



boogie

Welcome to Boogie's world.

Serbian photographer Boogie seeks out the good, the bad and the ugly for his hard hitting black and white projects. His latest book *It's all Good* is a photo journalistic rendition of the world of New York gang culture. Crack addicts, drive by shootings and pit bull terriers show a landscape scarred by a casual violence. Boogie is a world where threat and hate varnish everything you see. His Belgrade is a nihilistic monument to history and its malcontents, his work on European Skinheads shows a movement where Nazi tattoos and no hair constitute a movement, while his series on gypsies shows a people doomed by discrimination and abject poverty.

there are lines that you are not supposed to cross...

An interview with

Boogie in conversation with Luca Desienna.

Introduction by Colin Pantall.

Luca — How did you learn photography?

Boogie — I'm basically self-taught ... my grandfather and my father were both amateur photographers, so cameras were always around, I guess that influenced me. I remember when I was a kid, I wasn't into photography at all, although my dad tried to teach me. It all changed in 1993 when I started collecting vintage cameras (they looked good on my shelf) - then my dad bought me my first 'real' camera, an Olympus OM-40. It all started there ...

— Who are your favourite photographers and what are your influences?

— It changes all the time. At the moment I like Daido Moriyama a lot, the energy that flows through his books is amazing. The way he tells a story is simply out of this world.

I love Paolo Pellegrin, I think he's the best documentary photographer right now. The work of Eugene Richards influenced my development as a photographer a lot.

— Why do you shoot in black and white?

— This is how I feel at the moment.

I think B&W is perfect for the kind of photography I am doing, urban, gritty style. I think I even see the world in black and white sometimes. Color can be distracting, too much information, it can make you miss the point.

— When did you move from Belgrade to NYC?

...and why?

— I moved here in 1998, after I won the green card lottery. Never really planned to leave Belgrade, it just happened.

— You left a violent situation in your country

for NYC, why do you choose to go back to documenting conflict and darkness?

— I don't really consciously choose projects based on the degree of violence ... but on the other hand, I am pretty sure that growing up in Serbia, witnessing war and suffering left its mark on the way I see the world around me. So I guess I am drawn to the darker side.

— Does your Serbian origin influence the way you shoot or the way you look at the world?

— Yep, I guess it does.

— What do you look for in a photograph?

— Energy. A good shot hits you hard, makes you think... think about the subject and the person who took the shot.

— You tend to photograph people on the edge of society- juries, the homeless, the neglected. Why and how do you choose to photograph 'subjects'?

— I don't really, my project on gangsters and drug addicts started by chance, it's usually like that ... when I finished the project, I felt empty and wasn't inspired to shoot anything that didn't have a gun or a narrative involved. That period lasted for a while, but now I can again see beauty in normality, everyday life... and it feels great.