

# Ľubo Baran

## Journey to a human

I began with a photography as a student at a film high school. I have always wanted to be a cinematographer. I was studying film language, we told about different visual forms and shooting techniques. I did not want to be a photographer, I devoted to photography because it was related to image capture, and it was something like first step to the motion picture camera. I was fascinated the excellence of mise-en-scène, lights and composition of feature films. But, if you want to shoot something, you need a director, crew, and a lot of postproduction time that were missing at the time.

After graduation, I started studying a photography under the guidance of Slovak photographers Jozef Sedlák and Petra Cepková. I didn't think about documentary film never before, not even about documentary photography. I took it as an opportunity to study something new that I did not know before. I remember my first workshop. It was in the village of Brehov. We have documented the lives of people in the countryside. With all the joys, worries and sometimes bizarreness too. At that time, I realized that the perfect mise-en-scène I don't have to construct myself or use crew for it,

that such perfect scenes exist in real life of people, I just have to look for them. The biggest change for me was, that I didn't need 24 frames per second like a film, but only one was enough. The one who tells the story for all the others.

In my work, I use both film and digital photography, even though I have to say that lately the digital one. It was often the case that I didn't know predict how much material I will need for a specific project, which in the end has been very restrictive for me. Digital photography gives me opportunity to make mistakes, what is for me really important as a documentary photographer. I think it is like a specific kind of freedom, what is an extremely important thing for me.

In documentary cycle *"Spiš"*, I document the region I was born in, where I grew up, and reflect my research for substance of photography. The first series of photos called *"Fragments of Spiš"* was created in 2015. It fascinated me relationship between the original rural architecture and nature, their mutual symbiosis. The landscape, that people did not steal but only temporarily lent. In the next series called *"Nižné Ružbachy"*, I placed more emphasis on the architecture itself, trying to perceive the village

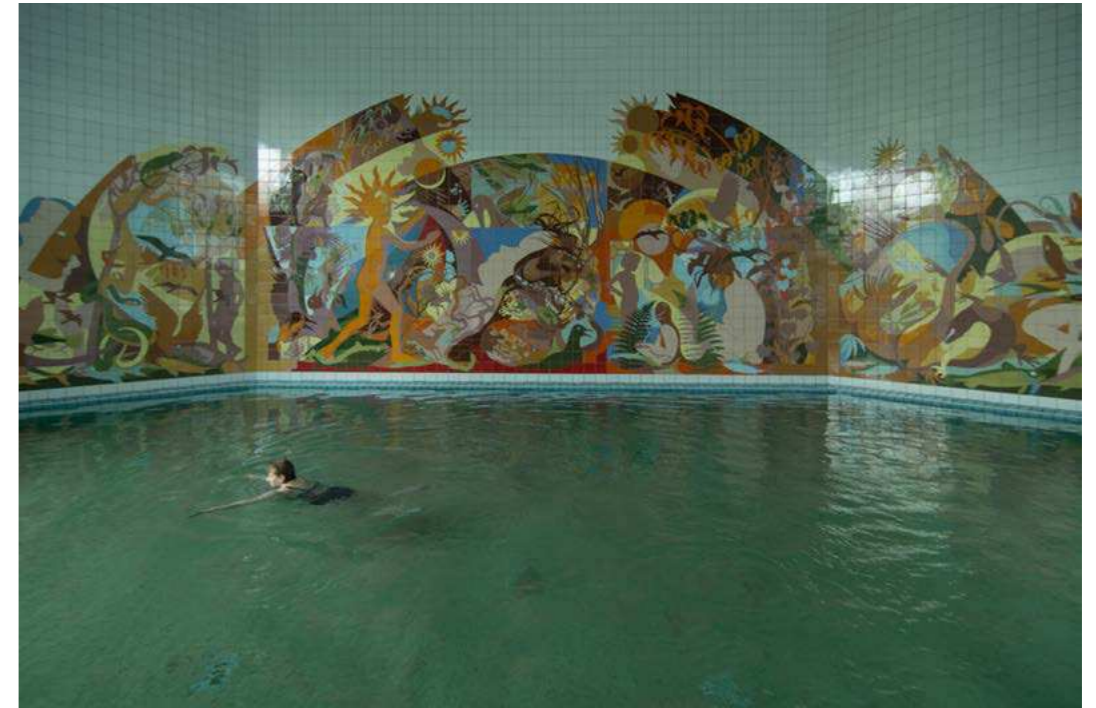
as a functional „territorial integrity and compact area of population concentration“<sup>1</sup>. After a while, however, I felt the cold of these photos. I was missing a human there. To know him, I needed to analyse him in detail. I did not know how to do it in a real environment, I needed something clean, where it would not disturb me. Therefore, at the beginning of 2017, a series called *"Corporeality"* was created. This is followed by a series of documentary photographs entitled *"Spring of Human"*, which was created in April 2017, and tells about the lives of people of Ukraine at the spring of the Uh River. It was the initial substantiation of my knowledge of human. All previous studies are completed by the last series of documentary cycle *"Spiš"* entitled *"Vyšné Ružbachy"*, which originated in the summer of 2017.

One of the important things that applies not only to photography is, in my opinion, have opportunity to make mistakes. Documentary photography can't be study quickly. It's not just about rural trips. You have to go for your photography,

think over the photography, but mostly talk to people, and this is the most important thing because the story of each human is different, each one is unique in their own way.

<sup>1</sup> MACHOVÁ, Z., TREMBOŠ, P.: „Sídlo“. Terminologický slovník : Vybrané termíny používané v geografii, ekológii a environmentalistike. Bratislava : Univerzita Komenského, 1995, p. 62.











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**Education:**

(2012 - 2014) Private Film High School, Košice, Slovakia  
(2014 - present) University of Ss. Cyril and Methodius, Faculty of Mass Media Communication, Trnava, Slovakia

**Group exhibitions:**

(2017) Village, that does not sleep - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia  
(2017) Village, that does not sleep - Theater of Ján Palárik, Trnava, Slovakia  
(2017) Corporeality - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia  
(2016) Confidentiality - Theater of Ján Palárik, Trnava, Slovakia  
(2016) Reflection of the unseen - Social Services Center Domovina, Žehra-Hodkovce, Slovakia  
(2016) Spiš Homeland - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia  
(2016) Seen and Heard - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia  
(2015) Architecture of the human body - Theater of Ján Palárik, Trnava, Slovakia  
(2015) Terra Gothica - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia  
(2015) Land Art - Gallery of Ľudovít Hlaváč, FMK UCM, Trnava, Slovakia

**Presentations:**

(2016) Homeland - The Spiš Artists Gallery, Spišská Nová Ves, Slovakia  
(2015) Land of Spiš - The Spiš Artists Gallery, Spišská Nová Ves, Slovakia

**Workshops:**

(2015, 2016) Spišská Nová Ves, Slovakia  
(2015, 2016) Brehov & Rad, Slovakia  
(2016) Nižné Ružbachy, Slovakia  
(2017) Vyšné Ružbachy, Slovakia  
(2017) Uhský pereval, Ukraine

**Publications:**

MAGÁL, S. and col.: MUUZA 2015, Yearbook of creative outputs of students, graduates and teachers of Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava. Trnava : FMK UCM, 2015. 137 p.

MAGÁL, S. and col.: MUUZA 2016, Yearbook of creative outputs of students, graduates and teachers of Faculty of Mass Media Communication, University of Ss. Cyril and Methodius in Trnava. Trnava : FMK UCM, 2016. 174 p.

SEDLÁK, J.: Archeology of time. Bratislava: Lúč, 2016. 296 pg. ISBN 978-80-8949-522-1

STACHO, Ľ. and col.: Uhský pereval. Bratislava : Lúč, 2016. 296 p.

Published in: .týždeň, Hudobný život, RedBull etc.

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