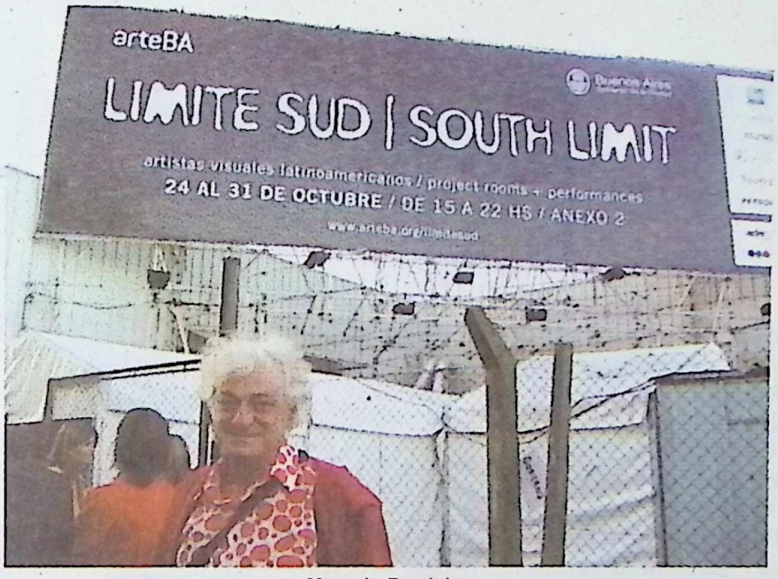
My correspondences, for instance, respond to the image of the other artist, and we maintain a visual dialogue; my image responds to his.

Who are your influences?

The history of photography, at large, has great influence over photographers, no matter where the images have been shot. I could name Christian Boltanski, Duane Michals, Manel Esclusa, Rodchenko...



Marcelo Brodsky

What are the advantages and disadvantages of digital photography?

Digital photography simply makes our life easier. Particularly with my dialogues, communication is faster, on line, immediate...

Disadvantages would be that to keep up with the development of new technology, we would have to invest in new cameras every two years, and that may be too expensive.



From his book Buena Memoria.

To what extent are graphics needed in photography?

The most important way of showing photography is in publications, such as books, posters, press, the web. Design and graphics are essential to these media.

What quick advice do you have for someone who simply wants to improve his or her photography skills?

Look at a lot of photography books of all times and places, and shoot a lot and be critical at the time of editing.

What projects are you currently working on?

My current projects are three books. One on the history of Latin American photo books, a selection of the best books ever published in the region. Then a book called Body Politics, with essays and images on the relationship between the human body and political action. The third one is the first big book on my current project of correspondences that will be due in May in Buenos Aires. It includes my visual dialogues with Martin Parr, from the UK, Pablo Ortiz Monasterio, from Mexico, Manel Esclusa, from Spain, Horst Hoheisel from Germany and Cassio Vasconcellos, from Brazil. It will also be the catalogue of a show that will start in Buenos Aires and has scheduled ventures in La Habana, Cuba and in Sao Paulo, Brazil.

What kind of impression do you hope to leave upon others who see your photographs?

Emotion and thought.

What direction do you think street photography will go in the future?

Street photography is not a genre that can be entirely separated from other forms of photography. In the street you can shoot whatever you want. It will be massified, extended, and democratic for a growing number of image creators, as photography in general.

Please let us know about your Buena Memoria .

That is my most known essay, of 1997, which deals with the memory of violence and state terror in Argentina in the seventies and early eighties, it is an attempt to narrate a traumatic experience of loss and pain to a new generation. It rescues the lives of the missing, and claims for justice, memory and truth.

What is your experience in Bangladesh to take part at the Chobi Mela.

It has been a fantastic experience, a great team, always optimistic and positive, and a phenomenal opportunity to get in touch with Asian photographers, who rarely visit Latin America. A point of contact and of friendship.

How do you see Bangladeshi photography now?

I see it maturing, and the Festival will help a lot in that, by bringing unknown images and styles that will influence the local photographers.