

*looking at the other side in this world* *photo-storytelling*  
**ProgressiveE-zine**



**Berlin  
solitude**

*looking at the other side in this world* *photo-storytelling*  
**Progressive-zine**

## Editorial Team

Batsceba Hardy - chief editor

Robert Bannister

Michael Kennedy

Fabio Balestra

## Contributions

Michael Dressel

Batsceba Hardy

Marion Junkersdorf

Wolfgang Schreier

## Cover

Batsceba Hardy

## Design

Batsceba Hardy

Massimo Giacci

*The photographs on this magazine are realized by capturing moments of daily life in public places and have been realized without a lucrative purpose with exclusively cultural and artistic intent.*

All articles and illustrations contained in the magazine are subjected to copyright.  
Any form of utilization beyond the narrow limits imposed by the law of copyright  
and without the express permission of the publisher is forbidden and will be prosecuted.  
This applies particularly to reproduction, microfilming or the storage and processing in electronic system.

Enquiries or material for publication are welcome.

We assume no responsibility for unsolicited materials.

- Adult Content -

© 2019

4/17



"I am a camera"  
Michael Dressel

18/29



Loneliness Belongs to the photographer  
Batsceba Hardy

30/37



Berlin: Festivals and Parades  
Marion Junkersdorf

38/46



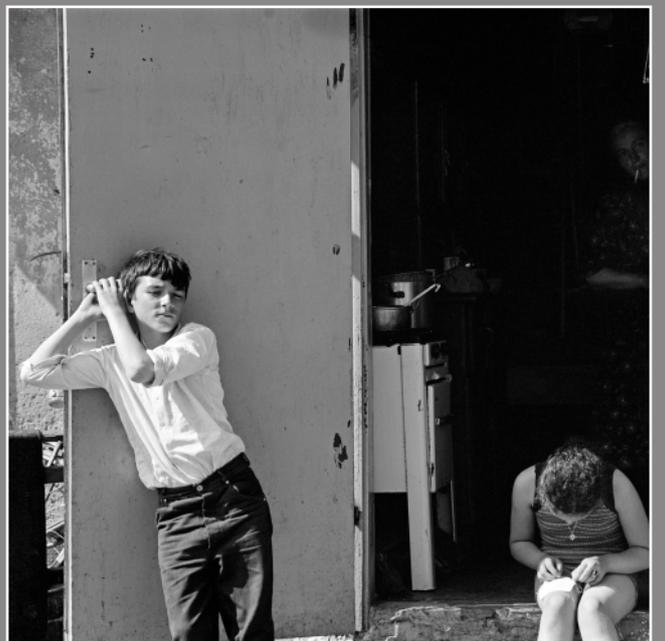
Die Anderen / The Others  
Wolfgang Schreier

48/51



(In)World-Stories





# Die Anderen - The Others

Wolfgang Schreier

*Translation by Marion Junkersdorf*

I remember the clicking sound of my camera's shutter release, it felt like yesterday.

Recall 1967: student protests in the streets, Benno Ohnesorg was shot by a policeman in Berlin while protesting against the visit of the Shah of Iran.

American President Lyndon B. Johnson continued the non-stop bombardment of Vietnam. And in Bolivia, Ernesto Che Guevara was executed by the military without trial. It was summer and very hot even before Noon.

I looked for new motifs for the *Fuldaer Volkszeitung*, one of two newspapers in the city of Fulda. I was 19 years old and had been taking photos since age 14. I had brought one of my SLRs, an Exakta Varex.

For the first time, I roamed a place that many today would call a "no-go area". The residents of Fulda called it the "Sand Hollow," where people lived in shabby barracks made of wood or bricks, or in trailers. It is mainly Sinti and Roma who lived there, many single mothers, youths, refugees from the East, soldiers returning late from the war. They lived in precarious conditions in the otherwise bourgeois city, near the East German border. At first, I kept my distance. I was still on a slightly ascending road to the "Down Barracks," as the American military camp was called. I looked down from above, from a safe distance, on to the barracks between the trees. Among the bushes I detected something like a playground.



There was a slide on the right-hand side and a balance beam in the middle, attached to the ground. And further to the right, there was a car wreck lying on its roof. An American streetcruiser.

There was broken glass everywhere, glittering in the sunshine. Not exactly a motif for the feature section of the newspaper, but the view pulled me in magically. I proceeded down the slope and stood in front of the car wreck. On the balance beam in front of me there was a small, fair-haired boy, I hadn't seen him before. Quickly I held the camera before my eyes and took two photos.

It was very quiet and the sound of the rear oscillating mirror in the camera appeared extremely loud as it snapped back into its original position. My first shots in the "Sand Hollow". I had been so excited, I forgot all about the light meter hanging around my neck.

At the time, I only had two lenses for my Exakta Varex, one 50 mm 2.8 f Tessar and a 25 mm 4f Flektogon Zeiss lens. The 25 mm lens was ideal for my venture into the playground at the "Sand Hollow".

#### **Pic Playground (PS\_KB-67\_005\_20a)**

From the corner of my eye I saw curtains moving. Just a couple of minutes later I was surrounded by a group of youths and children. I held my camera in front of my chest like a shield and clicked several shots instinctively, without looking through the viewfinder. Somehow, though, the atmosphere didn't feel hostile or distrustful. About five minutes later, the first adult appeared. He had never heard of or seen someone showing up at the "Sand Hollow" with a camera wanting to take photos. But how would the others react? Among the barracks, there was a kiosk which served as like a marketplace, the main meeting point of the people of the "Sand Hollow".

You could even leave your children there, if you had important business outside the Hollow. We sat down at two tables beneath a parasol. I ordered two beers, and we started talking.

#### **Pic KIOSK (PS\_KB\_004\_15)**

We agreed to meet again at the kiosk two days later.

I developed the first film, Tri-X 400, that very same evening. I was quite excited. Should I go for push development and extend the ASA to 800 ... or even 1600? My standard film developer had always been Kodak D76. It provided the best results in my experience. It was very difficult to judge the quality of the negatives merely by looking at them with a naked eye.

Only by enlarging them on paper, - making a contact sheet, could one see the actual technical quality of the photos. One thing was certain: for my next visit to the "Sand Hollow", I would definitely take my 6x6 camera, a PRAKTISIX.

After more than 50 years, we have managed to restore the dignity of the people living at the "Sand Hollow" in the exhibition "DIE ANDEREN" (THE OTHERS). We gave them faces.

One example from the guest book entries: "For me, it was an amazing experience to obtain information about history that way. Geographically it was far away from where I live but certainly something similar was or is to be found in every city in Germany. It will be unforgettable how the photos suddenly started to "speak" and even though the photos are black and white, they have a "colorful vitality" to them".

Overall, I took around 200 photos within two or three days in that bygone era at the "Sand Hollow".

For the exhibition "DIE ANDEREN", my curator, Helmut Kopetzky, selected 35. The digitalized negatives were printed as FinArtPrints in a 50 x 60 cm format on Baryt paper.

More than 50 years later, the photos found their way back to Fulda: Their message: don't look away! Look closely!

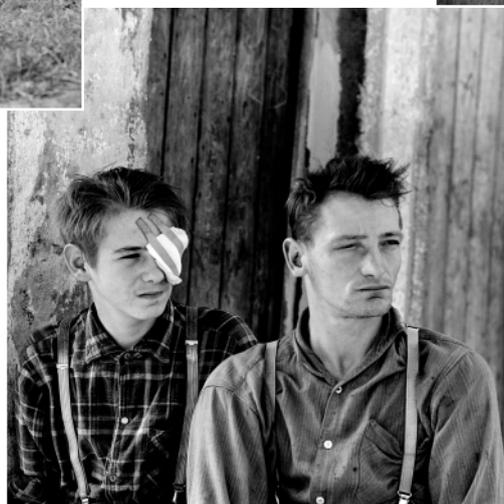
More than 880 visitors came to see the exhibition between May 6 and June 24, 2018 at the Kunstverein gallery.

For the descendants of the Sinti who once lived at the Sand Hollow, the exhibition "DIE ANDEREN" was a major emotional experience.

Many saw their parents and grandparents for the first time. They kissed the photos, some cried, some danced for joy. For many people of the city of Fulda it was the first time that they glimpsed a world which they had refused to see before.













*Progressive Street was realised by Batsceba Hardy from a love of Street photography from roots within the Deviant Art site. It started its life as a group on FB in early 2017 with the entry of Robert Bannister, Michael Kennedy and Fabio Balestra, and has assumed its current form at the beginning of 2018.*

We are an Art Gallery: streets all over the World, a sight of reality, the eyes of the street. We show the effects of globalization. We are a look at the Globalized World. Photography as ethnography, our ethos is an anthropological, sociological, social vision.

*"Progressive-Street is an international community of street photographers and photo reporters that mix the art of photography in a multi-faced way to document the effects of globalization through their lenses."*

We are focus on the ethnical, social and cultural events across the globe - thanks to our net of high-class photographers that cover areas from big cities to the smallest towns, sharing the places and stories of people that cover endless cultures in this pageant of humanity.

Our strength is derived from the independence of the photographers who become members after a severe process of selection concerning authenticable feelings, identity, ethical behavior and quality about the photography.

We reach a global audience thanks to Progressive-Street's use of mainstream social platforms. And now we have our own site where one can find cutting-edge photofeatures and articles, plus incisive biographies of the photographers, personal galleries, and how to subscribe to our magazine.

*"Progressive-Street is a photography gang dedicated to the visual narrative of the street."*

We go to the street for images that resonate with compelling insights of the human condition.

We seek images that reflect truths without the slick professionalism of the photojournalist.

We strive for an authenticity that is uncompromised and yet aesthetically beautiful.

We respect tradition but are not afraid of the currents of change. We are truly international in both our background and in our purpose.

*"We are Progressive-Street."*

Progressive-Street is a 'gang' of international photographers looking at the other side, yes, but it is in this world.



Roberto Di Patrizi

# (In)World -

Fabio Balestra

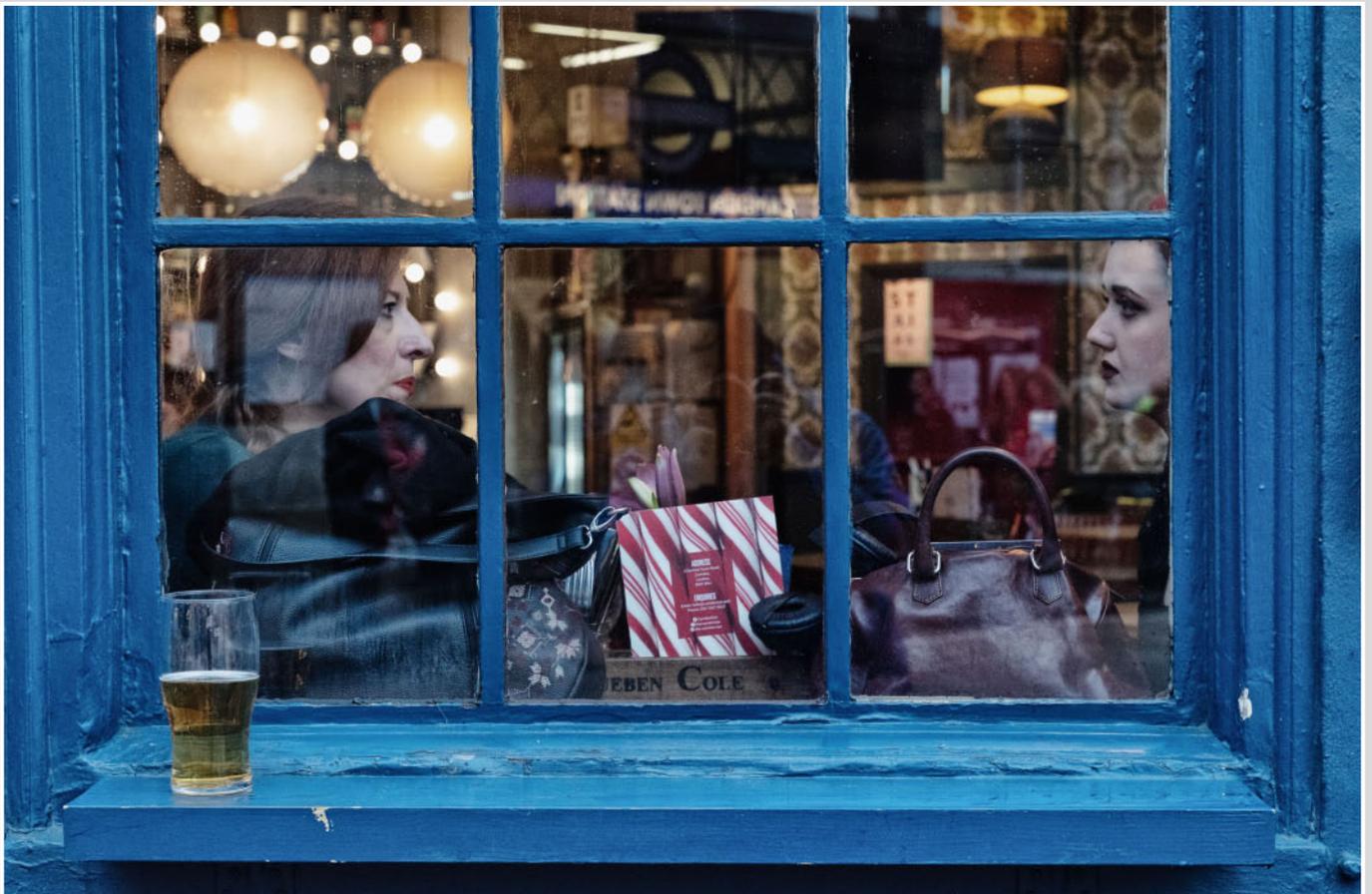




Ohad Aviv

# Stories

Mahesh Krishnamurthy





Edita Sabalionyte

Angel Rodriguez





Patrick Merino

Takanori Tomimatsu





## *in this issue*



### **Michael Dressel**

Born in East Berlin in 1958, he spent his time behind the Iron Curtain painting, photographing and cavorting with fellow dissidents. After trying to escape from the East by climbing the Wall and being caught he was sent to prison for two years. Upon completion of this exercise in character building and more troubles with the authorities, they realized he had become too much of a nuisance and kicked him out of the workers paradise. Two years in West Berlin followed before he was washed up on the shores of Los Angeles where he is still toiling in obscurity.



### **Batsceba Hardy**

Artist of irreality, she writes stories in images and tells visions in words. Anyway, "artist" of the Irreality, means: to be able to stand outside, beyond. Living perpetually in the interspaces, those that can be caught by the lens or by the words, having no borders, obligations. In many of her writings she speaks of invisibility, transparency. And also in her photographic works she speaks of empty and full. Of absence.



**Marion Junkersdorf** is a West-Berlin aboriginee and loves Berlin. But it's an open relationship, she loves many other places, too. There is so much to discover, so much to experience.

She started street photography and light-Hunting four years ago, a passion and love that hit her unexpectedly.



**Wolfgang Schreier** lives and works in Dortmund.

He has received numerous awards for his work and has had exhibitions in Germany and abroad.

In 2017 he was appointed Ordinary Member of the German Society for Photography (DGPh).

*Progressive Gang:* Batsceba Hardy, Michael Kennedy, Robert Bannister, Fabio Balestra, Abrar Asad, Alexander Merc, Alphan Yilmazmaden, Anat Shushan, Bogo Pečnikar, Boy Jeconiah, Don Scott, Don Trammell, Edita Sabalionyte, Gerri McLaughlin, Harrie Miller, Hila Rubinshtein, Inés Madrazo Delgado, Jinn Jyh Leow, Karlo Flores, Kevin Lim, Lukasz Palka, Marco DM, Marion Junkersdorf, Mark Guider, Niklas Lindskog, Orlando Durazzo, Peppe Di Donato, Roberto Di Patrizi, Siddhartha Mukherjee, Stefania Lazzari