because of this, you're only able to do limited shots. And with digital cameras, it's so much about having a sharp photo, you can't pick..[?] or you need to change so many things in the camera before you're actually able to do a photo if you're not just using the automatic. And for example, if my cameras such as this - three different settings, and this is all I can choose. All this user stuff you have from digital cameras is just not there. So it's a pure experience, because you do not need to worry about anything that is not actually affecting your picture.
- B: And you said you're connecting with your with the moment right? Or with experiences, you said [Yeah] and why it's important for you, like what does it give to you?

- F: [long pause] I was talking about the difference? Or just what taking a photo in general gives to me?
- B: You said you connect with..? I didn't know I just wanted to elaborate [yeah] a little bit more. You said you connect with experience [yeah] So you want to relive them after? Or like why it's important for you? I didn't answer your question.
- F: [pause]
- B: For example, maybe I can take an example of what you said before that you make photos of people emotions, you can talk about this. It's really interesting aspect I've never heard, like also picking just emotions and friends and people around you, even during arguments. So you said it connects you with the emotion and with the experience. [Yeah] So like, why do you do that? And you can just talk about this.
- F: Okay I think I'm just really interested in the persons that I have in my life. And the more I love a person, the more interested I become in the person. And it somehow has a way to see a person in a different way. Because when you take this photo, you just catch this, yeah, I don't know, 120/second of a person. And this is adding to what you already know of this person basically. So and then when you combine it with intense emotion the person lives through right now you basically capture a moment that otherwise you would never see in this particular way.
- B: How did this come to you - this idea?
- F: It really happened naturally. Like I just.. let's say, I took pictures of my friends when we were drunk or discovering the city and.. and I always felt like I'm not picturing them in the right way not in the way I do know them. Because these pictures could have take.. be taken by a stranger as well. Like if you're walking in the city, and someone asks us for a photo and it would have been the same photo I would have taken. So any photos I'm taking I'm the only person being able to take these photos because the persons are showing emotions they can only share with me or in this particular environment. [Uu.. Okay] And capturing those is somehow worth it. Or more worth it than other photograph because yeah, pictures that have been taken millions of times before. That's why I had a hard time doing photos in the bazar – and when I think about how can you change doing these photos because when you're just typing into Google Dry Bridge flee market, you just have every every.. stand like it is already photographed in a nice way.

- B: And so... what does it give to you.. to be.. to catch the.. really unique emotion - as you said before you were taking photos of drunk people and you saw that.. these are not, like, not not the special emotions..
- F: Yeah. Okay. They simply touch me, like it's.. I could, I mean, I would not consider myself as an artist, but this could be art because it's moving. Like I go through these photos and a feel something. Because I remember myself in this particular moment, and it can reconnect with their emotion I had. And the emotions the other person had.
- B: Have you ever had any.. of course you had, problems of of like, when you take this photo, like.. how does it effect argument? And how do people react?
- F: Most of the time.. most of the time people are really open and happy that I do take this photo because it somehow gives a break. If something.. from outside this argument or this situation -isn't about argument it's also when you're just being sad together, if you receive sad news and and then you step out of these emotions you're feeling because you need to go search a camera you need to set settings and then you take this picture and somehow it's.. it's grounding. Because you have space and like yeah, you can somehow.. you know, the emotion you're feeling is not the only thing in your life like you make it's possibly apart from you, but not everything and usually this happens when you're sad, angry and everything - you just get captured by it and this is the only thing you feel. And when you take a photo you realise it's not everything. And this is making it also an easier to some progress with emotion into feelings.
- B: Oh, it sounds so inspiring. And now I understand what you mean for example, okay, during the arguments, I just want to share this, [yeah] like with my boyfriend or with my mom - when we are really angry on each other and something funny happens, [yees] like I dropped food and then we both start laughing and even if we hate each other at that moment it brings back to reality.
- F: Yes, exactly. This is a coincidence that's calming down a situation somehow [yes] and it's exactly what I'm doing on purpose with taking a photo.
- B: And.. when you are preparing to make a photo maybe sometimes the emotion changes? Like the person was sad maybe he changes the face? Or the emotion stays? How practically does it happen?

- F: [Pause] Depends on how far the camera is away - sometimes already prepared and just need to take it out and then.. there is no time that emotion changes. And other times it's yes, I never kept someone shouting at someone because you I'm not that creepy. You know, someone is in the middle of a sentence and tuf - is not how it works. Let's say and I just wait and I have my camera ready till we get to a point where it's a natural expression again.
- B: Okay.. do you want to mention other differences? I guess..
- F: Between digital and analogue?
- B: The results for example?
- F: Yeah, they result, oh my God – the result is maybe.. A lot of people are recently making digital photos and then spend hours on Photoshop editing them in a way that they look analogue. Colours are somehow.. I mean a photo is never like you see it with your eyes, it's always different. But colour.. black and white film is it pictures yeah, the intensity of the contrast in a different way than digital, just I am not really sure what the difference is because the difference is all the time a different aspect. But it always feels more real somehow. And it adds this.. something. That I now supposed to put in words.. but I..
- B: Yeah, I will ask to explain what is that something..
- F: That something is.. somehow.. I can really.. and now going through all my pictures and trying to imagine them in a digital way and what is the difference? So..
- B: Yeah, but even without comparing - what is that special? What do you mean? [pause] Yeah, also don't filter yourself if you feel like you have word just say anything.
- F: I can just describe it as magic and I'm not sure what this magic is.
- B: Everything is useful for me.. Magic?
- F: Let's just take this sharpness - with different cameras, you're able to produce photos that are more sharp than the human eye can see them. And this is somehow making it unreal because it's clearer than it should be. And analogue photos - it's.. there's always this tiny blend somewhere in the photos where it's.. not talking about pixels, but we're not everything is so great, like the edges are somehow softer, but they're not, not. Not in a way that it's not a sharp photo. But there's more softness than in digital photographs. [pause] Yeah, I would say.. yeah, it.. so much depends on a picture.
- B: You can choose the exact one, or we can move to further question.
- F: Let's move to further.. Maybe something comes up. Yeah.

- B: So you told me a little bit, but still, what are those occasions or places you, you choose for using analogue camera?
- F: Places and occasions..
- B: Or like moments, objects.
- F: It's usually when there's a composition of things with people that is somehow unique. So I will never take a photograph of something that I've already seen in the photos. If I go to Paris, I will not photograph the Eifel tower- it's not possible. So I try to somehow.. I think I would try like.. I'm trying to combine things that are really unusual. For example, like landscape and then I put an object into the landscape. When I'm hiking for example, and I see a beautiful landscape that I want to photograph and there's always something of myself in the pictures were that I was there and it's me who took the photo. So that's my backpack is always filled with stuff and usually for example, I have so many photos where to set my purple scarf, this is huge, but it could be a blanket and it just then hangs in the tree and it somehow adds this thing that makes a photo unique because connects me with the photo. So it's not just the landscape - it's additional input somehow.
- B: You.. Yeah, you used a word 'unique' so much in this interview [Felix laughs] So I think it suggests also.. Yeah, like your reasons and your purposes here in this practising. So..
- F: I mean, these are really, really hard questions like, you mean, because when you wanna answer them honestly, I think it's really hard. I think most people who are even photographers on Instagram, they cannot honestly answer this question for themselves. So just why and what exactly they're photographing, you know, I think it's very often superficial that people think they, they're doing it for the aesthetics or I don't know what, but usually when you get close to them and you realise that somehow there's so much input from the outside and they somehow try to achieve something that is not really themselves. And it's.. that's why it's really tough question. Why do you do a photo? It's [yeah], that's why I like for.. [I smell it] [both laugh].
- B: Yeah, that's true. And also not looking for reasons in this thesis because people can't explain reasons and it was really nice what you said because yeah, that's true. But at least I can find the motives or the inspirations or like the just reasoning the act and when I was

talking with you about you're looking for unique one, I think it will affect me in the future making pictures or like objects [yeah]. Let's talk about your camera - I haven't seen it.

- F: Do you want to see it now?
- B: Yeah, okay. In non-monetary ways, is it expensive for you and valuable? And if you.. if you had digital one, can you compare?
- F: You mean in money-wise?
- B: In not money-wise. Gamarjoba [a kid in a background – ‘gamarjoba’]
- F: I think it's.. I mean, I just bought it in, in a proper shop [uuu, wow (reaction to the camera)].
- B: It's so small and cute.
- F: Yes, it's so.. I think this one was developed for hikers so they can take it with them and have in luggage and in the beginning I thought that these.. are not – the Rollers - are not really good because they have so.. such small lenses but it's still actually better because the lens.. [Hello] [Labadiena]
- B: Yeah, so your camera - about the value of it, like emotional value.
- F: There is no emotional value to it.
- B: Hm?
- F: There is no emotional value to it at all.
- B: Interesting.
- F: I very much like the camera I mean, I'm connected to this camera but not.. like this camera type. What I mean is if I lose this one, I'm sad about it, but I just by the same one again somewhere or wait until I find a similar one [hard to understand what is said]. But it's definitely about this camera because this is also ‘spy’ camera because you have all settings when you look on top - you can hold it like this.. [Ahhh..] and you just basically come out here and you have the distance in the middle, the aperture on the left and the time setter on the right. And if it's hanging around your neck you can easily take photos without anyone noticing.
- B: So you should sometimes secretly right?
- F: Not really, sometimes I just get, make a photo from.. Like a blind photo. When I don't look through the camera. It's somehow.. Yeah, it's somehow a nice feeling that you just capture something and you have no clue what it will be.

- B: Or sometimes when you really can't do it officially?
- F: Yes.
- B: And I love you know, I don't know, I don't remember the photographer but the photos from metro when he was like, going by metro for three years waiting for one photo. And now I wish I could do this now and metros because it's so special but people are wearing masks and it's such a big change. [Yes, yeah] Does it..? Oh, okay, let me ask about shortly about masks.. Does it affect your choices when you shoot? [yeah absolutely]
- F: Do you can only see half of the people so..
- B: Do you ask to remove it if you like.. around people? With friends?
- F: When I'm with people then usually no one wears a mask, luckily, and if I should random persons on the street.. I think I asked one guy to take off the mask for a photo but.. but this is already somehow.. Yeah. Yeah. Well between me and this person, but not only with photographing, it's just generally - people walking on the street and you just cannot see the person and then the person is not even looking into your eyes and chances that you see something you want to capture are little.
- B: Yeah. Again in metros, I like smiling to people in general. And I was smiling to.. because in metro when you.. [when you sit opposite to each other] I always get eye contact, and then I smile to make it less, less tension and just like to send a message. I'm smiling. And it's impossible because with eyes, you can't see but people don't get..
- F: But with some people you can see it and it's beautiful because then you know it's an honest smile. You really see the person smiling. [Yeah, that's true] Even if the person is wearing a mask you know it's a good.. [can you open your phone again?] Yep.
- B: Yeah, aam do you have any incidents with camera or just photography in general? Like any emotional, okay, every time you take photos emo.. [both laugh] kind of funny story or very sad story? Anything you have and want to share?
- F: If I have an emotionally interesting story to share of taking photographs?
- B: Any story, not necessarily..
- F: [pause] Okay, I'm another thing what.. Okay, what I can maybe.. Okay, what I usually do when I spend time with people that I like a lot and I know I won't see them anymore. Usually what I do is I set them up in a way I like them to be or like maybe what we were doing in the group to somehow underline the time we had. And I do, I do self portraits a



lot. And I also do self portraits of other people. And I have super cool gadget which looks like like this. [shows] And it's called a get so delay action movement. And this allows you, if you pull it out, and you screw it onto the button, you have 30 seconds, what is a lot, usually the cameras analogue ones, have 5 or 10 maximum. And this one gives you time for 30 seconds. So you can do self portraits or photos of other persons without taking a picture for 30 seconds, you can run quite far if you want to be a tiny in the landscape for example, easy to manage with this. And, for example at the Chapiteu, I spent time with Alex, Masha and Josha and last time we were there I set up, put it in a way like we were a group of like strong people and made a strong time together. So I want everyone to look strong. And I was like, I want to shoot like they're fighting or making a strong position. And we're touching each other and we were sitting at the riverside, I run to them and I was in the picture as well. And yeah, for example..

- B: Oh, that's a lot of experience there.
- F: It's always a nice ending also because then it's not only about the photo, it's also about the experience because I tell everyone how to stand, how to dress, how to look and you somehow have a group activity. Then it's not only me taking a photo, it's really like - what can we do in this photo?
- B: Oh, okay, wow [both laugh]
- F: Yeah and the last question - just without any filter what three words come to your mind when like I would say 'analogue' photography?
- B: Softness but I've said this before but still go for softness, yeah, reality and... [pause]
- F: Then I keep two?
- B: Keep two. And I'll add a third one some time later.
- F: Okay, thank you for the interview.
- B: Thank you very much.

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*Birte, 29 m., studentè ir dirbanti, vokietè. Tbilisis, 2022.02.08*

- B: Hello Birte, thanks for accepting the invitation for an interview. And do you agree that I will record your voice?
- B(I): Yes, I agree.
- B: And later I will make a transcription and then use it in my master thesis.
- B(I): That's fine.
- B: Do you... Could I use your name? Or you prefer to stay anonymous?
- B(I): You want to use my full name or just my surname?
- B: Just a name
- B(I): That's also fine.
- B: So as I told you already I'm writing master thesis about analogue photography, and we will have a short conversation about this practising, amateur practising you do. So just tell me what place does photography generally take in your life?
- B(I): I would say, five years earlier, or five years ago, I was doing it a lot [laughs] Okay, five years ago, I did it a lot. So basically, I think when I was starting my bachelor studies, yeah. And it was mainly that I just did it all the time when I was like, meeting friends, or especially with another friend. So yeah, it was like, it was a hobby, but it was nothing, never more than a hobby. And then I for some, for some months or years, I quit bit, or I didn't do it that often. And now it's like, partly, or, usually when I am travelling or something. Something which is like, yeah, a nice thing to do.
- B: Yeah, but when you started five years ago, you already started from analogue cameras?
- B(I): Yeah. I never had like a digital camera. Actually. Never. I have like 10 analogue things from my father..
- B: Really? 10 cameras, wow.
- B(I): Hmm..
- B: Can you tell me how did you get it? And, like, you took or.. just the very beginning, how did it start?
- B(I): And my father was actually always an photographer, not professionally, just like, also as a hobby. And he has a looot of old cameras. So I was like, born into this in a way. And then I started and he gave it to me. I don't know. So he just asked me and then he gave me the first and then the second and yeah.
- B: Do you use all of them? Like changing, trying?

- B(I): Hmmmm. No, I think every.. Yeah, for like, for some time I have one that I use? I don't know. Yeah. Usually.
- B: And then, why they should with analogue cameras.
- B(I): I think it's more nicer because you don't know the result so far. You just like, it depends how .. what kind of camera you use. So if you just use a *point and shoot* of course it's like the chance of getting a nice photo was way higher than doing this with like, this camera where you have to like really see if it works and the light and whatever. And but it's always a surprise to.. to shoot with an analogue camera. Yeah, and why it's important for you to have a surprise do not know what's going to be?
- B: I think it's not about not only about the surprise, it's also something which is a bit more slow, because everything is super, you just take a picture with your phone or with a digital camera. And it's like it's too fast sometimes or like you know, in a way yeah, that for me, it's like something missing when you do it just by your phone because you don't really appreciate the work you put into it or the situation you want to take a photo of. Yeah, so basically this. And it's kind of an art, I don't know, photograph like photography and you can kind of explore it a bit more with analogue.
- B(I): You said something is missing. So what is missing? The appreciation?
- B: Yeah. The appreciation first, and also the.. maybe the technique the, the art so far. Because you just like.. with a digital camera you just.. can I don't know take five pictures of the same frame frame or something. And then your, yeah, you just like choose - okay, this one is nice, but you don't really check how you did the photo or how what kind of things you have to follow in order to get a nice photo of it. And so you basically have a different, I think the perspective is actually different from.. with a digital camera as within analogue, because you don't really focus on the scene, you just take a picture of it. Or 10 maybe, yeah.
- B(I): This is important for you to focus..?
- B: Yeah, more effort. A bit. Yeah, a bit. And I basically also like really like that you go to a drugstore or to shop, and then you wait, and then you get it. And you can just feel it by hand. You know, you have a real photo and you just don't know what it is.
- B(I): Ah, you print it. You don't scan it right?
- B: Yeah, I print it and I scan it. But just the negative like the..

- B(I): Yeah. So why is it important for you this action – going, waiting and, and touching it like having it physically? What's there?
- B: I think it's ... For me personally, it's about this, yeah, slow moment of like rethinking what you did, why you took the photo, and then you just go into, into this time again, so you're just sitting at your place. Getting new, or you picked, you just picked up your photos. And you're like, I don't know, at home and just like chat, checking the time back then in a way.
- B(I): You are smiling now more [yeah[laughs]], it seems like it gives you some kind of emotions, right?
- B: Yeah. It's really nice. Yeah.
- B(I): What's the feeling when you get it?
- B: Depends if the pictures, the pictures are good or not. Sometimes it's just like, really disappointing. And then you're like ahh, that's really shit. But usually, it brings me joy, and also sensitive feelings of like, yeah.
- B(I): What do you get sensitive for?
- B: Yeah, when you have a nice picture, and you see, I don't know, a friend, doing something. For example, you have a nice, really nice summer day. And then you see the pictures of it. You just like, get back into this. And you're like, uu nice, so cool blah blah blah. And you have like, you have it for like, forever. In a way. Yeah. Maybe this.
- B(I): Do share it with friends? [Thank you].
- B: I did it way more often years ago. Now, it depends. But yeah, usually I do share it. If it's a really nice picture of a person I definitely share. Not like 'oh guys, I printed new pictures of my work', whatever that means, you know, it's basically when somebody can relate to the photo. Yeah. Yeah.
- B(I): And is this common among your friends? Your circle, your environment?
- B: Yeah. Usually they also shoot with analogue cameras, but not only with them. Yeah. But also, not everybody. Some friends of mine do it.
- B(I): Is this a trend in Berlin?
- B: Yeah, for sure. But it's.. I did it way more in Hamburg in Berlin? I don't do it that much.
- B(I): Why so?

- B: I don't know. I think I was more into it five years ago. Now. I looked too busy [laughs] Sometimes. Yeah.
- B(I): So what about this group of people who do it in Berlin? Do they share any common features? And like, I mean.. [my friends?] Your friends and also in general? What can you say about them..?
- B: I think I don't know them that much. I can't say anything about them, like to people. So basically, it's a real trend.
- B(I): So like many, many people do it [yeah], you cannot. It's not a specific group.
- B: No, no.. Everybody is a photographer for them [laughs]. They think so. And it's basically they just like put it on their Instagram pages. Usually when you check, like, photographers or Instagram pages from people.. of people from Berlin, they, they just do analogue photography. It's just what they do. It's like, this retro thing.
- B(I): Why is retro?
- B: Because.. I mean, it's, it's something you don't need to do. You know, it's just.. Nobody.. [laughs because of some kind of accident on the table] Nobody. Nobody actually need that. You know? Like it's so old fashioned in a way. Yeah. Because the technique is way. Yeah. Beyond that.
- B(I): What do you mean technique is beyond that?
- B: I mean, like, the technique of analogue photography is like, from the, I don't know, from the 20th century. And now we are like, way way closer to.. or like, how do you say this? It's way easier, way way more easier to, to take a good picture, you know? So basically, it's too.. it's, it's just like, so much work for good picture, and then you have to wait and then maybe it's not a good picture. So it's also spending way more money on that. So, why should everybody do that? But it's just like, also how people like to go to flea markets or buy old furniture or something. I don't know.
- B(I): So this is it seems irrational. It's expensive and not comfortable but you still do that. So what's the main drive for that if you?
- B: The main drive? Yeah, I think as I said, it's just nice. It's a nice surprise and it's like something which is.. brings, brings joy. So basically, everything what what's fun is..
- B(I): Okay, how do you see the differences of analogue and digital photography, in case of taking photo and also in the results.

- B: I think it also depends what kind of camera you use in analogue photography. So if you do it with an automatic, you know, with.. *Spiegel Reflex* [hmm] I don't know how to say. You can just use the programme 'automatic' and it will produce you kind of a nice picture. So you don't need to think about it, which is kind of similar to taking a picture with a digital camera. But if you do, for example, a manual, like another programme, where you really have to like, check everything, it's for sure, way more work, and you need to have maybe a bit more *know how* in order to get a nice picture. And.. aam, the result is also different. Because, of course, you can always put a different filter on digital pictures, but it really depends on what kind of film role you use. So sometimes you take like the 400 or 100 easel, you know, or different type of role, film role. And then the result is way different. And you don't know, in the end, what it is. So it's like, when you get it.. Mostly the pictures have this like, antique touch of like, yeah.
- B(I): And you said you can put filter, would you put filter on?
- B: No, never.
- B(I): Why doesn't work?
- B: I think it's, it's, I think it works actually if you do it properly, but my.. I don't know how to do it. So I don't have any *know how* and like I don't know, changing or like, using Photoshop or something. You know, like, if you do it like properly, I think it's really nice. And also there are really nice filters. But if you don't know how to do it - it's the same with analogue photography -if you don't know how to do it, the result will be shit. I mean, it depends. But I actually don't like most of the filters that much. I don't know. I think what I like is more like the filter, which makes a digital photo, too, into like, analogue, you know, like the whole thing. You do it also with analogue photography.
- B(I): And so we saw those photos from protests in 2017. What.. Why do you like those pictures? Because you showed me exactly those. And like, what's special there?
- B: Think it was just a good shot? Like, I don't know. And it was a good memory [yeah] so basically, like the combination between memory and good pictures, is why I showed it to you. Yeah.
- B(I): So it doesn't matter if you take it with analogue or digital, you think the result would be the same?

- B: No, because it was such a big surprise. So I had like, I think for film roles or something. And I just.. when I picked it up at the shop, I didn't know, I was just like really, I don't know for a week shooting these situations. And then for me it was like Oh my God, nice. Well, this was an intense week. So basically yeah..
- B(I): It's really about surprise.
- B: Yeah, yeah. So I think it would be different with a digital camera because you can just like check it all the time. And I think I showed you one picture of this couple and this like phrase so usually it's like different when you just see it after like five minutes and like ah, yeah, that's a nice shot, but yeah, it's, it's different.
- B(I): Okay, so you took your camera there in the protest week and what are other occasions, episodes, places or objects you take your analogue camera?
- B: Mostly to gatherings.. I'm not like, I don't know, taking it and just going for a walk - this is what I just really do occasionally. Usually to some friends gatherings or holidays, some travel things or something like this. And of course, like for example, now when I live abroad, then I also do it but not all the time, it depends.
- B(I): And when you have 36 or sometimes 24 frames, how do you choose which moment is worth that? That frame?
- B: Because you are really limited so how do you judge?
- B(I): I always have like an extra roll with me [both laugh] So I don't usually I... That might be, I don't know, depends, I don't know. It's like just spontaneously, I just know, I think. And sometimes you don't know. And then you see the shitty result and you're like, oh yeah, this was not a good idea.
- B: Hmm. Yeah, you said you have ten cameras but let's take an example of the one you brought here to Tbilisi. So in not monetary ways, do you have any... is it valuable for you, like expensive for you?
- B(I): It's not.. it's not expensive – it's *point and shoot*. And I just..
- B: Maybe I took a wrong word. I mean, valuable.
- B(I): Yeah, it's a *point and shoot* camera and I first took it because it's small. And I don't want to, like carry my big one with me. And also, it's from my boyfriend. So he gave it to me for the journey.
- B: Hm. So it's.. do you have any connection with the camera?

- B(I): Yeah, in a way. Not like.. I mean, I have to take care of it. For sure [laughs] because I think he would kill me. And no.. it's not.. it's not that I have a strong connection to the camera, but to the person who gave it to me. So yeah, in a way.
- B: Yeah. One person answered me that she even has names for the cameras. That's the connection.
- B(I): Yeah, I don't have it. But usually, I don't have any camera, which are not from a person who's like next.. like close to me. So my father gave me one of these cameras. And now my boyfriend gave it to me. So it's basically a connection with the people.
- B: So in all the cases, you get camera from somebody, right? [yeah] This is how it happens. Okay [yeah].
- B(I): Yeah, but it's also.. it's good in a way because you don't need to buy them because they're all over the world's, I don't know, you can just find them everywhere. Especially at family places.
- B: Yeah. Well, hmmm, not anymore. Everybody took it.
- B(I): Yeah, true
- B: At least in my case.
- B(I): Yeah, true.
- B: And what about your environment? Those who don't shoot it? What do they think? Do they like? Are they interested?
- B(I): They like it, but they don't.. Yeah, they really like it when you just give them a nice picture. But I think it's.. it's more that they enjoy the result of it, but they don't want to do it on their own. Yeah.
- B: Do you have any accidents that.. any any story like funny, sad, emotional, shameful, anything you want to share? Anything related with practicing?
- B(I): Aa, really funny. I had a really funny situation. And I didn't know that I was like, filming him like this. It's like, I think we had.. it was in Hamburg as well. And we had like a really nice Sunday, blah, blah, blah. So picnic and like, chilling. And then we went to pee in like hidden plays. And then I took my camera of a friend of mine who was like peeing, and I took a picture of him. And I had like a full spot on his like dick. And I didn't know, but it was like really funny because he was smiling and he was peeing.
- B: But how you didn't know?



- B(I): I was.. I thought I was just like, filming his face or something. But it was like the full body. There was fun.
  - B: And then you got the photo? [laughs]
  - B(I): Yeah. But he liked it. He was like, Oh, nice, good picture [laughs].
  - B: I see. Do you have anything else you want to tell?
  - B(I): No..
  - B: Any aspects I didn't mention or we didn't touch?
  - B(I): Hmm, let me think.. [pause] no, I think, not.
  - B: So without any filter, what are three words that now will come to your mind when I say analogue photography?
  - B(I): Slow, work [laughs] and memory.
  - B: Okay, then, thank you very much for the interview.
  - B(I): You're welcome.
- 

*Anna, 27 m., studentè, suomè. Tbilisis, 2022.02.08*

- B: Hi Anna, thanks for accepting invitation for the interview. They do you agree that now I will record your voice?
- A: Yes. I will transcribe it..
- B: Yes.
- A: And use it in my master's thesis.
- B: Yes.
- A: So.. do you want to be anonymous, or I can use your name?
- B: You can use my name. It's fine.
- A: As you know, I write a thesis about about analogue photography. And now we will talk a little bit about your practising, amateur practising of analogue photography. So just very generally, what place does photography take in your life?

- B: Um, I think it gives me like the sense of creativity and in a way, like a sense of making art in a way. And also like capturing just some or remembering some moments, it makes them sometimes feel more special, I guess, if I'm taking a picture.
- A: And.. can you tell me how and when on which occasion did you start taking analogue photos?
- B: Analogue photos. was the first corona summer, actually 2020 summer, and that's when I bought my, my camera. And yeah, that was when I started basically analogue.
- A: And how did it happen?
- B: Like, what, how... you thought about buying? What happened?
- A: I just thought that. Lately, I have not been like.. I used to be super into art and do a lot of arts and everything. And then I think there was a period in my life where I didn't do a lot. And like back in the day, so I used to do photography, a lot like digital photography, but then I kind of got bored with it. And then I didn't do it for a long time. And then I started, I just got the like, feeling that I need to do something creative or something art wise. And then I just, I just bought it. Yeah.
- B: You said that you get bored of digital photography? Analogue is more interesting then?
- A: Yeah, I think analogue is more interesting, because nowadays, to me personally started feeling like when everybody started having smartphones and everything, because back then it used to be like, Okay, I'm the basically only one in my friend group or something like taking pictures. And then then it used to be like, more fun. And then I got an, like, I got got a smartphone, my friends got a smartphone, and I'm just taking pictures with my phone and not carrying the camera anymore. So I think analogue feels more special in that sense, because I can take many pictures with the, with my phone, but and also like, back in the days with a digital camera. But now analogue feels more like you have to, or you have like, a specific amount of pictures you can take, like it's not, you can take 100 pictures of the same thing.
- B: And why it's important?
- A: I think it's, I don't know if it's important. I think it just makes it feel more special. Like you don't know how it turns out, or you can see the result immediately. But of course, it's like, of course, I take a lot of pictures with my phone and try to make them as perfect as I

can, which is like a different perspective to photography. I think, with analogue, it just feels different.

- B: So you mentioned that you don't know what will be.. [Yeah]. And you have to wait.. So these are the.. what are other things about analogue photography that you like?
- A: I also think the pictures have a specific type or sense how they look like - they look very interesting to me with.. they have a different look than the very polished photos in a way. Yeah.
- B: Yeah. And okay, so what is that special? What is that look? They are not polished.
- A: Like it's not perfect in a way. Because a lot of times if I'm taking a picture with the phone, I'm trying to get it to look perfect, or like make it look exactly the way I want it to look. And taking a picture with another camera.. I can't really do that. I mean, of course I like I can change something if I want to or try to make it look but I can't see the result immediately. So that makes it interesting in a way.
- B: Ah, okay. And you said that, at that time when you started with digital camera, you were the one, the only one in your group of friends. Yeah. What about now? Are you the only one taking photos?
- A: No, no, I'm not the only one and it doesn't have to be that I would be the only one I think. Yeah. But yeah, it's different. I think I just got the.. with the digital camera the most big thing was having like everyone having a smartphone, me having a smartphone, because then I just got kind of tired. Carrying around the camera.
- B: And and now you have camera, which is also heavy [both laugh]. Everybody has smartphones. It's kind of the same situation, but you still take a camera. So what's the difference?
- A: Yeah, I mean, the difference is that the pictures feel different from the smartphone camera, smartphone photos, or the digital photos. Yeah.
- B: Yeah. You said it has like, different look? Something like it looks like old. I don't want to put words into your mouth. But something you just said. Yeah?
- A: Yeah.
- B: But you can also put filter on digital photo, right?
- A: Yeah.
- B: And.. but why you don't do this?

- A: I mean, I do filter my digital photos. I do edit them a lot. But I guess it still doesn't have the, like, same type of authenticity or whatever. Or like of course, it's.. I think it's still authentic and it still is still art. But like.. I don't.. if I take a picture with my phone, I don't want to make it look on purpose that I took it with film camera, and then the like, if that's what you mean.
- B: Yeah, like, you don't want to pretend that it is analogue?
- A: Yeah.
- B: And you said it won't be authentic. So what makes analogue, analogue photography photo authentic? What does authent..Yes. Where is it?
- A: Oh, it's a difficult question. I guess it's just the way you feel like you basically have one shot to take the photo. And, yeah, in some ways, it makes it more feel more special than taking 100 pictures that is completely, like perfectly made out or something.
- B: Okay. Okay, so you have two cameras at the moment, right?
- A: Yeah, I have two cameras, like the cheap one. And then the like, more big one.
- B: So when do you take it? I mean, on what occasions episodes, places or objects do you use those analogue cameras?
- A: The cheap one, I have used a lot like with my friends, which actually, I felt like it's a lot easier to use with friends when you can just snap a picture. And you don't have to do any settings or anything. And it's also like nice to have in parties, because you can just like snap pictures, and they turn out whatever they turn out to be. With the better camera, I think I take it more on to like trips. So if I feel like I'm going to somewhere where it's like, very nice views or something like that. So I think the.. like better one I use on more special occasions, I guess.
- B: And why.. you showed me photos, those black and white from the party. Like why did you take camera there to the party? For example, when you were in the dormitory, I don't know, somewhere dancing, what made you think 'Okay this evening I will use it'?
- A: Aaam, I think it's also fun thing to have in a group of friends. Like somebody taking pictures with analogue camera. Like, of course, it's fun to take pictures with the phone also. But with the analogue I feel like everybody's kind of more excited. And they are like also like waiting to see the photos and how they turn out and maybe waiting to see themselves in the photo. So just the feeling of the party or whatever. And I think often if you just like,

take it and take a picture. I feel like at least for me, it's often more in the moment and not so.. okay, like a lot of the pictures were posed but it still feels more in the moment and not so posed pictures as sometimes with your phone..

- B: Hmm, what do you mean 'in the moment'?
- A: Just like everybody dancing or something - like that kind of pictures also.
- B: So they are more.. just I didn't understand what you mean 'in the moment'.
- A: Like they're not posing you know, but of course like..
- B: Aah, okay, I see, you like you catch them without posing, aha.
- A: Yeah. Yeah.
- B: And I also hear you mentioned 'fun' often, so it's like it's really.. or you said 'exciting' [yeah]. So it's also really something to do with like, entertainment?
- A: Yeah, yeah, it is. Definitely. It's definitely especially like the cheaper camera I think.
- B: Hm. Cool that you're looking for for games now, okay [both laugh]. And also here [meaning photos] I saw that it's always people around. I mean, when you're talking, it's always about people among you, you are among people and you make photos. So it's mostly.. Is it your personal experience too? Or it's really your social experience?
- A: Um, I think, well, referring to the cheap camera, I think it's maybe more social. But I also take pictures just like, on the street or something, and they are maybe more personal then. And then with a better camera, I think I was concentrating more on taking pictures of like, some amazing views or something like not so much of people. So maybe that is a more personal experience to me. Also, because I feel like with the better camera, I need a little bit more time to adjust the settings. So it's not like, so instant, in a way or something. Okay.
- B: And what about those friends or just people around you who don't take analogue photos? How do they, how do they react? Like, do they.. are they interested?
- A: Yeah, I think they are very interested. And they are also liking it. I don't think anybody ever said that don't take a picture of me or something. Because I think everybody's interested in seeing the pictures later on or just like being there. And yeah, yeah.
- B: So so how do they see that?
- A: What do you mean?

- B: This analogue photography, how do they see? Is this something that they like, something exciting for them?
- A: Yeah, I think something they like, exciting. Maybe also, some people have been a little bit surprised that 'Oh, you have an analogue camera'. But I also think that the analogue photography is like, in few years, it has become more trendy in a way.
- B: What about your friends in Helsinki, or just people in Helsinki? Are they also, like, is it a trend as here? What would you say?
- A: Yeah, I would say it's a trend. Definitely. Especially in my faculty, I think it's a trend.
- B: What do you study?
- A: Political science. In this in this faculty, I don't know why. But I think it's a trend.
- B: Do you have any explanation?
- A: No. I mean, of course, like, if somebody starts doing something then maybe other people around, you start doing the same thing. So maybe it has just, like, spread in groups of friends or something. But I don't know. Maybe also, because people tend to be kind of similar and interested in similar things at least. So maybe it also spreads that way, or something.
- B: I see. Oh, let's come back then to taking photos itself, when you have 36 frames, sometimes 24, how do you choose which moment, or which person, or which episode is worth that frame? Because you're limited, right? [Yeah], what's happening when you..? How do you judge? How do you choose?
- A: I think well, first of all, if I'm taking the better camera to some trips, like if there's something that very interests me, or it's very, like nice view, or I just have a feeling it would be a nice photo, which I would like to remember, or like to have, or it seems like beautiful to me. Then I take the picture. Otherwise with the like, of course I'm not taking pictures with my phone of everything anyway, so I guess it's similar to that. But of course I'm limited even more, because with phone you can take interesting photos, and with the camera not so [hard to understand what was said]. Again, but yeah, it's a little bit difficult question, I guess.
- B: Yeah, thanks anyways, I hope the music won't influence interview too much. Okay, let's talk a little bit about your camera, camera itself. You have the small one and the more expensive one, but not in money.. not in monetary ways. Is it valuable?

- A: Yeah, it is very valuable. The cheap one. I would be like.. if it broke, or if I lost it or something. I would be like, I would not be happy about it. I would be sad about it. But probably not for so long. With a better one.. I think I would be more sad about it. If something happened to it or I lost it somewhere or yeah..
- B: Do you have any like personal connections? You just bought it right?
- A: Yeah, I just bought it. So it's not like it's not my parent', old or anything like that.
- B: You really like it and..
- A: Yeah, yeah..
- B: Do you have any accidents or stories you want to share? Something sad, something funny, something shameful - anything. Anything if you want to share, you can share.
- A: Well, something sad, which I mentioned maybe before the recording was now that I was trying to get my frames or my film developed from the better camera. And I was super excited for the film. Because it was all pictures from Georgia, like all Kazbegi pictures from the trips, everything in Vashlovani also. And then it turned out to be empty. And that was super disappointing to me. And yeah.
- B: I've been in this situation so I really, really can understand.
- A: Yeah, yeah, it was very disappointing, because, but I guess it's also like the thing about the film, like you don't really know what will happen with it or something. Because of, okay, also with your phone, you don't know, if you don't have them backed up or something, and you lose your phone. That's also a possibility. But with the film, you can kind of prove that there is a picture taken or something.
- B: Yeah, or when accidentally open the camera without knowing that the film is there.
- A: Yeah..
- B: Oh God. Yeah.
- A: Have any issues related?
- B: I'm sorry?
- A: Do you have any issues with analogue photography?
- B: What do you mean 'issues'?
- A: Problems and challenges?
- B: Not that I can think of, no, I mean, okay, maybe like, sometimes I feel like on the street, I would want to take a picture of somebody or something. But then I feel a little bit like

ashamed. Like, oh my God, I can't.. I just start adjusting my camera here and just taking picture of random people. Like it feels more comfortable with the friends or somebody that you know, or if they don't see that you're taking a picture of them.

- A: Okay..
- B: Yeah, that's my issue, I guess.
- A: And what about the price.. in Helsinki, are prices also skyrocketing?
- B: Yeah, it's kind of expensive to get the film developed.
- A: What is the price of developing in Helsinki?
- B: For developing, if I remember, maybe it's like 12 euros or something. Or maybe it's the price of film, either way, like ether price of film or developing is like 15.. 12 euros or something? I guess they might be like similar prices. So here, it was actually nice that it's a little bit more cheap.
- A: Cool that maybe you're able to enjoy it here?
- B: Yeah
- A: And you bought one camera here?
- B: Yeah. Yeah.
- A: Cool. Okay. So, without any filter, what are three words that come to your mind when you hear 'analogue photograpy'?
- B: Aam, I can't think of the word for it. But like the thing in the photo.. like the.. like, I can't think of the word in English. Like, how, how sensitive is to light, you know..
- A: ISO? What do you mean?
- B: Like, you know, the kind of texture on it, on the photograph? [Hmm..] Like the texture of it. The texture of the photograph.
- A: Like the grid?
- B: Yeah, the grid.
- A: Yeah. Okay.
- B: Then hipster.
- A: Yeah.
- B: And old.
- A: Okaay, aything else in your mind that you want to add?
- B: No, I don't think so. Yeah.



- A: So thank you very much..
  - B: Thank you. Let me stop..
- 

*Anano, 21 m., studentè ir dirbanti, kartvelè. Tbilisis, 2022.01.21*

- B: Hello Anano.
- A: Hello Bea.
- B: Do you agree that I will record our interview?
- A: Yes.
- B: And later I will transcribe it and use it in my master thesis.
- A: I totally agree.
- B: Do you want to stay anonymous or I can use my name?
- A: You can use my name.
- B: Okay. So, thank you very much for accepting the invitation and we will talk about analogue photography which as I know you like and you do. So just tell me which place does photography generally take in your life?
- A: Aaa, years by years it takes huuuge part of my life, it's becoming huge part of my life, like my.. everyday – when I wake up I see my cameras and say ‘hello guys, where I will take you today, do you have plans, do you have any ideas, they became my friends. So it's huge part of my life. [Hmm] Which I love [café conversation] we can pause it, yeah?
- B: [Pause]
- A: So you said that cameras, I have friends, what do you mean? What kind of relationship do you have with them?
- B: For example, I'm taking them every and they share moments, what I see and what I feel and my excitement, my sadness, and my selfies. For example, when I celebrate something with my friends when I see something new, my first traveling experiences, and they saw everything what I saw for the first time, and they know well about.. much about me, and I know something about them.
- A: Okay, yeah. And when and how did you start taking analogue photos?

- B: Inspiration I remember was Instagram post or Pinterest. I don't remember exactly. I saw a photo. It had colors like mild yellow, it was so soft and so calming. And I searched effects as I supposed it was effects of Lightroom and some Photoshop. But when I searched and.. [laughs] my friend.. no, not friend.. he told me that it was not effect. There is a thing like analogue photography, and my childhood photos are from an analogue photography but we have like *point and shoot* cameras and I did not pay such attention and that it could be that Kodak films do some magic like photos. And I and I started some.. hm.. how to say, browsing some photos facts about analogue photography and what cameras cause, which camera is best, which films are best. And what do you... do I want to take photos and did I really want it..
- A: When was it?
- B: I was 18 or 17 Yeah. And I didn't have money at all. And I started jobs and collecting money for my first camera. And I bought it. It was Yashica Japanese camera, and it was fully mechanic. And I didn't know anything. I only know how to load film. Yeah, and how to pick. And this was the beginning of the journey.
- A: Hmm, okay, so you started because you were interested in the effects. But why do you take analogue photos in general? Why do you use this type of photography?
- B: I'm kind of for dreamer person and I like living in past, I guess some how I'm romantic person and I like old times. I love old groups, old movies. And I love living in moments. Yeah, sometimes when I miss something I don't know what I'm missing but I know which page I miss. I'm reading lines, watching moments and films. And I think when I saw those photos – these colours, it was like calling from past and well it was really.. if I can take it like this and it's connection for me. Me and past. Analogue photography connecting me to past.
- A: Aha.. why it's important for you to connect with past? And why do you like it then?
- B: [*hard to understand what was said*] something.. maybe someone – old person lives in me and he or she loves it and is calling – and I want to take a photo.. I don't, I don't know, I can't explain fully but when making, when making and when checking photos and it's soooo satisfying. Ja, I know.. I can't explain fully.

- A: So tell me then the differences you see between analogue and digital photos. And you can talk about just in general or also about the act of taking photo and about the result - the photo. Just any aspects you think of.
- B: You know, when I wanted to buy my first camera I made pros and cos why not digital, you can buy digital camera. You know, it's so.. very simple. You know, you don't need to load, you don't need to buy films. You don't need to buy batteries. Some cameras are really expensive or has very expensive batteries. Ja, for example, each battery, each battery is 20 lari for me, yeah, for my camera and... For my first camera it was very hard to find by batteries. So I didn't know, I didn't know for that moment but my friend told me that when you make pros and cos and winner was digital camera [laughs] but I thought when I took photos on analogue film, I did not edit, yeah, they are untouchable. I saw results and they stay as they are. And when I see digital cameras I really want to edit them, I don't really like colors. And when I see my analogue photos they are what they must be, ja? I can explain fully but – colors, vibes, and what I see – I know what color says. For example, Kodak gold on Kodak and Fuji - I know colors, I see something what I take and I know colors, I know vibes. And when digital photos.. For example, Canon and Kodak has zero colors but it is not what I want.
- A: And why do you want exactly Canon, sorry, Kodak or Fuji photo colors what's special there?
- B: They are.. Kodak has warm colors, golden golden colors – you are warm, ja? And when I take photos I'm very warm and when I saw Fuji it's like mystery – greenish, something greenish and Fuji vibe is sooo.. I can't explain. It's so cool. And where.. [Fuji which?] Fuji C.. Fuji C200, ja. And they have their own colors. And I like it. They are unique.
- A: And you said that different colors can make you feel warm or cold or mystical, and you said vibe [yeah] what kind of vibe do you feel there? And how does it happen?
- B: Aaa, when I see.. when I first saw my very own photos, I didn't know.. I was excited. But I was sure this is.. this was what I wanted., ja. eah. My first film was Fuji and I was so nervous and many of this roll was totally blank and from 36 in the end were 12 photos, I was very nervous [laughs] .. So.. it was portrait of my brother - I used to take photos of my brother and I make portraits so of him and when I saw portraits of him for the first time I realized – this is what I wanted. I saw him for the first time like this. This is my style. And

I went to the shop and buy another film five or so his part is for the first day I realised sorry I wanted I saw him for the first time like this this is my style [*hard to understand what was said*].

- A: How many years do you take photos analogue photos?
- B: Already three years.
- A: Three years?
- B: Ja.
- A: So you started at 18 so you are 21 now?
- B: Four years [laughs]
- A: Okay, so.. you said.. so what are the differences of the photos? It's mostly about colors? [Yes] Like digital and analogue.. it's mostly colors?
- B: Ja, for me it's mostly the colors and vibes. Colors mostly, ja.
- A: And do you see any differences of the act of taking photo like the way you take photo an analogue camera and the way you would do with digital..
- B: Ja, also depends. When I see myself with digital camera and with analogue camera? Yeah, it's very simple with digital cameras. You have unlimited shots. Yeah, you don't have a 24, 2..36 tries. You have unlimited tries. Ta-ta-ta-ta-ta. I can shoot your 1000 portraits with this tree or this mirror and when I have.. analogue camera in my hands, uuuu I must be very serious, I think and then I shoot. [Hmm] This is different for me.
- A: And.. sorry, you can say.
- B: A, no, continue.
- A: What does the limit.. so digital camera is lim... sorry analogue is limited. So what does the limitation give to you?
- B: To spare the moments, to choose the moments, choose the right moments. I think it sounded bullshit but.. you appreciate moments, ja. When you know it must be unique. You have one shot for one moment and you're will like.. when I was in museum for the first time was my analogue camera. I was in Vienna. Then I was like.. it was my last roll. And it could not be possible to buy another round and it was left 12 shots. And I was standing in front of *Kiss* by Gustav Klimt and for so many minutes I was like.. You have to take a good shot, choose the right moment. It was very good experience. I was nervous but I chose the moment, ja. When I saw someone.. old couple in front of exhibition of Van Gogh, they

were so adorable, they were.. also I was so lucky that I had one shot. And I saved for them. Yeah, I always have this.. don't, don't don't please.. save one. You don't know what can happen. I always save one shot for each film. I can't...

- A: What do you mean?
- B: Yeah. For example, you have a roll of 24 or 36. And I can use 23. All at once. But I saved one. This is a special one. And I know.. when I left this building I will see something special. I had this experience, ja. I cleared my roll with my friends, we were having really good time and we left the building. We were at the bar and I saw amazing picture - there were cats on the rubbish bin. And city lights.. it was stunning.. and I was like I won't take photos with my eyes and I really regretted to clear my roll. And since then I always save one shot.
- A: Okay, okay.. so it's not like my case when I save one shot and I waste it in Fabrika [both laugh] Okay, when you have those 36 or 24 frames, how do you choose the moment that is worth it? Like how does it work? How do you... what's the process of judging, choosing?
- B: Sometimes it's planned or sometimes I just take my camera, I walk by and.. my favorite thing is spending time with secondhand books or when there is sun – at Dry Bridge you know? And in front of.. I have friend – she is my friend now, she sells books and I love talking with her and I'm spending my summer days with her and I'm looking people and trying to see someone and take photos, sometimes this is.. I plan this thing. But sometimes I like those wine bottles and some things [points to something].
- A: You refer to some things I don't even know what' behind me [both laugh]. That's photogenic café, ja.
- B: And.. do you have special occasions or places or objects or episodes where you use analogue photography?
- A: I love mirrors, I love mirrors. [yeah, I saw it.] I love mirrors and I really want to improve my skills with mirrors ja. The one can.. make really good self made self portraits with mirrors and I really want to improve this. Because in mirrors I see.. I don't know, I see something behind them.. I don't know, they mystic for me and magic. I don't know why. I love colors - green color, green and mild yellow and purple.

- B: Oh, so it's like this film. Perfect combination. Yeah. [points to a new film one the table] But here green changes to Purple. Green doesn't stay here?
- A: But Yellow changes into green.
- B: Ahh, okay.
- A: Because I remember this mystic green on my film.
- B: Oh, wow. I'm so excited to try it and to save it - to do slowly. You said that your friend told you about analogue photography. [Okay, thank you. Which one is French? This is French? Okay, let's stop for...] [Pause] So you mentioned your friend which told you about analogue photography. Is it common in your close environment, among your friends? Analogue photography. Like, is it a trend or..? Or just tell me about your environment..
- A: No, no, no. I was lucky that I had someone who knew about an analogue photography. And it was like a map. And like manual is this world. But he didn't know much, but he has like 101 in analogue photography. And he told.. told me and taught me what he knew and know and we learned together and we improved ourselves together. But he was my first friend who made a presentation about analogue photography and analogue world. Once he told me why do I want to take photos on film? I told him that I couldn't edit and I can't edit analogue photography and he told me – no, you can. And cracked my dreams that analogue films are untouchable and.. We learned something about analogue photography.
- B: It's not the first time of mentioning that you can touch analogue photos - why so?
- A: For me it's.. for now it's - I can touch and I don't touch and I don't edit - my photos. Edit is... I only sometimes I crop - copying and make rotation or something. That's it for me. I don't touch color, saturation, or something. For me it's like sacral thing - I want this result of what I took and I don't want to edit. I wan't these colors.
- B: Why is it sacral? [I don't know..] what makes it sacral?
- A: Yeah, I don't know. Because.. my friends are asking these questions – you know, you can I increase saturation, you can lower light. And I say no – I don't wanna touch it. This is analogue photography. I think, past time when there was no Photoshop or something like Snapseed or even for iPhone editing skills. Yeah, they didn't. The photos were untouchable and unedited. I want this way.
- B: So you want to follow the rules which analogue photography suggests.
- A: Yeah, yeah. This is the explanation.. I don't know much.

- B: Do you have any other rules or habits that you.. or some other sacral things that you're practicing?
- A: Ja, the rule - first shot. This is selfie. Always selfie. I start film in selfie. It doesn't matter if I have a mirror. I search my reflection in doors.. [so your selfie is always reflection? Not like standard selfie nowadays] it's a reflection, always reflection. Doesn't matter if I have mirror or not, sometimes it's a puddle, water and I take selfie there [laughs].
- B: And also last photo's rule.
- A: Ja. First photo and last photo.
- B: Okay, that's so beautiful. And coming back to your friends - you said there is one friend. So it's not a big trend around your circle?
- A: Oh, he was a friend of my boyfriend. And he was.. my friend of my boyfriend and in this moment when I met him, and I snapped that I.. I would love to take photos on analogue film and he told me that he was taking photos on analogue film and we made connection. Now, I don't, I don't have a contact with him. But he was my guru, my sensei.
- B: So, okay, we see many people go to *Magnolia [film lab]*. So it's more like international people going? What about.. I don'y know much information about the locals? Is it a big thing?
- A: When I started? This was not.. analogue photography wasn't famous at all [laughs because of something in the café] It was famous for like a small circle - for people who was taking photos since childhood, or their families had tradition of analogue photography. There are groups on Facebook for analogue photography, Georgian analogue photographers, ja. If you are not a member I can invite you. [Yeah. Yeah] It's very interesting group and I learned from this group and they give advices for beginners and for example, in 'about' of group information there are some rules, there's some information about people who repairs cameras, selling cameras – which camera I don't and I must buy.
- B: Is it in Georgian?
- A: Yes. Georgian and English.
- B: Okay.
- A: It made international Yeah.
- B: Perfect. Okay..
- A: Ryan made it International - the guy from Magnolia.

- B: Is he owner of Magnolia? The British guy?
- A: Ja. Ryan founded, ja. [wow] There was ‘Photographia’ near Tav.. Liberty Square [yeah I know that one] Liberty Square.. and they made their office here in Fabrika and made huge and better. Do you know.. Gela? He's working at Magnolia. Gala and Ryan made.
- B: The bold guy?
- A: Ja.
- B: And Nika is the charming one.
- A: Yeah, Nika is an interactive one. Okay.. uum yeah, our interview is really different from others. I don't know if I have to follow the questions because you're really touching other things - I'm really thankful. Yeah, as, as you said.. you also.. and as I know, you also take in nudity photos, do you want to tell some stories about it? Because it's also special and intimate thing. And I think it also plays a role in your practicing. 23.49
- B: Ja.. There’s Georgian painter Gigo Gabashvili, from 19th and 20th century and he is very famous painter for his artworks. But only few know that Gigo made nude artworks and nude photography. He was like first Georgian man and he's Georgian artists who made nude photos. And I was quite.. teenager. I was 14 or 15 when I saw this book, scrapbook of Gigo Gabashvili and I knew he has naturmorts and peisages – something very common, beautiful but common things like apples, ja. And in the end of this book I saw nudity, ja. And it was something new for me – I saw nudity movies, I saw nudity in books, in my head.. but when I saw this – this photography, without any context, without erotic context – it was pure art, ja. And it was in Georgia – like early 20th century – brave women who was standing in front of cameras, they did not keep their faces. Yeah, this was like bravery in life. And there was beauty in this bravery. And then I saw another Georgian artist – this is modern photographer Guran . I saw his photos, he has amazing nude photos. And I remember I thought someday maybe I will take this one. And when I started to take.. taking photos, besides of, like, beauty of still life and everyday, portraits of my friends.. I was interested and I always wanted to try nudity. For me.. body of woman or body of man. Body is a beauty for me. When I'm saying.. I was 100% sure, and when I saw everybody, it doesn't matter if it’s supermodel body, if it has muscle – it doesn’t matter – for me it’s beauty. Its scars, its shapes - for me.. And I want to watch, sometimes I watch boobs or



shapes there and belly buttons.. and wow, it's beautiful. And I wanted to create something for myself and, and I tried.

- A: Aham.. We talked a little bit before about hmm, fact – to have a safe place to develop. So maybe you can say in the interview something about that? Like.. is it an issue here in Georgia or if you have heard some, like bad accidents.
- B: Oh, when I took my first nude, it was not mine. It took one month to go in a laboratory and to ask them to do all of this. And I was so nervous. And it wasn't mind and I was more nervous. It could be leaked, ja? Someone make giggles about body. And I know this guy working for years and seeing this every day, ja? Yeah. But it was my part. It was part of this process. So you must be nervous, you must be 100% sure, ja, you must have save place, ja.. [*hard to understand what was said*]. And I remember getting nervous.
- A: Yeah, yeah, I can imagine. Also, in the beginning, you said that camera is your friend [ja] so please tell me - is your camera expensive and valuable in non monetary ways? And compare, for example, to digital one, or just you can tell any.. anything you want about this relation with your camera. And value.
- B: This camera.. this is my first camera. I started with my Yashica my.. this was mechanical one and this is now part of my bookshelf and I only watch.. it doesn't work anymore. And I'm very sad about it. Because I didn't find a guy who could repair. And this is very sad because it was very good. Then was my second camera. This was Minolta [oh yeah, I have it too] this is very easy, very friendly and not so expensive. And I was lucky that I have my guy who is searching cameras for me [it's perfect] ja, and he is getting my friend, like my older brother – ‘do you want to have lenses or a new body for camera..
- A: Having a camera guy it's like dealer of photographers [both laugh].
- B: Ja, when I bought my second camera Minolta I didn't know much about cameras. Ja, I know basics. I knew basics. But when I met this guy [thank you] when I met this guy - maybe he's a liar or something and maybe it doesn't work and I didn't know much about cameras, manuals and he was like a huge guarantee for me – ‘we can try together, we can shoot together and you can return if it doesn't work. And he became a friend – ‘hey Rati, do you have any cameras?’ This is very comfortable – he is my comfort zone.
- A: Perfect.. so, it's really valuable – in an emotional way – your camera now.
- B: They have their names.

- A: Really?
- B: Ja, this last one – her name is Neel, I know this is guy name but there is a song of magical clouds – it’s like ‘me and my friend Neel’ – something like this. [oh, my grandma is calling] so it is song of Magical clouds and nothing could be better when we are together, nothing could be better when we are together.
- A: Okay..
- B: So, me and Neels.
- A: And the other names are?
- B: Evita, Italian name and Stranger – hey Stranger [laugh] – we were strangers to each other and he’s like stranger – hey Stranger. Till now he is a stranger.
- A: So.. are you in contact with your last camera? Or still strangers a bit?
- B: Stanger is not working anymore.
- A: Okay, really stranger. Hmm, what about those people who don’t take analogue photos – so it’s majority of people right? Do you hear any comments? Are they interested, what do they think it’s irrational because of prices and all the uncomfortable things?
- B: Ja, for example, for my group of friends and my bubble – I was first, I was like a pioneer, aa, and they don’t understand – it’s so expensive, you can’t take it everywhere and this is limited and why do you want to take photos – you can buy like casual one – digital or better phone and take photos. No, this is not so – I was explaining things like it has connections to past and something like that. Ja, ja, crazy but good job and they loved my photos and they my first supporters. And then about month ago my friend from.. he was the first one – he bought analogue camera – point and shoot. And they are interested in that. [So you influence others] ja.. [analogue inflencer] [both laugh] I was like..
- A: Have you had any incidents related to photography? Like anything.. or just something emotional, sad, something happy, sad – anything.
- B: Ja.. I was taking photos in metro station [which?] Station Square or.. Tsereteli.
- A: This is the last one?.. No, the one after Station Square.
- B: Ja ja – it’s a beautiful greenish blue ceiling [I think I’ve never been out of metro there..] It has very beautiful walls and ceilings – greenish and blue, between greenish and blue, ja. And I was taking photos of my friend – he is walking by and I was taking photos and

somehow security guy saw and somehow it appeared that it's now allowed to take photos in metro.

- A: What? In the metro station?
- B: Station.. [both speak at the same time] he thought I was taking photos of him and he was angry. And he almost crashed my camera. And I was explaining – I can't see, it must be developed, it's not like digital camera, you can't see the result.
- A: He asked to see? Oh my God..
- B: I I I. I was eighteen, I started this photography like month ago, this is my first camera – finally I bought it and somebody wants to crash it. And I was like 'please, don't, please, mister'. And I was very afraid. And till today I want to take photos in metro, I was googling and I found information that it's allowed. But he was like in a bad mood. I don't know [hmm] I'm always afraid to take photos in metro till today.
- A: Yeah, good to know.
- B: Are there any challenges related to photography? You sound so optimistic and energetic, you really.. it really lights up something in you.. Do you have any issues?
- A: Amm.. one must always have issues and challenges.. but.. I talked with my friends and I said I don't have issues, I don't have any challenges – it depends, I don't have mood sometimes, ja. And can't improve myself sometimes but I want to improve, this is struggle sometimes. But one you wake up and you see something different. When everything is stagnated and frozen, you wake up and everything starts breathing, everything is new. And I just live and I just see things. For me photo shooting and photography is not job – it's hobby and it is what I want and I like it. And if I say 'I must improve myself' - it's pressure and I'm stressing myself. [*hard to understand what was said*] and I'm me and I see things as Anano [her name] see things and this is my challenge. To have my own view and my unique view and shoot it.
- B: Okay, okay, that's cool. And also I think you are the first person without any challenges from my interviews.
- A: Ja because I decide to have challenges – you must have challenges – life is all challenges – it brings and you can't improve yourself. But when I want to get pleasure and this is my comfort zone – let's leave without challenges and issues. Let's enjoy yourself.

- B: Hmm. And what about the price? You just let yourself spend as much as you want for this?
- A: Ja. *[hard to understand what was said]* I spend lots money and I don't sold photos or something but there is a site EyeM and you can upload your photos and someone can buy it. And I sold my one photo *[laughs]* really, someone bought my photo.
- B: Oh, wow, after the interview show me the site.
- A: It's like Instagram for photo shoot.. photographers. But only photos..
- B: And last question.. without any filter – three words that come to your mind when you hear 'analogue photography'?
- A: Three words, analogue photography.. Passion, life and saint.
- B: Life and..?
- A: Passion, vibe and scent.
- B: Vibe and sait? Like sacral?
- A: No, scent like smell.
- B: Aaa, scent.
- A: I don't know why but it was.. popped up in my head.
- B: Maybe you can explain what you mean?
- A: Scent of negative, smell of chemicals. And when I walk in lab, I smell this.. I'm home, like I'm home.
- B: This smell, yes? *[gives a negative]* *[both laugh]*
- A: Yeah, okay, thank you, Anano, very much, it was really nice interview.
- B: Thank you.

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***Alexandra, 27 m., lietuvė, dirbanti. Tbilisis, 2022.02.21***

- B: Hello, Alexandra, thank you for accepting the invitation for the interview.
- A: You're welcome.
- B: I will record your now, your voice. Do you agree that it will be recorded?
- A: Yes, I do.

- B: And I will use it in my master thesis later
- A: Of course.
- B: And could I use your name or you prefer to be anonymous?
- A: You can use.
- B: So now we'll talk a little bit about your experience about your practising. So just simply - what place does photography generally take in your life?
- A: I would say quite a big one. To be honest, I've been interested in photography almost my whole life. And a lot of my family members also take pictures. So I was kind of surrounded by this vibe of documentation my whole life. And I used to have like a really good digital camera when I was a teenager, I remember saving the money to get it. And then I broke it. And now I take pictures with my phone and my analogue camera. The former I use literally all the time, I take a lot of pictures for multiple reasons. But I would say that it's really a very, like an inherent part of my life in general.
- B: And which camera do you use now? The one that started your photography with or..?
- A: The analogue you mean?
- B: Hm.
- A: It's a Yashica. It's a Japanese camera with like, automatic focus regime. So I don't really need to use many setting or not any settings at all, actually. So, yeah.
- B: And when and how, on which occasion did you start taking analogue photos? You said you started with digital?
- A: Yeah, I started with digital. I remember I had borrowed Minolta from my stepfather when I was, I don't know, 20 or so. And I tried it, but I guess it was, it didn't really like, catch me back then. But now I actually just got this camera from a friend of mine a couple of summers ago. And I remember just telling him that, oh, I would like to get an analogue camera. Mostly because of the different imagery, you get just the visual side of it. And then he was like, oh, you can take this one. I don't really use it. And he just gave it to me. And I remember how I shot my first film. And then I realised the mistakes I made. And then I like gradually learn to use it. And now it's really it feels like a very personal toy.
- B: You call it a toy. Why do you call it?
- A: Because well, I think it's just actually a Lithuanian sort of idiom that we have when we talk about cameras, or..

- B: Actually there, there is a finger tight camera. So this is a name for very low quality cameras. And then when you focus on glitches and mistakes, then they call it toy..
- A: But I think it's just this sort of professional slang. You know, in Lithuania, whenever a person has any like manual profession, the tool that they use, they usually call it my toy. I think it sounds a bit patronising. So not a toy.
- B: Yeah.
- A: But to be honest, at the same time it is, because since for me, it's purely a hobby, and I'm really happy, like I sometimes think about, because I take a lot of pictures. And I imagined myself - what if I were a photographer, how great it would be, you know, to actually get paid for my work for what I love doing even though that's the case even with my job: But then I'm actually really happy that it's a hobby, and maybe that's why I could kind of call it a toy because it's really, it doesn't.. There's no commitment to it. And it's always a bit playful, it's never too serious. It's never, it never has this connotation of, you know, trying to do whatever that is not to be done.
- B: And why do you shoot then with analogue camera? Why did you have this idea when you were 20 or..
- A: So as I said, I think it started because of the the different quality that you get just the really different kind of visual effect. And I'm sure that it has to some extent to deal with the concept of not like nostalgia, whatever the thing that you're writing about. I think it's very accurate. I think that many people start because of that reason - because for some reason they associated it with I don't know their parents times when there were no other pictures and for sure, like as I said my parents were taking a lot of pictures, my grandparents also were.. So this visual effect of something documented but something distant and also kind of reviving whatever you know, whatever memories, and also internalising them. I think that's one side of it, because now people shoot a lot of with their phones. Not necessarily because of this, I don't know, it's usually just this sharing on social media, which I also do. But it's not that much for the memory. Not in my case. But I think in many people's cases, it's more just like this automatic kind of, you know, oh, whatever this looks nice. Whereas with this, this analogue touch to it gives a certain different vibe, it almost makes it a bit more cinematographic. And it's a paradox because it looks as if it doesn't look what it actually is, in real life, because it almost feels like a filter, you can, I'm sure,

that you can even you know, add this pseudo analogue camera filters on digital pictures. But actually, I think that this is exactly how we see the world, you know, that the focus of it, and the textures and everything. So that's one side. And another side is just, I guess, the whole process, this kind of ritualistic process of like really choosing this particular image that you're going to make. And because for me, one film lasts for around a month, sometimes even a month and a half, which is a lot, I don't take that many analogue pictures. So it's always going to be a very specific moment when I'm going to be okay, this I wanna capture. And then it sort of creates this very dense album, in the sense of, it's gonna be few moments from this month, for a month and a half. In contrast to what you know, what I take with my camera, which is always full of 1000s of pictures. These are going to be very special moments, and it kind of creates this general. I don't know. Yeah, album, overview, imagery of you know, what happened to me in these months. And of course, the waiting for it the moment of like unexpectedness, because you never know what there is going to be actually. And really often the pictures that you thought would be amazing turnout to be shit, and vice versa. And, of course, it always really depends on the film and on the work of the developers. And yeah.

- B: You use the word ritual. So why is it ritual? What kind of.. what does it involve?
- A: Well, a ritual, I guess, is something first of all recurrent, something that has a particular sequence of actions. And second of all, there is a transformation, any ritual causes a transformation in life, you do something in order to shape your reality, or transform it or create something new to manifest and to change something. And I think it's a bit similar with this. Yeah, film photography ritual, because one thing is - there is always this, you know, sequence, okay, I see something that I like, and I feel that it's worthy of being captured on a film picture, then you, you know, set up, I don't know, stand there and wait for the perfect moment, or try to be as quick as possible and to actually shoot it while it's happening without even really thinking. And then there's this waiting, then there's this - while I'm shooting my film, before it's over, I kind of remember and recall some of the pictures I already took, and try to imagine how they're going to look. Then this ritual, again, of going to the developers and waiting for it, and then getting this email and then being all really, you know, shaky and then opening it and seeing it and then sharing it eventually with the people that are in the pictures. And so yeah, first of all, it's a ritual because it's like

kind of recurrent sequence of actions. And second of all, it does sort of the transformation that is there is this romanticising, I guess you know whenever we reflect upon something, we tend to internalise it in a more romantic way you never... you always like seeing the bigger picture. It's funny because the saying that even involves the word picture, you know, you kind of.. it allows you like documenting your life and then looking at it and documenting your life in a visually appealing way in an aesthetic way helps you kind of seeing the bigger picture, retract yourself from your reality and be like, wow, my life is actually beautiful.

- B: Yeah, that's what you said before the interview - then that I said, oh, I imagined this or this really nice in your life - from your pictures. So it's also.. it also creates..
- A: Added value for sure there is added value. It's not just about documentary. It's never - I don't believe in pure documentary. Any documentary always has an added value because taking pictures is also an interpretation. We're never - it's always a bit personal. It's always intimate, you know?
- B: Do you have any specific moods or cases you won't take pictures? And then as a result, you won't have something documented?
- A: You mean, when I'm in a certain mood, and then I don't take pictures?
- B: Hmm. Or some kind of situations, places?
- A: Yeah, I guess when I'm not really happy, I take less pictures. But also sometimes vice versa. If I'm bored, I will maybe take more, I'm not sure. I think in order to really be willing to take a picture, you have to first of all have that little impulse of appreciation inside, you have to be able to see the beauty in it in order to want to capture it. So yeah, I guess when we are more inside ourselves, and like in involved in our own problems, we tend to see less beauty because we're too much inside wearing whatever. So yeah, I think it's just about keeping your eyes open for which you have to have definitely a particular mental state. There's, there's.. you have to have some sort of inner tranquillity in order to take good pictures, I think.
- B: And you also change some places you live. And then last years, what about Tbilisi? Do you see any changes in your practising, like your patterns of acting?
- A: Absolutely. I think that never ever in my life have I've been taking so many pictures here because the city, I think this is one of the reasons why I decided to live here because



it's just pure picture material all the time. Everything you see around you is just so cinematographic and so aesthetic in its own way. And so just eye catching, and you can see all those little episodes happening on the street. There's a lot of street life, which I love. And also, I guess I just, it's just a very interesting live here. A lot of things happen every day, it's enough to go on the street. And then you know, adventure started happening by themselves. And and since I'm involved in a lot of interesting stuff going on, I guess it also gives more scene, more stage for taking more pictures.

- B: And could you compare Tbilisi with other places you have lived, for example, I don't know, when did you start analogue photography, but maybe you had a camera and really totally different city? How did it feel there?
- A: Yeah, I mean, to be honest, I didn't start it that long ago to, like take analogue pictures on like, full full time basicly, let's call it to like, really have my camera with me all the time. So it's hard to compare, but because I think it actually started during lockdown in Lithuania. So it's been two years basically. Yeah, only. Wow, it's not long at all.
- B: So many folders already, right?
- A: Yeah. Yeah, so I could mostly maybe compare it with Lithuania. I guess it's some I think for me, there are maybe two kind of main or three let's say main directions of like what I take pictures of with my analogue camera. And it's either natural landscapes and people in them, city landscapes and people in them or just people. And, and I feel that maybe in Lithuania, since I spend most of my time in Lithuania during the summer, maybe it's going to be more based on this nature bit. Because I spend most of my time in like forests, lakes, whatever. And then yeah, portraying people, I think.
- B: So it always contains people.
- A: Yes, I actually take very, very few, almost no pictures with no people in them. I just find them somehow quite boring.
- B: Why it's important for you to have per..
- A: Because, yeah, because it gives more like aliveness to it. I even like, I even noticed when I'm taking pictures on my phone, if there's some nice view but I'm like travelling with someone, I would try to take the picture of the view with the person inside them. Always whoever that is, whatever they're wearing, just to have.. also maybe to feel the scale better. Because very often with like majestic views, you don't really understand, you know, the

scale and the proportions. And just the, I guess it's just, you know, no wonder they call it *naturmort* - because it's *mort* and I don't like death, I prefer life.

- B: Oh, yeah. Okay. Coming back to the features of analogue photography, what are the other differences you see between analogue and digital? You mentioned the amount..
- A: Yeah, for sure. That's an obvious one, I guess. Although I know people who take so many analogue pictures like my friends who develop their films themselves, since it's easy and cheap. Then they just do it a lot. Because while we have to admit that digit.. analogue photography is not a very cheap hobby, nowadays, so that's one thing. Yeah, I would imagine that if it were not so costly, I would probably take more pictures, which is super natural, I guess. But yeah, and mostly maybe just this.. it's definitely related to the fact that we take fewer film pictures than then phone or digital pictures. It.. there's.. we kind of get rid of this aspect of consumerism or like, we give it more value, I guess. And then we maybe we'll think about the picture more before we take it. It's going to be maybe just special occasions. Yeah. So this is like speaking of the ritual, that's the main difference, I feel. This more like caring and attentive look to it - approach. And while visually, obviously, there is also, as I said, there's more depth to it, there's more perspective, there is this touch of how I feel that we actually see the world. Even though people feel the other way around. You know, sometimes, I think that people tend to think that they see the way their phone sees, but actually, it's the other way around - we see much more as the lens does. Because while our eye is also a lens.
- B: So yeah, like focusing for..
- A: Yeah, exactly. It's all about, it's mostly about the focus, because you cannot focus on.. while just biologically you cannot focus on the whole view you're seeing right, so it's the same. And the phone usually does.
- B: And then you said you use it for special occasions. So what are those occasions or episodes, places, objects? It's always people..
- A: Yeah, I noticed.. recently, I noticed that most of my pictures are taken on some maybe specific occasions, I take few pictures of my daily routine, which is really sad. But I think it's kind of not kind of yeah, understandable. Because as I said, you need to have.. the there's this button of appreciation inside us, you know, this this button of like seeing the bigger picture and being like, wow, my life's beautiful, but we rarely do it on a, in a routine,

routine environments. You know, we usually do it while we're travelling, while we're having nice parties, meeting interesting people, having.. You know, because there's this sort of, yeah, the aspect of unexpectedness, which I think makes us remember how amazing life is. And so I guess I mostly take film pictures while travelling, which I do all the time. But again, yeah, so in some, yeah, I guess aesthetic, visually appealing environments. And maybe people that I want to document it's just the people that maybe at that point of my life mean a lot to me. And since I move around a lot, and I, I regularly change my, my environments and where I am, I meet a lot of people and different people end up being close to me at particular periods in my life. And then it's really nice to look back to those pictures and feel like, okay, so now I have 40 pictures where this person or this, this group of people really are fully there, you know, it feels like they're my whole life. And then suddenly, they disappeared, because I moved somewhere. And it's a bit sad, but it's also nice to, in some way to have those pictures and kind of really feel the continuity in the narrative of my life, I guess.

- B: So you're changing places, changing people and they stay in the photos, which is also documenting.
- A: Yeah.
- B: Maybe halfly you already answered this. But again, in case of 36, or sometimes 24 frames, how do you select an image or moment worthy that frame? Maybe have an exact example of like, judging with you see..
- A: Yeah, yeah, to be honest now when I think about it, you are maybe that you.. I think you had this accurate question about the mental state or mood you're in because it's not like, even though maybe I try to, and some of my films will be very, like, proportionately distributed throughout, like chronologically, you know, maybe if it's been a month, it's gonna be more or less a picture every two or two, three pictures every two, three days. But actually, most of my films are like three or four events, or six or whatever, you know, and it's going to be like sometimes I'm just having this beautiful day and we're in this amazing place and I just take 10 pictures at that place even though it doesn't really make sense if I'm trying to, you know, be as I said, like distributed equally. So.. definitely there are sometimes these bursts, bursts of inspiration or maybe even appreciation as I said, when you're like, oh my god, this is so beautiful. I need to take you know as many pictures as I

can, and then it's almost a bit compulsive. I feel like I take one picture, but then it's, I take my camera off my eyes [laughs] and again, it's so beautiful that I almost feel like taking another one, the same thing, just in case that one doesn't work out.

- B: Yeah. I just got an idea.. a question. Okay, when we've talked.. maybe when we were with Felix about going around to take some photos before interview, you both said that you, that you take pictures only of people [yeah] Because like, you don't have this habit of okay, this is sunset now and I live in a nice area, I will go have a walk and take pictures. It is not a case for you?
- A: No, not at all. Yeah, first of all, because I mostly take pictures of people and I.. 80% of the people in my pictures, maybe even 90 are people that I know and are dear to me. And it's even like, I won't take a picture of.. I don't feel like taking that many pictures of people that maybe I know, but they're not very good friends of mine, I don't know, somehow I have this.. It's really personal. It's almost like, it's gonna sound maybe like, even snobbish [humbly laughs], but I feel like people need to deserve to be on my film for myself, you know, like, because I care a lot about what I document for myself. And of course, there is also the aspect, aspect of just aesthetics and taking nice pictures, regardless of what is in them, you know, just taking, like a good picture. Because I definitely appreciate photography, you know, which includes places and people that I've never seen or don't know, but, but I really like, like, killing those two birds with one stone, you know, like really having both - the memory and the aesthetics in it. And I think it's the perfect balance between those two, that makes it count. And yeah, so so this is why when, when you said that with some people you went to, like, take pictures together before the interview, I wouldn't really know what to take pictures of. I guess I would try to do like some street photography documentary thing, because Tbilisi is full of amazing things going on. And you can always like, yeah, I like to take pictures at the market, for example. I do. It's really nice. Because it's like, it's always - there with those textures and those faces and those.. you can kind of on these faces of the old people that sell their fruits there, you can almost feel you know, this, this experience of sitting there their whole life, and it's kind of nice to look at those pictures and those faces, and you know, come up with the story behind it. But.. but yeah, in my case, I guess it's since it's purely a hobby, I like to as I said, do it also for my

own personal memory. And then it's gonna be I guess, nicer for me when it's pleases and people that I find no, I don't know, dear to me or I want to remember forever.

- B: Have you ever developed photos by yourself or been involved in the process?

- A: Yeah, actually, two months ago, when I was back in Lithuania for Christmas. We were.. because I have friends who are professional photographers and have a small studio in the old town. And, and yeah, they they develop their pictures themselves. So I, I was tipsy [laughs]. So I wasn't doing it myself, because I didn't want to ruin it. But I was observing a friend of mine do it. And it was really interesting, because I had never really, you know, imagined that.. Also, it was very, like a DIY kind of process because, well, obviously, it's not, nothing super professional, in the sense of it's not like, it's not a laboratory – it's just a small space where they do it. But yeah, and they had this this big bag in which you.. with two halls through which you will get your hands inside and then you open the camera and everything. And yeah, it was very nice to observe. And then it was funny because they were, they were two guys who were kind of arguing a little bit about the time of how long they should, you know, have it open. And they were like, 'no, maybe like, ten seconds, no, eight seconds, naaah, no, it's enough..' and I felt really, you know, this awkward feeling when people are deciding upon something that is completely personally yours, but they are the ones who decide the destiny of it. It's almost like lying, like on a bed in a hospital and hearing doctors be like, 'should we do this surgery or this surgery?' And you just you just have to I don't know trust?

- B: Hmm.. Let's come back to your camera. So in non-monetary way, is it valuable for you?

- A: Yeah, absolutely. It's not actually any like.. it's not super good or anything. And I recently actually bought another one because I really.. it's nice to have an automatic one, especially when I'm travelling. And then it's very light because it's plastic. And it's very easy to use. And it's kind of just a nice accessory because it looks nice. And yeah, the fact that it's light, and it's automatic. So while travelling is really convenient. But I really felt a long time ago already, I felt that I really want to learn to take pictures with a proper film camera, like I wanna understand the settings, know how to use them and maybe be able to play around with them. Because with this automatic focus thing is really annoying when I don't know what is gonna be blurred and what is gonna be sharp in the picture. And sometimes it turnout turns out not the way I want it. Because I actually really like pictures

with the first first plan, how would you call it - with the background sharp and the first kind of the foreground blurred. I actually really like such pictures. But then I can't really decide that by myself, because I'm you know. [shows camera]

- B: And this button?
- A: Yeah, yeah, but I try to but then again, it's not you never really know, you can't really do it by yourself.
- B: And you don't see the focus.
- A: No. That's the thing. So I bought another camera Pentax here in Tbilisi. And it's a really, really good one. Like my photographer friend said that it's amazing. But I find myself not really using it at all. One thing – it's very heavy. Second thing I still, like I just need to sit down and learn and try to do it. But I sometimes, you know, somehow I just go the easy way and just use this one because I know it. So yeah, it's very valuable to me in the sense of it's just a friend of mine a toy, as I said, and I mean, yeah, if I lose it, I lose it. It's fine. It's just the thing.
- B: Do you have any personal connection, besides that your friend gave it to you?
- A: Um, yeah, actually, it's not really, I would call him more like an acquaintance and we're not really in touch anymore. And I sometimes wonder - when he sees my pictures, because I post them online and does he understand that? Like, it's his camera, you know? And how does it feel? How does he feel about it? Does he care? I should ask him maybe [laughs] and thank him again. Yeah, but it's more like, just because it showed up in my hand so randomly, and it was never, I never planned on having such a camera - it always makes it.. almost makes it nicer because like I really like randomness and yeah.
- B: Hm. Since you take many, mostly all of the pictures of other people around you. Do you have any accidents related with with taking a photo of the camera, but accident in very broad way.
- A: Like curious stories?
- B: Yeah, something, yeah, anything sad, funny, shameful. Anything you want to share?
- A: Well, I like I like nudity a lot. Like I take a lot of nude pictures. And I'm happy to have people around me who also enjoy nudity. So I take a lot of pictures of my naked friends when they're swimming and whatever. And I still post them. And I mean, I cover up whatever is there is to be covered up. But at some point, a friend of mine said 'Look, Alex,

can you please take that picture out? [laughs] And can you just stop taking pictures of me when I'm naked? It's a bit too much. Your whole album your last film was just me naked'. So, that's maybe one thing. And yeah, speaking of nudity, we had this incident recently, not incident - it hasn't yet been an incident. But it wasn't me taking the pictures. It was a friend of mine. And we were three people - a boy and two girls. And with the girl, friend of mine, we were taking a bath together. And I called my friend to take film pictures of us. I had to wake him up because there was in the middle of the night and we went.. we came back home all drunk. And he went to bed and we went to take a bath and I woke him up saying hey, I think you're missing out one of the best pictures ever taken. And then he came and he took those pictures of us. But the thing is, we were staying in this flat of this girl and she didn't know that we were all staying there. And now I have these gorgeous pictures that I cannot really post because she is not supposed to know that we were in her flat and especially not supposed to know that we were using her bath (laughs) take like, you know collective bath. So yeah..

- B: [Laughs] Okay, without any filter - what three words that now come to mind when I say analogue photography?
- A: Three words. Beauty, appreciation, friendship.
- B: Okay, so that's it. But if you have something still on your mind, or you want to share something, [yeah] or to add something to your answers.
- A: I think it's interesting that you didn't ask about film versus bla.. colour versus black and white. Because I think it's also big part of it. And I know people only shooting black and white. And I remember – when I first started doing it, my approach or my attitude was like who would ever take back and white pictures? Why would you avoid the beautiful colours of life when you can just not? When you can always turn a picture to black and white afterwards. But now with time I noticed that I mostly take back and white pictures, I mean, I buy black and white films because it's just, it's really interesting – I don't, I can't really explain why but I just find them more like aesthetic. Yes. But yeah, now I have colour film in my camera – I only have four – three – two shots left so I really excited about it – what it's gonna be.
- B: Hmm.. ah, Tbilisi is really colourful but you don't focus on houses or colours, you just.. [Yeaah] capture what you see – shapes, people, contrast?

- A: No, I mean of course architecture has to do a lot with it, I love architecture, and as I said, I really like taking pictures of nice environments and they will usually include people. Also maybe because I like to travel around with people. But it's interesting because with my phone I take many more peopleless pictures. Many many of them. But then I focus on details, I really like zoom and I think, I think, if my camera, my analogue camera had a zoon function, I would take more pictures of just details and not only people.
- B: Hm, okay. That's it?
- A: Yeah.
- B: Thank you very much.
- A: Thank you.