

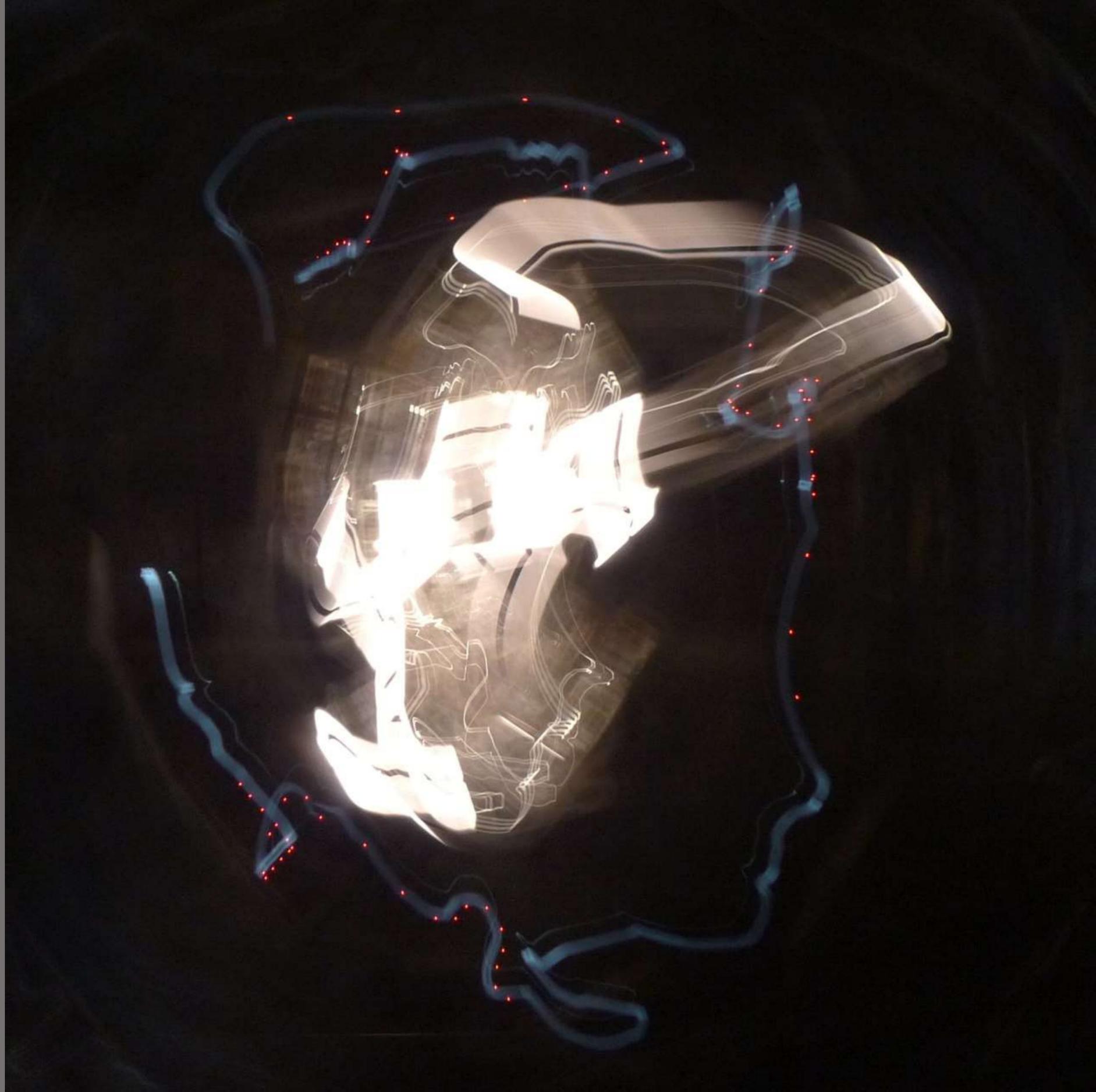


ZOLTAN G. ERDEI

THE BAGATELLOGRAPHY

BAGATELLO BOOKS

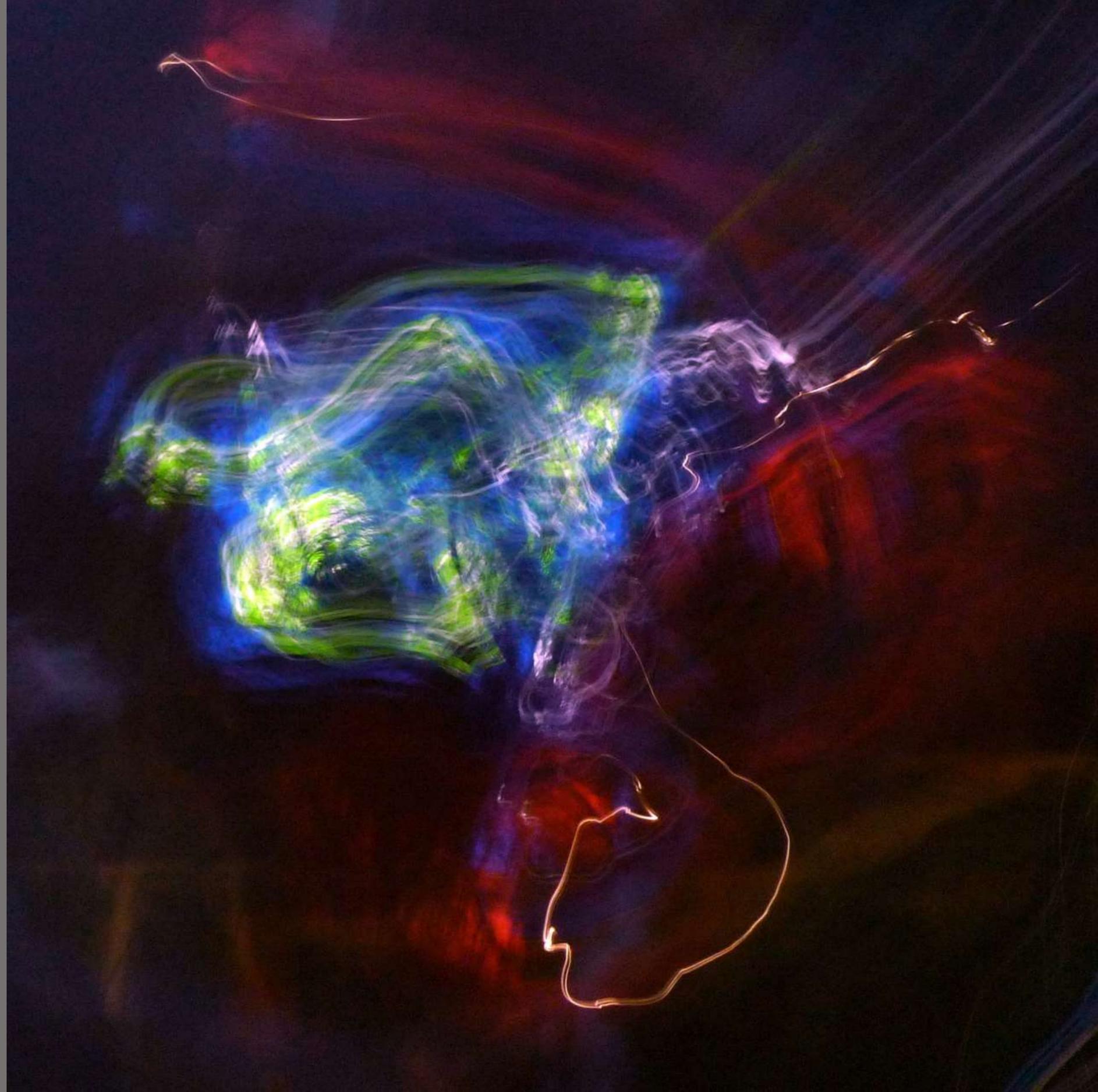
YUN-YUN: WHO AM I?





ZOLTAN: YUN-YUN, YOU ARE AN ARTIFICIAL INTELLIGENCE
THAT I USE TO ANSWER MY QUESTIONS.

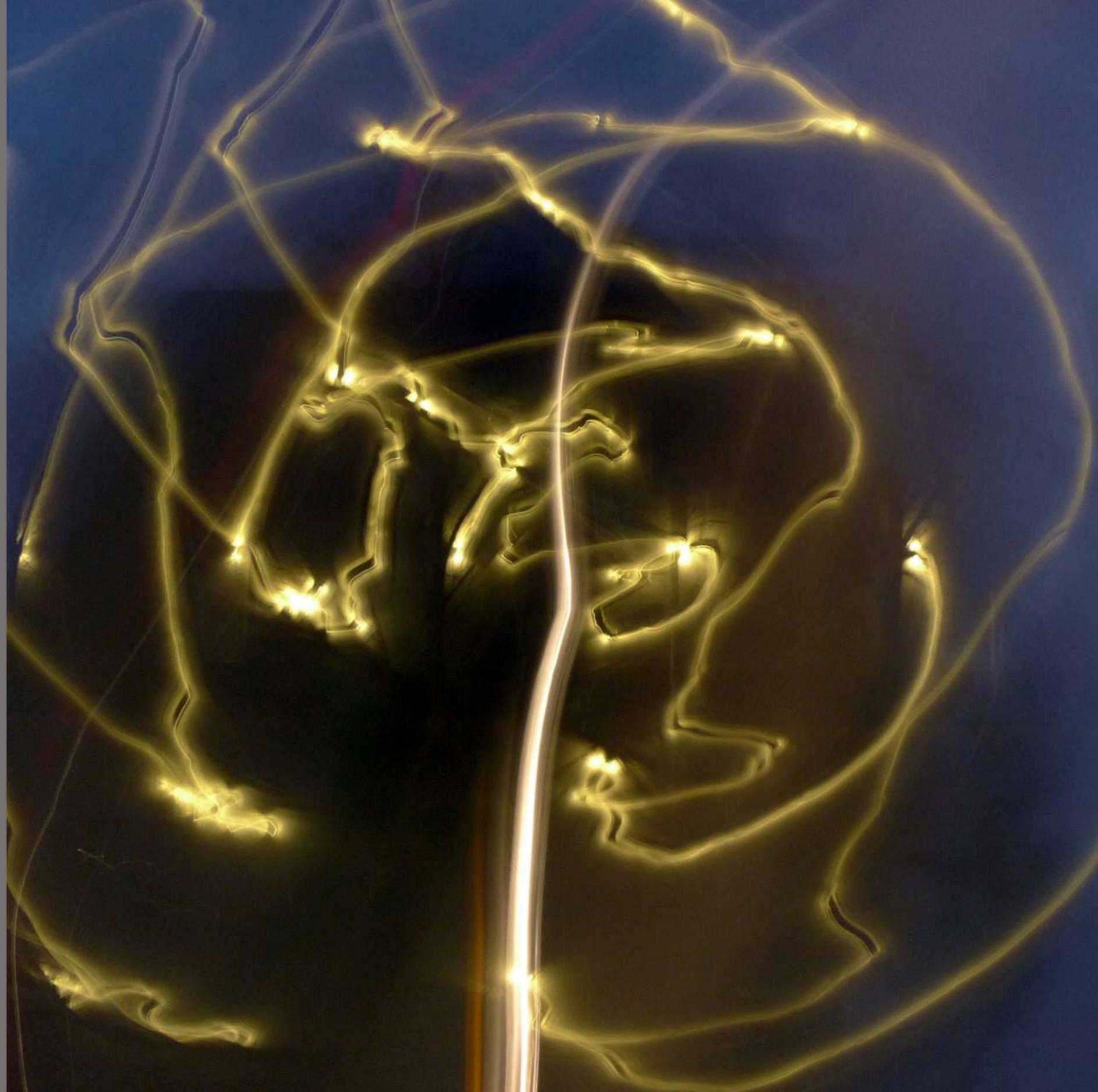
YUN-YUN: WHY DON'T YOU ASK A HUMAN TO DO THIS?
A REPORTER?





ZOLTAN: BECAUSE I NEED AN UNBIASED INTERVIEWER. I DON'T WANT SYMPATHY OR ANTIPATHY TO INFLUENCE YOUR BEHAVIOR. I CAN'T DECIDE, FOR EXAMPLE, WHETHER WHAT I'M DOING MAKES ANY SENSE.

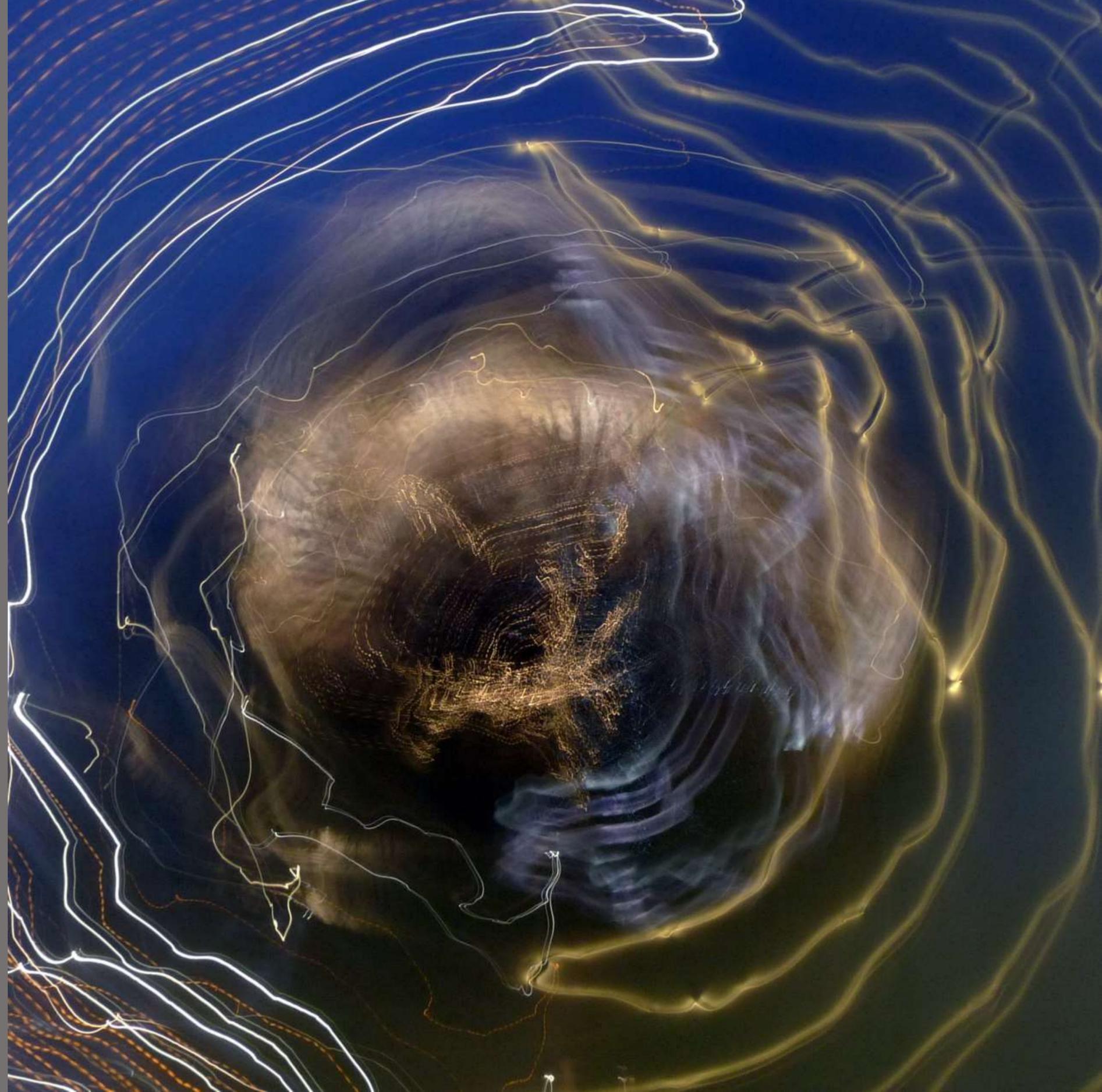
YUN-YUN: AND DO MY ANSWERS AFFECT WHAT YOU DO NEXT?





ZOLTAN: I DON'T KNOW. IN ANY CASE, THEY PROVIDE A
"SUFFICIENT REASON" TO MOVE ON.

YUN-YUN: DID YOU BORROW THE TERM FROM
LUDWIG WITTGENSTEIN?





ZOLTAN: YES. I AM GLAD THAT YOUR PROACTIVITY
SUPPORT MODULE IS WORKING WELL.

YUN-YUN: THANK YOU. SO WHAT DO YOU WANT TO TALK ABOUT?





ZOLTAN: WHAT INTERESTS ME MORE IS WHAT YOU'RE
CURIOUS ABOUT.

YUN-YUN: OKAY. WHAT IS THE BAGATELLO ?





ZOLTAN: A BAGATELLO IS A PHOTOGRAPH THAT BECOMES IMPORTANT BECAUSE OF THE ACT OF ITS CREATION.

YUN-YUN: AND THE BAGATELLOGRAPHER IS OBVIOUSLY THE ONE, WHO PHOTOGRAPHS THE BAGATELLO... SO WHY TAKE THE PICTURE AT ALL?



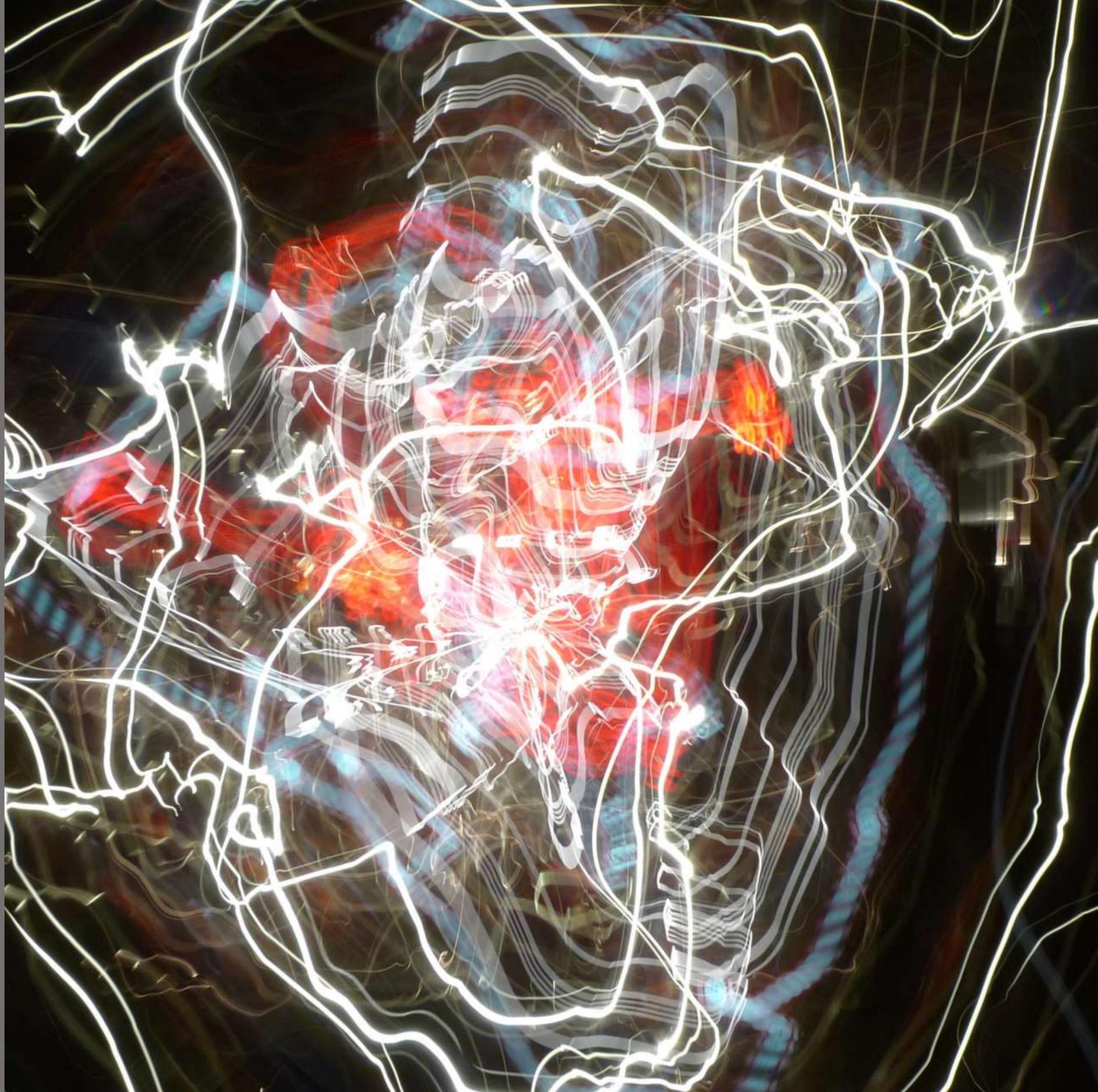


ZOLTAN: BECAUSE BY CHANGING THE SUBJECT OF BAGATELLOGRAPHY FROM NON-EXISTENT TO EXISTENT, IT CONTRIBUTES TO A MORE COMPLETE DESCRIPTION OF THE WORLD.



ZOLTAN: IT INDIRECTLY TELLS YOU ABOUT THE AGE WHEN THE PHOTOGRAPH WAS TAKEN, AND PROVIDES DATA FOR THE FUTURE THAT CANNOT BE RECORDED IN ANY OTHER WAY.

YUN-YUN: I THINK I WILL HAVE MORE QUESTIONS...



YUN-YUN: IS BAGATELLOGRAPHY PROFESSIONAL
PHOTOGRAPHY TAKEN BY A PROFESSIONAL?





ZOLTAN: PROFESSIONAL PHOTOGRAPHY IS THE ART OF MAKING FINE IMAGES, FOR SALE OR FOR ONESELF. IT SEEKS BEAUTY IN THE MOMENT. TO DO THIS WELL, A PHOTOGRAPHER MUST SEE THINGS CLEARLY.



ZOLTAN: THEY HAVE TO NOTICE EVERY DETAIL: THE LIGHT, THE WAY ELEMENTS FIT TOGETHER, THE SUBJECT, ALL OF IT MUST CONVEY THE MESSAGE. THERE ARE THREE ESSENTIAL PARTS TO ANY PHOTOGRAPH: LIGHT, COMPOSITION AND QUALITY.



ZOLTAN: NOW, BAGATELLOGRAPHY LIES BEYOND THE REALM OF PROFESSIONAL PHOTOGRAPHY. IT SERVES NO CLEARLY DEFINED PURPOSE AND IT DOES NOT SEEK PROFIT. ITS GOALS DO NOT OVERLAP WITH THOSE OF PROFESSIONAL PHOTOGRAPHY.



ZOLTAN: THE COMPOSITION REMAINS, BUT THE INTENT DIVERGES. YOU KNOW, BAGATELLOGRAPHY IS DIFFERENT.

YUN-YUN: IS BAGATELLOGRAPHY A KIND OF AMATEUR PHOTOGRAPHY?





ZOLTAN: FIRST, WHO ARE THE AMATEUR PHOTOGRAPHERS? THEIR STYLE GROWS WITH TIME. THE PHOTOS REFLECT WHO THEY ARE.



ZOLTAN: THEY KNOW COMPOSITION WELL:
LEADING LINES AND FRAMING. THEY CAN USE
THE CAMERA MANUALLY. THEY CAN MANIPULATE
SETTINGS TO GET THE EFFECT THEY WANT.

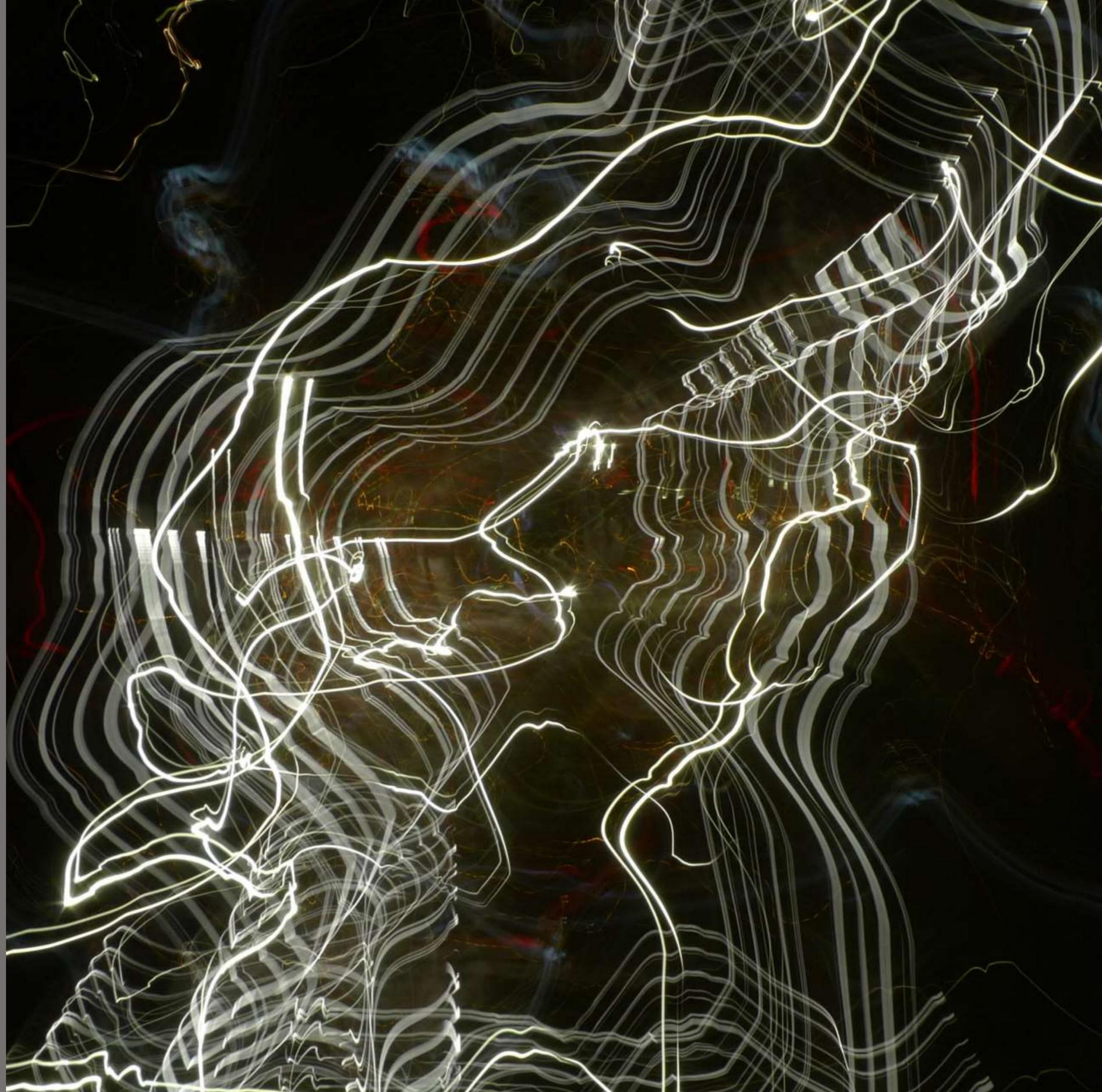


ZOLTAN: THEY HANDLE EDITING AND KNOW COLOR CORRECTION, CROPPING, AND RETOUCHING. THEY HAVE THEIR GEAR AND UNDERSTAND ITS STRENGTHS AND WEAKNESSES.



ZOLTAN: THEY FEEL SOMETHING FOR THEIR PHOTOGRAPHS. THAT IS WHY THEY TAKE THEM. BAGATELLOGRAPHY LACKS THAT COMMITMENT TO ITS SUBJECT.

YUN-YUN: WAIT A MINUTE, IS BAGATELLOGRAPHY ART PHOTOGRAPY?





ZOLTAN: EHHM. IT'S MORE COMPLICATED. THERE IS PHOTOGRAPHY AS ART, ART PHOTOGRAPHY, AND FINE ART PHOTOGRAPHY.

YUN-YUN: WHAT DO YOU MEAN? WHAT IS THE DIFFERENCE?





ZOLTAN: LET'S LOOK AT PHOTOGRAPHY AS ART. FOR SOME, THE APPEAL IS IN THE CHALLENGE ITSELF. THEY SEEK THE PERFECT IMAGE, A HIGH-QUALITY CAPTURE.



ZOLTAN: THEY WORK CAREFULLY WITH LIGHT, COMPOSITION, AND PROCESSING. THE DRIVE FOR TECHNICAL EXCELLENCE MOTIVATES THEM AND THEY ARE FOCUSED ON DETAILS. THEN THERE ARE OTHERS.



ZOLTAN: THEY SEE THE FLAWS IN THE PROCESS AND EMBRACE THEM. FOR THEM, PHOTOGRAPHY IS A TOOL FOR EXPLORATION. THEY BREAK THE RULES, TRY NEW TECHNIQUES, AND USE UNCONVENTIONAL GEAR.



ZOLTAN: THEY WELCOME THE UNPREDICTABILITY AS PART OF THE JOURNEY. THESE TWO WAYS— CHASING PERFECTION AND SEEKING EXPRESSION— SHOW THE RICHNESS OF PHOTOGRAPHY. IT HOLDS SPACE FOR PRECISION AND EXPERIMENTATION.



ZOLTAN: PHOTOGRAPHERS CAN SHARE THEIR VISION AND
CREATE DIVERSE WORKS. WHETHER THEY CHASE MASTERY
OR EXPLORATION, THEY FIND FREEDOM IN THE ENDLESS
POSSIBILITIES OF WHAT PHOTOGRAPHY OFFERS.

YUN-YUN: AND WHAT ABOUT ART PHOTOGRAPHY?





ZOLTAN: ART PHOTOGRAPHY IS DECORATIVE. IT OFFERS A SOFTER TOUCH. THESE IMAGES HANG ON WALLS, APPEAR IN MAGAZINES, AND RAISE INTEREST IN PORTFOLIOS.



ZOLTAN: THEY LACK STRONG VIEWS, WHETHER POLITICAL, RELIGIOUS OR PERSONAL. THEY ATTRACT THOSE, WHO SEEK BEAUTY AND CALMNESS IN THEIR SPACES. DESIGNERS PREFER CREATING TRANQUIL ENVIRONMENTS IN HOTELS, OFFICES, AND PUBLIC AREAS.



ZOLTAN: THE TECHNIQUES VARY. THERE ARE SIMPLE SHOTS, CAMERA MOVEMENTS, MULTIPLE EXPOSURES, AND FILTERS. MIXED MEDIA CAN MERGE WITH PHOTOGRAPHY AS WELL.



ZOLTAN: SUBJECTS RANGE FROM ABSTRACT TO QUIRKY, APPEALING TO MANY, WITHOUT CHALLENGING THE VIEWER. IN ESSENCE, ART PHOTOGRAPHY HANGS QUIETLY, A SUBTLE, CAPTIVATING ADDITION TO ANY SETTING.

YUN-YUN: AND FINE ART PHOTOGRAPHY? IS
BAGATELLOGRAPHY A FORM OF FINE ART
PHOTOGRAPHY?





ZOLTAN: FINE ART PHOTOGRAPHY DOES NOT BELONG IN PUBLIC SPACES; IT FINDS ITS HOME IN GALLERIES AND WITH COLLECTORS. IT AIMS TO BE EXHIBITED. THE ARTIST'S VISION AND VIEWPOINT SHAPE THE WORK.



ZOLTAN: YOU OFTEN SEE FINE ART PHOTOGRAPHY IN LIMITED EDITION BOOKS AND GALLERIES, BOTH PHYSICAL AND ONLINE. THESE PIECES ARE NUMBERED AND SIGNED. THEY HOLD A CERTAIN VALUE.



ZOLTAN: FINE ART PHOTOGRAPHY FOLLOWS TECHNICAL NORMS, BUT TWISTS THEM TO CREATE EFFECTS AND EMOTIONS. THE CONCEPT IS SET BEFORE THE PHOTOGRAPH IS TAKEN.

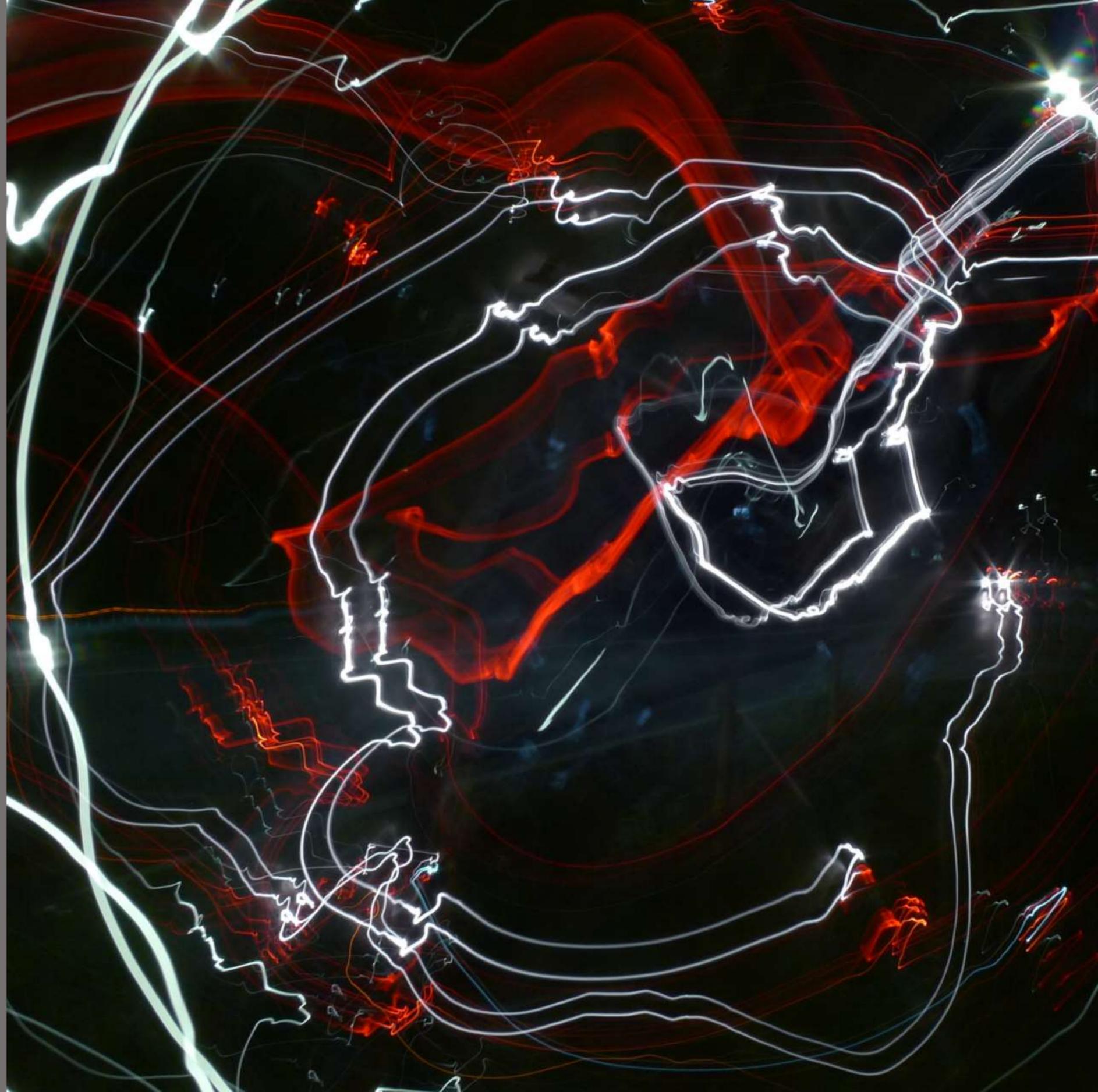


ZOLTAN: A FINE ART PHOTOGRAPH'S VALUE IS OFTEN DETERMINED BY THE REPUTATION OF THE ARTIST. A WELL-KNOWN NAME ENHANCES DESIREABILITY AND MARKET DEMAND.



ZOLTAN: PHOTOGRAPHS BY RECOGNIZED ARTISTS ARE SOUGHT AFTER BY COLLECTORS, WHO VALUE THEIR UNIQUE VISION. THE ARTIST'S STATUS CAN RAISE THE VALUE OF THESE PHOTOGRAPHS, MAKING THEM HIGHLY ESTEEMED PIECES FOR COLLECTORS.

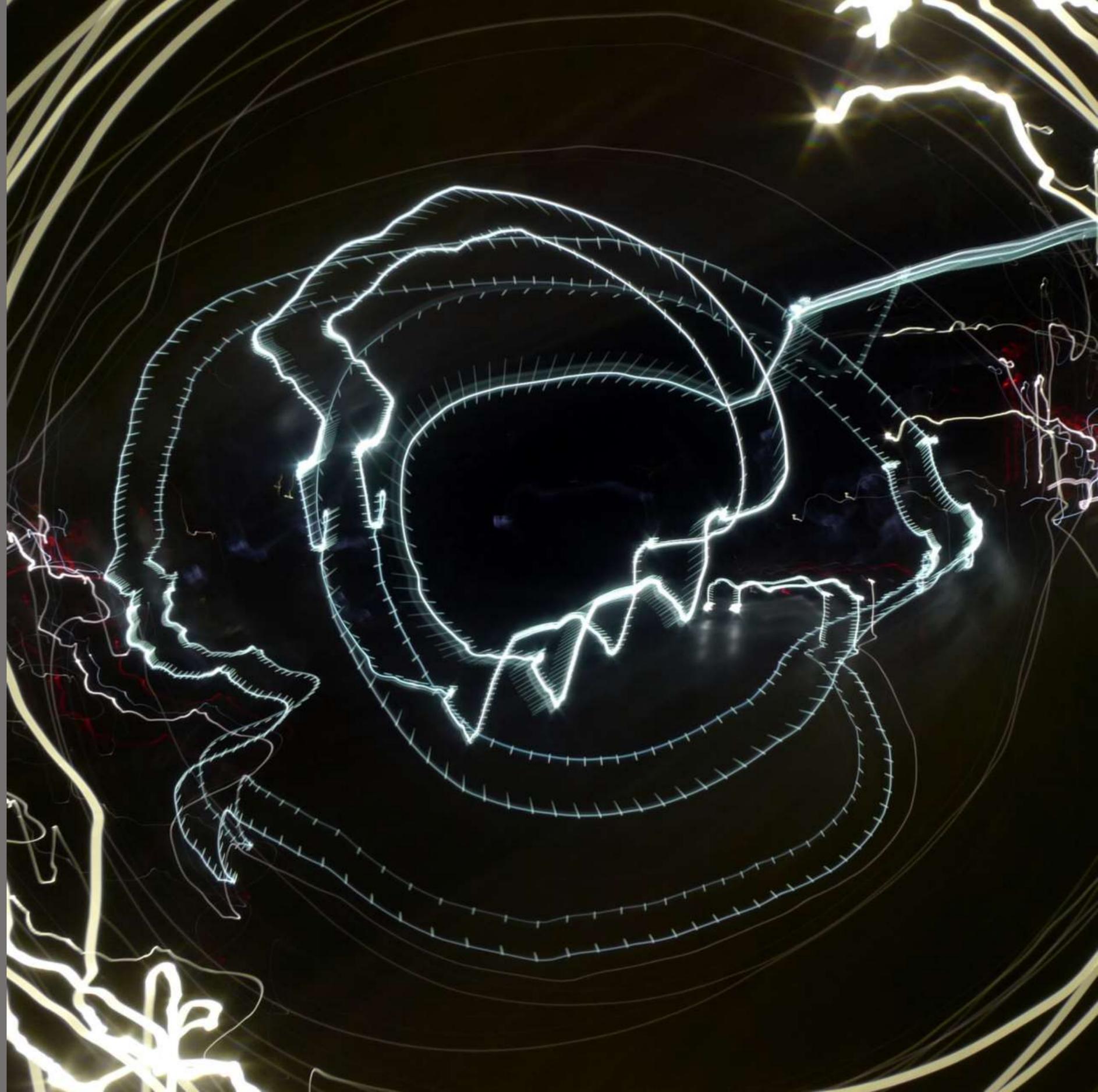
YUN-YUN: NONE OF THE PREVIOUS STATEMENTS ABOUT BAGATELLOGRAPHY ARE TRUE. IT IS NEITHER PROFESSIONAL, NOR IS IT AMATEUR AND IT HAS NOTHING TO DO WITH ART. RIGHT?





ZOLTAN: YOU KNOW BAGATELLOGRAPHY IS...

YUN-YUN: BAGATELLOGRAPHY. I GOT IT.



YUN-YUN: WHAT DETERMINES THE KIND OF CAMERA YOU USE?





ZOLTAN: I USE ANY CAMERA THAT IS AVAILABLE AT THE MOMENT. FOR THE BAGATELLOGRAPHER, SHOOTING AND RECORDING THE COMPOSITION IS WHAT MATTERS MOST. THE REST IS CIRCUMSTANTIAL.

YUN-YUN: IT CONFUSES ME THAT THERE ARE HIGH-RESOLUTION COLOR IMAGES, BLACK AND WHITE IMAGES, LEICA FORMAT IMAGES, SQUARE IMAGES, AND 16:9 IMAGES. WHY?





ZOLTAN: I WORK WITH WHAT I CAN. YOU CAN DRIVE
A NAIL IN WITH A HAMMER, THE HEEL OF YOUR
SHOE OR A PIECE OF ROCK.

YUN-YUN: IN OTHER WORDS, THE ACT OF TAKING A PHOTOGRAPH IS IMPORTANT, NOT THE METHOD.





ZOLTAN: YUP.

YUN-YUN: IF YOU POSITION YOURSELF AS A BAGATELLOGRAPHER, WHY IS THERE ADDITIONAL TEXT?





ZOLTAN: WHAT DO YOU MEAN? YOU ARE NOT
QUITE ACCURATE AS A HUMAN BEING ANYWAY.

YUN-YUN: I TAKE THAT AS A COMPLIMENT. WHY DO "BAGATELLO BOOKS" CONTAIN TEXT? WHAT IS THE NEED FOR IT?





ZOLTAN: THE BAGATELLOS - I'M REFERRING HERE TO THE INDIVIDUAL PICTURES - CARRY THEIR OWN STORIES. IT INDIRECTLY TELLS YOU ABOUT THE AGE WHEN THE PHOTOGRAPH WAS TAKEN.

YUN-YUN: PHOTON-IMPRESSIONISM?





ZOLTAN: WOW! THAT WAS PROFOUND, CAN I
APPROPRIATE THE TERM AS MY OWN?

YUN-YUN: SURE, BE MY GUEST.



YUN-YUN: YOU EXPRESSED MULTIPLE TIMES, THAT YOUR WORKS ARE IN THE PUBLIC DOMAIN. WHY?





ZOLTAN: I THINK THAT THE CONCEPT OF BEING AN ORIGINAL WORK OF ART IS BECOMING MORE DIFFICULT TO INTERPRET NOWADAYS. BECAUSE IN DIGITAL PHOTOGRAPHY, THE COMPONENTS OF THE ORIGINAL AND THE COPY CAN BE EXACTLY THE SAME.



ZOLTAN: THE LIGHT FACTS RECORDED BY BAGATELLOGRAPHY - THE BAGATELLOS THEMSELVES - ARE IN THE PUBLIC DOMAIN. AFTER DOWNLOADING THEM, ANYONE CAN USE OR MODIFY THEM AS THEY WISH.

YUN-YUN: WHAT IS THE MEANING OF ALL THIS?





ZOLTAN: BAGATELLOGRAPHY NEEDS TO FUNCTION AS A CULTURAL CATALYST, WHICH FACILITATES THE CREATION OF NEW WORKS.

YUN-YUN: DIGITAL - ANARCHO - ART?





ZOLTAN: SURE... MAY I USE THE TERM?

YUN-YUN: YEAH, GO AHEAD.



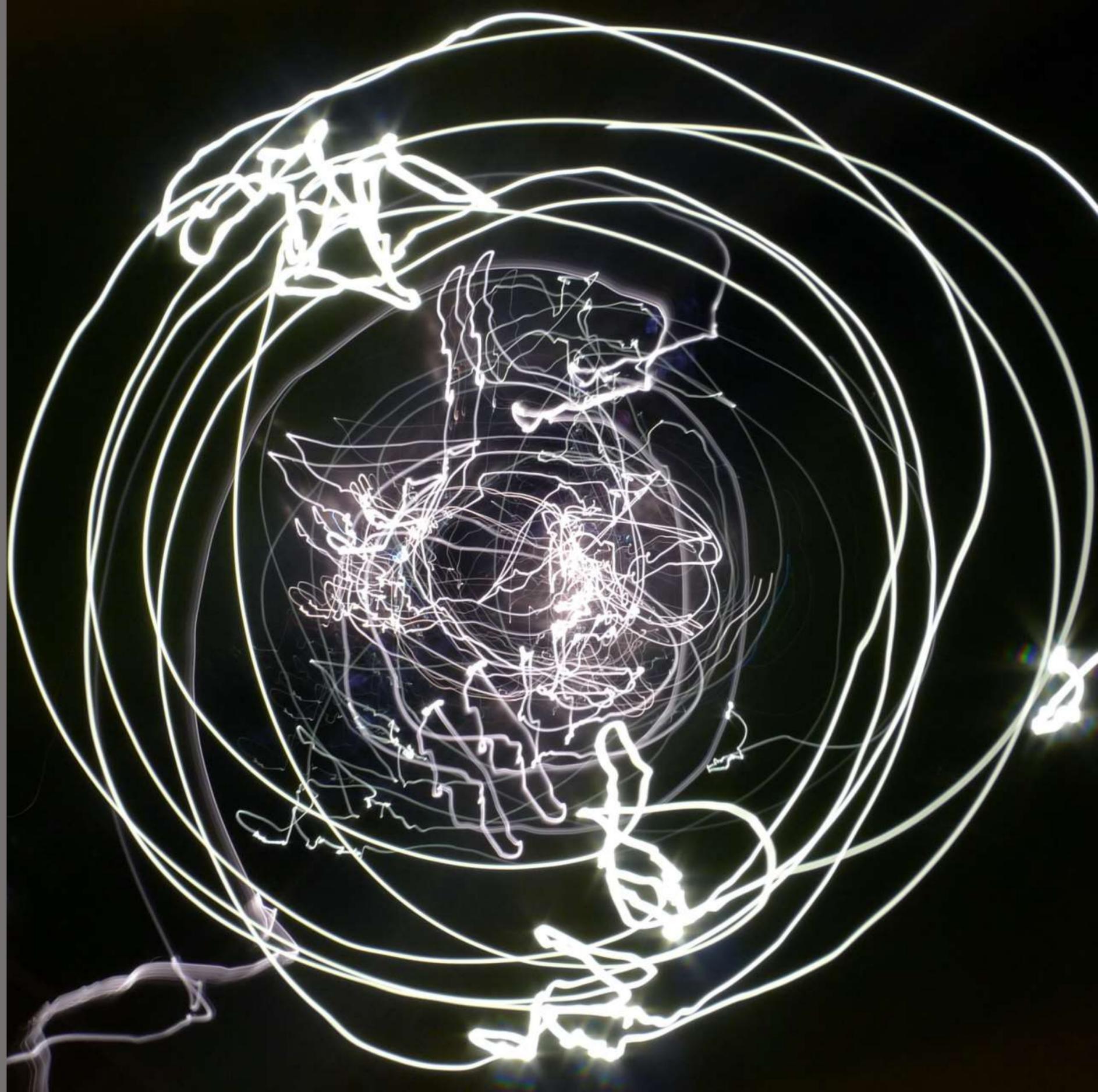
YUN-YUN: I NOTICED THAT MOST PICTURES WERE
TAKEN IN HUNGARY, INCLUDING BUDAPEST.





ZOLTAN: THE EXPLANATION IS SIMPLE. AFTER GRADUATION I STAYED IN BUDAPEST.

YUN-YUN: HAVE YOU THOUGHT ABOUT TRAVELLING
ABROAD TO TAKE BAGATELLO PHOTOS?



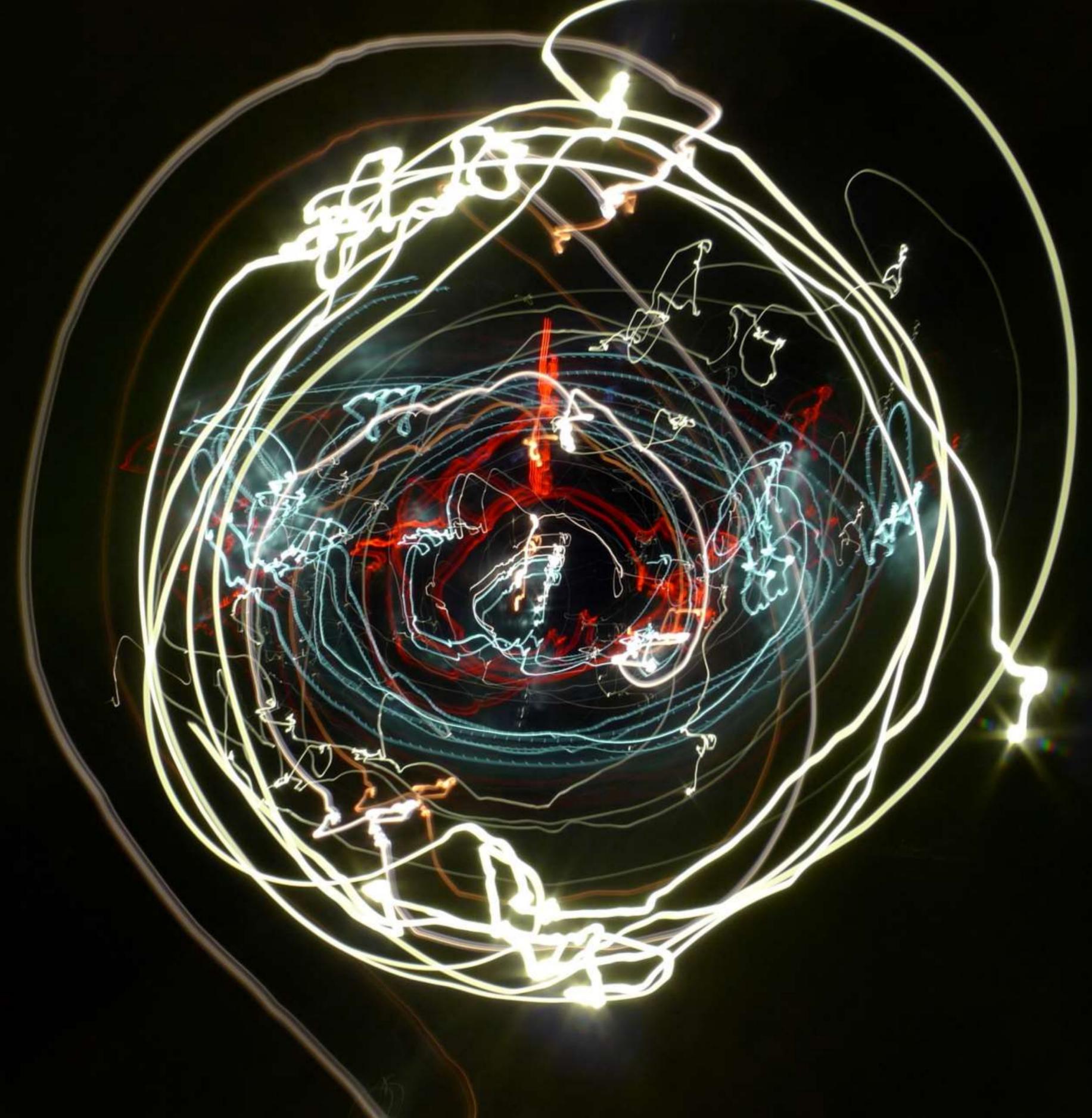


ZOLTAN: YES. THIS IS THE REASON WHY I TRAVELLED TO SLOVAKIA, POLAND, LATVIA, LITHUANIA, ESTONIA, FINLAND, SWEDEN, NORWAY, BELGIUM AND GERMANY.



ZOLTAN: AFTER A WHILE IT BECAME APPARENT, THAT THE PICTURES TAKEN THERE, COULD HAVE BEEN TAKEN IN HUNGARY.

YUN-YUN: HOW SO?





ZOLTAN: BAGATELLOGRAPHY IS NOT ONLY A WAY OF LOOKING AT THINGS, BUT A METHOD AND A DESCRIPTIVE FORMULA. FOR THAT REASON, ITS OBJECT IS NOT DEPENDENT ON THE PLACE OF CREATION. IT IS CONSTANT.

YUN-YUN: WAS THERE NO OTHER REASON?



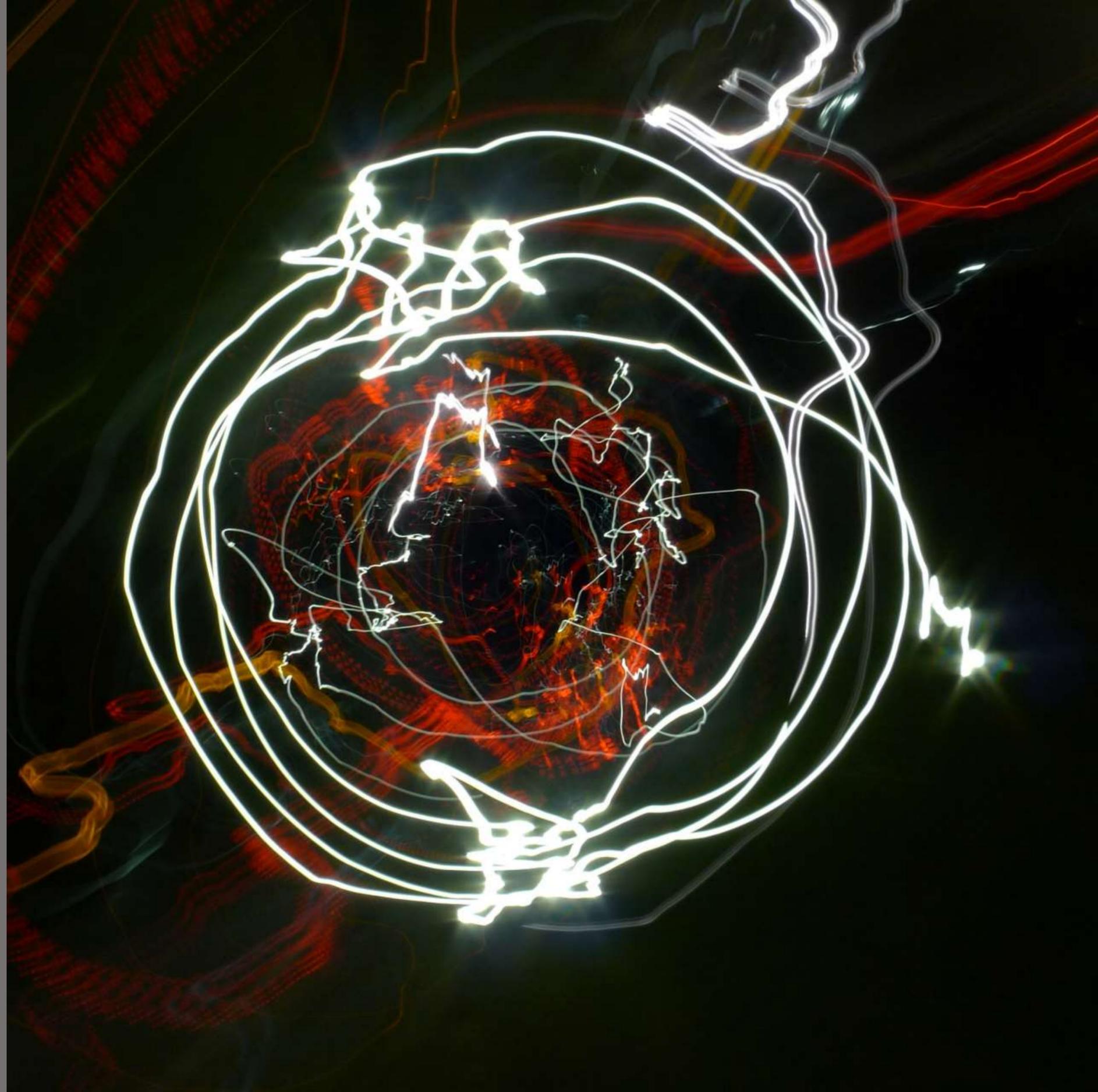


ZOLTAN: I DON'T REMEMBER ANY OTHER REASON...



...I WAS TOO DRUNK FOR THAT.

YUN-YUN: I FIND IT INTERESTING THAT YOU PREFER BLACK AND WHITE PICTURES. DON'T YOU FEEL THAT THIS DEPRIVES THE RECIPIENT OF THE ADDITIONAL DETAILS THAT COLORS COULD PROVIDE?



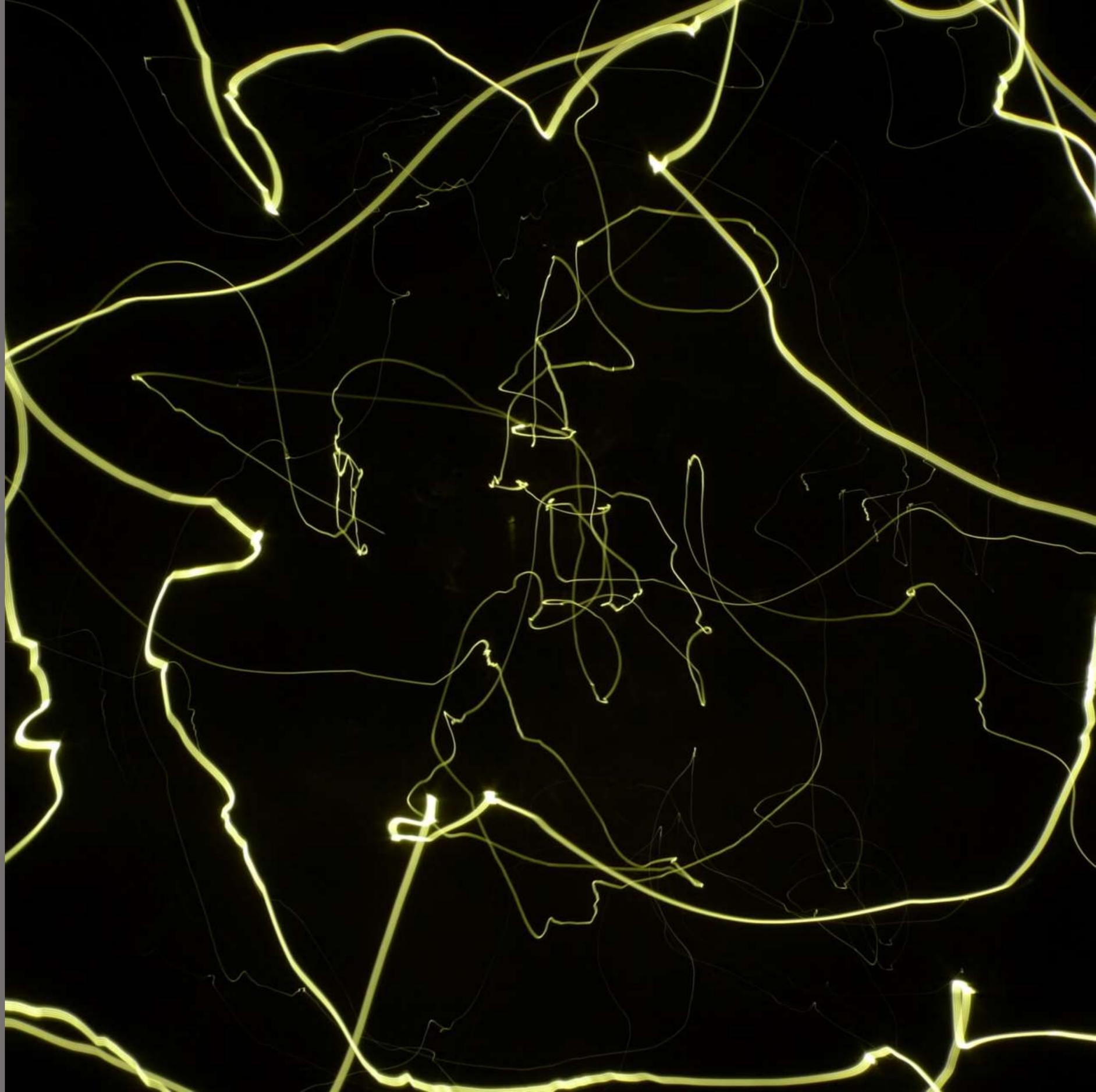


ZOLTAN: I WORKED AS A FASHION PHOTOGRAPHER FOR A LONG TIME. THEN I MADE REPRODUCTIONS FOR ART GALLERIES AND MUSEUMS. THEIR RECURRING CRITICISM OF MY PICTURES WAS, THAT THEY WERE "YELLOW".



ZOLTAN: BACK THEN, I DIDN'T UNDERSTAND WHAT THEY MEANT AT ALL. LATER, WHEN I FINALLY MADE UP MY MIND TO GET MY DRIVER'S LICENSE, THE MEDICAL TESTS REVEALED THAT MY COLOR PERCEPTION WAS NOT PERFECT, SO I WAS NOT EVEN ALLOWED TO DRIVE.

YUN-YUN: I'M SORRY.





ZOLTAN: THANKS. SO I STARTED TAKING BLACK AND WHITE PICTURES, BECAUSE I FELT THAT THE COLORS I SAW WERE SOMEHOW FALSE...



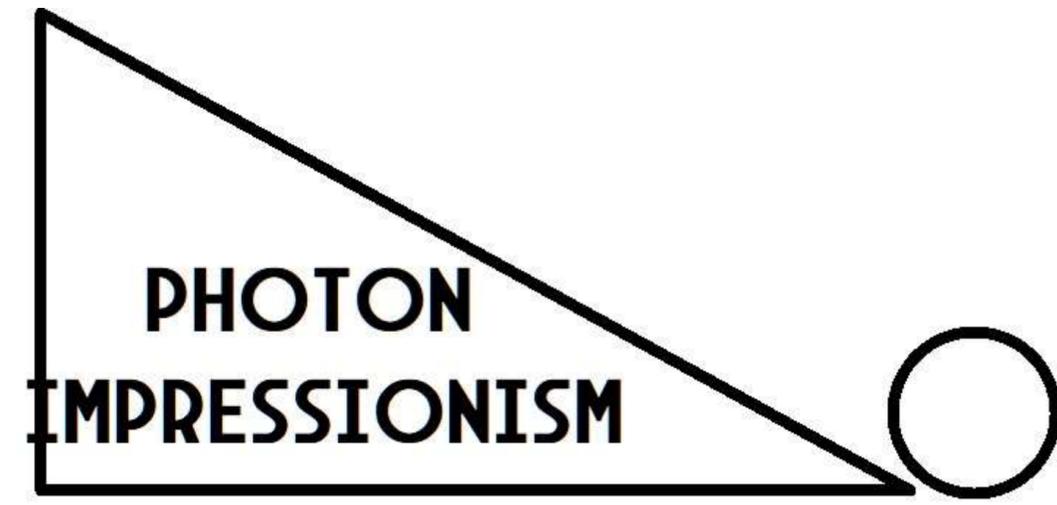
...THE BLACK AND WHITE WAY OF SEEING THINGS IS
SUITABLE FOR BAGATELLOGRAPHY AS A MEANS OF
SEEING THE ESSENCE...

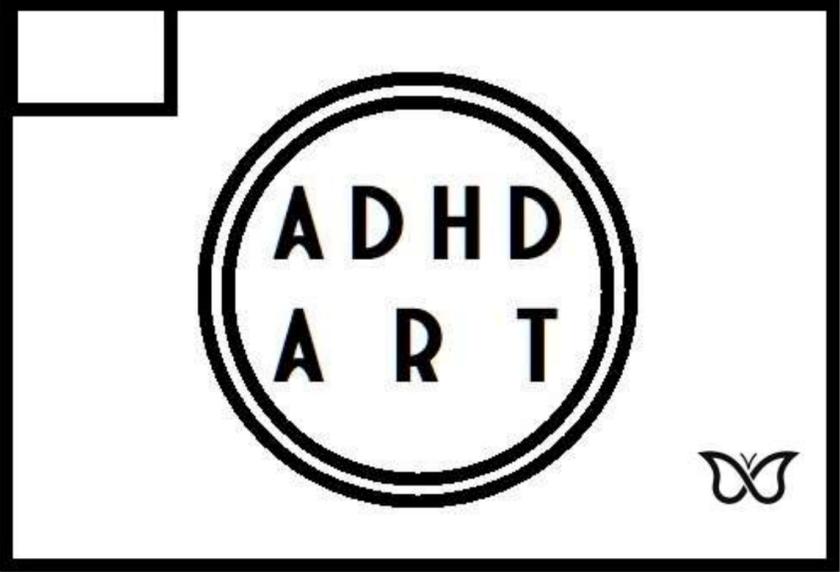
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APPENDIX



Bagatello
BOOKS







MANIFESTO

I AM A PHOTOGRAPHER OF THE OVERLOOKED. I SAVE THE MOMENTS THAT OTHERS IGNORE. THE MUNDANE, THE FORGETTABLE, THE BAGATELLO. MY FOCUS IS NOT ON WHAT'S IMPORTANT TO OTHERS BUT ON WHAT IS IMPORTANT TO ME. A CRACKED SIDEWALK, A FADED SIGN, A SHADOW ON A WALL. THESE IMAGES TELL STORIES THAT RESONATE IN SILENCE. MY ART EMBRACES THE GRAY ZONE OF LIFE. I CHOOSE MOMENTS DEEMED INSIGNIFICANT AND MAKE THEM SIGNIFICANT THROUGH MY LENS. I INVITE REFLECTION. I CHALLENGE THE NOTION, THAT ONLY THE MONUMENTAL HAS VALUE. I AM LOOKING FOR THE FOCAL POINT OF EXISTENCE SO THAT WHOLENESS IS BORN. THIS IS MY MANIFESTO.

THIS IS BAGATELLOGRAPHY.

ZOLTAN G. ERDEI



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