

Anton Baša

Photographs

Abstract

Architecture and man - these are the two most important supporting motifs in the over 20 years long photographic work of Anton Baša. The relationship to both of these subjects is deeply rooted in his personality. Colourful work is very characteristic for the author, gradually becoming prominent in his documentary sets from music festivals, and most significant in the presented series "Brightonians" (2011). The cycle of portraits illustrates the cultural, religious and ethnic diversity of the city in the south of England, where the photographer spent five years of his life and took portraits of passers-by during random encounters while wandering around the city. The projects named "Fuerteventura" (2011) and "Urban Silence" (2018) express the desire to find peace and reflect on the deeper contexts of human life, scenery and symbols in the urban spaces of industrial and urban landscapes. A characteristic feature of Baša's work is in the way the individual series are created. With the exception of "Brightonians" and the photographs of architecture, the meaning and narrative of the individual series only come to life during editing and selection of photographs, while photography

as such is almost purely a matter of feeling. The images are not created with a predefined intention to create a series, they are rather a selection with similar atmosphere or visuality and therefore can be used in an alternative form while maintaining the relationships between them. "Urban Silence" reflects the transposition of human presence (directly or indirectly), thematized in the socio-culture of a big city with possible approaches towards ways for its display. Instead of busy scenes that express the first visual manifestation of contemporary metropolises, the ensemble presents images without people and offers the viewer space for individual interpretation. The "Japan" (2014) and "Brighton Beach" (2006 - 2011) projects are the result of a fusion of approaches from the previously mentioned projects. In them, the author combines a systematic collection of photographs with the presence of people, keeping his distance from the scene and not communicating with its actors.

Key words

Cultural and Spiritual Diversity. Human Beings. Industrial and Urban Landscape. Medium Format. Portrait. Sociological Photography. Still Lifes.

Brightonians, 2010 – 2011

At first glance, the series impresses with its unified expression, colours, cultivated simplicity, artistic harmony and reference to the great names of photographic portraits from the past and present (from August Snader to Rineke Dijkstra). Anton Baša works with film and medium format, he classically composes in the middle of the frame, but his work is extremely contemporary and modern – just as the quality of a contemporary and modern documentary photography. Without unnecessary stylizations, digital adjustments, or intellectual crutches – a straight photographic document, and as a result – a beautiful image that will captivate, delight, appeal, inform...

Pavel Maria Smejkal

A street is comparable to a jungle, where every animal is distinguished by its own appearance. Skin, colour of fur or feathers, but also gestures show others what to expect. The recognition of the visual code is the key for the next interactions as well as the fashion expressions in the urban jungle...

My initial plan with this project was to make a documentary series about the streets of Brighton in order to reflect my feelings about a city where I spent the previous five years of my life. After some time I realized that merely taking pictures of the streets would not exactly convey what I intended. So

I came to a conclusion that the best way to show Brighton's national, cultural and spiritual diversity would be by way of portraits of its inhabitants – the Brightonians...

These photographs are the result of different stories, circumstances and coincidences, but above all, of first time random meetings with the people of the streets. None of the pictures was planned, apart from trying to find the best possible background for the photo at a given moment.

Urban Silence, 2018

The series of photographs works with the theme of the big city and possible approaches to its display. Instead of busy scenes that would normally express the first visual manifestation of contemporary metropolises, the ensemble presents images without people and offers the viewer space for individual interpretation. Still lifes, urban landscape and its details do not only indirectly carry the presence of man, but also motifs reminiscent of natural patterns or the presence of life in general. The name "Urban Silence" expresses the desire to find peace, silence, and reflect on the deeper meaning of scenery and symbols in the city.

The photographs were not created with a predefined intention to create a series, they are rather a selection of shots with similar atmospheres or visuality and therefore can be used in an alternative form if the relationships between them are

maintained. The spaces between the photos define their possible use individually, in pairs or threes.

Fuerteventura, 2011

Silence, peace, loneliness, regret, hope... These were probably the most common sensations and feelings that the scenery on the island of Fuerteventura evoked in me in 2011. The island that for me, an unsuspecting vacationer, unexpectedly transformed from a typical tourist resort into a small planet representing the often-seen values of the contemporary world. Desire for admiration, hunger for success, vision of quick profit resulting in unfulfilled dreams, disappointment, emptiness, and depression. From what used to be megalomaniacal plans to build super-luxury hotels, remain only torsos of buildings under construction. The terraced apartments forming small villages resembled the abandoned Chernobyl rather than a bustling resort. The impression from roundabouts with bizarre sculptures, or an exit without a continuing road, was enhanced by a dried, artificially irrigated palm tree on the edge of the village. Despite all these, at first glance negative motives, they carried something beautiful in them, similar to when a person experiences painful emotions. For me, the "Fuerteventura" file represents a visual testimony of the much talked about global economic crisis with an element of hope for a better future.

Brightonians, 2010 - 2011

















Fuerteventura, 2011













Brighton beach, 2010 - 2011







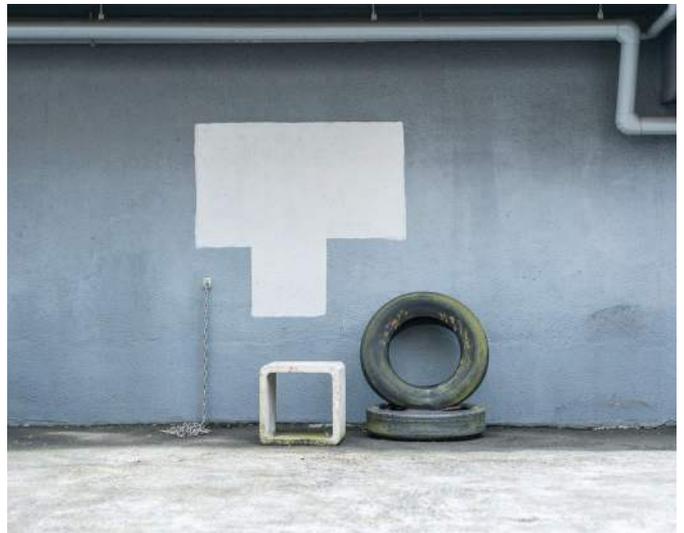




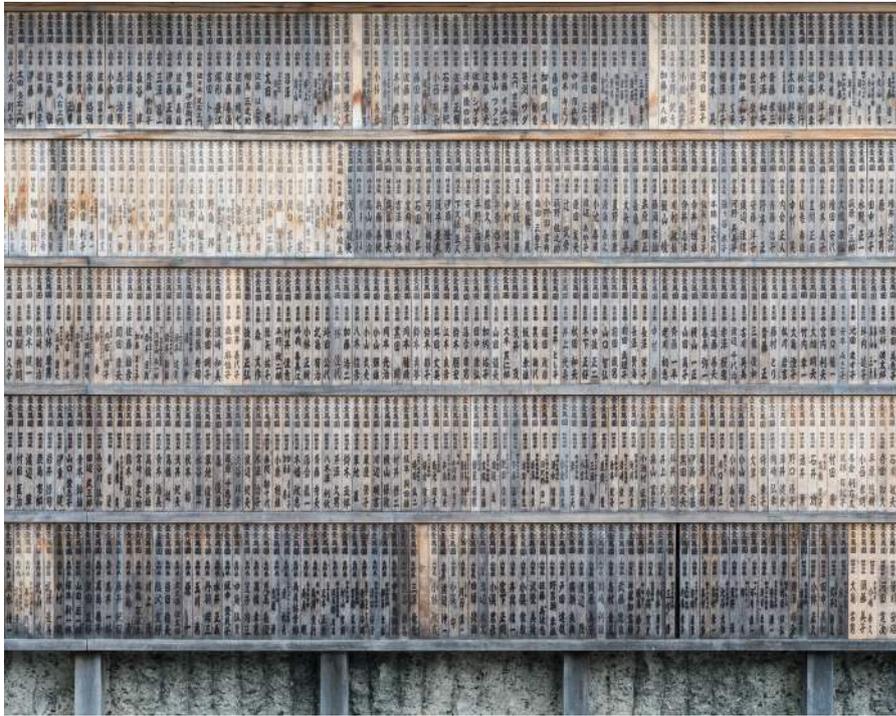


Urban Silence, 2018











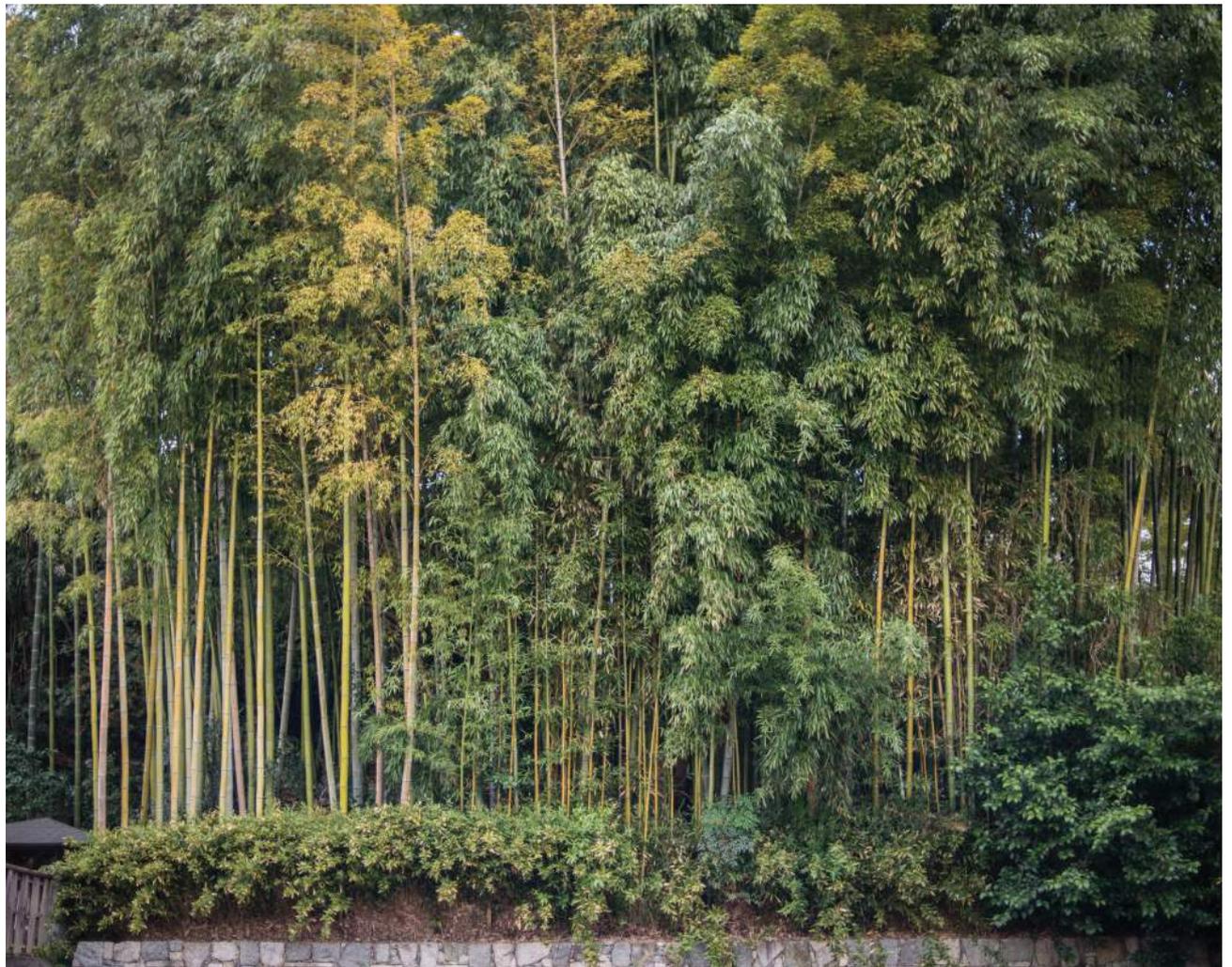


Japan, 2014











Anton BAŠA

(Slovakia, Košice, 1981)

Anton Baša graduated from the Department of Artificial Intelligence at the Technical University in Košice (2005), Slovak Republic. He studied art photography at the Institute of Creative Photography at the University of Silesia in Opava, Czech Republic (2012). His work is focused on contemporary interpretative forms of recording the sociological-cultural-industrial contexts of the relationship between human being and space, as an internal existential receptacle, with a predominance of large urban units. Man as a part of the image is present and thematized objectively-sociologically, in several projects rather in a hidden identity, without unnecessary stylizations, digital adjustments and pseudo-intellectual posing.

Individual Exhibitions

- 2022** *Anton Baša - Silence*, curated by PhDr. Miro Procházka, 6th October 2022 - 29th January 2023, Regional Gallery in Prešov, SK
- 2016** *East, Far East*, Anton Baša (and Karol Stollman), 16th December 2015 - 16th January 2016, Výmenník Štítová, Košice, SK
- 2012** *Anton Baša - Brightonians*, curated by Pavel Maria Smejkal, September 2012, Photo-Gallery NOVA, Košice, SK

Collective Exhibitions

- 2021** "30"+ 30 Years of the Institute

of Creative Photography FPF of the University of Silesia in Opava, Opava, CZ

- 2019** *XII. Prague Photo 2019*, curated by Vladimír Birgus, Ondřej Durczak, Institute of Creative Photography FPF Silesian University in Opava, Prague, CZ
- 2019** *In Between*, curated by Vladimír Birgus, Ondřej Durczak, Václav Podestát, Institute of Creative Photography FPF SU - closing and diploma theses, House of Art, Opava, CZ
- 2016** "They Said Yes!" *Central European Weddings in Contemporary Photography*, Košice, SK, Budapest, HU, Poznan, PL, Ostrava/Havírov, CZ
- 2014** *You Are Here / Second Cities Project*, Pavel Maria Smejkal - Lena Jakubčáková - Anton Baša - Ivan Fleischer, GT 22, The Probe of Art Space, Maribor, SI
- 2013** *Prague Photo 2013*, Institute of Creative Photography FPF Silesian University in Opava, Kalkův dům, Prague, CZ
- 2012** *Off Station*, Plzeň, CZ
- 2006** *Summer Photo School of the House of Photography*, Liptovský Mikuláš, SK
- 2003** *Summer Photo School of the House of Photography*, Liptovský Mikuláš, SK
- 2002** *Watt Photo-Video*, Bratislava, SK

Workshops

- 2021** GUMPRINT, lecturer

- 2006** Jerzy Gawel, Summer Photography School, House of Photography, Spišská Nová Ves, Liptovský Mikuláš, SK
- 2004** *ANOTHER LANDSCAPE*, lecturer Illés Barna, Summer Photography School, House of Photography, Liptovský Mikuláš, SK
- 2004** *DOCUMENTARY PHOTOGRAPHY*, lecturers Rolf Rock, Pavol Breier, Workshop at Orava, Fine Art Photographers Slovakia (FAPS), SK
- 2003** *PORTRAIT / NUDE*, lecturer Jozef Česla, Summer Photography School, House of Photography, Poprad, SK

Lecturer and Review Activity

- 2023** BAŠA, A.: Časová kapsula farára Petrika (Time Capsule of Priest Petrik). In *Fotonoviny*, 2023, No. 63, p. 18.
- 2012** *City Report - Photography Workshop for Residents and Visitors of Pentapolitana*, Activities within the Membership of OZ PhotoArt Centrum, Košice (Organization of Photographic Exhibitions, Participation in Photographic Projects...), SK

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