



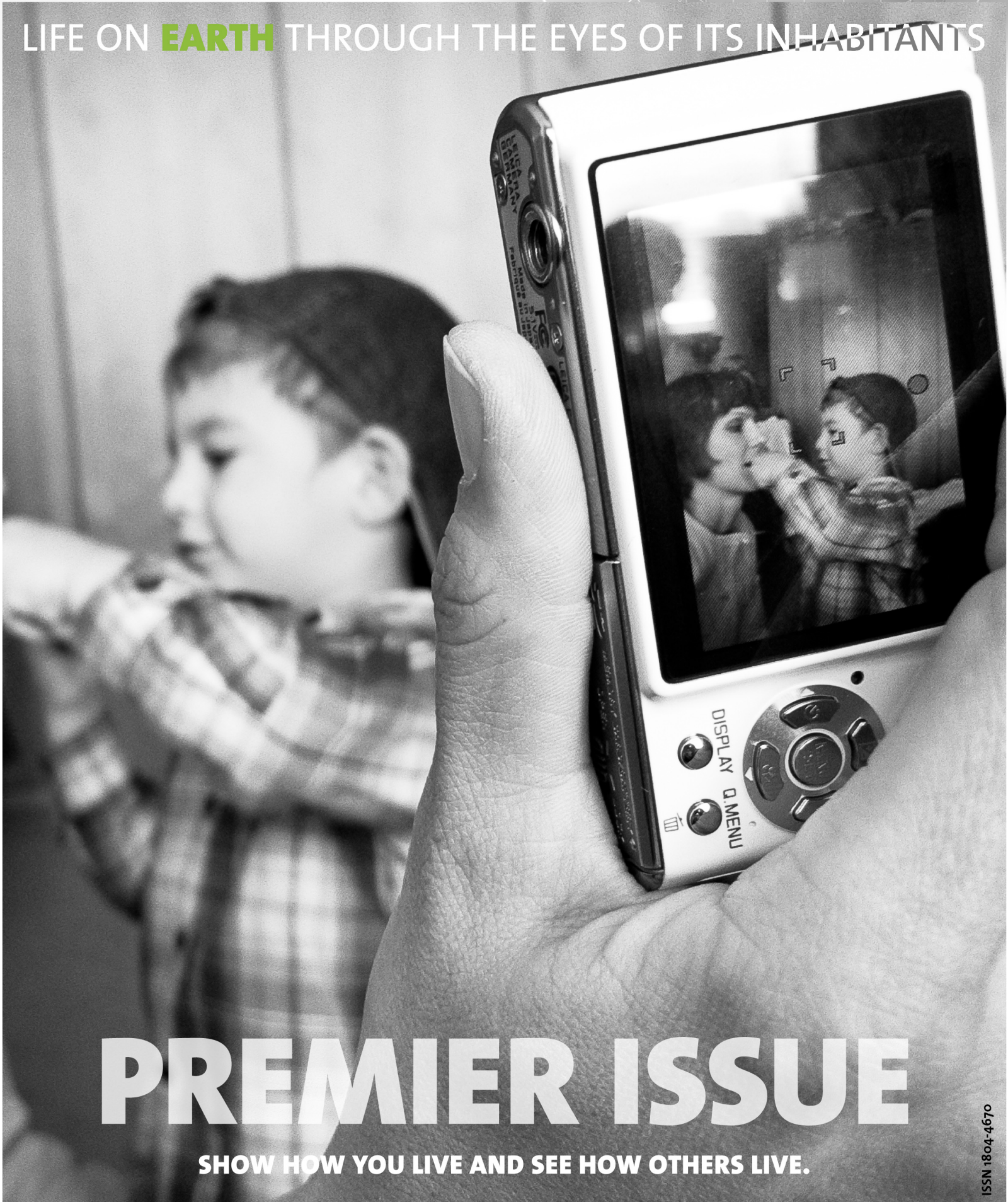
WEEK OF LIFE

WWW.WEEKOFLIFE.COM

1ST ISSUE



LIFE ON **EARTH** THROUGH THE EYES OF ITS INHABITANTS



PREMIER ISSUE

SHOW HOW YOU LIVE AND SEE HOW OTHERS LIVE.

ISSN 1804-4670

ACCOUNT MANAGER ACTRESS ANALYST
JOIN US AND SHARE

ARCHITECT ARTIST ASTRONOMER BAKER
THE STORY OF **YOUR LIFE**

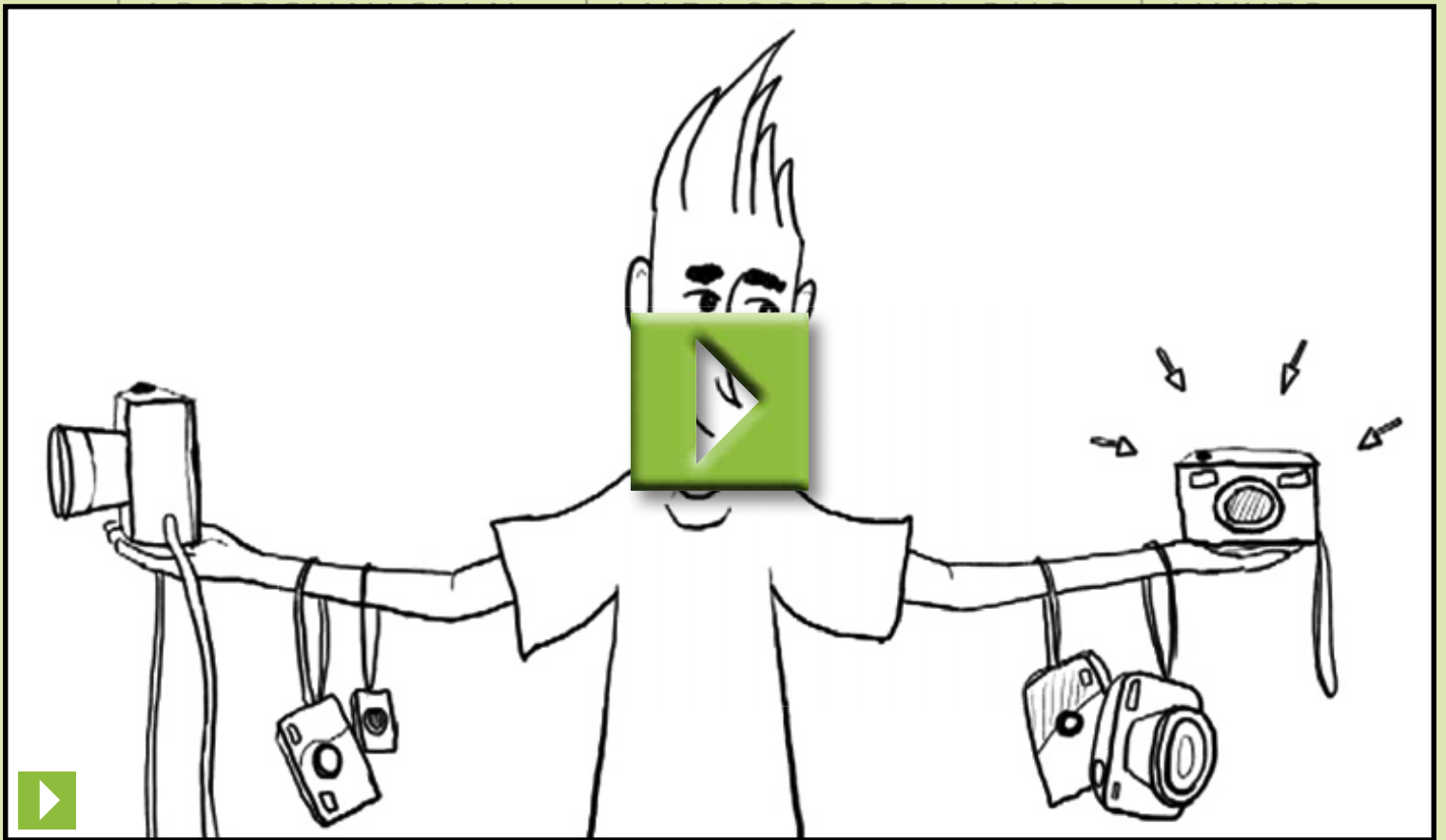
BANK CLERK BARTENDER BUILDER BUSINESSPERSON
AMONGST A THOUSAND

DESIGN ENGINEER DESIGNER DRIVER
OTHERS. **LET'S CREATE**

ELECTRICIAN ENGINEER ENTREPRENEUR
AN INCREDIBLE PIECE

FILM DIRECTOR FILM PRODUCER FOUNDATION
DIRECTOR FREELANCE ARTIST GARBAGE MAN GRAPHIC
OF ART TOGETHER.

DESIGNER GUIDE HEALTH PROFESSIONAL
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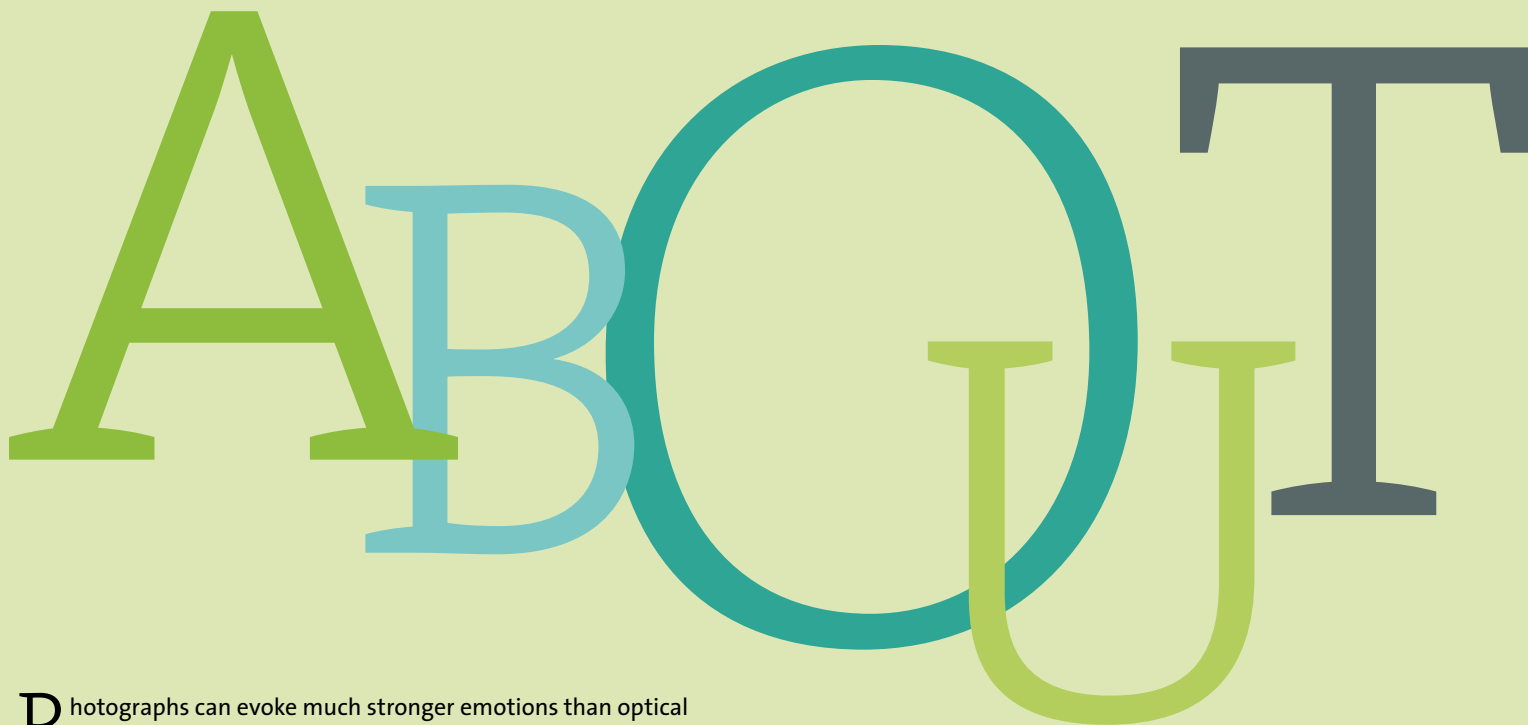
WORKER WRITER



Yes, you're reading right, I spent a lot of time thinking about how to address you and I couldn't think of anything else except: globetrotters! Week of Life, whether it be in the form of an internet documentary project or an electronic magazine, is nothing more than a place where people meet to share insights into the significance and unique quality of their own lives. They share much in common, despite living in all corners of the planet. Every one of us has an address, whether it be in Mexico, Germany, Russia or America; and some even have numerous addresses and citizenships at once. Yet, we are all connected by one thing – an understanding of the reality that we are all citizens of this still-beautiful and wondrous planet Earth! I welcome you once more. It was about four years ago that the very first ideas for Week of Life began to emerge. It was during a time when I had decided to document my life using not exactly the most traditional of methods. Nine photographs a day, every day for an entire year. It was a crazy idea, I know that now, but I also know how much the experience gave to me. There are very few things that can show you as much about your life as the optics of a camera in the documentary project www.weekoflife.com. When I look through the four-year-old documentary that was captured in the book *One Year of My Life in 3,285 Pictures*, I'm grateful to the photographs for allowing me the opportunity to travel to the past. Taking nine photographs a day in regular time intervals allows for the preservation of distinct moments, anchors in time that can instantly recall a range of emotions, a recollection of ineffable sensations. It's easy for me to remember the weather on that day, the perfume of someone I'd just met, whether I was tired or excited, whether I felt good or bad. Our brain is capable of taking these nine photographs and connecting them into a whole, providing us with information about the given day. It doesn't matter how long ago it was. It's so simple that it's revolutionary. We've been adding photos to our albums for decades, but only systematic documentation allows us to return to the past. As I write this editorial, I sit in an airplane on my way to broaden the

horizons of the Week of Life. And as I watch the countryside beneath me flow past, I realize how proud I am to be a citizen of this planet. You're probably thinking that I've lost it, but I haven't. I simply wanted to express not only my pride, but also my gratitude and exhilaration for being alive, to be alive at the point in time where we find ourselves. You might argue that these times are hard, and yes they are, but someone once said that life is hard, one of the hardest; and I would like to add, life is beautiful, one of the most beautiful. Today, virtually, you hold in your hands the historical first issue of Week of Life Magazine, which has come to you as a result of the internet portal Week of Life. What's fascinating about this whole story is how quickly technology progresses. Four years ago, when I was planning this project, I imagined a printed version would be released someday. And as the years have passed, what do you know, print is no longer needed. Those thousands of trees. I was always one who wanted to hold a physical magazine in my hands; I wanted to keep away from the complexity of modern times. I wanted to stay close to nature. And that is exactly why, in the end, we decided not to go ahead with a printed magazine. Whether we like it or not, there's only one beautiful planet upon which we live. Let's protect it, it is ours, the planet and its nature; and let us protect our interest in ourselves, our interest in what is around us, interest in our co-inhabitants, their way of life, customs, habits, and culture. Protect these values in ourselves, if you have them, and take care of them. Together, we can create something that may remain as a cultural inheritance of this Earth. Help us spread this humble idea onward, to your country, where it may become an official part of the cultural inheritance of your home, just as it has in the Czech Republic, one of the two main headquarters of Week of Life. I look forward to meeting you all on www.weekoflife.com or on the pages of Week of Life Magazine, which proudly represents the entire company and ideal of Week of Life, as well as the best of your work from around the globe. I rejoice in learning about the lives of all of you.

Adolf Zika Editor in Chief



Photographs can evoke much stronger emotions than optical memory alone. When you take a glance at an old photo, you may be able to recall specific smells, colors, events, and surroundings. Adolf Zika came to an intriguing realization after completing his book *One Year of My Life*. The publication required him to photograph nine pictures a day for an entire year. The memories embedded during this creative process and then subsequently brought about by looking at these nine photos were so significant that he was inspired to organize the current project, *Week of Life*. Without exaggeration, this may be one of the quickest and most effective ways to return to the past.

The basic building block of the project is the period of one week in the life of an individual, living anywhere on the globe. Every single one of the seven days in a week has a different meaning, smell, sight, a different sense with varying intensity and energy. The time span of one week can be characterized as a perfect display of human diversity and behavior. Human activity, be it willed or unwilled, is organized around this span of time, which is why a photo report can tell us so much about ourselves and others.

Every contributor becomes an indivisible piece, an unforgettable co-creator of the entire documentary cycle, an ever expanding mosaic of human originality, a gigantic photo archive of humanity in the 21st century.

A crucial factor is the personal creativity of the individual and the ability to express in nine photos the experiences and sensations of a given day. To enable another person to feel and read from these photographs whether the day was happy, sad, tragic or absolutely ordinary.

For a given week, a user, while uploading, has the option of providing a text below each of the seven days. This way he or she can emphasize the importance of the captured moment or simply describe what occurred that day. Text below a photo adds a completely new dimension and it may often be a communication of great significance. This way an individual may send a message to the entire world.

HISTORY OF THE PROJECT

The mind behind *Week of Life* is the art photographer, director and producer Adolf Zika, who has completed several large photography projects and feature length films in the past. Despite his career beginning with an award for documentary photograph in a contest amongst professional photographers, as an art photographer he did not like taking his camera with him and photographing every day life and the people around him. The reason was simple, he was too shy. He was embarrassed to disrupt the world around him and constantly wave his camera in front of people's faces.

The roots of this project reach back to 2006, when Adolf Zika received from Leica a D-Lux 3 compact camera. The gift did not come without a price and on the 6th of November Adolf Zika launched the most demanding project of his career. The decision was made. He would carry the camera on his person for an entire year. The compact camera followed him 24 hours a day, into all of his daily activities. After which, he posted the entire photo gallery on a secret address online. He watched and waited to see how his friends, family and acquaintances would react. Nothing short of a landslide could describe the interest of the site's visitors and Adolf Zika's own intrigue with the psychological aspect of the project.

Almost three years passed, when a discussion with his long-time friend and brilliant programmer, the Slovak-born Rado Korpa, inspired the two to create and mold an entirely new plan. Born from this discussion is the project known as *Week of Life*. After spending several months on development, hours of long discussions, debates and passionate arguments, the two meet a third person to join them. A Czech with an Argentinean passport, living long-term in the USA, Tomas Loewy would be the third part, completing the symbol of the project, a project that has the ambition of changing our opinions about the world and humanity. We'll get a realistic dose of how we live, who we are, and what direction our lives will take, all of this without veneer or façade.



week of life

THE PHILOSOPHY OF SUPPORTING AN IDEA THROUGH CONTRIBUTION

The founding idea behind Week of Life is to contribute to a “world photo archive of humanity”. Visitors have realized that by becoming a contributor to this project, they have become an indispensable piece of a larger collective treasure, which will remain for years to come, as a reference for other generations. Some have taken advantage of this medium, as citizens of the world, by contributing photos with a humanitarian concept and have thus helped spread a message across the globe, facilitating another person’s change of heart, change of perspective, or possibly even change in worldview. It is not the goal of this project to take up someone’s valuable time, personal freedom, or in any way step into his or her private life. The opposite is true, as we value the personal rights of our users more than anyone else on the web. Every contributor has the choice to set their level of disclosure which we will respect. As our varied level of comfort is too an indication of the many different perspectives we have.

That is why a user who is absolutely opposed to the idea of having someone else peer into his or her personal life can contribute his or her nine photos per day without capturing specific things, people, or surroundings. We encourage the submission of abstract pieces such as simple colors that capture feelings. Photography today provides us with a vast creative landscape with conceptual boundaries that are meant to be explored. In contrast, another individual may use Week of Life to display to the world a brutally honest and realistic photographic expression. For such a person this project is a means of self-reflection and self-understanding. Both of these are valued ways to contributing to this large documentary project of humanity.



Week of Life Magazine
is a **digital version**
of the **Week of Life**
Project website

www.weekoflife.com

FREQUENTLY ASKED QUESTIONS

I DON'T HAVE A HIGH QUALITY CAMERA. WILL THIS BE A PROBLEM?

The quality of the camera does not play a role in this project at all. Every digital camera of today features the minimal resolution we require.

MAY I TAKE PHOTOS USING MY MOBILE PHONE?

Yes, if you would like and don't have any other option, you can take photos using a mobile phone.

WHAT IF THE PHOTO IS BLURRY?

If it enhances the atmosphere or feeling it doesn't matter if its blurry. What's most important is what you're trying to express.

WHAT IS THE MINIMUM SIZE FOR EACH PHOTO?

The size in KB is not important, but it should have at least 1280 pixels on one side.

HOW CAN I SET MY CAMERA TO THE MINIMAL PIXELS YOU MENTIONED?

If you're not an expert at setting up a digital camera then don't worry about it! Just take the photos however you like. Your contribution to the project is more important than the quality and size of the photos.

DO I UNDERSTAND CORRECTLY THAT THIS SHOULD BE A TYPICAL WEEK OF MY LIFE? SUCH AS MY BREAKFAST, MY TRIP TO WORK, MY OCCUPATION, HOBBIES, DINNER, ETC?

Yes, that's correct; we're looking for a typical week of your life. Your everyday life may include both the expected and the unexpected.

DO THE PHOTOS HAVE TO BE TAKEN STARTING MONDAY AND ENDING SUNDAY?

No, you can begin the project at any time. But remember, they should be seven consecutive days.

DO I HAVE TO MENTION WHO AND WHAT IS CAPTURED IN THE PHOTOS?

If you don't want to, you don't have to include any information about the people, events, or activities captured in your photography. But if you would like to provide a description, it would aid in giving visitors a better idea about what your life is like.

CAN SOMEONE ELSE PHOTOGRAPH ME?

The rules of the project state that you must be the author of the photo. And so you must always be the author. If you would like to capture yourself then you can use a tripod and timer. If you don't have a tripod, you can simply put the camera on a desk or tape it to something, but you should always be the one taking the photo.

SHOULD I INCLUDE THE RELEVANT DATE THE PHOTO WAS TAKEN?

This is not required, but if you choose to and your camera has this option enabled, it could be an interesting way to support the authenticity of your work.

DO I RETAIN THE RIGHTS TO THE PHOTOS AFTER I UPLOAD THEM?

You will always be the only rightful owner of your photos.

WHAT HAS TO BE ON THE PHOTOS?

There isn't a single thing that has to be there. Rather, you should ask yourself what you would like to include. This is your perspective on life. The photos you choose will then represent you, your occupation, city, village, surroundings, your world and your life. It's only up to you what colors and moods you wish to express.

WHAT CANNOT BE ON THE PHOTOS?

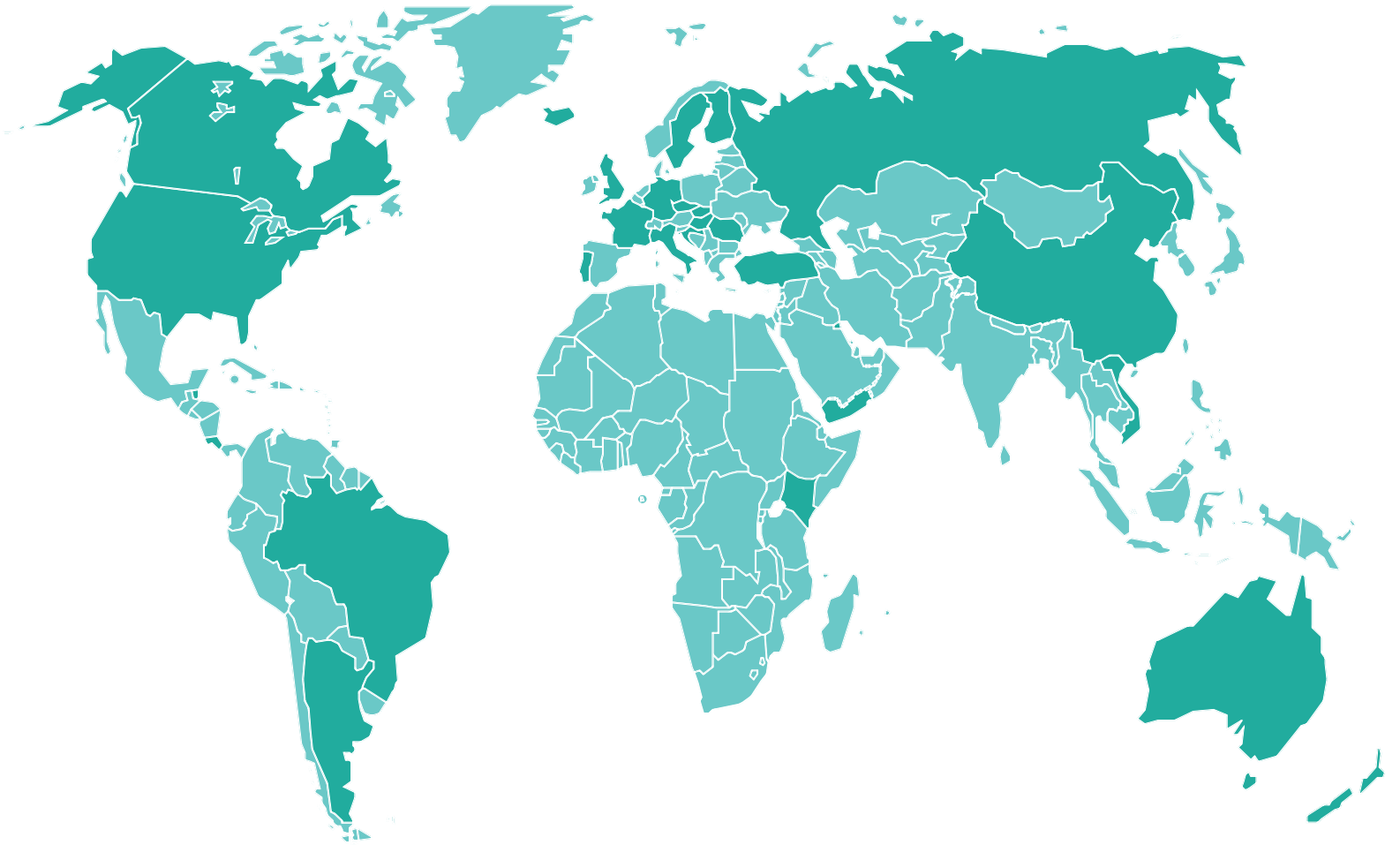
Anything that is related to your life can be on the photos. There is a clear and serious ban of child pornography, gratuitous violence and the promotion of illegal activities.

10 RULES TO CAPTURING ONE WEEK OF YOUR LIFE

- 1** You must always and under all conditions **take the photographs yourself!**
- 2** If possible, **use a wide angle** lens, so that the photographs include as much of the scene as possible. **Avoid zooming**, go closer instead. Never take photographs with portrait (vertical) orientation, **always landscape (horizontal) orientation.**
- 3** **Never** include **two photographs** that were taken at the same time, same place and with the same motive. Remember that the nine photographs should **describe** your **whole day**. Divide the day into three time periods – morning, day, evening – and make another three subsections in these periods. One day is always from midnight 00:00:01 to 23:59:59. You don't need to start the project on Monday and complete it on Sunday, the important thing is to **document seven consecutive days.**
- 4** Don't forget that you can also take photographs of yourself, either in a mirror, with one arm stretched out or using self-exposure. But under no circumstance should a third person hold the camera! The project represents **your view of** ordinary and extraordinary **life!**
- 5** Take **more** photographs rather **than less**, so that you can choose at the end of the day.
- 6** Don't forget that the most important aspect is the people around you, the **people** you meet, the **situations** you get into, the **environment**, which relates to you somehow, and also animals, objects that pass through your hands or impact you in some way.
- 7** If you want to say something about yourself, show where you live, who is your family, who are your friends, where you work, where you go in your free time, what interests you and what worries you, or **what you fight** against, **how and why.**
- 8** Under **each day you can write a short description** what happened that day, where it is or what occurred. But you don't have to write anything at all!
- 9** Remember that the whole set should as much as possible **express how you felt**, what was going on inside you that day. Brightness, colors, composition and choice of themes can all help to express this.
- 10** The photographs must be a **minimum of 1280 pixels on the longest side.** An absolute majority of digital cameras and even most mobile phones satisfy this requirement. The photographs **should not** be **digitally modified** if it is not a direct intention of the author to emphasize the meaning of the day. They should not include frames, watermarks or signatures.

The magazine's content is put together solely from the photographs of the Week of Life members.

During its **10 month existence**,
the Week of Life Project **has**
spread to 31 countries
worldwide.



In the next issue,
you could find the flag
of your country here!

10 WEEK OF LIFE MASTERS

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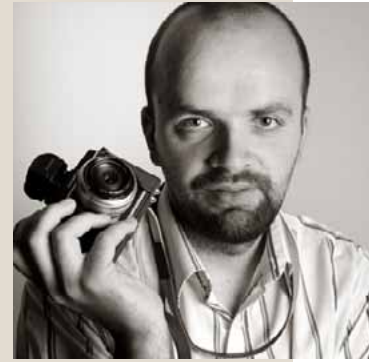


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ZDENEK DVORAK SPECIAL EDUCATION NEEDS TEACHER CZECH REPUBLIC

In the simplest way possible, Zdenek Dvorak's photographs can be described as an absolute celebration of ordinary life. However, in this case ordinariness is pushed back by atmosphere, which radiates from his images; atmosphere that clearly demonstrates that no life is ordinary if it's lived to the fullest and with joy. We're very glad that we had the privilege to welcome the author of this photographic style in the premiere interview for our section, Week of Life Masters.



WEEK OF LIFE MASTERS

This section brings you interviews with individuals who excelled in the task of the Week of Life documentary project and whose reports can be considered masterpieces.



1 WHEN DID YOU FIRST BECOME ACQUAINTED WITH THE MEDIUM OF PHOTOGRAPHY? AND HOW HAS YOUR RELATIONSHIP WITH PHOTOGRAPHY DEVELOPED? ARE YOU AN AMATEUR OR A SEMI-PROFESSIONAL?

The medium of photography surrounded me from early childhood. My dad had a tiny darkroom and processed his photographs himself. Before the revolution, my dad could travel to Switzerland to see his sister, and I remember evenings with slideshows from that incredibly beautiful country to this day. These memories have been in my mind for nearly 25 years, and yet it's as if it were yesterday. He had outstanding equipment for the time, a Practica MTL with three lenses. More than ten years ago, it was also my first real camera. Over the years, photography became a part of myself, and I can no longer imagine a life without the view through the viewfinder. I love documentary photography (especially of nearby surroundings), and so this project, too, is very close to my heart. I have a trade license for photographic services, where my dad and I document weddings. It's not enough to earn a living, and sometimes owning the license annoys me, but I wouldn't risk photographing without it. At first it was my friends' weddings, then their friends' weddings and that's too big of a risk. I use this activity as an opportunity to obtain better equipment for

my free-time photography, and it is my free creative work, which makes sense to me. Thus the label semi-professional is probably the most appropriate classification.

2 WHAT IS YOUR PROFESSION, WHAT ARE YOUR HOBBIES AND HOW BIG IS YOUR FAMILY?

My profession is a special education teacher. My path to this job led through five years of study to be a pastry cook, and then entering civil military service. I worked for 18 months as an assistant in a home for the mentally disabled in a grange, which practiced hippotherapy. These 18 months determined my course in life, both in terms of work and photography. Other than photography, my hobbies include my family, our animals, and other smaller free-time activities. Both my wife and I come from large families. And my wife's family (the Prciks) has been my most extensive photographic documentary so far. We have a four-year-old son, Zdenek.

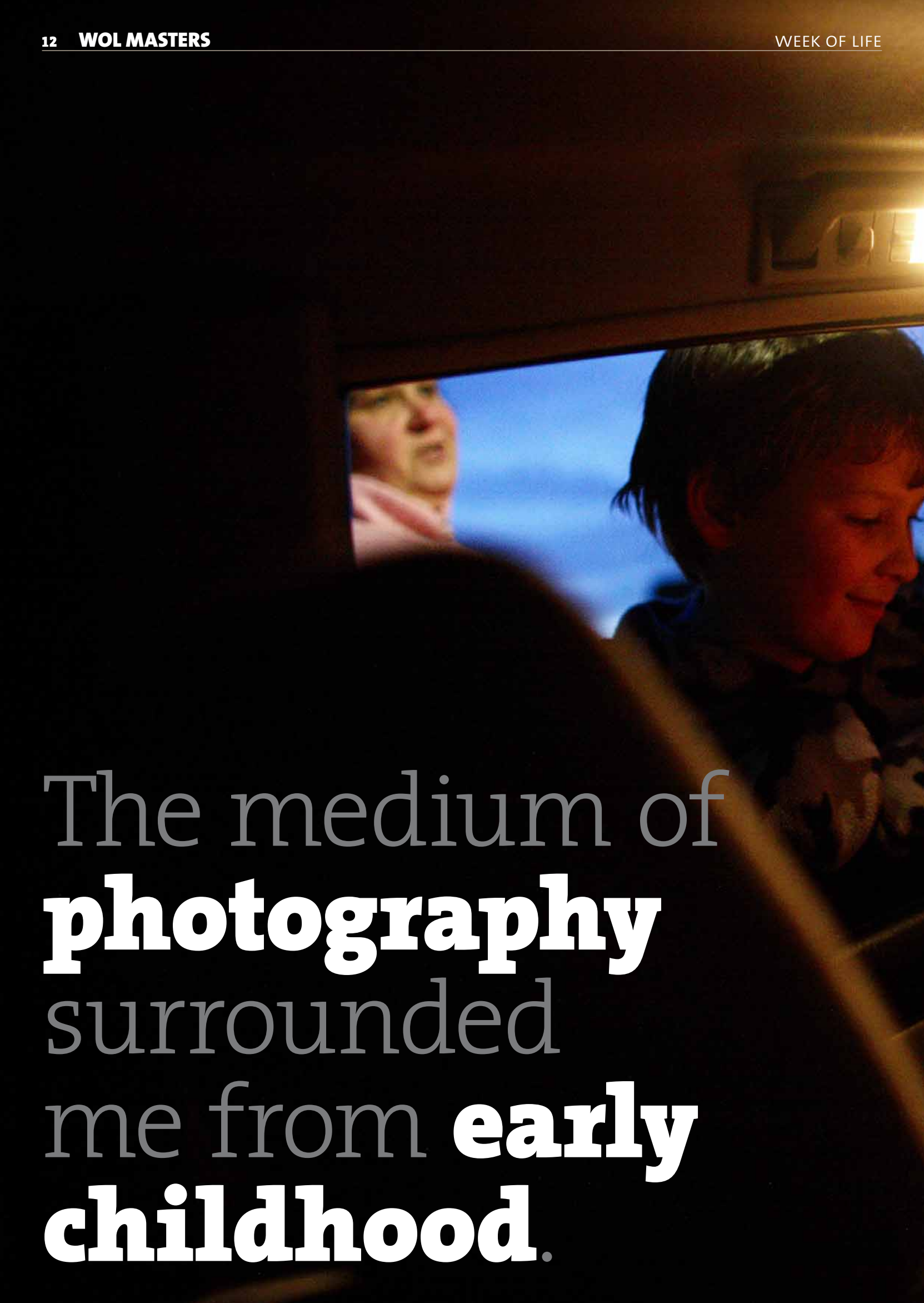
3 HOW DID YOU FIRST COME ACROSS THE WEEK OF LIFE PROJECT, AND WHAT WERE YOUR FIRST IMPRESSIONS?

A friend of mine sent me a link to this project a few months ago, and later I saw it in other media. It is an extraordinary project. I have behind me successful participation in the project 1DEN (1DAY), I entered all the rounds of the VIA LUCIS project, and so the Week of Life form is something new and brilliantly conceived. It's amazing that this global project is being run from such a small country as the Czech Republic.

4 ONE CAN FEEL IN YOUR PHOTOGRAPHS THAT YOU KNOW YOUR SURROUNDINGS VERY WELL; CAN YOU IMAGINE CAPTURING AN ENVIRONMENT WHICH WOULD BE ENTIRELY UNKNOWN TO YOU, JUST AS CLOSELY AND INTIMATELY? IF YES, WHAT PLACE ATTRACTS YOU THE MOST?

Exactly! Most of my photographs were created in an environment that is very familiar to me. Directly in my home, at work or at my



A photograph of a child looking out a window at dusk, with another person visible in the background. The child is in the foreground, looking out the window. The background shows another person looking out the window. The scene is dimly lit, suggesting dusk or dawn.

The medium of
photography
surrounded
me from **early**
childhood.







wife's parents' place. The photo documentation at the Prciks is in its third year, and when I don't have a camera on me, they make fun of me! I admit that the familiarity of the environment where I take my photographs constitutes a large part of success. Unknown places which would attract me would be somewhere abroad. My dream is the streets of New York or Tokyo.

5 AS YOU SAY YOURSELF, YOU EXPERIENCED CLASSICAL PHOTOGRAPHY. BUT YOU HAVE ACCEPTED DIGITAL PHOTOGRAPHY AS WELL. WHAT DO YOU THINK IT HAS GIVEN TO THE WORLD, AND TAKEN AWAY FROM IT ON THE OTHER HAND?

Analog photography is great. In particular, my opinion is that classic black-and-white film is, even in this age, still unsurpassed. My friend Petr Vokurek still makes photographs at home on baryta paper by hand, and to have the option to hold a photograph, feel the paper and see the grain is a powerful experience. I had a similar experience recently during the handover of photographs by maestro Streit to an exhibition in Znojmo. But there's never enough time, and so I never worked my way to this level of craftsmanship, although I did soak my fingers in the developing bath quite frequently at one point.

Digital photography enables immediate feedback, the possibility of new views and experiments. I think that many photographs

that capture unique moments would never come to life with film in non-commercial conditions. I think that the absolute top of professional digital equipment probably exceeds the abilities of film and I'm looking forward to the time when I'll set an iso of 6400 or higher and be able to capture my life moments without being concerned about poor quality in bad light.

6 WHY DO YOU THINK PEOPLE SHOULD CONTRIBUTE TO A PROJECT LIKE WOL? WHY SHOULD THEY REVEAL THEIR PRIVATE SPHERE?

As written in the propositions, let's show what we want to show. Years ago, when moms in villages saw someone with a camera, they ran for their festive apron and children's jumper for the church, to look good in the photograph. Now everyone hides behind high fences to have their privacy and even the neighbors are often strangers. Yet at the same time, people share their private world with strangers, for example on Facebook. Why do people travel halfway across the globe? To learn about different lands and different people. With this global project we can show them a piece of ourselves, not only with the view of the world through the viewfinder, but also through a piece of the life we live in our environment.

7 IN YOUR OPINION, WHERE IS THE LINE BETWEEN HEALTHY CONTRIBUTION TO THE CAUSE AND EXHIBITIONISM IN THE PROJECT?



As I wrote already, let's show what we want to show. We are all different, and either we show a piece of ourselves or we don't. In the last half a year, I have tried to capture my son in perspectives which would interest not only the close family. I could be criticized for taking photographs of my family, but it is my family which I know the best and so I try to translate this into my photographs. Of course, the goal is not to show that my child is the most beautiful in the world, what car I drive, that my wife has the nicest breasts. As I saw in some contributions, it's possible for a photographer to show nearly nothing from his or her own intimate life but share, for instance, pictures taken on the way to work, free time and so on, while some contributions contained a little too much exhibitionism for my taste...

8 WHEN YOU LOOK AROUND AT WORLD PHOTOGRAPHY COMPETITIONS, WHAT DO YOU SEE? WHAT IMPRESSIONS DO THE PHOTOGRAPHS AND THEMES THAT DOMINATE THEM HAVE UPON YOU?

I follow competitions such as the World Press Photo. The last winner, with the theme of execution, appealed greatly to me and as for its theme, it applies to the whole world. The theme of war and human suffering appear frequently in photographs, and it is of course a part of our world, but at times it seems that perhaps nothing else goes on in half of our planet. With respect to theme, I am always interested in people and their natural environment in

their ordinary life. For instance, the overall winner in 2003 in the Czech Press Photo, Ibra Ibrahimovic, appealed to me with the set 'The Story of Farmer Rajter'.

9 HOW DO YOU THINK THE MEDIUM OF PHOTOGRAPHY WILL DEVELOP?

It will continue to increasingly become a part of everyday life. Today, mobile phones without a built-in camera are almost not even manufactured anymore. It will be possible to record almost everything, but at the same time people will protect their privacy more carefully. A disadvantage will probably be that not everyone who owns a camera will also be a photographer. It will still be necessary to learn and have a sense for photography. The advantage is that the quality of photographic equipment continually improves while the price drops, so it's becoming a very affordable medium.

10 IN YOUR OPINION, WHAT IS THE REAL PRIVATE SPHERE OF A PERSON, THE ONE THAT SHOULD NOT BE DISCLOSED IN ANY MEDIA?

This should be a question for every one of us. One person would not allow someone to photograph a beautiful rock garden with a gnome in front of his house. Another would present videos from his intimate life on the internet with peace and joy. The



line is different for each individual. We must, for example, consider whether a photograph of our child playing naked in the swimming pool would not be misused by a pedophile, and so on. Everyone must set this limit for themselves. I'm not afraid to

present the family around me in the form of photographs, but I would definitely never allow my family to participate in some reality show. In my opinion, these programs deprive people of the most privacy.



1ST WEEK

SUN MANAGER PEOPLE'S REPUBLIC OF CHINA

In recent days, it has seemed as if someone waved a magic wand and the weeks from the People's Republic of China suddenly began multiplying. We realize that not all of the weeks fulfill the Week of Life requirements, but we selected Mr. Sun's week as the Editor's Choice nevertheless. His photos are magical and take us to places that are, for most of us, inaccessible and very distant. We are talking about Lhasa, a traditional site in Tibet where one can find the Potala Palace, a landmark recognized as a UNESCO World Heritage Site.

EDITOR'S CHOICE

As the title suggests, the Editor's Choice is set aside for the most interesting weeks ever to occur in the project. The editorial staff rates outstanding work based on the level of interpretation, content and distinction. The selection of a week for the Editor's Choice is an acknowledgment of the effort and creativity shown by its authors in skillfully documenting ordinary life according to the rules of the project, the most important criterion of them all.

SUNDAY 2. 21. 2010





MONDAY 2. 22. 2010

TUESDAY 2. 23. 2010





WEDNESDAY 2. 24. 2010 ^

^ THURSDAY 2. 25. 2010





FRIDAY 2. 26. 2010 ^

^ SATURDAY 2. 27. 2010



WEEK OF MY LIFE

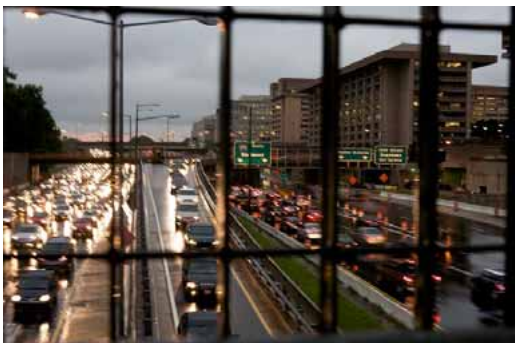
VINCENT SAGART DESIGNER DISTRICT OF COLUMBIA

Though born in Slovakia, he spent the past 20 years living in the United States, where he became a successful designer. We are talking about Vincent Sagart, whose work, friends, hobbies and lifestyle can all be seen in his week, which he was able to document for the sake of the project despite his extremely busy schedule. His perception of the world, through the eyes of a designer, is clearly evident and striking.

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TUESDAY 6. 9. 2009





WEDNESDAY 6. 10. 2009 ^

^ THURSDAY 6. 11. 2009





FRIDAY 6. 12. 2009 ^

^ SATURDAY 6. 13. 2009





SUNDAY 6. 14. 2009 ^

^ MONDAY 6. 15. 2009



Shooting great pictures has never been so easy.



**“I love the mixture of
creativity and control.”**

Tarjei Krogh, photographer, Norway

Watch Tarjei's story at www.olympus.eu/pen

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OLYMPUS PEN
New Generation System Cameras



R REFLECTION

JIRI KRENEK PHOTOGRAPHER CZECH REPUBLIC

WWW.ACTIVEPICTURES.CZ

Acquiring such a photograph took me quite a while. I intended to capture the atmosphere of the Barcelona Grand Prix, and I succeeded in the end. I managed to capture a reflection of the commotion minutes before the start, all portrayed on the helmet of J.P. Montoya, held by his assistant standing at the starting grid. The resulting image was then cut out from the original photograph, and at first sight seemed more like a painting rather than a photo. In 2003, I sent the photo to Paris to compete in an international contest in the category 'The Outermost Photograph in Motorsports' -- see www.festivalautomobile.com. Photographs were not the only category, as the competition expanded to best film, best racecar, best racer and best team. The International Committee made up of artists and fashion designers wondered how I was able to take such a picture, and whether it wasn't some kind of a forgery. It came to the point where I had to send them the original photograph to prove that there was no computer editing involved. Later on, in the catalog, they expressed their opinions. They stated that my photo silenced all of the skeptics who claim that there's no more room for innovation in the world of photography in motorsports. I received the award in person in a spectacular hall at the Ritz in Paris.

GIRL WITH APPLES



STANKO ABADZIC TEACHER CROATIA

WWW.SABADZIC.NET.AMIS.HR

The photograph I would like to tell you about may seem ordinary to some of you, but for one girl it meant a major change in her life. I took this photograph ten years ago in the town of Baška, on the island of Krk off the Adriatic Coast. Between 1995 and 2002 I lived in Prague, where I took refuge after war had tormented this beautiful country. I also searched for work there as a freelance photographer, because I couldn't find a job teaching German, which had been my profession in the former Yugoslavia. I visited one Prague agency to apply for a photography job; they asked me if I could show them my portfolio. I showed them mainly my black-and-white photographs of people and life as it had been around me. When they saw this particular photograph (Girl with Apples), they stopped and stared at it as if it were a miracle of some kind. I had no idea what was going on at that time. They told me to immediately call the girl's mother and tell the girl to go to Vienna at once (where the headquarters of the Prague branch office was located) for a test shoot, that they would pay for everything and that her mother should come, too. And so it happened. I called the girl's mother the same day, and the following day they left for Vienna. The shoot was more than successful, and in the end, the girl (Dijana) was asked to leave straight away to Istanbul for a fashion show, and they wanted her to be in more and more photo shoots.

At the time, she couldn't because she still had to attend school, but it didn't take long for things to take a fast turn. Dijana took off in the world, based on one photograph that I had showed to someone a thousand kilometers from her home and for an entirely different purpose. I followed her later progress, and indeed, she became a successful top model working in fashion capitals all over the world, places like London, Milan, Paris and New York. To this day, I feel good whenever I think about it.

MY WEEK

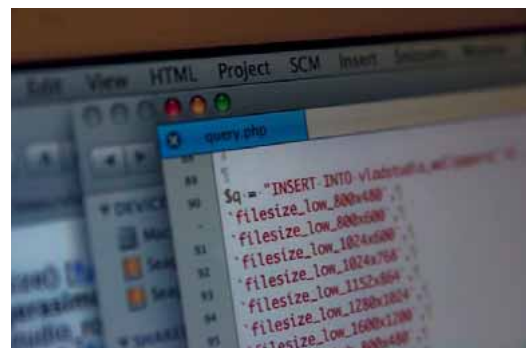
VLAD GERASIMOV ILLUSTRATOR RUSSIA

Notwithstanding the chilling associations Siberia may have for us, this week captured in Siberian Irkutsk feels warm and cozy, thanks to its unusual colorfulness. Vlad Gerasimov's photographs often reflect his work as an illustrator, and every day reveal a hint of his artistic passion and playfulness.

EDITOR'S CHOICE

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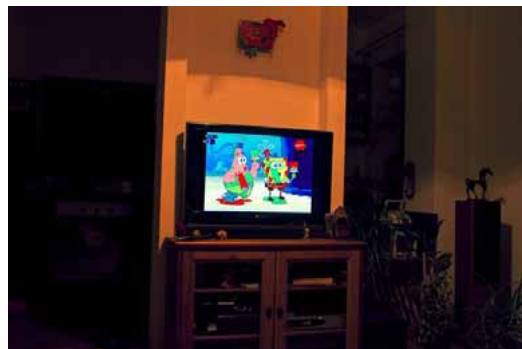
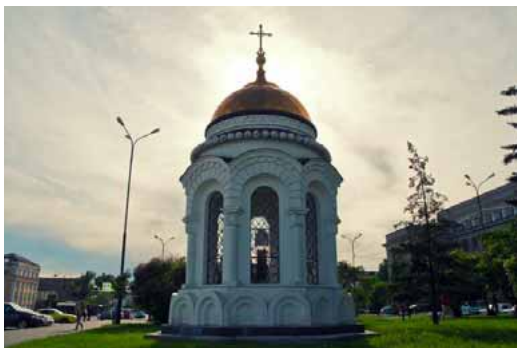
MONDAY 6. 15. 2009

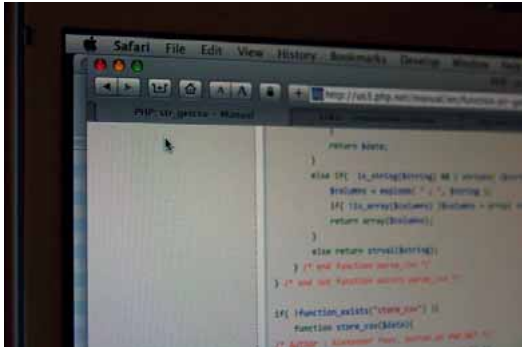




TUESDAY 6. 16. 2009 ^

^ WEDNESDAY 6. 17. 2009





THURSDAY 6. 18. 2009 ^

^ FRIDAY 6. 19. 2009





SATURDAY 6. 20. 2009 ^

^ **SUNDAY** 6. 21. 2009



Tomas Loewy Entrepreneur Florida Miami

Wednesday 12. 2. 2009



“How your life mingled with a celebrity’s”



Michael Jordan

**Former American professional basketball player,
six-time NBA champion, active businessman
and majority owner of the Charlotte Bobcats**

168 HOURS OF MY LIFE

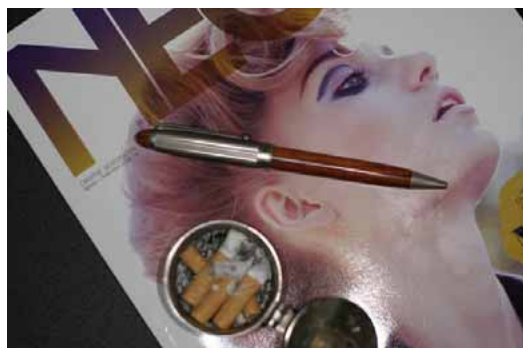
MIGUEL APOLINARIO PHOTOGRAPHER PORTUGAL

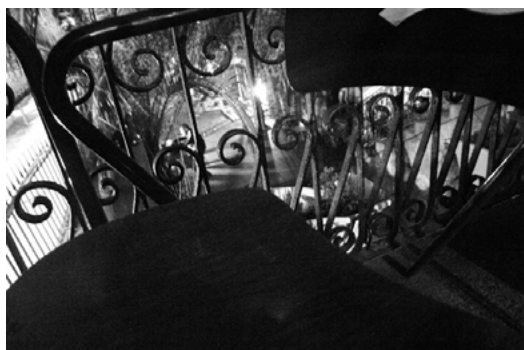
What a uniquely approached expression to his one week of life. The first two days in particular seem as if they were from Antonioni's films from the 1960s. Once again, we are introduced to the life of an artist, who sees his days through the perspective of a visual artist, where realistic shots become intertwined with colorful paintings.

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THURSDAY 6. 18. 2009





FRIDAY 6. 19. 2009 ^

^ SATURDAY 6. 20. 2009





SUNDAY 6. 21. 2009 ^

^ MONDAY 6. 22. 2009





TUESDAY 6. 23. 2009 ^

^ WEDNESDAY 6. 24. 2009





PATRIK ELIAS

For Week of Life Magazine's historic first interview we feature Patrik Elias, all-time leading scorer for the New Jersey Devils. The parallels between him and the Week of Life Project aren't simply a shared origin in the former Czechoslovakia and current success in the US, but also a mutual interest in the well being of others as exemplified by Elias' activities with UNICEF. In this section we will introduce you to distinguished individuals who share a close relation to the ideals behind this documentary project.

BORN 4.13. 1976 IN TREBIC

CLUB NEW JERSEY DEVILS

MARITAL STATUS MARRIED, WIFE PETRA

- Started his professional ice-hockey career in Kladno in 1992
- Drafted by the New Jersey Devils 51st overall (2nd round) in the 1994 NHL Entry Draft
- Has played his 14th season for the Devils and has become one of the key players and leading personalities of the team as well as the NHL
- He wore the captain's „C“ in the 2006/2007 season and earned the nickname „Mr. Overtime“ thanks to his exceptional abilities to decide matches in overtime
- Has won the most prestigious ice hockey trophy – the Stanley Cup – twice during seasons 1999/2000 and 2002/2003
- The New Jersey Devils franchise's all-time leading scorer, while also holding franchise records for most points in a season (96) and most career game-winning goals (70)
- In 1994, at the age of 18, he first wore the national jersey for the Czech Republic during the European Juniors Championship
- Czech national team bronze medalist from the World Championship held in Switzerland in 1998 and the 2006 Olympics in Torino
- Led the national team as Captain during the 2010 Olympic Games in Vancouver
- Since 2006, he has been organizing a summer hockey school in the Ice Vault Arena, Wayne, New Jersey
- In the same year of 2006, Patrik Elias was named the Czech Republic's Good Will Ambassador to UNICEF

ACHIEVEMENTS

- | | |
|---|--|
| All-Star Team (EJC 1994) | NHL All-Rookie Team (1997—1998) |
| Bronze medal WC 1998 Switzerland | NHL All Star Game 2000 |
| Stanley Cup winner 2000 | Nominated to the NHL All-Star first team (2000-01) |
| Winner NHL Bud Light Plus/Minus (2000-01) | NHL All Star Game 2002 |
| Stanley Cup winner 2003 | Bronze medal 2006 Winter Olympics Turin |
| New Jersey captain for 2006/07 season | 2008/09 — The Golden Stick Trophy for the best Czech hockey player |



IN MY HEART I AM STILL CZECH, OR RATHER A MORAVIAN, BUT I MUST ADMIT THAT THE OLDER I GET, THE MORE I FEEL A PULL TO RETURN HOME. ON THE OTHER HAND, IT'S TRUE THAT I'VE GROWN ACCUSTOMED TO AMERICA.





cial
ur Wealth

verizon

1 WE SELECTED YOU FOR THE FIRST ISSUE FOR SEVERAL REASONS, BUT THE MAIN REASON IS WHAT CONNECTS US THE MOST. WEEK OF LIFE IS A CZECH PROJECT THAT FOUND A PARTNER IN AMERICA, THANKS TO WHOM IT NOW HAS THE CHANCE TO DEVELOP AND GROW. YOU WERE ALSO BORN IN THE CZECH REPUBLIC, AS A MATTER OF FACT IN THE FORMER CZECHOSLOVAKIA, AND AMERICA HELPED YOU EVOLVE AS WELL. WHAT'S YOUR TAKE ON THIS? WHAT DID AMERICA GIVE TO YOU?

It definitely gave me greater independence, despite living in Kladno, which was quite far from my home by Czech standards. The transition to a different country, where a foreign language is spoken, where there's more competition and a different mentality, it was definitely a challenge and a calling for me. However, it wasn't just America but the NHL as well, where a person always encounters something new to learn.

2 IF I'M NOT MISTAKEN, YOU'VE BEEN IN AMERICA FOR THE PAST 15 YEARS. YOU'RE PLAYING YOUR FOURTEENTH SEASON IN NEW JERSEY. THAT'S ONE HALF OF YOUR ADULT LIFETIME, AND THAT CHANGES A PERSON, YOU LEARN NEW CUSTOMS AND HABITS. WHERE ARE YOU MORE AT HOME? COULD YOU IMAGINE ONE DAY RETURNING?

In my heart I am still Czech, or rather Moravian, but I must admit that the older I get, the more I feel the pull to return home. On the other hand, it's true that I've grown accustomed to America. The way of life here suits me in many ways, and I definitely don't miss some of the typical Czech traits, such as jealousy.

3 LET'S RETURN TO THE PAST ONCE MORE. WHAT WERE YOUR BEGINNINGS IN THE USA LIKE?

I couldn't speak English, and all of a sudden I was very far away from everything. The distance was immense in comparison to that between Trebic and Kladno, which I had trouble getting used to as a fourteen-year-old, but that experience helped me during my transition to the USA. I was very lucky to have my teammates and the people around hockey, who helped me unbelievably during my first few years.

4 ANOTHER REASON WHY I CHOSE YOU FOR THE FIRST INTERVIEW WAS DUE TO YOUR ACTIVITIES FOR THE GLOBAL ORGANIZATION UNICEF. WEEK OF LIFE ISN'T SIMPLY AN INTERNET PROJECT, IT'S ALSO A GROUP OF PEOPLE THAT WANT TO GIVE. THIS ALSO CONNECTS US. TELL ME, HOW DOES IT HAPPEN THAT A SPORTS STAR, WHOSE ONLY CONCERN IS TO SCORE GOALS, ATTAINS THE BEAUTIFUL AND INCREDIBLY IMPORTANT NEED TO GIVE AND HELP OTHERS?

Well, you rather simplified my work, but I understand what you mean. In regards to UNICEF, my need to help was inspired by my bad experience with hepatitis, which almost ended my career. In these situations, a person realizes that there are more important things than, in your words, to score goals. The possibility of assisting UNICEF was something that my wife and I were discussing in the hospital, and I think a person in such a position, who has the option of helping, should take it as a given. That too is something that hockey and America has given me – the chance to help others.

5 WHEN YOU LOOK AT WEEK OF LIFE THROUGH THE EYES OF A PERSON, A CELEBRITY WHO PROTECTS HIS PRIVACY, CAN YOU FIND THE UNDERSTANDING AND REASONING WHY ORDINARY PEOPLE SHOULD REVEAL TO OTHERS HOW THEY LIVE, WHY A DOCTOR FROM ONE PLACE IN THE WORLD SHOULD LEARN ABOUT A DOCTOR FROM ANOTHER PLACE IN THE WORLD?

We live in a time of information technology and the concept of privacy gets smaller by the day. Each person thinks something different about it, and it's up to each of us to establish our own boundaries. I don't consider WoL to be an invasion of privacy; I rather consider it to be an interesting project that aims to expand horizons and to educate. In short, a web of information that has its proper place in today's world.

6 YOU MENTIONED NEW INFORMATION TECHNOLOGY. HOW HAVE THESE THINGS INFLUENCED YOUR LIFE?

Pretty normally I think, but the first thing I do in the morning is turn on the computer. I'm slightly dependent on the internet and attached to my iPhone. I support all these technologies and consider them to be revolutionary, but everything in good measure. This means, for example, that children should use technology as an educational tool, ideally in the context of schools, and not have it replace physical activity and direct personal communication with computer games.

7 I'D LIKE TO RETURN TO THE SUBJECT OF UNICEF. WHILE ON YOUR MISSIONS, HAVE YOU EVER BEEN EMOTIONALLY OVERWHELMED WHEN YOU SAW THE SUFFERING OF CHILDREN OR THE POVERTY AROUND YOU? HOW DO YOU HANDLE THESE THINGS?

One of the most dramatic moments was when I visited a home for children with HIV in Belize, I had trouble holding back my tears... and I haven't even been to Rwanda and other countries in Africa, where the situation is much worse. These children did not choose their fate, and without help cannot even influence it, which is a reason why I respect the work of UNICEF, who not only saves children from the immediate threat of death, but also returns them to schools, teaches them how to plant food, basically how to take care of themselves and their surroundings. We could speak forever about the various UNICEF programs, but the millions of saved and protected lives yearly speak for themselves. When you come to a place where UNICEF is giving aid, you're shocked and ashamed that you didn't help out earlier.

8 A SILLY QUESTION AT THE END, BUT I BELIEVE IT'S A QUESTION THAT ANY LITTLE BOY WITH A DREAM IN HIS POCKET WOULD ASK. HOW DOES ONE BECOME A PROFESSIONAL HOCKEY STAR IN THE NHL, TO BE RICH, FAMOUS AND SUCCESSFUL?

It has its advantages and disadvantages, and it's exactly this – to be rich and famous is something that neither you nor your parents should think about if you want to be successful in hockey. It's not good if you enter into it with these goals. You have to work on yourself, love hockey, try to be the best and do all you can to attain it, you must work, work, work, and everything else is the cherry on top, which comes in the form of recognition and other advantages; that comes at the very end. Maybe...



THE 8TH TIME

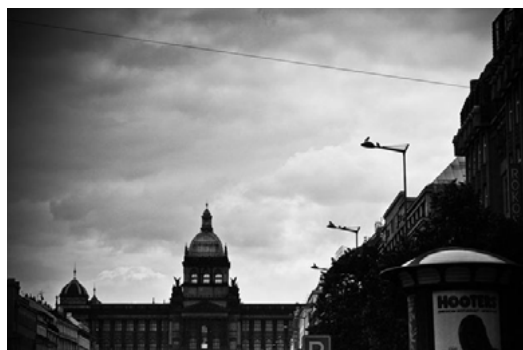
JAN NOZICKA STUDENT CZECH REPUBLIC

Today, we would like to highlight the black-and-white art of Jan Nozicka, who will most likely never stop amazing us with his creativity and playfulness. The way he documented his last two Weeks of Life only confirms the fact that we are dealing with a Master of Photography here, able to 'speak' in colors, as well as in b&w implementation. No other words are necessary, perhaps only: 'Feast your eyes'.

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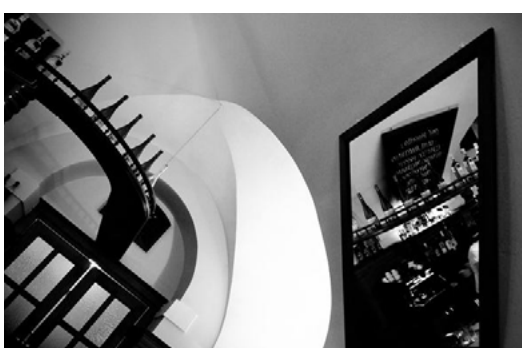
THURSDAY 6. 24. 2010





FRIDAY 6. 25. 2010 ^

^ SATURDAY 6. 26. 2010





SUNDAY 6. 27. 2010 ^

^ MONDAY 6. 28. 2010



Nahrát fotky



TUESDAY 6. 29. 2010 ^

^ WEDNESDAY 6. 30. 2010



Michael Agel Photographer Germany

Wednesday 5. 6. 2009



“We are all inhabitants of the same planet”



Metallica

American heavy metal band formed in 1981 in Los Angeles, eventually becoming the 7th biggest act in American history, selling over 200 million albums.

FINALLY SPRING IN STOCKHOLM

MARJA PALOSUO ARCHITECT SWEDEN

At first, she introduced us to her family during the damp and cold fall season. Then, we had the chance to see them next to a Christmas tree. And now, we can take a peek into her life during the time of the first rays of light that spring brings about. Architect Marja Palosuo always returns along with a new season, and thanks to her efforts we have the possibility to experience not only the life of her family, but also the traditions and customs that change with every following rotation of the Earth towards the Sun.

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SATURDAY 4. 24. 2010





SUNDAY 4. 25. 2010 ^

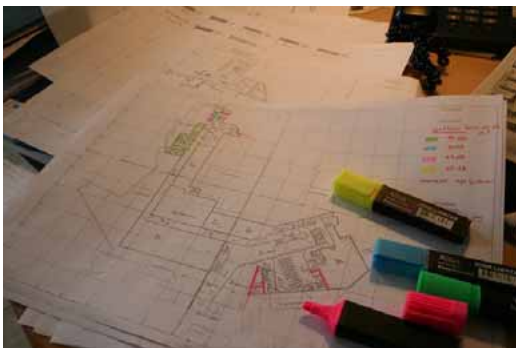
^ MONDAY 4. 26. 2010





TUESDAY 4. 27. 2010 ^

^ WEDNESDAY 4. 28. 2010

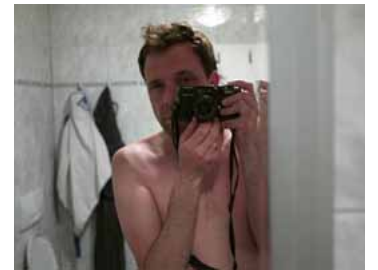




THURSDAY 4. 29. 2010 ^

^ FRIDAY 4. 30. 2010





ISM I Shot Myself

One activity on this planet can have a thousand forms and a thousand views.



What could be more fun than taking a self-portrait for our Week of Life Documentary?



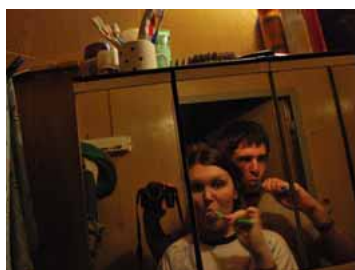


As you all certainly know, the project guidelines state that as the author you should always have the camera in your hand, or at least place it yourself and shoot using the self-timer. This is why we eagerly looked forward to the choice of this topic, as we anticipated that the creativity would be endless. On the other hand, we had to devote quite a lot of effort to it, especially because there was a really huge pile of photographs, and it was not at all easy to sort them and select the final 50, which we bring you here today.



They are definitely not short on imagination and creativity, which is why comparing the different styles can be quite entertaining. If you don't see photographs that were shot using automobile mirrors, be assured that they will be included in future issues.

So let's look at how you see yourselves, and how beautiful the self-portraits you've created are.



Stanislava Zikova

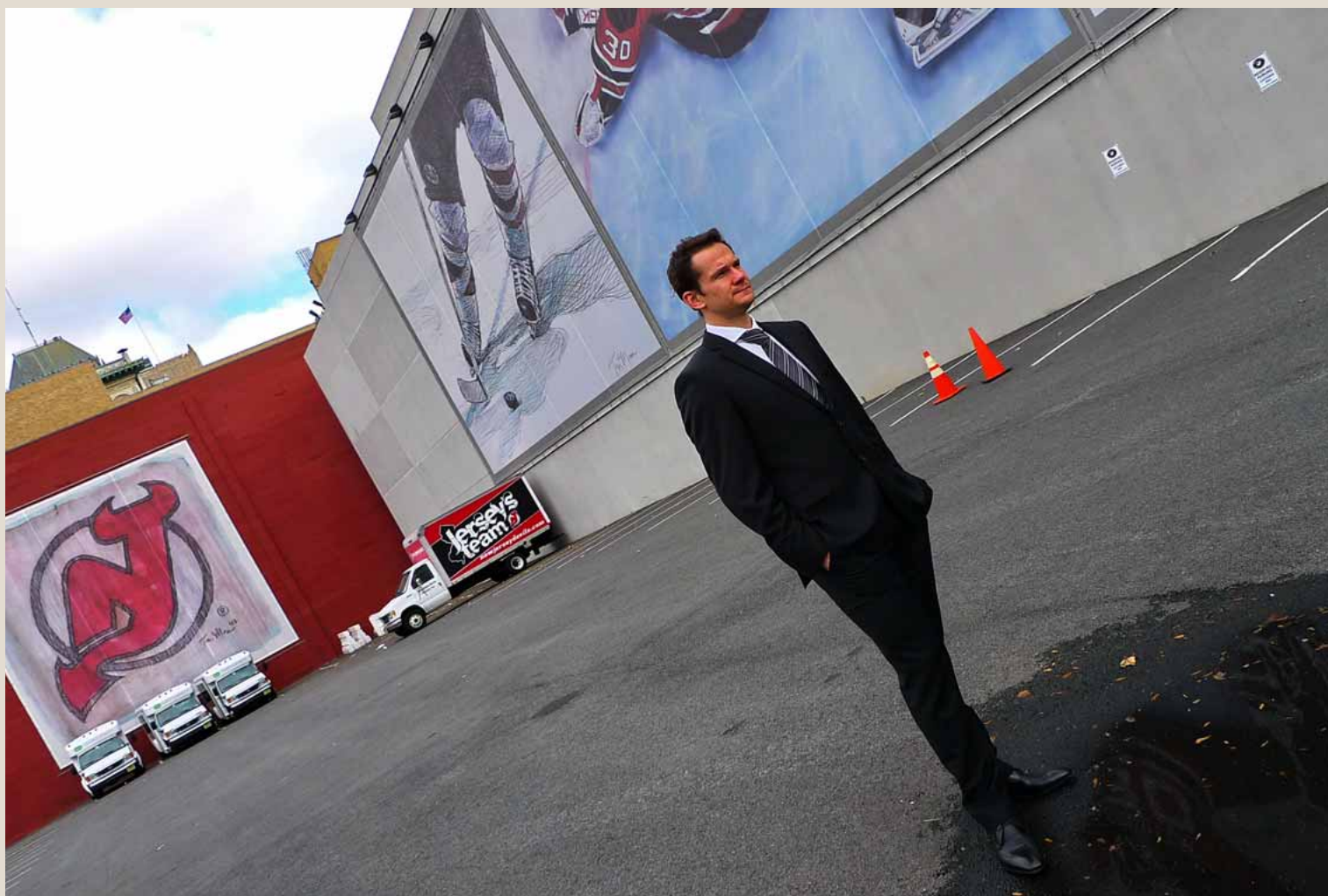
Friday 10. 30. 2009

Manager

Czech Republic



“We are all inhabitants of the same planet”



Patrik Elias

Czech professional ice hockey player, two-time winner of the Stanley Cup, former captain of the New Jersey Devils and the Czech Ambassador to UNICEF.



HOANG THAO MANAGER VIETNAM HANOI

Hoang Thao, a young lady living in Hanoi, the capital of Vietnam, gave the first interview from this part of the world, in which she openly expressed the feelings that are held by the younger Vietnamese generation of today. She even openly answered questions regarding the current problems of her country – a country where people are closely tied by tradition, and where family stands at the forefront of life. Read this interview with a young lady who represents Vietnam's young generation.

REMOTE PLACE

This section is fundamental to the significance of the entire Week of Life Project. In the form of an interview, we introduce individuals who live in a place which isn't at the center of our present fast-paced lifestyle; a place that is, perhaps, not at the forefront of world interest but where the quality of life and awareness of one's own identity come long before career and financial prosperity. Perhaps these are the very places where the term "quality of life" still has its place.

1 HOW DID YOU LEARN ABOUT THE WEEK OF LIFE PROJECT AND WHAT CONVINCED YOU TO TAKE PHOTOS OF YOUR OWN WEEK OF LIFE?

I often visit www.vladstudio.com, the page of illustrator Vlad Gerasimov, where he wrote that he really enjoyed the Week of Life, so I had a look at the homepage, saw a lot of amazing photos by the others and then wanted to contribute with some images from my life, my area to the Project. So I just went for it.

2 HOW WOULD YOU DESCRIBE LIFE IN VIETNAM? WHAT DO YOU APPRECIATE THE MOST ABOUT YOUR COUNTRY AND, ON THE OTHER HAND, WHAT WOULD YOU LIKE TO CHANGE?

In Vietnam, the different cities have different lifestyles. My home city, which is the capital, surely has a busier lifestyle than all of the smaller ones, but it's not as fast as the biggest city in our country, Ho Chi Minh. Of course, everywhere people have to work hard to earn a living, but here they also consider non-material value very highly, and they enjoy every moment of their lives with other people. The advantages of my country: the people are quite peaceful and friendly, with strong connections among the community, caring and generous. Nice landscape. Food: always cheap, fresh and new. It is also famous for its silk and coffee. The disadvantages: too many protocols if there's a problem related to documents. Traffic is bad in the two biggest cities. People are poor. Sometimes customers do not have any power. We need a more active attitude. We need to improve education and books.

3 WE CAN SEE FROM YOUR PHOTOS THAT THE MEMBERS OF YOUR FAMILY ARE OFTEN TOGETHER, AND THAT YOU RESPECT TRADITIONS. DO YOU THINK THAT THE PEOPLE IN VIETNAM FOLLOW NATIONAL CUSTOMS MORE THAN PEOPLE,

FOR EXAMPLE, IN EUROPEAN COUNTRIES? AND WHAT IS THE ATTITUDE OF YOUNG PEOPLE TOWARDS RESPECTING TRADITIONS?

I think that the Vietnamese people, just like the Europeans, have their own special days. Perhaps they are not the same; for example, you have Christmas, we have the Lunar New Year. However, I must say that the people here in Vietnam really highly appreciate the value of the family. Normally no one leaves their home to live alone until they get married, and family members are always very close to one another. Young people are less meddled by their parents, but nevertheless, they still obey their parents a lot. That doesn't mean they don't have their own point, but it means they respect and always want to please their parents.

4 THE THINGS YOU SAY ARE VERY INTERESTING. IN EUROPE, AND I THINK IN AMERICA TOO, THE SITUATION IS DIFFERENT. PERHAPS THAT'S THE REASON WHY THERE ARE MORE AND MORE SINGLES WHO LIVE ALONE, BECAUSE TODAY EVERYONE WANTS TO BE INDEPENDENT SOONER. WHAT ABOUT YOU? DO YOU LIVE ALONE OR WITH YOUR PARENTS? DO YOU HAVE BROTHERS AND SISTERS? MAY I ASK HOW OLD YOU ARE?

I am 23, and I'm not married so I still live with my family. I have a younger sister who is 8 years old – small, right? Actually, I have my job and if I wanted to, I could move out. But it's also a problem of finances. It's more economical when you don't have to rent a house, and a dinner made by mom is ready every evening after work. I kind of love living with them! People here are closely attached to their families. For example, if a woman has two sons, one of them has to live with the parents to take care of them, even if he's married. Normally, that's the second son. Next year, I'll go to England for my Master's Degree in Art Management, so of course during that time I won't live with my family.





5 YOU SAY THAT YOU LEARNED ABOUT THE PROJECT FROM VLAD GERASIMOV'S WEBSITE, VLADSTUDIO. DOES THAT MEAN YOU'RE INTERESTED IN VISUAL AND GRAPHIC ARTS AND DESIGN?

I'm interested in interesting things, especially the arts. I worked for an art foundation, projects and websites. My hobby is following art events, to see what's happening today...

6 WHAT MUST PEOPLE IN YOUR COUNTRY DO OR BE IN ORDER TO HAVE A GOOD LIFE IN VIETNAM AND NOT BE POOR?

To be honest, while some of the Vietnamese people study a lot, work harder and harder every day to get a high salary and better



living standard, others are fond of making a lot of money in short time periods, in ridiculous ways that you cannot imagine. Mostly they're not criminals, but they're fond of things like „lottery and gambling“, which are highly illegal. There are no adequate words for them in English, so I'm sorry I cannot explain them more!

7 WHAT WOULD YOU SAY ABOUT FREEDOM OF SPEECH IN YOUR COUNTRY? IS IT EASY TO ACCESS INFORMATION FROM ABROAD, FOR EXAMPLE THROUGH THE INTERNET, OR IS THERE ANY BLOCKAGE OF SITES THAT ARE "UNSUITABLE"?

We have freedom, however we never mention sensitive problems such as politics. We cannot access many sites from abroad like Talawas, and even Facebook! However, people always find a way to connect. The government hasn't released any strict rules concerning these issues.


8 BUDDHISM IS THE MOST PRACTICED RELIGION IN YOUR COUNTRY. WHAT DOES IT MEAN EXACTLY TO A MODERN PERSON? DO YOU FEEL ANY DIFFERENCE BETWEEN THE ATTITUDE OF YOUNGER AND OLDER GENERATIONS TOWARDS THIS FAITH?

The Vietnamese people have a habit of going to pagodas, especially on the Full Moon or Lunar New Year. Many of them are Buddhist, however if someone goes to the pagoda it doesn't mean that they're Buddhist; it's just something we love to do. Buddhists normally concentrate in certain areas, and they're mostly seniors



who have free time. I myself do not like or care about religion, though I love going to the pagodas and wishing for better things to happen. Thailand is much more into Buddhism than Vietnam. Both young and old people always respect the faith and the monks, whether they're Buddhist or not. One of the reasons for this is that Vietnamese people generally think that monks and Buddhism are



very pure and believable. Another reason is that during the war, pagodas and monks helped many families hide and live there; they protected them, and taught them how to speak and to write. 

Miroslav Houska

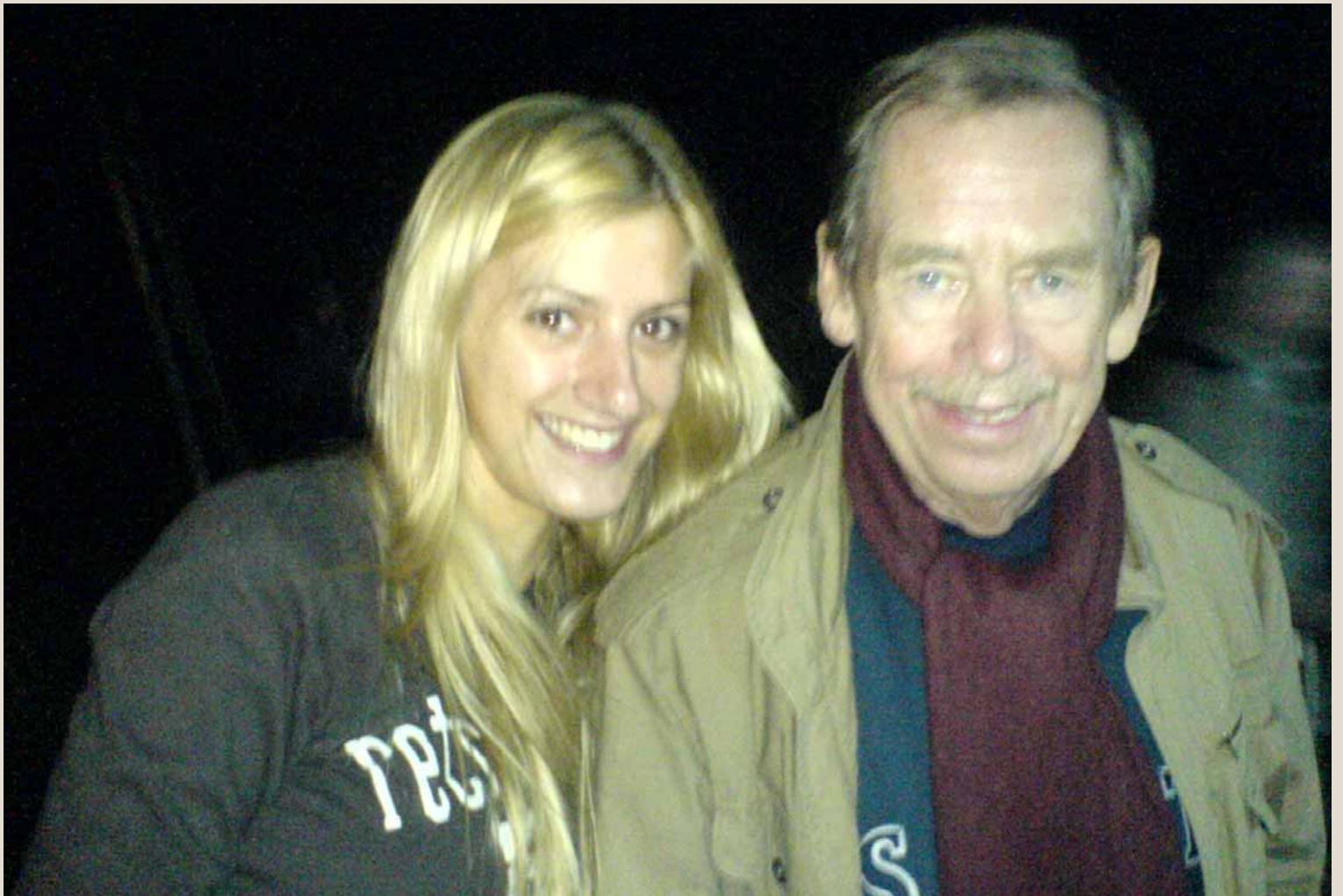
Saturday 8. 8. 2009

Account Manager

Czech Republic



“How I crossed paths with a celebrity”



Vaclav Havel

**Czech politician, dissident, playwright, essayist,
writer and former president of both Czechoslovakia
and the Czech Republic.**



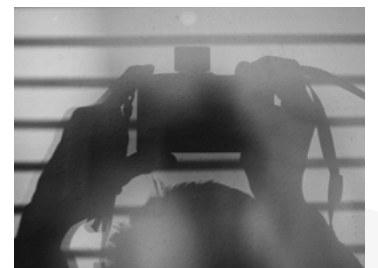
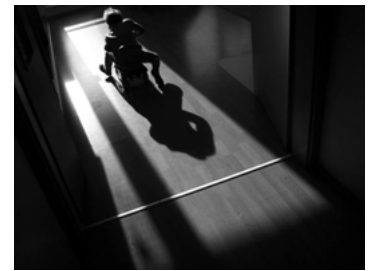
Shadows
from
countries
across
the world



Shadow

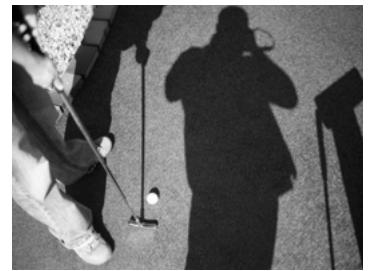


Who doesn't **remember when we, as little children**, passed the time before falling into the **world of dreams**, by using a lamp's light to create the shapes of animals on the wall, or at least relentlessly demanded this from our parents?



Play

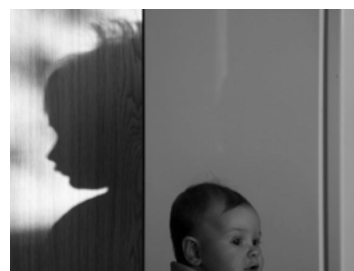
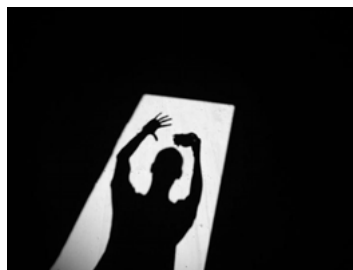
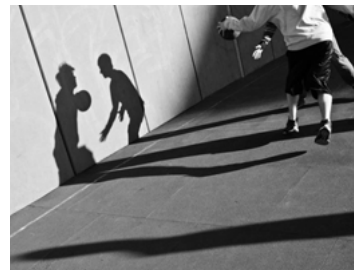




The game with light and shadows has its immortal charm, fascinating us even as adults, which you have so convincingly confirmed on numerous occasions.

In a matter of seconds, we become skinny and tall; or on the contrary, the most adorable tiny midgets formed on the side of the street, where only a passing look at the shadows cast by ourselves or the people around us is just enough to get away from the everyday dose of worries and frowns.

Join us on the journey to the **world of silhouettes** – a world that lures you in with its simplicity and anonymity, and compare yourselves in the **light of shadows**.



EVA MUELLER PHOTOGRAPHER USA

From the very moment when photographer Eva Mueller documented her week of life, her photographs stood out with their absolute honesty. She has shown us her life the way it is. She revealed a large piece of herself and at the same time introduced us to the life of a photographer living in New York, the city that never sleeps. The artistic and visual sensibilities she gained during her graphic design studies are evident in Eva Mueller's photographs. The peculiarity of Eva's photographs and the way in which she approached capturing her week justly ranks her among the Week of Life Masters. Today, we bring you an interview with her.

WEEK OF LIFE MASTERS

This section brings you interviews with individuals who excelled in the task of the Week of Life documentary project and whose reports can be considered masterpieces.



1 WHEN DID YOU FIRST BECOME ACQUAINTED WITH THE MEDIUM OF PHOTOGRAPHY? AND HOW HAS YOUR RELATIONSHIP WITH PHOTOGRAPHY DEVELOPED?

When I studied Graphic Design in Germany in the 80s, I started looking at a lot of photography. It inspired me tremendously. There were great contemporary people like Javier Valhonrat and Peter Lindbergh, but I also loved the classics like Erwin Blumenfeld and Penn. When I really started out, it was mostly about fashion and beauty. In the last few years I've been shooting more portraits, lots of nudes, mostly male nudes and surprisingly abstract images. Those started to come out of me three years ago.

2 WHAT IS YOUR JOB, WHAT ARE YOUR HOBBIES AND WHERE DO YOU LIVE WITH YOUR FAMILY?

My job is being a photographer, and it's my hobby as well! I love traveling and cinema, and I look at all kinds of art whenever I can. I have a small family. My mother lives in Germany, I live in New York City.

3 WHERE DID YOU FIRST COME ACROSS THE WEEK OF LIFE PROJECT AND HOW DID YOU FEEL ABOUT IT?

Linda Brabcova, the project manager for Week of Life, found me on Fashion TV and asked me to participate before the website launched. It was a great experience! I really enjoyed taking pictures of my life in a very time-structured way.

4 DO YOU THINK THAT THIS TYPE OF PROJECT COULD BE IN ANY WAY HELPFUL TO AN INDIVIDUAL OR EVEN SOCIETY AS A WHOLE?

It is helpful! As I said, if you start shooting your life on a daily basis, you suddenly see things you wouldn't otherwise notice. It raises your attention and awareness. Therefore, it would be beneficial for society in general.

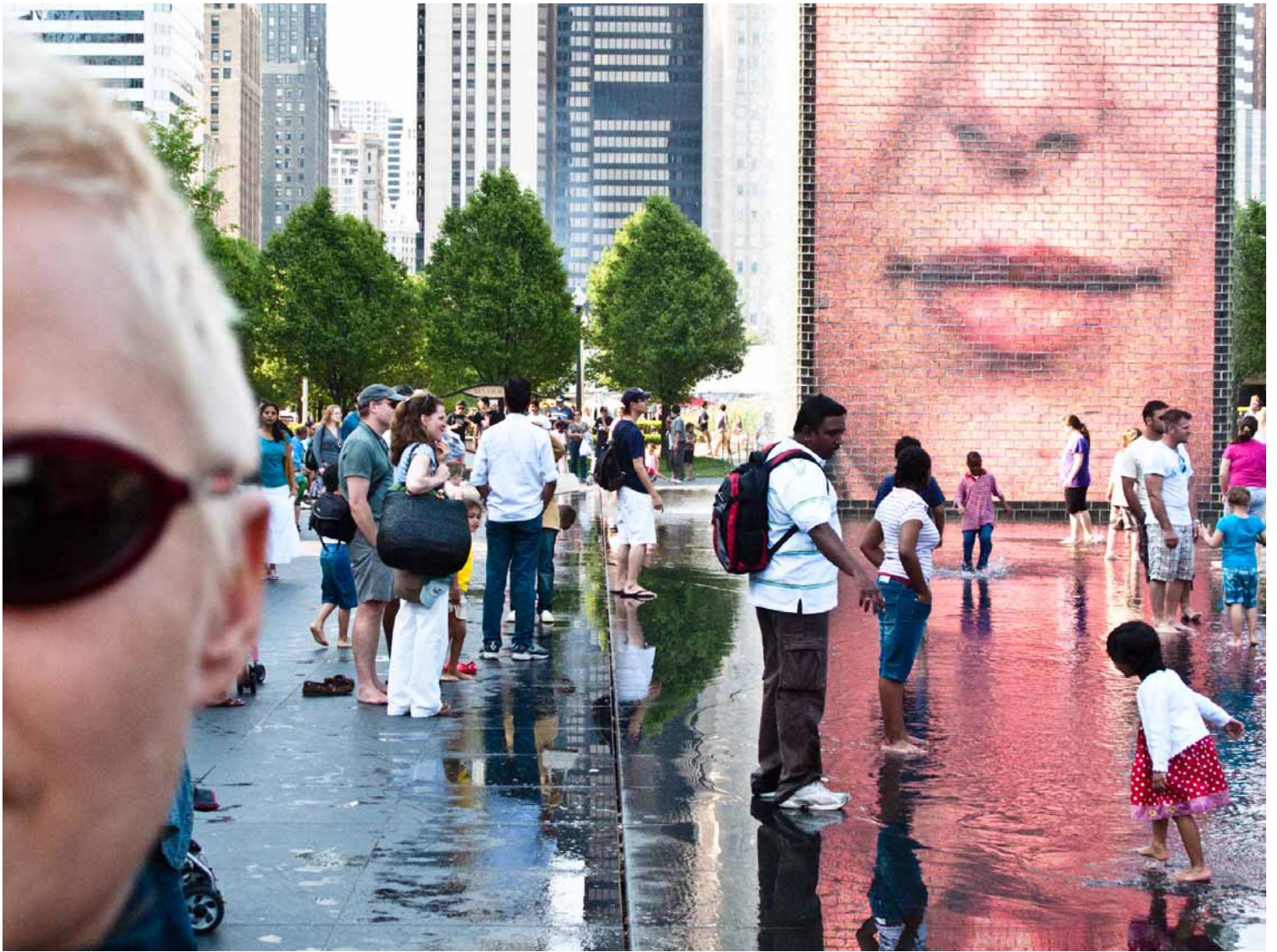
5 YOU MENTIONED SOME LUMINARIES OF THE WORLD OF PHOTOGRAPHY, SUCH AS PETER LINDBERGH AND OTHERS. HAVE YOU EVER MET ANY OF THEM PERSONALLY ON YOUR JOURNEYS OR DURING YOUR STUDIES? IF YES, WHAT WAS IT LIKE?

No, unfortunately I never met him or other people whose work I admire a lot.

6 HOW DID YOU EXPERIENCE THE TRANSITION FROM ANALOG TO DIGITAL PHOTOGRAPHY?

I couldn't wait for it to happen at the quality level necessary for professional photographers. I really had gotten tired of the darkroom. I love how many more creative tools you have in digital photography.

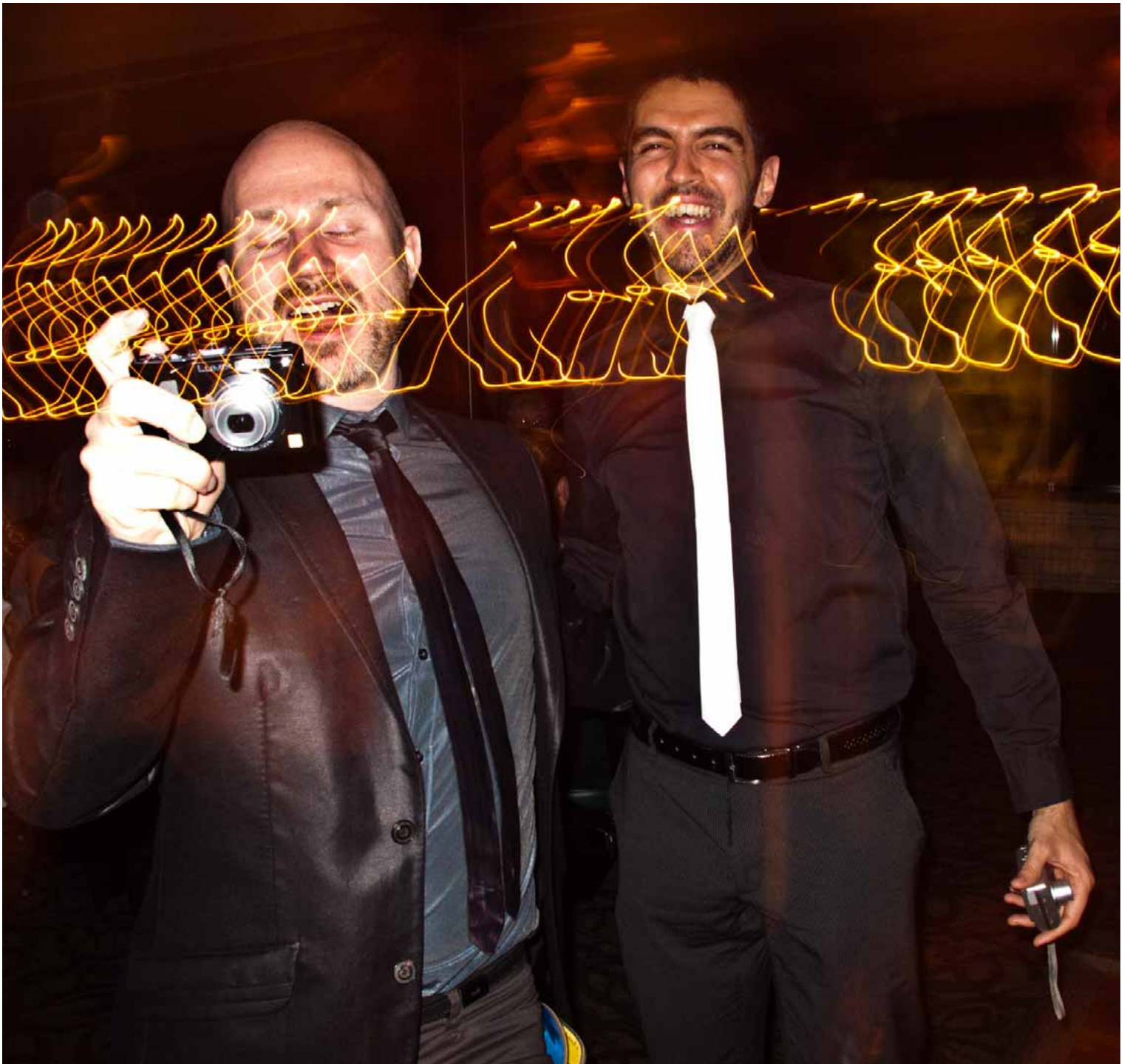




My job
is being



a **photographer**
and it's my
hobby as well!



7 MANY PEOPLE SAY THAT THE TRUE PHOTOGRAPHIC CRAFT DISAPPEARED WITH THE ARRIVAL OF DIGITAL PHOTOGRAPHY, AND THAT NOWADAYS NEARLY ANYONE CAN BE A PHOTOGRAPHER. WHAT DO YOU THINK ABOUT THIS STATEMENT?

It's true, anyone can be a photographer because anybody can afford the tools. However, they're just tools, so just because you have Garageband in your computer doesn't mean you're a musician. It still takes the eye and the skill and the understanding of light.

8 IS IT DIFFICULT TO SURVIVE IN A CITY WHICH HAS BEEN AMONG THE MAIN CENTERS OF PHOTOGRAPHY SINCE THIS FIELD FIRST APPEARED? THE COMPETITION LEVEL MUST BE GREAT.

It certainly is!

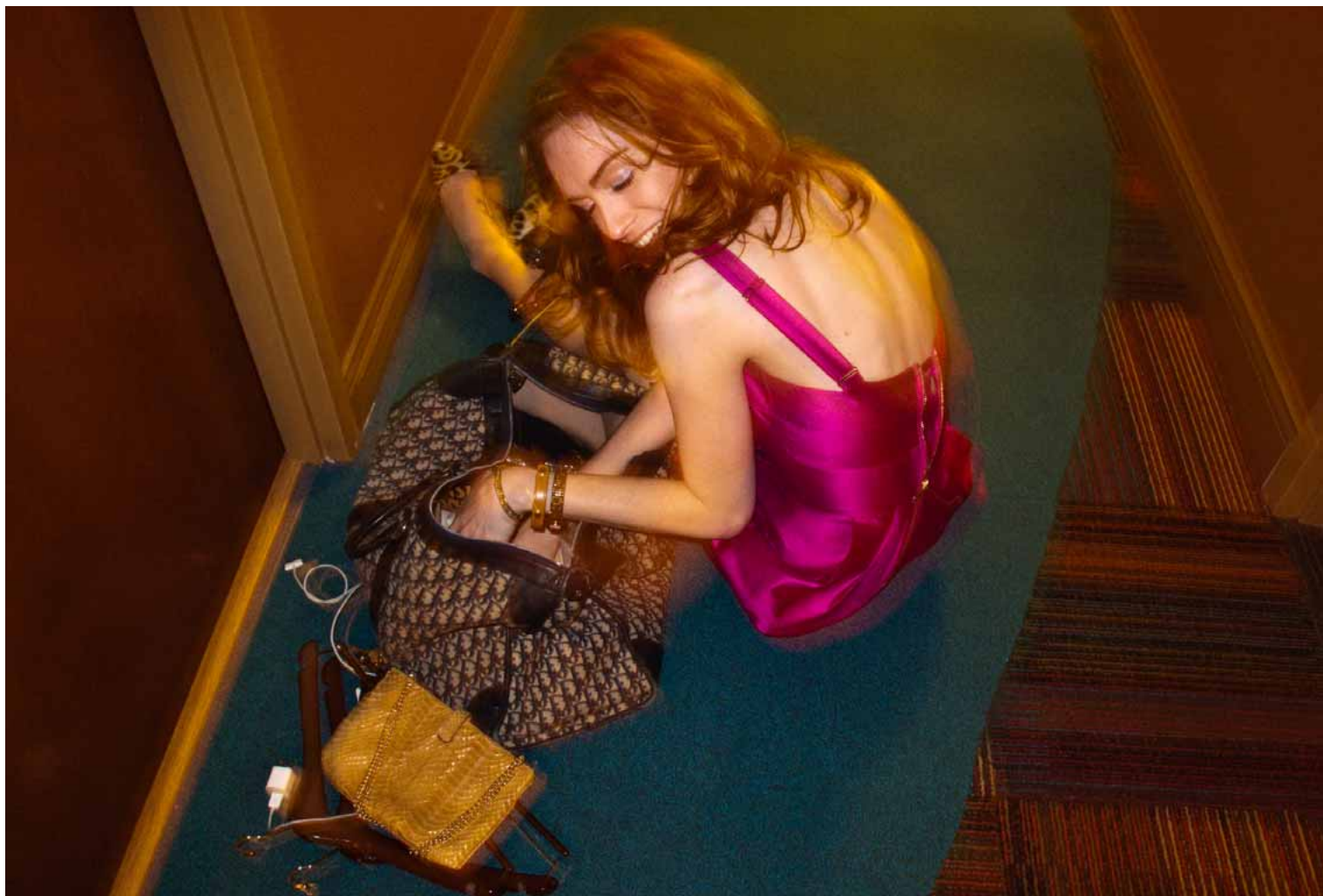
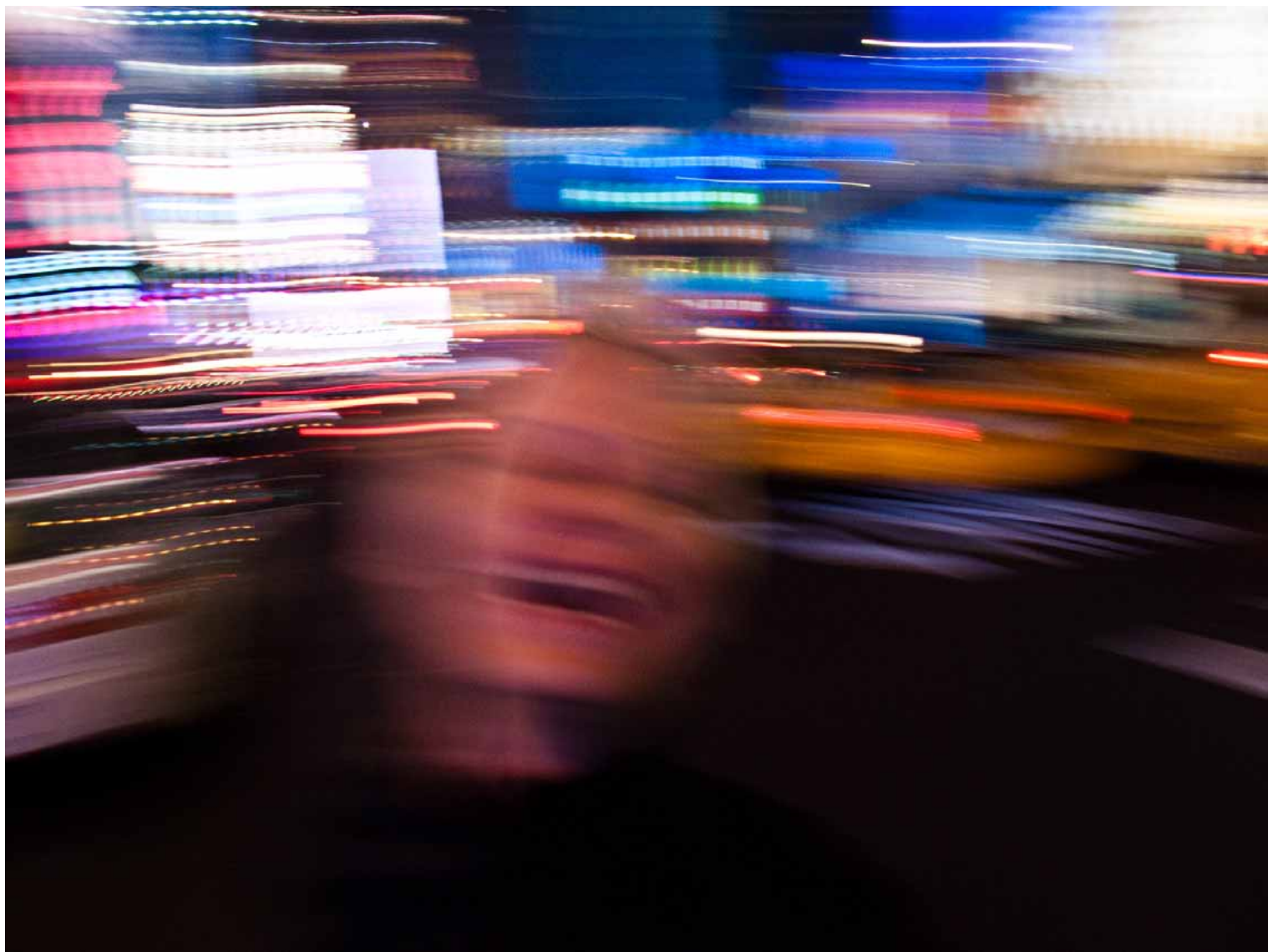
9 IN YOUR OPINION, WHAT IS THE FUTURE OF PHOTOGRAPHY? WHERE IS THE ACTUAL LINE BETWEEN AN ORIGINAL AND A DIGITALLY MODIFIED HYBRID?

The future of photography is video, but in the fine art sector there will always be a place for beautifully crafted photographs, whether it be on film or digital, pure or altered.

10 IF YOU DIDN'T LIVE IN NEW YORK, WHERE WOULD YOU CHOOSE TO LIVE?

Brazil or Italy.







JURAJ SUCHARDA BUSINESSPERSON SLOVAKIA



Standing in front of the gate to heaven

Before anything else, I need to make a confession. I think I may be a bit too emotional; I love children, I admire the unspoiled and pure world of children along with their little joys, sorrows and 'issues'. I'm glad I can be a part of it from time to time, and take a rest from the often cruel, disturbed and chaotic world of adults. When Jura Sucharda contacted me about the possibility of publishing a report called 'Standing in Front of the Gate to Heaven', I had mixed feelings. I wasn't really sure if this issue is appropriate, or whether it belongs in the Week of Life sphere. Nevertheless, I accepted in advance. Then I saw the first photo from the snapshots Jura sent me, where a human hand is holding the tiny hand of a baby, who, instead of enjoying the delights of life, has to experience the first struggle for life. It hasn't even begun and it can already be at its very own tragic end. This photo deeply touched my heart, and I immediately realized that this report should have its own place on the Week of Life website. The included text I read much later was of no less importance, however the initial glance at the photo simply showed the power of photography and its emotional impact on the inner soul of an individual. All of this combined played an important role in the decision-making process.

Adolf Zika



NEONATOLOGY, A SUBDISCIPLINE OF PEDIATRICS, OFFERS MEDICAL TREATMENT TO DISEASED AND PREMATURE NEONATES.

I stood facing the gate to heaven... Someone entered it, someone else left it to descend to the Earth. I am the father of two daughters. Of two beautiful and healthy girls. I'm familiar with the fear caused by fever, and even though the nights I have stayed awake might be counted on the fingers of my hands, suddenly I perceive life in a different way.

I hold out my hand to a doctor – God's right hand. In his eyes I can see incredible energy and determination.

I enter the Department of Neonatology with him. As he starts his work, the chief of the department, Doctor Krcho who has been working in this field since 1989, also begins his narration about people, their worries, opportunities, about the hardship and complexity of the whole system.

There are 10 doctors and 38 nurses at both departments that work in four shifts. Each of them is able to accommodate between 20 to 24 babies in danger of dying. The fight for their lives starts after their arrival and a complex check-up. The first steps, taken shortly after, will be decisive not only in the development of his or her condition, but will also influence possible long-lasting consequences. However, many parents do not realize what a critical state their child is in, such as for example with severe brain damage. Almost always, they expect the doctors to perform a miracle and the possible consequences, which will affect not only the child's life but also theirs, would not even come to their mind. Just to think of such a situation makes my flesh crawl and I have no idea how I would react were I in their place...

The stay for premature and diseased neonates ranges between two weeks and four months, depending on various factors. A child with a weight over 2,000 grams (if its condition allows it) can be taken home... But the medical care doesn't cease and its condition is under continuous control by specialized consultories, oculists, orthopedists, cardiologists, neurologues and nephrologists... However the most important steps are taken at the Department of Neonatology...

Premature birth can be caused not only by a too high or too low age of the mother, but also women who undergo artificial insemination are in danger, for this method allows multiple pregnancies. Furthermore, alcohol, cigarettes and an incorrect regime cause premature birth, and sometimes there can also be psychological factors, diabetes, viral infection or womb diseases that increase the danger. It might sound like a paradox, but the accomplishments of present-day medicine are also a cause of such problems, for they allow pregnancy in cases which, a few years ago, would be impossible to achieve.

The hands
– like God's
tools, they
help, save,
caress,
work.



Doctor Krcho approaches a baby girl only a few hours old, whose mother is 16 years old. I feel so impressed while I look at that little creature, that even though she's no bigger than my hands, she has such strength to fight for her life. I keep track of the personnel's teamwork. They are so calm and balanced, so strong... Everything has its precise rules and procedures.

I believe to witness a miracle, when I see a baby born in its 24th week – whose stay in this world is a great message. „The heart's gettin' better, the pressure's stabilized, the color's coming back...“ They cut off the umbilical cord and introduce two catheters that will supplement the tiny body with the medicaments and nutrition that it needs... The doctor stands up and says: „Ok, that's it, we're done.“ And I believe I saw something that resembled a smile.

But this is only the beginning. Many complications may arise, such as various infections, bacterial sepsis or brain hemorrhage.

Doctor Krcho continues with his description of the whole process. I can see nurses changing giant nappies, controlling all of the appliances. I can see the mothers holding their children with love, even despite all the tubes. Who knows what those little ones are thinking about... And what about their mothers?!? Mommies that are, after a tough fight, finally allowed to caress their sweethearts. I think of their fathers. I remember the birth of my daughters, the fear I felt seemed unbearable to me, but in comparison to what they have to be going through I think they deserve a Nobel Prize for courage. They have to support the woman – the mother, and cannot fail, they have to trust doctors and believe in their children... And not lose their mind.






“The heart’s gettin’ better, the pressure’s stabilized, the color’s coming back...”



Appliances, instruments, tubes, strict norms, procedures... and among it beautiful slippers for these little defenseless babies, hand-made by the nurses. I get to know about the lack of money, apparatuses, about the need for people with ardor and an open heart. I hear about tough moments and impossible decisions, during which the babies are divided into those that will have the chance to take their shot in this life, and those that will increase the number of angels in heaven.

The hands – like God's tools, they help, save, caress, work... they are skillful, necessary and perfectly invented. The hands of doctors and nurses look so gentle even though so huge while caressing the little head. Their hands are golden.

With the consent of Doctor Krcho and the parents, we would like to explain to you the importance of a digital camera, which in several cases was the only means of connection between the mother and her child... After a very complicated birth, the mother died. However, thanks to a small camera that is usually used for documentation or quick (and many times only virtual) communication with other experts, the mother was able to see her little baby before she breathed her last.

The Department of Neonatology is an important part of the hospital. However, not many parents know about it unless they've been there with their child. Therefore, I would like to introduce you to this world, to offer you the chance to get to know their hands, their work, possibilities, shortages... But the most important thing I want to show you is the strength of these children, their desire for life, their courage to fight and to win this battle. 



When I ask Doctor Krcho whether he feels like God when he saves a life in a case where others would give in, he responds with a serious face:

“No, I don’t. **I feel that way** when we decide that the chance of life is gone and the appliance can therefore **be switched off.**”

Olympus Pen **E-PL1**



Despite being introduced to the market only about two years ago, the development of the Micro 4/3 standard has not left anyone skeptical of this practical idea, perfectly filling in a niche in the photographic equipment market. In our reviews, we already introduced the first Pen model from Olympus – the E-P1; now, let's look at the newest Pen, the E-PL1.

Due to the fact that the new Pen was given a very similar name as one of the first models in the product line, a comparison is in order. However, before going on to the review itself, it needs to be said that although the Pen E-PL1 represents a cheaper alternative to previous models E-P1 and E-P2, it offers several new features and functions the first models lacked.

Looking at the camera, it is clearly evident that the Pen has gone through an image makeover, abandoning the retro look, a typical characteristic for the previous Pen models. The structure of the camera is dominated by plastic, and the front side is slightly touched up with a metal coat. The Pen E-PL1 is offered in 4 colors: black, white, red and champagne. The body itself is shorter when compared to the previous models, and thanks to the dominance of plastic, it's an ounce and a half lighter. In addition, it has a slightly raised grip on the right-hand side, allowing you to hold the camera more easily.

The back of the E-PL1 has a slightly smaller display than the original models (2.7 inches compared to the 3 inches of the Pen E-P1 and E-P2) and completely lacks a command dial and a ring around the four-way direction pad. However, you can find new features such as a separate shutter button for recording videos, or as was the case with the Pen E-P2, a connector for a VF-2 electronic viewfinder on the rear side below the flash hot shoe or an adapter for an external stereo microphone.

Another important new feature is the small built-in flash with a GN of 7 – a missing feature of the Pen E-P1 and E-P2. The output of the flash is naturally very low, but will more or less serve as a temporary tool along with a high ISO sensitivity. Nevertheless, it has one compelling feature, allowing for wireless control of the external system Olympus flashes FL-50R or FL-36R.

The Olympus Pen E-PL1 utilizes the same sensor as cameras of the same brand, the stabilized 12Mpx Live MOS sensor with an ultrasonic dust-reduction system. Its functional accessories are also more or less the same. There are three main exceptions worth mentioning: the shutter speed is limited to 2,000 s (compared to 1/4,000 s of the Pen E-P1 and E-P2), the ISO sensitivity ends at 3,200 (compared to ISO 6,400) and image stabilization is less effective by 1 EV (3 EV compared to 4 EV).



What the previous two Pens are also lacking is the intuitive control system in the iAUTO mode. You don't adjust the shutter itself, but you can use such features as a directional blur effect. Similarly, you can adjust the shutter speed to create freeze or blur motion effects or compensate for exposure. This mode also features a Tips section helping users compose shots of children, animals, flowers, food, etc.

Despite the backside missing a control dial and the ring around the four-way direction pad – as already mentioned – the controls are still user-friendly and intuitive, as is the case with other cameras of the same category. By pressing the top button of the four-way direction pad, you can access shutter settings, adjust the shutter speed or exposure compensation. The Ok button then opens a quick menu with the main parameters, or you have the option to activate controls through the so-called Super Control Panel (see screen preview). The main menu is well-arranged and logically divided into sections. The camera has a wide range of custom settings, allowing for such special features as exposure fine-tuning (permanent correction of exposure modes individually).

SCREENSHOTS OF THE MENU



Super features



First-rate image quality



Compact proportions



Intelligent features and new functions

OVERALL EVALUATION

With its newest model, the E-PL1, Olympus has created a cost-effective alternative to the Pen, but in reality it has upgraded this product line altogether. The camera includes a connector for an external electronic viewfinder or a stereo microphone, as well as a built-in pop-up flash, allowing for wireless control of efficient system flashes of the same brand. The image quality of the Pen E-PL1 is first-rate, its intelligent features and new functions likewise. It is simply a perfect choice in between cameras of the same class. 🌱

Olympus Pen E-PL1
Resolution 12 Mpx,
image stabilization
Optics based on lens
Video HD (1 280 x 720 px)

COMMON PRICE (at the time of this review being published)

BODY ONLY: **\$523.95**

KIT INCLUDING 14–42 MM LENS: **\$584.89**

BASIC TECHNICAL DATA FOR OLYMPUS PEN E-PL1

SENSOR

Live MOS 17,3 x 13 mm
 12 Mpx (4,032 x 3,024 px)
 Light sensitivity ISO 100 to 3,200
 Image stabilization

OPTICS

Based on lens

MEMORY MEDIUM

SD, SDHC

DATA FORMATS

Image: JPEG, RAW (ORF)
 Video: AVI

VIDEO

1 280 x 720 px, 30 fps
 640 x 480 px, 30 fps
 Mono sound (external stereo microphone)

LCD

Screen size 2,7"
 230 000 px

POWER SUPPLY

Li-Ion battery

DIMENSIONS AND WEIGHT (BODY ONLY)

4.52" x 2.9" x 1.65" inches (w x h x d)
 12 oz. (incl. battery and memory card)

IMAGE PREVIEW



Panasonic Lumix

DMC-TZ10



to turn the mode dial and switch to video mode; pressing the video shutter button will suffice. The right side of the camera offers an HDMI connector for direct playback of recorded videos on HD TVs.

A brand-new feature of the Lumix TZ10 is the ability to record geographical coordinates into the EXIF data in your photographed images. The antenna of the GPS module is hidden under a small square right at the top side of the camera, above the lens. The module works in two modes (besides the off option): On mode and Airplane mode. When switched to 'On', the GPS module updates the location every minute and works even when the camera is turned off, in which case the updates come in every fifteen minutes. In Airplane mode, the GPS functions only when the camera is turned on.

Besides the fact that the logged longitude and latitude are included within the EXIF data of your images, the camera allows for the notation of your location directly on the display, thanks to its internal database. If you happen to make use of this function, you also have the option to view the coordinates. Unfortunately, the

Viewfinder-less ultra-zoom compact cameras are a very popular type nowadays. The range of the stabilized optics is usually high, but based on their dimensions they fall into the typical compact camera category. Moreover, the new Panasonic Lumix DMC-TZ10 is very well-equipped with all sorts of functions, including an above-standard built-in GPS module.

For some time now, digital compact cameras have been offered in several selectable color designs. The Lumix TZ10 is available in five: classic black and silver, but also red, blue or brown, along with a metal-coated body.

Regarding structure and design, it's a rather typical compact camera. A 3-inch LCD display dominates the backside of the camera, excelling with a 460,000-pixel screen which ensures a picture rich in detail. The front right part includes a small grip for a firm hold.

The telescopic lens barrel is unusually large for compact cameras. This is a result of the 12x optical zoom and respectable lens speed of the Leica DC VARIO-ELMAR optics, with a focal length of 25-300mm and a lens speed of F3.3-F4.9, comparable to 35mm film. Therefore, we're looking at wide-angle optics gradually transforming into a telephoto lens. Naturally, the lens is effectively stabilized.

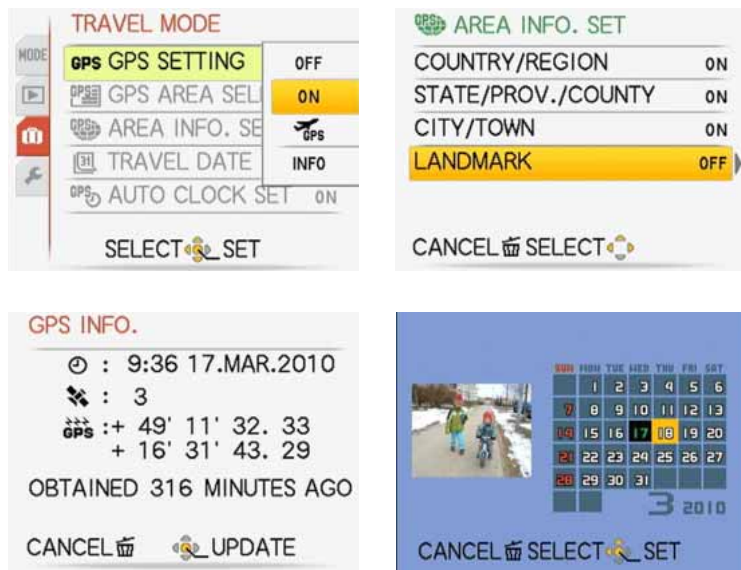
The Panasonic Lumix DMC-TZ10 is fully equipped with various functions – in fact, you'll find most of the functions an advanced SLR would have. Along with the usual settings, the mode dial positioned at the top of the camera will offer you the CUST option – custom mode. You can use this mode to store your personal custom settings.

Furthermore, Panasonic has directed its focus towards video recording, encoded in AVCHD Lite with stereo sound. The manufacturers placed an extra shutter button (with a red dot) for video sequences on the rear side of the camera, so it isn't necessary



Lumix TZ10 doesn't keep track of your path in a separate file, which could be used as a depiction of your journey later on, for example, or in combination with specific internet applications. Therefore, the built-in GPS module only allows for the recording of the image's location. There are several compatible PC programs, such as Google Picasa or Zoner Photo Studio.

SCREENSHOTS OF THE MENU



There are also problems that come with the inclusion of GPS. Firstly, you need to hold the camera so that the antenna is at the top, directed at the open sky (the GPS won't work inside). For the best and most accurate GPS location, you simply need to hold the Lumix in a horizontal position without concealing the antenna. The other problem is sensitivity. Even with a perfect 'view' of the clear sky and within sight of five to seven satellites, the GPS module has a limit of five to fifteen meters in its accuracy. Basic external GPS devices are usually more precise. Also, one might ask why there's no neck strap included in the package, only a wrist strap.

OVERALL EVALUATION

The Panasonic Lumix DMC-TZ10 is a very satisfying compact camera destined for travelling thanks to its characteristics and features. It's equipped with a wide-angle quality zoom that should suffice in most situations, with a 12-megapixel sensor along with optics which guarantee a good collection of quality images. The key feature that pushes the camera above the standard is surely its GPS module. Despite several flaws, the automatic image location sure comes in handy from time to time.

Lumix DMC-TZ10
Resolution 12 Mpx
Sensor CCD 1/2,33"
Optics 25–300 mm
F3.3–4.9, lens stabilization
Video HD (1 280 x 720 px)

COMMON PRICE (at the time of this review being published)

BASIC KIT

\$439

BASIC TECHNICAL DATA FOR THE PANASONIC LUMIX DMC-TZ10

SENSOR

CCD 12 Mpx, 1/2,33"
 12 Mpx (4 000 x 3 000 px)
 Light sensitivity ISO 80 to 1 600

OPTICS

25–300 mm F3.3–4.9
 Lens stabilization

MEMORY MEDIUM

SD/SDHC/SDXC, 15 MB internal memory

DATA FORMATS

Image: JPEG
 Video: AVCHD Lite, MOV

VIDEO

1 280 x 720 px, 25 or 30 fps 640 x 480 px, 25 or 30 fps
 848 x 480 px, 30 fps 320 x 240 px, 30 fps
 Stereo sound

LCD

Screen size 3" (76 mm)
 460 000 px

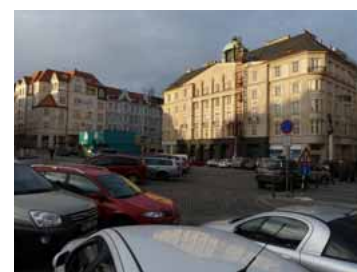
POWER SUPPLY

Li-Ion battery

DIMENSIONS AND WEIGHT (BODY ONLY)

4" x 2.44" x 1.3" inches (w x h x d)
 7.58 oz. (incl. battery and memory card)

IMAGE PREVIEW



The phenomenon of photography

STANISLAVA KOPACKOVA

Photography is perhaps the most quintessential phenomenon of our age. It's irreplaceable in science and the media, and has become so connected to everyday life that we no longer ponder its multiple forms, functions and influence. We take photography for granted, but at the same time it has ironically become a significant part of our reality.

We can only assume that hopefully, the next generation will be able to intellectually absorb its indisputable role in the field of the arts. They will no longer disparage photography as an artist's means of expression or ignore it amongst other forms of art just because it has found practical uses and been subject to mass dispersion throughout civilization.

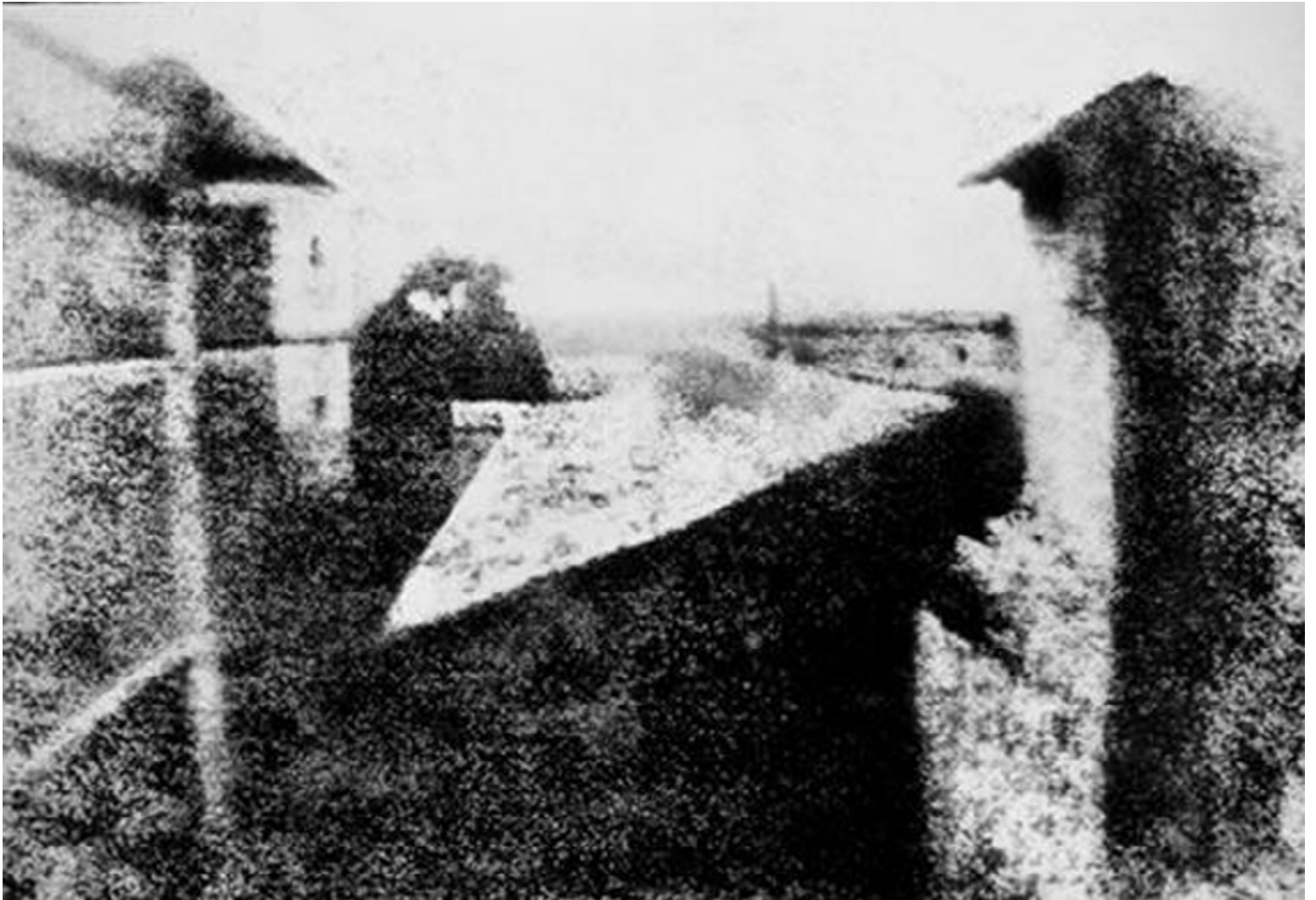
Photography and architecture are by far the most loyal forms of art. Nevertheless, not every structure is an artistic masterpiece; the same applies to photographs. These two fields have a surprising amount in common; they create the space we flow in and determine its visual aspect. Both fulfill our needs and create new ones. Similarly, they have multiple layers of nature and character, as well as a debatable fate. We live within images, symbols and signs. Etymology explains the origin of the word photography in two Greek words: *phos* (light) and *graphé* (drawing/brush).

'Painting with light', a person cannot resist this notion, symbolizing the genesis of a new image. No wonder we are predetermined to perceive and judge photography based on the mechanism known as artistic painting. Not only the philosophy, but also the history of art is obsessed with this comparison, or variations of it. However, it is an attempt to pass judgment upon and systematize something unknown by a proven entity. Photography is an individual factor in itself. It does not need to be compared to other aspects of art, or anything else for that matter. The belief that photography is just a continuation of painting is as pathetic as claiming that man has evolved from monkeys. Just as it was with humankind evolving in parallel with apes as relatives, the same applies to the evolution of photography and painting (i.e. the remark that photography is only a phenomenon of the new, modern age is shortsighted). People need to realize that the invention of the *camera obscura* and photography itself has come a long way.

Human nature urges us to document our existence and to create, as well as to obey other significant instincts like destruction and reproduction. During the Paleolithic age, also known as the Stone Age, 2.7 million to 2000 BC, stone was obviously the hit of the era. Our dear ancestors were amazed by stone and remained dazzled by its technical possibilities. Everyone simply liked stone all of a sudden. 'A stone for every family' was probably the chant of the eldest and most skillful homo habilis, the upstanding homo erectus, and lastly, the reasonable homo sapiens. Who would have thought that ordinary stone would start off the evolution of our civilization in the direction of brighter tomorrows? The last stage of the Paleolithic era gave birth to the first cave paintings, 15 to 30 thousand years ago. This shows that humans already tended to create and document despite their limited skills and knowledge. Some of the conventionalized paintings illustrate that humans painted not only to document random things, but artistically documented their existence and reality as well. They perfected their technique on clay, ash and charcoal. Jumping a few thousand years ahead to the 7th century AD, it was even further perfected by oil. This is evident from the discovery by French scientists of a complex of caves in the Afghani Bamyán, where we witness the oldest oil paintings in the world – Buddhist paintings.

“PAINTING WITH LIGHT”

Not long after, a fair 600 years later in the 13th century, oil arrived in educated Europe. The further evolution of artistic painting is quite accurately known, since the history of art is taught in a similar fashion all over Europe, and no one has really deviated from this Eurocentric precedent. Only a handful of bizarre philosophic-aesthetic theories stray away.



The first photograph, author: Joseph Nicéphore Niépce

Where does the path of photography begin? 350 years before Christ, when Aristotle discovered the principle of the camera obscura. 1,996 years later, in the year 1646, the first *laterna magica* was invented, and in 1825, Nicéphore Niépce developed the oldest known photo in the world. A rapid succession of events followed: In 1888, George Eastman patented the first box camera and introduced the first commercially successful camera designed for roll film to the market. He also registered the Kodak trademark. The first of the 'easy to use' products, the Kodak Brownie N° 1 box camera was advertised that same year.



A picture putting a face on the Great Depression, author: Dorothea Lange

In 1948, the legendary brand Hasselblad entered the market with its first product. In the same year, people were able to purchase a Polaroid with its 'instant' photos. 21 years later, Willard Boyle and George E. Smith invented the first CCD chip in Bell's laboratories. Within the scope of the history of photography, this technology brings us to the present time, influencing the entire world. In 1994, the market was enriched by the first digital camera with CCD technology distributed on a mass scale: the Apple QuickTake100. CCD technology -- Charge Coupled Device -- exploits the advantages of a microchip instead of celluloid film. In crude terms, the photosensitive circuit detects the light and converts it into an electric charge, which is then measured and converted over to a digital image. This kind of system is composed of an enormous amount of 'miniature cells' catching light individually. The digital image is assembled from particular points -- pixels; the more 'cells' a sensor has, the higher resolution of the resulting digital image. In other words, by this process we gain more data. As a matter of fact, this mechanism closely resembles the functioning of the human eye. Thus, this is the reality of the present. The technological progress of the photographic camera cannot be confused with the history of photography, especially not with the artistic part. Nevertheless, it's always an advantage to have at least the slightest idea about things that come through and affect our everyday lives.

The purpose of technology is to help us and make our lives easier. Today, it's as easy as ever just to pick up a camera and



A photo that made surrealism real, author: Philippe Halsman

take a picture of practically anything we desire. As a result, the practice of photography has changed compared to previous times: Comparing the present situation to the one a hundred years ago, we come to the conclusion that in those days, the target situations to be shot by the camera were carefully chosen, composed and

Lately, the trend has reached the point where we hear negative evaluations and opinions about the present time; that photography is heading towards a decadent slope, that its value is being degraded by postproduction, that it has become profane, and, finally, that its standard has dropped both on the

“Sentimental memories, praising the days when photography was ‘worthy’.”

arranged. Taking pictures was more of an occasional event. The outcome was usually artificial — perfectly satisfying the setup and arrangement. Today, photos are not bound to some sort of responsibility for the result. The process of photography is not as elaborate anymore, and is nowhere near as expensive for the ordinary person, who now has the ability to afford spontaneous and instantaneous images. There are no boundaries for the creative mind. Therefore, the camera's notation of certain situations can be far more sincere than before.

amateur everyday level, as well as on the artistic professional level. Sentimental memories follow, praising the days when photography was ‘valuable’.

Hardly anybody realizes that these beliefs lead to a dead end. The spiritual quality of photography is not based on the technology used, since technology is not the result but only the tool. According to what you desire, you are free to choose the respective tool. If you choose to take pictures on a large light-sensitive glass with a box camera and would like to return to the wet collodion process,

no one will stand in your way. On the other hand, if you choose to use the Hasselblad H4D-40 and take pictures in the RAW format of the 1880s, tough luck. The present day simply offers a wider range of possibilities, nothing more and nothing less. The photography of old cannot be considered better just on the basis of being more respectable, scarce and a matter of rare occasion, since people could not simply afford any other approach. The same applies to the present day. Photography cannot be labeled as decadent just because it has expanded on a massive scale. Present-day photography can't be discriminated against based on the technological-economic aspects resulting in its affordability. The conditions are far more favorable today than a hundred years ago, true, but it is surely not the decisive and relevant criterion for the consequent aesthetic experience. The gifts of progress need to be utilized without guilt and remorse. And besides, mastering digital technology requires similar expertise as handling film does, if a person wants to accomplish truly top-notch results. You need your eye and a sensibility for light, no matter what. A perfect photo always stands out, no matter how many people around us own a camera.

The Week of Life project allows for a wonderful thing: it enables every one of us to illustrate our week, documented by photographs, in pure democratic fashion. It creates a mosaic consisting of individuals and their photographic 'manuscripts'. These photos show who we are, what we do, what we consider important, what we like to share and disclose to others or, on the contrary, what we indirectly try to keep in our private sphere. This indirect approach tells a lot about us: how we perceive things around us, how we 'filter' our reality, what is our inner order of values, how spontaneous we are, or the other way around, what

our abilities are when it comes to composing with reason. The Week of Life works as an all-round visual exploration probe.

Members of many cultures participate in this project. Every culture predestines how we view and perceive the world around us, be it in the form of the language we speak and think in or the respective religion. For example, each society has its own perception of time and moreover, every one of us individually creates an attitude towards oneself. Personally, I identify myself with Heidegger's conception of time and life as a 'question of being', *da sein* to be exact. I consider his theory regarding the sense of being and creation of time as the most meaningful and concise. On the other hand, we can expect a Hindu, for example, to distance himself from my views and beliefs, as they live in their own philosophical system, and so on. The perception of time is just a small raindrop in a pool of various factors that influence our attitude towards life. Let us compare, for example, the idea of the beauty of individual societies, the notions of taboo within different cultures, various habits, the terms of social coexistence, the functional models of family life, etc. etc. All of this makes us who we are, as well as determines our ability to reflect upon miscellaneous events and interpret them. Therefore, all of this is considered a factor when we press the shutter of a camera. We no longer need to paint the inside of a cave; we simply hang photos on our walls.

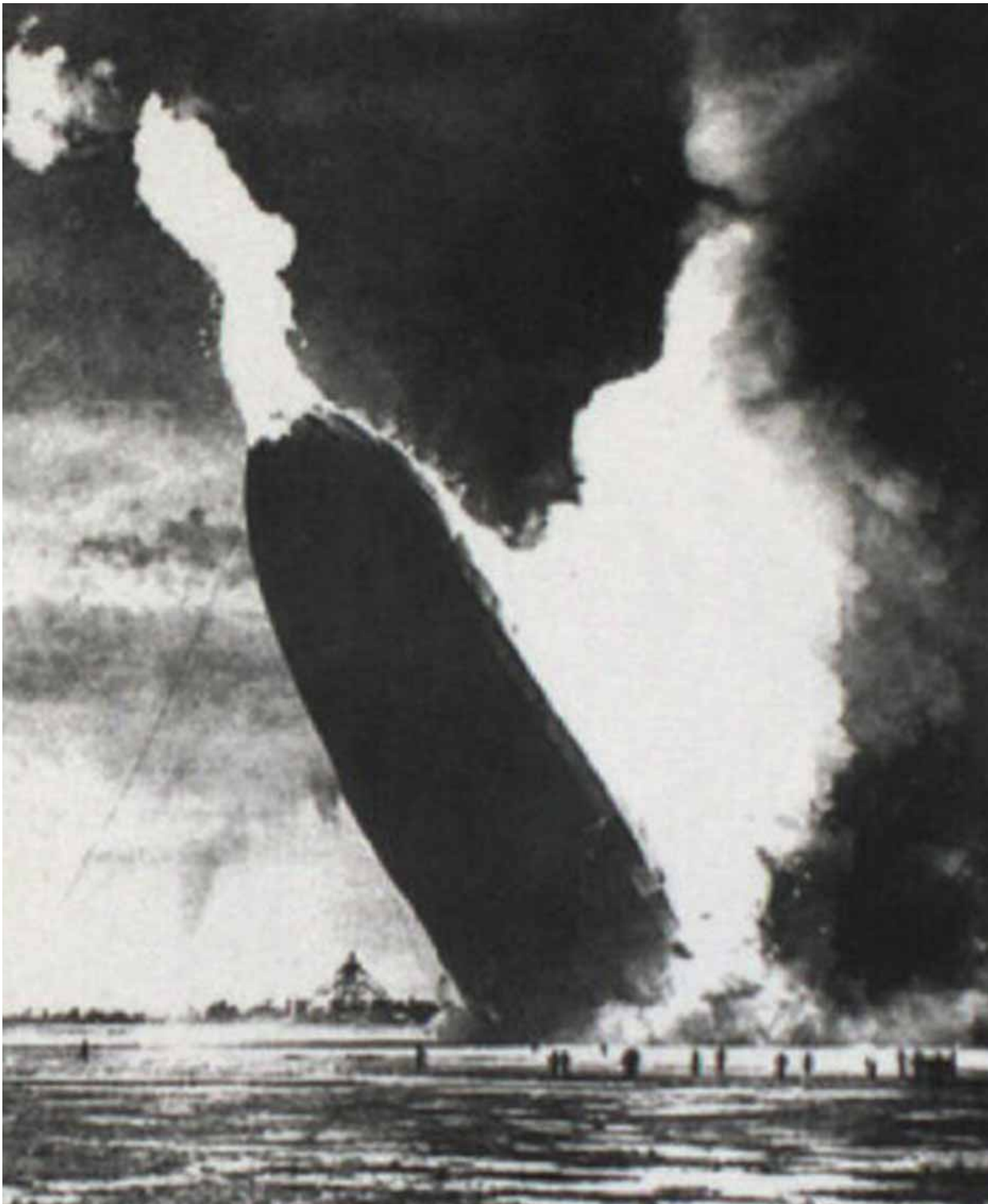
Therefore, the Week of Life gathers testimonials in the form of photographs. And after some time passes by, it would certainly be interesting to examine these photos closely and perhaps come up with several comparisons. The individual pieces both directly and indirectly predicate the status of the society and its cultural



ABOUT THE AUTHOR

STANISLAVA KOPACKOVA MODEL CZECH REPUBLIC

My name is Stanislava Kopackova and I'm 22 years old. I come from a little village in Central Bohemia called Obecnice. After graduating from high school in the city of Pribram, I continued my studies at the Faculty of Philosophy of the University of South Bohemia in Ceske Budejovice, in the field of aesthetics. At present, I'm finishing my Bachelor's program and preparing for the Leaving Certificate Exam and the defense of my thesis, called 'The insight into the aesthetics of culture of living by Adolf Loos and Le Corbusier'. I live in Prague and work as an import manager at an advertising agency. As a model, I cooperate with artistic photographers in the Czech Republic as well as abroad. The person that has affected my life the most is my mother, who taught me everything I know and what it is that makes me who I am. On top of that, I have been greatly influenced by photography, architecture and in the last year and a half, punk culture and Harley Davidson motorcycles. I am fascinated by the systems of nature and its laws, by oceans, space, and life in primeval forests. I like to experience how things actually work. I like to travel. I like everything that is amazing: a well-built house, an ably tailored cloth, the furniture of Ludwig Mies van der Rohe, the elegant automobiles of the 1930s. My ideal plan for the distant future is to live in a warm, remote place, with a house on the hill by the seaside, drink gin and tonic, raise grandchildren, relax in my private luxurious library, and tend to a herd of goats. Life is a journey with constant lessons prepared for us, but it all earns its meaning only when we have someone beside us to share it with and love. Otherwise it loses its significance. I feel at ease in the arms of the man of my heart. This kind of feeling cannot be measured or compared to anything else, perhaps only with having children. A person is condemned to existing; it's just a matter of understanding that it is a gift.



A photo that destroyed one of the industrial sectors, author: Murray Becker

development. The potential of the 'Week' is substantial regarding the essence of scientific visual studies.

Furthermore, it is extremely interesting to inspect one another, as well as ourselves, while gathering memories — moments rare as well as common, and so on. Most sets also include self-portraits, as though we follow some kind of an instinct to perpetuate ourselves. The way we approach our self-portrait has a lot to say emotionally in itself. One person captures only parts of his or her body — for example, his feet at rest or his own shadow or reflection. Another person will stand in front of a mirror naked and without hesitation capture him/her self 'totally'. Many of us decide to conceive this photographic documentary in a specific style, which is even more interesting, since we can monitor our own games and quirks.

Photography is a democratic medium. It captures positive events but also negative ones, as well as the occasional pathological phenomenon. Thanks to this medium, we can not only inform others that we spent our vacation in the Canary Islands, but also show that children in the north of Kenya are dying of hunger and fatal diseases. Through the means of photography, we can document such elusive moments as a snowflake melting the instant it lands on our hand. We can catch precious moments such as the first gasps for air of a newborn child. And from a different perspective, we can capture things of a cruel nature, for instance the immediate expression of a person's face stunned by the sight of a war-infested city bombarded to ashes. A photo never illustrates more than what is really happening in the world. happening in the world.



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PHOTO OF THE DAY

The photographs included in the Photo of the Day section have the trait of being the most interesting and creative components of complete sets, while simultaneously having a life of their own. They're selected for their composition, richness of color and technical rendering. It would be a shame for them to hide within photographic mosaics of individual days, so we decided to show them in this special section, just for you to feast your eyes upon and appreciate their rarity and exceptional value.



ADOLF ZIKA PHOTOGRAPHER CZECH REPUBLIC 1. 18. 2010

*“I show how you live
and see how others live”*



VLADIMIR YURKOVIC GRAPHIC DESIGNER SLOVAKIA 1. 17. 2010



JAN WATZEK STUDENT CZECH REPUBLIC 1. 19. 2010



IONUT STAICU PHOTOGRAPHER ROMANIA 1.3.2010



JIRI RAJS RETIRED CZECH REPUBLIC 12.28.2009



RICK BARRY PHOTOGRAPHER WASHINGTON 1.16.2010

*“Become a co-creator
of the documentary
of human beings
living in the 21st century”*



TOMAS LOEWY ENTREPRENEUR FLORIDA 2. 6. 2010



ROBERT THIELE PHOTOGRAPHER GERMANY 1. 7. 2010

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ROMAN DOLECEK UNEMPLOYED CZECH REPUBLIC 1.14.2010



LASZLO G. KIRALY ECONOMIST HUNGARY 1.9.2010

*“See the journey
of our lives and savor
the feeling of
every moment”*

LENKA BARATOUX SCIENTIST FRANCE 3. 11. 2010

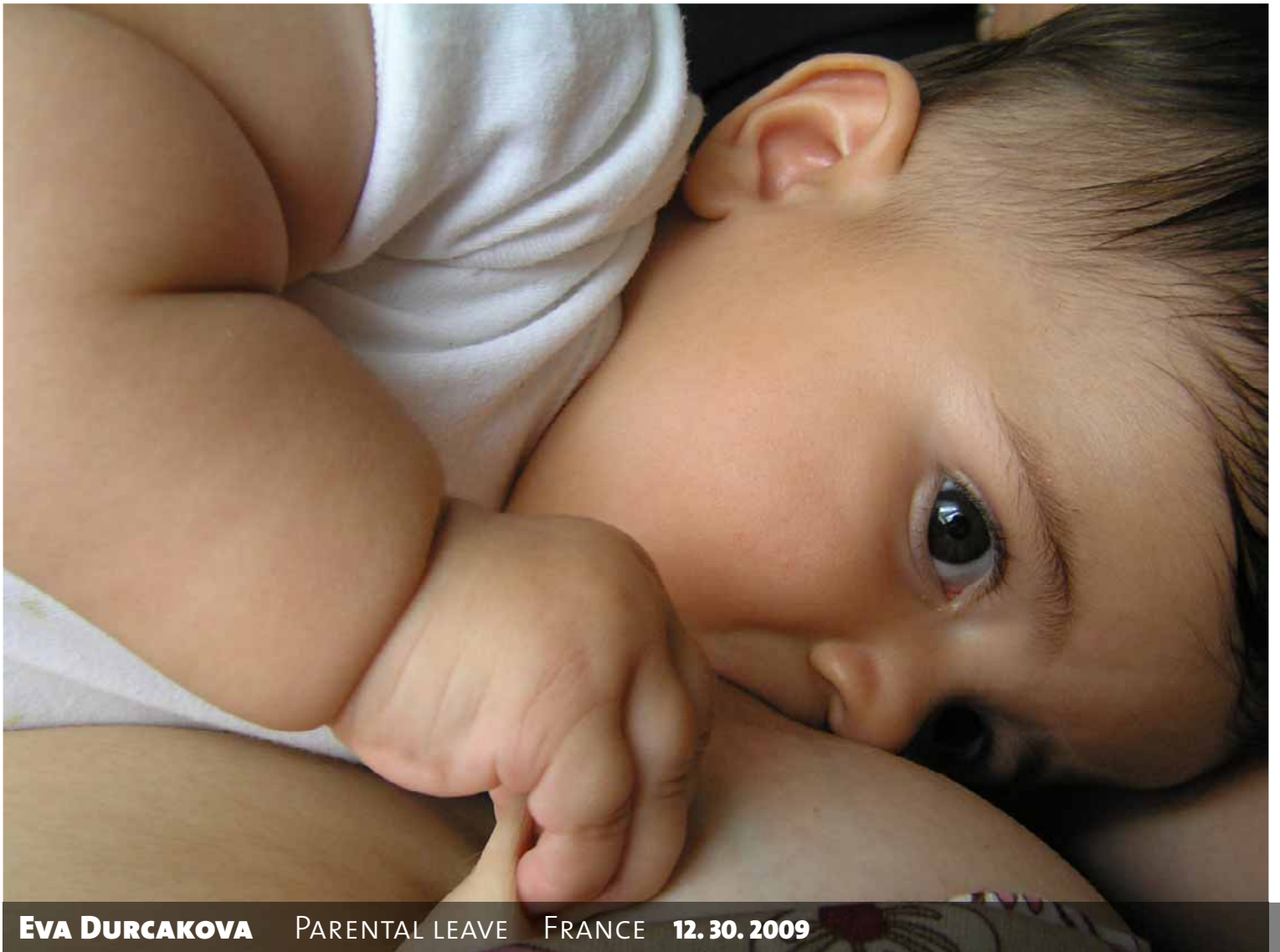


ZDENEK DVORAK SPECIAL EDUCATION NEEDS TEACHER CZECH REPUBLIC 1. 11. 2010



ZEYNEP GULABI ENGINEER TURKEY 1.5.2010

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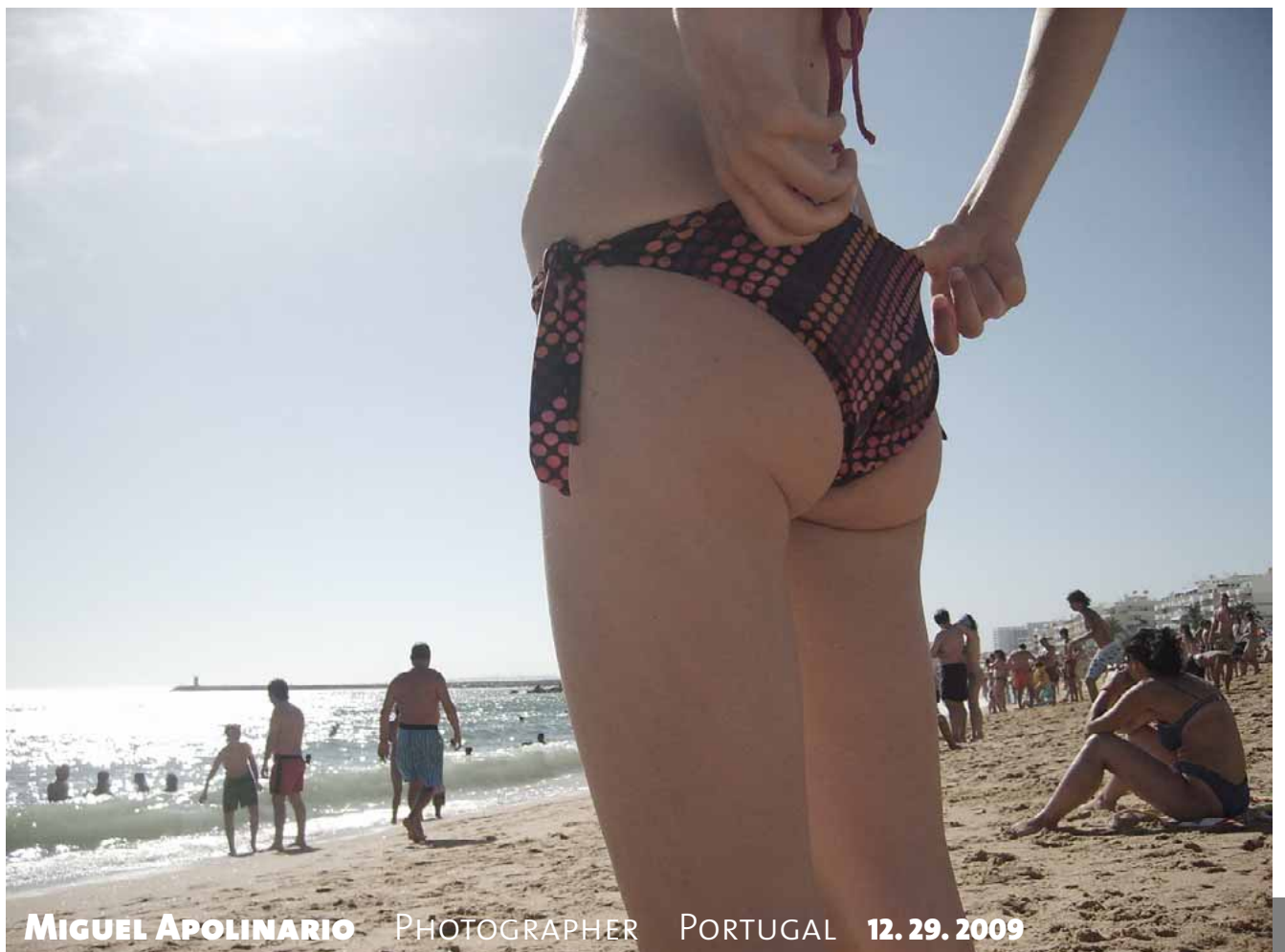
EVA DURCAKOVA PARENTAL LEAVE FRANCE 12. 30. 2009



YOUNGHUA WANG IT EXPERT PEOPLE'S REPUBLIC OF CHINA 2. 11. 2010



PETR KLEINER MANAGER CZECH REPUBLIC 1.15.2010



MIGUEL APOLINARIO PHOTOGRAPHER PORTUGAL 12.29.2009



JAN NOVOTNY ENGINEER CZECH REPUBLIC 7.4.2010

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ALEX GALMENAU PHOTOGRAPHER ROMANIA 1. 4. 2010

*“A unique possibility
to share your life
with the whole world”*



FEDERICO CIAMEI DESIGNER ITALY 12. 31. 2009



MARTINA STOLBOVA TEACHER CZECH REPUBLIC 7. 12. 2010



STANKO ABADZIC TEACHER CROATIA 1. 13. 2010



JOHN DACZICKY FILM PRODUCER CANADA 2. 12. 2010

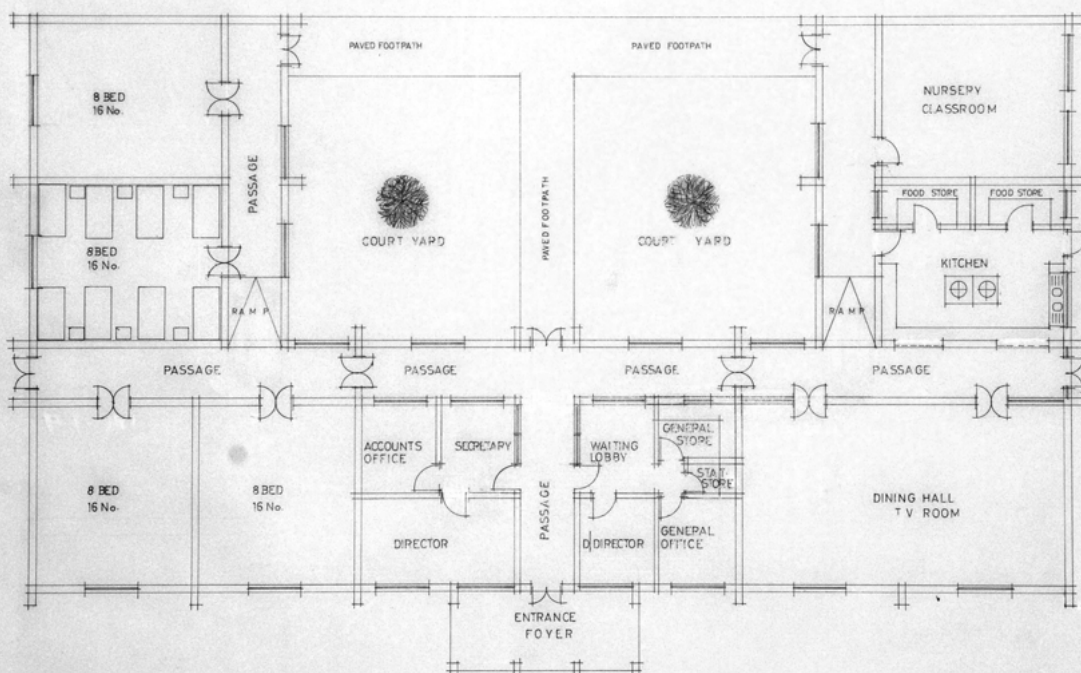
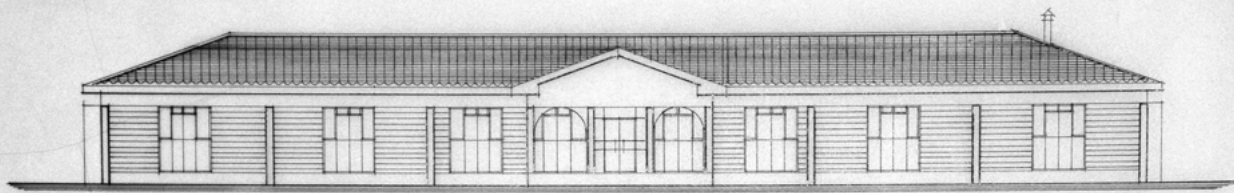


SERGEI ROGOZKIN PROFESSOR RUSSIA 7.3.2010

*“Every life is interesting
and certainly
worth capturing”*

OMDC

Help along
with us



PROJECT
ONE MORE DAY FOR
Comprehensive Ch
Centre
Dol Dol
DEVELOPER
DRAWN
ELLY O DEYA
TECH ARCHITECT (21
MEMBER OF THE ARCHITECTURAL
OF KENYA - ARCHITECT

One More Day for Children

"Every one of us must have felt the chill on our backs when meeting charity directly face to face. Surely, everybody donates to their surroundings in one way or the other, but there are so many charity foundations of various types to choose from, all beneficial in their own way. However, when asked five times a month to donate without being Bill Gates, you start asking yourself questions whether to give or not, trust or not to trust, give now despite current situation or give elsewhere at another time. We do have to face this issue nonetheless. I, as well as the entire Week of Life team, solved this matter internally in form of the OMDC foundation. We do not want to argue in favor of one charity or the other, we do want to be sure however that the right direction is to donate where there is NOTHING and where HOPE was nothing but a mere phrase up until now."

Adolf Zika, Week of Life

"It is not an easy thing to say, but I was blind. I didn't have the slightest idea about where Mombasa is, let alone the Doldol province. My business activities made it possible for me to see the world however and the travels slowly opened my eyes. As the years passed by, something changed, moved in me and I was able to see first hand the transformation of a person that now shows concern, care, but mainly the desire to help. I see things in different perspective today, but primarily, I have realized that the effort, solicitude and all the sacrifice for a part of the world is actually called PLEASURE. I will be glad for any kind of help directed at the lovely and joyful children in Africa, who aren't even aware that their smiles are an ironic instrument of fate."

Jiri Pergl, founder of One More Day For Children

OMDC in cooperation with Week of Life is building a new Children's Home in Kenya.

REPUBLIC OF KENYA
MINISTRY OF GENDER, CHILDREN & SOCIAL DEVELOPMENT
Certificate of Registration for
COMMUNITY BASED ORGANIZATION (CBO)

ONE MORE DAY FOR CHILDREN (OMDC)-C.B.O. 9548

Group Name Registration No.

LAIKIPIA NTRUKUMA

Sub-location/ward Location

CENTRAL

Division LAIKIPIA EAST

Constituency

Is registered with the office of the District Gender & Social Development Officer (DGSDO) as a Community Based Organization (CBO)

AGNES RIGAGA (SIGN) 30TH MARCH 2009

District Gender & Social Development Officer Registration Date

LAIKIPIA EAST

District

Serial No 013

Note: The contents of this Certificate should not be erased, altered or defaced in any way

I Certify this to be a true Copy of the Original
Okero G. Ombachi (Advocate)
P. O. Box 1447 Nanyuki

NOTARY
GILBERT OMBACHI
P. O. Box 1447, Nanyuki

The foundation **One More Day for Children** is registered with the government of Kenya and is active in the province Laikipia East, West and Central.

First aid project – construction of a new Children's Home

Second aid project – delivery of food and medicaments to suffering children

Third aid project – adoption of a child. See section “New children” in the menu at the website

For more information about OMDC activities and donations, please visit www.omdc.eu

Bank account 0102829786000

Standard Chartered Bank

Thank You

Name of account – ONE MORE DAY FOR CHILDREN, SWIFT CODE – SCBLKENX
Street – Kenyatta street, City – Nanyuki, Country – Kenya



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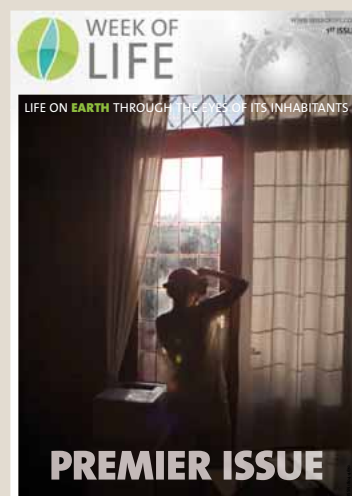
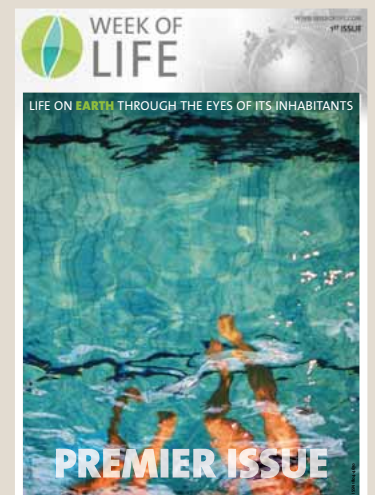
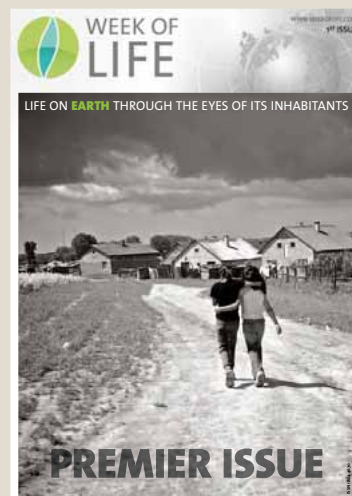
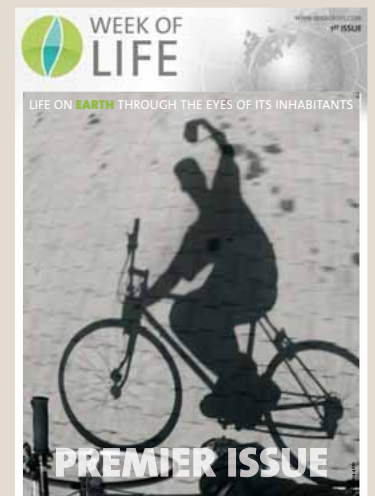
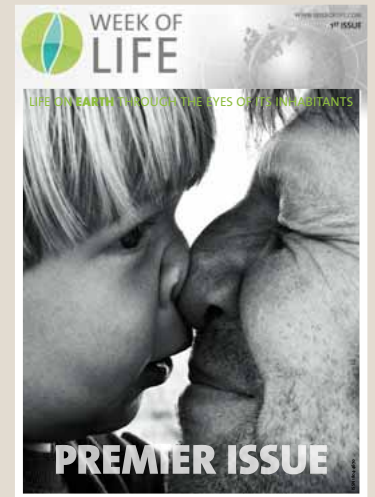
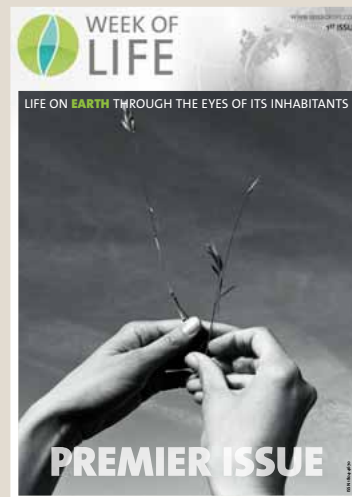
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